

RAZOR TRUE

Written by

NORM WINTER

Based on,

THE RADIO REVOLUTION NOVEL BY SHERIFF NORM WINTER and Radio Free
Hawaii aka the Radio Revolution (1991-1997) over Hawaiian Radio

Sheriffnorm@gmail.com
808 284 3116

FADE IN:

EXT. OVERVIEW OF HONOLULU, HAWAII - MORNING

SUPER: 1988

MOVING CLOSER to the high rises with a helicopter in the air and Diamond Head in the picture.

PANNING the crowded "freeway" below. HONKING SOUNDS, stalled traffic.

Favoring a car with a man inside, RADIO BLARING

DJ (O.S. OVER RADIO)
(talks slow, deliberate)
Imagine, it took twelve senators to go to Mexico City, twenty-four ears, to hear from Mexican transit authorities what not to build in Hawaii. A little late. Uh? Twelve state senators went, twelve days. Bet they were entertained. Bet they were really entertained. Their trip paid for by our taxes? What did they learn?

INT. RADIO STATION STUDIO - DAY

DANNY FALL (late forties) is standing behind the DJ board. Two turntables are to his right and a reel to reel recorder is behind him. On the wall facing him is sixty, four-track, carts and a banner "KYTI THE POWER OF HONOLULU."

DANNY
Oh, they learned they needed to use our tax funds some more to bring a freeway planner from Mexico to Hawaii. Couldn't they have just sent him here without them going there? We do have phones in the government. Right? Yeah, But try, try, try call and hear your senator's voice on the telephone.
(MORE)

DANNY (CONT'D)
 Right at this moment, two of them,
 SENATOR LEE and SENATOR HORATIO,
 heads of the Commerce and
 Transportation Committees are with
 Captain Irwin in the traffic copter
along with MR. SANTIAGO, the
 Mexican freeway planner. Let's talk
 to a real freeway expert.

Danny takes the phone off hold.

DANNY (CONT'D)
 Mr. Santiago. How does our freeway
 system look?

EXT. COPTER IN THE AIR - SAME

Pilot with three other men, two in Aloha Shirts, looking down
 on crowded freeway from an open door of the helicopter, seat
 belted, hair blowing madly, all have ear phones on.

MAN IN HELICOPTER
 (Latin accent)
 Mother Mary! That's not a freeway!

INTERCUT

DANNY
 Nah, look harder, Mr. Santiago.
 That's just Little ants down there
 kissing the asses of more little
 ants? What can we do?

MORE HELICOPERT NOISE INCOHERET WORDS FROM COPTER

SENATOR LEE
 (muddled over noise
 shouting)
 There's a jumper on McCully bridge.
 That's why the bottle neck.

DANNY (OVER RADIO)
 Mr. Santiago, are you up there?
 (beat) You fell out? Uh? Did a
 senator push you out? (beat) I, I
 don't hear you!

RAGING PROPELLER NOISE

SHOT: THE MOTIONLESS CROWDED FREEWAY BELOW. HORNS HONKING.

MR. SANTIAGO

(Latin accent, screeching)
Only three lanes each way!? With
disjointed on and off ramps?! You
have to stop to enter a freeway! No
entering lane?

INTERCUT:

DANNY

Mr. Santiago, Good, you're still
there. What can we do to fix this
problem?

HELICOPTER NOISE INCOHERENT VOICES SCREAMING

MR. SANTIAGO

Do?

DANNY

A tidal wave, Maybe? A hurricane to
put an end to this horror? Maybe we
should institutionalized those
Senators that authorized this new
freeway travesty?

HELICOPTER NOISE INCOHERENT SHOUTING

SENATOR HORATIO

(finally a coherent phrase) Put that
DJ in the institution.

Danny goes under the board, pulls a phonograph record,
Suicidal Tendencies.

DANNY

Oh is that a request? Are you
saying? Institutional....ized? Did
I hear that right? Senator. Ah! by
who? Suicidal Tendencies?

Danny withdraws the Suicidal Tendencies' record from the
cover, places the disc on the turntable and cues the needle
on track six, "Institutionalized." (Play song, lyrics as
follows)

Sometimes I try to do things
And it just doesn't work out the
way I wanted to. And I get real
frustrated and I'm like, I try
hard to do it and I'm like, take my
time and it doesn't work out the
way I wanted to.

Danny raises the volume on the song. Starts jumping around while on the mic.

DANNY (CONT'D)
 (starts shouting)
 Good choice, Senator. Mr. Santiago,
 are you okay? Well there is hope
 Mr. Santiago, one of those two
 Senators is up for reelection in
 sixteen months.

SENATOR LEE
 It's not my goddamn fault.

TONY, Program director, rushes into the studio and yanks the needle off the record in mid-play as Danny is wildly dancing.

DANNY
 Another pot hole jostled the
 needle. Lot of pot holes out there.
 When you're able to move again,
 watch out for da potholes.

Danny places his left hand on a horn sound. Then on the second turn table cues a sound affect record. He squeezes. HORN BLARES. Turns on turntable two. CAR CRASH SOUNDS ONE AFTER ANOTHER. Lifts off needle with remote. Tony throws down a note on Danny's board.

DANNY (CONT'D)
 Wow? At least someone tried to
 move. So the question? Did anybody
 make it to work?

All Four lines are blinking.

DANNY (CONT'D)
 I have a caller.

Danny lifts the phone.

DANNY (CONT'D)
 Oh, are you a survivor?

EXT. CAR STANDING STILL IN TRAFFIC - DAY

Bumper to bumper traffic in all three lanes on both sides of the "freeway" favoring a man holding a giant ancient mobile telephone, sitting on the hood.

LISTENER

Damn Danny, we are still snailing.
A jumper on the bridge?

INTERCUT

DANNY

You a cop with a phone?

LISTENER

It's a new thing. They call 'em
cell phones.

DANNY

It's bad, uh. You have to watch the
road for pot holes. Listen to the
phone. Keep alert praying for
movement in front of you. Then look
to the sky for possible fallings?
That a siren? EARRERNED (high
pitched voice) No, not ambulance,
no, that's an air raid horn.
EAARRNED. Something might be
falling.

Listener looks up to the sky. Shakes head, laughs.

DANNY (CONT'D)

Traffic might be easier this
Saturday. Bus might be better. Go
to a real music blast from Devil
Dog, raging music at the Church of
the Saints, 2100 Keawaianuenue
Street. Right behind Major March
Housing. Starts at seven pm. I'll
be your host. This Saturday.
Tickets two dollars at the door.

Danny looks at the note Tony left.

INSERT: "Play the playlist or I'll see you get fired."

INT. ABANDON ANNEX HALL IN RESIDENTIAL AREA - NIGHT

Cement walls, poor lighting, punk band on stage tuning up.
Danny Fall on stage with six hundred teens crowded in the
hall. A banner overhead: "KYTI the Power of Honolulu." Danny
looks at band. BOBBY on voice mic, nods.

DANNY

(to the crowd)

They came to play. "Devil Dog."

CROWD SCREAMS. PUNK MUSIC EXPLODES on stage. Danny leaves stage, side steps through the crowd. Teens jump on the stage and stage dive into the crowd. THE MUSIC BLASTS. Moshing.

LATER

SIRENS. Three police cruisers show up to the scene. The POLICEMEN leap out, approach Danny.

POLICEMAN ONE

Noise complaints. Gonna have to shut this thing down.

DANNY

I'm renting the place for 800 dollars for one night including the insurance. It's a paid concert.

POLICEMAN ONE

It's a racket. They're harassing the dispatchers. Shut it down, now.

Danny just stands there.

POLICEMAN ONE (CONT'D)

You want me to jail these kids?

DANNY

You must have had a miserable youth. It's just 7:30.

SECOND POLICEMAN

Just don't do it in a residential area. And some of these kids are almost past eight o'clock curfew.

Danny weaves himself through the crowd. Jumps on stage and waves to the band with an X sign. The music stops. Faces the crowd.

DANNY

Because of shit, we got to close down. I promise we'll return but not tonight. Give a holler to the band, Devil Dog. Keep your tickets. we'll honor them for the next show.

GRUMBLES FROM CROWD. No hollering, the crowd dejectedly starts dispersing, mumbling discontent.

INT. DINGY SMALL COFFEE SHOP - DAY

Danny walks into black curtains, dull lighting with a group of teenagers dressed in black, huddling in a corner. A girl, KATHY is reciting her poem as Danny walks up to the group.

KATHY

(reading)

"Sweet little Suzie hugged her baby sister. Then picking up a toy, Suzi kissed her. Glass shatters, baby cries, red baby blisters on little baby sister! Then machine gun fire, and baby and Suzi are shredded into mire upon the strawberry floor. As Ronald McDonald rushes to wire up his dairy door. As to the grief stricken clerk, the thief points a gun, and yells, super size it or (Kathy shakes her thumbs three times with) you are done."

DANNY

Wow. (laughing) Cool, Kathy. Post it on the Scrawling Wall bulletin Board, I'll see it gets in the mag next week.

KATHY

No. For only my friends.

Danny sits down.

DANNY

Got a venue. The old abandon Club Hubba Hubba on Hotel street.

BOBBY

Not again.

DANNY

Concert called "No place to play." Downtown, not residual area. 4pm Sunday, no curfew problem. Bands can use the strip stage. Made posters, flyers at Endesign. Just need you to add the band names. Get as many as you can.

BOBBY

Why you doing this?

DANNY

When I was young we could make a recording in the garage and it could be all over radio in a month or two. Now you can't even play your music in a venue, much less hear it on radio.

BOBBY

Who did that?

DANNY

During lunch at my high school Jan and Arnie, later Jan and Dean, played a song over the loud speaker. Five weeks later it was in the top ten on Billboard on a small non-hit label, across the entire nation. Happened a lot in the 50s.

PLAY A CLIP FROM JENNIE LEE by JAN & ARNIE

EXT. DEAD DUCK RADIO ENTERPRISES - DAY

SUPER: ATLANTA GEORGIA

A stand alone sagging wooden building is in a desolate run down neighborhood with wilderness nearby. On the side of the building is green duck weed, slime a top a duck pond.

On a billboard above the building is a giant sign of a smiling sportsman shooting down ducks. Below the sign the letters: Dead Duck Radio Enterprises.

INT. HALLWAY OF DEAD DUCK RADIO ENTERPRISES - DAY

Log cabin walls. FLEDGE, a nerdy little fellow, national program director for Dead Duck Radio enterprises, storms down the hall.

OFFICE

Fledge enters office. PIPER, sits behind a huge desk, a thin, 6'5 foot monster of a man, with muscle toned arms. Behind him a huge banner: "Radio is the power of the nation." Plastered on the walls are 80 radio station letters, numbers and logos. Fledge flings a paper on Piper's desk.

FLEDGE

Look at this. Danny Fall's
Honolulu Morning show, playlist.

(MORE)

FLEDGE (CONT'D)

Not a song the majors are paying us to be played, is on that list!

PIPER

How did you get this?

FLEDGE

Tony, their program director, faxed it to me.

PIPER

Tony's a good man. A little call to their General Manager should suffice. If that DJ doesn't play the music he is paid to play, he's a dead duck.

Piper picks up phone.

EXT. GENERAL MANAGER'S OFFICE OF KYTI RADIO STATION - DAY

Plush large office with monstrous desk, thick carpet, obese man, JACKSON, General Manager, sitting behind his desk. A large sign on the wall says "KYTI THE POWER OF HONOLULU." Danny walks in plops on the couch.

DANNY

So what's it now? The Senators?

JACKSON

You got the memo from Tony. Consultants are choosing your music from now on.

DANNY

I listen to the people, not chart following dummies.

JACKSON

Wrong, Danny. You're talent. Programmers are programmers. You got your job. They got theirs.

DANNY

You want ratings? Lay off me.

JACKSON

I went to bat for you. Fought like hell so you can still have one request an hour. Corporate directive. No choice.

DANNY

I can't.

JACKSON

Don't be stupid. You got a million dollar contract. But if you quit, your contract says you can't work as a DJ anywhere for five years.

Danny stands up. Walks to the door. Turns around. Stares at Jackson.

JACKSON (CONT'D)

Got no choice, Danny.

DANNY

Jackson, Sorry. I just can't. Maybe?

Danny turns the knob. Jackson rises.

JACKSON

Don't be stupid.

DANNY

Maybe I'll become a consultant.

Danny gently closes the door as he leaves.

HALLWAY

Danny looks at the walls, sees a picture of Piper with a smug smile, in a flannel shirt and hiking boots, with a rifle propped up beside him. And underneath: "Piper Zweigelt. President of Dead Duck Radio Enterprises."

DANNY (CONT'D)

Bye Piper.

INT. DANNY'S HOUSE FRONT DOOR - DAY

DOROTHY, his wife, is in the front garden. Looks at Danny storming toward the house.

DOROTHY

(yelling at him)

Jackson told me.

Danny stalls, turns, approaches his wife.

DOROTHY (CONT'D)
 You're not walking out. Jackson
 told me you gave Rabbit 200 grand
 for his new house down payment. Is
 that true?

DANNY
 He gave me that two million dollar
 contract, the least I could do.

DOROTHY
 I asked for a house. You say you
 can't own anything. You don't think
 about anything, least of all, me
 and the kids.

DANNY
 I care. You know that.

Dorothy goes back to tending her garden.

DANNY (CONT'D)
 Maybe I don't think, that's all. I
 took a job as a consultant for
 Seven Rivers.

Dorothy turns around.

DOROTHY
 You Quit?!

EXT. OVERVIEW OF RIO DE JANEIRO, BRAZIL - NIGHT

ON THE STREETS OF RIO DE JANEIRO -NIGHT

A man and a woman are walking down the neon lighted streets.
 MANDY (19), a mesh of mix cultures is a spiritual conduit, and
 prophetic. BRADLEY (26) is blond with dreads, a straggly
 beard, and a computer genius. Mandy stops.

MANDY
 I told you. We need another partner
 to help the world. I feel it. Here.

BRADLEY
 This dive?

Mandy steps down the steps. Bradley, hesitantly, follows.

A small bar room with seating for as many as forty people. It
 is nearly empty with but three couples and one male customer
 watching the stage.

Mandy reaches the final step of the cavern.

MANDY'S POV: sees a Don Juan stud, JUAN (20), singing on stage. As he moves, shadows flicker, her eyes focused upon a stream of light that displays his figure. Her breathing quickens.

JUAN'S POV: He sees Mandy in back of the darkened room like a rainbow flower in dark shadows, fluttering.

JUAN

(singing, up tempo, angry)
 Tumblin' tumblin' tumblin' gone
 Tumblin' tumblin' tumblin' gone
 Nothingness is the rest in between
 the joy and pain. First the left
 then the right then you know you've
 never been. Nothingness,
 Nothingness. (song ending, original
 composition)

Small crowd claps slower and slower. RAP TAP TAP, (beat) TAP (beat) TAP. The room fades away.

DISSOLVE TO:

JUAN'S POV: Sees only the rainbow lighted being, Mandy in the rear.

JUAN (CONT'D)

Thank you. I have a song I thought
 I would never play to a crowd.

JUAN (CONT'D)

(singing, original song)
 You are a star girl I am a star
 boy. Lost in a world that can't be
 our home. And you keep pretending
 to the world you are attending but
 you are as far as a star from the
 world you attend. (song continues,
 then a dramatic coda). And Star
 girl I love you and star girl I
 need you, to help me live through
 these long Earth nights. And star
 girl I love you and star girl I
 need you, until that sweet day
 when, we can zoom back to the
 stars.

No one claps. Mandy is memorized. Juan places his guitar down, watches her rainbow blacken lights flicker from her body.

Bradley (gulps) looking at how mesmerize Mandy is with him.

JUAN (CONT'D)
That's all for tonight.

A FEW CLAPS

MANDY
He's the one.

Juan approaches. His face falls when he notices Bradley sitting at the table with Mandy's beautiful lighted being.

JUAN
Good evening star girl. You are a bit far from your home.

BRADLEY
Quite true, she's from India.

JUAN
That's not what I meant.

MANDY
Show me your hand. Left one, first.
That's you're past.

She places her third finger on his third finger and her thumb at the base of his left hand. He stares at her wrist as if it just caught fire. Her wrist is sparkling, like diamonds. He trembles at her touch.

MANDY (CONT'D)
I see a convent. Not much of a home. Turmoil. You're hiding somewhere deep, wanting to escape.

She reaches for his right hand.

MANDY (CONT'D)
You're future. (smiles) Giving music to the masses. Straight as an arrow your heart. Razor true. We're taking a journey. Would you like to come.

Juan looks at Bradley.

JUAN
A threesome?

MANDY
A onesome.

JUAN
You musicians?

MANDY
No. We're bankers trying to help
the world.

JUAN
Bankers helping? Why me?

MANDY
Music can help the world, too.

INT. RADIO STATION STUDIO - DAY

SUPER: KAUAI'I, HAWAII SIX MONTHS LATER

ED KANOI, KSTR morning DJ, is running the board with Danny
Fall on another mic.

ED
You had it made. Any DJ would give
an eye for that killer contract.

DANNY
They wanted to make me a hoar, get
paid to make radio lifeless. Wanna
start a station that makes Hawaii
sing.

ED KANOI
Crusades are costly, Danny.

ED KANOI (OVER RADIO) (CONT'D)
The voice reappears. My guest
t'morning is Danny Fall. Danny,
what are you up to now?

DANNY
I'm the bad guy of radio, a
consultant now, for Seven Rivers'
Radio Consultant firm.

ED KANOI
So consultant, the guys that talk
to my bosses.

