

get back

by

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John's in love with Yoko, and he's no longer in love with the
three of us.

-Paul McCartney , 1970.

EXT. COLLEGE PARK, MARYLAND - MORNING

The home of the University of Maryland, College Park is a pleasant town centering around the campus: Bookstores. Cafes. Restaurants. Everywhere you look, attractive students mill about. Many of them will be the leaders of tomorrow...

...While others will graduate and get jobs at SPINNAKER RECORD SHOP.

INT. SPINNAKER RECORD SHOP - SAME TIME

A too-hip-to-be-profitable record shop located near campus.

Posters of good bands cover the wall: Radiohead, Johnny Cash, The Modern Lovers, and so on. However, the most well-represented band in the store is The Beatles. Their album posters are everywhere - *Abbey Road*, *Revolver*, etc.

Two clerks are working the store today. The first is a husky Peruvian named PIERO CHACON (late 20s). Piero is sifting through a number of USED ALBUMS. A male CUSTOMER stands nearby, trying to unload some of his collection.

Piero stops on an album. He picks it up. It is the first Velvet Underground album with the BANANA cover.

PIERO
This looks like a first pressing.

CUSTOMER
It was part of my dad's collection.

CLOSE ON: The famous PEEL SLOWLY AND SEE command in the upper right hand corner of the album.

PIERO
(awed)
He didn't even peel the banana.

The other clerk TED ARCHER (late 20s) eavesdrops on the conversation. Ted looks a bit worn down.

Piero slides his hand into the sleeve, which makes the customer nervous.

CUSTOMER
I already made sure it didn't have any scratches.

PIERO
I always have to check.

CUSTOMER
(nervous)
You should at least be wearing gloves or something.

PIERO
 (dead serious)
 I cut my nails. I moisturize. I've
 handled thousands of records and
 the only one I scratched was Bon
 Jovi's *New Jersey* album, which I
 scratched with a baseball bat. Your
 record will be fine.

Piero slides the record out of its jacket. He looks at it and
 RECOILS. He stares at the customer.

PIERO
 Terrorist.

The customer looks ashamed of himself. Piero hands the record
 to Ted, who looks at the label and sees that it is REO
 SPEEDWAGON: GREATEST HITS.

TED
 You were going to pass REO
 Speedwagon off as the Velvet
 Underground?

CUSTOMER
 I didn't know that was in there.

Piero scrapes at the album sleeve. Specks of white paint come
 off on his finger. He holds up his finger to Ted.

PIERO
 It's a counterfeit sleeve.
 (remorseful)
 I should have noticed it the first
 time around.

CUSTOMER
 Look, I didn't-

PIERO
 Get out.

CUSTOMER
 Can I have my records back?

PIERO
 No. Whatever is inside these
 records...

Piero pats the stacks of the customer's used records.

PIERO
 ...Has already infected the rest of
 our inventory. We're going to have
 to quarantine the store.

The customer appeals to Ted.

TED
It's true. You should probably go.

CUSTOMER
This is-

PIERO
What number is the song?

CUSTOMER
I don't know what you're talking about.

PIERO
Dude. What. Number. Is the song.

CUSTOMER
(beat)
Three.

PIERO
That's good. That's a first step towards an honest life.

Piero puts the REO Speedwagon record on a turntable and drops the needle on the third groove. The synthesizer-drenched power ballad "Can't Fight This Feeling [Anymore]" erupts from the speakers.

The other shoppers in the store look up with concern.

PIERO
(to shoppers)
Don't worry. Everything is going to be fine.

The customer exits the store a broken man. The moment he is gone, Piero pulls the needle off the record.

TED
It's actually not a bad song, you know. For eighties power ballads.

Piero stares at Ted.

PIERO
I'm sorry. I can't hear you because my ears are full of blood.

EXT. SANDWICH SHOP - AFTERNOON

Lunchtime. Ted and his girlfriend JESSICA (30) eat sandwiches near the campus. Despite the hot day, Jessica wears heavy makeup, competing with the college girls. She sucks.

JESSICA
(bored)
What time is the show tonight?

TED
Eight-Thirty.

JESSICA
And it's at the Applebee's on
Baltimore Avenue?

Ted nods.

JESSICA
I didn't know they had live music
at Applebee's.

TED
I know the manager.

JESSICA
How?

TED
He was three years behind me at
school.

JESSICA
Maybe he can help you with a job.
You could bartend.

TED
I already have two jobs. I work at
the record shop and I'm a musician.

JESSICA
(beat)
You should come over before the
show. We could fuck or something.

TED
You know that I can't hang out
Wednesday or Thursday afternoons.

JESSICA
Right. Those are UFO Days or
whatever the hell you and Piero
call them.

TED
Mothership Days.

JESSICA
I still don't understand what you
guys actually do out there in the
woods.

Ted takes a breath. He seems annoyed to have to tell this
story again.

TED
There used to be a band called
Parliament/Funkadelic, which was
the best funk group of the 1970's.

SMASH CUT TO:

EXT. SUBURBAN HOME, SUITLAND, MARYLAND - LATE 1970'S

A wake-and-bake ROADIE sits on a ratty couch watching
television, drinking a BEER with his CEREAL.

TED (O.C.)
The legend is, when the band had
money problems, its equipment
somehow wound up in the garage of a
roadie from Suitland who lived with
his mom.

PULL BACK TO REVEAL: the Roadie is living in the GARAGE. Next
to his makeshift apartment is the MOTHERSHIP - the space
chariot of George Clinton and his band Parliament/Funkadelic.
The Mothership is huge, cone-shaped and covered in lights.

The garage door OPENS. The Roadie covers his eyes from the
sun. His MOM is stands in front of him.

TED (O.C.)
When the roadie's mom saw how much
space the equipment was taking up,
she told her son to get rid of
it...

LATER - The Roadie drives a pickup truck, hauling a FLATBED
behind him. The Mothership sits on the flatbed. A couple of
the ROADIE'S FRIENDS ride on top of it.

TED (O.C.)
The roadie took the band's famous
stage prop the "Mothership," which
landed at the beginning of their
shows, and dumped it in the woods
somewhere in Suitland...

The Roadie pulls the truck down a dirt road leading into the
woods.

TED (O.C.)
...But nobody has ever found it.

SMASH CUT TO:

EXT. SANDWICH SHOP - PRESENT

Jessica stares at Ted.

JESSICA

And that's what you want to do.

TED

Suitland is thirteen miles from here. If we find that thing, we can sell it to the Rock and Roll Hall of Fame. I could finally afford to move to a city with a music scene.

JESSICA

And leave me.

TED

I didn't say that.

JESSICA

(beat)

I have condos to sell. I'll see you tonight.

Jessica gets up from the table and walks away. She leaves her sandwich trash behind.

INT. TED'S TOYOTA CAMRY - LATER

Ted drives his old Toyota Camry down the SUITLAND PARKWAY - a two-lane road bordered by trees.

Piero studies a map of the parkway in the passenger seat. The map is peppered with RED X's - the turf they've already canvassed.

TED

How much have we done?

PIERO

Of the six hundred and ten acres of woodlands along the Suitland Parkway, we've scoured about one hundred and four.

TED

Two acres a week for a year.

PIERO

Which means that - hypothetically - if the Mothership is located on the last acre we search-

TED

-It'll take us five more years to find it.

Silence.

PIERO

Well, I'm not going anywhere.

TED
(dejected)
Neither am I.

PIERO
Pull over. This is the spot.

Ted turns on his blinker.

EXT. SUITLAND PARKWAY WOODS - LATER

Ted and Piero tramp through the woods. They use sticks to smack away underbrush. They swat bugs and walk through webs.

PIERO
Ok. Top three rock atrocities of all time. Go.

Ted thinks about this.

TED
Three: The Rolling Stones continuing to record after 1972. If they quit after *Exile on Main Street*, they'd be remembered as the second-best band of all time, as opposed to just somewhere in the top twenty.

PIERO
I think the idea that the Stones would be considered second-best is high, but I see where you're going with that.

TED
Two: Brian Wilson's descent into schizophrenia, which meant no more albums like *Pet Sounds* and kept him from completing *Smile* when he was at the height of his powers.

Ted and Piero climb over a huge rock.

PIERO
But mental illness is not something that could have been prevented.

TED
You said atrocities. A man's brain giving up on him is an atrocity.

PIERO
Fine, fine.

TED
Do I have to even say number one?

Ted and Piero use some tree branches to flatten a thorn bush.

PIERO
For the sake of closure, you should
finish the list.

TED
One: John Lennon meeting Yoko Ono
in 1966 - a moment that led
directly to the end of the Beatles.

PIERO
There was tension in the band
before Yoko Ono came along.

TED
Yoko Ono broke up the Beatles. An
international tribunal should have
put her on trial for crimes against
humanity. She should have been
locked in a special room in hell
and forced to listen to her own
records for eternity.

Piero yawns. He's heard all this before.

PIERO
Dude. You weren't there. You don't
know what really happened.

TED
That's right. I wasn't there.
Because if I was I would have made
sure that Yoko Ono never got her
claws into John Lennon. The Beatles
would have stayed together.

Piero shakes his head. He looks off into the woods. Nothing
but thickets and brushwood ahead of them.

PIERO
I don't think we're going to find
the Mothership today.

INT. APPLEBEE'S RESTAURANT - NIGHT

The restaurant is packed with fat families and college
drinkers watching the Terrapins basketball game at the bar.

The place is loud and nobody is listening to Ted, who is
sitting on a stool in the corner of the restaurant, near the
kitchen. He holds an acoustic guitar.

He leans into the microphone in front of him.

TED
Thanks everybody for coming out.

His voice isn't amplified. He taps on the microphone. Nothing. The Applebee's MANAGER sees what is happening and walks over.

TED
It's not working.

MANAGER
Yeah. I didn't realize the basketball game was on tonight, so we had to kill your mike.

Ted looks at the microphone cord. It's unplugged.

MANAGER
You know how it is. But you're still more than welcome to play.

TED
Thanks.

MANAGER
Just looking out for you.

The manager is signalled over by a waitress.

MANAGER
Excuse me.

Jessica sits at the bar, not paying any attention to Ted. She is flirting with a COLLEGE STUDENT.

Ted gets off his stool and picks up the microphone cord. He is about to plug it in, but decides against it. No point.

He drops the cord and leaves the restaurant with his guitar. Nobody sees him go.

INT. SPINNAKER RECORD SHOP, BATHROOM - MORNING

Ted brushes his teeth in the record shop bathroom. Next to the mirror is a photo of John Lennon. He looks at the picture while he brushes.

There is a KNOCK at the door.

PIERO (O.C.)
Tell me there's a bottle of aspirin in there.

Ted looks at an aspirin bottle on the sink.

TED
Yep.

PIERO (O.C.)

Good. When you come out, I want you to shove the bottle of aspirin down my throat so that I choke to death. I won't fight you.

TED

(remembering)

Oh yeah. You had a date last night.

INT. SPINNAKER RECORD SHOP - MOMENTS LATER

Ted and Piero sit across from each other behind the record shop counter. They drink tea from paper cups.

PIERO

I wasn't made for these times. I don't understand the modern world.

TED

What happened on the date?

SMASH CUT TO:

INT. CRAB SHACK - THE NIGHT BEFORE

Piero sits across from a pretty SPANISH GIRL. A crab dinner sits on the plate in front of him. He is wearing a bib.

The Spanish Girl fiddles with a handheld smartphone-like device, not even paying attention to Piero. A plate of crabs sits in front of her too.

PIERO (V.O.)

The entire time she was fiddling with this chrome phone thing. Typing and talking...

PIERO

Is everything okay?

SPANISH GIRL

I was just looking up what kind of crabs these are.

PIERO

We could ask the waiter.

SPANISH GIRL

I can look it up right here.

(beat; disappointed)

Oh...

PIERO

What?

SPANISH GIRL
These are Atlantic Blue Crabs.

PIERO
(beat)
What's wrong with Atlantic Blue
Crabs?

SPANISH GIRL
It says here that Pacific Dungeness
crab has tastier meat.

PIERO
Oh. So, do you not want to-

SPANISH GIRL
-No no no. I'm sure these will be
fine.

The Spanish Girl pokes at her crabs, disheartened. Piero
cracks open his crab, unsure about himself. Crab juice
squirts on his bib.

SMASH CUT TO:

INT. SPINNAKER RECORD SHOP - SAME TIME

Piero shakes his head, completely irritated.

PIERO
Because some gadget said her food
wasn't good, she was bummed for the
entire dinner. She barely made eye
contact with me. I hate the modern
world.

TED
You have an iPod.

PIERO
That's just so I can carry my music
around. I tell the iPod what to do,
not the other way around.

(beat)
I think I'm nostalgic for an
innocent time I didn't actually
experience. Is that even possible?

Ted spreads his arms to the shop.

TED
You should date a customer. There
are only two reasons a girl walks
in here - she needs change for the
parking meter, or she knows the
lyrics to every song on Big Star's
first album. Date a customer.

PIERO
It's not just about dating. It's
about this entire era.
(beat)
Plus, the only people who come in
here are guys that look like that.

Piero points to a PATRON with thinning blonde hair holding a
stack of LPs. The customer looks at them and then nervously
glances away.

PIERO
How was the show last night, by the
way?

TED
Terrible.

PIERO
They like your new stuff?

TED
Didn't even get the chance to play
it. But I'm sure they wouldn't have
cared either way.

PIERO
That's not true. Some of the new
songs are decent.

Ted looks at Piero, who has apparently just betrayed his true
opinion of Ted's songwriting.

TED
Just, 'decent?' Not, 'good?'

PIERO
'Decent' and 'good' mean the same
thing. If somebody is a decent
person, it means they're good. The
words are interchangeable.

TED
I'm not sure that's true.

Silence.

PIERO
I was born in the wrong decade,
Ted. I should have been around in
the sixties. I would have counted
as exotic.

Ted nods. He was born in the wrong decade too.

POP (O.C.)
(British accent)
You're right, you know.

Ted and Piero turn to look at older customer wearing a grease-splattered work shirt. This is POP (late 60s). Pop is an Englishman. He has the rheumy eyes of a drug addict.

POP

I was living in London in sixty-six. I would have just brought you to Sibylla's nightclub and passed you off as Harry Belafonte.

Pop holds up a copy of Harry Belafonte's *Calypso* album.

TED

You do sort of resemble Harry Belafonte, in a Peruvian kind of way.

PIERO

I'd impersonate Osama bin Laden if it would get me girls.

TED

Your name is Pop, right?. You work at that auto shop down the street.

Pop taps the POP nametag on his workshirt.

TED

You came in a few months ago and bought the Zombies' first record.

POP

I was friends with the band.

TED

(beat)

Wow.

Ted looks like he has a hundred things to ask. Pop smiles and goes back to looking through the stacks of records.

Behind Ted, Piero POUNDS his fist on the store computer keyboard. He unplugs the keyboard, throws it in the TRASH, and stomps on it until it breaks.

PIERO

(matter-of-fact)

Computer froze on me again.

EXT. SANDWICH SHOP - LATER

Ted eats lunch with Jessica, who is covering up the bags under her eyes with makeup.

TED

Did you not sleep much last night?

JESSICA

Nope.

TED

Oh.

(beat)

What did you think of the show?

JESSICA

I thought it was great.

TED

I didn't play any songs.

JESSICA

I saw you up there.

