

33 CONTINUED: (2)

33

ANIMAL WRANGLER

That's right. We live in fear. We're afraid 'cause we know we're going to die. Animals don't know they're going to die. They have no fear. They live in the moment.

(saddling a horse)

Man is a wretched thing, compared to the mountains, the clouds, the water, the insects, the wind... a wretched thing. Amazing grace, how sweet the sound that saved a wretch like me. I hope when I die, I'm reincarnated as an animal. Many lives ago I must have been rabbit. I know, because in this life, I don't stand up for myself. Next time, if I can, I'm going to come back as an ox... Animals, they have no consciousness of death, unlike us. Amazing grace indeed. Knowledge of it, of death, it's a harmful thing. It holds us back. It makes you crazy, knowledge of death. Amazing grace indeed.

JACK FATE

Oh, man.

ANIMAL WRANGLER

I'll tell you something else. In most societies they used to sacrifice animals. Bulls and sheep and things. In place of human beings. But today, we do it the other way around, we sacrifice the human being. Like the Aztecs, like the Incas, like the big corporations. Amazing grace indeed:

And with that, he begins to slaughter an animal for the barbecue as Uncle Sweetheart shows up and guides Jack inside.

UNCLE SWEETHEART

What was that all about?

JACK FATE

Guy's into animals, I guess.

(CONTINUED)

33 CONTINUED: (3)

33

UNCLE SWEETHEART

Come on inside, I gotta show you this place. You'll love it. It's right up your alley. The networks are really behind this thing. Puttin' up a lot of dough for this...It's a bitched up world, Jack. You know what I mean? The only way we can protect ourselves is by going mad.

They enter the soundstage.

CUT TO:

34 INT. SOUNDSTAGE

34

ANGLE ON, the two crew guys from before, as they work.

CREW GUY #1

All this talk about race this, and race that. Ethnic this and ethnic that. Lemme tell you something, there's only two races, workers and bosses.

ANGLE ON, Uncle Sweetheart and Jack as they pass the crew guys and others, making their way across the soundstage.

UNCLE SWEETHEART

This place is historic, Jack. This is one of the first TV stations ever built down here. It's like the Metropolitan Opera House. The Astors and the Vanderbilts sat side by side in boxes here. Houdini tied himself up in ropes and chains and hung himself from the rafters and yelled, "Watch me now, see what can I do!"... Some famous star from the Jazz Age was disfigured right on this stage during a live show. I can't remember the sucker's name. What the hell was that guy's name?

JACK FATE

(looking around)

I don't know who you're talking about.

(CONTINUED)

34 CONTINUED:

34

UNCLE SWEETHEART

How long's it been since you played to
this many people?

JACK FATE

I don't see anybody here.

UNCLE SWEETHEART (cont'd)

Nah, they're not here yet, but they
will be. In droves. Masses of the
adoring public, acolytes. Imagine it.
Pandemonium, mass hysteria.

JACK FATE

You're a sick man.

They wind up at Nina's trailer as she steps out.

NINA

At least we agree on something.

UNCLE SWEETHEART

I told you he's here. You were
worried. Miss Veronica, meet Jack
Fate.

NINA

Oh, yeah. I had one of your first
albums. It's a shame. It's one of
the things my husband took during the
divorce. So you think you're ready
for this?

JACK FATE

Yeah, I'm ready as I'll ever be.
Look, I got some things to do. I'll
see you later, maybe.

He exits.

NINA

I hope you got this cat's priorities
in order. Have you explained the
restrictions, the limitations, the
boundaries, the rules?

UNCLE SWEETHEART

Well we've talked about it.

(CONTINUED)

34 CONTINUED: (2)

34

NINA

I hope you know we're dealing with the here and now....You can't compare the here and now with the there and then....I don't care what he's done in the past.

UNCLE SWEETHEART

Calm down. Everything's under control.

NINA

Are his songs going to be recognizable? That's what I want to know.

UNCLE SWEETHEART

All of his songs are recognizable, even if they're not recognizable. Don't worry about it.

NINA

Look. The whole world is going to be our studio audience. We don't want to ruffle any feathers.