DANNY
Don't worry Ed. Your program
director gives you any problems
I'll take 'em to the river and soap
his mouth up good.

(MORE)

DANNY (CONT'D)

Radio is one on one, you and listener. Higher ups shouldn't mess with that combo.

ED KANOI

You were seen at the BYU Hawaii game with your two daughters Saturday night. All of you screamin' your lungs out. So much so, you made it on TV.

DANNY

Yeah, My Sarah was devastated. We play football together. So she understood the game. Terra, my youngest, was crying, guess because everybody around her was, us losing on the last play. But don't worry Ed. I promised my kids. Next year we'll trash 'em. They'll be begging the game is over before the second half starts. Wow! That's quick. The phone's flashing.

ED KANOI

People are wondering why you aren't on radio anymore.

Danny picks up a blinking line.

LISTENER

Trash BYU? You ha'oles are all mouth no action. I'll bet you a couple thousand dollars we don't trash 'em. You opened your mouth, you better take the bet.

Ed puts his hands over his face.

DANNY

No money bets., But I'll do one better for you. I'll come back to Kaua'i the night of the game next year and if we don't trash BYU by 40 or more points, I will run stone naked down Rice Street here in Lihue, all night. I'm a DJ. My mouth is all I got.

ED KANOI

You're kidding.

DANNY

Do I sound like I'm kidding. Ten years they've beaten us. The emotion is building. The tidal wave is coming. Next year we will destroy their dreams of a national title, we'll kill 'em. And I'll run naked if we don't. That's a promise.

Ed cuts the line. Plays a song

ED KANOI (OFF AIR)

You're not allowed to be a DJ for five years. He doesn't know. What are you doing?

DANNY

My wife's right. I don't think.

ED

Sure don't think of the recuperations. Running naked down the main street of Lihue?

INT. GENERAL MANAGER'S OFFICE OF RADIO - DAY

SUPER: FIVE MONTHS LATER

Same office. Jackson behind his desk. Tony barges in pacing.

RADIO BLARING LONDON'S BURNING BY CLASH

TONY

Listen to that shit. Everybody is outraged!

JACKSON

Who complained?

Tony stops pacing.

TONY

Nobody complained. You know radio! The listeners will just turn the dial. How did Danny get that song on, anyway!?

JACKSON

The corporation is paying Danny Fall's consultant firm 40,000 dollars. Everybody who listens to Danny, their ratings leap.

TONY

My ratings went up without him.

Jackson rises, leans over the desk at Tony.

JACKSON

The ratings are the corporation's not yours. They have been in a pit, since Danny left. Last book they raised a point, big deal, not a leap.

TONY

Even the name of the band is bad, the Clash!

JACKSON

You don't listen to Danny, so I had the Music Director put it on.

TONY

What! You went behind my back!

JACKSON

I don't work for your back, Tony. I work for the corporation. Besides.

Jackson looks at his gold watch.

JACKSON (CONT'D)

You don't work here anymore. Now get out for good, I got things to do for the corporation.

Tony stares at Jackson dumbfounded.

JACKSON (CONT'D)

Get the hell out. You're gone!

Tony in disbelief staggers backwards to door.

TONY

You gonna pay for this, Jackson! Piper loves me.

JACKSON

I already have. You cost me Danny, you cost me big!

Tony stares, steps backwards opening the door, slams the door. Leaves. Jackson picks up phone. Dials.

JACKSON (CONT'D)
 This is Jackson. Fire that damn
 consulting firm. My program
 director just quit. Danny is trying
 to destroy competing radio stations
 by suggesting horrid music.

MAN (V.O.)
 To the max, Jackson. Didn't I warn
 you? Everybody is afraid of Danny.

HALLWAY - SAME

Jackson storms down the hall. Stops, looks at a picture.

INSERT: Bare walls with

JACKSON
 (looking at the picture)
 Times are changing, Danny. I'll
 make it impossible for you to work
 'til you bow to corporate.

EXT. CAR MOVING - DAY

Moving down main street of Lihue, Kaua'i.

INSIDE

Juan driving, Bradley in the back seat, hands an ID to Mandy
 in the front passenger seat.

BRADLEY
 Got the drivers ID with your face?
 Remember, if they stall, flee.

INT. BANK - DAY

Mandy hands over the fake ID, passes a withdrawal slip.

BANK WOMAN
 If you want to keep the account
 open you got to keep at least two
 dollars in it.

MANDY
 Sorry, I forgot.

Mandy changes the amount.

INSERT: Withdrawal slip: 226 to 224 dollars with initials.

Woman clerk keeps looking at Id, then withdrawal slip.

BANK WOMAN
Wait a minute. Audrey Allister,
your initials msb?

EXT. BANK PARKING LOT - DAY

Mandy rushes to the car. Jumps in.

INT. MOVING MINI-VAN - SAME

MAN
Blew it. No money. Fast. She
delayed. Head for Polihale.

Bradley works on his computer in the back. Juan drives.

JUAN
Why are we on this small island in
nowhere?

BRADLEY (O.S.)
Need to keep moving.

MANDY
The Dalai Lama says all spirits of
Earth enter in Anahola, Kaua'i and
leave Earth in Polihale, Kauai.
Kaua'i's the center of Earth.

BRADLEY
Why Polihale? Are we leaving Earth?

MANDY
Beginnings begin at endings.

INT. PENTHOUSE GRAND HYATT LUXURY HOTEL, KAUAI - DAY

Danny looks outside, his eyes distant, as the waves CRASH
upon the black rock shoreline. Turns, walks to phone, picks
it up, gives operator a number.

DANNY
Rabbit? You're voice sounds
different. I'm on Kaua'i.

INT. LIVING ROOM - DAY

Tall bearded man on phone with sliding glass windows,
partially open, facing the ocean. WAVES KISSING the sand.

RABBIT

Cold. Shit, you're really going to do it. No wonder your wife left.

INTERCUT

DANNY

She left?

RABBIT

Yeah, she took the kids, and the dog. You know when they take the dog, they're not coming back. Bet she took the money, left you with the lease and the landlord.

DANNY

Cashed my last paycheck, Ten thousand plus, and I have two credit cards good for sixty.

RABBIT

The way you spend, might last a week. You shouldn't come back anyway. The word in town is you're getting paid to sabotage radio stations. Doubt you get work. Don't run naked, either. Go see her. Talk.

DANNY

What? They hate me that much!

RABBIT

But Dorothy loves you. Lucky I'm a lawyer, brother, but divorces aren't my specialty. Slander? I can work with that. Go see her.

DANNY

See her? She left.

RABBIT

You know where she went. Basics for saving a magic marriage. See her. And don't run naked.

Danny hangs up. Rabbit looks concern.

Danny shakes his head, mutters. Wanders around the living room. Kicks the water in the living room hot tub with his shoes on. It splashes on the rug. Walks to the master bedroom falls backward on the bed, covers his face with his hands.

DANNY
Free motel. No kids. No wife.
Enough mopes.

BALCONY

Goes to the balcony outside the bedroom. Watches the waves
CRASH against the black rock shoreline.

DANNY (CONT'D)
(speaking to the waves)
They just want radio to be mush
And me crushed upon the rocks.

PENTHOUSE LIVING ROOM

Danny gives operator a new number. Danny looks concerned.

DANNY (CONT'D)
Is Dorothy there?

EXT. FARMHOUSE IN SIGURD UTAH, BACKPORCH - DUSK

Dog BARKING, farm in a bowl plateau surrounded by beautiful
mountains. The phone is on back porch. OLDER MAN answers.

OLDER MAN
Your wife's having dinner. Doesn't
want to talk to you.

DOROTHY rushes to phone, takes it.

DOROTHY
I tried to call you, but no one
knew where you were. I'm takin a
break. I don't know when I'll be
back.

INTERCUT

DANNY
Break? You suppose to meet me here
in Kauai. I got a comp. A
penthouse.

DOROTHY
Danny, I just can't stand it
anymore. You're so irresponsible.
If I hadn't saved money in stocks
we would be destitute now.

DANNY

That's why I'm calling. We need to sell the stocks and split the money. I need money for the kids, maintain the Scrawling Wall Magazine, and do the concerts.

DOROTHY

You're worried about those kids, what about our kids? This is not your money. It's mine. If I hadn't put it into stocks it would be gone. Sign it over or I'll commence divorce proceedings and you will never see your kids again.

DANNY

You don't mean that.

DOROTHY

(long silence)

You want to talk to the kids? Or are your other kids more important.

DANNY

Yeah, let me talk to Sarah.

SARAH

Hi, Daddy.

DANNY

Hi love. The game is on TV this Saturday. Watch it. This is the year.

SARAH

You promised we'd kill them together.

DANNY

Problem. Grand parents need to see you. Tell Terra to watch, too. Let her know what's happening.

DOROTHY

You're kids don't care about football.

DANNY

Bring 'em to Kaua'i Christmas and Summer. You're welcome too.

DOROTHY
You'll be living there and doing
small time radio? Can't believe it.

She starts crying and after long snuffle.

DOROTHY (CONT'D)
And you'll have to pay for airfare
for the kids, too.

DANNY
And you. And be sure you give me
free access to the kids. They need
both of us.

DOROTHY
You really want out. I'm not sure.

DANNY
I didn't say that. You're the one
who says you can't handle.

DOROTHY
Danny, I love you, I just can't
keep following your crazed ways.

Dorothy starts crying. Doesn't stop. Danny hangs up. Looks around. Opens front door, SCREAMS, storms out of the penthouse.

INT. CAR MOVING - DAY

Danny looking distant driving fast through a tunnel of trees on a two lane highway. Face solemn. Watery eyes.

EXT. CAR MOVING - DAY

Right side is farm lands, the left side the ocean, the waves hitting the shore roughly and rapidly. Danny's face stoic.

Car turns down a dirt road. Potholes rock the car. Sign says, "Polihale Beach Park."

DANNY (V.O.)
Or are your other kids more
important? My actions, Crazy. She's
right. I don't think.

Car reaches the ocean. Door opens.

SHORE

Danny walks to the shore looking at the waves. Turns around and looks at the 2,000 foot steep cliffs behind the hills.

DANNY

The totem poles of the Gods.
(shouting) Gods, I need a miracle.

The wind picks up. The sky darkens. The sand stirs in the wind. Danny holds his shoulders for warmth, moves to the car. Tries to start the engine. It SPUTTERS, gradually WINES, finally just a CLICKING SOUND. Then silence. Danny places his head on the steering wheel.

EXT. POLIHALE BEACH PARK - DAY

Mandy, Bradley, Juan sitting on lunch table in a cement alcove on a windy day. Bradley and Juan on small computers.

JUAN

This is crazy. Let's leave. The wind. It's picking up.

BRADLEY

She's our Joan of Arc. Listen to her.

MANDY

We could go to the car.

They start walking to the mini-van. The sand starts stirring around them. They start shielding their eyes and running, Juan and Bradley holding small computers in burlap bags.

EXT. POLIHALE BEACH PARK - SAME

Danny gets out, walks against the wind. His salt and pepper hair is blowing straight back as he looks for help.

The wind gusts increase. Sand starts flying. He runs to the same cement alcove for shelter. The flaps on the roof are HOWLING. The Pots and pans start flying about. BANG BANG BANG. He leaves for safety.

Sees a van. Starts toward it. The sand is flying all around now. He covers his eyes, finally reaching the van. THE MOTOR TURNS ON.

Danny quickly knocks on the passenger door.

INT. MINI-VAN - DAY

The front is a two seater. MANDY, wrapped in an Alaskan jacket, is in the passenger seat. The driver, JUAN, has a rectangular burlap bag between him and the steering wheel. He's in a heavy fur collared jacket.

EXT. OUTSIDE MINI-VAN - DAY

The sand stirs around Danny. The car rocks in the wind. Danny's hair is blowing madly. No coat, he pounds on the passenger window. Clutches his shoulders for warmth.

INT. MINI-VAN - DAY

Juan turns on the STATICY RADIO.

BRADLEY (O.S. IN BACK SEAT)
Turn on the heat, man.

Mandy opens front door, moves closer to Juan, (the driver), making room for Danny. Juan turns on the heat.

MANDY
Jump in, not even a coat?

Danny stalls, thinking it is a two seater.

JUAN
Shit. At least close the door.

Danny jumps in, shuts the door. Mandy puts her right arm around Danny.

MANDY
Don't take it wrong I just want to
get you warm. My name is Mandy.

DANNY
Thanks. Whew. I got no gas.

Mandy's eyes light up. She smiles like the Sun itself looking at Danny.

MANDY
Show me your hands. I read palms.
Left one first. That is your past.

BRADLEY (O.S. IN BACK SEAT)
She's good you know.

Brushing sand off Danny's hand, she puts her middle finger on the tip of his middle finger and her thumb on the base of his hand. Smiles.

MANDY

Straight as an arrow, your heart.

Juan stares in disbelief at Mandy.

DANNY

Umf. Straight alright. Like a fiery meteor plunging to Earth.

Mandy grabs Danny's right hand. Her mouth opens in awe.

MANDY

You're starting a new life, a famous one.

DANNY

Nah. Haven't finished this one.

MANDY

What do you do?

DANNY

Umm, good question. What do I do? Trying to make radio not suck, but failing miserably.

JUAN

How can you make radio not suck?

DANNY

By allowing people to have a real radio station. Not shit like this.

Danny turns up the volume of the radio. THE LAST STANZA OF "ROLL WITH IT" BLARES in the midst of the weather STATIC.

JOCK (O.S OVER RADIO)

Last year's number one record, we knew you wanted to hear that! What a man Stevie Winwood.

Bradley is in the back seat in raggedy clothes, glazed eyes with a holey poncho, holding something beneath the poncho. Six satchels of belongings are piled high to his right.

BRADLEY

Wow.

Juan reaches over and slams the radio off. Mandy presses against Danny. Kisses him on the cheek.

JUAN
She's dangerous.

MANDY
You know better.

Danny looks at the beautiful woman. Then looks at Juan,
notices Juan's anger.

DANNY
What's your name driver?

JUAN
I'm from Brazil.

DANNY
My name is Danny Fall. I told you
mine. Looking for something?

Juan possessively puts his arm around Mandy.

JUAN
Yeah, I found it. I thought.

Mandy, embarrassed, cringes. She grips Danny's right rib
tighter.

BRADLEY (O.S.)
Mandy doesn't look at the world
like everybody else does. We either
adapt to that, or we lose her.

Juan bends his head on to the steering wheel.

DANNY
About ten miles down the main
highway there's a bar-restaurant.
If you can get us there, I'll treat
you all.

BRADLEY
Want some weed?

Juan grips the steering wheel. His chin hits the HORN.

DANNY
Nah, you smoke, fine. Not me.

BRADLEY
Cool it Juan. He just offered us a
free meal!

DANNY
Name's Juan?

Juan angrily jams the van into drive, GUNS the motor. WHEELS SPIN, GUNS AGAIN, WHEELS SCREECHING as the car lifts out of the sand into the pot-holed, dirt road.

EXT. MINI VAN MOVIN - SAME

Van bouncing on rugged dirt road, the wind swaying the vehicle.

INSIDE - SAME

Mandy's head is a top Danny's shoulder, bouncing about.

MANDY
(in Danny's ear)
I can hear your heartbeat.

Danny glances at Mandy's jacket. The wind HOWLS as the car leaves the beach.

DANNY
Know why the world is so fucked-up?

BRADLEY
Money.

DANNY
It goes deeper...

JUAN
The world sucks. The spiritual way
is all that is left.

DANNY
You guys would rather deal with the
invisible than what's blaring at
you, insanely, daily?

JUAN
Yeah, we go inward, follow Bob.
The Rasta way.

DANNY
If radio was as sensitive to
listeners as it was in the sixties,
Bob Marley would have had almost
the same hysteria as the Beatles.
Now radio refuses to play Bob, the
biggest selling artist of our
times, even without radio. Why?

MANDY

Bob's razor true. His light blinds
the world. The world prefers to
hide in the shadows.

DANNY

The real reason. He's on an
independent label, and the majors
control the radio charts.

EXT. MINI-VAN MOVING - DAY

Turning on to the main highway.

INSIDE - SAME

DANNY

You guys follow the spiritual? At
least it don't talk back.

JUAN

Feeds the soul.

DANNY

Nah. Feeds the mind. The soul is
screaming. (singing) Get up, Stand
up, Fight for your rights. (Bob
Marley song)

EXT. MINI-VAN MOVING - SAME

Farm lands to the left, waves THUNDER RAPIDLY on the right.

INSIDE VAN

Silence in the van. The faces of the four are spotlighted
separately. All stoic except for Mandy who seems content with
her head on Danny's shoulder.

DANNY (CONT'D)

I need gas. Can you help? Maybe I
can help you? What you want?

MANDY

Help the world.

DANNY

From what?

MANDY

Maybe we can start by helping you
and your fiery heart plunging to
Earth.

DANNY
Gas would be a good start.

MANDY
Then gas.

Juan turns and looks at Bradley with severity.

DANNY
Umm, I still got another two day
comp at the fanciest hotel in
Kaua'i, the Grand Hyatt. Maybe you
guys like to stay with me in a
penthouse, tonight. Then in the
morning take me to my rent a car
and syphon some gas for it. We can
eat at the hotel.

MANDY
Fancy hotel? What are we gonna
wear?

INT. PENTHOUSE GRAND HYATT - DUSK

Kids rush into the penthouse carrying new bathing suits, new clothes that Danny bought them in the hotel lobby shops. Mandy thanks Danny for buying the clothes and bathing suits, she pounces on the beds, check outs the balcony overlooking the ocean. Looks excited. Juan looks at the hot tub. Bradley settles on his computer. Danny picks up the phone.

