Turn Me On Dead Man
INT. RECORDING STUDIO - DAY

A sixties style recording studio.

JOHN (26), thin build, mop top hairdo, dressed in a leather jacket and sporting horn rimmed glasses and GEORGE (23), rail thin, floppy hair parted in the middle sit next to each other at a sound mixer.

SUPER: NOVEMBER 9th, 1966

JOHN
No, it's not supposed to be cheerful, mate. It's a solemn song. We need a C-minor chord. Like this.

John presses a button on the console. A somber PIANO sound is heard.

George takes a long drag on a cigarette. The smoke fills the air.

GEORGE
Nice, mate. You took a sad song and made it better.

RINGO (26), dark floppy hair, with a very large nose bursts into the studio. He is visibly upset.

RINGO
Did you hear the news today?

JOHN
No, the Wednesday morning papers didn't come.

RINGO
Paul is dead. There was a car accident.

JOHN
What?

GEORGE
Where?

RINGO
Behind the shelter in the middle of a roundabout. He didn't notice that the lights had changed.
INT. BRIAN'S HOUSE - LIVING ROOM - NIGHT

A large residence on the outskirts of Liverpool. John, George and Ringo sit on a large sofa - nervous, fidgety.

BRIAN (32), jet black, clean cut hair, dressed in a black business suit with a glass of scotch in his hand, paces back and forth.

BRIAN
So, the police have taken the body to the morgue. No release of the identity yet. I'll make sure that doesn't happen.

GEORGE
How can you do that?

BRIAN
I know the press clerk at the station - sweet Loretta Martin.

JOHN
But there were witnesses.

BRIAN
Yes, a crowd of people stood and stared. They'd seen his face before. But no one was really sure.

JOHN
What about the funeral. Paul was Catholic for Christ sakes. That'll be public.

BRIAN
It won't. I've arranged for it to be secret. As we speak, Father McKenzie's writing the words of a sermon that no one will hear.

GEORGE
So, you really think that we can just replace Paul with a double?

BRIAN
It's doable. And it's the only way this band keeps making money.

GEORGE
Ringo, you haven't said a thing.

JOHN
He doesn't have a point of view.
GEORGE
Isn't he a bit like you and me?

John stands up and places his curled fist in George's face.

JOHN
I'm not like that.

GEORGE
Get back.

BRIAN
Settle down, John.

JOHN
(to Brian)
And I'm not doing this. I don't give a damn about the money.

BRIAN
Really. Who finds the money — when you pay the rent?

JOHN
(shouting)
What do you want?

BRIAN
Money. That's what I want.

Brian gulps back the rest of his scotch and slams the empty glass on a counter.

BRIAN (CONT'D)
Now you all meet me at the studio tomorrow morning. I'm bringing the new Paul.

INT. RECORDING STUDIO - DAY

John, George and Ringo are at opposite corners of the room, each quietly strumming a guitar.

Brian enters with BILLY, (26), mop top hair, handsome in a boyish way.

BRIAN
Boys, let me introduce you to the one and only Billy Shears.

BILLY
Hello, mates.
GEORGE
My God, he looks just like him.

JOHN
I still don't want to do this.

Ringo removes a picture of Paul from his wallet

RINGO
(to the photo)
Sorry, Paul. All I got is a photograph. And I realize you're not coming back anymore.

BRIAN
Give it a chance, John.
(to Billy)
Why don't you sing Please, Please Me for the boys.

INT. LIVERPOOL CONCERT ARENA - NIGHT
A darkened concert stage, curtains closed.

SUPER: ONE WEEK LATER
Stage lights scanned across the capacity crowd as they shout - BEATLES, BEATLES.

INT. BEHIND THE STAGE CURTAIN - DAY
John, George, Ringo and Billy are dressed in identical, gray collar-less suits. John, George and Billy have guitars strapped around their shoulders.

Ringo nervously clasps to his drumsticks.

Brian, in formal business attire, writes on a note pad. He rips off a piece of paper and hands it to John.

BRIAN
That's the set you ought to go with. It'll give Billy a chance to get his feet wet.

BILLY
I'm a bit nervous.

RINGO
Just act naturally.

BRIAN
You can do this, Billy.
JOHN
You say yes. I say no.

John peeks through the stage curtain.

JOHN (CONT’D)
I still think this is a bad idea.

Brian goes over to John, places his hand on his shoulder and whispers.

BRIAN
You have to do it, John. Nothing's gonna change my world.

VOICE OF EMCEE (O.S.)
Ladies and Gentlemen - the BEATLES!!!!!!

The stage curtain opens and the band rushes on stage.

INT. LIVERPOOL CONCERT ARENA - NIGHT

John, George and Billy all strum their guitars in unison and take a bow.

The standing crowd roars their approval. John looks up - grabs a microphone.

JOHN
I'd like to say thank you on behalf of the group and I hope we passed the audition.

INT. BEHIND THE STAGE CURTAIN - NIGHT

Brian greets the band as they come off stage.

BRIAN
Great job, lads. Billy, you were perfect.

(to John)
Why the long face? This is going to work.

JOHN
Because suddenly, I'm not half the man I used to be.

Ringo gives John a reassuring pat on his shoulder.

RINGO
Life goes on.
JOHN
I'm just not sure I can pull this off.

Brian gives John a stern look.

BRIAN
Boy, you're going to carry that weight a long time.

INT. NEW YORK APARTMENT - DAY

John (now 40), dark stringy hair wears dark horn rimmed sun glasses as he talks to George, (now 37), dark straggly hair with a goat tee and Ringo (now 40), with a grey peppered beard.

SUPER - DECEMBER 7, 1980

JOHN
And I do appreciate you being round.

GEORGE
Any time at all, all you've gotta do is call. I'll be there. You know that.

JOHN
It wasn't worth it, mates. Ringo, doesn't it eat at you?

RINGO
I've got to admit it's getting better. A little better all the time.

GEORGE
And you're a rich man.

RINGO
Baby, you're a rich man too.

JOHN
But that shouldn't be enough.

RINGO
I just don't get it, John. It worked.

JOHN
I know. It's just that there's a - um, there's this shadow hanging over me.
I can't forget what happened. I can't live with what we did.

RINGO
Living is easy with eyes closed.

JOHN
But I can't keep them closed any longer. I need to go to the press with this. I'm going to tell the dirty story to a dirty man.

GEORGE
When?

JOHN
I have a recording session tomorrow. Yoko and I are going to meet a reporter after we're done. You both might want to find a secluded place for awhile.

(beat)
I hope you both can find a way to understand - to forgive me.

Ringo stands up, grabs his coat.

RINGO
I'd rather you let it be. But I'll back whatever you decide.

George stands up.

GEORGE
Well, I was always waiting for this moment to arise.

JOHN
Sorry, mate. I have to.

George leans over and gives John a kiss on his cheek.

GEORGE
(whispering)
I don't want you to carry this weight on your shoulder. Do what you need to.

(to Ringo)
Let's go. The man has a big day tomorrow.

RINGO
I can imagine.
JOHN
Mates, you know it's going to be alright.

INT. LIMOUSINE - NIGHT (MOVING).

A Chauffeur drives. John and his wife YOKO (47), Asian, are in the back seat.

SUPER: DECEMBER 8, 1980.

JOHN
The reporter's going to meet us at the apartment?

YOKO
Yes. I already called.

JOHN
You still okay with this?

YOKO
John, I know it's not easy. What you are doing is brave. But I'm not sure. I mean, the way things are going....

JOHN
They're going to crucify me.

EXT. NEW YORK CITY STREET - NIGHT

John pulls his overcoat tight to protect from the winter chill as he exits the limousine. Yoko exits from the other door.

A disheveled looking young man (25) appears from the shadows. He has a John Lennon album in one hand. A revolver in the other.

FADE OUT.