TED

They unplugged my microphone.

JESSICA

(beat)

I talked to the head of the real estate office and he said he'd be willing to bring you in for an interview. He was a Fine Arts major at Maryland, same as you.

TED

I don't want to work in a real estate office. I like the record store.

JESSICA

It will reflect poorly on me if you don't show up.

TED

When does he want to do it?

JESSICA

Tomorrow.

(beat)

You know, there's a difference between giving up and being reasonable. You could have a job that makes you more money and still play the types of gigs you play.

TED

The 'types' of gigs?

JESSICA

Ted, be reasonable. You need to stop it with this ridiculous fantasy that you're somebody.

EXT. SUITLAND PARKWAY WOODS - LATE AFTERNOON

Ted and Piero slash their way through the woods.

PIERO

...Screw that. You're not working real estate. Jessica doesn't get the idea of being passionate about something. I honestly do not understand how you've been with her this long.

TED

We get along...

PIERO

You don't get along.

TED

...She's down-to-earth, we've been together forever...

PIERO

'We've been together forever' is a lame excuse for staying with a person.

TED

We're compatible in bed.

PIERO

I'm sure. Hell, she's probably an apple computer when it comes to compatibility.

TED

(beat)

What does that mean?

PIERO

What did I tell you when you first started dating her?

TED

Never date a Jessica.

Ted and Piero slosh through some marshy swampland.

PIERO

That's right - never date a Jessica. I challenge you to find a man who has had a good experience with a Jessica. My high school Jessica cheated on me. My friend Billy's Jessica stabbed him with a nail file. And now this Jessica is trying to crush your dreams.

TED

And maybe she has a point! I mean, something should have happened by now to validate the idea that I'm a musician. Maybe I should be more responsible in my life.

PIERO

Huey Lewis was 32 before he found any real success. Leonard Cohen was 33.

TED

Lets drop the Jessica conversation. I play open mike nights and I work in a record store. I'm not going to find anyone better.

PIERO

And what have you said you would do if you ever became a rich famous musician?

TED

(beat)

Buy my own record store.

PIERO

That's right. You know damn well there's nothing wrong with working in a record store. That's something Jessica is putting in your head.

Ted and Piero slide through a tight grove of trees. Abruptly, they both stop in their tracks. They stare at something in front of them, in awe.

TED

Holy God.

Pull back to reveal: The legendary Parliament/Funkadelic MOTHERSHIP. A beam of sunlight shines down on it through the forest canopy.

The Mothership is dirty from years of exposure to the elements, but aside from a bit of rust it's structurally intact.

GREETINGS THUMPASAUROS PEOPLES! is painted in block letters on its side.

Piero runs his fingers over the words.

PIERO

(hushed)

Ted.

TED

I know.

Silence.

PIERO
It's beautiful.

TED
I know.

PIERO
I think I'm hard.

TED
Me too.

Ted walks around the Mothership. It appears undamaged.

TED
Here's the door.

Carefully, Ted grabs the sides of the door and SLIDES it open.

INT. PARLIAMENT/FUNKADELIC MOTHERSHIP - CONTINUOUS

Ted and Piero peer into the Mothership. From where they're standing they can see a dashboard of multi-colored buttons and lights. There are a few passenger seats.

PIERO
Jesus. P-Funk spared no expense.

Ted cautiously steps into the Mothership. The floor holds his weight. He ducks so he doesn't hit his head on the ceiling.

TED
It seems to all be in one piece.

Piero follows him inside. The Mothership is barely big enough for the two of them. Ted sits down. He scrutinizes the console - lots of meters and different types of gauges.

TED
Do you see a power switch?

PIERO
This thing has probably been out here for twenty-five years. There's no way it could work.

TED
Worth a shot.

Ted locates a red SWITCH. He flicks it. Bit by bit, the Mothership begins to BUZZ AND WHIRR TO LIFE. Things light up. Meters pop on.

PIERO
Huh.

The loudest sound is a RATTLING that drowns out the rest of the noise.

PIERO
When my Camry broke a fan belt that
was the noise it made.

TED
Look at this.

Piero leans over Ted's shoulder. They look down at three ELECTRONIC READOUTS - one marked PRESENT TIME, one marked DESTINATION COORDINATES and one marked DESTINATION TIME.

PIERO
What is that?

Ted plays with a keyboard underneath the "Destination Time" readout. He punches in various dates - 11-22-1963... 7-4-1776...

TED
Keypad still works.

Ted looks over at the "Destination Coordinates" readout. It reads 38'50 N/76'55 W.

TED
Looks like a time machine.

PIERO
That's what I was thinking.

The RATTLING sound is getting louder.

TED
(beat)
Do you think time machines count as
imports?

EXT. COLLEGE PARK IMPORT MOTORS - LATER

A small automotive repair shop filled with old Jaguars and BMWs. Pop is fiddling around beneath a SAAB.

Ted and Piero, dirty from the woods, stare at his feet.

TED
Pop?

Pop rolls out from underneath the car.

POP
Gentlemen. What a pleasant
surprise.

TED
I think we have a slight problem
with our... car.

POP
What's the model?

Ted and Piero look at each other.

TED
This is a strange request. But if
you will come with us for a couple
of hours, I will give you whatever
you want from the store.

Pop mulls this over.

POP
Does that include the glass case
underneath the counter?

TED
(beat)
Everything but "Elvis: Aloha from
Hawaii."

POP
(beat)
Ah, well, I'm awfully busy, lads...

PIERO
Ted.

TED
(reluctantly)
Anything in the case.

POP
I could probably make time to help
you tomorrow.

TED
Thanks, Pop.

Pop rolls back underneath the Saab.

INT. TED'S APARTMENT - NIGHT

Ted sits on his bed in his small room. An acoustic guitar
rests on a stand in the corner.

A few PAINTINGS hang on the wall - original work by Ted.
They're good. An unfinished canvas rests on an easel.

He picks up the telephone and dials a number. He gets
Jessica's voicemail.

JESSICA
 (on phone; perky)
 You've reached Jessica! If I'm not
 picking up it probably means I'm
 out selling selling selling...

Ted hangs up the phone. He scans his bookcase, passing over
 ART BOOKS (notably one titled THE HAIRY WHO GROUP: A
 RETROSPECTIVE) until he finds what he's been looking for:

THE NATIONAL GEOGRAPHIC ATLAS OF THE WORLD. He checks the
 index and finds the page for LONDON.

CLOSE ON: The coordinates for London - 51'30 N/07'00 W. Ted
 dog-ears the page.

He plucks another book from the case. It's about the Beatles.
 The pages inside are heavily marked - this book has been well-
 loved.

He flips through the chapters until he reaches his target
 paragraph:

...The first encounter between John Lennon and
 Yoko Ono took place on November 9, 1966 at the
 Indica Art Gallery in London, when Ono handed
 Lennon a card that said "Breathe"...

Ted circles the date.

He puts a RECORD on a turntable and hits play. It's "Can't
 Fight This Feeling [Anymore]" by REO Speedwagon.

He moves along to the song. He likes it.

EXT. SPINNAKER RECORD SHOP - THE NEXT MORNING

There is a CLOSED sign in the Spinnaker Record Shop window. A
 pale RECORD COLLECTOR looks at the sign and walks sadly away.

EXT. SUITLAND PARKWAY WOODS - SAME TIME

Ted, Piero and Pop stand in front of the Mothership. Ted
 holds the Atlas. Pop holds a toolbox.

POP
 (awe)
 My word.

TED
 Think you can repair it?

POP
 Can't be worse than a Jaguar.

PIERO
We think the fan belt is shot.

EXT. PARLIAMENT/FUNKADELIC MOTHERSHIP - LATER

Pop stands on the side of the Mothership. He uses an electric drill to unscrew an exterior panel.

Ted and Piero watch him.

Pop undoes the last of the exterior screws and lifts up the PANEL. It's heavy. He hands it down to Ted and Piero, who place it carefully on the ground.

Pop stares down into the ENGINE.

POP
(matter-of-fact)
Fan belt.

INT. PARLIAMENT/FUNKADELIC MOTHERSHIP - LATER

Ted and Pop inspect the dashboard, paying particular attention to the "Destination Time" and "Destination Coordinates" electronic readouts.

POP
Who knows? It might work. There wouldn't be a reason for a band to build something this elaborate if they didn't plan to put it to use.

TED
I wonder how they came up with the design.

POP
The band was from Motown. They were probably taking LSD and knew guys who built cars. Combine the two... bang. Time machine.

Piero pops his head through the door. He holds up the replacement FAN BELT.

EXT. PARLIAMENT/FUNKADELIC MOTHERSHIP - LATER

Pop finishes fiddling with the fan belt.

POP
(shouting)
Alright my boy. Give it some power.

Ted sits inside the Mothership. He flicks the red SWITCH and the power comes back on - but this time, the engine PURRS.

TED
Beautiful.
(beat)
Hey Pop...

POP
Yes?

TED
While you were up there did you see
what the Mothership uses for fuel?

POP
Come up and I'll show you.

MOMENTS LATER - Ted and Piero crouch on the side of the Mothership and stare into the engine.

Pop points to a CENTERPIECE mounted on top of the engine. It looks like a cylinder filled with radiant pink GOO.

POP
I've been looking at it all day
trying to figure out what it is.
But I think I figured it out.
(to Piero)
Give it a listen.

Piero cautiously sticks his head inside the Mothership. He puts his ear against the cylinder. It's making a LOW THROBBING SOUND.

PIERO
It sounds like a bassline.

Pop nods.

POP
Gentlemen, I'm willing to bet that
the Mothership is powered by funk.
(pointing at the pink goo)
And there seems to be some left
over from the seventies.

Ted nods. Makes sense.

INT. PARLIAMENT/FUNKADELIC MOTHERSHIP - LATER

CLOSE ON: Ted's hands adjusting his WATCH to the "Present Time" on the dashboard.

TED
I've got 10:15

Piero and Pop are standing outside the door. Pop winds his own watch.

PIERO
We're synchronized.

Ted punches the date and "10:20" into the dashboard. The Mothership continues to buzz and whirr with electricity.

TED
Alright. I'm setting it for a couple of minutes into the future.

POP
Are you sure about this?

TED
Not a bit.

PIERO
You know, if you die it's going to put me in a bad spot, because I'll have to pick up your shifts at the store.

TED
I'll keep that in mind. Shut the door.

Piero closes the door. Ted checks the readouts and waits for a moment. Nothing happens, though the Mothership is SHAKING like it wants to do something.

He looks around and spots a LEVER on the floor that seems to have some potential.

TED
Ah. Emergency brake.

Ted pushes DOWN on the lever. All at once, the Mothership begins to RAPIDLY VIBRATE and make ominous CREAKING NOISES.

EXT. PARLIAMENT/FUNKADELIC MOTHERSHIP - SAME TIME

The Mothership is QUAKING ferociously. Rivers of blue ELECTRICITY are running over its outer shell. The energy is knocking branches off nearby TREES.

Piero and Pop back away from the Mothership. They watch as it LIFTS several feet off the ground.

POP
Dear God.

INSIDE THE MOTHERSHIP:

Thunderous TREMORS run through the Mothership. Ted shuts his eyes.

OUTSIDE THE MOTHERSHIP:

Piero and Pop have taken refuge behind a group of ROCKS. They stare at the trembling Mothership.

And then, the Mothership comes to a complete STOP. No movement, no noises, no anything at all - it just calmly HOVERS above the ground.

Piero and Pop wait for whatever is next...

INSIDE THE MOTHERSHIP:

...And so does Ted. He opens his eyes, confused by the sudden stillness.

Then, the calm is followed by a tremendous SURGE OF ACCELERATION. Ted is THROWN from his seat and FLATTENED against the floor.

OUTSIDE THE MOTHERSHIP:

Piero and Pop watch the Mothership BURST VERTICALLY INTO THE SKY and DISAPPEAR IN A FLASH OF WHITE LIGHT.

A charred and smoking ELECTRIC DRILL clunks to the ground in front of them.

Piero comes out from behind the rock and stands in the middle of the SCORCHED EARTH from where the Mothership launched.

PIERO
(shocked)
Where is he?

Pop checks his watch. FIVE SECONDS until 10:20. There is a CRACKLING of electricity in the air.

POP
Piero!

Pop darts out from behind the rock and TACKLES PIERO...

...At the same moment the MOTHERSHIP REAPPEARS ABOVE THEM and CRASHES right where Piero would have been standing.

PIERO
I'll pay for gas on the way home.

The Mothership door OPENS and Ted CRAWLS OUT. He is bruised from the trip. He lumbers to Piero and points to his WATCH.

TED
(mumbling)
Time.

Piero holds up his WRIST. Ted compares their WATCHES. The times don't match.

TED
It works.

Ted slumps to the ground.

EXT. SUITLAND PARKWAY WOODS - LATER

Ted sits on top of a boulder near the Mothership eating a sandwich. Pop continues to tinker with the ship's engine.

Piero laboriously climbs up the rock and sits next to Ted. He catches his breath.

PIERO
Tell me what you're thinking.

TED
I'm thinking we should play with it before we sell it to the Rock and Roll Hall of Fame.

PIERO
Forget the 'we' part of that sentence.

TED
You're coming.

PIERO
No way. I saw what you looked like when you crawled out of there, and I bruise easier than you.

TED
Come on. Aren't you curious? Anywhere in the world, anywhere in time...

Piero is thinking hard.

PIERO
It's just a lot of responsibility.

TED
What do you mean?

PIERO
We could change history with that thing. Keep JFK from being shot, stop Bill Gates from inventing the computer...

TED
Bill Gates didn't invent the computer.

PIERO

The only way I'm climbing inside the Mothership is if it's for a really important reason. I mean, we'd have go back and kill Hitler or something.

TED

(beat)

Fine. Done. We'll kill Hitler. Nobody would disagree with that.

PIERO

(beat)

Good. Then I'll come with you. We're killing Hitler.

Pause.

TED

Of course, that will probably be pretty dangerous...

PIERO

It wouldn't be dangerous if we killed baby Hitler or something...

TED

I don't know. Even sneaking into Baby Hitler's house... You know that any father who could raise a kid like that is going to at least have a shotgun... Probably a few shotguns...

This makes Piero nervous.

TED

And you wouldn't want to be lying there on the floor all shot up by Hitler's dad, thinking about how you should have maybe had a little bit of fun before you tried something so risky, honorable though it may be...

(beat)

Would you, Harry Belafonte?

Piero looks at Ted, understanding the subtext.

PIERO

I could get girls if we went somewhere else.

TED

Exotic.

Piero nods, thinking about this.

INT. PARLIAMENT/FUNKADELIC MOTHERSHIP - LATER

Ted and Piero are strapped into their seats inside the Mothership.

PIERO
Are you taking anything with you?

Ted shows Piero a small brown BOOK.

TED
I have my journal.

PIERO
That's so gay.

TED
How about you?

PIERO
I have my iPod.

TED
I'm not sure that's such a good idea.

PIERO
I can't sleep without it.

Ted punches a series of numbers into the "Destination Time" readout - 11-9-66.

He puts a set of coordinates into the "Destination Coordinates" readout - 51'30 N/07'00 W. London.

Pop pokes his head through the door.

POP
The engine seems to be working fine. You shouldn't have any problems.

TED
Thanks for all your help, Pop.

POP
Of course. Where did you decide you would go?

TED
London, 1966.

POP
Good lads. Any reason?

TED
I'm going to stop Yoko Ono and John Lennon from meeting.

Piero turns to Ted.

PIERO
Wait, what?

Pop nods. He takes a scrap of paper from his pocket and scribbles something on it. He hands it to Ted.

POP
That's the address of where I lived in London. You'll need a home base for such a noble pursuit.

PIERO
(to Ted)
Hold on... You said we were just going to London to get girls...

TED
I said you were going to get girls. And in the meantime, I'll be saving rock and roll.

PIERO
This is ridiculous. Let me out.

Piero fiddles with his seatbelt, trying to loosen it. It's stuck good. Rust.

TED
(to Pop)
What should we tell the younger you when we show up?

POP
Tell me that Bob said you could stay at my flat.

TED
Does Bob have a last name?

POP
Yes. Dylan.

Ted and Piero are silent. Piero momentarily stops fiddling with the seatbelt.

PIERO
Who were you in 1966?

POP
One more thing - if you see me back there, tell me to lay off the reds. They're bad for you.
(beat)
Good luck, lads.

Pop waves and SLAMS the door shut. Piero finally has his seatbelt off, and is holding it in his hand.

TED
Better buckle up.

PIERO
You're insane.

TED
Buckle up and think about sex.

Ted power ups the Mothership. Piero buckles up. Ted wraps his fingers around the emergency brake.

SMASH CUT TO:

EXT. ST. JAMES PARK, LONDON - LATE AFTERNOON

St. James Park. Regal. A pair of ducks swim on the lake. An old man walks across a small bridge. Buckingham Palace is visible in the distance.

The peace is shattered by a CRACKLING OF ELECTRICITY in the air, followed by the BOOM of the Mothership reappearing. It HITS A TREE as it PLUMMETS to the ground, which FLIPS it over. It lands upside down.

The DOOR swings open. Ted and Piero crawl out and collapse on the ground. Ted's lip is cut. Piero is covered in bruises.

Piero crawls over to Ted and starts HITTING him.

PIERO
(gasping)
Trick... Me... John... Yoko...

TED
Quit it!

Ted WRESTLES Piero to the ground. They scuffle while shouting at each other.

TED
You don't have to help me if you don't want to! This is something I'm doing.

PIERO
No shit I'm not helping you! Do you have any idea what the consequences of something like-

TED
-I know exactly what the consequences are! If Yoko and John don't meet, the Beatles don't break up. If they don't break up, they cut more albums. And if they cut more albums, there's more to make me feel good when I feel worthless.

Piero stares at Ted. Aha, so that's the reason. Piero coughs.

PIERO
(beat)
I think I swallowed some of your
blood.

Ted rolls off Piero.

TED
Lets check to see if there's any
damage.

Piero and Ted limp around the upside-down Mothership,
inspecting it.

TED
Shit.

Ted is standing in front of a wide-open exterior PANEL. Piero
walks over. They stare down at the ENGINE.

TED
Look.

Ted points to the CENTERPIECE on top of the engine. All the
pink GOO is gone.

PIERO
We're out of funk.

TED
Help me cover this thing up.

PIERO
I don't want to leave it here.

TED
It's too heavy to move. Pick up
some sticks and we'll hide it.

Piero picks up some sticks. They start covering the
Mothership with dirt and leaves.

EXT. HORSE GUARDS ROAD - LATER

Ted and Piero CLIMB over a wall and out of the park, onto a
wide road near Parliament Square. A group of female PASSERSBY
stare at Piero.

PIERO
(re: passersby)
What do you think is happening
here?

TED
Maybe they think you're Harry
Belafonte. Say something to them.

PIERO
 (singing to passersby)
 Daylight come and me wan' go home?

The eyes of the passersby light up. Piero gives them a smile.

PIERO
 Holy shit. It's working. They
 really do think I'm Harry
 Belafonte.

Ted STEPS on a loose newspaper blowing around. He checks the
 date - 9 November 1966.

TED
 Let's start asking some people if
 they know how to get to the Indica
 Gallery.

PIERO
 What's the Indica Gallery?

TED
 It's where John and Yoko meet
 today.

PIERO
 Christ. You could have given
 yourself a little bit of a cushion.

TED
 What for? This is easy - we show up
 at the gallery, I run interference,
 and John and Yoko never meet.

Piero shakes his head and walks over to a female PASSERBY.

EXT. SOHO - LATE AFTERNOON

Ted and Piero have clearly been walking around for awhile. In
 Soho, they're starting to see hints of "Swinging London" -
 girls in short MOD dresses. Men dressed in velvet DANDY
 suits. Boutique SHOPS.

But Ted and Piero look too tired to be enjoying it.

TED
 Where the hell is this place?

PIERO
 The German tourists said they
 thought it was on Rupert Street.
 This is Rupert Street.

TED
 (beat)
 Wait... They were German tourists?

(MORE)

TED(cont'd)

You didn't think you should maybe
mention that those girls weren't
even from here?

PIERO

(ashamed)

They were so hot that I just
figured they knew where they were
going.

TED

-For God's sake! Fine! I'll ask
somebody!

Ted stops a MOD GIRL.

TED

Excuse me, do-

The Mod Girl looks like a young Mia Farrow. Ted temporarily
loses the ability to speak.

MOD GIRL

(posh)

Yes?

Ted continues to look at her, not saying anything. Piero
walks over to help.

PIERO

Day-O.

EXT. INDICA GALLERY - NIGHT

A mid-sized gallery in an expensive area.

A MINI COOPER is parked outside the gallery, next to which
the car's CHAUFFEUR smokes a cigarette.

Ted and Piero stand across the street. Intimidated.

TED

Do you think they're inside?

PIERO

You know more about it than me.

Ted and Piero walk cautiously across the street. Ted takes
the gallery's doorknob in his hand. He TURNS IT.

The door OPENS.

INT. INDICA GALLERY - CONTINUOUS

An epicenter of avant-garde cool. Politically radical books
for sale. Art by Christo. A poster on display with the name
of the current show: UNFINISHED CONCEPTS/PRESENT THOUGHT.

Entering the gallery, Ted abruptly STOPS. He looks like he might pass out.

At the opposite end of the room stands JOHN LENNON (late 20s) - circle glasses, well tailored clothing and a bit stoned.

PIERO
Holy shit.

Lennon is standing across from a thirty-something Asian woman - YOKO ONO. Yoko is dressed in a black leotard.

Ted and Piero watch as Yoko solemnly hands Lennon a piece of paper.

CLOSE ON PAPER: There is a single word on the note - BREATHE.

Ted and Piero are witnessing John and Yoko's first meeting.

TED
We're too late.

Lennon gives Yoko a smile, and walks over to a small table. A title card reading APPLE is propped up in front of a piece of fruit, next to which is a price tag - £200. Lennon laughs.

PIERO
If you're thinking about doing something, you should probably get going.

But Ted can't move.

Yoko points Lennon to a LADDER that leads to a BLANK CANVAS stuck to the ceiling. A chain with a SPYGLASS hangs from the canvas.

Lennon climbs the ladder and uses the spyglass to read a single microscopic word on the canvas. Lennon smiles.

TED
Yes.

POV Lennon - The word says YES.

Lennon climbs down from the ladder.

LENNON
(to Yoko)
Can I see more?

Yoko leads Lennon to a table with a piece of PLASTERBOARD and a bucket of NAILS. A label attached to a HAMMER reads - "Instructions: Put Nails in Wood." Nobody has done so yet.

LENNON
May I be the first?

Yoko shakes her head.

YOKO
The opening isn't until tomorrow.

LENNON
Tomorrow is only a few hours away.

Yoko thinks about this.

YOKO
I'll let you hammer a nail into it
if you pay five shillings.

LENNON
(beat)
I'll give you an imaginary five
shillings if you let me put in an
imaginary nail.

Yoko breaks a smile. She and Lennon are on the same wavelength.

EXT. LONDON SIDEWALK - MOMENTS LATER

Ted sits on the curb, his head buried in his hands. Piero sits next to him.

PIERO
I mean, we ripped the fabric of
space-time...

TED
Let's just find the place where Pop
told us to meet the younger him.

EXT. CARNABY STREET - CONTINUOUS

Ted and Piero turn onto Carnaby Street - the heart of Swinging London. It's like a different city.

Hip-looking young men wear colorful suits made of exotic materials. Young model-types in miniskirts zip about on scooters. Jazz and pop music pour out of cafes and boutiques.

The electric atmosphere is doing nothing to make Ted feel better. But Piero is loving it.

Piero makes eye contact with a POSH YOUNG WOMAN - the spitting image of Twiggy.

POSH YOUNG WOMAN
Good evening Mr. Belafonte.

PIERO
(casual)
Day-O.

The woman smiles and walks past. Another WOMAN approaches.

PIERO

Day-O.

TED

(irritated)

Do you know any Harry Belafonte
songs aside from Day-O?

PIERO

Not one.

Ted checks the note Pop gave him.

TED

Thirty-nine Carnaby Street. Let's
find it.

MOMENTS LATER - Ted and Piero stand outside 39 Carnaby
Street. The first floor is a boutique featuring trousers and
jackets.

...But the SECOND FLOOR is hosting what appears to be quite
the happening party. A song by the Small Faces blasts out of
the windows. Laughter bursts out into the night.

PIERO

Do you think Pop will recognize us?

TED

Really think about the logic of
what you just said.

A COUPLE walks out the door and Ted and Piero slide inside.

INT. CARNABY STREET APARTMENT - CONTINUOUS

Ted and Piero walk up a stairwell populated by stylish Boho-
types. They reach the top of the stairs and get their first
look at the apartment, which looks like a mod ballroom.

Colorful lights hang from the ceiling. Young SOPHISTICATES
dance with each other or are otherwise occupied smoking
hookahs and talking and being seen.

PIERO

Look at these women. Let's go have
some sex.

TED

I've got a girlfriend back home.

PIERO

Your girlfriend back home won't be
born for a decade. If you slept
with one of these girls, there's no
way it could count as cheating.

Ted thinks about this.

TED
That actually does kind of make sense.

PIERO
If we get stuck here, I'm thinking we should prevent Jessica from ever being conceived. Castrate her dad or kill her mom or something.

TED
I do hate her mom.

PIERO
We have an opportunity to change the world for the better.

TED
(beat)
We won't get stuck. We'll find some funk for the Mothership.

PIERO
Dude, think about it. There is no funk music in 1966.

POP (O.C.)
Gentlemen, we have strange visitants in our midst.

They turn to see POP (26). In a room full of scenesters, he is perhaps the most dashing - slender and blonde and entirely in his element.

The INTELLECTUALS standing beside him look at Ted and Piero.

POP
I am Terence Bailey, and these are my associates, Robert Fraser and Alexander Plunkett-Greene.

Fraser and Plunkett-Greene nod hello.

TED
I'm Ted Archer and this is... Harry Belafonte.

Pop chuckles.

POP
He does resemble Harry, doesn't he.

PIERO
Piero Chacon.

POP
A pleasure, Mr. Chacon.

TED

Bob said we should look you up when we got to London.

POP

I'm sure he did. At times I feel Bob is having me run a home for wayward Americans.

(beat)

Please make yourselves at home. There are *hors d'oeuvres* on the table near the fireplace. All my food goes to waste. The lads here live on speed and the girls only eat birth control pills.

Piero looks like he's going to die of happiness.

INT. CARNABY STREET APARTMENT STAIRWAY - LATER

Piero sits on the stairs surrounded by a group of young LOVELIES - breasts, long legs and short skirts everywhere. Piero looks completely uncomfortable.

BLONDE LOVELY

Do you miss Jamaica?

PIERO

Yep. Yeah, *mon*. Ha...

BLONDE LOVELY

Do you have a boat?

PIERO

Big boat.

(beat)

Oars.

REDHEADED LOVELY

I would have thought you'd have a stronger accent.

PIERO

It only comes out at certain times.

BRUNETTE LOVELY

(beat)

How can we make it come out?

Piero looks at the lovelies. For some reason, they're not repelled by him. He can't believe this is happening.

INT. CARNABY STREET APARTMENT LIVING ROOM - SAME TIME

Ted sits on a Persian rug with a circle of ARTISTS, sharing a HOOKAH. He takes a long pull on the HOSE, holds it, and exhales.

TED
That's strong pot.

ARTIST
Hash. Mr. David Jones here managed
to procure it for us.

Ted stares at a young man sitting in the circle - DAVID JONES. Ted recognizes him.

TED
(stoned)
Ha. You're David Bowie.

DAVID JONES
How do you know I'm thinking of
changing my name?

TED
(changing subject)
What does Pop... Terence do for
work?

ARTIST
He's the biggest concert promoter
in London.

Ted takes another pull on the hookah. It all makes sense now.

Across from Ted, a PARTY GUEST is plucking at an acoustic GUITAR.

TED
Can I see that?

The Party Guest hands Ted the guitar. Ted begins to play the opening notes of "Purple Haze." He's great.

Everybody around him watches, including JIMI HENDRIX, who is standing against a wall talking to another VISITOR.

JIMI HENDRIX
Man. That's all I've ever wanted to
do.

Ted continues to play, getting into it. He's stoned. Jimi watches him, defeated.

JIMI HENDRIX
Fuck it. I quit.

Jimi exits the party.

INT. CARNABY STREET APARTMENT LIVING ROOM - THE NEXT MORNING

Ted and Piero sit with Pop at the kitchen table drinking tea. Between their dirty clothing and their hangovers, they look like shit.

POP

If you boys are going to be staying here, let me at least offer you some clothing. I can't be seen with you if you're dressed like that.

PIERO

Is anything going to fit me?

POP

No, but tight is in.

MOMENTS LATER - Ted sits on Pop's bed wearing VELVET TROUSERS and a PIRATE SHIRT. He looks ridiculous.

Piero comes out of the bathroom wearing tight DANDY SUIT. He has a gauze SCARF tied around his neck.

TED

That's the one.

PIERO

Why?

TED

It makes me look less gay.

PIERO

I think we should check on the Mothership.

TED

You go. I'll meet up with you later.

PIERO

What are you going to do?

TED

(beat)

I'm going to cockblock John Lennon.

PIERO

Ted. It's over. You already failed.

TED

I'm going to take another approach.

Piero stares at Ted.

PIERO

Holy shit. I know what you're going to do.

TED

If I have to.

PIERO

You're out of your mind.

TED
This is too important for me to
fail.

PIERO
(awed)
It's the ultimate take-one-for-the-
team.

EXT. INDICA GALLERY - LATER

Ted sits on the curb outside the Indica Gallery. He writes something on a piece of PAPER he is holding in his hand.

CLOSE ON PAPER: It is titled THINGS I KNOW YOKO ONO LIKES, under which he has written:

ART
NUMBERS
FAME
RUINING BEST BAND EVER
LEOTARDS

Ted stares at his list.

INT. INDICA GALLERY - MOMENTS LATER

Ted pushes open the door to the gallery and steps inside. A few ART STUDENTS are walking around looking at the exhibit.

...And in the corner of the room, Yoko Ono is adjusting what appears to be some sort of white sculpture. She is wearing a big sweater and a leotard, with tights.

Ted walks towards her. Here goes nothing.

Ted sees that the sculpture is actually a COMPLETELY WHITE CHECKERBOARD. All the CHECKERS have also been painted white.

TED
I'll play you.