DANNY
(to the kids)
Got make a call. Then we'll eat.

DANNY (CONT'D)
(To the phone)
Ed. I'm here at the Grand Hyatt.

ED(V.O.)
I heard the rumor, what's going on?

DANNY
Somebody doesn't want me in
Honolulu. I guess I'm too big of a
threat.

ED(V.O.)
Yeah, there is no way I believe it.
Are you ready for Saturday night?

DANNY

Pump it up Ed. Full blast.

ED (V.O.)

Yeah, we're gonna do it at Rob's.
You'll have half the island there.
You one brave bastard. I got to pay
you something for this. We're
making a fortune with the hype. You
know how to psyche up radio.

DANNY

You can help me another way. Ed,
how do I get a radio station on
Kaua'i, pump it up to 100,000
watts, and blast Hawaii off
stagnant radio?

ED (V.O.)

You never change, Danny.

DANNY

Okay, Meet at Keoki's, tomorrow
night, eight. Meet my new DJs.

Danny looks at Juan and Mandy who are listening.

EXT. DEAD DUCK RADIO ENTERPRISE, - DAY

OFFICE - SAME

PIPER ZWEIGELT, stands up. A rifle is perched behind his
desk. Jackson walks in.

PIPER

Sit down. Your stations in medium
and small markets were out grossing
my number one major market
stations. Now your ratings have
plunged, and with it your job of
8000 a month is going.

JACKSON

We lost Danny Fall. The DJ is a
radio genius. He's gold. You put
pressure on his playlist, and he
flew.

PIPER

I'm a money genius. I insisted on his contract to say he can't be a DJ for another five years if he dumps us. He be hurtin,' get 'em back.

JACKSON

You don't understand. He's got to choose the music.

Piper touches intercom. Calls.

Fledge enters the office.

PIPER

Fledge, this is Jackson. Jackson, Fledge is my National PD. He gets two million a year from the major record companies for playing ball. Fledge got a lot of heat from the majors with Danny making his own playlist. I can't jeopardized that. You got two choices. Resign, or get Danny back.

JACKSON

I'm trying. Made it so he can't work as a consultant anymore.

PIPER

Better do more than try. You now are the most respected General Manager in Hawaii. You want me to ruin your reputation, and nationally, I do have eighty stations in twenty-three major markets. Get 'em back or you'll be one dead duck. Remember, You say Danny's gold? (stands up). When I see gold I take it. That's how I got here.

Slams his fist on his desk.

EXT. TIDEPOOL RESTAURANT ENTRANCE-NIGHT

A small pedestrian bridge over a Koi fish pond and with a sign over head: "Tidepool Restaurant And the Famous Boom Boom Room." Danny and the family cross the bridge.

INSIDE

Japanese lanterns hang from the ceiling, a large tide pool dwells outside the veranda. Nearby waves CRASH against the shoreline. The four are seated in a private dining room on velvet cushions at a low Japanese table waiting for supper.

JUAN

Conglomerates, controlling the market? Thought this was dinner?

DANNY

And Juan that's why you got to let go of controlling Mandy. She loves you. That's enough. We don't need to own or control anything. Sickens us.

Juan stares into space. Bradley looks shocked, stares away. Mandy looks at Juan's reactions. Waves CRASH against the black rock shore line.

DANNY (CONT'D)

Juan you got to get it.

JUAN

Why you messin' with us. You got the hots for her, too?

Waves CRASH upon shoreline.

Danny gets up from the table walks to Juan. Juan nervously starts to stand, closes his fist.

DANNY

Jealous. Good. You're being honest.

JUAN

(starts to sit)

I'll be honest forever to her.

Danny walks back. Sits down. Waves CRASH.

Danny takes a sip of sake. Bradley looks stunned. Juan seems distant. Mandy takes his hand. On the restaurant intercom the voice of ELDON, the Boom Boom Room Karaoke Host, echoes through the room.

ELDON(O.S)

At nine pm tonight, we gonna let it all hang out bruddahs n sistahs! The super Bombastic Boom Boom Karaoke Room is in effect 'til midnight!

MANDY

And we can hear Juan sing?

DANNY

(looking at Juan)

And I can tell you what the control mongrels have done to music. They made radio suck.

JUAN

It always sucked?

DANNY

No, in the fifties and sixties radio changed the world.

INT. BOOM BOOM ROOM - NIGHT

Low-lit green glow lights, the nostalgic replica of the Disneyland Tiki Room. Group of thirty plus tourists drinking at lounge tables. The family is near the stage, the four have pitchers and cups of sake.

STAGE

ELDON, a blonde-haired Asian man sporting an Elvis pompadour hairdo, thick white rimmed glasses and a white polyester jumpsuit, standing on the stage. Eldon starts shouting.

ELDON

(pointing)

I didn't see you! Danny Fall!
Welcome to the Bombastic Boom Boom Room!

Danny walks on to the stage.

DANNY

I've got a little story to tell.

ELDON

Go for it Danny. What's the song?

Eldon hands Danny the mic.

DANNY

How did radio come to suck? It Didn't suck in the fifties. If it had been sucking, then, rock 'n roll would have been suffocated from airplay.

(MORE)

DANNY (CONT'D)

The year was 1957. The first year white radio went full speed with rock 'n roll. Independent record companies, not the majors, dominated the charts.

ELDON

Woa, What Lingo? Dominating the charts?

Juan's shaking his head. Mandy listening intently, Bradley downing his sake.

MANDY (FROM TABLE)

Tell us how radio came to suck, Danny?

DANNY

You want songs Eldon? In 1958 there was a jazz-drum instrumental song on a small label that made it to number one in the country: "Topsy." If it was selling in record stores, no matter the sound, it was played on top 40 radio. Then there was that huge hit, "Nel Blu Dipinto Di Blu," an Italian song with not a word of English in it.

ELDON

What the hell, what's Nel Boo Da Pinto da boo?

MANDY

Danny! Here's that song on the Karaoke list! Eldon, play it. number 1327!

Eldon punches in the number.

The KARAOKE VERSION OF NEL BLU DIPINTO DI BLU STARTS.

DANNY

The biggest selling 45 record of the fifties. Sold 24 million.

(MORE)

DANNY (CONT'D)

Then there was the screamer Little Richard, followed by a country hit "Gone," followed by a Latin jazz instrumental "Patricia", followed by a ballad, "Old Cape Cod," followed by a novelty the "Witch Doctor," Followed by a rocker from Chuck Berry! Anything selling was Played on top 40 radio in the 50s!

DANNY (CONT'D)

(singing)

Volare oh, oh Cantare oh, oh oh
Nel Blu Dipinto Di Blu, Felice di
starra lassu. (voicing) How did
radio start sucking? Oh my!
Billboard called stores for sales
to make the radio charts.

A heavy-set male tourist, with Southern accent in wheelchair yells.

TOURIST IN A WHEELCHAIR

What about Skynrd, man!

DANNY

Today top 40 radio sucks. No more comedy. Zilch instrumentals, zero foreign language! No reggae, no industrial. No gothic, no metal, no hard rock, no indie rap, no ska, no new-wave. Punk, hell no. That's all music that's selling in record stores, but radio refuses to play it. How did that happen?

Danny stretches the mic to Mandy.

MANDY

(grabbing the mic)

Conglomerates!

Mandy tosses the mic back to Danny. Eldon tries to intercept it. Misses. His glasses fall to the floor in the effort.

Eldon, not seeing well without his glasses, tries to cut Danny's mic. Fumbles. Starts looking for his glasses.

Mandy, intoxicated, watches spellbound. Danny preaches over the ITALIAN KARAOKE INSTRUMENTAL.

DANNY

In those days every region played songs only popular in their area, all on Independent labels! But in 70s the major companies cheated. They would call the reporting record stores and say can I get a number one this week?

AFRICAN AMERICAN TOURIST

Can I get an amen?! Tell it brotha!

DANNY

The retailer says, sorry. I already gave the number one to Columbia. Can you take number six? And I'll need some free goods and some help with my newspaper ads if you want number one next week. By the eighties much of the new exciting, trending music of the indies wasn't making the airways. The majors started controlling what got played on radio, and radio began to suck.

TOURIST IN A WHEELCHAIR

Get me on that stage!

DANNY

(shouting)

And the major record companies wanted all the nation to play the same songs, and there were no more regional hits! Radio started playing a select sound, super serving smaller and smaller tastes, decimating mass radio.

MANDY

I fucking love you Dannnnnnnyyyy
Falllllll!!!

DANNY

Radio was suppose to be for the masses. Stations started playing a particular sound. If it was a mass hit, and didn't fit their sound, they didn't play it. And radio sucked further.

Eldon finds his glasses. Turns off Danny's mic. Man in wheel chair starts wheeling himself toward the stage. Gets stuck in the gaffing wires. The maitre D and a security man enter the Boom Boom Room.

MAN IN WHEEL CHAIR
Hey this place ain't handicap
compliant.

Mandy takes Juan's hand and starts for the door. Danny leaves stage. Drops two bills on the table. Bradley follows Mandy.

MANDY
Hit the penthouse.

JUAN
I don't sing?

MANDY
You got the message? Control sucks.

Bradley nods. Danny drops two bills on the table. The four leave.

INT. HOT TUB INSIDE PENTHOUSE - NIGHT

Mandy sits on Juan, facing him in a bathing suit.

JUAN
Now this old guy. Why?

MANDY
He is gonna save us all, we him, he
us.

JUAN
What are we starting? A free love
Tantra cult? You going to bed with
him?

MANDY
Maybe.

JUAN
Bradley, I was almost ready to
handle. But this guy?

MANDY.
He's us. I'm inviting him into the
family, tonight. But I love you
like no other, Juan. I fucking love
you. My star boy.

Mandy hugs him. Kisses him.

JUAN
If he tries to keep us apart?

MANDY

He will never. Can't you see it.
He's just telling you the truth.
Possessing things sickens us. Just
love all, and everything will be
wonderful. And you'll get what you
want. Yes he is gonna help you get
what you want. And I always will
love you, star boy.

Mandy kisses Juan, hugs him, and steps out of the hot tub.
Dries her body with a towel. Juan stays starrng into space.

BALCONY - SAME

Danny is pleasantly smiling next to Bradley, leaning over the
three story balcony as the waves KISS the black rock shore.

DANNY

Guess I got carried away, tonight.

BRADLEY

You had something to get out.

DANNY

You don't want to get involved?

BRADLEY

Danny, I don't know about you. I
feel I'm just here to witness the
effort. You're like nobody I've
met.

DANNY

I'm lookin' for guidance from you.

BRADLEY

What? You talk like you got all the
answers.

DANNY

I got the problem. Not the answer.

BRADLEY

Remember when you asked 'Why the
world was so fucked up?' And I
said, 'Money.' And you said, 'It
goes deeper.' What did you mean?

DANNY

There are two types of people.
Cooperative people who enjoy
working together and sharing, and
uncooperative people who just want
to do what they want with no
interference from others.

BRADLEY

Greedy.

DANNY

What does money do? You got it, you
can do whatever you want. So who
goes after it the most? The
uncooperative people. But if your
cooperative by nature, you don't go
after it as much. So the
uncooperative get the most, and
when they get it, because they are
uncooperative by nature, they shit
on the cooperative people.
Economics 101.

Mandy stands behind listening, and approaches.

MANDY

Juan's in the hot tub. Can I join
you guys?

Mandy hugs Bradley from the back.

BRADLEY

How's Juan?

MANDY

We had a talk. What Danny said.
Thank you, Danny. I think Juan
needed to hear that.

DANNY

I'm getting the idea this is one
Tight family.

BRADLEY

Yeah, we are. Hopefully Juan
Settles down.

Mandy, still hugging Bradley, looks to Danny.

MANDY

You, too, can join us.

Danny looks shaken. Looks at Bradley.

Mandy goes to Danny. Hugs him from the back. Danny eyes moist.

DANNY

Join?

Mandy hugs him while speaking in his ear.

MANDY

You are an amazing soul to make the world sing. We need you.

DANNY

(turning around)

Feels good to be needed.

MANDY

(looking in Danny's eyes)

I see the way you treat Juan, like a father trying to wake up his son to the real world. Juan sees clear, but some of his emotions are still caught in the hell he was from.

BRADLEY

The cooperative. The uncooperative. Starting to get it why people like you. Forget what I said. I'm here to help you anyway I can.

MANDY

It's so important Bradley is with you. He's as close to a genius as we could know. You asking for guidance from him was so essential to binding the family together.

DANNY

I still feel like an outsider. But I got a job for all of you if I can find a way for it to work.

Danny motions Bradley to come to him. Hugs him. Motions Mandy to join. A three way hug.

DANNY (CONT'D)

But thanks for the invitation.

MANDY

How much you need to get a radio station?

DANNY
(jerks in shock)
How Much? I don't know. Out of
reach. You guys don't have money.

BRADLEY
Can't you get on some radio station
as a DJ?

DANNY
Yeah, if I do what they want while
I Let radio keep sucking.

MANDY
A heart as strait as an arrow.
You're razor true, You're not an
outsider. We'll help you if you
want.

DANNY
You guys can help?

MANDY LOOKS AT BRADLEY. BRADLEY SMILES.

INT. JACKSON'S OFFICE - DAY

Piper barges in. Jackson lifts his head while on the phone.
Looks agitated. Motions Piper to a chair. Piper stands.

PIPER
Where's he at?

JACKSON
(to phone caller)
Later.

Jackson hangs up phone. Motions Piper to sit. Piper still
stands.

JACKSON (CONT'D)
Don't know. Detective still hasn't
found him. Rumor is he has gone to
Kaua'i to run naked in the main
street after the football game
Saturday Night.

PIPER
What! Lewd behavior representing us
for the past 18 months? I'll sue
the shit out of him if he does
that.

JACKSON

He quit. Broke the contract.

PIPER

Broke Cut Throats contract? I think not. The contract says he can't quit unless he pays back all his salary he received in the contract. Nine hundred grand. Gordo McGhee, the best lawyer in Georgia. They don't call 'em Cut Throat, for nothing.

JACKSON

Detective says his wife closed his bank account. Danny cashed his last check, ten grand. Seems his wife fled, rumor is, filing for divorce. I put the news all over town.

Jackson hands the report to Piper. Piper grabs it.

PIPER

When the detective locates those cons, we'll serve them. He's gonna have to come back. Or cough up 900 grand.

EXT. KEOKI'S RESTAURANT'S PATIO - NIGHT

Trees, gardens. Scattered stars peer through a half moon sky, a soft breeze STIRS the trees. BAND PLAYING HAWAIIAN MUSIC. The four seated at a table are absorbing the beautiful surroundings, except Juan.

JUAN

Where's the food?

DANNY

Hey guys, romantic night, let's all dance with Mandy.

Juan takes the cue, lifts Mandy out of her seat. Bradley notices Danny mesmerized by Mandy's walk then her dancing.

BRADLEY

She's something. Mandy said there is something we can do in Polihale, together with my computers. Then she lead us there. Made us stay, despite the sand storm.

DANNY
Prophetic? She was waiting for me?

BRADLEY
You didn't notice?

DANNY
I do have something for you guys to do. How are you funded.

BRADLEY
Juan and I proxies into rich bank accounts, take small amounts of monies, then we set up accounts, go to banks with false IDs take the money. Banks rarely monitor their logs without a complaint, we stay on the move, pretty foolproof.

DANNY
You steal with little computers?

BRADLEY
I created 'em at Saturn Enterprises. But when they discovered I patent them, they sued me and fired me. Made it there patent. Then Mandy brought us to Polihale.

DANNY
Little computers robbing banks. That is one way to fight conglomeration.

INT. PENTHOUSE - NIGHT

Bradley is on his mobile computer in the living room. Danny sits down, looks at his screen.

DANNY
That's da world?

INSERT: A global map of Europe and Western Russia with colored rivers and streams, and a spider web of white branches into the streams.

BRADLEY
Yeah, blood money. All those rivers are giant money flows mostly from governments.

(MORE)

BRADLEY (CONT'D)

All those streams are mostly big businesses, and government agencies receiving government monies. Major businesses I put in green, and governments, red, always in debt. Banks are the yellow streams, covering their asses. An all the white branches into the stream are private accounts that have found a way to the streams. This is our world of who and what gets the big chunks of blood money.

DANNY

And those purple lines in Eastern Europe and Russia?

BRADLEY

Where funds are drying up. When they turn purple the blood lines are drying up. Too much syphoning.

DANNY

It seems the heart of this is there. (Pointing in Germany).

BRADLEY

The artery has burst, too much has been syphoned out. I can tap and divert funds there.

DANNY

Divert?

BRADLEY

Mobile hacking can send out waves that confuse massive computers. Mobiles can keep on the run, so it confuses these computers more. Finally the computers start talking to the interference trying to understand and I learn the routes and passwords.

DANNY

They're human. They think on their own?

BRADLEY

We booby trap 'em. We ask them ridiculous questions, they fluster, we stay on the move, confuses them more, and their specialist do diagnostics and we get key pass words. Eventually will wire their monies through a hundred banks and they'll find it impossible to follow.

DANNY

You're gonna divert monies?

BRADLEY

To the people. Mandy's dream. Why aren't you on the radio?

DANNY

I could but only if I let radio continue to suck.

BRADLEY

You need your own radio station. Maybe I could help.

DANNY

By robbing banks?

BRADLEY

They're pure thieves, not banks.

DANNY

A Robin Hood. Wow. Nah. I can't do that.

BRADLEY

You're gonna let them keep sucking?

DANNY

I got to make a call.

BALCONY - LATER

Danny starring out at the ocean on the balcony. He notices Mandy standing behind him.

