

ROCK, PAPER, SCISSORS, QUEEN: THE WENDY O. WILLIAMS STORY

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FADE IN

OUTSIDE GATED ENCLOSURE -- An animal Sanctuary. Birds, squirrels, bunnies, cats, dogs and possum, rescued and free.

A 44 year-old short haired blonde, tattooed, slim ex-punker tends to her Reserve. Lovingly hand feeds the wildlife.

TITLE CARD - STORRS CONNECTICUT - 1993

BASED ON A TRUE STORY:

EXT. SANCTUARY - DAY

WENDY O. WILLIAMS' face is weathered -- endured many miles. Her low voice displays sweetness that may still be present.

She bustles with pride petting and playing with the birds, dogs and cats.

WENDY
(whistles)
Come here Charlie.

A BIRD lands on her outstretched extended pointer finger.

She caresses and kisses her baby. Releases him.

She breaks up a scuffle between the dogs and cats.

WENDY (CONT'D)
Kashi, leave Quinoa alone.

Wendy handles the cat.

WENDY (CONT'D)
Kashi, in the corner. 5 minutes.
go!

The dog whimpers into time-out.

Charlie lands on Wendy's head. She carefully returns him to the perch.

Wendy turns on the stereo and Blondie's "Call Me" plays. Wendy's smile becomes depression.

The song ends and the radio disc jockey speaks.

RADIO DISC JOCKEY

That was Blondie and Call Me, the top selling single way back 13 years ago in 1980. She was the biggest female household name of that era. Maybe, even of all time.

Wendy is now enraged.

RADIO DISC JOCKEY (CONT'D)

Here's another hit from our top female rock star which reached #1 in 1981 with her rap influenced sensation, Rapture.

The SONG begins and Wendy slams the off button.

ROD SWENSON, (40's) Wendy's bald and shaggy goatee'd other half. Fit and a bit smaller than Wendy -- many miles on his weathered, ex-punk grill also.

He observes an unknowing Wendy -- enthralled with her animal senses.

ROD

Not your choice of music?

WENDY

Oh, didn't see you there.

Rod approaches and Wendy returns an awkward hug. Rod shrugs it off.

ROD

I'm so proud of what you've done here. You succeed at everything you do, just amazing.

Rod shrugs off Wendy's negative vibe.

ROD (CONT'D)

I made Noodles for me and Sesame Tofu and Kale, just the way you like it.

WENDY

Dammit, Rod, this can't be fixed by Tofu!

ROD

We're on this again? We're back there again?

WENDY

The fire never left.

ROD

Wendy, you tried to find the old magic. We tried. More than once, God knows we did.

(beat)

It's over.

Wendy extends her pointer finger and Charlie lands. Wendy cups and kisses him.

ROD (CONT'D)

See? That's what I'm talking about.

Wendy releases Charlie. She picks up a heavy duty bolt cutter and SMASHES the stereo -- a million pieces scatter.

WENDY

I'm not giving up.

INT. WENDY AND ROD'S BEDROOM - DAY

Wendy poses in the mirror -- inspecting her midriff. She dresses in running attire and falls on the bed.

She stares at a picture of her and Rod in a frame. She picks it up -- has second thoughts of smashing it. She roughly returns it to the dresser.

Rod enters.

WENDY

I look chubby today, going running.

She brushes past him.

EXT. STORRS STREETS - CONTINUOUS

Wendy jogs down STREETS and up AVENUES. A marathoner that never tires.

She stops short at MANSFIELD PARK.

EXT. MANSFIELD PARK - DAY

A MAN and WOMAN kiss on a park bench. She peers across the street and sees BANK OF AMERICA.

Wendy is distracted -- pensive as he stares into space.
There is some significance with this bank.

Wendy jogs to an open bench. She stares at the kissing couple and looks back at the bank. The couple sense they are being spied on.

WOMAN

Hi.

Wendy is embarrassed.

WENDY

Sorry. Bad day. Pay me no mind.

WOMAN

You ok?

Wendy distracted -- no answer.

The couple return to making out. Wendy looks back one last time at the bank and the kissing couple. Resumes running.

EXT. SANCTUARY - NIGHT

Rod has his pointer finger extended.

ROD

(whistles)

Charlie.

The bird remains on the perch. Rod whistles again and Charlie remains perched.

Another bird lands on Rod's finger.

ROD (CONT'D)

Hi, Ceci girl. I love you too.

Rod returns Ceci to the perch -- locks the enclosure behind him.

KITCHEN

Rod hears loud music emanating from the basement.

BASEMENT DOOR

He hears Wendy singing a song. She then plays the clarinet and then resumes singing.

Rod absorbs the music.

The singing stops.

WENDY (O.S)
That sounded great. I think I have something.

ON WENDY IN THE BASEMENT

hears the door slam.

ON ROD IN THE KITCHEN

slams a knife on the counter -- angry.

INT. STIFF RECORDS OFFICE - DAY

Rod approaches the SECRETARY behind the lobby desk. She answers a ringing phone.

SECRETARY
Good morning, Stiff Records, can I help you?..No, he is all booked up today..Let me check, hold please.

She hangs up the phone -- faces Rod.

ROD
Hi, I'm Rod Swenson, I'm meeting Jim.

SECRETARY
Oh, he's expecting you. Let me see if he's ready.

She calls Jim.

SECRETARY (CONT'D)
Rod Swenson to see you sir..Ok.

She hangs up.

SECRETARY (CONT'D)
Go on in. The third door on the left, down the main hallway.

She picks up the phone as Rod leaves.

SECRETARY (O.S.) (CONT'D)
Yes, the 18th at 3:45, you're all set.

JIM'S OFFICE

JIM (late 50's) business suit, overweight and bald -- carries himself with authority. A big wig in the entertainment industry.

JIM
Hi Rod, come in.

They shake hands.

ROD
Hi Jim. It's been a while.

JIM
I have to admit, I was a little surprised by your call.
(beat)
After...What happened.

ROD
That's why I'm here.

JIM
(abrupt)
No.

ROD
I haven't asked anything yet.

JIM
The answer's no. You have balls of steel. Or, it's the power of the pussy.

ROD
Jim, she has the fire --

JIM
Do you know I almost was canned? I have no idea how I survived.

ROD
Sorry Jim.

JIM
No sorry's Rod. She's done, give it up.

ROD
She doesn't see it that way.

JIM

The charts don't lie. They're a
beast in and of itself and they
will feast on anyone who's time has
past.

(beat)

And, her time has past.

Rod lowers his head.

INT. WENDY AND ROD'S BASEMENT - NIGHT

Wendy plays the clarinet -- Rod approaches slowly.

WENDY

Where were you today?

ROD

In and out. I didn't want to
bother you.

WENDY

You were not in and out. Ceci was
looking for you.

ROD

I met with Jim at Stiff today.

WENDY

And?

Rod blankly stares at Wendy. She knows.

Wendy SLAMS her clarinet into pieces.

ROD

The Sanctuary needs you. That's
your life now.

WENDY

Try Profile Records. Or Capitol,
they love me there.

Rod dismisses her suggestions.

ROD

It's over Babe.

Wendy rushes out.

SANCTUARY

Wendy sits against the fence, in fetal position, sobbing as Charlie sits on her head.

Kashi nuzzles his comforting head on her lap.

Rod approaches slowly.

ROD

You're sad because of the animals but yet happy to hopefully being back on the tour? You can't have both.

WENDY

I know. I'm a damn mess. I don't know how you Love me.

ROD

It's really easy. Your passion was singing and you went 100 miles per hour and became one of the most successful female artist in music history.

Wendy smiles.

ROD (CONT'D)

You realized your time on top had passed and had a passion of saving animals. You went 100 miles per hour with that and became the most successful female animal activist in the history of Wildlife Organizations.

Wendy smiles.

ROD (CONT'D)

I can't imagine my life without you.

(beat)

But, if you choose to return, I won't be with you this time.

WENDY

I can't do this without you.

ROD

Even Tina Turner will retire.

Rod leaves. Wendy extends her pointer finger and whistles.

Charlie does not appear.

WENDY
Charlie. Charlie.

Kashi barks and barks. Something is wrong. Wendy notices Charlie dead on the ground.

Quinoa nudges it with her paw and no movement. Wendy screams.

ON ROD IN THE KITCHEN

shakes his head -- not concerned at the scream.

ON WENDY IN THE SANCTUARY

wails uncontrollable as she tries to revive the bird -- to no avail.

WENDY (CONT'D)
Rod! Rod, hurry.

ON ROD IN THE KITCHEN

sits at the table with his head in his hands. Frustrated.

WENDY (O.S.) (CONT'D)
Rod! Hurry!

Rod wants no part of her drama and retreats to the basement.

ON WENDY IN THE SANCTUARY

continues her unsuccessful rescue attempts -- sobbing loudly and panicking.

WENDY (CONT'D)
Rod! I know you hear me. Hurry, I need you, Charlie's not breathing.

Wendy looks at the enclosure entrance. No Rod.

Wendy continues -- not giving up. She wistfully slows down, faces the inevitable.

KITCHEN

She hears loud music from the basement.

She angrily swings the door open and yells.

WENDY
You narcissist heartless jerk!

ROD (O.S.)
Drama queen!

ON ROD IN THE BASEMENT

hears Wendy slam the door.

ROD (CONT'D)
(to himself)
I'm sick of her soap opera.

Rod stomps up the stairs.

ON WENDY

looks like a woman possessed as she walks to the shed.

SHED

Wendy removes a hammer and a carving knife.

SANCTUARY

Wendy sobs in the corner. She slowly grabs the knife and holds the tip to her chest with her left hand.

She slowly grips the hammer with her right hand and hammers the knife into her chest, like a carpenter hammering a nail with a nail set.

Wendy hammers it half way in her chest as Rod comes SCREAMING.

ROD
Wendy! NO!!

FADE TO BLACK:

TITLE CARD - WEBSTER, NY 1955

INT. EASTMAN-KODAK LAB - DAY

ROBERT WILLIAMS (40) chemist, no nonsense, regimented and a loving father, mixes liquid solutions from one beaker to another.

He answers a RINGING phone.

ROBERT
Robert Williams, Eastman-Kodak, can
I help you?

INT. ROBERT AND AUDREY'S KITCHEN - DAY

His wife, AUDREY WILLIAMS (40), slim, strict, overbearing and not very forgiving when she has her mind made up, calls on the other line.

INTERCUT:

AUDREY
Hi Honey, how's work?

ROBERT
So busy. The company is talking
about taking on additional ventures
making this one of the biggest
businesses in the U.S.

AUDREY
Sounds like a lot.

ROBERT
We can handle it.

AUDREY
You'll be on time for Wendy's
rehearsal tonight, right?

ROBERT
Not sure Audrey. I can't leave
unfinished work for tomorrow, you
know the rule.

AUDREY
I don't care about the rule.

Robert is deep in thought.

AUDREY (CONT'D)
Robert, you still there?

ROBERT
Yes, I'm here. I'll do my best.

He hangs up and returns to work, but Audrey is concerned.

INT. TAP DANCE STUDIO - NIGHT

Audrey talks to another MOTHER. Sees Robert arrive.

AUDREY

She's been asking for you.

ROBERT

I barely got out of work.

AUDREY

Wendy looks chubby in that outfit.
Diet time, starting tonight.

ROBERT

Where's your mother?

AUDREY

I don't know. She said she was
coming.

Wendy, now 6 years-old, tap dances with the rest of the GIRLS
as the PARENTS look on.

MS. SHEILA, tap dance instructor, tough, demanding and
appears heartless, leads on a routine. The girls struggle
and Ms. Sheila halts it.

MS. SHEILA

This is pathetic! The competition
is just a few days away and no one
here is ready!

The girls lower their heads in embarrassment.

MS. SHEILA (CONT'D)

Yes, you all should hang your
heads. What have you been doing
for the past 6 months? Get with it
girls or you're just wasting my
time.

The parents look at each other -- irate.

ROBERT

(whispering)

Does she always abuse the girls
like this?

A PARENT overhears their conversation.

PARENT

All the time. My daughter said one
more time and she's quitting.

AUDREY

She's the best instructor in the state. Very demanding, but only making them better.

ROBERT

But her attitude!

AUDREY

Wendy is in good hands.

INT. CATSKILL UPSTATE APARTMENTS - LATER

Audrey, Robert and Wendy, still in her tap dancing outfit, KNOCK on the door.

