



ALIVE ENTERPRISES FAX

FAX TO LINDA LIVINGSTON 315-~~885~~ 7921
FROM MARIANNE MADDALENA
DATE 6/8/89

SPECIAL INSTRUCTIONS:

John Tesh's Dialogue

TOTAL NUMBER OF PAGES INCLUDING THIS ONE 12

MUSIC DEPT. 213-852-1100

ALIVE ENTERPRISES, INC.

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ALIVE Films

June 8, 1989

Linda Livingston
MCEG Management
11355 W. Olympic Blvd.
Suite 500
Los Angeles, CA 90064

Dear Linda:

Attached please find copies of those script pages from "SHOCKER" that contain dialogue to be delivered by John Tesh at the shoot next week. His lines are circled in the copies you will find.

Although John was already given a complete script of the film, I thought it would benefit him to have his lines broken down.

If you have any questions, please don't hesitate to call me at 213/852-1100.

Sincerely yours,



Marianne Maddalena
Producer, "SHOCKER"

MM/jf

Enc:

1 MONTAGE ON STILLS

1

TITLES OVER BLACK. FADE UP ON a subtle TV-SOUND MONTAGE -- the blare of GAME SHOWS, COMMERCIALS, CHASE SCENES -- and then

TITLES CONTINUE as PICTURE FADES UP ON A MONTAGE OF STILL PHOTOS -- each more frightening than the one before. Multiple VICTIMS of homicide -- all in homes, all ordinary people, all families.

Now at FULL VOLUME, THE TV SOUND BECOMES --

TV NEWS COMMENTATOR (V.O.)

Whoever the killer is, police are sure only of the following -- he is male and savagely powerful -- in almost all cases he has battered his way to his victims through locked doors -- and is so intelligent he's managed not only to elude police for these nine months but escape identification of any kind.

AS TITLES END, ~~THE B&W STILLS CUT TO COLOR TV FOOTAGE --~~

2 EXT. TV NEWSFOOTAGE/TITLES -- NIGHT

2

A GUERNEY -- emerges from a door, followed by another, then another. TV CAMERA PANS WITH THEM, past frightened faces of NEIGHBORS, past disgusted and frustrated COPS, CORONER'S MEN, NEWSPEOPLE. There are flares of lights, guerneys collapsing into backs of coroner's vans. The TV images are 'noisy', HANDHELD, terribly real.

TV NEWS COMMENTATOR (V.O./CONTD)

And now it has happened again -- in the early hours of this morning the killer struck once more, again killing an entire family, again escaping without being seen. And this city's descent into frustration and terror deepens.

Alison rubs Jonathan's arm as if to put feeling back in. But *
Jonathan is in shock, and only now realizing that Parker is *
too.

JONATHAN

I'm so sorry --

(low)

Diane was the best mom... *

He can't go on, and couldn't anyway, a REPORTER pressing in -- *

REPORTER

Lt Parker -- with the killer now *
murdering your own family, do you *
think this will intensify your so-
far unsuccessful search for the
identity of the killer -- !?

Jonathan goes for the guy -- nearly throttling him before *
Parker and his men haul him off as we -- *

CUT TO:

12 EXT. (TV NEWS VIDEO) -- NIGHT.

12

THE TV CAMERA P.O.V. -- PICTURE SLEWING BACK TO NORMAL AS THE
CAMERAMAN REGAINS HIS FOOTING -- Jonathan, Parker and Alison
turning their backs, walking away, CAMERA PANNING BACK TO THE
HOUSE as a NEWS COMMENTATOR continues excitedly V.O. --

NEWS COMMENTATOR (V.O.)

Emotions ran high as the phantom-
like devastator of families struck *
again late last night -- this time *
almost certainly in a calculated *
blow --

CUT TO

13 EXT. CEMETERY (TV NEWS VIDEO CONTD) -- DAY.

13

WIDE ON FUNERAL OF THE FAMILY -- Jonathan, Lt Parker, Alison *
and Cooper there, as well as Rhino, Pac Man, Bruno, various *
TEAM MEMBERS, many of PARKER'S MEN, and others as well -- under *
umbrellas -- THE RAIN NOW A MIST. SHOT MOVES IN ON PARKER AS *
THE COMMENTATOR CONTINUES -- *

NEWS COMMENTATOR (V.O.)

-- killing the wife and two foster *
children of the police lieutenant *
leading the search for the killer *
himself. This is Walker Stevens *
for Channel 8 News in Maryville. *

THE SHOT, HAVING REACHED C.U. ON PARKER, NOW MOVES ON TO FOCUS ON JONATHAN. And an ANCHORMAN continues.

ANCHORMAN (V.O.)

Interestingly, local college football star Jonathan Parker was also a foster child raised by the couple, after being found beaten and wandering alone alongside a country road when he was just seven years old.

*
*

*

THE TV SHOT CUTS TO SHOTS OF THE COFFINS (3); AS OUR CAMERA (FILM) BEGINS TO PULL BACK, OUT OF THE FRAME OF THE TV SET'S IMAGE NOW --

*
*

14 INT. BAR (FILM) -- DAY.

OUR WIDENING SHOT now REVEALS THE TV IN A BAR, THEN PANS TO JONATHAN AND LT PARKER ENTERING. The rain has stopped; the street glistens with moisture.

ANCHORMAN (CONTD)

As yet, Lt Parker and his police have still not so much as identified the killer, who has claimed seven families to date -- almost 30 souls -- and left an entire city afraid to sleep. Meanwhile --

By this time the BARTENDER sees the two and switches the TV over to a ROCK VIDEO. Parker and Jonathan take a booth.

CLOSER ON THEM IN THE BOOTH as a WAITRESS approaches.

PARKER

Can't go anywhere without hearing about the bastard.

(to waitress)

Jack Daniels on the rocks.

JONATHAN

Coke.

Jonathan locks out the window.

JONATHAN

(as waitress leaves)

I guess you're wondering why I've called you here.

He looks older; haunted. Parker nods.

PARKER

Yeah, guess I am.

JONATHAN

I dreamed of the murder, Don. Just the way it happened.

Parker lights a cigarette, beat.

PARKER

Not that unusual, Jonathan. Things like this happen, people get bad dreams. I've had a few of my own, lately.

Jonathan turns and looks at him.

24 INT. PRINTING PRESS (STOCK).

24

CLOSE ON HIGHSPEED NEWSPAPER PRINTING PRESS -- as the morning edition roars down its chutes.

SOUND THUNDERING, MUSIC DARK AND DRIVEN -- A MUSIC/PICTURE MONTAGE --

25 DELETE

DELETE

26 EXT. SHABBY URBAN STREET/HOTEL -- MORNING.

26

EARLY MORNING ON THE CITY. The VOICE of a TV ANCHORMAN FADES IN, sounding the beginning of the bad news.

ANCHORMAN (V.O.)

Good morning Maryville. Storm clouds are moving in once more, although today might provide a temporary respite from the rain...

CAMERA FINDS A NEWSPAPER VENDOR -- his small stand plastered with the headlines -- KILLER IDENTIFIED!! SEVERAL PEOPLE crowd around reading the newspaper AS CAMERA TILTS UP TO A NEARBY SEEDY HOTEL.

ANCHORMAN (CONTD V.O.)

But it doesn't help for the sun to come out for a city afraid to unlock its windows...

27 INT. A ROACH INFESTED HOTEL ROOM -- MORNING.

27

CLOSE ON TABLE -- the SCRAPING FOOT approaches, then the newspaper is spread out. (CAMERA SEES ON THE FOREARMS OF THIS READER -- Pinker's forearms -- covered with tattoos -- icons of violence -- knives, death's heads, swastikas, occult symbols.) And the headlines of the newspaper scream out the same message the TV now blares -- SLASHER IDENTIFIED -- ELUDES ARREST ATTEMPT!!

ANCHORMAN (CONTD V.O.)