UNCLE SWEETHEART

One huge, immense, gigantic studio audience. The whole world.

NINA

Yes, that's right. Will we be able to deliver?

UNCLE SWEETHEART

Of course we're going to deliver. We don't conspire against liberty. We don't reduce the public to slavery. We know right where we are and where everything else is. We don't chase things that are out of reach.

And with that, he awkwardly backs away.

NINA

(to herself)
You're so spontaneous.

CUT TO:

35 INT. SOUNDSTAGE - DAY

35

Jack steps on the makeshift stage and joins the band. He plugs in, counts down, and they launch into "Wicked Messenger".

Lyrics:

There was a wicked messenger
From Eli he did come,
With a mind that multiplied
The smallest matter:
When questioned who had sent for him,
He answered with his thumb,
For his tongue it could not speak, but only flatter.
He stayed behind the assembly hall,
It was there he made his bed,
Oftentimes he could be seen returning.
Until one day he just appeared
With a note in his hand which read,
"The soles of my feet, I swear they're burning."
Oh, the leaves began to fallin'
And the seas began to part,
And the people that confronted him were many.
And he was told but these few words,
Which opened up his heart,
"If ye cannot bring good news, then don't bring any."

CUT TO:

36 INT. JACK'S DRESSING ROOM TRAILER - DAY

36

Uncle Sweetheart and Jack Fate acclimate themselves. Uncle Sweetheart pours himself a drink while Jack Fate tries to get a picture on a TV that doesn't work.

UNCLE SWEETHEART

Troubles, I don't talk about my troubles while they're happening. I'll tell you about them when they're over. Anyway, I slept like a log last night. I got so much shit happening man, I'm gonna turn this into Woodstock, Altamont, the Beatles at Shea, Live-Aid, and the Elvis comeback special all rolled into one.

JACK FATE

We'll see. We'll see.

UNCLE SWEETHEART

I know what you're thinking, man, but I feel good about this. I feel like someone who's lived 10,000 years, that has seventeen senses and is standing ankle high in the Atlantic.

JACK FATE

Yeah, well, I hope you can pull it off.

There's a KNOCK at the door.

UNCLE SWEETHEART

Wait a minute.

JACK FATE

Who's that?

UNCLE SWEETHEART

The greatest human menagerie since the Stone Age. At our services, no mediocrity here. Totally beyond criticism. I got all the artists here who are gonna round out this show and fill up the bill.

Uncle Sweetheart opens the door and a motley crew of freaks and weirdos wade in. We recognize some of them from the pictures on Uncle Sweetheart's wall.

(CONTINUED)

36 CONTINUED:

36

They include a FORTUNE TELLER, a female CONTORTIONIST, a seedy MAGICIAN, a VENTRILOQUIST and his DUMMY, and a masked WRESTLER in a suit.

UNCLE SWEETHEART (cont'd)
Come on in. Come on in.

They surround an uncomfortable Jack Fate and exchange awkward, but polite pleasantries.

UNCLE SWEETHEART (cont'd)
...Ella the Fortune Teller...Brenda
the Body Bender...Jean Darkness...
Eddie Quicksand and Milo... the great
El Mundo...

A group of look alike follows.

UNCLE SWEETHEART (cont'd)
And of course...Abraham Lincoln, Mark
Twain, Rudolf Valentino.

Behind them, BOBBY CUPID enters. Uncle Sweetheart is not happy to see him.

UNCLE SWEETHEART (cont'd)
Oh, lookey, here. Look what the cat
dragged in. Bobby Cupid, who let you
in? Jack, did you know he was coming?
Where's your passport?

BOBBY CUPID
I don't need no stinking passport.

Jack Fate moves in front of Uncle Sweetheart and embraces Bobby Cupid.

BOBBY CUPID
(quietly)
The land is too big out there, man.
After awhile it starts to swallow you
up.

UNCLE SWEETHEART
(dejected)
A million years of weather and wind.

BOBBY CUPID
I got a surprise for you. Wait'll you
see this.

(CONTINUED)

36 CONTINUED: (2)

36

He hands Jack a guitar in a beaten up, old case.

JACK FATE
What's that?

BOBBY CUPID
That my friend is Blind Lemon's
guitar.

