

The American Film Institute
The Art and Craft of Screenwriting

Beat Sheets

Prepared by
Jerome Gary

**The American Film Institute
The Art and Craft of Screenwriting
Taught by Jerome Gary**

BEAT SHEETS

**The African Queen
All About Eve
All The President's Men
Amadeus
American Beauty
Apocalypse Now
Apt Pupil
Being John Malkovich
Being There
Big
Bonnie and Clyde
Boogie Nights
The Bridge Over the River Kwai
Cabaret
Casablanca
Coal Miner's Daughter
Cool Hand Luke
Deer Hunter
Deliverance
Die Hard
Doctor Strangelove
Double Indemnity
E.T.
Erin Brockovich
Fargo
Fatal Attraction
The Full Monty
Ghost
Good Fellas
Good Will Hunting
The Graduate
The Grifters
Harold and Maude
The Ice Storm
It's a Wonderful Life
Jackie Brown
Klute
L.A. Confidential
Long Kiss Good Night
Moonstruck**

North by Northwest
Ordinary People
The People vs. Larry Flynt
Pygmalion
Raging Bull
Reversal of Fortune
River's Edge
Schindler's List
The Silence of The Lambs
The Sixth Sense
Some Like It Hot
Sunset Boulevard
Thelma and Louise
Tootsie
True Romance
The Truman Show
Witness

THE AFRICAN QUEEN

1. Two British missionaries -- reverend Samuel and his sister Rose. a maiden aunt figure of righteousness -- hold a service for their evangelized native congregation in a makeshift chapel of their little village along the Ulanga River, Africa.
2. Allnut, an uncooth boatman of the river, and his two native helpers moor his launch, The African Queen by the village.
3. Allnut delivers Samuel his mail.
4. Although taking no delight in Allnut's company, Samuel and Rose take tea with him, out of Christian duty and good British manners.
5. During tea Allnut casually informs Rose and her brother that Germany is at war with Europe. Finding out that England is involved in the war. Rose and Samuel are suddenly concerned.
6. Allnut leaves the missionaries to head further up the river to deliver his cargo of explosives to a mine.
7. Allnut only having just left a band of German troops ransack the little village, scaring off the natives and burning the straw huts. In a rage of righteous fury Samuel tries to stop the pillage only to be struck down by one of the soldiers.
8. Suffering from the strain of seeing his life's work burnt to the ground, his spirit broken, Samuel descends into madness and eventual death. Rose is left deserted in this tiny little clearing in the middle of Africa.
9. Allnut returns to the ransacked village having seen the mine pillaged, his native helpers having fled him. He finds Rose guarding the corpse of her brother. After burying Samuel. Allnut offers Rose to come with him and hide out till the war blows over. Fearing the Germans may return for the African Queen's cargo of explosives, they make a hasty get away.
10. Without his two helpers Allnut has trouble managing his boat. The African Queen's steam engine is quite old and needs a constant eye on it. He teaches Rose how to steer the boat with the tiller whilst he tends to the engine.
11. Anchoring by one of the many islands along the river Allnut suggests they lay low here until the war passes. With two months food supply and two cases of gin Allnut feels confident they'll be able to sit a out. Rose asks where the allies might attack the German's from. Allnut gives his theory totally cancelling out any attack from the Congo as they'd have to cross the lake -- a German stronghold guarded by a 100 ton steamer the Louisa, mounted with the biggest gun in central Africa.
12. Looking at the map Rose notices that the Ulanga river leads to the lake. She suggests they try reaching it. Allnut warns her of the rivers penis, 100 miles of rapids and Shona. the German fort along the river Possessed by blue-blooded patriotism she hatches a plan to sink the Louisa using the cargo of explosives and the gas cylinders on board. Allnut reluctantly agrees. They continue clown the river.
13. As they head down river Allnut teaches Rose how to read the river.
14. Twilight -- The African Queen pulls to shore under cover. Allnut cracks open a bottle of gin to end his days hard work, totally ignorant of the offence this causes Rose. Allnut offers Rose a cup of tea.

Having shown proper British restraint all day the first sip of tea quenches much denied thirst -- she gulps the rest down showing the first sign of acknowledging any physical need.

15. Having supped they bathe at opposite ends of the boat, Rose not daring to take off her underclothes.

16. They sleep -- Rose at one end of the boat, under cover -- Allnut at the bow on the explosives.

17. Woken by torrents of rain, Allnut seeks shelter at the boat's stem, next to Rose. Waking up and seeing Allnut, she assumes he has the worst intentions and forces him out. Embarrassed, he goes back into the rain. Rose then perceives his real need for shelter she invites him back under the awning. He sleeps next to her, trying his best not to encroach on her space. Realizing that deep down Allnut may be a gentleman she tenderly watches him sleep.

18. Next day -- The African Queen approaches some rough-looking white water. Allnut takes over the tiller and steers the boat, taking quiet pleasure in seeing the unflappable Rose show the first signs of terror.

19. Convinced that Rose will now want to give up on her plan to continue down river, Allnut is shocked when he finds the experience has only ignited an exhilaration in her being.

20. Unable to dissuade Rose from turning back Allnut consoles himself with a bottle of gin. Sore and defiant, he ignores Rose's stare and proceeds to get drunk. Allowing the alcohol to fuel his anger he tells Rose he's not going any further down river. She calls him a coward. He retorts calling her a skinny old maid and falls into a stupor.

21. Next morning Allnut wakes with a hang over to find Rose pouring the last of his bevy of gin overboard. She ignores his pleas to take pity.

22. Still hurting, but defeated by Rose's action Allnut tries to clean his act up -- he shaves and combs his hair. His attempts to patch things up fall on deaf ears. Rose takes a certain pleasure in the shame and change she has caused in him. She accepts no apologies. She will only accept his promise to continue down the Ulunga towards Shona.

23. Passing the high walls of the German's fort at Shona the Queen's engines give out. Losing heart Allnut tries to fix the engine, ducking German bullets as he works. The Queen drifts helplessly towards the rapids rumbling in the distance as the German's take pot shots at her. The boat takes a few hits. Out of one danger into another she starts down the rapids. Allnut gets the engine going as Rose guides the boat through the perilous white water.

24. Now in quiet waters Allnut and Rose, overjoyed, embrace and kiss. Stunned by each other's passion they quickly return to their duties.

25. Mooring the boat the couple take in the river's beauty, their experience and each other.

26. Allnut collects wood for the furnace as Rose tends to the boat -- both flushed with pride and a growing affection for one another.

27. Rose takes a thorn from Allnut's foot -- she has soothed this uncooth man. In this moment of tenderness they fall into each other's arms.

28. Morning -- They take tea in their makeshift bed just as a married couple would, Allnutt tells Rose his first name -- Charlie.
29. The African Queen sets off again. It's not long before they encounter more rapids, this time leading to a waterfall. The Queen goes over the tails causing damage to its rudder, making it impossible to steer Allnutt dives overboard pulling the boat to safety.
30. Allnutt and Rose spend a week fixing the boat's bent rudder shaft and making a new propeller using a makeshift furnace and bellow They set off down the river again to test their handiwork -- if it fails they're doomed.
31. They come across marshes. Things are quiet. They decide to rest, only to find they have moored in a mosquito nest. Rose, about to jump overboard in sheer torment, is stopped by Allnutt -- crocodiles lie waiting for them in the shallows. Taking control, Allnutt paddles the boat into the channel away from danger. The African Queen drifts into the night.
32. Delta -- Dawn -- the river has turned into a bed of thick reeds. Rose and Allnutt hazard a guess at a course and disappear into the curtain of reeds.
33. The heavy air slows their grinding progress through the dense foliage. Left with no choice Allnutt goes overboard and drags the Queen through the thick mud -- it makes little difference -- climbing back on board his body is covered in leeches.
34. Allnutt lays in the boat infected with malaria. The African Queen is bogged down in deep mud and reeds. Rose cares for him as a wife. Allnutt confesses to her that they are doomed. They prepare for their fate -- Rose prays. We see that they have given up hope only yards away from their destination -- the lake.
35. The heavens break. Rains cause the river to swell. The cefta's waters rise and, unbeknown to Rose and Allnutt, the African Queen floats free from the mud towards the lake's edge.
36. Allnutt is woken by the rain to discover they've miraculously reached the lake.
37. In the distance Rose spots the Louisa. They hide back in the reeds and prepare for their ambush.
38. Allnutt constructs a homemade detonator from wood and cartridges and sets the torpedoes in place. They wait.
39. Having cleaned the Queen for her last voyage they set out for the Louisa under the cover of night.
40. A storm blows onto the lake causing trouble for the African Queen, now lopsided by its torpedoes. They decide to stay with the Queen and go down with her when she hits the Louisa.
41. A large wave suddenly sinks the Queen. Rose and Allnutt are forced overboard
42. Allnutt, captured by the Germans, awaits his sentence on board the Louisa.
43. Rose is picked up by a German lifeboat and brought to the German captain as well.
44. Rose and Allnutt are united in front of the German captain. They defy the Germans by telling them how they planned to sink the Louisa. They are both sentenced to death.

45. On deck, standing before the mast from which they will hang, they ask the captain of the Louisa to grant them one last wish -- to marry them.

46. The African Queen, still floating, part submerged, collides with the Louisa and sinks the 100 ton ship.

47. Left floating in the water they see that their toil was not in vain. The married couple happily make for shore

ALL ABOUT EVE

Int. Dining Hall - Sarah Siddons Society - Night (p. 1)

The annual Sarah Siddons Society awards banquet dinner is just reaching its climax. ADDISON DEWITT explains to us the scene: that this society dinner with the one long table at the front of the room, for about 30 people, features an exquisite, flowered altar for the Sarah Siddons Award ("The Tragic Muse") for Distinguished Achievement, which will be awarded presently. This particular award has been spared sensational publicity but is the highest honor awarded within the Theatre society.

Addison explains to us that an extremely old actor, currently at the head of the long table, is speaking, but it is not important what he says. A corps of aged, venerable waiters gaze respectfully upon those seated at the speaker's table. Addison notes that they have looked upon the greatest performers of the Theatre.

The award sits on its altar above 5 or 6 smaller altars, which are now empty. The minor awards have been presented. Addison explains that their function is to provide a tower so that the world can applaud the brightest light that flashes on top: and that light is Eve Harrington.

Addison introduces himself as a renowned theatre critic and commentator, essential to the Theatre. He introduces us to his table:

To his left sits KAREN RICHARDS, 30ish, the wife of playwright LLOYD RICHARDS and of the Theatre by marriage. Lloyd authored "Footsteps on the Ceiling," the play that has won Eve the Sarah Siddons Award.

At Karen's left sits MAX FABIAN, the play's producer, a man of constant apprehension with indigestion, for which he takes bicarbonate powder. Max is the type of producer for whom every show means potential ruin - or fortune.

Between Max and Addison sits MARGO CHANNING. Margo pours herself Scotch; Addison holds out the soda. Margo looks at him as though he has gone mad. She is a Star of the Theatre from the age of 4. She will never be anything less or anything else. The part for which Eve receives the award was originally intended for Margo Channing.

Addison then informs us that the old actor, the distinguished chairman, has arrived at the reason for being here. The actor lifts the award from its altar for the 40th time, and waits to give it to its youngest recipient, Eve, who stands from her place at the speaker's table. Addison regards the reactions to the actor's speech of the members of his table. Karen plays with her crumbs. Margo's face is a mask.

Eve receives an ovation while rising to accept the award. Photographers take her picture. Waiters applaud enthusiastically. Actor beams. Eve smiles. Max wakes up. Addison applauds discreetly. Neither Margo nor Karen applaud.

Freeze frame on Eve's hands on the award. Addison stares intently: Eve is the Golden Girl - we already know all about Eve. She's been covered by the media. What is there to know about Eve that hasn't already been disclosed?

Karen watches Eve, explaining in VO that it seems like a lifetime ago, but was only back in October, now it is June. She asked the taxi to wait.

Ext. New York Theatre Street - Night (p. 10)

Half-hour after show time. Theatre marquis display lights going out, and in particular, "Margo Channing in Aged in Wood." Below: "Max Fabian Presents," and "By Lloyd Richards." Karen asks taxi to wait, then looks for the stranger girl who waits night after night.

Ext. Alley - Night (p. 11)

Karen approaches stage door. Eve, in a cheap trench coat, approaches Karen from the shadows. Eve has been watching Margo enter and exit the stage door 6 nights a week for 4 weeks, and speaks to Karen on this night. She knows that Karen is Lloyd Richard's wife and Margo's best friend. She asks about Bill Sampson, the director. Karen discovers that Eve has seen every performance of the play. Karen offers to take her backstage to meet Margo. Eve introduces herself.

Int. Backstage - Curran Theatre - Night (p. 14)

Karen leads the way to Margo's dressing room. Eve lags behind, wide-eyed. Eve is intoxicated by the environment. Karen takes her arm and leads her the rest of the way.

Ext. Margo's Dressing Room - Curran Theatre - Night (p. 14)

Margo's guffaw makes them pause at the door, which has no star and only a thumb-tacked name-tag. Karen asks her to wait for just a minute and enters the room.

Int. Margo's Dressing Room - Curran Theatre - Night (p. 15)

Margo, drinking, sits at the dressing table of the run-down room. LLOYD RICHARDS is stretched out on a chaise behind her. Behind them is BIRDIE, Margo's fiercely loyal maid. Margo and Birdie poke fun at the play Lloyd wrote and Karen defends it and her husband, saying these plays helped Margot's career and she has nothing to complain about - look at all the fans who come to see her. Karen says that she's brought one in to see her. Margo wants to throw her out. Karen begs. Margo recognizes the one - in the trench coat.

Karen brings Eve in and introduces her. Birdie moves to and from bathroom. Margot and Karen flustered; Eve calm. Eve tells them she's seen every performance. Margo and Lloyd are delighted. She is aware that Lloyd has written his new play, "Footsteps on the Ceiling," for Margo. They ask her why she comes for every performance. She tells them her life story: East from San Francisco following Margo's play "Remembrance"; only child from Wisconsin - the unreal seemed more real to her; had to help farmer father so quit school and went to work as a secretary in brewery; married Eddie, who was sent off to war; she went to SF to meet him; once there got a telegram that he was dead; then one night found Margo in "Remembrance." Her story makes Margo teary and she snaps at Birdie's sarcasm.

BILL SAMPSON enters with a suitcase; his plane leaves in 47 minutes and Margo is not ready. Bill meets Eve. Eve moves to leave when Margo goes to change; Margo asks Eve to stay so they can go talk later.

Karen and Lloyd leave. Eve tells Karen she'll never forget this evening and the woman who made it possible.

Int. Backstage - Curran Theatre - Night (p. 30)

Lloyd and Karen exit. Karen's VO explains that she'd never forget Eve, either. "Funny, the things you remember - and the things you don't."

Int. Margo's Dressing Room - Curran Theatre - Night (p. 31)

Eve studies Bill. Asks him if and why he has to go to Hollywood if he is the best, most successful young director of the Theatre. He asks her what book of rules says the Theatre only exists in NY? He lectures 'junior' that "wherever there's magic and make-believe and an audience - there's Theatre." She says he

mustn't stay there. He says it's a one-picture deal. Eve reads Addison DeWitt every day. Birdie collects Margot, who has lost an earring and can't find her coat. Margo takes Eve by the arm; Bill follows them out, after saying goodbye to Birdie, who will meet Margo at home.

Ext. La Guardia Field - Night (p. 36)

Margo, Bill and Eve stand at the American Airlines baggage counter, waiting in line. Eve recommends that she wait in line and meet them at the gate with the ticket. Bill says that's a great idea.

Ext. Passage And Gate - La Guardia - Night (p. 36)

Margot, in Bill's arms, tells him she has developed a sudden protective feeling for Eve, "a lamb loose in our big stone jungle." She tells him not to get stuck on some "glamour puss" out in Hollywood. He tells her not to be so childish. As he moves to kiss her goodbye, he stops because Eve appears behind them, ticket in hand.

Ext. Boarding Gate - La Guardia - Night (p. 38)

Bill hands ticket to guard and wishes Eve good luck. Bill kisses Margo. Margo clutches at him. He kisses her again lightly and leaves for the plane. Margo turns; Eve puts her arm through Margo's. Bill pauses, yells at Eve to not let Margo get lonely, that she's a "loose lamb in a jungle." As they walk, Eve disengages her arm from Margo's and puts it about her. Margo's VO explains that she sent for Eve's few pitiful possessions and moved her into the little guest room on the top floor.

Int. Dining Hall - Night (p. 39)

Margo's VO: Eve cried when she saw the room because it so reminded her of her room in Wisconsin. Addison offers Margo whiskey; shakes her head no. She looks up at Eve and explains in VO that the next three weeks were "out of a fairy tale - and I was Cinderella in the last act. Eve became my sister, lawyer, mother, friend, psychiatrist, and cop..."

Int. Margo's Living Room - Day (silent) (p. 40)

Eve manages secretarial duties at desk: letters. Margo reads a play by the fireplace. Birdie sets tea down for Margo. Phone rings; Eve beats Birdie to phone and gives a skillful brush off to the caller. Birdie glares at Eve. Margo is happy. Birdie slams door on way out.

Int. Theatre - Backstage - Curran Theatre - Night (p. 41)

Margo takes a curtain call as Eve watches from the wings. Curtain rises and falls several times, until just Margo, the Star, is left on stage. With each fall, Eve moves closer to Margot: her eyes shine at the storm of applause. She tears up. Margo comments on Eve's tears - again. Takes Eve by the arm and goes to dressing room. Eve notes you can tell Mr. Sampson's been gone a month because the actors are making changes.

Int. Margo's Dressing Room - Curran Theatre - Night (p. 42)

The dressing room's interior has been upgraded - new carpet, slipcovers, curtains, lampshades. Birdie waits inside. Margo accuses Birdie of buying smaller girdles - she's gained weight. Margo sits at the dressing table; Eve on the chaise. Eve notes that Margo hasn't noticed the new curtains she sewed. Eve stands to take Margo's costume to the wardrobe mistress. Once she leaves, Birdie reminds Margo about the union. Margo hurries out after Eve.

Int. Backstage - Margo's Dressing Room - Curran Theatre - Night (p. 45)

Margo pops her head out to see Eve standing before several mirrors, imitating Margo's curtain call bows, with her dress pressed up to Eve's body. Margo smiles and calls to her; Eve whips the dress away. Margo says they should let Mrs. Brown, the wardrobe woman, pick up the dress. Eve brings the dress back.

Int. Margo's Bedroom - Night (p. 45)

Margo sleeps; 3am. Phone rings. She answers. Operator says that she's ready with the call that was placed for 12am California time to Mr. William Sampson in Beverly Hills. Margo is confused; she didn't place the call. Margo wants him home; he says he's coming home in a week, that the picture is wrapped and previewing. He asks her to "sing it"; she suddenly remembers that it is his birthday. Miserably, she didn't remember - Eve remembered. Bill says that Eve told him all about the party, and that she writes him every week. He tells her to check with Eve for the guest list he sent. Margo knows nothing of any of this.

Int. Margo's Bedroom - Day (p. 49)

Margo is reflective. Birdie brings her breakfast and Margo asks her if she likes Eve. Birdie says no; that Eve acts as though she is studying Margo. Margo defends Eve, saying there is nothing wrong with it. Eve enters wearing an altered suit, formerly Margo's. Eve is on top of all of her duties, errands for Margo. Margo asks Eve if she placed the call. Eve said she forgot all about it - but that she'd never forget Mr. Sampson's birthday. Birdie, without comment, exits, leaving Margo alone.

Int. Dining Hall - Night (p. 53)

Margo makes eye contact with Karen and raises her glass in a half-toast. Karen smiles wanly. She looks back to Eve and explains in VO that she saw Eve frequently after their first meeting, but the next time she actually spoke with her was at the birthday party Margo gave Bill when he returned from Hollywood.

Int. Margo's Bedroom - Night (p. 53)

January. Late-hour party murmurs downstairs. Karen is up in Margo's bedroom at the dressing table. Eve enters with a Hollywood star's sable coat. Eve tells Karen that Margo has been so wonderful, "There should be a new word for happiness." Eve asks for a favor, to which Karen says Eve must stop thinking of herself as one of the "Hundred Neediest Cases." Eve wants to be Margo's new understudy, as the current one is pregnant. Karen agrees to speak with Max Fabian about it, saying Margo will approve and Lloyd and Bill will do as they're told. Eve exits. Birdie enters.

Int. Second Floor Landing and Stairs - Night (p. 58)

Birdie and Karen walk down stairs, where are seated: Bill, Max, Addison, his latest protege MISS CASWELL, and Eve. Birdie walks past them; Karen sits. Addison lectures that theatrical folk have absolutely nothing in common with simple folk; theatrical folk are abnormal, "a breed apart from the rest of humanity... the original displaced personalities." Bill disagrees and says that it is all hard work, sacrifice, for little reward. Eve counters, saying the reward is everything: the applause, the "waves of love," that hundreds of people love you. She says, "that alone is worth anything."

Margot, drunk and unpleasant, enters with Lloyd. Eve stands. She snips at Eve to stop acting as if she was the queen mother. Karen and Bill reprimand her in defense of Eve. Margo, offended, says she's off to bed. Bill goes after her. Karen apologizes to Eve for Margo's rude behavior. Eve claims complete innocence, not knowing what she might have done wrong. Karen and Lloyd exit; Eve reminds Karen of the favor. On the wall hangs an engraving of Mrs. Siddons as "The Tragic Muse."

Int. Dining Hall - Night (p. 66)

Margo picks her fingernails in the applause. Her VO explains that the birthday night was a disaster, even before the party started.

Int. Margo's Bedroom - Night (p. 67)

Prequel to previous sequence: We are back in the bedroom, only before the party began.

Margo is dressed, but without jewelry, sipping a martini. Margo complains that Bill's late. Birdie informs her that he's been there 20 minutes already - downstairs talking with Eve. Margo finds it odd that he hasn't come up.

Int. Third Floor Landing - Night (p. 68)

Margo races down stairs.

Int. Second Floor Landing - Night (p. 68)

Margo slows deliberately as she reaches landing. Bill and Eve laughing. Eve plays 'fascinated girl' to Bill's Hollywood stories. Eve sees Margo and stands. Bill turns.

Int. Margo's Living Room - Night (p. 69)

Margo is jealous; Bill tells her she already heard that story. Margo sends Eve to check on the hors d'oeuvres. Margo plays the jealousy, noting all of Eve's nice qualities, in particular her age. Bill tells Margo she is being paranoid and ridiculous. Margo says she's fed up with Eve always studying her, and she wants to retain sole rights to him. Bill does not indulge her drama, and defends her as a "kid." He says she should be ashamed at her paranoiac jealousy. Eve interrupts them. Bill goes to get them both drinks.

Karen, Lloyd and Max enter. Eve takes Karen's coat, and Lloyd praises Eve's qualities. Karen says that nothing Margo has ever done makes her more proud than her taking Eve in. Max also praises Eve's work. Margo downs her martini and takes another and downs it. Karen asks if it's over or just beginning; Margo responds to "fasten your seatbelts."

Addison arrives with Miss Caswell. Margo takes another martini. Margo tells him he wasn't invited. Eve approaches Addison. They are introduced. Addison sends Caswell to Max. Addison takes Eve's arm in his and tells Margo not to worry. Margo downs drink.

Int. Margo's Living Room - Night/Later (p. 79)

Guests thinning out, many martinis later. Margo sits on piano bench, demanding the same melancholic song for the 5th time in a row. Birdie tries to give her coffee, but she waves her off, keeping to her martini. Bill tries to joke with her, asking where they put the body and if they might put on some lighter music for the guests. She snips at him; he is about to get angry when Max inquires about bicarbonate of soda for his heartburn. Margo leads Max to the pantry. Bill joins Addison and Miss Caswell on stairs.

Int. Pantry - Night (p. 82)

Caterers pack up as Margo gets the bicarb. Max is nervous about the part they're replacing. Margo offers to come and read with Miss Caswell for the part in a couple of weeks. Margo asks Max for a favor - to give Eve a job in his office. Margo says she is holding her back with not enough work, and she could be a great help at the office. Max is reticent; Margo makes him promise.

Lloyd enters, telling Max that Karen has decided it's time to go. Margo asks Lloyd about the new play and the character Cora. Margo makes an issue of the age - twenty something. Lloyd says age is not important; Margo Channing is ageless. Margo disagrees - she's no longer 20-something, or 30-something, but she's just now 40. Lloyd challenges her and says the age issue is specific only to Bill and they've just had a fight. Margo admits that Bill is 32, and agrees to play Cora.

As they approach, Eve again says her retort to Bill and Addison on the stairs, saying the reward is everything: the applause, the "waves of love," that hundreds of people love you. She says, "Anything's worth that." She stands, seeing Margo approach. Margo nips at her.

Ext. N.Y. Theatre Street - Day (p. 88)

Margo exits cab and enters theatre. Friday afternoon; no performance. Margo's VO explains that it's 2 weeks later and all was well with her and Bill, with her and the world.

Int. Lobby and Foyer - Curran Theatre - Day (p. 88)

Margo spots Addison. Margo has come to read with Miss Caswell, but Addison informs her it is too late, that the audition is over. Addison explains that her understudy read with Caswell. Margo assumes it is the pregnant woman; he explains it is Eve. Margo plays it off as though she knew, asking how she read. Addison explains to Margo that he feels, just as he felt with her, that Eve will be one of the greats, "something made of music and fire." She asks about Bill's reaction. Addison says Lloyd was beside himself. Addison eggs her on. Miss Caswell appears from the bathroom, where she was ill. Margo turns to theatre. Addison and Caswell leave.

Int. Theatre - Curran Theatre - Day (p. 92)

Max is seated in theatre. Lloyd, Bill and Eve are on stage. Margo marches onto stage. She plays naive, asking when they will begin with Miss Caswell. She says hello to Eve and asks how she is making out in Max's office, as Max promised to employ her there. Bill explains that Eve read with Caswell. Lloyd explains that Eve was put on as understudy over a week ago. Margo knew nothing of it and is enraged and sarcastic to all of them. Eve plays the self-deprecating innocent. When Lloyd says that Eve's performance was a "revelation," Margo snaps that it must be nice having a 20-something character played by a woman of that age and to have had the lines read just as he wrote them. Bill knows that Addison had a hand in this.

Lloyd and Bill are upset that she's playing games with them. Max tries to get in. Lloyd storms off into the wings, frustrated by her childlike anger. Bill stretches out on the bed, lighting a cigarette. Eve is frozen in fear. Margo threatens to walk. Max threatens to bring in lawyers if she breaks her contract. Margo insults Lloyd's writing. Max exits. Lloyd says it is "time the piano realized it has not written the concerto." Lloyd storms out. Margo turns to Bill.

At some point in the yelling, Eve slipped out. Bill says Margo frightened her away. Margo reiterates with Bill how upset she is that she was kept in the dark, and then out of nowhere Eve gives a performance. Bill says she has got to stop hurting herself and their relationship with her paranoid outbursts. He says he loves her, that she's at the top of her career, should be happy, but allows Eve to turn her into a hysterical harpy. They cannot reconcile, and he leaves her. In parting, she calls out, "Where are you going? To find Eve?" Alone, she cries.

Int. Richards' Studio Apartment - Day (p. 105)

Karen paints at home. Lloyd enters after brawl with Margo. He complains about Margo, her childishness, and praises Eve. Karen informs him that the four of them (with Bill and Margo) are driving to the country for the weekend tomorrow night.

Karen's VO explains how she hatched a plan to get back at Margo and her ego, that she needed a swift kick in the ass. That it was a harmless little joke. Karen telephones Eve.

Ext. Countryside - Night (p. 108)

Lloyd's car driving in the countryside. Karen's VO explains that it was a civil weekend, Sunday had thawed them, and they were driving her to the station Monday afternoon.

Int. Coupe - Night (p. 108)

Lloyd drives with Karen and Margo in front. Karen says she doesn't want Margo to miss her train so that she won't be late for her performance. Suddenly the car slows and stops: no gas. Lloyd says they just got

gas yesterday. They have 10 minutes to get to the station - 3 or 4 miles away. Lloyd says he's going to walk up the road a half mile, just in case, to find a ride or a neighbor.

Karen and Margo have a conversation in the car. Margo ironically notes that it is fortunate she has an understudy so ready to go on. Margo turns on the radio to the melancholic song from the party. She turns it off. Margo apologizes for her behavior for the past few weeks. Margo confesses that she isn't sure who she is beneath the image of Margot Channing, and she isn't sure that when that image dies Bill will still love her, especially as she ages. They smoke. Margo then apologizes for her behavior towards Eve. Margo explains that a woman's career is ironic in that the things you drop on the way to success are the very things that make you a woman - the femininity and helplessness - just before dinner or bed, to look up and see him. Without that, you're not a woman. Karen tears up and apologizes for the situation. Margo says it's not her fault - not as though she purposefully drained the tank

Ext. Theatre Alley - Curran Theatre - Night (p. 115)

Addison waits backstage. Addison's VO after the performance to which Eve had invited him that afternoon. She was outstanding. A happy coincidence that several other critics happened to be there.

Int. Backstage - Curran Theatre - Night (p. 116)

Activity backstage. Addison moves towards Margo's dressing room. The VO explains that the management knew nothing of the understudy performance until curtain call, when Margo hadn't shown. Coincidence - or fraud? Addison listens outside the door as Bill showers Eve with compliments.

Int. Margo's Dressing Room - Night (p. 116)

Addison watches as Bill faces Eve, still in Margo's costume. He encourages her, saying with hard work she'll be a good actress, if that's what she wants. She presses to find out what he wants of her. Eve tries to seduce Bill. He says he's only human, but what he wants he goes after - he doesn't want it to come after him. She starts to cry. He exits.

Eve throws a violent tantrum, grabbing scissors and slashing at Margo's wig. Addison watches this, then knocks. She sits, removing her makeup. Addison baits her by offering dinner - and to do a column about her. She steps into the bathroom for a shower. He asks her about the beginning of her idolatry of Margo in San Francisco. He asks which theatre - the Shubert? She says yes. What was her husband Eddie's last name? She ducks this by saying she's getting in the shower.

Ext. 52nd Street - 21 - New York - Day (p. 123)

Cab drives up to 21. Karen to meet Margo for lunch. Karen's VO informs that some of the morning papers carried something about Eve's performance. Lloyd said that Max's publicity man probably sent something out. She feels guilty and ashamed and wants to forget the whole thing.

Int. Lobby - 21 - Day (p. 123)

Karen sees Eve with Addison. Margo hasn't yet arrived. Karen offers Eve congratulations, and Addison chips in that she was magnificent. Karen is stunned that Addison was there. They are meeting a movie scout, to which Addison says Eve has no interest in Hollywood. Addison implies and Margo might not show, and hands Karen a copy of his column, entitled "Things I Promised Not To Tell." Karen drops the paper and rushes out.

Int. Margo's Living Room - Day (p. 125)

Margo paces holding Addison's column in a shaky hand. Karen listens miserably as Margo reads it to her aloud. The column details how Eve exposes the lamentable practice that the theatre allows older "mature" actresses to play parts meant for younger women, and that these mature actresses do not encourage younger actresses, who must struggle for opportunity. Karen cannot believe Eve would say such things.

Margo says, guilty until proven innocent - too coincidental that all the papers caught that one performance. Margo is furious and wants revenge. Bill enters, saying he ran all the way once he read that filth. Margo cries; he holds her. Karen exits.

Int. Richards' Apartment - Day (p. 127)

Karen eats lunch while Lloyd has a coffee, saying that Addison has clearly taken advantage of Eve, an innocent kid, twisting her words. Karen asks where he got that from. He says, Eve, that she was just to see him before Karen returned. Lloyd says that Eve wanted to explain and apologize but didn't dare face Margo, and she cried so. Karen let him continue, waiting for the payoff. Lloyd starts talking finances, and springs that he wants to send Margot on tour with "Aged" and put "Footsteps" into production immediately with a younger actress - like Eve. Karen, onto Eve's conspiracy, lashes out at Lloyd in defense of Margo. Lloyd defends himself. Margo calls, interrupting, inviting them to the Cub Room for drinks after the performance. Lloyd makes nice by saying he didn't promise Eve anything - particularly that Karen had her heart set on Margo playing Cora, and he doesn't make any changes without her approval. Karen is happy, saying that all of Eve's future requests can pass by her.

Int. Cub Room - Stork Club - Night (p. 133)

Margo, Karen, Bill and Lloyd jovially enjoy fine wine/champagne at a rear table. Bill says Margo gave her best performance this evening. Lloyd says that Eve has given notice as the understudy. Bill proposes a toast to his bride-to-be. They have plans to marry the following morning at City Hall. Karen and Lloyd will be there. Lloyd says, "There are very few moments in life as good as this."

A waiter approaches with a note from Eve, requesting Karen meet her in the ladies' room. Margo reads it aloud. They spy Addison alone, Eve having already dismissed herself. The three encourage Karen to go to the ladies' room to find out what Eve could possibly have to say, despite Karen's reservations.

Karen passes Addison without a word. He raises his glass in a toast to the group. Margo eats an onion in response.

Int. Ladies' Room - Stork Club - Night (p. 138)

Eve awaits Karen, who uses Margo's line to chastise, "don't act as if I were the queen mother." Eve begins to launch into a great excuse about how Addison twisted her words, but the disgrace is hers to bear - as Margo's friends are loyal to her. The Hollywood screen test might come through if she had a more substantial part. She says she wants her friends back and starts to cry. Karen tries to comfort her. Eve holds Karen's hand in a death grip and tells her she wants Karen to tell Lloyd to give the part of Cora to Eve. Karen says that she speaks exactly as Addison quoted her, and that she would never do that. Then Eve threatens her, saying that Addison knows how Margo missed that performance - and what would happen to her friendship with Margo and Lloyd's career should Margo find out? Karen is shocked she would do all that for a part in a play. Eve says she would do much more for a part that good. Eve exits, leaving Karen alone.

Int. Cub Room - Stork Club - Night (p. 144)

Eve sits beside Addison. Eve explains to Addison that she openly discussed the part with Karen, but that Karen didn't say anything about Margo playing it, that she would do everything she could to see that Eve got the part. Addison says that he hopes she isn't keeping things from him and that seems they have a great deal in common. They watch Karen pass.

Karen joins her group. She downs a glass of champagne. They want to know what happened. Karen says she apologized, in tears. Then, Margo asks for an early wedding present - for everyone to shut up about Eve. They watch Addison and Eve leave the restaurant. Margo forgives Eve for the good she left behind - the 4 of them. Karen is guilty, knowing what she's done to Margo. Margo is thrilled that she will be a

married woman with a home and a man to look up to at dinner time. Then, she says to Lloyd that she does not want to play Cora; it's not right for her anymore. Karen is shocked. Margo offers to tour a year with "Aged." Karen busts up in hysterical laughter. Margot moves her champagne glass away.

Int. Theatre - Curran Theatre - A Silent Scene (p. 151)

Bill and Lloyd argue over Eve as they direct her in the new play. Max and Karen watch on. Bill throws the script at Lloyd and storms off; Eve chases after him, bringing him back. Max and Karen are concerned. Eve whispers to Lloyd from the stage. He smiles and sits down with Max. As Karen exits, her VO explains that Lloyd never asked if it was okay for Eve to play Cora. Bill refused to direct the play with Eve at first, and Lloyd and Max won him over. Margo never came to a rehearsal. Bill and Lloyd fought more than ever, and particularly because Lloyd meddled so much in Eve's direction. Eve kept them going somehow. Karen stopped going to rehearsals.

Int. Richards' Bedroom - Night [Telephone Conversation] (p. 152 - 154)

A large room, with 2 separate dressing rooms and baths. Karen is restless, sits up in bed. Her VO explains that she was restless because of the helplessness in knowing her only talent was in loving her husband. The phone rings, and she answers it.

Int. Rooming House - Night (p. 152)

Girl at wall phone. Frightened. Explains she rooms across from Eve Harrington. She's been crying all night hysterical and doesn't want a doctor.

Int. Richards' Bedroom -Night (p. 153)

Lloyd is awake. Karen asks if Eve specifically asked for Mr. Richards.

Int. Rooming House - Night (p. 153)

Girl responds no, but she remembered them having been together a couple of times.

Int. Richards' Bedroom - Night (p. 153)

Lloyd wants to talk with Eve.

Int. Rooming House - Night (p. 153)

Girl restates how worried she is about Eve, so sick, with her leaving for New Haven tomorrow.

Int. Richards' Bedroom - Night (p. 154)

Lloyd says to tell her not to worry, he's coming right over.

Int. Rooming House - Night (p. 154)

Girl says she'll tell her. Hangs up phone. Eve waits at the foot of the stairs. The girls exchange a smile. They go upstairs, arm in arm.

Int. Richards' Bedroom - Night (p. 154)

Karen still in bed holding phone. Lloyd already in his dressing room. Karen walks to door, about to say something, then changes her mind and lights a cigarette. She questions if it's really his duty as playwright to rush off in the middle of the night like a doctor. She asks how he would respond if it had been the leading man and not Eve calling. He doesn't respond, and then she says she does not want him to go. Lloyd says that she is unfeeling, without sympathy for a poor girl. Karen asks if he's forgotten who Eve is. He says they are wives tales against her. She wants him to admit that his concern for his play has everything, not nothing, to do with Eve, play or no play. Lloyd leaves without responding to her outburst

Ext. Shubert Theatre - New Haven - Day (p. 156)

The Taft Hotel is a few doors down from the theatre. The marquis announces a new play by Max Fabian, written by Lloyd Richards. Addison and Eve stand admiring her photo in a lobby display. Addison explains that the New Haven, CT, openings are for New Yorkers who want to go out of town. They walk to the hotel, Eve's arm in Addison's. As they walk, they discuss their confidence in her future. The beginning of her new road, paved with stars.

Int. Corridor - Taft Hotel - Day (p. 158)

Addison accompanies Eve to her door, then leaves her for a nap. She calls him inside, saying she needs to tell him something.

Int. Eve's Suite - Taft Hotel - Day (p. 159)

Old-fashioned and small. Addison sits in a comfortable chair. Eve shares that Lloyd convinced Max to pay for the suite and bar. She offers him a drink, and he takes some soda. She says that she and Lloyd are having everyone up to her suite after the performance. He notes that it is odd Karen isn't there for the opening when she is so devoted to Lloyd. Eve confides that this night will be special not simply because of the opening, but also because Lloyd is leaving Karen tonight for her - they're going to be married. Addison's eyes flash venom and then he smiles. She says she is in love with him. He says that Lloyd is the most commercially successful and artistically promising playwright in the US. She says, he'll write great plays for me and I'll make them successful. Eve explains that the night before last, Lloyd woke her up at 3am, they talked for hours and he left Karen, he proposed to her. Addison then gets angry and says that she has mistaken him for someone she can manipulate - he is not her fool. She feigns ignorance, wanting to get to her nap. He tells her plainly that he forbids her to marry anyone, and that Lloyd will not leave Karen for her. Addison informs her that after the evening's performance, she will belong to him. He says that he hoped she would have known about the two of them. She laughs. He slaps her. He barks at her as long as she lives never to laugh at him. She tells him to get out. He drops the bomb that he knows all about her past: that she is Gertrude Slyscynski; she parents are poor and haven't heard from her in years; worked in brewery and had to leave because the boss' wife had her husband followed by detectives; that she was bought off for \$500 to leave town, and used that money to come straight to New York.

Int. Bedroom - Eve's Suite Day (p. 167)

She screams they never proved anything and she was a liar. He presses for her to answer - did she use that money to come to New York? Eve cries, face into the bed. Then, he continues: There was no Eddie, she'd never been to San Francisco. Eve says she had to say something to get Margo to like her. Addison says she did like her - and Eve paid her back by trying to seduce Bill. He says she used his name and column to blackmail Karen into giving her the part of Cora. Addison says he had lunch with Karen not three hours ago, and she told him much. He asks if Eve wants to change her story about Lloyd beating down her door at 3am. Addison explains why he wants her - that they hold a contempt for society, an inability to love or be loved, insatiable ambition. They deserve each other. She submits and agrees that she belongs to him. Then, threatens not to go on. He says she'll give the performance of a lifetime. He exits. She cries and falls asleep.

Int. Dining Hall - Night (p. 170)

Eve's hands in freeze frame accepting the award. Addison's VO explains that she did give the performance of a lifetime and it was a night to remember.

Eve accepts the award, taking it to her bosom. With extreme false graciousness, she accepts the award, noting that the larger share of the award belongs to her friends in the Theatre - Max, Karen, Margo, Bill, Lloyd. Bill and Lloyd are both seated at the speaker's table, their smaller awards before them. Addison smiles as she thanks those whose guidance made this night possible. Eve says that although she is leaving in a week for Hollywood, to make a film, that her heart is in the Theatre and she could never leave. Bill and Lloyd are summoned for a picture with Eve.

The aged actor says goodnight. Eve makes her way towards Addison's table. Lloyd had joined Karen. He gives her the award. They kiss. Max joins them. As they exit, Karen pauses to offer Eve congratulations. Max grumbles that he's giving her a nice party, and she doesn't have to be late. Margo and Bill exit, and as they pass Eve, Margo tells her not to worry about her heart, that she can always put that award where her heart ought to be.

The dining hall has emptied, and Eve is now expressionless. Addison and Eve are left alone. Eve does not want to go to Max's party and wants Addison to take the award instead. The party isn't for her, anyway - it's for the award. Addison agrees to drop her at home, but then he will go on to the party.

Ext. Park Avenue - Night (p. 175)

Eve exits the cab, not saying goodnight to Addison, and walks into the hotel. She is not carrying the statue.

Int. Corridor Outside Eve's Apartment - Night (p. 175)

Eve lets herself into the apartment.

Int. Eve's Hotel Apartment - Night (p. 175)

The lights are out in the foyer. She turns on the lights in the foyer, then bedroom, then living room. Fixes herself a stiff drink. Looks up, drops it in fright. A young girl is asleep in the chair, and awakens in a fright. Eve starts for the phone. The girl explains herself: she snuck in with the maid and was just looking around for research on her report. This girl was the founding president of the Eve Harrington Club. The girl moves to clean the carpet and make Eve a fresh drink. The buzzer sounds and Girl goes to answer it.

Addison stands there, award in hand. Girl tells Mr. DeWitt that Eve is resting. He leaves the award for her to give Eve. He asks how she knows him, and she asks to be called Phoebe. She says that she'd like to have an award like this one more than anything in the world. Addison responds, "Then you must ask Miss Harrington how to get one. She knows all about it."

When Eve asks who it was, Phoebe responds that the taxi driver brought her the award that she forgot. Eve asks her to put it on one of the trunks. Phoebe takes the award into the bedroom, and puts it down. As she leaves, she sees Eve's wrap on the bed. She puts on the wrap and holds the award, posing and bowing with grace and dignity in front of the multi-paneled mirror screen, as if to applause.

ALL THE PRESIDENT'S MEN

McCord. at the Watergate garage, puts tape in door to make sure it does not lock.

Frank Willis removes tape from door.

McCord has door re-taped. They proceed to the Democratic National Committee office, taking photos of documents.

Willis returns from coffee break, sees taped door, and phones police.

A lookout man. Baldwin, sees the undercover officers. Baldwin tries to notify McCord and Barker, but their walkies are turned off.

The cops catch the burglars and apprehend them.

Rosenfeld informs Woodward of the Watergate break-in.

At the courthouse. Woodward tries to get the names of the lawyers of the burglars. He learns that McCord worked for the C.I.A.

Bernstein hands Rosenfeld the news release on John Mitchell, in which he criticizes the burglary.

Bachinski receives address book from the police, which lists the name, "Howard Hunt" and the initials, "W.H."

Woodward calls the White House, looking for Hunt. The operator mentions a Charles Colson, who is Nixon's special counsel.

Woodward calls Hunt, but Hunt has no comment on the address book. He continues calling names found in the book, but has no success.

Woodward does eventually find out that Hunt worked for the C.I.A. til the 1970's. He also learns that the F.B.I. thinks Hunt is involved with the Watergate break-in. The White House confirms that Hunt works as a consultant to Colson.

At his desk, Woodward writes pages on the Watergate story. Bernstein picks up the Woodward's page from the box and rewrites them.

Bob Woodward and Carl Bernstein get assigned to the Watergate story.

Bernstein meets with a girl who worked closely with Hunt. She tells him of Hunt's obsession with Teddy Kennedy and Chappaquiddick.

Bernstein calls library, asking about Hunt's requests for information on Kennedy. Librarian changes his attitude, from knowing about Hunt, to acting as if she didn't know him at all.

At the Library of Congress, Woodward and Bernstein look for White House requests. They find nothing.

The two journalists give their stories to Bradlee. He butchers it.

Needing some harder information, Woodward gets in contact with Deep Throat. Deep Throat is not interested in helping.

Woodward receives envelope in his newspaper. He puts a red flag in a flowerpot and sets it on terrace.

Woodward meets Deep Throat at an underground garage. Deep Throat confirms Hunt working for Colson and Hunt investigating Kennedy. Woodward mentions Hunt's lawyer having \$25,000 in a paper bag. Deep Throat suggests following the money and confirms that John Mitchell fired G. Gordon Liddy, since he wouldn't talk to the FBI.

The New York Times reports 15 or more phone calls from burglars in Miami to Gordon Liddy at CREEP.

Bernstein learns that a Miami D.A. named Dardis is subpoenaing the phone records. Bernstein gets sent to Miami to talk to him.

After waiting all day at Dardis's office, he finally tricks his way into the office. He stumbles across a Dahlberg check.

At library. Woodward receives a picture of Dahlberg standing next to Humphrey. He contacts Dahlberg, learning that he's the head of Midwest finance for the CRP. He didn't want to carry money to Florida, so he got a cashier's check and gave it to Maurice Stans.

The Washington Post worries about the Watergate story and its potential consequences.

The GAO report will list unaccounted cash in a slush fund.

Woodward and Bernstein run into Wendy. They ask if she can get them list of CREEP employees. She later gives it to them. Bernstein sees Jane's name on the list.

Bernstein meets Jane. He finds out their shredding machine was in heavy use prior to the break-in. She informs him of CREEP's plan for the 5 burglars plus Hunt and Liddy to get convicted.

Later, Bernstein gets call from Jane, telling him to never contact her again. CREEP was asking her questions about their meeting.

The GAO report is postponed until after the renomination.

Bernstein meets with the bookkeeper of CREEP. She knows about slush fund money, and how Liddy got most of it. Bernstein learns of five men disbursing the money. The bookkeeper mentions that her boss, Sloan, was against what was going on.

Woodward and Bernstein try to figure out who got the money. They got two out of the five names.

The bookkeeper confirms the third is Magruder.

Rosenfeld wants Woodward and Bernstein to get another source on the names.

They visit Sloan, who won't reveal the other two names. He tells them of CREEP telling its employees to lie to prosecutors and how everything the Committee does has to be cleared by the White House.

Bernstein calls John Mitchell. He denies story of him controlling slush fund.

Bernstein confronts FBI agent about their bad investigating.

Bernstein meets with David Segretti, a lawyer who was hired by the White House to do "ratfucking."

Woodward tells Deep Throat about CREEP's role in financing "ratfucking."

Woodward meets Martha Mitchell. She wouldn't comment on Watergate. He tells Rosenfeld that she acted afraid and even though her guard said she received a phone call, Woodward didn't hear a phone ring.

Bernstein tells Woodward that Alex Shipley was asked by Segretti to join lawyers to sabotage Democratic candidates.

Woodward meets with Deep Throat. Deep Throat tells him about the White House being scared of Muskie and how they went about trying to destroy him.

Woodward and Bernstein learn from Marilyn that Ken Clawsen, the Deputy Director of White House Communications, wrote the Canuck letter that destroyed Muskie.

Clawsen calls Marilyn and Bradlee, worried about the paper going to press with the story of his meeting with Marilyn at her apartment.

Woodward and Bernstein believe Haldeman is the fifth man to control slush fund. Sloan confirms its Haldeman. The FBI confirms it later.

Bradlee wants to them to get another source on Haldeman.

Bernstein contacts a lawyer at the Justice Department. He confirms Haldeman was involved.

Sloan's lawyer tells reporters that his client did not implicate Haldeman.

Woodward and Bernstein meet with the FBI, questioning whether they are being set up. They believe they've made a mistake in the story.

Bradlee gives his support to Woodward and Bernstein.

Deep Throat confirms that Haldeman ran the whole conspiracy. He implicates others as well, including Mitchell, and the U.S. Intelligence community.

Bernstein tells Woodward that Sloan would have named Haldeman during the Grand Jury, but no one asked him about Haldeman.

Woodward, Bernstein, and Bradlee's lives are in danger.

Woodward and Bernstein type as all the mug shots of the Nixon's men are revealed.

AMADEUS

1. Old Salieri, locked in his salon, rants and raves that he murdered Mozart. His Valet breaks into the room, finds that Old Salieri has slit his own throat. Old Salieri is rushed to the hospital.
2. At the hospital. Father Vogler asks Old Salieri for his confession. Old Salieri is eager to know whether people believe he really killed Mozart. Old Salieri begins comparing his own childhood to Mozart's.
3. Fourteen year old Salieri, whose father is unsupportive of his musical aspirations, plays with other children. Six year old Mozart, whose father is very supportive, plays music for the Pope.
4. Salieri asks God to make him a great composer. His father dies, allowing him to move to Vienna to study music and he soon becomes the Court Composer to Emperor Joseph.
5. The Archbishop of Salzburg arranges for Mozart to play at his residence in Vienna. Salieri attends, and before the concert sneaks into a buffet room full of desserts.
6. Mozart and his girlfriend, Constanze, enter the room and Salieri hides behind the buffet tables. They tease each other and roll around on the floor until Mozart hears his music being played and rushes out of the room.
7. Salieri goes to the salon and sees Mozart conducting his music, amazed he's the same dirty-mouthed man he saw crawling on the floor.
8. After the concert, Mozart is led to the Archbishop's chambers while Salieri goes to Mozart's music stand.
9. The Archbishop lectures Mozart for humiliating him in front of his guests. Mozart asks to be dismissed from service but the Archbishop refuses. When Mozart exits the Archbishop's quarters, he receives tremendous applause from the audience waiting outside.
10. Salieri looks at Mozart's score and thinks he hears the voice of God. Mozart snatches the score from the stand and exits.
11. Emperor Joseph decides to ask Mozart to write an opera. His staff can't agree on whether it should be in German or Italian.
12. At his apartment Salieri composes a march.
13. Mozart tries on wigs at a wig shop.
14. Emperor Joseph receives Mozart by playing the march Salieri wrote in honor of the occasion. Mozart convinces the Emperor to let him write the opera in German. Mozart plays Salieri's march from memory and transforms it into the march he will later use in The Marriage of Figaro.
15. Salieri receives Cavalieri for her singing lesson and she asks him to introduce her to Mozart so that she can have a part in his new opera.
16. Cavalieri performs in Mozart's opera. Through voice-over, Old Salieri says he was in love with her. The opera finishes to much applause. Madame Weber and her daughters, one of whom is Constanze, try to get to the stage.

17. On stage, Joseph congratulates Mozart and Cavalieri. Emperor Madame Weber and her daughters make it to the stage. Madame Weber introduces Constanze as Mozart's fiancée, then faints and Constanze sends Mozart for water while Cavalieri storms off the stage.

18. Salieri is with Cavalieri while she rages in her dressing room at Mozart. After Mozart leaves she sobs in Salieri's arms and he realizes Mozart "had her."

19. Salieri plays, begging God to send Mozart back to Salzburg.

20. Leopold asks the Archbishop to take Mozart back, fearing his son is getting tricked into marriage. Leopold sends Mozart a letter asking him to wait until his arrival in Vienna before proceeding with marriage.

21. Mozart and Constanze are married. Mozart sends Leopold a letter explaining why he married Constanze in spite of his father's wishes.

22. Emperor Joseph tells Salieri he needs a musical instructor for his niece and wishes to hire Mozart. Salieri convinces him to form a selection committee that will appoint someone to the post.

23. In the Chamberlain's office, Mozart is furious he must submit work to be considered for the teaching position and refuses to do

24. Constanze angry that Mozart turned down the chance to have a royal pupil simply because of his pride - they are broke and desperately need money.

25. Constanze takes samples of Mozart's work to Salieri, without Mozart's knowledge. Salieri will only help Mozart get the post if Constanze sleeps with him.

26. Constanze returns to Salieri's room that night and disrobes, but Salieri sends her away. She is furious and humiliated.

27. Salieri burns his crucifix and declares God his enemy, says he will ruin His incarnation as much as he can.

28. Mozart comes home and finds Constanze sobbing.

29. Emperor Joseph is upset that Mozart was not appointed to teach his niece. Salieri tells him Mozart molests his young female students.

30. Mozart brings samples of his work to Salieri and asks for help to get the teaching post. Salieri tells him it is too late, but refers him to someone in need of an instructor.

31. Mozart goes to the house of Schlumberg to instruct his daughter, but is frustrated with Schlumberg's behavior and leaves after his daughter refuses to play.

32. Mozart walks through the city and, upon arriving at his home, sees someone dressed in a dark cape and dark hat. It is his father, Leopold, and Mozart greets him warmly.

33. Leopold is disturbed by Mozart's messy house and by the fact Mozart is rumored to be in debt. Mozart insists that they go out to celebrate, although Leopold and Constanze don't think he should spend the money.
34. Mozart, Leopold, and Constanze pick out costumes from a costume shop and go to a masquerade ball. The three of them play in a game of musical chairs. When Mozart loses and his punishment is to imitate a composer, Constanze sees Salieri in the room and tells Mozart to do an impression of Salieri playing the keyboard. Mozart's impression makes Salieri look like a buffoon.
35. Lorl comes to Mozart's home and offers to provide maid services that will be paid for by an anonymous admirer. Leopold thinks the offer is unacceptable and argues with Constanze, who wants Lorl's services and thinks Leopold has outworn his welcome.
36. Lorl tells Salieri about Mozart's lifestyle, that he writes all day, goes out all night, and has no students.
37. Mozart, Constanze, and Leopold leave the house for a concert. Lorl lets Salieri into their home and he snoops around, discovers that Mozart is writing an opera for Figaro. Meanwhile, at the concert Mozart introduces his father to Emperor Joseph, and Leopold complains about children who do not honor their fathers.
38. Salieri tells Rosenberg and Bonno that Mozart is writing an opera for Figaro, and Rosenberg tells Bonno that the play has been banned by the Emperor, then reminds Strack why it was banned.
39. Mozart convinces Emperor Joseph that Figaro is suitable for the opera.
40. Salieri tells Rosenberg that Mozart has a ballet in Figaro, yet ballet has been banned by the Emperor in his operas.
41. At one of Mozart's rehearsals for Figaro, Rosenberg informs him ballet is forbidden in the Emperor's operas, and tears out the pages from the score that accompany that section.
42. Mozart goes to Salieri and asks him to take up the dance issue with the Emperor. Salieri agrees.
43. Through voice-over, Salieri says he had no plan of discussing anything with the Emperor. But unexpectedly the Emperor attends a rehearsal and sees the dance scene without the music, finds it ridiculous and asks to see the scene with the music restored.
44. Figaro is performed, but the Emperor yawned during the opera and it only received nine performances.
45. Mozart complains to Salieri about the limited number of performances, since he believes Figaro is the best opera yet written. Salieri asks Mozart to see his new piece and Mozart agrees.
46. Salieri's opera is performed, with Mozart in attendance. Mozart finds the music horrendous but flatters Salieri to his face. The Emperor tells Salieri it is the best opera yet written and confers him with a medal.
47. Constanze tells Mozart his father is dead.
48. Over a performance of Don Giovanni, Old Salieri's voice-over says that this opera was Mozart's way of summoning his father from the grave. Salieri figures out a way to triumph over

God.

49. Mozart and his family attend a vaudeville which parodies his own operas. Schikaneder asks Mozart to write a piece for vaudeville but Constanze doesn't want him to do it unless he receives money up front.

50. Mozart goes to Schlumberg to ask for a loan. Schlumberg refuses.

51. Van Swieten tells Salieri that Mozart is an embarrassment because he keeps begging for money from his friends. Salieri says he will find someone to commission work from Mozart.

52. Salieri buys the same costume Leopold wore to the masquerade ball. Dressed in the costume, he goes to Mozart's home and commissions a requiem mass, pays Mozart half the money and promises the rest when the mass is done.

53. Old Salieri tells the priest his plan was to murder Mozart and have the requiem mass played at Mozart's funeral, and Salieri would take credit for writing the piece.

54. Schikaneder asks Mozart for the vaudeville but Mozart has not written it down yet. Schikaneder is very angry.

55. Lori, in tears, tells Salieri she refuses to work in Mozart's home anymore because he drinks, takes pills, and talks nonsense.

56. Salieri, in Leopold's costume, visits Mozart and inquires about the mass. He tells Mozart the sooner he finishes, the more he will be paid. After Salieri leaves Constanze lectures Mozart for not finishing the mass. He tells her it is killing him.

57. Mozart and Schikaneder drink and goof around at Schikaneder's summer house.

58. Mozart arrives home and finds Constanze has left with their child. Madame Weber tells him she sent Constanze to the spa.

59. At a performance of Mozart's vaudeville, The Magic Flute, Mozart passes out and Salieri takes him home.

60. Salieri is with Mozart at his home, when someone knocks on the door. Mozart thinks it is the Masked Stranger, but when Salieri goes to the door it is Schikaneder. He wants to know if Mozart is okay, and gives Salieri Mozart's share of the money.

61. Salieri tells Mozart the money is from the Masked Stranger, who said if Mozart finishes the mass by tomorrow night he will be paid even more than originally promised. Salieri offers to help Mozart put the mass onto paper.

62. At the spa, Constanze declares she wants to return to Vienna.

63. Salieri continues to take dictation from Mozart, who at times talks faster than Salieri can write. Mozart asks to rest, and confesses he was mistaken in thinking Salieri did not care for him or his work.

64. Constanze returns to find Mozart and Salieri resting. She asks Salieri to leave but he refuses. Mozart awakens and Constanze goes to him, sees the requiem manuscript in his hand and takes it away, says that

the mass is making him sick and he is not to work on it anymore. She puts all the manuscript pages away, and when she turns back to Mozart he's dead.

65. The priest tells Old Salieri he did not kill Mozart, but Old Salieri tells him he wants to attain immortality by being known as the man who killed Mozart, thereby linking their names for eternity.

66. A pauper's funeral is held for Mozart. Only a few people attend.

67. At the hospital Old Salieri is taken out of his room, leaving the priest behind. Old Salieri declares himself the Champion of mediocrities everywhere, says that God may forgive him but he will never forgive God.

AMERICAN BEAUTY

- 1 . A young man named Ricky Fitts watching water drip into a metal basin. He's singing to himself in a jail cell.
2. On a live TV screen we see superimposed: Teenage Girl Accused of Hiring Father's Killer. We're at Jane Burnham's trial. The D.A. questions the dreamy looking Angela Hayes about her friend, the defendant. Angela reveals that Jane hated her father's guts and wished he were dead. Carolyn Burnham, Jane's robotic and perfectionist mother, stifles a sob.
3. Colonel Frank Fitts enters the police station and gives Detective Fleishman an envelope with a videocassette inside.
4. Ricky still focused on the dripping water, singing.
5. A tabloid TV show tells us Lester Burnham was brutally murdered by a teenage psychopath hired by his own daughter.
6. A videotape of Jane talking about her lam-o dad. Ricky offering to kill him for her.
7. Ricky in jail still singing, a goofy smile on his face.
8. We're flying high above a middle-class suburb, past Robin Hood Trail. A man flies Superman-style. Joggers wave to him and he waves back. A newspaper boy tosses a paper into the air towards the flying man and the man catches it and delivers it to the front porch. The man we saw flying is sleeping in a tastefully decorated bed. The man is Lester Burnham.
9. Lester tells us he is 42 and that he'll be dead in less than a year. In a way he's already dead. He's in the shower jerking off. We see his humorless yet repulsively cheerful wife Carolyn cutting roses. We see the two Jims taking out the trash, making small talk with Carolyn. Lester tells us Carolyn only loves money.
10. It's morning: Carolyn honks the Mercedes horn. Lester drops his briefcase, spilling all the contents. Jane complains about the music. We pass a shameless ad for Leonard Kane, the Real Estate King. Lester gets on the commuter train and falls asleep. He tells us his wife and daughter think he's a gigantic loser. And they're right.
11. Lester sits in a cubicle working perfunctorily. He's called into Brad's office. Lester complains about the use of company monies spent on hookers. He's told he has to write out his job description or lose his job. At home, Lester complains and Carolyn tells him to write the damn thing.
12. Lester asks Jane how school was, then vents about his shitty job and the new efficiency expert. Jane ignores him and tells him she can't suddenly be his new best friend. As Jane washes the dishes, Lester apologizes for being so distant. We see them on video, being taped by Ricky. We see a photo of the Burnham family, years ago and happy.
13. Carolyn and Lester driving to Jane's high school to watch Jane cheerleading. Lester resents going... until sees this one blonde cheerleader, Angela. Her awkwardness and beauty hypnotize him... everyone else disappears and she begins to seductively unzip her uniform... and a sea of red rose petals flies out.
14. After the show, Lester and Carolyn look for Jane. Lester feigns interest in seeing his

daughter before they leave, so he can meet Angela. And when he does meet her, to the dismay of Jane, he acts like a horny little schoolboy. Angela thinks it's sweet.

15. Lester lies in bed, awake. A rose petal falls to his pillow. He tells us he feels like he's just woken up after 20 years in a coma. He envisions Angela, naked. She smiles at him lustfully.

16. Angela apologizes to Angela for her dad's sick behavior. Angela says she's used to the attention and likes it when guys think about her while jerking off. It means she may be a model some day, rather than just ordinary.

17. Ricky videotaping Jane; she flips him off, but secretly enjoys the attention.

18. Lester looks up Angela's phone number in Jane's address book and calls her, then hangs up. He runs off. Angela *69s him and gets Jane. Jane realizes what happened and is grossed-out.

19. The totally out-of-it Barbara Fitts makes breakfast. Ricky reminds her he doesn't eat bacon. Colonel Fitts answers the door. The two Jims introduce themselves and the Colonel displays homophobic behavior. Ricky pretends to be disgusted by gays too.

20. High School Campus. Angela talking trash. Ricky arrives and Angela tells her he has a history at mental institutions. Angela accuses Jane of having a crush on him. Ricky introduces himself.

21. Open House. Carolyn is repeating a threatening mantra to herself: I *will* sell this house today! She goes on a cleaning frenzy in a vain attempt to transform the dumpy house into a nice house. She's super duper nice, but unsuccessful, which makes her furious. She slaps her face, hard and tells herself she's a weak baby.

22. Hotel ballroom. Carolyn asks Lester to act happy at the real estate party. Instead, he acts weird. Ricky, who's catering the party, introduces himself and asks Lester if he parties. Carolyn stoops to a new low as she fawns all over Leonard the real estate king. They make plans to do lunch -- and each other. Ricky and Lester smoke out. Ricky is reprimanded by his boss, and Ricky heroically quits on the spot. Lester is beyond impressed.

23. Angela flirts with Lester in the kitchen. Slow motion as she touches his shirt. Lester kisses her. He pulls a rose petal from his mouth. Back in reality, he learns she's spending the night.

24. Lester eavesdrops on Angela and Jane. He hears Angela say if he just worked out a little bit, she'd fuck him. Outside the window, the girls see the word "Jane" spelled out in fire and know it's Ricky's work. Jane says he's probably filming them right now, which he is. Then Ricky sees Lester in the garage stripping naked and starts to film him.

25. The Colonel yells at Ricky for locking his door, and asks for a urine sample. He asks Dad if he can give him the sample in the morning. Dad agrees. Ricky takes a sample of urine out of the freezer to thaw out overnight.

26. Lester in bed fantasizing about Angela. He sees her in the bathtub, filled with rose petals. Lester is now masturbating. Carolyn wakes up, appalled, and asks what he is doing. He explains that the new him whacks off when he feels horny. She threatens divorce and he tells her it will cost her a pretty penny. Shuts her up.