Last night a man thought to be the long sought-after Slasher was surrounded by police, only to escape in a burst of new killing that left four officers dead and a police department in shock.

CAMERA PANS UP AND RACK-FOCUSES TO THE TV. We SEE STOCK FOOTAGE OF A POLICE FUNERAL PROCESSION DISAPPEAR, REPLACED BY A POLICE ARTIST'S DRAWING OF PINKER, fairly accurate, his eyes terrifying even in the drawing.

ANCHORMAN (CONTD)

His name is Horace Pinker. A virtual phantom until yesterday, he was identified at last through a most unusual means -- according to the police report, a young man dreamed of the killer...

CAMERA PANS BACK TO THE NEWSPAPER -- TILTS BELOW THE HEADLINES TO A PICTURE OF JONATHAN obviously taken from a school football promotional brochure.

As the narrator wraps up this special twist of his morning feature, the powerful HAND ENTERS FRAME and tears out Jonathan's picture. Slowly. Deliberately. And the BREATHING of the unseen man is harsh, driven.

ANCHORMAN (CONTD V.O.)

A junior at MidWestern Tech named Jonathan Parker -- who, along with his father, Police Lt Donald Parker, was recently a victim of the same Family Slasher himself...

CUT TO:

28 INT. JONATHAN'S BEDROOM -- DAY.

28

PHOTOGRAPH OF JONATHAN AND ALISON. Leaning close together, in love. OVER THIS we HEAR heavy, rasping BREATHING.

CAMERA PANS AWAY ACROSS THE BED. Empty, its covers wildly askew. The BREATHING grows increasingly ragged, almost desperate. We PAN PAST THE OPEN BATHROOM. We SEE IN, SEE Alison in the bath. The PAN CONTINUES, the BREATHING gets even more harsh and wild as our PAN LIFTS AND CENTERS CLOSE ON A DOORWAY. A CHROME BAR spans the doorframe near its top. We SEE HANDS there, gripping. A moment later Jonathan's head ENTERS FRAME as he completes the last, excruciating chin-up.

JONATHAN

(grunting to himself)

'Two hundred...!

WIDE -- as he drops to the floor, glistening with sweat. He looks haunted, a little crazy beneath the surface. Alison exits the bath in the steaming b.g., wraps herself in Jonathan's old robe and comes out to him. She has a slightly guarded look, a little haunted herself. But she masks it as she steps up to him.

ALISON

You forgetting your nine o'clock practice?

JONATHAN

No -- just leaving.

ALISON

Just happy. Go -- I'll see you at practice.

She gives him a little shove and watches him go. And as the door closes behind him, a shiver runs through her body.

ALISON (CONTD)

(very low)

Jonathan Parker, I love you so much...

29 EXT. JONATHAN'S HOUSE -- DAY.

29

TRACK WITH JONATHAN, FOLLOWING HIM TO HIS CAR, CAMERA SWINGING BEHIND HIM until he gets inside. Pressing in on him.

CUT TO:

30 INT. HALL/BEDROOM/BATHROOM -- DAY.

30

ANGLE ON THE BIG OLD TV IN JONATHAN'S BEDROOM -- Alison's hand coming INTO FRAME to turn it on, then leaving. We SEE STOCK FOOTAGE OF A RAINSTORM -- broken trees, downed power poles, streets with gutters rushing with water --

TV NEWSCASTER

The storm continues to remain in the area, last night pouring three inches of rain in outlying districts, accompanied by high winds. In local news --

CLOSER ON THE TV. Jonathan's picture pops up on screen, football costume and all, then instantly DISTORTS as THE SOUND OF A HAIR DRYER WHINES UP OFF SCREEN. CAMERA PANS OFF THE TV TO THE BATHROOM. Alison is in there, back to the doorway, bent to drape her hair into the hot wind, weaving in that peculiar dance women do with hair dryers. She hasn't heard the TV at all.

TV NEWSCASTER (CONTD/O.S.)

-- Police had speculated earlier this morning that the man thought to be the Slasher -- Horace Pinker -- had eluded their dragnet and left the area --

31 INT/EXT. JONATHAN'S CAR -- DAY.

31

Once inside his beat up old Chevy, Jonathan shows the strain. He wipes his hands through his hair, then shakes off the tension and puts the key in the ignition.

CLOSE ON THE IGNITION, JONATHAN'S HAND. He turns the key.

Jonathan jerks away, oblivious to the cut and his own blood.
His eyes are possessed.

JONATHAN

No, I want to see him die. I've
earned it. I want to see him die.

Parker looks at him a long moment. Shrugs.

PARKER

Maybe we've both earned it.
(seeing the intensity
of Jonathan)
I'll get us box seats.

HOLD ON JONATHAN'S BLAZING EYES ANOTHER MOMENT, THEN --

FADE TO BLACK:

SOUND FADES UP ON:

NEWSCASTER (V.O.)

...the young man has proven to be
Horace Pinker's nemesis. Jonathan
Parker, instrumental in the
capture of the killer, then served
as star witness during the long
months of trial. And since it was
Pinker who killed his 19 year old
girlfriend, Alison Clement, it
seems almost poetic justice that
it's been Jonathan Parker's
testimony that has made certain
the unrepentant Horace Pinker,
murderer of over fifty men women
and children, will die early
tomorrow morning in the State
Penitentiary's electric chair.

A DEEP MUSIC CUE BEGINS

BURN ON:

ONE YEAR LATER

PICTURE FADES UP ON:

96 OVER BLACK

96

BURN ON:

SEVEN DAYS LATER

WE HEAR --

TV NEWCASTER (V.O.)

With the arrest of Jonathan Parker, increasingly implicated in the murders following the electrocution of Horace Pinker, the horror seemed to be over.

FADE UP ON

97 EXT. A SUBURBAN HOUSE -- DAY (TV IMAGE)

97

THE NEWS -- images of bodies being wheeled out on guerneys, shocked neighbors looking on, grim cops and coroner's workers. MUSIC ENTERS, grim, unrelenting. We realize it's far from over.

TV NEWCASTER (V.O./CONTD)

But last night an apparant copycat murderer struck Maryville, killing an entire family and leaving an obscenely grizzly threat to Jonathan Parker scrawled on the wall, signing the name "Pinker". Police are further baffled because there was no sign of forced entry -- the family apparently awake and watching TV at the time the killer struck.

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TV CUTS TO:

98 DELETE

98

99 INT. JONATHAN'S BEDROOM -- NIGHT.

99

TIGHT SHOT OF JONATHAN'S FACE. Gaunt, hardened by battle, alert.

TV NEWCASTER (V.O./CONTD)

Meanwhile Jonathan Anderson has been released by authorities -- following the testimony of his father, police Lt Donald Parker, who, though suffering from severe microwave burns, was able to give testimony that his son, Jonathan, was not only innocent but had saved his life.

★
★
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★
★

SHOT MOVES TO REVEAL RHINO, BRUNO (THE TEAM'S CENTER), THEN OTHER FOOTBALL PLAYERS -- and we see we're in Jonathan's stripped bedroom, watching TV --

★
★

TV NEWCASTER (V.O./CONTD)

Indeed police lab reports confirm that the deaths of Coach Sydney Cooper and student assistant coach Roy "Pac Man" Stuart now appear to be the result of a murder/suicide.

The faces take on the pain of this.

TV NEWCASTER (V.O./CONTD)

-- Incredibly, Coach Sidney Cooper is the prime suspect in those deaths, since it was his fingerprints alone found on the knife.
We --

JONATHAN -- shuts it off. Outside, thunder rolls across the sky.

JONATHAN

Coach didn't do it, guys. Neither did Pac Man. I want you to know that.

He turns to Rhino.

JONATHAN

You still up for this?

Rhino stands, set and determined.

RHINO

We're friends, right?

Jonathan nods solemnly.

JONATHAN

Right.