The crowd is impressed. Jack admires it. He takes it
out of the case and examines it with reverence.

JACK FATE
Who'd you get this from?

BOBBY CUPID
I've been saving it for you.

UNCLE SWEETHEART
It don't look very new.

BOBBY CUPID
It's so old that it is new.

UNCLE SWEETHEART
How do you know it belonged to Blind
Lemon?

BOBBY CUPID
I got it from an old boy in Dallas.
They were moving stuff out of a house
in the 5th ward, near where Lightning
used to live. Blind Lemon gave it to
him when he was leading him around.

UNCLE SWEETHEART
It looks like the only thing you can
play on that guitar is solitaire.

BOBBY CUPID
This is one of the guitars that
started it all.

UNCLE SWEETHEART
It looks like something I could go out
to the corner pawnshop and buy another
one just like it.

(CONTINUED)

36 CONTINUED: (3)

36

BOBBY CUPID

Maybe you could, but it wouldn't be like this one. This is the one that played "Match Box Blues."

UNCLE SWEETHEART

Oh yeah, "Match Box Blues:"
Sittin' here wondering,
Would a matchbox hold my clothes?
Ain't got so many matches,
But I got so far to go.
Just like me and you Jack, we got so far to go.

BOBBY CUPID

I'm gonna go put some new strings on this.

Jack hands the guitar carefully back to Bobby Cupid, who exits.

UNCLE SWEETHEART

(under his breath)

See you later, the later the better.

CUT TO:

37 INT. SOUNDSTAGE - NINA'S TRAILER - DAY

37

Nina sits at her desk, on the phone.

NINA

...Come on. We have to hang in there. Let's not quit now and give up the ship...Yes, Lucius, I agree. It does look pessimistic and gloomy, but neither of us can predict what may be around the next corner... Lucius, listen. You can shake down the insurance companies if you have to, you know you can. The government only exists to help business. The businesses themselves can help the rest of the country. We have to take a stand. Whether others like it or not is irrelevant... I know what you're saying, but we don't have to sell our souls for the applause of others...We do?

(MORE)

(CONTINUED)

37 CONTINUED:

37

NINA (cont'd)
Well, I don't look at it that way...Yes, Lucius, I'll do my best, I understand...

She hangs up and exits.

CUT TO:

38 INT. SOUNDSTAGE - DAY

38

Nina crosses the stage. As she passes the two crew members, we angle on them as they work. Finally, they stop, put down their tools. CREW GUY #1 wipes his brow. They head to the craft services table to get a beverage. As they do:

CREW GUY #1

I'm getting weary of living by this clock. It's all smoke and mirrors. I want to live in real time, in the terms of day and night. I'm sick of this merchants' time, businessman's time, clocks and bells signaling the hours. It's all just some gimmick, this physical time. I just wanna live in psychic time. Just once, see how it feels. One of these days I'm going to live in time suspended.

CREW GUY #2

Maybe in your next life, but right now we're still here.

CREW GUY #1

Did you ever notice when you dream a dream seems to span several hours, but it actually lasts only a few minutes. That's what I mean by suspended time. One of these days, I'm going to get beyond the traditional boundaries of time and be able to appreciate the truly infinite nature of time and space. I'm going to kick back. I want to experience a timeless moment just once... By the way, who's the big fella, the joker they call Sweetheart?

CREW GUY #2

Oh, him. Some big time promoter out of Cleveland.

(CONTINUED)

38 CONTINUED:

38

CREW GUY #1

What did he promote?

CREW GUY #2

Lots of things, I guess. He used to do some wrestling shows. All kinds of talent. Some comedians, bareback riders...

CREW GUY #1

What's he doing here?

CREW GUY #2

He's probably doing something in connection with the show. Don't you remember a few years ago, there was some photographer, I can't remember his name. They called him the "Bad Boy of Shutterbugs." Snapped a picture of himself with a bullwhip shoved up his ass. Remember? Some famous museum displayed it. Sort of controversial at the time. Some lingerie company or underwear company got a hold of it and used it to promote their underwear. They used it on a billboard sign.

