

# **The Rock Star and the Lady.**

by

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1 FADE IN: 1

Superimpose: South Korea.

Night.

2 EXT.- CLUB- TURTLE.- NIGHT. 2

The street is packed with night life, a mix of every nationality, Americans, British, German etc.

An upscale night club, the line curled around the side of the building, generously serviced by heat lamps to accommodate the almost non-existent dresses of the many young Korean women.

The American Band "THE JOKERS" are the headlining band.

3 INT.- CLUB TURTLE.- NIGHT. 3

Strangely enough, the lobby is laid back and pleasant.

A double bar is available to the FOUR hundred or so patrons who pack the club, laughing, and talking as servers wander the floor, offering a variety of appetizers and drinks.

The music is loud as the Dj pumps up the club-goers.

Lights flash, purple, red, green, and blue.

"Then"-

The club house lights grow dim, FIVE figures take the stage-

The click of drum sticks count off 1-2-3-4-

The stage lights come on and fills the FIVE member band ("THE JOKERS") with a bright white light.

The lead singer KENNETH PRESLEY belts out a song lyric to the song "FIST" and the crowd goes wild.

Korean girls storm the stage as the lead guitar player DANNI MIXX screams out a solo on her guitar. Her long black hair draped over her guitar in a sexy kinda way.

Young Korean boys wanting to fuck her, young Korean girls wanting to be her.

Some dressed like her right down to the lipstick she wears.

Flanking the stage are Korean girls in short shorts and mid-drift club logoed t-shirts dancing in cages to the rhythm of the band.

CU- On KOREAN CAGE GIRLS.

ANGLE ON TWO KOREAN GIRLS ENTERING THE CLUBS MAIN ROOM.

Both beautiful without trying, long flowing hair on both girls.

(CONTINUED)

3 CONTINUED:

3

Yoon Sun Hye, late 20s 5-foot 6-inches, long hair (dyed blonde), dressed in a flowered print shirt and pale blue jeans and white heels.

Lee Jae Rin, 30 years of age, long black hair, 5-foot 5-inches. Dressed in a white sweater, black faux leather pants and sporting black heels.

The TWO girls make their way to the front of the stage, with every eye on them as they weave through the crowded club.

Young men's eyes widen as the girls walk past them and young women's hearts pound with lust at just the sight of the TWO.

KENNETH PRESLEY'S POV- on the TWO girls moving their bodies to the flow of the music.

The TWO girls' bodies move in a fluid motion like TWO sexy goddesses as if the music and their bodies are ONE in the same.

With the screaming sound of the guitar solo, their movements mimic the raw sex coming from the guitar player DANNI MIXX as she plays.

Setting KENNETH PRESLEY on fire as he watches the TWO girls dance.

In a heated lust, KENNETH belts out the last lyric to the song, leaving both of the TWO girls in a state of euphoria and closing the show.

CU- On KENNETH PRESLEY, as he walks over to the band's ROADIE and points to the TWO girls.

KENNETH PRESLEY.

(whispers.)

Bring them two backstage.

The ROADIE (MIKE) nods his head "yes", and walks over to the TWO girls.

ANGLE ON ROADIE (MIKE) as he talks to the TWO girls.

ROADIE (MIKE).

Kenny the lead singer has invited  
you backstage. He'd like to meet  
you both.

The TWO girls smile and nod "yes", and follow ROADIE (MIKE) backstage.

CUT TO:

4 INT.- HOTEL ROOM.- DAY.

4

LATE AFTERNOON 4:00 pm

(CONTINUED)

The room is a mess, beer bottles empty, and half full litter the room, half eaten food sits on the coffee table and hotel tray cart.

The room is dark, KENNETH'S cloths mixed with the TWO girls, that are thrown about the room and floor.

We see THREE naked figures in the bed, covered and half covered. KENNETH laying on his back, with ONE of the girls laying close up to him with her head on his chest, and the other, with her head at his feet.

We hear a "BANG!" at the door, like a cop serving a warrant.

"BANG!", "BANG!", "BANG!"

Then a voice-

ROADIE (JIM).

KENNY!

Another series of bangs on the door.

"BANG!", "BANG!", "BANG!"

ROADIE (JIM).

KENNY! OPEN THE FUCKEN' DOOR!!

CU- on KENNETH PRESLEY, who's eye's pop open, he looks down at the girl on his chest-

We hear the sound of "BANGING" in the background.

ROADIE (JIM).

(muffled.)

KENNY! OPEN THE DOOR MAN!

ANGLE ON KENNETH.

KENNETH PRESLEY.

(kisses the top of the  
girls head.)

Yeah!, Yeah!, Yeah!

KENNETH gets out of bed, trips over a high heel shoe.

He's naked, and walks over to the door, and opens it.

CU- on ROADIE (JIM), as he looks down at the naked KENNETH PRESLEY

ROADIE (JIM).

What the fuck?

KENNETH walks over to the coffee table, and checks the beer bottles for a drink-

(CONTINUED)

4 CONTINUED: (2)

4

-on the THIRD bottle, he finds it half full and warm, he tips it back and "SLAMS" it down.

ROADIE (JIM'S) POV- at the mess in the room, the TWO girls in the bed, KENNETH naked.

ROADIE (JIM).  
(turns his head.)  
Put some paints on Kenny!

KENNETH farts, but not a loud fart, one of the silent farts that linger in the air.

The smell is like a dead dog in a dumpster.

CU- on ROADIE (JIM), as the fart hits him.

ROADIE (JIM).  
(makes a face.)  
Did you shit your self  
motherfucker?

KENNETH PRESLEY.  
(burps.)  
What?

ROADIE (JIM).  
Come on Kenny, we gotta get out of  
here man! Stop fucking around and  
get dressed... I'll meet you down  
in the lobby. You got 2-hours man!

ROADIE (JIM) walks out of the room, and shuts the door.

KENNETH walks over to the bed and starts kissing on ONE of the girls, and hops back in bed-

FADE TO BLACK:

5 INT.- HOTEL LOBBY.- NIGHT.

5

We see the rest of the band and ROADIES standing around waiting on KENNETH PRESLEY.

Drummer BARBARA MONTGOMERY, she's dressed in black skin-tight leggings, purple fuzzy sweater, black shoes and sunglasses.

Her hair is brown and long.

BARBARA MONTGOMERY,.  
(looks at her watch.)  
Where the fuck is he?

ROADIE (MIKE).  
I hope he took a shower today.  
(Then)

(CONTINUED)

5 CONTINUED:

5

The elevator doors open up-

"DING!"

Out walks the TWO girls, every eye on them-

-out walks KENNETH, wearing sunglasses, hair still wet from his shower-

He stops and kisses both girls deeply, slides his hand across their asses and gives a rub on their cunts.

BAND AND ROADIES POV- as they watch KENNETH and the TWO girls.

BARBARA MONTGOMERY.

He just fucked up their lives  
for-ever.

ROADIE (MIKE).

How the fuck does he do it?

ROADIE (JIM).

He's got a big dick!  
(walks away.)

The TWO girls walk away and past the band and ROADIES-

CU- on the TWO girls smiling and walking away.

ANGLE ON KENNETH PRESLEY.

KENNETH PRESLEY.

Well? You fucks ready or what?  
(and walks out the door.)

The rest follow him to the waiting Airport Van.

CROSSFADE:

6 INT.- AIRPORT VAN.- NIGHT.

6

The Drummer, BARBARA MONTGOMERY, sits in the passenger seat, bass player JOE WHIPP, is sitting in the back seat with his head burred in a book about cars.

Lead guitar player DANNI MIXX sits next to EMILY SMITH, the other guitar player with KENNETH PRESLEY sitting next to her.

The VAN pulls out into traffic and drives to the Airport.

CUT TO:

7 FADE IN:

7

TEN DAYS LATER, MIAMI.

KENNETH PRESLEY, is entertaining SIX girls in his Hotel Room.

The music is loud, beer cans stacked in the shape of a Christmas Tree on the table, pizza is half eaten in pizza boxes that litter the room.

Bags of weed, joints and coke are laying on every table, with girls panties, and bra's thrown about the room.

A red skirt and a white top, sits on the sofa and chair, black leather boots and high heels are scattered along the floor with a pair of men's underwear, and a t-shirt along with blue jeans sit next to the bed.

Packs of condom wrappers, opened and un-opened are thrown about the room.

Some blown up into balloons.

TWO girls are naked and dancing to the bands new album "BIG STICK", while KENNETH is getting a blow job from a RED HEAD.

ONE of the girls is at the table rolling a joint, she's half dressed in a black skirt, and barefoot.

The SIXTH girl is laying on the bed naked, smoking a joint.

KENNETH pats the RED HEAD on the top of her head, like you would do a little puppy.

She looks up at him, and licks her lips.

RED HEAD.

I want more of you.

KENNETH PRESLEY.

(looks down at her.)

Give me ten, I need a beer.

He gets up and gets a beer from the fridge, turns around and the girl is back on his dick sucking hard.

KENNETH PRESLEY.

Take it easy sweetheart it's not a sucker.

BLONDE GIRL.

(looks over at the two.)

Would you save me some!

KENNETH waves her over to him, she comes over and gets down on her knees, the TWO girls take turns sucking his dick.

He tips his beer back and takes a big gulp.

(CONTINUED)

8 CONTINUED:

8

WE PULL BACK FARTHER AND FARTHER AND IN TO;

FADE OUT:

9 INT.- HOTEL HALLWAY.- DAY.

9

KENNETH PRESLEY is leaning on the wall drinking a beer.

JOHN DAILY, he's in his mid 40's, tall, with jet black hair, and well dressed, all black moehair suite, black shoes, white shirt and black tie.

Up walks the bands manager JOHN DAILY, he's pissed that KENNETH is drinking before a show.

He walks up to one of the ROADIES (MIKE) and slaps him up side his head.

"SLAP!"

ROADIE MIKE.

Hey!

JOHN DAILY.

What the fuck! I told you all not to let him drink before a show!

JOHN DAILY walks up to KENNETH-

JOHN DAILY.

Kenny, what are you doing?

-and takes the beer.

KENNETH PRESLEY.

(pissed.)

What the fuck?

JOHN DAILY.

After the show.

KENNETH PRESLEY.

What, your my mother now?

JOHN DAILY.

After the show, drink all you want, fuck who you want. When your onstage your on my time son. You have 10 minutes to stage time, brush your teeth and get your ass out there, or I'll find another singer.

(CONTINUED)



KENNETH PRESLEY.

(gets in his face.)

Hey fuck you John, this is my band  
not yours. You work for me  
motherfucker, remember that!

Both standing nose to nose.

JOHN DAILY.

Yeah, and your into me for 100  
grand, now get your ass out there  
and sing bitch!

JOHN DAILY walks away-

KENNETH PRESLEY.

(flips him off.)

Fuck you!

CUT TO:

INT- CLUB FIRST.- NIGHT.

THE CLUB SCREAMS ROCK N' ROLL!

The venue's theater-style seating offers plenty of places to sit, or if you're ready to brave the crazed fans, head down to the general-admission standing area. With killer acoustics and a huge stage, this is Miami's premier music venue.