MANDY

It's your wife, isn't it.

DANNY

Just hard closing a door you thought would never shut. And my two kids?

MANDY

Funny isn't it. The Door always
slams.

Danny turns, laughs, puts his hand to Mandy's forehead and
mimics a kiss.

DANNY

We such dancers, dancing over one
pitfall after another.

MANDY

Life is a tight rope, Danny. You
are compelled one way. Razor true.

DANNY

Yeah, but you try dancing on the
tight rope.

MANDY

You're pretty precarious up there,
too.

She smiles, twirls gracefully, leaves the room.

HOTEL LOBBY - LATER MIDNIGHT

Danny sitting side by side with Rabbit, with a low table in
front of them.

RABBIT

She says you okayed this. She gets
the stocks, you get the kids two
months a year. Expensive kids. You
don't need this Danny. You don't
run naked she'll stay with you.

DANNY

It's more than that. It just
crystalized our situation. Now its
my two little girls that need me
the most. I still love her. But
suddenly, I'm dead inside.

RABBIT

I'm not comin' to watch 'ya run
naked. Yeah, Maybe to bail you out.

DANNY

Thanks kid. I got you to do me a
favor.

Danny pulls a wad of hundred dollar bills out of his left pocket. Another wad out of his right pocket. Starts counting.

RABBIT

You shouldn't carry that much cash around.

DANNY

Here's five thousand. Give it to Vegas, tell them if Hawaii wins by forty points I win. 100 to one odds.

Danny puts the small remainder back in his pocket.

RABBIT

I can't. That's insane.

DANNY

You have to. My only hope to get out of this mess. If I don't risk it, I'm still in the mess anyway.

Danny signs the divorce papers.

RABBIT

They might not take the bet, anyway.

DANNY

Try. Try hard. I need half mil anyway they want to deal. I'll take it.

PENTHOUSE - LATER

Mandy sneaks behind Danny, hugs him from the back.

MANDY

(whispering in his ear)
Glad you are here.

Danny turns around hugs her desperately. Mandy let's him.

DANNY

We got bonfires spreading everywhere. You, me, my old family, (beat) my new family.

MANDY

You're new family, I like that. You can put out one fire now.

DANNY
Wow, a see through blouse.

MANDY
They don't sell bras in hotel dress
shops, silly.

Mandy leads Danny into the master bedroom.

BEDROOM

Mandy turns to Danny as she dims the lights.

MANDY (CONT'D)
I loved you the moment I saw you.

Mandy touches her lips.

MANDY (CONT'D)
Gentle now.

Danny hesitates. Then moves closer. Their wet lips touch lightly, they look at each other, Danny looks shy. Mandy muses.

DANNY
Let's leave it here for now.

MANDY
I understand. The door just
slammed.

Mandy twirls him around, hugs him from the back. Whispers in his ear.

MANDY (CONT'D)
Maybe we can sleep together, not
touching and stuff. Okay?

DANNY
Sleep together?

MANDY
You're razor true. They can't
handle the directness. They end up
shutting one door after another on
you, me too, Bradley and Juan, too.

DANNY
You need to open me. Tell me about
Bradley?

MANDY
In bed.

INT. BEDROOM - NIGHT

Danny and Mandy in bed, Mandy in night gown, Danny in underpants and shirt. Mandy props up a pillow, leans back.

MANDY

I was in a commune in India. At 15
I was an untouchable except to the
master. Whatever I said, he
listened and mostly followed.

DANNY

Spiritual?

MANDY

Yeah, we called our selves the
Spotlight to Heaven. Bradley was on
the lamb from hacking top secret
documents of the military. He was
looking for spiritual guidance.
Jaded. Bitter. More bitter the way
the master clung to me. I told
Bradley I wanted a real family, a
super family that could help the
world. He didn't laugh. Bradley and
I escaped together, Then I met Juan
in a dive in Rio De Janeiro. Razor
true Poet supreme. And then the
catalyst, you. Love me tonight,
Danny. And we, Bradley and Juan,
together we will change the world.

DANNY

You're so alive. (beat) I feel dead
inside. I know women who wanted to
take on the world be fair to
everybody, to give themselves
freely, but who in the end went
through torment that jaded them for
life. I don't want that to happened
to you, Mandy. Not tonight.

MANDY

Gosh. You're beautiful.

DANNY

You're beauty. Nothing more.

MANDY

Beauty is a thin piercing light in
a shadowy world. So thin. But you
need to be beautiful to see it.
Thank you, Danny.

INT. BEDROOM - MORNING

Mandy resting her head on Danny, their bodies undercovers.
Radio alarm turns the radio on.

A COMMERCIAL. THEN A TOP 40 SONG FROM 1989. (background)

MANDY

You need money for a radio station.
Bradley has a plan. He can divert a
percentage of bribe payments a
German bank pays out monthly to a
Brazilian Bank, for helping them
launder money. And no one will look
because they are doing there own
hanky-panky. It equals 30 plus
thousand monthly. It's like we can
set up an account and receive these
bribery payments monthly from a
German Bank and they'll never look.
And if they do, they can't bring
attention to us without bringing
attention to them.

DANNY

I can't steal 30 thousand a month
from anybody.

MANDY

You don't understand. They are
super thieves. And the kids need a
real radio station, right?

DANNY

Can't.

MANDY

Our account will be called Razor
True, with fake officers and a fake
business front in a religious
convent in Brazil where Juan is
from. A charity.

DANNY

Fake is razor true? Besides thirty
thousand, not enough to buy and run
a station.

MANDY

Thirty thousand a month?

DANNY

No, not enough.

DJ MALE (O.S.ON RADIO)
Danny Fall, can't believe it.

Danny turns up the radio.

DJ MALE (O.S. ON RADIO) (CONT'D)
Losing his career is not enough.
Danny Fall found a way to put
himself in the slammer tonight.
After the game, in Lihue, Kauai,
Danny Fall will run naked down the
main street, he claims, all night
long, if Hawaii doesn't win by 40
points.

DJ FEMALE (O.S.)
An impossibility. Wonder if that
little pot belly will jiggle all
the way down Rice Street?

DJ MALE (O.S.)
Yeah, until the cops put it in
the slammer. Then Danny Fall's name
will be Danny Fell. COMMERCIAL
PLAYS.

DANNY
"the wake-up crew." Good name for
those bastards. Radio hates me.
Just listen to 'em.

MANDY
(kissing his cheek)
Everybody else loves you, That's
not enough money, thirty grand a
month?

DANNY
No. Can't anyway.

MANDY
You want to help the kids or not?
You said to Bradley, bank robbing
is a way to fight conglomeration,
and big business.

INT. HOTEL LOBBY - DAY

Danny and Rabbit by the low table.

RABBIT

They won't take the bet. They want 50 to 1 and you got to beat the spread by 50 points. Spread is nine in Las Vegas, and 8 and half in Tan. And ten and half in Balk, Malta. But all will only pay tops 150 grand. So I have to spit it three ways. And house takes pushes.

Danny pulls out the remaining wad of cash in his pockets.

DANNY

Count it. 3100. Still got my credit cards. I win it I get four hundred grand.

Rabbit looks confused. Shakes his head.

RABBIT

You're mad.

DANNY

No. Desperate. Bet it.

RABBIT

To win all three bets, you need to win by 42. 405,000. 40 and you win one, Balk. That's 150 grand. 41 you win two. Las Vegas 300 grand. You win by just 39 points, you lose 8100 dollars. I'll cover the juice for you. Least I can do.

EXT. RICE STREET JEEP MOVING - DAY

The Jeep, with Ed driving the family, rolls slowly through the packed street heading toward a reserve parking spot.

TV SCEEN

Situated in the middle of the street is a colossal TV Screen on the back of a horizontally parked flatbed truck. Sports announcers on the screen deliberate pre-game forums.

INSERT:

ANNOUNCER/SCREEN

Well is this the year we finally beat BYU?

SIDEWALK

Three green and white tent stations (Hawaii's colors) serve beer and food to long lines of fans at the block party.

PARKING LOT

People drinking, eating in parking lot, sitting in cars and on hoods.

ENTRANCE TO ROB'S BAR

Near Rob's Bar door is a TV news station staging area. A production van with a satellite dish on top is parked and manned by two women: NEWSWOMAN 1 and a PRODUCTION ASSISTANT. The PA has a massive video camera aimed at the five as the jeep drives into its reserve parking spot.

NEWSWOMAN 1

Are you ready to run naked, Danny?

ED

We came to see a game not a circus.

The SHERIFF is at the door as they debark from the jeep.

SHERIFF

Sorry Danny, You are being served.

He hands a clip board to Danny to sign. Then an envelope.

NEWSWOMAN

Oh is that your wife serving divorce papers?

INT. ROBS BAR AND GRILL - DAY

The bar is packed with twelve TV screens airing pre-game announcers. Ed plows his way to the reserved seats at the bar and his own radio station remote. The crowd cheers seeing Danny. The family enters, groups around Danny. Ed goes to the stations' mic.

Danny opens the envelope. Reads.

ED (ON RADIO)

I'm here with the legendary Danny Fall. Last year he made an amazing Statement after the BYU game on my radio show. "We will beat BYU by 40 or more points the next time we play them, or I will run naked all

(MORE)

ED (ON RADIO) (CONT'D)
night long down Rice Street." I'm
at Rob's bar with a sold-out crowd
and Danny Fall is here with me.
There's a raging block party
outside with Robs serving beer and
food and a gigantic TV screen
showing the game, So come on down.
Danny and I will be here all night.
So is this the year, Danny?

Danny looks startled, looks up from the paper.

ED (CONT'D)
Danny. Danny. Do we have chance.

DANNY
Are you kidding? Those Cougar
pansies. Of course, we'll beat them
by forty or more.

ED
But will you really rundown Rice
Street naked if we don't?

DANNY
I'm a DJ, Ed. I live by my mouth.
We don't win by 40 or more points I
will run all night long, naked.

ED
But we've never beaten them in the
past.

DANNY
Past? I don't see a past. Ed. Don't
screw up your mind with things not
here.

ED
But they got the number one
quarterback in the country. He's
here.

DANNY
Passes don't count if the
quarterback is on the ground before
he throws. And there will be few
times he'll have to be dug out of
the turf. Don't worry about him.
He'll be hiding under the bench in
the second half.

The crowd in Rob's bar cheers.

ED

Yeah, but winning by 40 points?

DANNY

Could be 60 or a 100. But coaches don't like to pour it on. In the 4th period they'll pull in the reins and give all 80 players a chance to joyfully pound on those pansies.

Newswoman 1 barges through the crowd yelling.

NEWSWOMAN 1

I paid five-hundred dollars to interview Danny. He better come out to our van now!

ED

You paid 500 to park at the door. That's all. There you have it! Danny Fall will run naked all night On Rice Street if we don't beat the Cougars by forty or more points.

ED KANOI (OFF AIR)

Divorce papers?

DANNY

No. Dead Duck is forcing me back on the radio. Or pay them 900 grand.

ED KANOI

That's outrageous. Take it to court?

DANNY

I'd lose.

Danny walks out to the TV production site.

EXT. TV TRUCK - NIGHT

Newswoman 1 scuttles about excited Danny comes outside. The PA with the giant camera is waving it around looking for the best angle, as people outside duck to avoid colliding with it.

NEWSWOMAN 1

This is Sarah Andrews live from Lihue, Kaua'i.

(MORE)

NEWSWOMAN 1 (CONT'D)

I'm here with Danny Fall, the guy who will do anything for attention, even run down the main street of Lihue utterly naked if Hawaii doesn't win by 40 points tonight. Utterly impossible.

DANNY

Wow, you paid five hundred dollars to talk to me? Who's the one that wants the attention?

SARAH ANDREWS (NEWSWOMAN 1)

Your DJ career is over. Your wife left you and took all your money. Isn't that true Danny? I don't see her here tonight. But you still want to be in the limelight, at all cost, running naked down the main street with a thousand people watching!

DANNY

Yeah, my wife doesn't need to be here. She's already seen my naked body. It's your chance, lady. You'll be so disappointed. Not gonna happen. Ah, maybe after the game, we can get together, and you can see my naked body with a giant hard-on, all by yourself. Is that what you came to Kauai for?

INT. TV NEWS BROADCAST MASTER CONTROL ROOM - NIGHT

Director jumps out of chair, yells at Tech Director.

DIRECTOR

Cut the feed! Go to commercials now!!

EXT. TV TRUCK - NIGHT

SARAH ANDREWS

What happened? Oh my God, our feed's cut!

The crowd leaps out of the way as the PA with the huge camera bulldozes to the back of the truck. Danny slips back inside.

INSIDE ROB'S BAR

DANNY
Give me the phone.

Danny dials.

DANNY (CONT'D)
Wake up the kids. They got to watch
the BYU game. Imperative.

DOROTHY
It's eleven o'clock here.

DANNY
Wake 'em. If they don't want to
watch it, okay.

SCREEN

Screen shows three Hawaii receivers in a line, one behind the other on one sideline, and on the other sideline is a single receiver. The ball is hiked to the quarterback. He steps back and passes. (This game really happened. Footage on internet).

LATER

The announcer can't be heard over the YELLING of the crowd. On the large TV screen is a blinking sign flashing "Hawaii 21 BYU 0."

EXT. OUTSIDE

Then on the screen BYU fumbles. A ROWDY ROAR from outside. People jumping up and down. Some hugging each other.

SPLIT PICTURE

INT. ROB'S BAR - SAME

Mad SCREAMING as BYU fumbles.

DISOLVE TO:

SUPER: HALF-TIME

ED at remote camp with Danny.

ED
Well, lookin' good, might be able
to keep your clothes on.

DANNY
Yeah, with ref's help it's only
35-7. Should be 44-0.

LATER

ANNOUNCER (O.S ON TV)
It looks like it is gonna happen,
the year Hawaii beats BYU. Four
minutes to go. The score 56-14.

Danny goes to the phone.

DANNY
Are they watching?

INT. PORCH AT DOROTHY'S PARENTS HOUSE - NIGHT

DOROTHY
Hear those screaming Indians
hollering. You knew.

DANNY
It's not over. Four more minutes.

INTERCUT.

ANNOUNCER
He's open. 20, 15 10 TD! BYU
scores.

Danny drops the phone, sinks to his knees. Covers his face.

ANNOUNCER (CONT'D)
No its a fumble on the goal line.

SCREEN
Hawaii tackles BYU receiver on the
goal line, ball bounces out of the
end zone.

ANNOUNCER
No. It's touchback. Not a
touchdown. Hawaii gets the ball on
the twenty.

KIDS HOLLERING jumping up and down.

EXT. OUTSIDE ROB'S BAR - NIGHT

A huge crowd remains outside as Danny and Ed climb on top of
the flatbed truck.

ED
Are we happy to see Danny with all
his clothes on!? The score: 56-14.

Crowd CHEERS.

DANNY

Our football team made us all proud tonight. For the first time they went into a no huddle offense. They must have been practicing this all year, just for this game. Are we proud of our Rainbow Warriors!?

Audience CHEERS.

DANNY (CONT'D)

Then they went into splitting both sidelines with receivers and BYU linebackers couldn't handle our receivers one and one. Are we proud of our Rainbow Warriors?

Audience CHEERS

Below the flatbed truck, Mandy hugs Bradley.

BRADLEY

The plan. Has he agreed?

MANDY

He says its not enough.

BRADLEY

How much more? I'll find a way to get more.

MANDY

(shakes her head)

He's vague.

Danny points to Mandy, then Bradley, then Juan.

DANNY

All of you, on stage now.

The group assembles on stage. Danny corrals Ed with them.

DANNY (CONT'D)

And now I'm gonna make us all prouder of being here in Hawaii. We are gonna start the first radio station that allows the listeners to program the music played. And it will be heard in every nook and cranny of Hawaii, stirring not only all Hawaii but the entire world.

(MORE)

DANNY (CONT'D)

The end of corporate control of the music played. The people will choose the music.

WILD CHEERING

DANNY (CONT'D)

Us (points to group on stage) and you, (points to the crowd) all of us, will start the Radio Revolution. The music chosen by the people, at last.

Bradley looks at Mandy. Mandy smiles. Crowd cheers.

MANDY

(hugging Bradley)

He's doin' it. Don't need more.

INT. ED'S SISTER HOUSE - NIGHT

Dim lighted, Danny sipping wine at the dining table with Ed. The family asleep on the floor with sheets and pillows.

ED

(whispering)

Are you crazy? No station can survive with listeners programming the music. Where's the money for that?

DANNY

I got the money.

ED

From your wife?

DANNY

No, from Malta, Costa Rica and Las Vegas.

ED

Yeah, but they'll pull out when they see what you're doing.

DANNY

I kind of stole it. They don't know how they lost it.

ED

Shit, we are going to jail.

DANNY
You said the perfect word, Ed.
"We."

EDIE, Ed's sister ushers Danny and Ed outside to lounge chairs.

EXT. BACK PORCH - MORNING

Danny is awake flopped out on a lounge chair. Ed still asleep on another lounge chair. Two kids approach Danny.

FOUR YEAR OLD
Something's bad in there.

SEVEN YEAR OLD
We got to operate.

Danny plays docile while pondering. Mandy appears. Smiles. The four-year-old rushes in the house.

MANDY
You got a plan? Bradley has green lighted 30 grand a month.

DANNY
Don't need it. Got the money.

Four year old returns with two steak knives.

DANNY (CONT'D)
No knives girls! Not good at pain.

The four-year old stealthy approaches with the knives.

DANNY (CONT'D)
No! No! No girls.

Girls giggle. Mandy smiles.

DANNY (CONT'D)
Girls, how do you take over a radio station?

SEVEN YEAR OLD
Give 'em something, Candy maybe.

FOUR YEAR OLD
Show 'em your knives.

DANNY

(Beat) That's it! My two little geniuses have come up with the plan. First we'll bluff 'em, when they get scared, we'll offer candy.

Mandy looks perplexed.

INT. JACKSON'S BEDROOM - DAY

A gym sized treadmill hums next to a king-size bed with a video screen veering through Utah's Bryce Canyon Hike. A Sunday newspaper is thrown above the screen. Jackson is wearing boxer shorts and no top, his obese body walking on the machine. His wife JESSA appears to be asleep in the adjacent bed.

INSERT: Headlines: BOWS BRING DOWN THE HAMMER ON BYU

INSERT: Left column: DANNY FALL'S PREDICTION RINGS TRUE

JACKSON

(yelling)

Danny Fall on the front page!

Jackson starts running on the machine. His wife JESSA stirs in bed and looks at her husband.

INSERT: article. "THE PEOPLE'S RADIO STATION IS COMING."

JACKSON (CONT'D)

Hell no! How is he gonna have a radio station in every "nook and cranny of Hawaii!"

JESSA

Honey, calm down. Is this Danny again?

JACKSON

Who else? But this is impossible. Where's he gonna get the money? It would take five to ten million.

Jackson shuts down the walking machine, stumbles off, falls to his knees, struggles to get up with the help of the king size bed. Up. Waddles briskly out of the bedroom.

JACKSON'S DINING ROOM

Jackson charges to the phone.

JACKSON'S BEDROOM

Jessa sits up in bed, groggy. Jackson storms back in the bedroom.

JACKSON (CONT'D)
Tom says no new signals, no buys.

JESSA
Then you don't have anything to worry about.

Jackson throws the paper down on the bed, sets his walking machine for the Black Forest in Germany.

JACKSON
What's in that madman's mind?

Jackson switches the machine to the Swiss Alps Hike. Starts climbing. Sweats profusely.

JESSA
(reading paper)
Says here, "Danny Fall was doing a promotion with Rob's Bar and KSTR and the Morning DJ Ed Kanoi." Isn't that one of your affiliates?

Jackson tumbles off the machine falls on his ass. Jessa offers her hand to help him rise. He doesn't pay attention to the offer, turns on to all fours lifts himself up with the help of the bed and machine. Turns around, wobbles, determine to dinning room.

JACKSON'S DINNING ROOM

Flips his rolodex.

INT. ED SISTER'S LIVING ROOM - DAY

Phone RINGS. Edie, Ed's sister, answers.

JACKSON
Is Ed Kanoi there?

INTERCUT

EDIE
He's still asleep. Late night last night.

JACKSON
We'll if he wants to keep working radio in Hawaii, wake 'em now.

EDIE
Who are you? His boss?

JACKSON
Lady, this is Jackson.

EDIE
One moment.

BACK PORCH

A shaken Edie goes to the back yard walks up to Danny.

EDIE (CONT'D)
You know a Jackson. He's
threatening Ed's job.

DANNY
(leaping up)
Let me take it.

Danny rushes to the phone.

EDIE'S LIVING ROOM

DANNY (CONT'D)
Jackson, what are you up to now?

INTERCUT

JACKSON
Danny. Danny. What's going on?

DANNY
I'm just sleeping over at Ed's.

JACKSON
Don't give me that shit. You opened
your mouth big time last night. No
radio station can reach all the
islands. The expense, unbelievable!

DANNY
You know I live by my word.

JACKSON
Then talk to me.

DANNY
I plan to change radio by allowing
the people to control the music.

JACKSON

People love radio the way it is.
They would love it better if you
got back on radio. Come work here
now and you'll have big bucks and
everyone will be happy.

DANNY

Happiness isn't everything,
Jackson.

JACKSON

Well, unhappiness is a lot worse.
You just want to be unhappy? You
think you can get away with this
bullshit? Well you are gonna be
fuckin' unhappy, Danny. You're
doomed to hell, I might be the only
one who can drag you out.

DANNY

Come out to hell, we'll talk.

Danny hangs up. Edie listening, bites her nails.

LATER

All are awake having coffee and Danish, Phone RINGS. Edie's
two young girls are running around. Edie answers nervously.
Face grimaces as she hangs up the phone.

EDIE

Danny, he's here! He wants you to
meet him in an hour at the Grand
Hyatt, room 1302. Hung up on me.

Danny beckons the girls to him, ruffles their hair. Puts his
arm around them.

DANNY

My little connivers. I'll tell you
guys our plan on the drive.

MANDY

How old are your kids?

DANNY

Seven and five.

MANDY

They must miss their father.

Danny pauses in silence.

INT. GRAND HYATT KAUAI ROOM 1302 - DAY

Danny knocks on the door. The family and Ed are behind him. Jackson opens the door.

JACKSON
Why a mob?

DANNY
We're a team.

JACKSON
I'll talk to the quarterback alone.

DANNY
You want to know what's going on?

JACKSON
You coming back or not?

DANNY
These are my backers.

JACKSON
They! They got ten million! Welcome
Kaua'i. So just how are you gonna
reach all Hawaii?

JUAN
There's under ocean telephone
lines.

BRADLEY
We can also use cable lines and
translate them back into radio
waves.

MANDY
With Danny's popularity we can get
a flock of radio stations
nationally and go satellite.

JACKSON
(Face sinking)
Come in, sit down, we'll talk.

The group enters, sits on the floor opposite the couch.
Jackson is sitting on the couch with a low table between.

JACKSON (CONT'D)
Your backers don't know what they
are dealing with.
(MORE)

JACKSON (CONT'D)

You ain't gonna get radio in Hawaii, not with me around. And Danny can't go back on radio for four more years.

DANNY

I'm not going on. I'm the program director. What if you get a little treat? Say five thousand extra a month for helping us.

JACKSON

I got a job.

DANNY

Keep your job. You give me a countdown show Saturday morning on all your five stations. We'll finance ballot boxes across the Islands, engineer it to be a simulcast. Collect the ballots weekly, operate computers to tally the votes. And the ballots will determine the music played. You give us 15% of the gross and I'll pay for three DJs, and you fire your overpaid program directors and three DJs and your cost will be \$62k less per month. And I'll pay you 5K a month for helping us.

JACKSON

(long pause)

That's public radio, you're mad. The music is absolutely controlled by corporate.

LATER - NOW NIGHT

Jackson's shirt is untucked. He's sweating. He's staring at printed out document from Bradley's computer.

JACKSON (CONT'D)

(huffs)

How much funds do you have?

MANDY

We're blessed.

Jackson taps his fingers on the table.

EXT. DEAD DUCK RADIO ENTERPRISES - DAY

INT. PIPER'S OFFICE - DAY

Jackson sitting down across from Piper.

JACKSON

You want Danny back on the air. He has a proposal. But he has to control the music of all your Hawaiian stations.

PIPER

Forget that. You're fired.

JACKSON

And he's got an idea. What if you go about selling your stations to me for one dollar. And we make you a silent owner.

PIPER

Screw that. He controls nothing.

JACKSON

He's got the idea if you sell the stations for a dollar to me the record companies will get off your back, and I'll turn all the revenue over to you after expenses for payment for the radio stations. That way you get Danny, have me in charge of sales as before, and your expenses will be 70,000 dollars less per month.

PIPER

I own 80 stations, not 75.

JACKSON

Correction. You're a silent owner for five and an upfront owner for seventy-five. Sales leap, major record companies won't bother you, and your expenses will be 70 grand a month less, Danny covering the additional expense. And he gets what he got before, 12% of gross. Can't lose.

PIPER

I, and my lawyer, Cut Throat McGhee, we'll look it over.

(MORE)

PIPER (CONT'D)

And your pay is suspended until our ratings go back up to at least an eight share.

JACKSON

Once you sign the stations formally over to me, Danny will pay me, not you. Look at the proposal.

PIPER

He stills owes me 900 grand for breaking the contract.

JACKSON

You want seventy grand a month less in expenses, and probably hundred grand profit a month, or do you want to try to squeeze nine hundred grand out of a spend thrift.

DISOLVE:

INT. JACKSON'S OFFICE AT KYTI RADIO STATION - DAY

Danny sits down next to Jackson. Jackson slams down phone.

JACKSON

We got to tone this down, Danny.

DANNY

I told you I wanted to change radio. This will blow radio into a new dimension.

JACKSON

Everybody's panicking. There's Mutiny in the wind. I lose my job, you're gone.

DANNY

You're good at firing. Tell 'em listen or leave. I can bring college DJs in to replace them. And Radiothon's ratings will bring you the ad agencies flocking.

JACKSON

Radiothon is here to make money. How do they do it? They ask for big bucks to get high ratings, no matter how much they deny it.

DANNY

Okay, I'll throw in fifty grand.
Do you have any idea how big we'll
be? What's important is your
ratings will soar and corporate
will be off your back. Remember
1960. The first year Hawaii could
vote for a President. You brought
Huckleberry Hound's campaign for
President landing at the airport.
The crowd was huge. Homemade signs
and crowds on the highways. You got
in trouble with the FCC for jamming
up Nimitz 'cause people couldn't
make their flights. That hysteria's
coming back

JACKSON

Times have changed, Danny.

DANNY

Times don't change, Jackson. We
change the times.

EXT. CAMERA CLOSES IN ON THE NORTH SHORE OF OAHU - DAY

SUPER: NORTH SHORE OF OAHU, HAWAII MAY 2, 1991

Car moving on winding road along the shoreline. Windows open.
Waves CRASH against the short sandy beach.

INSIDE FAVORING Mandy, her long black hair blowing in the
wind. She drives up to a shave ice stand in a dirt parking
lot. She lifts herself gracefully out, pulls a voting box
from one of many in her trunk and a stack of ballots.

INSERT: Ballot box, square in shape, 18 inches with a sliding
door on the back that rises above the box saying "DECLARE
YOUR RADIO FREEDOM."

EXT. SHAVE ICE STAND - DAY

ELDERLY HAWAIIAN WOMEN

So this is it?

MANDY

Yes, station starts June first at
9:12 AM. You got a whole month to
fill-up this box. And yeah, your
location will be mentioned weekly.

INSERT: The lower text of the ballot box. "RADIO REVOLUTION FM 102.7" With a picture of the Hawaiian Islands in the background. And in bold block letters: "MUSIC OF THE MASSES."

INT. SURF AND SEA STORE NORTH SHORE OF OAHU - DAY

Mandy saunters in with ballots and ballot box to a store displaying beach wear, surf boards and swimming accessories. A crowd surrounds her looking at the box. MIDDLE AGE WHITE MAN smiles.

INSERT: The lower text of the ballot box. "RADIO REVOLUTION FM 102.7" With a picture of the Hawaiian Islands in the background. And in bold block letters: "MUSIC OF THE MASSES YOU DON'T VOTE, WE DON'T PLAY."

MIDDLE AGE MAN
I saw the TV commercial, wild.

GIRL IN THE CROWD
You really going to sledgehammer
the least wanted to be heard song
off radio, forever.

MANDY
Every week, if need be. We count
The positive and the negative
votes. If the net is minus the
least wanted to be heard song gets
the sledgehammer, never to be
played on radio again.

ANOTHER GIRL
(looking at ballot,
reading aloud)
"One, What are the ten songs I want
to hear on the radio the most? Two,
what are the three songs I want
radio to stop playing the most?
Three, is there a song I think will
be a hit if radio played it." So
what happens with question three?

MANDY
Every Saturday we countdown the top
36 songs for next week's rotation,
based on your positive and negative
votes. And during the show we
randomly pull five ballots with a
song discovery on question three,
and play them asking the listeners
if the voter has a gold ear or tin
ear.

(MORE)

MANDY (CONT'D)

And the winning gold ear gets his
or her song played every two hours
the following week.

ANOTHER GIRL CUSTOMER

Danny Fall is back.

CROWD

Cheers.

Crowd starts picking up ballots and filling them out on the
counter and in various places in the store.

INT. DANNY'S RUMPOUS ROOM - DAY

JUAN, walks in holding a few hundred ballots. Nine ballot
counters are using computers to count the ballots.

BRADLEY takes the ballots, smiles.

BRADLEY

You want to see the first print-
out?

Bradley hands the nine page print-out to Juan.

JUAN

"Fuck the Police" number one!
That's a song?

BRADLEY

A rap song.

JUAN

Ballot loading?

BRADLEY

Nah. Danny says its the best
selling album in America right now.

JUAN

What's Jackson going to say?

BRADLEY

Danny's preparing Mandy and her
charm to sway him. And the freeze
is over. President Franco Color De
Mello has released the freeze on
all Brazilian bank accounts.

GENERAL MANAGER'S OFFICE OF KYTI RADIO - NIGHT

Jackson is on the phone. Slams it down.

JACKSON
(to the phone)
What the hell!

Mandy barges in, wearing jeans and a half top that says
"Declare Your Radio Freedom," announcing.

MANDY
Shut everything down, Jackson. Kill
the phone. Pull the plug. Turn off
the computers. Turn off the lights.
What I say and how you take it will
either put us back in the middle
ages or bring us into the future!
Radio is sound alone, Jackson, and
sound alone excites the visual
imagination. Be blind. Imagine.

Mandy crosses her arms and waits.

Jackson turns off one of his computers, staring at Mandy.

Mandy goes around the desk and pulls the phone plug and the
other computer power plug. Then spins, turns off the lights.

JACKSON
You're too beautiful to turn off
the lights.

Mandy closes curtains. The office is in complete darkness.

FADE OUT:

MANDY
Beauty isn't me, Jackson, beauty is
people expressing their
frustrations. Artists expressing
through beauty and in a world where
artists have been suffocated.

Mandy abruptly sits on Jackson's desk. PAPERS JOSTLE, some
SOUNDING LIKE FUTTERING TO THE FLOOR.

MANDY (CONT'D)
You open the lines to the heart of
the people. People desperately
looking for identity, you do that,
then you can't shut it down. Danny
is concerned.

(MORE)

MANDY (CONT'D)

The number one song in the early voting is "Fuck the Police."

JACKSON

Fuck the what! Get out. I'm shutting this down! Now!

Jackson fumbles for his computer in utter darkness. Mandy bends close to Jackson.

MANDY

The street is turned on. The populace has plunged over the cliff. You want the populace with you, you got to jump over the cliff, too. Are we gonna reach the people or are we gonna lead them into insurrection and devastation? Let "fuck the Police" into the hearts of Hawaii. Let it and you will be the most popular radio station in America.

JACKSON

Honey, this is just entertainment. My bosses will shut this down if you do that. So, it's simple, ax that song.

Mandy rises on the desk on to her knees looming over Jackson.

MANDY

Entertainment? Radio is being a part of the world. The fucks and n-words are spliced out. This is the biggest selling album in America since 2 live Crew, which radio did play. Remember the edited version of "We Want Some Pussy." And on the survey, it will be called "FCC the Police." It's just another angry song identify with the masses. MORE PAPERS FLUTTER TO THE FLOOR.

MANDY (CONT'D)

(leaves desk top, pacing)

You are in a precious moment. Danny is reaching the people. Shut this down and you'll regret it the rest of your life. Radio exists to bring the unaccepted into acceptance, to widen the circle. To make the world bigger than it is.

(MORE)

MANDY (CONT'D)

To make the unaccepted beautiful amongst the whole. Look at what rock n roll has done over radio. It has allowed all the misfits and the minorities a bigger voice in the world. This is your chance Jackson, fight for us and you may be awarded beauty and a singing heart.

She goes to the curtain and opens it a little. Jackson can see her in a squeak of light. She slithers closer.

MANDY (CONT'D)

It has been done before, Jackson.

Jackson stares at Mandy.

JACKSON

Radio did play "We Want Pussy."

She spins full circle, her black hair swirls, she slithers next to Jackson and kisses him on the forehead. Her cleavage is next to his chest as he sits.

MANDY

Hold me.

Jackson, taken aback, allows Mandy to hold him. Uncomfortably he puts his hands around her body, loosely. Mandy holds him tightly. Doesn't let go. She holds him and holds him.

JACKSON

Misfits.

MANDY

Us.

Mandy keeps holding him., Kisses him on the cheek.

MANDY (CONT'D)

Thank you.

She goes and turns on the lights, picks up the papers that fell on the floor, puts the plug back in the computer, inserts the phone plug, pulls the early voting print-out out of her back jean pocket, and puts it on the desk, turns and leaves.

JACKSON

(muttering to himself)

Damn that madman.

Jackson watches the brazen way she glides out.

IN THE HALL WAY

Mandy starts walking down the hall as BOB MARLEY'S REDEMPTION SONG PLAYS. She notices the picture.

INSERT: The picture of PIPER ZWEIGELT, again, the President of Dead Duck Radio Enterprises, in his flannel shirt and hiking boots with a rifle by his side.

MANDY

Smug face, huh? Times are changing,
Piper. Razor truth.

EXT. JACKSON'S FRONT PORCH - NIGHT

Veranda with couch and short table, high on a hill, the moon full, shimmering the ocean below with Diamond head in sight.

Jackson appears at the door where Danny waits. Jackson comes outside, shuts the front door. Standing, the trade winds RUSTLE the nearby leaves on the trees.

JACKSON

The Radio Revolution was on the news last night again. With the publicity you'll have a huge listenership day one. Day two, don't know.

Jackson's belly rises and falls.

JACKSON (CONT'D)

I want advertising booked. I want this station running so smooth a monkey could be the owner. You swing that and we'll make it two months. And I'll need the fifty grand for Radiotron tomorrow.

DANNY

Done.

JACKSON

And my five thousand this month.

DANNY

Done.

MONTAGE - STARTING UP THE RADIO REVOLUTION IN ALL OF HAWAII

(1) A crowd hovering over a radio waiting in the dining room of a cafeteria at the University of Hawaii. Only radio STATIC. Some students looking at their watches.

(2) Two girls, SUZIE and KATHY in a convertible, looking over the beach.

SUZI
I'm excited. Voted.

KATHY
Me, too.

(3) BOBBY, a young teen, calling on phone with radio STATIC.

BOBBY
It's 9:10, two more minutes.

(3) A guardsman manning a post at Hickam Airforce base. Radio blaring STATIC. Staring at the radio.

(4) a sailing vessel off the big island with three people listening to the STATIC on the radio.

INT. RADIO STATION KYTI STUDIO - DAY

1400 CDs on wooden shelves, 300 records under long table, a sledgehammer near the entrance. Mandy behind the mic. Danny on the other side of the table on a guest mic with a big pan upside down and silverware on the table. Juan with his guitar is on the third mic.

BRADLEY
(rushing in)
The lines statewide, they're on!

REPEAT MONTAGE WITH RADIO ON. LISTENERS DISPLAYING JOY.

MANDY (O.S. OVER RADIO)
It's the Ra di o Rev o lu tion.

Danny banging on a tin pot,

JUAN (O.S. OVER RADIO)
(singing)
Grab your pen, get out to vote.
Don't you want that rad-di-o jolt.
(group), Yeah, yeah, ye yeah yeah,
Radio freedom's here., Da Dum da
dum da dum.
(singing second stanza)
Raise your feet, dance to the beat.
(MORE)

JUAN (O.S. OVER RADIO) (CONT'D)
 This is where the gen-er-e's meet
 (group) yeah, yeah, ye yeah yeah,
 radio freedom's here. Da dum da dum
 da dum.

(bridge Juan singing)
 The ah air is sweet. The ah DJs
 neat.

BRADLEY (O.S. OVER RADIO)
 (in a deep low voice)
 If you got something to say they're
 there to greet.

JUAN
 (singing last stanza)
 Take your fist, and punch that
 dial, will give you a wide wide
 smile (group) yeah, yeah, ye yeah
 yeah, radio freedom's here da dum
 da dum da dum. (Wild ending
 original composition)

DANNY (O.S.OVER RADIO)
 You are about to hear radio
 history. The first time radio has
 gone to the streets and asked, what
 you really want to hear. During the
 past month 8,267 people found
 ballot boxes in schools, retail
 stores, and in the parks, then took
 the trouble to fill out a ballot.
 You are about to hear the results.
 We begin with the 36th most wanted
 to be heard song in Hawaii: the
 La's,

PLAY: THERE SHE GOES by THE LA'S (A sample of the following
 songs).

MONTAGE: LISTENERS LISTENING TO THE COUNTDOWN FROM MANY
 LOCATIONS, INCLUDING THE ONES ALREADY MENTIONED.

DANNY (O.S. ON RADIO) (CONT'D)
 1) 35th Most wanted to be heard
 song in Hawaii: PLAY: CRUSHED by
 COCTEAU TWINS.
 2) 32nd Most wanted to be heard
 song in Hawaii: PLAY: MAN IN THE
 BOX by ALICE IN CHAINS.
 3) 31st Most wanted to be heard
 song in Hawaii: PLAY: NO BODY MOVE
 NOBODY GET HURT by YELLOWMAN
 (MORE)

DANNY (O.S. ON RADIO) (CONT'D)

4) 29th Most wanted to be heard
song in Hawaii PLAY: THIEVES by
MINSTRY.

5) 22nd Most wanted to be heard
song in Hawaii PLAY: CLOSE TO ME by
CURE.

6) 19TH Most wanted to be heard
song in Hawaii PLAY: JANE SAYS by
JANE'S ADDICTION

7) 17TH Most wanted to be heard
song in Hawaii PLAY: KAILUA-KONA,
by HO'AIKANE

8) 16TH Most wanted to be heard
song in Hawaii PLAY: I'll BE
WAITING by the TAMLINS.

9) 11TH Most wanted to be heard
song in Hawaii PLAY: ONE by
METALLICA.

END OF MONTAGE

INT. RADIO STATION STUDIO - DAY

Monkey's are SQUEALLING. Danny's on guest mic. Mandy on
station's DJ mic across the table.

DANNY

Before we play the top ten most
wanted to be heard songs in Hawaii,
The monkeys, who own this station,
have appointed me, Danny Fall,
sheriff, in charge of eradicating
all air hog criminal songs from
ever scouring the airways again.
Some songs vote totals were in the
negative, getting more negative
votes than positive.

Mandy hands over the CD. She wipes her hand on a towel.

MONKEYS SQUEAL LOUDER.

MANDY

(in low grunting voice)
Ooohuh. It's Ice Ice Baby.

(MORE)

MANDY (CONT'D)
 (normal voice) the number one song
 on all the other radio stations. I
 get my goggles.

Danny starts swinging. THUD DING THUD CRUNCH OVER AND OVER as
 Mandy dives under the table. He pounds faster and faster.

DANNY
 (screaming)
 Ice kill! Baby kill Ice kill kill

INT. BOBBY'S ROOM - DAY.

Bobby is jumping gleefully on his bed.

BOBBY
 Kill it! Kill it! Kill it.

INTERCUT

STUDIO

Sledgehammer POUNDS. Flying plastic spews into the air. One
 plastic sliver sticks in the ceiling. Danny keeps POUNDING.
 He sweats, heavy breathing.

INSERT: Crushed CD on a torn rug, and a hole in the wood
 floor from the pounding.

DANNY
 (breathing heavily)
 It's safe now Mandy. You won't hear
 that song ever again on radio.

MONKEYS SQUEAL.

Mandy gradually lifts her head out from under the table.
 Peers over to the hole in the floor, raises her head toward
 the ceiling seeing the giant plastic splinter stuck in it.

MANDY
 (breathes heavily)
 Yeah, it's dead.

MONKEYS SQUEAL.

BOBBY
 (bouncing gleefully on
 bed)
 It's dead! It's dead! It's dead!

INT. JELLY'S COMIC AND BOOK STORE - DAY

Crowded store, mostly young people, Comics, baseball cards, records, CDs, books, radio BLARING 'ADD IT UP' by VIOLENT FEMMES. Kathy and Suzie hanging by a speaker.

KATHY

Oh my God, are they gonna play the fuck bomb?

SUZIE

They wouldn't.

Girls scream, slap each others' hands.

LYRICS: (Add it up, Violent Femmes) I JUST WANT ONE FUCK I JUST WANT ONE FUCK.

KATHY/SUZIE

(screaming)

They did it.

EXT. LARGE GARAGE LIKE CLUB - NIGHT

SUPER: ONE WEEK LATER

Giant sign 'Pink's Garage' with banner 'Dance Hall Democracy' with hundreds of youths waiting outside to get in.

INT. INSIDE PINK'S GARAGE - SAME

Underage drinkers' area, a balcony packed with all ages of young people, dancefloor full of dancers. A ballot box 'Vote for What You Want to Dance to' stuffed with ballots brimming over. RAVE MUSIC. Bobby, Kathy, Suzie, are a wild dancing threesome.

INT. BOBBY'S BEDROOM - NIGHT (SIX AM)

Mother walks into room. Bobby is listening to radio in bed.

MOTHER

Get up, Hurry!

MANDY (O.S. ON RADIO)

Now wouldn't it be nice if we were on moonlight savings time and we didn't have to get up for another couple of hours.

(MORE)

MANDY (O.S. ON RADIO) (CONT'D)

Then we could do our homework when
we are alert, walk to school in the
sunshine, miss all those gas fumes
from morning traffic, and our ten
o'clock curfew would be 2AM,
normal time. Ah such a sweet
thought. But sad to say...we had to
push the clock back four hours to
make moonlight Savings time, and
now its 2AM moonlight savings time?
and we got to get up? Outrageous!

MOTHER

That DJ's got the mind of a child.
Get up!

INT. RADIO STATION STUDIO - NIGHT

SPEEDY GONZALES is behind the board, Juan on a guest mic
across from the long table. (Same studio)

SPEEDY GONZALES

It's time for Don Juan and his
magic wand to go bananas.

SQUEALING MONKEYS. All four lines light up.

JUAN (OVER RADIO)

(to phone caller)

What do you want me to touch with
my magic wand?

INT. TEENAGE GIRL BEDROOM - NIGHT

SUZIE

He wants me back.

INTERCUT

Juan's wand touches the CD. Speedy Gonzales puts a hand on
the table, leaps over the long table and grabs the CD then
leaps back over the table and inserts CD. HE WANTS ME BACK by
DANCE HALL CRASHERS PLAYS FOR A MINUTE.

JUAN

Next caller. What do you want me to
touch with my magic wand now?

INT. BOBBY'S BEDROOM

BOBBY
Kill all the white Men

INTERCUT.

Juan's wand touches it. Speedy Gonzales leaps over the table, grabs NOFX CD.

Leaps back, rips out song playing, inserts KILL ALL THE WHITE MEN.

JUAN
Oh my magic wand. What should it
caress now?

INT. ANOTHER GIRL'S BEDROOM - NIGHT

KATHY
(giggling)
Me

INTERCUT

JUAN
You? Ah. Sweet you. Sweet as a
cookie. I could be a cookie
monster. Yum Yum Yum.

Speedy Gonzales pulls out the Sesame Street vinyl, yanks out Kill All The White Men and cues on Cookie Monster.

JUAN (CONT'D)
Ah my magic wand, I command you.

Juan's magic wand touches the Sesame Record. Speedy Gonzales releases the cue.

COOKIE MONSTER PLAYS for a minute.

Kathy squeals.

EXT. BIG MELE CONCERT ENTRANCE- DAY

SUPER: ONE YEAR LATER

People walking into the show with their tickets. Outside the band Reel Big Fish is handing out a CD free to attendees.

Sign: BIG MELE ENTRANCE

AARON (OF REAL BIG FISH)
Free, If you like, vote for it.

Aaron and other band members eagerly hand out the CDs "Reel Big Fish" to scores of people as the crowd enters.

STAGE

BIG MELE BANNER over stage. Ranch scene, with huge steep 3,000 foot cliffs in background. 15,000 people in crowd. Danny on stage.. The band "Tool" behind him.

DANNY
You vote. They come. It's the Big Mele!

CROWD SCREAMS

The group you discovered through
the ballot system: TOOL.

CROWD SCREAMS. TOOL PLAYS. Raucous crowd, Bobby starts Slam dancing with the inner crowd. Suzie and Kathy dancing wildly beyond the inner crowd.

INT. MINI-VAN MOVING IN MAUI- DAY

SUPER: MAUI, HAWAII 1994

ERIC, BUD AND BRADLEY (different Bradley) known as the band Sublime are inside the van driving. The Radio Revolution is on the radio.

BRADLEY (OF SUBLIME)
Who's sampling our stuff? Fuckin' thieves.

Bradley's face turns into shock.

ERIC
Shit, they're playing us! Finally one station has got it straight.

DANNY (O.S. OVER RADIO)
Hawaii's Most Wanted to be heard song this week, 'Waiting for my Ruca,' by Sublime.

ERIC/BUD/BRADLEY
Cheering. Slapping hands.

INT. RADIO STATION CONFERENCE ROOM- DAY

Radio playing "BEER" by REAL BIG FISH

DJ (O.S.)

This weeks most wanted to be heard
song in Hawaii. Beer by Reel Big
Fish.

Mandy and Ed in conference.

MANDY

It's getting ridiculous. Sick. My
sisters are upset. The Comments.

Mandy hands over fifteen ballots to Ed. Ed is reading them.

MANDY (CONT'D)

Our DJ's, some are sexist. And that
rap station yesterday said "How
else could a woman be the only solo
morning DJ in America? Mandy
Blossom must be a blossoming
harlot" Men equate women with sex,
possessing it, not much else.

ED

They said that over the radio?

MANDY

Infantile minds. I want to have a
wild women's morning show for a
solid week. Only women on the
phones, only women songs, only
women accomplishments.

ED

Won't work. Too much information
needed on the morning show, and
listeners have a short listening
span in the morning.

MANDY

I don't care. I want to do it! Who
knows were it will lead.

Danny walks in.

DANNY

We could put it to a vote on the
open forum. A Wild Woman's Weekend,
from Saturday Afternoon after the
countdown to 6AM Monday.

(MORE)

DANNY (CONT'D)
Simulcast it across the state.
Could get voted in? Then totally
cool. Yeah?

Mandy rushes to Danny, hugs him.

EXT. DEAD DUCK RADIO ENTERPRISE, ATLANTA GEORGIA - DAY

INT. PIPER'S OFFICE - DAY

PIPER
Jackson, I can't wait any longer.
Other stations are preparing to
turn the music programming over to
the people. I'm gonna fire all the
DJs at all my top 40s to pay for
satellite and make it 'The Peoples'
Top forty' and shoot down that
duck, Casey Kasem.

JACKSON
One, Danny won't go for that.

PIPER
I got to listen to Danny?

JACKSON
He's a radio genius.

PIPER
I'm a money genius.

Piper touches intercom. Calls.

PIPER (CONT'D)
In my office now.

JACKSON
Danny is the gold. You can't get
rid of him. His popularity is the
glue.

PIPER
It's the format, not Danny. When I
see gold, I take it.

Piper picks up phone, dials.

PIPER (CONT'D)
Cut Throat, at my private plane
hangar in two hours. We're goin' to
Hawaii.

Jackson's eyes bulge.

Fledge enters the office.

PIPER (CONT'D)

Fledge you're gonna be the new Casey Kasem. We're headed to Hawaii in two hours. Get packed. We're kicking Danny and his gang off air. I've set up satellite broadcasts to all our other twenty-three Top Forty major markets, We can use his actual script. We don't need him.

JACKSON

What about the corporation? Doesn't the Board have to approve?

PIPER

I own eighty stations all by myself. I'm an LLC.

JACKSON

Then who are all those national managers, consultants and accountants I talk to daily.

PIPER

That's a service I've hired to oversee my eighty stations. I concentrate on the big bucks, the record companies. And all those other radio stations will be dead ducks.

JACKSON

I thought the gold was playing what the major record companies want.

PIPER

They're like me. They see gold. They'll follow.

JACKSON

Plus you can't. Danny has two more years on his contract.

PIPER

I got the undefeated lawyer of Georgia in my stable. I can't wait.

Piper stands, slams his hands on the table.

INT. ON PRIVATE JET AIRPLANE - NIGHT

Jackson in bed cab, Piper, Fledge and Gordo, "Cut Throat" McGee, analyzing the contract on the conference table.

CUT THROAT

I read it. I warned you. It's an airtight contract. You signed it, you're committed to it to the max.

PIPER

Break it. That's your job.

CUT THROAT

Um. Maybe we don't have to break it. There's nothing in this contract that says he has to be on air. Fire him. What's he gonna do? Sure he gets 12% through the remaining of the contract, but you go satellite and you make 100% with your other stations. He might lose interest.

Jackson looks concerned resting in the bed cab.

INT. RENTAL CAR MOVING - HONOLULU - DAY

Cut Throat driving in a three-pieced business suit, Piper is in his wild west gear by the front window seat. Fledge, in a polo shirt, and Jackson in an Aloha shirt are in the back.

Piper turns on the radio to 102.7FM. All ears are met with a cacophony of monkey squeals.

MANDY/(O.S.) ON RADIO

Our bosses the monkeys want Kathy to read a poem she wrote.

PIPER

Monkeys? I'm your boss, idiot.

Jackson sinks lower in his seat.

JACKSON

(muttering)

Monkeys.

KATHY (O.S. OVER RADIO)

"Radio listeners were enslaved by a lack of quality and choice. Now we have been saved since freedom found a voice."

A crowd of girls in the studio CHEERING in the background.

KATHY (O.S.) (OVER RADIO) (CONT'D)
 "Instead of corporate vomit and
 brain dead commercial stuff, people
 fill out a ballot to say when
 enough is enough!"

More noise from the studio girls and SQUEALING monkeys.

As Cut Throat drives he grips the steering wheel while
 staring at the radio. Piper's eyes are bulging.

KATHY (O.S.) OVER RADIO (CONT'D)
 "This is the Radio Revolution. We
 the people chose the songs! The end
 of musical tyranny, now that radio
 freedom is on. Some ska,, hard
 core, classical and rap. Folk music
 then house on tap! On reggae on
 funk, n rave then rock, progressive
 plus polka on top! Our freedom is
 found. The people's music is the
 sound!"

HIGH PITCHED SCREAMS from the studio audience and MONKEYS
 SQUEALING.

GIRLS (O.S.) OVER RADIO
 The Radio Revolution! Rages on!

MANDY (O.S.) OVER RADIO
 And the Wild Women's Weekend is on!
 We played 212 songs by female
 artists in a row, listened to our
 sisters only on the phones.

Fledge leaps up in his seat. Hits the ceiling.

FLEDGE
 (high pitch voice)
 No! No! You can't play two
 female songs in a row! 212 (voice
 starts wobbling)

MANDY (O.S.) OVER RADIO
 Men think its our DNA to be
 pleasing, appeasing, nurturing.
 Well maybe not? In a male power
 world, might we be programmed to be
 like that? Think of your dog. They
 were wild, fierce. Now they're
 programmed to be docile. Oh I love
 my dog so much. He's trust worthy,
 loyal. He loves me without
 reservation. And what do men think?

(MORE)

MANDY (O.S.) OVER RADIO (CONT'D)
 Yeah, I love my Dog, but I love my
 woman more cause she is so dutiful
 to me and more because she got tits
 and a pussy only for me.