A NEIGHBOR, female in her late 70's, opens next apartment door.

NEIGHBOR

You looking for Annette?

They nod.

NEIGHBOR (CONT'D)

Ambulance took her. About 3 hours ago.

They flee in a panic.

NEIGHBOR (CONT'D)

Catskill General Hospital!

INT. CATSKILL GENERAL HOSPITAL ROOM - LATER

Audrey, Robert and Wendy stumble upon NURSES and DOCTORS feverishly attempting revival.

ANNETTE, late 70's, has chest exposed and clutching a macaroni string necklace. A nurse tries to remove the necklace from her grip -- unsuccessful.

Wendy screams and tries to be with her grandmother, but refrained by her parents and a nurse.

DOCTOR

Get the little girl out of here.

WENDY

Grandma! I'm here now.

Wendy is corralled by a nurse and bites her hand. She races to her grandmother, but Robert detains her.

Wendy, frozen in sadness, as doctors and nurses pump her chest -- medical chaos in the room.

Wendy is frozen as they hear the flat line BEEP on the monitor. Wendy grabs a flower vase and SMASHES against the wall -- glass stuck in her finger and bleeding.

The Doctor covers her Grandmother's face and looks at his watch.

DOCTOR

Let's call it, 10:20pm.

Audrey, Robert and Wendy are permitted to peel back the sheet to get one last look. The image of Wendy's Grandmother clutching her macaroni necklace gift will live in her brain forever.

INT. ROBERT AND AUDREY'S KITCHEN - NIGHT

Robert, Audrey, and Wendy eat around the table. Salad, Fried chicken, mashed potatoes and creamy corn. Wendy's finger is bandaged.

ROBERT

Ms. Sheila is a tough teacher.

WENDY

She's too mean.

AUDREY

She pushes you girls because she knows you're the best. She has faith that you're winning that competition.

ROBERT

Wendy, you'll learn that the hard work she teaches, will pay off. Winning is all that matters.

AUDREY

Yes, all that matters.

WENDY

All that matters is Grandma won't be there.

Wendy grabs her drinking glass -- Robert saves another broken glass episode.

AUDREY

Wendy Honey, eat properly, you're dropping the corn all in the mashed potatoes.

ROBERT

(angry)

You're eating with a salad fork.

Wendy rolls her eyes.

WENDY

You cocktail zombies don't know me.
Grandma only understood me!

Wendy storms out.

INT. SCHOOL CAFETERIA - DAY

Wendy holds her lunch tray and scans to the left table to see her BROWNIE friends wearing their Girl Scout/Brownie's uniform.

Wendy scans right and sees her TAP DANCING FRIENDS sitting at another table.

Both tables wave Wendy over. She contemplates, then sits with the Tap Dancers.

The Brownie's table GROAN and shoot Wendy dirty looks.

TAP DANCER #1

Amanda quit.

WENDY

Ms. Sheila taught us to be the best. I'm winning that competition.

Two BROWNIE'S walks by and tease them.

BROWNIE #1

I'm in the mood for *GALLERY NUTS*.

They laugh.

TAP DANCER #1

Yes, I do love *NUTS* in my brownie's.

The Tap Dancer's laugh while the Brownie's leer.

Wendy grabs a couple of the girls' empty milk cartons and stacks them next to each other. She looks at the girls and slams her fist to crush them.

WENDY

Oh, yeah, I'm definitely winning.

INT. TAP DANCE COMPETITION - DAY

Wendy tap dance's her routine in front of five JUDGES.

She nails the steps coinciding with the MUSIC. Ms. Sheila smiles.

Wendy then watches her CLASSMATES -- Ms. Sheila is annoyed. The routine is not going so well for them.

MS. SHEILA

(to Wendy)

You were the best one here.

Wendy is proud.

LATER

The EMCEE takes the microphone holding a piece of paper. The audience CHEERS and APPLAUDS.

EMCEE

Thank you all for being here. We do have the Bronze, Silver and Gold medalist winners voted and in my hand.

The audience SCREAMS and CHEERS.

EMCEE (CONT'D)

The Bronze Winner will receive a certificate for One year free, Tap Dancing Club Membership. And, the Silver Winner will receive \$150 in cash.

The audience CHEERS and APPLAUDS.

EMCEE (CONT'D)

The Gold, grand prize winner will receive a guest spot in the Peanut Gallery on the Howdy Doody Show.

The audience SCREAMS and CHEERS.

EMCEE (CONT'D)
The Bronze winner is...Jennifer
Moore.

The audience CHEERS and APPLAUDS.

EMCEE (CONT'D)
The Silver winner is... Christine
Seldon.

The audience SCREAMS and CHEERS.

EMCEE (CONT'D)
The Gold, Grand Prize winner is...
Wendy Williams.

ON WENDY

jumps up and down -- excited. She hugs Ms. Sheila who beams
with pride.

She looks to Richard and Audrey who are the proudest parents
at this moment.

INT. ROBERT AND AUDREY'S BASEMENT - DAY

Wendy is dressed in her Brownie uniform practicing the
Clarinet.

AUDREY (O.S.)
(yelling)
Wendy, you down there? Are you all
packed? Let's go.

INT. ROBERT AND AUDREY'S LIVING ROOM - CONTINUOUS

Richard and Audrey wait by the front door.

AUDREY
You got everything?

WENDY
Yes Mom. I already told you.

EXT. SCHOOL PARKING LOT - LATER

Audrey and Robert lead Wendy to the awaiting bus. The kids
are already seated.

RICHARD

Have fun on your first canoe and camping trip.

AUDREY

You packed your toothbrush, right?

Wendy notices a GIRL above her laughing.

WENDY

You're embarrassing me Mom.

Wendy gives her parents a kiss goodbye.

EXT. CAMP SITE - NIGHT

Wendy lays in her sleeping bag -- eyes wide awake. She peers the CHAPERONE'S sleeping and SNORING.

Wendy shakes JUDY (9), awake.

WENDY

(whispering)

Judy, get dressed. C'mon.

JUDY

Where we going?

WENDY

Shh. C'mon.

Wendy shakes BONNIE (9), awake.

WENDY (CONT'D)

(whispering)

Bonnie, wake up.

Bonnie opens her eyes.

WENDY (CONT'D)

Get dressed. C'mon.

Wendy and Judy wait while Bonnie dresses quietly and quickly.

BONNIE

What's wrong?

WENDY

The Boy Scouts are at the other camp site.

JUDY

Is Billy there?

WENDY

Yes, he's waiting for you.

Judy is ecstatic.

EXT. WOODS - NIGHT

Wendy, Judy and Bonnie sit around a fire with five other BOYS. Billy has his arm around Judy and Wendy tries to smoke a cigarette.

BONNIE

Where did you get that cigarette?

WENDY

It's behind that tree.

JUDY

Let's play spin the bottle.

Everyone is excited. They then hear NOISES.

BONNIE

Shh. I heard something.

Everyone halts. They try to sneak away but two BROWNIE CHAPERONE'S surprise them.

CHAPERONE #1

What are you girls doing?

WENDY

We heard noises and saw a bear.
The boys just scared him off for us.

The Chaperone's smirk.

JUDY

We were just heading back to camp.

Chaperone #2 notices Wendy hiding something behind her.

CHAPERONE #2

What are you hiding behind your back?

WENDY

Nothing.

The Chaperone finds the lit cigarette.

CHAPERONE #1
Boys, back to your camp, NOW!
Girls, come, NOW!

EXT. CAMP FRONT OFFICE - NIGHT

The two Chaperone's and the three girls are in front of the closed camp office. There is a payphone in the b.g.

CHAPERONE #1
Who's going to call their parents
first? You or Me?

BONNIE
We're sorry. It won't happen
again.

CHAPERONE #1
You're right, it won't. Who's
going to call first?
(pause)
If I do it, then there definitely
will be no chance of you three
being allowed back in.

Bonnie raises her hand.

BONNIE
I'll call.

INT. BACKSTAGE HOWDY DOODY SHOW - DAY

Wendy sits in the Peanut Gallery with the other kids listening to, off and on camera instructions, from the DIRECTOR.

Audrey and Robert sit in the front row audience.

ROBERT
You think we did the right thing?

AUDREY
Probably not. A 7 year-old girl
getting kicked out of the Brownie's
for flirting with a boy and
smoking. That shouldn't get
rewarded with an appearance on
Howdy Doody.

ROBERT
But, she did earn the right to be
here.

AUDREY

We're her parents. We tell her when she's earned the right to appear anywhere.

LATER

The show begins, Wendy is the loudest SINGING the opening theme song.

Wendy then is seated right next to BUFFALO BOB SMITH.

BUFFALO BOB

Welcome audience and kids. Today seated right next to me is Wendy. Everyone give a Howdy Doody Hello to Wendy.

The audience SCREAMS and APPLAUDS.

BUFFALO BOB (CONT'D)

Wendy is here today as part of a promotion for winning the Webster, NY Tap Dance East Coast Competition.

The audience SCREAMS and APPLAUDS.

BUFFALO BOB (CONT'D)

Wendy, please show everyone here and at home how you won.

When the MUSIC begins, Wendy dances her tap routine.

Audrey and Robert APPLAUD the loudest.

DISSOLVE TO:

EXT. STATE PARK - NIGHT

Wendy, now 15, lays on a park bench, inebriated while drinking a bottle of vodka.

She sees the clock on the BANK, across the street, read 2:00am. She stares at the clock -- then passes back out.

EXT. STATE PARK - DAWN

Wendy awakens in a panic and rushes home.

INT. KITCHEN - LATER

Audrey and Robert await Wendy's arrival.

Wendy meanders in, hung over and her hair a mess and make-up running down her cheeks.

ROBERT

Look at you. What are you doing?

AUDREY

You can't just not come home whenever you please. There are rules here!

Wendy cavalier.

WENDY

Basically, I hate conformity. I hate people telling me what to do, it makes me want to smash things.

AUDREY

Are you doing drugs?

WENDY

I'm 15. I'm old enough to make my own choices.

ROBERT

You certainly are not!!

AUDREY

You're grounded.

Wendy laughs -- sarcastic.

WENDY

I'm going to be a singer. Maybe I should just get started now.

Wendy rises to leave.

AUDREY

Sit back down!

Wendy sits.

AUDREY (CONT'D)

You're finishing school first.

WENDY

I doubt it.

ROBERT
 You walk out now and they'll be
 consequences.

Wendy leaves.

WENDY MONTAGE:

- Wendy sleeps all night on a park bench getting drunk.
- Robert and Audrey frantically scour the neighborhood looking for her.
- Wendy returns to the house, while her parents are at work, and drops off dirty clothes and takes clean ones.
- Wendy sits by herself at the school cafeteria, not caring about the other kids and friends. She enjoys her solitude.
- Wendy plays her clarinet while sitting on the park bench. PEOPLE offer her money and she takes it.
- Wendy sees her mother enter the bank. Audrey sees Wendy sitting on the park bench and they exchange a look. Audrey, disappointed, continues into the bank.
- Wendy hides behind a car in the parking lot of Robert's Lab. Robert pulls up and parks the car and starts to walk. Wendy just stares at him.
- Wendy plays the clarinet on the park bench and then starts singing.
- Wendy sees a 6 year-old girl holding hands with her Grandmother walking. Wendy has a tear form.
- Wendy lays nude on the park bench on a hot day. A MOTHER, FATHER AND 2 DAUGHTERS, walk by and are appalled.
- The police arrest Wendy.

END OF MONTAGE:

INT. POLICE STATION - NIGHT

Audrey and Robert are at the front desk signing papers --
 Wendy is being led by an OFFICER.

Audrey and Robert lead her outside.

OUTSIDE

Wendy is ornery.

WENDY

I'm going back to the park.

AUDREY

Next time, don't call us.

Robert and Audrey sadly drive away.

EXT. STATE PARK - NIGHT

Wendy drinks a bottle of vodka. She watches intently as a MAN and WOMAN kiss passionately on the adjacent park bench.

INT. JESTER PUB - MOMENTS LATER

Wendy enters the seedy, dive bar and immediately sits at a booth. Wendy survey's the area and sees a male PATRON, (late 30's) sitting alone at the end of the bar.

WENDY

Hi, I'm Wendy.

He is surprised. He gazes her -- head to toe.

PATRON

Are you over 18?

Before Wendy can answer him.

WENDY

Come sit with me at the booth.

He takes his drink and follows Wendy to her booth.

PATRON

How old are you?

WENDY

20.

PATRON

You don't look 20.

Wendy then puts her hand on his lap, close to his genitals.

WENDY

I know what 20 year-old's do.

PATRON

Does your Mommy and Daddy know
you're out after bedtime?

WENDY

Are you my Daddy?

PATRON

Why don't you stop this charade and
just tell me what you want!

WENDY

Isn't it obvious?

INT. CAR - MOMENTS LATER

Wendy and Patron are naked. Wendy starts to fellate as he
MOANS.

He then puts his head in her genitalia area and she MOANS.

PATRON

Are you sure you've done this
before.

Wendy GULPS.

WENDY

(voice crackling)

Sure.

They have sex as Wendy MOANS in ecstasy.

After sex is over, they both look down and there is blood all
over her bottom area, his bottom area and his car seat.

He death stares Wendy, who gives a "Oh, sorry I lied"
reaction.

INT. LIVING ROOM - DAY

Audrey knits a sweater and Robert reads the newspaper.

They look up at Wendy with disappointment.

WENDY

I'm leaving.

Audrey continues knitting without missing a beat. Robert
puts the newspaper down.

AUDREY

You have an appointment with Doctor Langley at Bellevue on Tuesday.

WENDY

You cocktail zombies are spitfire demented.

(beat)

Ciao.

Wendy begins to stroll out.

AUDREY

Get back here. Let's figure this out.

WENDY

There's nothing to figure out Mom. I'm an outcast, a loner. I never felt like I fit in here and I'm leaving to find myself.

ROBERT

Where you going?

WENDY

I want to cause a change with my life, make the world a little better. Singing will do that.

EXT. COLORADO HIGHWAY - DAY

Wendy walks along the deserted highway. The Colorado Rockies Mountains adorn the b.g. in the far distance.

Wendy is thumb up hitchhiking. A TRUCKER pulls over and Wendy struggles to step up into the Cabin.

EXT. COLORADO BIKINI SHOP - LATER

Wendy is dropped off -- center of town. She enters a deserted store.

INSIDE STORE

VIVIAN (late 60's), store owner, carefully inspects the new Punker in town. Wendy does some careful inspection of her own.

VIVIAN

Can I help you?

WENDY

Hi.

VIVIAN

You new in town?

WENDY

You looking for help?

VIVIAN

Can you crochet?

WENDY

No. I can sell a bathing suit though.

VIVIAN

Anyone can do that. I need someone to help me make these.

Wendy browses the inventory.

VIVIAN (CONT'D)

Let me show you back here.

BACK OFFICE

Wendy enters a room full of yarn, crochet needles, pins and sewing machines.

Wendy is intimidated by the atmosphere.

WENDY

Can you teach me?

LATER

Wendy gets the hang of crocheting. Vivian is pleased at how quickly she picks it up.

Wendy finishes her first bikini and Vivian holds it up smiling.

VIVIAN

Not bad. For your first time.

They laugh.

WENDY

It's so relaxing. I have the chorus for my next song.

Vivian looks perplexed.

WENDY (CONT'D)

I write music. This inspired me.

VIVIAN

It's getting late. Where you staying?

WENDY

I'll find a place.

VIVIAN

Not in this town. The nearest motel is 20 miles out. You can stay in my shed. Come on, I'll give you the tour.

Wendy and Vivian walk out back.

BACK SHED

Vivian opens the creaking door. The shed is a mess -- dead bugs on the window sill.

VIVIAN

It's not Shangri-La, but it has a stove, shower, with toilet, a bed with a few furnishings.

WENDY

I'm more interested in having a place to work and work out my voice, than having furniture.

VIVIAN

I won't charge you rent, but I will cut your wages back to compensate. Sorry, has to be this way.

Wendy understands.

INT. COLORADO BIKINI SHOP - DAY

The store bustles with CUSTOMERS as Wendy assists. She is all smiles and leaves the customers pleased with their purchases.

Vivian is content with her new hire.

VIVIAN

Did you see the new merch?

WENDY

Quickly. I'll take a better look
when the traffic dies down.

VIVIAN

It's slowed down, so I'm going in
town to pick up some supplies. You
ok here for a while?

Wendy sees two MEN in the corner of the store browsing,
looking a little suspicious.

WENDY

I'll be fine.

Vivian leaves and the men exit right behind her.

Wendy watches Vivian drive away and the men walk into the
back woods.

Wendy inspects the new merchandise. A crochet blue necklace
with crochet macaroni hangs on display. Wendy removes it --
mesmerized by her Grandmother's memory.

Wendy WHIPS the necklace against the wall.

BACK SHED

Wendy leaves the store unattended and places a clear crystal
on her tongue.

Wendy begins to trip on LSD and starts hallucinating. Wendy
then gets depressed and starts crying. Wendy then becomes
paranoid and makes sudden head movements.

LATER

Wendy awakens and realizes what she has done. She runs to
the store to see the POLICE there with Vivian.

The store is looted and most of the bikini's were stolen.

The cash register drawer is opened and empty.

WENDY

What happened?

VIVIAN

Where were you?

WENDY

Working.

VIVIAN
(whispering)
If you don't leave quietly, then I
will tell these police what you
did.

Wendy rushes out.

EXT. COLORADO HIGHWAY - LATER

Wendy is thumb up, hitchhiking alongside the highway. A
TRUCKER stops and Wendy hops up into the cabin.

EXT. TEXAS - NIGHT

Wendy watches the Texas landscape pass her by.

EXT. FLORIDA/ALABAMA STATE LINE - DAY

Wendy notices the sign "Florida Welcomes You". The trucker
lets Wendy out.

Wendy sets out on the highway, thumb up again.

Wendy notices a billboard sign "Lifeguard Training" call 754-
555-5443.

A CAR stops and picks Wendy up.

EXT. FT. LAUDERDALE LIFEGUARD STAND - DAY

Wendy sits atop the stand, whistle around her neck wearing a
NY Yankees hat.

The sun is beaming and Wendy removes her bikini top. Her
topless choice attracts attention as the MEN line up.

Wendy's BOSS (25) bony arms, skinny ass and nerdy, runs over.

BOSS
Wendy, I'm getting complaints about
your swimwear. Please put it all
back on.

WENDY
It's way too hot. Haven't these
people seen tits before?

BOSS

I have to ask you to put the top
back on immediately.

WENDY

This is b.s. This is the human
body and there's nothing to be
ashamed of.

BOSS

I'm only going to ask you one more
time.

Wendy jumps down from the stand and ties her bikini top
around her boss' head.

The Men laugh, but the Boss is embarrassed.

WENDY

Let me know how they smell.

Wendy leaves.

BOSS

Don't bother coming back!

EXT. BEACH PARKING LOT - LATER

Wendy sits on bench topless. LEO (21), British accent, gawks
her breasts and stops dead in his tracks.

Something seems off with Leo.

LEO

Ain't you treat your boss like a
wanker.

Wendy not really sure she understands what he said.

LEO (CONT'D)

I'm Leo. I'm from England.

WENDY

I figured that.

LEO

Did my accent blow it?

Wendy nods.

LEO (CONT'D)

Have you ever been to London?

Wendy shakes her head.

LEO (CONT'D)

I have a castle there. You can be my princess. All you have to do is say yes.

WENDY

I'll pass.

Wendy walks away.

LEO

I'm staying at the Browns Mills Apartments. 1031A. I'll be waiting.

Wendy ignores him.

EXT. FT. LAUDERDALE BEACH - DAY

Wendy sits outside her tent listening to her boombox play Far Eastern music.

Wendy watches her old boss talking to the new Lifeguard -- she laughs.

Wendy crochets a string bikini and has a display of multi-colored array on a stand. Also, macrame hanging plants and other knickknacks.

TWO MALE TEENS walk by.

TEEN #1

You used to be the Lifeguard.

WENDY

Yeah. Onto bigger and better things. You want to buy one for your girlfriend?

TEEN #2

Yes, maybe I will. I'm not sure if this is the right size.

TEEN #1

She's about your size.

The teens smirk. They are up to something.

TEEN #2

I'm still undecided. Maybe...You can try it on so I can get a better idea.

The teens smile. Wendy is unfazed -- this is second nature.

Wendy removes her bikini top and models the multi-colored floral.

TEEN #1

That one looks great.

TEEN #2

Yeah, but maybe you can try this one on so I can get a choice.

Wendy, only too accommodating, removes the bikini top and fumbles with the pastel colored one.

The teens drool over her exposed breasts. Wendy models it.

TEEN #1

Which one you like?

TEEN #2

The first one.

TEEN #1

Miss, can you try on the first one again?

Wendy removes her top and puts on the multi-colored floral.

TEEN #2

Yes, that's the one.

Wendy removes it and packages it in a plastic bag. Wendy hands him the bag and his eyes are frozen on her exposed breasts.

WENDY

\$15 please.

Teen #2, focused solely on her breasts, removes his wallet and takes out a \$20. He still has not taken his, popped out of his skull eyes, off of Wendy's breasts.

Wendy takes the \$20 and pockets the change.

EXT. FT. LAUDERDALE BEACH - DAY

Wendy inspects her merchandise.

She stares at a crochet necklace with crochet macaroni. She stops herself from smashing and damaging her livelihood.

Wendy returns the necklace to the display.

INT. FT. LAUDERDALE BEACH TENT - DAY

Wendy pops pills and is high. She hears outside commotion and exits the tent.

EXT. FT. LAUDERDALE BEACH - CONTINUOUS

Leo awaits at the display stand.

LEO
Browns Mills Apartments. 1031A.

WENDY
Look Man, I'm just trying to make some money so I can get out of this oven.

LEO
London Bridge, Westminster Abbey, Buckingham Palace, Big Ben, Parliament. Come with me and see the world.

Wendy is intrigued.

LEO (CONT'D)
Aah, I see you're thinking about it.

Wendy not admitting anything.

LEO (CONT'D)
Look, promise, no bullocks on my part.

WENDY
What do you want then?

LEO
London is quite romantic, despite what you've probably heard.

Wendy considers.

LEO (CONT'D)
Come on...Be my princess. First, 1031A.

INT. BROWNS MILLS APARTMENTS - NIGHT

Wendy and Leo are naked in bed having sex.

INT. HEATHROW AIRPORT LUGGAGE CLAIM - DAY

Leo sneakily escapes a back door -- unbeknownst to Wendy.

Wendy retrieves her bags from the conveyor belt -- Leo is gone.

Wendy looks left, right, scanning the area. She panics and runs through the area checking every corner.

OUTSIDE

She runs outside to see a row of Taxi's and no sign of him.

Ditched at the airport, she is dejected and enters a Taxi.

TAXI STAND

The TAXI DRIVER is Arabic with a beard, tattoos on his arm and a heavy accent.

TAXI DRIVER

Where to?

WENDY

Any motel in London.

The driver is perplexed.

TAXI DRIVER

Is that the name of the motel?

WENDY

Listen, I'm exhausted. I was ditched at the airport so take me somewhere I can stay.

INT. SOHO EAST MOTEL - NIGHT

The FRONT DESK WOMAN (55), brunette, with a tattoo on her wrist, finishes Wendy's check in.

FRONT DESK WOMAN

Room 120.

She hands her a key.

WENDY

Nice tattoo. Is there a shop close to here?

The woman reaches into a pile of brochures and pulls out ESSEX INKS brochure.

INT. GROCERY STORE - NIGHT

Wendy pushes a shopping cart of milk, tofu, nuts, peppers, onions and honey.

Wendy checks her wallet -- only \$10 U.S. Dollars.

REGISTER

The STORE MANAGER (30), male, dressed in a suit, name plate just says, "Manager".

He rings up milk, peppers, onions and honey.

Wendy sees the price, in Pounds. She is unsure how to convert.

WENDY

How much is that in U.S. Dollars?

The Manager punches numbers in a calculator.

STORE MANAGER

\$9.24 U.S. Dollars.

Wendy hands him a \$10. He gives her change.

He hands her the bag and as she reaches the exit is stopped by two BOBBIE'S.

BOBBIE #1

I need to check your sac.

Bobbie #2 removes Tofu and nuts.

BOBBIE #1 (CONT'D)

Can I see your tally Miss?

