

“SPRINGFIELD” or “ERIC’S GIRL”

FADE TO:

EXT. HIGHWAY -- NIGHT

It is a silent, summer night along a stretch of interstate. There is a light wind that disturbs very little.

Shots of the highway, grass on the side, animals, etc.

Opening credits appear at the bottom of the screen (pre-title credits). Distant traffic noise can be heard. Shot of approaching headlights; a bus.

A long tour bus passes in front of the camera, travelling at high speed.

CUT TO BLACK

EXT. PARKING LOT -- NIGHT

ELEVATED SHOT of bar where ERIC’S band plays. Music can be heard coming from inside. CAMERA PANS down to ground level and approaches door of bar.

INT. BAR -- CONTINUOUS

Camera slams through the front door and through the bar full of patrons. Music is playing from a live band, “Mustang Sally”.

CUT TO:

Close-ups of deep fried food being eaten.

CUT TO:

Shot through bottom of plastic pitcher as beer is poured in.

CUT TO:

Pan past a Jaegergirl (SARA), pauses, moves back and checks her out. She is handing out shots of Jaegermeister.

SARA

First one’s free. First one’s always free.

Camera heads towards kitchen. Slams through the kitchen door.

CUT TO:

Foods being dropped into a deep fryer by TED, who sits down to read his “Popular Mechanics”

TED

(Singing to tune of “Mustang Sally”)

Guess you better slow your fryer down.

Camera slams back into bar. Moves towards the Band. ERIC is playing bass and bouncing up and down to the rhythm.

ERIC

(Singing backup)

Sally now baby...

During a guitar solo, ERIC leaves the stage and walks towards the kitchen.

GUY

These wings suck.

As ERIC enters the kitchen the music fades except for the bass part.

ERIC

How’s it going, Ted?

TED

Good. You?

ERIC

Ok. This is a good crowd.

TED

Hungry crowd.

ERIC

Oh, a guy out front says the wings suck.

TED

Tell me about it.

ERIC

Just thought I'd let you know.

TED

Consider me informed.

Pause.

ERIC

Well, guess I'd better get back out there.

TED

You tell Sara the good news yet?

CUT TO:

EXT. HIGHWAY -- NIGHT

Quick shot of speeding tour bus.

CUT TO:

INT. BAR -- NIGHT

ERIC

Huh? Oh, no, not yet.

ERIC starts for the door.

TED

Hey, Eric. Do you think Chewbacca would ever sleep with an Ewok?

ERIC pauses and considers, then exits.

ERIC starts walking back to the stage. Guitar solo continues.

SARA waves at ERIC.

ERIC uses his bass neck to wave back.

SARA blows him a kiss.

ERIC blows a kiss with bass neck.

SARA spills tray of Jagermeister on table.

ERIC goes back to stage.

The band continues long ‘Mustang Sally’ jam

FADE TO:

INT. BAR -- LATER

After hours, the bar is empty except for ERIC, SARA, TED, GUY, the Bartender, and Eric’s band.

Eric’s band is just leaving. SARA comes and sits on ERIC's lap, she is his girlfriend.

ERIC

See you guys later.

SARA

Good show tonight.

ERIC

Yes, I particularly enjoyed all of the requests for "Tube Snake Boogie".

TED

They sure do love that ZZ top

FEMALE ANCHOR

(On television)

Today, Wilbur Park Elementary school was terrorized...by a bear...

SARA

(Referring to the television.)

Hey, check it out. There’s a bear loose at that school.

TED

Yeah. They tried to capture it, but they couldn’t find a tranquilizer gun.

SARA

How do you know?

TED

Are you kidding? I’ve been following the exploits of that bear ever since he terrorized the Montessori school last week.

GUY

All our tax dollars, and they can't catch a stupid bear.

TED

Bears are mysterious creatures. Kind of like rock stars from the 80s, right Eric?

SARA

What's that supposed to mean?

TED

Still haven't told her about Rick, huh?

GUY

Rick Who?

CUT TO:

EXT. HIGHWAY -- NIGHT

Very quick shot of speeding tour bus.

CUT TO:

INT. BAR -- NIGHT

ERIC

Oh, yeah, I was going to surprise you. We just got a gig opening for Rick Springfield.

SARA

Really!?

ERIC

Yeah.

SARA

That's so great!

ERIC

It's no big deal.

SARA

No big deal? He's a rock star, a famous rock star!

ERIC

Well, he was...

SARA

No, he is! He still is! I can't believe it! I love Rick Springfield!

ERIC

Yeah. It's kinda cool. You know, we're going to be playing for like 10 to 20 thousand people...

SARA

(Dreamy)

You'll be playing for him...

ERIC

Uh, right. Yeah, it should be cool.

GUY

Who the hell is Rick Springsteen?

They all ignore him

FEMALE ANCHOR

(On television)

We'll be right back...

Close up on anchorwoman's face

FEMALE ANCHOR

...With the weather, after this.

Close up of TED, raised eyebrows.

Close up of ERIC, angry expression.

Close up of SARA, rolls eyes.

TED

Well, well, looks like we're going to be paid a visit by our mutual weather-forecasting friend...

ERIC
(Knows the answer.)
Tom Mahoney?

TED
Tom Mahoney.

SARA
Here we go.

ERIC
(Slams fist on the table, an old ritual.)
Tom Mahoney.....

ALL
... owes me money.

TOM
(On Television)
Thanks Catherine, well it looks like tonight we are going to participate in some precipitation.
(chuckles)

GUY
What? The weather guy?

ERIC
The weather guy.

GUY
What're you talking about? That guy's famous, he don't owe you nothing.

ERIC
Really?

SARA
Do you have to do this every time?

ERIC
Yes!

TED

Shh.

ERIC addresses the small audience in front of the TV. Behind him a large image of TOM Mahoney gives the weather.

ERIC

Tom Mahoney; weatherman, local celebrity, friend of the community, a thief and a scoundrel!

GUY

Scoundrel? Who says scoundrel anymore.

TED

Shh.

ERIC

And to think it all happened right here, at this very establishment...

CUT TO:

INT. BAR OF THE PAST -- NIGHT

Title: “Ten months ago”

ERIC VO

...the place is reasonably crowded. The band’s got the night off, but we’re all there because, well, we have nowhere else to go. So, we’re shooting pool....

Close up of pool balls colliding on the table.

ERIC VO

Shooting Darts...

Close up of GUY throwing darts.

Close up of dart hitting “20”

ERIC VO

And shooting the shit.

Shot of Men’s room sign. Pulls back to reveal TED and ERIC talking at a table as someone walks

into the Men’s Room.

ERIC VO
When who should walk in, but...

CUT TO:
INT. BAR -- NIGHT

TED
Tom Mahoney.

TOM
(On television.)
Tom Mahoney.
(chuckles)

CUT TO:
INT. BAR OF THE PAST -- NIGHT

ERIC
(puzzled look)
Is that Tom Mahoney?

CUT TO BLACK:

ERIC VO
We had never seen him in real life before.

FADE TO:
INT. NEWS STUDIO -- DAY
Tom, giving weather forecast in slow motion, wearing different suit than on previous forecast.
He is making big gestures that indicate weather in front of weather map.

ERIC VO
We only saw him on the nightly channel five weather forecast. Let me tell you,...

CUT TO:
INT. BAR OF THE PAST – NIGHT

Front door. A shot of a pair of cowboy boots. CAMERA PANS up, slowly

ERIC VO

...he looks different in person.

CAMERA PANS up to reveal Tom’s full wardrobe: a muscle shirt, cowboy boots, cowboy hat and tight jeans. He surveys the bar.

An entire bar of patrons stares at the door, frozen.

ERIC VO

And then he spoke those eight words that have lived in my memory, ever since that fateful night...

ERIC VO

(TOM’s mouth moves in time to ERIC’S words.)

“Who wants to buy Tom Mahoney a drink?”

Shot of the Pool Table as Guy misses shot and cue ball flies off the table.

Shot of the Dart Board as GUY throws dart wild.

Shot of ERIC and TED’s table. Dart flies into ERIC’s beer.

Men’s room door swings open, toilet flushes.

Shot of the Floor. The cue ball rolls slowly across the floor toward’s TOM’s boots. TOM stops the ball with his foot, and crushes it.

Camera pans up his body again.

ERIC VO

(Speaking for TOM again.)

“Well? Who?”

CUT TO:

INT. BAR -- NIGHT

GUY

So, what’d you do?

ERIC

We buy him a drink!

CUT TO:

INT. BAR OF THE PAST -- NIGHT

TOM, TED, and ERIC are drinking and laughing.

ERIC VO

And another, and another, and another.

Various shots of TOM receiving drinks, pouring drinks for himself, ERIC purchasing drinks, TOM picking up ERIC'S money to pay for drinks, ERIC walking to the bar with empty pitchers, etc.

ERIC VO

But did Tom ever offer to buy back? NO! Not once! You know, when someone buys you a round, it's customary, in civilized cultures to, return the favor. But not Tom. You know, we even let one round slide because of his celebrity status. But after the fifth round, you know. It's his turn. And all night long he's like, "Nice night we got out there tonight, boys." Like he had something to do with the weather being nice. But never once did his hand go for his own wallet.

TOM is drunkenly doing the weather on an old world map on the wall. Everyone else watches him uncomfortably.

Distorted, slower motion shots, illustrate what ERIC is saying.

ERIC VO

So, by closing time we're all pretty steamed, and Tom's pretty sloshed. And he's like... "I need a ride home, boys." Well, what are we supposed to do? Leave the drunken weatherman to fend for himself? I mean, we're partially responsible for him being in the state he's in anyway. So we pour him into my car, and I'm about to take him home, and he's like, "I forgot my hat." So I go back to the bar to get his hat.

CUT TO:

INT. BAR -- NIGHT

SARA

Now here's where the story enters into speculation.

TED

She doubts.

ERIC

But she is wrong!

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC VO

I normally keep my wallet on the dashboard, because I don't like sitting on it. Well, I guess good ol' Tom was a little harder up for cash then we all thought, because....

TOM looks over at the wallet, then out the front window. He thinks with his lips a little bit.

Looks back at the wallet. Looks to the bar. Looks back at the wallet and starts reaching over.

CUT TO:

INT. BAR -- NIGHT

SARA

Like I said, pure speculation. You were drunk and your reasoning was impaired...

ERIC

It's true. It's true, I was drunk. It's true that my reasoning was impaired. And, it's true I was in the bar at the time, so I couldn't have witnessed the crime, but here's the clincher. I come back to the car, and Tom says...

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC VO

(for TOM)

“My apartment is on the way from here to your house.”

They stare at each other.

CUT TO:

INT. BAR -- NIGHT

GUY

So?

ERIC

I hadn't told him where I live. There was no way he would have known that.

CUT TO:

INT. ERIC'S CAR -- NIGHT

Repeat of ERIC getting into the car.

ERIC VO

(For TOM)

“My apartment is on the way from here to your house.” He had to have looked in my wallet.

ECU of TOM's lips.

ERIC VO

(For TOM)

“My apartment is on the way from here to your house.”

ECU of ERIC's eyes.

ECU of TOM's eyes.

ERIC VO

I had like fifty bucks in there.

CU of TOM's face.

ERIC VO

(Almost in slow motion. For TOM)

“My apartment... is on the way... from here... to your... house.”

CUT TO:

INT. BAR -- NIGHT

ERIC

Tom Mahoney owes me, eighty three dollars and fifty three cents. That's fifty that he stole, two rounds of drinks that he should have bought, gas to drive him home because despite what he said he didn't live between my house and the bar, and of course the interest I would have earned if I had that money in the bank.

TED

Tom Mahoney.

GUY

Famous guy like that don't need to steal your money.

ERIC

That's exactly the point. People like that think they're above the law. They can just take what they want.

TED

Yes, just like Rock stars...

ERIC

Yeah, if we hit the bars with Mr. Springfield, he's gonna buy the first round.

SARA

Wouldn't it be great if Rick took me out?

ERIC

What?

SARA

Took us out...you out, the band. Wouldn't it be great if Rick went out with the band?
After the show?

TED

(smarmy smile)

Yeah Eric, wouldn't that be great?

Eric gives him nasty look

TED

(different beat)

You should cover “Jessie's Girl”.

ERIC

The band has a full enough repertoire already, thanks...

TED

No, I mean at the Springfield concert. You guys should do ‘Jessie's Girl’...
(laughs at the thought)

SARA

Ted!

ERIC

I don't think Rick would like that.

TED

Yeah, I know. It'd be great.

ERIC

That would be pretty funny.

SARA

No it wouldn't! That would be a terrible thing to do to Rick!

ERIC

Oh, take it easy, I wouldn't actually do it.

TED smiles and nods.

SARA

When is this concert anyway?

ERIC

Couple of weeks. Bay Fest.

SARA

I am there.

TED

Oh, as am I!

GUY

Alright, alright, I'll be there too...

Everyone looks at him.

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC and SARA are in the front seat.

ERIC

See you tomorrow.

SARA

Yeah.

They kiss. They hug. SARA keeps her eyes open during both.

SARA

You think you'll really get to meet him?

ERIC

Who?

SARA

Rick.

ERIC

Who??

SARA

Rick Springfield. Do you think you'll get to meet him?

ERIC

I guess. We're opening for him.

He kisses her again. She keeps her eyes open. He opens his eyes to see her. He breaks off the kiss.

SARA

Because I've never met anyone famous before. I mean, I've met Elle MacPerson's personal trainer, but that's not like an actual famous person.

ERIC

It's probably not going to be that big a deal.

SARA

I can't believe you're opening for Rick Springfield.

ERIC

We've opened for famous people before.

SARA

Who?

ERIC

Well, that Black Sabbath cover band from Minneapolis. They're famous. In Minneapolis.

SARA

Not the same.

ERIC

Well, I'll see if I can get you backstage.

SARA

Really!?! That's be great.

She kisses him sincerely.

SARA

Gotta go, see you tomorrow.

SARA exits. Pause as he watches her go. TED slowly rises from the back seat.

TED

You're going to regret that.

ERIC

Yeah. I know.

CUT TO:

EXT. HIGHWAY -- DAY

Camera pans down the front of RICK's Tour Bus revealing a partial view of the front sign "GFIELD TOUR 2003".

GOON comes into view. He is driving the bus with pitbull-like determination. He is a shorter than average guy who makes up for it by being tougher and stronger than average.

FADE TO:

INT. RICK'S BUS -- CONTINUOUS

The opening cords to "Jessie's Girl" can be hear on an unplugged electric guitar.

Camera moves down the bus aisle, past various band members and roadies talking about life on the road etc.

Closer and closer to the source of the music.

GOON #1

Mr. Springfield, we're just about there.

RICK VO

(With a ting of evil.)

Perfect.

CUT TO:

Close up on newspaper article announcing Rick Springfield concert.

Opening cords for "Jessie's Girl" continue throughout, building and building with the montage.

CUT TO:

INT. DINER -- DAY

Two guys in a diner reading the paper.

GUY #1

Hey look, Rick Springfield is coming to town.

GUY #2

(Pause)

They find that bear yet?

CUT TO:

INT. GARAGE -- DAY

MECH #2 is fixing a car, while MECH #1 smokes a cigarette and reads the paper

MECH #1

You hear Rick Springfield is gonna be at the arena?

MECH #2 looks up, pause. They both chuckle.

CUT TO:

INT. CHURCH BASEMENT -- DAY

Older fat lady with a lot of make-up is looking at the paper.

LADY

Oh, my God! Oh my God, Rick Springfield is going to be in town!

Her and her similarly dressed friend go into hysterics.

CUT TO:

INT. BIKER BAR -- DAY

Three bikers sit at bar, one is reading the paper.

BIKER 1

Hey, you hear Rick Springfield is coming to town?

BIKER 2

Oh, I love him!

Other two bikers stare at him. Pause.

CUT TO:

INT. HAIRDRESSER'S SALON -- DAY

Middle-aged hairdresser is doing someone's hair and smoking a cigarette.

HAIRDRESSER #1

I remember him when he was on General Hospital...

Ladies in salon remember with appropriate "oohs" and "ahhs".

HAIRDRESSER #2

Oh, Dr. Nick Drake...

HAIRDRESSER #1

I just could have eaten him up. And I would have.

CUT TO:

INT. APPLEBEE'S RESTAURANT -- DAY

Two late twenties gen x-ers are eating lunch.

GUY #1

Didn't he used to be in a cartoon?

They both giggle.

GUY #2

Where he was a super hero?

They giggle harder. giggling pause.

GUY #1

Whoosh....Rick Springfield!

They giggle really hard.

CUT TO:

EXT. ALLEY -- DAY

Three young skater dudes looking at paper.

DUDE #1

Who's (mispronouncing) Rick Springfield..?

DUDE #2

(Hits him)

Dumbass...it's Rick Springfield.

DUDE #1

Oh. Well, who is he?

DUDE #2 AND #3

Dunno.

CUT TO:

EXT. COFFEE SHOP -- DAY

GIRL #1

Everyone knows who Rick Springfield is.

CUT TO:

EXT. FRONT PORCH -- DAY

MIDDLE AGED BALDING GUY

He had that song...

CUT TO:

INT. APPLEBEE'S RESTAURANT -- DAY
Gen-X guys giggling harder.

CUT TO:
EXT. COFFEE SHOP -- DAY

GIRL #2
What was the name of that song?

CUT TO:
INT. GARAGE -- DAY

MECH #1
Something...girl.

CUT TO:
EXT. FRONT PORCH -- DAY

MIDDLE AGED BALDING GUY
(Trying to get tune.)
Da da da da da...

CUT TO:
INT. DINER -- DAY

GUY #1
Jeffrey's girl!

GUY #2
That wasn't it.

CUT TO:
INT. HAIRDRESSER'S SALON -- DAY

HAIRDRESSER #1
Jessie's Girl?

The Ladies approve.

CUT TO:
INT. GARAGE -- DAY

MECH #2
That song wasn't too bad.....

MECH #1
How did that go?

MECH #2
I don't know...

CUT TO:
INT. DINER -- DAY

GUY #1
Jessie is a friend...

CUT TO:
INT. GARAGE -- DAY

MECH #1
do do-do-do-do

CUT TO:
EXT. COFFEE SHOP -- DAY

GIRL
...something, something...

CUT TO:
EXT. FRONT PORCH -- DAY

MIDDLE AGED BALDING GUY
(Still trying to find tune)
Da da da

CUT TO:
INT. APPLEBEE'S RESTAURANT -- DAY
Laughing really hard.

GUY #1
He had an owl or something...

CUT TO:
EXT. COFFEE SHOP -- DAY

GIRL
How did the rest of that go?

CUT TO:
INT. HAIRDRESSER'S SALON -- DAY

HAIRDRESSER #1
I would feel so dirty when she'd start talking cute.

CUT TO:
INT. DINER -- DAY

GUY
Wanna tell her that I love her...

CUT TO:
INT. GARAGE -- DAY

MECH #1
But the point is probably moot.

CUT TO:
INT. CHURCH BASEMENT -- DAY
Singing very enthusiastically.

LADIES
And she's watching him with those eyes! And she's loving him with that BODY I just know it!

CUT TO:
INT. APPLEBEE'S RESTAURANT -- DAY

GUY
(Unintelligible)
Za za arms...

REST

(joining in)
...late late at night!

CUT TO:
INT. BAR FULL OF PEOPLE - DAY
Joyously singing chorus.

PEOPLE
YOU KNOW I WISH THAT I HAD JESSIE’S GIRL -- DA DA DA DA DA -- I WISH
THAT I HAD JESSIE’S GIRL -- DA DA DA DA DA

CUT TO:
INT. BIKER BAR -- DAY

BIKER #2
(Singing by himself.)
Why can't I find a woman like that?

Stops, other two stare at him.

CUT TO:
EXT. ALLEY -- DAY

DUDE #1
I still don't know who he is.

DUDE #2
Hey, check it out, the bear!

DUDE #1
That bear rocks.

DUDE #3
I hope the bear comes to our school.

CUT TO:
INT. ERIC'S BASEMENT -- MORNING
Phone rings. ERIC answers.

ERIC
Yeah?

TED

(In funny voice)

Yeah, this is Monkey Junk Whiskey incorporated. Did you order a crate of Monkey Junk 70 proof Whiskey?

ERIC

No.

TED

(Funny voice.)

Are you sure? It's been aged for seven years in a monkey testicle on the island of the monkeys. Untouched by human hands.

ERIC

What do you want Ted?

TED

I want you to pick me up before you go to work.

ERIC

What time is it?

TED

Early enough for us to get some Cinnabon rolls, late enough for you to get moving right now.

ERIC

All right.

TED

(Funny voice)

Are you sure you don't want the Monkey Junk Whiskey? The monkeys are very proud of their liquor. Don't you want to be a Monkey Licker?

ERIC

Good bye Ted.

CUT TO:

INT. ERIC'S CAR -- MORNING

ERIC starts the car, a Rick Springfield song plays on the radio. ERIC drives up to an

intersection. A FEMALE CROSSING GUARD is guiding kids across the street. She is attractive and moves in slow motion and soft light. ERIC follows her with his eyes.

CUT TO:

EXT. TED'S HOUSE -- MORNING

TED is on the front porch playing his harmonica. ERIC pulls up. TED gets into the car.

CUT TO:

INT. ERIC'S CAR -- MORNING

TED

You know what you're doing today?

ERIC

Nope.

CUT TO:

EXT. CINNIBON -- MORNING

TED

(Singing.)

Cinnibon, Cinnibon. I love you. Love you, Cinnibon!

TED plays a harmonica solo into the store.

CUT TO:

INT. CINNIBON -- MORNING

Female COUNTER WORKER is bending over for something.

Butt shot.

ERIC stares. TED is looking at the menu. She stands and turns.

COUNTER WORKER

May I help you?

ERIC

Hmm? OH, yeah! Um.. two...

TED

Two large Cinnibons.

ECU of COUNTER WORKER’s lips.

COUNTER WORKER
Frosted or unfrosted?

ERIC
Frosted. Definitely frosted.

CUT TO:

EXT. CINNIBON -- MORNING

ERIC and TED are exiting. A newspaper stand next to the door has the front page headline, “Bear’s whereabouts unknown”

ERIC
I don’t know, man, springtime just kills me.

TED
It’s because you’re programed to reproduce. You know, the Bonobo monkey is just one gene’s different from a human.

ERIC
Yeah?

TED
We are this close to being monkeys.

ERIC
Or they’re this close to being human.

TED
Either way. Spring. A time for love. A time when those involved in, what is commonly referred to as, “relationships” can be led astray.

ERIC
I would never do that to Sara.

TED
I wasn’t talking about you.

CUT TO:

INT. TEMP OFFICE -- MORNING

ERIC and TED are waiting for a job.

ERIC

Man, I just don't want any heavy lifting today. Nor do I want anything degrading or mentally taxing.

TED

Kinda limiting your possibilities aren't you?

ERIC

The world is my oyster.

TED

The world is my clam.

ERIC

Whatever.

LADY

Eric Snyder?

ERIC

Yeah. What have we got today?

LADY

Data entry.

TED

Good enough. What do I get?

LADY

Warehouse security.

TED

Even better.