Yoko looks at him. Her eyes are big and dark - pretty. Ted is intimidated.

TED
Just so you can see if it works.

YOKO
(beat)
Sure.

MOMENTS LATER - Ted and Yoko sit across from each other over the all-white checkerboard.

YOKO
The point is to play until you
forget whose checkers are whose.

Ted moves one of his checkers.

TED
How did you come up with the idea?

Yoko smiles.

YOKO
My niece kept beating me at
checkers.

TED
Aw. That's cute.

Ted is trying to come across as a great guy. Yoko seems to
detect this. She moves one of her pieces.

TED
It's nice to see another American
artist over here.

YOKO
Are you showing your work?

TED
No. This is a vacation. But I do
show back in the states.

YOKO
New York?

TED
I'm actually part of the Hairy Who
group out of Chicago.

Yoko makes eye contact with Ted. She knows exactly what he is
talking about.

YOKO
The Hairy Who that concentrates on
acne and strange sexual encounters?

TED
(surprised)
Wow. You know them. Us.

YOKO
I like the work you do with
linoleum and human hair.

TED
(genuine, stunned)
Me too.

Pause.

TED
I'm Ted.

YOKO
Yoko.
(beat)
It's your move.

Ted reaches across the board to move one of the checkers.
It's difficult because of his form-fitting pirate shirt.

YOKO
Do you dress like a pirate a lot?

TED
(re: shirt)
You mean this? Only when I'm
traveling.

YOKO
You came here straight from the
plane?

TED
When I go abroad, I mean.

YOKO
You dress like a pirate when you go
abroad?

TED
(beat)
It's a comfortable shirt.

YOKO
But it's tight.

TED
It looked bigger in the store.

YOKO
You didn't try it on?

Pause. Yoko is smarter than Ted thought.

TED
No. I guess I didn't.

YOKO
If you're looking for comfort, I
suggest you switch over to big
sweaters and leotards.

TED
I couldn't pull off the leggings.
My calves have a weird shape to
them.

YOKO

Mine too.

Yoko lifts her leg onto the table. She's right - even through her tights, her calf muscle looks strange.

YOKO

See? It looks like the Grand Canyon.

Ted scrutinizes Yoko's leg. This is actually starting to be fun.

TED

You're right. The Colorado River would run right through there.

(beat)

Check this out.

Ted lifts his leg onto the table. He rolls up the leg of his pants. His calf muscle is weird too.

TED

The Maine coastline.

Yoko examines Ted's calf.

YOKO

You're right. It is the Maine coastline.

TED

And look - see how my knee is kinda triangular? Newfoundland.

Yoko laughs. It's a great laugh.

TED

That almost made me miss home.

YOKO

It's like America the Beautiful was composed solely for our lower bodies.

TED

It's you, me, and somebody out there whose leg hair looks exactly like amber waves of grain.

YOKO

Or whose cock looks like George Washington.

Ted laughs. Yoko grins. She got him.

TED

That must be one of the later verses.

Ted makes another move on the checkerboard.

YOKO
That's not your checker.

TED
Does that mean I lost?

YOKO
It's impossible to lose.

TED
(beat)
Do you want to eat lunch with me?

EXT. ST. JAMES PARK - SAME TIME

Piero trudges through St. James Park to the spot where the Mothership crashed. He looks down at his new CUBAN-HEELED BOOTS, which are covered in mud.

PIERO
(mumbling)
Goddamn Ted... Boots are ruined...
Came for women, and now I'm doing
this shit...

Piero reaches the small grove where he and Ted covered the Mothership... and finds an empty IMPRINT where the Mothership should be.

PIERO
Crud.

The Mothership is GONE.

EXT. SIDEWALK CAFE - LATER

Ted and Yoko sit across from each other eating sandwiches. It looks like they've been intently talking about something.

YOKO
...I think that in the future
nobody will have to eat food
anymore, because science will have
figured out a way to make everybody
photosynthetic. Like plants.

Ted chews his food.

TED
How far in the future are we
talking?

YOKO
The year 2000.

TED
I don't see that happening.

YOKO
Oh really...

TED
Just a hunch. But who knows.

YOKO
What do you think the future will
be like?

Ted considers this question.

TED
Well, I think computers will be
hooked up to a database of all the
world's information, and we'll use
them to send mail to anybody
anywhere without needing a stamp.

Pause.

TED
And I think that the world will get
much hotter.
(beat)
And I think that people will look
back on right now and see it as a
special time.

Yoko stares at Ted.

YOKO
(intrigued)
You think about some far out
things.

TED
Just guesses.

YOKO
But humans won't be photosynthetic.

TED
Mexican food will be very popular.

YOKO
Do you think people will know who I
am in the future?

Ted looks Yoko over.

TED
Nope.

Yoko SMACKS Ted. Meat pops out of his sandwich. He laughs.

EXT. ST. JAMES PARK - SAME TIME

Piero searches for clues. He notices muddy TIRE TRACKS leading away from the site.

POLICEMAN (O.C.)
Is there something I can help you
with?

Piero looks up to see a bobby-capped POLICEMAN standing in front of him. The Policeman scrutinizes Piero's mod/dandy clothing.

PIERO
There used to be a... sculpture out
here.

POLICEMAN
Perhaps you mean the sculpture that
men were using as a hiding spot to
fornicate with each other.

PIERO
(beat)
That's the one.

POLICEMAN
It's been taken to the scrap heap.

EXT. INDICA GALLERY - LATER

Ted walks Yoko down the sidewalk, back to the Indica Gallery.

TED
Do you know what your next project
will be?

YOKO
I'm deciding between traveling to
India to record the sound of
falling snow, or making a film
montage of the navels of 365
people.

Ted laughs. He seems genuinely entertained.

TED
Well, I'd like to volunteer my
belly button if that's what you
decide on.
(beat)
I have an outie.

YOKO
That's good. Outies are rare.

TED
Ah, conceptual art.

YOKO
Every artist is a conceptual
artist. I'm a con artist. But it's
the only job that allows me to act
like I'm in kindergarten all day,
and get paid for it.

TED
Sometimes.

YOKO
Sometimes.

They reach the door to the gallery.

TED
Could I maybe see you tonight?

YOKO
That's a lot of me for one day.

TED
I don't think so.

YOKO
I've already made plans with a
friend.

TED
Is it okay if I stop by tomorrow?

YOKO
I hope you do.

Yoko opens the gallery door.

YOKO
It was nice meeting you, Ted.

Yoko disappears inside the gallery.

EXT. CARNABY STREET APARTMENT - LATER

Ted stands on the street outside Pop's apartment. Above him,
Piero is sitting on the fire escape smoking a CIGARETTE.

TED
I didn't know you smoked.

PIERO
Smoking isn't bad for you in 1966.

Piero drops the apartment keys down to Ted.

INT. CARNABY STREET APARTMENT - MOMENTS LATER

Ted and Piero sit across from each other on overstuffed beanbag chairs.

TED

...Gone?

PIERO

The policeman told me it was taken to the scrap heap. It was being used as a gay bathhouse.

TED

We have to sit in there on the way home.

PIERO

We're not going home Ted. The Mothership is gone.

TED

I wouldn't worry. Nobody is going to just dismantle a thing like that. I'm sure it's still around.

Piero stares at Ted. Suspicious.

PIERO

Why are you acting so optimistic right now?

TED

I'm not acting optimistic. I just think we'll get it back.

PIERO

You seem lighthearted and content.

TED

I'm not lighthearted and content.

Pause.

PIERO

Ted. What happened when you went to see Yoko?

No response.

PIERO

Ted.

TED

What?

PIERO

What. Happened.

TED
 (gushing)
 She is completely unlike I thought
 she would be-

PIERO
 Holy hell.

TED
 -Intelligent and funny and artistic
 and amazing and we went out-

Piero grabs a nearby MAGAZINE and rolls it up.

TED
 -To lunch and had a great
 conversation and-

Piero SMACKS Ted with the magazine.

PIERO
Stop. I still have drugs in my
 system from last night too. We're
 both light-headed, but this is Yoko
Ono you're talking about.

TED
 Don't hit me with magazines.

PIERO
I am supposed to be here for women!
 Not you! I want women and I want
 you to not be seeing Yoko-

Ted and Piero hear the sound of a key in the doorknob. The
 door opens and Pop enters. They silently look at him.

POP
 Did I interrupt something?

TED
 Nothing important.

PIERO
 Pop, do you know where London's
 scrap heap is located?

POP
 Of course. The Scrap Heap is an
 after-hours club. It's quite a
 stylish crowd, really.
 (beat)
 If you'd like, I'll take you
 gentlemen there this evening.

Ted and Piero think about this. Not what they were expecting.

TED
 I can't tonight. I have a date.

POP
Then you and I will go, Piero.

PIERO
You did promise to introduce me to girls.

POP
When did I say that?

PIERO
A few decades from now.

POP
Well, I'm a man of my word,
chronology be damned.

EXT. INDICA GALLERY - NIGHT

Ted sits incognito across the street from the Indica Gallery.

Yoko emerges from the gallery. She walks across the street and - to Ted's surprise - quietly ducks into a BAR.

Ted looks at the name of the bar - THE SCOTCH OF ST. JAMES.

He tries to follow her inside, but is stopped by a DOORMAN.

DOORMAN
I'm sorry, sir.

TED
I just saw my friend Yoko walk inside.

DOORMAN
This is a private club. Ms. Ono was invited here by a member.

EXT. ALLEY BEHIND THE SCOTCH OF ST. JAMES - MOMENTS LATER

Ted walks towards a group of WAITERS gathered behind the bar, smoking cigarettes on their break.

TED
Can one of you let me in? I'm supposed to meet somebody.

A WAITER gestures to Ted's boots.

WAITER
Nice boots.

TED
They're actually not mine.

WAITER
(beat)
What kind of leather?

TED
Ostrich. Soft.

The waiter nods.

INT. THE SCOTCH OF ST. JAMES, UPSTAIRS - MOMENTS LATER

The upstairs interior of The Scotch of St. James looks like a crowded speakeasy. Everybody is stylish. An exclusive place.

Ted stands against a wall, BAREFOOT. He sees that the truly hip-looking people are walking DOWNSTAIRS into the basement.

INT. THE SCOTCH OF ST. JAMES, DOWNSTAIRS - CONTINUOUS

Lots of PRETTY GIRLS in miniskirts and YOUNG MEN who resemble Victorian poets. A BAND plays on a small stage in the corner of the room in front of which is a DANCE FLOOR.

The ELITE of Swinging London crowd into booths along the perimeter of the room. Musicians. Artists. Fashion Models.

Ted walks among the booths. He steals a HIGHBALL GLASS from a table. Holding a glass makes it look more like he belongs.

In the final booth, he spots Yoko. Sitting across from her - of course - is John Lennon.

Yoko sees Ted and waves him over. He approaches the booth.

YOKO
I can't believe you're here!

TED
I told the doorman I was in the
Mamas and the Papas.

LENNON (O.C.)
You must be Mama Cass.

Ted is suddenly immensely aware that John Lennon is talking to him.

LENNON
British cuisine has done wonders
for your physique, Mama.

YOKO
Ted, have you met John?

TED
No. I don't think so.

YOKO

John, this is Ted. He's part of the
Hairy Who art collective out of
Chicago.

(beat)

Ted, this is John.

Ted and Lennon shake hands. Ted tries to hold himself
together.

TED

Nice to meet you. John. I like your
music very much.

LENNON

And I, your footwear.

CLOSE ON: Ted's bare feet.

TED

I was told there was a beach in
here.

LENNON

Englishman are notorious liars.

YOKO

Ted's work with the Hairy Who
concentrates on bizarre sexual
encounters.

LENNON

A man after my own heart.

(beat)

Join us at the table. We'll order
you a tropical drink and make a
beach in your mind.

Ted sits down in the booth next to Lennon, who holds up a
hand for a waitress.

Ted notices that a good part of the room is glancing over at
them.

WAITRESS

Mr. Lennon.

LENNON

I'd like a some sort of concoction
of rum and blue liquor to make Mr.
Mama Cass here feel like he is back
in California.

(beat)

And furthermore, I'd like you to
make something far too strong for
Ms. Ono - if she snogs me by the
end of the night, I'll tip £100.

Yoko lightly shoves Lennon. A bit of jealousy crosses Ted's face.

YOKO
Lennon asked me here to discuss
art. And up until just now he was
being a gentleman.

LENNON
A barefoot American joins our table
and I find the urge to claim you,
my dear. On to the topic of art at
once.

Nobody says anything.

LENNON
Are you a musician, Ted?

Ted chuckles.

TED
Christ.

EXT. SCRAP HEAP NIGHTCLUB - LATER

Pop and Piero step out of a chauffeured vehicle in front of
an innocuous looking building. Dozens of people are queued
out front.

Pop and Piero walk to the front of the line. The doorman lets
them in.

INT. SCRAP HEAP NIGHTCLUB - CONTINUOUS

This is the most typical example of "Swinging" London we've
yet seen - lots of swirling colors and Go-Go-ish dancers.

Pop and Piero are led by a HOST to a balcony overlooking the
room. A SERVER follows behind carrying a bucket of Champagne.

The Host seats them at a private table where two comely YOUNG
WOMEN - dressed in skirts and Nancy Sinatra boots - are
waiting for them.

HOST
Mr. Bailey, Mr. Belafonte, may I
introduce Robin-

ROBIN
Hello.

HOST
-And Charlene.

CHARLENE
 (to Piero)
 Charmed.

POP
 Ladies, England enslaved the people
 of Jamaica for over 200 years.
 (beat)
 I promised Mr. Belafonte we'd make
 it up to him tonight.

Robin and Charlene smile.

INT. THE SCOTCH OF ST. JAMES - SAME TIME

Ted, Yoko and John Lennon are scrunched together in the booth, laughing. Empty cocktail glasses are spread out in front of them.

LENNON
 ...And I was out of my skull going
 'round talking to the people
 outside the concert hall, so I
 introduce myself as Jesus Christ to
 a square-looking stranger.
 (beat; laughing)
 And this stranger looks me in the
 eye and says, "Oh really, well-

Buzzed, Ted mouths along with the quote: *I loved your last record*. Lennon doesn't notice.

LENNON
 "-I loved your last record."

Ted and Yoko laugh. Lennon stands up from the table.

LENNON
 Excuse me. I'll be right back. Just
 need to say hello to some people.

Lennon gets up and walks over to a group of other musician-types - Keith Richards, etc. People stare at him as he makes his way through the room.

Ted and Yoko are alone.

TED
 What do you think of him?

YOKO
 (beat)
 I like him. A little cynical, and
 before you got here he kept asking
 me to call him Dr. Winston
 O'Boogie. But I like him.
 (beat)

(MORE)

YOKO(cont'd)
I do think I could help him with
his music, though.

Ted winces.

TED
Do you play an instrument?

YOKO
I try to use my voice as an
instrument.

TED
Oh.
(beat)
Don't you think he's already maybe
got the music thing covered?

YOKO
He should be more raw. I think he
needs to scream more.

Lennon is standing behind Yoko.

LENNON
Lady is spoken for, mate.

YOKO
(to Lennon)
Are you sitting back down?

LENNON
I thought you two might like to
meet the family.

INT. SCRAP HEAP NIGHTCLUB - SAME TIME

Pop and Piero drink champagne with Robin and Charlene.

CHARLENE
You don't sound like you do on your
records, Harry.