CREW GUY #1

Used it on a billboard? A guy with a bullwhip up his ass?

CREW GUY #2

Yeah, it's a classic photo. They called it a great artistic achievement. It broke new ground.

CREW GUY #1

What about it?

CREW GUY #2

Well, the league of decency came down on the underwear company pretty heavy. They said it was destroying morale. It went too far for the good of society.

CREW GUY #1

So what happened?

(CONTINUED)

38 CONTINUED: (2)

38

CREW GUY #2

The ruling from the local judge came down on the side of the league of decency. The billboard came down, and the underwear company was given a stiff fine. Then Sweetheart got involved, took the case to the Supreme Court and got the decision overturned. That was a big day for Sweetheart.

CREW GUY #1

Seems like some days everything goes your way.

CREW GUY #2

Yeah, but in the end, people say he was never the same.

They pass Bobby Cupid, stringing the guitar as Tom Friend and Pagan Lace approach. She is mumbling her prayer. Tom Friend "shushes" her. She is distracted by the surroundings, like a child. Tom Friend is galvanized, energized by the hustle and bustle. He steps up to Bobby Cupid.

TOM FRIEND

I'm looking for Jack Fate. Is he in there?

BOBBY CUPID

Who's looking for him?

TOM FRIEND

Name's Tom Friend. I'm with the press. Who are you? What do you do?

BOBBY CUPID

I'm a mechanic.

TOM FRIEND

Well, I'm a journalist. And I've got an assignment to cover this so-called fundraiser. I'm looking for Jack Fate.

BOBBY CUPID

You ever read "For Whom the Bell Tolls"? Hemingway, now there's a guy who could write.

(CONTINUED)

38 CONTINUED: (3)

38

TOM FRIEND

Yeah, I read it. I need to see Jack Fate. You gonna make my job easy or difficult?

BOBBY CUPID

I don't know anything about any fundraiser.

TOM FRIEND

Get word to him that I was here. Can you do that? And I'll be back.

BOBBY CUPID

I don't know.

TOM FRIEND

Does a hundred dollar bill say anything to you?

BOBBY CUPID

Not a thing.

This is a moment of awkward tension. Pagan Lace, who has not even been paying attention, suddenly, abruptly chimes in with a completely new thought.

PAGAN LACE

Tom, let's get something to eat. You know a good place to eat around here?

BOBBY CUPID

You might try Caesar's Palace outside of town.

PAGAN LACE

What do they have to eat there?

BOBBY CUPID

I don't know. They got Indian cornbread, boiled in water and bacon fat. That's supposed to be pretty good.

Bobby Cupid exits. He and Tom Friend stare each other down as Bobby Cupid walks away warily.

CUT TO:

39 INT. JACK'S DRESSING ROOM TRAILER - CONTINUOUS

39

Uncle Sweetheart and Jack Fate speak. Uncle Sweetheart looks over the contract.

UNCLE SWEETHEART

They want you to sing that song "Revolution." You know, the Beatles song. They might even want you to sing it twice.

JACK FATE

Yeah, yeah, okay, "Revolution." What else is on their playlist?

UNCLE SWEETHEART

I got their list right here...

(pulls out a sheet of paper)

Where's my glasses? Let's see here... Okay, here goes... "Street Fightin' Man"... "Won't Get Fooled Again"... "Cellblock #9"... "Ohio"... "Eve of Destruction"... "Kick out the Jams." You can do all those.

JACK FATE

I don't know, Uncle. Sounds like a lot of songs.

UNCLE SWEETHEART

Look son, you blew it before. This is your big chance. I'm trying to get your career back on track. There's people out there giving prizes to people like you.

JACK FATE

Prizes.

UNCLE SWEETHEART

People are impressed by people who win things. Don't you know.

JACK FATE

You must be kidding, right?

UNCLE SWEETHEART

Look son, I'm on your side.

(CONTINUED)

39 CONTINUED:

39

JACK FATE

You wanna be on my side, Uncle, you gotta be born on my side.

Bobby Cupid re-enters with the guitar.

UNCLE SWEETHEART

Ah, behold the dreamer cometh. What's going on, dreamer?

BOBBY CUPID

There's some guy here snoopin' around.

UNCLE SWEETHEART

Looking for me? What does he look like?

BOBBY CUPID

What'd he look like? Got his hair tied back in a ponytail. He's with some weird half-breed chick. He looks like a leech, if you ask me. Some kind of two-faced monster. A spy. Lee would've probably had him shot. Sherman would've hung him.

UNCLE SWEETHEART

Oh, that's a good attitude. You can tell all that just by looking at somebody?

BOBBY CUPID

Well, a guy does all kinds of things to give himself away.

UNCLE SWEETHEART

Maybe we should talk to him. We could use some publicity. Who does he want to talk to?

BOBBY CUPID

He wants to talk to Jack.

UNCLE SWEETHEART

Maybe you should talk to him, Jack. Exposure can't hurt.

JACK FATE

Talking to any of those guys is a waste of time.

(CONTINUED)

39 CONTINUED: (2)

39

BOBBY CUPID

Well, his pen is sweatin' blood if you ask me.

UNCLE SWEETHEART

Well, nobody's asking you... Look Jack, I'm doing my best. Gimme a break. I'm only human.

JACK FATE

I know. It ain't easy being human.

Jack Fate exits, he walks past Nina, who talks to the two crew guys.

NINA

What's the matter? We're behind schedule.

CREW GUY

We got a problem here. Too much electrical load. The voltage at the output terminals they're undergoing a decrease.

NINA

What about the generator?

CREW GUY

I need a current distribution center, where the voltage doesn't fall so badly.

NINA

Well, look, the frequencies are merely superimposed upon one another. We have to be able to modulate by some kind of ring modulator. Can we do this? Can we start on time?

CREW GUY

We're doin' our best.

Nina exits as Tom Friend spots Jack Fate. Jack Fate sees Tom Friend but ignores him. Tom Friend rushes up to him.

TOM FRIEND

Jack. Tom Friend. I'm with the press.

(CONTINUED)

39 CONTINUED: (3)

39

JACK FATE

(on guard)

I know who you are and I know who
you're with.

TOM FRIEND

Yeah. Long time.

Jack doesn't acknowledge this.

TOM FRIEND (cont'd)

Do you mind if I ask you a few
questions?

JACK FATE

I don't know. Depends what you want
to know.

TOM FRIEND

What do I wanna know? I wanna know a
lot of things.

JACK FATE

Like what?

TOM FRIEND

(takes out a pencil)

I know you had a twin brother.
Whatever happened to him?

JACK FATE

(surprised)

He went on a hunting trip. Is that
all?

TOM FRIEND

Yeah, well Jack, that doesn't explain
anything.

JACK FATE

Yeah, well, he didn't come back.

Jack moves on as Uncle Sweetheart charges in followed by
Bobby Cupid.

UNCLE SWEETHEART

Wait a minute. We're all free people,
aren't we? Let's be free. Let's act
free. Son, you're free now. Act
free. To be free is to act rational.

(MORE)

(CONTINUED)

39 CONTINUED: (4)

39

UNCLE SWEETHEART (cont'd)
It won't hurt you to answer a few questions.

BOBBY CUPID
Nobody has to answer any questions.

UNCLE SWEETHEART
This will do us a lot of good. Let's just tell keep it simple. Tell him what he wants to know.

JACK FATE
All right. What else does he want to know?

UNCLE SWEETHEART
Can we keep it short?

TOM FRIEND
Yeah, we can keep it short. Okay, Jack I got a few more things here. Mothers of Invention, Jack. Zappa, remember him? Now there's a guy who wouldn't take no for an answer. Did a whole movie, "Uncle Meat," sixteen hours long, totally unedited. He let it all hang out, didn't he? What about you, Jack? Have you ever let it all hang out?

JACK FATE
It's always hanging out.

Jack begins moving again; followed by this unlikely entourage.

JACK FATE
What else you want to know?

TOM FRIEND
Oh yeah, okay. Twin brother took a hunting trip, huh? You know that singer in the group the Bee Gees?

JACK FATE
What about him?

TOM FRIEND
Sounds a lot like Gene Pitney, doesn't he, Jack?

(CONTINUED)

JACK FATE

Okay.

TOM FRIEND

Yeah, "Town Without Pity," Jack. Remember that? Place where they lock you up for something you haven't even thought about doing yet. Pretty lonesome world, ain't it Jack?

UNCLE SWEETHEART

Hey listen this is supposed to be about a charity fundraiser, here.

TOM FRIEND

Yeah, I know. I'm almost done.

UNCLE SWEETHEART

All right, let's wrap it up.

TOM FRIEND

What about Hendrix, Jack? You remember Hendrix at Woodstock? I'm just curious, you weren't there were you? Why? Where were you? You weren't up there with Hendrix. You should've seen Hendrix. He was all business. Didn't mix business with pleasure. Playing "Star Spangled Banner" through two lousy speakers to half a million people in the mud. What a cry that was. A cry forlorn. One last gasp of the old regime. One desperate cry for freedom, up there with that screaming guitar. What was he saying, Jack? He was saying, "I know what I look like. I know I couldn't get a break in America. I went to England and found some blokes and formed my own band." What was that "Star Spangled Banner" trip all about, Jack? Revolution, I don't think so. You could hear the tears in every note he played. Saying love me, love me, I'm not a traitor, I'm a native son. He took the glorious anthem and he dropped drug bombs on it. You could hear that cry around the world, Jack. He was saying I'm an American citizen.

(MORE)

(CONTINUED)

39 CONTINUED: (6)

39

TOM FRIEND (cont'd)

He was crying out to his forefathers.
 The pilgrims who came to this country
 didn't need no stinkin' passports,
 didn't need to talk to any government
 officials. Hendrix, Jack, the last
 man standing. Pride and honor,
 Jack. That's what it's all about, but
 nobody heard him. One sad cry of
 pity, Jack. A town without pity.
 What about you, what do you think
 about that? Would you reach out to a
 drowning man. Would you think when
 you were doing it that he might pull
 you in?

Everyone stops.

BOBBY CUPID

(pulls out his knife)

This guy's way out of line.

UNCLE SWEETHEART

Does anybody want a drink? Why don't
 we have a drink? I want a drink.

There is a long awkward pause. Jack shakes his head in disbelief and begins to exit. As he does, he crosses past Pagan Lace. They exchange a glance. Jack throws his cigarette butt on the ground and exits. She picks it up and smokes it.

BOBBY CUPID

(dismissive, to Uncle
Sweetheart)

You're a nuisance and an annoyance.

Bobby Cupid catches up with Jack. Tom Friend yanks the cigarette out of Pagan Lace's mouth, throws it down, grabs her and exits in the opposite direction. Alone, Uncle Sweetheart takes a swig of his drink. He chases after Tom.

UNCLE SWEETHEART

Hey wait a minute, maybe we can still
 work this out--

Uncle Sweetheart passes the two crew guys, who've been observing.

(CONTINUED)

39 CONTINUED: (7)

39

CREW GUY #1

(to second crew guy)

When I was in welding school, just for kicks, we would heat a steel bar until it was red hot, let the color cool out of it, and then ask the new boy to bring over the metal bar. All it would cost him is the skin off his hand.

They resume their work.

CUT TO:

40 INT. SOUNDSTAGE - MORNING - CONTINUOUS

40

Uncle Sweetheart catches up with Tom Friend and Pagan Lace.

UNCLE SWEETHEART

We can work this out.

TOM FRIEND

I got my story. We're not working nothing out.

UNCLE SWEETHEART

That was all off the record, you know.

TOM FRIEND

Nothing's off the record.

Tom Friend walks away but Pagan Lace stops. Uncle Sweetheart is curious. He approaches her.

UNCLE SWEETHEART (cont'd)

Here, have a drink. Become part of the club. Sample a mouthful... Become a member in full standing.

She examines the bottle. Smells it.

PAGAN LACE

I don't drink scotch.

She smiles then catches up with Tom.

(CONTINUED)

40 CONTINUED:

40

UNCLE SWEETHEART

(shouting after them)

Oh, I get it. You're one of them hot corn girls. You got a lot of self control. Freedom is only for people who can practice self control, right? That's what you're thinking, right? I know what you're thinking.

He takes a swig from his flask.

CUT TO:

41 INT. SOUNDSTAGE - NIGHT

41

Everything is quiet. Nina sits alone listening to the preacher's religious fervor on the radio in her trailer, masturbating. We start on her face and pull away as the preacher talks, through the window and outside the trailer, past crew people who have no idea what she's doing alone in there.

PREACHER (V.O.)

We're living in the world with the god of Cain and Abel. The concept of good and evil, some people have trouble with that. You have to have a clear consciousness of what constitutes good and evil. There's a whole lot of people who have trouble with the concept of evil. They like to think it doesn't exist. We're living in the world of Cain and Abel. There's people who break laws and encourage others to break laws. There's a lot of social evils that can be eliminated by murder, like David in the Bible, the King Arthur of the Jews. Faith, hope and charity. The greatest of these is charity. Sometimes we act as if nothing will ever get done in life unless we do it ourselves. We fail to see god's mighty plan. We fail to see the good things coming our way that take no effort on our part. Life is full of risks and sometimes, people, we must take the risks to live by the spiritual path.

(MORE)

(CONTINUED)

41 CONTINUED:

41

PREACHER (cont'd)
 Life is like a salad dressing, folks,
 and we must shake it up or else it
 becomes stagnant before we know it...

42 INT. SOUNDSTAGE

42

Finally Jack enters the stage, we follow him. The band
 awaits him. He picks up a guitar and they begin playing
 "Standing In The Doorway."

LYRICS

I'm walking through the summer nights
 Jukebox playing low
 Yesterday everything was going too fast
 Today, it's moving too slow
 I got no place left to turn
 I got nothing left to burn
 Don't know if I saw you, if I would kiss you or kill you
 It probably wouldn't matter to you anyhow
 You left me standing in the doorway, crying
 I got nothing to go back to now
 The light in this place is so bad
 Making me sick in the head
 All the laughter is just making me sad
 The stars have turned cherry red
 I'm strumming on my gay guitar
 Smoking a cheap cigar
 The ghost of our old love has not gone away
 Don't look like it will anytime soon

(CONTINUED)

42 CONTINUED:

42

You left me standing in the doorway crying
Under the midnight moon
Maybe they'll get me and maybe they won't
But not tonight and it won't be here
There are things I could say but I don't
I know the mercy of God must be near
I've been riding the midnight train
Got ice water in my veins
I would be crazy if I took you back
It would go up against every rule
You left me standing in the doorway, crying
Suffering like a fool
When the last rays of daylight go down
Buddy, you'll roll no more
I can hear the church bells ringing in the yard
I wonder who they're ringing for
I know I can't win
But my heart just won't give in
Last night I danced with a stranger
But she just reminded me you were the one
You left me standing in the doorway crying
In the dark land of the sun
I'll eat when I'm hungry, drink when I'm dry
And live my life on the square
And even if the flesh falls off my face

(CONTINUED)

42 CONTINUED: (2)

42

I know someone will be there to care
 It always means so much
 Even the softest touch
 I see nothing to be gained by any explanation
 There are no words that need to be said
 You left me standing in the doorway crying
 Blues wrapped around my head

43 INT. SOUNDSTAGE - CONTINUOUS

43

Jack Fate puts the guitar down and exits past the ventriloquist. The Dummy speaks to the Ventriloquist.

DUMMY

I like that song. It shows you can triumph over the malice of others, the forces of envy. It's not just some tragic reenactment of the past. Songs aren't meant to be original or say something that's never been said. He puts forth the common sense of the subject. I like what it says about life. Life is not something you can rewind or fast forward. We can't control the timing of the universe. We better get used to it.

VENTRILOQUIST

That's easy for you to say.

CUT TO:

44 INT. PRESIDENTIAL MANSION - NIGHT

44

Inside the bedroom, the President lies close to death. At his bedside are pictures of his family from long ago, particularly affectionate pictures from long ago of him and the young Jack Fate. But none of those people are present in the room. Instead, the 'impersonal' assistants from the previous scene and a caretaker sit with him. He shrieks in pain and fear and delusion. He is calmed down and medicated as we

CUT TO: