

ANNABELLA IN BLUE

Screenplay by
Regan Redding

Music by
Chris L.

Hollywood Bollywood Productions

FADE IN:

EXT. HARLEM BROWNSTONE APARTMENT - MORNING - JANUARY

A row of Brownstone apartments on a quiet New York City street is seen. Snow covers the ground.

INT. RAMEE'S APARTMENT - MORNING - NOW

A man in his pajamas wearing a blue cotton robe walks up to a Yamaha Clavinova CLP-825 88 key electric piano. He turns it on as he places his coffee cup on a small table next to the piano.

Handsome RAMEE BEDI (30), sits down. The room is full of guitars, bass guitars, drums and two more keyboards. Framed concert posters of famous musicians hang on the walls. Ramee starts to play and sing "CRUISE CONTROL".

MUSICAL NUMBER

START SONG

RAMEE

(singing)

*A simple drive in a busy life, got
you stuck behind a wheel,
With all the people driving by,
trying to make a deal
Never done when you're always on
the run, in a race without a
finish line
How could you have been so blind,
your hopes are done before they've
begun*

START DREAM SEQUENCE

Backup singers appear as does a full orchestra. Indian dancers swirl about.

*With the past and the guilt of
your lies
In your haste, you've misplaced
the time*

*That's why you're stuck now, with
the low-down
In the one way you've been shown
It's the one mistake that you
didn't make*

(MORE)

RAMEE (CONT'D)

Now you can never call it your own
 It's the insight that caught you
 by surprise
 It's the black and white that
 you've survived
 Decision time, 'cause it's on the
 line
 Is this a case of fear, or just
 foolish pride?

The first time at another try,
 finds your life on a reel
 You've watched your time just slip
 on by, now it's time that you got
 to steal
 Oh--, the path never shows its
 way, if the light just hides
 within
 Walk fast, barefoot, and stumble,
 that light will shine, if you'd
 only give in
 Coffee and cigarettes, grasping at
 silhouettes, of what to write, to
 justify, all the passing time, in
 my life

Now, I've seen people just sit and
 watch the day go by
 They say they can't find the
 feeling and they don't know why
 (They don't know why-Demon)
 Climbing so far because you were
 willing to try
 Now, take a deep breath, step
 away, you've far too willing to
 fly...

(Guitar Solo)

(Pre Chorus)

That's why you're stuck now, with
 the low-down
 In the one way you've been shown
 It's the one mistake that you
 didn't make
 Now you can never call it your own
 It's the insight that caught you
 by surprise It's the black and
 white that you've survived
 Decision time, 'cause it's on the
 line
 Is this a case of fear, or just
 foolish pride?

END SONG

END DREAM SEQUENCE

INT. RAMEE'S MUSIC ROOM - MORNING - NOW

After the song Ramee picks up his coffee cup and walks out of the room.

INT. RAMEE'S KITCHEN - MORNING - NOW

His pretty live in girlfriend, KAT O'MALLEY, (28), is making a bagel. She's dressed for work.

KAT

That sounded good Ramee.

Ramee walks in the room. He gives her a kiss.

RAMEE

Thanks, it's getting there.

KAT

I thought you were done writing that show "Annabella". And if I didn't know any better I'd think you were having an affair with her.

He pours himself another cup of coffee.

Ramee shakes his head no. Then takes a sip of coffee.

RAMEE

Yeah, it needs a little more work.
As for the hooker across the hall...

KAT

Sex-worker...

RAMEE

Street walker...

KAT

Call-girl...

RAMEE

Lady of the night?

KAT

Enchanted lady of the night works.

RAMEE

OK, the enchanted lady of the night is not my type. You are the one and only Kat.

KAT

That was nice.

RAMEE

And you can never be done when writing a Broadway show, play, song or screenplay. There's always a tweak you can do io it.

KAT

Sometimes you just need to put it down and walk away from it.

He rolls his eyes.

KAT (CONT'D)

Well it sounds good enough to me. The Rock Opera.

RAMEE

What do you know?

Kate looks at him with an icy stare.

KAT

(anger)
What do I know?

Ramee hangs his head.

RAMEE

(quickly)
I'm sorry. Shit look I'm sorry.

KAT

(yelling)
Look I'm just a fourth grade school teacher at a private school, but I do know this. You've had two off, off Broadway plays runs which have lead to nothing.

You've spent a couple of years writing a "Rock Opera", whatever the fuck that is. I'm guessing, just guessing that no one is ever going hear or see it.

(MORE)

KAT (CONT'D)

So you can piss our lives away on your pipe dream or you can go back to being a full time music teacher. Which you're really good at. Or go work for your dad!

RAMEE

Wow how do you really feel? And can you stop with the yelling please? I'm a little hung over.

KAT

Sorry, it's just getting old really old Ramee. You hardly ever sleep, you're up constantly writing all day and night. You're drinking, smoking dope all the time. And always hung over.

RAMEE

I want to be a great playwright, song writer...that's how we live.

KAT

And I want to be with someone who's a grown up. I want to be a grown up. I need that change in my life. Is that too much to ask for? I want kids...

RAMEE

Oh, No, but...

KAT

Your dad owns this beautiful Brownstone. A hooker live across the hall.

He holds his finger up.

KAT (CONT'D)

Do stop me now. You went to Fordham, you can work for your dad in one of his many business. But your an artist. I get it but it's a broken record. I'll be staying in Brooklyn at my folks tonight and maybe all week, maybe forever!

Kat grabs her purse and briefcase from the table. She walks out of the kitchen. Ramee still holding his finger up.

KAT (V.O.)(CONT'D)

I love you.

She slams the door closed.

Ramee points at the bagel.

RAMEE

(pointing)

You forgot your bagel. It's
Enchanted lady of the night and I
love you too.

He stirs his coffee with his finger.

INT. RAMEE'S MUSIC ROOM - MORNING - NOW

Ramee walks into the music room. He puts his coffee down.
He picks up his Les Paul Standard guitar. Ramee turns on
the amp it's connected to. He starts playing and singing
"ALL ABOUT YOU".

MUSICAL NUMBER

RAMEE

(singing)

*Do you speak from your mind
Do you do what is right, is right
for you
What do you do?
Do you feel it subside?
Do you keep it inside of you?
What do you do?*

START DREAM SEQUENCE

The room opens up Kat dances in the room.

*Did you not get what you've always
wanted
Wasn't the time more than enough
The mouth always hides what the
eyes always tell
But you could never see what I
felt inside*

*'Cause it's all about you(3x)
'Cause it's all about you(in
harmony for last 2x)*

*Did you run away from your life?
Or did you lust for someone else
in spite of you*

(MORE)

RAMEE (CONT'D)

*What did you do?
Did he distort?, 'til death do us
part'
Did he stop the beating of your
heart?
What did he do?*

*Was it the common ground that
pulled us under
Did I squeeze away all your
breath?
Now you're finding new life in a
magazine cover
You were blind to what I couldn't
hide
You held the key, but kept me
locked inside*

*'Cause it's all about everything
you hold tight and near
To your heart without doubt or
fear
Seems to scream with conscience
you can't hear*

Ramee gets up as the song plays, he starts dancing with Kat. He sings the rest of the song to her.

*'Cause it's all about you(12ish x)
'Cause it's all about you(harmony
after first)
You can't see that it's all about
you
You can't hear that it's all about
you
You can't know the truth is there
inside you
You won't see that it's all about
you*

FADE TO BLACK.

END DREAM SEQUENCE

When the song ends, there's a knock at the front door. Ramee puts down the guitar. He gets up with his coffee cup.

INT. RAMEE'S HALLWAY - MORNING - NOW

Ramee walks down a long hallway opening the front door to his flat. PETE, (60), a band mate (best friend) is standing there. He's wearing a suit.

PETE
(happy)
Morning sailor.

RAMEE
Yeah, hey come in.

Ramee turns walking away. Pete walks in shutting the door then follows him.

INT. RAMEE'S KITCHEN - MORNING - NOW

Ramee walks back to the kitchen and pours more coffee in his cup.

PETE
Why so glum today chum?
You going to eat that?

Pete points to Kat's bagel.

RAMEE
Oh, no it's yours. Kat and I
fought and she stormed out again.

Pete takes a bite of the bagel and then takes Ramee's coffee out of his hand then sits down at the kitchen table.

He hold up his finger... then waves his hand.

PETE
Thanks and did the fight sound
like this?

RAMEE
You're welcome.

Ramee pours himself another cup of coffee.

PETE
It needs more brandy.

Ramee hands him a bottle of Brandy. Pete pours some in his cup. He sips it.

PETE (CONT'D)
Did it go like this? You said,
"You don't get me."
And she said,
(girl's voice)
(MORE)

PETE (CONT'D)

"You're a 30 year old man playing in a punk band with a bunch of other 30 year old man-boys playing music that's been dead for 40 years. Why don't you grow up and go back to teaching music full time, or go work for your trillionaire dad!"

Pete smiles as he takes a sip of his coffee.

RAMEE

Wow pretty good but, replace punk band with Broadway show and trillionaire with billionaire and you're dead on.

PETE

Then she said.

(girl's voice)

"I'm going to my parents house in Connecticut old chap".

RAMEE

Brooklyn.

PETE

And you said (mob accent) "yeah, you're from fucking Connecticut so what do you know"?

RAMEE

They live in Brooklyn and I think that was from the Sopranos.

PETE

I did fall asleep with the TV on last night. Uh, can I get a splash of milk in this please and do you have any capers?

Ramee rolls his eyes.

PETE (CONT'D)

So she doesn't hate you for being in a punk band, that's good.

Ramee gets the milk and capers out of the fridge and hands them to Pete.

RAMEE

Oh no, she hates the punk band just as much.

Pete pours in his milk.

PETE

Wow hates punk. I'm going to cross
her off my Christmas card list.
Little fork please.

Ramee opens a draw and hands him a little fork. Pete
mouths Thank you.

RAMEE

I'm sure she'll be crushed. Not
getting a card from you in your
red Santa speedo will devastate
her.

PETE

Don't forget I also have a Santa
hat on!

Ramee nods his head as Pete puts capers on his bagel.

RAMEE

So, why are you here? Don't you
ever work?

Pete takes a bite of his bagel.

PETE

Oh, sorry spoon please. I stir it
with my finger, but I've got
class.

Ramee looks at the camera.

PETE (CONT'D)

I'm working from home and I
thought we'd get stoned this
morning. The boss doesn't like it
when I get stoned at my desk.

Ramee hands Pete a spoon from the counter.

RAMEE

Yeah Wall Street is like that. Did
you bring some pot?

Pete stirs his coffee.

PETE

Me, oh no. You're the one with the
Jamaica connection. Those conga
players from the studio.

(MORE)

PETE (CONT'D)

You would think with all these states where pot is legal, we'd get some good shit up here in The Big Prune.

RAMEE

Yeah that keeps me up at night. And it's the Big Apple.

PETE

You too?

RAMEE

Look genius I've got to teach here in a little bit. I'll get you a joint and send you on your way.

PETE

You're a good man Charlie Brown. And have you seen the people in this town? The Big Prune is a much better name.

RAMEE

I call the mayor and let him know.

Pete points at Ramee and nods his head.

INT. RAMEE'S MUSIC ROOM - DAY - LATER

Ramee is teaching a young girl, DOT, (8), to play piano. He's sitting next to her at the bench. She's playing the scales.

RAMEE

That's it keep going.

Dot keeps doing it over and over again.

DOT

Like this?

RAMEE

Yes.

She plays the minor scale.

As Dot plays the scales, Ramee starts to play a bass line with his left hand. Dot looks at him.

DOT

Hey what are you doing?

RAMEE

Keep playing. This is good.

Ramee starts to slide Dot over on the bench as he continues to play more. The more he plays the more he's pushing Dot off the bench. Dot falls off the bench onto the floor.

DOT

Hey Mr. Bedi.

RAMEE

Oh sorry Dot. So sorry, but I think I've got it.

Dot stands up and rubs her butt. Ramee plays a Peter Gunn type of cords.

DOT

It hurts.

RAMEE

That's it. I've got it.

Ramee grabs a folder with some sheet music and writes it down.

Dot just looks at him shaking her head.

INT. RAMEE'S DOORWAY/HALLWAY - DAY - LATER

Ramee is sending Dot out the door with her Grandma, she's wearing a White fur coat and hat. We see a pretty black girl in a blue fur coat walking up the hallway of the building.

GRANDMA

You're not very professional Mr. Bedi.

RAMEE

I'm sorry, I got excited and when I get something in my head I just have to run with it.

DOT

My butt still hurts Grandma.

Dot rubs her butt as they walk down the hallway. The pretty black girl, ANNABELLA, (25), walks past Dot and her Grandma. She's wearing a Blue fur coat and Blue fur hat. She has her hands in a Blue fur muff.

GRANDMA

Chinchilla.

ANNABELLA

Gesundheit.

GRANDMA

Well...

They keep walking.

Annabella laughs.

She walks up to Ramee.

ANNABELLA

Well, well have we been a naughty boy?

RAMEE

Hi Annabella. No, no, oh no, no! I had an idea while teaching. And I had to play it so I accidentally knocked her off the bench.

ANNABELLA

I see. So you're still tweaking the Rock Opera?

She pulls out her keys from her muff.

RAMEE

Yes, I want it to be great, not good, great. Something that will last and last throughout the years on Broadway and maybe film.

ANNABELLA

Hey you don't have to tell me. I hear what you're doing all the time and it sounds great to me.

RAMEE

Thanks, would you like some coffee?

ANNABELLA

Not now Ramee, I need some sleep I've been up all night working you know.

RAMEE

Yeah I know...

ANNABELLA

I'll see you later. And I believe
in you. And when you're happy with
it give it to me I know some
people.

She walks down the hallway. Her door is across the hall
from his.

RAMEE

Okay get some rest Annabella. And
hey be good...

ANNABELLA

I will. Nite, nite.

She walks into their apartment and close the doors.

RAMEE

Be good, what the fuck was that?

He turns and walks into his apartment.

INT. RAMEE'S MUSIC ROOM - DAY - NOW

Ramee sits down at the piano. He starts to play
"ANNABELLA'S PULL-THROUGH".

MUSICAL NUMBER

INT. ANNABELLE'S APARTMENT - DAY - NOW

Annabella is sitting in a lone chair in her stark
apartment. She begins to sing as she loads up a needle of
heroin. (She sing to the needle)

(An Angel and Devil dance together around her chair).

ANNABELLA

(singing)

Hello--- I know---

*But I thought, this time, things
would change*

I can't help--- but feel low---

And I know, I swore, never again.

(Chorus)

*And I can't sleep by myself
tonight*

*Cause I don't know what I'm going
to do*

*When it's so much safer by your
side*

(MORE)

ANNABELLA (CONT'D)

*You have always been my pull-
through*

Hello---

Split screen with Ramee and Annabella singing.

*Don't tell me that it happened
again
I know---
You promised, it would never
happen again
But I thought, this time, things
would change
Of course---
Show the way like you've shown me
before
And I swear it won't be the same
(Chorus)
And I can't sleep by myself
tonight
Cause I don't know what I'm going
to do
It's so much safer by your side
I have always been your---
You have always been my
You will always be... pull through*

Da(da da) (da da) (da da) da da

We cut back and forth with the two of them singing.

Annabella looks at her needle.

Ramee looks at a big framed picture of Kat and himself on a small table.

EXT. RAMEE'S FRONT STOOP - DAY - LATER

Under the front stoop Ramee pulls out his 1965 two seater red Vespa. Ramee has on a guitar backpack. He starts it up and drives up a ramp then off through the neighborhood.

EXT. NYC STREETS/CENTRAL PARK - DAY - NOW

Ramee is riding through Central Park as we hear voice overs.

RAMEE (O.S.)
I want to play this bridge on this first.

OCTAVIO (O.S.)
OK Ramee let's roll on this.

RAMEE (O.S.)
OK 1, 2, 3, 4.

Ramee starts to plays "BROKEN IN" on the piano.

Ramee rides along Central Park down 8th Avenue. We hear Ramee make a few mistakes in the song.

WE SEE PEOPLE DANCING AS HE RIDES PAST THEM. WHEN HE STOPS SINGING THEY STOP DANCING IN FRUSTRATION. THEN START DANCING WHEN HE SINGS.

OCTAVIO (O.S.)
Cut.

RAMEE (O.S.)
Sorry I keep doing that.

OCTAVIO (O.S.)
OK Ramee we're good, do it again.

Ramee starts to play the song over again.

RAMEE: (O.S.)
OK, I'm going to make that bridge a Minor, OK here we go. 1, 2, 3, 4.

We hear Ramee playing the piano again.

We see Ramee drive up to Studio 120 Recording. He gets off of his Vespa. In a saddle bag attached to the Vespa, he pulls out a U shape master lock. He puts it on the front wheel and attachés it to a small rod iron fence locking it. He walks in the studio.

THE DANCING STOPS

RAMEE (O.S.)
Cut, cut, Octavio I'm going to sing on this one.

OCTAVIO (O.S.)
You got it boss. Hang on, OK we're rolling.

INT. RECORDING STUDIO - DAY - NOW

We see OCTAVIO, (30), in an engineer's booth. Ramee is sitting at grand piano in the middle of a room. Ramee starts to play "BROKEN IN".

MUSICAL NUMBER

RAMEE

(singing)

*Some of us aren't afraid of
failure,
And with every day, we execute.
Now ill-informed, our guns are
loaded,
And eyes bloodshot, we aimlessly
shoot*

(Chorus)

*Comfortable now,
Leave the shade,
Nobody wants to be woken,
And we all stand together.
It's seamless now,
One day to the next,
We all want to be broken,
It's much safer here together.*

*Feeling quite restless, and a bit
insecure,
We hear the night calling, cause
we can't find the cure
Of the state of life's meaning, in
flux of long last,
We're the mother's of creation,
though we live in the past.*

(Chorus)

*Comfortable now
Leave the shade
Nobody wants to be woken
And we all stand together
It's seamless now
One day to the next
We all want to be broken
It's much safer here together*

(Bridge)

*And we lean on one another, as
broken as we are
We're all pieces of each other,
yet can't help who we are
We're not afraid of our failure,
but afraid to make a start
Just numb to our state of broken
in and apart
Broken in and apart*

(MORE)

RAMEE (CONT'D)

Broken in and apart
Broken in and apart

OCTAVIO (V.O.)

Good take. Now let's do the guitar
part on "Revolver".

Revolver instrumental plays over scene. Hard guitar.

START SONG PLAYS OVER SCENE.

EXT. STREETS OF NEW YORK CITY - DAY

Ramee is riding his Vespa through the streets of New
York.

INT. ANNABELLE'S APARTMENT - DAY - NOW

Annabella is sitting in the bathtub naked with no water
in the tub. She's crying.

EXT. STREETS OF NEW YORK CITY - DAY - NOW

Ramee rides up on the sidewalk of an uptown building. Kat
is standing in front of the building.

He stops and parks the Vespa.

END SONG

RAMEE

Hey.

KAT

Ramee like I said in my text. I'm
sorry for what I said.

RAMEE

And I'm sorry for what I said. I
got lunch.

He points to a bag between his legs.

KAT

No, listen to me... What did you
get?

RAMEE

A meatball sub, the king of make
up subs. Not as good as sex.

KAT

Pastrami is very close, to sex.

RAMEE

Yes, but, this is fresh out of the oven from Lenwich.

KAT

Oh yummy, OK look I love you and your meatball sub but we need a break. You've got to move on from this "Annabella The Rock Opera". It's tearing us apart. Please start another show this one is slowly killing you and me. Write a small one act play. This one is too big and to close to home.

Ramee hands her the bag of food.

RAMEE

I guess I'll call you when it's finished. I have a show tonight.

KAT

I had to say that Ramee.

Kat takes the bag of food. Ramee starts up the Vespa.

"REVOLVER" SONG STARTS

KAT (CONT'D)

Have a good show... call me when...

Ramee takes off down the sidewalk.

THE DANCING HAS TURNED DARK EVERYONE HAS SLOWED DOWN TO THE WAS MUSIC.

INT. ANNABELLE'S APARTMENT - DAY - NOW

Annabella is holding a straight razor in her hand as she sits in the bath tub.

EXT. STREETS OF NEW YORK CITY - DAY - NOW

Ramee is driving up 5th Avenue by Central Park.

INT. ANNABELLE'S APARTMENT - DAY - NOW

She's holding the razor in one hand looking at it as she drinks a glass of red wine. There's a knock at her door.

INT. ANNABELLA'S FRONT DOOR - DAY - NOW

Annabella opens the door. She's wearing a silk robe. We see a Russian guy in a black fur hat and fur coat. It's her pimp VLADY (50).

VLADY
(Russian accent)
We need to talk Annabella.

INT. RAMEE'S BUILDING HALLWAY - DAY - LATER

Ramee walks down the hall carrying his guitar backpack. He walks up to his apartment. Annabella's door is half open. Ramee walks down the hallway. He looks in the door right as Vlady slaps Annabella across the face. Vlady turns to see Ramee looking in the apartment. Vlady walks up to the door he puts his finger to his lips and closes the door. Ramee turns and quickly walks away.

END SONG

INT. RAMEE'S MUSIC ROOM - DAY - NOW

Ramee puts down his guitar bag. He gets a cigar box from a shelf then sits down in a big leather chair. He opens the box, pulling out a bag of weed. He opens up a zip lock bag filled with joints. Ramee pulls a big fat one out and lights it up.

As Ramee sits, he singing "BELIEVE".

MUSICAL NUMBER

VLADY AND ANNABELLA DANCE TOGETHER UP AND DOWN THE HALLWAY.

RAMEE
(singing)
*Do you really believe
Curious killed the cat
If you do I have happiness to sell
to you
It was all about instinct and not
much more than that
As it for the lady in you
Do you really believe
In my healing hand
Yes I'm the vessel of angel
It's by my works that you feel
your veins crawl*
(MORE)

RAMEE (CONT'D)

*Now the time is lost for the lady
in you
It you believe in everything I'm
selling you
Then you will see it will truly
will free your mind
You will be deceived when I pull
it back from you
Then you will see when I come to
push you aside
Do you really believe in Jesus
Christ
So which Jesus did they sell to
you
The one that heals the blind, so
she can't see all the bad that you
do.
If you believe in everything I'm
selling you
Then you will see
A truly well just free your mind
Those who decide to pull it out
from under you
There you see
That they used you and pushed you
aside
Do you really believe
Do you really believe
Do you really believe*

INT. DOUBLE DOWN SALOON - NIGHT - LATER

Ramee is on stage with his band. Ramee is on guitar, Pete is on bass, Octavio is on drums. The guys are all sweaty from playing.

RAMEE

OK this is our last song. And we are CP30.

The crowd of ten people boo's them.

RAMEE (CONT'D)

Thank you, thank you. Now this is what we call the crossover song. It's called "LET ME GO NUMB".

MUSICAL NUMBER

RAMEE (CONT'D)

(singing)

*Every other day I think of you and
say there's no living without you
I can stand
Is there any other way
I can make you stay
It's living without you I can't
stand
Let me go numb
Let me go numb
Let me go let me go until I throw
everything out the window
Until I convince myself everything
is okay
Let me go numb
Let me go numb
Let me go let go until I throw
everything out the window
Until I realize the point I've got
to make...*

EXT. DOUBLE DOWN SALOON - NIGHT - NOW

Kat is out front of the Double Down Saloon smoking a cigarette with her girlfriend DEBBIE, (28). They hear the song playing. Both girls are wearing big coats and hats.

DEBBIE

Are we going in or what?

KAT

I don't know. This is their last song.

They pass the cigarette back and forth.

DEBBIE

Look you've been talking a big game all night "I'm going to leave him this time for real".

You keep saying that and yet we're still standing here.

Pull the trigger Kat. Now let's go to that tool I work with in my office. It's his birthday bash at The Grayson Sports Bar. It's just around the corner... Or go in and see Peter Pan.

She points.

KAT

I know, I know. I need to move on. But it's been five years of a good relationship. I just hate it when he gets hung up on music and writing. It's almost like he never wants to finish it. He just keeps tinkering with it. And I get left behind in the process.

DEBBIE

Free food and drinks at the birthday party. Guys with big dick's and bigger wallets.

KAT

How do you know?

DEBBIE

Well... they keep telling me...

She smiles.

KAT

I don't want to know. So instead of a 30 year old who's in a Punk band and may or may not be a musical genius, you want to take me to a bunch of 30 years old's who watch, talk, eat and drink sports.

DEBBIE

And lot of coke.

KAT

The sorority life style was years ago, I have a real job now.

DEBBIE

Yeah, we can become gay.

KAT

Is that our only choice in the dating world?

DEBBIE

Pretty much.

KAT

What about a suicide pack?

DEBBIE

Nope, I've got more to do in life.

KAT
Yeah, me too. I hate sports!

DEBBIE
We go in or I'm flagging down a taxi.

Kat looks at her then the door to the Double Down Saloon. She looks back at Debbie. Debbie throws down the cigarette.

DEBBIE (CONT'D)
(yelling)
Taxi!

INT. DOUBLE DOWN SALOON - NIGHT - LATER

Ramee, Pete and Octavio are sitting at a table with empty beer bottles all over it. Two very puke rock looking guys walk past them.

PUNK ROCKER ONE
You guys suck.

PUNK ROCKER TWO
Yeah, suck so bad!

ALL
Thanks...

The punks walk out the door.

RAMEE
That was a good thing, right?

OCTAVIO
Hell I don't know anymore.

PETE
Late 1970's lingo, just roll with it...

The all look at each other.

ALL
Yeah...

OCTAVIO
Well, I don't want to talk about Ramee all night, but here it is.

Octavio pulls out a CD and holds it up. They all look at it.

PETE
Is it finished?

RAMEE
What?

OCTAVIO
Yes, I think so, and I have many
CD's for everyone's listing
pleasure.

Ramee takes it from Octavio. He looks at it.

RAMEE
Annabella in Blue.

OCTAVIO
Yup. Unless you get Phil Spector
to remix it, it's done.

PETE
Wow dropped the Spector bomb. It's
done wow... Can we break Phil out?

Octavio flips Pete off.

RAMEE
He's dead.

OCTAVIO
He's done and it's done.

He points to the CD.

PETE
Dead, really. I need to check my,
Myspace more often.

RAMEE
Yeah, but on...

Octavio cuts him off.

OCTAVIO
It's done!

Ramee stands up.

RAMEE
Okay. It's done!

Pete and Octavio look at each other. They stand up
holding their beers out for a toast.

ALL

It's done!

They all tap their beers together.

RAMEE

It's fucking done! Drinks for all my friends.

They look around and see one old drunk at the bar and the bartender.

BOTH

Thanks.

INT. THE GRAYSON SPORTS BAR- NIGHT - LATER

Kat and Debbie are drinking in a very nice clean looking sports bar. They look great dressed up in dresses. All the men have suits on.

DEBBIE

Isn't this better than that dive bar we were at? And all the drinks are free here! Most of those people where Ramee is can drink only on the first and 15th if you get my drift.

A good looking man walks up to them.

MITCH

Hey Debbie did you see that Giants game today?

Kat puts two fingers in her mouth then pulls the trigger.

DEBBIE

Never mind her, she having a stroke.

Debbie smiles.

INT. HOTEL BEDROOM - NIGHT - NOW

We see a very posh room with a great view of the city and river. We see Annabella having sex with a fat older white man. As she lays on her back she takes a puff of a cigarette while they're having sex. The man is groaning.

INT. TAXI - EARLY MORNING - LATER

Kat is in a taxi going across town. She stares at the city as she travels through it.

INT. LIMO - EARLY MORNING - LATER

Annabella is in a limo going across town. She stares at the city lights as she rides through it.

EXT. STORE FRONT - EARLY MORNING - NOW

Ramee walks out of a Duane Reade holding a plastic bag. He flags down a taxi.

RAMEE
(yelling)
Taxi!

A taxi pulls up and stops, Ramee gets in.

RAMEE (CONT'D)
Brooklyn please.

The taxi drives off.

INT. TAXI - EARLY MORNING - NOW

Ramee pulls out a manila envelope from the plastic bag. He looks out the window.

START FLASHBACK

A SOFT VERSION OF "REVOLVER" PLAYS

INT. ANNABELLA'S FRONT DOOR - DAY

RAMEE
My last two plays went nowhere.

ANNABELLA
Were they musicals?

RAMEE
No, boy meets girl, boy loses
girl, boy gets girl back types of
plays.

ANNABELLA

You're a music teacher right?

RAMEE

Yeah.

ANNABELLA

So write a musical, something you really know about. Are you and Kat going to get married?

RAMEE

Oh, shit where did that come from?

ANNABELLA

A girl needs to know where she stands. And Kat needs to know!

RAMEE

I don't know we just...

ANNABELLA

Either you know or you don't know. When you make up your mind who you are in life. Maybe we can go for a drink... but I'm a thousand dollars an hour...

She smiles.

She touches his face with the back of her hand.

RAMEE

Oh you mean like a...

ANNABELLA

You know what I mean...

END FLASHBACK

INT. RAMEE'S CAB - NOW

Ramee looks at the envelope. He's holding a pen.

START FLASHBACK

INT. RAMEE AND KAT'S KITCHEN - MORNING

KAT

Please start another show or don't. This one is killing us.

RAMEE

No, this one is great. And this conversation is getting old.

KAT

You say that about everything you've ever written. "This is great".

She does air quotations.

RAMEE

So what am I suppose to say. Oh look I just wrote a piece of shit let's get married.

KAT

You want to get married?

RAMEE

Uh, well yes but when I sell something, it would be nice.

KAT

We do OK, we could make it without you selling a show.

RAMEE

But I'm not happy teaching music. I need to do more with my art. That's why I'm working so hard on this play.

KAT

I get it...

RAMEE

Do you?

END FLASHBACK

EXT. LIMO - STREET - EARLY MORNING - NOW

The limo stops. The driver gets out and opens the door for Annabella.

EXT. BROOKLYN STREET - EARLY MORNING - NOW

Kat's taxi stops. She gets out and walks up to her parents front door. The taxi drives away. She puts the key in and opens the door. She walks in. As the door shuts we see Ramee's taxi pull up.

He gets out with the manila envelope. He runs up the stoop to the front door. He puts the envelope in the mail slot in the door. Ramee knocks on the door once then runs down back to the taxi. He jumps in then the taxi speeds off.

INT. KAT'S PARENTS HOUSE - EARLY MORNING - NOW

Kat hears the knock on the door she turns to see the envelope on the floor. She walks over and picks it up. She then opens the front door. She looks out to the street and sees nothing then closes it. Kat looks at the package. Written on it she reads.

KAT

Kat, it's done. Love Ramee!

Kat opens it up. She walks into the front room. She puts the CD in the CD player and pushes play. "JUST SAY GOOD NIGHT".

MUSICAL NUMBER

INT. RAMEE'S TAXI - MORNING - NOW

The sun is coming up as Ramee sings in the taxi.

RAMEE

(singing)

*Have I ever really meant that much
to you?*

*Have I ever really seen the best
you have to offer me*

*Well, has the reason been given,
to talk about me now?*

*Is the reason you're here, to feed
my insecurity?*

*Do you ever really think that much
of me*

*Do you ever really see the man
that I'm supposed to be*

*Has your belief in me begun to
fade away*

*Is there reason to believe,
there's somewhere else you long to
be*

*Cause when I look into your eyes,
there's only emptiness*

(MORE)

RAMEE (CONT'D)

*When I hold you, it doesn't feel
right
Should I keep my silence
Or should I just say, good night?*

*Well, I can take the bad, never
seems I get enough
And the good ain't all it's
supposed to be
Awakened to your ache, I can feel
the need in you
Yes, we could push on past, If
you'd see what you have here with
me*

*But when I look into your eyes,
there's only emptiness
When I hold you, it doesn't feel
right
Should I keep my silence
Or should I just say, good night?*

*Frustration has set in, and this
wanderlust, is the stronger in you
I know, I know it's true
Now, it won't go so deep, if I
just get out of here
Though, I know I'm much too weak,
to just turn around and let you
go. Oh, no, no, no.
(Instrumental builds
with solos)*

The solos play over the next scenes.

INT. KAT'S PARENTS HOUSE - MORNING - NOW

Kat sits in a chair listening to the CD. She rocks back and forth.

EXT. RAMEE'S TAXI - MORNING - NOW

We see the taxi Ramee is in on the Brooklyn Bridge. He's going back to NYC. The sun is cracking through the clouds.

INT. KAT'S HOUSE - MORNING - NOW

Kat has tears running down her face and a big smile.

INT. ANNABELLA'S DOOR - MORNING

We see a hand knock on a door.

It opens, Annabella is standing there in her black robe. Ramee hands her the CD. He smiles, she smiles.

He turns and walks to his door.

SONG ENDS

INT. RAMEE'S APARTMENT - MORNING

Ramee is asleep in his bed with an eye mask on. There's a low thumping sound. Ramee pulls up his eye mask and looks around. He still hears the low thumping sound. He then pulls out his ear plugs. The thumping is louder.

Ramee gets out of bed. He puts on his robe. Ramee walks down the stairs to the thumping sound down at the front door. He walks up to the front door. He looks through the peep hole. It's Pete pounding on the door. Ramee opens it. Pete is wearing a very nice suit.

RAMEE

What?

PETE

My key doesn't work.

He holds up a key.

RAMEE

You don't live here.
Wait what key?

Pete gets on his knees.

PETE

Brian Wilson, I've found you!

RAMEE

Are you high? That was a dumb question. And get off the floor. You're a poor excuse for a male prostitute.

PETE

Sex-worker, And yes I'm high on dope and on the greatest Rock Opera ever written!

Ramee turns and walks away. Pete, on his knees, crawls into the apartment shutting the door.

PETE (CONT'D)

Mr. Wilson and Mr. Orson Welles
are true genius. And you my
brother just entered yourself into
that conversation.

RAMEE

Thanks, coffee?

Pete stands up taking off his backpack.

PETE

I don't know how girls do it...
Yes, with lots of sugar please.
But first drink this.

He pulls out a water bottle. And a CD.

RAMEE

Thanks I have water.

PETE

No, this is my mushroom soup.
Drink it and let me tell you a
story.

RAMEE

Don't you work?

PETE

Yeah, I do... on Wall Street yeah,
that's it. I took some old woman's
pension this morning. So I'm good
for today.

RAMEE

There's a special place in hell
for you.

PETE

I'll bring hot dogs. Here drink up
matey.

RAMEE

How long where you in the Navy?

PETE

All through Vietnam. Let's not
talk about it.

RAMEE

You scare me. I have a recital
with the kids later today. I can't
to, to hammered.

PETE

Drink up. You'll be fine.

Ramee takes the bottle opens it and drink some of it
down.

RAMEE

Not bad. It's one of your better
batches. No twigs in it.

PETE

Thanks, now in the song "EVERY
LIL' SCAR", you're the writer
who's in love with the hooker who
always needs help.

RAMEE

Sex-worker. It's just a story
Pete.

Ramee hands Pete a coffee.

PETE

Ah yes but, come here and listen
to this.

Pete puts the coffee down on a table.

RAMEE

I know what happens, I wrote it.

PETE

Hang on. Come on.

INT. FRONT ROOM - MORNING - NOW

Pete walks into the music room. He closes the drapes then
turns on a standing lamp.

Pete then turns two leather chairs around that were
facing the drapes.

He puts the CD into a player behind them.

PETE

Come on and sit here and see this.

RAMEE

What part of "I wrote it" didn't you get?

Ramee says walking into the room.

PETE

Look I've listened to this on weed, booze and my mushroom soup. And some drugs from the dark web. Please hear me out.

RAMEE

A person can't write while high on all that shit.

PETE

Sit here. Your right but it does enhance all of your senses just to listen.

RAMEE

Even your spidey senses?

PETE

Don't mock me you, you human!

He walks over and pats a chair with his hand.

PETE (CONT'D)

Come on it won't bite. Are the shrooms kicking in?

Ramee walks over and sits down.

RAMEE

I thinks so. I can't feel my feet.

PETE

You need more blood flow for that. Go see a doctor. Now how's your head feeling?

RAMEE

I told you it's a good batch, OK wow it just hit me.

PETE

Like a fat girl at a Girl Scout half off cookie sale, your mind is blown right?

RAMEE

How do you make it through life?

PETE

Enough about me, now listen.

Pete walks over and presses play on the CD player. He runs to get his coffee then runs back and sits in the chair next to Ramee.

PETE (CONT'D)

The setting is, New York City
1940s.

"EVERY LIL' SCAR" starts to play.

MUSICAL NUMBER

START DREAM SEQUENCE

The two of them are looking at the stereo. As they listen they see Ramee walks out of the kitchen singing in a 1940s suit and hat.

RAMEE (V.O.)

(singing)

*What's the worth of my rant if you
can't hear the pitch of my cry
Don't know if I can wear this
skin, Don't know if I even want to
try
Carried the weight that you
couldn't hold, those arms so thin,
stretching out for me
Hiding the eyes of the one face,
and the one hand that holds the
truth...*

They both watch him sing, then Annabella walks into the room from another door in a 1920s flapper outfit. They watch as the song is played out.

RAMEE/ANNABELLA

(singing)

(chorus)

*I am your lover
I am your pull-through
I am your poet and your prophet
and the life you never knew
I am your soldier,
I am your savior
I'm with you every little step
when you try to start a new
I am your shadow, I am your chasm,
I'm not your every little scar
that your daddy gave you.*

(Post Chorus)

(MORE)

RAMEE/ANNABELLA (CONT'D)

*I am the ache and the failure,
above it all
When it all comes down, it is all
your call...*

A young Annabella, about 13, is holding hands with her father. An older white man gives her father a wad of cash. Young Annabella is taken by the hand of the old white man. She looks back at her dad as she's pulled away.

Annabella father pulls out a guitar to play the solos in the song.

RAMEE/ANNABELLA

(singing)

*I've seen the day when you're
coming at me with a broken back
and a brand new guitar
Couldn't wait to play me your
song, through I could see that you
haven't been far, far down*

*Down in the dirt with your face
full of mud, til you just can't
see
'till it's too late, when you find
that open door has passed you by*

*Strung out and strung up, is when
you will be right next to me
I've seen the day when you're
coming at me with a cigarette and
tracks on your arm
Couldn't wait to show me your
scars, so I could, how they pulled
you back down*

*Down in the dirt with your face
full of mud, 'til you just can't
see
Till it's too late, when you find
that open door has passed you by
Strung out strung up, is where you
will be right next to me.*

END DREAM SEQUENCE

The room goes back to normal.

RAMEE

Wow. Fucking wow. I see it or I
just saw it. I'm really fucked up.
(MORE)

RAMEE (CONT'D)

It was great but why all the 1920s
and 40s outfits?

PETE

They had cooler clothes than we
do.

RAMEE

Makes sense.

He turns and shakes Pete's hand.

PETE

It was worth the years of wait my
friend. Worth the wait. Did you
see the flying pigs?

A knock at Ramee's door.

RAMEE

What? Who can that be?

PETE

Shit it's Guido the killer pimp
from across the hall. He heard the
song.

RAMEE

Those mushrooms are making your
head mush. And it's Vlady the
killer pimp.

PETE

Even better, Vlady the Impaler.
We're going to die!

RAMEE

Shut up you retard. I need to stop
doing drugs with you.

Ramee gets up to answer the front door.

INT. HALLWAY - DAY - NOW

He looks through the peep hole, then opens the door.
Annabella is standing there.

ANNABELLA

Wow, look at you. You look like a
Macy's window mannequin.

A frozen Ramee looks at her.

RAMEE
I'm in a bit of shock. We were
just talking about you. Come on
in.

Pete turns to walk into the Kitchen.

INT. RAMEE'S KITCHEN - DAY - NOW

ANNABELLA
Pete are you stoned?

She walks in behind him shutting the door.

Ramee and Annabella walks in the kitchen.

INT. KITCHEN - DAY - NOW

They walk into the kitchen.

Pete walks in.

PETE
He's on my famous shroom soup Miss
Annabella.

ANNABELLA
Breakfast of champions they say
Pete. You look nice.

PETE
Thanks, but I want to know who
"they" are.

RAMEE
So Annabella did you get a chance
to listen...

ANNABELLA
Yes, I did. And I only have one
word to say.

PETE
Oh I love this game. OK, on 3. We
say it together ready? 1, 2, 3.

ANNABELLA
Genius!

PETE
Batman!

PETE

Rats. I lost but you're right
Annabella it is pure genius.

ANNABELLA

I've got to run. Pete good to see
you love. Ramee you did it, you
really did it. I don't have words.
Look I do need to go but, fuck,
you really did it and I love you
for it. I'm going right now to
give it to a Broadway Producer I
know. You did good Ramee. Real
good.

Annabella leans in and gives Ramee a kiss on his lips,
then walks away waving the CD. She goes out the door we
hear it shut. Ramee turns to Pete.

PETE

I saw that.

RAMEE

Saw what?

PETE

The kiss.

RAMEE

That really happened? I thought I
was hallucinating.

PETE

Every man knows the rule. Hookers
don't kiss on the mouth, unless
they like you. Tequila shots?

RAMEE

Sex-worker. Tequila you said?
Is this going to be one of those
days?

Ramee pulls out a bottle of Tequila.

They both sit down at the kitchen table.

PETE

No, you're on mushrooms right now.
This is all a dream. But your
music is real!

RAMEE

Shit that's right. No wonder she
had four set of lips.

Ramee pours two shots. Pete picks one up.

PETE

Here's to you.

RAMEE

Here's to me looking at you. I mean both of you.

They both toss back their shots.

PETE

Oh, good, yes, good, oh do you have limes, Altoids or pancakes to wash this down?

RAMEE

Kat keeps the limes in the right drawer. She learned that in Mexico when she was a foreign exchange student.

DRUNKEN/STONER BANTER

THREE IRISH SERVANT GIRLS IN VICTORIAN MAID OUTFITS WALK IN AND START CLEANING AND COOKING IN THE KITCHEN UP. PETE LOOKS AT THEM. THEY SING AS THE BOYS TALK UNDER THEM.

"THE LIFE STYLE"

MUSICAL NUMBER

PETE

Savage, she's just a savage.
Running around the jungle half
naked and stuff like that...

RAMEE

OK thank you Christopher Columbus.

PETE

Well I've got two out of three.
When did you get servants?

RAMEE

What are you talking about?

Ramee starts pulling out bread and peanut butter and jelly from the frig.

GIRL SERVANTS

*In their life styles,
Oh flowers fade away, like
friends, petal by petal today...*

PETE

Did you drop off a CD to Kat last night?

One of the girls pours two shots.

RAMEE

I did, already. Thank you.
Cannonball!

They toss back the shots.

GIRL SERVANTS

*Chasing the sun but it slips away,
oh flowers fade away,
Can't bloom on a winters day,*

The girl pours two more shots. Another one makes the sandwiches. One is cooking on the stove getting food out of the frig.

PETE

What time is it young Squire?

RAMEE

About 6:00 a.m. Why?

PETE

It's one in the afternoon Sleeping Beauty. Now wait for it!

GIRL SERVANTS

*Tie-dye shadows have lung faded
away, promise broken behind a
beaded door, the music plays loud
but the soul wants more, the life
style call out the newborn
whore...*

RAMEE

What are you talking about?

Ramee looks at a clock on the microwave.

It's says 1:00 a.m.

PETE

Just wait for it, it's coming.

RAMEE

What's coming? It is late and I missed my kick boxing class...

GIRL SERVANTS

*Dreamcatcher swings, catching
nothing but star dust, the peace
pipe whispers of forgotten trust,
the high is a ladder that always
breaks, leaves you stranded with
heartaches...*

PETE

I'm craving Spanish food. Where's
Spanish Harlem?

RAMEE

Across the street.

PETE

Oh yeah. Can you smell that?

Ramee's cell phone beeps. He looks at it.

The girl pours more shots.

RAMEE

It's a text from Kat.

PETE

On how to make Apple Brown
Betty's?

RAMEE

No, pot head. She says "It's
genius but, I need more time."

PETE

And the trifecta happened!

RAMEE

What are you talking about?

The girl pours more shots.

PETE

I told you the trifecta is coming.
Me, Kat and the hooker all told
you you're a genius...

RAMEE

Sex-worker. Yes, on the drinks.
And what kind of mushrooms are you
on?

PETE

We are on the 'Magic' ones of
course are there any other kind?

RAMEE

I'll call Gordon Ramsay and ask him. You know he's Indian on his fathers side.

PETE

I believe I did.

GIRL SERVANTS

Smoke rolls high like a dream in the sky, the magic soup take hold...

RAMEE

Now since I know you well, what do you hate about the CD?

GIRL SERVANTS

The rolling papers give the smoke a burnt high...

PETE

Just one song believe it or not.

RAMEE

I know which one.

GIRL SERVANTS

The body can get warm and cold..

PETE

Time to play the game 3, 2, 1...

RAMEE

PETE

"Stand-Up"

Mr. Bojangles!

RAMEE

What? You suck at this game.

PETE

I just like saying Mr. Bojangles. It's a fried soup right?

GIRL SERVANTS

A shot of Rye and a piece of pie, all for the price of gold, it leaves everyone on the slab cold.

RAMEE

Sure go with that.

PETE

And you're right it is "Stand-Up".

RAMEE

Yeah, I knew it.

PETE

It's one of our "cross over" tunes we do. Drink.

They drink.

RAMEE

It's just a filler.

PETE

No, if you have 20 Barbi Benton center folds and one Kardashian porn site, that is called a filler.

RAMEE

Wow, I don't know what that means and just how old are you?

PETE

I jacked off to my Grandfather's Playboy mags if you're writing this down.

RAMEE

OK, easy Spanky. I know but sometimes it's just filler for an album I'll replace it with...

They leave the room. The kitchen is very tidy.

PETE

Like 99% of all musicals? One good song and the rest are all fillers.

RAMEE

Hey don't be a hater. There's some good music out there if you hunt for it.

PETE

Look I only hate bad music. And for the last 35 years there's been bad music. It's coming from the radio, Broadway, underground and even Church. When was the last time you heard good Church music?

RAMEE

Good point. Is Reverend Ike still alive?

PETE

Come on follow me.

INT. MUSIC ROOM - DAY - NOW

They walk into the music room.

PETE

Please play "STAND-UP"!

RAMEE

OK, I will.

Ramee pushes a few buttons. "STAND-UP" starts playing.

PETE

It sounds like Nickelback or Hootie. It fucking sucks.

Ramee stops the CD.

RAMEE

OK, you're right what should I replace it with?

PETE

That song "I'M WAITING" about you not getting a coffee. "Mister I need it now" That song works in the story line.

RAMEE

Oh, you could be onto something.

Ramee looks through his CDs.

PETE

I'm not that stoned. Now find it! Before I pass out.

He moves his hand in front of his face fast then slow.

PETE (CONT'D)

Wow rainbows.

He turns on the keyboard as he sits down.

RAMEE

I can't find it right now.

PETE

Captain we just hit an iceberg! I
need a drink for this cruise.

The servant girls come back in. Pouring drinks handing
the drinks to the boys. And cleaning.

RAMEE

I'll just play it.

They both drink.

BOTH

Thank you.

To the servant.

Ramee then starts playing "I'M WAITING". Pete gets up to
sing harmonies next to Ramee.

The servants dance and clean as the boys sing.

MUSICAL NUMBER

RAMEE/PETE

(singing)

*Well, today I wasn't really
inspired by anything
And I really wasn't going
anywhere, anyway
And I'm waiting
For the salvation Army to bring me
understanding
And I'm waiting
For that hand-me-down of clarity
If the past is only in our minds
Then why can't I pass this one by
If right now is the chance to keep
good time
Then why can't I take this chance
of mine
I keep waiting*

*Well, today I wasn't really
inspired by anything
And I really wasn't going
anywhere, anyway
And today I didn't come across
enlightened intellect
Well maybe I should read a book
Maybe I should read a book
Maybe I should read a book
Maybe I should read a book*

(MORE)

RAMEE/PETE (CONT'D)

*Maybe I should read a Goddamn book
then I*

Turn the page

And so I turn with baited eyes

Turn the page

Slowly now, I refuse to buy

Turn the page

And I am waiting

*Now I can see the truth with every
step I take*

Turn the page

And I am waiting

Right now, right now, I can't wait

And I'm waiting

*For the Salvation Army to bring me
understanding*

I keep waiting

For that hand-me-down of clarity

I keep waiting

If the past is only in our minds,

Then why can't I pass this one by

*If right now is the chance to keep
good time*

*Then why can't I take this chance
of mine*

And I'm waiting

I keep waiting

I keep waiting

*Waiting so long, Waiting so long,
waiting so long*

And I keep waiting

*And, today I wasn't really
inspired by anything*

RAMEE

Pete you're right!

PETE

Like a clock I'm right.

RAMEE

A clock is only right twice a day.
Unless it's a military clock.

PETE

Like I said a clock! Twice, once
or three times a lady, whatever
you said.

RAMEE

You're on drugs.

PETE

Man these drugs are starting to really kick in. I need to sit down.

RAMEE

How long have you been on drugs?

PETE

My parents started with me in 79...

RAMEE

So your 45ish?

PETE

No, we were Mormons. I'm 25. Oh that sounds good and how about those Apple Brown Betty's? Do you smell that?

RAMEE

They're on their way.

Pete gets up and walks to the kitchen.

THE SERVANTS LEAVE.

PETE (V.O.)

You're a good friend.

RAMEE

Yeah, I know, get some sleep. With your Boy Scout card we're good.

Pete walks back in the room with a bowl of food.

PETE

Glad I could help. And this Irish stew is great.

RAMEE

What Irish stew?

Pete holds it up.

The both look at the bowl.

END OF DRUNKEN/STONER BANTER

INT. SCHOOL AUDITORIUM - DAY - LATER

A small school auditorium is packed with people. An orchestra is set up on stage. A group of young kids are singing on the front part of the stage. They're singing "WHEELS ON THE BUS".

The song ends as parents in the audience clap and film the event with their cell phones. The kids walk off the stage as the Head mistress a very old DOCTOR QUINN PhD. Walks on stage and begins to speak.

DOCTOR QUINN

That was nice wasn't it? That was performed by the 4th grade class of Miss Maples. Next up is the sixth grade class of part-time teacher and you'll know why. Mr. Bedi...

A little older group of kid musicians set up on the stage. A few of the kids are singers. They stand to the side of the musicians holding sheet music. Ramee in a red Tuxedo with tails walks to the podium in front of the kids and family.

Ramee takes a baton out of a black leather case he was carrying. He closes the case as he puts the baton into his right hand.

RAMEE

OK kids, just like we've practiced for the last few months.

He holds the baton up in the air with his right hand then waves his left hand across his chest. The music begins.

The orchestra starts playing "CRUISE CONTROL" (REPRISE).

KID SINGER

(singing)

*A simple drive in a busy life, got
you stuck behind a wheel.
With all the people driving by,
trying to make a deal
Never done when you're always on
the run, in a race without a
finish line
How could you have been so blind,
your hopes are done before they've
begun*

(Pre Chorus)

(MORE)

KID SINGER (CONT'D)

With the past and the guilt of
your lies
In your haste, you've misplaced
the time

(Chorus)

That's why you're stuck now, with
the low-down
In the one way you've been shown
It's the one mistake that you
didn't make
Now you can never call it your own
It's the insight that caught you
by surprise
It's the black and white that
you've survived
Decision time, 'cause it's on the
line
Is this a case of fear, or just
foolish pride?

The first time at another try,
finds your life on a reel
You've watched your time just slip
on by, now it's time that you got
to steal
Oh--, the path never shows its
way, if the light just hides
within
Walk fast, barefoot, and stumble,
that light will shine, if you'd
only give in
Coffee and cigarettes, grasping at
silhouettes, of what to write, to
justify, all the passing time, in
my life

Now, I've seen people just sit and
watch the day go by
They say they can't find the
feeling and they don't know why
(They don't know why-Demon)
Climbing so far because you were
willing to try
Now, take a deep breath, step
away, you've far too willing to
fly...

(Guitar Solo)

That's why you're stuck now, with
the low-down
In the one way you've been shown
It's the one mistake that you
didn't make
Now you can never call it your own
(MORE)

KID SINGER (CONT'D)

*It's the insight that caught you
by surprise It's the black and
white that you've survived
Decision time, 'cause it's on the
line
Is this a case of fear, or just
foolish pride?*

The auditorium goes crazy. Applause, yelling, hooting...

INT. AUDITORIUM STAGE - DAY - NOW

In the wings of the auditorium stage Doctor Quinn is talking to another younger teacher MISS JONES.

DOCTOR QUINN

Well that was different.

MISS JONES

I think that's what we want! We need some fun, more out going teachers. Most of you look like you're all just waiting to die. No offence...

She's taken back.

DOCTOR QUINN

Really... I've got tenure.

Miss Jones smiles.

MISS JONES

Times are a changing... Doctor Quinn.

DOCTOR QUINN

Bully for you...

She looks away.

INT. AUDITORIUM - DAY - NOW

Ramee is talking to a few people, shaking hands, small talk. He's now wearing a red top hat.

DOCTOR QUINN

Ramee once again you've amazed us. The way you get these kids to play is so much different than when I was in music class 60 years ago. It was so different.

RAMEE

As they say "Times don't change
the music does".

DOCTOR QUINN

True, very true.

Ramee's cell phone rings. He looks at it.

RAMEE

Sorry, I need to get this.

DOCTOR QUINN

You and I need to talk about you
coming back full time...

Ramee points to her as he walks away.

RAMEE

Sounds good we'll talk.

Ramee taps his phone as he walks out the front door to
the outside. Doctor Quinn is standing there with her
mouth wide open.

DOCTOR QUINN

I hate musicians.

EXT. FIFTH AVENUE - DAY - NOW

Ramee is putting on his coat as he walks down the street
talking on the phone. He's speaking to Kat.

Split screen

RAMEE

Hey Kat we had a great show today.
Sorry you missed it.

KAT

I'm sure it was fantastic Ramee.
When it comes to music you're the
best. And thanks for the flowers.

RAMEE

OK here it comes...

KAT

Ramee it's been five years. I'm
not saying marry me...

RAMEE

What are you saying?

Ramee walks into Central Park, it's starting to snow.

KAT

You know I love you. You know how wonderful I think you are. I'm just at a cross roads Ramee. I don't know what to do. I do want marriage and children.

RAMEE

Come home just come home. The show is done I should be more relaxed now. We can get back to the old routine.

KAT

Sure smoking dope and drinking all day yeah fun. I'm not 16 any more. I'm growing up Ramee. And it could be fun until you start your next show. I can't handle it Ramee. I want you to grow with me. Because I just mentally can't take it anymore, bye.

The cell phone screen goes black.

Ramee hangs up his phone. He puts his phone away. He looks up to the sky.

EXT. CENTRAL PARK BRIDGE - DAY - LITE SNOW - NOW

Kat is standing on a bridge looking at the water. She start singing "PETALS" as Ramee walks through the park.

The snow is white on the ground. Ballerinas dressed in blue dance around Ramee throwing red rose petals around him.

A TV commercial is being shot.

Kat is singing as she look at her flowers.

We cut back and forth from Kat to Ramee.

MUSICAL NUMBER

KAT

(singing)

*It's 3 o'clock in the morning,
still no word from you
Can you tell me, how I'm to get
along*

(MORE)

KAT (CONT'D)

*Postcards and roses red, and
thoughts in only blue
Good intentions, but still no word
from you*

(Chorus)

*I have seen petals
I have seen trees crashing down
I have waited for the pain to
subside
I have seen petals
I have seen petals*

*The closer I get, the further you
feel
For the weekend, you were here in
my arms
Did you think you could f---ake
me, and leave me here?
With a picture, and the scent of
your hair*

*I have felt the heat in your eyes
And I have felt the push of your
lips
And I have felt the time just slip
on by
I have seen petals
I have seen petals*

*And I have felt the heaven in your
touch
And I have felt the warmth of your
bed
And I have waited for your love to
arrive
Now, it's your love that I will
miss*

*I have seen trees crashing down
And I have felt the push of your
lips
I have waited for the pain to
subside
I have seen petals
I have seen petals*

Kat walk off of the bridge.

Kat throws the flowers in the trash.

INT. RAMEE'S APARTMENT HALLWAY - NIGHT - LATER

A knock at a door. Ramee walks into the hallway with a drink in his hand. He opens the door. Annabella is standing there dressed in her blue fur coat and hat. She's wearing big black boots.

RAMEE

Hey Annabella...

ANNABELLA

Hi Ramee. I talked to the producer guy I know. And he liked what he heard. Here's his card.

She hands him the card. Ramee takes it.

RAMEE

Wow! Oh do you want to come in and have a drink?

ANNABELLA

No, darling thank you. I must be going.

RAMEE

Come on one drink. You never have enough time...

ANNABELLA

Well Kat is a feisty one. That I know so I keep my distance. She's a good girl. A good for you.

RAMEE

Come on what's your poison?

ANNABELLA

If I'm drinking... let it be Rum. It reminds me of home.

They walk down the hall to the kitchen.

RAMEE

Where are you from?

He pulls out a bottle of rum from the liquor shelf. Ramee pours her a drink.

ANNABELLA

Cuba. My father was a musician. He played the guitar.

(MORE)

ANNABELLA (CONT'D)

One night I was about six years old we were living in Cuba and the next night we were living in America. On the rocks please.

RAMEE

Yes, dear.

He goes walks over to the refrigerator to get some ice cubes.

ANNABELLA

See, that's what I like about you. You're a gentleman. Since the first day we met. You're what a man should be.

RAMEE

Kat says I do too many drugs/drink.

He hands her the drink.

ANNABELLA

What bong hits? Shit son with pot you're on the runway. With three shots of rum you're flying and with H you're hitting the clouds, then the moon... if it's really good shit.

She looks up to the ceiling then downs her drink.

She puts the glass on the table.

RAMEE

Drinking does sound much better now. And I can make it in my bathtub.

ANNABELLA

See, Ramee you're always thinking. Another time and another place we could have had fun.

RAMEE

So, how can I repay you for the interview?

ANNABELLA

Just sell the show Ramee. We're all put on earth to do one thing and you've found your gift.

RAMEE

And you?

ANNABELLA

I'm still looking for my gift or
my gift is what I do... Maybe it's
in the clouds or here on earth.
I'm not quite sure yet.

She turns and walks out of the kitchen.

ANNABELLA (CONT'D)

Call his office in the morning.
He's waiting for your call. I
think he really liked it.

She walks down the hallway.

RAMEE

Thank you Annabella. Let's get
together soon OK?

Ramee follows her to the door.

ANNABELLA

Sure honey that sounds nice.

She opens the door and walks out in the hallway.

Ramee follows her.

Ramee looks up and down the hall.

RAMEE

Uh, so where are you going?

ANNABELLA

To go use my so called gift. It
might be the only gift I've got.

She gives Ramee a wave over her shoulder.

RAMEE

Yeah, OK have a good night.

She walks down the hall.

He looks at the card and gets a big smile on his face.

RAMEE (CONT'D)

Yes, a meeting!

Annabella hears him. She smiles and keeps walking.

INT. JAZZ CLUB - LATER - NIGHT

Ramee and Pete are sitting at a table in the back of a small jazz club. They have drinks on their table. A small band is playing.

RAMEE

Really, just how much dope did you smoke today? I had to take a hour long cold shower just to get to the school. Then I was so hung over. I barely got through it.

PETE

I smoked a lot, I should be dead. Can you die from a pot overdose?

RAMEE

A good question for once.

But that doesn't matter. I just thought you might need some company tonight.

RAMEE

Thanks for the call. I was sleeping. I don't need anyone else right now, but thanks.

PETE

Well I'm not gay so get over yourself. Look the Rock-Opera is great. You and Kat are fighting again and again and...

Ramee looks at him.

RAMEE

We do fight a lot.

PETE

Yup you're singing to the choir.

RAMEE

OK, OK I'll be nice.

PETE

Good, because here they come.

Two good-looking girls in their twenty's walk up to the table. The guys stand up.

PETE

Girls this is Ramee, Ramee this is
Mia and Sophia.

Ramee puts out his hand to shake. They both shake his
hand. The guys pull out the chairs for the girls to sit.

MIA

Charmed.

SOPHIA

Gentlemen wow.

Both girls have a bit of an Jersey accent. They all sit
down. The waiter, JIM, walks up.

RAMEE

Drinks for the lovely ladies?

JIM

We have a wine list if you would
like to see it?

MIA

No, we're good.

SOPHIA

Two tequila-poppers and two
Labatt's bottles.

Pete and Ramee look at each other.

RAMEE

And Mia, what would you like?

Sophia pushes Ramee.

SOPHIA

Silly that's for both of us.

Jim and Pete snicker.

RAMEE

Sorry my mistake.

JIM

Thank you. I'll be right back with
your drinks.

He walks away.

RAMEE

So you girls are from Jersey?

MIA

Yes, from the shore. How did you know?

RAMEE

Lucky guess.

PETE

Ramee is the guy I was telling you about who wrote the Rock-Opera.

SOPHIA

Oh yeah, I still don't know what a Rock-Opera is.

PETE

Do you know of Tommy by The Who?

MIA

No.

RAMEE

Well it's not like that.

PETE

Do you know the Rocky Horror Picture Show?

SOPHIA

Yes we did see that on TV, I think.

MIA

We went to the show, we had all kinds of food and shit in our hair.

SOPHIA

Yeah, now I remember. Not fun.

RAMEE

Well it's not like that either.

PETE

Jesus Christ Super Star?

MIA

Don't start bad mouthing baby Jesus or we're out of here!

She points at him.

RAMEE

No, no, never. It's a show. Now
where are those drinks...

He looks around.

The music ends. Pete and Ramee applaud the band. The
girls look around.

MIA

What did we do?

They both smile and wave. The waiter Jim walks up with
their drink order.

RAMEE

Thanks Jim and could we please
have another round?

JIM

Of everything?

PETE

Sure why not it's going to be a
long night.

Jim walks away.

SOPHIA

Thanks sailor... I mean sir.

The girls slam their drinks down onto the table then toss
them back. Then throw their shot glasses over their
shoulders. They both laugh. Then look around. Jim picks
up the shot glasses.

Pete and Ramee look at each other.

PETE

I swiped the wrong way.

RAMEE

No kidding.

SOPHIA

Everything OK?

RAMEE

Thanks for being here.

MIA

Yeah, good because we're really
stoned right now.

RAMEE

No, really.

PETE

Now I'm jealous.

They all smile.

INT. JAZZ CLUB STAGE - NIGHT - NOW

The band leader ROSCOE is speaking into the mic.

ROSCOE

I see with us tonight is one of my old band mates. He stayed hard with punk and I went soft with Jazz. But I just heard a demo from a band mate of ours Octavio. He sent me a Rock-Opera Ramee just finish and it's fucking brilliant.

INT. RAMEE'S TABLE - JAZZ CLUB - NIGHT - NOW

The girls look at Ramee.

MIA

There's that word again.

PETE

What word?

BOTH GIRLS

Rock-Opera.

ROSCOE (V.O.)

Ramee come on up here and please do a song with us.

Everyone starts to applaud for Ramee. Ramee stands up.

PETE

Go on Rock-Star.

Ramee makes a heart with is hands and points at Pete. He walks to the stage.

SOPHIA

I thought it was Rock-Opera.

PETE

Shhh... drink your drinks. I have stock in Bud.

INT. JAZZ CLUB STAGE - NIGHT - NOW

Ramee walks to the stage and hugs Roscoe. He chats with the band members.

The crowd stops clapping as Ramee sits down on a stool in front of a piano. He turns on the mic.

RAMEE

Thank you. Well a long time ago
Roscoe and I were in a Punk band
called "Piss Drunk And Full Of
Shit".

A little applause.

RAMEE (CONT'D)

Thank you I do miss CBGB. I guess
we've gone full circle in music.
This is from my Rock Opera
Annabella in Blue. This is the
title song.

Ramee sings "ANNABELLA IN BLUE" in a Jazz beat as the band plays.

MUSICAL NUMBER

RAMEE

(singing)

*She's just across the hall from
me, I hear her come and go each
day, We talk from time to time,
we don't have a lot to say, She
always on the run, As a limo
whisks her away, The lady in blue.*

The tables all move away as a big dance number begins.

(chorus)

*She says call her, Anna or
Annabella, she's lost, she's
lonely, She's lovely, I call her,
Annabella in Blue.*

Everyone is dancing classy. The Jersey girls get up and do the Hoochie mama dance.

The band makes faces as they play.

*Throughout the seasons, She wears
her fur, From the hat on her head,
to her long coat, almost touching
the floor, she even has a summer
muff, Her color is blue.*

*(chorus)
She says call her, Anna or
Annabella, she's lost, she's
lonely, she's lovely, I call her,
Annabella in Blue.*

*A lady of the night, full of sin,
guilt and despair, trying to turn
a wrong into a right, The lady in
blue.*

*(chorus)
She says call, Anna or Annabella,
she's lost, she's lonely, she's
lovely, I call her, Annabella in
Blue.*

The dancing stops. The room goes back to normal.

*Is she a hero, or a villain, in
her story, maybe just a thief of
hearts, in the wicked game she
plays, Annabella in Blue,
Annabella on Blue, Annabella in
Blue.*

RAMEE

Thank you, thank you.

Ramee thanks the musicians. Everyone loves it as they
shake Ramee's hand on his way back to his table.

Ramee sits down at the table.

MIA

Wow that was great.

PETE

Outstanding my friend.

SOPHIA

Was that a Rock-Opera?

RAMEE

(annoyed)

A song from it, great dancing you
two..., now where's my drink...
Jim?

INT. RAMEE'S APARTMENT - NIGHT - LATER

Ramee, Pete and the girls are in Ramee's music room.
Everyone has a drink in hand. An ashtray on a table is
filled with joints. Ramee has a electric guitar on. Pete
is on keyboard. They're all very drunk and stoned.

RAMEE

So then the song Revolver comes
on.

Ramee starts to play "REVOLVER" (REPRISE)

THIS SONG PLAY OVER ANNABELLA GOING TO HER PIMPS PLACE.
(NEXT SCENE).

MUSICAL NUMBER

RAMEE

(singing)

*Look to your lap, there is a gun
It's the one to kill with, it's
the one for fun
Shiny nickel-plated, try to look
away
Slip it in your hand. It fits like
a glove
Well, look who's found a new drug*

*You can't deny that which you
can't change
You say you're a big strong girl,
but its all the same
Beads of sweat drip from your
fingertips
He's coming back and he's got you
in aim
Better get down low, oh!*

*Well, I see- you've got- one
choice to make
What action did you think he'd
take
Regarding your behavior
Soft silk- Black milk- you're
reaching for that gun*

(MORE)

RAMEE (CONT'D)

*You will fall to your feet when
you play with
Shadows and Saviors*

*Reaching out brings one to chamber
When is the meeting, when does
everything stop*

*Well, I've got a hair-trigger and
I know I', mamma's Nigger
I'm-a stuck here just-a waiting
for the shot
Yeah, I'm swimming here in misery
and don't you fucking look at me
I'm waiting for the mental
blackmail payoff*

*Yeah, she's got a hair-trigger and
you know she's momma's Nigger
She's a stuck here just a waiting
for the shot
Yeah, she's swimming here in
misery and come on baby look at me
Cause this is your mental
blackmail payoff*

*Well, I see you've got one choice
to make
What action did you think he's
take
Soft silk black mile you're
reaching for that gun*

*You will fall to you're feet when
you play with
Shadows and saviors*

*You will fall to your feet when
you play with*

Shadows and saviors

Ramee starts playing the guitar lead as a spotlight shines on him as the rest of the room goes dark.

INT. APARTMENT FANCY HALLWAY - NIGHT - NOW

The music is playing over this scene.

Annabella is walking down the hallway. She pulls out a .38 snub nose nickel plated revolver.

She walks up to a big man standing by a big double door. She shoots him in the head. He falls as she pushes open the door.

She walks into the apartment suite. Her pimp Vlady is there with a couple of sexy women. She waves the two girls doing coke to leave. The pimp stands up. We see him yelling at her as he pounds his chest.

She pulls the trigger once, twice, three times. The pimp falls to the floor. Annabella drops the gun, she turns and walks out the door.

FADE TO BLACK

INT. CAR - NIGHT - NOW

Annabelle is in a limo driving through the streets of New York. She opens a bottle of champagne.

INT. RAMEE' APARTMENT - NIGHT

Ramee is wearing a lamp shade. He's dancing in his robe and under wear with Pete and the girls. The girls are half naked.

EXT. STREET - NIGHT - LATER

Annabelle gets out of the limo. She stumbles up the steps to the door of her building.

INT. RAMEE'S APARTMENT - NIGHT

Pete and the girls are naked in a shower. They're all singing the Navy song "Anchors Aweigh".

INT. ANNABELLE'S APARTMENT - NIGHT

We see her shooting heroin in her chair.

The music ends.

The sun rises through her windows.

INT. RAMEE'S APARTMENT - MORNING

The front door opens. Kat walks in the apartment. She walks through it, it's a mess. She walks past the music room, the dinning room to the back bedroom.

She looks in to see Pete in bed with Mia and Sophia.

Kat then walks up the stairs looking in the rooms.

She kicks open Ramee's half opened bedroom door. Ramee is in bed sprawled across it. He's in his pajamas.

KAT

Ramee, oh Ramee...

Ramee pops up.

RAMEE

Rock-Opera-Rock-Opera, it's a
fucking Rock Opera, you dumb
cunts!

He snaps out of his sleep.

RAMEE (CONT'D)

Oh, hi Kat.

He sits up in bed.

KAT

God I wish you had PTSD from a
war, then I could understand all
this craziness.

RAMEE

What, who, shit what time is it?

He gets up and puts his blue robe on.

KAT

Who are the two hookers with Pete
in my Grandmother's bed?

Ramee picks up his cell phone and looks at it.

RAMEE

It's dead. Charger, charger.

He looks around the room.

KAT

In the drawer. Hookers...

Ramee pulls open a drawer in the night stand. He pulls it out and plugs into the phone. He holds it.

RAMEE

Sex workers... What time is it?

KAT

The coroner will write down, time of death 7:00 AM. Are you going to plug your phone into the wall? That's how they work.

Kat grabs a orange tote bag from a chair. She grabs some clothes from her closet. And a suite case.

RAMEE

What? OK yeah, sorry.

He plugs his phone into the wall.

Kat starts to walk out of the room.

RAMEE

Are you going to put clothes in the suit case?

KAT

It's already packed. I told you I can't live this life style. I've been ready for this day.

She walks out of the room.

He follows her down the hall and down the stairs.

RAMEE

Coffee darlin coffee? Did I make it?

KAT

Who are the girls?

RAMEE

Girls what girls?

Ramee looks up and down.

Kat points to the of the hall.

KAT

Pete I understand. He's a dirty old man, but you...

Kat walks to the kitchen door. Putting her stuff down in the hallway.

RAMEE

Oh, those two uh, uh dumb and dumber. Mia and Sofia that's it. They're from the Jersey shore.

Ramee points down the hall.

KAT

Well that does explain everything. So what went on in here last night? Sex, drugs and a Rock-Opera?

Kat walks into the kitchen and starts making coffee.

RAMEE

We played the whole Rock Opera, good call. And thanks for waking me up. I have to call this Broadway producer at 9:00 AM to set up an appointment about Annabella in Blue.

Kat turns around.

KAT

Good for you. I'm going now. Good day. The coffee should be ready in five. I love you but I hate you! And you made my Mom's Irish stew?

RAMEE

Uh, did I... sure, uh just for you.

Ramee looks at the stove.

RAMEE

Look we went out had some drinks nothing happened I swear. Roscoe was playing.

Sophia walks in the kitchen topless with only panties on.

SOPHIA

Morning do you have any more Jameson?

KAT

Uh, hello...

Sophie turns to see Kat.

SOPHIA

Oh, hi have you seen my smokes?

KAT

Oh, ahh...

Kat looks at Ramee.

SOPHIA

Did we hook up last night?

She looks at Ramee.

KAT

What?

RAMEE

No, no, no one... I didn't do any
hooking up... I swear.

SOPHIA

Darling you'd remember if we did.
No offence lady. I don't think we
did.

KAT (CONT'D)

Wow fuck! I know it's not you,
it's me. Sorry I need to go.

Kat walks into the hallway.

Kat takes the big picture of them from the hall wall. She
put it in her orange bag.

Kat turns and walks to the front door.

RAMEE

Hold on I can explain.

He starts to go after Kat. Sophia is in his way they move
back and forth blocking each other. Ramee grabs her as we
hear the front door slams shut.

RAMEE (CONT'D)

Shit, not good.

SOPHIA

What? She was hot.

RAMEE

Do you want to have sex?

SOPHIA

Now you do, I've been asking all night. What the fuck Chuck?

Ramee grabs her and hugs her.

RAMEE

It's Ramee. Sophia. You're a good kid. I can't I won't. I need to take a shower with some comet.

They stop hugging.

SOPHIA

Ramee, right?

RAMEE

Yes.

SOPHIA

So do you have any more Jameson?

RAMEE

Sophia, Sophia yes bottom of the top shelf...

SOPHIA

What?

He fixes his privates then runs out of the room. Up the stairs to his bathroom undressing along the way.

Ramee turn on the shower.

He starts to sing "UNKNOWN".

RAMEE

She parked the car across the street...

EXT. STREET - MORNING - NOW

Kat walks across the street. She throws her stuff into the her car.

She sings "UNKNOWN"

KAT

No, this my story so relax...
It's not all about you.

(singing)

*I parked the car across the street
 I packed a few necessities
 I have the picture frame
 It once help all validity
 Torn now in two
 If he would only come back to me
 I'm not trying to bring him down
 But if he comes backs to me
 But sister, I've seen this a time
 or two
 Pulls a picture from my carry-on
 And will I carry on, and on, and
 on, and on and on...
 Is he aware of the simple things?
 If he only knew what I would do*

*Yeah, what I would do...
 I would set fire, fire to the
 ocean
 March across the ever unknown
 Climb so high
 Climb so high just to catch a peek
 If he would love, if he would love
 a woman like me
 If he would come back to me*

*Cause I've been waiting for him,
 ever-long
 Just to preach upon his single
 soft breath
 And I would do my very best
 If only he would love, if he would
 only love a woman like me*

*When it's all been a masquerade
 When I hide my eyes from view
 Do you really have what it takes
 He says, his heart doesn't
 understand
 To believe true love is supposed
 to be
 I know I could take that picture
 frame
 And return, all validity....*

*I would set fire, fire to the
 oceans*

(MORE)

KAT (CONT'D)

*March across the ever unknown
Climb so high. Climb so high just
to catch a peek
If he would love, if he would love
a woman like me
Cause I've been waiting for him,
ever-long
And I would do my very best
And if he would love, if he would
love a woman like me*

*If he would come back to me
If he would come back to me
If he would come back to me*

INT. RAMEE'S APARTMENT - MORNING - LATER

The house is cleaned up. Ramee sits down at the piano.
He's all showered up and dressed up. His cell phone rings
we see Kat on the screen.

He answers it on FaceTime. He starts to play the piano.

INT. COFFEE SHOP - MORNING - NOW

Kat is sitting at a table holding her phone. She see's
Ramee on FaceTime. She starts singing "LOVE FOR MEMORY".

We cut back and forth with the two of them singing.

KAT/RAMEE

(singing)

*If I wake tomorrow and roll to
your side
Will you be replaced by a dent on
my pillow?
Will your scent have a chance to
dissipate
Will you spit from your mouth,
this mess I've made
Seems as though, all I've shown,
is absence of rational.
And it's no joke, the one who
needs, is the one that cannot
change
Now, all I need from you is
tomorrow.*

*You are the love I hold, the one I
squeeze too tight
All I want is love for a memory
(MORE)*

KAT/RAMEE (CONT'D)

*The one that helps me see, the one
to ease my mind
Now, all I want is love for a
memory
All I need is love for a memory*

*If I turn to your shoulder for
just one more night
Will your eyes show that you are
still with me
Or will insincerity slap me in the
face
'Cause, I know you won't be back
tomorrow.*

*Speak softly now, when you come to
me
I'm quite aware of what you have
to say
Before you tear this down, I'm
asking baby please
Can't this wait until tomorrow
Can't this wait*

*You are the love I hold, the one I
squeeze too tight
All I want is love for a memory
The one that helps me see, the one
to ease my mind
Now, all I want is love for a
memory...*

INT. OFFICE - DAY - LATER

Ramee walks into a big office with a piano and other instruments in one half of the room. Ramee shakes the old fat man's hand. He hands him the written play.

It's the fat old white guy Annabelle was with... Ramee walks over and starts playing the piano. He starts singing...

We hear a melody of a few of the songs as we see Ramee sing, act, and dance.

He plays a sax and guitar. The old man taps his fingers on his desk.

He looks through the script.

RAMEE

That's just some of it. So what do you think?

SAM GOLDBERG

That's a sad way to end a show,
but I love it, I love it. I'll buy
it kid. You've got a deal. I'll
get the paper work going.

They shake hands on it.

Ramee is very happy.

EXT. RAMEE'S APARTMENT BUILDING STREET - LATER

Ramee pulls up in a taxi.

TAXI DRIVER

This is it buddy as far as I can
go.

Ramee get out of the cab. He looks around. The cab turns
around and drives off.

Ramee stops a cop walking by.

RAMEE

What happened?

COP

Some hooker killed herself.

The cop keeps walking.

RAMEE

Enchanted lady of the night...

Police cars, fire truck and an ambulance are blocking the
street and his apartment building entrance.

A couple of ambulance drivers carry a body under a
blanket out of the building.

Annabella's hand falls from the gurney.

The ambulance drivers stop walking as a cop at the door
way puts her hand back under the blanket.

They then walk away with her.

A hunting laugh is heard.

Ramee looks up to the top of the building.

Annabella is sitting on the edge of the building.

She starts singing "TOP OF THE WORLD".

MUSICAL NUMBER

All the cops, firemen, ambulance drivers and people in the street start dancing.

Ramee just watches.

ANNABELLA

(singing)

*Sitting up here,
top of the world
Just dangling my feet down,
I'm laughing at you
Cause you're the man with all the
worries,
The man with all the fear
How long will it take you to
realize, I'm up here.
Ooh,
Ooh,
Ooh
When the sun comes up,
feel my smile
shining through you
May the ray burn you up,
feel scorn persecute you
Yeah-Ah
I'm on top of the world, world,
I see you
World, world
You could see right through
Well I see you
Looking at you
Through my telescope
I can see you
Looking back at me
Yeah, yeah
You want all it is
I possess
That brings me peace
And harmony
Well I told you it's
My Salvation
To do what everything
Yeah-ah
If you want me to think about you
could come
Just get on your knees
And pray
When the sun comes up,
Feel my smile shining through you
May the rays burn you up,
Feel my scorn
Persecute you*

(MORE)

ANNABELLA (CONT'D)

Yeah-ah
 Ahh,
 Yeah
I'm on top of the world, world
I see you
World, world
You can see right through
Well I see you

EXT. STREET - NOW

Ramee walks to his door way. He show the cop his driver license. The cop waves him in.

INT. RAMEE'S HALLWAY - NIGHT - NOW

Ramee walks down the hallway. He sees the cops and firemen walking in and out of Annabella's apartment. A cop stops him as his apartment. The door opens a hand reaches for him. He's pulled into the apartment.

Lit candles line the hallway.

Kat take him by the hand to the music room. She set's him down in a chair. She hands him a Martini glass. She pours a drink in it from a pitcher and adds two olives on a tooth pick. He takes a sip.

Ramee starts singing "BELIEVE".

MUSICAL NUMBER

RAMEE

(singing)

Do you really believe
Curious killed the cat
If you do I have happiness to sell
to you
It was all about instinct and not
much more than that
As it for the lady in you
Do you really believe
In my healing hand
Yes I'm the vessel of angel
It's by my works that you feel
your veins crawl
Now the time is lost for the lady
in you
It you believe in everything I'm
selling you
Then you will see it will truly
will free your mind
 (MORE)

RAMEE (CONT'D)

*You will be deceived when I pull
it back from you
Then you will see when I come to
push you aside
Do you really believe in Jesus
Christ
So which Jesus did they sell to
you
The one that heals the blind, so
she can't see all the bad that you
do.
If you believe in everything I'm
selling you
Then you will see
A truly well just free your mind
Those who decide to pull it out
from under you
There you see
That they used you and pushed you
aside
Do you really believe
Do you really believe
Do you really believe*

KAT

I believe in you.

He just stares at her.

EXT. 42ND STREET THEATER - COLD - NIGHT

ONE YEAR LATER

Ramee is in a black tuxedo and hat. He has big wool over coat on. He standing in front of a theater looking at his watch.

Sophia walks up in a stunning red dress. Under a black fur coat.

SOPHIA

Hey.

RAMEE

Hey you look great.

SOPHIA

Thanks but that's easy for me.

Ramee smiles.

RAMEE

Yes, it is...

Pete wearing a white top hat and white tails tux with a black over coat. Walks up dragging his foot.

PETE

Damn, I think I stepped some dog shit or human shit. I'm not quite sure.

RAMEE

Yes, great to see you too Pete.

PETE

The man of the hour... or should I say man of two hours and 10 minutes.

Pete goes to hug him.

RAMEE

Stop.

Ramee holds his hand out.

RAMEE (CONT'D)

I can smell you from here. Turn the fan on when you get to the box.

PETE

Haha funny. You may have slowed down but not me my brother. Not me.

They hug.

PETE (CONT'D)

Party afterwards right?

They stop hugging.

RAMEE

Yes, sir at the 21 Club.

PETE

No, Double Down?

RAMEE

Not tonight. We are now Up Town Girls.

The outside lights flash.

SOPHIA

Come on or we'll be late.

PETE

Yes, my love. Oh is Mia meeting us later?

SOPHIA

Yes, yes, I told you when she puts your kid to bed. He's kind of a asshole.

PETE

That's my boy.

SOPHIA

I hope this one is more calm.

She pats her belly.

He smiles at the camera.

PETE

I'm a lucky man.

Pete and Sophia walk away arm and arm.

RAMEE

A crazy man for sure.

Kat walks up all dressed up in a BLUE fur hat, blue coat and blue muff.

She has her phone in her hand. She hands it to Ramee. He puts it in his coat pocket.

KAT

Sorry my Dad couldn't find the remote to the TV. I had to talk him of a ledge.

RAMEE

You look still beautiful and our baby is...

KAT

Annabella is just fine. My mom just got her to sleep. I turned my phone off so we should be good for a few hours.

They both look up at the marquee sign on the theater. In big letters it says.

MARQUEE SIGN

THE ROCK OPERA
"ANNABELLA IN BLUE"

KAT

Are you ready my husband?

RAMEE

I'm ready. Are you ready my wife?

KAT

I've been ready for a long time.
You did it Ramee.

RAMEE

No, we did it.

KAT

Let's say we all did it.

RAMEE

True, so very true. Nice outfit.

KAT

Santa came early this year.

Kat rubs the sleeve of her fur.

They both smile.

They walk inside holding hands.

INT. THEATER - NIGHT - NOW

They walk in the theater as "MORNING AT THE BUS STOP"
starts to play out on stage.

Ramee and Kat hold hands as they watch the show from the
back of the house. On stage the show starts.

MUSICAL NUMBER

COMPANY

(singing)

*Sorry if I, did I over step the
 colors reflect through the bottom
 An answer to your, to abate the
 process
 Can't you see what I'm trying to
 tell you?*

*You tell me that there's wrong in
 a bottle
 And you say that there's deftness
 in the air
 Another semblance of thievery,
 baby can't you see
 With a pen, still firmly in my
 hand*

*Another smoke, and another joke
 Another whimsical antidote
 Another bus fare paid*

*If you come with me, I would never
 leave
 I pray that you're the one that's
 come to set me free
 If you come with me, I would never
 leave
 I pray that you're the one that's
 come to set me free*

*Well, I'm sorry if I, I never
 meant to cause you
 I'm still trying to find a roof to
 sit upon
 Well, if you insist I, I don't
 want to bother you with
 I'm aware of that door you left
 open*

*You tell me that there's wrong in
 how I touch you
 And you say that faith is a
 blinding lie
 Another glance at circumstance, Oh
 baby can't you see
 A crumples letter, still firmly in
 my hand*

*Another wink, and another drink
 Another turn of another cheek
 (MORE)*

COMPANY (CONT'D)

*Another glance at another change
Another turn in another dance
Another time, and another line
Another smile, and all the while
To find the words to say*

*If you come with me, I would never
leave*

*I pray that you're the one that's
come to set me free*

*If you come with me, I would never
leave*

*I pray that you're the one that's
come to set me free*

*I pray that you're the one that's
Come to set me free*

*I pray that you're the one that's
Come to set me free*

*I pray that you're the one that's
Come to set me free...*

FADE OUT.

THE END