Wendy hands him the receipt -- caught red handed.

Bobbie #2 slaps the handcuffs and directs her out.

EXT. LONDON JAILHOUSE - DAY

Wendy inspects her jail paperwork then tosses it in the trash.

EXT. LONDON HIGHWAY - DAY

Wendy is thumb up again.

A TRUCKER pulls over and Wendy hops in.

EXT. ANNE FRANK MUSEUM - HOLLAND - DAY

Wendy mesmerized by the history. A long line wraps around the block -- the truck drives by.

TRUCKER

That's the famed Anne Franks house.

WENDY

Amazing.

Wendy skeptical.

WENDY (CONT'D)

Where we going?

TRUCKER

I'm dropping you off at Amsterdam
Van Dam Bar.

EXT. AMSTERDAM VAN DAM BAR - DAY

Wendy grabs her belongings and the trucker drives away.

INT. AMSTERDAM VAN DAM BAR - CONTINUOUS

Wendy smokes a cigarette and sits at the bar. SALLY, female bartender and Owner sizes her up.

SALLY

What'll it be?

WENDY

Manager please.

SALLY

I'm Sally. Nice to meet you.

WENDY
You have entertainment here?

SALLY
You a singer?

WENDY
Singer, bartender and sales.

Sally confused on that last one.

WENDY (CONT'D)
Let's just say, I'll have this
place hopping.

SALLY
How old are you?

Wendy gulps.

WENDY
18. I'm of age.

INT. AMSTERDAM VAN DAM BAR - NIGHT

Wendy pours drinks to a half empty bar. Some MEN have come to see the new employee.

Sally exits her office, off to the side of the bar.

SALLY
Slow tonight huh? How are tips?

WENDY
Can you take over? I'm going to
play something.

Sally confused.

WENDY (CONT'D)
It's sales time.

Wendy puts a coin in the jukebox. A SONICS song comes on and Wendy grabs the microphone.

The Bar has come alive. PEOPLE rush in from the streets -- never heard this loud music.

Wendy sings to a PACKED crowd. She rips her top off as the bar is anarchy.

LATER

Wendy returns to the bar -- remains topless.

People shove their empty glasses in her face as Sally jumps in to calm the raucous crowd.

LATER

Wendy personally serves MARCO, a handsome Italian, (20's) with a romantic accent. Wendy is smitten.

WENDY

Here's your drink.

Marco seductively licks the alcohol sticking to the glass.

MARCO

I'm Marco.

He kisses her hand -- eyes fixated on her exposed breasts.

WENDY

I'm Wendy. My eyes are here.

She motions to her eyes.

MARCO

I've never seen such beauty from America.

WENDY

Did you like my singing?

MARCO

I'm interested.

WENDY

Well, that's my cue. Have a nice night.

Marco stops her before she can leave.

MARCO

What I mean is, have you ever been to a villa?

Wendy shakes her head.

MARCO (CONT'D)

I own a villa in Italy with a spa and tennis court. I have a lot of space and time to party.

WENDY
 (sarcastic)
 Sounds awful.

MARCO
 What I mean is, I want to hire you
 as my personal, live-in bartender.

Wendy shocked.

WENDY
 How is a man like you, not married?

MARCO
 How do you know I'm not married?

WENDY
 No ring.

Marco looks to his naked left ring finger.

MARCO
 I just need you to say yes, and
 when my business is finished here
 tomorrow, we leave.

Wendy removes her apron.

WENDY
 Sally!

Sally peers Wendy.

WENDY (CONT'D)
 Thank you for everything. Ciao.

SALLY
 You're done already?

Wendy and Marco leave.

EXT. MARCO'S VILLA PATIO - ITALY - NIGHT

Wendy serves drinks behind a Tiki hut bar. The Villa is
 packed with GUESTS dressed business and business casual.

Wendy stares at the empty sparkling blue pool and hot tub.

A slightly drunk Marco stumbles to the bar.

MARCO
 Another one.

WENDY

You sure? Maybe you had enough.

Marco stunned.

MARCO

(stern)

Another one.

Wendy hesitantly pours. Marco slugs it down.

MARCO (CONT'D)

Sorry. I just have to make a good impression. I have an investor here who's about to agree to a deal. I just haven't closed yet.

WENDY

Just be yourself. Stop trying to impress him with drinks, and a party.

Marco impressed.

WENDY (CONT'D)

You have this beautiful blue pool and hot tub going to waste.

Marco considers.

A FEMALE GUEST interrupts their conversation.

MARCO

Can you bartend for a while? Wendy here wants to get everyone in the pool.

The guest doesn't appear thrilled.

GUEST

I guess.

INT. VILLA CABANA - MOMENTS LATER

Marco shows Wendy a skimpy bikini. Wendy approves.

MARCO

Try this on.

He hands her the bikini.

WENDY

Where should I go?

MARCO
Right here?

WENDY
I don't think this is a good idea.

MARCO
We're both adults.

WENDY
Yeah, but you're my boss. It could
get complicated.

MARCO
You have no idea.

Marco removes Wendy's outfit. He then removes his shirt and pants and they kiss passionately.

The guest bartender busts open the door.irate.

GUEST
Marco! What the fuck is going on
here.

MARCO
Babe, she attacked me. I was about
to fire her and she became crazy.

WENDY
You bastard. You came on to me.

MARCO
Babe, get this crazy American out
of our house.

The guest runs out.

WENDY
You fucking asshole.

Wendy finds a tennis racket and swings for Marco's head.

Marco tries to fight her off.

The guest returns with a hulking BOUNCER -- gun holster visible. She grabs Wendy from behind.

GUEST
(to Bouncer)
Get her away from my husband.
Return her to where you found her.

Wendy is shocked.

WENDY
 Husband? Screw you all.

EXT. OUTSIDE AIRPORT - LATER

Wendy is pushed out the moving car -- her bags not far behind.

The car speeds off as Wendy lays on the airport curb.

EXT. LONDON STREETS - DAY

Wendy stares at The London Bridge.

She stops at a Cafe and reads a FLYER taped to the window.

FLYER
 Belly Dancer wanted. Tour the world in an elegant fusion based on urban, folk, ritual, trance and modern dances.
 With a background in classical dance training, I have created this rich blend of contemporary movement, based on non-verbal language and group improvisation, which is aesthetically pleasing, spiritually grounding and physically rewarding.

Come join GYPSY CARAVAN TRIBAL BELLYDANCE today.

Wendy smiles.

INT. DANCE HALL - ITALY - NIGHT

Wendy and the DANCERS are clad in purple fedora hat, adorned with flowers and ribbons. Bikini tops decorated with crocheted flowers over the nipples and hanging silver dollars underneath the hems.

A Floral sash wraps around their waists decorated with silver beading around the belt area. The sash is knee length and the belly and legs are exposed.

The final touch is a silver dollar attached to a ribbon that hangs from the front of the fedora between the eyes. It stops at the bridge of the nose.

STAGE

Wendy shakes her bottom and jiggles her belly to the Eastern MUSIC. The CROWD is RAUCOUS and having a blast.

LATER BACKSTAGE

Wendy and the other dancers relax on the floor. Wendy removes a capsule and pops it. She hands one to a dancer.

LATER

Wendy and dancers are high. The Hall is emptying but Wendy and some dancers are giggling, tripping and sitting quiet.

The TOUR COORDINATOR (40), Indian female, bony, but rough and rugged, holds a fistful of cash.

TOUR COORDINATOR

Another great show girls. I just got word that the tour's ending show is next week.

The Dancers MOAN and GROAN.

TOUR COORDINATOR (CONT'D)

We'll be just taking a month break and will meet up again in London for the next 6 month cycle.

The Dancers CLAP.

TOUR COORDINATOR (CONT'D)

Ok, bonuses are here in my hand.

The excited Dancers line up as the Tour Coordinator dishes out cash.

INT. HOTEL - NIGHT

The FRONT DESK MANAGER (50), hirsute Italian man with deep brown eyes, stops Wendy.

FRONT DESK MANAGER

Are you with the Gypsy's?

WENDY

Yes.

FRONT DESK MANAGER

It seems the Tour hasn't paid the hotel bill for the last two nights.

WENDY

That isn't my problem. Call the Coordinator.

FRONT DESK MANAGER

We've tried several times the last two days.

WENDY

Listen, I'm tired and I need a shower.

Wendy begins to leave but is forced to a halt.

FRONT DESK MANAGER

I'm sorry. You're not allowed to pass without paying the arrears.

Wendy is still high and becomes belligerent.

WENDY

I don't give a damn what you have to do, but I'm going to my room.

A SECURITY GUARD forcefully retains Wendy.

FRONT DESK MANAGER

Call the police force.

WENDY

Wait! How much is owed, in U.S. Dollars, please?

FRONT DESK MANAGER

\$175.00.

Wendy pays him with her bonus money.

WENDY

When you get your money from the tour, make sure you give that back to me.

The Front Desk Manager nods.

WENDY (CONT'D)

I just have the worst luck in Italy.

INT. HOTEL ROOM - LATER

Wendy opens the bathroom door wet from the shower and naked.
She hears a KNOCK.

WENDY

Come in.

The Front Desk Manager and a POLICEMAN enter the room.

POLICEMAN

Please put clothes on.

WENDY

What's happening?

FRONT DESK MANAGER

You passed counterfeit \$20's.

WENDY

Impossible. That was my bonus
money from the Caravan. Talk to
the Coordinator, she gave me the
money.

The Policeman hands Wendy a bathrobe.

POLICEMAN

Put this on and we'll get this
resolved at headquarters.

Wendy is irate.

INT. JAIL - NIGHT

Wendy sobs -- scared.

INT. BACKSTAGE HOWDY DOODY SHOW - DAY (FLASHBACK)

Wendy sits in the Peanut Gallery with the other kids
listening to off and on camera instructions from the
DIRECTOR.

Audrey and Robert sit in the front row audience.

INT. TAP DANCE COMPETITION - DAY (FLASHBACK)

The audience SCREAMS and CHEERS.

EMCEE

The Gold, Grand Prize winner is...
Wendy Williams.

Wendy jumps up and down excited. She hugs Ms. Sheila who is beaming with pride.

Wendy looks to Richard and Audrey who are the proudest parents at this moment.

Wendy sees FLASH IMAGES of her parents.

END OF FLASHBACK:

Wendy continues to sob.

INT. JAIL - DAY

The Tour Coordinator bails Wendy out. A Policeman leads Wendy outside.

OUTSIDE

Tour Coordinator is apologetic.

TOUR COORDINATOR

I'm so sorry Wendy. I didn't know
about the cash. Please believe me.

Wendy is indifferent.

TOUR COORDINATOR (CONT'D)

I have your \$200 here.

She hands her the cash.

TOUR COORDINATOR (CONT'D)

You can stay with me for the month.
I have this beautiful house in New
Delhi, you'll love it.

Wendy is not listening -- depressed.

TOUR COORDINATOR (CONT'D)

Are you ok?

Wendy breaks down crying. The Coordinator hugs her but she is unmanageable.

TOUR COORDINATOR (CONT'D)

What is it Wendy.

WENDY
I want to go home.

FADE TO BLACK:

TITLE CARD - 10 YEARS LATER

INT. ROBERT AND AUDREY'S KITCHEN - DAY

Robert reads the morning newspaper as Audrey cooks.
Wendy plays with a plate of fruit salad -- distracted.

Robert looks up and Wendy notices.

ROBERT
You looking for a job today?

WENDY
I have a plan.

AUDREY
Are there extradition laws for
Italy?

WENDY
I'll keep a low profile.

ROBERT
Maybe you could come to work with
me today?

Wendy shifts in her seat.

ROBERT (CONT'D)
You used to like that.

WENDY
When I was a kid.

AUDREY
In a lot ways, you still are.

Wendy is on edge.

WENDY
I..um..

ROBERT
What is it?

WENDY
I found an apartment in the city.

Robert places the newspaper on the table and leaves the room.

Audrey sneers at Wendy and leaves behind him.

INT. PORT AUTHORITY BUS TERMINAL - DAY

Wendy disembarks the bus.

Wendy browses the shops on her stroll -- a magazine left opened on the station floor catches her eye.

ADVERTISEMENT

Ad call for a Performance Artist to act out the customer's sex fantasies.

Apply at Yale University. See Rod Swenson, Captain Kink's Sex Fantasy Theater, 42nd St. near 8th Ave.

Wendy smirks.

INT. CAPTAIN KINK'S THEATER - DAY

Wendy awaits her audition as she nervously watches the DANCERS before her. She wears her Gypsy Caravan Belly dancers uniform.

Rod, (27) organizer of the Caravan -- on stage.

ROD

Next up is Wendy O. Williamson.

Wendy navigates the steep aisle and up the stage stairs.

WENDY

Williams!

STAGE

Rod approves the first impression.

ROD

Aren't you just a beautiful thing.

WENDY

Thank you.

ROD

What are you doing for us?

WENDY
Singing and dancing.

The MUSIC begins and Wendy shakes her booty and belly -- recreating her past.

Rod is impressed with her singing voice.

After the music stops, Wendy receives a standing OVATION.

INT. THEATER - NIGHT

The theater is PACKED as Wendy dances to live sex show, behind a glass.

The Men enter individual booths in a oval shape surrounding the stage. They put coins in a slot and the curtain rises to see the stage.

Wendy is dressed in her Gypsy Belly dancing outfit and quickly strips naked when the curtains rise.

ON ROD

smokes a cigar gazing Wendy's naked body. He smacks his lips and wipes sweat from his forehead.

INT. WENDY'S APARTMENT - DAY

Wendy sits on a couch in her seedy Times Square apartment.

She answers a KNOCKING door. Rod stands there with a fruit basket and a bottle of wine.

Wendy is shocked.

WENDY
Rod, what are you doing here?
Sorry, come in, come in.

Rod hesitantly enters.

WENDY (CONT'D)
Sorry about the mess. The cleaning lady will be here soon.

Rod removes his jacket.

WENDY (CONT'D)
Is that for me?

He hands her the basket and wine. She brings the items into the kitchen while Rod sits on the sofa.

ROD (O.S.)

Yeah, I wanted to listen to some of your ideas.

Wendy returns to the sofa.

WENDY

You mean, you'll actually consider them?

Rod nods. Wendy is excited.

WENDY (CONT'D)

I have so many neat ideas. We could have these elaborate dancing productions where we remove the curtain and have it, open floor plan, style.

Rod listens intently.

WENDY (CONT'D)

I could come out in not only the gypsy outfit, but also pastel and flowery colored robes and skirts and bikinis.

Rod engaged.

WENDY (CONT'D)

I can crochet the accessories and maybe, even, paste on nipple hats.

Rod laughs. Impressed with Wendy's ideas.

ROD

We're going to make a great partnership.

WENDY

I'll get the wine. Let's celebrate.

Wendy scampers to the kitchen. Rod fixes his shirt and blows his breathe into his hand to smell it.

Wendy returns with two filled wine glasses.

ROD

A toast. To our new partnership.

They gulp down the hatch.

ROD (CONT'D)
Another glass.

Wendy pops up to the kitchen and pours two more. She returns to the sofa and inadvertently spills a little on Rod's pants.

WENDY
I'm so sorry. Here let me wipe it off.

ROD
No, it's fine. I'll just take it off.

Rod removes his pants.

They return to the sofa. Sexual tension is in the air.

WENDY
How about I tell you more of my ideas.

ROD
How about not.

Rod leans in and they kiss passionately.

Wendy leads Rod to her bedroom.

INT. TAXI - DAY

Wendy is dressed in a checkered red strapped dress. Rod is clad in red bell bottoms, brown skin tight shirt and a bandana on his forehead.

They are behind a glass partition separating them from the TAXI DRIVER.

Rod is distracted. Wendy inspects him.

WENDY
We don't have to go to lunch. I mean, I know you don't feel like it.

Wendy depressed.

ROD
No, it's not that.

WENDY

Then what?

ROD

Let's take our partnership to the next level.

WENDY

I think we already have.

ROD

No, I mean our *partnership*.

Wendy not understanding.

ROD (CONT'D)

You have a great voice.

WENDY

Yeah.

ROD

I can manage our own band. How's that for a big break?

Wendy excited.

WENDY

Really? You mean, my dream is coming true?

Rod and Wendy kiss.

ROD

What will we call ourselves? I know you have an idea for that too.

WENDY

Something very Punky. Something that rolls off your tongue like a mushroom. Something smart.

Rod smiles.

WENDY (CONT'D)

The Plasmatiks.

ROD

Driver! Back to Wendy's apartment.

INT. CBGB CLUB - NIGHT

Wendy and Rod sit at the bar listening to the opening act on stage.

DEBBIE HARRY and Blondie are ROCKING the club.

ROD
Blondie is so good. Their sound is tight.

WENDY
Screw 'em.

Debbie makes eye contact with Wendy at the bar and waves.

Rod waves back.

WENDY (CONT'D)
Don't get too chummy with her. She is an obstacle.

Rod rolls his eyes.

ROD
Come on, they're on their next to last song, let's get ready.

Wendy is worried.

WENDY
So, you know their set list?

ROD
Let's go.

LATER

Wendy peeks behind the curtain to see a packed venue -- soaking in the scene.

She appears nervous. Stares at the crowd.

Rod sneaks up behind her.

ROD
You'll be great. They're dying for you out there.

Wendy shrugs it off.

WENDY
You think I look chubby in this?

ROD
You look fine. What's wrong?

WENDY
My entire life I felt like I don't belong. The outcast. The freak. There was only one person in this world that made me feel secure.
(beat)
She's been dead a long time now.

ROD
If it's worth anything, I believe in you.

Wendy elated.

WENDY
What if I suck tonight.

ROD
Wow, that's the first time I heard you curse.

Wendy smirks.

WENDY
I hate cursing. I do curse a lot in my head though.

ROD
Just relax, and you'll do fine.

WENDY
I did curse once when I was in Italy. You know those Italian men.

The lights dim and the crowd is SCREAMING and CHANTING...
PLASMATICS, PLASMATICS, PLASMATICS.

The lights power on as Wendy rushes onto to the stage ripping off her top.

Wendy shakes her topless breasts for the crowd at every refrain. Some WOMEN are mesmerized and follow the leader. The bar is now full of half topless WOMEN.

LATER

The crowd CHANTS... ENCORE, ENCORE, ENCORE.

The lights were dim and then power on to see Wendy with shaving cream over her entire body. She pulls a chain on a chainsaw.

The chainsaw whirs on stage as Wendy grabs a guitar and saws it in half.

Wendy is out of control and the crowd loves it.

INT. RECORDING STUDIO - DAY

Wendy sits on the floor drinking a cup of coffee. She is hung over and make-up runny and hair in a bun.

Rod leers.

ROD

Is that an alcohol hangover or something else?

WENDY

Not today, all high and mighty.

Rod angry.

ROD

You listen to me. You're a step away from being arrested. You're popping those pills and gigs are going to start to be cancelled.

WENDY

I'm selling out shows though. We're making money and the fans love us.

ROD

Just tone it down. Please.

Rod answers a ringing PHONE.

ROD (CONT'D)

Hello..Yes it is..OK..Yes, I'll tell her..Promise we will..Thank you.

Wendy stares.

ROD (CONT'D)

You're getting your chance to tone it down.

WENDY

What does that mean?

ROD

That was SCTV Show. They booked you a guest spot.

Wendy is excited.

WENDY

See, the fans love us.

ROD

Wendy, they specifically asked that you not do your typical show on tv. They will pull the plug on this.

WENDY

What are they afraid of? They love us enough to book but not enough to do our show?

ROD

Wendy, I promised them. Behave.

Wendy nods.

INT. SCTV TELEVISION STUDIO - DAY

Wendy hides behind the curtain on stage. She is clad in a black one-piece with the nipples cut out and exposed.

The STAGE MANAGER halts filming.

STAGE MANAGER

Wendy. You can't wear that.

WENDY

Why not?

STAGE MANAGER

Rod! Where are you Rod?

Rod comes running.

ROD

Wendy. You promised. Behave.

WENDY

I'll have the ratings so high tonight that you'll win the time slot three times over.

ROD
 (whispering)
 Don't blow this Wendy.

Wendy considers it.

WENDY
 Fine. Be right back.

MOMENTS LATER

Wendy returns in the same outfit, but her breasts and nipples are now concealed by black paint.

Rod tries to play it off.

ROD
 Is that compromise or what!

The Stage Manager shakes his head in disgust.

STAGE MANAGER
 ACTION!

INT. WENDY'S APARTMENT - DAY

Wendy and Rod are in bed just finishing sex. Wendy lights a cigarette and Rod catches his breath.

Wendy inspects her midriff in the mirror. Not pleased.

WENDY
 You think I'm chubby? Look at that.

Rod rolls his eyes. Phone RINGS.

WENDY (CONT'D)
 Hello..This is..Hi, yes that sounds great..Yes, thank you so much..I'll see you there..

Rod intrigued.

WENDY (CONT'D)
 That was Stiff Records in the UK. They're having someone at the next show.

Wendy and Rod SCREAM with joy.

ROD
I guess they liked your tv
appearance.

INT. CBGB CLUB - NIGHT

Wendy and the Plasmatics are on stage playing to a maniacal CROWD. Men THRASHING and MOSHING up front.

Jim and BRUCE (late 60's) bald, overweight and an Organizer of events, in suits, get pushed from the mosh pit and relocate to the back.

Wendy looks at Rod while SINGING -- worried they may leave.

LATER

Wendy and Rod sit at a secluded table with the two suits.

Jim slides a contract -- Wendy signs then Rod.

They shake hands.

PLASMATICS MONTAGE:

INT. CBGB - NIGHT

Plasmatics play to a packed CROWD.

WOMEN are topless and both, MEN and WOMEN, sport different style mohawks and colors.

Wendy is topless with electrical tape covering her nipples.

EXT. MAN-MADE STAGE - NIGHT

Wendy sports her mohawk on stage to a raucous crowd.

The entire front row is made up of punker's and their different styles of mohawks.

There is a plume of smoke and fire on the stage -- visual chaos. Wendy powers a chainsaw and cuts a guitar in half through the fire.

INT. ARENA STAGE - NIGHT

Wendy is topless with electrical tape over her nipples and a purple mohawk.

She is just wearing panties and fondles her breasts, scratches her vagina and eats the drum kit.

The crowd is WILD.

INT. BAR STAGE - NIGHT

Wendy is topless. She has clothing pins clipped to her nipples.

She simulates masturbation and fellatio on the sledgehammer handle.

She stacks television sets on top of each other and breaks them with a sledgehammer. The crowd loves it.

EXT. PIER STAGE - NIGHT

- Wendy wears just her panties again, dancing around a Cadillac Coupe de Ville car.

She then presses a button and, her and the band, jump off the pier stage into the Hudson River -- car EXPLODES.

END OF MONTAGE:

INT. PALMS NIGHT CLUB - MILWAUKEE - NIGHT

Plasmatics are on stage performing. Wendy dons her trademark one-piece, skin tight with breasts cut out.

The venue is PACKED like sardines in a can.

Rod sits at a table with the CLUB OWNER. They SHOUT over the LOUD MUSIC.

CLUB OWNER

She really packed my place tonight.

ROD

We're going to need to raise the door.

CLUB OWNER

No way Rod. A deal's a deal.

ROD

We're out of here after tonight. Heading to New York in the morning.

CLUB OWNER

Wait. You promised to be here tomorrow night.

Rod takes a sip of his drink.

ROD

I told New York I'll be there. A deal's a deal, right?

Rod smirks -- tries to leave. The Club Owner grabs his arm.

CLUB OWNER

10% door. And, she can't have an incident.

Rod returns to his seat.

ROD

20%.

The Club owner takes a sip of his drink.

CLUB OWNER

Four nights then. You play through Monday night.

Rod and the Club Owner clink their glasses together and slug them down.

INT. PALMS NIGHT CLUB - MILWAUKEE - NIGHT

Plasmatics perform on stage to a rambunctious CROWD.

Rod sits at a side table with the Club Owner.

During a song, Wendy rips off her top and the crowd SCREAMS. Wendy simulates masturbation with the microphone stand during a song. The Club Owner eyes Rod.

Wendy takes a guitar and retrieves a sledgehammer and POUNDS the guitar into pieces.

The POLICE rush the stage and lead her backstage.

LATER BACKSTAGE

Wendy, Rod, POLICE and Club Owner discuss the incident.