ERIC

Damn. How do you do that?

TED

What?

CUT TO:
INT. TEMP OFFICE DIFFERENT DAY -- MORNING

LADY
(To ERIC)
Forklift

(To TED)
Elevator attendant.

CUT TO:
INT. TEMP OFFICE DIFFERENT DAY -- MORNING

LADY
(to ERIC)
Lifting.

(To TED)
Sitting.

CUT TO:
INT. TEMP OFFICE DIFFERENT DAY -- MORNING

LADY
(To TED)
Lifting.

ERIC
Ha!

LADY
(To ERIC)
Heavy lifting.

CUT TO:
INT. TEMP OFFICE -- MORNING

ERIC
How do you do that?

TED

It's because I don't care, and you do.

CUT TO:

INT. ERIC'S CAR -- MORNING

TED

So, what's up? You don't seem too excited about this Rick Springfield thing.

ERIC

What do you want me to do?

TED

I don't know, you just....

They both pause as a woman walks by on the sidewalk, they stare.

ERIC

Spring.

TED

It certainly is.

ERIC

I don't know. I'm excited. I've just had a bad experience with Rick in the past.

TED

You've met?

“Jive Talking” begins to play.

ERIC

No.

(Sigh)

It was 1981...

CUT TO:

INT. ERIC'S HOUSE 1981 -- DAY

Little ERIC is in the hallway looking through a cracked open door.

ERIC VO

My older sister had not given in to the prevailing opinion that disco was dead. While generally irritating it didn't bother me too much, because I was in love. In love with Missy Tallmidge. My sister's best friend.

MISSY and AMY are listening to Bee Gees and practicing miniature disco moves.

ERIC VO

I spent the better part of my pre-pubescence learning all I could about the Bee Gees in order to infiltrate the world that was Missy Tallmidge.

ERIC in his room with headphones, dancing disco style. Selecting clothes to wear.

ERIC VO

The day finally came. When I was ready. Ready to call her out and get what was going to be mine.

ERIC, in a white suit, struts down the hallway to AMY's door. He opens the door confidentially, and stops in surprise and shock.

Camera spins around to AMY's room. It has been transformed to a Rick Springfield house of worship. Posters, music, Tiger Beat magazine. Rick's song “Love Somebody” plays.

The girls look at ERIC and start to laugh. CU of ERIC. ECU of Girl's mouths laughing.

Camera spins to ERIC standing there highly embarrassed. Behind him, a slightly older boy dressed like Rick Springfield enters. Brushing past ERIC he goes to MISSY. They start to make out on the bed. AMY continues to laugh.

Camera spins to a poster picture of Rick Springfield pointing and laughing at ERIC.

Camera spins to ERIC. His cloths spontaneously fall off. He is standing in his underwear, completely humiliated, as Rick Springfield music plays loudly.

MISSY turns and laughs as BOY continues making out with her. Other friends of MISSY come into the room. Boys all dressed as Rick Springfield, girls all beautiful. They all start making out on the floor and beanbags.

ERIC stumbles forward into the room. AMY is still pointing and laughing.

MOM

(Voice from downstairs)

Eric, honey! Your class is here for a field trip!

A wall flies out of the way to reveal ERIC’s entire classroom. ERIC turns in the center of the room where all the kids are making out, he trips over his pulled down pants and falls. They all point and laugh. MOM enters and MR. SWENSON and her start to make out.

Camera spins up to the ceiling pointed at ERIC on the floor. Kids go back and forth between laughing, pointing and making out.

CUT TO:

INT. ERIC'S CAR -- MORNING

ERIC

Curse you Rick Springfield!

TED

Wow.

ERIC

(Pause)

Yeah, well it’s true.

TED

Well, you’re going to have to do some forgiving and forgetting with Mr. Springfield. It’s not his fault you were a fourteen year old loser. We were all losers at fourteen. And Rick cannot be blamed for us all. Thanks for the ride. Now if you’ll excuse me, I have some sitting and coffee drinking to do.

TED exits. A happy couple walks by ERIC’s car. They stop momentarily to kiss.

ERIC

Curse you spring time.

CUT TO:

EXT. RADIO TOWER -- EVENING

ERIC and SARA are laying on the ground under the tower staring up.

SARA

Amazing, isn’t it? Electro Magnetic waves that we can’t see, traveling faster than any man made machine, form together into music, or pictures...

ERIC
Or weathermen.

SARA
Or anything. Just amazing. (pause) I suppose love is like that.

ERIC
Like electro magnetic waves?

SARA
Unseen. Traveling faster than machines.

ERIC
Huh.

ERIC flinches.

SARA
What's wrong?

ERIC
Nothing. I think it was an ant.

SARA
What?

ERIC
There was an ant on my arm. Nevermind. What's love?

SARA
Well, you can't see it. It's more than what we are, it's why it's so special.

ERIC
Fucking ants!

SARA
Eric!

ERIC
I'm sorry, go ahead. I mean, go on. About the love and everything.

SARA

It's just that, it's something that you can't see, but you feel it and you know when it's true and right. Do you know what that is?

ERIC

(Pause)

I think I'm lying on a gopher hole.

SARA

A gopher hole?

ERIC

I think I gotta get up.

ERIC gets up and starts walking towards the car. SARA sits up and looks at him, frustrated.

SARA

Fine!

CUT TO:

INT. ERIC'S CAR -- EVENING

ERIC

So we're both having a lovely time.

CUT TO:

TED

Lovely.

CUT TO:

ERIC

Yeah. And we're laying out there on the ground, outside, and I start getting weirded out by all the animals out there. Like, I'm laying on a gopher hole, you know.

CUT TO:

TED

Yeah. And the bugs.

CUT TO:

ERIC

Yeah. Ants. You know there are millions of times more ants in the world than there are humans.

CUT TO:

TED

That’s a lot of ants.

CUT TO:

ERIC

So I’m picturing them crawling all over me, so I get up.

CUT TO:

TED

They can lift ten times their own weight.

CUT TO:

ERIC

And she gets all upset at me.

CUT TO:

TED

They can eat a cow in two minutes flat.

CUT TO:

ERIC stares ahead silently.

CUT TO:

TED

If a cow were ten times as small.

CUT TO:

ERIC

It’s like she thought I didn’t know what she was talking about.

CUT TO:

TED

What were you talking about?

CUT TO:

ERIC

I don't know.

Camera pulls back to reveal ERIC and TED, with SARA between them.

SARA

We were talking about love.

ERIC

That's right. We were. I remember now.

The car pulls up to SARA's house.

ERIC

So, do you mind if I come in for a while?

SARA

Sure. There's no where to sit.

ERIC looks confused.

CUT TO:

INT. SARA'S HOUSE -- NIGHT

There are moving boxes everywhere and no furniture. SARA is wrapping glasses, ERIC is still confused but now a little more astounded.

ERIC

Since when are you moving?!

SARA

I told you a month ago.

ERIC

Oh.

SARA

I suppose this means you won't be helping me tomorrow.

ERIC

Well, we've got that gig at the planetarium.

(pause)

Look. I'm sorry. If I had known you were moving I would have canceled the gig.

SARA

You knew. I told you. A month ago.

ERIC

I've had a lot on my mind. The big concert's tomorrow night.

SARA

Did you get me a backstage pass?

ERIC pulls two from his pocket.

SARA

Forgiven. Ted'll help me anyway.

ERIC

Ted remembered?

TED rises up from behind a pile of boxes.

TED

Ted remembered.

ERIC

All right. I'll swing by after the gig. Where are you moving anyway?

SARA

I'll tell you later.

ERIC

Why don't you tell me now?

SARA

Need to know basis only. Since you aren't helping me move, you don't need to know.

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC

How'd you remember she was moving and I didn't?

TED gives ERIC a blank look.

ERIC (cont.)

Well. You're going to have to get your own ride to the concert, if I'm going to take Sara, I can't fit both of you and my equipment in...

TED

Already taken care of.

ERIC

Yeah?

TED

I'm catching a ride with Andy.

ERIC

Andy?

CUT TO:

EXT. PARKING LOT -- DAY

ANDY's car crashes into a tree.

ANDY stumbles out. Various bongs fall about his feet.

ANDY looks around dazed. Stumbles over to a parked car next to him. Steals it and backs into a car behind him.

He gets out, stumbles over to a car parked in a handicap spot. Steals it and accidentally drives forward instead of backing up. He slams into the shopping cart corral.

He gets out of that car. Spots a School Bus full of children.

He steals it and goes weaving down the road. Swerving onto the sidewalk and running into a fire hydrant. He backs up then drives forward into it again. Repeats until he finally knocks it over spraying water up into the air.

The bus disappears down the road with children laughing and screaming.

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC

Well. Good luck.

TED

Yep.

(pause)

Hey, you thought of what you're going to say to him when you first meet him?

ERIC

Who? Andy?

TED

No. Rick. Mr. Springfield.

ERIC

Springfield. Nope.

TED

Actually his name is Springthorpe.

ERIC

Really?

TED

Yes. He's from Australia you know.

ERIC

Boy, you've done your research.

TED

You'll thank me for this later.

(pause)

You know, Australians eat people.

ERIC

What?

TED

They're cannibals, all of them. It's an island, you know, founded by criminals and prisoners. So, you know, it became acceptable for them to be cannibals.

ERIC

I'm sure they're not...

TED

All of them. And once you get a taste for human... nothing's quite like it.

(pause)

So I hear.

CUT TO:

EXT. HIGHWAY -- AFTERNOON

Wide shot of ERIC's car, driving to the Rick Springfield gig.

CUT TO:

INT. ERIC'S CAR -- AFTERNOON

ERIC is driving, SARA is in the passenger seat.

ERIC

I think it's kind of important for your boyfriend to know where you live.

SARA

What?

ERIC

I said, I think it's kind of important....

SARA

So what do you think he's like?

ERIC

Who?

SARA

Rick.

ERIC

...Rick who?

SARA

Rick Springfield! The guy you're opening for tonight...?

ERIC

Oh, yeah. I don't know. Probably a typical rock star...

CUT TO:

INT. RICK'S DRESSING ROOM -- NIGHT

Viewed from outside the door. RICK sits in front of a mirror with light bulbs around it.

He is wearing tight leather pants and no shirt.

He is emaciated and pale. There is a needle sticking out of his arm and his face is dusted with white powder. There is a HUGE mound of what is presumably cocaine on the dressing room table.

Passed out in RICK's lap is a grown up approximation of MISSY. RICK takes a snort of coke and looks at the camera.

RICK

(In British punk accent)

Pissoff!

Door slams. Star on door that reads "Rick Springfield" comes loose and swings askew.

CUT TO:

INT. ERIC'S CAR -- AFTERNOON

SARA

No, I don't think he's like that at all.

ERIC

Well, what do you think he's like?

SARA

I don't know, he's probably...nice.

CUT TO:

INT. RICK'S DRESSING ROOM -- DAY

The atmosphere of this scene should closely, if not identically, resemble the Kim Carnes music video "Total Eclipse of the Heart"

Shot of door with star on front, same as before.

ERIC and SARA looking at door. SARA is in rapture, ERIC looks confused.

Door swings open and fog pours out. RICK walks in slow motion out of door. He is wearing loose-fitting white shirt (and leather pants). His shirt billows and his hair is blown back by unseen winds and a Rick Springfield love ballad plays behind him.

He has a dove in each hand that he releases. They fly in stop action video effects.
ERIC and SARA. ERIC has now transformed into a cardboard cutout of himself and topples over as SARA rushes towards RICK.

The doves peck at ERIC’s cardboard face.

SARA embraces RICK. Fog has filled the room, and choir boys in choral robes surround them and mouth the words to the love ballad.

CU RICK and SARA gaze into each other’s eyes as they float and circle in the fog. Then they share a very sloppy tongue kiss. RICK moves to feel her up, when.....

CUT TO:

INT. ERIC'S CAR -- AFTERNOON

CU SARA’S face. She is shaken out of her fantasy by ERIC’s voice.

ERIC

Here we are.

Camera pulls back. ERIC is putting the car in park

SARA

Wow, that was quick.

ERIC

Quick? It was a 45 minute drive.

SARA

Uh, right. So it was quick.

CUT TO:

INT. BACKSTAGE -- AFTERNOON

ERIC and SARA are backstage. Roadies mill around, setting up equipment.

SARA

He sure has lots of stuff!

ERIC is not impressed. ERIC’s arm is around SARA. She extracts herself from him as RICK approaches.

RICK

Hi, I’m Rick Springfield.

ERIC

(Defensive)

I know who you are.

ERIC VO

Why does he think I don’t know who he is?

RICK

So, you must be with the opening band.

ERIC VO

"Opening band". So that’s how it’s going to be, huh hotshot?

ERIC

That’s right.

RICK

(not knowing what to make of him -- to SARA)

Hi. Are you in the band?

SARA

(Has been awe struck up to this point)

Yes!

ERIC

No you’re not!

SARA

Well, I’m his g-- I’m associated with the band, so I’m practically...

ERIC

She’s my girlfriend.

SARA gives him dirty look.

RICK

(Feeling awkward)

Well, have fun out there.

ERIC VO

What the hell is that supposed to mean?

RICK leaves.

ERIC

Did you see the way he was --

(Looks, SARA is gone. ERIC leans against a road case.)

I think Springfield was making fun of me.

TED

(Rising from behind road case)

Totally.

ERIC

Did you hear the way he was condescending to me? "Opening band"...

TED

Well, you are the opening band.

ERIC

Yeah, but it was the way he said it.

TED

Oh yeah, I heard that.

ERIC

Who does he think he is anyway? Phil Collins?

TED

I don't know, man, but maybe you should do something about it.

ERIC

Do something?

TED

Yeah. I guess you should go out there and "rock the house"

Rapid cut back and forth between TED & ERIC.

TED smiling and nodding.

ERIC "getting it".

ERIC

I think I will. I think I will "rock the house".

ERIC turns and walks away. Camera follows him in slow motion. Over the following overdub, ERIC's expression turns to that of a devious smile.

Cheering crowds. ERIC's voice addresses crowd via PA system.

ERIC VO

Thank you, ladies and gentlemen. You guys have been a great crowd and before we bring out RICK SPRINGFIELD

Huge applause.

ERIC VO

We've got one more number to do.

Opening riff of "Jessie's girl". Crowd grows ominously quiet. ERIC sings.

ERIC VO

"Jessie is a friend..."

ERIC goes through door, ending sequence.

CUT TO:

EXT. CONCERT ARENA -- NIGHT

Door slams open. SARA charges out, followed closely by ERIC carrying his guitar case.

SARA

(Turning on him, screaming)

I can't believe you would do that!

ERIC

What?

SARA

Play that song! Play Rick’s song!

ERIC

No one ever said what songs we could or couldn’t play -- least of all Mr. Bigshot, Rick Spr--

SARA

You don’t play Jessie’s Girl as the last song of your set when you’re OPENING FOR RICK SPRINGFIELD!

(Hits him with each word.)

ERIC

He doesn’t have any more songs? The man’s been in the business for thirty years and he’s just coasting on one --

SARA

That’s his song! His song! HIS SONG!

(Hits him as she repeats that line.)

You STOLE his song! You ruined the whole concert!

ERIC

He closed with "Love Somebody" and everybody loved it, they loved him. You should be feeling sorry for us After that last song, we got booed off the stage.

SARA

Why do you think they did that?

ERIC

Well, I --

SARA

It’s because you’re a jerk!

(Hits him more.)

A jerk! I can’t even look at you right now.

ERIC

Take it easy. Just let me take you home...

SARA

I'm not going home with you. Ted's taking me home.

ERIC

Ted doesn't have a car.

SARA

We're taking yours.

ERIC

What?

TED

(Appearing to ERIC's left.)

Keys, dude.

ERIC

Ted is not driving my car, you know what he did to my Taurus. Besides, I don't know why you're mad at me, blame him, it was his idea.

TED gestures, "don't look at me".

SARA

Don't try and blame someone else. It was you. It was exactly like something you would do, because you're jealous. Jealous of Rick.

ERIC

I'm not jealous of anybody!

SARA

I'm not listening to you. Ted, let's go.

TED

(Puts out hand)

You heard the lady.

ERIC

Sara, can't we just...

SARA

If you don't want me to break up with you RIGHT NOW, you will give Ted those keys!

Pause. ERIC gives keys to TED. SARA and TED walk off.

ERIC

I can't take you home anyway, when I don't know where you live!

(pause)

How am I supposed to get home?!

ANDY walks next to ERIC. ERIC looks to him, helpless. ANDY nods.

CUT TO:

P.O.V. PARKING LOT AERIAL VIEW -- NIGHT

RICK's P.O.V. looking out window. ERIC is joined by other band members and they converse.

CUT TO:

INT. CONCERT ARENA -- NIGHT

Outside, looking into window. RICK watches ERIC. Camera pans in on his face, his expression a mixture of anger and calculated vengeance.

CUT TO:

INT. ANDY'S CAR -- NIGHT

ERIC is getting a ride home with ANDY the drummer for Deep Popeil.

ERIC

So she's all pissed off at me for "hurting Rick's feelings", like she knows the guy or something. I don't see what the big deal is, I've seen that VH1 special on him, he's had bigger problems than this.

ANDY

You got any weed?

ERIC

("for the 1000th time")

No, I don't have any weed.

ANDY

Oh.

ERIC

I think she's gonna break up with me for this, at least that's the way it sounds. Seems like a petty thing to break up over if you ask me. She's always saying that I'm shallow.

ANDY

You know where we can get some weed?

ERIC

No -- are you even listening to what I'm saying?

ANDY

Yeah, you're gonna break up with Sara, cause she's shallow.

ERIC

No, I'M not going to -- look, just forget it.

Pause

ANDY

Maybe I've got some weed in this glove compartment.

ANDY leans down and looks in glove compartment.

ERIC

Will you just drive! Jesus!

ANDY

(Sarcastic)

Sor-ry..

(Pause)

Hey.

ERIC

What?

ANDY

After you break up with Sara, can I call her?

ERIC

You know what, sure. You can call her.

ANDY

...Rock.

CUT TO:

INT. CINNIBON -- DAY

ERIC and TED are sitting down at a table to enjoy their cinnabons.

TED

Well, besides disgracing Springfield last night, I think the gig went pretty well.

Shot on ERIC so you can see the cinnabon on the table.

ERIC

Yeah, wasn't it great? Cop an attitude with me, will he.
(Reaching for cinnabon)

I just wish I could have seen the look on his face.

On 'face' a hand comes from the edge of the frame and crushes his cinnabon.

CU on hand as it crushes cinnabon to dough. CAMERA PANS up arm to close up of RICK's face. He is very angry.

ERIC and TED looking at each other.

ERIC

Hi Rick. What are you –

CU on RICK.

RICK

Who the hell do you think you are?

CU on ERIC

ERIC

Who the hell do you think YOU are?

WIDE SHOT of table

RICK

Who am I? WHO AM I?
(To someone out of the frame.)
Who am I?

VOICES OFF

(Quietly in unison.)

Rick Springfield....

CU of RICK

RICK

(Cutting them off)

Who are you to -- You made me look like an idiot...

WIDE SHOT of table.

RICK

AN IDIOT!

He hurls crushed cinnabon towards counter. Counter person ducks it, then calmly picks it up and throws it away.

ERIC and TED exchanging worried glances.

TED

He's right, man.

ERIC

Shut up!

RICK is pointing at ERIC and frosting can be seen all over his hand.

RICK

I will not forget this. You are gonna pay, you....bastard!

Shot of pretty, overweight woman at another table.

WOMAN

I think he's looking at me!

CU of RICK

RICK

You will pay. I swear to holy Christ, you will pay.

CAMERA FOLLOWS Rick as he backs up towards the door, still looking at ERIC and still

pointing. He backs through the door, and walks down the sidewalk, staring at ERIC as he walks away.

ERIC

(rolls eyes)

Stop LOOKING at me!

TED

You are dead, my friend.

ERIC

Oh, what the hell is Mr... him going to do anyway?

TED

Oh no, you're in trouble. Hell hath no fury like a pop icon scorned.

ERIC

Shut up.

LADY

(unsolicited commentary.)

You should be ashamed of yourself. Ashamed. You ruined that poor man's show. Ruined it. I hope you're happy.

A small BOY runs up to ERIC and kicks him in the shin.

BOY

You're the bad man! Daddy, I just kicked the bad man.

DAD

Good job son.

ERIC sits and broods while TED eats his cinnabon.

TED

They're really good today...

ERIC

Shut up!

ERIC looks out the window, wondering.

ERIC

What's he going to do?

CUT TO:

INT. REAL ESTATE OFFICE -- MORNING

RICK's 3 hired GOONS enter with a brief case. They are three short stocky men in suits. They are all the same size as RICK's BUS DRIVER.

REAL ESTATE AGENT

May I help...?

GOON #1

What's yer biggest house?

REAL ESTATE AGENT

Wha...?

GOON #1

You heard me. Yer biggest and best house.

GOON#2

Probably most expensive too...

GOON #1

Shh. Well?

REAL ESTATE AGENT

Well, there's the Winsor House, but that's really pricey...

GOON #1 snaps his fingers. GOON #3 hands him the briefcase. They slam it down on the desk and open it up. It is packed full of money.

GOON #1

I'm correct in assuming by your silent awe that this should cover it.

REAL ESTATE AGENT

Yeah. Yeah.

GOON #1

Good. Keys.

CUT TO:

EXT. REAL ESTATE OFFICE -- MOMENTS LATER

RICK's Tour Bus is kicking up gravel as it takes off towards the Winsor house. REAL ESTATE AGENT #1 and #2 are watching it go gape mouthed.

REAL ESTATE AGENT #2

You just sold the Winsor house?

REAL ESTATE AGENT #1

Yeah.

REAL ESTATE AGENT #2

To who?

REAL ESTATE AGENT #1

Rick Springfield.

(Holds up cash)

For cash.

They both begin to laugh and dance around.

CUT TO:

INT. SUPERMARKET -- DAY

ERIC pushes his cart along a supermarket aisle. He is convinced that someone, probably RICK, is following him.

ERIC reaches onto a shelf to get some spaghetti, when he comes back, TED is leaning on his cart, seeming to appear from nowhere.

TED

Hey man.

ERIC

Jesus!

ERIC, startled, spills spaghetti all over floor

ERIC

What the hell are you doing here?

TED

I see Rick Springfield hasn't killed you yet.

ERIC

(Picking up spaghetti)

He's not going to kill me.

TED

Not yet. First he has to humiliate you.

ERIC

How is he going to do that? Make me cut an album with him?

TED

No, first he's got to take from you that which is most precious.

Rapid cut back and forth between TEDs and ERICs faces.

CU on TED raising an eyebrow. CLOSE UP on ERIC looking exasperated.

TED's cel phone rings.

ERIC

You have a cel...?

TED

Shh.

(Answering phone.)

Yello? Yes. This is he... Eric? Eric Snyder, yes... Right... 812 North Avenue... 482-9164. That's right... Yeah, we're in the Piggly Wiggly... Aisle 9.

(hangs up.)

ERIC

Who was that?

TED

Don't know.

ERIC

You just told them everything about me?!

TED

Nothing they couldn't find in a phone book. Hey, can you buy me some beer?

ERIC

You're 21, don't you have your ID?

TED

No, I mean can you pay for it.

ERIC

Fine. Go get it.

TED leaves. RICK's GOONS surround ERIC.

GOON #1

S'cuse me. You Eric Snyder?

ERIC

Yes I... I know who he is.

GOON #1

This is him.

ERIC

No he's....

GOON #1

Think you're some kind of tough guy, or somthin'?

ERIC

No. Look, I'm just doing some shopping.

ERIC starts to walk forward, the GOONS stick to him like glue. One on either side and one immediately behind him. ERIC starts to walk faster, they keep pace. ERIC starts to run, they run. ERIC finally gives up and stops.

GOON #1

(While shoving ERIC)

Hey, you 're fast, huh? Huh? Pretty fast? Hey?

FADE TO:

INT. CHECKOUT AISLE -- AFTERNOON
ERIC, surrounded by GOONS, and TED.

TED

(Pause)

You know these guys?

ERIC

I think they're with Rick.

TED

They buying anything?

ERIC

No. They're just following me.

CASHIER

That'll be \$87.50.

ERIC

What?! For a six pack of beer and a box of Cheerios?!

CASHIER

\$87.50. Concert wrecker.

ERIC

Fine.

CUT TO:

EXT. ERIC'S HOUSE -- DAY

The GOONS are standing in a line staring at ERIC's house.

CUT TO:

INT. ERIC'S HOUSE -- DAY

ERIC is on the phone.

ERIC

Hello? Police. I'd like to put a restraining order on some people.... No, I don't know their names.... I think they're Rick Springfield's body guards... Eric...Eric Snyder... Yes...Yes, I ruined the Rick Springfield concert. I'm sorry!...yes, well... well, tell your wife I'm sorry too. Hello? Hello?... Great.

ERIC hangs up the phone, then looks around, paranoid.

CUT TO:

INT. TEMP OFFICE -- MORNING

ERIC is waiting for a job. RICK enters and sits next to him. They say nothing. RICK stares straight ahead ERIC's number is called.

LADY

Eric Snyder... Warehouse. Stock depart... Mr. Springfield... how can I help you?

RICK

Just want something to do with my day.

LADY

(In awe.)

Really.

RICK

Yep.

LADY

You want a... you want a temp job?

RICK

I like to keep in touch with the working class people.

ERIC

Yeah. A real working class dog. Heh.

They both stare at ERIC disapprovingly.

LADY

Well, I'll set you up with a nice easy data entry...

RICK

No, I think, I think I'll take that warehouse stock position. If there's enough room. For both of us that is.

RICK gives a winning smile. ERIC is suddenly sick to his stomach.

CUT TO:

INT. WAREHOUSE -- DAY

ERIC is stacking boxes. "Bop till you drop" plays. RICK drives around the corner in a forklift and knocks over ERIC's boxes.

CUT TO:

INT. WAREHOUSE -- MOMENTS LATER

Boss is yelling at ERIC. ERIC gestures towards RICK. RICK shakes his head sadly. Boss blames ERIC. ERIC is fired.

CUT TO:

INT. OFFICE CUBICAL -- DAY

ERIC is entering data. RICK walks by with a cart of files and a Coke. He stops at ERIC's station and dumps the Coke on the computer.

CUT TO:

INT. OFFICE CUBICAL -- MOMENTS LATER

Boss is holding the empty Coke can and chastising ERIC for having it. ERIC blames RICK. Boss, "Oh sure." ERIC is fired.

CUT TO:

INT. FILE ROOM -- DAY

ERIC is filing. One of the files in his hand starts on fire. ERIC looks around panicked. Sees RICK who smiles and leaves.

CUT TO:

INT. FILE ROOM -- MOMENTS LATER

A large burn mark on the wall and the room is soaking wet from the extinguishers. ERIC is being pointed out of the room by the boss.

CUT TO:

INT. RESTAURANT KITCHEN -- DAY

ERIC is just loading up a tray of food and beverages. He trips and falls. Food flies everywhere. He looks at his shoes. They are tied together. He looks up and sees RICK working as a prep cook.

ERIC

How far are you going to take this Springfield?

CUT TO:

INT. ERIC'S HOUSE -- DAY

ERIC is on the phone with SARA. She is mad at him for what he did to RICK at the concert.

ERIC

C'mon, I haven't seen you in three days.

SARA

I've been busy.

ERIC

Are you still mad at me? I said I was sorry.

SARA

I don't know. I just need some time to myself.

ERIC

We're going to the sports corner to see Pat McCurdy tonight, why don't you come with us. Maybe after we can talk.

SARA

Oh, all right.

ERIC

Great. If you'll just give me your address, I can come pick you up --

SARA

No, I'll meet you there, bye.

(hangs up.)

ERIC

Why won't she tell me where she lives?

CUT TO:

EXT. BAR -- NIGHT

WIDE SHOT of bar parking lot w/ sign 'Tonight: PAT MCCURDY'. Upbeat guitar music can be heard from inside.

CUT TO:

INT. BAR -- NIGHT

WIDE SHOT of stage w/ PAT McCurdy performing 'I Always Drive in Reverse'. Alternate shots of him performing, audience responding, etc.

Also shots of ERIC and SARA at a table with TED and friends. They are having a good time, not being overly romantic, but enjoying themselves together.

PAT finishes song, crowd cheers, PAT blows french kisses, etc.

PAT

Ladies and gentlemen, we have now reached a very special point in the Pat McCurdy show, It is a part that I'm very excited about, and I'm sure you will be to. Please welcome to the stage, my very special guest, early 80s legend, Rick Springfield!

RICK comes on stage. Shot of ERIC's table, SARA is very excited and claps enthusiastically as does everyone else. ERIC looks nervous.

RICK

(plugs in guitar)

This is a song I'm working on that's very special to me. It's dedicated to no one in particular.

RICK plays song, PAT plays and sings backup.

RICK

("Leave your Boyfriend" excerpt)

I see you there in your seat
Looking so cute
Looking so sweet
You're the kind of girl I'd like to meet
Leave your boyfriend tonight
Leave your boyfriend tonight
Leave your boyfriend, I'll be your boyfriend, tonight.

Well, I'm so rich
And I'm handsome too
Baby there ain't nothing
That I can't offer you
Come with me
And bring your hot friend too

Leave your boyfriend tonight
Leave your boyfriend tonight
Leave your boyfriend, I'll be your boyfriend, tonight.

I don't mean to scare you
But you and me is fate
Cause your boyfriend's a fool
And I am so great
For your sweet love I'm willing to wait
After the show I'll see you
Best Western 408

Leave your boyfriend tonight
Leave your boyfriend tonight
Leave your boyfriend, I'll be your boyfriend, tonight

Song ends to riotous applause. PAT announces a short break.

ERIC

Boy, that was a crappy song, huh S—

ERIC turns to her, she is gone. Looks over to the stage, she is talking to RICK. Close up on RICK looking back at ERIC, nodding a nonchalant hello to him. ERIC turns back, TED is in SARA's chair.

TED

Catchy tune, that "leave your boyfriend" song.

ERIC

Yeah, catchy like the plague.

TED

Sara seems to like it.

ERIC

She didn't like it that much.

ERIC looks over at SARA, she is hugging RICK around the shoulders and kicking her heels in the air.

ERIC

I need to do something.

ERIC makes his way up to the stage. Grabs a bass guitar and begins to sing "Don't Talk to Strangers"

He is promptly booed off the stage.

TED

Well, that worked well.

ERIC

I don't understand it. How does he keep showing up where I go? It's almost like he knows where I'm going to be.

TED

(To no one in particular.)

What is needed here is a massive leap in logic.

CUT TO:

EXT. BAR -- NIGHT

ERIC

You're tapping my phone, Springfield!

ERIC is outside the doors of the bar with TED standing behind him.

RICK

Excuse me?

ERIC

Yeah, and that lousy song was a transparent attempt to steal my girlfriend. Isn't that right, Ted?

TED gestures, "don't look at me".

RICK

Look, I don't know what you're talking about, so I suggest you and your friend just go someplace else and...

ERIC

Yeah? Well I "suggest" that you stop following me around and I also "suggest" you stay away from Sara!

SARA

(Coming out of bar)

I'm ready to go, Rick –

(Sees ERIC.)

ERIC

Sara, you're going with him?

SARA

Oh, he's just...we're just... oh forget it.

SARA and RICK leave together.

TED

They were good suggestions.

CUT TO:

ERIC is sitting on curb behind bar talking to PAT. PIPE is loading the van.

ERIC

...she just left with him, Pat. Just like that.

PAT

That's tough, man.

ERIC

We've been going out for two years, minus that month we broke up last year and Mr. Rick Springfield comes, sings her one lousy love song, and...

PAT

You ever write her a love song?

ERIC

Once.

PAT

What was it called?

ERIC

'Dreamweaver'.

PAT

...Isn't that a song by somebody else?

ERIC

Yeah, well, I put her name in it a couple of times... no, I've never written her a love song!

PAT

Well, you can start there.

ERIC

Write her a love song...

PAT

Yeah. Write it and serenade her under her window. Chicks love that.

ERIC

Right, the 'Taming of the shrew' bit.

PAT

Romeo and Juliet.

ERIC

Yeah, yeah. But will it work?

PAT

It always works.

ERIC

Have you done it before?

PAT

No. Haven't really had to.

PIPE

Everything is packed Mr. McCurdy.

PAT

Took longer than usual tonight. Next time I'm going to time you.

PIPE

Yes sir.

CUT TO:

INT. ERIC'S ROOM -- NIGHT

ERIC is sitting with his guitar. There is a notebook in front of him and he's making notes. He puts the pencil in his mouth and strums a few chords. He tries to sing and mumbles around the pencil. He spits it out and tries again.

ERIC

Sara, you're so... ver-a. What the hell rhymes with Sara!?

(Absently strums guitar.)

Sara... when lights are low you cast a glar-ah. Shit!

He swats the notebook aside. Strums an angry chord. Sits and broods while playing the opening riff to “Smoke on the Water”. TED enters and sings to the tune.

TED

Eeeric is brooding, he always plays that song...

ERIC

How did you get into my house?

TED

Had a key made. So, what are you up to?

ERIC

Trying to write a love song.

TED

Oh, “Dreamweaver”?

ERIC

No. I'm trying to write a love song.

TED

Thought maybe you'd want to watch a movie.

ERIC

I can't I've got to get my girlfriend back. Back from him.

TED

Before engaging your enemy, you have to know him.

TED tosses a video tape to ERIC.

ERIC
“Hard to Hold” starring Rick Springfield, 1986”. I’m repulsed, but at the same time,
intrigued.

TED
Might give you a little insight into Springfield’s animal magnetism, or a couple of laughs
at his expense.

ERIC
Either one works for me. Let’s serve it up.

CUT TO:
INT. ERIC'S HOUSE -- LATER

ERIC
I’m starting to get abdominal cramps from this movie.

TED
I think to get through this, we’re going to need lots of beer.

ERIC
In the fridge.

TED and ERIC play drinking games involving sightings of RICK’s ass.

ERIC
He’s not very hard to hold, is he? Actually he seems fairly easy to hold.

TED
Maybe she’s hard to hold. Maybe they’re both hard to hold.

ERIC
Maybe my lunch is hard to hold.

FADE TO:
INT. ERIC'S HOUSE -- LATER
After the movie.

ERIC

Well, what have we learned?

TED

The 80's were a time of cultural turmoil?

ERIC

No.

TED

Rick Springfield has a sweet ass.

They drink.

ERIC

No.

TED

I give up. What have we learned?

ERIC

That this was an hour and a half of my life that I'll never get back. Besides that. Nothing, absolutely nothing. I gotta go write a love song.

TED

Give it hell, Eric.

ERIC

(Drunkenly crooning from his bedroom.)

Dreamweaver!

TED lays down on the couch.

CUT TO:

EXT. HOUSE -- NIGHT

ERIC and TED are whispering out front.

ERIC

This is the house?

TED

Yes. I'm 90 percent sure.

ERIC

That’s 10 percent unsure.

TED

90 percent, plus or minus 10 percent.

ERIC

So you’re 80 to 100 percent sure.

TED

Dude. I’m sure.

ERIC

Which one is her bedroom?

TED

That one. Good luck.

ERIC

Where are you going?

TED

I will not be your Cyrino de Bergerac.

They stare at each other.

TED

I read.

TED exits.

ERIC

Sara.

Window light turns on.

ERIC

Sara. I’ve been thinking about our relationship, and how I’ve treated you, and well...
Forget all that. I wrote you a song. I hope it shows you what I mean to say. Okay, I’ll
just play it. Here goes.

He begins to play and sing.

CUT TO:

INT. SARAH'S BEDROOM -- NIGHT

Sarah (age 14) is looking out the window. She is on the phone to her friend.

SARAH

I don't know who he is, but he's totally cute. Maybe he's in college... No, the song is about me, he said my name.

There is a knocking on her door.

SARAH'S MOM

Sarah, what is going on in there?

SARAH

I gotta go, my mom's here.

CUT TO:

EXT. HOUSE -- CONTINUOUS

ERIC singing.

CUT TO:

EXT. HOUSE -- MOMENTS LATER

ERIC and POLICE.

POLICE

Do you understand what a restraining order is Mr. Snyder?

ERIC

Look I just made a mistake.

POLICE

The family's very upset. I don't think it'll be too difficult for you to maintain a fifty yard radius from this girl. Especially if this is, as you said,
(Does finger quotes.)

“Just a mistake.”

ERIC

Why don't you believe me?

POLICE

Just doing my job. And your cooperation would be much appreciated.

ERIC

Yes sir.

POLICE

Now, do you need a ride home? Since your “friend” took your car.

ERIC

I’m not making this up!

POLICE

I didn’t say you were.

ERIC

You keep...

(Does finger quotes.)

POLICE

Just calm down Mr. Snyder.

ERIC

I am calm! You guys are the ones who aren’t calm! I’m singing a love song! Sure it’s the wrong house, but it’s got to be close! Sure she’s named Sara too! Sure she’s only 14! I am well aware of how this looks! Just leave me alone! Let me do my thing!

POLICE tries to calm him down with a comforting arm on the shoulder. ERIC slaps the hand off, and thus begins a scuffle with ERIC ultimately being thrown into the back of the POLICE car.

CUT TO:

Across the street. Night. SARAH and FRIEND

FRIEND

You’re right. He is cute.

SARAH

And dangerous.

FRIEND

You are so lucky.

They giggle and wave to ERIC, who reluctantly and bitterly waves back.

CUT TO:

EXT. RICK'S ENORMOUS HOUSE -- DAY

SARA presses intercom.

GUARD

(over speaker)

Come in.

Buzzer brings her into the front waiting room. An enormous atrium, with a huge flight of stairs that has a group of choir boys all singing angelically. Jugglers and men on stilts walk around the room. Everyone is dressed in white. GUARD, also dressed in white, comes up to SARA.

GUARD

Right this way Ms. Blake. Mr. Springfield is expecting you.

SARA and the GUARD walk down an enormous and long hallway with red carpet and many animal heads on the walls.

GUARD opens door to reveal an Enormous Biodome area with a waterfall and lush greenery everywhere.

CUT TO:

INT. BIO-DOME WATERFALL -- DAY

RICK is bathing in the waterfall, you see his naked butt.

GUARD

Mr. Springfield. You have a visitor.

RICK turns, in slow motion, to see SARA.

RICK

Sara! So glad you could make it. Are you busy tonight?

SARA

No!

RICK
Great! We're going out then.

SARA
Where?

RICK
Somewhere simple.

CUT TO:
EXT. RADIO TOWER -- NIGHT
RICK and SARA are laying on the ground.

SARA
I had no idea you lived in town.

RICK
I didn't. Up until last night. The tour was over, and I happened to see the house on the market. Well, call me impulsive.

SARA
I'll call you anything you want Mr. Springfield.

RICK
Please. Rick.

SARA
(Gulp)
Rick.

They stare into each other's eyes.

RICK
Have you seen the movie “Hard to Hold”?

SARA
You're movie? Of course. A hundred times.

RICK
So you know the woman I fall in love with in the film.

SARA
Diana Lawson, yes.

RICK
You are just like her.

SARA
Really?

Both of them are silhouetted in the moonlight.

RICK
Really.

They move in to kiss. As they kiss, the groups of choir boys surrounding the Radio Tower, are lit up and begin singing a choir version of “Leave you boyfriend.”. RICK and SARA break the kiss and laugh together.

SARA
Are you sitting on a gopher hole?

RICK
No. Are you?

SARA
No.

They kiss. Camera rises up, and music swells.

FADE TO:

INT. ERIC'S CAR -- NIGHT

Radio plays, “Leave your Boyfriend” picking up from the choir boys. ERIC is parked on a hill across the valley from the radio tower. He is eerily lit from the dash board green light.

CUT TO:

EXT. ERIC'S CAR -- CONTINUOUS

SARAH and her FRIEND are hiding with there bikes behind ERIC's car.

SARAH
He's so conflicted.

FRIEND

Yeah.

They both sigh.

CUT TO:

INT. SUPERMARKET -- DAY

TED is shopping.

TED

Need some Wheaties. Need some Wheaties. Need some, ... Coco Puffs.

Insert: Coco Puffs. Lowered to reveal ERIC.

TED

Hello Eric. How's the love song coming?

ERIC

Did you see him?

TED

Whom?

ERIC

Come here. Come on.

They go to the frozen foods bin.

ERIC

Down. Down. Duck down.

ERIC ducks down, TED remains standing.

ERIC

You see them? Get down here!

TED sits next to ERIC leaning against the freezer and facing away from the action.

ERIC

They were at the gas station, then the car wash. Then a craft fair, now here.

TED
Craft fair?

ERIC
Yeah. He bought her this little scarecrow made from stovepipe and corn husks.

TED
That was nice.

ERIC
It was NOT nice! It was manipulative, and cruel. Just look at him.

RICK and SARA are in the Hallmark aisle. They are joking and laughing at cards. They are also affectionately touching each other on the arms and such.

ERIC
Laughing and giving each other corn husk trinkets.

TED
You ever gone to one of those craft fairs?

ERIC
That’s not the point.

TED
They’re intoxicating.

SARA drops a card. They both go to pick it up. Their eyes meet, and they move closer and are about to kiss.

ERIC
(moving in slow motion.)
NOOOOOO!!!

ERIC jumps up from his hiding spot, up onto the frozen foods bin. He tries to run, but slips on the piles of frozen foods and lands face first into the freezer.

RICK and SARA stop before they kiss and looks over towards ERIC.

TED slowly rises up from behind the bin and points down towards ERIC.

CUT TO:

P.O.V. ERIC IN THE FREEZER CASE -- CONTINUOUS
RICK and SARA come into view.

SARA

You've been following us, haven't you.

ERIC

Maybe.

TED

Yes.

SARA

Here. Take this. I won't be needing it anymore.

SARA tosses something romantically significant at ERIC. SARA and RICK leave around a corner.

CUT TO:

INT. SUPERMARKET -- CONTINUOUS

ERIC jumps up out of the bin and does a primal scream. He leaps out of the bin and storms over to a Freezer door. He opens and slams it shut numerous times.

ERIC is leaning against the Freezer glass on his forehead. He is looking up in a menacing way, and breathing in anger.

ERIC

Springfield.

CUT TO:

INT. BAR -- NIGHT

The band plays a very dark breakup song (sugg: 'Confessions' by Violent Femmes) Lighting is moody and atmospheric. ERIC sings lead with all the breakup angst he can muster.

Song reaches climax and degenerates into feedback and guitar noise. Song comes to abrupt end. One person can be heard clapping.

CUT TO:

TED is the only one in the audience, clapping. He is wearing an unspeakably filthy apron.

CUT TO:

ERIC
I hate these Wednesday night gigs.

TED
You guys know ‘Dixie Chicken’?

CUT TO:
EXT. HOUSE -- NIGHT
ERIC and TED are standing in someone’s back yard. ERIC is holding guitar case.

ERIC
Now you’re sure this is the house.

TED
I’m sure.

ERIC
You’re positive.

TED
Positive.

ERIC
You were sure last time, this time I need you to be positive.

TED
I’m positive.

ERIC
I don’t want to get arrested again, I need you to be absolutely, positively positive.

TED
I’m solid. This is the house.

ERIC
This is the house.

TED
Yeah.

ERIC
Alright guys.

CUT TO:
The rest of the band, standing around holding equipment.

ERIC
Let's set up here.

CUT TO:
EXT. HOUSE -- LATER
The band is set up. ERIC is holding his bass. The band is ready to play.

ERIC
(To TED)
There is no doubt in your mind, that this is the house.

TED
None.

ERIC
(Pause)
...You're sure.

TED
Look, I know this is the house. I tripped over that hedge and broke the leg off of Sara's couch. I hit my head on that molding thing and dropped a box of her dishes. I tripped over that stupid welcome mat with the geese on it and broke her Glass Menagerie.

ERIC stares at him.

TED
I read. This is the house. This is the house.

ERIC
This is the house.

TED
This is the house.

ERIC

Ok fellas, let's hit it. One two three four –

CUT TO:

EXT. HOUSE -- MOMENTS LATER

Several police cars with flashing lights are parked around the house.

Various police officers are arresting the band. A WOMAN in a house coat is standing on the back porch. An officer walks past her with a hand-cuffed ERIC.

WOMAN

That's him officer, that's the one. I woke up and I heard him, singing that filthy song!

ERIC

It was a love song!

WOMAN

Pervert!

ERIC

Listen officer, this is a misunderstanding. I didn't know I was at the wrong house.

POLICE

Again?

ERIC

Yeah.

POLICE

Look buddy, how can you mistake where your girlfriend lives twice in as many nights?

During that line the camera pans with them as they walk and TED comes into frame.

ERIC

It was him! Arrest him! It's not my fault, it was him and his stupid memory!

POLICE

(to TED)

Sir?

TED

I have never seen this man in my life...

ERIC
He's lying!

POLICE #2
(to TED)
You're free to go Sir.

TED
Thanks, dude.
(Shakes his head)
See you Eric.

ERIC
Did you hear that, he said my name!
(Being put into police car.)
He said my name!

Another officer hustles ANDY past the car.

ANDY
I swear man, that wasn't mine! I was holding it for a friend!

CUT TO:
INT. JAIL -- NIGHT
ERIC is on a cot having a nightmare.

CUT TO:
RICK SPRINGFIELD CARTOON NIGHTMARE

CUT TO:
EXT. JAIL -- DAY
ERIC is exiting jail, carrying a manila envelope of his stuff. He is followed by TED.

TED
You're still mad at me, aren't you?

ERIC
OH, what do you think?

TED

Well, I'm sorry it took me so long to come and bail you out...

ERIC

Again.

TED

...I had stuff to do.

ERIC

Just leave me alone.

GUY #1

Hey! There's that guy that doesn't like rock and roll.

WOMAN

You hurt Rick Springfield's feelings.

WOMAN #2

What's the matter with you?

GUY #2

I bet his mother never loved him!

GUY #1

Get him!

A mob quickly forms and chases after ERIC and TED. They run to a park. SARAH and her FRIEND are there with their bikes.

SARAH

Eric! Wait! Eric, I love you!

ERIC and TED stop dead in their tracks.

ERIC

What?

SARAH is lost for words.

FRIEND

She thinks you're cute. She wants to marry you and have babies with you.

ERIC

Really? Well. We'll talk about that later, can you help me right now?

SARAH

Sure.

ERIC

Can we borrow your bikes?

FRIEND

You can borrow my bike.

SARAH

Yeah, borrow her bike and follow me.

ERIC

What about Ted?

TED

They're not after me dude. I didn't single-handedly tear down an American pop-icon.

ERIC

Shut up.

SARAH

(Riding off on her bike.)

Hurry up Eric!

ERIC and SARAH ride off and the mob follows them.

CUT TO:

EXT. BEACH -- DAY

SARAH and ERIC are riding white horses in the beach surf while ERIC's version of "Dreamweaver" plays. SARAH is wearing a white billowing dress, ERIC is naked to the waist. His muscles ripple and gleam in the sunlight.

CUT TO:

EXT. HOUSE -- DAY

ERIC and SARAH arrive at FRIEND's house. SARAH is smiling from ear to ear.

ERIC is sweating and exhausted from riding a little girl's bike.

SARAH

Come on in, you'll be safe here. Jessica's mom will make us some Kool-Aid.

CUT TO:

INT. HOUSE -- MOMENTS LATER

TED is in the living room with FRIEND and FRIEND's MOM.

TED

That is a delightful corn husk scarecrow Mrs. Johansen.

FRIEND'S MOM

Thank you Theodore. I got it at the craft fair.

TED

You sure can find some treasures there.

ERIC and SARAH enter.

SARAH

Mom! I'm home.

FRIEND'S MOM

You must be Eric.

ERIC

Yes I... Ted? How'd you?...

TED

Jessica's mom picked us up. We figured you come here, especially with the restraining order against Sarah and her house.

FRIEND'S MOM

Would you like some Kool-Aid Eric, you look thirsty.

TED

Try some of the sugar cookies. They're delicious.

FADE TO:

EXT. BACKYARD OF FRIEND'S HOUSE -- LATER

ERIC and TED are sitting on the back patio in lawn chairs drinking Kool-Aid. SARAH and FRIEND are watching them from the bedroom window.

TED

Listen, I know you think that I'm responsible for you getting arrested --

ERIC

Again.

TED

Right. So I'm gonna make it up to you.

ERIC

Don't -- whatever it is, don't!

TED

Listen, all I'm gonna do is pull a little espionage.

ERIC

What?

TED

I know that Springfield's looking for people for his entourage; bodyguards.

ERIC

How do you know that?

TED

I know stuff.

ERIC

Right, you know stuff. As long as it's not addresses, you know stuff.

TED

(ignoring him)

So I'm gonna get in there and pull a man from U.N.C.L.E.. Infiltrate the organization. Eat it away from the inside, you know? I'll be a worm.

ERIC

A mole..

TED

That too. It'll be devious.

ERIC

They know who you are, they know what you look like. How are you going to --?

TED

Hmm, I hadn't thought of that. I'll have to wear some kind of disguise.

CUT TO:

EXT. RICK'S ENORMOUS HOUSE -- DAY

TED is standing in front of RICK's house of magnificence. He puts on a hat, adjusts it, and approaches the door.

TED knocks on the door of RICK's house of magnificence. Short bodyguard answers, only opening the door a crack.

GUARD

What do you want?

TED

I want in.

GUARD

In what?

TED

Into this, into...

(Gestures)

This.

GUARD

What's your name?

TED

uh...Julio.

GUARD

Aren't you that guy's friend?

TED

No...I mean, what guy?

GUARD
(looks him over severely)
... Okay, you're in.

CUT TO:
INT. RICK'S ENORMOUS HOUSE -- DAY
TED walks through house of magnificence. The Juggler and Stilt walker from earlier are arguing.

TED
This truly is a house of magnificence.

GUARD
Right. I'll introduce you to the guys.

They walk into a rec room. GUY FROM BAR is talking.

GUY
...So he says, that the weather guy owes him money!

Surreal shots of various people laughing.

GUY
What a moron!

GUARD
(to room)
Guys, this is Julio.

TED weakly waves.

GUARD
Julio, these are the guys.

During that sentence, cut rapidly to various characters from earlier scenes: Cinnabon employee, woman at temp agency, guy from bar, short bodyguards, supermarket stock boys, skater dudes from montage.

GUARD
And this...

(Gestures to room.)

Is where it all happens.

Cut to various incriminating things: dart board with ERIC’s photo on it, surveillance photos, TV monitors, etc, end on red phone with label ‘wire tap’.

TED looking as worried as TED ever looks.

TED

Well this is....well, pretty sinister and evil.

Everyone looks at him for a second, then enthusiastically agree. Skater dudes high five each other. The general atmosphere is that of pirates relaxing.

GUY

Help yourself to a beer.

Close up on his face.

GUY

In the kitchen.

Close up on his lips.

GUY

In the fridge.

TED

(looking puzzled.)

Okay.

CUT TO:

INT. RICK'S KITCHEN -- MOMENTS LATER

TED is approaching the refrigerator. The kitchen is dark and there is a sinister feeling.

TED VO

(Inner thoughts, lines from other scene)

You know what they say about Australians...

TED gives a questioning look.

CUT TO:
Fridge.

TED VO
(Inner thoughts)
...they eat people.

CUT TO:
TED is bathed in sweat, yet looking relatively calm.

TED
Oh yeah.

TED Reaches out and opens refrigerator a crack.

Sinister music swells and is cut off by, RICK's arm as it reaches out and closes fridge.

RICK
Hungry? Ted.

CUT TO:
EXT. RICK'S ENORMOUS HOUSE -- DAY
TED is chased out by angry mob, running into the woods. Mob stops.

GUARD
Should we chase after him, boss?

RICK
No. I don't think we need to worry about him any more. Not with the bear around.

They all laugh and go back inside.

CUT TO:
EXT. FOREST -- NIGHT
Menacing shots of forest, surreal forest music. Shot of TED in the middle of it all.

TED
The forest: fierce, uncompromising, dark. And I'm lost.

More shots of forest.

TED

I guess I should be nervous.

Twig snaps.

TED

Uh....must be a squirrel.

Bigger snap.

TED

...Must be the squirrel's dad.

Another snap.

TED

Anyway, it couldn't be an escaped, rampaging bear or anything.

Huge sound. Bear growl.

TED

Alright then.

TED runs.

Shots of TED running. Surreal forest chase music. Shots of forest animals, looking menacing or frightened: howling squirrels, flying birds, a snake. TED runs into clearing.

CUT TO:

P.O.V. BEAR -- NIGHT

BEAR sizes up TED and makes low bear growl.

TED

Hello bear.

BEAR growls.

TED

Are you a good bear or a bad bear?

BEAR rears to very tall height. Howls.

TED
Alright then.

TED makes mystical gesture. Mystical music cuts into surreal forest music.

BEAR howls and charges.

CUT TO BLACK:

FADE IN:
INT. BAR -- EVENING
ERIC is just entering, and the TV news is on.

FEMALE ANCHOR
.... And they have yet to find the bear.

ERIC
What about the bear?

BARTENDER
They think it killed someone out by that Springfield fella's house. Although I don't know who would be dumb enough to stand around where a bear was, and just wait to be eaten.

ERIC stares at the BARTENDER.

CUT TO:
EXT. FOREST -- DAY
TED leaning against a tree.

TED
(Plays harmonica, then sings.)
Oho the bear when over the mountain, the bear went over the mountain, the bear went over the mountaaaaain, to see what he could see.

A bear paw reaches around the tree and starts to strangle TED.

TED
Ahruggg! Dude! I'm getting attacked by the bear. This is all your fault!.... Eric!.... You sent me out here...rrrgh... let this be on your head... ghhh.

TED plays his harmonica and dies.

CUT TO:

INT. BAR -- DAY

Pause. Then ERIC loses his mind.

ERIC

Aaarrgh! Damn you Springfield!

BARTENDER

Problem?

ERIC

He’s taken my girlfriend. He got me fired from many jobs, he’s tapping my phone, and stealing my bank card. And now he’s killed my best friend!

BARTENDER

Gee pal. That’s rough.

ERIC

Have I done something wrong in my life? Have I been a bad or evil person? No! And yet everything and everyone is stacking up against me! I sing one stupid song. One song! And it all falls apart. Apparently my life was just hanging on by a thread, by the barest means possible, and at any moment it could all come toppling down like a stack of cards! Is everyone like this? Are we all just victims waiting for some rock and roll star, or a bear to come along and screw it all up!?

BARTENDER

You ask some tough questions there pal.

ERIC

I just need one thing, one thing right now that doesn’t upset me. I need one good thing to come my way.

Camera rapidly pans to TV.

FEMALE ANCHOR

Next up with the weather, Tom Mahoney...

ERIC, looking possessed, shambles out of bar, tipping over a table or some stools in his wake.

CUT TO:

EXT. BAR -- NIGHT

It is windy and rainy out. ERIC is in entrance of bar, howls into night

ERIC
MAHONEY!!!

CUT TO:

EXT. CHANNEL 5 -- NIGHT

ERIC shambles towards building. He is blown by the wind and falls into a large puddle.

CUT TO:

INT. CHANNEL 5 BREAK ROOM -- NIGHT

Various news people -- anchors, writers, gophers, etc -- are in break room, reading, drinking coffee, milling around. TOM Mahoney exits from the bathroom. He goes to the coffee machine, searches around and looks upset.

TOM
Where is the... where is the non-dairy?

SOMEONE
Don't know.

TOM
Has anybody seen the non-dairy?

various: "no"

GOPHER
(Someone who obviously admires TOM)
We must be out, Mr. Mahoney.

TOM
(Very disappointed)
Oh.
(Looks at cup)
Coffee's just not the same without non-dairy.

Long pause while they look at each other.

GOPHER

I suppose I could go out and get some.

TOM

Good man, good man.

GOPHER pauses, as if waiting for something. TOM doesn't pony up any cash.

GOPHER

I guess I'll just go then.

GOPHER turns, stops dead. Camera shifts to include door and a soaking wet ERIC standing in doorway. He looks crazed.

Room of people looking concerned.

TOM, nervous because he remembers ERIC.

GOPHER

I'm sorry sir, you can't be in here –

ERIC says nothing. Just stands in the doorway breathing heavily.

GOPHER

This is a 'staff only' area, and...

ERIC is full of rage.

TOM

That's right, get out of here! You get out of here. He should get out of here, shouldn't he, everyone?

ERIC

(Pointing)

You...

TOM

("Ulp")

Me?

ANCHORMAN

This guy is crazy, I'm calling security.

TOM

That's right, security. Call security for the crazy --

ERIC

(still pointing)

Tom Mahoney OWES ME MONEY!

The entire room freezes. Everyone looks at TOM.

The ANCHORMAN hangs up the phone.

TOM

(looking around)

What?

CUT TO:

INT. CHANNEL 5 BREAK ROOM -- LATER

Everyone is sitting at a break table. ERIC is finishing story.

ERIC

...A total amount of 83 dollars and 53 cents.

ANCHORMAN

That's with interest right?

ERIC

Right.

ANCHORWOMAN

Oh Tom, I can't believe you stole from his wallet.

TOM

I didn't. I swear I didn't. Everything this guy -- this 'crazy' guy is saying, is completely crazy.

ANCHORMAN

Well I believe him, when was the last time we went out for lunch and Tom picked up the check?

General assent.

ANCHORWOMAN

And he borrows money from me all the time -- a little here, a little there and then he ‘forgets’ to pay it back.

NEWS GUY

And I think I know where my lunches have been going lately.

TOM

Wait, I --

ERIC

Save it! I came here for my money, and I'm not leaving until I get it.

CUT TO:

INT. CHANNEL 5 BREAK ROOM -- LATER

NEWS GUY

Give him the money Tom.

ANCHORWOMAN

Yes, for God’s sake, show a little self respect.

NEWS GUY

We’re on in 10 minutes.

ALL

Come on Tom. Tom.

TOM

All right ...How much was --

EVERYONE

83 dollars and 53 cents.

TOM

That’s a lot of money...take a check?

ERIC

Your checks are no good with me Mahoney. Cash only.

TOM

(With a lot of dawdling takes out wallet)

I don't know if I have..

(Opens wallet, it is bulging with cash.)

NEWS GUY

Look at all that money!

TOM

I don't have any change, does anyone have change for a do--

EVERYONE

No!

ERIC

Why don't you just give me eighty-four and we'll call it even.

TOM

Oh, come on now...!

EVERYONE yells at TOM.

TOM

All right!

(Angrily gives money.)

I need some coffee. Bill, how about that non-dairy?

BILL the gopher disillusioned, turns away.

ERIC walks out of break room, camera pulls back with him. Behind him, people swarm around TOM with various gripes about money. They fade as ERIC walks down hallway, triumphant and no longer crazed.

CUT TO:

INT. ERIC'S CAR -- NIGHT

ERIC is sitting in front seat, happily counting money. Stops.

ERIC

This is only eighty-two bucks. What a tightwad...

TED rises from back seat. Dirt is on his face and twigs and leaves in his hair.

TED

Eighty-two bucks is eighty-two bucks.

ERIC

(Startled)

JESUS! Ted, you're alive!

TED

You know it, hombre.

ERIC

We all thought you got eaten by the bear.

TED

Nope. Not in this lifetime.

ERIC

Why not? I mean, how...

TED

What can I say? I understand the animal mind and it understands me. It's a zen thing.

ERIC

A zen thing....what really happened?

TED

Threw a stick at it and ran away.

ERIC

Thought as much.

TED

(musing on his experience)

It was still fairly zen. A zen bear thing. I'm telling you, me and the bear are tight.

ERIC

Well, it's good to have you back, man.

TED

Yeah, looks like you’ve been busy while Ted has been communing with nature. Got your dough from Mahoney, I see.

ERIC

Yeah, enough of it anyway.

TED

Must feel pretty empowering.

ERIC

Yeah.

TED

I mean, after this, who knows what else you can accomplish.

Close up of ERIC, thinking.

CUT TO:

EXT. DIRT FIELD -- NIGHT

RICK's Tour Bus pulls away leaving RICK and ERIC alone in the empty dirt parking lot.

ERIC

Hello Rick.

RICK

Are we going to end this thing.

ERIC

Right here. Right now.

RICK

Good.

ERIC

You bring your cronies? Your bodyguards? Anybody?

RICK

Just you and me.

ERIC

Good.

RICK

Good.

ERIC

You know, I wanted to get together so we could discuss this thing like mature adults, resolve our conflicts. You know, talk it out.

RICK

Sounds reasonable.

ERIC

Then I changed my mind and decided to kick your ass instead.

RICK

(Cracks knuckles)

I was hoping you'd say that.

They begin circling in the dirt. As they taunt each other, they spar in the air, remove jackets, take keys and wallets out of pockets and place them outside the circle.

RICK

You're gonna wish you never tangled with me, bass player.

ERIC

Yeah, well you're gonna wish for a good plastic surgeon when I mess up that pretty face of yours.

RICK

Yeah, well you're gonna wish for a pretty face for me to mess up when I mess up the face that you've got.

ERIC

Yeah, well you're gonna -- ...shut up!

RICK

Nice comeback.

ERIC

Hey Rick, let me ask you something. How does it feel to be a has-been, failure, LOSER!

RICK

(Stopping)

Almost as good as it feels kissing your girlfriend.

ERIC howls, charges.

They lock together and struggle, not really doing anything for a second.

ERIC gets a hand free and starts hitting RICK in the forehead. RICK breaks away and swings his arms wildly until ERIC backs up.

RICK takes kung fu stance. ERIC looks amused. RICK kicks at ERIC and misses.

ERIC

Ha, missed me Jackie Ch –

RICK’s next kick connects with ERIC’s face. RICK looks pleased.

ERIC

What the hell are you doing with Sara anyway? How old are you?

RICK

Old enough to know better.

ERIC

Know better than what?

RICK

Better than to leave my guard down.

RICK punches ERIC in the jaw. He laughs.

A handful of dirt flies in his face. RICK cries out and covers his eyes.

Wide shot of the two. ERIC starts scooping up handfuls of dirt and flinging them at RICK’s head. RICK starts to do the same thing.

They meet and start slapping at each other like girls, each getting in a few good hits. After a while they fall, exhausted, just out of arms reach.

They both swing and miss at the same time. They struggle to get up and fight some more. In

mid-struggle, they stop and stare at each other.

CUT TO:

INT. COFFEE SHOP -- NIGHT

ERIC and RICK are at a booth, coffee cups in front of them. Their faces and hands are covered with dirt. They stare at each other with a sense of brooding anger.

RICK

Why did you have to do ‘Jessie’s Girl’? That’s my big song.

ERIC

You stole my girlfriend!

RICK

Only after you took my song.

ERIC

Oh well, that’s really mature.

RICK

You’re really mature!

ERIC

Shut up!

They sit and brood.

RICK

(Drinking his coffee.)

I don’t even like her that much. I just did it to get back at you.

ERIC

She just likes you because you’re a rock star.

RICK

She just likes me because I paid attention to her.

ERIC

I pay attention to her.

RICK gives a look of, "really?".

ERIC
Well, I try.

RICK give another look of, "really?".

ERIC
...sometimes I try.

RICK
Well, maybe that's where you should start.

ERIC
Don't play relationship counselor with me. Let's cut to the chase: how many times have you SLEPT with her?

RICK
Who, Sara?

ERIC
Who do you think?

RICK
I haven't slept with her.

ERIC
Don't lie to me.

RICK
I haven't.

ERIC
Really?

RICK
Yeah.

ERIC
...Why not?

RICK

("Duh")

I hardly know her. I'm not just going to sleep with some girl I hardly know!

ERIC

What the hell kind of rock star are you?

COFFEE SHOP REGULAR

You don't know who that guy is? This is that guy from A-Ha.

ERIC

Actually he's Rick....

RICK

Shh.

(To guy.)

Yep, Morten Market, lead singer of A-Ha, that's me.

COFFEE SHOP REGULAR

You rock.

RICK

Thanks.

COFFEE SHOP REGULAR

(singing as he leaves.)

"Take on me. Take me on."

ERIC

Wow. That was really... weird.

RICK

Happens all the time. Look, Eric. I'm just a regular guy. With certain advantages over you, but still... look, you know what Sara and I talked about most? You. Eric, she's in love with you. Any one can see that.

ERIC

Really.

RICK

Really. Tell you what, you've obviously been tormented enough. Man, I can't believe you thought I slept with her...

(chuckles)

ERIC

I...!

RICK

Listen. Tell me you're sorry for playing my song and ruining my concert, and I'll tell you where she lives. Deal?

ERIC broods quietly going over his options in his head.

CUT TO:

EXT. SARA'S HOUSE -- NIGHT

ERIC rings the doorbell. SARA answers.

SARA

Yes?

ERIC

He didn't lie. I found it! Yes! Hey guys, I found it!

SARA

What do you want Eric.

ERIC

Don't call the cops, please. I just want to do this and then I'll leave you alone. If that's what you want.

SARA

Go on.

ERIC

I know I haven't been a great boyfriend, or a great person lately...or ever. And I know I'm not rich or famous like Rick Springfield and can't buy you things or take you places. And I don't spend a lot of time with you, or really listen to you when you talk -- I think I'll just stop talking and sing the song. I'm not a very good songwriter, but... My point is that I'm willing to change, I'll do whatever it takes, if you'll come back to me. Sara Blake, this one's for you.

ERIC sings love song. In the front yard there is a full orchestra that joins in the song. As the orchestra finishes out there are red and blue lights flashing.

CUT TO:

EXT. SARA'S HOUSE -- MOMENTS LATER

Orchestra is being hauled off in Police wagon.

FRENCH HORN GUY

No, I swear. It's not mine, I was just holding on to it for a friend of mine. He's a jazz musician.

POLICE

Mr. Snyder...

ERIC

I'm telling you, it was the right house. I finally got the right house!

POLICE

Please. We've had numerous calls complaining about the noise.

ERIC

But it's the right house, and she loved it.

POLICE

Is that true?

SARA

It was very sweet, yes.

POLICE

Well, all I can say is, It's good that you don't need to keep doing this.

ERIC

Thank you officer.

POLICE

I'm still going to have to cite you for disturbing the peace. And performing without a permit.

ERIC

It was worth it.

ERIC kisses SARA.

CUT TO:
EXT. ACROSS THE STREET -- NIGHT

FRIEND
Oh my God, he’s kissing her.

SARAH
Our love was never meant to be.

Pause. They look sad.

FRIEND
You wanna have a sleep over?

SARAH
Yeah!

ERIC is put in the back seat of the squad car with his bass.

He kisses the neck of the guitar and blows it to SARA. SARA catches it and blows him a kiss.

CUT TO:
INT. CINNIBON -- MORNING
TED and ERIC are enjoying cinnabons.

TED
How did it go last night?

ERIC
Great, now that I got the right house. Thanks for bailing me out of jail again, by the way.

TED
I didn’t bail you out.

ERIC
You didn’t?

TED
No. They put a new slot machine in at the gas station. I need to borrow some money, by the way.

ERIC
Who bailed me out, then?

RICK enters. Sits at the booth.

ERIC
Hey Rick.

TED
Springfield...

Shakes his hand.

RICK
Hi guys.

ERIC
What’s up?

RICK
Wanted to make sure you got out of jail okay.

ERIC
You bailed me out?

RICK shrugs.

ERIC
Wow, thanks Rick.

RICK
And I wanted to say goodbye. I’m moving back to California.

ERIC
Oh, gonna cut another album?

TED
Make another movie?

RICK

No.

Pause.

TED

Right, well good luck.

ERIC

Hey, how did Sara take it?

RICK

She's fine. She said it would never work out anyway. Plus I've got a wife and kids. By the way, Sara wanted me to give this to you.

RICK hand ERIC a piece of paper.

ERIC reads it and smiles.

RICK

Well, I've got a plane to catch. You guys take it easy.

RICK leaves.

TED

What is it?

ERIC

Phone number.

TED

Not bad. You've been going out with her for two years and you're just getting her phone number now.

ERIC

Yeah. Kind of like a new beginning. Starting over, you know?

TED

Yup. Well, it seems like all of our recent adventures have reached a satisfactory resolution.

ERIC

Yeah, it does.

They sit for a moment.

ERIC

Um, let's go to work.

TED

Right.

They get up and leave.

TED and ERIC walk off into day. They talk about something interesting (the bear, etc).
Beginning of end song comes over their words.

TED

The temp agency calls.

ERIC

I'm tired of temp jobs. I think maybe I'll try and get the band some more gigs -- paying ones. See if I can make it as a musician for a while.

They pause for a moment in front of a television in a shopwindow. TOM Mahoney is giving a field weather report.

We can't hear him, but we can see the look of fear that comes over his face. TOM begins to run. A bear comes into view chasing after TOM.

CUT TO:

INT. BAR -- NIGHT

The band is playing the end song. Shots of the band, shots of TED, SARA and friends in audience. The bar is full of people. Song ends, everyone applauds.

ERIC

Thank you. Good night.

CUT TO:

Black.

Roll credits.