With the stage lights darkened, the BAND ("THE JOKERS") takes their place.

DANNI MIXX screams out a deafening sound on her guitar, that brings the full band in-

-the stage lights flash back and forth as KENNETH PRESLEY grabs the mic and belts out a scream at the top of his lungs, and sings a song of "Pain and Sorrow".

The crowd goes wild and rushes the stage, young women lift up their tops and show their bare breasts, as DANNI gives them raw sex on her screaming guitar-

EMILY SMITH, dressed in black leather chaps, and pink panties, and a glow in the dark green tank-top belts out a guitar solo that makes the guys hard and the girls wet.

BARBARA MONTGOMERY, who is dressed in a white tank-top that's cut mid-drift, her long brown hair flies around like a wild pony-

-she pounds the drums like a wild-child out of the Amazon jungle-

-bass player JOE WHIPP, with his all silver bass guitar-

(CONTINUED)

10 CONTINUED:

10

-he holds down the bottom of the song, his jet black hair is long past your ass long, dressed in skin tight leather pants, with skull and cross bones graphics filling the legs. His shirt has the bands logo on it, and is tie-dyed red, green, and blue.

The BAND ends the song with the crowd screaming for more.

The house light go red as the stage lights go dark.

DANNI MIXX plays a slow intro to a new track off their new album "BIG STICK"-

-alone white spotlight shines on DANNI, as she pours her heart out on the new track "KILLING ME", the crowd go's into a zombie trance as KENNETH sings the song.

WIDE SHOT ON THE CROWD.

Lighters lite, flames flicker in the club, the smell of sex and sweat fills the air--

CROSSFADE:

11 INT- CLUB FIRST.- CONTINUOUS.

11

STAGE RIGHT In the wings.

The bands manager JOHN DAILY stands stunned as he watches the band and the audience mix together in the music and become one in a trance state.

JOHN DAILYS POV- on KENNETH PRESLEY.

JOHN DAILY.  
(shocked.)  
That mother-fucker!

CROSSFADE:

12 INT- CLUB FIRST.- CONTINUOUS.

12

FRONT OF STAGE.

KENNETH drops the mic at the end of the last lyric, and falls to his knees-

-the crowd screams and cheers as DANNI plays the closing solo to the song.

The stage lights go dark-

-and the band walks off the stage, leaving an audience wanting more, and girls wet with excitement, and boys pants filled with goo-

CUT TO:

13 INT- CLUB FIRST.- CONTINUOUS.

13

BACK STAGE.

KENNETH PRESLEY walks past JOHN DAILY as if he was'nt there.

ROADIE (MIKE) throws a towel over his shoulders and hands him a beer.

ANGLE ON JOHN DAILY, who is just standing there in shock at the coldness of KENNETH PRESLEY.

DANNI MIXX, who is standing next to JOHN DAILY-

JOHN DAILY.

What the fucks up with him?

DANNI MIXX.

Looks like you pissed him off.

JOHN DAILY.

I pissed him off? The little shit!

DANNI MIXX.

He told me what you said to him John. It was'nt cool.

JOHN DAILY.

What did I say?

DANNI MIXX.

You threatened to replace him man!

JOHN DAILY.

I'm sick of his drinking Danni, he's drunk all of the time.

DANNI MIXX.

Yeah, but this time it hit home.  
He's never NOT, put on a good show for you, and you say some shit like that to him, not cool.  
(she walks away.)

CU- on JOHN DAILY'S face-

JOHN DAILY.

Fuck!

CUT TO:

14 INT.- BANDS DRESSING ROOM.- NIGHT.

14

The BAND is sitting back and enjoying themselves at the success of the show.

The door opens-

-in walks JOHN DAILY.

(CONTINUED)

14 CONTINUED:

14

ANGLE ON KENNETH PRESLEY, he's drinking a beer, his arm is around a groupie, she's sexy with her long blonde hair, she's dressed in a bands logo tee-shirt, and a mini skirt, high heels.

KENNETH'S POV- on JOHN DAILY, PISSED LOOK.

KENNETH PRESLEY gets up and takes the girl by the hand, and they both leave.

JOHN DAILY looks at KENNETH-

JOHN DAILY.  
(touches his shoulder.)  
Good job tonight Kenny.

KENNETH stops, looks in JOHN'S eye's-

KENNETH PRESLEY.  
(stern.)  
Get your fucking hand off me you prick!

-and leaves the room with the girl.

JOHN DAILY.  
(shocked.)  
Yeah sure.

DANNI MIXX.  
I told you John, he's pissed.

JOHN DAILY.  
Well what the fuck can I do about it?

BARBARA MONTGOMERY.  
Give him some time. He'll calm down. Let him get his dick wet, then talk to him.

ANGLE ON EMILY SMITH-

EMILY SMITH.  
Speaking of dick, I gotta call my old man.

She gets up and leaves the room.

BARBARA MONTGOMERY.  
(looks at John.)  
John, pass me a beer would you?

JOHN DAILY.  
Yeah sure.

JOHN DAILY gets her a beer.

(CONTINUED)

JOHN DAILY.

Well now that I have some of you here. I just got you all a spot in a movie, and a new gig in L-A.

DANNI MIXX.

Cool man!

JOHN DAILY.

There's just one catch.  
(they all look at him.)  
Kenny has to be sober. I mean clean, clean.

DANNI MIXX.

Well good luck with that John!

JOHN DAILY.

I need all of you to help me get him clean.

BARBARA MONTGOMERY.

And how we gonna do that?

JOHN DAILY hands them all, pamphlet on a REHAB CENTER.

CU- on pamphlet "PATHWAY'S".

They all take a pamphlet from JOHN DAILY-

DANNI MIXX.

Pathway's? He's not, gonna go there man.

BARBARA MONTGOMERY.

Who runs it?, where's it at?

JOHN DAILY.

It's ran by an ex- navy seal, her name is Rebecca Walters. A little north of here in the mountains.

JOE WHIPP.

The fucking mountains? Like hillbilly mountains?

JOHN DAILY.

Yep. Look he needs to get clean. The fucker drinks like a fish and fucks like a dog on saturday night. This is some really good stuff for you all, and him too. You all gotta help me get him clean.

(CONTINUED)

14 CONTINUED: (3)

14

JOE WHIPP.

The only way your gonna get him to  
go to rehab, is to knock him out  
and take him there.

A moment.

JOHN DAILY.

Well?

Each one looks at each other-

BARBARA MONTGOMERY.

What do you think Danni?

DANNI MIXX.

If you can get him some help, I'm  
in.

JOE WHIPP.

Ah fuck! I'm in too.

JOHN DAILY.

You think Em will be in.

BARBARA MONTGOMERY.

I'll talk to her.

JOE WHIPP.

How the fuck you gonna get him  
there?

JOHN DAILY.

Rebecca will come and get him. I'll  
give her a call.

JOHN DAILY leaves the room-

FADE TO BLACK:

15 INT.- HOTEL ROOM.- NIGHT.

15

LATER THAT NIGHT.

KENNETH PRESLEY is partying with THREE- girls.

The sound of music drowns out the sound of someone knocking  
on the door.

"KNOCK!", "KNOCK!", "KNOCK!"

One of the girls opens the door-

GROUPIE GIRL-1.

Yeah!

GROUPIE GIRL-1 POV- ON WOMEN.

(CONTINUED)

15 CONTINUED:

15

In the hallway stands a woman (REBECCA WALTERS.) dressed in a red mini dress, with her long dark brown hair, flowing across her 38-b breasts, she stands seductively-

-she hands the girl a bottle of MAILLY LES ECHANSONS GRAND CRU, 2011 Champagne.

-and comes in the room.

KENNETH'S POV- on the woman in the red mini dress.

KENNETH PRESLEY.  
(looks her up and down.)  
Who are you?

She walks over to him-

REBECCA WALTERS.  
(in a sexy voice.)  
John Daily sent me, he says he's  
sorry.

KENNETH PRESLEY.  
Tell him thank y-o-u!

KENNETH leans in and the TWO share a kiss-

REBECCA WALTERS.  
(flirts with him.)  
Is there somewhere we can be alone?

KENNETH PRESLEY.  
Yeah! Follow me.

KENNETH starts walking towards the bed room-

She follows him-

KENNETH'S POV- turns around and looks at the other THREE-girls.

KENNETH PRESLEY.  
You girls enjoy your-selves, I'll  
be right back.

GROUPIE GIRL-1.  
Okay, but I'm next!

CUT TO:

16 INT.- BED ROOM.- NIGHT.

16

The TWO enter the bed room-

KENNETH is standing in front of the bed, he drops his pants-  
ANGLE ON REBECCA WALTERS.

(CONTINUED)

16 CONTINUED:

16

-she stands very sexy, she bites her lip and walks up to him.

She runs her finger across his lips, he gently bites her finger-

His breathing is heavy, almost in a panting breath.

She pushes him on the bed, his eye's close as she gets on top of him-

-he reaches for her breasts, she reaches between her legs-

CU- on her hand between her legs, we see what looks like her red panties being pulled down-

-she puts her hand on his chest, he's breathing picks up like a runner out of breath.

He tries to put his hand under her dress, she slaps it away.

"SLAP"

He laughs and lifts his head off the bed, she shoves it back down-

-and in one smooth motion she pull out from between her legs a red cloth and puts it over his mouth and nose-

-he struggles with her, she over powers him-

REBECCA WALTERS.

One, two, three, that's a boy go to sleep for mama.

KENNETH is out cold, she climbs off of him and pulls her cell-phone out from her stocking and calls JOHN DAILY.

WE HEAR THE CELL-PHONE RING!

"RING!", "RING!", "RING!"

REBECCA WALTERS.

He's ready. Okay I'll be here.  
(she hangs up.)

CUT TO:

17 INT.- HOTEL ROOM.- CONTINUOUS.

17

The other THREE girls are smoking a joint and drinking the Champagne, they are half naked, and half baked.

The door opens-

-in walks JOHN DAILY and THREE of the bands ROADIES.

(CONTINUED)



17 CONTINUED:

17

JOHN DAILY.  
 (points to the girls.)  
 Get them the fuck out of here.

ROADIE (JIM).  
 Come on girls it's time to visit  
 Joe.

GROUPIE GIRL-2.  
 (baked.)  
 Who's Joe?

ROADIE (JIM).  
 He's the bass player.

GROUPIE GIRL-2.  
 Oh! Does he have a big dick too?

ROADIE (JIM).  
 Yeah, he's got a big dick.

The ROADIES help the GIRLS out of the room-  
 -and shuts the door.

ANGLE ON JOHN DAILY.

He walks up to the bed room door and knocks on it.  
 "KNOCK!", "KNOCK!", "KNOCK!"

The door opens and out walks REBECCA WALTERS.

REBECCA WALTERS.  
 Hey John.

JOHN DAILY.  
 Did he put up a fight?

REBECCA WALTERS.  
 No! But your right, he's one horny  
 guy. I'll see you later.

She leaves the room.