27. Lester flying above the neighborhood again. He catches up to the two Jims and starts to jog with them. He asks for some work-out pointers so he can look good naked. They jog past the Colonel, who is washing his car. The homophobic Colonel makes a crack about the gay pride parade. Ricky, who holds a urine sample, introduces Lester to his dad. Lester asks if he can borrow a movie, wink-wink. The two go upstairs and Lester buys an ounce of G.E. pot. To pay \$2000 cash at later date.
28. Carolyn steps into the garage and smells pot. Lester is mid bench press. She unplugs the boombox and reprimands him for borrowing her Mercedes.
29. Lester playing video games at work. He is fired, but blackmails Brad into giving him a very generous severance package.
30. Carolyn and Leonard eat lunch. Leonard tells Carolyn that he and his wife are getting divorced. Yummy news.
31. Ricky films a dead bird because he says it's beautiful, then films Jane. She asks him to stop. Angela suggests going to the mall.
32. Carolyn and Leonard having dramatic motel sex.
33. Lester applies for a job at Smiley's and threatens to sue if not hired.
34. Angela, Ricky, and Jane in Angela's car smoking out. Ricky videotapes an accident. They bag the mall idea.
35. Carolyn and Leonard post-coital, eating sandwiches. Carolyn thanks him for relieving her stress. He recommends the firing range for the same ends.
36. Lester buying 20 CDs to work out to.
37. Ricky introduces Jane to his spaced-out mom, then shows Jane his dad's Nazi plate, and the most beautiful thing he ever filmed: the wind dancing with a plastic bag.
38. Jane late for dinner. Lester in a charmingly outspoken mood as he explains to his daughter how he quit his job. He becomes intimidating, even before he throws the asparagus.
39. Colonel disgusted as he sees the two Jims cuddled up on their porch swing.
40. Jane talking to Angela on the phone, until her mom enters to discuss the awful scene. Jane tells her she's a freak. Carolyn calls her a brat and slaps her face. Ricky videotapes.
41. Jane sees Ricky videotaping her. She takes her shirt off. A nice moment until the Colonel barges into Ricky's room and starts beating him for touching his Nazi shit. Jane shuts the curtain and starts crying.
42. The Colonel going through some old photographs of two young servicemen, himself and secret loverboy. Later, he can't sleep. He sees Lester working out in the garage. He pulls up a chair and watches.
43. Gunshots. Carolyn is learning to fire a gun and loving it. Later, in the car, she takes her gun out of the glove compartment and admires it.
44. Lester buys a '72 Pontiac GTO without consulting his wife. Some hate-filled words are exchanged.

45. Jane on video in Ricky's bed, naked. She then takes the camera and tapes Ricky. He talks about his 2 years in the mental hospital after his dad caught him smoking pot. Jane admits to hating her dad too. Ricky tapes her story: how she needs a role model, not a horny geek boy who lusts after her friends. Ricky offers to kill him for her. She accepts the offer. Ricky turns off the camera and Jane nervously admits she's joking.

46. We're flying about the Burnham's house. Lester is jogging; he's all buffed-out.

47. Jane tells her mom that Angela is spending the night. She tells her dad not to embarrass her by staring at Angela all night. He tells her to watch it or she'll turn into a real bitch, like her mother.

48. Ricky and the Colonel eating breakfast in silence. Ricky catches a ride to school with the Burharns. The Colonel gets suspicious when he sees Lester mouth "call me" to Ricky. The Colonel searches Ricky's room for drugs; finds nothing. He grabs a random video and watches ... it's Lester working out naked.

49. Lester catches Carolyn and Leonard together at Smiley's. Leonard tells Carolyn they'd better cool it. She freaks out. She glances at the glove compartment where her gun is. It starts to rain.

50. Lester works out In the garage. He's pissed because he's out of pot. He beeps Ricky.

51. Angela and Jane driving, arguing about Ricky.

52. The Colonel sees Ricky with Lester. It's really an innocent drug deal but the Colonel mistakes it for a sex act.

53. Anaela sees what good shape Lester is in now. They have an erotically-charged moment.

54. The Colonel accuses Ricky of having sex with Lester and tells him he'd rather have a dead son than a gay son. Something in Ricky snaps and he realizes it's all over between them. He rubs the untruth in his dad's face and runs next door.

55. Jane asks Angela not to fuck her dad. Ricky asks Jane if she'd run away to New York with him. She says yes. Angela fights with Ricky and tells Jane not to go.

56. Lester is still working out in the garage. The Colonel is standing in the pouring rain watching him. Lester opens the garage.

57. Carolyn listens to a motivational tape about victimhood.

58. Lester says a few things that the Colonel takes to mean he's gay. The Colonel kisses his cheek. Lester tells him he got the wrong idea and the Colonel runs off, tail between his legs.

59. Carolyn telling herself she refuses to be a victim. She puts the gun in her purse.

60. Angela tells Lester that Jane's mad at her because she thinks he's sexy. They flirt.

61. Carolyn repeating her new victimless mantra.

62. Lester making the moves on Angela.

63. Ricky and Jane discuss their future together.
64. Angela tells Lester she's a virgin. He just can't do that.
65. Carolyn driving up to the house, mantra still on her lips.
66. Angela eating a sandwich. Lester asks her about his daughter, showing sincere interest in her life for once. He's happy to hear she's in love. She asks how he's doing ... he says he's great.
67. Lester looks at a photo of himself and Carolyn from years earlier and is surprised to see how happy they look. He smiles.
68. A gun barrel pointed at Lester's head: Lester is shot.
69. Lester talking to us about the moment of death, what you see. Angela freezes. Carolyn clutches her purse tightly. Ricky and Jane discover Lester, dead. Carolyn voicing concern only for the messy kitchen. Ricky wishing for a camera.
70. The Colonel removes his bloodied gloves and T-shirt. Lester tells us about the moments, you may have think you've forgotten, that flash before you when you die.
71. The Colonel stuffs Ricky's videotapes into a bag.
72. The police arrive. Angela is questioned. Lester tells us about the beautiful moments in his life.
73. A detective discovers Ricky's pot. Lester remembers Boy Scout Camp.
74. Television broadcast announcing Ricky Fitts as the suspect of the shooting. Ricky being questioned by a detective.
75. The Colonel watching the tape of Ricky discussing killing Lester, then giving the detective the videotape. The detective showing up at the Burnham's house
76. Newspaper headlines. Angela testifying in court against Ricky. The jury foreman reading the guilty verdict against Jane. Carolyn is comforted by the Real Estate King. The Colonel publicly defending his son. Ricky found guilty of murder in the first degree.
77. Jane in juvie prison. Angela appears on some night-time soap opera. The Colonel bums the photo of the 2 servicemen. Barbara Fitts irons T-shirts; one is still stained with blood. She puts the T-shirt in a kitchen drawer.
78. Risky in jail, more dripping water. Video of the dancing bag.
79. All this as Lester describes the moments that flashed before him at the moment of death. How it's hard to be angry about what happened to him when there's so much beauty in the world...

APOCALYPSE NOW

- 1 . A group of bizarrely dressed American Special Forces soldiers emerge from a primeval swamp. They ambush a group of Vietnamese soldiers, clad in "black pajamas," who had been moving quietly. Using machine guns, shotguns, spears and finally a flame thrower, the savage-looking Americans slaughter the Vietnamese.
2. The screen bums with the fire of the flame thrower as the credits roll.
3. A party is going on aboard a large pleasure boat in Marina Del Rey. WILLARD, works as a bodyguard for the head of a large corporation, who also owns the boat. His boss tells a lawyer about Willard's experience in Vietnam. Willard explains, in voice over, that these people could never understand what went on over there. Willard can't even remember because, "when it ended (he) was insane."
4. It's Saigon, 1968. Willard, in his Airborne uniform, is trying to escape a group of kids looking to sell stuff. He thinks someone is following him and ducks into a bar.
5. In the bar Willard is approached by an Army Captain and a C.I.A. man. They have orders for him to go with them to an intelligence base in Nha Trang. It is established that Willard is a professional soldier with experience behind enemy lines.
6. A "Huey" flies Willard to Nha Trang - intelligence headquarters for all operations in South East Asia.
7. Willard meets with more officers and another C.I.A. man. They inform him about a rouge Special Forces unit stationed on the Cambodian border. The unit has stopped communication but continues to order air strikes. The locals have been mysteriously, fleeing the area and no one to go in has made it out alive. They play a tape of Colonel Walter Kurtz, the commanding officer, as he orders an air raid. His words are insane. His voice serene. Willard tells them that he has met Kurtz, and didn't think him capable. The C.I.A. man tells Willard that Kurtz has attacked a South Vietnamese Ranger platoon and a U.S. recon helicopter. Willard is ordered to take a boat to Kurtz's base, find out what's happened, then kill Kurtz.
8. A small, fast, heavily armed boat called a P.B.R. waits for Willard.
9. Willard meets the crew. There's Chief, captain of the boat, and the only one who isn't a kid. Lance Johnson, "The Chef", and "Mr. Clean," round out the crew. Willard tells them not to ask where they're going.
10. The boat is slammed by stormy seas.
11. The boat has made it to calm seas.
12. They sail up the coast toward the end of the Delta. The Chief tells Willard that the last man he took up the river shot himself in the head. Bombs from a B-52 bombing run explode in the distance.
13. Willard goes over the dossier on A detachment (the rouge Special Forces Unit). The men haven't written home in half a year. The bombing continues in the background. Willard looks through photos of Kurtz while reading his file. Kurtz, was a fine officer with a background in Humanities. He wanted to dedicate his talents to "bringing out values and way of life to those darker, less fortunate areas of the world. "

14. The P.B.R. reaches a military staging area. It's their last chance to pick up supplies before the Nung River. A water skier waves as he slaloms by.
15. Chief send the men out for ammunition and fuel.
16. A fresh platoon from the States drills in the hot sun. "Poor bastards have a long year to go."
17. A supply sergeant gives Chief a hard time, but Willard is quick to straighten him out. The Chief inquires about the commotion on the base. The sergeant points to a stage erected between concertina wire and punji stakes. There's going to be some entertainment.
18. It's going to be a Playboy show and hundreds of servicemen mob the area right up to the wire. Chef is dying to see Miss December. A helicopter brings the bunnies down to the stage. They dance for the men, quickly inciting a riot. Men trample one another as they fall into moats around the stage. The girls have seen this before, and are lifted away from the pandemonium. "Such are the ways of war."
19. The P.B.R. moves up the primitive coastline. They spot smoke coming from the jungle. It's the 1st Air Cavalry, the ones who will take them to the river.
20. A beach-side village has been turned to a field of devastation.
21. Willard and his crew wade ashore. They are taken to Colonel William Kilgore. Kilgore brushes Willard off. Instead, he drops playing cards on the bodies of dead Vietnamese.
22. Kilgore finds out that Lance is a famous surfer back in the world. Kilgore happens to be a surfer and immediately the focus shifts to surfing. Willard tries to talk about the mission, but is blown off. Instead, Kilgore talks with Lance about surfing local breaks after missions. All the while Kilgore continues to drop the cards. He finds a horrific body and gives it an ace. On the back of the cards is the shield of the Cavalry, under it reads the motto: DEATH FROM ABOVE.
23. Willard tells Kilgore a couple war stories then inquires about Kurtz. Kilgore is reluctant to take the boat to the river due to a heavy enemy presence. They find a spot with good surf and Kilgore is convinced the Air Cav can take it. "Charlie don't surf "
24. Scores of helicopters and the men of 1st Cavalry Airmobile sit waiting for take off. They're the toughest unit in Vietnam. Kilgore's chopper is loaded with ammunition and surfboards.
25. The helicopters take off and assume attack formation.
26. They fly over the ocean, low and fast. We see the lethal array of rockets and guns mounted on the helicopters. The men are not scared, but excited.
27. They helicopters make their approach on the target. "Ride of the Valkyries" is blasted out of loudspeakers mounted on the helicopters.
28. A small fishing village sits quietly. Some North Vietnamese soldiers mill around. The music begins to approach, sending the village into action. Suddenly, everyone is armed and anti-aircraft emplacements are uncovered. The music grows louder.
29. The helicopters shake as they unleash rocket and machine gun fire on the village. Explosions and helicopters are everywhere.

30. Soldiers are delivered to the ground and take heavy fire. A pilot leans out of his helicopter and shoots a V.C. with his revolver.
31. Kilgore calls for an air strike.
32. Four F-4H Phantoms lay napalm into the tree line.
33. Kilgore's helicopter attacks some huts. They take fire from the trees.
34. Kilgore, along with two other choppers, blast the hell out of the jungle. The V.C. run, but are torn to pieces.
35. One makes it out of the jungle, fleeing for his life. Kilgore takes a high power rifle and asks for the helicopter to be taken to 300 feet. Willard looks on amazed as Kilgore drops the runner with one shot - his 27th kill. Willard asks if anyone has a card.
36. On the ground American soldiers shoot the V.C. to hell.
37. Kilgore has his helicopters fly over to check the surf. It looks good.
38. Kilgore lands. The Americans have taken the advantage but there is still fighting.
39. They walk to checkout the point. Mortar shells land around them, but all Kilgore wants to talk about is surfing. He orders two of his men to paddle out, and see if it's surfable. Everyone is scared except Kilgore.
40. The two surfers nervously walk to the water as jets and helicopters scream overhead. One of them catches a wave and rides in looking around frantically, Shells explode in the water and the surfers disappear. Lance says, "The tragedy of this war is a dead surfer." The two surfers emerge unharmed, and Kilgore yells for them to keep surfing.
41. Kilgore orders another air strike, then fires his own M-16 into the tree line. Jets scream overhead.
42. A helicopter approaches with the P.B.R. dangling below it. The boat is guided into the shallows of the river.
43. More jets attack the jungle.
44. The chief takes the helm of the P.B.R. as explosions go off nearby. Chief and Clean ready the boat and look for Willard and Lance. They get out of there.
45. Kilgore watches the waves as the battle rages around them. Willard spots his boat. He motions Lance toward the boat as Kilgore watches the F-4's napalm hit the jungle. The wind from the burning napalm begins to blow out the surf. Kilgore is devastated. Lance motions to the approaching P.B.R.
46. Willard and Lance return to the boat. On the way Willard steals Kilgore's surfboard. The boat roars off.
47. The P.B.R. zig-zags down the river at full speed.

48. The crew mans the guns, expecting the worst from Kilgore. The chief asks Lance to roll up a joint. Willard offers one of his.

49. Further down the river helicopters stalk the boat. Willard tells the crew how to track a man in the jungle. He knows his shit. Over a loudspeaker, in the distance, Kilgore's voice asks for his board back.

50. Willard and Chef go into the jungle to pick mangoes. Chef tell Willard that he was a sauciere back in New Orleans. He became a radio man after seeing how the military cooked. Willard cuts off the conversation after sensing something in the jungle.

51. A tiger springs out of the thick growth and Willard opens fire. Both men run back to the boat.

52. They reach the boat and a freaked out crew. Chef yells about the tiger. He's "gotta remember never get out of the boat." The boat moves on. Willard tells Chef that he's right, "never go into the jungle, unless you're ready to go all the way."

53. Willard is back in Marina del Rey, remembering what it was in the jungle that was there waiting for him. Was it Kurtz?

54. The Rolling Stones play on the radio as the boat creeps down the hot river. Willard reads a letter to Kurtz from his wife. It tells of an ideal American home life. Kurtz's reply reads: Sell the house - Sell the car - Sell the kids - Find someone else - I'm never coming back - Forget it. Willard looks to the ominous jungled mountains.

55. The P.B.R. reaches a river outpost. The Playboy helicopter sits on a landing pad. Some soldiers run to meet the boat. They are in poor shape mentally.

56. The Agent, who's been traveling with the Playboy bunnies, pulls Willard aside.

57. They go into a tent where Willard meets the three girls. Willard is offered sex for fuel for their helicopter. Willard negotiates for all his men to get some in exchange for fuel. He tells the girls to freshen up a bit first.

58. Back on the P.B.R. the men work on the guns and hull. Willard returns to let Chef and the rest know that they're about to have sex with Playboy bunnies.

59. Chef goes into a tent with Lynda, Miss December. She undresses for him.

60. Lance has just finished up with Cathy, she looks pleased. Mr. Clean walks in - next in line.

61. Willard makes a speech to Terri as he finishes up. She throws a shoe at him.

62. The P.B.R. is on the river, approaching the Do Lung Bridge. Crazy soldiers beg for a ride out. A young lieutenant has a package for Willard. The lieutenant is glad to leave because the bridge is in enemy territory. It's being kept open for political reasons, but it's an obvious blood bath.

63. Willard and Lance go ashore for supplies. They scramble over bodies, alive and dead, as gunfire goes off all around them. Some soldiers blow away attacking V.C. stuck in the wires.

64. On the boat Chef and company wait nervously for them to return. A soldier tries to throw aboard a stack of letters to everyone he knew back in the States. Willard returns with some weapons taken from the dead.

65. Heading further upriver, the crew looks back at the bridge. Explosions erupt all around it.

66. The P.B.R. fights further upriver. A heavy storm is sending debris at the struggling boat. At gun point Willard orders Chief to head up a calmer tributary.

67. On the tributary the boat is slowed to a crawl by thick vegetation. Willard, Chef, and Clean are in the water, cutting with machetes. They feel the jungle watching them. The boat is attacked. A huge fire fight erupts as Chef continues to work, cutting the boat free. Clean's gun jams and he is shot to death.

68. The boat breaks free from the jungle and speeds away.

69. On the boat the men sit around, tired and hurt. They sit and smoke pot silently.

70. They spot a light from up the river.

71. The P.B.R. pulls up to the dock of an overgrown plantation building. Some French nationals by the dock shoot at them. Chef convinces them to stop by yelling in French. They go ashore carefully.

72. Willard asks for food and repairs. Gaston, the man in charge, welcomes them to his plantation. There are a couple other French men and women and some native slaves.

73. Gaston leads them to the plantation and tells of the fighting they have endured. They marvel over the crater left by a huge bomb.

74. The men take showers. Remembering what showers were.

75. Some Vietnamese servants guard the P.B.R. in the river.

76. In the house, Willard, marvels at the beautiful European decor. He wonders how long it has been like this, as he looks through a photo album. Pictures show the plantation being cut out of the jungle. "It will be jungle again."

77. Willard looks at his reflection in a mirror of this odd, out-of-time room.

78. In the dining room the men rowdily eat at a long table. Through a silk curtain, the De Marais family dines with Willard. Gaston tells Willard of all the attacks by various armies that they have repulsed. Willard offers to have them evacuated, but these French are passionate about their land. The mood becomes disturbed when Willard asks about Kurtz. The French deny knowing who Kurtz is.

79. Willard is left with Roxanne, Gaston's daughter. Willard tells her that he was discharged from the Army, but reenlisted: "everything (he) loves is here." He has this in common with Roxanne. She tells him that she has heard terrible things about Kurtz.

80. Roxanne has taken Willard to a terrace. Willard can see the P.B.R. being guarded. Soon they are kissing and Roxanne takes him to her room. She is lonely since her husband was killed.

81. In her room, Roxanne strips and climbs into bed with Willard.

82. Later in the night, Willard sneaks out of bed. He climbs down the terrace toward the boat.
83. Willard stealthily, kills the two guards with a knife. With them out of the way, he climbs aboard and lifts out several cases of supplies. He's working at his best alone and at night.
84. Willard wakes up in Roxanne's bed. She tells him that half of the ammo on the boat will be taken by them.
85. On the dock Gaston reiterates the demands. Willard calmly goes along with it as the crew protests.
86. The boat moves safely up river. Willard reveals that he has hidden the ammo the night before and had given the French rocks and the bodies of the dead guards.
87. The boat runs through the deep jungle.
88. They pass an abandoned village.
89. They go further into the jungle.
90. The river widens revealing the tail of a B-52 bomber sticking out of the mud. They have entered a "paradise." It is the most beautiful and peaceful valley the men have ever seen. They have never known such a sense of peace and well-being. The boat drifts on through a hole back into the dark jungle.
91. In the jungle, skulls sit atop posts on the river bank. Lance fires into the forest, setting off mines around the skulls. They are signs to keep out.
92. The P.B.R. closes in on Kurtz's base. A thick fog has engulfed it, blinding the crew. Hundreds of human groans start to wall from the unseen riverbank. They point the guns through the fog awaiting an attack. They make it though without incident.
93. The fog has cleared and they are a mile and a half below Kurtz's camp. Willard reads the code to call in a purgative air strike if things go wrong. Suddenly, the boat is attacked by hundred of arrows. The men shoot as the bank as Chief tries to steer away from the primitive weapons.
94. Chief is hit and killed by a spear.
95. Willard calls for a cease fire as they make it to safety. He wonders about Kurtz and what exactly is going on with him and this God forsaken jungle. He feels like "howling like those animals in the fog."
96. Back in Marina del Rey at the party. Willard thinks about Kurtz.
97. The men on the P.B.R. now move in a trance upriver. Montagnard natives, dressed in an ornate primitive manner, watch the boat slide by.
98. The crew is starting to resemble the savage onlookers. They move to the guns, but do not shoot.
99. The natives allow the boat to pass through a human wall of feathers crossing the river. Willard knew they'd be allowed to pass.

100. A temple and fortified encampment appear from the jungle. Willard reads a sign: FOURTH SPECIAL FORCES - MISSION F-82 - NU MUNG BA. Another sign displays their motto: APOCALYPSE NOW. A black man, dressed in feathers waves to the boat.

101. The man tells Willard it's all night. He is an Australian deserter named Moonby. Willard wants to talk to Kurtz and immediately finds out that he is indeed, still alive. Moonby talks to Willard about Kurtz and what he's taught him and these people. Moonby takes them ashore.

102. As they approach the temple more savage Montagnards appear from out of the jungle. Interspersed area few Special Forces soldiers. They are dressed just as savagely. An American named, Colby tells Willard that the N.V.A. will be attacking again later that night. Colby is upset when Willard threatens to take him back. He begins to talk of Kurtz's plans as Kurtz himself emerges from the temple. Kurtz has a serious wound to his midsection.

103. Kurtz welcomes Capt. Willard. They sit on the ground and smoke a joint. Willard makes up a story about why they are there. Kurtz can see right through him. Willard drops his .45 to show that he won't kill. Kurtz picks it up and shoots a man.

104. At night the outpost is dotted with campfires. The men are resting. Chef wants Willard to kill Kurtz before the N.V.A. attack, so they can get out of there.

105. Willard walks through the fortifications, impressed. Chef continues to hound him Willard has become fascinated with Kurtz, but knows what must be done.

106. Capt. Willard goes to Kurtz's headquarters with Lance and Chef

107. Willard enters the stone cavern in the temple, housing Kurtz. Kurtz kicks out Moonby and talks with Willard. His wound hurts him.

108. Chef is outside begging Willard to kill Kurtz.

109. Willard gives Kurtz some morphine for the pain. Kurtz asks for water but Willard denies him. Kurtz yells at Willard about the truth. The truth that he is there to murder Kurtz and he hasn't. Kurtz gets the water which is mixed with LSD. He tells Willard to drink it and watch the war like he's never known it.

110. Outside the cavern Lance is stoned and Chef is freaking out. He doesn't think Willard will kill Kurtz.

111. Willard shoots up morphine. They talk about war and what they do. Willard drinks the acid. Chef runs in with his M-16 to kill Kurtz.

112. Lance shoots Chef down like a programmed killer.

113. The Doors song, "Light My Fire" blares from loudspeakers into the night. Flares shoot up into the dark sky.

114. The savage warriors indulge in a variety of drugs as the battle approaches.

115. Willard looks over the mixture of Americans and savages, almost indistinguishable. They bow, salute, or kneel to him. Kurtz follows.

116. The battle begins and explosions go off everywhere. It is a psychedelic experience. Kurtz calls out orders as thousands of N.V.A. attack.
117. Men are killed by guns and mines and napalm. Kurtz's men laugh and scream in delight. "Both sides collide in the utter and most horrible savagery.
118. Willard kills N.V.A. soldiers.
119. Lance is caught in a cross fire and killed.
120. Moonby runs off into the jungle talking to himself
121. Willard calls in the air strike. Shells explode everywhere, the light patterns are fantastic. The N.V.A. charge into the camp and Willard goes after them.
122. Kurtz returns to his bunker. He machine guns some Vietnamese the shoots into the masses. His men rush to die beside him.
123. Kurtz runs out of ammo and uses his rifle as a club.
124. The air strike slams the area. It's the biggest fireworks show in history. The wall Kurtz is standing on crumbles. Willard goes toward him.
125. Willard catches up with a wounded Kurtz. He's taking him back.
126. He drags Kurtz to the P.B.R. as all hell breaks loose behind them.
127. The next morning all that's left is devastation. Vultures circle by the hundreds overhead. Willard finds Lance's body. "He was the tragedy - the tragedy of this war."
128. The P.B.R. moves slowly down-river. Colby is at the helm. Willard sits with a feverish Kurtz.
129. Kurtz gives one last gasp about the jungle and his plans. His final words, "the horror, the horror."
130. A helicopter approaches the P.B.R. Willard fires at it, scaring them off.
131. Back in Marina del Rey, Willard continues his story. He never answered questions about Kurtz.
132. Willard meets with Kurtz's wife. They talk about Kurtz. Willard lies to her.
133. Back in the Marina, Willard watches the party wind down. The P.B.R. floats down the river. Kurtz's body, a half-dead Colby, and Willard on deck.

APT PUPIL

1. TODD BOWDEN, 15, All American boy rides the city bus. He spots someone who catches his eye.
2. Todd pedals his bike up to the house of ARTHUR DENKER and rings the bell. DENKER, a crotchety old man, tells Todd to go away. Todd confronts the man telling him he is KURT DUSSANDER one of Hitler's lead henchman during World War II. Dussander denies it but allows Todd to come inside.
3. Todd accuses Dussander of being a Nazi war criminal. Dussander again denies it but is visibly nervous. Todd reveals how he recognized him on the bus then compared photographs. He also dusted the mailbox for fingerprints and they match. He has proof and a file on hand incase he should suddenly die.
4. Dussander says he was in the war as a foot soldier, immigrated, got married and worked in an auto plant. He starts to call the Police then hangs up. Dussander asks what he wants, money? Todd explains he wants to hear all about it, everything. Hours later Todd leaves, irrevocably changed.
5. Todd plays basketball at school with his friend JOEY but his mind isn't on the game. Joey tells him BECKY TRASK likes him and they should double date. Todd's bored in class. At home he ignores his books to pour over his file on Dussander.
6. At Dussanders house, they have settled into a familiar routine of fast food for Todd and bourbon for Dussander. They discuss the selection of prisoners and Dussander explains they were all headed for the gas chamber. Todd pressures him for the gory details.
7. Dussander has a terrible nightmare where wolves try to eat him.
8. RICHARD BOWDEN, Todd's father, stands over Todd's at the shooting range. Todd's mad about his bad grade. His father tells him to relax and asks about Denker. Todd says he's reading him Dickens. Richard hints that less time spent reading to the old guy might help his grades improve. Todd angrily shoots three in the center of the target.
9. Dussander looks shabbier and drinks more. Dussander explains how they rounded up the Jews and shot over thirty thousand in two days. Todd rattled, wants to know how it felt. Todd's parents call and invent Dussander to Thanksgiving dinner.
10. Todd and Becky make out in the backseat of his car. Todd's not into it. Meanwhile Dussander tortures his cat which escapes.
11. Todd fails a test. He blasts away at the shooting range and gets in trouble. He points the gun at the EMPLOYEE and fires a dry round. No one notices. Todd feels oddly comforted.
12. Dussander arrives for dinner and charms Todd's family. Todd's mad at his display and they fight.
13. Todd brings Dussander an SS uniform for Christmas. He forces Dussander to put it on or he'll expose him. Todd orders Dussander around like a soldier.
14. Todd gets a letter from school regarding his bad grades. Joey notices that Todd's been acting strange. Todd finds an injured bird and kills it.
15. Todd yells at Dussander blaming him for his bad grades, his stories are keeping him up all night. Dussander forges a note for Todd.

16. Dussander goes to the school and pretends to be Todd's grandfather. He gets Todd off the hook with his guidance counselor FRENCH. Todd enters and is shocked but covers it up.
17. Todd yells at Dussander for interfering. Dussander threatens to expose Todd's interest in him. Dussander forces Todd to study at his house.
18. Dussander has another nightmare about being attacked by wolves. He shoots them and we see Todd in the center of the pen. He takes aim and wakes up.
19. Christmas morning Todd receives a knife from his father and is happy. Dussander watches TV alone.
21. Todd falls off his bike. A crazy bum ARCHIE offers to help him. Todd hides his new knife, ready to strike. Archie towers over Todd. Todd panics and rides away.
22. Todd comes home and tears up all his information on Dussander.
23. Dussander celebrates Todd's excellent report card. He tells him a story about a boy and an old man who needed each other but that the boy was slipping away and might try to kill the old man. Dussander states that he wrote everything down that has happened between them and placed it in a safety deposit box. If he dies the IRS will read the file. Todd says he could die anytime, accidentally. Todd says he'll never come back.
24. Todd pitches on the school baseball team, the fans cheer, Becky beams. Dussander out for a walk meets up with Archie the bum. Archie comments that the kid doesn't come around anymore.
25. Todd and Becky make out in the movies. Todd hears a laugh resembling Dussander's and is nervous.
26. Todd waits to see the PRINCIPAL. They tell him he will be valedictorian and congratulate him on getting in to Stanford. French tells him his door always opens.
27. Dussander walks home. Archie offers to carry his groceries and asks for a drink. Dussander allows him in to shower and has him dress in the SS uniform. They get drunk then Dussander stabs Archie with a fork. They fight and Archie falls down the cellar stairs. Dussander has a heart attack.
28. Dussander calls Todd for help. Todd arrives to a scene far worse than he expected, blood everywhere. Todd shakes a fallen Dussander who finally stirs. Dussander tells him to go downstairs.
29. Todd sees Archie. Dussander slams the cellar door and locks Todd in the cellar. Dussander says he'll let him out if he'll help him. Todd tries to escape and finds a shovel.
30. Todd rushes the door and is blocked by Archie. Todd prods him with the shovel, Archie grabs at it and sends Todd flying. They struggle for the weapon, the light goes out. The sound of the shovel striking is heard again and again.
31. Dussander realizes something is wrong and opens the door, revealing Archie's slain body. Todd stands over him, bloody shovel in hand.
32. Todd and Dussander work together to hide the body, burying it in the cellar. Todd does the work as Dussander suffers. When they finish cleaning up, Dussander begs him to call an ambulance. Todd won't until Dussander gives him the key to the box. After he gets the key Todd finally calls 911.

33. In the hospital, Dussander shares a room with BEN KRAUSS, an elderly chemistry teacher. Something about Dussander strikes a chord in Ben's memory.
34. Todd goes back to Dussanders to check everything out. He stands over the grave.
35. Todd goes to the bank and opens the box. There is no document. He laughs out loud.
36. Todd brings Dussander flowers and throws the key on the bed. Dussander states that they'll probably never see each other again and Todd agrees. Dussander asks if it (killing) was what he thought it would be? Todd won't answer but stays until he falls asleep. Ben asks pointed questions about Dussander.
37. Ben watches TV and starts to fall asleep. Suddenly he sits up and struggles over to Dussander's bed. Ben stumbles out to the Nurse's station, sobbing. He grabs at the phone, then collapses on the floor consumed by grief.
38. Dussander wakes up to find a large black man DARREN standing over him. Dussander's puzzled but then falls back to sleep. He wakes again to see two DETECTIVES in the hall. Dussander asks about Ben and what's going on? Darren injects him with medication.
39. Dussander wakes again to WEISKOPF speaking to him in German. Two other men lurk nearby. The man calls him Dussander. Dussander says his name is Denker and rings for the Nurse. He discovers his fingers are covered in black ink. Weiskopf explains that Ben recognized him from the concentration camp where he was responsible for the death of his wife and two daughters. The men are from the FBI and inform Dussander he'll be heading to Tel Aviv to stand trial when he's feeling better.
40. At graduation Todd's parents meet French. Meanwhile police search Dussander's house, they discover Archie. Todd gives his Valedictory speech about the road ahead from which we cannot veer.
41. Todd comes down to breakfast to see Dussander on the news. He faints and his father catches him.
42. News crews and protesters surround the hospital. A reporter sneaks in the room and snaps photos of Dussander. Dussander eyes his I.V. bag.
43. French listens to the radio as people call in and express their outrage over Dussander. His three year old JEFFREY rides in back. At a Truck Stop he buys the kid ice cream. He sees a newspaper with Dussander's face on the cover and puts it all together.
44. The FBI men interview Todd at his home. Todd's parents ask if he's a suspect. They just want to ask him some questions. Todd feels ill and gulps Pepto Bismo in the bathroom. He laughs at himself in the mirror.
45. French calls the school and asks for Todd's phone number.
46. Todd's interview continues. They question him about a letter he was reading to Dussander when he had the heart attack, was it English or German? Todd's off-handed lie comes back to haunt him. He says German. They ask if he understands the language. He says No, but Dussander got really excited then grabbed his chest.

47. French calls and tells Todd's father he'd like to come over. The FBI think someone broke in and took the letter. They ask Todd if he ever mentioned his past. They show him a picture of Archie. Todd says he's never seen him before.
48. After the men leave, Todd's father tries to convince him everything will be alright. They leave to go talk to their lawyer. Todd tries to hold it together.
49. Todd drives to the hospital which is surrounded by cops and protesters. He's shocked at the size of the crowd. When the police notice him he frantically drives away.
50. Weiskopf and Richler talk about moving Dussander. Weiskopf is concerned that Todd even hung out with the old man. They will question him again.
51. Todd sits in the car in the garage. The car radio blares as he tells himself it's going to be alright. He gets a gun from his Dad's gun cabinet and loads it. Hearing a car outside, he sees it's French.
52. Weiskopf and Richler move through the hospital and sign Dussander's paperwork.
53. French rings the doorbell. No one answers so he peeks in the garage where Todd is frozen. French spots him and tells him he wants to talk to his father.
54. In the hospital room they ready Dussander to go. When the Nurse leaves him he quickly unhooks his I.V. bag from the stand.
55. French confronts Todd about Dussander. Todd tells him to go home and forget about it.
56. Dussander blows air bubbles into his I.V. bag.
57. Todd's threatening tone convinces French to come back later to talk to his father. Todd begs him not to get involved. French spots the gun in his hands.
58. Dussander finishes blowing air bubbles into the tube and lays back in bed. The Agents ride up silently in the elevator.
59. French tells Todd to put the gun down. Todd gets more upset. French backs out into the sunlight. Todd breaks down and asks for help. A flock of birds fly up and Todd loses it.
60. The embolism reaches Dussander's heart. He flails spastically. The elevator opens, the Agents walk to Dussander's room.
61. Todd drops the gun. French has been shot in the hip. Todd says it was an accident. French tries to escape in his car and protect his son. French drives away, Todd is caught under the front wheels, his hips are crushed.
62. Doctors stand around Dussander as Weiskopf and others enter.
63. Todd lies in the street. He gets up and is covered in blood. The neighbors gather and stare as he staggers around.
64. Doctors try to bring Dussander back, an oddly satisfied expression on his face. Weiskopf stands coldly nearby.

65. Todd falls to the ground. Neighbors surround him. He tries to scream but nothing comes out. The sirens howl in the distance as we freeze on his pained face.

BEING JOHN MALKOVICH

Int. Cheerless Room - Day

A bare, dusty room. CRAIG - 30 and small - sits at a collapsible card table looking at a rather bizarre book. A rooster crows.

Int. Craig and Lotte's Bedroom - Morning

Craig wakes up with one of LOTTE'S many animals on his chest - a rooster. Lotte's on her way to pickup a shipment of grub worms. She tells Craig to get a job. Craig reminds her that he's a puppeteer. Lotte reminds Craig to check on her under-the-weather monkey.

Int. Craig and Lotte's Garage - Morning

Craig artistically manipulating one of his well-crafted puppets - a likeness of himself.

Int. Craig and Lotte's Living Room - Day

Lotte's animals clutter the space. Craig watches a well-known puppeteer on television - bitterly. He shuts off the TV and looks through the want ads, sees one that strikes his fancy - a female puppeteer to teach at a girls school.

Int. Craig and Lotte's bedroom - Day

Craig searches through Lotte's closet, looking for the right dress.

Int. Craig and Lotte's Bedroom - Day

Craig waxes his body, shaves his face.

Int. Craig and Lotte's Bedroom - Day

Craig paints his nails, fishes for undergarments, grabs the perfect wig.

Int. Craig and Lotte's Living Room - Day

Craig sewing up some womanly padding.

Int. Craig and Lotte's Bathroom - Day

Craig applies make-up in the bathroom mirror.

Int. Craig and Lotte's Bedroom - Day

Craig admires himself in the mirror - dressed to kill as a woman.

Ext. Street - Day

Craig hails a taxi. Men leer at him.

Int. Headmistress's Office - Day

Craig and the headmistress chat happily over tea.

Int. Classroom - Day

Craig instructs a class full of uniformed girls on puppeteering. Everyone is engrossed save for one sullen girl in the back flipping a switchblade.

Int. Theater - Day

Craig shares a touching moment with the troubled switchblade girl.

Ext. School Grounds - Day

The girls carry Craig on their shoulders. Everyone is joyous.

Ext. Country Road - Day

Craig and the girls in a bike race - everyone happy. One of the girls notices that Craig is riding a man's bike.

Int. Jail Cell - Night

Lotte bails Craig out of jail.

Int. Car - Night

Lotte reprimands Craig. Craig tells her he's a puppeteer.

Int. Craig and Lotte's Living Room - Morning

Craig looks at the want ads. Sees another one that strikes his fancy - "an African-American, Lesbian Separatist Puppeteer for Community Outreach"

Int. Craig and Lotte's Bathroom - Morning

Craig applies dark make-up.

Int. Craig and Lotte's Bedroom - Morning

Craig dons and afro-style wig.

Ext. Street - Morning

Craig hails a cab in full get-up. Woman looks at him longingly.

Int. Car - Night

Craig, dressed as the black lesbian and beaten to a pulp. Lotte reprimands him. Craig tells her he's a puppeteer through a fat lip.

Int. Craig and Lotte's Living Room - Day

Craig and the want ads: "Female puppeteer wanted for nudist colony marionette staging of 'Oh, Calcutta?'"

Int. Car - Night

Craig dressed as a nude woman. Lotte tells him he needs help.

Int. Craig and Lotte's Living Room - Day

Craig and the want ads: "Male puppeteer looking for attractive female puppeteer for friendship, travel, and much much more." Craig thinks about it, but doesn't tackle this one. He sees another want ad for a file clerk. Writes down the address.

Int. Office Building Lobby - Day

Craig looks for the listing of floor 71/2 in the lobby.

Int. Elevator - Continuous

A man with a handy crowbar lets Craig out on the 71/2 floor.

Int. Seven And A Half Floor - Continuous

Craig makes his way down the scaled down office floor, goes into an office called "LesterCorp."

Int. Lestercorp Reception Area - Continuous

Craig converses with the receptionist (FLORIS) - who understands absolutely nothing anyone is saying. Craig is let into the boss' office.

Int. Lester's Office - Continuous

Craig is offered the job as the file clerk by a rather eccentric boss.

Int. Orientation Room - Day

Craig sits through an orientation video. He notices MAXINE -a sexy knockout - sitting in the back.

Int. 71/2 Floor - Day (Video)

Bizarre Orientation Video about the history of the 71/2 floor.

Int. Orientation Room - Day

Craig tries to talk to Maxine. She doesn't pay him much attention.

Int. Craig and Lotte's Kitchen - Night

Craig and Lotte prepare dinner for soon-to-arrive guests.

Int. Craig and Lotte's Living Room - Night

Around the dinner table with their friends - PETER and GLORIA. The conversation is awkward and forced.

Int. Peter and Gloria's Car - Night

Gloria and Peter reminisce about one of the conversation highlights from dinner.

Int. Craig and Lotte's Kitchen - Night

Craig washes the dishes. Lotte dries them. They don't look at each other.

Int. Lestercorp File Room - Morning

Craig gets hit on by the strange receptionist.

Int. Hallway 71/2 Floor - Day

Craig runs into Maxine at the coffee machine, tries to hit on her. Maxine shafts him yet again.

Int. Craig and Lotte's Garage - Night

Lotte sees Craig putting the finishing touches on a new puppet - a replica of Maxine. Lotte's replica puppet hangs on the wall - dusty and forgotten.

Int. Craig and Lotte's bedroom - Night

Lotte snores. Craig gets up quietly and leaves. Lotte watches him go.

Int. Garage - Night

Craig manipulates the Maxine puppet.

Int. File Room - Morning

Craig files. Floris checks Craig out. Lester checks Floris out. Craig rejects her. Lester reprimands Craig, tells him to meet him at a juice bar later so he can spill his guts to him.

Int. Hall way 71/2 Floor - Day

Graig gets Maxine to agree to meet him for a date by guessing her name on the first try. He walks away, blissful.

Int. Juicy Juice Bar - Evening

Lester spilling his guts to Graig. Craig is late for Maxine. He makes an excuse to leave. Lester invites Graig and Lotte to dinner at his place on Friday.

Int. The Stuck Pig - Night

Craig meets Maxine for their date. Maxine orders crazy girly drinks. She gets Craig to admit that he wants to sleep with her. Craig tells her he's a puppeteer. Maxine asks for the check.

Int. Craig and Lotte's Living Room - Night

Craig lies to Lotte about where he was.

Int. Garage - Night

Craig manipulates the Craig and Maxine puppets.

Int. Hallway 71/2 Floor - Day

Craig waits for Maxine at the coffee machine, pulls her into an empty office.

Int. Empty Office - Day

Craig confess his love to Maxine. Maxine makes a break for it. Alone, Craig notices a small door on the other side of the room. He pries it open, revealing a dark and wet membranous tunnel. Craig is excited by the discovery.

Int. Lester's Office - Day

Craig tells Lester about the little door. Lester sends Craig into the orientation room again to watch a video.

Int. Orientation Room - Day

Craig in the room by himself.

Int. Vacant Office - Day

Bizarre video about the little door.

Int. Orientation Room - Day

Craig thinks the video explanation about the little door is a load of bullshit.

Int. Vacant Room - Day

Craig climbs through the little door into the tunnel. The door slams shut behind him.

Int. Hallway - Day

Craig inside the tunnel. He starts to be sucked through. There's a flash of light.

Int. Fancy Dining Room - Morning

John Malkovich's POV as he goes through his morning routine. We hear Craig's voice, startled and confused as to what's going on.

Int. Maxine's Office - Continuous
Maxine talks on the phone, making fun of Craig.

Int. Taxi - Continuous
Still on the Strange POV of Malkovich. Craig is still inside. Just when he realizes whose body he's inside of, there's a slurping sound. Malkovich's POV starts to go blurry.

Ext. Ditch - Day
Craig is deposited (seemingly from nowhere) on the side of the Jersey Turnpike. He's dirty and wet.

Int. Maxine's Office - Later
Maxine on the phone. Craig comes in, disheveled and exhausted. Tells her about the John Malkovich portal door. Maxine decides they can sell admissions through the door at \$200 a pop.

Int. Craig and Lotte's Bedroom - Night
Lotte tells Craig she wants to be John Malkovich.

Int. Craig and Maxine's Office - Night
Lotte climbs in the little door, tells Craig she's scared.

Int. Bathroom - Night
Lotte inside of Malkovich, thoroughly enjoying herself.

Ext. Ditch - Night
Lotte gets popped out on the turnpike, tells Craig she has to be Malkovich again.

Int. Craig and Lotte's Car - Night
Craig and Lotte on their way to Lester's for dinner. Craig drives. Lotte looks distractedly out the window, tells Craig again that she has to go back in Malkovich.

Int. Lester's Dining Room - Night
Lotte and Craig at dinner at Lester's. Lotte excuses herself to go to the bathroom.

Int. Lester's Hallway - Night
Lotte walking down the hall. She finds something interesting behind a door.

Int. Lester's Room - Continuous
Lotte discovers a shrine to John Malkovich. She drops to her knees in front of it.

Int. Craig and Lotte's Bathroom - Night
Lotte physically simulates the experience she had when she was in John Malkovich.

Int. Craig and Lotte's garage - Night
Craig manipulates the Craig and Maxine puppets.

Int. Craig and Maxine's Office - Morning
Maxine composes an advertisement for the little door portal. Lotte comes in, quite to Craig's surprise. She tells Craig she thinks she's transsexual and needs to be John Malkovich again to make sure. Lotte goes into the portal door. Maxine urges Craig to go wait for her on the turnpike. Alone, Maxine fishes up John Malkovich's phone number.

Int. John Malkovich's Living Room - Day

Malkovich reading through a play. Lotte inside of him, loving every second of it. The phone rings. It's Maxine. She's seductive - tells Malkovich to meet her at a bar at 8. Malkovich is hesitant, but Lotte subconsciously chants for him to go. He writes down the bar Maxine mentioned.

Ext. Ditch - Morning

Lotte tells Craig she has to go back to Malkovich that night at 8. Craig questions her. Lotte tells him to back off.

Int. Bernardo's - Night

Malkovich waiting at the bar. Maxine walks in. Lotte, inside of Malkovich, excitedly notices her. There's an exchange between Malkovich and Maxine. Lotte loves every second of it.

Int. Craig and Lotte's Car - Night

Lotte lies to Craig about what Malkovich did when she was inside of him. She tells him they should have Maxine over for dinner.

Int. Craig and Lotte's Dining Room - Night

Craig and Lotte both try to go for Maxine. Maxine shafts Craig, tells Lotte she's smitten with her, but only as Malkovich. Maxine leaves. Lotte tells Craig she wants a divorce.

Int. Craig and Maxine's Office - Morning

A sad, fat man comes in response to the ad for the portal door.

Ext. Ditch - Day

The sad, fat man pops out, hugs Craig enthusiastically, tells him he'll tell all of his friends about the Malkovich experience.

Int. Hallway 71/2 Floor - Day

A long line of people waiting to go in the portal door.

Int. Craig and Maxine's Office - Continuous

Lester enters, reprimands Craig and Maxine for using the door, tells them it's his door and that he's been waiting to use it for seventy years.

Int. Dr. Lester's Altar Room - Night

Cloaked John Malkovich worshipers - Lotte included.

Int. Lester's Dining Room - A Bit Later

Malkovich worshipers welcoming Lotte into the group. They remind her that they need her to stay with Craig so that she can work from the inside and destroy him if necessary.

Int. Craig and Lotte's Living Room - Night

Lotte makes up with Craig, lies to him about where she's been.

Int. Craig and Lotte's Garage - Night

Craig manipulates the Craig and Maxine puppets.

Int. Maxine's Bedroom - Continuous

Lotte calls Maxine, tells her to meet Malkovich in an hour.

Int. Craig and Lotte's Car - Night
Lotte drives.

Int. Maxine's Apartment - A Bit Later
Malkovich comes to Maxine's.

Int. Craig and Maxine's Office - Night
Lotte, waiting until the exact time she said to go through the portal door.

Int. Maxine's Living Room - Night
Awkward conversation between Malkovich and Maxine. Maxine waiting till the exact time Lotte said.
The clock strikes the perfect minute. Maxine is all over Malkovich.

Int. Craig and Lotte's bedroom - Night
A sweaty and spent Craig sneaks back into the bedroom, sees that the bed is empty.

Ext. Ditch - Night
Lotte pops into the ditch, lies there, breathing heavily.

Int. Craig and Lotte's Kitchen - Morning
Lotte sneaks home. Craig reprimands her. Lotte tells her that she and Malkovich are in love with Maxine.
Lotte tells Craig she'd still like to be friends with him. Craig tells her he has to leave.

Int. Craig and Maxine's Office - Morning
Maxine taunts Craig.

Int. Hallway 7 1/2 Floor - Continuous
Craig hurries past a long line of people waiting to go in the portal door.

Int. Lotte's Office - Morning
Lotte calls Lester, tells him everything is falling apart.

Int. Gun Shop - Morning
Craig buying a pistol.

Int. Juicy Juice Juice Bar - Morning
Lotte tells Lester she blew it by losing access to Craig. Lester comforts her.

Int. Craig and Lotte's Living Room - Day
Craig takes Lotte hostage with his gun, forces her to call Maxine and arrange a meeting with Malkovich,
then locks her in one of her animal's cages.

Int. Broadhurst Theater - Day
Malkovich rehearsing for a part. Maxine in the background, anxiously waiting for him.

Int. Malkovich's Dressing Room - Day
Malkovich and Maxine having sex. Craig inside Malkovich, in complete bliss.

Int. Craig and Maxine's Office - Day
Craig sees Maxine. Maxine shafts him. Craig just smiles.

Int. Craig and Lotte's Living Room - Evening

Craig forces the caged Lotte to call Maxine again and set up another meeting.

Int. Maxine's Apartment - Night

Malkovich and Maxine and Craig having sex. Craig is able to manipulate Malkovich's body to do what he wants.

Ext. Ditch - Night

Craig lands in the ditch.

Int. Maxine's Apartment - Night

Malkovich freaks out about the sudden loss of control he experienced. He leaves.

Int. Craig and Lotte's Living Room - Night

Craig brags to Lotte that he was able to manipulate Malkovich.

Int. Malkovich talks to Kevin Bacon about the nature of the strange experiences he's been having lately.

Ext. Apartment Building - Morning

Malkovich, in stealth mode, follows Maxine at a safe distance.

Int. Craig and Maxine's Office - Continuous

Malkovich freaks out, tells Craig and Maxine he wants to try it.

Int. Membranous Tunnel - Day

Malkovich in the tunnel. The slurping sound.

Int. Restaurant - Night

Malkovich inside himself. Everyone looks like him. Everyone says, "Malkovich," over and over. The experience is trippy and frightening.

Ext. Ditch - Day

Malkovich tells Craig the portal has to be sealed up forever.

Int. Craig and Lotte's Apartment - Day

The monkey shakes off the horrible memory, sets Lotte free with determination. Lotte calls Maxine, tells her what's been going on. Maxine doesn't seem to care. Lotte calls Lester.

Int. Malkovich's Apartment - Night

Malkovich at Maxine's, demanding explanation. Craig inside Malkovich. He starts to manipulate the body more. Speak for him, control his movements.

Int. Lester's Office - Night

Lotte tells Lester that Craig stole Maxine. Lester reprimands her for going into Malkovich by herself. He tells her she needs to watch an indoctrination video on the use of the portal.

Int. Screening Room - Night

Lotte and Lester watch the Malkovich video.

Int. Malkovich's Bedroom - Night

Maxine, Malkovich/Craig, naked and relaxed. Craig can now manipulate Malkovich completely. Craig decides to become Malkovich permanently.

Int. Lester's Shrine Room - Night

The Malkovich worshippers decide to enter the portal that very night.

Int. Craig and Maxine's Office - Night

Maxine and Malkovich/Craig are furiously sealing off the portal with cement. The Malkovich worshippers enter, furiously trying to unseal the portal.

Int. Agent's Office - Day

Malkovich/Craig tells his agent that he wants to have a slight change of career as a one-puppet extravaganza show in Vegas.

Int. Craig and Maxine's Office - Day

The Malkovich worshippers manage to clear the portal again. Lester crawls inside.

Int. Portal - Continuous

Lester in the tunnel. A slurping sound.

Int. Bunker - Day

Lester isn't transported into Malkovich. He initially thinks he's become Hitler, but then discovers he's come into a Trilight Zone actor's body.

Ext. Ditch - Day

Lester pops out, sees one of the worshippers. He shakes his head sadly.

Int. Lester's Shrine Room - Day

Lester reveals himself as an evil master to his worshippers. He tells them he can build another portal into Malkovich. They all decide to stick around for the ride, except for Lotte.

Int. Lester's Shrine Room - A Bit Later

Lester and the worshippers talk over their situation with FLEMMER. Flemmer tells them they need to dispose of Lotte.

Int. Craig and Lotte's Apartment - Night

Lotte sets all of her animals free. Only the monkey stays with her.

Ext. City Street - Night

The animals wandering down the street. A lone dark figure turns the corner, walks slowly towards Craig and Lotte's apartment.

Int. Craig and Lotte's Apartment - Continuous

Lotte and the monkey see the dark figure. They escape through the window.

Ext. Vegal Hotel - Night

A marquee reads: World's Greatest Puppeteer Craig Schwartz and his Magical Puppet John Malkovich.

Int. Dressing Room - Night

Maxine and Malkovich post show. Malkovich struggles with himself, trying to gain control of the body.

Int. Las Vegas Theater - Night

Malkovich performing. Lester in the audience, watching. The great Mantini (who Craig watched on TV at the beginning) come into the audience as well, bitter that his own show has been canceled.

Int. Sewer - Night

Lotte and the monkey sit alone.

Int. Flemmer's Apartment - Day

Flemmer and Lester discuss Malkovich/Craig. Flemmer decides to come to Craig in a dream.

Int. Hotel Suite - Night

A sweet moment between Malkovich and Maxine. Malkovich konks out in sleep.

Int. Hell - Night

Flemmer comes to Craig in his dream, tells him to leave Malkovich.

Int. Hotel Suite- Continuous

Malkovich/Craig tells Maxine that Craig must leave Malkovich's body. Maxine tells him she'll leave him if he does. Mantini enters. There's chemistry between Mantini and Maxine. Mantini challenges Malkovich/Craig to a puppeteer duel.

Int. Flemmer's Apartment - Day

Flemmer decides to help Mantini win the puppeteer duel against Malkovich/Craig so that Craig will be forced to leave Malkovich.

Int. Sewer - Night

Lotte and the monkey talk about their troubles. The monkey tells Lotte she has to let Craig know to stay inside of Malkovich, so that the worshippers can't use the portal for world domination evil.

Ext. Broadhurst Theater - Night

Marquee: Derek Mantini's sixty-foot Harry S. Truman puppet and Craig Schwartz's actual-size John Malkovich puppet in Peter Shaffer's 'Equus'.

Int. Broadhurst Theater - Night

Packed house. The puppet duel. The audience is restless.

Int. Broadhurst Backstage - Continuous

Maxine backstage. She runs into Flemmer.

Int. The Broadhurst Lobby - A Bit Later

Intermission. Patrons discussing the show. Maxine moves through the crowd. So does Flemmer.

Int. Dressing Room - A Few Minutes Later

Maxine tells Malkovich he'd better win the duel.

Int. Catwalk Above Stage - Continuous

Mantini chats with Charles Nelson Reilly. Flemmer comes up, freezes both of them with his power. He takes the controls for Mantini's puppet.

Int. Broadhurst Stage - Night

Mantini's puppet is now graceful, fluid, very impressive. Malkovich watches getting nervous.

Int. Broadhurst Stage - A Bit Later
Malkovich performing. Mantini's puppet tries to upstage him.

Ext. New York Street - Continuous
Lotte climbs out onto the street, dirty but determined.

Int. Broadhurst Stage - Later Still
The Mantini puppet wins the duel.

Int. Backstage - Continuous
Malkovich says goodbye to Maxine. Maxine doesn't care. Craig leaves Malkovich. Malkovich is relieved. His nightmare is over.

Int. Catwalk - Continuous
Flemmer watches Malkovich from above. He pulls out a walkie-talkie, says it's time.

Int. Craig and Maxine's Office - Continuous
Lester and the worshippers get the message from Flemmer.

Int. Backstage - Continuous
Maxine watches as Malkovich stands up, only to be immediately possessed by all of the Malkovich worshippers. He shrieks a war cry and runs out on to the stage.

Int. Stage - Continuous
Malkovich addresses the audience. The audience worships him. Lotte appears in the back. It's too late. She runs from the theater.

Int. Backstage - Continuous
Maxine watches, somewhat amused. She turns and heads for the exit.

Ext. New Jersey Turnpike - Night
Craig, wet, cold, and dejected, walks along the turnpike.

Ext. Manhattan Street - Day (later that week)
Everything is gray. Malkovich rules the world. People everywhere are his personal puppets, including Maxine.

Ext. Central Park - Day
Lotte and her animals hiding in a lush green oasis amidst the gray. Lotte and the monkey have gotten married. Lotte decides to destroy Malkovich herself.

Ext. Mertin-Flemmer Building - Day
Lotte comes out of a manhole, blends into her surroundings.

Int. Elevator - Day
Lotte pries her way to the 71/2 floor. Nothing is there but pipes and wires and beams.

Int. Between Floors - Continuous
Lotte searches for some sign of the portal. She runs into Craig. Lotte invites Craig to come join in the secret fight against Malkovich. Craig agrees. As they walk off, we realize that Craig is a marionette being

controlled by Flemmer. Flemmer throws his head back and laughs with wickedness. The inside of his mouth resembles the John Malkovich portal.

BEING THERE

1. Chance wakes up and immediately turns on the television. He gets up, puts on his robe still glued to the television. He waters plants in the potting room where there is another television.

2. Dressed in a suite he crosses to the townhouse. The furniture is covered in white sheets. The dining room table is partly uncovered with two settings and there is yet another television on the table. Louise joins Chance. She announces that the Old Man is dead and that she is going to leave. Chance responds that he's going to the garden. She becomes upset with his unresponsiveness, but then takes pity on him and goes to get him breakfast.

3. Chance enters the Old Man's room. The furniture is uncovered while the body is covered with a white sheet. Chance removes the sheet from the body and feels it's forehead as a doctor would. He turns on the TV, imitates the action on the screen; tipping a hat.

4. Chance is out in the garden wearing a hat. He repeats the action he saw on TV and tips his hat to Louise when she comes out. Louise hugs Chance and enters the townhouse. The Old Man's body is taken away in a stretcher. She announces resolutely that she is leaving this neighborhood. She exits the house before the body.

5. Chance is in the dining room watching TV switching channels. He focuses on a newscast where the President is shaking hands using both hands.

6. Thomas Franklin and Sally Hays encounter Chance in the dining room. They are from the estates' law firm. Chance greets them imitating the President's hand shake. Franklin disbelieves Chance is the gardener observing his attire. They are confused as to why he is there, since there's no record of his employment. They walk through the garden and are finally convinced he is the gardener.

7. Thomas and Sally attempt to get legal ID from Chance and establish his residency at the estate. Chance has no legal proof or documents. Thomas asks Chance if he will sign a claim release from the estate but Chance doesn't know how to sign. Thomas gives him an ultimatum to be out of the house by noon the next day.

8. Chance packs his suitcase. Leaves the house to DC's ghetto street. Chance approaches Abbaz, Lolo and other gang members on a street corner huddling around a garbage-can fire. Chance asks them for a garden he could work. They assume he's Raphael's messenger, a rebel gang member and send Raphael another message. Abbaz becomes hostile. Chance tries to switch the channel with the remote control. Abbaz pulls out a switch blade threatening Chance and Chance leaves.

9. Chance has a few street encounters. He frightens a woman by asking her for lunch. He recognizes a basketball game and the boys ignore him when he tries to get their attention. He walks aimlessly through the streets. He points out a sick tree to a police officer who pays attention noticing Chances' fine attire. Chance stops in front of a television shop and is distracted by his image projected on a television monitor. He steps into the street between parked cars.

10. A limo backs into Chance and his leg is hurt. To avoid police trouble. Eve Rand offers to take Chance to her home to see her private doctor. He agrees. Chance gets his first car ride in the limo. She gives him a drink and he watches the television. Through a misunderstandings, Eve deduces incorrectly that Chance's name is Chauncey Gardiner. She complains that news is overwhelming. Chance watches news then switches indifferently to cartoons.

11. They arrive at the Rand mansion. Chance is put in a wheelchair by two valets and Wilson the doorman. Chance comments he's never been in "one of these" an elevator. Wilson assumes Chance refers to the wheelchair and the conversation continues in misunderstandings. Chance is taken to a bedroom suite. Eve asks Dr. Robert Allenby if he thinks she did the right thing to bring Chance to the house to avoid problems. He agrees.

12. Dr. Allenby injects Chance, his trousers are on the floor. Chance sees the remote control, turns on the TV and is absorbed again. Allenby inquires if Chance is going to put a claim against them. Chance reverts to the incident with Thomas Franklin and in double-talk asserts he's not putting in a claim. Dr. Allenby recommends he stay at the mansion a couple of days, Chance agrees and Allenby leaves satisfied.

13. Allenby informs Eve of the results with Chance. Eve thinks Chance is "internal," Allenby thinks he's amusing and they think it might be interesting to have him around.

14. Eve visits her sick husband Benjamin Rand in his elaborate "hospital" bedroom. He is already informed about Chance. He tells her to invite him to dinner to meet the "reasonable" man, and requests new blood for the occasion.

15. Wilson brings Chance into the "hospital" room for X-rays. Rand is there getting a transfusion for his "aplastic" anemia. Chance agrees to come to dinner since he's hungry. The technicians ask them to stop talking. Chance asks Billings, the Black technician, if he knows Raphael since a black man gave him the message. Billings doesn't know Raphael.

16. Eve, Rand, Allenby and Chance dine in the immense dining room. Eve wants to know if they should notify anyone on behalf of Chance. Chance says that the Old Man is dead, Louise is gone and his house is closed. Rand interprets this to mean his business has been shut down. He elaborates further circumstances around Chance. They all get on first name basis. Chance asks to work the garden and Rand elaborates with metaphors about business and gardening. Chance explains all he has is the room upstairs. Rand thinks he's referring to heaven.

17. Rand offers Chance a cigar in the pool room while he suggests a financial development fund for the businessmen. Chance doesn't clip the cigar, has difficulty lighting it, and finally puts it down. Dr. Allenby observes Chance.

18. Chance discovers he's been in an elevator when he is brought back to his room by Wilson who, in anticipation of Chance's "elevator" jokes, breaks out laughing. Chance meets Eve on the way and asks if she's going to close the house when Ben dies. She reflects and answers no.

19. Chance is outside on the grounds. Unbeknownst to him, he orders a car. Allenby and Wilson come after him to put him back in the wheelchair. Chance informs Allenby he has been asked to join Rand and meet the President. The car comes for Chance, but he's not going anywhere. He's wheeled by Wilson. But chooses to walk and proceeds to the meeting.

20. Chance meets up with Rand in his room. Chance complements the nurses job with Rand's make-up. Allenby deviates his Path and heads towards Chance's room. The Presidents' security team arrives at the mansion.

21. Chance is watching TV while Rand tells him of his resolve not to misappropriate power since he was born wealthy. Meanwhile, the agent RIFF checks all the rooms. Mrs. Aubrey is informed that the President has arrived, she, in turn, informs Rand. Rand decides hold on to Chance and walk in to meet the President.

22. Rand stops by Mrs. Aubrey's office to ask about the Caracas agreement. She tells him its' ready for his signature. They continue. Chance and Rand are checked by security before entering the library.

23. The President wants Rand's comments on his speech. Rand responds that he feels the President needs to be more direct Chance interrupts when he hears the word chance. Allenby is searching Chance's room. Riff opens the door and proceeds to scans Allenby with the metal detector.

24. In the Library, Rand gives his opinion of the speech. The President turns to Chance for his opinion, but asks about growth through incentives. Chance responds to the question as it pertains to gardening. Everyone assumes it's metaphorical, and conclude he's being positive about the fiscal conditions of the country. The President extends a personal invitation to Chance to visit him and his family. The President leaves. The President asks his Aide to get information on Chance. Rand and Chance shuffle down the hall. Rand suggests Chance should head the financial assistance program. He gives Chance time to think about it.

25. Eve and Chance take a walk through the gardens where she describes the exuberance of the place. She points out the gardener's' house. Eve tells Chance what she assumed about the Old Man and Louise. Chance tells her the Old Man was wealthy and looked after him and Louise was the maid who brought him his meals.

26. Eve, Allenby, Chance and Rand are listening to the Presidents' speech. The address has a positive outlook on the financial future of the country. The President quotes Chauncey Gardiner and continues to liken the country's' finances with gardening. Rand gets a coughing fit and Dr. Allenby asks Eve and Chance to leave the bedroom.

27. Later, Eve has been crying. She holds Chances hand and tells him she's glad he's with them. Aubrey interrupts them and tells Chance he has a call from Sidney Courtney, financial editor of the Wash. Post. On the phone, Sidney asks Chance what is his relationship to the First American Financial Corp. Chance tells him Rand should answer the questions and hangs up. Sidney assumes Chance is staunchly loyal and asks for information on him. Aubrey gets another call asking Chance to be on the Bums Talk Show. Chance says he wants to be on television. She gets the arrangement from the producer.

28. Eve is on her way to a reception Chance prepares to go to the talk show. Sidney Courtney receives the results of the search on Chance. There is no information on Chauncey Gardiner. Hull brings Chance through the television station. Chance compliments the show. The Presidents' Aides do not come up with anything on Chauncey Gardiner. He insists they employ whatever means necessary (Honeycutt)

29. Chance is briefed by Hull in the make-up room. Chance is watching the preceding guest on TV. The Page carefully takes his glass for fingerprints.

30. Chance watches the show on TV on route to the mansion. There are vignettes of various people reacting to the broadcast. Dr. Allenby watches while Chance "clicks" on to the discussion from a

gardening perspective. Rand and Eve watch as Chance talks about the care and trimming for a healthy garden. He states he agreed with the President that everything will grow stronger. The President nervously watches as Chance speaks about things withering. Thomas Franklin recognizes him from the Jennings estates. Constance is in Chances room taking names from the suite labels.

31. Bums is now discussing the draught seasons. Chance states that we need a good gardener. The President watches as his "job" is put on the line. Louise is watching from a Hotel lobby and remarks that all you gotta' be is white in America and you get all you want. Chance has moosh between his ears and is on TV while he can't read or write. She'd raised him from when he was a "pissant."

32. Chance finally remarks that in bad times a gardener must do his job right. The President is worried and ignores the First Lady's consolations. Franklin arranges to meet Sally. Rand and Eve are impressed with Chance. Chance arrives at the mansion. The President rejects the First Lady's advances. Rand asks Chance to escort Eve to Sophie's reception the next day for the Soviet Ambassador.

33. Franklin is worried he's fowled up his chances for office in the future assuming that Chance is a big official and he kicked him out of the Jennings estate. Kinney becomes frustrated with Sidney Courtney as he insist she's to get information on Clance. She quits working for him and walks out of the lounge.

34. Eve and Chance exit the elevator and she walks him to his room. She asks about a tuxedo for the next day and concludes she'll have one of Rand's fixed up for him. Eve kisses Chance when they depart.

35. Five Aides wait in the Oval Office to give the President their findings on Chance. The President is perturbed to find only the most current information in the file. They give him the rest of the information on Chances' tailors and shoe manufacturers' history. There's nothing on Chauncey Gardiner.

36. In the morning, Eve enters Chances room in her robe and nightgown. Eve breaks down and cries. Then begins to caress and come on to Chance. He remains unresponsive tending to the breakfast tray on his lap and trying to watch the television. Eve thinks Chance has saved her from herself through his restraint. She tells him she loves him and exits. Chance resumes eating his breakfast and watching Mr. Rogers Neighborhood.

37. Allenby puts a call in to Thomas Franklin about Chance. Rand is very pensive while the nurses work on him.

38. Chance and Eve arrive at Sophie's reception where television crews and photographers greet them. The reporters ask Chance his opinion on the Newspaper coverage of his talk show presentation. Chance tells them he doesn't read. The reporter inquires as to what papers he does read. Chance responds he does not read newspaper. The reporter praises his courage and concludes Chance prefers television's news coverage to that of the papers. Eve compliments his composure with the press. They proceed to the reception.

39. Sidney and Lyman Stuart speculate on weather and why the FBI or CIA would have destroyed Chance's files. In the same restaurant Franklin and Sally fill in Dr. Allenby on what they know of Chance. Franklin adds his suspicion that he must have had some financial dealings with Mr. Jennings. Franklin warns them to keep what keep quiet about the information as it may be extremely confidential. They agree and Allenby leaves.

40. Eve introduces Chance to the Soviet Ambassador. Chance does his warm two handed hand shake. The women excuse themselves and leave Chance to speak more privately with the Ambassador. Eve runs into Senator Jennings who is anxious to meet Chance. Eve sarcastically acknowledges his desire.

41. Chance reacts literally to the Ambassadors remarks about the businessmen and the diplomats being and remaining close. Chance says their chairs are almost touching. Delighted, the Ambassador assumes Chance is joking and speaking in metaphors. The Ambassador asks if he knows Krylov's fables and speak to Chance in Russian. Chance laughs and the Ambassador thinks he understands the language. Chance asks the Ambassador's name and says he likes it. The Ambassador gives greater compliments to the name Chauncey Gardiner.

42. The President and the First Lady, still can't get it on. The President receives a call. Kaufman informs him that the Wash. Post is working on a story announcing that the CIA or FBI have destroyed Chance's files and neither agency is admitting it.

43. Back at the reception, Eve and Chance are approached by the French Ambassador Gaufridi who thinks Chance is proficient in Russian. Stiegler of Harvard Books offers Chance a deal to write a book. Chance tells him he can't write. Stiegler assumes this is a rejection of sorts and suggests he'll provide ghostwriters and proofreaders. Chance tells him he can't read. Stiegler acquiesces and comments that publishing isn't a bed of roses. Chance asks what sort of bed is it.

44. Soviet Ambassador Skrapinov asks his Aide Karpatov to find out about Chance's relationship with Rand, and Skrapinov provides a "Chauncey Gardiner" quote for the news by "reconstructing" his conversations with Chance.

45. Senator Slipshod and his wife remark about Chance's law and medicine degrees and Mrs. Slipshod says Chance is attractive.

46. Rand is speaking into a recorder for transcription, divvying up his wealth amongst his family friends. Allenby comes in to talk to him about Chance.

47. At Sophie's Dennis asks Chance if he has ever had sex with a man and if he wants to go upstairs with him. Chance asks if there's a TV upstairs and that he likes to watch. Dennis misconstrues Chance's comment and goes off to find his partner. Eve wants to leave and takes Chance away.

48. FBI Director, Honeycutt and CIA Chief, Baldwin are with the President. They are defensive about the accusation that they've destroyed Chance's files. The President pries for answers. Chance is being investigated in 16 countries. Honeycutt suggests only an FBI man could pull off this level of anonymity. Baldwin question this assertion . But can't respond to the President as to what his boys think is happening with Chance.

49. With difficulty, Eve leaves Chance by his bedroom. Later, Chance is watching a passionate kissing scene on the television. Eve enters his room in her robe and tries to seduce Chance, but Chance remains indifferent. She assumes he doesn't like her. Chance refers to the television and says he likes to watch. She interprets he wants to watch her "do it." She drops to the floor and proceeds to arouse herself. Chance watches her and the television. She reaches orgasm. He turns off the TV and goes to sleep. She responds with a "purr" from the floor.

50. Rand falls very ill and Allenby wants to administer more blood, but Rand refuses. Eve and Chance are in the patio. It's snowing and Chance is catching the snow while Eve goes on about how liberated she feels after the experience with him. Rand's nurse Teresa comes out to get Chance.

51. Chance enters and Rand is happy to see him. Allenby is besides Rand. Chance asks Rand if he's going to die. Rand says he's surrendering to the Horn of Gabriel. Rand asks Chance to look after Eve after he

dies and tells him his associates are eager to meet him. He dies. Allenby covers Rand's face and Chance uncovers it and touches his forehead.

52. Chance asks Allenby if he's going to be leaving. Allenby says he'll leave in a couple of days. Chance says Eve is not closing the house. Allenby asks him if he's really a gardener. Chance confirms it and leaves to tell Eve about Ben.

53. Rand's funeral service. The President begins to read a series of Rand's quotes into the microphone as the pallbearers begin the ascent up the hill to the Mausoleum. The friends and family remain at the bottom of the hill while the servants are aligned outside the mansion listening to the speech over speakers. Chance walks away and examines the trees in the area. Executives Dudley, Nelson, Caldwell and Webb are discussing who would be the best man for the "Job." They site several candidates, dismissing each one.

54. Eve leaves to find Chance. The executive's refer to the unknown background as an asset, the response to the Bums show as overwhelming. Bennet agrees it's crazy to support the President through another term. Murray affirms that he also agrees with Ben's final wishes that Chance is their only hope to keep the presidency.

55. Chance pulls away a fallen branch from a seedling. He places his umbrella over it for protection. Eve runs up to meet him, hugs him and leads him back to the service. The President's voice is heard still reading a quote about entering naked into the world and that accountants can't audit life in our favor, etc.

BIG

1. At school, 13 year old Billy Kopeche is being picked on by bigger kids. A sign announces the Halloween Haunt.
2. The kids take Billy out to the school yard and stuff him in a trash can. 12 year old Josh comes along and helps him out.
3. Josh tells Billy his parents won't let him go to the Halloween Haunt.
4. 7-11. Josh and Billy flirt with some girls. One of them asks Josh if he'll be at the Halloween Haunt. Danny, the bully from the schoolyard, comes in and threatens Josh.
5. Walking home. Billy encourages Josh to ask his parents again if he can go to the Halloween Haunt.
6. Josh's mom rushes off to work, and he doesn't get a chance to ask her.
7. Bill sleeps over at Josh's house. Talk about girls. Josh brings up Ellen Davis, the girl from 7-11.
8. Sun comes up.
9. Wake up the next morning. Josh declares that he's going to ask his parents again.
10. Breakfast. Josh's parents discuss remodeling the garage.
11. Josh plays a computer game. Billy wishes him luck and crawls out the window and back to his own room.
12. Josh asks again if he can go to the Halloween Haunt. His mom tells him no because it's a school night, it's unsupervised, the kids will be older than him, and he's just not old enough. Josh loses his temper and is sent to his room.
13. Josh plays his computer game. His dad pokes his head into the room.
14. Mr. and Mrs. Baskin escort Josh and Billy to the Halloween Haunt. Both are a little embarrassed. Josh's parents let them go off by themselves to ride one of the rides where they meet up with the girls from the 7-11. Danny comes along and tells everyone Josh's parents came with him. Next, Josh isn't tall enough to ride the ride.

15. While Billy rides the ride, Josh wonders around by himself. He looks into a fun house mirror and sees himself taller.

16. Josh finds the Zoltar Speaks machine, puts in his quarter, and makes his wish: to be a grown-up. A card pops out telling him his wish is granted and he notices the machine's not plugged in. A breeze begins to blow.

17. Outside the Baskin house, the breeze turns into a gale.

18. Inside, Josh sleeps unaware.

19. Morning. The wind has stopped. Branches lie scattered about.

20. Josh wakes, swings out of bed, and lands on his new size 12 feet.

21. In the bathroom, Josh sees in the mirror that he's become a 40 year old man.

22-29. Josh puts on his father's clothes and manages to leave the house without his mother seeing him.

30. Josh takes the bus back to the location of the carnival, but everything is gone, including Zoltar.

31. Josh returns home and tries to explain to his mother what happened. At first she thinks he's a burglar, then someone who's kidnapped her son. He leaves when she pulls out a butcher knife.

32. Billy is sitting in algebra class when he sees a strange man (Josh) outside the window trying to signal him.

33-34. Inside the school, Josh pulls Billy aside and convinces him that he's actually who he is.

35-39. The police search the Baskin house. They find no fingerprints from the kidnapper Mrs. Baskin tells them about, only a list of grievances Josh had written on his computer. Rather than being kidnapped, they suspect that he's run away. Outside the window, Billy listens.

40-41. Josh, who's now hiding in their fort in the woods, is brought some supplies from Billy's house: clothes, food, money. Billy assures him that they'll find Zoltar within a few days and everything will soon be back to normal; however, in the mean time, he should go to New York City to avoid the police.

42-44. Josh and Billy take the bus into the city.

45-49. In a really bad part of town, Billy finds a hotel for Josh and gets him a room for the night. Although Billy promises to skip class the next day and return in the morning, Josh is terrified at the idea of having to spend the night there by himself.

50-52. Billy and Josh search through an arcade and a kiddypark, but no luck.

53. At the Department of Consumer Affairs they fill out a request for a list of carnivals, fairs, and arcades, but learn that it'll take six weeks.

54. Josh calls his mom from a pay phone and lets her know that her son's all right and that he'll be back soon, but not as soon as he thought.

55-56. Billy suggest to josh that he should get a job. They look through the want ads and spot a notice for a computer operator.

57-59. MacMillan Toys. Billy helps Josh fill out the application. Josh interviews with the Personnel Director. We meet Susan, a beautiful executives, when she comes in to complain about her secretary. Josh gets the job.

60. Billy helps Josh shave.

61. First day of work. Josh meets his co-worker, Scotty, who fills him in on some office gossip.

62. Susan informs fellow exec Brad of a toy that's not selling. We gather from their conversation and from their behavior that they're romantically involved.

63-65. While Susan and Brad walk down the hallway with MacMillan, he boss, Josh comes around the corner and accidentally knocks MacMillan down. Brad and Susan are pissed, but MacMillan admires Josh's eagerness.

66. Josh gets his first paycheck - one hundred eighty-seven dollars - and considers it a fortune.

67-68. Josh and Billy cash the check - all in ones. Both are excited.

69. Josh and Billy sit in the hotel room amid the remains of their spending spree. Both feel ill from having eaten so much.

70-71. Posing as a consumer researcher, Josh calls home and asks his mom what kind of medicine she gives her family for upset stomachs.

72-74. FAO Schwartz. Josh runs into MacMillan and impresses him with his knowledge of and enthusiasm for toys.

75-76. Josh, now promoted to junior executive status in Product Development, shows Billy his new office.

77. Brad and Susan discuss Josh's rapid promotion. Neither are pleased.

78. Josh and Billy play football in Josh's office while Billy fills him in on what he's been missing back home.

79. Brad and Susan discuss their suspicion that Josh has never worked in the toy industry before. By the curt way Brad speaks to Susan, we can tell that their relationship is not going well.

80. At the board meeting, Josh innocently tells Brad that his idea stinks. He offers an alternative and MacMillan likes his idea better than Brad's.

81. Brad complains to Susan about being outdone in front of MacMillan.

82. A real estate agent shows Josh and Billy a loft apartment. They take it.

83-91. Montage showing Josh and Billy playing in the apartment, shopping, playing outside, etc. Over this we hear Josh reading a letter home, in which he tells his parents he's okay.

92-94. Josh is promoted to Vice President. He and Billy check out the new office.

95. Josh and Billy shop for a tux.

96. Josh shows up at the company party wearing a ridiculous-looking tuxedo. Brad carries on about work. Susan gets bored. She flirts with Josh and asks if he wants to leave with her.

97-101. Josh and Susan go for a ride in the company limo. While Susan tries to hint at her feelings toward him, Josh plays around with all the cool stuff in the limo. They happen to drive by Josh's apartment and she hints that she'd love to see it.

102-106. Josh shows Susan his apartment. She brings up the subject of them sleeping together, but Josh doesn't get it. Instead, they end up playing Risk, bouncing on the trampoline, and sleeping in separate bunks.

107. Brad confronts Susan about Josh. She denies it.

108. Brad and Susan attend a dinner party. In contrast to Josh, Susan notices how boring and phony everyone sounds.

109. Working late one night, Josh stumbles upon MacMillan sitting alone in his office. MacMillan shares with him his disillusionment with working in the business. He gives him the message: "can't keep a kid from growing up."

110. Susan takes a walk by Josh's apartment.

111-113. While doing his homework one night, Billy, from out his window, sees Mrs. Baskin sitting in Josh's room. She offers him a cookie, they exchange a few words, and Billy, feeling how much she misses her son, tries calling the Department of Consumer Affairs.

114-119. Brad plays Josh at handball. He thoroughly enjoys beating him, but when Josh keeps playing, and it looks like he might win, Brad gets in a fight with him.

120. Susan tends to a scrape on Josh's head. He flatters her by telling her how nice she is.

121. Susan dumps all of Brad's possessions from her apartment onto his desk, thus ending their relationship.

122. Josh and Billy celebrate Josh's birthday at a restaurant.

123. Susan prepares for a night out.

124. Josh leaves the restaurant for his date with Susan, but doesn't mention her to Billy.

125. Susan's still trying to decide which outfit to wear.

126. Josh rides in a taxi.

127. Susan puts on her makeup. Her hand shakes.

128-132. Josh arrives at her apartment. We see also that he's nervous.

133-136. Josh and Susan at Seapoint Park. They play some arcade games, dance, and Josh manages to gather enough courage to kiss her.

137. Susan's apartment. She takes off her shirt and Josh gropes her bosom.

137.5 (OMITTED) Josh and Susan have mad, passionate, monkey-sex.

138-141. Josh goes to work as a new man: he's in a great mood, he's dressing like everyone else, he starts drinking coffee, and so on.

142. Josh grabs Susan and pulls her into his office.

143-148. Susan takes Josh to a dinner party. He does a great job acting like an adult, and when he helps their host's son with his homework, Susan gets to show her friend what a swell guy he is.

149. Josh and Susan take a walk in Central Park.

150-152. Billy tries calling Josh; we see that Josh is asleep with Susan.

153. At a meeting, MacMillan announces that he needs an idea for a new product.

154. Brad tries to mend things with Susan. She blows him off.

155. Susan convinces Josh to work with her on an idea they can present to MacMillan.

156. Josh, alone in his apartment, is trying, unsuccessfully, to come up with an idea.

157. Josh gets an idea when he sees some kids reading comic books.

158. Josh tells Susan his idea for an electronic comic book. Susan hints at the prospect of their relationship becoming serious.

159. Billy gets the package from the Department of Consumer Affairs.

160-162. While Josh is busy working, Billy tries to contact him.

163. Josh spots his dad hailing a cab.

164-168. Josh and Susan continue to work hard. Billy continues trying to call Josh. Finally, he shows up and Josh tries to tell him he's too busy to talk. Billy gets pissed off and tells him he needs to reevaluate his priorities.

169-178. Billy calls the D.C.A while Josh ponders his dilemma. He visits a school, a neighborhood, a playground, and a diner, where he observes a bunch of kids at different stages of their youth.

179. Josh tells Susan the truth. She doesn't understand what he's saying and thinks he's speaking metaphorically.

180-182. Susan watches Josh sleep, then goes over to his apartment to think some more about what he just told her.

183. Billy sits at his desk calling all the carnivals on the list. Finally, he finds the right one.

184-197. Josh and Susan get ready for their big presentation. Right before going into the boardroom, Billy shows up with the address for the Zoltar machine. Josh begins his presentation but can't finish it. He leaves, gets in a cab, and Susan follows.

198-199. Josh finds Zoltar and makes his wish. Susan arrives and begs him not to leave her. He tells her he has to: he has to grow up.

200-204. Susan drives Josh to his house. They say goodbye, and as Josh is walking away, he turns back into a 13 year old kid.

BONNIE & CLYDE

Title cards introduce BONNIE PARKER and CLYDE BARROW. Bonnie was born in Texas and worked as a waitress before meeting Clyde. Clyde served two years in jail for armed robbery. He was just released when he meets Bonnie.

Credits without music.

Bonnie is in her room, naked and bored, putting on some make up. Out of her window she sees a well-dressed young man, Clyde.

Clyde peers inside the front window of a car he is about to steal. Bonnie brazenly calls down to him. He freezes when he sees Bonnie naked. She doesn't make any attempt to cover herself. They stare at each other and size each other up.

She dresses and goes out to meet him. Before she gets there she stops on a dime and they stand looking at each other.

They walk together into town. Clyde flatters her by guessing that she might be a movie star, and then insults her by suggesting that she works as a maid. Finally he accurately nails her job as a waitress.

Clyde tries to impress her with tales of the state prison. She doesn't believe him at all. To prove it, Clyde pulls out his gun, goes into a little grocery store and robs it. Bonnie is turned on.

Clyde grabs her hand and they both run for a nearby-parked car. Clyde crosses the wires to make it start. As he stands back, Bonnie asks him "Hey what's your name anyway?". They tear off down the road in the hot-wired car. Music starts up.

The car is still speeding. Bonnie is all over Clyde, biting his ear and running her hands along his body. The car starts to go crazy, swerves all over the road. They almost crash into another car.

Clyde pulls over and Bonnie is ready to have sex, but Clyde isn't. He shoves her rudely away, Bonnie is humiliated, angry and still completely aroused all at once. She lashes out at him "Your advertising is dandy. Folks just never guess you don't have a thing to sell."

Bonnie gets out of the car and is about to leave Clyde. He convinces her to stay by telling her that she is different than any other woman. That they could travel across the state, and they would never be alone. Bonnie decides to stay with him.

Bonnie & Clyde are seated in a cafe. Clyde starts guessing about Bonnie's life. The more accurate he becomes, the more fascinated Bonnie is with him. Clyde orders her to change her spit curls, and she obeys without protest.

After eating they walk towards the car they have stolen. Instead of using it, Clyde decides to steal a new model that's just beside them.

The next day, in an abandoned farmhouse, Bonnie wakes up. She looks for him and finally finds him outside, shooting bottles. Clyde is teaching her to shoot a gun when the former owners of the farm show up. The bank has taken it away from them. Clyde offers him the gun to shoot the bank's sign. Then he introduces himself and says "we rob banks".

Next day, Bonnie is driving the car, Clyde is beside her. They are about to rob a bank. They pull up to the bank. Clyde jumps out of the car. He thrusts the gun at the Teller and asks for money. But there is no money because the bank failed three weeks ago. Clyde drags the teller out the front door and makes him tell Bonnie what happened. Bonnie can't stop laughing.

The car pulls over at a grocery store. Clyde goes in and robs the place. A butcher comes out of nowhere and fights back. Clyde has to shoot him and finally pistol-whips him to get free. They drive off at top speed.

Their car begins to cough. They pull into a service station and meet C.W. MOSS. He fixes the car. Clyde enlists him as their driver after C.W. proves he's not scared by stealing all the money from the cash register.

Meanwhile, the butcher has survived but fails to ID Clyde from his mug shot.

In a diner C.W. Moss starts sprinkling sugar all over his food. Clyde is trying to plan their next job in Mineola. Bonnie wants to be alone with Clyde and not share a room with C.W. Clyde snaps at her when she pesters him about it.

Next day. C.W., Bonnie & Clyde drive into a small Kansas town. They pull over in front of a bank, double parked. Bonnie & Clyde enter the bank and rob it. Meanwhile, without a reason, C.W. starts parking in a very tight spot. Bonnie & Clyde run out of the bank pursued by a policeman. The delay forces Clyde to shoot a policeman in the face.

They elude the police by hiding out in a movie theatre. Ginger Rogers is singing "We're In The Money". Clyde is nervous and enraged with C.W. Bonnie is blithely unconcerned.

Later, in the bathroom of their motel, C.W. is taking a bath while Bonnie is fixing her make up. Bonnie starts asking questions to C.W. about herself. In some ways she is flirting with him, but C.W. is more like a child than a man. Bonnie is once again rejected. She goes back into the room where Clyde is cleaning his guns.

Clyde tells her that things are going to get rough because he killed a man. That she still has a chance to get out of this. Bonnie can't take the possibility of her own death seriously. She refuses to leave him and Clyde is deeply touched. They kiss and begin to make love, but once again he is unable to and breaks her embrace.

BUCK, Clyde's big hearted brother, and his house-frau wife BLANCHE show up at the cabin where Bonnie, Clyde and C.W. are holed up. They are delighted to see each other. They start taking pictures of themselves with "the kodak".

Bonnie is none too pleased with their arrival herself, and takes an immediate dislike to Blanche, but it is clear that the brothers love each other and don't plan to part.

The two cars drive down the road. In the first car Buck and Clyde have a cozy and jolly conversation. In the second car, with Bonnie, Blanche and C.W., the atmosphere is uncomfortable and silent.

The five of them rent a house together and pay one month in advance. Blanche is delighted with the place. Buck orders some food from the grocery store. Bonnie and Clyde are playful in the bedroom.

There is a ring at the door so everybody freezes. Bonnie goes to the front door, but it's only the boy from the grocery store. A look of suspicion comes across the boy's face.

While Bonnie is reading a poem she wrote, two police cars park in front the house. In a blaze of gunfire the gang manages to escape. Blanche screams throughout the fight and puts them in more danger because of her hysterical behavior.

Bonnie is thoroughly disgusted by Blanche and tells Clyde to get rid of her. Even though he would like to, Clyde tells her that he can't because this is his brother's wife. They get into a huge fight and Clyde tells her that she is nothing so special, "You're just a west Dallas waitress who spent half your time pickin' up truck drivers". She attacks back, "The only thing special about you is your peculiar ideas about love makin' -- which is no love makin' at all." They shatter each other's illusions with harsh reality.

The Barrow gang's ability to elude arrest is written about in all the papers. They stop in a wooded area to have some rest when SHERIFF FRANK HAMER shows up. Clyde manages the situation with mastery.

Everybody teases Hamer and Bonnie humiliates him by rape kissing him in front of everyone. Clyde doesn't like this so he throws Hamer out of the car.

They continue robbing banks and the gang's celebrity grows. They are folk heroes. In one hold up Clyde lets a farmer keep his money. A police car pursues them but the gang is safe when they cross the State line into Oklahoma.

Somehow the gang never has enough money and the tension within the group grows.

In a suburban street they steal a new car when theirs dies, but they are seen by the owner and his girlfriend. The couple pursues them but gets scared and turns around. Mischievously, Clyde reverses and starts chasing them. They are captured and abducted.

By the end of the night, all seven are eating inside the car, having the time of their lives. They are thinking to join the band until the man reveals that he is an undertaker. The gang has been touched by the icy hand of death and the couple is promptly ejected from the car.

Now the gang realizes that death is inevitable. It is no longer a question of whether death will come, but when it will.

Next day in the morning Bonnie is distraught and runs away. Everybody looks for her and finally find her in a cornfield. Clyde brings her back by promising her that he will take her to see her family.

They all spend a happy day with the Parker family. When asked where they are going next, Clyde answers "At this point we ain't heading to anywhere, we're runnin' from". He tells Bonnie's mother that they'll be moving back to her as soon as the hard times are over. She is not taken in, "You'd best keep runnin' and you know it, Clyde Barrow".

The whole family kisses and hugs Bonnie goodbye.

Next day, hiding out in a motel room, Bonnie is really starting to lose it. Buck and Blanche are amused with the new pair of bluebirds tattooed on C.W.'s chest. Bonnie finally blows up and tells them all to leave.

C.W. and Blanche go into town to pick up some food. While there, a deputy recognizes them.

That night in bed, Bonnie gets Clyde to dress up with her as if they were both laid out in their coffins. They play to be dead and finally go to sleep.

Their sleep is interrupted by gunshots as they are surrounded by policemen. A huge gun battle ensues, and although they escape, both Blanche and Buck are wounded. Everyone is hysterical, C.W. is sobbing and Bonnie is yelling at everybody to shut up. Only Clyde is silent, driving with both hands clenched on the wheel.

A half hour later, Clyde drives into a nice suburban street so C.W. can steal a second car. They hide out in a field surrounded by trees in the middle of nowhere. Blanche and Buck beg to be taken to a doctor but Clyde has to refuse.

When dawn comes, the silent woods come alive with gunfire from at least 150 police and townsmen hunting the gang. They scramble for the nearest car like trapped animals. Clyde is shot in the arm, and loses control of the wheel, the car smashes into a tree.

They must get across the field to their other car, but the attackers realize this and shoot the car up before they can get there.

Bonnie, Clyde and C.W. are scrambling toward the edge of the woods. Buck is unable to run and dies in Blanches arms.

Bonnie runs into a stream but she's shot in the shoulder. C.W. runs back and rescues her. He pulls her into a cornfield and they run through the corn with Clyde.

Clyde leaves them to steal another car. He reaches the car and drives it right through the corn. C.W. drags Bonnie into the back and drives them to his daddy's farm with the pair slipping in and out of consciousness in the back seat.

On the way C.W. pulls into an Oakie encampment where the poor bedraggled victims of the dust bowl treat the trio with reverence.

Upon arrival in Louisiana, C.W.'s father is much more upset at C.W.'s big chest tattoo than with his involvement with notorious gangsters. MR. JONES treats him as if he is a child.

Bonnie and Clyde begin to recover. Clyde is upset that he is described in the papers as having abandoned his dying brother. Mr. Jones acts honored to have the gang at his house, but behind their back plots their capture.

Clyde decides they will stop robbing banks and begins scheming the kidnapping for ransom of a wealthy feed and grain magnate.

Meanwhile Sheriff Hamer interrogates Blanche, with her eyes totally bandaged. She distractedly gives him C.W.'s name, which until then was unknown. Hamer has gotten what he wants and is able to trace Bonnie and Clyde to the Jones' farm.

Bonnie writes a poem glorifying their exploits, "The story of Bonnie and Clyde." Clyde loves it and is joyous when it is published on the front pages of newspapers all over the country. Finally he has been immortalized as his vision of himself. He turns to her with love and delight and tells her "Damn Bonnie! You must have been one hell of a waitress!" He is so caught up that he kisses her. She kisses back and finally they make love.

Mr. Jones goes to town and makes a deal with Sheriff Hamer.

That night in bed Clyde asks Bonnie to marry him. She has wanted that so badly and has been waiting for him to ask her for so long that she sobs, but he ruins it when he keeps talking more about crime than the romantic vision of the life she wants with him.

The next morning before the trio goes to town, Mr. Jones privately instructs C.W. Not to return from town with them. With docility he agrees to his father's command.

Bonnie and Clyde finish their errands. They smell a fish when C.W. Doesn't show up at the car. They hightail it back to the farm.

On the road they see Mr. Jones and his truck on the side of the road. Clyde stops to give him a hand. Suddenly Hamer and his deputies leap out from a trench. Before they can respond, Bonnie and Clyde are pumped with seven shots. We never see them in motion and we never see them dead. Just for a moment their bodies are seen slumped in the car as the camera swings away.

BOOGIE NIGHTS

1. The year is 1977, the scene is San Fernando Valley. Disco is alive and well, we meet JACK HORNER and AMBER WAVES. They visit with owner MAURICE RODRIGUEZ at the Traxx Nightclub. Regulars REED ROTHCHILD, BECKY BARNETT and BUCK SWOPE are introduced. ROLLERGIRL chats with Amber. Jack spots EDDIE ADAMS (Dirk Diggler). LITTLE BILL tries to talk business with Jack. Jack approaches Eddie and learns that Eddie "jerks off" for dollars, but Jack has bigger plans for Eddie. We find out that Jack the "filmmaker" makes adult films and that he is prepared to make it happen big for his latest find Eddie, "a seventeen year old piece of gold."
2. Maurice closes Traxx as Becky, Buck, Reed, Jack, Amber, Little Bill and Eddie head out, too.
3. Amber and Jack arrive at Jack's house (which resembles the Jungle Room at Graceland) he cooks eggs and "honey-tits" (Amber) goes to her bedroom for some true companionship, a line of coke, a valium and a cigarette. She unsuccessfully tries to talk her estranged husband, Tom, into allowing her to talk to their son.
4. Little Bill makes it home to a house of "moaning and groaning". LITTLE BILL'S WIFE and BIG STUD are doing "it" in Little Bill's house, in Little Bill's bedroom and on Little Bill's bed yet Little Bill's Wife demands that Little Bill get out and sleep on the couch and that Big Stud continue his manly deed.
5. Eddie goes home and finds freedom of expression in his room; he dances, he flexes and he is surrounded by some of his favorite things, including posters of Travolta, 1976 Corvette, Bruce Lee and more. The next morning Dirk has breakfast with his dysfunctional MOTHER and FATHER.
6. Humiliated by some BOYS' "blow job" gestures, Rollergirl bolts out of her high school class.
7. Cowboy Buck is reprimanded by store manager JERRY, for mishandling a potential sale by playing a country western tape to show off a stereo's sound system.
8. Eddie does SHERYL LYNN PARTRIDGE, a neighborhood girl. She appears to be quite a rider of sorts and has the ribbons and trophies to back it up. She pleads with Dirk for another sexual encounter and

explains that he has a real talent at sex. In response to her compliment, Eddie informs her that "everyone is blessed with One Special Thing" and predicts that he will be a "bright shining star".

9. At Traxx, lack conspires with Rollergirl. She proceeds to pull Eddie into a closet and give him a "blow job." She then reports back to lack. At closing Jack, along with Amber, and Rollergirl approach Eddie. The four of them dine and chat at the coffee shop. Jack starts his sermon on what it takes to make it in the 'bis' and how the real beauty of porno is the acting, "showing your insides", and "making a film that's true and right and dramatic." They continue on to Jack's house, where he continues to hold court. Jack comments on Ambers motherly qualities. Then proceeds to suggest that Eddie "get it on" with Rollergirl. Rollergirl obliges with stipulations; she must first play a record, won't take off her skates and doesn't want him to come inside her. They do it, lack watches.

10. Eddie arrives home during the early morning hours. His 'caring' mother interrogates him, then proceeds to chastise the "little slut" Sheryl Lynn, as his father sits on the bed listening to the accusations. Not stopping with the whore commentary she goes on to call Eddie a loser, stupid and anything derogatory that comes to mind. When he attempts to grab some things and leave she reminds him that he didn't pay for anything, including his prized posters on the wall, which she proceeds to rip down. In his defense, Eddie pleads "why are you so mean to me? You're my mother." Her retort "not by choice." A dejected Eddie charges out of the house.

11. Eddie steps off the bus and meets up with Rollergirl. As they walk to lack's house, Eddie reveals his admiration for the Corvette.

12. When Eddie and Rollergirl arrive, Jack, Amber, Becky and Reed are setting up for a pool party. Reed starts to size Eddie up. Then the party starts to rock. We meet money man COLONEL JAMES and his very under-aged and over coked LADY FRIEND and their LIMO DRIVER. Maurice reveals to Amber that he wants to be in a movie. Becky alerts Buck to the fact that the cowboy look ended six years ago. Buck is offended. Lady Friend meets up with YOUNG STUD. Little Bill pleads with his wife not to embarrass (have sex with other men) him in front of his friends. Jack being the businessman that he is, uses the party to pitch to the Colonel and the unconcerned Colonel, Jack carte blanche. Reed unofficially challenges Eddie to a diving competition and winds up flat on his back. Maurice and Buck are talking clothing when the phone rings, some kid looking for his mother, Maggie. Little Bill wonders out to the driveway to find six people watching his wife do the wild thing with some BIG DUDE. Devastated and dejected by his wife, Little Bill pouts. KURT LONGJOHN has the unfortunate timing of wanting to talk to Little Bill about the shoot tomorrow. A naked YOUNG STUD is holding a limp Lady friend, in his arms when Colonel instructs Young Stud and Limo Driver to take her and drop her off at the hospital. Reed introduces Eddie to the enamored SCOTTY J. Jack introduces Eddie to the Colonel and a curious Colonel wants to see Eddies, giant prize possession, Eddie unzips his pants and displays, his banana, the Colonel is quite impressed. The party comes to an end and Little Bill argues with his wife. Limo Driver and a very emotional Young Stud return to report that Lady friend died but the unconcerned Colonel has already found ANOTHER YOUNG LADY FRIEND, he leaves with her. The party is over and Jack joins Reed and Eddie in the Jacuzzi. Eddie proclaims himself DIRK DIGGLER. Jack proclaims that Dirk is "heaven sent."

13. Jack's garage/film studio is being set for shooting. Little Bill is performing his task as assistant director, when he notices that Dirk Diggler, someone he doesn't know, is in the film. As everyone preps Scotty J. checks in on his favorite subject, Dirk. A confident Dirk is ready to go. Action. They shoot and for the first time Dirk's 12 inches is out in the open. To lack's delight, Amber and Dirk come together. To everyone's amazement Dirk is ready to go again. Later that night the cast and crew toast with champagne.

14. Dirk, accompanied by Reed and Scotty J. go shoe shopping.

15. At Traxx's Dirk dances with Rollergirl. lack and Amber chat with Colonel and a NEW LADY FRIEND. Becky hangs out near the bathroom. Coke is the snort of choice in the DJ booth.
16. They shoot another movie with Dirk and Rollergirl. The movie plays at the Pussycat Theater.
17. As Jack reads a complimentary article from "Oui" magazine with Dirk, Reed and Amber listening; Dirk gets a new hairstyle, a clip from the film, Spanish Pantalones plays, Dirk disco dances with Rollergirl and Becky and Reed, Buck and Maurice join the dance.
18. While Dirk supports her, Amber unsuccessfully tries to get her ex-husband to let her talk to their son.
19. Maurice sends a letter and photo to his brothers in Puerto Rico. His brothers receive the bold face lie letter which states that Rollergirl is his girlfriend.
20. Reed and Dirk hang out, first at Vince's gym then the karate studio then the department store.
21. Amber is driving a van and Buck sits in the passenger seat. In the back of the van is Jack, Dirk and Reed. They strategize about future films. Little Bill and his wife are in the station wagon following the van. Becky and Rollergirl are in the back as they witness Little Bill's Wife slip him senseless.
22. They arrive at the adult film awards. Amber presents an award to Dirk, as does Colonel, as does JESSIE ST. VINCENT.
23. The year is 1978. Jack directs Jessie St. Vincent and Dirk. Dirk's character, Brock Landers is born. Reed's role of Chest Rockwell also plays a part. Jack and Kurt edit.
24. Dirk entertains company in his new house; Reed, Scotty J., Amber, Becky and Jessie. Dirk gives Amber a tour. Maurice successfully talks Rollergirl into posing topless in a photo with him, further perpetuating the relationship lie. The focal point of the tour is Dirk's dream car, a corvette "the most beautiful thing I've (Dirk's) ever seen in my life."
25. Film clip of Dirk and Reed in character. Jack and Kurt edit. Pleased with the picture, they experience an emotional high. The year is 1979. The film, "Brock Landers II" runs at the Pussycat Theater, then the film, "Brock Landers III".
26. 4th Annual Adult Film Awards. Dirk wins again. The gangs all there, along with the Colonel's, ANOTHER NEW LADY FRIEND.
27. The party is at lacks. The year is 1980 eve. Becky is being swooned by JEROME. Reed is at his magic again. Jessie and Dirk discuss ideologies, Amber zeroes in on them. In the kitchen, the Colonel has a NEW LADY FRIEND, Maurice begs for a part in the movie. Colonel spots FLOYD GONDOLLI and his boy and girl posse. Floyd approaches Colonel about business issues. Amber pulls Dirk away from Jessie. Buck sports a commodore look, only he refuses to accept the label. He tells Rollergirl of his plan to open his stereo store. TODD PARKER, joins the party, he's Reed's guest. Jack, Colonel and Floyd discuss the future role of video in the world of porno, upsetting party-thrower, lack. Amber confesses her motherly love for Dirk then introduces him to a line of coke and for safe measure she kisses him hard in the mouth. Scotty J. slobbers over Dirk and insists that he see his new car, a used candy apple red Toyota Corrola. Dirk meets Todd. Scotty J. wants Dirk badly. Dirk turns down Scotty's relentless sexual request and ignores his slobbering. As Jack announces the New Year Count, Little Bill finds his wife getting it on doggy style in one of lack's bathrooms with yet ANOTHER YOUNG STUD. Little Bill takes only a

moment to decide to retrieve his gun from his car, comes back to the party and shoots his wife, her current stud and himself as the new year rings in.

28. Amber, acting as a director, interviews Dirk for a documentary. The documentary includes a clip from a movie with KC SUNSHINE, a clip from a scene with Becky and in both films he has relinquished his earlier stance of unnecessary abuse of women. During editing, Jack takes issue with Dirk's claim that he blocks his own scenes. Amber and Dirk are pleased as Jack gets a call from Colonel.

29. Colonel is in jail for his involvement with a 15 year-old "lady friend" who is now dead. Colonel admits that his flamboyant lifestyle has left him broke. He also feels like maybe his fate is deserved, he cautions Jack to stop resisting the future of video and to go to Floyd for business sake.

30. Jack, Kurt and Rocky pretend to be interested in their new recording camera, video. Jack comments that he will lose something in the translation video.

31. It's December 1982. Becky and Jerome get married at Traxx. Jack and Amber are best man and maid of honor. Later, Reed dances with the new bride and groom. Buck sporting a Rick James look is rapping with Jessie, they discover common ground. Jack is entertaining a new kid, JOHNNY DOE, when Dirk approaches and leaves just as fast. Jessie starts to buy into Buck's dream.

32. It's January 1983. While Kurt and Rocky study the video camera, Johnny Doe swims in the pool and Jack does a crossword puzzle. Rollergirl does coke with Dirk. Moments before he is suppose to let it all hang out on screen, Maurice admits his anxiety over his minute penis, Rollergirl tries to help him through it. Dirk goes to the bathroom to jump start his penis, once a fine tuned machine which needed no assistance. Scotty J. catches him. Dirk goes over to Jack and announces that he is ready to go but Jack states that the production will be ready to roll in 20 minutes. Dirk becomes enraged, attacks Johnny Doe and pisses Jack off who exercises plenty of restraint before asking the very high, very distorted Dirk to get out of house. Dirk nose starts to bleed embarrassed, he runs away.

33. It's March 1983. Dirk is in the recording studio with Reed. Dirk sings lead and Reed is playing guitar. Scotty and Todd hang out, too.

34. Jack directs AMATEUR PORN ACTRESS and Johnny Doe.

35. Establishing shot is a white picket fence but the sound effect is any thing but perfect. There are screams and violence protruding from the walls of the Jerome and Becky's home. Jerome berates Becky about her past. She begs Jerome not to strike her again.

36. Buck goes to bank, accompanied by Jessie St. Vincent.

37. Amber and Rollergirl, admit that their lives are unfulfilled, they agree to take a pottery class, Rollergirl adds that she wants to get her GED.

38. Dirk, Reed and Scotty J. do coke at Dirk's house.

39. Maurice sends a video to his brothers in Puerto Rico suggesting he is player's player. The brothers can't get over the peanut size of his penis.

40. Buck unveils his big plans to the Bank Worker about his goals for "Super Stereo World".

41. Amber and Rollergirl, sitting in front of a pile of coke, talk about Amber's emptiness without her real son and her son-like, Dirk, in her life. Rollergirl pleads with Amber to be "her mother" they hug and do coke.
42. Dirk and Reed violently argue with the manager at the recording studio about the order of payment for their recorded demo tape.
43. Although Amber has an internal revelation, she and Rollergirl decide to laugh, love and smoke some more.
44. Bank Worker admits that he can't give Buck a loan for his stereo store because of a policy not to support pornography, despite Bucks plea.
45. Jack gets new offices and aligns them with posters of his movies along the walls. A warehouse area to handle the videocassettes and a real editing room, TWO UNIFORM OFFICERS approach him about an accident.
46. Reed alerts Dirk of the fact that Johnny Doe was killed in a car accident, but Dirk has no memory of the former thorn in his side. Dirk does coke and Becky calls, she fears Jerome about to kill her and pleads with Dirk to come get her. Dirk agrees to leave right away and meet her in Bakersfield. Jerome bursts into the bedroom and proceeds to psychologically abuse Becky. Dirk runs for the door with keys and coke in hand.
47. Becky smashes Jerome over the head with a frying pan, repeatedly, she runs out the door and down the street.
48. Dirk drives quickly through Laurel Canyon while trying to light a cigarette, play a cassette and brush his hair. The cigarette drops and he goes down to retrieve it, consequently his car meets up with a telephone pole. The corvette loses, but Dirk is only dazed. He drives off with a badly bruised car.
49. Becky sits at the counter of the restaurant when a MR. BROWN approaches and offers to help and suggest that she call her friend.
50. Dirk, at home now, rants and raves about his car as Scotty J. Reed and Todd look on. The phone rings but Dirk only wants to deal with his car.
51. Becky admits to Mr. Brown that she's desperate. He again offers to help. They walk to his retirement home. She stays there in a chair in Mr. Brown's room.
52. It's September 1983. Dirk the cowboy dancer. Todd the Jazzercise man and Reed the magician are the entertainment for Party Boys Strip Joint. After a trying introduction by the MC, MUTRIX, Dirk gets hassled by TWO BUSINESSMEN during his performance.
53. Amber is in court with a JUDGE, THOMAS and his LAWYER. She is seeking custody of her son Andrew without legal representation. Thomas claims that Amber is unfit to have visits. The judge apparently agrees.
54. December 11, 1983. Riding in a limo with Kurt on the camcorder is Rollergirl and Jack. Jack is looking to capture some action for Rollergirl.
55. Residing at the crappy "El Pueblo Hotel" is Dirk, Reed and Scotty J. and Todd. The worldly possessions have dwindled to the contents of a U-Haul and the damaged corvette. Reed suggests they sell

the car to make it but Dirk is only concerned is about his jeans. Dirk makes Todd take them off so that he can put them on, then he goes out.

56. Jack encourages a YOUNG COLLEGE KID into the car to have sex with Rollergirl. The kid recognizes her as a porno star as well as a former high school classmate.

57. Dirk is awaits a FIGURE in an alley who approaches in a car. The driver is actually a SURFER kid. Dirks ego wants even the slightest recognition from his glorious porno days, but Surfer has none. Surfer asks Dirk to jerk off so that he can watch.

58. Jack continues to hope for the best with the, sexual relationship between Young College Kid and Rollergirl but it gets worst by the moment as lack forces the Kid to stop. With a hard on and very frustrated, the Kid takes a parting shot at Rollergirl and then at Jack's films. Angered, Jack proceeds to beat the crap out of the kid.

59. Surfer encourages Dirk to jerk off, faster and faster. Surfer's comment frustrates Dirk. Surfer's participation turns from interested to disgusted.

60. Jack continues to beat the College Kid while taunting him with a lesson in respect and sexual instructions. A shaken and shocked Rollergirl stomps College Kid with her skates, over and over again.

61. FOUR SURFER PUNKS, drag Dirk from the car and proceed to beat the crap out of him while taunting him with homosexual labels. The limo carrying Rollergirl and Jack passes by in the background, as does Buck's car.

62. Buck goes into the donut shop as the pregnant Jessie waits in the car. A robbery goes down, all the key players are dead or at least not moving. Buck takes the bag money on the floor and leaves.

63. Dirk, Todd, and Reed sit around the crappy motel and conspire to hustle, a hustler out of \$5,000 by claiming they have coke to sell. The three travel to RAHAD JACKDON'S tacky house in Studio City piled high in Dirk's damaged corvette. Todd, Dirk and Reed make the exchange but Rahad wants them to hang out. Todd's secret agenda comes out, he wants more. Dirk and Reed are stunned. Guns are fired and when all is said and done, Todd, AN ASIAN KID, Rahad and his BODYGUARD are dead. Dirk and Reed make it out, barely. Dirk makes it to his car but Reed is forced to escape on foot.

64. Dirk, completely freaked, drives fast. One problem, he's out of gas and finds himself pushing his car off the main boulevard and two blocks from his parents house. When Dirk arrives at his parent's house he finds Sheryl Lynn living there with her husband and kid. She tells Dirk that his parents died last May, but there was no way to find him after the accident. Flashback, it's revealed that the reckless and drunk Johnny Doe drove his car into Dirk's parent's car, thereby causing their death. Dirk wants his mother. He then calls to check on Reed. Sheryl Lynn admits to having his tapes.

65. Dirk goes to lack to ask him for help and lack is receptive.

66. Kurt and Amber do a commercial for Buck, in front of his store.

67. Rollergirl in high school taking her GED.

68. Becky works in an old folks retirement home and helps Mr. Brown.

69. In jail, Colonel takes great pleasure in being TYRONES bitch.

70. Maurice's brothers join him at the club, as they unveil the new name Rodriguez Brother's Nightclub.

71. Reed performs a magic show at a Cabaret.

72. Jessie is delivering a baby boy, Buck is there and Scotty J. is filming.

73. It's June 1984. Rocky, Scotty J. and Kurt unload the video equipment. Jack is in his element at home and very happy. Also content are Maurice, Rollergirl, Buck, Jessie and BABY, Reed, Amber and Dirk, back in the saddle again.

THE BRIDGE ON THE RIVER KWAI

EXT. MOUNTAINSIDE - NIGHT - A railroad track hugs the mountainside until it disappears into the mouth of a tunnel. The faint sound of a train's whistle can be HEARD in the distance.

INT. TUNNEL - SHEARS and WARDEN are crouched over explosive charges that have been laid along the track. The growl of the approaching train begins to register inside the tunnel.

EXT. JUNGLE - RAILROAD TRACK - The train roaring through the night.

INT. MOVING LOCOMOTIVE - The Tamil Engineer is pulling the whistle cord, as two armed Japanese Soldiers stand watch.

INT. TUNNEL - TRACK - Shears has finished lashing the last lump of plastic; grabbing his Tommy gun, he crawls closer to Warden. Warden is having difficulty connecting the stubborn wires. The grumble of the approaching train has become a bellow.

EXT. RAILROAD TRACK - The trains' headlights have now picked up the outlines of the tunnel.

INT. TUNNEL - Wardens pliers slip from his fingers, and are lost in the darkness. Shears' hands extend with his pliers.

INT. TUNNEL - The track vibrates under the trains assault. Warden finished; they spring to their feet simultaneously, and run for it. The juggernaut bellows through the tunnel, its headlights seeming to search for the running men. The two men reach the end, and leap down the steep incline.

FULL SHOT - INT. TUNNEL - The train reaches the charge. There is a blinding flash, followed by a tremendous explosion.

EXT. HILLSIDE - Shears and Warden lift their heads to see what they have wrought. They start to crawl away. Behind them, fire and smoke are billowing out of the tunnel mouth.

EXT. DIRT ROAD - NIGHT - Warden and Shears are running along a dirt road. Suddenly, they stop. In the silence they hear the distant sound of approaching vehicles.

EXT. ROAD - In the distance flash car headlights. Shears and Warden dive into the brush.

EXT. BRUSH - An impressive convoy of trucks filled with Japanese troops pass. As the fifth truck passes, Warden pulls the safety pin, and lobs his grenade into the air.

EXT. ROAD - The grenade lands on the canvas top of the retreating truck.

INT. BRUSH - Shears and Warden jump up and dash into the jungle. An instant later there is the o.s. blast of the grenade.

FULL SHOT - EXT. DAY - NIGHT - A remote inlet. A hundred yards off shore, a red light blinks steadily.

CLOSER SHOT - A small British submarine waits patiently; it's crewmen staring out into the darkness; there are two phosphorescent streaks where men are swimming towards the submarine.

EXT. SUBMARINE - Shears and Warden approach the submarine, and are pulled aboard.

INT. PASSAGEWAY - In the passageway stands a young American Officer, JOYCE. We find out that Shears is American as well. As Warden and Shears are lead off to clean up. Joyce removes a dispatch case, puts it on the wardroom table, and waits.

INT. WARDROOM - MOVING SUBMARINE - Shears and Warden are informed that they are to break in the new officer, Joyce. A klaxon horn goes off. Everyone reacts startled.

Shears and Warden are over-run by sailors scrambling. The skipper pokes his head into the Wardroom, "We've spotted some planes on radar, but there's nothing to worry about." Warden and Shears are thrown off balance by the downward motion of the submarine.

INT. WARD ROOM - Holding a knife, Shears uses this opportunity to size up Joyce, "Suppose you had the opportunity - in cold blood, as the saying goes. Could you use it?" Joyce replies with the appropriate answer, "Maybe I'll get the chance to find out."

There is a blast of an o.s. depth charge, which, although distant, sounds uncomfortably close. With bomb blasts getting closer and closer, Joyce begins to explain the next operation: it seems there's a railroad the Japanese are building through Burma and Siam. A train is to link up Singapore, Bangkok, and Rangoon, so they can move troops and supplies through the jungle all the way to the Bay of Bengal, here, and then invade India. They are using British soldiers.

INSERT - MAP - Joyce's finger points out a key bridge that crosses the Kwai River.

CLOSE UP - PILED RIVER - DAY - Near the bank of the River Kwai, we see four piles in two parallel rows have already been sunk into the rivers' bed. A dozen or so Prisoners wearing loin clothes or ragged shorts, haul the pile driver as high as they can, then drop it so that it falls squarely on top of the pile below. Two bored Japanese Guards look on.

EXT. RIVER BANK - More Prisoners are laying track under the eyes of Two Japanese guards.

FULL SHOT - EXT. RIVER - The ravine is about sixty yards wide, with two high steep banks. We see the full picture of the operation: men driving piles for the bridge, the tree-felling teams swarming the hillside, and the track-laying teams on both sides of the river.

EXT. PRISON YARD - Day - A muddy area containing a half-dozen corrugated iron huts, and ringed with a high fence of rusty steel wire. Behind the prison yard lays the jungle.

A British Medical Major - CLIPTON - and a Japanese Lieutenant - KANAMATSU are entering the compound. Kanamatsu tells Clifton that he's received his transfer, and will be leaving in a few days, "Don't judge all of us by Colonel Saito."

INT. PRISON HUT - We meet COLONEL NICHOLSON who looks weakened with dehydration. Clifton helps the Colonel to stand.

EXT. PRISON YARD - As Clifton and the Colonel come out, a dozen other British officers emerge from nearby huts, among them MAJOR HUGHES and CAPTAIN REEVES.

Officers come out into the yard to greet those just freed from solitary confinement. The Officers form in twos, as they begin to march...

EXT. ROAD - The marching men come out of the prison yard and up the road. Colonel, spreading his fingers, is trying to accustom his eyes to the sunlight.

EXT. COMPOUND - COL. SAITO'S QUARTERS -- COL. SAITO, a tall man, with a puffy, drink-swollen face, comes through the doorway and looks out across the compound. His face is expressionless as he watching the approaching British.

INT. SAITO'S OFFICE - Saito goes to the table to pour himself a drink. A large, brilliantly colored butterfly is poised on the bottle. Saito waves it away, takes the bottle, and pours himself a drink. The butterfly comes back to the bottle. Saito waves it away again, but it remains there. With a sudden fury, Saito grabs up a nearby fly swatter and hits it, knocking over the bottle. He brings the fly swatter down again and again and again.

INT. OFFICER'S HUT - DAY - We find out the Colonel was freed because of kindness on Saito's part; the Officers are expected to go back to work the next day. Nicholson's reply, "Then I'm afraid he's in for a disappointment." Here are the first signs of Nicholson's proud British Officer's heritage. He refuses to have any more discussion about his decision to not have any of his officers doing manual labor.

Clifton informs Nicholson of Saito's building frustration due to the bridge being behind schedule.

EXT. COMPOUND - Nicholson approaches Saito's house.

INT. SAITO'S OFFICE - DAY - Lieutenant of engineers MUIRA, stands at attention as Nicholson approaches Saito's desk, salutes smartly, and waits. The tension is broken when Moira's stomach growls.

Nicholson speaks of how Saito's breaking the rules of the Geneva convention: horrible living conditions, restricted access to red cross supplies, and Officers being forced into manual labor.

Saito doesn't say a word, but his eyes are filled with rage. Nicholson finishes what he has to say, salutes, does an about face, and strides out.

EXT. PARADE GROUND - KWAI CAMP - DAWN - A British Bugler is blowing assembly. The Prisoners emerge from the barracks the compound.

Trucks can be heard in the distance. Japanese soldiers trot into the enclosure and come to a halt. They maintain their rifles at the ready. The two trucks come into the enclosure. Saito's exits one of the trucks. He is wearing riding boots, pale gray gloves, and a sword that is a little too large for him. He is drunk, but under control. Saito address the Prisoners: his orders will not be questioned, the bridge will be finished, and the Officers will work! Any refusal to work will be punishable with death.

Colonel Nicholson approaches Saito with one last reference of the Geneva Convention. Saito takes the book, and throws it in Nicholson's face. The British officers take an aggressive position; the Japanese guards lift their weapons. Nicholson is forced to return to his officers before the count of three. Nicholson begins walking away, yet Saito continues to count...

Clipton emerges from the hospital, yelling for Saito to stop; there is no way to cover up a mass killing. Full of rage, Saito gives up. "All officers to detention huts."

INT. OFFICER'S BRIEFING ROOM - DAY - The BRIEFING OFFICER is point out the location of Team Three's next assignment (The Bridge On The River Kwai). Team Three consists of Joyce, Shears, and Warden. Wardens still trying to get someone's attention with, "Would it be possible for Captain Shears and myself to take a short parachute course?"

INT. COLOMBO HOTEL ROOM - DAY - Warden is playing around with a new type of explosive (plastic), and Joyce tells us about his engineering background: finding a stronger girder using the least amount of steal. "I worked on that girder for two solid years. I must have drawn it a thousand times. I got so I could see it in my sleep. I did see it in my sleep - I used to dream about it..." (Note: David Lean had the habit of memorizing the script, and then dreaming all his scenes to life.)

INT. PLANE - Shears, Warden and Joyce are waiting for the plane to reach the drop-point. The CO-PILOT spies something in the jungle below. He decides to ask Team Three of their opinion, "We're over the place, but there's just one fire, and it's not in the shape of a T. Maybe it's not your people down there. You want to jump or not?" Shears replies with a shrug, "May as well. No sense coming this far just to go back."

The hatch door opens, and the light turns green. Shears, Joyce, and Warden all have different reactions to jumping out of the plane, and having their 'chute open.

EXT. JUNGLE -- Everyone makes a perfect landing except Joyce, who knocks his head upon impact, and is a little dazed. Team Three makes contact with Yai, "You like buy betel nut?" Shears is still unconvinced, "Maybe, I mean, that's why we're here."

EXT. JUNGLE TRAIL - Insert shot. Imagine a couple guys walking through the jungle carrying a heavy load of equipment.

EXT/INT. HUT - NIGHT - Team Three is lead into a hut where they meet Yai's wife. She doesn't say much.

With great agility, Yai climbs straight up the wall. Cleats of bamboo form a series of footholds that lead up to the low ceiling. Reaching the ceiling, he shoves against it, and a small section of it in the comer gives way. He snakes through the open trap, and disappears. In his place, a rope ladder is thrown through the opening.

INT. LOFT - NIGHT - Ah, yes... Team Three has a place to rest for the night. As they are about the finish hiding all their supplies, a Japanese Lieutenant approaches the hut. Yai looks horrified.

We watch, as the Lieutenant stops to call for his men. The trap door slides shut. Team Three is motionless; watching as the three Japanese Soldiers enter the hut; they begin a desultory search. Finding nothing, the Lieutenant snatches some betel nuts from the old Woman with a devil-may-care grin. The three Soldiers leave to meet up with the rest of the Japanese platoon.

INT. LOFT - Yai and Warden are talking about their planed route to the bridge. There is too much of an enemy activity to go straight to the bridge; they are going to have to travel a longer more roundabout way. They are going to need people to help carry the heavy supplies. No problem, Yai has friends who will help, "Oh yes, plenty bearer. Very strong. No like Japanese."

EXT. HUT - DAY Yai returns looking grim, "I very sorry... No bearer. No men go. All afraid too much Jap. I ashamed..." He does find a few people who will help: A very old Man, two Young Girls, a Woman Yai's age, a boy of twelve, an Amazon of a Woman, and two more Girls in their teens. The prettier of the girls we'll call LADDA.

CLOSEUP - SAITO'S CALENDER. The date is August 11. Colonel Nicholson is still locked in detention.

EXT. RIVER - Tomfoolery in the water. One of the prisoner's named BAKER makes a little hole in the boat that Miura's using to supervise the building of the bridge. The captain of the boat is the last to topple out of the sinking boat.

EXT. TOOL-SHED - NIGHT - Japanese Soldiers are trying to put out a fire that's consuming the tool-shed. A group of Prisoners are looking on sympathetically.

CLOSEUP - SAITO'S CALENDER - NIGHT. The date is August 18th. Saito has invited Nicholson to dinner. We find out the bridge must be finished by October 18th; that's two months away! Nicholson convinces Saito to drop his order that every prisoner must work, including Officers.

EXT. PARADE GROUND - NIGHT - In a drunken rage, Saito empties his pistol into the night sky.

INT. CLIPTON'S SURGERY - DAY - Kanematsu drops by to see the good doctor Clipton before leaving. As a token of friendship, Kanematsu bands Clipton a bottle of quinine. Clipton references the fireworks the night before. Kanematsu replies, "They are both mad. The question is, which is the maddest?"

INT. SAITO'S OFFICE - DAY - Saito's got a hangover. He seems drained of all rage and tension. Clipton listens to Saito... "I am not responsible for this situation. I am just as much a victim as any of you ... On the 18th of October, when the railroad is finished, there will be a celebration throughout Burma and Siam, and a special train will go from Bangkok to Rangoon. It will carry many high Japanese officers. That train must cross the River Kwai. If it does not, I will kill myself." If he dies, other will die too...

INT. PRISON HUT - DAY - The door is open wide. A guard is standing nearby. Clipton relays the message from Col. Saito to Col. Nicholson; his response, "You don't understand, Clipton. It's a matter of principle. If we give in, there'll be no end to it. They'll know they can do anything with us... No."

EXT. JUNGLE - DAY - It's really hard to carry supplies through the jungle. The Old Man is leading them in circles. Warden entertains the little boy with a bamboo whistle. There's a little positive mentor bonding... Warden spies Joyce working late into the night to fix the radio. He's a good kid.

EXT. MANGROVE SWAMP - DAY - Two giant crocodiles thrash the mud in violent combat. Upon seeing Team Three, the 'DILES forget their differences and band together to attack a new foe. The Old Man jumps into action and motions them to head for the large mangrove tree. Team Three nearly escapes the jaws of death.

EXT. SECOND JUNGLE CAMP - DUSK -- All the women are naked. The men are stripped down as far as possible. They talk about their action packed afternoon. Shears looks like he's caught the Amazon's attention, if you know what I mean.

EXT. SECOND JUNGLE CAMP - NIGHT - Joyce continues to tinker with the radio. Warden leans in and smacks the radio; it comes to life for a cough, and dies, "It's like I said - throw it away."

EXT. STREAM - MEN'S/WOMEN'S POOL - Team Three bathe in pools of tranquil jungle water. A Japanese patrol runs across the woman's pool, and harasses the Amazon.

Warden and Spears hear the Amazon's cry; with Tommy gun in hand, they spring into action. They spray bullets, killing all the Japanese soldiers... dead.

CLOSEUP - SAITO'S CALENDAR - The date is August 26th. Nicholson is still in detention.

EXT. PARADE GROUND - NIGHT - The barracks and the parade ground are now ringed with a high steel fence. Baker and Barnett start a mock fight; others get in on the fun. The Japanese CORPORAL takes roll call in Baker and Barnett's hut. Everyone is present and accounted for.

EXT. PARADE GROUND - SAITO - All the Prisoners stand in attention. Saito is addressing them in full uniform. He speaks of British officers, "An officer must be a father to his men, loyal and true. Your own officers despise you. They hate you." "Do not let any false comrades delay this work and disgrace you... tell me who they are. They will die..." "We will now have a salute to the memory of your brave comrades who have given their lives that this great work might go on." The canvas is lifted to reveal a truck's bed filled with small Red Cross parcels. The Prisoners are shocked.

EXT. FIRST BRIDGE SITE - DAY. The men are working like they've never worked before! The two piles are more out of line than they were before. The pile driver snaps free, and takes half the bridge with it. As the twine blows in the air, Saito stands dazed by the disaster.

INT. SAITO'S OFFICE - DAY Nicholson stands gaunt and elbow-eyed, but in complete command of himself. Saito pours Nicholson a whiskey... "I am declaring a general amnesty. You and your fellow officers may return to your quarters. As part of this amnesty, in future it will not be necessary for officers to do manual labor..." Nicholson has finally broken Saito. "It goes without saying that in any civilized army the officers are responsible for the conduct of their men." Nicholson notices the whiskey glass on the table, "Oh, thank you." He drinks it slowly, savoring it.

INT. SAITO'S OFFICE - NIGHT -- Saito, alone, has drunk himself into unconsciousness.

EXT. EMBANKMENT - DAY - Both the Colonel and Hughes inspect the bridge: it's far from level, and has perceptible dips. "Somebody deserves a medal, sir..." Nicholson turns and walks away.

EXT. RIVER BANK - DAY - Nicholson makes his rounds, reminding his men who's in charge.

INT. OFFICER'S HUT - DAY - Nicholson has called the officers together. He looks at building the bridge as being good discipline... we've got a rabble on our hands. And we've got to turn them into soldiers again." "From today on, the troops will build that bridge, properly, efficiently, and on schedule. We'll see to it that they do."

INT. SAITO'S OFFICE - DAY. The Colonel, Hughes and Reeves are standing at the opposite end of the dining table. "Well, sir, I regret to inform you that we feel the position of the bridge was fixed a little hastily, and, I'm sorry to say, incorrectly..." Colonel Nicholson convinces Saito to move the bridge a mile down the river. "I hope to show you the true worth of the British soldier..." Nicholson also convinces Saito the importance of moving the entire camp, "The savings in time will be simply tremendous not to mention the spirit of healthy competition that should develop. Are we agreed, sir?" All Nicholson wants is a new hospital. As they stride away from Saito's house, Clipton says, "I must say these people are stupid. If it weren't for us, they'd have built their bridge in a swamp, and their trains would have gone into the river. But we'll build them a proper bridge, won't we, sir?" The Colonel looks serene... "We most certainly shall. We're going to be proud of this bridge, Clipton. Reeves tells me there's lumber in this jungle that can last for hundreds of years."

EXT. PARADE GROUND - MORNING. Nicholson has gathered all the men together, "Today you have a full holiday. From tomorrow on, you'll show these people what British soldiers can do. I have the fullest confidence in you. Dismissed..."

EXT. MOUNTAIN RIDGE - Yai carefully walks on small bamboo pegs stuck into the seam-like crevice at the base of the cliff wall. He's tested their path, "Okay --" Shears is the first to start climbing. Warden crests the cliff face. The Amazon crests the cliff face. Ladda crests the cliff face. The boy runs up the cliff face, and into Yai's arms. The girl becomes blind with fear. The group is frozen. The girls weight pulls the peg loose. She falls...

EXT. DOWN TRAIL - Warden commands Joyce to drop everything except his Tommy gun and the plastic explosive. When the peg loosens under Joyce's weight, he almost drops the radio. Shears becomes enraged with anger. Joyce is able to save the radio, and Shears looks upon Joyce with a dawning of respect.

EXT. THIRD CAMP. The old man conducts the funeral ceremony for their fallen comrade.

The women have their own ceremony; the Amazon and Yai's wife clap in rhythm, as Ladda accompanied by the two other girls perform the age-old figures of the funeral dance, their lips curved in smiles.

Joyce looks puzzled..." I've never seen smiles at a funeral before." Joyce pulls out the radio. The time is nine-fifteen. Warden and Joyce have pencils and paper ... Warden says grin-fly, "I make it 21.15..." Shears replies, "They've probably given us up... the jerks." There is a sudden shrill beginning of a code signal. Joyce and warden start writing.

CLOSEUP - THE GIRL ON THE CALENDER - NIGHT. The date is September 12th.

EXT. RIVER - NEW BRIDGE SITE - DAY. The piles, in four razor straight rows, march across the river in striking contrast to the indecisive double row of the old bridge. The piles have almost reached the opposite bank. The pile-driver crew is working swiftly. At the camp side, construction on the super-structure has already begun. The Prisoner's are all working like proper British soldiers.

INT. REEVES' OFFICE - DAY. Clipton checks on Reeves, who's busily working over bridge calculations, using hand made tools. Reeves is very pleased with his work, "Well, with the Japs being so spread out the way they are, I suppose they were scraping the bottom of the barrel when they got to Miura. Still, the problem is, can we finish in time?"

INT. HUGHES' OFFICE - DAY. Clipton checks on Hughes who is lazily tossing darts at a homemade dartboard. The walls are covered with charts and diagrams: listings of work teams and individuals. Clipton pretends to be impressed by one of Hughes' charts... Hughes responds blandly, "Working like a charm. I must say I've worked out a few new wrinkles I'm itching to try on a really big scale." Hughes continues by comparing the British with the Japanese, "Two island empires each with the same love for ritual, the same sense of a divine mission, the same pride in military achievement, and the same preoccupation with face - maintaining it and losing it, I mean." Hughes realizes the dangers of their actions, but can admire what Nicholson is trying to achieve, "You know what your problem is, John? You think too much. Very bad in this climate..."

INT. NEW OFFICERS' HUT - DAY. Clipton finally speaks to Nicholson, "Are you convinced that building this bridge is really a good idea?" Nicholson responds, "You don't feel that discipline has been restored?" Nicholson believes Saito's telling the truth when he says the railway line their building isn't going to be used to carry troops and supplies. Clipton continues with, "The fact is that what we're doing could be construed as collaborating with the enemy. Even treason." Nicholson is crippled by an intense headache...

INT. SAITO'S OFFICE - DAY - CLOSE SHOT - SAITO. We find out Nicholson's contracted malaria.

EXT. FOURTH CAMP - DAY. Team Three is exhausted and silent. Warden speaks to Shears, "I'm not saying we dump the kid. But if we dump any more P.E., we might as well call the whole thing off." It looks like Shears has come down with Malaria, as well.

EXT. BRUSH. The boy notices how weak Shear's has become, "If you say anything about this, you little rat, I'll kill you."

CLOSEUP - SAITO'S CALLENDER - DAY. The date reads October 3rd.

INT. CLIPTON'S SURGERY - DAY. Colonel Nicholson strides in with a disturbed look on his face, "We're not going to finish in time." He wants to make sure every well individual is working on finishing the bridge. Clipton responds, "There isn't a man in this hospital who doesn't belong here, sir."

EXT. HOSPITAL - Of their own free will, ten or twelve sick men emerge from the hospital, and start to head towards the bridge.

EXT. ROCKY VALLEY FLOOR - DAY. Our Team Three, and friends, are moving wearily across the valley floor. Shears, Joyce, and Warden, barely recovered from their malaria, are just able to drag themselves along.

CLOSEUP - SAITO'S CALENDAR. The date is October 8th.

MONTAGE: Dual images of the bridge being built, and Team Three getting closer to the bridge, one step at a time.

EXT. RIDGE - Joyce, Warden, and the others look out upon the newly finished bridge. It's even got a newly finished coat of paint. Warden and Shears assess the assignment, "If only our train crossed at night,

there'd be nothing to it. We could use an automatic switch, and be miles away when the balloon went up. But at nine in the morning - and there's bound to be an inspection - we have a problem of concealment plus timing." Warden suggests using a raft, and float down from upriver. Using the field glasses. Colonel Nicholson can be seen swinging his sledgehammer lustily.

EXT. PARADE GROUND - NIGHT. In celebration of the bridges completion, the Prisoner's have put on a talent show.

EXT. RIVER BANK - NIGHT - THE RAFT. Loaded with explosives, Team Three sets their plan into motion... The Old Man gives the word, and starts away. The others begin to follow. Shears hands the boy the little bamboo whistle... delighted, he runs off after the others. Joyce and Ladda exchange looks.

The men lift the heavy raft and carry it to the edge of the bank. The river races turbulently past the steep bank.

The heavy raft, almost entirely submerged, is caught in the current. The men cling to it helplessly.

The raft hurtles towards one of the First bridges piles sticking out of the water, mid-river.

The raft gets caught in a whirlpool, and begins to revolve like a pinwheel.

The raft drifts into calmer water. The newly finished bridge stands in the distance. The raft drifts towards the bridge's superstructure.

EXT. PARADE GROUND. The Prisoners are applauding Colonel Nicholson, who is on the stage, "You may not realize it now, but here in the wilderness, you have turned defeat into victory. And I congratulate you all. Well done..."

EXT. UNDERSIDE OF BRIDGE. Team Three listens to the men singing as they work into the night.

EXT. HILLSIDE LEADING TO O.P. Ladda listens to the men singing. The mortar, outlined by the moonlight, points toward the sky.

EXT. UNDERSIDE OF BRIDGE - Team Three continues connecting the charges to the bridges support system. A pair of Japanese Soldiers stops to play a little game of *Spit Over The Edge of a Bridge*. Shears is pressed against the pilings, desperately trying not to be seen.

EXT. RIVER - The dimly seen mass of Shears' body can be seen floating in the current downstream. The three men swim after Shears unconscious body.

EXT. OBSERVATION POST - Team Three tries to warm Shears with blankets. Looking at warden, Shears speaks, "Like you said, it's a young man's war." Warden signals to Joyce that it's time to go...

EXT. RIVER - BRIDGE - NIGHT. The charges have all been laid, and the fuses are connected to the main wire.

INT. SAITO'S OFFICE. He is lying on his cot in the cloths, happily, and drunkenly asleep.

EXT. OBSERVATION POST - SHEARS - he stares miserably into the darkness.

EXT. ISLAND. Warden has just connected the wire to the plunger box. He tests the wires. It looks like everything's ready. He hands the job of doing the physical detonation over to Joyce, "Thanks for trusting me."

EXT. RIVER BANK - WATER'S EDGE - DAWN -- The river laps gently at the bank, and it is obvious that it has fallen at least a foot during the night. A foot beneath the surface, the charges can be dimly seen, and there is a six-foot stretch of wire that can be plainly seen, glinting in the morning sunlight.

EXT. BRIDGE - MORNING - The water has fallen another foot, and the charges are no longer safely out of sight.

EXT. WARDEN'S COVER POINT. Warden looks a little unsettled, "...Something's changed..." Yai stiffens, "River go down! River sink. That's why quiet!"

EXT. EMBANKMENT - From Joyce's point of view. Four Japanese sentries, armed, are coming toward the bridge. Joyce can also see the newly exposed wire leading into his position.

EXT. PARADE GROUND. The prisoners starting climbing to the roofs of their barrack huts. Clipton turns to one of the officers... "Where's the Colonel?" Hughes responds matter-of-factly, "Where would you think? He's inspecting."

CLOSE SHOT - JOYCE - we can hear the approaching locomotive, his hand goes out toward the plunger.

HIGH LONG SHOT - from Shears' point of view. A locomotive comes into sight along the track. It draws no train.

EXT. BRIDGE. The locomotive puffs across the bridge.

EXT. EMBANKMENT. Saito, in full dress uniform, still having a little trouble with his sword, is leading the entire Japanese contingent toward the bridge.

CLOSE TRUCK SHOT - NICHOLSON - as he starts toward the bridge. There is the distant whistle of the approaching train.

EXT. BRIDGE - The colonel notices something attached to the base of the piles, almost water level.

CLOSE SHOT - Shears looks down toward the bridge, puzzled by the Colonel.

EXT. BRIDGE -The Colonel continues to stare down into the water, perplexed. The SOUND of the approaching train grows louder.

The colonel notices the weights attached to the battery wire. He steps towards the edge of the bridge.

Saito approaches... Nicholson speaks to Saito sharply, " Colonel, will you come with me?" Saito obeys.

EXT. RAILROAD TRACK - In the far distance, under its plume of black smoke, the train can be seen.

EXT. RIVER BANK. Both Colonels and Saito head toward Joyce's' position.

EXT. OBSERVATION POST. Warden is watching Nicholson through the field glasses, "But he's leading him to it - our own man..."

EXT. JOYCE'S ISLAND. The Colonel and Saito have both reached the beach, and the exposed wire, "There you see? I thought I saw something." Joyce leaps out of the brush, and kills Saito. Astounded, the Colonel tries to grab the nearest Japanese soldier's attention, "Help! Bandits! Help!"

EXT. EMBANKMENT. The Japanese soldiers are running toward the island.

EXT. RAILROAD TRACK - The train, coming toward camera.

EXT. ISLAND Nicholson tries to strangle Joyce; he manages to get the colonel's hand from his throat, "American officer - joint operation - to blow up the bridge..." Nicholson doesn't understand. Joyce is trying to reach the plunger.

Japanese soldiers reach the beach. One of the soldiers hits Nicholson with the butt of his rifle.

EXT. OBSERVATION POST. Shears throws himself toward the mortar, swings it in the direction of the island, and loads it.

EXT. RIVER. A mortar bomb explodes in the water near the island.

EXT. BRIDGE. The train, flags fluttering, is speeding across the bridge.

EXT. ISLAND. There is another mortar explosion. The plunger box whirls in the air, turns over and falls toward the ground.

FULL SHOT - EXT. RIVER AND BRIDGE. The charges have gone off. The entire middle of the bridge and the train are rising into the air. Wood and metal fly in all directions.

The train plunges into the river.

EXT. OBSERVATION POST. Shears and Ladda stare down towards the river. Everyone's dead. Shears speaks to someone who doesn't know his language, "He should have used the knife on both of them. That's why it went wrong. If it'd been me... And neither one of us even knew his first name..." Thick black smoke billows up towards the bright morning sky.

CABARET

March, 1931 -- The master of Ceremonies begins singing his welcome song to the patrons of the seedy Kit Kat Klub.

Brian Roberts, mid-twenties, English, arrives by train from Berlin. He meets Ernst Ludwig, an older German man with a bad toupee, who recommends a room at Schneider's rooming house.

As the M.C. continues "Willkommen," Max, the manager, tosses from the club a Nazi youth soliciting funds.

Brian arrives at the rooming house; he is greeted (in atrocious German) by nineteen-year-old American Sally Bowles: bizarre dress, green fingernails, outrageous behavior.

The M.C. introduces the Cabaret girls.

Sally gives Brian a prairie oyster (Worcestershire sauce and a raw egg) and shows him the available room. He tells her that it's too small; he requested space to teach English students. Sally says he can use her room for his lessons. Brian, charmed by her, agrees.

The M.C. and the Cabaret girls finish the "Willkommen" number; he next introduces "the toast of Broadway" ... Fraulien Sally Bowles. Sally sings; Brian watches, impressed. Afterwards she introduces him to her friend Fritz, who agrees to take English lessons.

Next up at the Kit Kat Klub: Female nude mud wrestling.

Brian and Sally walk home from the club. She attempts to shock him (unsuccessfully) with talk of multiple lovers, gold-digging, and her desire of stardom. Brian learns that she dropped out of drama school to run away to Berlin, and that her father, a diplomat, believes she's touring with an operetta. An elevated train rushes above them; Sally runs under and screams her brains out. They head home.

Inside the Kit Kat Klub, the M.C. and a Cabaret girl perform a Bavarian Slap-dance; outside, the Nazi youth seen earlier and two accomplices savagely beat Max the manager.

Scenes at the rooming house: Ludwig offers Brian the job of translating a book, Fraulien Schneider fights with a tenant, Kost, a young prostitute; Sally, fresh from a bath, rushes into Brian's room, attempts to seduce him. Brian resists, claiming a lack of interest in women. They agree to be best friends instead.

On the grounds of the Charlottenberg palace, a choir of young men sing to the sight-seers a beautiful song of German patriotism, "Tomorrow Belongs To Me." Sally and Brian sit listening, she babbling about their rosy future, he busy translating Ludwig's book, which, we discover, is a work of pure pornography.

In his room, Brian suffers through a copy of "Mein Kampf." Fritz appears, miserable over his poor financial condition. When Brian mentions that his next pupil is the young, wealthy Jewess, Natalia Landauer, Fritz asks to stay for the lesson. Sally shows up, begins drinking, and insists on staying as well. Natalia arrives; she is beautiful, serious, and very formal. Through the course of the lesson, Fraulein Schneider and Fritz dote on Natalia. Sally, jealous, turns the conversation to sex and syphilis. Natalia is amazed. Brian is in agony.

Brian and Sally alone. They bicker like lovers before making up sweetly, playfully. Sally mocks Fritz's timid efforts to woo Natalia, saying he should just pounce on her instead.

Tiergarten, day, Fritz and Natalia walk together, he trying pathetically to win her over with plagiarized poetry. Sally and Brian show up. As they walk, Brian mentions Sally's "pouncing" idea to Fritz. When they stop to rest, Brian shows Sally an article indicating that Sally's father is in Berlin for a conference of diplomats. She begins running home.

Rooming house. Sally, frantically removing the green nail polish, tells Brian that he is coming along to lunch with her father tomorrow.

Next day. Sally, transformed for all appearances into a respectable young lady, arrives with Brian at Adlon hotel. Lunch with stuffy Mr. Bowles. He mocks her film ambitions and forces her to order the meal, revealing her appalling German.

Rooming house. Sally furiously reapplies green nail polish. She tells Brian that she is going to show her father who she really is.

Sally appears again at the hotel, dressed this time as her outrageous self. Mr. Bowles, among an entourage of diplomats, sees for the first time his true daughter. Angry and humiliated, he pulls her aside and berates her.

Rooming house. Brian consoles a weeping Sally. They end up in a tender kiss.

Sally singing a love song at the Kit Kat Klub.

Sally and Brian, in bed, making love, smoking cigarettes, swearing to be faithful.

Sally, at the club, finishes her song. Brian and Sally dance. Another man tries to cut in: Sally ends up pairing him with lovely Elke, the Kit Kat Klub resident transvestite.

In bed again, the lovers are blissfully content.

A dashing, wealthy German trails Sally on her way to the laundry, picking up the undergarments that fall from her bundle. He introduces himself as Baron Lothar von Heune und Regensburg and escorts a dazzled Sally to a waiting limousine.

The M.C. and Sally sing "Money" at the Kit Kat Klub. After, Lothar invites both her and Brian out for the night. When Sally tells him she needs to stay and work, Lothar pays off the manager.

The three of them travel by limousine through the countryside, at dawn arriving at a fairytale-like castle. Lothar shows Brian and Sally to separate rooms. Lothar brings Brian clothing. Brian learns from the Baron that he is married, his wife abroad. It is obvious, however subtle, that Lothar is seducing both Sally and Brian.

Day. The three of them in Lothar's topiary gardens. Brian and Sally learn the true extent of the Baron's immense wealth. Lothar rubs Sally's neck, offers to buy her freedom for another night.

Night. Brian sulks as he sees Lothar and Sally drinking, dancing, getting closer. To appease him, Lothar asks Brian where in the world he would like to travel. Brian replies Africa. Lothar, to Sally's delight, agrees to take them there. As the night crawls on, Brian leaves the two of them alone with each other.

Rooming house. Brian watches humorlessly as Sally prepares for Africa, shows off her new fur coat, and talks about getting into films through Lothar. Natalia arrives, distraught. Privately, she tells Sally that Fritz "pounced." She says she loves him, but feels that she can never marry a gentile and a possible gigolo.

Brian and Sally in bed together, arguing about Lothar.

Kit Kat Klub. The M.C. and two Cabaret girls perform a racy little number about menage-a-trois. Fritz, Brian, and Sally sit at a table. Fritz, distraught, tells that Natalia has shut him out, and that the Landauer family is daily receiving anti-semitic threats. Fritz then makes a dramatic confession: he is himself a Jew, secretly hiding his identity for fear of persecution. Neither Sally nor Brian offer any helpful advice.

Lothar, Sally, and Brian drive past a rally which breaks into a Nazi-communist brawl. They stop at a beer hall, speak fondly of their coming voyage. A group of young Germans again sing "Tomorrow Belongs To Me." This time the main singer is beautiful Nazi youth. The song infects the entire establishment: all the patrons rise and sing with militarist fervor.

Sally's room. Brian irritably watches Sally packing for Africa. She fantasizes about becoming a Baroness. He tells her sharply that Lothar is already married. Sally says that he knows nothing about Lothar, that she has, in fact, been having sex with him. Brian responds that he has as well. Sally is stunned. An envelope arrives, containing a modest number of bank notes and a goodbye letter from the Baron von Heune und Regensburg. Their fighting escalates, with the couple slapping each other before Brian finally storms out the door.

He rushes wildly through the streets, sees a couple of Nazis, picks a fight. Brian simply lets them beat him up.

Kit Kat Klub. The M.C. dressed in drag, and the Cabaret girls do a zany dance routine that ends with military drums and goose-stepping chorus line.

Rooming house. Sally and Brian, together, reconciled. She tells him that she is pregnant and that the child could be Lothar's. She wants to abort it. Brian instead suggests marriage. Sally plays with the idea of being a mother and a professor's wife in England.

Day. Fraulien Schneider is among a large angry crowd gathered outside a closed bank.

Rooming house, later. Fraulien Schnieder and several tenants discuss the bleak economy; they all bitterly blame their financial situation on the Jews. Brian is appalled.

Brian meets Natalia at Landauer's department store. Natalia gives him an expensive silver piece as a wedding gift. He tells her she should leave Germany as well. She refuses. Outside the store, several Nazis attempt to drive away customers. Brian tries to pull Natalie away, but she confronts them violently and receives a gash on her forehead.

Sally and Fritz walk together, both depressed. They go to get a drink at the rooming house and discover Brian with the injured Natalia. Fritz tells her she would; he treats her tenderly and insists on seeing her home. Before leaving, Fritz whispers to Brian that he will not reveal his secret to Natalia.

Kit Kat Klub. The M.C. Sings a tender love song to a pretty gorilla in a dress. The song, however, ends with "If you could see her through my eyes, she wouldn't look Jewish at all!" Sally, waiting to go on stage, watches Brian in the audience. Just before her entrance, the M.C. sneaks behind Sally and gropes her.

Large, dirty building. Night. Sally, in her fur coat, slowly climbs a set of steps, rings a buzzer, and enters an unseen room.

Kit Kat Klub. A vile cabaret girl goes into a flying split and screams.

Rooming house. Morning. Brian is sleeping as Sally arrives at home. Her coat is gone. Amidst a series of pitiful lies, she admits to him that she is not having a baby, that she is not leaving Berlin. He gives her half his money. They share a last drink and hold to one another, tenderly wishing each other luck.

Brian, with suitcases, walks to the station. Sally, under the elevated tracks, shuts her eyes as a train screams overhead.

Kit Kat Klub. Sally sings "Life is a Cabaret."

Brian boards his train. Sings softly to himself -- "willkommen, bienvenue, welcome..."

"Wim cabaret, au cabaret, to cabaret." The Master of Ceremonies finishes the song and wishes the audience "good night." A loud long drum roll, and he vanishes, leaving an empty stage.

CASABLANCA

A narrator explains refugees from all over Europe, seeking freedom in the New World, pass through Casablanca... The fortunate ones have exit visas granting passage to Lisbon &, from there, to the United States... The others come to Casablanca & wait...

The police stop & search a civilian... The civilian's papers are expired & he tries to escape, but the police kill him... Jan & Annina, a young married couple fleeing from Bulgaria, watch in horror...

A pickpocket pretends to be friendly & helpful to an Englishman & woman passing by... He explains things are tense because two German couriers were found murdered in the unoccupied desert, & their letters of transit are missing... As they speak, he secretly robs them...

Jan & Annina watch an airplane arrive & hope they'll soon be on a flight out of Casablanca...

Captain Renault of the local police welcomes Major Strasser of the German army to Casablanca... Renault informs Strasser he's identified a suspect in the murder of the German couriers & will be staging an arrest that evening at Rick's cafe, the center of everything in Casablanca...

At Rick's cafe we eavesdrop at various tables around the place... Gamblers & smugglers dealing with citizens desperate to escape...

We meet Rick, the American owner of the cafe, sifting alone... Signing checks & vouchers, settling disputes, supervising the gambling den, refusing to socialize with his guests... He's a powerful man in town: "The leading banker in town is now the pastry chef in our kitchen, and his father is the bellboy."

Ugarte, a local black market dealer, enters... Showing off two letters of transit, the ones that were stolen from the murdered German couriers... Ugarte plans to use them to escape Casablanca once & for all... He asks Rick to hold the letters for him, for safekeeping...

Ferrari, another dealer, tells Rick he wants to buy the cafe... Or Sam, at least... Rick's not selling...

A drunken girlfriend of Rick's, Yvonne, complains he doesn't treat her well... Rick sends her home...

Renault arrives & finds Rick watching the plane to Lisbon... He wonders why Rick hasn't returned to the United States... Rick answers vaguely...

Renault reveals his plan to arrest his murder suspect, right there in the cafe to impress Strasser... He warns Rick not to interfere: "I stick my neck out for nobody," Rick says.

Renault also warns Rick not to help Victor Laszlo, a famous freedom fighter, when he arrives in Casablanca... Laszlo has escaped a Nazi concentration camp & is being chased all over Europe... Rick bets Renault that Laszlo will escape Casablanca, too...

Renault's still not convinced Rick wouldn't help... Laszlo's traveling with a lady, Renault says, so he needs two exit visas... And Renault knows all about Rick's past, fighting with the Ethiopians against Italy, with the Royalists against Spain...

When Strasser arrives, Renault snaps into action... His suspect is Ugarte, who tries to flee... Ugarte pleads with Rick for help, but Rick won't: "I stick my neck out for nobody."

Strasser meets Rick & questions him about his past. After awhile, Rick excuses himself from the table: "Your business is politics. Mine is running a saloon."

Laszlo arrives, along with his companion, Ilsa Lund... Ilsa recognizes Sam, Rick's piano player, from Paris...

Strasser meets Laszlo & demands they meet at Renault's office in the morning... Laszlo & Ilsa are worried...

Ilsa approaches Sam, who recognizes her, too... She asks about Rick, & Sam says he's not there... Ilsa has Sam play an old love song, "As Time Goes By"...

Rick charges out, yelling at Sam: "I thought I told you never to play..." Then he sees Ilsa...

Rick joins Renault, Laszlo, & Ilsa for a drink... Rick congratulates Laszlo on his freedom-fighting...

Ilsa mentions the last time she saw Rick... In Paris, before the Germans moved in ...

When the drinks are done, Rick picks up the check... Everyone is perfectly friendly ... As Laszlo & Ilsa leave, he asks her about that "very puzzling fellow," Rick... Ilsa doesn't know what to say...

Alone at the bar, with Sam, Rick drinks heavily... Stubbornly waiting for Ilsa to return: "Of all the gin joints in all the towns in all the world, she walks into mine." Rick demands Sam play that love song again, the song he played for Ilsa...

We flashback to Rick's memory of his time spent with Ilsa in Paris ... The happy couple drinking champagne, dancing...

With the Germans marching in, they plan to escape Paris, together ... Rick is on their blacklist... They part for the evening, bitter-sweetly, & plan to meet the next afternoon to flee...

But the next day comes, & Ilsa sends a note that she can't go with Rick: "I cannot go with you or ever see you again. You must not ask why. Just believe that I love you."... He takes the train from Paris alone...

Back in present time, Rick drinks & drinks some more... Ilsa enters, saying she has to talk to Rick... Rick lets her have it for leaving him behind...

She confesses she left him because of Laszlo - "a great & courageous man"... Rick insults her & she leaves...

Strasser tells Renault he suspects Rick has the letters of transit...

Strasser & Renault meet with Laszlo & Ilsa, telling Laszlo he cannot leave Casablanca without Renault's signature on an exit visa... And Renault's not signing anything unless Laszlo reveals the names & whereabouts of the leaders of the underground movement throughout Europe... Laszlo declines...

Renault reveals Ugarte is dead...

Jan & Annina try to buy an exit visa from Ferrari, but they don't have enough money...

Ferrari tells Rick he believes Rick has the letters of transit & he can help Rick sell them for a fortune... Rick won't go for it...

Rick runs into Ilsa at the market & apologizes for being drunk when she visited the night before... He asks why she really came back... She won't say & says she's leaving again soon ... With her husband, Laszlo... She was married when she met Rick in Paris, too... Oops...

Ferrari tells Laszlo he can get him one exit visa... Laszlo tells Ilsa to go without him, but she won't... Ferrari tells Laszlo he suspects Rick has the letters of transit...

At the cafe Renault asks Rick if he has the letters... Rick won't say... Rick breaks up an argument between a French & German officer: "Either lay off the politics or get out."

Strasser tells Renault that Laszlo may be too dangerous to let escape Casablanca - too dangerous to let stay, too...

Annina & Jan gamble away what little money they have... Annina goes to Rick & tells him Renault has promised them an exit visa, for a price... She hints she may have to sleep with Renault to get them... Rick tells her to go back to Bulgaria: "Everyone in Bulgaria has a problem. Yours may work out."

Laszlo & Ilsa come into the cafe & Rick welcomes them... He even has Sam play "As Time Goes By"...

Jan is still gambling... Rick fixes the game so Jan wins: "Cash it in & don't come back." Annina is grateful...

Renault accuses Rick of being sentimental, helping Jan & Annina like that...

Laszlo approaches Rick & makes his case for the letters... He pleads that the work is doing is important, but Rick says he's uninterested in politics... Laszlo reminds Rick he was interested in it the past... Even when Laszlo offers a lot of money for the letters, Rick declines... To find out why he won't help, Rick says, Laszlo should ask his wife...

Some German officers are singing a song... Laszlo leads Sam & the other patrons in singing a French song, which drowns out the Germans...

Strasser orders Renault to shut down Rick's cafe...

Strasser tells Ilsa he will let Laszlo leave Casablanca, but only to return to Occupied France... Otherwise, he's in danger of going back to the concentration camp or being killed right there in Casablanca...

Later, Laszlo tells Ilsa that Rick has the letters, with no intention of selling them... He asks her if she was lonely in Paris, after he'd been arrested & sent away to the concentration camp... She says yes, but doesn't reveal her affair with Rick, even though Laszlo seems to know...

Rick goes over the books with Cad, determining how long the bar can afford to be closed down...

Ilsa is waiting for Rick in his office... She asks him for the letters... He says no: "I'm not fighting for anything anymore - except myself. I'm the only Cause I'm interested in."

Ilsa pulls out a gun & demands the letters... Rick challenges her to shoot him... She points the gun at him... trembling... and drops it, leaping into his arms instead, telling him how much she loves him ...

Ilsa tells Rick the whole story about why she abandoned him in Paris... She'd been told Laszlo died in the concentration camp, just before she met Rick... She got word Laszlo was still alive, just as she and Rick were about to leave Paris together... She kept from telling Rick the truth so he would leave Paris & escape harm, guilty by association with her & Laszlo.

Rick agrees to help Laszlo escape... Ilsa says she's staying behind, with Rick...

Carl & Laszlo arrive at Rick's, saying the police broke up their meeting... Secretly, Rick asks Carl to take Ilsa home...

When Rick asks Laszlo if all this freedom-fighting is worth it, Laszlo challenges Rick about being so apolitical... Then Laszlo says he knows Rick loves Ilsa ... Since Rick won't give him the letters, he asks Rick to use them himself & escape with Ilsa ...

French officers arrive & arrests Laszlo... Renault warns Rick about helping him escape Casablanca... Rick admits he has the letters, but he's using them himself to leave that night on the last plane...

Rick makes a deal with Renault: Release Laszlo now & wait to arrest him a half-hour before the plane leaves that night on a greater charge - accessory to murder for trying to use the stolen letters of Transit... Rick Will arrange everything, Renault will get his man, & Rick will be guaranteed a clean escape...

With Renault listening from another room, Rick tells Laszlo he can have the letters for 100,000 francs & can escape with Ilsa that night... Laszlo is grateful...

Rick arranges to sell his cafe to Ferrari... His employees will all be kept on staff, including Sam, who will get 25 percent of the profits...

That night in the cafe, Rick has the letters in hand... Renault arrives & Rick instructs him to hide & wait in his office...

Ilsa & Laszlo arrive... Privately, Ilsa tells Rick she's concerned because Laszlo thinks he's leaving with her, instead of alone... Rick says they'll tell him at the airport...

Laszlo comes in & thanks Rick for the letters... He offers to pay Rick, but Rick declines...

As soon as Rick hands the letters to Laszlo, Renault enters & arrests Laszlo...

But Rick pulls out a gun & points it at Renault... "Not so fast, Louis. Nobody's gonna be arrested, not for awhile yet." He orders Renault to call the airport & insure safe passage for two passengers to Lisbon...

Renault dials the phone, but calls Strasser instead... Strasser calls the police & rushes to the airport...

At the airport, Rick orders Renault to fill out the letters with the names of the two passengers: Mr. & Mrs. Victor Laszlo...

Ilsa protests, asking Rick why he's changed plans... She's part of Laszlo's work, the thing that keeps him going, he says. They both know she belongs with him. She'll regret it if she doesn't go.

Rick tells Laszlo that Ilsa had visited him the night before, trying to get the letters for him... She pretended to be in love with Rick, he says, even though that was all over long ago. And Rick believed her. Laszlo is convinced & thanks Rick: "Welcome back to the fight."

Ilsa & Laszlo board the plane... Renault says he must arrest Rick, as soon as the plane goes...

Strasser arrives & tries to stop the plane... Rick shoots him & he dies...

The police arrive... Renault witnessed the murder, but he doesn't turn in Rick... He sends the police away to gather suspects...

Renault tells Rick he should flee Casablanca: "There's a Free French garrison over at Brazzaville. I could be induced to arrange a passage." Renault says he might want to join Rick, and they walk off together, heroically, into the night.

COAL MINER'S DAUGHTER

1. Butcher Holler, Ky. Loretta Webb, 13, and her brother Herman, 10, come down a mountain trail. Their father Ted works in a coal mine. The miners exit the mine. The children greet their father and walk with him.
2. Doolittle Lynn drives a jeep to the company store. Ted and the children approach the store on foot. Doo bets the miners he can ride the jeep up a pile of red dog. He and Loretta see each other as the Webbs enter the store.
3. Loretta watches Doo through the store window while Ted shops. Ted purposefully distracts her. Ted and the children exit the store and run into Ted's cousin Lee Rainey. Doolittle succeeds in driving his jeep up the heap of waste backwards. The crowd cheers Doo and Loretta watches, excited.
4. Ted and the kids return to their cabin with the supplies and are greeted by Clara Webb and the other children. Loretta draws water and her father washes the coal dust off.
5. Ted gives new shoes to the children and a new dress to Loretta, as she's getting to be a woman. Loretta puts the dress on and regards herself in the mirror as her parents look on.
6. Doo comes to Lee Rainey's still on the ridge. Rainey asks Doo to help him rob another still. They hear Loretta singing. Doo says he will think about the offer. Doo continues listening to Loretta.
7. Early morning. Loretta listens to the radio. Ted comes in feeling ill and tells her to turn it off. Loretta takes the baby to the porch. Clara "reads" her coffee grounds - they say bad times are coming.
8. Loretta sings to the baby, intercut with Lee Rainey fleeing down the ridge with a load of stolen whiskey. Loretta sings as Rainey is tracked down and shot. Doo helps carry Rainey's body into the cabin yard and sees Loretta again.
9. Doo, works in the coal mine, trapped and frustrated.

10. Doo attends a party at the schoolhouse. He sees Loretta and decides to meet her. He volunteers to auction off a bunch of pies, then bids for and gets Loretta's. Discovering she has used salt in it instead of sugar, he tells her he just wants her - that is, to take her home.

11. Doo, offers to drive but she insists they walk. She tells him he looks like a toy soldier and angers him, but the moment blows over. They discuss the future: Doolittle has big plans, Loretta has none that she knows of. They kiss good night and go off happy.

12. Doo takes Loretta for a joy ride in the jeep without asking her parents. When she returns home, her father ' switches her. Loretta tells her mother that she is in love, and Clara tells her to stay away from Doo.

13. Ted tells Loretta that Doo can't come to the house anymore. She says that Doo wants to marry her. Ted begs her not to throw her youth away. Loretta tells him she's in love.

14. Doo comes to the cabin and asks Loretta to marry him. Loretta refers him to Ted, who refers him to Clara, who refers him back to Ted. At bedtime Doo comes in and asks both parents together. Ted makes him promise never to hit Loretta and not to take her far from home.

15. The judge performs the ceremony. Ted and Clara are not there. Ted appears in time to give Loretta away, then ducks out as soon as the ceremony's over. Doo does not have a ring for her.

16. Doo, and Loretta go to a rented cabin. Doo gets ready for bed. Frightened, Loretta goes to bed with her clothes on under her nightgown. Doo makes her go change. When she returns to bed, Doo rapes her.

17. Next morning, Doo brings Loretta breakfast on a tray. She rejects the cold food. They fight about the events of the night before and he slaps her. She accuses him of breaking his promise to Ted.

18. In the coal mine, three miners taunt Doo about having married a baby. Doo jumps one while the others laugh and jeer.

19. Doo brings Loretta a book, *Sex for Newlyweds*. He is unhappy with her. She asks for a wedding ring and he kicks her out. .

20. She returns home to her parents and they are ecstatic - until Ted mentions that married life has made her fat, and Clara gets an awful suspicion.

21. Loretta goes to Doc Turner's for an exam.

22. Exiting the doctor's, Loretta spots Doo flirting with Lizzie and chases her off. Doo tells her that he's moving to Washington and he'll send for her. Loretta tells Doo she's pregnant. Doo tells her maybe she's found something she knows how to do.

23. Doo sends Loretta, now very pregnant, the money to come to Washington.

24. Ted takes Loretta to the train. He says he's never going to see her again, Loretta says he will, and they hug as the train pulls into the station.

25. Loretta cooks, sings, and takes care of her four children on a rainy day while Doo works a tractor at a logging site. After work, he comes home to dinner and they discuss their day.

26. Doo goes outside to relieve himself. The neighbor yells over to him that his mother called to wish him happy anniversary.
27. Doo goes back in the house. Loretta is singing to the children. He reminds her of their anniversary and asks what she wants for a present. She requests a ring. He listens to her singing.
28. Doo, goes to a pawn shop and looks at rings, but then spots a row of guitars.
29. He comes home late and gives her the guitar. She is unhappy with both him and it. Doo explains that he bought it for her because she sings so well, and she is flattered.
30. Loretta practices the guitar, getting better and better.
31. While listening to her one night, Doo suggests they go out together somewhere the next Saturday night.
32. Doo takes Loretta to Grange Hall, a local dance hall. He has a plan but Loretta can't guess what it is. A local band, the Westerners, is playing. Doo speaks with the bandleader, John Penn. Loretta realizes they are discussing her and panics. She flees into the ladies room and he follows.
33. They fight over whether Loretta will audition for the band.
34. A week later, Loretta is onstage performing with the Westerners for the first time. Afraid at first, she begins to enjoy it when she realizes the audience is supportive. She notices a drunken woman sitting alone at the bar crying. The woman tells Loretta that she has just sung the story of her life.
35. Loretta writes "Honkey Tonk Girl" as she works in her garden. She tells the baby that now she is a songwriter too.
36. Doo decides Loretta needs to make a record. They go to a small recording studio and hire two sidemen. Loretta sings "Honkey Tonk Woman." Impressed with her singing, Speedy West halts the session in order to bring in better musicians.
37. Doo dedicates himself to Loretta's career. He takes a photo of her, gets Cash Box magazine for the address of every country DJ in the U.S., stays up an night making press packets and mails them out, all while still working his job.
38. Loretta is visited by the apparition of Ted, grimy with coal dust, then discovers that he has died.
39. Doo and Loretta return to Butcher Holler for Ted's wake and funeral. Loretta is filled with grief and remorse for having left.
40. Doolittle tells her they need to visit all the radio stations in the area in person to make sure they play her record. He tells her he won't push her, it's her decision. She tells him she wants to be a singer bad.
41. Leaving the children with Clara, they take to the road. They tune in a country station, WCBL. Doo tells her to watch for the transmitter. She doesn't know what one is.
42. They arrive at the first station. The DJ tries to send them away. He tells Loretta that he played her record and nobody liked it. She discovers it sitting unopened and becomes irate. To quiet her, he puts her on the air. Doo listens from the car. She sounds like a pro.

43. Driving along, Doo and Loretta celebrate their success. Loretta, now knowing what a transmitter is, settles down to watch for the next one.

44. Montage of their journey - transmitters, the car speeding down country highways, call-letter signs of small country stations, the car radio, snatches of music.

45. They buy some baloney at a small country store. A radio plays behind the counter. Doo says that baloney makes you horny. Loretta doesn't know what this means. As they drive off, the store radio begins playing "Honkey Tonk Girl."

46. Cargoes down the seemingly endless highway, the radio on.

47. Another transmitter. Loretta is being interviewed by DJ Hugh Cherry while Doo listens in the car. Loretta uses the word "horny" on the air and the station goes dead. The station manager yells at Loretta. After he's left, the DJ tells them not to worry, her song is number fourteen nationwide.

48. Doo drives along, Loretta apparently asleep in the backseat until she pops up and begins to caress him. The couple stop for a roadside interlude which pleases them both.

49. At dawn, Loretta wakes to find they are parked outside the Opry. She worries that they won't let her in, but Doo is confident.

50. Dissolve into Saturday night at the Grand Ole Opry. Doo and Loretta wait nervously backstage among a throng of people and country luminaries. The stage manager tells her Ernest Tubb will announce her if there's time.

51. Doo, goes next door to Tootsie's Orchid Lounge. While he waits for a drink, Loretta is called onstage and performs. Doo realizes she is on the radio and tries to quiet the bar patrons so he can hear. A cowboy insinuates Doo is living off his wife and they get into a fist-fight as Loretta finishes her song.

52. The audience applauds and Ernest Tubb invites Loretta back on the show the following week. People mob her backstage. She searches for Doo, spots him trying to get back in the stage door, and flies into his arms, elated. She notices his swollen jaw, and he tells her it's from smiling.

53. A live radio broadcast from Ernest Tubb's record store. Loretta sings "I Fall to Pieces" and dedicates it to Patsy Cline, in the hospital recovering from a car crash.

54. After the show, Patsy Cline's husband, Charlie Dick, pulls up in a Cadillac and invites Loretta to come meet Patsy. Doo takes the children home and Loretta goes with Charlie.

55. Loretta meets a bruised and bandaged Patsy in the hospital. They discuss Loretta's success. Patsy is touched that Loretta sang her song.

56. Loretta returns home. Doo and the children are sleeping. She gets in bed and tries to awaken Doo. He stays asleep and she lies back on her pillow, thinking of Patsy.

57. Backstage at the Opry, Loretta watches Patsy, now fully recovered, perform. Afterwards, they go to Tootsie's to meet Charlie and Doo. Patsy teases Charlie about being a tax deduction. Loretta repeats this to Doo. He is not amused.

58. At Patsy's house for a barbecue, Patsy invites Loretta to go on the road with her. Doo is reluctant but Loretta accepts.

59. On tour at a small fairgrounds. Loretta puts on makeup. Doo tells her to take it off. She defies him. While Loretta and Patsy perform, Doo meets an attractive blonde with a convertible in the backstage area.

60. After the show, Loretta tells Patsy she's afraid everything's going to turn bad. Patsy tells her to run her own life, not let it run her.

61. On the way back to the bus, Loretta finds Doo kissing the blonde in the convertible. They have a fight that continues on the tour bus. The next day she writes the song "You Ain't Woman Enough." She and Doo, make peace.

62. Patsy and Loretta go shopping. Charlie and Doo drink some and go shopping too. They tell the store clerk they're on the Opry. He tries to figure out who they are.

63. Late afternoon. Doo is drunk and angry. Loretta returns with Patsy from shopping. He demands that she take off her makeup. She refuses. He slaps her and they get into a physical fight. Loretta swings her purse at him and breaks his finger.

64. Doo returns home that night and they talk. He tells her, now that she's successful his jobs done and he needs to find another one. He gives her a wedding ring.

65. Doo, works at a service station while listening to "You Ain't Woman Enough" on the radio.

66. Loretta tells Patsy she's pregnant and that she doesn't want the baby. Patsy gives support and encouragement. They plan to get together when Patsy returns from a weekend trip to Kansas City.

67. Loretta wakes up to the dock radio reporting that Patsy has been killed in a plane crash.

68. Loretta has twin girls. She names them Peggy and Patsy but is not sure who is who. Loretta tells Doo she's going back to work as soon as she can.

69. Loretta is now the First Lady of Country Music. Her fame grows. Bigger stages, impersonal audiences, glaring lights. Bare rooms, cold food, endless bus trips. She and Doo, now live in a luxurious estate, Hurricane Mills.

70. Doo takes care of the twins, now six years old. He goes to the living room and gets a drink. Photos on the mantel show the four older children are grown. The twins watch their mother singing on TV. Doo doesn't look.

71. Loretta leaves exhausted after a show, besieged by fans. One gives her a doll, another cuts a swatch of her hair. Back on the bus she takes pills for her migraine and tries to sleep.

72. Loretta returns home from the tour looking tired and sick. She is unable to tell the twins apart. The phone starts to ring and Doo fields the calls.

73. Loretta prepares for bed. Doo hopes they'll make love. They discuss her headaches. He tells her maybe she should slow down, but she says she can't. She tells him she needs to rest. He leaves.

74. Doo goes out to the millpond, stands on the bridge and shoots out a row of lights with a rifle.

75. A despondent fan calls and cries into the phone. Doo tries to calm her and they commiserate together.
76. The next morning, fans pull up in a car. Doo says he'll tell them to leave but Loretta stops him. She asks Doo to come out on the road with her, to take care of her. She goes outside and poses for the cameras.
77. Doo leads Loretta through the usual backstage throng. She steps onstage and out to the crowd. He is once again alone. He goes back to the bus.
78. Loretta forgets the lyrics to her new song. She returns to the bus after the show and locks herself in her compartments. The musicians give Doo a tape of the new song for her.
79. Day. The bus heads down the interstate.
80. Night. Shades drawn. Loretta awakens disoriented. Doo is gone. She is in pain and cannot function.
81. Doo is backstage when Loretta appears. She tells him she can't sing, Doo says she must and they argue. Finally she goes onstage.
82. The band starts to play but Loretta stops them. She talks to the audience. Two band members lead her offstage. She collapses.
83. Loretta wakes up at home to a family reunion. She looks around and can't spot Doo. Finally finds him at the stable.
84. Doo takes her in his jeep to a secluded spot and tells her he's going to build them a new house there. Loretta is angry he didn't consult her and they fight. They growl at each other. Then smile. Return home, discussing the new house.
85. Concert. Loretta sings "Coal Miner's Daughter" while Doo listens backstage, smiling, sneaking sips from a half-pint. She continues the song until FADE OUT.

COOL HAND LUKE

Ext. Southern City Street - Night - An intoxicated Lucas Jackson cuts the heads off of parking meters with a pipe cutter until local police officers arrest him. He pops open another beer and smiles.

Ext. Country Road - Day - A dirty, sweaty work gang -- the bull gang -- watched over by well-armed guards or "bosses", cuts weeds with yoyos, a short handled scythe. Rabbit, a trustee, sets out a sign: SLOW DOWN -- MEN AT WORK. Other members of the work gang, Dragline, Koko, Gambler, Society Red, Blind Dick, and Dynamite, ask permission from the bosses, Shorty, Kean, and Godfrey -- the walking boss -- to take off their shirts, drink water, and smoke. Koko, Gambler and Dragline, discuss the approaching prison bus or "new meat" bus.

Ext. Prison Camp - Day - Boss Paul and Boss Higgins unload the new prisoners, Tramp, Alibi, Tattoo and Luke, from the bus, as Dogboy's blood hounds yelp in the b.g. Captain, the man in charge, reviews each man's crime and sentence, stopping with Luke, intrigued by the fact that Luke got two years for destroying public property while under the influence and that Luke was a decorated war hero with a history of insubordination. Captain warns Luke about the consequences of his behavior and/or any attempt at escape.

Int. Prison Barracks - Day - The Wicker Man, a sort of silent watchdog for the barracks, sits inside a mesh cage, making jewelry by pounding coins flat with the back of a heavy spoon. Carr, the floor walker, goes over the procedures and rules. The penalty for disobeying any and all rules is a "night in the box"-- a sweat box. Luke mimics Carr, and Carr warns Luke about being a hard case.

Int. Mess Hall - Dusk - The prisoners hog down their chow in silence, but Tramp is thrown to the floor for taking Dynamite's seat.

Int. Barracks - Night - The new members of the bull gang are informed on the ins and outs of what's allowed and what ain't by the older members of the prison. Dragline gives all the new recruits, except Luke, their prison names. Luke snorts at all the rules. Dragline and the others ignore Luke, engrossed in a game poker.

Ext. Barracks - Dawn - The prisoners line up to head out for work under the watchful eye of Captain and Boss Godfrey -- "the man with no eyes."

Int. Prison Truck - Day - Dragline asserts his dominance by removing Tattoo from his seat. Dragline and Koko con Alibi out of a dollar by "selling" him a cushy broom job that doesn't exist.

Ext. Claypit Road - Day - Boss Paul canes Alibi for talking back, when Alibi informs the boss that he had paid for a broom job. The men throw around gravel and idle chatter under the a scorching summer sun.

Later - Tramp passes out from the heat and is thrown into the back of the truck, then the men stop to eat lunch -- beans.

Later - Boss Godfrey kills a crow with a single shot from a high powered rifle.

Later - The men work to absolute exhaustion.

Int. Prison Truck - Day - The prisoners ride back to camp, listening to Dragline tell stories about life before prison. Luke sleeps.

Ext. Prison Yard - Dusk - Alibi is given a night in the sweat box for complaining to Boss Paul about his job.

Int. Barracks - Night - The prisoners discuss Alibi's punishment. Luke implies that Dragline helped the bosses put Alibi in the box, when Dragline says it's not his fault Alibi sassed back to a boss. Dragline threatens Luke.

Ext. Road - Day - The gang is back at work. The gang becomes enthralled with a bikini clad young blonde girl, who teasingly splashes herself with soap and water, while washing a car in plain sight of the workers.

Int. Barracks - Night - the prisoners, uncomfortably aroused by the sight of the girl, are whipped into a sleepless turmoil by Dragline's retelling of the girl's antics. Luke tells Dragline to be quiet. ..

Ext. Prison Yard - Day - Dragline and Luke box under the watchful eye of Captain, the bosses, and the other prisoners. Dragline beats Luke to a pulp, but Luke refuses to stay down, earning the respect of Dragline and the other prisoners.

Int. Barracks - Night - Luke, Gambler, Koko and Dragline play poker. Luke bluffs Koko to fold, when he's holding nothing. Dragline gives him his prison name -- Cool Hand.

Ext. Country Road - Day - The gang is handed an insurmountable task -- sand and tar the entire road. The prisoners whine and complain, but to the dismay of the bosses, Luke works the gang into a frenzy, throwing tar and sand down faster than the truck can lay it out. They finish early and go home singing Luke's praises.

Ext. Camp Gate - Day - Luke visits with his mother, Arletta. They talk about the Luke's present state of incarceration, the good old times, the bad times, Luke's father, the family, and the fact that she's dying, leaving the farm to Luke's brother, and won't be alive when he gets out.

Int. Barracks - Night - Dragline brags about how much Luke can eat, and Luke says he can eat fifty, hard boiled eggs in one hour. In no time, the challenge is handed down, and the whole camp wants a piece of the action.

Int. Barracks - Day - Luke suffers through the disposal of forty-nine eggs, waiting until every dime in camp is riding on the challenge, until he forces down the fiftieth egg in just under one hour. Luke lays paralyzed, as Dragline goes crazy, praising Luke and collecting all his winnings.

Ext Country Road - Day - As they men work, a rattlesnake is chased out of the weeds. The men yell for Boss Godfrey, who readies his high powered rifle. In the meantime Luke snatches the snake barehanded and holds it up in the air by it's tail. Without warning, Boss Godfrey blows the snakes head off Luke tells Godfrey, sarcastically, what a great a shot he is.

Later - A thunderstorm puts an end to the day's work, and everyone except Luke gets into the truck to get out of the weather. The prisoners and bosses watch as Luke stands in the middle of the storm, challenging God to make himself known to him. Luke concludes that he's standing alone in the rain, talking to himself.

Int. Barracks - Night - Luke and Dragline collect their winnings from the egg eating contest, most of which Luke loans out to the gang members before he even gets paid. Carr brings Luke a telegram informing Luke that his mother has died. Luke crawls into his bunk and cries.

Ext. Barracks - Day - As the men line up for work, Captain calls Luke out and informs him that because of his mother's death, he's going to have to spend the next few days in the box in order to curb his appetite to run. Boss Kean puts Luke in the box, as the other prisoners load up.

Ext. Barracks - Night - When the work gang returns, somber and tired, they hear Luke singing to them from inside the box. This cheers them up.

Ext. Sweat Box - Night - Boss Paul comes to let Luke out, but Luke tells him to "shut the door. You're letting in a draft." Boss Paul pissed off by Luke's comment, canes Luke and leaves him inside the box.

Next Day - Boss Paul comes out to the box with a shotgun and Rudolph, a blood hound. Boss Paul slides the shotgun inside the box and feeds Rudolph half a biscuit, telling Luke, who hasn't eaten in two days, he could have the rest. Luke tells Boss Paul to let the dog have it all, because he "ain't all that much hungry." Boss Paul storms away, irate.

Next Day - Luke, emaciated and weak, is let out of the box. Boss Kean tells him that there's no sense in running know, because his mother "is in the ground now."

Int. Barracks - Night - During a fourth of July celebration filled with raucous music and laughter, Luke hacksaws his way through a floorboard. Then, Dragline distracts Carr by reading him passages from a dirty book, while Tattoo and Luke slips out into the night.

Ext. Yard - Night - The Wicker Man spots Tattoo on the fence and whales the gong, an alarm of sorts. Tattoo, caught like a rat on the fence, is pulled down by the yelping dogs and caned by the bosses. Luke is nowhere to be found, but Dogboy assures the bosses that his dogs will catch that "bastid, Cool Hand Luke."

Ext. Dog Pen - Night - Dogboy gives the blood hounds a whiff of Luke's sheet and send them off after him. The heavily armed bosses chase after the dogs and Luke.

Ext. Swamp - Night - Luke runs like hell, as the sound of Blue, Dogboys' prize bloodhound, yelps in the distant b.g., right on Luke's tail.

Ext. Abandoned Railroad Station - Night - Dogboy, restraining the other dogs on harnesses, admonishes Boss Paul for just letting Blue go without allowing him to harness him.

Ext. Farm Country - Day - Luke runs under, then through pipeline supports.

Later - the bosses watch as Dogboy moves across the supports with the dogs, which become confused by the backtracking scent.

Ext. Railroad Fence Line - Day - Luke weaves in and out of the barbed wire fence, as he progresses down the tracks.

Later - The bosses, Dogboy and the dogs, weaving in and out of the fence, and become entangled in the barbed wire.

Ext. Railroad Bridge - Day - the bosses, Dogboy and the dogs come to a trestle, where the dogs become utterly confused and start to mill around, having lost the scent. Dogboy is furious.

Ext. Farmland - Orchard - Day - Luke runs free through open terrain.

Ext. Camp - Night - The prisoners passing through the yard from the mess hall, watch as Dogboy and the bosses step out of a highway patrol vehicle. Dogboy clutches the dead Blue in his arms. Luke ran the dog to death. Dragline and the others, quietly celebrate Luke's escape.

Ext. Road - Day - While the prisoners work under beefed up security down a steep a embankment, a patrol car pulls up and Luke, tattered and torn, is produced. The men watch above them, in grief, as Luke's legs are shackled together. Captain tells Luke to never quit listening to the chain's "clinkin", and Luke replies, "They sure do make a lot of cold hard noise, Captain." Captain, furious at the snide comment, sends Luke tumbling down the embankment toward the men with a blow from a black jack. Captain admonishes Luke for speaking to him like that and then utters the famous line, "What we got here is failure to communicate," as part of a speech in which Captain lays all blame for Luke's troubles on Luke.

Int. Mess Hall - Night - The men listen intently to Luke's story of escape. Luke pockets a piece of kite string left on the ground. Dragline tells everybody that Luke is lying low for awhile and then he'll be light back to normal.

Ext. Road - Day - As the prisoners work, Boss Kean allows Luke to go to the bushes to urinate, as long as Luke keeps shaking a bush, as he does so. Luke ties the kite string to the bush and shakes it, as he runs away. Godfrey gets off a shot at Luke, but misses. The first time the men have ever seen Godfrey miss anything.

Ext. Dirty Road - Day - Luke, on the run, befriends two small Negro boys, Ben and Lawrence, who give Luke an ax to break through his chain, and an arm load of pepper which Luke spreads out over his tracks.

Later - The dogs, confused by the pepper, run in circles and start to cough and choke. Ben and Lawrence laugh.

Int. Prison Truck - Day - Dragline and the others tell stories about Luke and his escapades on the outside. He's become more myth than reality to the men at this point, and they seem to be living vicariously through Luke's legend.

Int. Barracks - Day - Dragline and the other prisoners look at pictures of Luke with pretty girls in fancy restaurants that Luke has sent them from the outside. The legend grows...

Int. Barracks - Night - Dragline has just decides to charge other prisoners to look at the pictures of Luke and the girls, when Luke is thrown onto the floor, beaten and unconscious. Two sets of chains on his legs. Captain warns the men about looking up to Luke, and promises that Luke will get his "mind right." When the Captain leaves the men begin to dote on Luke, asking him about the girls in the picture. Luke tells them the pictures were phonies. They press him, and he becomes angry, telling them to get away from him.

Ext. Road - Day - Luke is caned by Boss Paul for not looking at the weeds, while he worked.

Ext. Box - Night - Luke is thrown inside.

Int. Barracks - Night - Dragline defends Luke's courage against Society Red, who says that Luke has got "more guts than brains". Koko threatens Red. Red quiets down.

Int. Mess Hall - Night - After a week in the box, Luke, just able to stand, his belly shrunk, is put in line for chow. Dogboy, who serves the meals, loads Luke's plate with as much food as it can hold, hoping Luke will have to go back in the box if he can't finish the meal. Luke sits down to eat, and one by one the prisoners come to Luke's aid, taking a bite out of the heaping plate of food.

Ext. Yard - Night - On the way back to the barracks, Dragline and the other scatter as Luke is accosted by Boss Paul and Kean, who cane Luke for not knowing why his dirt was in their ditch -- a line they scraped on the ground with a cane. After the canting, Luke is forced to dig a purposeless ditch, while the bosses cane him at any time for any reason.

Later - Luke digs in a waist deep ditch until Boss Shorty comes along and hits Luke on the head with a hoe handle for putting "dirt in mah yard." Luke gets up and starts to shovel the dirt back into the ditch.

Next Day - Luke finishes throwing the last of the dirt back into the ditch, when Boss Paul beats Luke again for not having all of his dirt out of Boss Kean's hole. This time Luke tries, feebly, to attack Boss Paul, who beats Moses unconscious.

That Night - Dragline and the other watch from the barracks, as Luke is beaten once more for having all his dirt in the yard. This time, Luke finally pleads for mercy and falls to the ground weeping. The bosses smile, believing they have broke him. Luke promises that he has his "mind right."

Int. Barracks - Night - Koko, feeling betrayed by his fallen hero, tears the picture of Luke and the girls off the wall and into tiny pieces.

Ext. Yard - Night - Boss Paul warns Luke that if he runs again, they'll kill him. Captain comes down off his porch and allows Luke to go into the barracks.

Int. Barracks - Night - Dragline, Koko and the others, ignore Luke, as he enters and collapses on his bed, muttering to himself, "I got my mind right."

Ext. Road - Day - As the disenchanted men take a smoke break, Luke, like a perfectly trained lap dog, jogs around filling everybody's water cup. Boss Godfrey shoots a snapping turtle and Luke runs into the swamp and retrieves it. But to everybody's surprise, when Luke puts the turtle into the truck for Godfrey, he jumps up inside and starts it up. The guards fire at the truck, but the bullets ricochet off the rising bed of the dump truck. Dragline, watching Luke in action, gets excited, and runs and jumps inside the cab. Luke and Dragline take off on down the road to freedom

Ext. Swamp - Day - Luke and Dragline hide the truck, and laugh about Luke's con on Captain and the bosses.

Ext. Negro Village - Day - Luke sees that Dragline is having difficulty keeping up with him, so he sends Dragline on, and he stays behind at the village.

Int. Church - Night - Luke hides out, talking to God about his troubles and asking for some answers to his problems, in Luke's own way, when in walks Dragline, who has brought the police right back Luke, Dragline tells Luke that he's worked a deal where nobody will get hurt and.... Luke pays no attention and goes to an open window and yells out, "WHAT WE GOT HERE IS FAILURE TO COMMUNICATE!" A shot rings out and Luke is struck in the throat. He slides to the ground, smiling. Dragline help him to stand, and they exit together.

Ext. Churchyard - Night - Dragline and Luke make their way toward the bosses and Godfrey, who stands idle with a smoking rifle. Boss Kean and Paul take Luke from Dragline and handcuff him. Dragline attacks Godfrey, knocking him to the ground and tearing off his sunglasses. The other officers beat Dragline unconscious. As Luke is drug by Dragline and loaded into the Captain's car, the Captain tells the Sheriff that Luke is not going to the emergency clinic, but to the prison hospital which is an hour away. Captain gets into the car and it pulls away.

Ext. Road - Day - Dragline, now in shackles, cuts weeds with a gang of workers, who slowly become smaller and give way to a picture of Luke and the pretty girls, held together by scotch tape.

THE DEERHUNTER

1. Introduction to the steel town and Columbine Street.
2. Introduction to the steel mill and Nick, Sal and Merle,
3. Sal's mother and a priest are preparing for a wedding when we learn that Sal is getting married - to a stranger.
4. The women of the town are getting ready for the wedding.
5. Nick, Sal, Merle, Albert and Vince leave the steel mill, and it starts to snow. The snow is setting up ideal deer hunting conditions, but they announce that they won't go until after the wedding.
6. At the VFW Post, the preparations for the reception continue, the women setting up the tables, the older women bringing in the cake.
7. Our guys take Nick's Caddy up a hill in the snow, cheering as they reach the top.
8. The bride, Angela, is getting dressed, alone, practicing her "I do's." Her mother has left her a photo of Michaelangelo's David, with "This is it more or less" written on it.
9. The guys go to a bar where everyone is celebrating for Sal.
10. Linda, a thin bridesmaid, has to help her drunken father into bed. He has the DTs, thinks she's some other woman, and punches her in the face twice.
11. The women come to the bar to get the men and Sal's mother begins crying about her son leaving her.
12. At Nick's trailer, Nick and Merle are getting ready to go hunting. Merle tells Nick he wouldn't hunt with anyone else, then John and Albert arrive in tuxes with their gear and they load the stuff in the Caddy.
13. The bridesmaids come and get them to take them to the wedding, making them presentable on the way.
14. Linda asks Nick if she can stay at his place while he's hunting, but she'd want to pay him for it, so he asks her to marry him. She says yes! They suddenly fall into each other's arms.
15. Sal and Angela get married in the Greek Orthodox Church with everyone there, Nick and Linda staring at each other from across the room.
16. At the reception, everyone is dancing except Merle, who is hiding from a girl. Nick sees the girl and leaves Merle with Linda and goes to dance with her. Merle says "Nick gives."
17. A guy in a Sergeant's uniform comes in, sits, drinks, but won't say anything to any of the guys other than, "POW." They want to hear about Nam. But maybe he's lost.
18. Vince's girl is dancing with another guy, letting him put his hand on her ass, and he takes him out side. She dances with someone else the same way.
19. As Sal and Angela leave for the wedding night, Merle and Vince bet \$20.
20. Sal tells Nick how he's going to do it. He has it planned.

21. As the wedding car pulls away, Merle races down the street in front of the car naked trailing streamers. The other guys chase him with his clothes.
22. Finally Merle stops at the top of a hill overlooking the valley. Nick comes up beside him and Merle asks him if they'll come back from Nam. He makes Nick promise to bring him.
23. They pile into the Caddy to go hunting. The car finally stops when about 20 deer are in the road in front of them. The ammunition is in the trunk, they can't get at it. Vince, Albert and John fall down an embankment.
24. Here, although it says Vince gets out of the car, I believe it is Merle. He then chases the deer away, firing his gun in the air.
25. They eat junk - really horrible - as they look for the hunters' shack. They can't remember where it is, and finally change into their hunting clothes on the side of the road.
26. Vince has somehow forgotten everything and wants boots from Merle. He is also taunting Merle with accusations of being a faggot. Merle won't give them and threatens to shoot Vince if he touches them.
27. Nick gets the boots and gives them to Vince.
28. They bag two deer and find a shack. Before they sleep, Merle tells Nick he's going to hunt the next day with Vince.
29. They have five deer strapped to the Caddy as they go into town triumphant.
30. The Vietnamese jungle is established complete with dead Americans everywhere and semi-victorious Viet Cong about to slaughter some Vietnamese civilians, gruesomely impaling a baby.
31. Merle is not dead, and sneaks over to where he has a shot at them all. He opens fire just as the area is hit with napalm.
32. A lieutenant leading a small group of men comes up to Merle, and with him are Sal and Nick. Unfortunately, they are all caught in a trap and captured.
33. They are thrown into pits filled with mud to drown.
34. Merle is sitting at a table in a hut with a Vietnamese soldier opposite him. Bodies with their head blown off are everywhere and we see that they are playing Russian Roulette. The guards are drunk and forcing them to play. Merle very matter-of-factly plays and survives.
35. Nick plays and survives.
36. Merle has to talk Sal into staying brave and playing. Otherwise he'll be thrown into the pit to drown. Sal plays, and convinces the young Vietnamese to play, who then blows his own head off.
37. Sal has gone mad. Merle convinces Nick that they need to play each other with three bullets in the gun in order to escape.
38. Sal is separated from them as they go into the hut, and he is thrown into the pit. Sal screams at the dead bodies in it and continues to scream.
39. Merle and Nick convince the guards to let them play each other and they begin with the single bullet.
40. Merle gets everyone excited and shows them that one bullet will take too long, so increase it. They put in two more bullets and they begin to play.
41. Merle gets all the guards involved in cheering him on, and finally the guard with the AK47 joins in, only after three times. Merle then shoots that guard and they manage to kill them all, but Nick is injured and Sal is completely childlike.
42. Merle carries Nick and leads Sal on a rope. Sal keeps asking Merle if they're going home.
43. Merle passes out in exhaustion just as Sal finds a car with the keys in it. Since Merle isn't there to stop him, he gets in, starts it, and blows himself up.
44. Merle gets him out, but he's badly burned. Sal and Nick are Med-Evac'd out, and Merle is left alone.
45. Nick is in a Saigon hospital unable to really connect with the world around him, watching body bags, and lunacy. He keeps trying to connect with the picture of Linda, but can't quite do it.
46. Several times he almost calls Linda. Instead he gets drunk and ends up in a Saigon bar with a hooker trying to get him to pretend she's Linda.
47. He's just going to fuck this whore when he looks out the window and sees an old man selling elephants. He claims Linda loves elephants and goes down and buys the whole lot, giving them to the street urchins.

48. He goes into another bar, but a bomb takes the front off, and he digs himself out of the debris.
49. He finds himself in an alley behind a building with a bunch of bodies with their heads blown off. A guy with a French accent, Armand, comes out and very seductively tries to get Nick to play Russian Roulette for money, especially after finding out that Nick has survived with three bullets in the gun. He is a very lucky player. Armand leaves him his card.
50. Outside Nick's trailer, all his friends and neighbors have prepared a welcome home celebration. Linda can hardly wait.
51. Nick sees this as his taxi comes toward his trailer and he hides. He spends the night in a hotel.
52. After everyone has left in the morning, he comes home and holds Linda after some awkward moments.
53. Linda introduces Nick at the market where she works. All the guys treat her with no respect.
54. Nick runs into Albert and Vince. Vince is married, but carries a gun in case he catches his wife with another man.
55. They go to John's Bar and everyone drinks to Nick, who "did what hadda be done... and so he did it... and here he is!!" Nick tells him they didn't have to.
56. He finds out that Sal is still alive, but everyone is upset about it, and he's not coming home. His mother has gone crazy.
57. He goes to visit Angela and Sal's mother. Angela gives him Sal's phone number, but says he's not coming home and he only has one arm.
58. Nick goes to church.
59. Nick and Linda go to a hotel, but before Linda can get sexy, Nick goes to sleep. She looks at the scars on his chest.
60. Nick is back to work at the steel mill, now the one closest to the fire.
61. At John's bar, Vince asks if he's been with a Vietnamese woman. Then they decide to go hunting. Very guy stuff.
62. At home, Nick starts to open up to Linda, but he has to go hunting with the guys.
63. Nick sees a huge buck, but doesn't shoot it. He follows it and admires it instead.
64. Albert and John have shot deer, but Vince chases one through traffic, ruins his gun, uses a pistol, chases it forever - until it finally falls dead inside the cabin.
65. Albert starts teasing Vince that his wife is with lots of men. Vince pulls a gun and Nick tackles him. Vince claims the gun is empty, but Nick dumps cartridges out of the chamber and throws the gun away.
66. Nick calls the VA Hospital and talks to Sal. He has no legs, one arm and a scarred face. He tells Nick he's staying there and how great it is.
67. Nick goes to pick Linda up, and she cries that she's so lonely. He isn't a companion to her.
68. He makes love to her. He looks outside and sees a man he believes to be Merle. He goes outside to see, and there is a black limo with someone in it.
69. Merle is at the VA Hospital and watches Nick arrive. Nick goes to see Sal and pleads with him to come home or he'll die. He agrees, but as Nick is packing his suitcase, he finds it's full of money. Merle has left him the money. He figures it out by the card inside which has the same phone number that Armand's card had.
70. Nick tells Sal he's going to visit an aunt. Instead, he steals a Lt's place on a hop to Saigon.
71. He meets a colonel on the plane who is brutally honest about hating the Vietnamese.
72. The guy he is impersonating was supposed to cook for the Ambassador, but he escapes that job and continues to look for Merle. He goes to the alley where he met Armand, but the bodies are all old there.
73. The colonel from the plane and some others stumble in, looking for the same entertainment. They go to a new place where Russian Roulette has taken on a refined air, much like Baccarat.
74. Nick finds Armand, who tells him where Merle is. He finds Merle, and when he asks him "why" all Merle says is "Because it's simple." Nick tries to catch him before he goes in, but is too late. He hears the clicks on empty chambers, but then leaves.

DELIVERANCE

Ext. Dam Project - Day

A construction crew dams a mountain stream.

Ext. Cahulawasee River - Day

In a small town cemetery along the banks of the river, coffins are torn from the ground and hauled off in dump trucks

Ext. Atlanta - Field Archery Range - Day

ED GENTRY and LEWIS MEDLOCK, two middle aged men, take target practice In a field archery range in the middle of the city, straddled by a freeway on one side and a railway station on the other. Lewis is a much better shot than Ed, who has a tendency to shake uncontrollably when he draws on a target -- draw hysteria. Lewis sells Ed on a trip down the Cahulawasee River, fishing and hunting.

Int./Ext. Restaurant Bar - Day

Lewis and Ed have lunch with two other men, BOBBY and DREW, early 40's. All of them are dressed in business suits, except for Lewis who bulges through an expensive sports shirt. Lewis sells the other two men on his adventure -- a weekend canoeing trip down the Cahulawasee. Lewis wants to make the trip before the river is dammed and the whole Cahulawasee Valley is turned into a lake. All the men agree to go.

Int. Advertising Agency - Day

Ed, an advertising executive, is called from his posh office to the agency's photo studio. There he meets up with a bunch of other middle aged executives for the unveiling of the agency's latest campaign -- *Kitt 'n Britches*. A model stands on a chalk mark, veiled in a robe. When the robe is removed, the model is shown to be a brown freckled, *very fresh*, country girl, wearing nothing but a pair of britches. She is handed a kitten, which she holds in front of her shapely breasts as photos are taken. Ed is awe struck by the girl's beauty.

Int. Ed's Bedroom - Day

Ed and his wife, MARTHA, lie in bed together. Martha, half asleep, allows Ed to make love to her before he goes off on his weekend trip with Lewis. Ed fantasizes about the model.

Ext. Ed's Backyard - Day

Lewis and Bobby wait on Ed. Lewis' car is loaded down with camping gear, a canoe tied to the hood. Bobby brags about some married women, who wants to buy a life insurance policy on her husband, he fucked the night before. Ed jumps in and Lewis tears out of the driveway.

Int. Soft Drink Bottling Plant - Day

Amongst a sea of bottles, Drew, the plant manager, sets the automated assembly rate for the weekend. Drew brags about what a great computerized system the plant utilizes. Lewis says computers will fail, along with political systems and society in general. And when it does, only those that are able to survive without all the man made protections of the 20th century will remain, -- survival of the fittest.

Int. Lewis' Car - Day

As Lewis and Ed make their way out of the city, they discuss Lewis' belief in the end of modern civilization. Ed argues that modern society is good for man, makes life easier. Ed likes his life. Lewis says modern living makes a man weak, and sooner or later it'll kill him. Lewis would like to scrap it all and start over from scratch.

Int./Ext. Lewis' Car - Day

As they move outside of the city and into the mountains, the landscape becomes wilder and wilder. Lewis loves the change. Ed is a little unnerved.

Ext. Oree - Day

The two vehicles pull into this little shithole of a town, the only noticeable signs of life being a scrawled sign reading STOP THEM FROM DROWNING OUR LAND.

Ext. Gas Station - Day

An old hillbilly comes out of a house and asks Lewis if he's from the television. Lewis wants to know if somebody can drive the two cars down to Ainty. The old man laughs at him. Lewis tells him to fill 'em up. As the old man fills the cars with gas, an inbred albino boy, LONNIE, slides out onto the porch of the house, carrying a five string banjo. Drew grabs his guitar from the car and begins to play a few notes, for which Lonnie copies, note for note. As the two strum through the sequence of chords to a piece entitled *Dueling Bangos*, a number of other hillbillies, hearing the music, materialize from out of the surrounding shacks. Lewis continues to badger the old man about drivers, but he seems more concerned about the music than Lewis. Finally the old man tells Lewis to try the Griner Boys. Drew and Lonnie square off, echoing one another through the riffs of the piece, playing faster and faster, louder and louder. The hillbillies, missing fingers, toes, eyes, start to clap and dance, passing a jug between them. In the end, Lonnie outdoes Drew and Drew gives in to Lonnie's superior picking. The old man laughs, pleased with his boy's performance.

Ext. Griner's Garage - Day

After searching the Griner residence and uncovering a number of grotesque and barely understandable hillbillies, Lewis locates the garage. Lewis, pissed off that they've wasted so much time, barges into the darkness of the garage from which the sound of hammering emanates. Ed waits outside.

Int. Griner's Garage - Day

Lewis haggles with a GRINER, a filthy bull of a man, over the price of driving the two cars down to Ainty. Ed wanders in. Griner warns Lewis about "fuckin' around on that fiver." Ed wants to go back to town and play golf. Lewis ignores Griner and Ed and talks Griner down to forty dollars for the job.

Ext. Dirt Road - Day

Lewis pulls out in front of the Griners, leading the parade down to the river. Lewis gets lost, driving down a dead end logging road. He speeds back up the logging road in reverse, the Griners laughing at him when he gets back to the main road. Lewis ignores them and tears off again, this time locating the night path to the river.

Ext. Woods - Day

Lewis parks the car and jumps out, rushing into the woods. Ed buckles on an army knife and follows Lewis into the woods. At the water's edge, Lewis speaks of the river as a life giving force. His passion captures Ed's imagination, and for a moment he falls under Lewis' spell.

Ext. Embarkation Point - Day

As the group of city men load into their canoes, the hillbillies watch through the trees, shaking their heads. Bobby loads into a canoe with Lewis and Drew accompanies Ed. The men shove off, as the hillbillies disappear back into the woods.

Ext. River - Day

The group paddles down river, passing through some gentle rapids. Drew and Ed do fine, but Bobby, completely pathetic with a paddle, fucks up and sends Lewis and himself over a small falls backwards. Lewis veils at Bobby, telling him to quit paddling altogether. Lewis, his biceps bulging, dominates the canoe with his paddle, righting it in the river and sending Bobby and himself downstream.

Ext. Oree Bridge - Day

As the group passes under the Midge, Drew spots Lonnie watching from above. He holds his paddle like a guitar, trying to entice a response from the boy. Lonnie gives none. As they pass out of town, the group encounters a poultry processing plant, pumping the river full of feathers, guts, and blood. Ed spots a severed chicken head in the water, spiraling endlessly inside a small eddy.

Ext. Stretch of Rapids - Day

The group passes through some rougher rapids. Drew and Ed follow Lewis into the white water, paddling for their lives. Lewis in total control of his canoe, maneuvers through with ease. Ed and Drew, mimicking Lewis, get through unscathed. Exhilarated and tired, the group decides to camp for the night.

Ext. Camp Site - Night

The group sits around a fire, Drew picking a few chords of *Dueling Bangos*. Lewis laments the damming project and the river's end. He feels the death of nature is coming at the hands of man. Bobby, a little drunk, is about to lie down on his air mattress, when Lewis hears something in the woods. He disappears into the darkened forest. The others, scared to death, gather around each other, waiting for Lewis or whatever's out there to come barreling out of the woods. Lewis appears behind them, scaring them even worse. Lewis found nothing. The group turns in for the night.

Ext. Camp Site - Day

Ed is the first one to arise. A mist has moved in, blanketing the ground. Ed grabs his bow and heads into the woods.

Ext. Woods - Day

Ed stalks through the woods, happening upon a large buck. He quivers an arrow, but begins to shake uncontrollably as he takes aim at the animal. He misses badly.

Ext. Camp Site - Day

Ed tells Lewis about the missed shot, Lewis tells Ed he had better conquer his fear or his fear will conquer him.

Ext. River Bank - Day

The group loads back into the canoes. Lewis asks Ed if he'll take Bobby with him. Ed obliges.

Ext. River Bank - Day

As they paddle further down river, Bobby complains about bites, his back and Lewis. He wants to go home. Ed placates him.

Ext. River - Day

The group passes through some placid water, encountering some of the most scenic stretches of the river. At one point, a heron passes over head. At another point, a long, black snake swims right by the canoe. Ed and Bobby, drinking beers, move into a low lying, mist covered stretch of water, losing Lewis and Drew somewhere in the fog behind them. They pull off to wait for Lewis and Drew,

Ext. Resting Place - Day

Ed and Bobby climb out of the canoe, as TWO MEN appear from the misty forest, walking towards them in an odd zigzagging pattern. As the men get closer, it's apparent they're crackers -- old time mountain folk. One of the men, his front teeth missing, carries a shotgun. Drew does his best to set the men at ease, but they become combative and threaten to kill Ed and Drew, if they don't get up into the woods. One of the men ties Ed to a small tree with his own belt, cutting gash into his chest with his knife. The same mountain man then proceeds to rape Bobby, as the other watches laughing and commanding Bobby to "squeal like a pig." When the hillbillies are done with Bobby, they turn their attention on Drew. Drew, scared out of his wits, is about to be forced to perform oral sex on the toothless cracker, when Lewis appears creeping through the underbrush, his bow knocked and aimed. He fires an arrow, dead center, through the heart of the hillbilly that raped Bobby. The toothless hillbilly scurries off into the woods. As the hillbilly bleeds to death, the group argues over what to do. Lewis wants to bury the body and head on down to Ainty, no questions asked. When the lake covers the valley, they body will never be found. Drew is against the idea. Bobby is for it. Ed breaks the tie, siding with Lewis.

Ext. Dense Woods - Day

The men carry the hillbilly's body over head through the woods, as not to leave drag marks. When they find a low lying swamp like area a good distance from where the hillbilly was killed, they dig a shallow grave, with their bare hands and plop the body down inside, covering it with muck and leaves, finishing it off with a want stump. Lewis fires the death arrow into the soft ground. It disappears from sight.

Ext. River - Day

The men scramble back into their canoes and take off down river, paddling as fast as they can, Fearful of who or what might lie behind every bend, they scan the woods.

Ext. Gorge - Day

They paddle into a gorge filled with unbelievable white water. They manage to pass through the first of it, but as they hit some of the roughest water yet, Drew, mysteriously, drops his paddle into the water and topples head first out of the canoe into the river. The canoe overturns, sending Ed into the water. Lewis and Bobby barrel into Ed and Drew's abandoned canoe, breaking it in half They loose control, spilling out into the water.

Ext. White Water - Day

All four of the men are sucked through the gorge, smashing against rocks and tumbling over a number of small falls.

Ext. Pool at Base of Gorge - Day

Ed floats in the pool, and Bobby tumbles in quickly after. Both unhurt, by in large. Lewis, the third man out, writhes in pain, screaming about his leg. Ed drags Lewis to a big rock near the edge of the gorge. Lewis' leg is broken. Lewis thinks Drew was shot out of the canoe by the hillbilly that fled. Bobby and Drew search the gorge for Drew.

Ext. Pool at Base of Gorge - Night

Not able to locate Drew, Bobby and Ed return to Lewis with the aluminum canoe that survived the rapids. Ed believes the toothless hillbilly is above them, waiting for them to leave the gorge so he can pick them off one at a time. Lewis agrees Ed decides he's going to have to scale the gorge wall and kill the hillbilly before he kills them. Lewis seems to revel in the primal nature of it all.

Ext. Cliff Face - Day

Ed scales the cliff face, carrying a coiled rope and his bow slung over his shoulder. It's a difficult climb, and he almost falls a few times but after climbing most of the day, resting at certain points, he reaches the top.

Ext. Cliff Top - Night

Ed figures just about where the hillbilly will position himself to take his shots. He sees a tree nearby.

Ext. Tree - Night

Drew in the tree, peers out between the branches, sighting his bow for the kill. He lays back and goes to sleep.

Ext. Tree - Day

The next morning, Ed awakens to find the hillbilly already on the Cliff top, eyeing the river below. Ed knocks an arrow and takes aim. But as he stands LIP to get a perfect alley through which to shoot, he sees the hillbilly aiming, his rifle back at him. Ed's hand begins to shake uncontrollably, and just as the man fires his rifle, Ed unleashes the arrow, failing through the branches of the tree to the ground below.

Ext. Cliff Top - Day

As Ed comes to his senses, he realizes the hillbilly is stumbling toward him. He tries to move, but when he fell an arrow from his quiver pierced his side. He's bleeding. The hillbilly closes in, firing wildly into the tree. He chambers another round and comes face to face with Ed. He tries to raise his rifle, but he is unable to, fining into the ground Ed sees for the first time, that his arrow is lodged in the hillbilly's throat all the way to the feathers. The hillbilly turns and disappears into the woods. Ed pulls the arrow from his side and follows the blood trail into the woods, his knife drawn.

Ext. Woods - Day

Drew finds the man, leaning up against a tree, almost dead but not quite. Drew stoops down beside him, checking his mouth with his knife. He has all his teeth! The mountain man gasps one last time and dies. Not knowing if he's killed the fight man or not, Ed pries open the hillbilly's mouth and is relieved to find, he has a mouthful of false teeth. Ed slings the hillbilly's body over his shoulder and takes off back toward the cliff top.

Ext. Cliff top - Day

Ed tosses the rifle into the river, followed by all his arrows. Tying the rope to a tree, Ed lowers the dead body over the edge of the cliff. He follows down after it.

Ext. Cliff Face - Day

About three quarters of the way down, the rope breaks, and Ed and the body fall into --

Ext. River - Day

The river, where Ed becomes entangled with rope and the body. Bobby hauls him to the surface.

Ext. Rock - Day

Ed and Bobby load Lewis and the body, tied down with rocks, into the canoe and head off down river. At a point further down stream, Ed and Bobby toss the body into the river, watching it sink into the murky depths. They paddle on.

Ext. Drew's Rock - Day

Ed and Bobby discover Drew's body sitting up against a bunch of rocks. They drag Drew's body into the canoe and try and determine what killed him. They show the body to Lewis, who confirms that Drew was shot. Ed is not so sure. He doesn't want anybody inspecting the body. Ed and Bobby weight Drew's body down with some stones and sink it to the bottom of the river.

Ext. Final Rapids - Day

Ed and Bobby, Lewis lying in the bottom of the canoe, shoot the last of the white water. Ed takes command, dominating the canoe and the rapids in much the same way Lewis had done earlier.

Ext. Flat Country - Day

Just outside of Aintree. Ed tells Bobby and Lewis that everything happened right here at the tail end of the white water. Drew fell out of the canoe and Lewis broke his leg. They found Lewis, but never recovered Drew. They all agree to the story.

Ext. Bridge at Aintree - Day

Passing under the bridge, the men see the same pale faces and indifferent eyes they left behind in Oree appearing on the banks of the river and on the bridge overhead. They pass by a junk-yard and finally come to a landing point behind a gas station.

Ext. Gas Station - Day

Their vehicles are parked at the gas station. Bobby is amazed. Ed calls for an ambulance from a pay phone.

Ext. River Bank - Day

A black ambulance DRIVER lifts Lewis out of the canoe and onto a gurney. Ed is questioned by a highway patrol OFFICER about the accident. Ed sticks to the story, saying as little as possible. Before the officer can ask too many questions, the ambulance driver tells the officer he needs to get the men to the hospital. Ed steps into the ambulance and the ambulance driver shuts the doors behind him.

Int. Hospital - Day

Ed, sitting in the lap of sterilized civilization, is inspected by a doctor, who attends to the arrow wound in his side.

Int. Biddiford Hotel - Day

Drew and Bobby sit down to a home cooked meal with a dozen or so other hotel guests. Drew, so relieved to be back among the civilized, he begins to weep.

Int. Biddiford Hotel - Ed's Room - Day

Bobby, nervous, enters. Bobby tells Ed that a local law man questioned him again about the canoe they lost. Bobby stuck to the story, but he thinks they found part of the lost canoe further upstream from where they said the accident occurred. Ed tells Bobby that they're going to amend their story and say they spilled

twice, once further upstream, where Lewis broke his leg, and a second time further downstream where they lost Drew. They have to tell Lewis about the change in the story before the law man questions him.

Int. Taxi - Day

Ed and Bobby sit nervously in the backseat. The town is boarded up and empty. Trucks pass by, hauling away buildings to be saved from the impending flood.

Int. Hospital - Day

Ed and Bobby rush down the corridor, searching for Lewis' room. Two PATROLMEN are in the room. They are waiting for Lewis to come to so they can question him. Ed bends down over Lewis and Lewis, obviously feigning unconsciousness, gives Ed a wink. In that moment, Lewis comes out from under. For the benefit of the patrolman, he asks Ed what happened on that last stretch of rapids. Lewis can't remember a thing.

Ext. River Bank Below Final Rapids - Day

A group of locals, led by Deputy QUEEN, drag the liver for bodies. Ed and Bobby watch from the river bank. Queen questions Ed about the exact location of the first spill. Ed says he'll be glad to show him, but the Deputy says that section of the liver is off limits now due to the damming project. Ed says that's too bad. Queen, getting imitated, tells Ed that his brother-in-law went out hunting two days ago and hasn't come back yet. Ed says he doesn't know anything about that. Just then, Sheriff BULLARD saunters over to Ed. Bullard wants to know if Ed is sure about the first canoe. Ed says he is. Queen calls him a liar and begs Bullard to hold him and the others for a few days. Queen accuses Ed of killing his brother in law. Ed denies it. Bullard calms Queen and tells Ed he needs to sign a statement before he leaves. Ed agrees.

Ext. Gas Station - Day

Ed and Bobby pay an attendant to fill up the two vehicles with gas. Bullard cruises up alongside of them. The sheriff, a big man, stares down Ed and Bobby, clarifying a few more details about their trip. They answer the questions to his satisfaction, and then he tells them to get out of town and don't ever do anything like this again. They promise they won't. Ed says he hopes Queen finds his brother in law. Bullard says, "He was a mean old bastard anyway." The sheriff smiles.

Ext. Bridge at Ainty - Day

As Drew drives over the bridge leaving town, he notices a backhoe digging up graves in a cemetery next to the river. *Dueling Banjos* begins to play over the scene.

Ext. A River Meadow - Day

The meadow lies covered in 'water. A fish swims over the grass, as the music rises.

Ext. Woods - Day

The water rises, as the music swells.

Ext. The Cemetery - Day

The water floods over the tops of tombstones as the music grows even louder.

Ext. Griner's Yard - Day

Wrecked cars lay half flooded and a gasoline pump just sticks out above the rising water. The music blaring now, almost too loud, then silence.

Ext. Lake - Night

A vast, tranquil lake covers the drowned valley. Then, a white hand surfaces followed by a gray, shapeless hump -- a corpse.

Ext. Lake - Day

Ed and Bobby, Lewis on crutches, his leg amputated at the knee, wait alone the shoreline with a number of police officers. Sheriff Bullard and Deputy Queen. At their feet is a body covered with a sheet. Bullard pulls back the sheet to reveal --

Int. Ed's Bedroom - Night

Ed bolts upright in his bed, sweat pouring from his face. Martha is startled from her slumber. She comforts him, stroking his head like a child.

Ext. Ed's House and Street - Night

Ed's house stands peaceful and quiet on a suburban street surrounded by other houses just like his. The light in Ed's bedroom goes out.

DIE HARD

1. It's Christmas. A plane lands at LAX. John McClane, good-looking, athletic and tired is relieved to have arrived in one piece. A fellow passenger offers advice on "successful air travel." He says that when you get to your hotel, you take off your shoes and socks and make "fists with your toes." McClane thanks him, and as he retrieves his bag, his shoulder holster is exposed. He explains to the nervous passenger that he's a cop.
2. At the Nakatomi Building, a Christmas party is underway, ELLIS, a smooth talking VP is trying to pick up an attractive business woman. She points him on his way and calls home to talk to her children and housekeeper. Her husband is coming for the holidays, can she make up the extra room. She already has, HOLLY GENERO smiles her thanks.
3. John McClane, dressed for a New York winter, seems out of place in LAX, with all the scantily dressed natives. A limo driver, Argyle, picks him up. On the way to their destination Argyle talks him up, discovers he is trying to save his rocky marriage. As they pass through LA it is evident that this town has its own Christmas style.
4. Argyle drops him off at the Nakatomi Building, and offers to wait for him downstairs. With that, McClane makes his way inside.
5. Inside the Nakatomi Building, several guards, and hidden high tech cameras reveal strong building security. McClane looks up his wife, doesn't find her in the computer directory. Then he finds her listed under her maiden name.
6. McClane enters the party. He is kissed by a woman, then a man. California is VERY different than what he is used to. He makes his way to an important looking man, MR. TAKAGI. Takagi makes McClane feel comfortable as they wait for Holly. They enter Holly's office, find Ellis doing lines on her desk. Holly enters, an uncomfortable moment, made ore uncomfortable by Ellis' annoying toadying and showing off Holly's new Rolex. Holly ads her husband to a washroom where he can clean up after his trip.
7. In the basement of the building, an Emory freight truck pulls in, unnoticed by Argyle who in the backseat, rocking to Christmas music, and making himself a drink.
8. McClane, barefoot, is making fists with his toes. He smiles. It works. Holly enters and, in conversation full of the tension of their relationship, asks him to stay with her and e kids during this visit. Unfortunately, this conversation turns into the same old argument, including her returning to her maiden name. She is asked to address the employees and, as she leaves, McClane slaps himself for getting off on the wrong foot.

9. Downstairs, the security guard watches the Emory truck on the monitors, and doesn't notice the Mercedes which pulls up outside. Two well dressed businessmen approach the desk, they are KARL and THEO. They're having a seemingly benign conversation which ends with one of the men adeptly shooting the guard in the head. The other hops behind the security desk, takes out a walkie and tells whoever is on the other end they're in.

10. In the garage, several men start to unload the Emory truck, and wheel crates into the building.

11. McClane looks at the lavishness of the office and latrine, and digs in his wallet for Argyle's phone number. He stops at a picture of his kids.

12. Theo works the controls behind the desk, dropping heavy steel gates across the entrance to the garage, stopping the escalators, etc. Then he pulls the control panel out of he wall.

13. HANS GRUBER, impeccably dressed, lean and handsome steps off the elevator. Theo tosses him a computer access card which he waves over a magnetic plate at the front door. The door locks with a thud.

14. The elevator opens revealing ten more men, all rugged and armed with machine guns. One of them dons the dead guards' uniform while Karl and Tony, his brother, fool around on heir way down to the basement.

15. McClane, still barefoot, stretches out his toes, and dials Argyle's number on the bathroom phone.

16. In the basement, Karl and Tony move into the room which houses the phone system. Karl looks at four plastic conduits, and takes out a chain-saw and cuts through them.

17. McClane, on the phone with Argyle, is cut off. He tries to redial. The phone is dead. So the one on the desk. Argyle hangs up the phone. If it's important, McClane will call back.

18. Hans and his men cock their guns as the elevator approaches the 30th floor, and sounds of the party are heard. The doors open, and they step out, firing their guns into the air.

19. McClane grabs his gun, and peeks out the door, sees two terrorists checking the rooms, knows he's outgunned. He spots an exit across the hall, but can't get there without being seen.

20. The terrorists enter the offices next door, find two people humping on a desk. They check Holly's office... it is empty.

21. McClane's bare feet pad up the concrete stairs. He reaches the 31st floor, peers out, sees Karl, Theo and Kristoff (another terrorist) wheeling carts of equipment. He ducks back and heads up to the next level. This one is under construction, a few half finished work stations stand in eerie florescent light. McClane tries another phone... dead.

22. Meanwhile the terrorists have herded the employees into the middle of the large party room. One of them shoves Holly forward. Her glare at him shows us her mettle.

23. Hans makes a speech about corporate imperialism, and asks for Takagi. Takagi identifies himself, and Hans, quite civil, introduces himself. He has an armed escort leading Takagi away as Holly looks on, worried.

24. McClane checks another floor, the 33rd, sees computers, plate glass. He heads up.
25. Takagi, buttressed by Hans' henchmen is nervous as they ride the elevator upstairs.
26. McClane moves to the top floor. He spots three more terrorists unpacking equipment. The whole business seems very military and threatening. He closes the door, and moves back downstairs.
27. Hans leads Takagi out onto the computer floor, up to a screen at which Theo sits, waiting an access code. Takagi tries to talk his way out of their need for information, but Hans says the code is one of the SEVEN LOCKS he needs to open the vault which holds 640 million dollars in bearer bonds.
28. McClane, sneaks out onto the floor. He can hear them mumbling, and tries to catch what is happening.
29. Meanwhile, Hans has pulled out a gun from his pocket. As he puts it together, he asks Takagi once again for the access code. Takagi hesitates, Hans insists. Takagi denies any knowledge of the code. Hans shoots him in the head, splattering his brains on the plate ass behind him.
30. McClane jumps, making a noise. Karl races out to investigate, but there is no one. He returns to the computer room to hear Theo reassure Hans he can get in without the code, it must might take a while.
31. McClane prays in the locked room that Argyle heard the shots.
32. Argyle is in the limo, on the phone, music blasting, picking up on a girl.
33. On the top floor, HEINRICH moves through the ceiling like a monkey, placing several items up against the roof.
34. At the vault, huge and deterrant, Theo promises to get through the first six locks, the seventh, he says, is out of his hands. Hans smiles. Leave that to the FBI.
35. McClane, angry at himself, tries to think of a plan. He spots the sprinkler system on the 32nd floor.
36. A fire station. An alarm rings as men prepare to answer the alarm at Nakatomi Plaza.
37. At the security desk, Eddie sees the alarm, calls up on his CB.
38. McClane stands at the window, watching the fire engines roar towards the building.
39. Hans tells Eddie how to deal with alarm, and asks which floor set it off.
40. McClane watches as the fire trucks turn off their sirens and lights and turn around. At the same time the elevator dings as TONY emerges, machine gun ready. McClane hides under desk as Tony makes his way into the floor. He shoots, but can't find McClane, who surprises him. The men fight, fall down stairs, and Tony's neck breaks with a CRACK. McClane examines the body, checks the machine gun, and hears a hiss where Tony's CB has fallen.
41. McClane tries on Tony's shoes... too small. He props the body on a desk chair, gets an idea, scribbles a note on a piece of paper and smiles.
42. He props the body in the elevator, sends it down, and makes his way out of the elevator.

43. Hans is speaking to the assembled hostages. He tells them of Takagi's death, and is interrupted by the elevator's "ding." He turns. Tony is propped in the elevator, a Santa hat on his head, and a note pinned to his chest. Holly sees this, knows John's twisted sense of humor. She smiles. The note reads: NOW I HAVE A MACHINE GUN. HO. HO. HO.
44. Hans and Fritz try to figure out who could have done this... they have no idea. McClane watches from the roof of the elevator as Hans formulates a plan. He notes each of the terrorists names as used. Two men enter the elevator and it speeds upwards. It stops near a catwalk. McClane hops onto it, checks a small door with a long drop, and enters a door marked "PUMP ROOM." Sees the roof access.
45. A file cabinet flies across the room as Karl reacts to the news of his brother's death. Hans tries to calm him down, barely succeeds.
46. Ellis wonders what's going on. Holly tells him it's John. When Ellis says McClane might be in it for everybody, she reminds him of Takagi.
47. McClane, on the roof, calls for help on the CB.
48. Hans and friends hear him, realize he's on the roof. Karl is ready. They move.
49. The LA emergency dispatcher gives McClane grief for using the emergency channel. McClane can't believe this, as Karl and friends make their way to the roof. Karl claims the kill.
50. The dispatcher reacts as machine gunfire explodes near McClane. She decides to send a black and white as McClane runs, avoiding hundreds of bullets.
51. Twinkies. As POWELL buys them, making an excuse they're for his wife. He gets the call on his belt radio to investigate Nakatomi and sees the building at a distance.
52. McClane runs for his life... right into the Karl's line of fire. Karl shoots, missing, as McClane ducks back behind a partition. He sees a metal door, it is locked. He shoots the lock off and forces his way into... the PUMP ROOM. He moves quickly to the elevator shaft, peers in. The elevator is gone!
53. Hans checks on their progress. Karl responds. Hans says to lock him in the elevator shaft, but Karl will have none of it. He shuts off his radio and opens the shaft door. McClane has heard this and realizes his position. He lights a match to check the shaft, sees small horizontal opening nine feet down... an air conditioning duct.
54. Karl enters the catwalk, gun ready. McClane sees the canvas strap on his machine gun. Gets out the slack, places his gun across the opening in the air shaft, and lowers himself, suspended by the strap across the shaft. He reaches for the small opening, can't quite reach it. As the strap gives away he lunges... just makes it.
55. Karl hears the gun rattle as it falls from the opening, makes his way cautiously towards the sound. He finds the gun, but no McClane.
56. Downstairs, they search the rooms... nothing. Karl thinks, looks up, sees the air ducts, goes into them, missing McClane by inches. He turns to leave when the duct groans under McClane's weight. Karl stops, and presses his gun against the ducts, which criss cross the bottom, trying to find McClane by his weight. He checks one, another. McClane points his gun at him, waiting, holding his breath. Franco rushes in, alerting Karl to the police downstairs. Karl hesitates, follows.

57. Theo, meanwhile, has found the access code, disabling LOCK #1. He turns to Kristoff, and they take out a giant drill.

58. A lone police car cruises towards Nakatomi. Powell calls in, no signs of disturbance, he'll check inside. He parks in front.

59. The terrorists have the police car in the sights of a machine gun, as Hans calls down to let the cop in. Eddie, surprised, does so. Greets Powell with a smile.

60. McClane sees the car outside, waits. Doesn't understand why there's not more.

61. Powell checks off-handedly as Eddie watches a ball game. Powell realizes he's wasting his time.

62. McClane can't take it anymore. He takes a chair, bashes it against a window, trying to break it. The window cracks. A terrorist sees it from the roof, radios down. MARCO grabs his gun, runs for the kill.

63. Eddie watches as Powell moves lazily around. Inches from a terrorist with a machine gun, he stops.

64. McClane draws back for the last blow on the window when Marco appears. He blasts his gun, forcing McClane to duck under a table. Marco stalks him. When he leans down, McClane has the gun on him. Heinrich comes up behind him, calls for Marco to duck. He does. and McClane blasts two into Heinrich's chest.

65. The hostages hear the gun shots. Holly pales.

66. Powell hears only muzak in the lobby. He turns to leave.

67. Marco springs onto the table, stalking McClane, but when he talks he gives himself away, and McClane fires through the table, killing him.

68. Powell leaves the building. McClane watches helplessly as Powell gets into the car. He looks over at Marco's body.

69. Powell, in his car, calls in the all clear as Marco's body falls through space and lands on the hood of his car. A barrage of machine gun fire follows as Powell accelerates in reverse, crashing over a slope. He calls in SWAT assistance as McClane smiles down on him.

70. RICHARD THORNBERG, local TV reporter is on the phone with his girlfriend when hears the call about terrorists on his police scanner. He is thrilled with the news.

71. The police arrive. Ellis is happy. Hans calms his troops as the CB crackles to life. It's McClane, who reads the terrorists names from his notes as informs them of his kills. He checks a kit bag Heinrich had and finds explosives and detonators. He plays with Hans over the CB as he makes his way off the floor, watching until the elevator arrives with the search party, which he easily eludes.

72. Richard Thornberg fights with his producer to get a mobile news until he gets one. This man is obviously an asshole.

73. Karl returns with a report. The men are dead. The detonators are missing. Hans checks on Theo... THREE down, four locks to go, when the CB erupts with Powell's voice, calling for whoever reported this.

74. McClane gives his report, as Hans plans to get the detonators back. DWAYNE T. ROBINSON, Deputy Director of Police Operations arrives. Obviously a schmuck, to be working on Christmas Eve, he tries to take command of the situation. He's cynical of Powell's report, and watches as the mobile news unit pulls up.

75. Holly enters Hans' office, where she asks for bathroom runs and comfort for a pregnant employee. Hans agrees to it as a news report comes on. Richard Thornberg from outside the building. This bulletin also interrupts the show Argyle is watching, and when the Nakatomi Building is shown, he jumps out of the limo and sees he's locked in. He jumps back into the car.

76. More police arrive, and Powell sees what they're planning. He tries to argue Robinson out of going in, but it's no use. McClane has the idea, asks what's going on, but Powell tells him to stay low.

77. The SWAT team comes in...

78. Theo is watching the police activity on his monitor, he calls out their activities as the terrorists prepare for the attack. They unload heavy weapons from the crates, including anti-tank guns. They shoot out the police spotlights, then wound the officers trying to cut their way in. When the police send in the armored car, they blow it up with a bazooka. Hans tells them to hit it again.

79. McClane plants the detonators into the plastique he found in the kit bag, wraps it all to a chair with castors and wheels it to the elevator shaft, lets it fly.

80. The explosion rips out the men downstairs, shatters windows, sends office equipment flying over the police's heads. Thornberg asks his crew if they got it. They did. He's happy. Robinson is upset, and scolds McClane over the CB, but McClane puts him in his place and asks for Powell, who gives him some moral support.

81. The TV News reveals a picture of Hans Gruber as the anchors spit inane babble about what is happening. Ellis, meanwhile has decided to approach the terrorists and work a deal. Holly watches as Ellis is lead in to talk to Hans. Hans watches patronizingly as Ellis tries to bullshit an end to this crisis. Then he says he can give him the guy upstairs who's fucking everything up.

82. McClane and Powell talk about twinkies, as John has just found one, and are interrupted by Hans, who now calls him by name.

83. Thornberg, joyous, gets some people on this right away.

84. Ellis tries to talk McClane into giving himself up, but McClane won't. He tells Hans he is full of shit, and doesn't know him. Ellis, not realizing the gravity of his situation shakes "ok" signs as he talks on the CB. The police listen, as Ellis describes Hans holding a gun to him, smiling. But McClane won't come down. Ellis shrugs, hands the CB back to Hans, who presses the transmitter as he shoots Ellis in the head. The hostages scream and Hans transmits their terror.

85. Robinson can't believe this. He and Powell argue over the morals of McClane's action as Hans calls on the CB and distracts the police with demands of terrorist releases across the globe.

86. Theo and Kristoff break through the FIFTH LOCK, start on the SIXTH LOCK.
87. The newsroom has an anchor interviewing a man who's written a book on terrorists and hostages. He discusses the Helsinki Syndrome, where hostages begin to identify with their captors. Meanwhile, Ellis' body is dragged through the room.
88. Hans, on the machine floor, checks the explosives.
89. The FBI has come, and they take over from Robinson.
90. Hans is not pleased. He drops to the ground only to see a pair of bare feet right in front of him. He looks up at the gun barrel close to his head. Hans transforms in a minute to a fearful, shaking coward. In a perfect American accent he pleads for his life, says he knows McClane is one of the terrorists. He tries to get to his gun, nearby, but McClane won't let him.
91. The FBI discuss the scenario, decide it's a textbook situation. Powell tells them about McClane, but they discount him as not part of the equation.
92. McClane tries to calm the terrified "civilian" as Hans pumps him for information, noticing his bare feet. McClane offers him a gun, turns his back. Hans drops the accent, points the gun at McClane's back and calls his men. McClane recognizes him. He trains his gun on Hans. Hans pulls the trigger, the gun is empty. Hans pales as the elevator arrives.
93. Three terrorists storm out of the elevator, firing. McClane fires back, kills Fritz, lies for cover. Hans is gone as McClane hides behind computers. Bullets fly around him as he takes aim, shoots Franco dead. Hans tells Karl to shoot the glass partitions, raining glass behind McClane. Computers buzz and explode as McClane runs across the room, dodging bullets and flying glass, but he gets a deep shard in his foot as he escapes out a door. Karl is pissed, but Hans smiles. He has the detonators back.
94. The news anchors still babble about terrorism as a researcher comes in with McClane's information, including his wife's address here in LA. Thornberg grins.
95. Karl and Hans return to the hostages. Karl's anger tells Holly John's still alive.
96. McClane crawls into a washroom, leaving a trail of blood from his wounded foot.
97. Theo and Kristoff break through the SIXTH LOCK. The electromagnetic seal comes on. Theo reports their progress.
98. McClane washes his foot in the sink, and talks to Powell for reassurance. He pulls the glass from his foot as he asks Powell about his desk job. Powell tells him he shot a kid and that's why he left the streets. He just couldn't draw his gun again. McClane understands.
99. Theo watches as the city engineers enter a manhole. He asks Hans who the suits are. Hans smiles. The FBI will cut the power, disconnecting the Electromagnetic seal. Straight from their own handbook.
100. They disconnect the power. The hostages groan. In the vault room, the safe opens.
101. The FBI are proud of themselves as inside the terrorists cheer.
102. Thornberg drives down a residential street, looking for Holly's house.

103. The FBI plan their helicopter assault. They call Hans to tell him that his demands have been met, and the helicopters are on the way. Hans smiles. When they touch down, they'll blow the roof off the building. By the time they sift through the rubble, they'll be sitting on a beach earning twenty percent.

104. McClane calls Powell. He thinks he's dying. He wants Powell to apologize to Holly for him, for being such an asshole. Powell tries to buck him up. During their conversation, McClane remembers Hans upstairs. He decides to see why he was there.

105. Thornberg forces his way in to Holly's house to interview the children.

106. McClane checks where Hans was when he found him, and the ceiling. He sees all the explosives. He calls down to Powell but is interrupted by a gun to his head. It is Karl, who smashes the CB under his foot.

107. Powell tries to reestablish contact as the FBI's assault helicopters fly towards the building.

108. McClane elbows Karl in the face, the gun goes flying. Karl recovers, kicks him.

109. The terrorists watch the helicopters approach as Thronberg's interview with the kids goes on. They show the family picture, and Hans, smiling, grabs Holly.

110. McClane and Karl battle it out brutally.

111. The FBI chopper approaches, they figure out the hostage casualties from their plan. They can live with twenty percent dead.

112. Theo and Kristoff load up from the safe as Hans pushes Holly forward. He calls to McClane on the CB. No response.

113. McClane and Karl circle each other.

114. The hostages are lead onto the roof. They see the copters, smile.

115. Theo and Kristoff have taken the bonds. Holly realizes they're only thieves. She says so, Hans slaps her.

116. Karl kicks McClane, dives on him. McClane propels him into the air with his feet. Karl becomes entangled in a loop of chain hanging over a turbine. McClane hauls on the chain, jerking Karl upward like a captured fish. Karl starts to turn blue, as McClane ties the chain off. He runs to the roof access door.

117. The door rattles. Uli, opens it, receives two bullets through his midsection for the trouble. McClane grabs his machine gun, rushes to the hostages. He fires in the air to get their attention, sends them downstairs. The FBI sees this, makes him for a terrorist.

118. Hans sees the hostages coming back downstairs!

119. The chopper zooms over McClane, raking the roof with machine gun fire. The FBI is coming in for the kill.

120. Hans orders the roof blown. Kristoff reminds him of Karl and Uli up there. The remote detonator sits on a table.

121. McClane dodges another pass from the helicopter. Desperate, he sees a firehose nearby. As the copter banks for their next run, McClane wraps the firehose around himself. Bullets hit all around him as he jumps off the roof...

122. Hans extends the antenna, hits the detonator.

123. The roof explodes! A fireball rolls into the sky.

124. The hostages lose their footing, scream as they stumble, debris raining down on them.

125. The fireball engulfs the FBI's chopper. It explodes.

126. McClane dangles from the side of the building. Flaming debris falls past him. The hose wheel device pivots 180 degrees as several bolts slip...

127. McClane drops several more feet. He kicks off the side of the building, his feet leaving bloody smears. He kicks the glass, nothing. He kicks off again, fires the machine gun into the window, shattering it, he passes through it, lands on the floor. He gets to a knee as...

128. The fire hose mounting breaks free, it sails off past the camera, plummets down the side of the building.

129. McClane is yanked off his feet, dragged towards the window!

130. The hose plays out, dragging McClane with it. He claws at the floor... no help. He braces his feet as he fights the weight of the hose and reel. One foot slips, only his wounded foot keeps him from plummeting out the window. He scrambles to untie the hose from his waist, gets free just before the nozzle flies out into nothingness.

131. Wounded, exhausted, he gets to his feet as the roof is rocked with another explosion. The hostages scream, Holly covers her head from the falling plaster. The elevator ding's as it comes sailing through a wall, swinging on its cable. McClane clambers up the stairs as the elevator crashes into them, taking them out. He leaps for the vault floor balcony...

132. And catches it as the stairs disappear behind him. He drags himself up with his last effort, and moves off.

133. Outside the police scramble for cover.

134. Argyle cowers in the car. He glances up to see Theo hop into a white paramedics uniform and pull the truck from the loading dock.

135. McClane creeps forward on the floor. He peers into the vault room, sees Holly! He checks his magazine, one bullet left. Checks his handgun... one bullet. He puts the bullet from the machine gun into the handgun. His mind races, his eyes rake the room, they fall on a tape dispenser.

136. In the basement, Theo has pulled two ramps from the back of the truck. He moves to the truck's bed, a car engine starts inside. Argyle realizes what's happening, vaults into the front seat. The paramedic van

shoots out of the back of the truck. Flooring the limo, Argyie crashes into the paramedic van, sending it careening into a wall. Theo staggers out, but Argyle decks him with one punch.

137. Hans is ready. He drags Holly as Eddie pushes the cart-load of loot. Kristoff moves to the door to scout their escape, and is cold cocked by a rifle butt. McClane steps into the doorway. Holly strains towards him, Hans holds her firmly. Tells McClane to drop it. He does. Hans takes aim. McClane calls to Holly. She elbows Hans in the face, sidesteps as McClane pulls his handgun from its hiding place, TAPED TO THE BACK OF HIS NECK, SHOOTS Hans high in the chest. The bullet passes through him, shatters the glass behind him. McClane spins, puts his last bullet solidly into Eddie's guts. Eddie falls.

138. Hans starts to topple. He grabs Holly's wrist. She is yanked off her feet as Hans falls out the window. McClane leaps forward, grabs Holly's arm at the last minute. Hans, suspended by his grip on her wrist, raises his gun as McClane's other hand inches towards her watchband. Holly screams as Hans takes aim. McClane releases the Rolex! The metal snaps, as Hans face registers horror as he drops. We watch him all the way down and hear him hit. McClane pulls Holly in, hugs her to him.

139. Outside the news truck careens into the parking lot through all the commotion. McClane calls for Powell. He knows him when he sees him, they smile, come together in a hug. He introduces Holly by her maiden name, but she corrects him. Her name is McClane. Robinson pulls forward, screaming about McClane and debriefing. Another scream causes them all to turn.

140. Karl stands in the doorway, he raises his machine gun. McClane grabs dumbstruck Robinson's sidearm but doesn't get off a shot. A lone gun shot stops Karl, knocking him back through the doorway. It's Powell's, his hand rock steady.

141. They squint as bright lights are turned on them. Thornberg pushes his way towards them. He starts to interview them, but Holly cuts it short with a straight punch in the chops. Argyle stands outside the limo, beside an open door. Holly and McClane get in, and kiss as they drive off.

DR. STRANGELOVE

1. The Narrator speaks as we see space, the earth appear, and finally close in on a mountain in Northern Siberia. He relates that an Earth Probe discovers a Soviet nuclear secret project, during the time of Post World War II -- The Cold War.
2. The Narrator introduces the "Leper Colony," a B-52 bomber, which carries a bomb load of fifty megatons. The plane approaches its fail-safe point over the Barents Sea.
3. Inside the plane, the crew members are introduced, as they reach three minutes to turning point: T.J., the pilot, Major, and a tough Texan, ACE, the co-pilot, MINELLI, the D. S. O., GOLDBERG, the radar-radio officer, SWEETS, the navigator, and JIMMY, the bombardier. T.J. and Ace talk about the "Playmate of the Month" and T.J.'s old friend, Bull Daddy, a romantic with bad taste in women. T.J. states that a man isn't complete unless he has been in "combat."
4. Minelli receives a message code from base and Goldberg decodes the three letter and three numeral display. They think it's an exercise and are annoyed.
5. At the base, GENERAL RIPPER confirms with GROUP CAPTAIN MANDRAKE that the bomber received the message. He tells him that it isn't an exercise and to shut down all telephone lines. Mandrake complies in a confused manner. Ripper orders Mandrake to transmit Plan-R, with a prefix of Fox George Dog.
6. Minelli receives Plan-R. The crew feels grim and apprehensive, except for T.J., he's going into combat with the "Ruskies." They get their assignment to the ICBM Complex at Laputa and the Missile Complex outside of Karnak.
7. COLONEL PUNTRICH calls GENERAL O'CONNOR on vacation and tell him about the Wing Attack - Plan-R, that all communications with the base are dead, and the threat board doesn't show anything.
8. Ripper broadcasts to his men on base about the little difference between an H-bomb and a bullet, how the communists will try to trick their way on base, and to shoot anyone they personally don't know who try to come on base.
9. T.J. hands out survival kits to the crew, which includes items from a .45 automatic to lipstick and nylons.
10. At the Pentagon, PRESIDENT MUFFLEY has trouble entering maximum security, because he forgot his ID, until his Secret Service Men ambush the Guards to enter.

11. GENERAL "BUCK" O'CONNOR, explains to the President about the attack. Muffley is confused, because he is the only one who has authority to give orders for a Nuclear attack. O'Connor explains about Plan-R, which a lower commander can order if general command has been disrupted. Also, Transmission to the plane and to General Ripper are cut off He reads Rippers Go-code statement, which confirms that there is no turning back, a patriotic speech, ending with, "the purity and essence of our natural fluids." O'Conner suggests that he and his men should take over, but the President refuses and orders men to head for the base and get Ripper on the telephone.

12. T.J. checks equipment and systems with the crew. All systems are lit green - good to go. The clock is set at eighty-three minutes.

13. Mandrake tries to convince Ripper that there is no attack on the US, because a radio is playing music, instead of news regarding an attack. Plan-R is being misused. Ripper thinks that there is no turning back and the President will have to fully attack.

14. President Muffley orders direct lines from the pentagon to the Kremlin. O'Connor suggests that the US wage a full attack on their airfields and missile sights, to avoid retaliation and annihilation. The President disagrees, because he will not strike first. The Russian Ambassador waits outside. O'Connor is against him from entering, because he will see the "Big Board."

15. T.J. orders to arm the bombs.

16. At the base, Ripper's men are lined up outside. They see troops in the distance and think that they are saboteurs. They fire on the troops. COLONEL "BAT" GUANO tells them that he has a message from the President to speak to Ripper. They fire again and Guano orders to fire back.

17. A missile is fired at the plane. They try to misguide the missile with their Quail missile, but it malfunctions and the plane is hit.

18. AMBASSADOR DE SADE sits with the President and his men. The Ambassador thinks the President is trapping Russia into not striking back. The Ambassador doesn't trust them by waiting for the President to drink vodka before him and refusing a Havana clear from a General. They have trouble finding the Premier of The Soviet Union. The President finds O'Connor and the Ambassador grappling. The fights broken up and O'Conner accuses the Ambassador of having a spy camera and the Ambassador accuses the General of attempting to plant it.

19. On the plane, T.J. orders to shut down a couple of engines and go maximum speed at sea level.

20. Ripper explains to Mandrake about how the Russians use fluoridation of water to plot against the US. They pollute and clot the Western World through fluoride. He goes on and tells the history of it and relates how he first realized it through making love - through, "the loss of essence." Mandrake attempts to get the code from him to recall the plane, by agreeing with the General. The Rangers have taken over the base. General Ripper shoots himself.

21. The President talks to PREMIER DEMITRI on the telephone. The Ambassador gets on the line as well. The President relates the news about not able to recall the planes headed for his country. The Ambassador talks to the Premier alone and finds out that Soviets are going to use the Doomsday Machine, which will destroy all human and animal life on Earth.

22. Language experts communicate the information over the radio.

23. The Ambassador relates the destructiveness of the Doomsday Machine and Cobalt-Thorium-G. The Machine triggers automatically and there is no way untrigger it. The Soviets heard that the US were working along similar and were afraid of a Doomsday Gap. DR. STRANGELOVE confirms the possibilities of such a bomb. They hear the news about the base surrendering.

24. Mandrake sees a yellow pad scribbles, "punny of essence" and "peace on earth." He realizes it's the three letters of the code. Colonel Guano captures him. Mandrake tries to convince him of the code unsuccessfully. Guano only knows that the President wants to talk to Ripper but he's dead. Mandrake finally is able to use a pay phone, but is short of change and has Guano shoot a Coke machine for the rest.

25. In the War room, the planes are called back from the mission, because of the phone call from Mandrake. They think all the planes are recalled and get on their knees to pray. The Ambassador doesn't want a simple apology and the President gets angry, because he thinks they just saved the world.

26. On the plane, T.J. and crew realize that the destruct mechanism got hit.

27. The President and Premier talk on the phone. The President find out that there is still one bomber in the air, heading for Russia. O'Connor thinks it's a bluff. It will set off the Doomsday Machine.

28. T.J. and crew have three fighters attacking. They fire and hit all three. Suddenly an explosion. They got hit. Ace is hurt. T.J. sees searchlights. Goldberg realizes it's Morse code. He realizes it's the CRM code. It is to can Wing Attack-Plan-R. T.J. thinks it's a trick. He orders to prepare to unload the bombs. The bomb-bay doors are stuck. T.J. attempts to fix the doors. Ace dies during the commotion. T.J. fails and orders to arm the bombs, anyway. He orders his men to parachute out while takes the plane in himself. Jimmv stays with him as they dive into the Missile Complex - BOOM!

29. The Doomsday Machine at the mountain. There is a huge fireball, followed by an - explosion.

30. The President, Ambassador, and men, talk philosophically about how they can hide in mind shafts and wait out the fallout for years. The talk gets so wild as to talking about building up the nations and fearing the other side from stashing bombs for the future and subside to -- A MINE SHAFT GAP. They catch the Ambassador with a tie clip mini camera, O'Connor grapples with him again. They take the Ambassador away, but as they do he pulls out a pie and starts a pie fight.

DOUBLE INDEMNITY

1. A car speeds wildly through downtown Los Angeles at 2 A.M. and screeches to a halt in front of the Pacific Building. The driver, Walter Neff, who is obviously injured, staggers to the building.
2. Neff is let in by the night watchman. The watchman escorts Neff to the elevator and brings him to the 12th floor. The watchman makes only a casual reference to Neff's disposition.
3. Neff enters the office of the Pacific All-Risk Insurance Company, where the members of the cleaning crew are the only occupants at this hour. Neff enters his own office at Pacific All-Risk and struggles to clean the gunshot wound in his shoulder before he begins to record a memo to one of his coworkers, Barton Keyes, into a Dictaphone. Neff confesses to killing one of their clients, Dietrichson, in an insurance scam.
4. While relating the details of the crime, Neff has a flashback to last May, when he came to Dietrichson home in Los Feliz to renew an auto insurance policy. He's greeted at the door by the maid, who informs him that Mr. Dietrichson is not home. As Neff edges past the maid and into the house, he encounters Phyllis Dietrichson, Mr. Dietrichson's attractive wife. She has apparently just returned from a sunbath and is only wearing a towel and an anklet, both of which catch Neff's attention. Neff explains about the insurance policy renewals. Phyllis asks him to wait in the living room while she gets dressed.
5. Neff finds pictures of the entire Dietrichson family on the piano in the living room, including Phyllis, Mr. Dietrichson, and his teenage daughter by his first wife, Lola. Phyllis, now fully clothed, enters the living room. Neff tries to discuss the details of the auto insurance policies, but she seems disinterested. She asks him if he also handles accident insurance. Neff indicates that he's more interested in seeing her than her husband, but she rebuffs him and tells him to come back tomorrow at 8:30 to see Mr. Dietrichson. Neff leaves.
6. Neff returns to his office and is asked to meet with Keyes, the claims manager. Neff finds Keyes in his office with a client, Sam Gorlopolis. Gorlopolis is trying to collect on a policy on his truck, which he said had inexplicably caught fire. Keyes reveals that he'd sent investigators to examine Gorlopolis's truck, and they'd found kerosene doused shavings, indicating arson. Exposed, Gorlopolis agrees to sign a form to waive his claim to insurance and leaves. Keyes complains that he is the only one who is protecting the company from having to pay corrupt clients like Gorlopolis, but Neff reminds him that he loves the challenge. Neff returns to his own office and finds a message from Phyllis to come on Thursday at 3:30 instead of tomorrow at 8.
7. Neff returns to the Dietrichson house to meet Phyllis. Phyllis tells him that her husband is interested in the policies, but indicates that there is no one else in the house but them. She asks him if there is a way that she can take out an accident insurance policy on her husband without "bothering" him about it. Neff realizes that she wants the policy to make a fortune by killing her husband and storms out.

8. Neff has a beer and tries bowling to forget about Phyllis but she's still on his mind when he goes back to his apartment. Phyllis arrives at his apartment during a rainstorm and offers herself to him. They both admit that they're "crazy" about each other. He tells her a few stories about people who were caught murdering their spouses for insurance money. She tells him that she was the first Mrs. Dietrichson's nurse and that she marries him after she died, but she hates him now because he's so domineering and abusive. Neff tells her that she'd never be able to outwit Keyes and the insurance company investigators and that she should forget the whole thing.

9. Back in the present, Neff admits that he was excited by the idea of outsmarting the insurance company because he'd spent years watching how the investigators worked, in addition to the woman and the money. In flashback, Phyllis says she'd be willing to hang to be rid of Dietrichson. Neff finally says that he'll help her kill him, but they'll do it the "smart" way.

10. In the present, Neff explains that he needed to trick Dietrichson into signing an application for the accident insurance policy, while still getting someone other than Phyllis to witness him selling the policy to Dietrichson. In flashback, Neff returns to the Dietrichson house, where Phyllis has arranged for Dietrichson's daughter, Lola, to be the witness. Neff pushes Dietrichson hard on buying accident insurance, but he refuses. Lola leaves to meet her friend Anne Atthews. Phyllis and Dietrichson both tell her that she'd better not see Nino Zacchette. Dietrichson says that he wants to make sure that he's covered when he drives to Stanford for reunion weekend. Neff gives Dietrichson two applications, one for the auto insurance, and the other for the accident insurance, but he hides the accident policy under the auto policy, so that only the signature line is exposed. He then tells Dietrichson that he must sign two copies of the auto policy so that he can keep one for his own files. Dietrichson signs both forms. Phyllis follows Neff into the hall as he is leaving. Neff tells her that they're going to make Dietrichson take the train to Stanford. The insurance policy has a double indemnity clause, meaning they pay double for rare accidental deaths, such as death on a train.

11. Neff leaves, but finds Lola waiting in his car, asking for a ride. She admits that she's going to meet Nino Zacchette, a USC medical school drop out. Lola introduces Neff to Zacchette, who is pleased to meet Neff.

12. Neff secretly meets Phyllis in a supermarket and tells her that he got a check from Dietrichson for the insurance. He says that he'll use that check to pay for the accident insurance, but Phyllis has to give him another check for the auto insurance to cover all of the expenses. She can pay for the auto insurance without arousing suspicion because her car is also covered under the auto policy. He gives her the account policy so she can sneak it into Dietrichson's safe. She tells him that Dietrichson has cancelled his trip because he broke his leg on site at one of his oil wells. Neff insists that they just wait until he can take the train again. Phyllis protests, but agrees.

13. A week later, Keyes informs Neff that he's set the semi-annual sales record for the second time in a row. Keyes takes the opportunity to ask Neff if he'll become his assistant in claims. Neff refuses, partly because he'd take a pay cut to do it. Keyes answers Neff's phone when Phyllis calls. Neff makes up a name to cover while Keyes stays in his office. Phyllis tells him that Dietrichson has decided to take the train that night while still on crutches. Neff tries to get Keyes to leave, but he says he'll wait. Neff tries to go over the details of the plot with Phyllis (What street? How many horn signals? What color suit is he wearing?) without giving it away to Keyes. Keyes & Neff talk about marriage, and Keyes reveals that he was almost married until he had his fiance investigated and found out she was dishonest.

14. Neff drives home and asks the attendant to wash his car to establish his alibi. Neff then calls a guy who shares his office to ask him to check for his rate book on his desk and to call him back if he finds it. Since the call would be a toll call, there would be a record of it, strengthening his alibi. He then puts on a

navy blue suit to match Dietrichson's and brings a towel and adhesive tape to mimic a cast. He also sets up cards on the doorbell and phone bell box to let him know if anyone calls or visits while he's out. He then leaves by the fire stairs and the side door so no one sees him.

15. Neff sneaks into the garage at the Dietrichson house and hides in the back seat. Moments later, Phyllis and Dietrichson get in the car and drive off. They argue over whether she should go to the reunion. When they arrive at a predetermined dark street, Phyllis honks the horn three times to let Neff know that they've arrived. Neff breaks Dietrichson's neck.

16. They arrive at the train station. Neff, posing as Dietrichson, gets out of the car on crutches. Neff gives Phyllis instructions to drive to a spot on the train tracks near a dump to drop Dietrichson's body and to blink her headlights twice after the train passes her. Phyllis then distracts the red cap so that he can't get close enough to Neff to get a good look. Neff boards the train.

17. Neff makes his way to the observation platform but finds an older man, Jackson, passing the time on the deck, smoking a cigarette. Neff asks Jackson to get his cigar case from his room. Jackson leaves, allowing Neff to jump off the back of the slow-moving train unobserved.

18. Neff runs to Phyllis's car, where they drag the body out of the back seat and dump it onto the train tracks. They use the rug from the car to cover their tracks. As they try to leave, the car stalls three times before it finally starts so they can drive off.

19. Phyllis drops him off a block from his apartment. Neff returns to his apartment by the fire stairs, again unseen. He checks the cards and sees that no calls or visitors have happened while he was out. He changes his clothes again and makes sure that the garage attendant sees him again. Neff walks to the drug store, suddenly fearful that he might get caught.

20. In the present, Neff cleans his bloody bandage and is discovered by a member of the clean up crew. Neff hides his wounds and asks the man to leave his trash for tonight. He resumes his confession into the Dictaphone.

21. In flashback, Neff enters his office several days after Dietrichson's body is discovered. Keyes tells Neff that a judge had ruled it an accidental death earlier in the day at an inquest. Both of them are called into the office of the company president, Edward Norton. Keyes reveals that he had spoken to Jackson earlier as well, but found nothing suspicious. Neff informs them that he sold the policy to Dietrichson over his wife's objections. Phyllis enters just after Norton tells the others that he doesn't think Dietrichson fell off of the train. He suggests that Dietrichson killed himself because he took out the policy in secret and insisted on travelling alone in his condition. He offers to pay her a fraction of the policy in an out-of-court settlement if she'll concede that the death was not accidental. Insulted by the accusation, Phyllis leaves. Keyes rejects Norton's theory because there is no precedent for anyone committing suicide by jumping off of a train, and that the train was moving so slow, he couldn't have expected to be killed even if he had jumped.

22. Neff relaxes in his apartment after the exchange between Keyes and Norton. Phyllis calls from the nearby drug store and asks to visit. As soon as he hangs up, the doorbell rings, and Neff finds Keyes at his front door. Keyes is bothered by the fact that Dietrichson had broken his leg in an accident before his death, but hadn't filed a claim. He suggests that Dietrichson may not have known he was insured, but rejects it because Neff has said he'd delivered the policy to him personally. He believes that the man was killed and that Phyllis was somehow responsible. Meanwhile, Phyllis has been standing just outside the door during the entire conversation. As Keyes leaves, she hides behind the open door. Neff sees her

through the crack of the door and opens it wide to hide her even more. Keyes leaves and Phyllis enters the apartment. Neff suggests that they shouldn't see each other for some time to avoid suspicion.

23. Lola visits Neff at his office. She tells him the circumstances of her mother's death: that she was sick with pneumonia when they were vacationing in the mountains, and she found her totally exposed in her room with all of the windows open. She also tells him that Phyllis was the nurse. Two days later, she was dead. Six months later, Phyllis took her place. Lola also saw Phyllis trying on her mourning clothes two days before the accident. Lola has since moved out to an apartment in Hollywood and has broken up with Zacchette. Neff takes Lola out to dinner and to the beach to make her feel better so she won't talk about Phyllis to anyone else.

24. Days later, Neff returns to the office and finds Jackson waiting outside Keyes' office. Keyes tells Neff that he thinks Dietrichson was never on the train, but that Phyllis accomplice took his place to make it look like an accident. He has Jackson look at pictures of Dietrichson, and he tells them that the picture is not of the man he saw on the train. Jackson describes the man that he saw on the train. He then asks Neff if he's ever been to his hometown or if he has relatives in the area. Keyes tells Neff that he's going to reject the claim to force her to sue.

25. Neff calls Phyllis from the supermarket, pretending to ask her to pick up groceries. She arrives at the market and Neff insists that she can't sue because there is too much circumstantial evidence against them. Phyllis accuses Neff of losing his nerve.

26. In the present, Neff reveals that he now started thinking about killing Phyllis to keep her from giving him up to the authorities. In flashback, Neff and Lola are in the Hollywood Hills. She tells him that she thinks Zacchette plotted with Phyllis to kill her father because she's followed him coming to her house on several occasions. He also neglected to pick her up on the night on the murder.

27. The next day at the office, Keyes reveals that they've found Phyllis's accomplice. When Keyes leaves to find a match for his cigar, Neff sneaks back into his office and reviews his records. On the Dictaphone, Keyes rejects Norton's suggestion to investigate Neff because he checked his alibi and he would personally vouch for his integrity. Instead, his investigators have targeted Zacchette as the culprit. Neff calls Phyllis and asks her to see her that night, with the intention of killing her.

28. Phyllis waits in the dark of the Dietrichson house for Neff with a concealed weapon. She hides it beneath a loose cushion in a chair in the living room. Neff arrives and reveals that he knows about Zacchette. Neff tells her that he intended to kill her and frame Zacchette for the murder. Phyllis tells him that she was using Zacchette to have him kill Lola so that she couldn't implicate her. Phyllis shoots Neff as he tries to close the window. Wounded, he confronts her. Phyllis loses her nerve and can't shoot him again. Neff disarms her. She tells him that she never cared about him until that moment. They kiss, and then Neff shoots her twice.

29. Neff encounters Zacchette outside of the house as he tries to escape. He tells him that Lola still loves him and that he should go to her instead of going inside the house. Zacchette leaves to find Lola and Neff gets away in his car.

30. In the present, Neff finishes his confession by asking Keyes to tell Lola and to look out for her and Zacchette. He then realizes that Keyes is standing behind him. He states that the janitor called him when he found blood on the floor leading to Neff's office. Neff tries to bargain with Keyes to give him a head start so he can try to make it to the border. Neff tries to walk out, but he collapses at the main door. Keyes calls the ambulance and the police. Keyes offers Neff a cigarette.

E.T.

1) A spaceship gently floats in the clearing of a redwood forest. Small creatures cautiously probe the Earth. One creature pulls a flowering herb from the ground and carries it to the ship's greenhouse which contains plants from all over the world. The creature ventures into the forest. His red heart light glows and turns off. He is attracted to a light. He follows the light out of the forest and enters what turns out to be a suburban neighborhood.

2) A car suddenly streaks around the corner and the creature throws himself to the ground and slides down an embankment. A man steps out. His huge ring of KEYS make a lot of noise. The creature takes cover just as his red light betrays his presence. He covers it with his hand.

3) All have boarded the ship and a fellow creature frantically signals into the forest with his heart lit. The creature tries to make his way back to the ship but is too late. The ship leaves E.T. stranded on Earth.

4) Elliott, his older brother, Michael, and his friends Tyler, Greg, and Steve play Dungeons and Dragons. His Mom, Mary, shows Elliott how she has cleaned his room. Having lost at D&D, Elliott is sent outside to get the pizza delivery.

5) Elliott hears a noise coming from the tool-shed. He investigates, thinking it's his dog, Harvey. But when an orange he throws into the shed is hurtled back at him, he freaks and runs to the house to tell the others. They investigate footprints and assume it's a coyote. Later that night, Elliott is awakened by a loud noise in the backyard. He gets out of bed and is relieved to find nothing in the tool-shed. He follows the footprints to a cornstalk. Elliott parts the stalks and comes face to face with E.T. for the first time. Scared to death, he hits the ground and E.T. leaves. Elliott tries to find him again, but he's gone.

6) The next day, Elliott searches for E.T. in the forest and leaves a trail of M&M's leading to his home. He sees Keys and avoids him. Halloween is discussed at dinner, but Elliott is depressed that nobody believes him. He says Dad would believe him. Mary leaves the room upset.

7) Elliott sleeps outside that night. E.T. appears. A moment of truth. The two check each other out. E.T. shivers and Elliott gives him his jacket. E.T. shows Elliott the M&M. Elliott leads E.T. into the house with a trail of M&M's. They play a game of copycat and go to sleep.

8) The landing site is scoured with a fine toothed comb.

9) Elliott feigns illness to get out of school. He tries to communicate with his newfound friend and shows him various objects in the room.

10) As Elliott prepares something to eat, E.T. examines things in his room. An umbrella pops open scaring the creature half to death. At the same time, Elliott shrieks and drops a bottle of grape juice. E.T. takes a relaxing bath and Elliott relaxes. E.T. stays underwater for long periods of time.

11) Elliott builds a nesting place for E.T. in his closet. E.T. examines things in the closet and looks at a Flash Gordon comic strip.

12) After Michael swears that Elliott has absolute power, he introduces Michael and Gertie to E.T. The two brothers threaten Gertie not to blab to Mary. After feeding E.T. scraps from dinner, the creature shows them what planet he's from by levitating clay balls.

13) E.T. and Harvey hear Keys approach the house. Elliott senses E.T.'s fear. He runs outside and hears Keys and a geiger counter but sees nothing. Elliott is now very fearful.

14) In his living area, E.T. teaches himself a few words from one of Gertie's ABC books. He says Elliott's name. Through sheer focus, he brings a geranium plant to life.

15) Elliott and Michael discuss E.T. on the way to school. Elliott is paranoid of strange adults prowling around the neighborhood and Michael thinks the situation is too serious for them to handle. Elliott says he knows how E.T. feels and that he's good. Meanwhile at home, Mary hears a noise and looks in Elliott's closet. E.T. camouflages himself among the stuffed animals. She never notices him.

16) When the coast is clear, E.T. ventures out into the rest of the house. He guzzles a couple of beers and becomes completely drunk. He watches TV with Harvey. Elliott experiences the same feelings of intoxication at school. E.T. sees another Flash Gordon comic strip and figures out how to communicate home. As if by revelation, Elliott sets all the frogs in the science lab free. E.T. gathers household appliances necessary for his plan. After seeing a kiss on TV, E.T. kisses the dog. On his way to the principle's office, Elliott grabs a pretty girl and kisses her. E.T. works on a Speak & Spell schematic and Elliott draws the schematic all over the walls at school.

17) Mary comes home but is called to the school to pick up the intoxicated Elliott. Gertie and E.T. watch Sesame Street while E.T. works on the machine. Gertie dresses E.T. in her cowgirl costume. E.T. loses a little strength.

18) E.T. tells Elliott his plan to phone home.

19) Keys, in a hi-tech "snooper" van nearby, tunes in on Elliott's and Michael's conversation regarding a radar machine for E.T.

20) E.T. works on a "communicator" while listening Mary read Peter Pan to Gertie. He looks bad - pale and perspiring with the shivers. Elliott cuts his finger on a sawblade. E.T. raises a glowing finger to the wound and heals it. Later that night, E.T. ventures into Mary's bedroom while she sleeps. He puts an M&M on her pillow and leaves.

21) Halloween. E.T. pretends to be Gertie dressed in a sheet. Mary takes their picture. He sees a wounded man on the 6 o'clock news and heals him. Gertie meets them at the Lookout with Elliott's bike.

22) Elliott bikes E.T. to the landing site. When the terrain becomes too bumpy, E.T. lifts the bicycle into the air and the two ride joyously over the treetops and skim the full harvest moon.

23) E.T. taps the power of the redwood forest to activate his communicator.

24) Mary goes to look for the children when they don't return home. Keys enters the house and goes into Elliott's closet with the geiger counter. Mary finds Michael and Gertie hanging out on a street corner. Gertie blabs Elliott's whereabouts.

25) E.T. and Elliott beam a message into space. E.T. stares at the sky and waits. It's late and Elliott says they have to go home now. E.T. looks up at Elliott. He is crying. Elliott cries too and tells E.T. that he'd take care of him. E.T. won't budge so they stare at the sky and wait. Elliott falls asleep. He wakes up to find E.T. gone.

26) Elliott goes home to look for him. He is sick. Mary, who had been up all night worrying, grabs Elliott up in her arms. He collapses. The geranium plant is badly wilted.

27) Michael bikes to the forest to look for E.T. He manages to shake off some men who follow him. He finds E.T. Lying in a creek and brings him home. Michael, Elliott, and E.T. sit in the closet. Michael wants to tell but Elliott is afraid they'll lose E.T. if they do. Michael is afraid they'll lose E.T. and Elliott if they don't. Elliott asks E.T. to heal himself, but he can't.

28) Michael reveals E.T. to Mary. The creature lies in the shower stall with Elliott. They are both deathly ill.

29) Mary grabs all her kids and heads out the door only to be stopped by a man in a space suit. Every exit is blocked by such men.

30) E.T., alone in the shower stall, softly begs to go home.

31) The house is now draped in translucent vinyl and connected to air hoses. Bright lights illuminate and men in blue jumpsuits move about. Keys puts on a space suit and enters the quarantined house. Doctors, scientists, and psychiatrists probe E.T. and try to save E.T. and Elliott's lives. When questioned, Michael explains that Elliott feels E.T.'s feelings. Keys talks to Elliott and promises him that he can go with E.T.

32) Mike cries in E.T.'s closet. He sees the geranium plant die and screams.

33) E.T. dies. The men pack up.

34) Elliott is left alone with E.T. one last time. As he grieves, E.T.'s heart light comes on and grows stronger. Elliott hides it. He pretends to grieve in front of everyone, but tells Michael that E.T. is alive. They make a plan. The geranium comes back to life.

35) Michael, dressed in a blue jumpsuit, steals the van that was to carry E.T.'s body away. He tells the D&D boys to meet them at the Lookout with their bikes. Elliott and E.T. are in the back of the van. Elliott unlatches an air-hose attached to the van to get rid of two men who are in it. Mary, having received a note from Gertie, goes after the boys. Government cars all follow Mary.

36) The D&D boys meet up with Michael, Elliott, and E.T. and they transfer from the van to the bicycles. The boys ride flanking Elliott and E.T. The unmarked cars stop by the van and draw their guns, but the van is empty. The government cars are in pursuit and block the boy's path but they escape. Two marked cars pull out of nowhere and block the boys' path but they escape. But instead of crashing into the cars, the bicycles rise above and head for the forest.

37) The boys all land in the grass, but Elliott's bike leaps up onto the landing site.

- 38) The spaceship descends.
- 39) Gertie and Michael say good-bye to E.T.
- 40) E.T. asks Elliott to come with him. Elliott asks E.T. to stay. They embrace and say good-bye.
- 41) The spaceship moves quickly into space.
- 42) The D&D boys and Michael play D&D in Elliott's room.
- 43) The view moves past the house, into the stars, and continues deep into space.

ERIN BROCKOVICH

Int. Dr. Jaffe's Office - Day

ERIN BROCKOVICH, a sexy, lower-class woman, tries to get a job in a doctor's office. She talks too much about her past experience and her kids. She is rejected.

Ext. Dr. Jaffe's Office - Day

Erin gets a parking ticket, breaks a nail and gets into a car accident that was not her fault.

Int. Masry & Vititoe - Day

ED MASRY, a disorganized senior attorney, takes her accident case. It's "open and shut."

Int. Courtroom - Day

Erin gives testimony against the doctor that hit her. She rambles on and on about the accident and her life. She has three kids, Matthew (6), Katie (4) and Beth (9 months). She has no health insurance and needed surgery on her neck. She is now \$17,000 in debt from the surgery. Under cross-examination, the defense lawyer provokes her saying the accident was her fault and she's just after money. Erin gets angry and blows up at the lawyer. As a result, Erin loses the case.

Int. Courtroom Corridor - Day

Erin lashes out at Masry. She can't afford to lose the case. She has three kids and \$74 to her name.

Ext. Erin's House - Day

Erin arrives home to "a shitty little house in a shitty part of Northridge." Beth, the youngest is sick and coughing. Mrs. Morales, her next-door neighbor and babysitter, is moving away in a week. Erin must find another babysitter.

Int. Erin's House - Day

Erin's kitchen is sparse with food and bug-infested. She's fed up with the day and gathers the kids to go out to eat.

Int. Drugstore - Day

Erin takes her kids to the drug store. Erin takes adult cold medicine off the shelf and lies to the clerk about purchasing it yesterday. She "forgot" the receipt and wanted to exchange it for kids' medicine.

Int. Cheap Diner - Twilight

Erin got the kids' medicine. Her kids order what they want. Erin gets coffee. She lies to her kids saying that the lawyer took her out to a big fancy lunch to celebrate her lawsuit and she's stuffed.

Int. Erin's House - Night

Erin eats a can of fruit cocktail after the kids are asleep. She then drowns a bug in a river of bug spray.

Int. Masry & Vititoe - Day

Ed bumbles into his office. Erin is in the main room. He finds out she is working there now. He goes to see what happened. Erin confronts Masry. She says, he lied to her about the case and ignored her subsequent phone calls. So, she decided to work for him as he is obviously understaffed. He tries to weasel his way out, but Erin won't leave without a job. She asks him privately not to make her beg, but just try her out and see if it works. He gives her a job, but no benefits.

Int. Masry & Vititoe - Later

Erin gets a tour of the office and file room. There is a buzz among the employees about Erin's provocative way of dressing. Erin goes to Masry to find out if she can get a payroll advance for the weekend. Masry says the Office Manager has left already. He feels bad and gives her cash from his wallet.

Int./Ext. Erin's House - Night

After Erin picks up her kids from the new babysitter, she puts them to bed. Outside, motorcycles are heard loud and revving. Erin storms outside and meets her new neighbor, GEORGE HALABY, a tough biker. She introduces herself as an angry neighbor that wants it quiet. George wants to take her on a date to apologize. He wants her number. Erin gives him all the "numbers" that apply to her situation in life-kids, money, ex-husbands, etc. George is impressed.

Int. Masry & Vititoe - Day

Masry can't find his assistant, ANNA, so he asks Erin to open a file for a pro-bono real estate case. He gives her a box of files. Masry mentions that Erin should rethink her wardrobe. He says the other women in the office are uncomfortable because of it. Erin says the other women in the office are overweight and she's going to wear what she wants. Erin then insults Masry's way of dressing.

Int. Masry & Vititoe - Night

Erin works on the box of files. She asks Anna for help because there are blood samples and medical records in the file. Anna refuses to help as Erin should know how to do her job already.

Ext. Erin's House - Evening

Erin went to pick up her kids at the babysitter's, but no one was home. She rushes home and can't find anyone inside. She finds the kids in the backyard with George. He barbecued for dinner and fed the kids. The babysitter had to drop them off early. George took care of everything.

Int. Erin's House - Night

George plays with the kids before they go to bed. George offers to take care of them in the afternoons. He's unemployed right now. Erin doesn't see a reason to trust him. But, George says he likes kids. He says if it doesn't work out, then Erin can take them back to their old babysitter. Erin agrees.

Int. Erin's House - Late Night

Erin reads through the real estate files from the office. She discovers numerous papers from Pacific Gas & Electric (PG&E) about purchasing houses, medical examinations, and technical medical jargon about T-cells and disease. She is confused by it all.

Int. Masry & Vititoe - Day

Erin asks permission to investigate the files further to understand better what the case is about. Masry agrees.

Ext. Hinkley, CA - Day

Erin visits Hinkley - dry and farmland, dilapidated ranch homes and a nearby utility plant with large cooling towers.

Int. The Irvings' House - Day

Erin visits DONNA IRVING, mother of two and the client in the pro bono case. Donna tells Erin she wouldn't sell her house to PG&E because she wanted more money. She says she put a lot of work into the house. But, she tells Erin that she and her husband have been sick. Her husband got Hodgkin's disease, a kind of cancer. She had a hysterectomy and a number of lumps removed from her breasts. Erin wants to know why medical records were in the real estate file. Donna says PG&E paid for a check-up for the whole family because of chromium - that's what started this.

Int./Ext. UCLA - Day

After some library research on toxicology, she visits BRIAN FRANKEL, a toxicology professor. He thinks she is there as a joke, but then realizes his mistake. He explains to Erin that chromium 6 is a rust inhibitor mixed with water to cool the engines in utility plants. With repeated exposure, he says it can cause headaches, nose bleeds, respiratory disease, heart failure, bone and organ deterioration and any type of cancer. Frankel tells her to go to the county water board to find out more, but to be discreet as incriminating records tend to disappear when people start searching them out.

Int. Lahotan Regional Water Board - Day

Erin playfully seduces ROSS, the desk clerk, into letting her into the file room. She gives him her full name including Pattee, her maiden name. She says she's helping her boss fight his water bill. He lets her in. She finds the files for Hinkley.

Int. Erin's House - Day

George is taking care of the kids. The kids want sandwiches. He gets creative with the TV dinners he made to look like sandwiches. The kids like it. To their further delight, George turns on Nickelodeon. He enjoys his time with the kids.

Int. Water Board - Night

Erin finds a Clean-Up and Abatement order from the County Environmental Health Board noting a .58 ppm level of chromium 6 in the ground water measured from a nearby monitoring well.

Int. Masry & Vititoe - Day

Erin finds her desk has been cleared out. She finds out she's been fired and storms into Masry's office. He says she disappeared for a week. She says she called and left messages. She's been working on the real estate case. Masry says he's been making calls on her behalf to find her another job. She says he's trying to feel less guilty about firing her with three kids to feed. She leaves in anger.

Int. Erin's House - Day

Erin comes home to find bills in the mail and George fixing her kitchen sink. She says she didn't ask him to do that. She unsuccessfully tries to kill a bug and breaks down crying. She tells George she was fired and feels worthless. George tells her he believes in her and begins to kiss her. They sleep together. Erin jokes how she was Miss Wichita and was supposed to do something important with her life. George believes she will still do something important. He also conveys that he's serious about their relationship. They make love again.

Int. Erin's House - Day

Masry received a call from Frankel telling him to tell Erin the legal limit for chromium 6 is .05 ppm. The .58 amount Erin found could be responsible for the cancers in the Irving family. Masry takes the information to Erin. He wants to know more about it. She has bills to pay and will only tell him if he hires her back. He agrees.

Int. Erin's House - Later

Erin tells Masry of her visit with the Irvings. She said the Irvings were invited by PG&E to a seminar explaining the residents' medical and legal rights. The seminar also told the Irvings how chromium 3 was good for you, when all the time PG&E was using chromium 6. Masry wants to see the document from the Water Board. Erin wants a raise and benefits. Masry balks, but then agrees when Erin threatens to take the case to another law firm. Masry wants more information. Erin knows she can get it because of her "boobs."

Ext. PG&E Compressor Station - Day

Erin takes her kids out to Hinkley. She gets out on the side of the road and takes pictures of the plant. She sees a green hue in the dirt. She heads back to the car. Her kids are playing in the dirt. She takes a bottle of water and rinses their hands.

Int. Water Board - Day

Erin copies more files at the Water Board with her kids along. Ross gets a call about Erin. He's suspicious of her now. He asks her to stop copying files. She says no, and that they are public records.

Int. Masry & Vititoe - Day

Masry gives the stack of copies to another secretary, Brenda, to fax to the PG&E Claims Department.

Int./Ext. The Irvings' House - Day

Donna's kids are playing in the backyard pool. Erin shows Donna the evidence pointing out the nearby monitoring well and the connection between chromium 6 and her family's medical problems. Donna doesn't believe it because the doctors told her the two were not connected. Erin points out that the doctor was paid by PG&E. Realizing the water is dangerous, Donna runs to get her kids out of the pool.

Int. Masry & Vititoe - Day

Masry is trying to tie his tie. Erin helps him. He tells Erin the minute they sent the fax, the PG&E department called and wanted to meet with them. They know they are on to something. The PG&E rep arrives. Brenda comes in to tell them PG&E has arrived. Erin plays like she and Masry are having an affair.

Int. Masry & Vititoe - Day

Brenda returns to talk with JANE, another woman in the office. They think Masry hired Erin back because he's having an affair with her.

Int. Masry & Vititoe - Day

Masry and Erin meet DAVID BAUM, a young, bottom of the rung rep from PG&E. He offers the Irvings \$250,000 for their house. Masry says it won't begin to cover the medical bills. He shows David the evidence and documentation linking PG&E to the problems. Erin jumps in to detail all the medical issues. David says his offer is final. \$250,000 is all he's authorized to offer. Masry says the Irvings probably won't accept it. David threatens Masry with the 28 billion dollar magnitude of PG&E. Ed sees that as a great opportunity to get more money.

Int. Masry & Vititoe - Day

Masry is mad that PG&E sent an underling to meet him. He knows PG&E is playing games with him. He yells at Erin. She questions why. He says he's pissed off. She's glad. He can't admit he likes having her around, but they are good humored about it.

Int. Masry & Vititoe - Ladies' Room - Night

ROSALIND enters the bathroom. Erin is there and leaves. Rosalind adjusts her clothing and hair trying to see what a provocative Erin-like makeover would look like.

Int. Masry & Vititoe - Night

Rosalind returns and sees Erin working late. She turns on the desk lamp for her-a first sign of help from another person in the office. On her way out, Rosalind bumps into MANDY and TOM BROWN. She directs them to Erin. They used to live across the street from the Irvings. PG&E bought their house last year.

Int. Masry & Vititoe - Later

Mandy and Tom confide in Erin that 12-13 of their chickens were born with a defect called "wry neck." They brought pictures of the chickens. Mandy also had nine miscarriages but they didn't tell anyone. They talked to Donna recently who told them about Erin's findings.

Int. Erin's House - Night

Erin comes home. George has already tucked the kids in, but Matt is still awake and mad. Erin tries to apologize for being at work so late, but Matt doesn't accept it. He says, even when she's home, she's working. Erin promises to try harder to be a better mother.

Int./Ext. Masry's Car on the Freeway - Day

Masry gets a phone call from his wife while driving. He talks baby talk to her and almost drives off the road. Erin tells him to pull over. She moves around to the driver's side and makes him move over so she can drive. She says the baby talk undermines his authority and he's a bad driver.

Int. The Irvings House - Day

Erin and Masry meet with Donna and Pete Irving and Mandy and Roy Brown and give them pamphlets on chromium 6. Masry explains that there is a one-year statute of limitations for lawsuits that could be filed against PG&E. The statute begins one year after the residents are informed. That year has passed. Pete explains PG&E sent them bottled water for one year and stopped. Masry says they aren't suing, just trying to get a comparable retroactive sale price for the Brown's house as well. Masry hands out an agreement for the families to sign. Roy questions how much Masry will get from the settlement. Forty percent. The families are shocked. Erin then explains she was shocked at first, but realized that Masry is taking a risk and doesn't get paid anything if he doesn't win. The families sign immediately. Donna offers them cake and coffee. Masry wants to go. Erin tells him to stay for coffee.

Int. The Irvings House - Later

Donna looks over the pamphlet on chromium. She notices a section on rashes. She tells Erin about Bob Linwood, a dairy farmer in town that had the same kind of problems. Erin is interested.

Ext. Hinkley Houses - Day

Erin visits other residents in town. Each resident leads her to a new resident. BOB LINWOOD has rashes. The DESOTO husband has lung cancer. The AMBROSINO wife, Laura, has fibrous dysplasia which disfigures her face.

Ext. Pamela Duncan's House - Day

Erin visits PAMELA, who has been sick along with her kids. Pamela slams the door in Erin's face. She doesn't want to get involved and says Erin doesn't care about the people involved.

Int. Rita and Ted Daniels' House - Day

Erin talks with Annabelle, a ten year old child who is sick. Erin flatters the child with how beautiful she is.

Int. Erin's House - Night

George rolls over in bed. Erin's side is empty. He finds her watching Matt and Katie sleep. She says she won't be able to do enough to help the people in Hinkley. George suggests she give up. She walks out of the room. Giving up is not an option.

Int. Masry & Vititoe - Day

Masry denies Erin's request to add more plaintiffs because it would change the case to a toxic tort with a statute problem against a massive utility. The risk is too great for their small private firm. Erin reminds him that his small private firm knows the utility poisoned people and lied about it. Erin spoke with her father about the problem. He said that since the plant was built the amount of contaminated water released was three football fields long and four miles deep. Also, the chromium not only makes you sick but changes people's DNA. Erin wants to get the other plaintiffs. Masry says no. He's already given up his life savings for this case and then disappears into his office. Erin waits. He opens his office door wanting to know how many more people would be involved. Erin says they can contact numerous people going back to 1967 when the plant was built. Ed reminds her what a big undertaking this kind of case is and reluctantly accepts. In light of the new case, Erin says she will be working harder and needs a raise and her own cell phone. Masry closes the door in her face.

Int. Toys R Us - Day

Erin and George have taken the kids toy shopping on her only day off. She wants to buy four toys for each of them. George thinks it is too much. Erin resents George implying that she is buying her kids' love. She walks away from him.

Ext. Hinkley - Day

Erin gathers physical evidence. Water and soil samples. Dead animals. She climbs into wells and gets knee deep in mud. She climbs over fences and walls to get more samples. She is chased off the property by guards.

Int. Masry & Vititoe - Day

Erin is at work assembling and labeling the evidence. Brenda is appalled by Erin's short skirt and says she can see her panties. Erin says she's not wearing any. Masry enjoys the joke. They are starting to get along.

Int. Erin's House - Night

Erin gets a threatening phone call for Erin Pattee Brockovich. George says the job isn't worth the danger. Erin disagrees. He wants her to get a new job. She implies he can't get a job. He threatens to get a job and not care for the kids any more. She wants him to be quiet because he'll wake up the kids. He knows better than she does what will wake them up.

Int. Water Board - Day

Erin confronts Ross about the threatening phone call. He's the only one that knew her maiden name. She wants to know how he sleeps at night with so many people dying.

Int. Erin's Hyundai - Night

Erin is falling asleep at the wheel and calls George to keep her awake. He tells her that Beth said he first word today. Erin cries.

Int. Masry & Vititoe - Day

Erin gives Masry more documents. He fords a burial urn on her desk. Another victim. Brenda faxes the documents to the PG&E claims department.

Ext. Hinkley Barbecue - Day

Erin holds a community barbecue to sign up more families as plaintiffs. Pamela and her husband stop by but do not join the festivities. They leave when Erin spots them. CHARLES EMBRY hits on Erin. Erin ignores him. Erin finds out from one woman that the community pool was built by PG&E and the water had a green color. George and the kids are bored. As Erin's about to leave, Donna introduces her to FRANK MELENDEZ, who works at the compressor station. Erin tells George to take the kids home. He's furious. He pushes Beth in the stroller toward the car just as ten bikers rumble by. He feels guilty and ridiculous at the same time. He puts the kids in the car and flips Erin off as he's leaving.

Int. Masry's Car - Day

Erin and Masry get a call from Mike Ambrosino. His wife is sick.

Int. Ambrosino's House - Day

Laura Ambrosino is embarrassed. She almost committed suicide with a morphine overdose, but her husband stopped her. She's too sick to be a good wife or mother. She confides in Erin that she thought if she could ever afford a Jaguar, everything in life would be okay. Now she thinks differently.

Int. Masry's Car - Night

Erin is asleep in the front seat and gets a nose bleed. Masry wakes her up to take care of it.

Int. PG&E Compressor Station

Melendez gives Erin a tour of the industrial plant.

Int. Masry & Vititoe - Day

Erin explains to Masry what she found. PG&E covered up ponds where they dumped the material. They also did not seal the ponds so everything leaked into the ground for fourteen years. Melendez told her about the problems because he used to have to wade in the pools every day. Masry compliments Erin but isn't sure they can win the case. He asked other law firms for help but no one will touch it because PG&E corporate denies knowing anything about it. He says if they can't prove PG&E corporate knew about it, no punitive damages can be claimed. Erin has no documents proving corporate knowledge of the situation. Masry wants to file a complaint with their 400 plaintiffs and present it to a judge. PG&E will submit their defense and the judge will decide it all.

Ext. PG&E Station - Night

Pete Irving hurls rocks in anger at the plant.

Int. Irvings' House - Day

Donna has been diagnosed with breast cancer. She must have her breasts removed. Erin tries to comfort her. Donna just wants to win the case.

Int. Barstow Courtroom - Day

The judge has seen the evidence and throws out the defense by PG&E. Erin and Masry can now go to trial.

Int. Masry & Vititoe - Day

MS. SANCHEZ, MR. WEBSTER, MR. BUDA and MR. COOPER arrive representing PG&E. Masry is ready to play their game. Anna and another helper Donald, dress up in suits to play "lawyer" and accompany Masry and Erin into the room. PG&E offers twenty million dollars to settle. Erin goes on a tirade telling them about the hysterectomies and spinal deterioration of a few of her clients. She tells them to consider what their uterus or spine is worth and multiply it by a hundred. Ms. Sanchez is not impressed

and goes to sip her water. Erin says the water was specially brought in for them from a Hinkley well. Ms. Sanchez terminates the meeting.

Int. Erin's House - Night

Erin returns home, George is there and the house is a mess. George bought a pair of earrings to give to Erin the next time she did something nice. That was six months ago. George wants to walk out on their relationship. He feels unappreciated. He also wants her to quit her job. She refuses because people finally respect her and listen to her. George still feels slighted. Erin asks him to stay. George kisses her, gives her the earrings and leaves with a duffel bag full of his belongings.

Int. Erin's Hyndai - Day

Erin takes her kids with her to Hinkley. They are silent. Matthew is angry and turns off the radio.

Ext. /Int. Pamela Duncan's House - Day

Erin brings a cake to Pamela. She invites Erin in. Pamela is still reticent to join the fight. Erin says they will triumph. She says Pamela's family is sick because they were lied to and they should have a time in court to say that. Pamela gets more coffee and returns with a video tape. She plays the tape which has footage of the Torriyo house across the street burning down. Pamela says the Torriyo's sold it to PG&E and the fire department burned it down, apparently under PG&E instruction. Pamela tells Erin of the nose bleeds her kids had that were mistaken for abuse. Pamela is on board with Erin.

Int. Masry & Vititoe - Day

Erin and Matthew argue over him going to a roller hockey event for school. He's angry and rebellious. Erin goes to her desk and can't find her paycheck. Jane says payroll was moved online and Erin must log in and log out each day. Erin says she's not in most mornings and nights and has no babysitter. Jane has no sympathy. Erin finds Masry in the conference room with KURT POTTER, the best toxic tort attorney in the state. Masry made him a partner in the case. Erin is upset she didn't know about it and she was the one who has done all the work. Potter gave Masry a check to cover all their expenses to date. Erin doesn't care about the check and on her way out, lets Masry know she got Pamela Duncan on board.

Int. Erin's House - Night

Erin is working around the house. Matthew runs into his room and slams the door, still angry at Erin. George's bike is heard riding away. A messenger delivers an envelope to Erin. George has sent her \$5,000, keys to a brand new Chevy Blazer and wants her to hire a nanny and "cheer the fuck up."

Int. Potter, Hughes and Rosewood - Day

Masry and Erin approach the receptionist. Masry tells Erin to behave herself. Masry then tells the receptionist that he is there to see Kurt Potter. Erin is mad he does not mention her name, so she makes a lude comment to a lawyer to get back at Masry. THERESA DALLAVALLE, a junior partner, takes them to a conference room. Potter talks about taking the case to binding arbitration. Erin doesn't understand what that is. PG&E proposed they are liable for fifty to four hundred million dollars, which would go before a judge not a jury. Erin finds out arbitration is not like a real trial, which she promised the people in Hinkley. Erin starts to get upset. Theresa offers to take Erin down the hall where they can fill in the holes in her research. Erin says there are no holes. Theresa says there are no phone numbers and picks a file at random. Erin rattles off the person's entire family history and phone number as well as their medical condition. She proves her point.

Ext. Parking Lot - Night

Masry yells at Erin for her conduct. He wants her to be more considerate of the others working on the case. He then gets in his car and drives off, leaving Erin standing in the rain. He was her ride.

Ext. Linwood's Dairy - Day

Bob Linwood is cleaning out his barn. Theresa is standing at the fence trying to get his attention, but won't go through the field of cow patties.

Int. Potter, Hughes and Rosewood - Day

Erin helps a PARALEGAL fill in missing information and phone numbers from memory. Erin has a fit of coughing.

Ext. Linwood's Dairy - Day

Theresa still hasn't gotten Bob's attention. She picks up a stone and breaks a window in the barn.

Int. Masry & Vititoe - Day

Erin's desk is empty. Masry gives files to Brenda who faxes them to Potter, Hughes and Rosewood.

Int. Potter, Hughes and Rosewood - Day

Erin dictates more to the paralegal. She's shivering with a fever.

Int. Daniels' House - Day

Theresa talks to Rita and Ted Daniels. Theresa cannot even look at Annabelle, who is sick on the couch.

Int. Erin's House - Day

Erin is lying in bed sick and talking on the phone. Ted Daniels is on the other line. They are upset with Theresa. She is asking the same questions, she's not friendly and they don't want her to come back. Masry has not returned their calls and Pamela wrote a letter to the newspaper telling people to get new lawyers because they were lied to about getting a trial. Erin is enraged.

Int. Masry & Vititoe - Day

Erin calls Masry. Brenda answers. Masry is busy and she won't put Erin through. Erin goes to the office. Potter and Theresa are meeting with Masry. They are having doubts about the case. Erin stares into the conference room angry as can be. Masry leaves to greet her. She wants to know what's going on. Masry says Potter screwed up and sent a letter to the Hinkley residents saying they were going into arbitration. That was the point when Pamela sent the letter to the newspaper. On top of that, PG&E wants ninety percent of the plaintiffs to appear at the arbitration when normally only seventy percent show up. Masry tells her to go home. He says she's emotional and erratic and he needs her to be well for the case. She wants Potter and Theresa to know that Masry needs her on the case. Masry has not told them. Upset, Erin goes home.

Ext. Parking Lot - Day

Erin tries to open her car and the alarm goes off. She's angry and kicks her car. She's dizzy and passes out.

Int. E.R. - Day

George comes to the hospital with the kids. The doctor says she has meningitis. George knows she got it from being in Hinkley. Erin is still upset with the lawyers. George confronts her wondering if she's upset about the families or just what everyone thinks of her. Erin takes it to heart. George says the kids can stay at his place. Erin tries to reach out to George, but Masry comes in. He tells Erin that he and Potter want to settle for the fifty million dollars because they have no link to the corporate offices. Masry is going to hold a town meeting to see how many residents he can get together. Erin wants to go and tells Masry to keep Potter and Theresa away from the meeting.

Int. Hinkley Firehouse - Later

The firehouse is packed for the meeting. Everyone receives a release form at the door. Masry explains that in arbitration, there's no jury and the judge's decision is final. It's the fastest way to get everyone their money. If there's a trial, it will go through the appeals system and could take years. And if people file suits separately, that's what PG&E wants to drag this out as long as possible. Masry explains their best bet for money right away is for everyone to support the arbitration. The residents grumble. At the end of the meeting, only half sign up. Erin tells Ed they will have to go door to door.

Int. Hinkley Motel - Night/Day

Erin gets a hotel room for her and the kids. She calls George and asks him for one last favor, to take care of the kids. He arrives in the morning. Erin apologizes to him and admits she's scared of what might happen to her family. She also says that he is the first man who made anything better in her life and not to give up on her yet. George is disinterested.

Int. Pamela Duncan's House - Day

Pamela explains to Erin how the letter from Potter made her feel like there were no real people behind the case now. It reminded her of PG&E. Erin apologizes.

Int. Assorted Houses - Day

Erin visits the Daniels, Mandy and Tom and Bob Linwood. They all sign. Even Masry is being social with everyone.

Int. Erin's Hotel Room - Night/Day

Erin works all night organizing the release forms. She falls asleep at the desk. In the morning, George takes the kids to breakfast. Erin wakes up before they leave. Matthew has one of the release forms. She asks for it back to hide him from the harsh reality of it. Matthew reads it and realizes there is a girl his age that is sick. Her mom is sick too. He finally understands Erin's work. He offers to bring her back some breakfast. Erin cries in appreciation.

Int. Desotos house - Day

Erin gets another signature. The signed stack of forms grows as the unsigned diminishes.

Int. Lost Cause Saloon - Day

Erin stops in for a moment to herself and a drink. Charles Embry sees her and approaches her. She tries to make excuses thinking he's going to hit on her. Instead, he tells her he used to work at the Hinkley plant and destroyed records. Erin excuses herself and runs to her truck to call Masry. He tells her to try and get a declaration. Erin returns and buys him a drink. Charles tells her he shredded records about the test readings from the wells. He also admits that he kept some of the files. Erin asks him to make a declaration.

Int. Masry & Vititoe - Day

Erin and Masry bring new files into a meeting with Potter and Theresa. Erin says she got a birthday present for Potter. All 634 release forms signed. She also got internal PG&E corporate documents from 1966 telling the Hinkley plant not to disclose any information about the poisons in the water. Potter and Theresa are stunned. Erin said she did it all through sexual favors.

Ext. Beach - Day

Erin, George and the kids arrive. The Irvings are there too. Erin takes George to meet the Irvings and see the result of all her efforts. Erin breaks the news to Donna that the judge is making PG&E pay the maximum and Donna will get five million dollars. Donna and Erin share a moment of celebration.

Int. Masry and Vititoe's New Office - Day

The members of the old office are moving into a new upscale office. Ed receives a bonus check for Erin for two million dollars. He goes to her beautiful new office. She is not there. He puts the check down on her desk near the pictures of her kids.

Ext. Suburban Home - Day

Erin knocks on a door in an isolated area. She's investigating another water problem in a different area.

End Scrawl:

The settlement was the largest in a direct-action lawsuit in U.S. History. Erin and Masry have three other cases pending including one against PG&E.

The End

FARGO

1. Jerry Lundegaard, a grinning worm of a man, checks into the Rodeway Inn in Fargo, N.D., under a fake name.
2. He keeps a date with two thugs at the Jolly Troll Tavern. The menacing Gaear Grimsrud and nervous, little Carl Rolvaag have agreed to kidnap Jerry's wife, ask for \$80,000 and split it with him after her rich father antes up. Jerry puts them in a brand new Cierra to do the job.
3. Jerry comes home to his wife, Jean, and his son, Scotty, in Minneapolis to find his dictatorial father-in-law Wade Gustafson staying for supper. Wade clearly thinks Jerry is a loser and is cool to a property investment idea of his.
4. Carl and Gaear decide to stop for hookers and pancakes on their way to the kidnap job.
5. Jerry cheats yet another couple buying a car at his father-in-law's agency. They hate his guts.
6. Carl and Gaear have quick-sex with two hookers at the Blue Ox Motel.
7. Jerry is surprised by a call from his father-in-law who says his property deal looks good. Wade wants to talk.
8. Jerry frantically tells Shep, a worker at his garage, that he might not need the thugs Shep helped him find, but Shep doesn't know how to get in touch with them.
9. Arguing like a married couple, Carl and Gaear approach Minneapolis. Clearly, Gaear is a subhuman sociopath.
10. Jerry is in trouble when GMAC asks him to prove the existence of the cars he's borrowed \$320,000 on. He stalls.
11. Carl and Gaear kidnap Jean: thrashing, screeching.
12. Jerry is dumbfounded when Wade and his adviser Stan offer to give him only a finder's fee for bringing them the property deal. He thought Wade would lend him the money to do the deal, himself. He is humiliated again.
13. Subsumed anger surfaces: Jerry throws a temper tantrum while scraping snow off his car in the parking lot.

14. Jerry discovers Jean's been kidnapped at home.
15. Carl and Gaear are stopped by a state trooper as Jean wriggles and whimpers in the back seat. Gaear shoots the trooper, terrifying little Carl. Now, it's a different game.
16. As Carl drags the trooper's body off the road, a couple drive by, witness the scene and speed away.
17. Gaear gives chase and shoots the man and the woman.
18. Marge Gunderson, chief of police in nearby Brainerd, and her husband, Norm, are asleep when the station calls about the murders. Norm fixes breakfast since she's pregnant.
19. At dawn in a frigid snowscape, Marge surveys the bloody murder scene with Lou, a policeman. She has a wave of nausea, but it's just morning sickness. She methodically deduces that the murderer isn't from Brainerd, there were two men and one was bigger.
20. Driving back, Marge figures out that the "dlr" the ill-fated trooper wrote for the licence plates of the Cierra probably meant dealer plates. She is tactful with Lou, who didn't get it.
21. Jerry convinces Wade that the kidnappers have asked \$1 million for Jean and there is to be no police. Stan, Wade's adviser, agrees with Jerry, who says he's supposed to have the money ready the next day.
22. Jerry tells scared Scotty he can't call the cops and to say his mom is in Florida, if anyone asks.
23. At a lake-side cabin, Jean pathetically tries to hobble away. She is retrieved by Gaear, as Carl laughs.
24. Norm joins Marge in her office for lunch. She's brought him night-crawler worms, and he's brought her an Arbie's sandwich. She asks how his painting is going. He says he's got competition. Lou says they've placed the Cierra at the Blue Ox Motel a couple of nights ago. Geez!
25. At the motel, Marge hears the two men in the Cierra were not alone.
26. She finds the hookers at a bowling alley. They tell her the men were going to Minneapolis.
27. In the cabin, Jean sits quietly with a hood over her head while the two thugs curse the lousy TV reception.
28. Marge is awakened in the middle of the night by Glen Yanagita, a friend from high school days, who has seen TV reports on murders in Brainerd, her town. How are ya? Geez!
29. Gaear wrests a TV away from his own ex-wife and child to take back to the cabin.
30. Jerry gets a call at work from a crazed Carl who says three people are dead, so they want the whole \$80,000 for the extra risk involved.
31. Jerry gets a threat call from GMAC over the vehicle ID's he's stalling on.
32. Jerry has a violent temper tantrum in his office.

33. As Marge piles on the fricasee at a local eatery, a policeman tells her two calls were made to Minneapolis from the Blue Ox that night, one to a private residence. Marge decides to go to Minneapolis.
34. Wade insists that he deliver the money to the kidnappers, himself. Jerry reluctantly agrees.
35. Marge checks into the Radisson in Minneapolis. She calls Detective Sibert and asks about a check on Shep.
36. Carl steals a licence plate on a parking garage roof and has a nasty spat with the attendant on his way out.
37. At work, Jerry sees Marge questioning Shep.
38. Marge nicely tells Shep he doesn't want to go back to prison for being an accessory to murder, does he? So who called him from the Blue Ox?
39. Marge stops in Jerry's office to ask if he has a Cierra missing from the lot. Nope.
40. Marge has a drink with Glen and handles him with compassion and finesse as he makes a pass, says his wife died, sobs from loneliness and breaks down with disappointment about the way the evening is going.
41. Big man Carl treats a hooker to an evening at the Carlton Celebrity Room, listening to Mac Davis.
42. Enraged Shep yanks Carl off of the hooker and beats him up big time.
43. A crazed and battered Carl calls Jerry and tells him to meet him with the money in 30 minutes.
44. Wade practices being tough on his way to meet the kidnapper at the parking garage, but he has a gun, too.
45. Marge calls Norm who is ice fishing on a frozen lake. He's not getting any pike yet. Muskies, no pike.
46. Carl is shocked when Wade shows up instead of Jerry. Wade shoots Carl and the bullet grazes his face. Carl shoots and kills Wade, picking up the briefcase and fleeing.
47. Jerry finds Wade's body and puts it in the trunk. As he leaves, he sees Carl has shot the parking lot attendant.
48. At home, Scotty says Stan called, but Jerry heads for bed.
49. Gary, a Brainerd policeman, questions a bartender who heard Carl raving about killing someone and saying he was going crazy "out at the lake." Could this be connected to the murders?
50. Carl discovers how much money is in the briefcase and buries it near a fence in a field of endless white snow.
51. Marge gets the poop on Glen. He's had psychiatric problems. Geez!
52. At the Minneapolis Police Dept., Marge meets Detective Sibert and learns that Shep, an employee of Jerry's, is now wanted for assault and is at large.

53. Marge enters Jerry's office at Gustafson Olds and presses him about the Cierra, since Shep has fled and the killers, car had dealer plates. When she asks to speak to Wade, Jerry reluctantly agrees to do a car count. Marge calls Sibert, and while she's on the phone, Jerry flees the lot.

54. The bloody Carl enters the cabin to find that Gaear has shot Jean because she was shrieking. They split the money but fight over who gets the car.

55. Gaear kills Carl with an axe.

56. Driving around Moose Lake on her way home, Marge learns from Lou that Jean was kidnapped and Wade and Jerry are still missing. She spots the Cierra as she's talking. Lou begs her to wait for backup.

57. Marge parks, hears the sound of a power-tool, puts a protective arm around her belly and takes careful steps down a snow-covered hill towards the noise.

58. Marge sees a man forcing something downwards into the tool. He is forcing a foot down into a woodchopper.

59. Marge advances on the man with her gun drawn. The man is Gaear and the dark shape in the snow next to him is the rest of Carl's body.

60. Marge tells Gaear to halt. He looks up, stunned. She says "Police!" and shows him the insignia on her shoulder.

61. He runs. She fires in the air.

62. He keeps running. She fires again and misses, then wings him. He goes down with a wounded leg.

63. Marge approaches him with her cuffs.

64. Marge now drives with Gaear in the back seat. She says the dead woman must be Mrs. Lundegaard. The dead man must be his accomplice. And the three others. And for what? A little money. There's more to life than money. Behind her, another squad car approaches and then an ambulance. It's over. "I just don't understand it," says Marge.

65. Jerry Lundegaard is caught at a motel by the police and hauled out, kicking and squawling.

66. Marge and Norm relax in bed, watching TV. Norm says they "announced it." Marge is surprised. Could he mean her arrest? Yes, says Norm, his mallard painting won a place on the three-cent stamp. Hauptmann's teal got the twenty-nine cent. But Marge is so proud of him. She says people need the little stamps every time they raise the darned postage.

FATAL ATTRACTION

ACT ONE

1. Manhattan. Night. Like a voyeur, we travel through the city until we come upon one particular man standing in his apartment getting dressed. Suddenly he shuts the blinds.
2. Inside the apartment we meet DAN GALLAGHER, early 30's, successful lawyer with honest good looks and his attractive, elegant wife BETH as they prepare for a night out. They seem happy and normal.
3. They leave their 3 year old daughter ALICE with the baby-sitter who teases Dan on the way out that he is too old to hang out with her friends.
4. At the party, a reception cum book signing for Doubleday publishing, one of Dan's big clients, Beth and Dan playfully spar about her father, his boss. ARTHUR, senior partner at the law firm.
5. During the evening Dan meets EVE FORREST, a sensational looking, intense woman who has recently begun working for the publishing company. Sparks fly, but Beth waves to him across the room. Eve asks if that's his wife and comments on her beauty. Dan acknowledges both facts. As he departs, Eve looks after him with definite interest.
6. Dan comes up on the conversation Beth is having with a short man who is talking about the sixties and how it was a time of selfishness that pretended not to be, "... we were going to do exactly what we pleased and fuck the consequences everyone else!"
7. That night at home Beth and Dan make married love.
8. Dan and his father-in-law, Arthur, play squash. Arthur is a formidable man. He encourages Dan to come up on the weekend to look at a house up in the suburbs near where he and his wife Joan live. Dan says they can't afford it. Arthur lets him know that he will soon be made partner. Dan is extremely pleased but has to work and can't make it. Beth will go with Alice.
9. Beth and Alice go, leaving Sam the dog behind, because her mother's dog is in heat. Dan says, take Sam, "Let him get his rocks off once in a while." No dice.
10. Eve is at the meeting for which Dan has stayed in town.

11. Afterwards, they both try to flag cabs in the rain, to no avail. They decide to sit it out at a bar. Drinks lead to dinner. Eve, a bitch to other women, is both charming, provocative and challenging with Dan. He is fascinated, flattered and free for the weekend.

12. Dinner leads to her apartment.

13. Straddling Dan. Eve comes to a noisy climax in her scarf be-draped apartment. Dan looks well spent himself, ready to rest, but she convinces him to go out dancing, "You're only young once." He goes and has a great time.. Meanwhile Beth gets the answering machine.

14. Dan takes Eve back to her apartment, she convinces him to come up. They do it in the elevator. Very hot. They sleep together.

15. The next morning he slips away without waking her. He is pleased with himself recalling the past 24 hours.

16. Back at home he pensively listens to Beth's message, takes a nice bath and returns to his womb-like well ordered study, a reflection of his life.

17. He calls Beth at her parents. She cheerfully asks where he was last night, says he sounds hung-over. He lies, tells her he was with bachelor friend Bill, of whom she disapproves. Still friendly, she tells him she'll be home the next evening. They hang up.

ACT TWO

18. The phone rings immediately. He thinks it's her again, but it's Eve. She's mad that he left. She presses him to come back and spend the day with her. He begs off, saying he has to work and walk the dog. She persists. Flattered that she seems to like him so much, he gives in.

19. They have fun playing catch with Sam in Central Park. Dan feigns a heart attack. She gets very upset, then realizes he's joking. She's furious and tells him that her father died that way. He feels terrible and then she tells him it's not true. He chuckles to himself but looks at her wondering what he's gotten himself into.

20. Back at her apartment, she makes lunch for him. They listen to her favorite opera, Madam Butterfly.

21. Over lunch she asks about his marriage. He tells her he's very happy. She wants to know then why he's with her and where she stands. He very firmly tells her that he's happily married. She tries to pretend that it's OK but is clearly disappointed.

22. Both naked, Eve tenderly watches him sleep in her bed that evening. He wakes up in a panic and dresses. She gets angry when he explains he has things to do. He tries to be gentle with her as he reminds her that they both knew when they started this that it had no future. She goes nuts, rips his shirt, tells him it's not OK with her.

23. He goes into her kitchen to say goodbye. She's slit her wrists. Her fury now turned to uncontrollable tears., She apologizes and tell's him of her profound loneliness and despair. He bandages, comforts her and puts her to bed.

24. He goes into her living room, calls his bachelor friend Bill and tells him to cover for him. He then reaches Beth at her parents. She tells him how much she loves the house and wants him to see it. He lies to her about where he is and feels like shit when they hang up.

25. He slips into Eve's bed and stares at the ceiling, not sleeping until the alarm goes off at dawn. He wakes her and says goodbye. She apologizes again and asks him to call sometime. He promises.

26. At home he covers his tracks, then runs to work.

27. MARTHA, in her 50's, efficient, maternal secretary comments on how awful he looks. He sits at his desk in a daze.

28. That evening Alice and Beth welcome him home. Beth really wants him to look at he new house.

29. They go up the next weekend. He sees how darling the house is, picture perfect family house in the country. He agrees to make an offer. Beth tells him not to blow it. He replies, "Trust me."

30. He walks into work in a chipper mood which is immediately burst when he sees Eve waiting for him. Martha raises her eyebrows as they go into his office.

31. Dan is formal with her, but then relieved when she apologizes, telling him that she doesn't want any awkwardness between them since they'll have professional dealings. She invites him to Madam Butterfly at the Met. He says he can't and she seems to take it well. He kisses her on the cheek and breathes a sigh of relief.

32. However, at the opera, a scarily affectless Eve sits alone with a fixed look on her face. Who knows what dark thought are palpating behind those impenetrable eyes whilst on-stage Butterfly ends her own life.

33. Meanwhile Dan is back enjoying his domestic life.

34. Things are going well at work. He and his father-in-law talk on their way back to Dan's office about the new house and the lack of buyers for the Manhattan apartment. As they approach Dan's office, Martha is in the phone blowing Eve off. Arthur leaves for his own office and Dan tells Martha to tell Eve he's out of town if she calls again.

35. At home that evening he wants to make love with Beth as she is getting dressed for an evening at home with their close friends Jimmy and Hildy who are coming over to toast them on the new house. He tells her how much he loves her, feels like he's falling In love with her again. She teases. "I never knew you were out of love."

36. Jimmy teases Beth and Dan about the charmed life they lead, when the phone rings. Beth answers it but it's hung up. She says that this has been happening a lot. Jimmy jokes that it's just probably one of Dan's girlfriends, ha, ha. Dan laughs but he looks very anxious.

37. In he middle of the night the phone rings again. Dan answers. It's Eve demanding to see him. He pretends it's a client. Beth is pissed.

38. He calls Eve from work the next day, angrily telling her to stop. They have a huge fight. Their gloves are off. He tells her she's sick and needs treatment. She tells him she won't let him get away with screwing around and running back to his wife. He slams down the phone.

39. She calls right back. Martha wants to know if she should put her through. In order not to create a scene in front of her, he says yes. Eve demands to see him, says she has to tell him something important. He gives into her blackmail.

40. They meet at a bar. She tries to chat, he says cut the shit. She tells him she loves him. He is amazed at her delusion. Then she informs him she's pregnant and refuses to have an abortion. She says, "Play fair with me and I'll play fair with you."

41. He's really worried.

42. Dan tells his friend Bill what's been going on and his fears about Eve's craziness and the terrible repercussions if Beth finds out.

43. He changes his phone number to an unlisted one when the hang-up calls keep coming. Eve is furious when she finds out.

44. At work Arthur calls him in, he's received a letter from Eve about the baby and so on. He asks Dan if it's true. Dan denies it. Arthur accepts his answer but is not convinced. Dan is losing it.

45. When he gets home that evening Eve is at his house with Beth, posing as a prospective buyer of their apartment. Beth gives her their telephone number.

46. Dan calls Eve the next day. She refuses his calls.

47. That night he goes to her apartment and confronts her. She acts seductively but he wants nothing of it and demands she stop. When she insults Beth asking, "Is she dull in bed...?" he grabs her violently and demands she leave Beth out of it. He storms out. Eve runs after him, begging him not to go. He pushes her away. She threatens to tell Beth. He snaps, takes her by the throat and says he'll kill her.

ACT THREE

48. Moving day arrives early, Dan wants out of harm's way fast.

49. They settle into their new home. Dan is relieved at his restored life.

50. Dan's bringing home a bunny for Alice's birthday, but when he gets to his car, he discovers it has been destroyed by acid. Eve watches from her car, a malignant smile on her face.

51. She follows him as he rents a new car and drives home, almost running over a pedestrian in her obsession to keep him in her sights. At his new house, she spies on him and his family through the window.

52. Without admitting anything, Dan goes to the cops in Manhattan to find out what he can do about the situation. The cops tell him he's made his bed, now lie in it.

53. Dan blows a business meeting in front of his father-in-law, he's so distracted.

54. That weekend he makes a hutch for Alice's beloved bunny. Eve watches from her parked car. The in-laws come over and they all take off for a lunch in honor of the announcement that Dan is officially a partner in the firm.

55. Back home after lunch, the missing bunny turns up as hossenfeffer stew on the stove in a boiling pot. Dan tells Beth he knows who did this terrible thing and confesses everything. She is quite dismayed, in fact screaming, "Get the fuck out!" when he tells her he loves her.

56. Later that night he begs her forgiveness and tries to explain what happened. She doesn't dismiss the possibility of them staying together but says they need time apart and that it won't be that easy for him to get her back.

57. Dan calls Eve and puts Beth on the phone, in effect tearing up Eve's only trump card. Eve takes it poorly.

58. The next day when Beth goes to pick up Alice from school, she's informed that she's already been picked up. Beth freaks, driving all over town in desperation looking for her, while creepy Eve plies Alice with ice cream, getting off on her enjoyment of it. Beth in her hysteria has a terrible car wreck which renders her unconscious in the hospital.

59. Eve returns Alice home.

60. Dan rushes to Beth's side in the hospital. He feels terrible. He's mother-in-law calls to say she's caring for Alice if he wants to stay with Beth.

61. Dan drives into Manhattan with murder in his eyes.

62. He lays in wait outside of Eve's building until she comes home.

63. He follows her inside and pushes her roughly in her door. She's scared but tries to act tough. He goes ballistic, strangling her in a naked fury, screaming, "GET OUT OF MY LIFE!!" She manages to get away for a moment, but he's on her again, this time choking her until she goes unconscious.

64. In a panic he stuffs her head into the oven, turns on the gas, but blows out the pilot.

65. Just as she's about to croak, he grows faint of heart and pulls her out.

66. She takes a knife and runs at him. He wards off her blow, the knife flies out of her hand. He picks it up and backs out of the apartment, setting the knife on a table on his way out.

67. He drives home, while back at Eve's, the last act of Madam Butterfly plays full blast as she sits empty and desolate looking at the knife on the table where Dan left it.

68. Dan goes straight to the police and tells them about Eve's crazy behavior and the kidnapping.

69. He returns to the hospital where Beth lies sleeping.

70. Two cops show up and ask him to go back to the station to answer some questions about a homicide.

71. At the station they tell him that Eve's been murdered. He exclaims his innocence. They produce a plastic bag with her knife inside and say that they just need to check the murder weapon for prints.

72. In a sickening instant, he replays his final scene in her house: he crosses her room, leaving the knife on the coffee table, she appears in the background as the music from Butterfly fades up.

73. Butterfly on stage in the final act plunging the knife into her throat, Eve watches in the audience.

FULL MONTY

Gaz and Nathan, Gaz's nine year old son, meet Dave, who's vacuuming, at his house. Gaz talks Dave into stealing cast iron drain pipes from the local steel mill. They steal the pipes, but get themselves stranded on the hood of a floating car in a canal during their getaway. The car sinks along with the pipes.

Soaking wet from their swim, Gaz, Dave, and Nathan pass a men's strip club. They spot Dave's wife inside. Gaz tells Dave he ought to go in there and drag her out. Since it's "women only" Gaz and Nathan sneak in through the bathroom window. Dave, being heavy, can't fit. Dave's wife, Jean, enters with her friend. They overhear Jean tell her friend Dave's given up on life and sex. Gaz lies to Dave about the conversation.

Nathan wants to go to a soccer game, but Gaz admits he can't afford to take him. Nathan confesses to Gaz that he doesn't like the stuff Gaz makes him do, like sneaking into the strip club and stealing the cast iron.

At the Job Club, Gaz and Dave talk of the extinction of the male species. Gerald, an ex-foreman overhears the conversation. Gaz and Dave talk of the possibility of doing their own male strip show. Gerald makes fun of them. Gaz and Gerald fight.

Gaz goes to his ex-wife Mandy's house to find out why she wants sole custody of Nathan. Mandy tells him he's a bad father. Barry, Mandy's live-in boyfriend supports her. Gaz calls to Nathan for support, but Nathan refuse to answer.

Dave and Gaz jog. Gaz tries to talk Dave into stripping. Dave refuses. They come across a friend, Lomper, trying to commit suicide in his car. They save him.

Later, Dave, Gaz and Lomper suggest different ways for Lomper to kill himself.

Gaz practices a strip tease using car headlights and Rod Stewart music. Dave, Lomper, and Nathan watch. Embarrassed by his father's antics, Nathan leaves.

Gaz, Lomper and Dave search the streets for Nathan.

Gaz finds Nathan and confesses he's doing this so they can be together. Nathan comes back.

Lomper comes home to his wheel-chair bound invalid mother.

Gaz, Dave, Lomper and Nathan peek in on a beginning dance class. They meet Gerald there dancing with his wife, Linda. Gerald tells Linda these are friends from work.

Gaz and Dave wait outside Gerald's house. Linda's sending Gerald off to work. Gaz and Dave confront Gerald outside his house. They ask for his help with their dancing. He rejects them and tells them he has an interview for a job.

Gaz and Dave sabotage Gerald's job interview.

Gerald catches up with them at the Job Club and slams Gaz up against the wall. He breaks down and cries, then tells them that his wife thinks he's been working all these months. Dave and Gaz are ashamed.

Gaz, Dave, Lomper and Nathan find Gerald sitting on a park bench and apologize. They talk Gerald into teaching them to dance.

Gaz watches a black athlete on TV and decides that's what they need as one of their dancers.

Dave, feeling insecure about his weight, questions his wife, Jean, about her feelings for black men. She says she loves him and comes on to him, but Dave reject her.

Gaz, Dave, and Gerald audition men for their strip show. They get, Horse, a funky dancing forty year old black man and Guy, an extremely well hung young white man.

Dave and Gaz spy on Jean at work. Dave, who's on a diet, tries to steal candy. Gaz steals men's underwear for the strip show. Later, the gang watches "Flashdance."

Dave tells Gaz, Jean wants him to get a job as a security guard. Gaz talks him out of it. Tells him of the glory of being a Chippendale dancer.

Gerald tries to teach the gang to dance. Afterwards, at Gerald's house, Gaz suggests that they all strip in front of each other. Removal men come to repossess some of Gerald's furniture. They leave when five men in underwear scare them off.

The gang practices for real at the mill. Gaz reveals he wants them to perform the "full monty." They protest, especially Dave. Gaz tells them to be successful they have to top Chippendales.

Needing money to get the show started, Gaz and Nathan visit Mandy at the factory where she works. Gaz asks to borrow money, she refuses.

Nathan loans Gaz the money from his savings. Gaz tries to dissuade him, but Nathan insists on helping his father.

The gang is postering the town when one of the local toughs asks if they're going to do the full monty. He says "good" the town hasn't had a good lynching in years.

At the welfare office the gang waits in line. They dance to music coming from the radio.

The gang is at Gerald's house putting on suntan lotion and checking out leather thongs. Some of them are starting to get "cold feet."

Horse phones in a complaint about his penis enlarger. He claims it's not working.

Dave tries to make love with Jean, but gives up.

The gang meets two women friends while they're out hanging up posters. The women make fun of them doing the full monty, but said they'd pay to see it. Dave has doubts.

Dave eats candy bars while he works out. Jean sees him.

Gaz practices his routine. Nathan tells him he's slow. Gaz asks Nathan if they're making asses of themselves. Nathan encourages Gaz.

Gerald confronts Dave at a bus stop and confesses his fear of being naked in front of four hundred women. The conversation upsets Dave and he walks off.

They have a dress rehearsal for a few friends and relatives. Dave doesn't show up. Gaz goes out to find him.

Gaz visits Dave working as a security guard at Woolworth's. Dave's abrupt and cold to Gaz. Meanwhile, the audience is growing impatient. Gaz steals a suit right in front of Dave and sets off all the alarms. Dave give chase. Gaz tells him to keep up you "fat Bastard." Dave threatens Gaz. Gaz admits he can't do it without him. Dave confesses, "he just can't do it." Gaz leaves.

Gaz returns to the mill to tell the gang Dave won't be showing up. They start the dress rehearsal anyway. It's going great until they're raided by the police. Everyone's arrested except Guy and Lomper.

Social workers question Nathan about his fathers behavior. The police question Gaz what they was doing at the mill naked. Not wanting to divulge their plan he tells them he was robbing pipes. The police play the tapes of them doing their routine.

Lomper and Guy, after having escaped the police raid, sneak back to Lomper's house only to find Lomper's mother dead.

Mandy comes to the police station to pick up her son, Nathan. She scolds Gaz for being a bad father. Nathan tell's his mother, "he's trying."

Linda, Gerald's wife, reads the papers about the raid and she sees Gerald's involved. She finds out he hasn't been working for six months. Removal men are cleaning out their house. She kicks him out.

Gerald tells Gaz he's been offered a job. It appears the show won't go on.

Dave returns home to find Jean's bags packed. Jean confronts Dave with a leather thong she believes belongs to a woman. He confesses it's his thong and that he was practicing to be a stripper. He tells her he quit because he feels too fat to strip. Jean wraps her arm around him.

Gaz runs across Nathan, Mandy, and Barry taking a walk. Nathan wants Gaz to join them for a swim. Mandy says he can't because of a restraining order.

Gaz visits Dave at work to tell him of Lomper's mom's death. He asks if he could "borrow" a jacket for the funereal. Dave "borrows" two and leaves for the funereal with Gaz.

The gang attends Lomper's mother's funereal.

Gaz is walking past the Working Men's Club when the owner comes out and tells him that he had to do the show because there's two hundred advanced tickets sold and if they don't show up the people will "kill them."

The gang, minus Gaz, is sitting in the Job club. Gerald, in a new suit and with a new job, tells the boys he'll help them find jobs too. Suddenly, Gaz runs in and tells them the gig is on. He convinces Gerald to give one last fling and do it with them. The gang turns to Dave, but he still refuses to join them.

Backstage, the gang gets ready to perform before a full house. Dave shows up with Nathan. At the last minute, Gaz gets a bad case of stage fright. Nathan has to talk Gaz into going out there. He does and --

The gang performs the full monty to a packed house.

GHOST

Sam, Molly, and Carl knock down walls as they renovate Sam and Molly's new loft. They find an old penny in a jar. "For luck", says Sam.

Sam in Carl joke in the elevator on the way to work. Sam is late for a meeting, and needs Carl to transfer some funds for one of his clients. He gives Carl his MAC code.

Sam is nervous in his meeting, Molly calls him with a dirty joke to relax him, it works.

Carl visits them in their now renovated loft, complete with jukebox. He is completely enamoured of Molly, and she catches him staring at her.

That night, she can't sleep. She starts to sculpt, but Sam interrupts her. They play with the clay, he moves to their jukebox, plays "Unchained Melody" as they make passionate love.

At work the next day, Sam discovers extra money in some of his clients' accounts. Carl is having problems accessing accounts, and tells Sam his MAC code isn't working. Sam tells him he changed the code.

That night, as Sam and Molly return from the theater, they are mugged. Sam and the mugger fight, and the thief's gun goes off. Sam chase, him away, only to return to find Molly crying over his own dead body.

A beautiful tunnel of light appears. It seems to beckon Sam, but he can't leave Molly. He turns his back on the tunnel, and it disappears.

At the hospital, the doctors console Molly. An old man walks over to Sam, speaks with him. Together they watch another man die and move into the tunnel of light. Sam turns, the old man is gone.

Sam watches his funeral, as Carl comforts Molly.

Molly, alone, distracted, goes through Sam's things. She doesn't want to let him go, and throws a fit, smashing things. Carl comes in from the other room, and together they go through Sam's things. Then convinces her to come for a walk.

They leave quickly, before Sam has time to react, and he finds himself barred by the door. He tries to go through it, but the sensation scares him, and he stays.

The mugger who killed Sam uses a key and walks into the apartment! Sam freaks, tries to attack the man, but he passes right through him. He watches as the mugger searches the apartment for something.

Molly come home from her walk. The mugger hides and watches as she undresses. Molly's cat approaches the mugger. Sam cares the cat, who claws the mugger's face, causing him to flee the apartment.

Sam chases the mugger. In a leap of faith, he dives through the door, and follows the mugger to the subway.

While on the subway, another ghost attacks Sam, chasing him off the subway car, claiming it's his. To emphasize this, the ghost breaks a window. Sam stares at the broken window with fascination and confusion.

The mugger gets off the train. Sam follows. He passes Sister Oda Mae's psychic parlor. He's interested, but hurries after the mugger.

The mugger checks his mail. His name is Willie Briggs. He makes a call, tells the person on the other end that she came home so he had to split, hangs up. Sam thinks about hitting him, instead decides to smash the window. He hits the window, nothing happens.

Frustrated, scared for Molly, Sam rushes down the street into Oda Mae's parlor.

Sam watches Oda Mae con a woman, occasionally commenting on her tactics. Odo Mae grows increasingly nervous and scared. She can hear Sam.

Sam convinces her to call Molly, but Molly hangs up on her. Sam sings an obnoxious song until Oda Mae agrees to go downtown and talk with Molly.

Oda Mae stands outside of Molly's loft, screaming up to her until she lets her in. She tells Molly about Willie and urges her to see the police.

Molly tells Carl, who convinces her of the folly of talking to the police. He promises her he will check it out.

Carl goes to Willie's apartment. Asks who Willie's been talking to and tells him that there's a woman who knows all about him. Sam can't believe Carl knows this guy, he curses him, tries to hurt him, but cannot get to him.

The next day, Molly visits Willie's address, checking what Oda Mae told her. It checks out so she goes to the police. They have no file on Willie Briggs, but they do have a large one on Oda Mae Brown. They explain how these frauds operate.

Carl gets hold of Sam's address book, with the new MAC code. He accesses the files, and notifies the men behind the money that it will be laundered soon. The man tells him to create an account under the name of Rita Miller. Sam watches as Carl does this.

Carl visits Molly to comfort her. As she cries, he holds her, kisses her. Sam flails out in anger, somehow knocking a picture of he and Molly from its perch. She asks Carl to leave. They make plans for dinner.

Sam goes to the subway to find the ghost who broke the window. He confronts him until the ghost agrees to show Sam how to have contact with material objects. He shows Sam how.

Sam visits Oda Mae, who now has a roomful of ghosts to deal with. One of them jumps into her body possessing it. She kicks him out. The ghost is exhausted, can barely move. Oda Mae kicks everyone out.

Willy comes to confront Oda Mae. Sam warns her, and she escapes as he tries to kill her. She's scared, but Sam convinces her to help him so she'll be safe.

Sam and Oda Mae go to the bank. She registers a signature card for Rita Miller, withdraws eleven million dollars worth of dirty money. Molly enters the bank, and sees Oda Mae as she leaves. She asks the banker if that was Oda Mae, and he tells her the name was Rita Miller.

Carl, at the computer at his office, tries to transfer funds, but the account is closed. He starts to freak out.

Oda Mae and Sam walk by some nuns collecting for charity. Sam convinces her to sign the cashier's check over to them, so it won't be traced back to them. Against her better judgement she does this, and walks away angry.

Carl has stayed late at the office. He manically searches for answers. Sam watches, smiling. Then Sam moves a chair, plays with the computer, and haunts Carl. He then attacks Carl, hitting him repeatedly and chasing him from the room.

Carl shows up for his dinner date with Molly, frantic. He asks about Sam. Molly tells him the whole thing was a hoax, the woman's name wasn't even Oda Mae. She saw her at the bank, and her name's Rita Miller.

While Molly's out of the room, Carl speaks to Sam. He threatens Molly, says he'll kill her if he doesn't get the money back, tonight. Carl leaves, apologizing to Molly and asking if he can come back.

Sam rushes to warn Oda Mae, and arrives just before Willie and Carl. They hide in another apartment while Carl and Willie hunt for them. Sam decides to go after them.

Carl leaves, and Sam haunts Willie, knocking things over and pushing him until Willie flees into the street, where he is struck and killed by on coming traffic. Willie stands, sees his body, and screams as he is dragged into the shadows by dark ugly spirits.

Sam and Oda Mae rush downtown to Molly's. Molly won't let Oda Mae in. Sam helps her convince Molly as she pushes a penny under the door. Sam levitates the penny in front of Molly. "For luck", says Oda Mae.

They call the police and wait. While there, Oda Mae allows Sam to use her body. But first, he plays "Unchained Melody" on their jukebox. They dance together, sensually, until they are interrupted by Carl, banging on the door.

Sam flies out of Oda Mae's body, so exhausted he can barely stand. Oda Mae pulls Molly up the fire escape. Carl shoots his way in. Sam charges Carl, but has no strength, and passes right through him.

Carl follows Molly up the fire escape, catching them upstairs in another loft. He is ready to shoot Oda Mae, when Sam knocks into him. He haunts him around the loft until a broken window falls like a guillotine, ending Carl's life.

Carl stands, sees Sam, notices his body, and has only a moment before he is dragged into the shadows by the dark ugly spirits.

The beautiful tunnel appears again, beckoning Sam. He says goodbye to Molly. She can hear him! She and Oda Mae watch as the beautiful tunnel expands, and Sam, in bliss, says goodbye and files away. The room grows dark.

Molly and Oda Mae help each other out of the room.

GOOD FELLAS

June 11, 1970, Queens, New York, BILLY BATTS, a fifty-year-old made man, a gangster, a hood, celebrates his release from prison.

He celebrates and drinks with fellow gangsters, HENRY HILL, and JAMES CONWAY, when TOMMY DEVITO, also a gangster, enters with his girlfriend.

Billy takes a shot at Tommy. He refers to him as "Tommy Shines." As Billy and Tommy argue, Henry and James intercede. Tommy leaves. However, as he goes, he tells Henry and James, "Keep him here. I'm going for a bag."

Henry apologizes for his friend. He says, "He doesn't mean any disrespect." However, when Tommy returns, he whacks Billy Batts with the help of Henry and Jimmy.

Tommy, Jimmy, and Henry start upstate. They stop at Tommy's mother's house to pick up a shovel. They pause momentarily to eat a meal. Then they return to their trip upstate.

As they start upstate, they hear a thumping in the trunk. They stop. They open the trunk. Billy Batts is not dead. Tommy stabs him several times. He slams the trunk. Henry says via voice over, "As far back as I can remember, I always wanted to be a gangster."

Begin Flashback: Brooklyn, 1955, Henry, as a kid, watches gangsters drink coffee at a cabstand. Henry directs his attentions to the boss, PAUL CICERO, and TUDDY VARIO, a part time proprietor of a pizzeria and a full-time gangster.

CARMELLA HILL, a Sicilian immigrant, prepares her kids for school, as her husband, an Irish immigrant, drinks coffee at the table.

Henry walks down the block. However, he heads for the stand instead of high school. Henry works for Paulie and Tuddy. He hangs out with them. He sees their influence.

He drives their car, a mobster's Cadillac. Henry drinks espresso like the gangsters. Henry says, "I was the luckiest kid in the world."

Henry's father yells at Henry. He knows that he is skipping school. He knows that he is working for Paulie and Tuddy.. Henry's father hits Henry. He takes it.

Henry tells Tuddy that he can't make deliveries. His father wants him stay in school. So, a group of gangsters pick up Henry's mailman. Tuddy tells him that letters regarding school will go to him.

Henry is a full-fledged gangster now. He hangs out with other gangsters, even made men. He graduates from deliver boy. Henry lights used cars at dealership of fire.

Henry is recognized as a gangster. He receives special treatment. Henry loves the respect. Henry's mother tells him, "My God! You look like a gangster."

Henry helps a man who was shot in the hand. Tuddy gets angry with him over the aprons that were wasted on him.

Henry works for the hoods. He brings drinks. He makes sandwiches.

Henry sees Jimmy for first time. Jimmy, just a little older than Henry, is a likeable guy. They referred to him as "James the Gent." He tips well. He has a permanent smile.

He loves to steal. Jimmy steals from JFK. Jimmy and Tommy unload cartons of cigarettes. While Jimmy is dressed like a truck driver, Tommy is dresses in a suit.

Henry meets Tommy. Henry sells cigarettes to factory workers. A few detectives catch him. Tommy runs like a woman. Henry is caught. Henry stands trial. Henry's lawyer, in tight with the judge, gets him off. The gangsters celebrate his first arrest.

Henry, Jimmy, and Tommy steal from the trucks at JFK a second time. They are the crew along with ANTHONY STABILE, FRANKY CARBONE, FAT ANDY, FRANKIE THE WOP, FREDDY NO NOSE, PETE THE KELLER, JOHNNY BIANCO, MIKEY FRANZESE, and JIMMY TWO TIMES.

Henry explains, "(the airport) belonged to Paulie. We had friends and relatives who worked all over the place and they tipped us off about what was coming and what was going out."

While Henry, Jimmy, and Tommy have a good time with some girls, FRENCY MCMAHON, tells him of AIR FRANCE FLIGHT at JFK.

SONNY BUNZ, the proprietor of the Sonny Bunz Lounge, asks Tommy to pay his tab. He won't pay it. Tommy loses his temper. He threatens Sonny. Sonny talks to Paulie with regards to Tommy and rest of them.

Sonny complains to Paulie about Tommy. He asks Paulie to become partners for the protection. He agrees. However, Paulie doesn't protect anything. The gangsters steal from the club. When they are finished with it, they light it on fire.

Tommy and Henry double-date with Karen and Helene. Helene won't date Tommy unless Karen and Henry date as well. Henry has no interest in Karen.

Tommy sets it up for a second time. Henry stands up Helene, Karen, and Tommy Karen tracks him with Tommy's help. Karen yells at Henry. He promises to make it up to her.

When Han picks up Karen at her home, Karen's mother says immediately, "Karen tells me that you're half Jewish." Henry takes Karen to the Copacabana Club. She watches him tip. She watches the people recognize him. She marvels at him herself.

Tommy Henry, and the gang pull off the "Air France" gig.

Morris Kessler does not want to pay Tommy. Henry tries to play nicely. When Morris still won't pay him, Tommy tries to kill him. Henry stops him, and Morris pays him.

Karen tells Henry that a family friend hit her. Henry pistol-whips the family friend. The police look for Henry. Karen hides the gun for Henry.

Henry and Karen marry. Karen meets the surrogate mob family. Henry and Karen receive money at their wedding. Henry and Karen's biological families are unhappy with the marriage.

Henry and Karen still live in Karen's, parent's home. Karen's mother nags her about Henry. When she yells at him when he returns early one morning, he simply walks off.

Karen goes to a party that is held with the mobsters' wives. Karen talks to Henry about the lifestyle. Henry tells her that she will get used to it. He still pulls heists at the JFK. The FBI searches their home.

The family celebrates everything together, birthdays et al. They vacation together, too. They live luxuriously.

The Opening Scene: Then, Tommy whacks Billy Batts, a made man, with the help of Henry and Jimmy. They have a good time with few girlfriends, including JANICE, Henry's new mistress.

When Paulie asks Henry about Billy Batts, he lies. He tells him that he knows nothing, Jimmy tells Henry that they have to move Billy Batts corpse. The three of them dig up Billy Batts' corpse. Although Henry almost vomits, Jimmy and Tommy do not mind it.

Henry gets Janice her own place. He threatens her superior at work. He meets SANDY, a girlfriend to enter later.

Henry, Jimmy, and Tommy hang out. Tommy plays with SPIDER, a want to be gangster-kid. Tommy unintentionally shoots him in the foot.

Karen accuses Henry of infidelity.

Tommy plays with SPIDER a second time. However, this time Spider tells Tommy, "Go fuck yourself " Tommy shoots Spider three times.

Karen tries to confront Janice. Janice just hides from her. Karen threatens to kill Henry and Janice. When Henry wakes up, Karen points a gun at him Henry smacks her.

Paulie intercedes. He says that their marital problems are not right. He says that he has to fix it. He tells him to take a little vacation. He tells him to go to Tampa with Jimmy. They have to hit someone up for some money. When he returns, he will solve the situation with Karen.

Henry and Jimmy go to Tampa. They threaten to feed the guy to a lion. He pays them off. When they return to New York, they are arrested. The fellow that they roughed up had a friend in the FBI. They are sentenced to ten years.

Henry goes to jail. Henry and the other gangsters live like kings. They cook dinner for one another. They receive supplies from the outside like wine, food, and drugs. Henry starts to push cocaine and heroin in prison.

Karen visits him in jail. She brings him the drugs, among other things, like food. Karen sees that his girlfriend, Janice, has visited him. She yells at him. She tells him that she has no money. She tells him that no one will help her.

Four years later, Henry is released from prison. Karen does not have her luxurious lifestyle. She drives an old car. She lives in a lousy apartment. Henry is upset with her standard of living. He vows to fix it.

Paulie tells him to stop pushing narcotics. Henry tells him that he will stop it. Meanwhile, he is manufacturing cocaine with Sandy. Henry pushes it to a dealer in Pittsburgh. Ultimately, Paulie does not have to know about it. However, the operation expands. Henry enlists the help of Jimmy and Tommy. The three of them push the drugs to parolees.

Karen takes Morris Kessler and his wife through a tour of her new home. Morris pitches a heist to Henry, a shipment on the Lufthansa Airlines.

He refuses at first. Then, Henry plans the Lufthansa heist, while he maintains his drug ring. He even uses his sitter, LOIS BYRD, to transport the drugs.

Henry plans the entire heist. He uses Tommy and Frankie Carbone, Frenchy McMahon, Joe Buddha, Fat Louie, Morris Kessler, and Stacks Edwards.

He continues to make dope. However, he is using it, too. He needs it to maintain his pace. They pull off the Luffiansa heist, largest heist of its kind at the time, nearly \$6 million.

They celebrate at a Christmas party. Fat Louie and Delores Cafora arrive. Fat Louie bought her a Cadillac. Jimmy blows up at him. He tells him, "The bulls are across the street. They watching everything that we do." Meanwhile, Frankie Carbone and his wife arrive. Mrs. Carbone wears a new coat. Jimmy again blows up. He reemphasizes that they have to lay low.

Jimmy has given the gang in the heist only part of the money. Morris Kessler solicits him for the remainder of his money.

Jimmy gives Henry his part of the money. Henry spends it loosely despite Jimmy's warning. Henry tells Karen to buy a coat. He buys expensive Christmas gifts.

The truck in the heist is found. Stacks Edwards was supposed to lose it. Instead, he got stoned and went to his girlfriend's place. So, Tommy whacks him.

Henry worries about the heist. Although Jimmy is worried as well, he is in high spirits. Tommy is told that they are going to get "made." One of their own was going to give orders one day. It would never happen to Henry or Jimmy, as they were half Irish.

Morris tells Jimmy that he needs more money. Jimmy yells at Morris. Jimmy tells Henry that they are going to kill Morris. Henry thinks that he talks Jimmy out of it temporarily.

Tommy kills Morris later that night. Morris' wife shows up at Henry's home. He assures her that he is fine. Jimmy tells Henry to tell Morris' wife whatever he wants.

At this point, it is everyman for himself. Jimmy has lost it. Jimmy fucks with FBI agents who follow him.

The next is a montage of whacks: Fat Louie Cafora and his wife in their Cadillac, Frenchy McMahon and Joe Buddha in dumpster, and Franky Carbone in a meat truck. Jimmy would rather whack them than pay them their share of the money.

The day comes. Tommy is going to get made. Jimmy is ecstatic. Still, Tommy isn't made. He walks into a garage. He is whacked. Jimmy is furious. He can do nothing.

Henry tries to unload some guns on Jimmy. Jimmy doesn't want the guns. The silencers do not even fit. Jimmy is no longer tolerant of Henry. Jimmy is not longer tolerant of anyone.

Henry starts towards Pittsburgh to drop off a drug ship. He hits traffic. So, he postpones it. Henry suspects a helicopter is following him.

Henry picks up his brother, Michael. Henry tells him that a helicopter is following them. Michael tells him that he is crazy. Henry unloads Michael at his home. Henry tells Michael to cook dinner.

Henry and Karen head to her mother's house to unload the guns. Henry knows that the helicopter is following him. They try to lose the helicopter. They go to the mall. They return to her mother's house to get the guns. Henry unloads the gun on his guys in Pittsburgh.

Henry phones Lois at home. He tells her not to use their phone to organize the pick up. She does it anyway. Henry returns home from Pittsburgh. He works on their meal. He heads to Sandy's to mix more cocaine. He snorts some in the process. Henry returns home for the meal.

After they eat, he drives Lois to the airport. She makes him drive her home. She forgot her hat.

The police show up at his place. Karen flushes the last of the heroin into the toilet.

Henry returns home. The cops detain him. They bring the Dealer in Pittsburgh, Lois, and Sandy.

Henry goes to jail. Karen visits him. Karen tells him that Jimmy wants to talk to him. Jimmy suspects that Henry will rat on him. James is scared that Henry would tell Paulie who would whack him if he knew that he was in the drug ring with Henry. Henry needs to get out of there. He needs to hide for a while. Karen's mother puts her house up to get him out of prison.

Henry gets out of prison. Henry and Karen have no money. The police have taken their cars and frozen their bank accounts. Henry and Karen fight over the heroin that she flushed into the toilet.

Paulie gives Henry a little money, thirty two hundred dollars. They argue as to whether or not to run.

Karen meets with Jimmy. He tries to whack her. Although he never outwardly makes an attempt, it feels awkward. So, Karen splits.

Henry meets with Jimmy. He makes sure that it is a public place. Jimmy says that he has a shot at winning his trial. Jimmy wants to know if Henry will rat him out. However, he never asks him.

James asks Henry to whack somebody with him in Florida. Henry knows that he would never live to tell about it. Henry goes to the FBI. Henry rats out Jimmy. They join the witness protection program Henry says, "I don't want to go anywhere cold."

In the end, he was gone in a flash. Everything was in everyone else's name, his house and his car. His license was a fake. The only evidence that he was alive was his rap sheet and his birth certificate.

We watch Jimmy and Paulie receive their sentence. They got twenty-five and four years respectively.

The last shot is Henry. We see him in a regular town. He looks like a regular guy. He misses the life everyday. He has no choice. As Henry says, "I'm an average nobody. I get to live the rest of my life like a schnook."

GOOD WILL HUNTING

At a rundown South Boston bar, four young men drink and joke around in rough working class accents. CHUCKIE SULLIVAN holds court with WILL HUNTING, 20, handsome and confident. They sit with hardass BILLY MCBRIDE and skinny MORGAN O'MALLY.

Will reads amazingly fast in his spartan apartment, surrounded by books. Chuckie picks him up in his beater car.

PROFESSOR LAMBEAU lectures to his M.I.T. math class. He challenges them to solve a tough theorem on the blackboard in the hall. Our boys play baseball at Funland. Will tries to nail Chuckie with the ball. He whips his helmet at Will.

SEAN MCGUIRE sits on his rooftop and reads an invitation to his thirty year college reunion at M.I.T. At the reunion, Lambeau surveys the crowd. A student tells him the theorem's been solved. He runs to the board and finds out it's true.

The gang's out cruising in Chuckie's car looking for trouble. They find some and Will gets in a nasty fight and is arrested. Chuckie picks him up at the jail the next morning.

In Lambeau's class, students eagerly await the identity of the mystery math wizard. No one comes forward. Lambeau. challenges the person to an even tougher problem.

Late that night Lambeau exits his office and catches Will writing on the board. He yells at him to stop and Will runs off. Lambeau sees that he's solved the proof.

At a Harvard bar, Chuckie makes his move on the college women. He's insulted by a pompous frat boy CLARK. Will outsmarts Clark, impresses the women and saves his friend's pride. One of the women, SKYLAR, a beautiful brunette, gives Will her phone number.

Lambeau visits the janitor's office looking for Will. They tell him to contact Will's parole officer. Will's arraigned by a JUDGE who is not amused by his quick-witted and historically based defense. Lambeau meets with the Judge in his chambers.

A shackled Will is brought to meet Lambeau. The Judge has agreed to release him under Lambeau's supervision, providing that they meet twice a week and that he see a therapist.

Will meets with a famous PSYCHOLOGIST. Will chides him about being gay and the man walks out. Will dupes the HYPNOTIST and breaks into song. This man walks out as well. Lambeau's desperate. He calls on his old roommate Sean, who teaches psychology to bored students.

Will and Skylar have their first date. While Sean and Lambeau dine at a fancy restaurant, Will and Skylar kiss over cheeseburgers. Lambeau pitches to Sean to see Will. Sean agrees.

Sean meets with Will, ordering Lambeau from the room. Will tries to keep Sean off guard but Sean is tough until Will insults his wife. Sean's wife has recently died of cancer and he ends the session.

Will and Skylar hang at the dog track. Will lies about his background.

Next session, Sean and Will sit on a bench at the Boston Common. Sean challenges Will to deal with himself and not live out of books. Sean walks off, leaving him to think. Next session Will refuses to speak and the hour ticks slowly by.

Will gets a job with Chuckie at a construction site. Chuckie shows him what to do. It's hard labor. At the bar Will doesn't join the raucous joking.

Will tells Sean about his date with Skylar. Sean tells him he's afraid to get involved. Will asks Sean why he doesn't remarry. Sean ends the session.

Will shows up at Skylar's dorm room. She's busy with homework. Will goes off and does her homework then returns with the finished lab. He convinces her to join him instead.

Will asks Sean if it was worth it to be married and then have your wife die. Sean says it was totally worth it and tells him how he knew she was the one and that he missed a World Series game to go after her.

Lambeau challenges Mathematician LEPEC's theories with a proof of Will's. Will has superseded his theory.

Skylar asks Will why they always stay at her place and never meet his family? He takes her out drinking with his gang at a local bar and they all have a good time.

At the Faculty Club RECRUITERS accost Lambeau about Will's future. Lambeau pressures Sean to get Will ready to enter a high-powered job. They fight about the boy and Lambeau assumes Sean's jealous of his success.

McNeill Laboratories. Chuckie stands in as Will's advisor at the interview. He extracts two-hundred dollars from the bewildered executives.

Skylar questions Will about his abilities. Will says he can just do it, akin to Mozart playing the piano. Skylar visits Chuckie to ask about Will. Why does he lie about his family? Chuckie says he's never seen Will act like this before with a girl.

Lambeau and Will fight over a proof. Will tells him how easy this is for him and he's sorry Lambeau isn't smart enough to get it. Lambeau tells him, maybe he'd rather be out getting drunk and in fights.

Will and Skylar lie naked in bed. She asks him to come to California with her. He says no. Skylar tells him she loves him. Will says he doesn't love her and walks out.

The NSA Agency guys interview Will. They want him to break code and he's not sure he wants the job. Will calls Skylar to say goodbye. She tells him she loves him and he hangs up.

At the airport Skylar searches for Will who doesn't show up. Skylar gets on the plane.

Will tells Sean about his job prospects. Sean asks Will if he has a soulmate. What does he really want to do? Will can't answer.

At Sean's office, Lambeau waits for Will who doesn't show up. Chuckie and Will hang out at work. Chuckie tells him to get the hell out, at least he has a chance. He owes it to Chuckie, who can't leave and will be a construction worker for the rest of his life.

Lambeau waits for Will at Sean's office. Lambeau insists Sean's jealous of his Field's medal. Sean says it's not about them it's about the boy and letting him choose his own life. Will arrives and overhears the conversation. Lambeau leaves. Will admits to Sean that he's been abused. Sean hugs him and tells him it's not his fault. He breaks down his defenses until Will cries in Sean's arms.

Will rides the subway, walks through the park, sits in his apartment, finally he enters McNeill Lab.

At the bar, Chuckie and Morgan give Will an old car for his twenty first Birthday.

Will meets with Sean for the last time. He tells him about his new job at McNeill. Sean wishes him luck as he's going traveling for a while. Outside, Will runs into Lambeau and they say goodbye. Sean and Lambeau patch things up.

Will packs his belonging in boxes. He waits in his car outside Sean's apartment watching him pack. He tucks an envelope in his mailbox. Chuckie shows up at Will's, he's gone. Sean finds the letter and opens it. Will writes "He's gone to see about a girl," Chuckie walks back to his car smiling. Sean smiles as well. Will's on the road driving away.

THE GRADUATE

- 1) We open with a dreamy sequence in a huge amphitheater with Ben Braddock addressing his graduating class about the reasons they went to college. He cannot remember the reason, and his notes fly away in the wind. He wakes in an airplane landing in Los Angeles.
- 2) Ben is at home, a graduation party going on in his honor. All his parent's friends are there, but Ben is hiding in his room. He needs time to think. He tells his father he wants his future to be different.
- 3) Ben cannot escape the throngs of guests congratulating him. But Ben has no interest in talking about his awards and achievements in college. The guests ask Ben what he plans to do with the rest of his life, but he has no answer. He is given some grave and useless suggestions about his future from some of the guests.
- 4) Ben goes to his room to escape the party. Mrs. Robinson, a friend of his parents, enters, pretending to look for the bathroom. She lights a cigarette and asks if Ben is depressed over a girl. He tells her no. She asks if she will drive him home, and he unhappily agrees.
- 5) He drives Mrs. Robinson home, and she asks him to come inside. They are extremely uncomfortable together. Mrs. R. forces a drink in Ben's hand and tells him she is afraid of being alone in the house. She tells him she is an alcoholic, which makes Ben nervous, and hints that her husband won't be home for hours. Ben accuses her of making a pass at him. When she denies it, Ben is deeply ashamed.
- 6) They go upstairs to look at a portrait of Elaine, Mrs. R's daughter. Ben remarks on Elaine's beauty, and Mrs. R. asks Ben to unzip her dress. He does so and makes to leave. She removes her dress, which increases Ben's nervousness. He says goodbye and walks downstairs. Mrs. R. asks Ben to bring up her purse before leaving. He brings the purse upstairs and she appears, naked, shutting the door behind her. Mrs. R tells Ben that he can sleep with her any time he wishes, and that she finds him very attractive. Suddenly, Mr. Robinson enters the house.
- 7) Mr. R. tells Ben he looks a little shaken, and Ben replies that he's worried about his future. They have a drink, and Mr. R. blathers about how wonderful it is to be young. He suggests that Ben should have a few flings this summer, and Ben leaves.
- 8) A week later, it's Ben's 21 birthday. His parents have their friends over again, and Ben is forced to show off his new birthday gift: SCUBA equipment. Ben is pushed under the water, and the feeling is one of absurdity and complete loneliness.

9) Ben is at the Taft hotel. He calls Mrs. R. and she tells him she will be right down. Ben is too nervous to ask the hotel clerk for a room, so he tells him he's there for a party. He is forced to actually go inside the party and meets a score of old people. He escapes.

10) Ben waits in the hotel bar. He has recently taken up smoking. Mrs. R. arrives, and Ben is nervous. He goes to the front desk and asks for a room, a single for himself. He gives them the name Gladstone. Ben calls her in the bar from a phone booth and they plan to meet in the room in five minutes.

11) Mrs. R. arrives at the room. Ben is extremely uncomfortable as she undresses. Suddenly, Ben says that he cannot go through with it. He is afraid of what his parents would think, and asks her if she'd like to see a movie. Mrs. R. asks if this is Ben's first time, and explains it's not unusual for him to feel inadequate. Ben doesn't appreciate this, and they have sex.

12) A montage shows a passing of time, intercut with Ben wasting his time at home, doing nothing but drinking beer and sitting around, and shots of Ben and Mrs. R. continuing their cold affair in the hotel room.

13) Ben's father asks Ben why he's been floating around for so long, and Ben replies he likes floating. What was college for, his father asks. The Robinsons arrive for a visit, and Mr. R. tells Ben that Elaine is coming into town for a visit and he should ask her out on a date.

14) Ben's mother asks him where he goes at night. Ben tries to think of an excuse, but she doesn't want to hear any lies.

15) Ben and Mrs. R. are in their hotel room. Ben asks her why they never talk, and she answers that they have nothing to say to each other. She tells Ben that she got married because she was pregnant with Elaine. When Ben asks about Elaine, Mrs. R. flies into a rage, and tells him he can never take her out. They fight. Mrs. R. tells Ben that he's not good enough for Elaine, and Ben calls Mrs. R. an alcoholic and tells her he sees her out of boredom. They make up, and Ben gives his word he won't take out Elaine.

16) Ben gets pressured by his parents to ask out Elaine. His father threatens to invite all the Robinsons over for dinner if he refuses, and Ben imagines himself screaming in terror at the dinner table.

17) Ben picks up Elaine for their date. Mrs. R. is very upset.

18) Ben is obnoxious on the date. He drives like a maniac. Ben says he is not hungry and they skip dinner. He takes Elaine to a strip joint and sit in the front row. Elaine begins to cry and Ben takes her out of the strip club.

19) Outside, Ben apologizes to Elaine and kisses her. They go to a drive-in restaurant and get to know each other.

20) They decide to go to the bar at the Taft Hotel, where Ben and Mrs. R. meet. All the hotel employees call Ben Mr. Gladstone and treat him like an old customer. They leave, and Ben tells Elaine that he likes her very much. Elaine asks if he is having an affair, and he tells her he's been seeing a married woman, and that it is now over. They plan to meet the next day.

21) In front of the Robinson house, Mrs. R. jumps in Ben's car. She threatens that she will tell everything if Ben continues to see Elaine. Ben runs in the house, followed by Mrs. R. in a panic. Elaine figures out who the married woman in Ben's affair was.

- 22) Later, Ben tells his parents he plans to marry Elaine, despite the fact that she doesn't like him, and he leaves for Berkeley to find her.
- 23) On the drive to Berkeley, Ben thinks of how he can explain his affair, and imagines a future with Elaine.
- 24) Ben searches the Berkeley Campus for Elaine. He rents an apartment from the crusty Mr. McCleery, who distrusts Ben from the start.
- 25) Ben spots Elaine, but she is with several friends. He manages to say a few sentences before running away. He follows her into a bus, and she tells him she's meeting someone at the zoo, and he follows her. A good-looking guy named Carl meets Elaine, and Ben leaves.
- 26) Elaine comes to Ben's apartment. She tells him to leave, and he tells her he loves her. Elaine tells him that Mrs. R. claimed that Ben raped her. Ben tries to tell her the truth, but she doesn't want to hear it. Elaine screams, which brings in Mr. McCleery, who tells Ben that he's kicked out of the apartment.
- 27) Ben packs his clothes, and Elaine sits with him. Before leaving, she tells him not to leave Berkeley until he has a definite plan.
- 28) Elaine returns to Ben's apartment, and they kiss. Ben proposes, and Elaine says she'll think about it.
- 29) Ben gets a telegram from Mrs. R. that tells him to leave Berkeley immediately. Ben crumples it up.
- 30) Ben continues to follow Elaine around school and pesters her to marry him. She confesses that she told Carl she might marry him, too.
- 31) Ben returns home to find Mr. Robinson in his room. Mr. R asks if Ben has some particular grudge against him, and tells him that he and Mrs. Robinson are getting a divorce. He threatens Ben with prison, tells him to stay away from his daughter, and makes a big scene on his way out. Mr. McCleery tells him again that he's kicked out of the apartment.
- 32) Ben goes to see Elaine and hears that she has left school. He is given a note from Elaine saying their relationship could never work out.
- 33) Ben returns to LA and goes to the Robinson house and walks in. Mrs. R. is there, and instantly phones the police. She tells Ben that Elaine is to be married, and Ben is forced to run away.
- 34) He drives back to Berkeley, and goes to Carl's frat house. A frat brother tells Ben that Carl will be married in Santa Barbara.
- 35) Ben quickly drives to Santa Barbara, exhausted. He looks in the phone book and finds where the wedding is being held. He asks the attendant for directions, but doesn't buy any gas.
- 36) Ben runs out of gas on the way to the church, and is forced to run the rest of the way. Ben arrives at the church, where the ceremony is underway. He can see through a second story window that the ceremony is finished, and he screams out Elaine's name and makes a scene. Confusion ensues, and Ben runs down stairs to the vestibule. Ben is forced to punch Mr. Robinson in the face. Mrs. R. tells Elaine it's too late, but Elaine says it isn't too late for her. They run out of the church, and Ben jams the door shut with a cross.

37) Ben and Elaine run down the street and get onto a bus. They drive away, leaving the church in utter confusion.

THE GRIFTERS

1. Cold but beautiful LILLY DILLION (39) parks her white Chrysler and walks toward the race track.
2. Via split screen, handsome ROY DILLION (25) parks his orange Honda convertible. He pulls out a ledger book from the back seat and gets something from the trunk.
3. Roy approaches a corner bar.
4. Lilly enters the track.
5. Beautiful MYRA LANGTRY (36) parks in front of a jewelry store.
6. At the bar Roy holds down a twenty on the counter while shouting his drink order. The bartender notices the twenty and brings him his drink. Meanwhile, Roy switches the twenty for a ten. Unbeknownst to the bartender, he takes the ten, giving Roy change for a twenty.
7. Lilly places a hefty bet at the betting window and then tucks her tickets in her bag. Unhappy with what's announced, she makes more bets.
8. Inside the jewelry store, a jeweler inspects Myra's bracelet and tells her the diamonds are fake.
9. Myra flashes back to the time she was pleasantly surprised to receive the bracelet from her lover, COLE "FARMER" LANGLEY (55).
10. The jeweler offers a low figure for the bracelet. Disappointed, Myra accepts whatever she can get.
11. Roy tries the twenty dollar trick at another bar but gets caught. The bartender strikes Roy with a sawed off baseball bat.
12. When the race is over, Lilly collects left over tickets.
13. Desperate for money, Myra tries to sell herself to the jeweler. He refuses.
14. Roy finishes throwing up. When a cop stops to see what's up, Roy quickly straightens up.
15. At her car, Lilly files some of the tickets away. Hidden in her trunk is a cache of bills. She places her days earnings in the pile.

16. Roy enters a shabby apartment complex and tells his landlord, SIMMS, that he's expecting Myra. Shortly after, Myra enters the building.
17. As Roy checks out his bruises in the bathroom, Myra walks into the apartment. There are clown pictures on the wall. Myra and Roy begin to fool around in bed.
18. Lilly makes a call from a pay phone. She's on her way to Baltimore.
19. IRV, an accountant, informs Lilly that she has to go to a track in California. She's reluctant, but after being warned about a man named BOBO, she agrees. She tells him she's making a stop in Los Angeles.
20. After Myra and Roy are finished making love, she informs him she wants more. He doesn't get what she means by "more". Myra comments on his bruise.
21. Lilly puts two bags in the trunk of her car and drives off.
22. Myra primps while Roy lies in bed. After Myra leaves, Roy tries to get out of bed, but he's in too much pain. He reaches for a quarter and flips it several times.
23. Roy flashes back to a card con that he won on a train with his partner and mentor MINTZ. Roy hallucinates that Mintz is in the room. Roy flashes back to the first time he met Mintz playing cards at an airport lounge. Mintz's hallucinated figure disappears.
24. Lilly nervously drives into Los Angeles.
25. Lilly goes to Roy's apartment, finds him lying unconscious in bed, calls emergency.
26. Doctor explains to Lilly that Roy bleeds internally and has to go to the hospital.
27. Fifteen years earlier. A hooker, Lilly, picks up Roy (10) from a slum hotel.
28. Lilly and Myra visit Roy in the hospital. Roy and Lilly expose their dysfunctional dynamics. Myra finds what Lilly does for a living, is curious.
29. Myra argues with Manager about her inability to pay rent. She strips and has her way.
30. Roy and Myra fight over Lilly's role in Ray's life.
31. Lilly shows up, Myra leaves, Roy asks Lilly about the burn on her hand, she tells him.
32. Flashback. Lilly drives BOBO JUSTUS, her boss, to hotel Durando. He accuses her of cheating on him. They go to his suite, he threatens her to beat her with a towel full of oranges. Instead, he burns her hand with his cigar.
33. Roy is angered by the story. Lilly and Roy fight. He calls Myra from a pay phone and leaves her a message saying he wants to go to LaJolla for a vacation.
34. As Simms talks to a maid, Roy comes out of the building elevator. Simms tells him he's happy he's back.

35. At an office building, KAGGS (28) makes remarks on a tape recorder as Roy enters. The clerks in the office greets Roy and warn him that hard nosed Kaggs has laid off a number of sales people.
36. Kaggs offers Roy a managerial position in sales. Much to Kaggs' surprise, Roy turns it down, making an excuse that he's not completely recovered.
37. Roy takes a clown painting off the wall. Hidden behind it are stacks of money. He takes some cash, placing it inside a briefcase. Then he replaces the painting.
38. Roy and Myra go to the train station. She's annoyed they're taking the train. She accuses him of being cheap.
39. Inside the service car, Roy notices a group of soldiers. Roy pretends to accidentally spill a drink on one of them. He buys the soldier a new drink.
40. As Myra applies her make up on the train, a business man gives her the eye. She considers him and then decides against it.
41. While Roy bonds with the soldiers, he notices a die on the floor, and picks it up.
42. Myra walks through the train.
43. Roy insists on buying the soldiers another round of drinks.
44. Myra curiously watches Roy through the window as he rolls die with the soldiers.
45. Myra discovers that Roy isn't really a salesman, but he's a grifter like herself.
46. While Lilly has something to eat at a diner, a drunk tries to pick up on her. He doesn't take "no" for an answer. Finally' a fed up Lilly punches him in the throat. After the drunk leaves with his friend, Lilly orders another piece of pie.
47. Myra and Roy dine together. She tells him about her ex-partner Cole.
48. She flashes back on a smart con with Cole.
49. Myra explains they made as much as hundred and eighty thousand dollars on one guy.
50. Myra flashes back to finding Cole at a hotel having a nervous breakdown.
51. Myra asks Roy to be her new partner. He agrees to think about it.
52. Myra and Roy retire into separate rooms.
53. Roy looks out the window at the sea. He's tired of conning. The phone rings. He goes back into the room to answer. It's Myra. She asks him to open the door. When he does, Myra's naked.
54. Lilly is dressed and ready for the track in her hotel room. She hears a knock at the door. Retrieving her pistol, she opens the door only to pleasantly discover that It's Roy. Roy gives Lilly the money he got from the clown picture. When she refuses to except the cash, he places it on the table and leaves.

55. Myra spies on Roy only to discover he's visiting Lilly.
56. Lilly is at the Delmar track picking up used tickets. Myra borrows a man's binoculars and watches Lilly.
57. A blonde flirts with Roy as he dives into the pool. The blonde calls attention to Myra, who waves from above. Roy leaves.
58. Roy discovers Myra was at the track spying on Lilly. Myra tells him that she called a friend in Baltimore and knows who Lilly is. She continues to convince him to team up with her. He 's vague about his interest.
59. Roy meets with Kraggs and tells Kraggs he doesn't want a promotion. He just wants things the way they were. Roy and Kragg shake on it.
60. As Roy stashes more money into the clown picture, the doorbell rings. He quickly restores the picture and opens the door. It's Myra. She tries to convince him to pull the broker scam. He refuses and warns her that she'll eventually get burned. Angry, Myra accuses him of having a sexual relationship with his mother. He loses it and slaps her. Roy tells her to leave.
61. Lilly answers the phone in her motel room. It's Roy asking her to see him. She agrees.
62. Irv tells Lilly that Bobo knows about the car full of money. Lilly leaves in a hurry.
63. Lilly checks into a motel in Phoenix.
64. The blue Cadillac has followed Lilly to the motel.
65. Lilly takes the money bags out of her trunk.
66. Myra enters the motel reception. The clerk mistakes her for Lilly.
67. Inside the room, Lilly takes a blonde wig, glasses, and a passport out of her bag.
68. Lilly goes to bed.
69. Myra's got a room next to Lilly. She also gets ready for bed. Myra takes out a set of keys and a snub noise pistol. She places the pistol in her robe pocket.
70. Myra enters Lilly's room, keeping an eye on Lilly as she sleeps. Myra's hands close on Lilly's throat.
71. Roy lands in Phoenix. PIERSON, a plainclothes detective takes him to a morgue. Pierson informs Roy that Lilly has committed suicide. Roy can't believe it. When he identifies the body, Roy realizes there are no bums on the back of the hands.
72. Lilly drives Myra's Cadillac down the highway.
73. Lilly enters Roy's building as Simms talks to a telephone repair man.
74. Lilly picks Roy's lock. Inside, her attention is drawn to the clown painting. She checks it out and finds the money behind it. As Lilly stashes the cash into an attache case, Roy walks in on her. He asks her what happened in Phoenix.

75. She flashes back to Myra trying to choke Lilly. A struggle, and finally Lilly winning the struggle with the silencer.

76. Lilly apologizes and explains her need for the money. That with Bobo thinking she's dead she can finally be free, but that she needs the stash to do it. Roy argues that she has the option to go straight. Lilly tells him that it's impossible.

77. Lilly goes into the kitchen and gets them a drink. When she returns, she tries to seduce Roy into giving her the money. He picks up his glass to take a sip. Realizing she has no choice but to use force, Lilly hits him over the head with the attache case. The glass breaks, cutting into his throat. Blood oozes out of his neck. It gets all over the money that has fallen out of the attache case. She kicks it away from the blood as Roy dies.

78. She remorsefully grabs the case, filling it with the bloody money and leaves.

HAROLD AND MAUDE

- 1) HAROLD CHASEN pretends to hang himself as MRS. CHASEN comes in and sees him dangling.
- 2) Mrs. Chasen discusses Harold's tendencies with the dinner guests- his obsession with suicide, how he's like his father with pranks.
- 3) Harold pretends to be dead in Mrs. Chasen's bath tub. She runs out crying.
- 4) Harold discusses his fake suicides with a psychiatrist.
- 5) Harold fakes another suicide in the swimming pool.
- 6) Harold ends up back in the psychiatrist's office discussing what he likes to do for fungo to funerals.
- 7) Harold sees MAUDE from across the cemetery.
- 8) Mrs. Chasen scolds Harold about his choice of cars- a hearse he drives up to the house just as Mrs. Chasen's uppity guests are leaving.
- 9) UNCLE VICTOR pitches a career in the army to Harold.
- 10) Harold goes to another funeral, he meets Maude in the church, she strikes up a conversation with him and desecrates pictures of saints so that they have smiles on their faces.
- 11) Mrs. Chasen makes Harold fill out a questionnaire for the National Dating Service. She asks him all the questions but doesn't let him respond to any of them himself. He fakes another suicide - this time he pretends to shoot himself in the head.
- 12) Harold goes to another funeral, Maude steals his car and invites him to join her for a drive.
- 13) Maude takes Harold to her home to show him her collections. Harold leaves for an appointment.
- 14) Harold goes to the psychiatrist. He's preoccupied with Maude.
- 15) Harold works on his latest gag - a dummy of himself with the head detached. Mrs. Chasen comes in and talks to it about Harold's upcoming dates without realizing it's not him.
- 16) Harold lights himself on fire in the garden while a prospective computer date looks on, stunned.

- 17) Harold goes to see Maude. She shows him her eccentricities, such as face masks that emit odors and odd sculptures. She invites him to touch a sculpture and drink tea. They go to the demolition site, then to a field of daisies. On the way home, they see a tree that Maude decides needs replanting due to the smog. They decide to get tools from Glaucus.
- 18) Harold and Maude have dinner together, drink, sing, and dance. She has him pick up the banjo and start playing. He takes it with him to practice at home.
- 19) Mrs. Chasen gives Harold a new MG roadster. Harold takes a torch to it.
- 20) Harold meets Maude at Glaucus's art studio. He is working on an ice sculpture of Venus. They borrow a shovel from him.
- 21) Maude gets pulled over by the police with a stolen truck. She evades him with "the old double U-turn."
- 22) They plant the tree in a pleasant glade in the forest.
- 23) The same motorcycle cop as before pulls them over again. Maude steals the motorcycle while the cop looks for the truck's registration.
- 24) They return to Glaucus's art studio to give him the shovel back. Glaucus is in a tired, delusional state.
- 25) Maude and Harold, dressed in kimonos, sit and chat. Harold tells Maude about the first time he faked his death in the chemistry lab. Maude tells Harold he needs to learn how to live instead of watch life pass by.
- 26) Mrs. Chasen discovers that Harold has redesigned his MG roadster to look like his old hearse. Mrs. Chasen introduces him to Edith, the second computer date.
- 27) Harold cuts off his hand to repulse Edith. He is successful.
- 28) Harold sits with Maude in a meadow, having a picnic. They talk about the sky and they yodel. Maude tells Harold more life lessons.
- 29) Harold and Maude sit on some rocks on the beach, watching the sunset. Harold silently discovers that Maude was a concentration camp survivor by seeing the number on her arm.
- 30) Harold meets Sunshine, his third and final computer date. Harold stabs himself with a fake hari-kari knife. Sunshine joins in as Juliet and pretends to kill herself as well. Mrs. Chasen comes in and drops the drinks she's carrying, thinking that Harold has killed Sunshine, his "last date."
- 31) Mrs. Chasen decides she's going to make Harold join the army. She sends him to Uncle Victor and announces that she's going to make him join the army.
- 32) Harold goes to Maude and tells her of his plight. She agrees to try to help him.
- 33) Harold visits with Uncle Victor in the park. They go for a walk as Uncle Victor spouts off old war stories, designed to get Harold interested in joining the army. Harold feigns excitement about his new future.

- 34) Maude suddenly appears as she and Harold carry out a fake confrontation. The two run off together with Uncle Victor in hot pursuit. Maude fakes her death to convince Uncle Victor that Harold is crazy.
- 35) Harold's file gets put away for good.
- 36) Harold and Maude go to the amusement park. They are the only ones who seem to be having any fun. Soon everyone surrounds Maude, now the center of attention and fun.
- 37) They confess their love for each other. Maude throws Harold's gift of an engraved penny into the ocean.
- 38) At Maude's apartment, Harold asks her for a picture of herself. She gives him her old visa picture. She tells him that above all else not to be afraid to be human.
- 39) Sex montage.
- 40) Harold tells Mrs. Chasen that he's going to get married to Maude.
- 41) The psychiatrist, priest, and Uncle Victor try to tell Harold that he's crazy.
- 42) Harold tells Mrs. Chasen that he's going to marry Maude regardless of the objections.
- 43) Harold sets up a birthday dinner for Maude - sunflowers, a banner, and champagne.
- 44) Maude tells Harold that she took sleeping pills an hour ago.
- 45) Maude gets hurried to the hospital in an ambulance. Harold pleads with her to live. She tells him she's ready to go, tells him to go love some more.
- 46) At the hospital, the interns and nurses ask Maude ridiculous questions while Harold remains hysterical.
- 47) Harold sits in the waiting room all night, the doctor comes and tells him that Maude V is dead. Harold watches a mother playing with her child outside.
- 48) Harold walks through the hospital, observing the pain and suffering of death and illness.
- 49) Harold drives furiously up a road towards the cliff overlooking the ocean.
- 50) Harold's hearse pummels to the rocks below, exploding and burning.
- 51) Harold plays "Maude's Song," slowly at first but faster as he heads down the road.

THE ICE STORM

1. *Flash forward*: PAUL HOOD, 15-and-a-half, a stoner-preppie, waits on a train as a work crew clears debris from a storm from the track. He reads a Fantastic Four comic book and thinks about the paradox of family. Each family member is negative matter for the other ones... The train moves again through the early morning.
2. Paul's family meets him at the Conrail station: BEN, 40, still boyish; ELENA, 37, distant but elegant, and WENDY, 14, a sullen suburban Lolita. *End flash forward*.
3. St. Peter's School. Paul and his roommate FRANCIS do a bong hit before morning classes.
4. In English class. Paul is smitten with LIBBETS, 15, "too earnest and too cute." After class, he asks if she has read *The Idiot* by Dostoevsky.
5. Paul tells his friend MARGE he's love with Libbets. She tells him Libbet's family is going on a ski trip to Switzerland for Thanksgiving, leaving her alone in their humungoid Park Avenue apartment. Paul worries that Francis will go after Libbets.
6. At a school party. Paul corners Libbets and launches into a stoned ramble about Kerouac.
7. Francis guesses Paul is after Libbets. Paul warns him not to mess with her. He is called away to a phone call.
8. Ben checks when Paul will be coming home for Thanksgiving. Wendy watches Richard Nixon on TV. Ben puts Wendy on the phone ("Charles." "Charles."). She rants that Nixon is a liar. Elena and Ben go out for the evening.
9. Williams house. MIKEY, 15-and-a-half and "lost in space" and SANDY, 14, "barely pubescent" serve dinner to Ben and Elena, neighbors DOROTHY and TED FRANKLIN, and their parents, hard-edged JANEY (38) and JIM (43, an inventor). The adults discuss an ACLU benefit showing of "Deep Throat" and Reverend Edwards, who is rumored to have slept with half the women in his congregation. Mikey spills wine on Ben's pants and Janey wipes it up. Elena doesn't notice - or pretends not to notice - the *frisson* between Janey and Ben.
10. Over coffee, the adults trade notes on couples therapy. Ben and Elena have stopped going: Ben doesn't see the appeal.
11. Janey refuses to let Elena help clean the dishes - an edge to her voice.
121. Mikey and Sandy spy on the adults as they discuss "key parties" where men put their car keys in a bowl and women go home with whoever's keys they fish out.

13. In Mikey's room, after the guests are gone, Sandy asks if Wendy is Mikey's girlfriend: Mikey denies it. Mikey reads *The Sensuous Woman*; a humming sound fills his ears.
14. Hood house. Wendy talks on the phone. She hears her parents come home and turns out her light. Ben sees the phone cords running under her door and pulls it. He tells her to get to sleep. She calls him a fascist and slams her door. Ben goes in her room and says good-night as Elena watches from the hall.
15. Ben and Elena silently prepare for bed, ignoring each other.
16. At work. Ben gives a business presentation on stagflation, impressing his boss SHACKLEY. An office rival, GEORGE CLAIR, banter with him and fondles Ben's secretary.
17. Ben meets his father HAROLD at the University Club to ask for marital advice. Harold tells him he should have divorced Ben's mother and advises him to split with Elena.
18. Scanning self-help books. Elena runs into REV. EDWARDS at a bookstore.
19. Wendy leaves friends behind to watch Mikey at football practice. He runs for a pass, hears the humming sound. He misses the ball completely.
20. Elena and Rev. Edwards meet at a coffee shop. He is somewhat flirtatious. Elena sees Wendy ride by outside.
21. Wendy shoplifts Twinkles from a five and dime. She sees an OLD WOMAN has observed the crime. As she leaves, she runs into Sandy, who tells her Mikey has been looking for her. She rides off and Sandy fires imaginary bullets at her from a GI Joe.
22. Wendy meets Mikey at Silver Meadows psychiatric clinic. They climb into an empty swimming pool and make out.
23. A couple makes love in the Williams' guest room. It is Janey and Ben. After sex. Ben rambles on about work. Janey tells him he's boring her.
24. Wendy comes home to find Elena preparing dinner. They have a strained conversation. Wendy asks for money for a school band uniform. Elena says she thought Wendy quit band, but if she hasn't, she can play for them after dinner.
25. Wendy plays trombone for Ben and Elena after dinner.
26. Cleaning the kitchen. Ben says he's going to bed early. Elena smells something on his cheek, asks if it's a new aftershave. Ben lies. Does she know about Janey?
27. Sandy asks Mikey for help on his homework. Mikey makes geometric doodles, hears the faint humming sound again. Jim returns from a business trip. Mikey didn't even realize he was gone.
28. Janey and Jim have a not-too-warm reunion. He nearly knocks her off the water-bed.
29. Elena and Rev. Edwards meet at the coffee shop again. More open flirtation. Elena confronts him. Neighborhood gossip DOROTHY sees them.

30. Mikey reads a convoluted English paper in class. "Next time you go into a bathroom after someone else, remember what kind of molecules you're eating."
31. At band practice, Sandy sits behind Wendy and spies the top of her butt crack. A libido-charged view...
32. Ben and Harold meet again for lunch. Harold announces he won't be at Thanksgiving this year - he's going to Miami with his new nurse.
33. Ben takes the train home.
34. Elena practices yoga, then goes to the garage and pulls out her old bicycle. She takes it for a spin, infused with a sense of freedom. A tire blows out. Janey pulls up and offers her a ride. They have an uncomfortable conversation about Elena. Janey lets her off at the five and dime.
35. In the five and dime, Elena shoplifts lipstick but gets caught.
36. Paul is on the train. He reads a Fantastic Four comic book about the Negative Zone, where everyday assumptions are inverted.
37. Janey comes home to find Sandy blowing up model airplanes in the yard. She yells at him, almost bringing him to tears. Inside Mike and Wendy watch TV. Sandy joins in.
38. Elena walks unsteadily from the store. She takes a taxi home.
39. Wendy encounters Sandy in the bathroom. She offers to show him hers if he'll show her his. After flipping up her dress. Sandy turns beet red and bursts into tears. Janey opens the door. "Shit."
40. Janey lectures Wendy that her body is a temple, then sends her home.
41. Mikey follows Wendy home, tells her he never wants to see her again.
42. Ben and Elena make love, Elena almost fearful. She cries afterwards, worried about the future of their relationship.
43. Ben picks up Paul from the train-station. On their way home they have a disconnected conversation.
44. Paul and Wendy reunite. Paul asks to use her phone to call Libbets.
45. The Hoods eat Thanksgiving dinner.
46. Janey and Ben share a drink. Janey leaves without telling him. Ben overheard Mikey and Wendy.
47. Mikey and Wendy fool around. Ben catches them in the act, takes Wendy home.
48. Ben tells Wendy that Mikey isn't good enough for her and will amount to nothing.
49. Ben tells Elena about Wendy and Mikey. Elena asks him what he did at the Williams house. Ben gives her a lame excuse.

50. Paul leaves to go out with Libbets. Elena accuses Ben of being unfaithful. They leave for the Halford's party.
51. Ned and Elena arrive, find out that it's a "key party." They aren't sure if they want to stay.
52. Ben and Elena argue whether to stay at the party or go. They decide to stay.
53. Ben and Elena go in. Ben discovers that his arch-enemy George Clair is there, too. Ben talks to Janey, she avoids him.
54. Paul arrives at Libbets' apartment, finds Francis already there. Libbets makes clear Paul won't be spending the night. Francis will. A bad storm has begun.
55. Wendy plans to slit her wrists, gives up.
56. Mikey asks Wendy if she wants to check the ice storm, explains his "freezing molecules" theory to Sandy.
57. Elena runs into Phillip. They flirt, he chickens out and removes his keys from the bowl.
58. Paul steals Seconal from Libbets' bathroom. Francis and Libbets take a pill each. Paul pockets his.
59. The Conrads have brought their son, NEIL, to the party.
60. Francis passes out, Libbets -- almost unconscious -- tells Paul she thinks of him like a brother, then passes out, he face in his lap.
61. The party winds down, couples gather around the bowl. Ben attempts to get Janey leave but she refuses.
62. Wendy speaks to Paul on the phone. She heads out into the storm.
63. Keys are distributed. Janey ends up with Neil Conrad. Ben tries to stop her, is escorted to the bathroom by his friend MARK BOLAND. The Halfords admit they didn't put their keys in the bowl. Elena picks Jim's keys. They leave.
64. Jim and Elena have very short sex. He tells her Janey's sick.
65. Elena finds drunken Ben over the toilet. They'll talk in the morning.
66. Wendy talks to Sandy, who asks her if she's Mikey's girlfriend.
67. Jim drives Elena home, his car crashes on the side of the road. They start to walk.
68. Paul realizes he's going to miss the train. He hops in a cab, makes it just in time.
69. Ben makes himself a cup of coffee, stares at his reflected image.
70. Wendy and Sandy play with GI Joe. Wendy takes Joe's pants, disappointed at his lack of private parts. Wendy asks Sandy to get into bed with her.

71. Wendy and Sandy share Janey's vodka. They curl into bed together. Sandy tells Wendy he loves her.
72. Mikey walks in the ice storm. A power line is down and it hums, much like the sound he's been hearing. He sits on a metal street guardrail and is electrocuted.
73. Paul sits on the train. It comes to a halt, electricity goes down.
74. Ben drives home, an emergency vehicle passes by him.
75. Jim and Elena have coffee. The pipes have burst. Elena goes upstairs for socks.
76. Elena discovers Wendy and Sandy asleep in bed. Wendy tucks Sandy into bed as she leaves.
77. Ben finds Mikey on the road, picks him up, carries him to the Williams house.
78. Paul reads his comic book on the train. Light come back on, train starts up.
79. Jim watches Sandy asleep, drinks vodka.
80. Wendy and Elena hear Ben hollering from outside.
81. Ben explains how he found Mikey. Jim comes out, takes his son inside. Sandy watches, expressionless. Jim mourns the loss of his son.
82. Elena tells Ben she thought it was Paul for a moment. Wendy joins them on their way home.
83. Wendy, Elena, and Ben greet Paul as he gets off the train.
84. In the car, Ben starts to cry. He tries to tell his children something, but Elena stops him. She's filled with love.
85. The Hoods sit in the car, the first morning light shining upon them .

IT'S A WONDERFUL LIFE

1. Christmas Eve in Bedford Falls, a sleepy hamlet in upstate New York. Disembodied voices pray for George Bailey.
2. The angels in heaven, head these prayers and send Clarence, a journeyman angel who has yet turn earn his wings, down to the to save George Bailey, a man discouraged by life.
3. The Angels, in order to brief Clarence on his earthly charge, show him critical scenes from his life to the present. The first of which is:
 4. Twelve year old George, cavorting with other boys on the edge of a frozen lake. His kid brother Harry slides out onto the river, the ice breaks, and he falls in. George leaps in after Harry and rescues him.
 5. Having recovered from his cold (save for the hearing in his left ear) George returns to work at Mr. Gower's drug store. George regards two girls at the soda counter, Violet and Mary, with disinterest. George reveals his yearning for far-flung adventure, while Mary whispers in his deaf ear that she'll love him forever.
 6. George catches sight of an open telegram on the counter which has informed Mr. Gower that his son has died.
 7. George then watches as Mr. Gower, distracted by grief and drink, mistakenly fills a prescription with poison. Mr. Gower sends George to deliver the pills.
 8. Unable to decide what to do next, George runs to his father's office at the "Bailey Building and Loan Association".
 9. George steps in on a argument between his father and Mr. Potter, "the richest, meanest man in town". The senior Bailey is pleading with Potter not to foreclose on some delinquent tenants. When Potter berates Mr. Bailey and his brothers as failures, young George hotly protests. His father sends him on his way.
 10. Mr. Gower, upon seeing George return with the prescription still in hand, starts hitting his delivery boy. George points out the druggist earlier mistake. Seeing his error, Mr. Gower breaks down and embraces the boy, apologizing.
11. Eight years later, George, now a young man setting off to see the world, is picking out a suitcase. He picks out one which has been paid for secretly by the repentant and grateful Mr. Gower.

12. Making his way through town, bidding farewell as he goes, George ends up at his family's for dinner. He scuffles good-naturedly with Harry his brother, his father beams. We learn that he's off to Europe and then to college.

13. During the graduation party at the high school, George dances with grown-up Mary. Freddie, her jealous suitor, finds a switch which makes the dance floor retract revealing the swimming pool underneath. George and Mary fall in, pandemonium ensues.

14. Mary and George wander off into the night, flirting. Just as he's about to kiss her, Uncle Billy and Harry drive up with news that George's father has had a stroke. George hastens off.

15. At a board meeting three months later, Potter threatens to dissolve the Building and Loan. George, delivers a stirring tirade against the Potter and his scheme, rallying the other board members to maintain the institution. The vote comes in: The Building and Loan stays, on the condition that George stay on in his father's place.

16. From the angels we learn that Harry attends college, while George stays on to manage the business.

17. George, restless after four years of waiting for his brother to come home and take over the Building and loan, greets Harry at the station. Harry introduces his new wife, who reveals the couples plan to move Buffalo. George struggles to conceal his disappointment.

18. After a family celebration that night, Mrs. Bailey suggests to her disconsolate son that he call on Mary Hatch.

19. Walking through town that night, he encounters Violet. She balks at his idea to walk barefoot in the grass, so he moves on.

20. He hesitates furtively in front of Mary's house, she invites him in. After an awkward exchange, George leaves, but returns for his hat ends up in an embrace with Mary, as her mother watch's aghast.

21. After their wedding, Mary and George are poised to take off on their honeymoon with a hefty trussot of money, when they witness a mob at the bank. George, upon learning of rumor of a run on the bank and starts giving up he and Mary's honeymoon trussot to the the anxious depositors.

22. The newlyweds move into the rickety old Granville house.

23 . Two years later, The Martini family moves from one of Mr. Potter's slum into a new house in "Bailey Park" a new modest but cozy section of town. George and Mary welcome them to the neighborhood.

24. In Potter's office, a rent collector points out the growth and success of "Bailey Park" to his employer, who glowers.

25. An old high school friend, Sam Wainwright, now a rich industrialist, makes a brief visit. Sam's long black limousine provides Mary and George with a vivid example of the material comforts they've sacrificed to remain in Bedford Falls.

26. Potter offers George a lucrative position, which, after a moment of consideration, George flatly declines.

27. At home getting ready for bed, George is pondering the downside of his life to date when his wife reveals that she's having a baby.
28. A montage accompanied by the angels narration takes us through various characters lives during the War years. While other Bedford Falls men fight, or become rich supplying the war machine, George stays behind and assumes various humble responsibilities.
29. On V.J. Day, he exults in his brother being awarded the Medal of Honor.
30. On Christmas eve, at the Building and Loan, while family gears up for Harry Bailey's return, George gets a visit from the bank examiner.
31. Uncle Billy, on his way to deposit the Building and Loan money, stops to taunt Mr. Potter about Harry Bailey's success. Uncle Billy inadvertently leaves the deposit envelope in Mr. Potter's newspaper.
32. Arriving at the bank, Uncle Billy discovers that he no longer has the money.
33. Mr. Potter, in his office, discovers the envelope full of eight thousand dollars, folded up in his newspaper. He starts to scheme.
34. Uncle Billy, flustered, returns to his office at the Building and Loan.
35. At the Building and Loan, while the bank examiner waits to go over the books, George loans Violet money so she can pursue a life in New York.
36. George, looking for the accounts payable, finds Uncle Bailey desperately looking for the money.
37. Together, the two men retrace Billy's steps through the snow outside, while Mr. Potter watches gleefully from his office window.
38. The search continues at Uncle Billy's house, but in vain. George's frustration mounts and he savagely berate's his Uncle, who breaks down sobbing.
39. George, in a pique of ill-humour, arrives home as the Bailey family is cheerfully preparing for an idyllic Christmas. He snaps at the kids, disabuses their school teacher and let's fly all the acrimony withheld over the coarse of his life.
40. He appeals to Mr. Potter for a loan, but the vituperative old skirl spurns George.
41. George enters Martini's Bar, where he's punched out by the husband of the maligned school teacher.
42. Driving into the snowy night, he collides with a tree.
43. Abandoning his car, George makes his way to a bridge, from which he's about to jump when a figure falls from above into the river. George leaps in and saves the man, who turns out to be Clarence, his guardian Angel.
44. Now safe in the tollhouse, warming themselves by the fire, Clearance makes known to George the purpose of his visit, namely to save his earthly charge from suicide. George absentmindedly wishes he were never born, a condition the angel readily manifests.

45. George realizes that he regained hearing in his left ear and no longer has a bloody lip.
46. He and the angel walk out into the night.
47. His car is no longer smashed against a tree. Bedford falls is now called Pottersville.
48. The pair step into what used to be Martini's Bar, which is now Nick's Bar, a seedy dive. They encounter Mr. Gower, now a dissolute rummy and are tossed out into the snow by the hostile owner.
49. George, still incredulous, starts to grasp significance of never having been born.
50. The general character of the town has dissipated into that of a frontier village, vulgar and ugly.
51. Violet, now a tart, is being arrested.
52. George hails a cab, driven by Ernie, to take him home.
53. George finds the house decrepit and uninhabited.
54. Bert the cop arrives and attempts to arrest George due to his peculiar behavior. Clarence intercedes and George escapes.
55. He arrives at his mother's house, only have the cold uncomprehending woman bearing his mother's name slam the door in his face.
56. George and Clarence come upon the cemetery where Bailey Park once was. George glimpses the tombstone of his brother Harry, who, with no one to save him, drowned years ago as a boy. George, now desperate, manages to get Mary's whereabouts Out Of the angel, before running off to find her.
57. He finds Mary, a withered spinster, closing the library. His frantic deportment frightens her and she runs away.
58. The enormity of his predicament now upon him, he rushes of f to find Clarence.
59. Arriving at the spot on the bridge where he contemplated suicide, George kneels and prays. The police car pulls up behind him and Bert approaches with evident concern. After a moment George realizes the world has returned to it's previous order.
60. George, now ebullient, returns home. The presence of the bank examiner, the sheriff and a reporter in the hallway do nothing to dampen his spirits as he embraces his wife and family.
61. Just as he's about to be arrested, a mob of friends and family descent on the house, with cash offerings to make up for the lost deposit. Sam Wainwright sends large donation. Harry arrives back from the war. Clarence gets his wings.

IT'S A WONDERFUL LIFE!

then everybody drowns in a river of blood.

JACKIE BROWN

1) Jackie Brown arrives at the airport gate where she works.

"Ordell Robbie"

2) Ordell, Louis, and Melanie watch a gun video. We find out Ordell is gun dealer, Louis is professionally incarcerated, and Melanie is an aging kept woman.

3) Ordell gets call from Beaumont, who's in jail. Ordell promises to get him out.

4) Introduce Max Cherry, bail bondsman. Ordell goes to him to get bail bond for Beaumont, Max calls the jail. Louis goes out to the car, Ordell signs the papers, makes sure he'll get his money back if Beaumont has an "accident."

5) Ordell goes to Beaumont's apartment, tells him there's nothing to worry about because he's got a lawyer for him. Ordell persuades Beaumont to go with him to Korea-town to sell some guns and convinces him to hide in the trunk of his car in case of trouble.

6) Ordell shoots Beaumont when he opens the trunk.

7) Ordell goes to Louis's hotel and tells him that he killed Beaumont to keep him from telling the Feds about his gun operation. Ordell and Louis are in business.

"Jackie Brown"

8) Jackie gets stopped in the airport parking garage by Nicolet and Dargus. Jackie has \$50,000 in her bag but she won't talk.

9) Nicolet and Dargus interrogate Jackie in Dargus's office. They ask her if an American in Mexico named Cedric Walker gave her the money, she doesn't answer any questions.

10) They find a bag of cocaine in her bag, Jackie says she doesn't know anything about it.

11) Jackie goes to court, Dargus explains his offer to Jackie's public defender. Jackie chooses to stand mute, judge sets bail at \$10,000 and arraignment is set for six weeks later. Ordell watches the proceedings from the back of the courtroom.

"Max Cherry"

- 12) Ordell goes to Max and gets him to switch the bond money from Beaumont to Jackie.
 - 13) Max takes Anita Lopez to jail, goes to pick up Jackie and invites her out for a drink, she accepts.
 - 14) They go to the Cockatoo Inn for drinks, Jackie talks to Max about what happened to her at the airport. She also tells him what her link with Ordell is -- she brings the money back for him when he sells weapons in Mexico. Max tells her to talk to the cops about what she knows. Max drops her off at her apartment.
 - 15) Ordell goes to Jackie's apartment, makes sure she tells him what she told the cops.
 - 16) Split screen with Max driving home and finding the gun missing from the glove-box, Ordell and Jackie continuing their conversation. Jackie holds a gun to Ordell's crotch.
 - 17) Jackie holds Ordell at gunpoint until they can come up with a solution to help her. A time cut as Ordell leaves her apartment. She plans to talk to the cops the next day.
 - 18) Max stops by the next morning, she tells him that she plans on making a deal with the Feds because she's scared of what will happen to her if she doesn't.
 - 19) Jackie meets with the Feds at the LAPD the next day, tells them she's willing to help them in exchange for immunity and her job. Nicolet tells her it's a possibility.
- "Louis Gara and Melanie"
- 20) Melanie is smoking dope as Louis and Ordell come in after shopping for new clothes for Louis. Ordell gets a call from Jackie and agrees to meet her somewhere. Ordell leaves.
 - 21) Melanie and Louis smoke pot together and have sex.
 - 22) Max buys a Delfonics CD for Jackie.
 - 23) Ordell meets Jackie at the Cockatoo Inn. She tells him that she's agreed to work with the cops. They are both pleased that the cops bought their plan.
 - 24) Melanie tells Louis about Jackie and Ordell, she tells him to take the half million from Ordell when they get it over the border.
 - 25) Jackie and Ordell work out a plan for getting the money from Mexico to America using two female decoys and two trips. They agree to carry out the transaction at the Del Amo Mall food court.
 - 26) Jackie gets a message on her answering machine from Max.
 - 27) Jackie and Ordell meet at the mall's food court to discuss the plan. Ordell leaves.
 - 28) Max shows up after his movie and talks with Jackie. Ordell watches them talk from a distance.
 - 29) Max and Jackie discuss the possibility of whether Max would run off with \$500K if he had the opportunity. Max says he's getting out of the bail bonds business. Jackie says she's thinking of running off with the money she's getting for Ordell.

30) Dargus and Nicolet meet Jackie in the parking garage, Nicolet explains that he has a bug in his lapel, they discuss the dropoff, say someone will be following the woman who does the pickup for Ordell.

31) At the food court, Max orders some coffee and watches Jackie at her table. Sheronda, the pickup girl, shows up and sits down with Jackie. Jackie leaves the bag with her and takes off

32) Max watches Dargus and Nicolet stop Jackie in the mail to check her bag. They let her go.

33) Max watches Sheronda get up and leave as the Feds follow her. The old woman next to her then gets up, carrying the same shopping bag as Sheronda, and head for an exit. Max follows her and writes down her license plate number.

34) Max remembers his conversations with Jackie when she talked about her scam to get the money for herself.

35) Louis and Ordell go through Ordell's storage facility of guns and start unloading ammo. They talk about Melanie and how she can't be trusted.

36) Jackie goes to Melanie's apartment. Ordell is there. Melanie leaves, pissed off Jackie and Ordell talk, she says she's upset about the way the pickup went at the mall. Ordell explains that he's using Simone (the older woman) to get the money.

37) The three discuss the plan to exchange bags with Simone at the Robinson's May fitting room.

38) On the way out of the apartment building, Jackie tells Ordell to give her share of the money to Max.

39) Jackie goes into a bar where she talks with Melanie, who has followed her. Melanie tells Jackie that Ordell knew about the cocaine and propositions Jackie to steal the money from Ordell together.

40) Jackie and Nicolet have a steak dinner together, Nicolet tells her that he knows that Louis works for Ordell. Jackie tells him what she knows about Melanie, says she turned down Melanie's offer to steal the cash. Jackie mentions that there's one change in her plan for the pickup.

41) Max and Jackie discuss the plan for the next day- she has told the cops that she's only bringing in \$50K, but she really plans to put the rest in a bag underneath.

42) Ordell calls Jackie, tells her that Melanie will be doing the pickup now that Simone has taken off with the other \$10K.

43) The plane leaves Cabo San Lucas and heads for LAX. Jackie arranges the money in her bag.

44) Jackie meets Nicolet in the parking garage, he tells her she's been let off the hook. Nicolet goes through her bag, finds the \$50K but not the rest. He tells her to go along with the plan the way it is and not to try anything stupid.

45) Max leaves his office to head for the shopping mall.

46) Ordell talks to Louis, who says he's just waiting for Melanie to get ready to leave.

47) Montage of all characters heading towards the mall.

- 48) Jackie takes the \$50K out of her flight bag and puts it in the Robinson's May bag, covering it with towels. She puts \$10K in her pocket.
- 49) Jackie goes to Robinson's May and tries on the suit. Melanie shows up, they exchange bags. Melanie leaves, Jackie puts the rest of the money in her Robinson's May bag and leaves it in the fitting room. She goes out into the mall.
- 50) Jackie calls for Nicolet and claims that Melanie took all the money.
- 51) Flashback to Melanie and Louis arriving at Robinson's May. They go in, try to look at dresses inconspicuously.
- 52) Louis sees Max Cherry and wonders what he's doing there. Max waves and turns back to the racks of clothes.
- 53) Melanie comes out from the dressing room and Louis argues with her until she gives him the bag.
- 54) Out in the parking lot, Louis gets sick of Melanie's jabbering and shoots her. He leaves her dead body in the parking lot as he takes off.
- 55) Flashback to Max arriving at the mall. He goes into Robinson's May and watches Jackie try on the suit. He sees Louis arguing with Melanie, watches her go into the fitting room, and waves to Louis.
- 56) Melanie comes out of the fitting room and leaves with Louis.
- 57) Jackie exits the fitting room and leaves the store, telling the sales girl about the abandoned bag.
- 58) Max approaches Amy, the sales girl, about the bag. She tells him it's in the last stall of the fitting room.
- 59) Max leaves the store, having successfully gotten the cash.
- 60) Ordell sits at the bar, Louis calls him. Ordell tells Louis to come get him.
- 61) Louis picks up Ordell, tells him that he killed Melanie. Ordell counts the money and sees that it's short. Ordell realizes that Louis isn't lying to him about Melanie or the money.
- 62) Jackie counts her money.
- 63) Ordell loads his gun. He's gonna kill Jackie.
- 64) Louis tells Ordell about Max, Ordell argues with Louis about the fact that he got taken.
- 65) Ordell shoots and kills Louis.
- 66) Nicolet interrogates Jackie about what happened at the mall, she tells her story. Nicolet says there was a surveillance woman who saw Melanie fighting with Louis. They tell Jackie that her story checks out so far. They can't find Ordell.

67) Ordell talks to Cedric on the phone from a junkie's apartment. He hangs up, calls Max's office. Max tells Ordell that he has the \$10K from Jackie's bail bond. Ordell threatens Max, Max enlists the help of Winston, his partner.

68) Max calls Jackie, says Winston found Ordell. Jackie and Max plan to sting Ordell by getting him into Max's office with the Feds.

69) Max goes to the junkie's apartment to talk to Ordell and give him the bond money back. Max convinces Ordell to come to his office to get the rest of the money. Max says Jackie is there waiting for Ordell. Ordell calls Jackie at Max's office.

70) Jackie gets off the phone and beeps Nicolet.

71) Ordell and Max arrive at the office and go inside. Once there, Dargus comes out of the bathroom and shoots and kills Ordell as he goes for his gun. They find the marked bills on Ordell's body.

72) Ten days later, Jackie stops by Max's office to tell him that she got the money he sent (minus his fee) and that she's leaving for Spain. Nicolet is on a new case, they're home free. She invites Max to go with her, but he declines.

KLUTE

1. Thanksgiving dinner at the home of Tom Grunemann, a big shot corporate executive. Lots of laughing, drinking and eating. John Klute, a small town cop, and Peter Cable another executive, are seated at the table as guests of the Grunemanns.
2. Same room, only now it is hollow with sadness as Tom is missing. Judging from the misery on Mrs. Grunemann's face, his absence is obviously a mystery.
3. At the mega-plant where Grunemann was employed, Klute answers questions about his friend for FBI agent Ross. Klute tells him that his friend was Joe Normal, but is revolted by a letter that Grunemann allegedly wrote, (but did not send) to a hooker in New York City.
4. Back at the Grunemann house. Klute shows the letter to the missis. "No Way! Not my husband!" Of course...
5. Back at the plant, one year later. Ross, Klute, Cable and a New York cop named Trask meet to discuss the case. All they have is hooker from New York with a drug habit and a fuzzy memory. Cable suggests that the company take over the investigation with Klute acting as point man. Ross and Trask give in.
6. Klute bids farewell to his boring provincial home in Pennsylvania and splits for New York.
7. In New York, we meet Bree Daniel. Part time struggling actress, full time hooker, she leaves a commercial audition and makes a phone call. No messages from Swifty Lazar, so she makes another call and sets up a trick for thirty bucks.
8. Up to his hotel, Bree expertly gets the john to spend way more than he had planned to. She is good at what she does for a living.
9. Bree walks to her apartment, and is frightened by faceless people following her. She gets to the door of her depressing flat and enters, lonely and frightened.
10. A knock on the door. It is Klute. He asks her to answer some questions about Grunemann through the half opened door. Not tonight. Klute leaves.
11. From his dingy apartment, Klute watches Bree bolt out of her place to catch a bus as he sets up shop. Her paranoia is evident to him. He sets up a tape recorder on the table.

12. Bree visits a talent agency. She begs, but they are not interested.
13. Klute visits Trask at the missing persons bureau. He flipping through a file of unidentified dead folks, he is reminded by Trask that he lacks the legal right to arrest or question her.
14. From his apartment, Klute tape records Bree setting up dates on the telephone with other hookers.
15. At a casting office, Bree awaits her fate at the hands of the big shot agent du jour as we hear a voice track from another time and place; the sound of a john having fun with Bree. The two world are indistinguishable from another...
16. Bree exits the office, and runs smack into an old john, who tries to set up a date. She is not aware that Klute is watching the whole thing.
17. At the women's prison, Klute gets the dirt from Spangler, an overburdened prison shrink. He cites the "usual case history" as the cause of Bree's problems, and that she mentioned Tom Grunemann's letters were violent.
18. In an old church turned sleazy nightclub, Cable sits in a rear pew and watches Bree at work. She is not aware of who he is.
19. Klute listens in, tape recorder running, as Bree makes a date on the phone from her apartment.
20. Bree goes down to the garment district for her date with Mr. Faber, who is wealthy and worldly. She puts on quite a show, waxing poetic about a trip to Europe that never was.
21. Klute slips the door lock and enters just in time to catch Bree and Mr. Faber having a go.
22. Klute returns home, and is discovered by Bree as he enters his apartment. She knows that he has made surveilling her his full time job.
23. Bree enters his apartment, informs Klute that he has picked a loser, that she cannot help him. She tells him that the police questioned her about it a year before.
24. She turns to the window and yells: " OK Tommy -- baby, Allie in free kid, I got the gumdrops." This startles Klute.
25. She explains about "dumpers"; johns who get their kicks by beating up on hookers. She explains that she had had a very violent one, but that she couldn't remember if he was Grunemann. Klute presses her on the strange phone calls which she has been getting, but she attributes them to her paranoia.
26. Klute drops a name, Frank Ligourin, Bree's ex "old man". Bree explodes when Klute questions her about Mr. Faber. She calls Klute a square, then proceeds to strip for him. Klute declines, and is...
27. ... Distracted by someone on the fire escape. Bree, terrified, continues to answer Klute's questions as he walks toward the entrance to the roof. As he walks, he asks her about her show business aspirations.
28. On the roof, Klute chases a man who escapes into a roof door of an abandoned building. He accidentally breaks in on a teenage pot party.

29. He returns to Bree's apartment, where she is frozen with terror. She tells him that it was Ligourin who sent her out on the date with the dumper.
30. Bree and Klute pay Ligourin a visit in his swinging bachelor pad. Ligourin introduces himself to Klute as a publisher. Bree cuts him down; " Frank, he knows you're a pimp."
31. Klute questions Ligourin about the date with the dumper. When Ligourin can't remember, Klute threatens him with a narcotics bust. Ligourin explains that another girl in the stable, who since had committed suicide, set Bree up with the dumper.
32. They leave Ligourin, and Klute gives Bree some audio tapes of her talking to johns. He thanks her for her help. She throws the tapes in the garbage, and off she goes.
33. Bree shows up at Klute's place on a muggy night for a zipless fuck. After leading him on with seemingly genuine affection, she's late for the door as soon as Klute finishes up.
34. Klute shows up at another of Bree's hapless auditions. As they leave, he questions her about another former associate, Arlyn Page.
35. At an early seventies singles club, Klute and Bree search for Arlyn. They are directed to a cathouse where the madame. Momma Resse, directs them to a bar.
36. Several stops later, they go to a slum to meet Arlyn's former landlady, who informs them that she threw Arlyn out.
37. They find Arlyn's hell hole apartment in the slums of Newark, New Jersey. Arlyn answers the door. She does not welcome them.
38. Reluctantly, Arlyn agrees to play ball. She looks at Grunemann's photo. "No. He was an older man..."
39. Bree and Klute on the subway. When the train comes to a stop, (not theirs) Bree bolts away inexplicably.
40. Back at their apartment building, Klute is having a moment of reflection on the roof when the lights in Bree's apartment go on. He looks and finds that Ligourin has dropped by. Klute watches for awhile, then leaves as they become intimate.
41. At Cable's New York office, Trask, Klute, and Cable have a meeting. Cable tries to convince Klute to close the case, but he vows to press on. After the meeting breaks, Cable replays the meeting on a small tape recorder, as if he's too slick for all of this.
42. Down at a boat dock, Klute arrives in a police car. Trask explains that the body of Arlyn Page has just been pulled from out of the water. Trask and Klute suspect that they are onto the same thing, that they both suspect the same man: ?.
43. Klute drops by Bree's place, and tells her that Arlyn is dead. After telling her that he will be following her more closely from now on, he asks her relationship with Ligourin. She explodes, and then throws him out.

44. Bree comes right over to Klute's place, and tries to explain her motivation for hooking; fear. Fear of everything. "It's the only thing I know how to do -- I feel safe". He opens up to her, genuinely. She stays the night.

45. At Spangler's office, Bree asks how could it be that a man has seduced her for a change? Spangler responds that she is in danger of falling in love, and will probably sabotage it.

46. At the missing persons bureau, typing samples are projected onto a screen for Trask and Klute to see. They concur that Grunemann is probably dead, and Klute calls Cable with this news.

47. Klute and Bree go food shopping like a young married couple. They are so domestic. She tells Klute that she will no longer see Mr. Faber, and that she wants to have a relationship with him.

48. They return to her place and discover that it has been ransacked. Whoever did the job took the time to ejaculate into Bree's underpants. Yecch!

49. Same room, the morning after. Police technicians pick over the room with a fine-toothed comb. Klute, Trask, and now Ross, (who is back on the case), discuss the new suspect, Mr. Cable.

50. Trask gives us the dirt on Cable, and it sounds like he and Bree had identical, troubled childhoods. They have a mountain of circumstantial evidence, but no smoking gun.

51. Bree meets Klute on the stairs as she heads home after the police finish their work. Klute wonders where she spent last night, somewhat jealous. "I didn't want to be touched."

52. Trask asks Bree to find temporary accommodations, so that Cable can be set up. When Bree discovers that Klute has kept her somewhat in the dark about this, she is enraged, then mortified as Trask shows her a photo of the mystery dumper -- none other than Mr. Cable.

53. At the heliport, Cable greets Klute. Klute makes it known that Grunemann is dead, and that the semen left behind was positively identified. Klute asks for \$500.00 to buy the black book of one of the victims, and this nails it for cable. He knows that Klute is closing in. Cable agrees to send the money, and flies off.

54. Klute returns to Bree's apartment to find her packing, as Ligourin sits in a chair. Klute asks her not to move in with Ligourin, and the men come to blows. Ligourin splits like the coward he truly is.

55. Klute starts in on Bree, trying to calm her, but she swings and stabs him in the arm with a scissors. She bolts from the apartment.

56. Out on the street, she stops in front of Klute's door with hesitation. She chooses to move on, and we see Cable leave his car, and begin to follow her on foot.

57. Klute tries to call Cable in Chicago, but discovers that he is not there. Instinctively, he checks the window, loads his gun, and leaves quickly.

58. Klute checks the stairwell, then Bree's apartment. No sign of her.

59. Meanwhile, Bree continues her walk down the street. She is on her way to Spangler's. Cable is closing in.

60. In Spangler's waiting room, Bree waits in vain -- no Spangler. Using the office phone, she calls Mr. Faber, who invites her to come over. As this is happening, Klute is combing the town via telephone, searching for Bree.

61. Bree arrives at Faber's. Mr. Faber comes out, but it is Mr. Faber junior. Bree asks if there is any message for her, and is handed an envelope with fifty bucks in it. Bree is devastated.

62. Bree in the garment building. Everyone has gone home. As she turns to leave, Cable corners her. It is just the two of them. She is trapped.

63. Cable begins to negotiate with her for the black book which Klute was planning to buy. He senses her terror, and knows that she knows everything.

64. Out on the street, Klute hails a cab. Help is on the way.

65. Back in Faber's building, Cable begins his verbal catharsis/confession to Bree, telling her that Grunemann discovered him with a hooker, and that he would use the information for leverage within the company.

66. Klute arrives at the garment building, he slips inside, searching for Cable and Bree.

67. Sirens blare as Klute and Cable gain sight of one another.

68. Klute pursues Cable, who is backing away from him. He steps back, back and then CRASH, out of the window. SPLAT, down on the concrete he goes...

69. It's all over, Bree is safe, but is in a ball of terror on the floor. Klute comforts her.

70. Next day, Klute's place. As he packs his things, Bree stops by. Klute asks Bree to marry him. She spits out a bunch of reasons why they should not do that. He is unfazed.

71. Bree tells him that she would like to continue seeing him, but that marriage is not for her. He is hurt, and continues to pack. He finishes, and is late for the door. She stays behind.

72. Down at the curb, she bolts down to catch him before he is gone forever. She is indecisive, halting. He puts down his suitcase, grabs her by the wrist, and drags her out of Sodom, pulling her toward the pure water and fresh air of Amish country.

L.A. CONFIDENTIAL

1. Montage reflecting post WWII optimism in Los Angeles with scenes of the city of the future, celebrity wrestlers, mob purging and John Wayne, intercut with --
2. Hancock Park Mansion. The Mayor reveals the device for L.A. expansion, the freeway system. Power-broker PIERCE PATCHETT watches.
3. Mocambo Club. SID HUTCHEON narrates an introduction to MICKEY COHEN, LA's second rate Al Capone, and his bodyguard, JOHNNY STOMPANATO --
4. While we meet Hutcheon at the office of gossip sleaze mag Hush-Hush.
5. Intercut the Mayor selling the best police department in the world to keep the city running smooth with its TV alter-ego "Badge of Honor" and its lead Sergeant Joe Reno, actor BRETT CHASE, giving his own bland TV cop introduction to L.A.
6. The Mayor and Patchett agree that something must be done about Cohen.
7. The Mickster, spending the evening with his bulldog Mickey, Jr. at his Beverly Hills mansion is arrested for tax evasion in a city publicity stunt.
8. Agricultural fields are destroyed for the freeway.
9. Cohen, accompanied by Johnny and lieutenants PERKINS and JANKLOW, is escorted past reporters at the Federal Courthouse to another publicity stunt, conducted by D.A. Ellis Loew who announces Cohen's 10 year sentence. L.A. is now crime free.
10. Christmas Eve. In an unmarked car, Officer BUD WHITE watches a parolee beat his wife. His partner, Dick "STENS" Stensland drinks in the backseat. Bud calls in a report before he threatens and fights with the man. He gives the wife her husband's money and car keys.
11. At the 'Badge of Honor' Christmas Eve party, celebrity crime-stopper JACK VICENNES, the 'Big V', hits on an actress explaining he's the real Joe Reno only the real world's not ready for him. Hudgeons interrupts with news of a celebrity hophead bust if Jack wants in. Jack takes his pay-off.

12. At Hollywood precinct HQ, Sgt. ED EXLEY, son of legendary supercop Preston Exley, works Christmas Eve night commander watch. After Captain DUDLEY SMITH and Exley flirt with the media, Dudley tells Exley that he's more a politician than a cop. A good detective is a corrupt one, who will break the law for justice.

13. While picking up liquor for the precinct on-duty cop party, Bud spots LYNN BRACKEN. He notices a brunette with black eyes in the back of a Lincoln. Lynn tells Bud it's not what he thinks. It's Patchett's car. His bodyguard, BUZZ MEEKS, use to be a cop. Stens says he's seen him around.

14. Jack and Sid's cameras conduct their celebrity marijuana bust of actor MATT REYNOLDS and actress TAMMY JORDAN. He pockets a card -- "Fleur-de-lis."

15. Bloody Christmas. Police Station. Exley rejects Jack's pay-off offer.

16. Drunk on-duty cops led by Stens beat Mexican cop beater suspects. They lock Exley in a cell. While pulling off Stens, one insults Bud. He freaks on him and the cops riot. Jack joins in when blood soils on his sweater. All in front of the photographers.

17. At a private hearing, Bud tells the CHIEF, Dudley and Elis Loew that he won't testify. He's suspended.

18. Exley ignores Bud in the hall. He suggests to the hearing board that they shift the blame to men with pensions, retiring them, while Stens and Bud get a token indictment to protect & department's image. He will testify for a Detective appointment in return. Exley Will accept scorn as a payment for self-advancement. For a corroborative witness, he suggests Jack; threaten to take him off Badge of Honor.

19. Jack will snitch, but only retiring cops. He suspects Exley's behind it.

20. Grand Jury. Jack, protecting himself, will snitch retiring cops with pensions. He warns Exley that Bud will fuck him for life.

21. Twilight Lounge. Dudley takes Bud away from a redhead to offer him a special assignment. He returns Bud's gun and badge.

22. During the indictment, two of Cohen's associates are killed, ground-breaking begins on freeway expansion, Frank Sinatra attends the From Here to Eternity premiere, Bird jazzes a club.

23. Victory Motel. Dudley's special assignment. He, BREUNING and CARLISLE and Bud interrogate a gangster, who says, among other things, a two man team are icing Cohen's men.

24. Two shooters shred Cohen's lieutenant PERKINS in his Beverly Hills pad leaving 25 pounds of heroin for the taking.

25. McNeil Pen. Cohen tells Johnny to find out who's moving on his business.

26. A bored Jack returns from suspension to Join an Ad Vice nudie smut investigation. On one brochure is 'Fleur-de-lis.' Jack keeps quiet. He needs to score big on a case to get reassigned to Narco.

27. But his calls get him nowhere.

28. Bud accompanies Stens to IA where he turns in his badge.

29. Exley moves into the Detective Bureau. Report: 3 Negro youths discharging shotguns in Griffith Park are driving a maroon coupe.
30. Bud keeps Stens off Exley. Other Detectives say goodbye to Stens, ignore Exley.
31. Stens tells Bud he'll be okay, he's got a hot date tonight.
32. That night, all alone, the scorned Exley takes the Nite Owl Massacre call.
33. Nite Owl. Six bodies piled in the men's room. Dudley takes the case from Exley.
34. Forensic Chief PINKER says shotguns are involved. Exley mentions the 3 youths.
35. Stens is ID'ed as one victim.
36. Coroner's Office. Bud forces himself to stay off Exley. He recognizes a victim as black eyes from Patchett's Lincoln. Her mother almost can't recognize SUSAN LEFFERTS, a Rita Hayworth look-alike.
37. Dudley briefs the bureau. Assigns Exley to head 52 two-man units in search for the 3 Negros.
38. Bud solos, leaving his new partner.
39. Jack, needing the big hit, teams with Exley in order to follow his own more expedient leads.
40. Bud gets Lynn's liquor bill address from the store.
41. He visits Patchett's house. Meeks no longer works for him. Patchett runs celebrity look-alike call girls.
42. Bud drops in on Lynn as Veronica Lake entertaining an OLDER GENTLEMEN playing Alan Ladd. Bud throws him out. Bud and Lynn question each other (Patchett's waiting to see if Bud wants a bribe. Bud wants Stens' killer) and flirt.
43. Jack and Exley question a boxer. Jack gets a name. RAYMOND COLLINS , a coupe owner who likes to kill dogs.
44. Collins' place. Dudley's men, Breuning and Carlisle, already there with shotguns, say they found three shotguns in the coupe.
45. The four bust in. Breurung and Carlisle try to kill the youths. Exley arrests the three.
46. Newspapers announce Nite Owl Arrest, establishing the suspects guilt. Dudley wants confessions.
47. In separate rooms, Exley tricks the 3 men by tempting each to insult the other, thereby getting one to squeal on another. Exley lies, saying Ray ratted Fontaine for the Nite Owl. But Fontaine thinks he's talking about a kidnapping-rape. Bud busts on Jones, thereby getting the info -- the rape victim's at Fitch's.
48. Bud takes the location first, finding a nude girl tied to a bed. He kills FITCH. Plants a gun.

49. Exley charges in. Bud comforts the girl. Exley knows Bud killed him. He and Bud spat. Four cops pull Bud off Exley.
50. Strangely enough, at the same time, the three "Nite Owl Killers" escaped through an open window.
51. Carlisle accompanies Exley to the Fontaine's hop supplier. Exley can't find his glasses.
52. Carlisle shoots Fontaine. Navarette shoots Carlisle. Exley kills Navarette, Jones and Collins.
53. Precinct. "Shotgun Ed" Exley's now respected. He's christened the Nite Owl Hero, although he never got the confession.
54. Carlisle has a police funeral. Fontaine has a small gathering of family.
55. Exley, hiding the waves of aggrandizement, gets the Medal of Valor. Bud sneers.
56. Jack returns to Badge of Honor as actor Brett interrogates a suspect.
57. Orange trees are mowed for the World's Biggest Amusement Park.
58. After the Older Gentleman ('Alan Ladd') tells Patchett's lawyer he won't change his vote, he presented with photos of himself from Lynn's.
59. He (we now see is a Councilman) votes in Patchett's favor.
60. Bud regrettably watches a john enter Lynn's.
61. At a Patchett party, a female 'Fred and Ginger' duo dance for johns. Lynn works the floor.
62. Dudley's man Breuning works over a gangster at the victory Motel while Dudley notices Bud grow repulsed.
63. Bud visits Lynn. Removes her wing. Sex ensues.
64. Fontaine's sister tells Exley her brother's only crime in L.A. was being black.
65. Badge of Honor holds a fund-raiser for a Councilman. Sid tells Jack DA Loew's a swish and that he's set currently out-of-work actor Reynolds (from Jack's celebrity pot bust) to fuck the DA. Sid slips Jack his \$50 cut. Jack feels dirty.
66. From Sid, Jack gets that Patchett's using his wealth from 'Fleur-de-lis,' etc. to invest in freeway construction and aviation.
67. Exley gets the rap sheets on Collins, Jones and Fontaine. Fontaine's clean.
68. Bud and Lynn see Roman Holiday.
69. Jack leaves Sid's \$50 with his drink at the bar.
70. Jack tries to warn Matt, but finds he's dead.

71. Returning to the party, Jack informs Sid. He taunts Loew. Loew tells Jack, Jack's through. Jack says he hopes so.
72. Bud and Lynn, post-sex, get to know, each other's backstory. She's from Bisbee, AZ; his father tied Bud to the radiator and beat his mother to death.
73. Bud tells her something's wrong with the Nite Owl. Exley shot the wrong guys.
74. Exley learns that possibly no one was really firing shotguns in the park. A bogus call.
75. Bud visits Forensics Chief Parker. Learns Stens was shot first. One of the victims was Susan Lefferts.
76. Bud shows at Lefferts' house. Her mother IDs Stens as the boyfriend.
77. Bud finds a decomposing Buzz Meeks under the house. He leaves Mrs. Lefferts Buzz's cash and leaves the body.
78. Jack checks on the Reynolds' investigator. The Detectives aren't investigating, priorities.
79. Exley stops by Forensics. Pinker says Bud's been in. Went to Lefferts'.
80. Lefferts'. Exley finds Meeks. What's Bud up to?
81. Exley tells reluctant Jack to tail Bud.
82. When Jack tells Exley he should be the last person digging deeper into the Nite Owl, Exley responds with 'Rollo Tomasi'. A name he made up for the anonymous purse snatcher who killed his father. That's why he became a cop. Why'd Jack become a cop. "I don't remember." Exley says he wants to solve the Nite Owl right.
83. Bud questions Johnny Stomp at the Formosa about Meeks. Threatening Johnny where he depends most (his Oscar-sizes shlong), Bud's told Meeks was trying to move 25 pounds of horse. Mickey's. Jack's watching.
84. Exley joins Jack outside Lynn's. Seeing Bud with 'Veronica Lake,' he suspects Bud's involved somehow. Jack thinks his Reynolds' 'Fleur-de-lis' case and Exley's Nite Owl are connected.
85. They question Johnny at the Formosa but get nowhere when Exley makes a fool of himself insulting Lana Turner, Johnny's squeeze, thinking she's a Fleur-de-lis cut.
86. "Celebrity Policemen" Exley and Jack visit Patchett. He won't speak with them without a lawyer present.
87. Dispatch call to Exley: Coroner has ID'ed the Lefferts house body. Exley says he's going to Lynn's. Tells Jack to go see Pinker.
88. Patchett calls Sid.
89. Lynn seduces Exley while Sid takes pictures.

90. Coroner's. Jack remembers Meeks as a bad egg ex-cop.
91. Jack checks Meeks' records. Finds something.
92. Jack gives up on waiting for Exley. He visits Dudley at 3 a.m. Jack tells Dudley that Meeks and Stens were partners. Involved in a scam with Patchett. He's working with Exley on it. Dudley tells Jack that Jack hasn't enough practice to do what's right, then kills him.
93. Jack's last words: Rollo Tomasi.
94. Precinct. Next morning roll. Dudley briefs the bureau on their new assignment -- Jack's killer. Dudley asks Exley if he come across a Rollo Tomasi. Scared Exley relies no.
95. Dudley tells Bud he wants him at the Victory to brace a Jack suspect, and he needs the cruel Bud, needs him for a future crime containment program that also involves a profit dispensation for its participants.
96. Exley asks the Coroner about Jack last night. Only mentioned Meeks. Tie it in with two dead ex-cops and a Rita Hayworth-cut hooker.
97. Victory. Dudley's Jack suspect is Sid. Sid mentions pictures of a cop with Lynn. Bud freaks on Sid. Gets the photos from Sid's trunk -- Exley's. He's off.
98. Dudley's using Sid to set Bud against Exley. Dudley ices Sid.
99. Record Room. Exley checks the record room for info on Meeks. Files missing. Duty rosters. Finds Stens co-signed with Meeks. Consistently listed as their assigning commander is Dudley Smith.
100. Bud first questions Lynn. Jealous, when a prostitute screws an enemy, Bud slaps her around before realizing he's conducting his father's sins.
101. Precinct. Bud almost kills Exley before Exley can get the info through Bud's skull. Stens and Meeks were the hitters on Mickey the C's H. Dudley's guys set-up the 3 Negros. Somehow it's connected to Patchett and a blackmail on Loew.
102. Bud and Exley bust into Loew's office. Exley tells the proud DA to authorize taps on Dudley and Patchett, but they' re blackmailing him with boy-toy photos. Bud shakes down Loew out the window, gets --
103. Patchett and Dudley are taking over Cohen's racket.
104. Exley's willing to ruin himself to make this case. Bud likes him for a sec.
105. Next stop Patchett's. Dead on heroin. Two broken fingers wrote suicide note confessing he killed Jack. Bud worries about Lynn. Exley sends cops from a different precinct.
106. Lynn's. They need evidence. Bud won't see Lynn. He realizes Sid was used to set him after Exley. He sits Sid's. Exley stays with Lynn.
107. At Hush-Hush, police already found Sid dead. A call for Bud. Meet Exley at the Victory.

108. Victory Motel. Bud knows it's a set-up. How'd Exley know about the victory. Without evidence, he figures it might as well end here.

109. They kill nine of Dudley's men are wounded in the process.

110. Bud saves Exley from Dudley, taking the shot.

111. Loose ends tightened. Stens tried to sell Dudley's stolen H, probably in retaliation for the forced retirement. Organize crime creates a demand for victimless crime. Jailed Cohen in order to take over his racket. Finance his crime containment with a profit from selling only to the coloreds, making LA crime free for respectable people.

112. Police pull up. Exley shoots Dudley in the back.

113. New VP Richard Nixon rides in the Rose Bowl parade.

114. Interrogation room. Loew and the Chief listen to Exley threaten to tell the truth as --

115. The Ventura Freeway opens, Reagan applauds Jane Wyman's handprints at Grauman's, the gangsters last seen at the Victory return, Sid's last Hush-Hush is delivered and Mickey the C reads in his cell the results of --

116. Exley's deal. Cover police image by christening Dudley a fallen hero in the organized crime battle and give Det. Lt. Exley another Medal of Valor.

117. Lynn understands Exley's motives, being a selfish scammer similar to herself. Lynn's taking the paraplegic Bud to her home in Brisbee. Bud and Exley palm goodbye.

LONG KISS GOOD NIGHT

- We open with a little girl having a nightmare. Her mother comes and comforts her. We notice the mother's arm is covered in blood and she carries a machine gun. Child returns to sleep.
- Three weeks earlier - Christmas parade in Suburbia, Ohio. SAMANTHA CAINE, in her thirties and very beautiful, is dressed as Mrs. Clause. An older gentleman named EARL, plays Santa. Earl is Samantha's father-in-law.
- Montage shows Samantha to be a third grade teacher in this small town. Through V.O. we discover Samantha sees a psychiatrist because she has amnesia. She remembers nothing from her life before eight years ago. She has lots of scars. She has a bald, fragile husband named HAL, and a daughter named CAITLAN. When she awoke with amnesia 8 years before, she was pregnant with Caitlan, so she has no idea who the father is. She mentions she has hired a private detective to piece together her past.
- Elsewhere, three men dressed as cops break into a hotel room, catching a man with a prostitute. The man is scared, and the lead cop says he will take a bribe. After the scared 'john' is let go, we find that the lead cop is the con-man/sleazy detective named HENESSEY who Samantha has hired to rediscover her past. The woman playing the prostitute is TRIN, Henessey's assistant. The two have a lead in Samantha's case in the form of an address to a storage garage.
- Meanwhile, a man in prison watches a news broadcast in which Samantha is seen playing Mrs. Clause. The prisoner, named BARNES, recognizes Samantha and is shocked.
- Back in Ohio, Samantha (Sam) has elected to drive her drunk father-in-law home. While driving home in snow storm, the car hits a deer. Earl is killed instantly and Samantha is thrown from the car. We see a strange side of her as she gets up from the crash, walks over to the near-dead deer, and mercy kills it with a swift snapping of its neck.
- Back at the prison, BARNES escapes, deftly killing an orderly in the process.
- Two days later, Sam has a dream while laid-up in the hospital. The dream consists of her talking to a her own reflection in the mirror. Except the reflection has a different, very tough personality. Once she returns home, she discovers another strange side to herself while making salad with her family; she is deadly with a knife. Later, while in bed with Hal, she has a memory from early childhood of her mother giving her a rabbit made from string.

- Elsewhere, a professional killer named TIMOTHY is about to kill a woman he is torturing, when he gets a call with a message from person code-named PENTECOST. He is told Barnes escaped from prison and is after someone referred to as BALTIMORE.

- At a supermarket, Sam realizes she can speak fluent French.

- Meanwhile, Henessey buys his son a gift. We discover Henessey is an ex-con and his ex-wife and kid don't trust him.

- Sam teaches Caitlin how to ride a bike. Caitlin falls, precipitating Sam becoming a different, very tough person. Exclaims "life is pain".

- Professional killer Timothy reviews news tape of Sam as Mrs. Clause in parade. Tim calls Pentecost to authorize a hit team.

- Sam is at home with hubby and daughter. Caitlin has a cast over her broken wrist from the bike fall. X-mas carolers come to the door, and Sam answers it. Hiding behind carolers is Barnes with a shotgun. Fight ensues in which Sam becomes another person. Sam kills Barnes like a trained professional. Henessey shows up after fight.

- Sam decides to go off with Henessey to discover her past. While saying goodbye, she tells Caitlin to light a candle for her everyday and gives Caitlin a cell-phone number to reach her at.

- Henessey and Sam go to storage facility. She finds a sniper rifle amongst her old stuff, along with an address book with two names in it. Sam calls one of the names in book, NATHAN WINDEMAN, and sets up a meeting at a bus station. Nathan tells her her real name is Charlene Baltimore. Conversation is overheard by a phone tap placed by Pentecost's men.

- Sam and Henessey drive. They get caught in traffic jam caused by hostage situation at a diner up the road. Sam gets her rifle, runs to scene, and from a safe distance professionally takes out the man holding the people hostage.

- Back at the White House, the President is told Sam/Charly Baltimore is alive and dangerous. He decides to let CHAPTER, a group of government assassins, to kill her.

- Sam has a flashback as her and Henessey go to meet Nathan. Sam remembers her father worked with the IRA. once at bus station, the two are ambushed by Timothy's men. Sam kills the men, and the two narrowly escape by getting into a car with Nathan Windeman. There is a car chase, the pursuers are killed, and the three get away.

- Meanwhile, a government man named MR. PERKINS shows up at Sam's house. He introduces himself to Hal.

- In car, Nathan tells Sam her past. She's the daughter of a British agent. When her father died, Chapter recruited her. Before she lost her memory, she was assigned to track down the terrorist Pentecost. She disappeared during mission, presumed dead.

- Sam, Nathan, and Henessey go to the other address in her notebook. It is the country home of a man named LUKE. Sam tells Henessey she thinks they were lovers. She remember little things about him, like he had metal pin in his leg. Sam sneaks off with Luke and the two go ice skating. Henessey, meanwhile,

speaks with Nathan. Nathan describes Pentecost, and mentions the terrorist had a metal pin in his leg. They two put two and two together. While Sam and Luke ice skate, Timothy flies above in a helicopter. Luke/Pentecost knocks Sam out.

- Sam has a flashback. She remembers sneaking out of her house as a youth to meet a boy, when her house is bombed. The boy turns out to be one of the terrorists. She runs back to her house to find her father almost dead. Her father dies thinking she was involved in bombing.

- Sam awakes to find herself roped to a mill wheel. Pentecost tortures her by submerging her into ice water. Underwater, Sam sees the corpse of Nathan. She momentarily flashes back to a struggle with the now dead Mr. Barnes in which she almost dies and loses her memory. Returning to the present day, Sam removes a gun from Nathan's corpse. As she rises from the water, she shoots Pentecost and escapes from her rope confines. She has now fully become her old self, Charly.

- Driving in a government sedan, Perkins hears that Charly killed Pentecost.

- Henessey awakes in an Atlantic City hotel room to find that Charly rescued him. Charly has dyed her hair. The two take a walk on the boardwalk, when Charly asserts that Chapter was working with Pentecost. Charly has Henessey make a phone call to his office knowing the phone is tapped. Henessey states he'll be by the phone at 12 PM, setting the stage for Charly's ambush.

- Charly and Henessey pass time, waiting for 12. Charly makes a pass at Henessey. Henessey shrugs it off, reminding Charly of her family. Charly seems angered, as if Sam was another person entirely.

- Meanwhile, Timothy the assassin shows up at the backstage of Caitlin's Christmas play and kidnaps her.

- Charly and Henessey make for the 12 PM ambush. They kill two of Mr. Perkin's assassins who show up. Before killing one of the assassins, Charly gets the name of his last target, hoping it will be a clue. The name is DOC FINLAY.

- Charly breaks into the office of Doc Findlay. She finds a package the doctor sent to himself before being killed. Inside the package are pictures of deformed babies.

- Outside, three government agents stake out the doctor's office from a car. They discuss Doc Findlay's role in a government cover-up. Suddenly, Henessey pulls up in a car next to them at an intersection. Henessey sees them, and shoots one of them. A chase ensues. Charly, who hears the shots, jumps from the office window and runs across a park towards the racing cars. The chase heads towards Charly. Charly shoots the chase car, it crashes, as does Henessey's car. Henessey is taken hostage by the one remaining man, but Charly shoots the man. Then, Charly's cell-phone rings. It is Timothy, and he says he wants money or he'll kill her daughter. On the phone, Caitlin gives her mom a clue as to where she is. Charly vows to kill Timothy.

- Timothy is held up in a motel with Caitlin and, surprisingly, Mr. Perkins. Perkin's gives Caitlin a 'doll that pees' to calm her.

- Charly and Henessey drive to Alexandria Bay area following Caitlin's clue. Charly speaks to a convenience store clerk and finds that Timothy is at local motel. Charly plans to rescue Caitlin with Henessey's help. Before executing the plan, the two make love.

- From a distant vantage point, Henessey and Charly watch a tanker truck pull up to Timothy's motel, escorted by gray-suited men. Charly recognizes the men as being from Chapter.

- Charly, with a radio to communicate with Henessey, makes her way to the motel, planting explosive charges on the way. Charly kills a guard. Meanwhile, Timothy sneaks up on Henessey, capturing him. Charly grabs Caitlin, running with her. Charly is chased into a cellar. She shoots in the darkness, puncturing cans of gasoline. The room fills with gas fumes. She turns on the light, seeing the spilled gasoline and a meat locker. From outside, Timothy yells, threatening to blow up the cellar. Quickly, Charly does something with the doll.

- Caught, Charly and Henessey are being interrogated and beaten by Timothy and a young woman named VIRGINIA. Timothy explains that the tanker truck outside is part of a cover-up for a government experiment with chemical mind-control that caused such things as babies being born deformed. They plan to fake a chemical spill to explain away the repercussions of the experiments. Timothy also explains that Charly and her were lovers. Virginia then ushers in Trin, Henessey's assistant, and shoots her. Charly then begs for Caitlin to be spared; she confesses that Timothy is Caitlin's biological father.

- Timothy takes Charly and Caitlin to the cellar.

- Alone, Virginia continues to torture Henessey. She jokes that she should take him bungee jumping with the equipment she has in the trunk of her car.

- Timothy puts Charly in the cellar with Caitlin. Timothy says that if Charly kills her own kid, he'll spare her husband Hal from later assassination. He gives her a knife to slash Caitlin's throat and locks the two in the sub-zero cellar. Charly then takes the knife and drills a tiny notch under the door. Taking the doll, she makes it pee gasoline which she filled it with earlier. Her mom unable to light the gasoline, Caitlin abstracts matches she has hidden in her cast, claiming she kept them there to light the candle her mom told her to keep lit. Charly lights the trail of gasoline and the cellar outside the door EXPLODES due to the leaking gasoline and its fumes.

- Meanwhile, Henessey crouches by the corpse of Trin just as Virginia is about to kill him. Henessey pulls a file from Trin's pocket and stabs Virginia in the leg. The explosion from the cellar blows Henessey and Virginia out of the motel window. Neither die.

- In a garage next to the motel, two panel trucks are being prepped to escort the tanker to its pre-arranged chemical spill. The panel trucks are designed to carry get-away cars. The men rush the tanker into readiness hearing the explosion in the motel.

- Charly escapes with Caitlin to the outside, killing a man and taking his gun and some C-4 explosive in the process. She tells Caitlin to run for her life. Charly meanwhile runs up a hill and take cover by a red Jaguar car.

- Caitlin runs towards the tanker. Seeing a small utility box attached to the tanker, she hops into it and hides. Charly sees this and thinks it's a wise move.

- Virginia and Henessey lay sprawled outside. Henessey gets up and walks to the incapacitated Virginia. Knowing she is going to die, Virginia gets her last laugh by telling Henessey that she is a double agent. The tanker is really a chemical bomb set to explode in fifteen minutes. It is part of a plot to ruin Chapter and foil their cover-up. Henessey picks up Virginia's gun and shoots her.

- Charly is still perched in the hills high above motel. Henessey calls her on a radio and tells her that the tanker is a bomb. Charly freaks knowing Caitlin is on the tanker truck. Seeing the truck through the scope

of her rifle, she tries to shoot its tires, but the tires won't pop. Hennessey tries to make a run for it, with Charly providing cover fire. Hennessey gets shot in the process and retreats to nearby woods.

- A helicopter lifts from the scene of the motel, with Timothy riding shotgun. Timothy sees the red Jaguar and shoots its tires from the copter.

- Charly surveys the scene. The car is out of commission, there is a 200 ft. cliff behind her, and car headlights approach, coming up the hill. Suddenly her cell-phone rings. It is Timothy, calling to taunt her. Charly tells Tim the tankers are really a bomb, but Tim confesses he already knew that. He is in on the plot to ruin Chapter.

- Filled with rage, Charly kicks the trunk of the Jaguar. It pops open to reveal Virginia's bungee-jumping gear.

- Meanwhile, the tanker truck rolls down the mountain road, flanked by the two panel trucks.

- Charly rigs the Jaguar with C-4 and attaches the bungee gear to the steering column of the car. As the bad guys approach, she jumps from the nearby 200 ft. cliff. At the lowest point in the bungee line, she sets off the charges in the car, which kills the bad guys that have assembled around the car above and release her bungee line. With 60 feet left to drop until she hits the ground, Charly slaps a carabineer onto a passing power line. She glides down to land on the mountain road. Approaching on the road is a car. She scares the driver into stopping by shooting out the car's windshield. Charly commandeers the car.

- The tanker begins to approach the small town of Alexandria bay, the target of the bomb. A Santa parades down Main Street in a horse drawn carriage.

- Charly drives through forest to cut off the tanker as Timothy makes for the town in his helicopter. Charly makes it to town, but is stopped by the parade. The tanker runs a red light, but the accompanying trucks don't make it. As Charly runs for the tanker, one of the trucks smashes into her car. With no other transportation in sight, she hops into the Santa sleigh and takes off after the tanker. They catch up to the tanker, but not before two government sedans show up from a passing alley. One car comes between the sleigh and the tanker. Charly hops onto the sedan's hood, shoots the men in it through the roof, and hops to the tanker. The out of control sedan smashes into the trailing sedan.

- Charly kicks the driver out of the tanker when she realizes the tanker has no brakes. She ditches the tanker into some chain link fence which surrounds a Catholic Girls School. The tanker crashes, sliding on its side. Charly climbs from the wreckage to get Caitlin from the box attached to the tankers back when Timothy suddenly appears. Timothy kicks Charly.

- Charly rushes into the school,s chapel with Timothy right behind her. They fight. Charly gets stabbed in the shoulder, but throws the knife into Timothy's chest. Timothy falls from a balcony, but shoots Charly before going down.

- Almost dead, Charly bolts from the school to rescue her daughter. She reaches the tankers utility box, shoots its lock, and abstracts Caitlin. She tells Caitlin to run for it, knowing the bomb will go off any second. Caitlin starts to run, but returns to save her mom. Shouts at her that "life is pain". Meanwhile government cars begin to appear in the surrounding parking lot, along with the two panel trucks.

- Still alive, Timothy appears from the school, and makes for his helicopter. He gets in copter, they take off, and he begins to shoot at Charly and Caitlin below.

- Charly yells for the nearby government agents to help, but they refuse. Suddenly, a car explodes from the back of a panel truck. Driving it is Hennessey. This distracts Timothy for a moment. Charly emerges from the cover of the tanker, and shoots the rotors of the helicopter. Timothy falls out of copter to land on tanker. Charly and Caitlin get in Hennessey's car, and drive like mad as the tanker blows up behind them.

- Having escaped, Hennessey dies. Charly promises to remember him.

- Dissolve to same scene as that which began movie, with Charly watching over Caitlin. An ambulance arrives to fix Charly.

- Two months later, Georgetown, D.C.. Mr. Perkins walks with an aide when suddenly Charly appears from the bushes. She holds a gun on the two and indicates that Perkin's aide has just stepped on a pre-planted mine. It will detonate when he removes the weight of his foot. Perkins pleads with Charly. Charly says she now remembers Perkins from her childhood, and that he and her father molested her. Charly tosses Perkins a cell-phone and makes him place a call that orders Chapter to be disclosed and disbanded. Perkins makes the call. Charly then shoots Perkin's aide and walks off. In the background, the mine which kills Perkins goes off as Charly get into her car. She makes a cell-phone call to the President, who thanks her for her help in revealing the rogue nature of the Chapter organization. He offers her a job, but she turns it down, stating she's got her family and life to return to.

MOONSTRUCK

FADE IN:

INT. ZITO'S BREAD STORE - DAY

We meet ZITO a middle-aged Italian man and LORETTA (37) dressed in clothes of a dark color. Loretta does the bookkeeping for the store.

EXT. ZITO' S BREAD STORE - DAY

Loretta leaves with her bookkeeping satchel and a loaf of Zito's golden Italian bread.

EXT. A.J. CONTI FUNERAL CHAPEL - DAY

A little Italian funeral parlor.

INT. THE "WAKE" ROOM

We meet an old lady RUBY, viewing the corpse.

INT. OFFICE OF THE FUNERAL PARLOR

We meet ALFONSO CONTI. Loretta does his books as the two eat Zito's bread. Alfonso gets butter on his tie, Loretta tells him to give it to her.

INT. ROBERT'S DRY CLEANERS - DAY

Loretta does the books and leaves Alfonso's tie to be cleaned.

INT. BUTCHER SHOP - DAY

Loretta does the books.

INT. A FLORIST SHOP - DAY

Loretta reveals her jaded attitude toward romantic love in a comment about expensive roses end up in the garbage.

EXT. THE GRAND TICINO - AN ITALIAN RESTAURANT - NIGHT

A quaint restaurant in Greenwich Village. A young couple in love kiss.

INT. THE GRAND TICINO - NIGHT

We meet MR. JOHNNY (42) and timid of life. Loretta looks after him.

A university professor, PERRY, and his girlfriend/student who's half his age have an argument. She storms out and he orders big glass of vodka.

Mr. Johnny proposes marriage to Loretta and she tells him she thinks her husband died because they had bad luck. She has him on his knees, ruining his good suite, proposing with his pinky ring. Loretta accepts and Perry feels like he just witnessed a car accident. Mr. Johnny has to get to the airport, he says his dying mother will be happy he's getting married.

EXT. MIDTOWN TUNNEL - A CREAM COLORED LTD SPEEDING - NIGHT

INT. THE CREAM LTD - NIGHT

Loretta drives. Her and Johnny discuss setting a date. Loretta says she needs time to plan a whole wedding or they'll have bad luck.

INT. A TERMINAL AT KENNEDY INTERNATIONAL AIRPORT - NIGHT

CLOSE UP ON TV MONITOR - VIDEO INSERT

A romantic good-bye from an Ava Gardner & Gregory Peck film.

INT. A TERMINAL AT KENNEDY AIRPORT - NIGHT

Mr. Johnny asks Loretta to call his younger brother and invite him to the wedding. He says they haven't spoken in five years because there was some bad blood.

EXT. AIRPORT RUNWAY - NIGHT

The plane as it slowly moves away. An old Italian CRONE tells Loretta she put a curse on that plane. Loretta says she doesn't believe in curses.

INT. A PARKING GARAGE IN LITTLE ITALY - NIGHT

An attendant takes Mr. Johnny's car from Loretta.

EXT. THE SWEETHEART LIQUOR STORE - NIGHT

Sweetheart in neon.

EXT. THE SWEETHEART LIQUOR STORE - NIGHT

Loretta enters.

INT. THE SWEETHEART LIQUOR STORE - NIGHT

IRV and LOTTE, the middle-aged couple who own the place are having an argument about Irv looking at a woman like a wolf. Lotte says she's seen a wolf in every person she ever met.

EXT. THE CASTORINI HOUSE - NIGHT

We can hear Vicki Carr singing "It Must Be Him" and a dog barking.

INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT

As Loretta enters five crackpot mutts charge into the hall to greet her. The voice of an OLD MAN calls them back upstairs.

INT. THE CASTORINI HOUSE - LIVING ROOM - NIGHT

Loretta greets her father, COSMO CASTORINI (65) sitting in his chair reading a paper. Loretta says she has news.

INT. THE CASTORINI HOUSE - KITCHEN - NIGHT

Loretta pours two glasses of champagne, toasts "I love you," and tells her father she's getting married. He says he doesn't like Johnny's face and he won't come to the wedding. Loretta says he has to give her away so they won't have bad luck. Cosmo suggests they go tell her mother.

INT. THE CASTORINI HOUSE - DARKENED MASTER BEDROOM - NIGHT

Loretta's mother ROSE (60's) asks if she loves Johnny. Loretta says no but she likes him. Rose says this is good because when you love them they drive you crazy. Loretta says Cosmo's got to pay for the wedding. He's cheap, Rose says he thinks if he holds onto his money, he will never die.

EXT. THE CASTORINI HOUSE - MORNING

The OLD MAN (83) is Cosmo's father. He takes the five dogs for a walk.

EXT. A SMALL CITY PARK SURROUNDED BY HURRICANE FENCE - DAY

Loretta's grandfather goes to meet a couple of elderly friends in the park. They each have a well-behaved dog. The Old Man lets his five dogs run wild. He doesn't know whether he should tell his son to pay for the wedding or not.

EXT. THE CASTORINI HOUSE - DAY

The Old Man and Cosmo raise a hand in greeting and that's it.

INT. THE CASTORINI HOUSE - KITCHEN - DAY

Rose makes breakfast for her and Loretta. They talk about where Loretta and Johnny will live after they're married. Rose hopes they'll have a baby, Loretta says she's 37. The phone rings.

INT. A DARKENED BEDROOM IN PALERMO - DAY

Mr. Johnny calls Loretta from the deathbed of his mother VESTA. Loretta asks if he's told her they're getting married? His answer, not yet. He asks if she's called his brother? Her answer, not yet.

INT. CAMMARERI'S PASTRY SHOP - DAY I (INTERCUT W/LORETTA IN KITCHEN)

Loretta calls and asks for Ronny.

INT. CAMMARERI'S PASTRY SHOP - OVEN ROOM - DAY

Loretta invites Ronny to his brother Johnny's wedding. He hangs up on her.

EXT./INT. THE TOWNHOUSE / THE BUICK - DAY

Cosmo drives away whistling in a very good mood.

EXT. CAMMARERI'S PASTRY SHOP - DAY

Loretta arrives wearing dark clothing, she looks at the sign then the card and enters.

INT. CAMMARERI'S PASTRY SHOP - DAY

Loretta asks for Ronny and CHRISSY (late 20's) is defensive. Loretta says she wants to talk to him.

EXT. CAMMARERI'S PASTRY SHOP - DAY

Chrissy shouts down an outdoor staircase to Ronny.

EXT. AN OLD DOOR AT THE FOOT OF THE STAIRCASE - DAY

Loretta and Chrissy enter through a sliding door.

INT. THE BASEMENT OVEN ROOM - DAY

Loretta meets RONNY black-haired, handsome and intense. She tells him she's to marry his brother Johnny. Ronny shows her his wooden hand, he tells her about the bad blood between him and his brother. He was engaged, Johnny asked him for some bread, he put it in the slicer, they were talking, he wasn't paying attention, he lost his hand and his fiancée. Ronny goes into the flour room.

Chrissy says she's in love with Ronny but he can never love anyone. Loretta considers this and decides to follow him.

INT. OF THE FLOUR ROOM - DAY

Loretta feels for Ronny and asks where he lives. He points upstairs.

EXT. THE STAIRCASE ENTRANCE ON THE STREET

Loretta emerges, Ronny following her.

INT. THE PEACOCK CAFE - DAY

Cosmo sits in a dark nook of the cafe with his girlfriend MONA (40's). She looks at him with adoration. He gives her a charm bracelet as a present.

EXT. RONNY'S APARTMENT BUILDING - DAY

A three-story walk-up above the bakery.

INT. RONNY'S APARTMENT - DAY

A two bedroom apartment with opera decor. Loretta makes Ronny coffee and a rare steak.

INT. RONNY'S APARTMENT - DINING ROOM - DAY

While Ronny eats, he and Loretta asks if there have been any women since his fiancée left him. He says no and asks the same of her since her husband dies. She says only Johnny and asks for a glass of whiskey.

EXT. STREET NEAR BAKERY - DAY

Cosmo and Mona in the Buick. The car stops, they kiss. She exits. He glances around guiltily as he pulls away.

INT. LORETTA AND RONNY AT THE TABLE WITH A BOTTLE OF WHISKEY

Loretta tells Ronny he's a wolf and he chewed off his foot to save himself from the trap of the wrong love. He asks why she's marrying Johnny? She says she has no luck. They kiss passionately and Ronny carries her to the bedroom.

INT. RONNY'S APARTMENT - BEDROOM - DAY

Loretta and Ronny, alive again for the first time in years, make-love.

EXT. THE CASTORINI HOUSE - NIGHT

Dog whines over exterior.

INT. THE CASTORINI HOUSE - AN UPSTAIRS BEDROOM - NIGHT

Only one of the five dogs is upstairs. He runs down the dimly lit stairs and finds the other four dogs looking toward a golden light.

EXT. THE CASTORINI HOUSE - DINING ROOM - NIGHT

Cosmo and Rose have dinner with her brother Raymond and his wife Rita. Raymond speaks of how in love with Rose Cosmo was. He tells a story of the time he saw the moon big as a house and he thought Cosmo brought that moon over to the house because he was so in love with Rose.

EXT. THE CASTORINI HOUSE - NIGHT

Over the house a great big full moon.

EXT. THE CASTORINI HOUSE - MASTER BEDROOM - NIGHT

When Rose turns out the lights moonlight floods the room. She looks at the moon and quietly cries.

EXT. ROSE'S POV SHOT OF MOON FROM CASTORINI HOUSE - NIGHT

INT. CASTORINI HOUSE - MASTER BEDROOM - NIGHT

Rose crying.

INT. RONNY'S APARTMENT - BEDROOM - NIGHT

The bedroom flooded by moonlight. Loretta wakes up. Loretta says she's never seen a moon like that.

EXT. THE CAPPOMAGGI HOUSE - NIGHT

The house with the moon overhead.

INT. RAYMOND AND RITA CAPPOMAGGI'S BEDROOM - NIGHT

Raymond wakes up, he wakes Rita and tells her to look, it's Cosmos moon, the moon he was talking about at dinner.

EXT. THE CASTORINI HOUSE - NIGHT

Thee Old Man exits the front door with the dogs. He looks up at the great big full moon.

EXT. EAST RIVER - NIGHT

The moon reflected in water. The Old Man howls at the moon and the dogs start to howl. The old man laughs.

EXT. EAST RIVER - DAY

The moon reflecting in the water to dawn.

INT. RONNY'S APARTMENT - BEDROOM - DAY

Morning sun floods the room and Loretta realizes what she's done. She says it's the bad luck again and tells Ronny last night never happened. He says he can't do that because he loves her. She slaps him twice and says they can never see each other again. Ronny agrees he'll never see her again if she accompanies him to the opera tonight.

INT. CATHOLIC CHURCH IN LITTLE ITALY - DAY

Loretta waits in line for the confessional. She enters the booth.

INT. CHURCH - CONFESSIONAL - DAY

Loretta kneels. She confesses to twice taking the name of God in vain, once sleeping with the brother of her fiance and once bouncing a check. The priest tells her the second is a pretty big sin and she should reflect on her life.

INT. CHURCH - DAY

When Loretta comes out, she recognizes her mother kneeling down in a pew. She kneels down next to her. Rose asks where she's been. Loretta doesn't want to talk about it. Rose tells her Cosmo's cheating on her. Loretta says he's too old and she won't be home for dinner tonight.

INT. CAMMARERI' S BAKERY - DAY

Feminine hands place a plastic bride and groom atop a wedding cake.

Chrissy wonders why Ronny hasn't come down yet. Just then a call from Ronny saying he won't be down, he doesn't feel good.

Chrissy whacks the bride and groom off the cake and says it's because of Loretta.

EXT. CAPPOMAGGI'S ITALIAN PROVISIONS - DAY

Italian specialty store in Little Italy.

INT. CAPPOMAGGI'S STORE - DAY

Raymond and Rita talk flirtatiously about the pleasures of marriage. Loretta comes in looking a little crazy. She says she'll take the deposit to the bank and do the books tomorrow. She's got to go.

INT. A CHURCH BASEMENT

While making candied apples the Old Man talks to his elderly friends about how bad things are in his house. They advise him to talk to his son. He says he will but he must find the right moment.

INT. CAPPOMAGGI'S STORE - DAY

Loretta bundles the money and stuffs it into a night-deposit bag before hurrying out the door.

EXT. THE CINDERELLA BEAUTY SHOP - DAY

Loretta fidgets a moment and decides to go in.

INT. CINDERELLA BEAUTY SHOP - DAY

After three years Loretta finally says she wants to get rid of the gray. This excites her hairdresser and she begins to show her magazines.

MONTAGE

Loretta getting her nails done. Plucking her eyebrows. Cutting and dying her hair. Painting her nails.

EXT. CINDERELLA BEAUTY SHOP - DAY

Loretta comes out with her hair jet-black and done in a much more stylish way.

EXT. A DOWDY DRESS SHOP - DAY

Loretta looks in the window, is dissatisfied, and walks on.

EXT. A BOLD DRESS SHOP - DAY

A stylish dress shop called INSINUATION. Loretta looks in, is intimidated and walks on. A moment later she returns and enters.

INT. INSINUATION - DAY

Loretta tries on several dresses in a big triple mirror, some beautiful, some outlandish, etc.

EXT. INSINUATION - DUSK

Loretta walks out with a big shopping bag. She stops in front of a bridal shop. Backing up from the big bride dummy she bumps into two nuns and hurries away.

EXT. THE CASTORINI HOUSE - DUSK

Loretta enters the house.

INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT

No one's home but the dogs.

INT. THE CASTORINI HOUSE - KITCHEN - NIGHT

Loretta makes herself a scotch on the rocks and starts to hum to herself.

LORETTA WALKS INTO THE LIVING ROOM

She walks to each lamp and turns it on before lighting a fire. Loretta wheels a big standing mirror in then returns with her shopping bag. She goes to the stereo and looks through the albums. She selects one and waltzes around in front of the mirror.

EXT. THE CASTORINI HOUSE - NIGHT

The moon overhead.

INT. THE CASTORINI LIVING ROOM - NIGHT

Loretta has changed into her sensational evening dress and heels. She puts the finishing touches on her make-up. She kisses the mirror.

EXT. EAST RIVER - NIGHT

The moon reflected in the water as a huge white liner comes down the river heading out to sea.

EXT. LINCOLN CENTER PLAZA - NIGHT

CROWDS OF PEOPLE in beautiful clothes fill the plaza in front of the Metropolitan Opera House. Loretta goes to the fountain and finds Ronny looking incredibly handsome in a tuxedo. He tries to kiss her but she takes a step back saying she agreed to go to the opera with him, nothing else.

INT. THE OPERA HOUSE - NIGHT

Ronny and Loretta enter.

INT. OPERA HOUSE - COAT CHECK - NIGHT

Ronny and Loretta check their coats. He sees Loretta in her dress for the first time and thanks her for everything. She's touched but stops herself.

The camera picks out a series of couples. An older distinguished couple. A celebrity couple. And finally, Cosmo and Mona.

EXT. THE GRAND TICINO - NIGHT

Rose enters the restaurant.

INT. THE GRAND TICINO - NIGHT

Rose orders a martini and listens to Professor Perry have an argument with yet another girlfriend/student of his. The girl flings a glass of water in his face and leaves. Perry orders a big glass of vodka.

Rose invites Perry to join her for dinner.

INT. THE OPERA HOUSE - LOBBY - NIGHT
Intermission, throngs of people pile up at the bars.

INT. OPERA HOUSE - LOBBY/WOMEN'S BATHROOM - NIGHT
A huge line of women waiting to get in.

INT. OF THE WOMEN'S BATHROOM
Loretta and Mona freshen their make-up, side by side.

INT. OF THE OPERA HOUSE - LOBBY - NIGHT
Ronny and Cosmo reach the bar at the same moment and start to order.

INT. OPERA HOUSE - LOBBY - NIGHT
Ronny and Loretta, Cosmo and Mona talk in different parts of the lobby. Cosmo's feeling guilty.

EXT. THE GRAND TICINO - NIGHT
Perry walks Rose home.

EXT. THE CASTORINI HOUSE - NIGHT
The Old Man leaves the house with the five dogs.

EXT. STREET I - NIGHT
Rose and Perry come around a corner and pass a store.

EXT. STREET II - NIGHT
The Old Man and the dogs have stopped by a tree.

EXT. STREET I - NIGHT
Rose and Perry walking.

EXT. STREET II - NIGHT
The Old Man drags the dogs away from the tree and sets off.

EXT. STREET I - NIGHT
Rose and Perry walking.

EXT. STREET II - NIGHT
The Old Man and the dogs walking.

EXT. STREET I - INTERSECTION OUTSIDE OF LAUNDROMAT - NIGHT
Rose and Perry walking. Rose stops short stunned by what she sees before them.

EXT. STREET II - INTERSECTION OUTSIDE OF LAUNDROMAT - NIGHT
The Old Man pulls up the dogs. Aghast by what he sees before him.

EXT. STREET III - INTERSECTION OUTSIDE OF LAUNDROMAT - NIGHT
Perry and Rose face the Old Man and the dogs in a silent standoff. Finally, the Old Man silently steers his dogs past them.

INT. OPERA HOUSE - NIGHT

Mimi sings her heartbreaking aria of farewell. As Mimi and Rudolph join hands, Loretta and Ronny grab each other's hand fiercely. Loretta finally admits she's affected by the opera, Ronny is grateful.

INT. OPERA HOUSE - AUDIENCE - NIGHT

Audience exits.

INT. OPERA HOUSE - LOBBY - NIGHT

Lobby overflowing with the audience coming out.

INT. OPERA HOUSE - COAT CHECK - NIGHT

Loretta stops suddenly, transfixed by the sight before her. Loretta and Ronny stand face-to-face with Cosmo and Mona. Cosmo and Loretta have a confidential exchange and agree they didn't see each other. Loretta tells Ronny that wasn't her mother.

EXT. CASTORINI HOUSE - NIGHT

Rose and Perry reach the house. She tells him she can't invite him in because she's married and she knows who she is. She gives him a kiss on the cheek.

INT. THE BOERUM CAFE - A BROOKLYN BAR - NIGHT

Loretta and Ronny finish up their drinks. Loretta says she wants to go home.

EXT. A COLD AND EMPTY MANHATTAN STREET - NIGHT

Loretta feels guilty and Ronny confronts her about playing it safe by marrying his brother Johnny. He asks her why she wants to sell her life short.

EXT. RONNY'S APARTMENT BUILDING - NIGHT

Loretta tells Ronny she going to marry Johnny and he's going to leave her alone. Loretta admits her nature draws her to Ronny but says she doesn't have to go with that.

Ronny implores her to come upstairs saying love doesn't make things nice, it ruins everything, it breaks your heart, it makes things a mess. Loretta goes upstairs with Ronny.

As the light goes on upstairs, Chrissy from the bakery steps into the deserted street, her heart breaking.

EXT. KENNEDY INTERNATIONAL AIRPORT - RUNWAY - NIGHT

A big jet is landing.

INT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT

Mr. Johnny appears. With a look of determination he pulls his two suitcases off the luggage carousel.

EXT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT

Mr. Johnny hails a cab.

INT. OF THE CAB

Mr. Johnny tells the driver the address in a definite, determined way.

EXT. KENNEDY INTERNATIONAL AIRPORT - NIGHT

The cab rushes off.

EXT. CASTORINI HOUSE - NIGHT

Mr. