



Everything Is Here.

A Story about the Final Day of Life.

A Screenplay Adapted from an
Album by Lost Marble Collection
by Steve Phelps

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1 BLACK, SOUND OF A FLY

FADE UP. INT. BEDROOM EARLY MORNING.

Fly's eye view. Camera swoops and dives around room simulating a flight of a fly. We see the sleeping figure of a woman in the bed and hear heavy snoring. We see a store clerk smock on a chair next to the bed with a name-tag that reads "JACKIE". The fly registers random body parts as if surveying for a good landing site. As we see JACKIE's arms, we notice dark bruising, track marks and dried blood. The fly finally lands on the bed next to JACKIE's sleeping face. Suddenly her eyes open and her hand shoots out to smash the fly and everything goes to black.

2 BLACK, SOUND OF BALLROOM DANCE MUSIC/ALARM GOING OFF

FADE UP. INT. SAME BEDROOM CLOSE UP OF CLOCK RADIO SHOWING 9:00AM

JACKIE rolls over, swings her legs out of bed and sits up. She examines the marks on her arms and grabs some makeup from the bedside table and begins to conceal the track marks on her arm. Suddenly the music stops and is replaced by a loud tone that signifies an emergency alert.

RADIO ANNOUNCER

Ladies and Gentlemen, we interrupt this program of popular dance music to bring you information about an emergency situation developing in the Western part of the United States. Aliens have landed, they are shooting weapons, they are proclaiming it's time for humans to understand their fate....

JACKIE reaches over and turns the radio off and grabs the TV remote and turns on the TV.

3 INT. TV STUDIO. MCU OF TV ANCHOR

TV ANCHOR

...have identified themselves as Roscoe and Limp and have explained that, through make-up and wardrobe they have made themselves to resemble us as much as possible.

TV ANCHOR cont.

In a good cop/bad cop role presentation, (1) Roscoe seems to be the disciplinarian and has been randomly shooting civilians and blowing up buildings, while Limpo seems to be in more of an observing mode. (2) In a live press conference the two explained their mission here, their intentions and the future of the human race. Here they are now, the aliens...

CUT TO:

4 INT. PRESS CONFERENCE. 4 SHOT OF ROSCOE AND LIMPO FLANKED BY 2 SOLDIERS AT PODIUM WITH LOTS OF MICS. ROSCOE AND LIMPO ARE DRESSED IN ALL GRAY ONE-PIECE SUITS AND WHITE PASTEY-FACE MAKEUP. FLASHBULBS POP ALL AROUND AND THE DIN OF MANY REPORTERS CAN BE HEARD

ROSCOE

Good morning ladies and gentlemen. I'm ROSCOE from the planet AROO. Me and my buddy LIMPO have been observing your planet for centuries. We have grown ever more disgusted by your lack of care concerning your planet. We have observed a giant smoke ring encircling your planet a thousand miles thick. We're here to take it all away, because you guys made a bad deal! You understand, It's a bad deal.

Music begins (PLANET BLUE) and ROSCOE draws his weapon and begins pointing it menacingly at the roomful of reporters. He fires a couple of shots off camera. The camera shakes but continues to roll. LIMPO puts his hand on the ROSCOE's weapon and lowers it, while stepping up to the mic.

LIMPO

Me and my buddy ROSCOE we made a deal
We've come to take it all back from you
(1) You've been burning and trashing
And building as fashion
You took it for granted, no appeal

ROSCOE

(2) We were just passing through the Milky Way
When we saw a big old smokestack
sticking out of Planet Blue
So we ask...

Anchor V/O continues.
Scene switches to (1) shots of weapons fire into crowds and buildings blowing up, and then to (2) ROSCOE and LIMPO at press conference. ROSCOE is blinking in the lights of flashbulbs and shaking his head to clear it.

Music and V/O continue while scene changes to (1) shots of deforestation, pollution, oil spills, etc.

(2) Shots of the earth from space, mixed with shots of smokestacks.

ROSCOE and LIMPO cont.
 (3) Why?
 SOLDIERS
 Why?
 ROSCOE and LIMPO
 Why?
 SOLDIERS
 Why, oh why?
 ROSCOE and LIMPO
 Do you humans abuse the Earth so?

(3) Back to
4 shot.

LIMPO
 (4) Me and my buddy ROSCOE we have a plan
 We'll let you all loose now, turned to grains of sand
 We hope you like blowing,
 blowing in the wind
 Where all you humans end up and start again

(4) Shots of
nuclear
blast, shock
wave, and
aftermath

ROSCOE and LIMPO
 (5) Why?
 SOLDIERS
 Why?
 ROSCOE and LIMPO
 Why?
 SOLDIERS
 Why, oh why?
 ROSCOE and LIMPO
 Do you humans abuse the Earth so?

(5) Back to
4 shot

ROSCOE
 (6) Was it just the fact that with the dawn
 of the industrial age?
 (7) Was it just the fact that you couldn't
 get enough conveniences in your life?
 (8) Was it just the fact that you had to follow
 all the aristocrats?
 (9) Or was it just the fact that you never had
 any lives?

(6) Shots of
steel plants,
construction,
etc. (7) 50's
style TV
commercials
for kitchen
appliances.
(8)
Celebrities,
royalty,
politicians.
(9) Assembly
line workers.

Music fades.

As music fades, camera pulls back from podium to reveal a room
 full of smoldering reporter bodies strewn across the floor.
 ROSCOE points toward a green wristwatch sized button on his arm.
 He pushes it and it turns red and a countdown starts.
 It is counting down from 23:59:59

ROSCOE to camera
You have 24 hours till we push the button!

ROSCOE, LIMPO and SOLDIERS execute a left face and begin marching from the podium.

CUT TO:

5 INT. JACKIE'S BEDROOM

Shot of JACKIE staring unbelievably at the TV screen.

JACKIE
This can't be good

She closes her eyes and shakes her head. She picks up the remote turns off the TV and begins rubbing the makeup off she has just applied to her arms.

JACKIE
Won't be going to work today

She turns and opens the drawer in the beside table and pulls out a tray with a syringe, tin foil pack, spoon, lighter, rubber tubing and cotton balls.

JACKIE
Dear Mom, stoned again.

Music begins (JACKIE SMILES) and she begins the ritual of injecting herself with heroine. We see the heroine boiling in the spoon, withdrawing from the cotton ball into the syringe, and needle breaking the skin. She withdraws the needle just as lyrics start:

-NOTE: Basically this section is a psychedelia-fest of editing and camera work. The shooting notes are just guidelines and will include a lot more stuff.

(1) JACKIE smiles as the needle breathes
Into her arm
(2) Crushing waves of train rides rock
Inside of her gut
(3) Skin crawling to a rubber tire
On an old beat up car
Starting only barely this time
One time too many
It could blow it all away
As we gaze upon it, life
....but what the hell

(1)
JACKIE
lays back
on the bed,
smiling.
(2) Trains,
Waves,
JACKIE
writhing on
the bed (3)
Scratching,
Caressing

(4) She's just a bent over baby blistered from the sun
And it's so bright inside, rise upon rise

(4)
Vomiting

(5) Pump it up one more time one more time
With the green wine
(6) Fixed faces fill your vision
Drilling into your mind
(7) JACKIE I think your mom would be proud of you
Now that you have scored
(8)Daddy wants to sway you
While Mom is repulsed
(9) It could blow it all away
As we gaze upon it, life
...but what the hell

She's just a bent over baby blistered from the sun
And it's so bright inside, rise upon rise

(10) I think its time for Bitchin' Bobby
The quick fix failure
To be playing by herself
In thoughts of soloing
Conducting arms falling to her side
Track marks can't hide
She slides once more
More than ever this time
It could blow it all away
As we gaze upon it, life
...but what the hell

She's just a bent over baby blistered from the sun
And it's so bright inside, rise upon rise

(5) She shoots up yet again. (6) we see ROSCOE and LIMPO as well as YOUNG JACKIE and her (7) Mom and Dad (8) Dad hits on her while Mom ignores it. (9) More writhing. (10) We see the back-story of what happens to JACKIE after she leaves home, meeting BOBBY, the person who turns her on to H., and abuses her the same way her Father did

JACKIE lies down on the bed retching and coughing and the light on the ceiling fan swirls and swirls and goes out of focus and we dissolve to...

6 INT. CIRCUS BIGTOP. OUT OF FOCUS SPOTLIGHTS SWIRL AROUND AND AROUND AS WE BEGIN TO HEAR CIRCUS MUSIC THEME AND WE STILL HEAR RETCHING AND COUGHING.

As lights come into focus, camera pulls back to show a circus going on. In the far corner we see an old clown looking on with an extremely sad look on his face despite his happy clown makeup. He has a lit cigar and is hacking and coughing. As camera tightens up on him he turns and walks back through the curtains.

CUT TO:

7 INT. BACKSTAGE.

We see a gloved clown hand raise and push on a door marked “JIMMY THE CLOWN”.

CUT TO:

8 INT. JIMMY THE CLOWN’S DRESSING ROOM

JIMMY THE CLOWN has a TV set next to his dressing mirror and it is showing the press conference that ROSCOE and LIMPO held earlier, it is being replayed over and over worldwide. He puts down his cigar and looks at framed photos. The first is a family of the three standing next to a tractor on a farm. Next is a couple’s wedding photo. Finally is a much younger JIMMY in full clown costume. He opens his dressing table drawer and we see tubes of makeup, boxes of cotton balls and a handgun. He pulls out a cotton ball and starts rubbing the makeup off his face. He looks at the TV again and shakes his head.

JIMMY THE CLOWN
Won’t be going to work today.

Suddenly JIMMY catches his own eye in the mirror, mid-swipe. Music starts (DREAMING OF THE BIGTOP). During the first four accents we flash edit to a young boy driving a tractor. With each accent we get closer and closer on the boys face. This is YOUNG JIMMY. And with each shot between the edits we tighten into OLD JIMMY’s face. Finally we cut to the boy on the tractor with his face full screen. His eyes are wide. Slowly we to dissolve to a reverse angle, OTS shot of YOUNG JIMMY and we see that his tractor is right up to the road. On the road we see that there are circus wagons, one after another, passing by. With each wagon we see a fully made up clown driver give YOUNG JIMMY a wave.
Lyrics begin:

(1) JIMMY’s eyes they light up
when the circus is coming to town
and with peanuts in hand
the boy sits in the stands
(2) and dreams of being a clown.
(3) But the chores on the farm
are all lined up
and he won’t be leaving today.
(4) By the time he is through
With the chores he must do
The trapeze has swung for the day.

(1) YOUNG JIMMY in the stands watching the show, specifically the clowns, and eating peanuts (2) he sees a sign near the curtain that says “Join Today” (3) He takes the sign to his parents and they shake their heads and point to the tractor. (4) He jumps off the tractor, near dusk, and runs back to the field, only to find the tents and wagons have left, leaving only a few poles.

RINGMASTER

(5) Ladies and Gentlemen, children of all ages
Direct your attention to the center ring for
JIMMY THE CLOWN!!!

(5) Back in the present, The RINGMASTER looks toward at the opening in the curtain but it remains shut. Spotlight turns off in center ring. And RINGMASTER looks around nervously.

(6) JIMMY's dream had faded
when the colorful big top left town
as the years passed him by
and the clown in him died
Priscilla his true love he found
(7) but as childhood dreams resurface
psychological problems abound
!!!!!!!!!!!!
So with beer nuts in hand
and a 12 pack in cans
he packs up his clown suit for town

(6) JIMMY is older now but continues to return to the field. One day her turns and PRISILLA is standing next to him in a wedding dress. (7) On their wedding night in a hotel PRISILLA opens the bathroom door to find JIMMY in full clown garb. She runs shrieking from the room

(7) RINGMASTER begins introducing other acts.

(8) The circus of life still travels
throughout childhood memories
and as acrobats roll
and the ticket are sold
magician will vanish our dreams (9)
but like Jimmy we've got to remember
nothing can come from a frown.
So hold tight to your schemes
and follow your dreams
the circus is coming to your town!

(7) The circus has carried on without JIMMY. At the curtain now we see LIMPO. CUT TO: Dressing room LIMPO is now applying flesh-colored makeup over his white face. (8) SLO-MO MONTAGE of all the circus acts. (9) JIMMY is still watching the press conference, he still looks sad, he opens the drawer and looks at the handgun.

As the music is ending we continue MONTAGE dissolving between circus acts and JIMMY looking at photographs, the TV screen and pulling the gun out of the drawer. Finally as the last note plays we see a white flash from behind the curtain, the camera pulls back to see a helmeted acrobat go flying past into a net. We realize the flash happened at the same time as the acrobat was shot out of a cannon. The crowd cheers and we tighten into LIMPO sitting in the crowd with his flesh colored makeup and normal cloths. He is in disguise. He his looking around wildly and is obviously delighted and astonished by what he is witnessing.

DISSOLVE TO:

9 INT. ANOTHER TYPE OF TENT. ROSCOE'S FACE

This time it's a religious rally inside a tent. We dissolve from LIMPO's excited face, to ROSCOE's scowling face. We pull out to see ROSCOE sitting amongst a crowd of religious fanatics. They are all saying things like "AMEN, PRAISE THE LORD, and HALLELUJA!" They have signs that have bible verses on them "HELL NO WE WON'T GO, GOD WILL SAVE US, IF YOU TAKE US TO OUR LEADER, WE'LL TAKE YOU WITH US, etc. We see that ROSCOE is also in human disguise. The more the crowd chants the more uncomfortable he gets. They are watching video screens that are full of religious imagery cut in with the images of ROSCOE and LIMPO's press conference. The V/O from the video is reciting biblical scriptures and religious quotes. Whenever we hear it from the audience's POV it is recognizable as biblical verses. Whenever we hear it from ROSCOE's POV it sounds like nonsense:

VO FROM ROSCOE'S POV

Frogs boxing with 16 lb. Oranges only to find themselves referred to as grapes with legs in a blender fighting for air.....

Burrowing boogers sit silently in his nose not knowing that they can be seen by every Tom, Dick and Jane...

Thank God his mother would tell him, but she's dead.....

Maybe I felt a slight-glowing-mermaid-feeling-blue light-casting moonlit-pain in the ass-worthless-tired-on the bottom of a shoe-blistering from cold sores-stored in the night-dusting only after we walk in sleep-while window washers peek into-see hats with no heads-awakened

ROSCOE blinks, shakes his head and stands, drawing his weapon.

CUT TO:

10 INT DRESSING ROOM FOR "THE REVEREND". WE STILL HEAR THE CROWD CHEERING AND CHANTING. CU OF HAND ON THE ARM OF A MAKEUP CHAIR TAPPING AS:

Music begins (AT LEAST), camera pulls out to see THE REVEREND sitting in a makeup chair backstage, getting made up to go out before the crowd. His makeup assistant finishes and stands. He stands and looks her in the eye.

THE REVEREND
Guess I'll be working today.

He winks and exits camera toward the tent.

CUT TO:

11 INT. TENT FLAP WITH SPOTLIGHT ON IT. EXTREME CROWD SOUND

The tent flap parts and THE REVEREND walks through just as the lyrics start and crowd goes crazy.

THE REVEREND/
(Call and response with)
THE AUDIENCE

(1) Define/Brotherhood
Define/what is good
Define/the naked truth
seek your God

Define/"Important Life"
Forget/the fear
Yes/you can
You are part
of it all

Work/the first thing out
Observe/in Christ's "Light"
Help/the smile smile
Think, Feel, Love

Think/Feel, Love
You/are closer than you think
Distractions/from the truth
Get me to try

I refuse/to destroy God!

Finally he stops and the camera pulls out to reveal smoldering bodies, smashed video screens, and a dead REVEREND.

ROSCOE
(after killing everyone, blinking,
shaking his head and panting.)
They made a baaaad deal!

(1) Basically this sequence is a mish-mash of religious iconology and symbolism choreographed between the stage, the audience and the video screens. THE REVEREND stalks the stage singing the lyrics and making hand gestures. The audience responds as a call and response kind of thing, mimicking the hand gestures. The gestures consist of everything from soldier salute, crossing themselves, praying, goose-stepping, line dancing, roman salutes, dance moves, aerobic steps, fists in the air, middle fingers, the Macarena, The Robot, genuflecting toward THE REVEREND, etc, etc, etc.

The video screen continues to flash the ROSCOE and LIMPO's press conference and showing a red circle with a line through it. While the crowd is moving in unison around ROSCOE he becomes even more confused and angry. He is getting jostled around and stepped on. At one point someone next to him executes the Roman salute and knocks ROSCOE's weapon from his hands, it goes flying. ROSCOE scrambles around looking for it amidst all the boot stepping and line dancing. He gets more frustrated and eventually falls to his knees, covers his ears and howls and howls.

The show continues, building in intensity, as does ROSCOE's howling. Eventually he locates his weapon. As the music is ending we see MCU shot of ROSCOE as he fires his weapon over and over while screaming.

FADE TO BLACK

12 BLACK, CITY SOUNDS

FADE UP, EXT. CITY STREET.

We see a street lined with stores. LIMPO comes bouncing into frame. He is still happy from his circus experience. He is humming the DREAMING OF THE BIGTOP theme while dancing down the street. He hears applause from inside a shop and looks in the window. It's a coffee shop. He goes in.

CUT TO:

13 INT. COFFEE SHOP, APPLAUSE, THE TV IS OFF

THE POET is sitting on a stool in front crowded tables. He looks like a beatnik. LIMPO sits at a table closest to the door. At the next table is a woman with flowers in her hair and painted on her face. She is also covered in tattoos, piercings and black leather. LIMPO notices the tattoo on her upper arm, it says LOVE MACHINE. A waitress appears to take his order.

LIMPO

I'll have what she's having.

The waitress leaves as the crowd begins applauding again.

THE POET

Like, thank you

LIMPO looks around and sees many posters that say things like "MAKE LOVE NOT WAR, WHAT IF THEY HELD A WAR AND NOBODY CAME? LAY DOWN YOUR ARMS, LET'S CHANGE THE SUBJECT, and LETS ALL FALL DOWN. His eyes land on LOVE MACHINE and she smiles at him. The waitress returns with a steaming beverage and LIMPO picks it up. He takes a drink and his face lights up. He is ecstatic, he drinks it down.

THE POET

How about some Faulkner?

The crowd applauds

THE POET

...beyond honor and pity and pride
and compassion and sacrifice,
until he does so he labors under
a curse, he writes not of love but of
lust, of defeats in which nobody
loses anything of value, a victory
without hope, but most of all without
pity or compassion, his belief grieves

THE POET (cont.)

on no universal bond, leaving no scar,
 he writes not of the heart but of the glands
 until he relearns these things he will
 write as though he stood alone and
 watched the end of man.

LIMPO leans over to speak to LOVE MACHINE

LIMPO

Are YOU working today?

She smiles. Music begins (LOVE MACHINE)

CUT TO:

14 INT, LOVE MACHINE'S LOFT APARTMENT

(1) I met this girl in old Soho
 She said she wanted to paint me green

(2) I don't like what her girlfriend said
 I don't like her and I never did

(3) She told me she liked kinky thighs
 She said she wanted to make my thighs (cream)

(4) She said she wanted to chain me
 Up against the wall
 She's just a love machine

(5) We came home to a dirty mess
 We did what we knew we could do best

(6) She told me she liked little guys
 She loved to squeeze them between her thighs

(7) The landlord says the rent is late

(8) She thinks she'll go home and masturbate

(9) She said she wanted to chain me
 Up against the wall
 She's just a love machine

LOVE MACHINE

(10) (begins reciting poetry)

(1) We see LIMPO and LOVE MACHINE twirling round and round in a lip lock, frantically ripping each other's clothes off. (2) LOVE MACHINE's roommate rolls her eyes and leaves.

(3) We see LOVE MACHINE opening ointments, putting on rubber gloves, etc. (4) We see LIMPO Being slammed up against the wall over and over. (5) We see them rolling around and around on the table full of dishes. (6) LIMPO in a leg lock. (7) Landlord pounding on ceiling with a broom. (8) LOVE MACHINE on top. (9) LIMPO up against the wall, LOVE MACHINE is painting his body and painting flowers all over his face.

(10) As music goes into breakdown we see a painted LIMPO chained to the wall. LOVE MACHINE disappears below frame and we hear her recite more Faulkner. We tighten up to LIMPO's face as he gets more and more excited.

(11) She's just a love machine
 She's just a love machine
 Etc.

(11) The two
 are rolling
 around in bed,
 painting each
 other

As music ends we see LIMPO and LOVE MACHINE from above, tangled up with each other in a paint-splattered bed. The bed is slowly rotating around and around.

DISSOLVE TO:

15 INT JACKIE'S BEDROOM, NIGHT

We see JACKIE and BOBBY in bed from above. The bed is slowly rotating around and around.

JACKIE

We got any more stuff?

BOBBY

We have to go score some from "J". His band has a gig tonight. Let's go.

CUT TO:

16 EXT. OUTSIDE A BAR ON THE SIDEWALK

"J" sits on the sidewalk playing guitar. His shirt says "JUNKIE IN THE NIGHT". Aside from the shirt he is tattooed and pierced and covered in makeup. He is strangely androgynous. He sings:

Yesterday I shot a little
 bit of Smack
 Right there in my arm

Yesterday I shot a little
 bit of Smack
 Right there in my arm

Didn't do anybody any harm

Even though I was wrong.

Must have been a Junkie
 In the Night

He breaks a string.

“J”

Must have been a broken string there.....

He stops singing

“J”

I broke the B string.
Same string I just replaced....

CUT TO:

17 INT BOBBY’S CAR NIGHT

They are driving in the car to score more heroine from “J”.

JACKIE

Let’s hurry up I’m cold

JACKIE starts fiddling around with the radio. No matter what station she turns to it’s all the same alien-sounding music.

JACKIE

I can’t believe this. Those
alien assholes have taken
over the radio airwaves, too.

BOBBY

Sounds like Zappa

CUT TO:

18 EXT SAME SIDEWALK OUTSIDE THE BAR

“J” is now talking to a girl about his love life.

“J”

....I don't know if I can handle
it anymore-Love-sometimes
it drives me up the wall

He bats his eyes at her and puts his head on her shoulder.

GIRL

Oh “J”, you’ll find someone.

“J”

Sometime?

She laughs. He sighs, realizing that she has completely missed his signals.

“J”
Uh, I’ll be back.
Gotta pee.

He stands and walks around the corner to the alley. As soon as he’s out of sight JACKIE and BOBBY’s car pulls up. They stumble from the car to the front door of the bar. As soon as they are out of sight we see a series of bright flashing lights from the opening of the alley. We see “J”’s shadow being flung all around and hear “J” screaming hysterically

CUT TO:

19 INT. THE BAR

We hear that the same alien music is playing in the bar. A CRAZED MAN pushes past them on his way out.

CRAZED MAN
People have just begun to die!

At one end of the room we see a stage full of band gear, but no band. The banner above the stage reads “JUNKIE IN THE NIGHT”. We see the big screen TV in the bar is showing the press conference but muted.

JACKIE
I don’t see “J” anywhere

CUT TO:

20 EXT. THE ALLEY BEHIND THE BAR.

“J” and ROSCOE are standing toe to toe in the alley. ROSCOE’s weapon is smoking. “J” looks all black and smoldery. It is obvious the ROSCOE is extremely pissed, blinking and shaking his head.

“J”
Is that all you got?
Now its my turn

“J” pulls a syringe from his pocket.

CUT TO:

21 INT BACK IN THE BAR

JACKIE

Where the hell is he?
We don't have much time
till they hit the button.

BOBBY

There he is. Stay here
and I'll go get us some
stuff.

JACKIE

My God! He looks terrible

Before BOBBY can reach him, the BAR OWNER introduces the band and "J" passes BOBBY and heads straight for the stage.

"J"

Gotta go to work

Music begins (RED ROOSTER). "J" steps up to the mic. Suddenly, ROSCOE bursts through the door and storms up to the stage. He is blinking and shaking his head as well as stumbling and swaying. He is obviously having a bad reaction. He is also extremely embarrassed at being shown up by "J". As the lyrics are beginning "J" hands ROSCOE a mic and ROSCOE begins to tell his much exaggerated story, in an effort to save face, of what transpired in the alley while "J" looks on smugly with his arms crossed.

ROSCOE

(1) Well, I was hanging out in this bar
and this kinda guy was looking at me.
(2) He said, "Man you look kind of nice
would you like to go out back?"
(3) He said, "Just judging from the size of your
hands, I'd like to do 'ya man
For that silly fact today."

(4)

(5) Well, when we got out back I kind of
looked at him and said, "Would you like
to smoke first?" He said, "No way, Jose!
I got a little syringe in myself, I'm gonna stick
myself good, and then we're gonna get
(6) down to business, and it's kinda gonna go
like this."

(1) ROSCOE singing and gesturing toward "J" (2) (ROSCOE's imaginary re-inactment) "J" checking out ROSCOE approvingly in the bar. (3) "J" gesturing for them to go outside

(4) Band shots, smirking while watching ROSCOE tries to groove. (5) Back in the alley, ROSCOE offers a cigarette, "J" shakes his head, pulls out a syringe, makes as if to inject himself, and makes crazy, gyrating gestures, holding his crotch, unzipping (6) ROSCOE's eyes go wide

(7)

“J”

(8) Then all the world was staring at me with my little ol' rooster (RED ROOSTER)

Oh there he is, hello rooster

(9) (Now you tell me)

(10) Do you think I'll be famous in pornos when I get old?

(11) Do you think I'll be like, the big old Tom Jones?

(12)

(13) When you look to the left of the mic and you see that your life is so exciting. Suddenly at the time of day when you look to the left and you see it's shining.

ROSCOE

(14) And when we were done he kind of looked up at me and said, (15)“You're pretty good are there any more of you around?”

(16) I said, “I'm the only kind of guy around cause you know, I didn't let you know but I'm from outer space and I just wanted to catch a glow!”

(17)

“J”

(18) When you look to the left of the mic and you see that your life is so exciting.

Suddenly at the time of day when you look to the left and you see it's shining.

(7) More band shots, more ROSCOE stumbling. (8) “J” (sarcastically) grandly gesturing at his crotch, talking to it, expecting to hear an answer from it. (9) MCU shot of “J”, he adlibs “Now you tell me” (10) “J” again with the gyrating gestures. (11) REVERSE SHOT “J” drops his pants with his back to the camera, the crowd erupts with laughter and applause. (12) CU shot of JACKIE in amused shock and laughter.

(13) Band shots, looking at ROSCOE, ROSCOE is now shaking all over, gyrating and starting to glow. (14) ROSCOE recovers a bit (15) Back in the alley, “J” is zipping up, putting his syringe away and looking approvingly at ROSCOE. (16) In the alley ROSCOE starts to glow and draws his weapon, pointing it at “J” (17) Back in the bar, ROSCOE draws his weapon and begins shooting into the bar, however he’s so unsteady he’s not hitting anyone. We see lots of people running through the door amidst gunfire, including JACKIE and BOBBY. (18) The band continues singing, while ducking gunfire.

ROSCOE is off the stage and continues reeling and firing and glowing. As the music builds ROSCOE locates “J” on the stage, steadies himself, cranks up the intensity level on his weapon, and levels it at “J”. As the music ends, ROSCOE fires at “J”, “J” falls to the ground and the rest of the band scatters.

ROSCOE

I didn't like that guy anyway
so to Hell with him.

ROSCOE stumbles through the bar and out the door.

FADE TO BLACK

Music begins (LOOK AT MY EYE)

22 BLACK. FADE UP. INT. LOVE MACHINE'S BEDROOM, SAME SPINNING SHOT ABOVE THE PAINT SPLATTERED BED

LOVE MACHINE and LIMPO are still sleeping. The camera matches spin and tightens into LIMPO's still flower-painted face. He continuously twitches and smiles. LIMPO is dreaming about his role in the end of the world. He is having second thoughts. In his dreams he sees himself as the savior of the human race, in fact he is seeing himself as Christ on a cross, Buddha, The Pope, Mary, God, Hindu, Allah, Jahweh, the Divine Mother even Greek and Roman Gods, anyone (or thing) that people worship.

LIMPO (in his sleep)
Make me into your leader

As lyrics begin DISSOLVE to:

-NOTE: I'm envisioning and animated piece for this section for this as you could probably relay the imagery of the lyrics better than by actually shooting it. Also there will much more than just what's in the shooting notes.

(1) Beyond the mask the senses see
the looming vultures looking for a sign
You've got to want to be the only one
to cross that line.
And if it happens to me
call me by name for a very fine time.
But you know that it won't last
because I had a dream
that you want to be like me.

(2) Just look at my eye.

(3) But it just happens to me
preying on my own reality.
A tiger mask stares through the glass
saying what you've got to believe
And if it happens to me
said the mad hatter alone in the street.
I'll spiral dance down through the vents
and just begin again from the ending

(1) LIMPO is back in his gray suit and white face with surveying a blasted out landscape. He pushes the button on his wrist and the blast undoes itself, the world has returned to its former glory. We go into LIMPO's eye and see that he's standing on a hill surrounded by worshippers.

(2) More worshipping and religious symbolism of all kinds worldwide

(3) LIMPO is pouring through religious literature and reading about all sorts of doctrines, when the CRAZED MAN runs by and LIMPO sees that humanity is terrified by the press conference and the presence of the aliens. He looks at his wristwatch button and stops the countdown

(4) Just look at my eye.

(4) Worshipping

(5) Then you see I find myself
around the corner staring at my life
Yes, you've got that look
that just wants to make me come alive
And if it happens to me
call me by name for the very first time.
But you know that it won't last
because I had a dream
that you want to be like me.

(5) LIMPO now finds himself living among humanity. He looks like a human again. He is part of a crowd that is marching toward a hill, on the hill we see that it is the lone figure of LIMPO being worshipped. We go into his eye.

As the lyrics end we DISSOLVE from LIMPO ON THE HILL's eye to LIMPO IN BED's eye. PULL BACK to reveal same shot from above the bed. LOVE MACHINE rolls over in her sleep and hugs him.

LOVE MACHINE

Baby you're the greatest

The music continues and swells. LOVE MACHINE goes back to sleep. LIMPO's face continues to twitch but the smile is gone, his face begins to look troubled. DISSOLVE back to LIMPO ON THE HILL. Suddenly the sky opens up and casts a light on LIMPO. LIMPO cringes and adopts a pose of submission. We CUT TO shots of LIMPO and ROSCOE in a military formation on their home planet. They are being shouted at by FRANCINE, ROSCOE's brother and ROSCOE and LIMPO's superior. He looks like a much more evil version of ROSCOE, and he is out-of-his-mind-crazy with his hatred for the human race so crazy he is glowing a bright yellow light.. He slams his fists as he shouts. We see shots of humans being beaten and stomped, we see alien killing machines blowing up buildings and we see the earth exploding. CUT TO CU of LIMPO. He is shouting in earnest and saluting with the rest of the formation. CUT TO LIMPO ON THE HILL. He is still curled up and cringing. We see FLASH EDITS of LIMPO smiling in the stands at the circus, enjoying his coffee while listening to poetry, and making love to LOVE MACHINE. The light in the sky grows more yellow and more intense and begins to envelope him and he writhes with pain. The sky closes and the light stops. As the music is ending we see LIMPO, back in his grey suit, laying on the hill and panting. We SLOW DISSOLVE to CU of LIMPO's face. He is sitting up in bed, panting and looking shaken and scared.

DISSOLVE TO

23 EXT. NIGHT ON THE STREET. CU SHOT OF ROSCOE'S SCOWLING, SICKLY, DROWSY, GLOWING FACE AS HE STUMBLES ALONG SHAKING HIS HEAD.

Pull out to reveal ROSCOE stumbling down the street. He flinches with every car head-light and horn blast. College kids yell things at him and moon him as they pass. A car throws fast food bags at his feet and he stumbles through them. Finally he stumbles into a parking lot and leans against the dumpster to catch his breath. It is the parking lot of a fast food restaurant and the exhaust from all the cars lined up in the drive-through, the smell of the dumpster and the heroine are making him nauseous. Just as he is puking, a convertible car packed with frat boys pulls up in the space next to him. They are drunk and loud and rowdy. They recognize ROSCOE and surround him.

FRAT BOY 1 (winking to the rest)

Yo, spaceman you don't look
too good.

ROSCOE

Leave me

FRAT BOY 2

Yeah, maybe you should get
something to eat, Buzz Lightyear!

ROSCOE (drawing his weapon)

I said leave me, earthlings

FRAT BOY 3 (pointing to the puke)

Hey, Spock, maybe you'd like
fries with that.

ROSCOE

I would never eat your human
food. Now leave me before I...

Before he can finish, the group has grabbed him and is dragging him, stumbling, to the waiting line of cars.

FRAT BOY 1

Let's see what the locals have to say

FRAT BOY 1 dons the guise of a TV reporter with a mic and escorts ROSCOE to each car in line for the drive-through. He greets each driver with a wink.

FRAT BOY 1

Excuse me ma'am, how do you like
your french fries

DRIVER 1

I love my french fries.
They're nice and crispy, just
enough oil.

The group leads ROSCOE from car to car. With each response we quick cut from CU shot of next driver for their answer.

DRIVER 2

I think french fries are
really, really super-duper
great, when they're prepared
table-side right next to me and
...and sautéed with garlic butter
and...and mushrooms and cajon
seasoning and onions and...and
those little garbanzo beans.

DRIVER 3

I don't like french fries

DRIVER 4 (giggly)

Extra crispy

DRIVER 5

Very nice and crispy

DRIVER 6

.....

DRIVER 7

Crisp on the outside,
soft on the inside

DRIVER 8

Why are you recording me?

DRIVER 9

I like 'em crispy and crunchy
because they taste better that
way, if they're soggy they taste
like mush and I don't know.....

Finally, the last cut is to CU of FRAT BOY 1 behind the wheel of his car. We see that the group is now at the drive-through speaker in their car, ROSCOE is squeezed in the front seat between FRAT BOY 1 and FRAT BOY 2.

DRIVE-THROUGH SPEAKER

Hello, can I take your order?

FRAT BOY 1 (giggling)
Excuse me?

DRIVE-THROUGH SPEAKER
Can I take your order?

FRAT BOY 1
Can I have every single one of your fries you have?

DRIVE-THROUGH SPEAKER
Excuse me?

FRAT BOY 1
Can I have every fry you have?

DRIVE-THROUGH SPEAKER
Every fry?

FRAT BOY 1
Yeah.

DRIVE-THROUGH SPEAKER
Yeah, I guess.

Music begins (FRENCH FRY). As music begins we see that we are in the car as it's speeding down the road. ROSCOE has an enormous bag of French fries in his lap and is scarfing them down greedily. It's like every mouthful is an enlightening, orgasmic event. FRAT BOY 1 looks to the other frat boys and winks.

(1) Well I was hanging out
In the South of France
And I met this girl
And she said to me
Why do Americans eat
Such greasy food
When they're all gonna die
From heart attacks?

When you're in the South of France
You can't help but eat French food
Frenchmen eat some escargots

(1) The entire video portion of the song is about eating. The FRAT BOYS take ROSCOE to restaurant after restaurant. ROSCOE is ever more awe-struck with each type of food he eats. Pizza, Mexican, Asian (he even eats the chopsticks) Burgers, Desserts, Soft Drinks and Beer and Wine. ROSCOE is a bottomless pit. All the while the FRAT BOYS are winking at each other, they spit in his food. They begin serving him stuff like raw meat and fish, bad and spoiled food. At one point a FRAT BOY goes outside the restaurant and scoops up a dog turd off the street. You see it appear on a slice of PIZZA and it goes down the hatch.

And they don't wash up afterwards

And as we sat down to dinner
 And we began to eat
 I got this big old handful
 Of greasy seaweed
 And I began to realize
 What I must look like
 On the inside
 And the outside

When you're in the South of France
 You can't help but eat French food
 Frenchmen eat some escargots
 And other things we wouldn't
 Like to know

(2) I never knew what it would
 Be like to be with a French fry.

(2) Once again they are cruising the street in their car, ROSCOE is chugging a bottle of wine while scooping up handfuls of food out of fast food bags. As the music climaxes suddenly we see ROSCOE clench his gut and cover his mouth, his head is reeling. FRAT BOY 1 begins swerving the car all over the road as ROSCOE gets dizzy and dizzier. As the last notes of the song play, we see the car careen around a corner as the FRAT BOYS throw ROSCOE out of the car. He rolls to a stop in the gutter.

A loud grumbling is coming from his gut and he is holding his mouth. As the camera tilts up, off of him we hear ROSCOE retching over and over. The camera continues tilting up. We see that the sun is just coming up. We hear a church bell chiming. The clock on the bell tower tells us it is 6:00am. As the clock chimes 6 we...

FADE TO BLACK. TITLE CARD APPEARS OVER BLACK. IT READS:

“MEANWHILE, BACK AT THE RANCH.”

DISSOLVE TO:

24 EXT. THE HIPPIE RANCH. SUN-UP. SOUNDS OF MANY DRUMS AND ANIMAL NOISES HOWLING AND BRAYING IN UNISON

LIMPO and LOVE MACHINE are walking arm and arm, LOVE MACHINE is grinning widely, as the sun is coming up, but LIMPO still looks shaken and twitchy by his nightmare about FRANCINE. With every twitch we see a FLASH EDIT of yellow. LOVE MACHINE turns to him.

LOVE MACHINE
 Here, take this baby, It'll make
 you happier.

She puts a small white square on his tongue. Around them are many HIPPIES. Some are drumming in a drum circle, some are spinning and twirling crazily. Once they recognize LIMPO they begin raising white flags and raising their arms

in a gesture of surrender. As the drums reach a cue, they simultaneously fall to the ground and adopt a submissive pose. Music begins (ALL FALL DOWN)

Well they say you can't get to heaven
By swinging on a hangman's rope
By sacrilege, or suicide
Or abandoning your hope
Well they say you can't pound a square peg
Into a hole that's completely round
Teach a brand new trick to a senile dog
Or live if you sleep around

So let's all fall down
Like the eggman crack, crack
Lets all fall down
Like Icarus smack, smack
Let's all fall down
All the King's horses
And all the King's men
Lets all fall down
Like Icarus smack, smack

Well they say don't rock the boat
And don't make waves
And don't count your unborn chicks
Don't cross a bridge before you come to it
And that names aren't as harmful as sticks
They say if someone gives you a horse
You shouldn't look him in the mouth
And you shouldn't throw rocks at somebody else
If only glass makes up your house.

Don't go in the house
Don't answer the phone
Don't stay out till the break of dawn
But if you wrap your car around a tree
At least have clean underwear on!

The camera tightens to LIMPO's smiling face.

DISSOLVE TO:

25 EXT. ROSCOE'S SLEEPING FACE. SOUNDS OF CITY TRAFFIC ALL AROUND.

The camera begins to tilt and pull out. We see that ROSCOE's face is actually sideways, he is still laying in the gutter, asleep. We hear a frantic honking and as the camera pulls out even farther we see that a city bus is trying to pull up to the

As LIMPO is led through the throngs of HIPPIES, they each speak to him a cliché, while acting as if it's a very wise, wordly thing to say. At the chorus they all fall to the ground in poses of meditation, worship, surrender and pacifism. As the song continues we see LIMPO falling in step with the dancing and twirling. Eventually LIMPO, LOVE MACHINE and the HIPPIES all fall down in a heap of smiling, writhing, tripping bodies.

bus stop that ROSCOE is sleeping in front of, there is also a crowd of people waiting on the curb. Eventually the bus pulls up next to ROSCOE and opens its doors. The people at the bus stop have to step across him to get on the bus. After the last person gets on we:

CUT TO LOW ANGLE, ROSCOE's POV of the bus driver.

BUS DRIVER

Well, E.T. you getting on
or what? Time to go to work.

CUT TO shot of rear of the bus. Camera begins to CRANE UP as the bus pulls a way. We see that ROSCOE has gotten on to bus. As camera continues to pull up we see on the clock tower that it is 8:00am. Music begins (MAN ON THE BUILDING)

CUT TO INT of bus

Man in the building
Leading busy lives
Man in the building
Wearing choking ties
Man in the building
Watching window scenes
Man in the building
He thinks he's gonna jump

In the morning when you
Wake up next to a hog
And you're dead
See him dead in the streets
Society

Man on the building
Reaching to the sky
Man on the building
Recognizing lies
Man on the building
Fire starting to burn
Man on the building
I think he's gonna die

Man under the building
Laying their to die
Man under the building
Happy in another life
Man under the building
Being trampled upon

As music begins we see all the people on the bus, on their way to work, one by one as they scowl at ROSCOE. ROSCOE looks back at each of them with an equally bad scowl. The bus stops in front of a skyscraper and everyone rises to get off. They motion for ROSCOE to join them, and then they physically manhandle him off the bus and into the building. The interior offices are in complete disarray. The workers are frantically clearing out their desks and grabbing their valuables in anticipation of the upcoming end of the world. The people from the bus are escorting ROSCOE to a bank of elevators. They go in and press the button marked ROOF. We continue to see the chaos in the office. The elevator opens onto the roof. It is full of people; standing on the ledge, dumping their personal belongings over and praying to the sky.

The crowd tightens their grip on ROSCOE and begin walking him toward the edge. He realizes what they're doing and begins to struggle, they tighten their grip even more and begin running toward the edge. They all topple over the side. They are a group in mid-air, most are screaming, ROSCOE is fiddling with his wristwatch button, it is still red and now reads 00:14:59. He is trying to find another button. The group is trying to get him to stop by grabbing his hands and hugging him and screaming. They continue struggling as the ground gets closer and closer. At the last minute ROSCOE frees his hand and pushes his button. A force field surrounds him. The group slams into the sidewalk and crashes through it tumbling into the sewer. Everyone is dead and strewn around in the sewer water. We see that ROSCOE's force field is still glowing, he survived the fall but is unconscious. His watch is still red and reads 00:14:00.

Man under the building
I think I'm going to cry

TIGHTEN TO ROSCOE'S SLEEPING FACE.

ROSCOE Mumbling
Mom!

SLOW DISSOLVE TO:

26 LIMPO'S SMILING FACE. EXT. AT THE HIPPIE RANCH.

LIMPO is tripping hard. The drum circle is back, and everyone is dancing crazily about. Music begins (Sleeping Race). As music begins we see the drummers and dancers from LIMPO's POV. Everything begins to appear as if its happening in slow motion. LIMPO is finding beauty in everything and everybody. We see shot after shot of a hippie in mid dance step or drummer in mid beat. Everyone is tripping. Everyone is smiling. Everyone is beautiful. LIMPO closes his eyes and lets the music envelope him. We still see SLO-MO shots of everyone. We hear his VO as he begins to chant a mantra to himself:

LIMPO VO
...never seen such a beautiful place
...never seen such a beautiful face
...never seen such a beautiful race

...never seen such a beautiful place
...never seen such a beautiful face
...never seen such a beautiful race

Suddenly we hear a Klaxon alarm sounding.

CUT TO:

26 INT SEWER. ALARM BLARING

ROSCOE is beginning to stir, being awakened by the alarm. His force field is still activated. His wristwatch is blinking from green to red and flashing a countdown from 00:00:30.

CUT TO:

27 EXT HIPPIE RANCH. ALARM BLARING

LIMPO is being awakened by the alarm he sits up and looks at his wristwatch. It too is blinking from green to red and flashing a countdown. It reads 00:00:20.

CUT TO:

28 INT SEWER. ALARM BLARING

ROSCOE deactivates his force field and sits up. 00:00:10

CUT TO:

29 EXT. HIPPIE RANCH. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH

00:00:09

CUT TO:

30 INT SEWER. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH

00:00:08

CUT TO:

31 EXT. HIPPIE RANCH. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH

00:00:07

CUT TO:

32 INT SEWER. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH. ROSCOE'S FINGER IS ENTERING FRAME HEADING FOR A BUTTON

00:00:06

CUT TO:

33 EXT. HIPPIE RANCH. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH. LIMPO'S FINGER IS ENTERING FRAME HEADING FOR A BUTTON

00:00:05

CUT TO:

34 INT SEWER. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH. ROSCOE'S FINGER IS GETTING CLOSER

00:00:04

CUT TO:

35 EXT. HIPPIE RANCH. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH. LIMPO'S FINGER IS GETTING CLOSER

00:00:03

CUT TO:

36 INT SEWER. ALARM BLARING. CAMERA ZOOMING TO WRISTWATCH. ROSCOE'S FINGER IS GETTING CLOSER

00:00:02

CUT TO:

37 EXT. HIPPIE RANCH. ALARM BLARING. LIMPO'S FINGER REACHES THE WRISTWATCH. HE PRESSES AND HOLDS DOWN A BUTTON AS WRISTWATCH READS:

00:00:01

CUT TO:

38 INT. SEWER CU WRISTWATCH

As the wristwatch reaches 00:00:00 ROSCOE presses the face, it turns to black, which immediately stops the alarm.

CUT TO:

39 BLACK. SILENCE

40 FADE UP. INT SEWER.

ROSCOE has been fried. He is dead in the sewer water and is a big blackened mess. LIMPO has disabled ROSCOE's wristwatch from destroying the world. Music begins (Everything is Here). Camera tightens to ROSCOE's blackened face and

SLOW DISSOLVES TO

41 EXT HIPPIE RANCH. LIMPO'S SMILING FACE.

Camera begins to pull out. We see that LIMPO is still holding down the button on his wristwatch, he pulls it off his wrist and chucks it over his head. The hippies are gathering around him and happily dancing. LIMPO looks into the camera and begins to sing as the credits roll.

LIMPO

A strange man, even stranger land.
 Give me something I can understand.
 Help me out cause I know you can.
 No bullshit tricks, or sleight of hand.
 Can I help it if I feel this way?

HIPPIES

Everything is here
 Everything is all right.
 Everything is here for you.

LIMPO

A white house, is he man or mouse?
 He gives us something we can laugh about.
 We want nothing, but to get out.
 No hypocrisy, no hand me downs
 Can we help it if we all feel the same?

HIPPIES

Everything is here.
 Everything is all right.
 Everything is here for you.

After credits end LIMPO and THE HIPPIES all dance arm and arm into the sunset while the chorus refrains again and again

Everything is here
Everything is all right
Everything is here for you

FADE TO BLACK