FADE TO BLACK:

18 EXT.- APPALACHIAN MOUNTAINS.- DAY.

18

West Virginia Mountains. "PATHWAY'S REHAB"

A 150 acre forested track of land, with it's rolling hills  
 and steep mountains, largely diverse hardwood forest with  
 highland meadows and a large lake.

A THREE bed room TWO bath LOG CABIN, and a stone fireplace.

(CONTINUED)

18 CONTINUED:

18

The sun shines through the tree's and burns off the mountain fog.

CUT TO:

19 INT.- LOG CABIN BED ROOM.- DAY.

19

The sun is peering through the bed room window-  
-into the eye's of KENNETH PRESLEY.

CU- on KENNETH'S face.

His eye's open, he's bewildered at his surroundings.

He leans himself up on his elbows-

KENNETH'S POV- on the log cabin bed room.

KENNETH PRESLEY.

(softly.)

Where the fuck am I?

The sound of foot-steps and movement in the next room.

He gets up out of the bed, the blanket falls to the floor, he's naked.

He looks down at himself-

KENNETH PRESLEY.

Where the fuck is my clothes?

(he yells.)

HEY! WHERE THE FUCK AM I? HELLO!!!

The door opens-

-in the doorway stands "REBECCA WALTERS", she dressed in a army green tank -top, blue jeans and black work boots. Her hair pulled back into a ponytail.

KENNETH'S POV- on REBECCA.

With a smile, he looks her up and down.

KENNETH PRESLEY.

Who are you?

REBECCA WALTERS.

(looks back at him.)

I'm Rebecca, your new trainer.

KENNETH PRESLEY.

Trainer? Trainer for what?

REBECCA WALTERS.

I'm to get you straighted up.

(CONTINUED)

19 CONTINUED:

19

KENNETH PRESLEY.  
What the fuck are you talking  
about?

REBECCA WALTERS.  
(looks down at his dick.)  
You have 10 minutes, take a cold  
shower.  
(she leaves the room.)

KENNETH standing there not understanding on whats going on.

KENNETH PRESLEY.  
WHERE THE FUCK ARE MY CLOTHES?

REBECCA WALTERS. (O.S.)  
IN THE BATH ROOM! SHOWER NOW!!

CUT TO:

20 INT.- LOG CABIN KITCHEN.- DAY.

20

The KITCHEN is filled with sun light.

REBECCA is cooking some oatmeal and eggs and steak, wheat  
toast, black coffee.

The Log Cabin is filled with the smell of the food and  
coffee.

ANGLE ON THE HALLWAY as KENNETH comes through and into the  
KITCHEN.

He's dressed in blues jeans, white t-shirt and brown work  
boots.

REBECCA'S POV- at KENNETH.

REBECCA WALTERS.  
(smiles.)  
Hey, take a seat.

KENNETH PRESLEY.  
Hey.

KENNETH takes a seat at the KITCHEN TABLE.

KENNETH'S POV- at the KITCHEN.

KENNETH PRESLEY.  
Nice place you have here. What the  
fuck am I doing here?

REBECCA is at the stove cooking-

(CONTINUED)

20 CONTINUED:

20

REBECCA WALTERS.

Thank you. I told you. Your here to  
get clean.

She spoons the OATMEAL into a bowl-

-and sets it on the table in front of KENNETH.

KENNETH looks down at it, with a look of hell no!

And shoves it away-

KENNETH PRESLEY.

Sorry, I can't eat this.

REBECCA WALTERS.

Okay, your stomach.

She turns around and brings her plate of ham and egg's,  
toast and black coffee, and takes a seat at the table.

KENNETH'S POV- at the her food.

KENNETH PRESLEY.

Now that I could eat.

REBECCA WALTERS.

Nope!

KENNETH PRESLEY.

Nope? I want some of that shit!

REBECCA WALTERS.

(cutting her steak.)

To bad!

KENNETH PRESLEY.

Hey look bitch, do you know who  
your talking too?

REBECCA WALTERS.

(pissed.)

Yeah, an asshole.

He reaches for her food-

-she stabs him with her fork.

KENNETH PRESLEY.

(surprised.)

Hey! What the fuck?

REBECCA stops eating.

(CONTINUED)

20 CONTINUED: (2)

20

REBECCA WALTERS.

(stern.)

Look asshole. This is my house and  
my rules. And your gonna respect me  
and my house. OR I'M GONNA KICK  
YOUR ASS!

(changes her tone.)

Would you like some coffee?

KENNETH scared and shocked.

A moment.

KENNETH PRESLEY.

Yes, thank you.

REBECCA gets up and pours him a cup-

-and hands it to him.

KENNETH PRESLEY.

Thank you. Why am I here? And who  
are you?

REBECCA WALTERS.

(eating.)

Your manager John Daily hired me to  
straighten you up. And I told you  
my name already, drink your coffee.

KENNETH PRESLEY.

John? John Daily? That mother-  
fucker!

REBECCA WALTERS.

(sips her coffee.)

Drink your coffee, we have a lot to  
do today.

(and gets up.)

KENNETH'S hand shakes as he sips his coffee.

CUT TO:

21 EXT.- APPALACHIAN MOUNTAINS.- DAY.

21

The birds are singing, the sky is blue and REBECCA'S pet  
"GOAT" ("JANIE") is eating apples in the front yard.

The front door opens-

Out walks REBECCA, she stretches for her morning run, and  
then KENNETH comes out.

He shields his eye's from the bright sun.

(CONTINUED)

21 CONTINUED:

21

He watches her as she stretches, she bends over at her waste-

ANGLE ON REBECCA'S BUTT AS SHE IS BENDING OVER.

KENNETH'S POV- on REBECCA'S BUTT.

KENNETH PRESLEY.  
(whispers.)

Nice!

REBECCA looks between her legs-

REBECCA'S POV- at KENNETH looking at her ass.

REBECCA WALTERS.  
Stop staring at my ass.

KENNETH PRESLEY.  
Why?

REBECCA WALTERS.  
Because I said so. Come on it's  
time to go.

She puts on a "BACKPACK", and steps off the porch, down the  
THREE-STEPS and into a jog.

REBECCA WALTERS.  
COME ON! LETS GO!!

KENNETH PRESLEY.  
I don't do running.

REBECCA stops in her tracks, looks up into the sky-  
-she turns around and walks back to the cabin.

REBECCA WALTERS.  
Come down here.

KENNETH PRESLEY.  
Why?

REBECCA WALTERS.  
Come down here.

KENNETH reluctantly comes off the porch-

REBECCA WALTERS.  
Don't make this any harder then it  
has to be. Your here to get clean,  
and I'm gonna help you do that. You  
might be a rock star. BUT HERE I'M  
THE STAR OF THE SHOW. NOW GET YOUR  
ASS RUNNING, NOW M-O-V-E!

(CONTINUED)

21 CONTINUED: (2)

21

KENNETH PRESLEY.

Fuck you!  
(and walks away.)

REBECCA looks over at her pet "GOAT" ("JANIE").

REBECCA WALTERS.

JANIE! SEMPER FI!

ANGLE ON "THE GOAT" as she takes off running after KENNETH.

KENNETH'S POV- as the "GOAT" comes running after him-

KENNETH PRESLEY.

(eye's wide.)

OH SHIT!

-and takes off running away from the "GOAT".

ANGLE ON REBECCA as she takes off after them.

REBECCA WALTERS.

Good girl.

CUT TO:

22 EXT.- APPALACHIAN MOUNTAINS.- DAY.

22

THE FOREST.

KENNETH, REBECCA and the "GOAT" are running down a long road about a mile from the Log Cabin.

KENNETH stops to catch his breath, he's bent over and throwing up.

REBECCA walks up to him.

REBECCA WALTERS.

You alright?

KENNETH PRESLEY.

(breathing heavy.)

Fuck- no-.

REBECCA WALTERS.

(compassionately.)

Come on rock star, we can walk back.

KENNETH falls to the ground, he's dizzy and breathing heavy.

REBECCA WALTERS.

It's the alcohol and drugs. Take small breaths and lay back.

She kneels down and checks his heart rate.

(CONTINUED)

22 CONTINUED:

22

KENNETH PRESLEY.

I can't breathe!

She reaches in her pack and gets a bottle of water, and pours a little in her hand and puts it on his face.

REBECCA WALTERS.

Your gonna be alright Kenny, just relax.

KENNETH passes out-

TWO minutes pass by, and KENNETH wakes up.

KENNETH'S POV- in and out of focus, he sees REBECCA looking over him-

REBECCA WALTERS.

(patting his face.)

Kenny, Kenny! Hey, there you are.

KENNETH PRESLEY.

You trying to kill me?

REBECCA WALTERS.

(smiles.)

Yeah, I'm trying to you. You alright?

KENNETH PRESLEY.

I think so.

REBECCA WALTERS.

Come on let me help you up.

She helps him up off of the ground-

-and KENNETH being KENNETH, he cops a feel of her breast.

CU- of his hand on her breast.

REBECCA WALTERS.

(looks down at his hand.)

Get your hand off.

KENNETH PRESLEY.

Oh! I'm sorry, I thought it was your arm.

REBECCA WALTERS.

Yeah!

The TWO and the "GOAT" walk back to the Cabin.

CUT TO:



23 INT.- LOG CABIN.- BARN.- DAY.

23

SAME DAY.

A large old looking barn on the outside, that has been converted into a modern Cross-Fit gym on the inside.

Strongman sandbag, gymnastic rings, a climbing rope, weight bench, weight plates, belt squat mainly for squats as well as marches, exercise bike, speed bag, and kick bag. And a fridge full of water.

The upstairs loft, has a hot-tub and shower.

ANGLE ON ENTRANCE as REBECCA and KENNETH enter the barn.

KENNETH'S POV- as he looks around the gym.

REBECCA walks up to the body weight scale.

REBECCA WALTERS.

Hey! Come over here.

KENNETH walks over to her-

REBECCA WALTERS.

Get on.

KENNETH gets on the scale.

CU- on the scales balance-

REBECCA slides the balance weight over from 00-lbs to 190-lbs.

REBECCA WALTERS.

Your fat. We gotta get you down to 160-lbs Kenny.

KENNETH PRESLEY.

What for?

(looks down at himself.)

And I'm not fat!

REBECCA WALTERS.

Up stairs is a set of workout sweats, go change.

KENNETH PRESLEY.

(in a defiant mood.)

I ain't doing this shit.

REBECCA WALTERS.

No!

REBECCA, without a word, walks over to the door and opens it-

(CONTINUED)

23 CONTINUED:

23

REBECCA WALTERS.  
JANIE, SEMPER FI!

ANGLE ON THE OPEN DOOR AS ("JANIE") THE GOAT RUNS IN.

ANGLE ON KENNETH as he sees the "GOAT" running in after him-  
KENNETH'S POV- on the "GOAT".

KENNETH PRESLEY.  
OH SHIT!

-he takes off running up the stairs, with "JANIE" hot on his  
ass.

ANGLE ON REBECCA-

REBECCA WALTERS.  
Good girl Janie!

CUT TO:

24 INT.- LOG CABIN.- BARN.- CONTINUOUS.

24

TEN MINUTES LATER.