PIERO
Oh.

ROBIN
(beat)
Did your voice change?

The girls wait for an explanation. Pop is clearly trying to
silently will Piero to come up with something clever.

And then, silence. Piero just stares at the girls, breathing
heavily. Panicking. Sweating.

Robin and Charlene seem perplexed by Piero's complete lack of
charm.

ROBIN
Excuse us. I think we're going to
go dance.

The girls head down the stairs towards the dance floor. From the balcony, Piero watches them go.

POP
You are shockingly bad with women.

PIERO
I know.

Piero sees the POLICEMAN from the park dancing below on the floor.

PIERO
I'll be right back.

POP
Of course.

Piero gets up from his seat. Pop takes a bag of RED PILLS out of his pocket.

He looks around to make sure nobody is looking, then pops a couple and washes them down with champagne. He leans back in his chair, getting stoned.

EXT. ABBEY ROAD - LATER

The chauffeured Mini pulls up in front of a regal white building. Ted stares at it.

TED
Abbey Road.

Lennon and Yoko climb out of the back seat.

LENNON
Come on, lad. There's work to be
done.

Lennon heads for the front door of a building, his arm around Yoko. Ted follows.

INT. SCRAP HEAP NIGHTCLUB - SAME TIME

Piero taps the Policeman on the shoulder, but the Policeman doesn't want to stop dancing.

PIERO
Hey. Limey. Redcoat.

The Policeman grins flirtatiously.

POLICEMAN
You came to the club. Smart boy.

PIERO
Where is it?

POLICEMAN
Aren't we forward.

INT. ABBEY ROAD STUDIOS, STUDIO TWO - SAME TIME

Lennon leads Ted and Yoko into Studio Two, holy ground of rock & roll. Three musicians are inside tinkering around with instruments, working on a song that sounds like it belongs on the *Sgt. Pepper's*.

These are the Beatles - PAUL, GEORGE and RINGO.

LENNON
Gentlemen, may I introduce you to
my dinner companions Yoko Ono and
Mama Cass, also called Ted.

The Beatles say their hellos. Ted shakes their hands, but doesn't even try to speak.

George seems suspicious of Yoko. Lennon grabs a guitar and joins his bandmates.

LENNON
Did I miss much?

PAUL
We just got here ourselves.

Lennon becomes wrapped up in playing around with the band. Ted and Yoko are unsure what they're supposed to do.

RINGO
(helpful)
If you'd like, there's tea in the
other room.

Ted and Yoko get the hint. They head into the SOUNDBOARD ROOM, where a prim GEORGE MARTIN sits at the controls.

GEORGE MARTIN
I'm George. I work with the band.

Ted forces himself to speak.

TED
I'm Ted. This is Yoko.

GEORGE MARTIN
A pleasure.
(beat)
How do you take your tea?

Ted notices a cart with a KETTLE and TEACUPS next to George Martin.

TED
(beat)
No sugar, please.

Ted looks around - Abbey Road, the Beatles on the other side of the glass, George Martin pouring him tea. Holy shit.

George Martin hands him a CUP and SAUCER.

TED
Thank you.

Ted's hands tremble as he takes a sip.

INT. SCRAP HEAP NIGHTCLUB, BACK ROOM - SAME TIME

A BOUNCER waves the Policeman and Piero through the door to a back room.

POLICEMAN
Is this what you were looking for?

The room is an OPIUM DEN. Blissed-out REVELERS smoke together. Men and women are openly amorous.

In the center of the room is the MOTHERSHIP, which has been psychedelically painted. Beads hang over its open door. HASH SMOKERS greenhouse the interior.

PIERO
How did you get it in here?

The Policeman points to a wall. It's actually a GARAGE DOOR.

INT. ABBEY ROAD STUDIOS, SOUNDBOARD ROOM - SAME TIME

Ted seems to have visibly relaxed. He drinks his tea and talks to Yoko, barely paying attention to the Beatles playing on the other side of the glass.

YOKO
Tomorrow I think I'm going to build
a crying machine, if you want to
help.

TED
What does a crying machine do?

YOKO
It sheds tears every time a coin is
deposited.

TED
 (beat)
 I'm in.

YOKO
 Are you hungry?

INT. ABBEY ROAD STUDIOS, STUDIO TWO - SAME TIME

From the other side of the glass, Lennon watches Ted and Yoko talking and laughing together. He's distracted. He isn't focusing on his music. He isn't playing his guitar.

George Harrison leans towards him.

GEORGE HARRISON
 You know the rules. No wives or girlfriends at the studio.

LENNON
 It's fine.

PAUL
 George is right. We don't need the distraction.

The entire band has stopped playing their instruments.

LENNON
 What does their body language look like to you?

RINGO
 Like you have competition, mate.

Lennon doesn't like this. On the other side of the glass, Yoko signals that she and Ted are going to leave.

Lennon puts down his guitar and walks into the Soundboard Room.

YOKO
 I think we're going to get food.

LENNON
 You've just arrived.

YOKO
 I'll come back.

Lennon warily shakes hands with Ted.

LENNON
 It was good meeting you, Ted. Where are you staying?

TED
 With Terence Bailey.

Silence.

LENNON

Well then. Tell Terence I said
hello.

INT. TOWN CAR - LATER

Piero and Pop sit next to each other in the back seat of the chauffeured town car. Piero seems depressed.

POP

A pity you were in such a hurry to
leave. The girls wanted to give you
another chance.

PIERO

It wouldn't have made a difference.

POP

No. It probably wouldn't have.

PIERO

You know, I always thought the
reason I couldn't find anybody good
was the girls' fault. But I'm
starting to realize it's me. I'm
the problem.

POP

Forgive me for asking, but when was
the last time you were actually
with a girl?

Silence.

POP

Dear God. I will help you, Piero. I
will find somebody for you to shag.

EXT. SIDEWALK - LATER

Ted and Yoko walk down the sidewalk. Ted pulls at the locked
gates to a FOOD SHOP.

TED

Everything is closed.

YOKO

Let's go fishing in the Thames.
I'll make a line out of my skirt
and you dig for worms.

TED

(beat)

There's food in the apartment where
I'm staying. That might be easier.

Yoko looks at Ted. He's inviting her back to the apartment.
 Hmm...

YOKO
 (beat)
 Ok.

INT. CARNABY STREET APARTMENT - LATER

In the kitchen, Pop swallows down a few RED PILLS with a glass of water. He is stoned out of his mind.

On the couch, he notices something RECTANGULAR and WHITE. He walks over to it...

...It's Piero's iPod. Headphones and all.

Pop puts on the headphones. He presses a button. The iPod lights up. He presses ARTISTS and fumbles through the choices.

Finally, he chooses an artist - THE BEE GEES.

SMASH CUT TO:

EXT. OUTDOOR STAGE, AUSTRALIA - SAME TIME

Caption - AUSTRALIA.

The young BEE GEES - BARRY, ROBIN and MAURICE GIBB are performing a song in front of a small crowd.

BARRY GIBB
 (singing)
 Where is the sun... That shone on
 my head... The sun in my life...

Suddenly - POOF! The Bee Gees disappear in a puff of smoke.

SMASH CUT TO:

INT. CARNABY STREET APARTMENT - SAME TIME

The Bee Gees listing DISAPPEARS from the iPod.

POP
 (stoned)
 How does this thing work...

He selects another artist - MADONNA.

SMASH CUT TO:

INT. KIDS' DANCE STUDIO - SAME TIME

Caption: MICHIGAN

A class of cute LITTLE GIRLS dance BALLET. One of the little girls, MADONNA CICCONE (8) is having a blast. She's clearly more talented than the rest of the class.

BALLET TEACHER
Ok girls, *en pointe* ...

Petite, pretty Madonna goes up on her tippy toes...

POOF! She disappears in a cloud of smoke. Little girls scream. The smoke drifts over the class.

The Ballet Teacher stares through the smoke at where Madonna used to be.

BALLET TEACHER
Madonna?

SMASH CUT TO:

INT. CARNABY STREET APARTMENT - SAME TIME

The Madonna listing DISAPPEARS from the iPod.

POP
(stoned)
Piece of shit...

Irate, Pop tries one last time, picking NIRVANA.

SMASH CUT TO:

INT. THE COBAIN HOME, ABERDEEN, WASHINGTON - SAME TIME

Caption: ABERDEEN, WASHINGTON

Visibly pregnant WENDY COBAIN putters around her living room, talking to some FRIENDS.

WENDY COBAIN
And if it's a boy we're going to
name him Kurt...

Suddenly, a POOF sound...

...and Wendy's pregnant belly starts to DEFLATE. She stares down at her mid-section in disbelief, too shocked to scream.

SMASH CUT TO:

INT. CARNABY STREET APARTMENT - SAME TIME

The Nirvana listing DISAPPEARS from the iPod.

POP
Bullocks...

Pop removes the headphones and tosses the iPod aside. He stumbles to his bedroom.

INT. CARNABY STREET APARTMENT, EXTRA BEDROOM - SAME TIME

In the next room, Piero lies in bed staring at the ceiling. He can't sleep. He looks at the clock. 2:30 in the morning. He flicks on the light...

PIERO
Where's my iPod...

He looks around. Bundled in with Ted's dirty clothing is Ted's JOURNAL. Piero takes it and opens it.

Piero flips to a random page and begins to read.

TED (V.O.)
(Piero reading)
*I read today that giraffes only
sleep half an hour per day. I wish
I was a giraffe, because that way
I'd have more time to play music
and paint...*

Piero flips the page.

PIERO
Man. This is really what goes on in
your head.

Piero flips to another page.

CLOSE ON: The PAGE, where Ted has written the LYRICS to
"Can't Fight This Feeling [Anymore]" by REO Speedwagon:

*I can't fight this feeling any longer
And yet I'm afraid to let it flow
What started out as friendship has grown stronger!
I only wish I had the strength to let it show...*

...And so on.

Piero busts out laughing. Then, he hears the sound of the FRONT DOOR shutting. He puts the journal back.

Piero hears the sound of female GIGGLING. He walks out to investigate and sees Ted and Yoko RAIDING THE FRIDGE.

PIERO
Oh. Hey.

TED
Piero. This is my friend Yoko.

PIERO
Very nice to meet you... Yoko.
(beat; to Ted)
(MORE)

PIERO(cont'd)
Ted, can I speak to you for a
minute?

Ted walks over. Piero pulls him into the bedroom.

INT. CARNABY STREET APARTMENT, EXTRA BEDROOM - CONTINUOUS

Piero SLAPS Ted in the face.

PIERO
What are you doing?

TED
We were hungry!

PIERO
Yeah, that's the only reason you
brought her back here.
(beat)
There's a difference between trying
to keep John Lennon and Yoko Ono
from meeting, and actively trying
to seduce Yoko Ono.

TED
I'm not trying to do anything. We
just get along.

Silence.

PIERO
I found the Mothership. It's in a
nightclub garage being used as an
opium den.

TED
I hung out with the Beatles at
Abbey Road.

PIERO
Dear-

From the street below comes the sound of a man SHOUTING.

LENNON (O.C.)
Yoko!

Ted and Piero walk into the other room, where they see Yoko
standing on the fire escape, looking down at Carnaby Street.

EXT. CARNABY STREET APARTMENT - CONTINUOUS

Lennon stands underneath the fire escape, looking up at Yoko.
A small crowd of people watches the spectacle.

A PHOTOGRAPHER snaps a picture of Lennon.

YOKO
What are you doing here?

LENNON
Your chariot awaits.

YOKO
I'm eating food.

LENNON
Heaps of food back at the studio.
There is a boar turning on a spit
in the piano room. Ringo killed it
with his voice.

Yoko laughs. Ted joins her on the fire escape.

LENNON
Caesar. Antony has come for
Cleopatra.

TED
I'm pretty sure you'd be Caesar in
this case.

YOKO
Do you want to come up?

LENNON
I'd rather you come down.

Yoko appeals to Ted.

TED
It's only fair that I share.

Yoko nods and ducks through the window, back into the
apartment.

INT. CAFE - THE NEXT DAY

Ted, Piero and Pop are having a continental breakfast. There
are two empty Bloody Mary glasses in front of Pop, and he is
drinking a third.

TED
John Lennon says hello.

POP
Ah. The spring thaw after the long
winter.

TED
Did you have a falling out?

POP
I was the Beatles' public relations
man until John fired me.
(MORE)

POP(cont'd)

He was jealous I was seeing a bird
he used to be with, and then I was
gone.

PIERO

The other guys in the band didn't
try to stop him?

POP

They were happy to see me go. John
is a good man, but he can get a bit
paralyzed by jealousy. And when
that happens, he stops playing
music.

EXT. CAFE - LATER

Ted and Piero putter outside the cafe. Inside, Pop waits
outside the bathroom.

TED

Oh my God... Look...

Ted and Piero are standing in front of a poster of JAMES
BROWN with the caption:

THE HARDEST WORKING MAN IN SHOW BUSINESS, LIVE! ONE
NIGHT ONLY! NOVEMBER 17 IN HYDE PARK, LONDON.

Ted points to the picture of James Brown.

TED

James Brown is the closest anybody
in the sixties came to playing
funk. That could be our way back.

PIERO

In 1966 I think he would still be
considered R & B.

TED

In 1964 he released "Out of Sight,"
which is considered one of the
first funk singles.

Piero forgot about that.

PIERO

Alright, well even if James Brown
does count as funk, how do we get
the Mothership to the concert?

TED

We have some time to figure that
out. Where's the club where you
went with Pop?

POP
You mean the Scrap Heap?

Pop exits the cafe, shaking his hands dry.

TED
Do you know anything about this
James Brown concert?

POP
I'm promoting it. Last stop on his
European tour.

INT. ABBEY ROAD STUDIOS, STUDIO TWO - LATER

Lennon isn't at the studio. The three other Beatles stare down at a late edition of the DAILY MIRROR newspaper.

The front page is a picture of Lennon staring up at Yoko on the FIRE ESCAPE, along with the headline: JOHN LENNON TURNS CYRANO LATE NIGHT ON CARNABY STREET.

George Harrison turns to Paul.

GEORGE HARRISON
Do you want to see if you can find
him?

Paul nods and puts on his coat.

INT. JOHN LENNON TOWNHOUSE - SAME TIME

Yoko and Lennon are in Lennon's townhouse, sitting in front of a reel-to-reel TAPE RECORDER hooked up to a MICROPHONE. They've been up all night.

Yoko HOWLS into the microphone. Lennon runs these 'vocals' through the machine, creating overdubs. Lennon bangs together a pair of SHOES, adding this sound effect to the recording.

LENNON
Brilliant.

Lennon hits PLAYBACK on what they've done. It's a mishmash of babbling dialogue and conceptual sound.

LENNON
(sincere)
I think it's the best thing I've
ever done.

YOKO
You needed to free yourself from
the constraints of form.

Lennon takes Yoko by the hand. He puts his arms around her waist and moves in to KISS her.

She doesn't let him.

YOKO

No...

LENNON

Why not?

YOKO

(beat)

I have a meeting.

LENNON

With who?

YOKO

(lying)

A buyer.

LENNON

Whatever he wants to buy, I'll pay double.

YOKO

You're sweet. But it would be rude for me to break an appointment.

Lennon stares at Yoko.

LENNON

You're meeting Ted.

Yoko doesn't say anything.

LENNON

What do you see in him?

YOKO

(beat)

He's just different. I have fun with him... He doesn't think like anybody else. He makes me laugh...

LENNON

(jealous)

Have you been with him?

YOKO

(beat)

Let's not do this, John. I consider you a good friend.

Lennon deflates at the word 'friend.'

YOKO

Walk me to the door?

LENNON

(beat)

Of course. I'm sorry.

YOKO

It's okay.

INT. SCRAP HEAP NIGHTCLUB, BACK ROOM - SAME TIME

Ted, Piero and Pop stand in front of the Mothership. The opium den is empty aside from some WORKERS cleaning.

They are in the midst of a conversation with the NIGHTCLUB OWNER.

NIGHTCLUB OWNER

The man who alerted me to it said that it had been abandoned in St. James Park.

POP

How much do you want?

NIGHTCLUB OWNER

I won't part with it. It's an attraction.

EXT. SCRAP HEAP NIGHTCLUB - MOMENTS LATER

Ted, Piero and Pop stand outside the nightclub.

POP

I'm unclear why you want to take that thing to the James Brown concert.

TED

The ship runs on funk. James Brown is the closest you get to funk in 1966.

POP

I'm sorry, but I don't know what funk is.

PIERO

(beat)

It's a mixture of jazz and R&B targeted at the ass instead of the ears.

TED

It gets popular in a couple of years.

Pop stares at Ted and Piero.

POP

How do you know?

Ted and Piero look at each other.

TED

Pop. Piero and I are from the future.

POP

(beat)

Oh. Is that all?

PIERO

That doesn't do anything for you?

POP

Half the people I know say they're from the future. It's London.

TED

But we really are from the future.

POP

Lots of my friends say that too.

Ted and Piero give up. They tried.

TED

What time do you have?

POP

1:30.

TED

Shit. I'm meeting somebody.

PIERO

No... We need to come up with a plan for getting the Mothership out of there.

TED

We can do it tonight. I've got to-

PIERO

No, you don't.

TED

Tonight. I promise.

Ted jogs away down the street.

PIERO

(yelling after Ted)

Do not bone Yoko Ono!

POP
(sincere)
Talented artist, Ms. Ono.

PIERO
You know her?

POP
I do.

Pop silently looks Piero over.

POP
Astronauts are normally in better
shape, Piero.

PIERO
You don't need to be an astronaut
to be from the future.

POP
(impersonating a robot)
Boop boop beep.

PIERO
It doesn't mean I would need to be
a robot, either.

EXT. YOKO'S STUDIO - LATER

Ted stands outside a dingy building, looking up.

Yoko drops a key attached to a small PARACHUTE out of window.
The key floats down to Ted.

TED
You do everything different.

YOKO
I'm thinking of marketing them.

Ted opens the front door with the key.

INT. STUDIO - CONTINUOUS

A spacious, cheap-looking workspace/apartment. Yoko's
installations are everywhere: A grapefruit in an aquarium
labeled WATER/GRAPEFRUIT. A punching bag with the word OUCH
written across it.

Yoko stands over a damp cardboard box hooked up to a series
of TUBES.

TED
Is that the crying machine?

YOKO

Yeah, but every time it cries the cardboard gets wet and rips. It needs to at least be able to make it through a show.

TED

Why not build it out of wood or metal?

YOKO

Too depressing. A machine that cries forever? Think about it.

TED

You're right. It's better if it cries itself out and dies naturally.

YOKO

As long as it gets through the opening.

Yoko sips a cup of something. Ted notices she has dark BAGS under her eyes. She notices him looking.

YOKO

I was up all night.

TED

(beat)

Oh.

Silence.

YOKO

John and I didn't sleep together, if that's what you're thinking.

TED

Okay.

YOKO

I told him that I just wanted to be friends with him.

TED

(beat)

Really?

YOKO

He's a little clingy and out there. I've decided you're more my type.

TED

I'd agree with that.

YOKO

I thought you might.

TED

I think you should make the crying machine out of egg cartons to handle the moisture.

YOKO

The mind of the artist...

INT. THE SCOTCH OF ST. JAMES - SAME TIME

John Lennon is at his usual table, drinking hard alcohol in the middle of the afternoon.

Paul sits down across from him.

PAUL

Been waiting for you at the studio.

LENNON

I'm not going to the studio today.

PAUL

You need to stop putting these schoolboy crushes above the band.

LENNON

You're right, Paul. That's exactly what I need to do - put aside what I feel about something so that I can rush back to the studio and listen to you rhyme *go and know* and *car and star*.

Silence.

LENNON

(beat)

Apologies. That wasn't necessary.

Paul nods. Accepted. They've done this before.

PAUL

You can have any girl in the world.

LENNON

I'm supposed to be with Yoko.

PAUL

And she's chosen this lad Ted.

Lennon nods.

LENNON

The band seems less important than that, right now. I need some time to myself.

(beat)

I'm sorry, Paul.

EXT. CONSTRUCTION SITE - LATER

Piero and Pop sit on the curb outside a construction site where an office building is going up.

POP
Sure. I'd love to hear what happens to me.

PIERO
I'm not kidding. You told me to give you a message.

POP
(entertained)
The car mechanic me told you.

PIERO
Yes.

POP
Let's have it then.

PIERO
(beat)
You said to lay off the reds.
They're bad for you.

Pop's face drops - how does Piero know about his pills?

POP
(lying)
I don't take reds.

PIERO
All I know is what you said.
(beat)
You also told me to tell you to sign Led Zeppelin.

Piero winces. That was irresponsible.

POP
What's Led Zeppelin?

A stocky construction FOREMAN walks over to Piero and Pop.

FOREMAN
You the lads who were asking about a forklift?

INT. YOKO'S STUDIO - NIGHT

CLOSE ON: The CRYING MACHINE sitting in the center of a small candlelit dinner table. It is made out of egg cartons. Ted inserts a coin into it. It drips water. It looks sad.

YOKO
You were right about the egg
cartons. They're more durable.

Yoko is preparing some absinthe. Yoko melts sugar in a spoon
and stirs it into a glass of the green liquid.

Yoko hands Ted a glass of the absinthe.

TED
I haven't had this before.

YOKO
It doesn't get serious until you
have three or four glasses. We're
only having one. It'll just make
things a little brighter.

They clink glasses. They drink. Ted is looking at something.

YOKO
What are you staring at?

TED
What's that thing?

Ted points to a long piece of CANVAS on which JAMES BROWN is
written in psychedelic script.

YOKO
I'm making a banner for the James
Brown concert.

TED
You work for Terence?

YOKO
When he needs a banner.

TED
You sound frustrated about
something.

YOKO
I tried to make the first banner
out of cookie dough but it fell
apart.

CLOSE ON: A pile of cookie dough in the corner.

INT. CARNABY STREET APARTMENT, EXTRA BEDROOM - SAME TIME

Piero slumps down on his bed, exhausted from the day. He
picks up his iPod and puts on the headphones. He scrolls down
to the BEATLES. He selects ABBEY ROAD.

But something doesn't seem to be right about the famous album cover. He leans in and looks a bit more closely at the cover...

In the picture, there are only THREE BEATLES walking across Abbey Road.

And all of them are wearing WINGS.

PIERO

Ted... You idiot...

INT. YOKO'S STUDIO - SAME TIME

Ted and Yoko are finishing a simple meal. They've switched from absinthe over to wine.

YOKO

I was born in Tokyo - my dad was a banker who wanted to be a pianist, and my mother came from a rich family. After the war we moved to America, and after I graduated from college, I went to New York City.

TED

Where did you grow up in America?

YOKO

Scarsdale.

TED

I'm from Maryland.

YOKO

(beat)

I thought all the Hairy Who artists were from Chicago.

TED

(caught)

I moved.

YOKO

Ah.

TED

That's the first time we've mentioned art tonight.

YOKO

I know. It's nice.

(beat)

I try not to date artists, but I always do. My life is strange enough. I don't need weirdness in my relationships. I just want people to be straight with me.

TED
I wouldn't have thought that.

YOKO
Well, that's probably because you
haven't been straight with me.

Yoko grins at Ted. She's got him.

TED
I'm not sure I understand.

YOKO
Ha. Yeah right.
(beat)
Come on, I know who you are. Or who
you aren't, actually.

Yoko walks over to her BOOKSHELF. She removes a thin ART SHOW CATALOGUE from the stacks, which she holds up to Ted.

The catalogue's title is THE HAIRY WHO: HYDE PARK ART CENTER, CHICAGO 1966. Ted is busted.

YOKO
I took a look to see what you
painted. Turns out that there is no
Ted Archer in the Hairy Who.

TED
(beat)
You don't seem as mad as you should
be.

YOKO
At least you have good taste in
your art collectives.

TED
I wanted to meet you. I didn't know
how else to break the ice.

YOKO
So who are you really?

TED
I'm a musician who works at a
record store.

Yoko considers this.

YOKO
I've always wanted to work in a
record store.

Ted smiles.

YOKO
I'm flattered that you deemed me
worthy of such an elaborate lie.

TED
I'd find something more air-tight
if I had to do it again.

YOKO
(beat)
Can I walk you out?

Ted nods. He puts on his coat.

TED
Am I going to see you again?

YOKO
You'll see me tomorrow. But I'm
penalizing you tonight.

Yoko holds the door open.

YOKO
Be gone, imposter.

TED
I'm surprised you're being so fair.

YOKO
When I got to London, I lied about
my credentials too.
(beat; genuine)
I had a really nice time tonight.

TED
Same here.
(beat)
Okay. I'm going.

Ted starts to exit. Yoko pulls him back and KISSES him. He
kisses her back, surprised.

Then, they don't say anything. Yoko waves. Ted exits.

INT. CARNABY STREET APARTMENT - LATER

Ted enters the apartment, happy. Piero GRABS him immediately.
A struggle ensues. Piero holds Ted down on the ground.

PIERO
Look what you're doing.

Piero shoves the iPod in Ted's face.

PIERO
Look.

Ted focuses on the iPod, which is clicked to the ABBEY ROAD album cover.

There are still only three Beatles in the photograph, but now a couple of strange elements are also visible in the scene:

There is a RAM in the foreground, and Paul is now carrying a ROSE in his mouth.

TED
(confused)
A ram?

PIERO
Let me explain something. Right now, you are Yoko Ono.

Piero clicks through the Abbey Road songs.

PIERO
Do you know what the first song on Abbey Road is now, instead of Come Together?

Ted shakes his head.

PIERO
Rudolph the Red Nosed Reggae.
(beat)
Do you know what comes next?
Instead of Something? One of the best songs ever written?

Ted shakes his head.

PIERO
Well, it's apparently a new Paul song-
(reading)
Love, Love, Superlove (Rainbow).
With the word *rainbow* in parentheses.

TED
(unsure)
The iPod is probably just malfunctioning...

PIERO
No, Ted. The iPod is not malfunctioning. What's happening is that you're somehow changing history so that John ends up leaving the band too soon. And without John in the band to balance out Paul, Paul is about to hit his *Wings* stage too early.
(beat)
Let me make this simple.
(MORE)

PIERO(cont'd)
 By preventing Yoko and John from
 getting together, you're
 jeopardizing the albums the Beatles
 made in spite of them falling in
 love.

Piero climbs off Ted.

TED
 I'm not sure what you want me to
 say.

PIERO
 You need to fix it!

TED
 She likes me as much as I like her.

PIERO
 Look at me.
 (beat)
 Right now you're saying that you're
 willing to sacrifice albums loved
 by you and the rest of the world,
 for the sake of a girl. Face it.
 The plan backfired. Fix it.

Ted looks at the small Abbey Road album cover on the iPod.
 The iconic image has been destroyed.

TED
 (defeated)
 Dammit.

PIERO
 I'm sorry, man.

TED
 What do I need to do?

PIERO
 Put Yoko and John back together.

INT. RITZ HOTEL - THE NEXT DAY

Pop sits in a hotel room with JAMES BROWN, whose hair is
 being put in CURLERS by a STYLIST.

MUSICIANS mill about in the hallway. James Brown keeps an eye
 on them through the open door.

JAMES BROWN
 Pee Wee! I said wear a two button
 coat! Not a three! Owe me fifty!

Pop looks over a clipboard.

POP

I'm pleased you arrived a few days early, James. There are still several issues pertaining to the concert to work out.

JAMES BROWN

It's a man's world!

POP

All your backstage amenities have been handled...

JAMES BROWN

Take the night train!

POP

But we unfortunately still haven't been able to book an opening act.

JAMES BROWN

James Brown don't go on cold. This ain't the Apollo no more, baby.

EXT. INDICA GALLERY - SAME TIME

Ted stands across the street from the Indica Gallery. He looks like he hasn't slept.

INT. INDICA GALLERY - MOMENTS LATER

Ted opens the door to the gallery. Yoko is inside cataloguing some slides. She glances at a clock on the wall.

YOKO

Get lost sightseeing?

TED

Something like that.

Yoko detects something.

YOKO

(beat)

Are you okay?

TED

(cold)

I'm fine. Let's go eat.

EXT. SIDEWALK CAFE - LATER

Ted and Yoko sit across from each other at the sidewalk cafe where they had their first lunch together. Ted barely touches his food.

YOKO
You're going to break up with me.

TED
I didn't realize we were together.

YOKO
(ouch)
Then you're breaking up with the
chance of us being something good.

TED
I'm leaving the city.

YOKO
(beat)
Did you already know you were going
to leave when you started hanging
around with me?

TED
Yeah.

YOKO
And you just wanted a fling.

TED
(lying)
Yeah.

YOKO
Well, we didn't sleep together, so
I don't think this counts.

TED
I wasn't going to count it.

YOKO
You should have given it a few more
days. Then it would have counted.

She means it. Ted tries not to show his disappointment.

YOKO
I should leave.

She stands.

YOKO
Tell Maryland I said hello.

TED
I will.

Yoko walks away. Ted watches her go.

INT. ABBEY ROAD STUDIOS, STUDIO TWO - LATER

Paul, George and Ringo are playing something that sounds like "Lovely Rita." Lennon is nowhere to be seen.

A SECRETARY walks up to George Martin in the Soundboard Room, holding a phone.

Paul stops the music.

PAUL
(into microphone)
Is that John?

GEORGE MARTIN
(from booth)
It's that lad Ted who John brought
here the other day.

MOMENTS LATER - Paul is inside the Soundboard Room, talking to Ted.

PAUL
He isn't here. I'm afraid he has
been rendered catatonic by the girl
you had with you the other night.

TED
That's why I'm looking for him.

PAUL
Presumably, you can do something to
fix this situation. The band
doesn't sound as good as a trio.
(beat)
Though it does offer me a bit more
freedom.

TED
I'm going to try, but I need his
address.

EXT. JOHN LENNON TOWNHOUSE - LATER

Ted knocks on Lennon's front door. A BUTLER answers.

BUTLER
May I help you?

TED
Ted Archer to see John Lennon.

BUTLER
One moment, please.

The Butler disappears inside the house. Ted looks over the imposing property. A Rolls-Royce is parked in the driveway. A GARDENER tends to the roses. The Butler reappears.

BUTLER

I'm sorry. Mr. Lennon says he doesn't know a Ted Archer.

TED

Tell him Mama Cass is here to see him.

EXT. SCRAP HEAP NIGHTCLUB - SAME TIME

Piero examines the LOCK securing the back garage of the Scrap Heap. He tries to cut it with a set of BOLT CUTTERS, but it's too heavy-duty.

ANNA (O.C.)

I hate it when I lose my keys too.

Piero looks up and sees ANNA MILES (22) watching him. She is very pretty and wearing waitress clothing.

ANNA

Don't worry. I don't care if you're breaking in.

PIERO

(beat)

Do you work here?

ANNA

I'm a waitress. But I hate it. I'm leaving as soon as I save enough money to get to America.

PIERO

What are you going to do in America?

ANNA

I want to follow a band called the Velvet Underground.

PIERO

(beat)

That's impossible. Their debut album won't be released until next year.

ANNA

I have a friend who works at a studio in New York who sent me a copy.

PIERO

Scepter Studios?

ANNA
(impressed)
Why, yes.

PIERO
(equally impressed)
Good friend to have.

ANNA
You know the band?

PIERO
I worship the band.

ANNA
I'm going to America to convince
Lou Reed to kick Nico out of the
band. Her vocals ruin "Femme
Fatale."

PIERO
(oh my God)
I hate Nico too.
(beat)
She's only in the band because of
her looks, not her talent.

ANNA
I completely agree.

Love.

ANNA
I'm Anna.

PIERO
I'm Harry Belafonte.

ANNA
You're a liar.

PIERO
I'm Piero.

ANNA
That's better.

INT. JOHN LENNON TOWNHOUSE - SAME TIME

Gold records on the walls. Expensive furniture. A white piano
in the corner.

The Butler leads Ted to a closed door.

BUTLER
Mr. Lennon is inside.

Ted pushes open the door.

INT. BEDROOM - CONTINUOUS

Lennon is sitting up in bed, surrounded by empty food trays and liquor bottles. The discordant tape-to-tape music that Lennon and Yoko made together is playing in the background.

LENNON

Enter, Mama.

TED

(beat)

I broke up with Yoko.

LENNON

That was foolish.

TED

She should be with you.

LENNON

She seems to disagree.

TED

Look. It was a bad idea for me to get between you two in the first place. I made a mistake. I want to fix this.

LENNON

And why is that?

TED

Because I have a picture of you that I look at when I brush my teeth.

INT. CARNABY STREET APARTMENT, EXTRA BEDROOM - NIGHT

Piero and Anna are sitting next to each other on the bed. A pair of wine glasses sit on the nightstand.

ANNA

(thinking)

The Kinks.

Piero nods.

PIERO

Otis Redding.

Anna nods.

ANNA

Dusty Springfield.

Piero nods.

PIERO
Herman's Hermits.

Anna shakes her head.

PIERO
(sincere)
Good. That was a test.

ANNA
(beat)
Pet Sounds.

Piero looks at Anna with awe.

PIERO
My God.

Piero tackles Anna. She laughs.

INT. CARNABY STREET APARTMENT - SAME TIME

Ted listens to Piero and Anna's conversation through the door. Pop sits on the couch reading the *Times*.

TED
(re: Piero and Anna)
Did you have anything to do with that?

POP
They were in there when I got home.

There is a KNOCK at the door. Pop looks through the peephole. He opens the door. Lennon is standing there.

POP
(wary)
John.

LENNON
Terence.

POP
(facetious)
To what do I owe the honor of such a royal visit?

LENNON
I came to see Ted, actually.

Ted walks to the door.

TED
I didn't think you'd show up.

LENNON
You think I can get Yoko back.

TED

Yeah.

LENNON

(to Pop)

Do you mind if I come in? If I go
back outside I'll be mobbed.

Reluctantly, Pop nods.

LATER -

In the BATHROOM, Pop stares down at two REDS in the palm of his hand. He is debating whether to take them. He drops them back in his drug bag and puts the bag in his pocket.

In the MAIN ROOM, Ted and Lennon sit on Pop's couches, drinking coffee. Lennon is chain-smoking.

TED

If you're going to do this, you
have to think like Paul. Straight-
forward. Honest.

LENNON

I can't think like Paul.

TED

(beat)

Look, in your band, you're the
artistic one, while Paul writes the
things everybody understands - "I
Love You Girl" "You're my girl"...
Stuff about girls. You write "I am
the Walrus."

LENNON

What's "I am the Walrus?"

TED

Never mind.

(beat)

The thing about Yoko is that her
life is abstract enough - she's a
conceptual artist. She just wants
somebody who can be straight with
her.

LENNON

Tell me what to do.

An ALARM CLOCK rings in a nearby room. Ted ignores it.

TED

Pretend that you're Paul and tell
her how you feel.

LENNON

She won't see me or take my calls.

Piero and Anna exit the BEDROOM, looking disheveled, and, in Piero's case, triumphant.

PIERO
(to Ted)
Alright! It's go time! Let's-

Piero recognizes Lennon and STOPS.

TED
Piero, this is John Lennon.

PIERO
Nice to meet you. John Lennon.

LENNON
Likewise.

PIERO
John Lennon, this is Anna. John Lennon.

LENNON
Hello Anna.

Anna can't speak.

PIERO
Ted, you and I need to go do that... thing.

TED
Now?

PIERO
Now.

LENNON
I should be going anyway.

Lennon stands up.

LENNON
Thank you for the chat, Ted.

TED
Let me know how it goes.

LENNON
I will. A pleasure meeting you all.

Piero and Anna mumble good-byes.

LENNON
Terence.

POP
John.

Lennon exits.

EXT. LONDON STREET - NIGHT

Piero drives the FORKLIFT down the road. Ted, Anna and Pop are stuffed into the passenger seat.

PIERO
You told him to do what?

TED
To think like Paul.

PIERO
But the reason the Beatles are great is that none of them think like each other.

TED
Underneath the artistic facade, Yoko is a simple girl who wants to know where she stands.

ANNA
She sounds like a gold digger.

POP
Wouldn't be Lennon' first.

TED
She's not a gold digger. She's an amazing person.

ANNA
Isn't there a rap song about a gold digger?

Ted stares at Anna. He turns slowly to Piero.

TED
Jesus Christ, man. What have you been telling her?

PIERO
Everything. But it doesn't matter. She's coming back with us to Maryland.

Piero appeals to Anna. She seems unsure about this.

POP
Rap?

EXT. SCRAP HEAP NIGHTCLUB - LATE NIGHT

Ted uses a pair of BOLT CUTTERS to cut the PADLOCK on the Scrap Heap garage door.

He and Piero slide open the door, revealing the MOTHERSHIP.

INT. JOHN LENNON TOWNHOUSE - SAME TIME

Lennon sits on his bed, guitar in his lap, notebook open in front of him. Balled-up scraps of PAPER are scattered around the room.

LENNON
Honesty... Keep it simple...

Lennon scribbles something in his notebook.

CLOSE ON NOTEBOOK: The lyrics are familiar... *Picture yourself in a boat on a river, with tangerine trees and marmalade skies ...*

He stares down at his lyrics.

LENNON
What the fuck is a marmalade sky?

EXT. LONDON STREET - LATER

Piero drives the forklift in the opposite direction, precariously carrying the MOTHERSHIP. Ted, Anna and Pop ride shotgun.

POP
Take a left up here. Hyde Park is just down the road.

TED
Be careful on the turn.

PIERO
I've been careful on every turn.

TED
That's because I keep reminding you.

Piero gingerly TURNS the forklift.

The Mothership TEETERS, and then CRASHES to the ground, whacking a steel FIRE EXTINGUISHER, which breaks on impact. Water gushes everywhere.

MOMENTS LATER

Ted, Piero and Pop guide ANNA - who is operating the forklift - in picking up the Mothership.

TED
(to Piero)
She's pretty impressive.

PIERO
 Her family owns a construction
 company.
 (beat)
 I think I love her.

The forklift ELEVATES the Mothership. Anna winks at Piero.

INT. JOHN LENNON TOWNHOUSE - SAME TIME

Lennon vacantly stares down at his empty notebook.

He's crumpled up all the sheets of paper, which are scattered
 in heaps everywhere.

EXT. HYDE PARK - LATER

The forklift arrives in Hyde Park carrying the Mothership.

The lawn in front of the STAGE is empty, aside from a small
 grouping of TENTS - concert-goers getting to the show early.

ANNA
 Where do you want me to put it?

POP
 On the stage. That way, everybody
 will think it's part of the set.

TED
 I can't believe you're letting us
 do this.

POP
 Well, perhaps you are the futuremen
 you say you are.

PIERO
 What's James Brown going to say
 about having the Mothership up
 there?

INT. RITZ HOTEL - DAY

James Brown is getting a double-handed MANICURE, tended to by
 a pair of WOMEN.

A tired-looking Pop sits across from him.

JAMES BROWN
Spaceship? Hell no. James Brown got
 nothing to do with no spaceships.

POP
 (lying)
 Kids here love anything with a
 space theme. It's just a prop...

JAMES BROWN
 Boy, James Brown is the only star
 in the sky tonight. Don't talk to
 me about no space.

POP
 What do I have to do to get you to
 keep it?

James Brown leans in close to Pop.

JAMES BROWN
 125 new pairs of shoes.

INT. CARNABY STREET APARTMENT - SAME TIME

Ted is asleep on the couch, wearing yesterday's clothes.

The PHONE rings and rings. Ted's eyelids flutter. The phone
 stops ringing. It starts again. Ted looks over at it. It's
 not going to stop.

Ted picks it up.

TED
 Hello?

EXT. JOHN LENNON TOWNHOUSE - LATER

Ted stands outside Lennon's townhouse. The BUTLER opens the
 door and escorts him inside.

INT. BEDROOM - MOMENTS LATER

Lennon is lying on the floor, stripped to his underwear. He
 is once again listening to the discordant tape-to-tape music
 he made with Yoko.

He has scrawled abstract LYRICS on the WALLS and on his BODY.
 He looks like Howard Hughes.

LENNON
 Mama Cass.

TED
 (stunned)
 What happened here?

LENNON
 I couldn't do it.

TED
My God, John...
(beat)
Okay. I might be able to help.

EXT. HYDE PARK - SAME TIME

Big crowds are amassing in front of the stage.

Yoko is attempting to hang her James Brown BANNER above the stage with the help of a pair of STAGE HANDS.

Pop watches her work.

POP
The banner looks wonderful, Yoko.

YOKO
(re: Mothership)
But it's going to be hard to see
because of that thing. What is
that?

POP
It's a spaceship. Mr. Brown
requested it.

INT. CARNABY STREET APARTMENT - SAME TIME

Anna sits on the bed. Piero packs up his belongings - his velvet suit, an album, and a poster.

There is tension in the room. They might have had a fight.

ANNA
What poster do you have there?

PIERO
Alfie. Michael Caine.

ANNA
What album?

PIERO
"England's Newest Hitmakers" by the
Rolling Stones. Mint copy. It's
worth a lot.

ANNA
I love them.

PIERO
They really drop off after 1972.

ANNA
Fine. I don't love them.

Silence.

PIERO
Please come with me.

ANNA
I like being alive. Traveling to
the future seems a bit dangerous.

PIERO
But we've got great stuff in the
future.

ANNA
Like what?

PIERO
Like... mobile phones that let
anybody in the world contact you at
any time.

ANNA
That sounds like torture.

PIERO
We have easy access to pornography.

ANNA
Fantastic.

PIERO
(beat)
I really want you to come.

ANNA
Everyone I know is here. My
friends. My family. Even if we made
it safely, chances are my parents
would be dead when we arrived. I
don't think I could deal with that.

Piero considers this.

PIERO
(sincere)
Then thank you for a great two
days.
(beat)
You're much better than future
girls.

ANNA
(genuine)
You really could stay, you know.

EXT. HYDE PARK - LATER

The field in front of the stage is packed. A big crowd waits for the show.

INT. HYDE PARK BACKSTAGE - SAME TIME

James Brown sits in his DRESSING ROOM. His hair is being worked on by a stylist with a professional PLASTIC-HOODED HAIR DRYER.

On Pop's signal, stage hands bring trays of DESIGNER SHOES into the room. Some leather. Some buckled. Some mod. Some casual.

POP
One-hundred and twenty-five pairs
of shoes.

JAMES BROWN
Gotta try them on, see how they
fit.

POP
You're due to go on in less than an
hour.

JAMES BROWN
Then you better start loosening
those laces, Mr. Promoter Man.

EXT. HYDE PARK - SAME TIME

Yoko stands unhappily near the front of the stage, next to a few stage hands.

She studies her hanging James Brown banner. It is crooked and difficult to see behind the spaceship.

INT. HYDE PARK BACKSTAGE - LATER

Pop's fingers are cracked and bleeding. He slides a pair of alligator loafers onto James Brown's feet.

POP
(weak)
...One hundred twenty five...

James Brown looks down at the shoes, satisfied.

JAMES BROWN
Alright. Let's turn this mother
out.

Then, Pop's ASSISTANT taps Pop on the shoulder.

INT. HYDE PARK BACKSTAGE, HALLWAY - MOMENTS LATER

Pop is on the verge of a meltdown.

POP

The opening act cancelled? I've never heard of such a thing...

ASSISTANT

The lead singer of the band we booked had a bit of an... episode, it seems.

POP

Who is the singer?

ASSISTANT

A lad called Syd Barrett.

POP

James Brown won't go on without an opener. This is a disaster.

TED (O.C.)

I might be able to help.

Pop turns to look at Ted, who is standing behind him, holding an ELECTRIC GUITAR.

POP

Do you have any songs?

TED

A few.

POP

That will have to be enough.

(beat)

How did you get back here?

Ted nods to John Lennon, who is looking over a batch of hastily scrawled LYRICS.

LENNON

(to Pop)

Mind if I use the piano?

EXT. HYDE PARK - SAME TIME

Piero and Anna stand somewhere in the middle of the crowd. They can just see the Mothership on stage.

ANNA

What are you going to do?

PIERO
I guess I'll just push my way up
front when the show starts.

ANNA
It might be easier if you push your
way up now.

PIERO
(beat)
Are you going to stand here?

ANNA
I think maybe I should.

PIERO
(beat)
If you're in Maryland in a few
decades, I'll take you out to crab
cakes...

ANNA
Whenever I eat crabs I feel like
I'm eating aliens.

PIERO
(understanding)
It's because of their eye-stems.

ANNA
(emotional)
Yeah. Googly eyes.

PIERO
I don't like them either. I just
eat them because everybody else
does.

ANNA
Nobody eats them here.

Beat. Piero kisses Anna.

PIERO
Day-O.

ANNA
Day-O.

Piero pushes his way through the crowd towards the stage. His
eyes are wet.

INT. HYDE PARK BACKSTAGE - SAME TIME

Lennon is nervous. He's pacing.

Ted peeks out from behind the stage at the massive crowd. He
turns to Pop.

TED
Do you know where Yoko is?

POP
The stage hands typically watch the
show from the railing stage left.

Ted takes another look at the crowd and sees Yoko behind a
metal railing in front of the stage.

She looks sad. Lennon looks at her.

POP
Are you ready?

Lennon nods.

LENNON
(beat)
Thanks for letting me play,
Terence.

POP
Should be a legendary night.

Lennon and Pop make eye contact. They're cool with each
other. Pop signals to a TECHNICIAN controlling the LIGHTS.

The lights go down over the crowd. Pop clicks the ON button
on a MICROPHONE.

POP
(into microphone)
Ladies and Gentlemen...

Ted paces nervously backstage.