FANS struggle to grab a peek at the incident -- pushing and shoving, but remain orderly.

POLICE SERGEANT

I'm Sergeant O'Malley, please cover your top.

Rod hands her a shirt.

POLICE SERGEANT (CONT'D)

I need to search you.

Wendy irate.

WENDY

Don't put your hands on me.

Wendy slaps the Sergeants hand. The Sergeant tries to cuff her, but she kicks him.

The Sergeant throws Wendy to the ground and kicks her in the face. Wendy's face bleeds. Rod rushes to Wendy.

ROD

You bastard.

CLUB OWNER

Someone call an ambulance.

POLICE SERGEANT

No ambulance! I'm taking her in and then she can get her face taken care of.

INT. JIM'S OFFICE - STIFF RECORDS - DAY

Jim on the phone arguing with what appears to be his boss.

JIM

Sorry Mr. Darwin..Yes, I know, I've done the budget.

The secretary enters gingerly. Jim is angry.

Jim motions her in.

JIM (CONT'D)

I have a plan..The escalating costs will be taken care of Mr. Darwin.

SECRETARY

(whispers)

Mr. Pratt on line 3.

Jim is annoyed.

JIM

Mr. Darwin, I promise, there will be no more arrests and legal fees. If there are, I will take care of them. Yes, he's on the other line, let me take him.

Jim hangs up.

JIM (CONT'D)

How does he sound?

SECRETARY

He's pissed.

Jim is dejected. Secretary leaves and he lifts the phone.

JIM

Mr. Pratt, how's the weather there?

His fake positivity is squashed.

JIM (CONT'D)

Yes, I told Mr. Darwin there will be no more arrests and legal fees.

The Secretary returns.

SECRETARY

(whispers)

Bruce is here to see you.

Jim covers the phone receiver.

JIM

(whispers)

Send him in. Now, please save me.

Jim removes his hand.

JIM (CONT'D)

Mr. Pratt, I have a meeting now. I will get you the revised budgets and I assure you, she will not have anymore legal costs.

Jim hangs up.

Bruce storms in the office.

Jim and Bruce exchange a handshake.

JIM (CONT'D)

Hi Bruce, thanks for saving me.

BRUCE
Mr. Darwin?

JIM
And, Mr. Pratt. Double teamed.
And not in a good way.

They share a laugh.

BRUCE
Wendy's causing huge problems.

JIM
What fucking else is new. I'm
skating on thin ice and fucking Rod
is not helping the damn situation!

BRUCE
Tell me about your idea.

Jim perks up.

JIM
Let's organize a show to raise
funds to offset the mounting legal
costs.

BRUCE
When do they return to the States?

JIM
Thursday.

BRUCE
Jesus, Jim, how the hell am I going
to organize something so big in 4
days?

JIM
I have faith in you.

Bruce is annoyed -- Jim is playful.

EXT. NY CASINO VENUE - DAY

Jim and Bruce stroll along the side of the building --
admiring the venue.

BRUCE
This could work.

JIM

It better fucking work. It's my
ass if it doesn't.

BRUCE

You and me both. This will work.

JIM

So, what are the details?

BRUCE

I put a full page ad in the NY
Times, NY Daily News and NY Post.
There were some advertising dollars
left over for handmade signs.

JIM

I knew I hired the right guy.

BRUCE

Fuck you. Let's see you do this in
4 days. Asshole.

JIM

I love you Bruce.

They turn the corner and are amazed.

2,000 SCREAMING PUNKERS line up the front door.

Jim and Bruce push through the crowd to reach the front door
-- show their ID badges to the DOOR MAN.

INSIDE

Jim and Bruce exchange a smile.

BRUCE

These maniacs are lining up 10
hours before this shit gets going.

JIM

Legal costs are paid for.

Jim and Bruce exchange a high five.

EXT. NY CASINO VENUE - NIGHT

A limousine pulls up. The DRIVER pushes away 2,000 fans to
let The Plasmatics out.

Wendy notices BANNERS being held up by topless WOMEN reading, "Wendy Will Win".

She shakes the girls hand.

Another BANNER reads, "Stop the Gestapo in Milwaukee".

WENDY

Thank you everyone. Those Pigs
will regret arresting me.

The crowd SCREAMS.

INT. BACKSTAGE - LATER

Wendy and Plasmatix warm up for the show.

The food spread is healthy tofu, nuts, fruits and berries.

Jim and Bruce enter and exchange a kiss with Wendy.

JIM

This is for you tonight.

WENDY

I feel so special.

JIM

Behave tonight and don't let me
down.

LATER

Wendy pulls back the curtain to peek the AUDIENCE.

She stares at empty seats. Dejected.

The lights dim and Wendy and Plasmatix walk onto the stage
to a PACKED CROWD.

LATER

Wendy takes a sledgehammer and performs fellatio on the
handle.

ON JIM

embarrassed.

ON WENDY

wheels a washing machine on a dolly on stage and PUMMELS it to pieces.

The crowd loves it.

INT. MILWAUKEE COURT - DAY

Wendy sits at the defendants table next to her ATTORNEY. She is late 20's, dressed business casual.

The JUDGE is late 60's, gray hair and permanent puss on his face. He hasn't smiled in decades.

ATTORNEY

Your Honor, this is a clear case of Police brutality. We have heard witnesses here corroborate the Sergeant kick Ms. Williams in the face, after he pushed her there, I may add. In front of dozen's of witnesses.

The Judge ponders her argument.

JUDGE

Do the Plaintiff's have anything to add?

The ATTORNEY stands.

PLAINTIFF

No your honor.

JUDGE

Ms. Williams, do you have anything to say?

Wendy and her Attorney stand.

WENDY

Yes your honor. I never strike out at any life form. The only things I attack are icons of conspicuous consumption. People put objects in front of their life, in front of anything that has real importance. They make this "thing" their God.

Judge is baffled.

JUDGE

Thank you Ms. Williams. Now --.

WENDY

One more thing Judge. I'm trying to encourage more women to be themselves, rather than what men want them to be. I don't believe in patronizing either sex. Thank you your honor.

JUDGE

Ok, I'm ready to render.

(pause)

Charge 1 - Resisting Arrest. Not Guilty.

Charge 2 - Battery. Not Guilty.

Charge 3 - Obscene Conduct. Guilty.

Wendy and Rod share a smirk.

JUDGE (CONT'D)

\$35 fine and 1 month probation.

Next case!

HALLWAY

Wendy and Rod exchange a hug.

ROD

She got you off again.

WENDY

Come on, let's get to Chicago.

Rod nervous.

ROD

Wait.

Wendy concerned.

WENDY

What is it? Nothing wrong with my parents?

ROD

No, nothing like that. The album reached 142, the Label is not happy.

WENDY

After the tour, we'll live in the studio. The shows are selling out.

ROD
 Stiff may not give us another
 shot. We just had a stinker and
 you're getting arrested every other
 day.

Wendy peers into Rod's eyes. Changes the subject.

WENDY
 Let's go to Chicago!

EXT. CHICAGO LAKEFRONT - DAY

Wendy and Rod jog as the Chicago landscape overtakes the b.g.

WENDY
 Come on, I'll race you.

Wendy speeds off and Rod cannot keep up. Wendy slows down
 about 50 yards ahead.

WENDY (CONT'D)
 Get the piano off your back!

Rod reaches Wendy. Two excited ADMIRING FANS recognize
 Wendy.

ADMIRING FAN #1
 We saw you last night at the
 Lakeshore Club. Great show.

WENDY
 Thank you.

ADMIRING FAN #2
 I've always wondered if that Mohawk
 is high maintenance?

WENDY
 Not really. It's hard to tell if
 I've just woken up or not.

They giggle.

ADMIRING FAN #2
 Can I take a picture with you?

ROD
 Sorry Lady's, no pictures today.

WENDY

I've been attracting a lot of negative press lately, don't want to give them anything.

ADMIRING FAN #1

How about an autograph instead?

They hand her a pen and paper.

WENDY

Sure.

Just as Wendy signs, she hears a SNAP. A PHOTOGRAPHER takes her picture while signing.

ROD

Get the fuck out of here.

WENDY

Give me that film.

Wendy and Rod play tug of war with the Photographer's camera. Rod wrestles it away and Wendy pushes him to the ground.

The Photographer's head hit the concrete and is bleeding. A PASSERBY runs to the pay phone to call the police.

INT. HOLDING CELL - NIGHT

Rod visits Wendy. She is dressed in a jumpsuit and her eyes are puffy.

ROD

Been crying?

Wendy shakes her head. Rod distracted

WENDY

What is it?

WENDY (CONT'D)

You know, they didn't come to visit me once on tour. Your parents were with us in Toledo, Birmingham and Raleigh.

Rod sadly nods.

WENDY (CONT'D)

Nothing will ever change.

ROD
This isn't the time to be
depressed.

WENDY
Look around Rod.

ROD
Well, I have some news that will
cheer you up.

Wendy listens intently.

ROD (CONT'D)
We were invited to appear as
special guests of Gene Simmons and
KISS. This is an opportunity to
spread our wings and play in front
of different crowds.

Wendy tries to be enthusiastic.

WENDY
I smell something funny Rod. Why
would KISS want us?

ROD
It's brilliant on their part. They
want to diversify with our crowd.
They want a controversial edge.

WENDY
We scratch their backs and they
scratch ours.

ROD
Exactly.

WENDY
Ok. Let's do it.

ROD
Just, one more small thing.

Wendy waiting with bated breath.

ROD (CONT'D)
It seems, they only want *YOU*.

WENDY
No Plasmatics?

Rod shakes his head.

INT. STAGE - NIGHT

Wendy performs to a PACKED and SCREAMING CROWD. The backdrop reads "W.O.W" Tour.

Wendy's Mohawk is growing in -- unkempt.

Wendy removes her top and squirts shaving cream on her nipples.

KISS members in the front SCREAM and high five each other.

INT. WENDY'S APARTMENT - NIGHT

Wendy smokes a cigarette while Rod reads Kerrang Magazine.

Wendy graces the front cover with the caption "Queen of Punk Rock: The First Woman to Appear On Cover, but Not the First Woman to Have Her Album Bomb".

Wendy notices the caption and lowers her head. Rod looks up.

ROD

Don't be depressed Babe. You will
bounce back.

Wendy takes a huge inhale of the cigarette and blows the smoke in his face.

Wendy answers a RINGING phone.

WENDY

Hello..This is..Oh Hi..Yes..
Really?..You're kidding?..Thank
you..

Wendy hangs up. Rod awaits the news.

WENDY (CONT'D)

You're not going to believe this.

ROD

Don't leave me hanging.

INT. AUDREY AND ROBERT'S KITCHEN - NIGHT

Robert reads the newspaper and Audrey cooks dinner.

ROBERT

Wendy called.

Audrey cavalier.

AUDREY

I know.

ROBERT

Do you know why she called?

AUDREY

Nope.

ROBERT

She was nominated The Best Female Vocal Performance.

AUDREY

Ok.

ROBERT

The Grammy's Audrey. Your daughter was nominated. The ceremony is Sunday night in L.A.

AUDREY

Murder She Wrote is on, then the movie.

Robert annoyed.

ROBERT

The flights are cheap this time of year.

AUDREY

So is your daughter.

Robert disregards the insult.

ROBERT

There are some nice hotels out west.

AUDREY

Robert, stop it! I'm not going to see Wendy rip her top off, yet again, on public tv.

ROBERT

This is a big deal to our daughter. She needs one of us there.

AUDREY

No she doesn't. You or I are not going to be standing there mortified as our daughter shows off her breasts, yet again.

(MORE)

AUDREY (CONT'D)

(beat)

So, we're watching our show.

Robert leers and storms out.

INT. SHRINE AUDITORIUM L.A. - NIGHT

Wendy and Rod pull up to the Theater in a limousine.

SCREAMING FANS greet them.

SCREAMING FAN

We love you Wendy!

Fans chant WENDY - WENDY - WENDY!

Wendy and Rod scamper through the front door.

LATER

The CROWD files in and takes their seats.

Wendy peels back the curtain -- looking for someone.
Dejected.

Rod knows.

ROD

I'm sure they'll be here.

Wendy fakes smile.

Wendy inspects her midriff.

WENDY

You don't think I look chubby in
this, do you?

ROD

You look beautiful Wendy.

TINA TURNER (46) African American, Pop icon greets her.

TINA

Congratulations on your nomination.

They exchange a hug.

WENDY

Good luck to you.

An ENTOURAGE MALE pushes Tina along.

TINA
 Good luck to you too.

LATER

JULIAN LENNON (22), son of Beatles Legend John Lennon, is at the podium.

He holds the envelope with the winner.

The CROWD SCREAMS.

JULIAN
 Quiet please.

Julian opens the envelope.

JULIAN (CONT'D)
 The Grammy for the 1985 Best Female
 Rock Vocal goes to...
 (beat)
 Tina Turner, What's Love Got To Do
 With It.

The crowd SCREAMS.

ON WENDY

Dejected and disappointed. Rod grabs her hand.

ON ROBERT

stands against the wall. He claps for Tina Turner while staring at Wendy.

He takes a couple steps down the aisle -- retreats, and slips out the back door.

Wendy and Rod are unaware of his presence. They eventually CLAP for the winner.

INT. HEALTH FOOD STORE - DAY

Wendy stows her healthy snacks in a basket. Rod carefully watches her shop.

ROD
 You ok?

WENDY
 Didn't expect to win anyway. I
 mean, how could I top Tina Turner.

ROD
Don't get depressed on me now.

WENDY
I'm not.

ROD
You shop every time you're depressed.

WENDY
I'm not depressed.

Two GIRLS (17) are talking in the next aisle. They recognize Wendy and are trying to not be so loud.

GIRL #1
Look, that's The Plasmatics girl.

GIRL #2
The Queen of Shock Rock?

GIRL #1
Queen of nothing. Looks like she finally gave up the Mohawk.

GIRL #2
Her last album tanked.

GIRL #1
She's solo now, I heard.

GIRL #2
I heard Blondie took most of her audience.

GIRL #1
Blondie is way better.

WENDY (O.S.)
(loudly)
She was never nominated for a Grammy!

The Girls are embarrassed and flee. Wendy's demeanor change -- really upset.

ROD
Don't let those girls --.

WENDY
Rod. Not Now!

EXT. HEALTH FOOD STORE - MOMENTS LATER

Outside the door Rod watches a vulnerable Wendy. He reaches for the bag to hold for her.

ROD
Don't let those little girls bother you.

WENDY
Rod, do you think my time is passed?

ROD
No way. We just have to find another label. We've been here before.

WENDY
I don't fit in again.

ROD
Take a break. Go to Webster, regroup and come back refreshed.

Wendy rolls her eyes.

ROD (CONT'D)
I know what I'm talking about Wendy. For once, just listen.

WENDY
Rod, I think this may be it.

INT. WENDY'S APARTMENT BEDROOM - DAY

Rod is on the phone. Wendy inspects her midriff in the mirror.

She slams her hand on the dresser. She reaches into her dresser drawer, hidden beneath the underwear, a pill bottle.

The prescription Ephedrine is visible -- Wendy gulps 2 pills.

She dresses in her running attire and rushes to the kitchen.

KITCHEN

Rod is on the phone.

WENDY
I'll be back after 6 miles.

Rod holds his hand over the phone receiver.

ROD
Stay. I may have some news.

Rod removes his hand.

WENDY
I'll hear it when I get back.

Wendy leaves.

EXT. CENTRAL PARK - DAY

Wendy serpentine in and out of foot traffic. Jogger on a mission.

Wendy slows down -- a GRANDMOTHER holding her GRANDDAUGHTERS hand and eating an ice cream, catches her eye.

Wendy sits on a bench next to them -- eavesdropping.

GRANDMOTHER (O.S.)
Don't tell your mother I'm spoiling
your appetite.

GRANDDAUGHTER (O.S.)
I won't.

GRANDMOTHER (O.S.)
Pinkie swear?

They pinkie swear and giggle.

GRANDDAUGHTER (O.S.)
Did you love your gift?

GRANDMOTHER (O.S.)
Thank you. Did you make that in
Arts and Crafts?

A tear forms in Wendy's eyes.

GRANDDAUGHTER (O.S.)
I got an A on it. My teacher loved
it. She said I must love my
grandmother so much to make that
for her.

GRANDMOTHER (O.S.)
And what did you say to her?

GRANDDAUGHTER (O.S.)
I told her that I love her this
much.

ON GRANDDAUGHTER

both arms extended out to either side. A world of Love.

ON WENDY

sobs.

INT. WENDY'S APARTMENT - NIGHT

Wendy returns as Rod paces -- worried.

ROD
What the hell happened? That was
more like 135 miles.

WENDY
Sorry, got detracted.

ROD
I'm busting my ass here for you and
us and you just don't give a shit.

Wendy being the voice of reason this time.

WENDY
Rod, I'm sorry. I needed to clear
my head. So, tell me the good
news.

ROD
Sit.

They both sit.

ROD (CONT'D)
I got you a part in a play.

WENDY
What, acting?

ROD
You'll be great.

WENDY
I don't know about this Rod. What
is the play?

Wendy stares at Rod awaiting an answer.

Rod opens his mouth, but nothing comes out -- afraid to say.

INT. PLAYHOUSE STAGE REHEARSALS - DAY

Wendy is miserable -- dressed in drag for The Rocky Horror Picture Show production.

Wendy dances with a TRANSVESTITE as the DIRECTOR rolls his eyes. He is shouting at the cast.

DIRECTOR

Cut!

The production halts.

DIRECTOR (CONT'D)

Wendy, what was that? You turned left AGAIN.

WENDY

Sorry, I'll get it.

DIRECTOR

I'm not here to babysit. You turn right and then twirl. Ready folks.

The cast returns to position.

DIRECTOR (CONT'D)

Action!

Wendy turns left again as her partner stops dancing.

DIRECTOR (CONT'D)

Take 15 everyone. Wendy, take *forever*.

Wendy is sad and depressed as Rod tip toes to her.

ROD

Wendy.

WENDY

This stinks Rod. I stink. This is not what I planned my life to be.

ROD

Do you want to leave, quit?

WENDY

More than ever. But I made a commitment.

ROD

Well, judging from what I've seen today, they won't hold you to it.

Wendy manages a smirk.

ROD (CONT'D)

Besides, they know you're leaving anyway?

WENDY

What do you mean?

ROD

I got you the lead role in the upcoming movie "Reform School Girls".

Wendy perks up. She removes her feathered drag hat and tosses it.

WENDY

Let's get out of here.

INT. PREMIERE MOVIE THEATER - NIGHT

Wendy and Rod sit in the front row. The PRODUCER is on a microphone in front of the movie screen.

There is a packed seated CROWD with a few standing GUESTS against the walls.

PRODUCER

We are very proud to bring you the final cut of Reform School Girls.

The audience CLAPS.

PRODUCER (CONT'D)

I know I speak for the cast and crew when I say Thank You all for being here and I hope you enjoy our film.

The audience CLAPS. The lights dim and the movie begins.

Rod slowly grabs Wendy's hand.

LATER

After the movie ends and the lights power on, Wendy and Rod turn around to face the audience. There are now more empty seats than filled.

Wendy lowers her head to a few faint CLAPS from the remaining faithful.

EXT. NYC STREETS - LATER

Wendy and Rod stroll the dark streets -- facing the reality of a bombed movie premiere.

Rod studies a depressed Wendy.

ROD
Oh, come on Babe. It wasn't that bad.

Wendy shoots him a look.

ROD (CONT'D)
Ok, maybe the movie sucked, but you did hear everyone rave about the soundtrack. You were great.

Wendy smirks.

ROD (CONT'D)
Listen, you still have it. Don't let the outside noise prevent you from doing what you were born to do. And, are dying to do.

Wendy is beaming.

INT. RECORDING STUDIO - DAY

Wendy sings a Thrash Rap song. Rod stares at a picture of the album cover which doesn't have Wendy's face.

Rod listens to Wendy's awful Rap song with regret in the control room. He lowers his head.

Wendy finishes the song.

CONTROL ROOM

Wendy approaches a dejected Rod.

WENDY

How was I? Did I sound good?

Wendy looks at Rod and then looks at the album cover proposal picture. She slowly grabs it and stares at it.

WENDY (CONT'D)

A small peeled banana? Really?

AUDIO CONTROLLER

(over loudspeaker)

Wendy, let's re-do that last refrain. Once we have that, then the album is a go.

Wendy is enraged. She holds the album cover proposal picture up to the glass, rips in half and tosses it at the window glass.

The audio controller and BACKGROUND BAND are stunned.

WENDY

Screw this!

Wendy and Rod leave.

INT. WENDY AND ROD'S KITCHEN - LATER

Wendy enters first and Rod closes door behind her. Wendy approaches the blinking answering machine.

She reaches to press the button, but stops short.

WENDY

A friggin' banana? They can kiss my butt.

ROD

It's your picture the fans want to see. It's your face they're buying.

WENDY

My music is very innovative, in a class by itself. Nobody else is saying anything of value. What I'm trying to do is get people to think, to alter their consciousness. It's not your typical platinum formula for success. But it is ours.

ROD
I'll talk to Casey in the morning.

Wendy listens to the answering machine.

AUDREY (O.S.)
Wendy. I'm sorry to complicate
your exhibitionist life, but Dad
passed away.

Rod hugs Wendy.

AUDREY (O.S.) (CONT'D)
It was peaceful, but quick. If
you're in the states and want to
come to the services, then call me.

Wendy grabs the electric can opener and SMASHES it to pieces.
Sobs uncontrollably as Rod comforts her.

INT. WENDY'S APARTMENT - DAY

Wendy sits on the floor against the wall naked -- sobbing and
depressed.

Rod slowly sits beside her.

WENDY
My mother called me chubby my
entire childhood. My grandmother
defended me, when no one else
would. As I got older, I noticed
my father respected my grandmother
and tried to emulate her.

ROD
How so?

WENDY
He started to defend me against
her. Against his own wife. I had
respect for him after that. Not so
much for my mother.

ROD
What do you want to do?

WENDY
I don't want to go.

ROD
You have to say goodbye to your
father.

WENDY

I said goodbye years ago.

ROD

You have to face her sometime. She gave birth to you.

Wendy considers -- after a long pause.

WENDY

It takes more than an egg to be a Mother.

(beat)

Nope, not gonna do it.

Rod disappointed, but understands.

ROD

You want to hear some good news?

Wendy nods.

ROD (CONT'D)

I just put a down payment on a house in Storrs Connecticut.

Wendy unfazed.

WENDY

Congratulations.

ROD

You don't understand. I put a down payment on OUR house in Storrs Connecticut.

Wendy comes to life. Elated.

ROD (CONT'D)

This will give you and us a fresh start.

WENDY

I've been thinking that I can finally care for animals and have a sanctuary.

ROD

Yes, you always wanted to do that in your old age, but why wait until then. The property has a huge backyard and woods -- the sanctuary would look perfect.

EXT. SANCTUARY - DAY

Wendy lovingly hand feeds the animals.

Wendy bustles with pride as she pets and plays with the possum, dogs and cats.

Wendy turns on the stereo to listen to MUSIC and Blondie's "Call Me" plays. Wendy's smile becomes sadness.

The song ends and the radio disc jockey speaks.

RADIO DISC JOCKEY

That was Blondie and Call Me, the top selling single way back 13 years ago in 1980. She was the biggest female household name of that era. Maybe, even of all time.

Wendy is depressed, and now enraged.

RADIO DISC JOCKEY (CONT'D)

Here's another hit from our top female rock star which reached #1 in 1981 with her rap influenced sensation, Rapture.

The SONG begins and Wendy slams the off button.

LATER

Wendy looks like a woman possessed as she walks to the shed.

SHED

Wendy removes a hammer and a knife.

SANCTUARY

Wendy meanders to the corner while sobbing. She slowly grabs the knife and holds the tip to her chest with her left hand. She slowly grips the hammer with her right hand and hammers the knife into her chest, like a carpenter hammering a nail with a nail set.

Wendy hammers it half way in as Rod comes SCREAMING.

ROD

Wendy! NO!!

Rod is panicked and scoops a blood soaked Wendy in his arms, fleeing and SCREAMING.

INT. HOSPITAL ROOM - DAY

Wendy sits up with her chest bandaged. There are balloons, cards, posters and fan mail envelopes surrounding the small room.

Rod sits by her head in the same bed. He sees she is depressed.

ROD
The doctor said you can maybe go home tomorrow. Recuperate there.

Wendy struggles to smile.

ROD (CONT'D)
Your mother called.

WENDY
Have you been hand feeding Bertha?

ROD
Yes, all the animals are fine.

WENDY
You know how spiteful she gets if you don't do it right. She starts biting --.

ROD
Wendy, she's fine. I've been doing it right and everything is fine.

WENDY
Is Ceci missing Charlie badly?

Rod sneers.

WENDY (CONT'D)
How did she sound?

ROD
Good. She sent her love.

A tear forms.

WENDY
I think I want my Mohawk back.

Rod is skeptical.

ROD

Are you sure that's the only thing?

WENDY

I'm a singer Rod. That's who I am.

ROD

Not anymore. You're a suicide survivor. Your passion is staying alive long enough to save animals.

WENDY

You can't tell me what I'm feeling is not right. You don't know me as well as you think you do.

ROD

I know enough to know that animals is your life and music is no longer.

WENDY

I owe it to myself to at least try again. No regrets later on.

ROD

The only thing you'll regret is leaving the animals' care to someone else.

Rod walks away.

INT. WENDY AND ROD'S BEDROOM - DAY

Wendy is fidgety. Doesn't know where to lay her hands.

She inspects her midriff in the mirror -- depressed.

WENDY

(to herself)

I am chubby!

She lunges for her drawer and knocks over a picture frame.

She removes an empty pill bottle -- SLAMS it to pieces.

EXT. DESERTED WAREHOUSE - LATER

Wendy, dressed in running attire, has a clandestine drug meeting.

A DEALER (20's), Asian wearing a bandana, slips Wendy a bottle. Wendy slips him a wad of cash.

EXT. SANCTUARY - DAY

Wendy lovingly feeds her animals. She breaks up a scuffle between Kashi and Quinoa.

WENDY

Kashi, 5 minutes. Go!

Kashi whimpers into time-out -- Wendy comforts Quinoa.

Wendy has a shaking nervous attack. Her hands are tingling, arms shaking -- Quinoa falls to the ground.

Wendy races to her bedroom.

BEDROOM

Wendy lays on the bed to regroup. She sits up and stares at the mirror -- inspects her midriff and begins to cry.

She pops a handful of Ephedrine pills and lays back on the bed.

She is ready to not be here anymore. She helps herself to a second helping of pills and drops the bottle and passes out.

LATER

Rod returns to an empty pill bottle and Wendy passed out. Panic.

ROD

Wendy, wake up.

Rod smacks her face. Wendy appears breathing.

ROD (CONT'D)

Wendy No!. Wake up.

Rod rushes to the telephone.

INT. WENDY AND ROD'S BEDROOM - DAY

Rod assists Wendy into bed. Rod cuts off her hospital bracelet.

Wendy relaxes.

ROD
You have an appointment with Dr.
Langley tomorrow.

WENDY
Did anyone call?

ROD
Your mother.

WENDY
Who else?

ROD
Jim and Bruce. The Plasmatic boys.

Wendy looks away.

ROD (CONT'D)
Oh, the KISS boys also. Everyone
was so worried.

WENDY
How is Bertha? Did you feed her
the --

ROD
She's fine.

WENDY
Don't patronize me!

Wendy getting belligerent.

ROD
I'm agreeing with you. Everything
is fine.

WENDY
Everything is not fine. Bertha
needs care the right way. Not what
you think it should be.

Rod confused.

ROD
Babe --.

WENDY
Don't Babe me. She's just sitting
there in her own cocktail zombie
world without a care. Just by
herself with no other animal in
mind. Just pitiful.

ROD
Who are we talking about now Wendy?

WENDY
You're a heartless bastard.

Rod perks up.

WENDY (CONT'D)
I'm better off without you. I'm
better off without everyone.

Wendy struggles out of bed and rushes out.

INT. WENDY AND ROD'S KITCHEN - LATER

Wendy's eyes are red -- just been crying. Picks up the phone.

INT. ROBERT AND AUDREY'S KITCHEN - SAME TIME

Audrey answers a ringing phone.

INTERCUT:

AUDREY
Hello.

WENDY
Hi Mom.

Audrey pauses.

AUDREY
Oh, hello.

WENDY
Hello.

Awkward.

WENDY (CONT'D)
I know I haven't been very good at
keeping touch.

AUDREY
No, you haven't.

WENDY
Mom. Your phone is not broken
either.

Audrey regroups.

AUDREY

How are you feeling? Are you seeing Dr. Langley?

WENDY

I don't need a shrink Mom. I just need to feel like I fit in.

(beat)

In your life.

AUDREY

You will always be a part of my life. Nothing will change that.

Wendy annoyed.

WENDY

Mom, why didn't you ever come to any of my shows? Any of my good times and accomplishments? God, I just wanted to make you proud. You never thought of me, ever.

AUDREY

Wendy, having your top off, more than on in the last 20 years, is not something to be proud of.

WENDY

There's no talking to you, is there? This isn't easy for me. I'm trying.

Audrey reconsiders.

AUDREY

Tell me about the animals.

WENDY

Do you really want to know? Or are you just out of words?

AUDREY

(sincere)

I want to hear it from you.

WENDY

I have birds, possum, bunnies, dogs and cats. The thing about animals is that they don't judge you. They accept you the way you are.

AUDREY

Remember when you were 10 and the neighbors dog was torturing a raccoon. She had the entire body in her mouth and looked like a lion at a kill.

WENDY

I hated that dog, but she would always be waiting for me when I stepped off the bus.

AUDREY

You calmly coaxed the raccoon out of her mouth. The dog just released it as if you had some spell over her.

Wendy giggles.

AUDREY (CONT'D)

I knew you had a special talent.

(beat)

You can think whatever you want about me, but don't you ever say I didn't think about you.

WENDY

Can you come to visit? I want to show you the Sanctuary.

AUDREY

I would love to. Anytime, you just tell me when.

WENDY

Sunday.

Audrey hesitates.

AUDREY

How about Monday.

WENDY

Mom, is Murder She Wrote more important than us?

AUDREY

It's 60 Minutes now, but I just have a lot to do Sunday. Monday would be perfect for me.

WENDY

But not for me. What time does it come on? 7-8pm? You could come beforehand and we could watch it together. Or you can tape it.

AUDREY

I've been trying to clean your father's stuff from the basement. It's hard not having him around.

WENDY

I know how it feels to lose someone you love with all your heart.

AUDREY

So, Sunday is the only time I have to get everything done. I also --.

WENDY

I have to get back, it's about feeding time at the zoo.

Wendy slams the phone down.

INT. TAXI - NIGHT

Audrey pulls up to Wendy and Rod's house.

CAB DRIVER presses the fare button.

AUDREY

Please wait here until I give you the signal to go.

Cab driver nods his head.

FRONT DOOR

Audrey struggles with her suitcase. She peeks her watch, it's "7:40pm".

She begins to ring the doorbell -- stops sudden. She contemplates.

CAB

Wendy returns to the cab.

AUDREY

Back to the hotel.

INT. WENDY AND ROD'S KITCHEN - DAY

Wendy's eyes are red from crying -- hand writes a note.

We cannot read what is written.

Wendy folds the note and licks the envelope. She drops the sealed note into a cardboard box -- there are other concealed items inside.

EXT. SANCTUARY - CONTINUOUS

Wendy pets Kashi and Quinoa. She handles a couple of birds.

The possum rubs up against her. Wendy depressed and falling.

BACKWOODS

Wendy runs through the woods crying. She runs over sticks and branches and trips to the ground. She lifts herself up and sprints to a broken log.

Wendy is sweating and plops down on the log, sobbing.

SERIES OF FLASH IMAGES BEFORE WENDY'S FACE:

- She flashes to her playing clarinet as a kid.
- She flashes to her Grandmother dying in the hospital bed.
- She flashes to her being busted by the Chaperone at the canoe and camping trip.
- She flashes to tap dancing on television on the Howdy Doody Show and seeing how proud her parents were.
- She flashes to losing her virginity to the older man in his car that she met at the bar.
- She flashes to being high at the Bikini store and being fired by Vivian.
- She flashes to the Leo and her having sex. Then, him ditching her at the airport.
- She flashes to being arrested for stealing tofu and nuts.
- She flashes to the 2 guys asking her to take her top off to model both bikini's on Ft. Lauderdale Beach.
- She flashes to getting high with the other Belly dancers and then being arrested for passing counterfeit \$20's.

- She flashes to peeking behind the curtain and not seeing her parents in the audience.
- She flashes to performing on stage with the Plasmatics and ripping her top off.
- She flashes to the performance of chain sawing the guitars on stage.
- She flashes to being kicked in the head after resisting arrest and being arrested.
- She flashes to the Health Food Store and the girls saying that she sucked and Blondie was better.
- She flashes to the phone call that her album tanked and is being dumped by the record label.
- She flashes to messing up the dancing routine on The Rocky Horror Picture Show.
- She flashes to turning around after the movie ended at the premiere to see half the theater empty.
- She flashes to Charlie dying and her trying to revive him.
- She flashes to hammering a knife into her chest and Rod scooping her up and taking her to the hospital.
- She flashes to overdosing on Ephedrine.
- She flashes to the last conversation with Rod that he will not support her return to the tour.
- She flashes to her last conversation with her mother.

END OF QUICK FLASH IMAGES:

INT. WENDY AND ROD'S KITCHEN - SAME TIME

Rod carries Audrey's suitcase. Audrey looks around and is impressed with the house.

AUDREY

This is really nice. I can see
Wendy's decor.

Rod sees the box -- confused.

ROD

Watch where you walk. I don't want
you tripping over that box.

(MORE)

ROD (CONT'D)
 What the hell is this doing in the kitchen.

AUDREY
 Show me the Sanctuary.

ROD
 Come. This way. Wendy is going to be so excited to see you.

EXT. SANCTUARY - CONTINUOUS

Wendy is not there. Audrey is impressed.

Ceci lands on her head. She corrals him.

ROD
 That's my sweetheart.

AUDREY
 Wendy trained all these animals?

ROD
 Yes ma'am.

AUDREY
 And rescued?

ROD
 You have an amazing daughter.

Audrey is proud.

ROD (CONT'D)
 So you stayed at The Hilton last night? Why didn't you tell us you were here?

AUDREY
 Truthfully, I agonized over it. It was Sunday and I didn't want to impose.

ROD
 It's never an imposition. You're welcomed here anytime.

AUDREY
 You sure about that?

ROD

As sure as I am that Wendy is
around here somewhere. She's going
to be so surprised.

AUDREY

I'm sure it'll kill her to see me.

EXT. BACKWOODS - SAME TIME

We then see Wendy, with a paper bag over her head, raise her
right hand with her finger on the trigger of a gun, point it
to her right temple and...BANG!!

She slumps over the broken tree log.

EXT. SANCTUARY - SAME TIME

Rod and Audrey hear the gunshot.

Rod freezes -- he knows.

ROD

No Wendy!!!

Rod races into the woods. Audrey tries to keep up.

Rod blasts through sticker bushes -- thorns sticking out of
his body.

Rod unable to feel physical pain -- aware of the mental and
emotional pain that awaits him.

The wildlife birds, possums and raccoons sadly hover over
Wendy's lifeless body. Only in death, can Wendy feel the
appreciation and love.

Rod arrives to Wendy. He caresses her -- wailing and
uncontrollable.

Audrey drops to her knees crying and screaming.

INT. WENDY AND ROD'S KITCHEN - DAY

Rod, reluctantly, opens the cardboard box. On top is a
package of Noodles. Rod manages a smirk.

A packet of seeds for growing garden greens.

Also, a sealed letter. Rod rips open the letter:

WENDY (V.O.)

I don't believe that people should take their own lives without deep and thoughtful reflection over a considerable period of time. I do believe strongly, however, that the right to do so is one of the most fundamental rights that anyone in a free society should have. For me, much of the world makes no sense, but my feelings about what I am doing ring loud and clear to an inner ear and a place where there is no self, only calm.

Audrey enters and they exchange a cry.

Audrey removes the letter from Rod's hand and reads on:

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

Today is Monday April 6, 1998 and I know some people will be happy that I didn't ruin their Sunday. Sunday is the most important day of the week, so I've been told. I wish those people who worship Jessica Fletcher, good luck and I hope you solve this week's mystery, within yourself.

FADE OUT:

THE END