KENNETH comes down from the loft, he dressed in gray sweat  
pants, and a white t-shirt and sneakers.

KENNETH PRESLEY.  
You gotta stop sending that crazy  
ass goat after me.

REBECCA WALTERS.  
Then do what I tell you to.

REBECCA walks over to the weight bench, she loads TWENTY-lbs  
on the bar, and spots him-

REBECCA WALTERS.  
Take a seat.

KENNETH walks over to the weight bench and takes a seat.

REBECCA WALTERS.  
Lay down and let me see how many  
you can do.

KENNETH PRESLEY.  
Okay.

ANGLE ON KENNETH as he takes the bar off the bench-  
-he lowers it-

REBECCA WALTERS.  
One!

(CONTINUED)

24 CONTINUED:

24

He pushes it back up, his arms are shaking like leaf in the wind.

He takes it back down-

REBECCA WALTERS.

Two!

-he pushes with all he's got, and gets it half way up, one side leans to the floor-

REBECCA WALTERS.

Push!

KENNETH PRESLEY.

I can't, help!

REBECCA WALTERS.

PUSH!

KENNETH PRESLEY.

I CAN'T, HELP!!

REBECCA WALTERS.

That's only 20-lbs, NOW PUSH IT!

KENNETH PRESLEY.

(screams.)

AAAAAAAHH!

-and gets it up.

KENNETH PRESLEY.

Take it, take it, take it!

REBECCA takes the weight bar and resets it on the bench.

KENNETH is shaking, sweating, he sits up.

REBECCA walks around and stands in front of him.

KENNETH looks up at her, he's embarrassed.

REBECCA WALTERS.

It's okay, well come back to that.  
Come on and well do some aerobics.

KENNETH PRESLEY.

(speaks to himself.)

Her and that goats, trying to kill  
me.

We see REBECCA walk over to a boombox, she hits play.

WE hear the sound of music in a beat of 120-bpm.

(CONTINUED)

24 CONTINUED: (2)

24

REBECCA WALTERS.

Come on.

ANGLE ON KENNETH, he gets up reluctantly and walks over and stands in front of her.

REBECCA WALTERS.

Okay, were gonna start with some squats. Down one, up two, down one, up two.

ANGLE ON KENNETH as he does the squats-

REBECCA WALTERS. (O.S.)

Down one, up two, down one, up two.

WIDE ANGLE ON THE TWO SQUATTING.

REBECCA WALTERS.

Down one Kenny, up two. Good. The last rep. Down one, up two.

KENNETH sweating, he's out of breath and shaking.

REBECCA WALTERS.CONT'D

Okay Kenny. Lets do some pushups. Get on all fours.

ANGLE ON REBECCA on all FOURS.

REBECCA WALTERS.CONT'D

Now kick your legs out like me.

ANGLE ON KENNETH, ready to do pushups.

REBECCA WALTERS.CONT'D

Now do what I do okay.

(pushups.)

One, two, three, one. One, two three, two.

KENNETH PRESLEY.

That ain't how you count.

REBECCA WALTERS.CONT'D

There army pushups. Quit your bitching and just do it! Now. Ready?

ANGLE ON THE TWO DOING PUSHUPS.

REBECCA WALTERS.CONT'D

One, two, three, one. One, two, three, two. One, two, three, three. One, two, three, four. Good Kenny, one more set. One, two, three, five.

(CONTINUED)

24 CONTINUED: (3)

24

KENNETH is shaking, sweating like a cat in a dog fight.

The beat picks up to 130-bpm

REBECCA WALTERS.

Okay watch me and do what I do,  
okay?

A SERIES OF SHOTS OF THE TWO DOING AEROBICS, WITH KENNETH  
LOST AND MESSING UP.

A SMALL MUSIC MONTAGE OF THE TWO WORKING OUT.

FADE OUT:

25 EXT.- APPALACHIAN MOUNTAINS.- DAY.

25

LATER THAT DAY.

KENNETH is sitting at the picnic table eating a salad.

ANGLE on "JANIE the GOAT" who eye's KENNETH eating-

-she takes off running at him-

KENNETH'S POV- at "JANIE THE GOAT".

He jumps up-

KENNETH PRESLEY.

Oh shit!

-and runs from her.

ANGLE ON "JANIE THE GOAT", she stops dead, and jumps up on  
the picnic table and eats his salad.

ANGLE ON KENNETH, his eye's are wide and big-

KENNETH PRESLEY.

Go a head eat my lunch, you crazy  
ass goat.

CUT TO:

26 INT.- LOG CABIN KITCHEN.- DAY.

26

REBECCA is cooking herself a large salmon, in walks KENNETH.

He's pissed at the "GOAT".

KENNETH PRESLEY.

You gotta do something about that  
crazy ass goat of yours.

REBECCA WALTERS.

What did she do?

(CONTINUED)

KENNETH PRESLEY.

She keeps chasing me, and she ate my lunch!

REBECCA WALTERS.

(laughing.)

Yeah she can be some what of a bitch when she wants something. You want some of my fish?

KENNETH PRESLEY.

Yeah sure.

REBECCA WALTERS.

Well, take a seat.

REBECCA gets out another plate and fork for him and hands him a steak of fish and green beans.

REBECCA WALTERS.

Here you are.

KENNETH PRESLEY.

Thank you.

She takes a seat across from him.

KENNETH wolfs down the fish like he hasn't ate in weeks.

REBECCA'S POV- on KENNETH EATING.

REBECCA WALTERS.

Slow down. You'll make yourself sick eating that fast.

KENNETH looks at her and smiles, and slams down the food.

REBECCA WALTERS.

You did good today Kenny.

KENNETH PRESLEY.

Why did John want you to do this?

REBECCA WALTERS.

He asked me because he cares for you.

KENNETH PRESLEY.

John? Care for me? Ha, that's funny as hell. That motherfucker only cares about his money.

(he gets up and leaves.)

ANGLE ON REBECCA.

(CONTINUED)

26 CONTINUED: (2)

26

REBECCA WALTERS.  
(eating.)  
Okay.

CUT TO:

27 INT.- LOG CABIN BED ROOM.- DAY.

27

NEXT DAY; MORNING 0500:00 am

REBECCA opens the bed room door-

REBECCA WALTERS.  
Hey, get up, we got a lot of work  
today.

-she leaves the room.

KENNETH'S eyes open, he tries to raise his arm, but he  
can't.

He tries again, with no luck, he tries to sit up, but his  
body is locked up and his muscles are cramped up.

CU- on his face, he's in pain!

KENNETH PRESLEY.  
HEY! HELP!, HELP!

The door swings open, in rushes REBECCA-

REBECCA WALTERS.  
WHATS WRONG?

KENNETH PRESLEY.  
I can't move, I can't fucking move!

REBECCA WALTERS.  
Take it easy, and just relax.

She takes his arm and slowly raises it up-

ANGLE ON KENNETH.

KENNETH PRESLEY.  
OH FUCK!

She works his arms up and down, and side to side.

REBECCA WALTERS.  
Better?

KENNETH PRESLEY.  
Yeah a little. Fuck that hurts!

She takes his legs and raises them the same way.

(CONTINUED)

27 CONTINUED:

27

A moment of her working his legs.

REBECCA WALTERS.  
(she stands up.)  
Here let me help you up.

She stands him up and the blanket falls from his body, he's naked.

REBECCA WALTERS.  
You know you really need to sleep  
with something on.

KENNETH PRESLEY.  
Funny. Help me to the bathroom.

She helps him to the bathroom-

CUT TO:

28 INT.- LOG CABIN BATH ROOM.- DAY.

28

-she leans him up against the sink.

REBECCA WALTERS.  
Your on your own now buddy.

KENNETH PRESLEY.  
Yeah okay.

She leaves and shuts the door-

CUT TO:

29 INT.- LOG CABIN BED ROOM.- DAY.

29

She stops and shakes her head back and fourth.

REBECCA WALTERS.  
If he wasn't a paycheck!  
(bites her lip.)

And leaves the bed room.

CUT TO:

30 INT.- LOG CABIN.- BARN.- DAY.

30

SAME DAY.

KENNETH and REBECCA enter the gym, she cuts on the lights,  
the gym lights up-

ANGLE ON KENNETH who is barely walking,

KENNETH PRESLEY.  
Hey, I can't do this today.

(CONTINUED)



30 CONTINUED:

30

REBECCA WALTERS.  
You have to, it's the only way to  
workout the soreness.

KENNETH PRESLEY.  
(in pain, angry.)  
I SAID I CAN'T!

She fast walks up to him-

REBECCA WALTERS.  
LOOK ROCK STAR. Your gonna get up  
and show me what kinda man you are.  
NOW LETS GO!

KENNETH looks at her with knives in his eyes-

KENNETH PRESLEY.  
OKAY!, OKAY!

REBECCA WALTERS.  
(calmly.)  
Look Kenny, I know it hurts, but  
trust me. It'll work it's self out,  
okay.

KENNETH shakes his head yes.

REBECCA WALTERS.  
Okay, lets start with some  
stretching and some cardio.  
(they begin.)  
Reach high! One, two, three, four,  
five, six, seven, eight. That's  
good Kenny, reach higher, one, two,  
three, four, five, six, seven,  
eight.

A SHORT MONTAGE OF THE TWO WORKING OUT.

FADE OUT:

31 EXT.- APPALACHIAN MOUNTAINS.- DAY.

31

AFTERNOON:

KENNETH is out walking around the property, he walks down  
the long road and sees a small DEER in the woods.

CU- on small DEER.

He walks a little farther and sees "JANIE the GOAT" eating  
some leaves, he stops.

KENNETH PRESLEY.  
Hi Janie, it's me Kenny.

(CONTINUED)

31 CONTINUED:

31

"JANIE" looks over at him-

KENNETH PRESLEY.  
Please don't chase me, you crazy  
ass goat.

"JANIE" returns to her eating.

ANGLE ON KENNETH and "JANIE" as he starts to walk past her.

KENNETH PRESLEY.  
Be cool now Janie, I'm not gonna  
bother you. Nice goat.

He walks past her, and keeps walking.

ANGLE ON "JANIE THE GOAT", she looks up and sees KENNETH walking.

"JANIE THE GOATS" POV- at KENNETH.

Then Suddenly she takes off after him like a bat outta hell.

ANGLE ON KENNETH as he hears "JANIE" coming after him.

KENNETH PRESLEY.  
Mother-fuck!

He takes off running-

-with "JANIE" hot on his ass.

KENNETH stops and looks around, and runs into the woods, and behind a tree-

-and into a nest of "BEE'S"

The "BEE'S" are swarming around him-

CU- of "BEE'S" swarming.

KENNETH swats the "BEE'S" from around his head and body-

"JANIE the GOAT" keeps running past him.

KENNETH PRESLEY.  
(swatting bees.)  
Mother Fuck!

KENNETH comes out from behind the tree, dancing around from the "BEE'S" swarming around him-

CU- of KENNETH dancing around, and swatting at the "BEE'S"

-and stands in the road, and looks around.

(CONTINUED)

31 CONTINUED: (2)

31

KENNETH PRESLEY.  
(still swatting the  
bee's.)

I hate that fucking goat!

The birds are singing, the day is warm to hot.

WE hear the sound of a "FOUR-WHEELER" coming down the road.

CU- on REBECCA riding the "FOUR-WHEELER", she's dressed in a black tank-top (no bra), sunglasses and blue jean cutoff shorts, and black boots, her long hair pulled back into a ponytail.

KENNETH turns around at the sound of the FOUR-WHEELER coming at him.

KENNETH'S POV- at REBECCA on the FOUR-WHEELER

SHOT OF REBECCA.

KENNETH PRESLEY.  
Damn! She sexy as hell.

REBECCA slows down, and then stops, she shuts off the engine.

REBECCA WALTERS.  
Hey!

KENNETH PRESLEY.  
Hey.

REBECCA WALTERS.  
What'cha doing?

KENNETH PRESLEY.  
I needed to think.

REBECCA WALTERS.  
You okay?

KENNETH PRESLEY.  
Yeah! Going somewhere?

REBECCA WALTERS.  
Yeah up to the lake for a swim, you  
wanna come?

KENNETH PRESLEY.  
Mmmm. Yeah sure why not.

REBECCA WALTERS.  
Well hop on.

KENNETH gets on the FOUR-WHEELER, she starts the engine.

(CONTINUED)

31 CONTINUED: (3)

31

REBECCA WALTERS.

Hang on!

She takes off, he falls back some and catches himself, then wraps his arms around her waist, she smiles, he's scared to death.

WE follow the TWO down the winding road to the lake.

32 EXT.- BIG LAKE.- DAY.

32

The road opens up to a "BIG LAKE", a boat dock and a small picnic area with a fire pit and picnic table.

She parks the FOUR-WHEELER, and the TWO get off.

ANGLE ON KENNETH, he's amazed at the beauty and the sight of the "BIG LAKE".

KENNETH'S POV on the "BIG LAKE".

REBECCA walks to the back of the FOUR-WHEELER and unstraps a black backpack.

KENNETH PRESLEY.

WOW! You own all of this?

REBECCA WALTERS.

Yep!

KENNETH PRESLEY.

How much do you own?

REBECCA WALTERS.

150-acres.

She walks over to the picnic table, and sets down the backpack.

She sits down and takes off her boots and socks, stands and slips out of her shorts-

KENNETH'S POV- on REBECCA.

KENNETH PRESLEY.

Oh, I'm sorry!

(he turns around.)

ANGLE ON REBECCA, who is standing in her swim suit bottoms.

REBECCA WALTERS.

It's okay to look Kenny, I'm not gonna get naked.

She takes off running towards the dock, and dives into the water.

(CONTINUED)

32 CONTINUED:

32

"SPLASH!"

ANGLE ON REBECCA as she comes up from the water-

REBECCA WALTERS.  
HEY! YOU GONNA COME IN?

KENNETH looks around, a pause-

"THEN"

KENNETH PRESLEY.  
Fuck it.

He takes off his boots, and socks, drops his pants, he's naked-

-and runs towards the dock and jumps in.

"SPLASH!"

The TWO swim and splash each other like TWO school kids cutting class.

ANGLE ON THE TWO HAVING FUN.

They both tread water-

REBECCA WALTERS.  
So whats it like being a rock star?

KENNETH PRESLEY.  
It's fun, it has it's ups and  
downs.

REBECCA WALTERS.  
Don't you get tired of always being  
on the road?

KENNETH PRESLEY.  
It can get a little crazy at times,  
not knowing what city your in, or  
what state your in. But it's okay.

REBECCA WALTERS.  
Do you have any family, brothers or  
sisters?

KENNETH PRESLEY.  
No, I'm an only child.

REBECCA WALTERS.  
What about your folks, what do they  
do?

(CONTINUED)

KENNETH PRESLEY.

My mom and dad had a small little candy store when I was growing up, but now they just stay home. I bought them a big ass house in the country and they sold it because they said it was to big for them.

REBECCA WALTERS.

Well if it's just the two, I understand that.

KENNETH PRESLEY.

What about you? You have any brothers and sisters, a husband?

REBECCA laughs-

REBECCA WALTERS.

No I'm not married at all, and I have two brothers.

KENNETH PRESLEY.

They live around here?

REBECCA WALTERS.

No, they lost there lives in the war in Afghanistan.

KENNETH PRESLEY.

I'm sorry to hear that. Did you go to Afghanistan?

REBECCA WALTERS.

Yeah, I did two tours with the Navy-seals.

KENNETH PRESLEY.

(surprised.)

Your a seal? Holy shit!

REBECCA WALTERS.

That surprises you?

KENNETH PRESLEY.

Well yeah!

REBECCA WALTERS.

Why?

KENNETH PRESLEY.

A chick as fine as you in the Navy-seals, I never would have guessed it.

REBECCA WALTERS.

Well thank you Kenny.

(CONTINUED)

32 CONTINUED: (3)

32

REBECCA swims towards the dock and gets out-  
Her tank-top clings to her breasts.

"JANIE the GOAT" is standing on the dock watching KENNETH.

REBECCA WALTERS.  
(pets Janie.)  
Hi Janie, hows my girl?

KENNETH swims to the dock and gets out-  
He sees "JANIE the GOAT", and stops in his tracks.  
KENNETH'S POV- on "JANIE the GOAT".

KENNETH PRESLEY.  
Hi Janie, be nice okay.

REBECCA WALTERS.  
(looks at the goat.)  
Janie, let him pass.

ANGLE ON "JANIE the GOAT", she steps forward a little to scare KENNETH.

REBECCA WALTERS.  
Ja-nie!, let him by.

ANGLE ON "JANIE the GOAT", she turns her head, then walks away.

They both walk over to the picnic table, KENNETH naked, sits down.

REBECCA gets a towel from her backpack and drys off, puts her shorts on, looks over at KENNETH.

REBECCA'S POV- on KENNETH, who is standing naked.

REBECCA WALTERS.  
(turns her head.)  
Put your pants on and go get some  
fire wood.

KENNETH laughs.

KENNETH PRESLEY.  
Okay, okay.

He puts his cloths back on.

CROSSFADE:

WE see KENNETH walking in the woods picking up sticks for the fire-

(CONTINUED)

32 CONTINUED: (4)

32

He bends down to pick up a big stick-

We hear a rattle-

SSSSSSSSSSSS!

CU- on "RATTLE SNAKE".

He stops cold, his eye's wide open, he's scared, not knowing what to do-

KENNETH PRESLEY.

HEY! HEY!

REBECCA WALTERS.

WHAT IS IT?

KENNETH PRESLEY.

THERE'S A BIG ASS SNAKE HERE!

REBECCA come running to him, she hears the rattling of the snake.

SSSSSSSSSSSS!

She slowly walks up to him-

"THEN!"

" WHOOSH, THUMP!"

She throws her knife at the snake and kills it.

CU- on the "RATTLE SNAKE" as it squirms and dies.

REBECCA walks up to the snake, and removes her knife, and cuts off it's head-

-she digs a hole and puts the snakes head in it.

KENNETH PRESLEY.

(standing shitless.)

What did you do that for?

REBECCA WALTERS.

The head can still bite you.

-and picks up the snake.

REBECCA WALTERS.

(smiles.)

Dinner!

ANGLE ON KENNETH who is about to shit himself-

(CONTINUED)



32 CONTINUED: (5)

32

KENNETH PRESLEY.  
(in shock.)  
Your fucking crazy!

REBECCA WALTERS.  
(smiles at him.)  
Come on, lets go cook this thing.

CUT TO:

33 EXT.- BIG LAKE.- NIGHT.

33

We see the sun going down, over the lake.

REBECCA slides the "RATTLE SNAKE" on a stick and hangs it over the fire.

She takes a seat on the split log seat next to the fire pit.

ANGLE ON KENNETH, who is still jumpy from the encounter with the "RATTLE SNAKE".

REBECCA WALTERS.  
You okay Kenny?

KENNETH PRESLEY.  
Fuck no! That shit scared the fuck out of me! How the fuck do you live out here?

REBECCA WALTERS.  
(laughing.)  
It's just a snake, calm down.

KENNETH PRESLEY.  
Man you crazy as hell. Fuck that!  
First a crazy goat, now a big ass snake.

REBECCA WALTERS.  
O cowboy up! And grow a pair Kenny.  
Come sit over here by the fire, I won't let them get you.

KENNETH gets up from the picnic table and sits down next to REBECCA.

KENNETH keeps his guard up and looks all around him.

REBECCA pulls the snake off the fire, and slides a piece off for KENNETH-

REBECCA WALTERS.  
Here, have some.

KENNETH PRESLEY.  
I ain't eating no snake!

(CONTINUED)

33 CONTINUED:

33

REBECCA WALTERS.  
Come on, try it, it's good.  
(she takes a bite.)

KENNETH PRESLEY.  
No, I'm good.

REBECCA WALTERS.  
Kenny, look your gonna have to man  
up sometime in your life, just try  
it.

KENNETH PRESLEY.  
(takes a piece.)  
I don't believe I'm doing this.  
(takes a bite.)

REBECCA WALTERS.  
Well?

KENNETH PRESLEY.  
It's okay I guess.  
(THEN.)

WE hear a sound of something in the woods.

KENNETH'S eye's gets big and wide-

KENNETH PRESLEY.  
(jumpy.)  
What the fuck was that?

REBECCA WALTERS.  
What?

KENNETH PRESLEY.  
There's something walking around  
out there!

REBECCA WALTERS.  
Calm down Kenny, it's nothing.

KENNETH is so scared he's jumping out of his skin.

ANGLE ON REBECCA as she slowly and quietly picks up a branch  
and sets it on KENNETH'S lap.

CU- on stick.

REBECCA WALTERS.  
Kenny, don't move. Your lap.

ANGLE ON KENNETH as he sees the branch on his lap.

KENNETH PRESLEY.  
(screams.)  
AAAAAAAHH!

(CONTINUED)

33 CONTINUED: (2)

33

He jumps up and falls back off the log seat to the ground.

REBECCA WALTERS.  
(laughing  
uncontrollable.)  
Ha, ha, ha, ha.

KENNETH PRESLEY.  
(screaming.)  
GET IT OFF, GET IT OFF!

REBECCA laughing hard, she gets up from her seat and removes the stick.

REBECCA WALTERS.  
Kenny it's just a stick, calm down.

She shows him the stick-

REBECCA WALTERS.  
See it's a stick, it's just a  
stick.

KENNETH PRESLEY.  
That shit ain't funny, you want me  
to catch a heart-attack!

REBECCA WALTERS.  
(still laughing.)  
Come on rock star, let me help you  
up.

She puts out her hand, and helps him up.

KENNETH PRESLEY.  
That shit ain't funny.

REBECCA WALTERS.  
Oh yes it was.

She kicks out the fire, and pours water on it.

REBECCA WALTERS.  
Come on cowboy, lets go back.

She straps the backpack on the FOUR-WHEELER-

REBECCA WALTERS.  
You okay?

KENNETH PRESLEY.  
Fuck you!

She gets on the FOUR-WHEELER-

REBECCA WALTERS.  
Come on get on.

(CONTINUED)

33 CONTINUED: (3)

33

He gets on, she starts the FOUR-WHEELER and they drive off.

FADE OUT:

34 INT.- LOG CABIN LIVING ROOM.- DAY.

34

THREE MONTHS LATER.

REBECCA is relaxing with her pet goat "JANIE", reading a book.

KENNETH walks in the room-

KENNETH PRESLEY.

Hey.

REBECCA WALTERS.

Hey.

KENNETH is pacing the floors, he's bored, restless.

He goes from room to room.

REBECCA stops reading her book, she goes into her bed room-

-she comes back with a ACOUSTIC GUITAR in it's case.

KENNETH is standing at the window in the living room.

REBECCA WALTERS.

Kenny.

KENNETH PRESLEY.

Yeah.

REBECCA WALTERS.

Here, I have something for you.

KENNETH turns around-

KENNETH'S POV- at REBECCA holding the guitar case.

KENNETH PRESLEY.

Whats this?

REBECCA WALTERS.

It was my brother Mike's.

KENNETH walks over and takes the guitar case from her, and sets it in the dinning room table-

-he opens it-

CU- on ACOUSTIC GUITAR, it's a GIBSON J-200 just like ELVIS PRESLEY'S.

He takes it out of the case-

(CONTINUED)

34 CONTINUED:

34

-his eye's are wide and bright, his face lights up like a ray of sunshine.

REBECCA WALTERS.

My brother was a big Elvis fan,  
he'd be happy to see someone use  
it. Maybe you can write some new  
songs.

KENNETH PRESLEY.

I think I can write something on  
this.

(he strums the guitar.)

I'll take good care of it while I'm  
here, thank you Rebecca.

REBECCA WALTERS.

I know you will. Oh, hang on, I'll  
get you a pad of paper.

(she gets him a pad of  
paper.)

KENNETH with a smile on his face, like a kid at Christmas,  
takes the guitar to his room.

REBECCA standing there, with tears in her eye's sits back  
down to read her book.

WE HEAR THE SOUND OF THE ACOUSTIC GUITAR.

CUT TO:

35 EXT.- APPALACHIAN MOUNTAINS.- DAY.

35

The day is sunny and warm.

KENNETH is cleaning up around the grounds-

A SHOT OF THE GROUNDS FROM A THUNDER STORM.

-from a rain storm they had the night before.

He's moving big branches and small sticks-

-he's bent over picking up a pile of branches like a target  
with a bullseye on it.

ANGLE ON "JANIE THE GOAT".

"JANIE the GOATS" POV- of KENNETH bent over.

"JANIE the GOAT" runs towards KENNETH bent over, she bends  
her head down and-

"BAM!"

ANGLE ON KENNETH bent over.

(CONTINUED)

35 CONTINUED:

35

-she butts KENNETH forward sending him into the pile of branches.

KENNETH now on his face, turns over and sees "JANIE" coming for butt number TWO.

KENNETH PRESLEY.

No!, no!, no! Janie!

He gets up and starts running to the Log Cabin, with "JANIE" hot on his tail-

KENNETH makes it to the Log Cabin, and runs inside.

CROSSFADE:

36 INT.- LOG CABIN LIVING ROOM.- DAY.

36

KENNETH slams the door-

"SLAM!"

-and leans up against it.

KENNETH PRESLEY.

(breathing heavy.)

I hate that fucking goat.

KENNETH walks into the KITCHEN.

CROSSFADE:

KITCHEN.

REBECCA is making a pot of coffee.

KENNETH PRESLEY.

You gotta do something about that crazy ass goat.

REBECCA WALTERS.

What did she do now?

KENNETH PRESLEY.

I was cleaning up the yard, I bent over to pick up some branches and she butts me into them.

REBECCA WALTERS.

(laughing.)

She's just playing with you.

KENNETH PRESLEY.

Then she chased me into the house.

(CONTINUED)

36 CONTINUED:

36

REBECCA WALTERS.  
She likes you, she's just playing  
with you.

KENNETH PRESLEY.  
(rubbing his ass.)  
Tell that to my ass.

KENNETH leaves and goes to his bed room.

REBECCA goes to the kitchen window, she opens it and calls  
for "JANIE".

REBECCA WALTERS.  
JANIE!, JANIE!  
(Janie comes to the  
window.)

REBECCA'S POV- on "JANIE".

REBECCA WALTERS.CONT'D  
You be nice to him okay. That's a  
good girl.

CUT TO:

37 INT.- LOG CABIN.- BARN.- DAY.

37

KENNETH and REBECCA are in the gym checking KENNETH'S body  
weight and body fat index.

ANGLE ON KENNETH standing on the weight scale-

CU- on Scale Balance.

-she slides the balance to 170-lbs.

ANGLE ON REBECCA'S face as she smiles at KENNETH.

REBECCA WALTERS.  
WOW! Look at that Kenny! You did  
good, you lost 20-lbs.

CU- on KENNETH'S face, he has a big smile on his face, like  
a little kid on his birthday.

KENNETH PRESLEY.  
(the two high five.)  
FUCK YEAH!

With KENNETH, motivated at his weight loss, REBECCA puts him  
back on the weight bench-

ANGLE LAYING ON WEIGHT BENCH.

REBECCA spots him with 150-lbs on the bar.

(CONTINUED)

37 CONTINUED:

37

REBECCA WALTERS.

Ready?

KENNETH grabs the bar-

-pushes it up, and lifts it off the bench-

-and lowers it to his chest, he's getting stronger.

REBECCA WALTERS.

Come on Kenny give me 9 more reps.

A SERIES OF SHOTS OF KENNETH AND REBECCA WORKING OUT.

CUT TO:

38 EXT.- APPALACHIAN MOUNTAINS.- DAY.

38

ANGLE ON REBECCA AND KENNETH getting ready to take a FIVE-mile run.

We see REBECCA hand KENNETH a backpack-

REBECCA WALTERS.

Here put this on.

-he takes the backpack.

KENNETH PRESLEY.

It's heavy, whats in it?

REBECCA WALTERS.

Sand.

KENNETH PRESLEY.

Sand? What for?

REBECCA WALTERS.

It's to make your legs strong. It's only 5-pounds.

KENNETH PRESLEY.

Some days I think your trying to kill me!

REBECCA WALTERS.

(smiles.)

You might be right. Ready?

REBECCA starts the run, and KENNETH takes off after her.

WE follow the pair down the road-

20-minutes into the run.

CU- on KENNETH'S face, he's sweating heavy, his breathing is very heavy in the hot sun, he's dragging ass.

(CONTINUED)



KENNETH PRESLEY.  
(out of breath.)  
Can, can, can we stop now?

REBECCA WALTERS.  
(running backwards.)  
Come on Kenny you can do it.

REBECCA begins to sing a running Cadence song.

REBECCA WALTERS.  
(running next to him.)  
One, Two, Three, Four hey! Kenny  
repeat what I sing okay.

KENNETH looks over at her.

REBECCA WALTERS.  
One, Two, Three, Four!

KENNETH PRESLEY.  
One, Two, Three, Four!

REBECCA WALTERS.  
Here we go!

KENNETH PRESLEY.  
Here we go!

REBECCA WALTERS.  
On the move!

KENNETH PRESLEY.  
On the move!

REBECCA WALTERS.  
In the groove!

KENNETH PRESLEY.  
In the groove!

REBECCA WALTERS.  
Here we go!

KENNETH PRESLEY.  
Here we go!

REBECCA WALTERS.  
All the way!

KENNETH PRESLEY.  
All the way!

REBECCA WALTERS.  
Every day!

(CONTINUED)

38 CONTINUED: (2)

38

KENNETH PRESLEY.

Every day!

REBECCA WALTERS.

Huuuh... Ha Ha!

KENNETH PRESLEY.

Huuuh... Ha Ha!

REBECCA WALTERS.

Rock me, rock me, rock, rock  
steady!

KENNETH PRESLEY.

(laughing.)

What the fuck kinda song is that?

REBECCA WALTERS.

Army cadence. Rock me, rock me,  
rock, rock steady!

KENNETH PRESLEY.

Rock me, rock me, rock, rock  
steady!

REBECCA WALTERS.

Roll me, roll me, roll me ready!

KENNETH PRESLEY.

Roll me, roll me, roll me ready!

FADE OUT:

39 INT.- LOG CABIN BED ROOM.- NIGHT.

39

KENNETH is sitting on the edge of his bed, writing a song-  
He plays a chord-

KENNETH PRESLEY.

Mmmmmmm.

-another chord.

KENNETH PRESLEY.

Mmmmmmm.

And another chord.

KENNETH PRESLEY.

(he sings.)

This place I'm in, is a place of  
pain.

He writes it down and plays another chord.

CUT TO:

40 INT.- LOG CABIN KITCHEN.- NIGHT. 40

REBECCA is cooking diner, baked chicken, green beans, mashed potato's and gravy, corn bread.

The smell of the diner fills the air in the the Log Cabin.

WE here the sound of KENNETH sing and playing the guitar as he is writing the song.

REBECCA sets the kitchen table-

-she checks the chicken and corn bread in the oven-

-she puts the green beans in a bowl, and spoons the mashed potatoes on their plates, and puts the gravy in a gravy boat.

She takes the chicken out of the oven, and puts it on a platter, and the corn bread in a basket, then to the table.

DISSOLVE TO:

41 INT.- LOG CABIN HALLWAY.- NIGHT. 41

OUTSIDE KENNETH'S BED ROOM DOOR.

REBECCA softly knocks on the door.

"Knock!", "Knock!"

REBECCA WALTERS.  
Kenny, diners ready.

KENNETH PRESLEY.(O.S.)  
Okay, I'll be right there.

DISSOLVE TO:

42 INT.- LOG CABIN KITCHEN.- CONTINUOUS. 42

REBECCA is seated at the table-

ANGLE ON KENNETH as he walks in the KITCHEN.

KENNETH PRESLEY.  
(smells the air.)  
Smells good! What we having?

REBECCA WALTERS.  
(big smile on her face.)  
Baked chicken.

KENNETH takes a seat.

KENNETH PRESLEY.  
It all looks so good Rebecca.

The TWO sit and enjoy their meal together.

(CONTINUED)

42 CONTINUED:

42

FADE OUT:

43 EXT.- APPALACHIAN MOUNTAINS.- NIGHT.

43

The moon is full and the stars are bright and clear you can almost reach out and touch them.

REBECCA and KENNETH are sitting around a bon-fire-

REBECCA is enjoying a glass of iced-tea.

KENNETH'S POV- on "JANIE the GOAT" who is standing by a tree.

KENNETH PRESLEY.

Janie, please be nice.

REBECCA WALTERS.

(looks over at Janie.)

Janie be nice now.

ANGLE ON "JANIE the GOAT", as she walks over to KENNETH.

She gives him a nudge with her head, signaling she wants to be petted.

KENNETH looks down at her, he's surprised at her.

ANGLE ON REBECCA.

REBECCA WALTERS.

She wants you to pet her.

KENNETH PRESLEY.

(he pets her.)

Hi Janie. That's a good girl.

REBECCA WALTERS.

She likes you.

KENNETH PRESLEY.

Yeah, well she still scares the shit out of me.

(still petting her.)

That's a good girl.

REBECCA WALTERS.

So Kenny, hows the songwriting coming?

KENNETH PRESLEY.

Oh it feels good, it's been a long time, I'm a little rusty though.

REBECCA WALTERS.

It'll come back.

(CONTINUED)

KENNETH PRESLEY.  
Have you heard from John?

REBECCA WALTERS.  
Yeah, he called the other day.

KENNETH PRESLEY.  
What did you tell him.

REBECCA WALTERS.  
I told him your doing good. He's gonna come up and see you in a week or two, he wanted to know if your still pissed at him.

KENNETH PRESLEY.  
What did you tell him?

REBECCA WALTERS.  
That I didn't know, he'd have to ask you.

KENNETH PRESLEY.  
No, I'm not mad at him anymore, but don't tell him that! I want the fucker to still think I am.

REBECCA WALTERS.  
You know he did it because he cares, your whole band cares for you.

KENNETH PRESLEY.  
Yeah I know. I kinda fucked things up for them didn't I.

REBECCA WALTERS.  
Well it's getting late, I'm going to bed.

(she gets up.)  
Make sure the fires out okay.

REBECCA walks past KENNETH-

REBECCA WALTERS.  
(pats his shoulder.)  
Good night Kenny.

KENNETH PRESLEY.  
Good night.

-and towards the house-

KENNETH gets up and pulls the fire apart, and gets the water hose, to spray the fire out.

He bends over to pick up the water hose-

(CONTINUED)

43 CONTINUED: (2)

43

ANGLE ON "JANIE THE GOAT".

JANIE'S POV- on "KENNETH" bent over.

She charges him and butts him in his ass-

"BAM!"

CU- ON KENNETH flying forward and to the ground.

He's full of mud.

KENNETH, laying face first on the ground, he turns over with a surprised looks on his face.

CU- on KENNETH'S FACE.

KENNETH PRESLEY.

I thought we we're friends Janie?

ANGLE ON JANIE the GOAT.

JANIE THE GOAT.

Baaaaa!

CUT TO:

44 INT.- LOG CABIN.- BARN.- DAY.

44

THREE MINUTE MUSIC MONTAGE:

KENNETH'S body is lean, and muscle cut, his arms are shaped, his chest is big and full, his abs are popping. He looks like a bodybuilder ready for a competition.

He's a new "ROCK n' ROLL" suntanned god!

KENNETH and REBECCA working out, boxing, weight training, cardio-

MIX SHOTS OF KENNETH WORKING OUT AND WRITING SONGS.

End MONTAGE with "JANIE" the GOAT chasing KENNETH.

CUT TO:

45 EXT.- APPALACHIAN MOUNTAINS.- DAY.

45

We see a car driving up to the "Log Cabin"-

The driver stops at the front stoop, and honks the horn.

"BEEP!", "BEEP!"

ANGLE ON THE FRONT DOOR OF THE CABIN.

The door opens, REBECCA steps out to see who it is.

(CONTINUED)

45 CONTINUED:

45

REBECCA'S POV- on JOHN DAILY who is standing by the front fender.

REBECCA WALTERS.  
JOHN! COME ON IN!

JOHN DAILY.  
COME GET YOUR CRAZY GOAT!

ANGLE ON "JANIE THE GOAT", who is watching JOHN DAILY.

ANGLE ON REBECCA as she walks down to JOHN DAILY.

REBECCA WALTERS.  
Janie, you be a good girl. Hi John,  
what brings you here?

JOHN DAILY.  
I got some papers for Kenny to  
sign, is he around?

REBECCA WALTERS.  
Yeah, he's inside, come on in.

The TWO go inside-

DISSOLVE TO:

46 INT.- LOG CABIN LIVING ROOM.- DAY.

46

We see REBECCA and JOHN DAILY come through the front door-

REBECCA WALTERS.  
Have a seat John, I'll go get him.

CROSSFADE:

47 INT.- LOG CABIN HALLWAY.- DAY.

47

REBECCA knocks on KENNETH'S door-

"Knock!", "Knock!"

REBECCA WALTERS.  
Kenny, someone is hear to see you.

The door opens suddenly-

KENNETH PRESLEY.  
Who is it?

REBECCA WALTERS.  
It's John Daily.

KENNETH PRESLEY.  
(surprised.)  
John? Okay I'll be right there.

(CONTINUED)

47 CONTINUED:

47

REBECCA leaves-

CROSSFADE:

48 INT.- LOG CABIN LIVING ROOM.- CONTINUOUS.

48

REBECCA comes back, JOHN DAILY is sitting on the sofa.

REBECCA WALTERS.

So John, how's it going?

JOHN DAILY.

Oh, it's just about the same, busy.

ANGLE ON HALLWAY ENTRANCE, KENNETH walks into the Living room.

ANGLE ON JOHN DAILY, who stands up at the sight of KENNETH.

KENNETH'S look has changed, he's more fit and cut. His muscles are popping out of his white tank top.

JOHN DAILY'S POV- on KENNETH.

JOHN DAILY.

Holy shit Kenny! Look at you!

KENNETH PRESLEY.

(with a big smile on his face.)

Hi John.

The TWO shake hands.

ANGLE ON REBECCA-

REBECCA WALTERS.

I'll go make some coffee.

She leaves the room.

KENNETH PRESLEY.

So what brings you here?

JOHN DAILY.

Well I got some papers for you to sign.

(he gets the papers from his briefcase.)

And I wanted to see how you're doing?

KENNETH PRESLEY.

I'm doing really good John, thanks.

The TWO take a seat.

(CONTINUED)



KENNETH PRESLEY.

So whats the papers I need to sign?

JOHN DAILY.

Well, I need you to sign for the  
movie role, and a new tour.

KENNETH PRESLEY.

Okay.

JOHN DAILY hands him a pin and ONE set of contracts.

JOHN DAILY.

(he points were to sign.)

Sign here, and here.

KENNETH PRESLEY.

How long is the tour?

JOHN DAILY.

(un-sure.)

Mmmm, 6 weeks. Is the okay?

KENNETH PRESLEY.

(signing the contract.)

Yeah sure.

JOHN DAILY.

Good!, good.

(looks at Kenny.)

Kenny, I'm sorry I did it this way.

KENNETH PRESLEY.

Hey! It's all good John, we're  
cool.

ANGLE ON REBECCA as she brings in a serving tray of coffee  
and cookies.

She sets the tray down and serves them their coffee-

JOHN DAILY.

Oh, thank you Rebecca.

KENNETH PRESLEY.

Thank you.

(looks at the cookies.)

You had cookies?

REBECCA WALTERS.

Yeah their Janie's.

JOHN DAILY.

(spits out the cookie.)

Blah!

(CONTINUED)

REBECCA WALTERS.

(laughing.)

I'm kidding, I'm kidding, I just bought them.

JOHN DAILY.

Funny.

ANGLE ON KENNETH laughing.

JOHN DAILY.

Rebecca tells me you've been writing some new songs.

KENNETH PRESLEY.

Yeah, I got about 15 songs so far.

JOHN DAILY.

(surprise.)

15 SONGS! WOW! THAT'S GREAT! I'll set up some studio time as soon as you get back.

KENNETH PRESLEY.

I still gotta work out the bugs on them.

JOHN DAILY.

That's okay you can do that in the studio. Let me get out of here and set some things up, and I'll see you next week.

KENNETH PRESLEY.

Next week? Whats happening next week?

JOHN DAILY.

Your time is up here, your all done. Didn't she tell you?

CU- on KENNETH'S face, he's surprised at the news.

ANGLE ON REBECCA.

REBECCA WALTERS.

I was gonna tell you at diner tonight.

KENNETH PRESLEY.

(shakes Johns hand.)

It's all good. Well I'll see you next week then John.

They all get up from their seats, and walk JOHN DAILY-

CROSSFADE:

49 EXT.- APPALACHIAN MOUNTAINS.- DAY.

49

-outside to his car.

ANGLE ON "JANIE THE GOAT", she's watching JOHN DAILY.

JOHN DAILY opens his cars drivers side door, he slides in-

-and hangs his head out of the window.

KENNETH is standing next to the cars door.

JOHN DAILY looks up at KENNETH.

JOHN DAILY.

It's good seeing you Kenny!

KENNETH PRESLEY.

Same here John, see you later.

JOHN DAILY starts his car, KENNETH backs up and JOHN DAILY drives off.

BEEP!, BEEP!

CUT TO:

50 INT.- LOG CABIN.- BARN.- DAY.

50

TWO WEEKS LATER:

KENNETH, with his shirt off, sweat running down his chest, he's out of breath from jumping rope, grabs a towel and wipes the sweat from his face and chest.

REBECCA, standing next to the weight scale.

REBECCA WALTERS.

Well you ready?

KENNETH PRESLEY.

(smiling at her.)

Yeah!

KENNETH gets on the weight scale-

REBECCA sets the scales balance at 100 and slides the balance over.

CU- on Balance slide.

CLICK!, CLICK CLICK!, CLICK!

"ONE HUNDRED SIXTY POUNDS".

KENNETH PRESLEY.

(his eyes closed.)

What is it?

(CONTINUED)

50 CONTINUED:

50

REBECCA WALTERS.  
(messaging with him.)  
I'm sorry Kenny.

CU- on KENNETH'S Face, he opens his eyes-  
-sees the number on the scale "ONE HUNDRED SIXTY POUNDS".  
He screams out-

KENNETH PRESLEY.  
YEAH!!

CU- on REBECCA'S face, she has a big smile on his face-  
KENNETH steps off the scale, and grabs REBECCA in a big hug,  
he swings her around-

KENNETH PRESLEY.  
(happy.)  
Thank you Rebecca, thank you!

He hugs her again, she hugs him back, she pulls back and the  
TWO look into each other deeply.

The TWO regain their composure and split up.

It's awkward between them.

KENNETH, so happy and proud of himself, he leaves the gym to  
go and take a shower.

ANGLE ON REBECCA, she stands with a sad look on her face, at  
him leaving, a look of "I'm falling in love with him".

FADE TO BLACK:

51 INT.- LOG CABIN LIVING ROOM.- NIGHT.

51

REBECCA is working on her computer. The room is dimly lit-  
-shes drinking a cup of black coffee.

In walks KENNETH carrying the guitar-

-he stands in front of her, she looks up at him, he smiles  
at her-

KENNETH PRESLEY.  
Hey, you got some time to hear a  
song?

REBECCA WALTERS.  
Sure.

She closes her laptop-

(CONTINUED)

51 CONTINUED:

51

REBECCA WALTERS.

I'm all yours.

KENNETH begins to pick out the song, it's a slow heart felt song. "YOUR MY LOVE"

About their time together.

His voice is so warm and meaning full, as his voice and the guitar mix together.

CU- on REBECCA'S face as a tear starts to form in her eye.

KENNETH filled with emotion as he sings the song to her, and how he feels about her and what she has done for him.

REBECCA doing her best to hold back the flood of tears building up inside her as she listens to the song.

KENNETH ends the song-

-the sound of silence is deafening.

ANGLE ON REBECCA as she jumps up from her seat and into KENNETH'S arms-

-shes weeping as she holds him tight, the TWO share a new bond of love.

Then, she pulls back and runs into her bed room, leaving KENNETH standing alone.

FADE TO BLACK:

52 INT.- BAND REHEARSAL.- DAY.

52

We see the band "THE JOKERS" rehearsing the new songs KENNETH has written.

It's a large stage, "DANNI MIXX" is sitting on top of her amp, shes working out some chords and fills on some of the songs.

BARBARA MONTGOMERY, is checking her drums, and JOE WHIP checks his amp settings.

EMILY SMITH, is on her cell phone talking to her boyfriend.

EMILY SMITH, hands up her phone-

EMILY SMITH.

Asshole! Hey!, whens Kenny showing up?

DANNI MIXX.

He should be here anytime now.

(CONTINUED)

52 CONTINUED:

52

JOE WHIPP.

(turns around and looks  
at Danni.)Have you seen him Danni, sense he's  
been back?

DANNI MIXX.

No, just got the new songs from  
John. He said Kenny would meet us  
here at noon.

JOE WHIPP.

Noon!, That's not the Kenny I know,  
he didn't go to bed until noon. Now  
he's up before noon. What did they  
do to him?

ANGLE ON OFF STAGE DOOR, as JOHN DAILY and KENNETH walks in.

KENNETH is fit and clean, his dressed in jeans and a  
t-shirt, JOHN DAILY dressed in a suite and tie.ANGLE ON EMILY SMITH, she looks up and sees KENNETH and JOHN  
DAILY walking up to the stage-

EMILY'S POV- on KENNETH.

EMILY SMITH.

KENNY!

She runs off the stage, and runs up to KENNETH-

ANGLE ON KENNETH, as EMILY SMITH jumps in his arms and hugs  
and kisses him.

EMILY SMITH.

(kissing his cheeks.)

I missed you.

KENNETH PRESLEY.

I missed you too.

ANGLE ON THE REST OF THE BAND MEMBERS as they walk off the  
stage and over to greet KENNETH.DANNI MIXX, with a big smile on her face, walks over and  
hugs and kisses him-

DANNI MIXX.

Welcome back Kenny.

KENNETH PRESLEY.

Thank you Danni.

BARBARA MONTGOMERY, holding back tears, hugs him tight-

(CONTINUED)

52 CONTINUED: (2)

52

BARBARA MONTGOMERY.

Welcome back, I missed you soooooo much!

ANGLE ON JOE WHIPP, who is smiling like a little kid who's big brother just come home from the Army.

He and KENNETH hug like brothers do.

JOE WHIPP.

Missed you man, welcome back!

BARBARA MONTGOMERY'S POV- as she looks at KENNETH.

She looks him up and down-

BARBARA MONTGOMERY.

Fuck! Kenny you look good!

DANNI MIXX.

Holy shit! Look at you! How you feeling?

KENNETH PRESLEY.

I've never felt better in my life, thank you all for kidnapping me and sending to get clean. Thank you from the bottom of my heart, really thank you.

JOHN DAILY.

Well now lets get to work, did you all get a chance to look over the new songs?

DANNI MIXX.

Yeah, I was just working out some fills and changes. What the fuck happened to you Kenny? That's some of the best I ever heard.

KENNETH PRESLEY.

I cleaned out my head, and out it came.

We see the band start to play and workout the songs-

WE HEAR THE BAND REHEARSE.

FADE TO BLACK:

53 EXT.- RED ROCKS, MORRISON, COLORADO.- NIGHT.

53

Red Rocks, outdoor concert venue. The stage is situated between two ginormous sandstone boulders, making for top-notch acoustics.

(CONTINUED)

53 CONTINUED:

53

The night sky is filled with stars, setting the stage for a blow-out of a show.

The stage is all blacked out-

The audience is pumped up, cable show reporters, magazine reporters as well as local and national networks are all looking forward the new look of "KENNETH" and the new music.

In the wings of the stage, an Entertainment Tonight anchor, is reporting on the kick off of the bands tour.

Bodies push and pack against each other.

FEMALE ANCHOR.

We are broadcasting here live at the Jokers kick-off tour show "The Years". It's been a year sense we last seen or heard the bands lead singer Kenneth Presley, who's been out of the spotlight for a while. And from the looks of the audience here their all ready to see him too.

CUT TO:

54 INT.- ENTERTAINMENT TONIGHT ANCHOR ROOM.- NIGHT.

54

On camera MALE ANCHOR-

MALE ANCHOR.

Looks like a big crowd, have you seen Kenneth Presley?

CUT TO:

55 EXT.- RED ROCKS, MORRISON, COLORADO.- CONTINUOUS.

55

FEMALE ANCHOR.

No, not yet, but my sources say he's clean and sober. And ready for this tour.

Screaming AD LIB for the "JOKERS, JOKERS, JOKERS!! KENNY, KENNY, KENNY!!"

The band is kicking off their new tour for their new album, "THE YEARS"

BARBARA MONTGOMERY, starts the song off with a kick drum pounding a ONE, TWO, THREE, FOUR beat, then a snare hit-

DANNI MIXX hits a single chord-

"THEN"

(CONTINUED)



55 CONTINUED:

55

"BOOM!"

As the stage lights up with fire and the screaming sound of DANNI MIXX' guitar-

The audience go's wild as KENNETH hits the stage and grabs the microphone and belts out the song, "EXTREME PAIN"

The sudden rush of the crowd, to the stage, sends "ROADIES and SECURITY" in a fight for their lives-

Young girls sit on the shoulders of guys and lift and take off the shirts, girls climb and try to get on the stage-

"ROADIES" carry off half-naked girls and guys from the stage.

The band sounds better then they ever have-

We follow a "GIRL" as she runs across the stage, and up to KENNETH-

-and grabs him, kisses him and holds on tight as one of the "ROADIES" tries to pull her off of him, the crowd gos wild at the sight.

KENNETH tries to sing the song as girls grab and pull him almost off the stage-

The "ROADIES" do all they can to keep him "KENNETH" on stage and people off.

The rest of the band members are shocked at the sight and the energy of the audience.

DANNI MIXX, screams out a guitar solo that sends the audience in a frenzy-

-with young and older guys and girls screaming out in a crazy wild cry like a wolf kill in the night.

ANGLE ON STAGE LEFT, JOHN DAILY is in awe at the raw power the band is having on the audience.

JOHN DAILY sends a "ROADIE" out on stage to remove a girl from around "KENNETHS" neck.

ANGLE ON KENNETH AND GIRL HANGING ON TO HIM.

The band ends the song, with the audience crying out for more-

FADE TO BLACK:

56 INT.- HOTEL ROOM.- NIGHT.

56

BAND PARTY:

(CONTINUED)

56 CONTINUED:

56

The room is packed with fans and celebrities of every walk of life.

KENNETH is sitting alone, with a distant look on his face, drinking a bottled water, it's almost as if he's blocked out everything going on around him.

DANNI MIXX walks up to him-

ANGLE ON DANNI.

DANNI MIXX.

Kenny!

But he doesn't hear her.

DANNI MIXX.

Kenny!

(she touches him.)

Kenny!

He looks up at her-

DANNI MIXX.

Kenny! You okay?

KENNETH PRESLEY.

I miss her Danni.

DANNI MIXX.

Miss who?

KENNETH PRESLEY.

I miss Rebecca.

DANNI MIXX.

Who's she?

KENNETH PRESLEY.

Danni, I gotta go get her. I love her, I gotta go!

KENNETH gets up and leaves-

ANGLE ON DANNI MIXX, she's stunned-

DANNI MIXX.

Okay bye!

CUT TO:

57 EXT.- APPALACHIAN MOUNTAINS.- DAY.

57

REBECCA is sitting on her front porch drink an iced tea watching "JANIE the GOAT" chase a butterfly around.

"JANIE" stops and looks down the road-

(CONTINUED)

57 CONTINUED:

57

"JANIE THE GOATS" POV- as she sees "KENNETH" coming up the road.

She takes off running like a bat out of hell.

ANGLE ON REBECCA as she see "JANIE" run off.

REBECCA WALTERS.

JANIE!

REBECCA'S POV- she sees "JANIE" playing with someone down the road, but their to far off to see who it is.

REBECCA WALTERS.

Who is she playing with?

The figure gets closer, with "JANIE the GOAT" jumping and dancing around.

REBECCA'S POV- she sees it's KENNETH.

CU- on REBECCA'S face, as she gets a big happy smile.

She takes off running towards "KENNETH" with open arms.

He stops, she jumps into his open arms and the TWO kiss and share a hug like TWO lost loves.

The THREE walk back up to the "Log Cabin", arm and arm.

KENNETH sets his backpack on the porch, and he take a seat, REBECCA stands in front of him on the step-

-she bends over and kisses him..

KENNETH PRESLEY.

Well did you miss me?

REBECCA WALTERS.

(toying with him.)

Me? Miss you?

KENNETH PRESLEY.

Yeah! Didn't you miss me?

REBECCA WALTERS.

Well kinda.

KENNETH PRESLEY.

Kinda? Janie! Semper Fi!

REBECCA turns her head around and sees "JANIE the GOAT" running towards her-

JANIE THE GOATS POV- on REBECCA'S ass-

"THEN!"

(CONTINUED)

57 CONTINUED: (2)

57

"BAM!"

"JANIE" butts "REBECCA" right into "KENNETH", the TWO fall backwards and onto KENNETH'S back.

REBECCA WALTERS.

JANIE!

DISSOLVE TO:

58 INT.- A CONCERT VENUE.- NIGHT.

58

The backbeat of "YOUR MY LOVE" sounds-

THOUSANDS OF FANS roaring, fans scream "JOKERS!, JOKERS!, JOKERS!"

It's Madness. "ROADIE'S" are lining the edge of the stage, looking worried.

A FEMALE FAN.

I LOVE YOU KENNY!

As KENNETH hits the stage, the audience goes wild as he sings the song.

ANGLE ON STAGE LEFT IN THE WINGS, REBECCA and JOHN DAILY stand watching the show-

CU- on REBECCA as she watches and listens to KENNETH sing the song he wrote about her, she has a tear in her eye and a loving smile on her face.

The band ends the song, with the roar of the fans screams.

JOE WHIPP, begins a bass riff to their new song "YOU MAKE IT ALRIGHT"

As EMILY SMITH plays rhythm on her guitar.

BARBARA MONTGOMERY, keeps the beat, with "DANNI MIXX" playing fills to the intro of the song-

KENNETH walks up and down the stage like a cat on the prowl, slapping hands of fans-

He steps back up to the microphone and belts out the lyrics setting the audience in a frenzy-

-and into the closing credits.

THE END!