EXT. HYDE PARK - SAME TIME

Pop's voice rings out of LOUDSPEAKERS on every side of the
stage.

POP (O.C.)
*...On behalf of the Hyde Park and
Terence Bailey productions, please
give a warm hand to... Ted Archer!*

INT. HYDE PARK BACKSTAGE - SAME TIME

Ted turns to John Lennon.

TED
I've waited my whole life to hear
that.

LENNON

Nothing to worry about, mate.
You're a terrific musician.

It's the most important thing anybody has ever said to Ted -
validation for everything in his life.

He takes a deep breath and walks onto the stage.

EXT. HYDE PARK - SAME TIME

Ted makes his way to the microphone. He nods to Yoko. She is
stunned to see him on stage.

Ted stares out at the biggest crowd he's ever seen.
Applebees, this is not.

The crowd alternately waits for him to say something, and
shouts at him about the show: *Who is this guy?... Bring on
James Brown!... Get off the stage, wanker! ... etc.*

TED

Hello... Man, there are a lot of
you... I'm Ted... I was going to
play some of my songs, but a...
friend of mine asked if he could
play something new...

Displeased whistles from the crowd.

TED

You see, my friend is supposed to
be with a girl who's here
tonight... She's right there,
actually...

Ted points to Yoko.

Ten thousand people crane their necks to look at Yoko,
including Piero, who is standing a few feet away.

INT. HYDE PARK BACKSTAGE - SAME TIME

James Brown is listening to Ted's speech. He turns to his
BASSIST.

JAMES BROWN

We gonna need to put on a show
tonight to wake the people up after
this bullshit.

BASSIST

(re: bass)
You know how I do.

JAMES BROWN
Gonna have to make these mothers
dance.

EXT. HYDE PARK - SAME TIME

Ted on stage.

TED
...And having her stuck in this
crowd is maybe the only way to make
sure that she'd stay and listen.
(beat)
Everybody, John Lennon.

Lennon walks out of the wings. He takes a seat at the PIANO.

After a moment of shock, the crowd ROARS. Lennon speaks into
the microphone.

LENNON
A friend of mine told me that I
needed to be more direct with the
people I love. So, here you go,
Yoko.

Lennon starts playing the piano... It's a familiar melody...
Then Ted comes in on the guitar, and there is no doubt about
what Lennon is playing:

"Can't Fight This Feeling (Anymore)" by REO Speedwagon.

Lennon begins singing.

LENNON
I can't fight this feeling any
longer!
And yet I'm still afraid to let it
flow...
What started out as friendship has
grown stronger!
I only wish I had the strength to
let it show...

And so on. And then we hit the chorus...

LENNON	TED
I can't fight this feeling	(harmonizing)
anymore! I've forgotten what	Anymore...
I've started fighting for!	For...
It's time to bring this ship	
into the shore	Shore...
And throw away the oar,	Oar...
forever!	

IN THE CROWD

Yoko is visibly moved.

ON STAGE

Ted solos on his guitar. It's sweet. He looks over at Lennon, who nods, impressed.

Ted shakes his head, disbelieving. Lennon finishes out the song...

LENNON

Cause I can't fight this feeling
anymore!
I've forgotten what I started
fighting for!
And if I have to crawl upon the
floor!
Come crushing through your door!
Baby, I can't fight this feeling
anymore...

Lennon plinks the final piano notes. The song is over.

...And the crowd ERUPTS.

Lennon hops from the stage and walks over to Yoko.

YOKO

That was the cheesiest thing I've
ever heard.

LENNON

Did you like it?

YOKO

I loved it.

Lennon leans over the partition and KISSES Yoko. Huge approval from the crowd.

Ted watches from the stage, a little bummed. And then, there is a HAND around his microphone.

He looks over and sees JAMES BROWN. James Brown's band are taking their places.

JAMES BROWN

Time for me to take over, Ted
Archer.

TED

All yours.

JAMES BROWN

You need a job playing guitar?

TED
You want me to play guitar. For
you. James Brown.

JAMES BROWN
Don't make me ask twice, baby.

Ted thinks about it.

TED
(beat)
No. It's time for me to go home.
(beat)
But hey, could you do me a favor?

JAMES BROWN
What you want?

TED
Go hard tonight. That spaceship
runs on funk.

JAMES BROWN
Funk?

TED
You already invented it with
"Papa's Got a Brand New Bag" and
some other songs. Just emphasize
the one-three beats instead of the
two-four.

JAMES BROWN
Been doing that for years!

TED
That's what I'm saying. Give it up
or turn it loose.

JAMES BROWN
I'll do both, baby.

Ted spots Piero at the front of the crowd. He motions at him.
Let's go.

Piero climbs over the railing. SECURITY GUARDS step in.

TED
(to security)
It's fine. He's with me.

Ted helps Piero on stage.

PIERO
Holy shit. I didn't know you could
do that.

TED
I didn't either.

PIERO

I saw somebody bootlegging the show. You're a part of rock history.

Ted turns to Piero.

TED

Say that again. My ears are still ringing.

PIERO

A guy was bootlegging the show. People were taking photographs, writers were scribbling in their notebooks - this is a real thing.

Ted gets a strange expression on his face.

TED

Holy shit. I peaked.

PIERO

What?

TED

I've never been a part of something people would remember. Tonight mattered.

PIERO

Yeah. It did.

TED

This is it. This is all I ever wanted to feel.

PIERO

Ted...

TED

No. It's fine...

Ted looks at James Brown waiting in the wings. He looks at John Lennon, still kissing Yoko Ono. This is the best moment of his life.

TED

(moved)

It's great, actually.

James Brown stands with his back to the audience. His Bassist introduces him...

BASSIST

Are you ready for Star Time?! Mr. Dynamite! The Hardest Working Man in Show Business! Mr. James Brown!

JAMES BROWN

On the one!

The band launches into "Papa's Got a Brand New Bag."

INT. HYDE PARK BACKSTAGE - CONTINUOUS

Ted and Piero reach Pop. They shake his hand.

POP

I wish you were staying.

TED

Thanks for everything you've done
for us.

POP

Of course. And thank you for the
business advice...

(to Piero)

...sign Led Zeppelin, is that
right?

Piero nods, sheepishly. Ted shoots him a look.

POP

Look me up when you get back.

TED

We will.

From the stage, we hear a low, throbbing BASSLINE.

TED

Let's go.

EXT. HYDE PARK - MOMENTS LATER

Ted and Piero creep on stage to the Mothership while James
Brown's band plays. They check the ship's engine.

It is steadily filling with PINK GOO. Drip. Drip.

PIERO

Funk.

TED

We're in business.

They open the Mothership's door. Ted takes a final look at
John Lennon and Yoko Ono, who are in the front row of the
crowd. Lennon has his arms around Yoko, pulling her close.

Lennon and Ted make eye contact. A mutual thank you.

Piero looks at ANNA, who has also made her way to the front of the stage. She has a sad smile on her face. She waves goodbye to him.

Piero looks at Anna. He looks at the Mothership. He looks back at Anna.

PIERO
(quiet)
I'm not going, Ted.

TED
What?

PIERO
I'm staying here. I want to be with Anna.

TED
You don't belong here.

PIERO
There's nothing for me back in Maryland. My job is terrible. My entire family lives in Peru. Women hate me.
(beat)
I can have another kind of life here.

Silence.

TED
As long as you promise to be there when I land. I'll need a ride.

Piero laughs.

PIERO
I'll be the fat senior citizen in the wheelchair.

TED
You're going to age terribly. You're already falling apart.

PIERO
At least I'll be with her.
(beat)
By the way...

Piero holds his iPod up to Ted. The Abbey Road cover has been fully restored. Four Beatles.

Ted nods. He gives Piero a hug.

PIERO
Be safe.

TED
Do something cool.

Ted climbs into the Mothership. Piero shuts the door behind him.

Piero climbs offstage and walks over to a stunned Anna. He kisses her.

ANNA
I can't believe you did that.

PIERO
I guess this means you're stuck
with me.

She kisses him back.

INT. MOTHERSHIP - SAME TIME

Ted powers up the ship. He sets his destination coordinates to Maryland. He sets his destination time back to when he left.

Ted pushes down on the EMERGENCY BRAKE. The Mothership starts to tremble ferociously.

EXT. HYDE PARK

Rivers of blue electricity run over the Mothership. It just makes the James Brown band play harder.

JAMES BROWN
Bring it on home!

INT. MOTHERSHIP

Ted holds on to his seat. Then, comes the familiar PAUSE, followed by a wild SURGE OF ACCELERATION.

EXT. HYDE PARK

The Mothership BLASTS through the ROOF of the Hyde Park stage.

James Brown and his band duck and dive to get out of the way of the falling wood and lights. The music stops.

In a flash of LIGHT, the Mothership DISAPPEARS into the night sky.

After a moment of shocked silence, the crowd ROARS its approval.

Pop looks at the streak of light in the sky.

POP
The future, indeed.

He takes his bag of REDS out of his pocket and drops them in the TRASH. No more drugs.

On stage, James Brown stares at the spot the Mothership used to be. He's impressed.

JAMES BROWN
Funk. God damn.

SMASH CUT TO:

EXT. SUITLAND PARKWAY WOODS - DAY

With a tremendous CRACK, the Mothership CRASHES through trees into the middle of the Suitland Parkway Woods.

The DOOR opens and Ted crawls out. He collapses onto the ground, trying to get his wind back.

He looks around.

TED
Piero?

No response. He looks at the Mothership. It is smashed and battered. It'll never be used again.

TED
Goddammit, Piero. I told you to
pick me up.

EXT. SUITLAND PARKWAY - LATER

Ted walks along the side of the road, hitchhiking. He looks like hell. Nobody gives him a ride.

EXT. COLLEGE PARK, MARYLAND - LATER

A TAXI pulls up in front of SPINNAKER RECORD SHOP.

Ted climbs out and gives the driver a few loose dollars and POUND NOTES he has in his pocket. The driver looks down at the money, perplexed.

INT. SPINNAKER RECORD SHOP - CONTINUOUS

The store looks exactly the same. A pony-tailed HIPSTER stands behind the cash register.

Ted clearly doesn't know who this guy is.

HIPSTER
About time you got here. My shift
is over.

TED
(beat)
Sorry.

HIPSTER
There's a box of blues records that
need to be scanned into the system.
Other than that, it's been slow.

TED
Ok.

HIPSTER
See you tomorrow, man.

The Hipster leaves the record store.

Ted is all alone. He looks around the store. Nothing is
different. Beatles posters. Radiohead. The Modern Lovers. We
see a BEE GEES poster on the wall. A NIRVANA poster hangs
nearby. It seems rock history has worked itself out after
all.

Ted smiles. He loves this place.

He bends down to open the box of blues records, when he spots
something at the bottom of a LED ZEPPELIN IV poster. He leans
in close to look at it:

A BAILEY/CHACON RECORDING CORPORATION RELEASE .

TED
Son of a bitch.

Ted walks over to a small shelf filled with rock biographies.
He takes a BEATLES BIOGRAPHY off the shelf. He opens it and
flips through the PHOTOGRAPHS in the middle.

He stops abruptly on one of the photos. It's a PICTURE of him
on stage with John Lennon. He reads the caption:

A photo from the evening John and Yoko began their
romance. The performance of "Ted Archer" that night,
and his subsequent disappearance, remains a legendary
part of rock and roll history.

Ted closes the book.

TED
(impressed)
Huh.

The DOOR opens. PIERO (early 70s) and POP (late 60s) enter the store. Both of them are dressed in stylish suits. Pop looks great. Piero looks good, but he's put on weight.

TED
Thanks for picking me up.

PIERO
We hit traffic coming down from New York.
(beat)
You look like shit.

TED
You got even fatter than I thought you would.
(to Pop)
At least you look good.

POP
Clean living.

Ted embraces his friends.

PIERO
Come on. The limo is waiting outside. I've got a record contract for you to sign.

Ted shakes his head.

PIERO
You're shaking your head. You must have suffered brain damage during the trip-

The door opens AGAIN. This time it's JESSICA who walks into the store. She's pissed.

JESSICA
Where were you?

TED
(beat)
I've been here.

JESSICA
You missed the real estate interview I set up for you! You made me look like an idiot!

PIERO
Ted's not working real estate. He's coming to New York to sign a record contract.

JESSICA
Sure he is.
(beat)
(MORE)

JESSICA(cont'd)

This is insane. What, did you get Piero's grandfather to dress up like a bigshot to make me think you were going somewhere with this music thing? Let's go.

PIERO

He's coming with me.

JESSICA

No, he's coming with me.

TED

(interrupting)

I'm not going with either of you.

Piero and Jessica look at Ted.

TED

I'm staying here at the record shop.

JESSICA

You're kidding.

TED

Maybe I should do this one person at a time.

Ted takes a deep breath.

TED

Jessica. A lot happened recently. I don't expect you to understand, but I've learned something.

(beat)

I've learned that you suck. You suck so, so hard. You never supported me doing the things I love. You made me think you were the only person who would ever want me. You told me to get a job you knew would make me miserable, just so you'd save face in front of your friends.

(beat)

But I love this store and I'm staying here, and if that's not enough for you, you can go.

Jessica considers this.

JESSICA

Well then. Goodbye, Ted. Good luck being poor.

TED

Bye, Jessica. You made me feel bad right up until the end.

Jessica exits the store. Ted, Piero and Pop watch her go.

PIERO
I've waited fifty years to see you
do that.

Ted looks at Piero.

PIERO
So tell me what's up.

Ted thinks about what he's going to say.

TED
When I was playing with John, I
looked over at him and thought,
there is a guy who operates on a
different level than the rest of
us. And in that moment, I realized
something - I'm a better fan than I
am an artist.

(beat)
I mean, I've written a few songs,
but none of them have been
spectacular. And the older the get,
the more I realize that my
satisfaction in life comes from
having these songs...

Ted gestures to stacks of records all around the store.

TED
...In my life. This place makes me
happy. For as long as I can
remember, I wanted to be part of
something bigger than me. And now I
kinda think I am. I felt something
I always wanted to feel, and I
think that might be enough. I don't
need anything else.

Pop and Piero think about this.

POP
How about we at least buy you the
store so you can work better hours.

TED
And the building next door. I want
a separate jazz room.

PIERO
Done.

SMASH CUT TO:

INT. TED ARCHER'S RECORDS - WEEKS LATER

The sign for Spinnaker Records has been removed. A new one has been put in its place - TED ARCHER'S RECORDS.

The WALL has been knocked down between the main store and the place next door. Drywall and bits of wood are everywhere. It's a construction site. Sheets of plastic protect the records in the main store.

Ted works side-by-side with Piero and Pop, who are still strong workers.

YUKO (O.C.)

Hello?

Ted stops hammering. He turns around to see YUKO (20s), a pretty Japanese girl.

YUKO

Do you work here?

TED

I own the store.

Ted smiles. It feels good to say it.

YUKO

Great. I didn't want to mess with the plastic. Maybe you can help me find something. I'm looking for the Green Vinyl pressing of *Abbey Road*.

TED

(beat)

The limited edition export pressing?

YUKO

(beat)

Wow. You know it.

TED

Yeah.

YUKO

Cool.

Love.

TED

Hi. I'm Ted.

YUKO

Yuko.

TED

It's right over here.

And as Ted leads Yuko to a stack of records while Pop and Piero look on...

THE END.