Song by WAITRESSES starts "I KNOW WHAT BOYS LIKE." Mandy brings the vinyl to a SCREECHING stop on "THEY LIKE US."

Fledge's mouth opens. Piper turns to the back seat, stares at Jackson.

Cut Throat starts flinching, staring at the radio.

Jackson immobilized drenched in sweat just stares at Piper.

PIPER
 I thought Mandy was in the morning,
 weekdays, what's she doing on
 Sunday?

FLEDGE
 She sounds like a kid! Who is she
 teamed up with in the morning!?

Piper stares down at Jackson.

PIPER
 She is the solo morning DJ. But
 don't worry Fledge, she's a dead
 duck, this is her last show.

MANDY (O.S. ON RADIO)
 If they can't handle us having
 multiple sexual partners, we don't
 need them!

STUDIO GIRLS (O.S.) OVER RADIO
 F yes! F 'em!!

The car's BREAKS SCREECH. Then a CRASH as the rent-a-car slams into a pick-up truck from the rear. Piper's giant frame causes his head to crack the windshield. Cut Throat jumps out of the car and yells at the pick-up truck driver.

CUT THROAT
 You asshole. No break lights.
 (laughing, muttering)
 Anymore.

INT. LIKELIKE DRIVE-IN - DAY

Jackson, Piper, (with a bump on his forehead) Cut Throat and Fledge are seated in the dining room. Food has been served. Fledge looks shocked reading the paper.

INSERT: NEWSPAPER ENTERTAINMENT SECTION: HEADING - WILD WOMEN'S WEEKEND

FLEDGE
Guys listen to this!

JACKSON
I'll be back in a moment. Checkin'
the restroom?

BATHROOM LOBBY

Jackson gathers his composure at a telephone booth, takes a deep breath, looks around, dials.

JACKSON (CONT'D)
Piper is usurping the contract. You
and Danny are being fired.

MANDY (V.O.)
Got it. Thanks for the warning.

Jackson returns while Fledge is still reading.

FLEDGE
(reading)
"And then the Radio Revolution.
Zigzagging music verging on lyrical
chaos. Free range DJs,
controversial outrages, scandalous
concerts, rule breaking commercial
content and sledgehammering madness
of radio has brought on a
multilevel revolution statewide.
But this weekend the station has
gone beyond the beyond. They opened
up a Wild Women's Weekend. Neurons
are bouncing around in female
minds, and in unfamiliar places.

Patrons start turning to the loud, astonish voice of Fledge reading.

Piper's face looks encased in stone.

FLEDGE (CONT'D)
 (continuing to read)
 "Mandy Blossom, women's first Shock DJ, has focused on women's issues in the community, positive women accomplishments and intelligent discussions."

PIPER
 (shouting)
 Intelligent what? Blasphemies!
 That cunt is finished! Her and those fucking monkeys!

The patrons in the restaurant stare at Piper. The manager, a petite young Asian woman, walks up to Piper.

MANAGER
 One more outburst like that and you are out of here!

PIPER
 Jackson, your fired. Get out of my face!

Jackson smiles,

JACKSON
 Remember, I work for Danny, not you.

He stands up, shoves his food towards Piper, leaves.

INT. RADIO STATION STUDIO - DAY

MANDY
 Girls, 90% of the law is possession. We rape the studio, everything, the music, advertising carts, personnel records, and go rip out the ballot boxes everywhere they're available, Now! Then go to Danny's house with everything, and stand guard.

INT. DANNY'S BACKYARD - DAY

Korean style home, with a back yard in the center of a rectangular building that has two girls in the backyard, SARAH(9), and TERRA (6) with head bands sporting feathers. In the center are poles holding up blankets in a teepee shape.

Danny leaps from behind a bush growling.

TERRA

It's King Kong. Whumpums run.

Phone rings, Danny opens sliding glass door and enters kitchen. Notices the radio station is on static. Fumbles with the dial. Phone keeps ringing. Danny answers.

PIPER (V.O.)

I'm Piper, your boss. Meet me at
Likelike Drive-In within now.

DANNY

Where's Jackson?

PIPER (V.O.)

Your little savior isn't here.

Danny hangs up phone. Standing. Appears thinking. The girls hide under a bush.

Danny walks to the rumpus room where four people are on computers, one being Bradley.

DANNY

Bradley, watch the kids. I'm out
for an hour. Meeting.

INT. LIKELIKE DRIVE-IN - DAY

Danny looks around. Sees the three-piece suit and tie, a flannel shirt, and a polo shirt in a booth. (totally alien clothes for Hawaii). Walks up to them.

DANNY (CONT'D)

Which spoof suit is Piper?

PIPER

You little rebel, you're finished.
We're taking over the format and
controlling the ballot counting
from now on. This is Fledge my
National Program Director.

Fledge gives a sick smile.

Patrons overhearing, some look aghast. Mouths open. Some look at each other.

DANNY

I own the ballot counters not you.
And they have control over every
song that gets played for the next
two years. So, go ahead, dream on.
The music is my call.

PIPER

You just got fired. Get out. That's
all you needed to know.

The restaurant patrons are staring. The petite manager has
her hand over her mouth.

Danny looks around for support.

DANNY

(smiling)

Piper, Your empire is falling. I'm
making Hawaii sing. Go home!

CUT THROAT

Airing the Wild Women's Weekend.
Utter destruction of radio. You're
fired. For complete incompetence.
Contract broken.

DANNY

Piper go. You don't belong on the
planet.

CUT THROAT

He's threatening your life Piper,
contract is definitely broken!

DANNY

Piper doesn't have a life to lose.

CUT THROAT

I can put you in jail for slander!

PIPER

You imbecile! It's your life that's
finished. You're gone from Radio.

DANNY

Poor little Piper. Can't get it.

Piper's giant body leaps up, stands on top of his seat, eyes
blaring.

DANNY (CONT'D)

Look at little Piper.

Piper bends down, picks up a saucer from under the coffee
cup. Yanks it. Coffee cup slides, spills. Piper stomps his
right hiking boot on the table, plates RATTLE, flings the
saucer with his left hand at lightening speed at Danny. The
table rocks.

The saucer SHATTERS on Danny's forehead. Blood drips down his left eye. A plate of food JIGGLES off table into Fledge's lap. Danny staggers backward. The manager rushes to Danny's aid.

Piper puts his other foot on the table, jumps off of the table toward Danny. Cut Throat on the other side of table grabs Piper's right leg, gets dragged out of the booth. Belly flops to the floor, loses his grip. Scrambles up.

Danny is rapidly falling back, falters, goes to his knees, blood running down his face. Goes to all fours starring at Piper.

DANNY (CONT'D)
(Talking sloppy)
Need a goon (beat) control you?

PIPER
You're crumbs.

Piper Lifts his leg. Cut Throat grabs Piper's waist from behind. The woman manager throws her body over the kneeling Danny who is now on all fours.

PIPER (CONT'D)
You fuckin' cunt, get out of the way.

Three waitresses grab Piper.

CUT THROAT
Cool it Piper. He's provoking you.

Manager turns around. Stands up. More of the women waitresses in the restaurant converge on Piper.

MANAGER
All of you out immediately! You are under citizen's arrest. Stay outside until the police come.

Piper is herded out of the restaurant by five waitresses with Piper shouting.

PIPER
You're nuthin!'

A few more steps later.

PIPER (CONT'D)
Nuthin!

Fledge who kept seated in shock, stands up, brushes food off of his pants and follows Piper and the crowd.

The Manager helps Danny up, leads him to a booth, lays him down. The wait staff starts clean-up. Manager gets a napkin, applies pressure to his head. Danny smiles.

DANNY
What's your name?

MANAGER
Becky. Rest, I'm proud of you standing up to that asshole. What's going on?

DANNY
Just radio 101. Thanks.

BECKY
You have a pretty hard head to shatter a saucer. We got an ambulance coming.

DANNY
You're just Pretty, period.

EXT. LIKELIKE DRIVE-IN PARKING LOT - DAY

Three police cars in the parking lot. Danny leans on Becky, his hand holding the napkin over his forehead. Becky talks to an HPD POLICE OFFICER.

BECKY
I have witnesses inside. Danny is filing assault charges. Piper is a giant maybe six eight. Looks like Paul Bunyan with two other men. They fled the scene in a taxi.

DANNY
They're probably at the radio station round da corner, 765 Amana.

Officer signals two officers next to him, they jump in a police car, wheels SCREECH as they depart. SIREN STARTS.

INT. HALLWAY FOURTH FLOOR 765 AMANA STREET - DAY

Sign on the door "KYTI, THE MUSIC OF THE MASSES." Fledge banging on the door. Piper pushes Fledge aside and tries to break down the door with his body. Glass cracks. Door doesn't open.

The elevator door opens. Three police officers appear.

OFFICER ONE
You Piper, we need to take you in.

CUT THROAT
Officers, He's the owner.

OFFICER ONE
An owner without a key?

CUT THROAT
Danny Fall has breached a contract
And threaten this man's life. You
Arrest us you'll have a civil suit.

OFFICER ONE
Danny Fall says he was assaulted.
Waiting for an ambulance. Everybody
hands up!

CUT THROAT
See the bump on Piper's head. He
was attacked. Do you know who you
are talking to? He owns eighty
radio stations. If he is arrested,
it's you who are going to jail!

OFFICER ONE
(places his hand on his
gun)
Hands up. We have to protect
ourselves. Don't raise your hands.
You will be charged with resisting
arrest. And we'll need to pull our
guns.

Fledge starts to raise his hands. Cut Throat pulls them down.

Officer pulls his gun. Other officers follow.

OFFICER ONE (CONT'D)
One movement, even to scratch an
itch, I shoot.

Cut Throat, Piper, Fledge nervously raise hands.

EXT. LIKELIKE DRIVE-IN PARKING LOT SEDAN MOVING - DAY

Danny and Becky are inside a sedan as Becky drives out of the
restaurant parking lot.

INSIDE SEDAN

DANNY
Just drop me off.

BECKY
No. I'm going in with you.

DANNY
Did you check the manual for what
to do when a mad DJ kidnaps you?

MANDY
Mandatory vacation time.

INT. HALLWAY AT RADIO STATION - SAME

Danny unlocks the door with a key. Enters with Becky.

BECKY
The glass, has it always been
broken?

OFFICE OF RADIO STATION

Papers strewn everywhere. Desk and file cabinets ajar. Danny
rushes into the studio.

RADIO STATION STUDIO

1400 CDs, carts, 300 records, radio liner carts, all gone.

Danny crashes on to a radio stool. Stares, looks lost.

DANNY

I'M LEADING THE FAMILY INTO OBLIVION.

The hotline is RINGING. Danny just stares at it. It keeps RINGING. Finally, a concerned Becky leaps up stretches her arm around Danny, answers the hotline.

BECKY

Yes.

ED (V.O.)

This is Ed. Who's there?

BECKY

Ed, Just Danny and me, I'm Becky.

ED (V.O.)

Let me talk to Danny.

Becky hands the phone to Danny. Danny just shakes his head. Hesitates, grudgingly takes phone.

DANNY

It's a corporate take-over. Piper must have taken the music and the promos, everything. I've been fired.

ED (V.O.)

Nail yourself in like they did in the fifties when the PD wouldn't let a DJ Play rock n roll.

DANNY

What?

ED

Let me talk to that girl.

DANNY

(silence)

ED (V.O.)

Are you alright? Where's Mandy and the wild girls?

Danny drops the phone. Motions to Becky to pick it up.

ED (V.O.)

What's going on?

BECKY

Piper fired Jackson and Danny, and he threw a dish into Danny's forehead. Big cut. Lots of blood. Wouldn't let me put him in an ambulance. I think he is still in shock. The station has been stripped down. Nothing here, no music, nothin'.

DANNY

(muttering)

Jackson fired, too?

ED(V.O.)

The station raided? Where's Mandy and the Wild girls?

BECKY

We just got here, don't know.

ED

Listen. I'm in Kaua'i, this is an emergency! You be me, now. Nail down the door. Nails in the maintenance closet by the coke Machine. Hammer, too. Stick everything you can in front of the door. Build a blockade. Then have Danny go on radio and say what's happening.

Becky drops the phone. It hangs.

OFFICE OF RADIO STATION

Becky rushes to the closet, gets nails and hammer, starts hammering the front door with nails, pounding frantically.

Danny moves to the office, falls in a chair, head in hands. Becky starts moving a desk towards the door. Danny, noticing, gets up to help. They drag another desk to the door.

BECKY

Lift and put it on top of other.

Danny tries. Drawers fly out of desk. Third try they get it upside down on top, without the drawers. Drawers are strewn across the floor. Becky starts dragging a file cabinet. Danny tries to help. Danny collapses, sitting on top of a drawer.

DANNY

That's impossible. Just leave em here. I don't know why we're doin' this. It's an act of hopelessness.

BECKY

Go on the mic, tell the listeners what's happening now!

Becky starts shoving the couch to the blockade.

Danny staggers up, goes to studio.

STUDIO

DANNY

(Recording on reel to reel)

The Radio Revolution has been ambushed as I speak. We had a contract but they're breaking it. They raided the studio, took all the music. I'm on the air because we have blockaded the entrance. Anyone who has a cassette player record this and take it to the news stations.

Danny Splices the tape with a razor on a special block. Puts the splice on a revolving loop around the tape recorder. Twist back and forth to the right spot. SCREAMING SOUNDS. Pots up the reel to reel on the board. The message starts REPEATING.

EXT. DANNY'S FRONT YARD - NIGHT

Mandy shows up to Danny's house with four other vehicles filled with screaming girls, ballot boxes, ballots, records, CDs, carts and personnel records, meets Jackson and Rabbit.

Mandy kisses Jackson and Rabbit on the forehead. The Wild weekend girls start hauling in the items.

INT. RADIO STATION STUDIO - NIGHT

Danny on hotline.

DANNY (CONT'D)

Mandy? Oh. Okay, well do.

Danny goes to reel to reel machine.

DANNY (CONT'D)
 (recording again on to a
 reel to reel)

The corporation has fired the
 General Manger and myself of these
 five radio stations. There will be
 a press conference outside my house
 at 346 Blackburn Monday night at
 seven pm, rain or shine. We are
 gonna need your help to resume the
 Radio Revolution. Please come if
 you can. This message will only be
 stopped, if this station is broken
 into.

Danny turns on the micro cast strip to simulcast the message
 to all five of the stations. Takes out the old tape. Splices
 the tape with a razor and makes a replay in an eternal loop.
 He moves the reel to reel to its starting place. SCREACHING
 SOUND of reel to reel. Both Messages starts REPEATING.

INT. HALLWAY TO RADIO STATION FRONT DOOR - DAY

TWO POLICEMEN, MANAGER of the building, Piper and Fledge are
 waiting for the manager to turn the key. The door doesn't
 open.

MANAGER
 It's nailed shut.

PIPER
 They're gonna pay for this.

Piper slams into the door alone. Nails loosen. More slamming.
 Desks and file cabinet only RATTLE.

POLICEMAN
 I'll Call the fire department.

INT. RADIO STATION STUDIO - DAY

Danny is asleep on Becky's shoulder. She tries to shake him
 awake. Danny's head just bobbles.

BECKY
 Danny wake-up. They're trying to
 break-in. Please Danny. Danny,
 what's wrong with you.

EXT. FOURTH FLOOR STAIRWELL - DAY

Fire department at the top of a stairwell prying open the
 fire door. Piper, Fledge and two policeman behind them.

BECKY (O.S) (CONT'D)
Get an ambulance quick.

PIPER
Open the fuckin' door.

INT. RADIO STATION - DAY

Becky opens the fire door, the fire department rushes to Danny laying on the bench, his eyes now open, staring at the ceiling. The reel to reel is still repeating:

DANNY (O.S.) TAPE RECORDING
THERE WILL BE A PRESS CONFERENCE
OUTSIDE MY HOUSE AT 346 BLACKBURN,
MONDAY NIGHT AT 7PM.

Fledge Rips the revolving reel to reel out, flings it to the floor and turns on the mic.

FIREMAN
What happened to him.

BECKY
Head injury. That man there, threw
a dish, hit him in the head.

PIPER
Thief! Vandal! You've ransacked it.

INT. A TEENAGER'S ROOM - DAY

BOBBY turns on his reel to reel, excited.

INTERCUT:

FLEDGE
The Radio Revolution is back!!!

Bobby screams.

BECKY
How can it return with an empty
studio!?

PIPER
My station. It's destroyed!!

BECKY
Screw you, it's the People's radio
station!

Enraged, Piper grabs Becky's shoulders, then catapults her backwards into the air. Becky flies over a chair, slams against a wall.

PIPER
Get out bitch!

Becky, in obvious pain, slides to the floor.

BECKY
Your nuthin'

PIPER
Bitch! Out of here, now!

The two policemen rush in from office room. Becky is sitting on the floor. Piper stares realizing what he has just done.

BECKY
(gasping)
Nuthin'

Enraged again, Piper raises a foot. A policeman tackles his foot, the other officer tackles Piper, throws him to the floor stomach first. Piper thrashes trying to avoid handcuffs.

PIPER
Arrest that thief!

The two officers team up to finally handcuff Piper.

The fireman looks at Becky grimacing in pain, sitting on the floor, holding her stomach and takes her pulse.

BECKY
It's not me, it's Danny, over there.

INTERCUT
CONTINUES

Bobby yanks the reel to reel off the machine and runs through his door.

EXT. AMBULANCE IN PARKING LOT - DAY

Danny on a gurney inside the ambulance, Becky being ROLLED in the ambulance on another gurney.

BECKY (CONT'D)
They think you need company, I guess.

DANNY
I could use your company.

SIREN BLARES

INT. EMERGENCY ENTRANCE HOSPITAL - DAY

DOCTOR talking to Danny in a curtain drawn emergency room.

DANNY (CONT'D)
I feel fine now.

DOCTOR
You have a bad contusion on your
brain in the forehead region and a
smaller one on the back of your
brain. Your brain got quite a jar.

DANNY
I'm an airhead, lots of room to
bounce about, I guess.

Doctor doesn't smile as a NURSE brings in a wheel chair.
Danny doesn't let the nurse lift him, he pushes her away and
sits himself in the wheel chair.

DANNY (CONT'D)
I'm fine, now.

Nurse rolls Danny through the emergency room to the elevator.

ELEVATOR

Nurse pushing Danny in wheelchair inside. Elevator goes up.

DANNY (CONT'D)
Wait a minute, where we going?

NURSE
Doctor ordered more tests and you
are staying in the hospital for
observation.

HOSPITAL ROOM

Danny on bed. A male nurse looking at Danny's urine in a
bottle as if it is gold. Another nurse puts in an IV, another
attaches a heart monitor on his chest and forehead.

NURSE FOUR
Mr. Heinzwaffle, which arm do you
want me to take blood from?

DANNY
The name's Danny Fall.

NURSE FOUR
Says here, Danny Boy Heinzwaffle

DANNY
Well, at least call me Danny

LATER

Danny alone, moves the IV and monitor slowly towards the TV, reaches up, turns on the TV, sits down on the floor, the IV falls to the floor. CRASH

DANNY (CONT'D)
It's alright. I feel peaceful.

Danny lays his head down on the floor looks to the ceiling. Blood leaves his arm from where the IV got yanked out. A nurse runs in, SCREAMS, other nurses race into the room.

DANNY (CONT'D)
I don't feel peaceful anymore.

Danny is lifted on to his bed. A nurse starts taking his blood pressure.

NURSE
Calm down Mr. Heinzwaffle!

DANNY
You already took my blood pressure.
I already told you my name is
Danny. Nobody listens here. I'm
leaving.

Tries to rise. Nurses force him down, clamp his legs to the bed.

INT. DANNY'S HOUSE - NIGHT

Mandy, Bradley, Juan, Ed, Rabbit and Jackson are watching the news.

INSERT:

TV NEWS LADY/SCREEN
We have just received a tape
recording from the studio. Here is
a segment of the fight in the
studio.

PIPER'S VOICE (O.S.)
My station, it's destroyed!!

BECKY'S VOICE (O.S.)
Screw you, this is the People's
Radio Station.

LOUD BANGING

Mandy looks bewildered. She runs to her bedroom. Bradley and Juan follow her.

Jackson, Piper, and Ed still watch the news.

NEWS LADY
Piper Zweigelt owner of five radio
stations in Hawaii and eighty
nationally is now in police custody
for three counts of assault and two
counts of attempted assault on
victims, Becky Lee, and Danny Fall.
Both victims are in ICU at Queens.

MANDY'S BEDROOM

MANDY
It's awful. The doctors say he may
have blood clots, he may lose some
cognitive perceptions, there may be
a change in personality. They want
to induce a comma. There may be
this. There may be that. I have
such a wonderful family, how could
this happen?

Mandy starts shaking. Bradley grasps her.

JUAN
I know head injuries. Doctors
always say the worse to cover their
asses. They can't induce a coma
unless a family member approves it.
I'll stand guard at the hospital.
You stay with Bradley tonight.

MANDY
Oh Juan, thank you. Thank you. You
understand!

Mandy hugs Juan desperately.

EXT. OUTSIDE DANNY'S HOUSE KAPIOLANI PARK - NIGHT

Over a thousand people in Kapiolani Park, plus Jackson, Bradley, Rabbit and Ed on a stage with a flood light and a search light. Bobby, Suzie and Kathy holding a giant banner. "Screw you, this is the people's radio station." Scores of other people holding up signs "Long Live the Radio Revolution."

MANDY (CONT'D)

We are here to bring back the Radio Revolution.

CHEERS

MANDY (CONT'D)

Petitions are being passed around. The petition says, "We want Piper Zweigelt out of radio completely. He is a threat to the community. We want Danny Fall back on as director. Sign it. Each one of you also needs to write a personal letter to the FCC about why you want the Radio Revolution back on the air with Danny Fall directing it. Are you willing to do that? I'll let our Lawyer Rabbit Townsend tell you why this is so important.

Rabbit takes the microphone.

RABBIT

Piper Zweigelt owns eighty radio stations. Nine on the mainland are up for renewal within the next three months. I have put in a complaint to the FCC not to renew these stations' licenses because they are not adequately supervised and unable to be sensitive to community concerns. Every one who writes a letter to the FCC stating your concerns will add fire to my complaint. Everyone who signs this petition with legible handwriting and their address and phone number on the back will augment this complaint. Stations need to be renewed every three years. As Piper Zweigelt's other stations come up for renewal I will put in complaints not to renew them. If they are not operating for a year, Piper Zweigelt will completely lose his radio stations. It's law.

(MORE)

RABBIT (CONT'D)

Sign the petition properly, write a letter. Put fire into my complaint. Are you willing?

MAD CHEERING.

INT. DANNY'S HOSPITAL ROOM - NIGHT

The family pacing in and out of the hospital room, checking Danny's condition. He appears asleep. Mandy and Juan go up to a doctor outside the room.

MANDY

Juan says, You can't induce a comma without a family member's approval. He's my family. I want you to wait.

DOCTOR

You're undocumented. His wife is coming here now. He's sleeping that's good. Induce coma will make it safer when we awake him.. Gives time for the swelling to go down. It's scheduled for six tomorrow night pending signature permission. You'll have to leave the room then. No disturbances for three days.

MANDY

Juan, stop her.

HOSPITAL - DAY

Rabbit walks in the room.

RABBIT

Still the same?

BRADLEY

His wife is coming to sign papers to induce a comma.

RABBIT

Shit. That bad? But I got some news for you. Read the Washington Post.

Rabbit hands a copy to Juan, Bradley and Mandy.

RABITT

Here's a copy for you Danny. Might wake you up.

Flops a paper on Danny's lap.

The family starts reading the newspapers. Doctor appears.

JUAN

He's had enough drugs. We're
watchin him. Take off the damn leg
clamps.

DOCTOR

Okay, the clamps. If he is forced
into a comma he'll have to be
loaded with drugs.

Dorothy enters the room.

DOROTHY

Who's all these people, Rabbit?

RABBIT

His friends.

Becky comes in wearing hospital clothes. Looks at Danny.
Looks concerned.

DOROTHY

What's going on? Looks like he's in
a comma already?

JUAN

Just sleeping. The Hospitals can't
induce comas without a relative
signing a permission order. Don't.
They'll drug 'me like hell, you
don't know how his body will take
it. He's gonna come around.

INT. HOSPITAL ROOM - NIGHT

Juan pacing in room, Bradley and Mandy in chairs facing
Danny. Dorothy standing, looking at Danny.

JUAN

Too bad Piper isn't in the fevela.

DOROTHY

What's the fevela?

JUAN

My home. If Piper hurt an innocent girl there, and hurt my friend, we would first burn his skin with cigarette lighters, then sledge hammer his legs, arms and shoulders until their crushed into shattered pieces, make him into mush so we could squeeze him down an outhouse toilet. And put up a sign, "Only traitors dare enter."

DOROTHY

You've done that?

JUAN

For people like him, hell yeah.

Dorothy looks directly at Juan, turns her head. Leaves the room.

NURSES STATION

DOROTHY

Who are these people?

NURSE

They call themselves his family. Undocumented.

DOROTHY

Can I force them to leave?

NURSE

They really care about 'em. They've been hear four days 24 hours a day.

DOROTHY

Where's the permission papers?

HOSPITAL ROOM - DAY

Nine year old SARAH, face painted, timidly enters the room.

MANDY

Your Dad's just sleeping.

Six year old TERRA enters. Jumps on the bed with painted face wearing a feather on her head band.

TERRA

Daddy, Wake up.

Danny suddenly awakens. Hugs Terra.

DANNY

I got to stop all those nurses and
doctors from taking over the room.
Where's my blockade builder, Becky?

Mandy jumps out of her seat.

MANDY

Danny!!!! Oh, got a girlfriend?

DANNY

Nah, still need more practice with
women.

DANNY (CONT'D)

Hey whumpum. How's the Indian
Village.

TERRA

We shot'em. Starts singing "Kill,
kill, kill all the white men."

Sarah joins in. Terra starts dancing and hopping on the bed.

DANNY

Those gringos are in trouble.

BRADLEY

Becky. She had internal bleeding.
Just under observation now. She's
been checking on you every chance
they let her. How you feel?

DANNY

I've been here that long?

MANDY

Six days now. The conference. Two
thousand showed up. And guess what
Danny, look at the Washington Post.

INSERT: WASHINGTON POST FRONT PAGE, LEFT HAND COLUMN

A picture of a room filled with letters. Juan reading another
copy of the paper.

JUAN

(reading)

"Above is a photo of the Federal
Communication Commission office in
Washington DC.

(MORE)

JUAN (CONT'D)

The picture includes an estimated three thousand letters describing outrage of the Radio Revolution in Hawaii being shut down."

BRADLEY

Rabbit said you'd wake up for this. 33,000 signed the petition to not only get the station back on, but to get Piper Zweigelt out of radio completely. Mr. Zweigelt is stuck in Hawaii for a trial.

MANDY

His bail is a million for hammering you and Becky. Rabbit says, with five assault charges in 36 hours, there's a good chance he goes to jail. Rabbit stopped renewal of his nine stations on the mainland. Piper has to go to a hearing in in Washington DC to try to resume those stations.

JUAN

But he's stuck here. Rabbit intends to stop renewal of all his stations when they come up for renewal. If he goes to jail, he won't find too many happy inmates.

DANNY

(hugging his two daughters)

We got a contract. What are we waiting for? Remember, Jackson on paper owns the stations, not Piper.

Mandy rushes to the bed, tears appearing.

MANDY

You're back!

DANNY

Where's Fledge?

BRADLEY

He got a job with Triple M Radio Chain in Australia. Bailed out.

DANNY

Where's Piper's goon?

JUAN

You mean his lawyer? After being arrested he quit. Probably suing Piper.

DANNY

Get a restraining order on Piper to stay away from all of us, our personnel, the stations and our house.

Becky appears in the door way.

BECKY

He's awake?

MANDY

He's so back. So fine.

DANNY

Becky! You okay?

MANDY

First thing Danny ask for when he woke was where was his blockade builder.

Becky walks up to Danny's bed.

DANNY

You wanna get coffee sometime?
Revue our little moments together?

BECKY

Forever, Danny. Forever.

DANNY

Meet my two little whumpums.

BECKY

Hi girls.

MANDY

Not too bad with women after all.

JUAN

(singing)

Hello, at times our legs grow
tired. We be'd on da feet for so
damn long.

Danny looks at his feet unclamped. Wiggles his feet happily.

JUAN (CONT'D)
 (singing)
 Just one more step will end us all.
 But we push through and carry on.

DANNY
 Like my little Indians. What can
 Piper do? We got a contract. We
 carry on. That's an order. Time to
 resume the Radio Revolution.

The room is filled with smiles.

JUAN
 (singing)
 Radio Freedom's back.

THE FAMILY
 (singing along)
 Da dum da dum da dum.

BECKY
 Viva the Revolution.

ALL FAMILY
 Viva the Revolution.

SUPER: EPILOGUE THREE MONTHS LATER

INT. RECORD EXECUTIVE OFFICE - DAY

A well dressed man sits behind a giant desk with a sign:
 Executive Vice President: LEE SILVER. He's sipping a glass of
 bourbon, the bottle is adjacent to the glass.

Across from Lee is the giant head of a rhinoceros on the wall
 along with multiple gold records in picture frames, and
 beneath the head of the Rhinoceros is TOMLIN, a scrawny Asian
 man with a goatee holding an enlarged radio station playlist.

Lee sips the bourbon staring at the rhinoceros's horn,
 another enlarged playlist is on Lee's desk.

LEE
 I love that horn.

Pausing for respect he takes another sip of bourbon.

LEE (CONT'D)

What' going on? 13 of those songs are on under financed independent labels and the other 23 are songs no major record company is pushing. How did they get those ratings.

TOMLIN

They are in Hawaii, its like a foreign country.

LEE

A foreign country alright, invading America. Got wind their owner along with other radio stations are considering doing the same thing all across America?

TOMLIN

No. Oh my God!

LEE

What's the most important thing in the world, Tomlin?

Lee takes another sip, as he puts down the glass, looking fiercely at Tomlin.

TOMLIN

Family?

LEE

Hell no. Family can fuck you up. Money, Tomlin. Money is the most important thing. We got Radiotron's monopoly rating service by the balls, Right?

TOMLIN

Yeah, they owes us lots of favors.

Have them drop the Radio Revolution low in their ratings. Other radio stations will see what happened to the Radio Revolution, they'll think twice before they try to do that format.

Tomlin meekly nods. Lee pours another glass. Looks at the rhinoceros head, takes a sip.

LEE

No! Not money! Tomlin!

He spits a bit of the bourbon out in excitement and jabs two thumbs in the air. Shakes 'em repeatedly as he speaks.

LEE (CONT'D)
Sex! Sex is the most important
thing. Your horn, Tomlin, your
horn! But money will do for now.

Tomlin gulps, looks submissive, raises his eyes, turns gradually toward the horn displaying awe on his somber face.

INT. JACKSON'S "STUDY" DAY

The study appears to be a nursery with pretty pictures of balloons, lollipops and unicorns on the wall. Pretty pink clouds in the shape of angels and Mickey Mouse designs are on the ceiling. Toys everywhere laid out upon the rug around the entire room.

Jessa, Jackson's wife, ushers Danny in and motions him to a little stool across from where Jackson is standing.

Jackson sits down, his heavy frame swallowed by a cushion behind his desk. There is a loud CRUNCHING SOUND followed with a POP sound as air is released from the cushion. He motions Danny to sit. Danny hesitates, plops down.

Danny's knees rise above his head. Across is Jackson who looks like humpty dumpty with a scowl on his face.

DANNY
This the kids' nursery when
younger?

JACKSON
No. This is Jessa's idea to lower
my blood pressure. See those toys,
they are in some Feng Shui pattern
crap. If you ever mentioned this
place to a soul I'll have to kill
you. Jessa says it'll bring back my
happy childhood, which shit, if I
remember it being happy. Maybe the
ice cream truck.

Jackson pauses, looks at the ceiling, then the toys.

JACKSON (CONT'D)
You want the bad news or the badder
news.

DANNY
Bad.

JACKSON

The bad news. Radiotron dropped us from the top five in every demo. We are number six, and ad agencies only buy five deep.

DANNY

That's impossible, we're number one by a landslide 12-34.

JACKSON

You could have every listener on Earth and ad agencies won't give you a dime. That's seventy grand a month gone. I guess someone usurped our 120 grand we give those bastards every year.

DANNY

Who?

JACKSON

Somebody. I'm not a fuckin' detective.

DANNY

What does that mean?

JACKSON

It mean Radiotron is a monopoly that controls ninety billion dollars of radio advertising a year and you get none of it. You'll be lucky to last another four months. The badder news. Jessa says I should save you eight grand a month and quit. I've got to keep a happy marriage, so I resign.

INT. RADIO STATION KYTI, GENERAL MANAGER'S OFFICE - DAY

Danny sitting behind the massive desk. Jackson enters and plops himself down on the couch. Behind is a large banner "KYTI MUSIC OF THE MASSES."

JACKSON (CONT'D)

You don't know what your doing. A solo woman morning jock? Put Mandy on in the evenings. She's got the teens. Put Juan on in the morning. He's political. Got da adults.

DANNY

Hey, its been workin.'

JACKSON

You're an idiot, Danny. Mandy wants to do a teen show at night called Mandy's Room. A teen girl in her room doin' teen talk and things for one hour, week nights. Talkin' about school, homework, boys, surf, beaches, the concerts. I've talked to the Hawaii business bureau. They're willing to sponsor it and I bet I can get a thousand plus stations to syndicate it weekly. Remember, Hawaii calls? Yeah, syndicate that show and you might survive a little longer.

Danny slaps his hands on the desk. Stands up.

DANNY

Fine. You're hired.

PLAY "CARRY ON" BY DREAD ASHANTI through rolling facts about the real radio revolution in Hawaii, Radio Free Hawaii 1991-1997.

THE END

Song originals "Star Girl," "Song of Nothingness" "Radio Freedom's Here," and "Carry On," demos are available.

In June 1991 something incredible happened to the airwaves of Hawaii radio. Somethings so simple, yet so unbelievably groundbreaking, somethat changed Hawaii's musical culture like nothing before it, and nothing since. Something called Radio Free Hawaii, the Radio Revolution.

Occupying 102.7 On the FM dials, Radio Free Hawaii's claim to fame was that its programming was determined by weekly votes submitted to the station by listeners from all over the state using a ballot system. Weekly votes were taken through the ballot boxes at the schools, retail stores and the Radio Free Hawaii website. The voted songs were tabulated each week and a weekly survey of the top 36 hits based on those votes were counted down every Saturday morning. The song's featured on that week's survey went into high music rotation at the station while other lesser voted songs were played randomly. As Radio Free Hawaii's following grew, it inspired and revitalized a musical revolution in Hawaii exposing the masses to an array of musical genres and live acts that most listeners in the islands would never have heard. Radio Free Hawaii was truly the voice of freedom and expression for people of all ages and backgrounds in Hawaii.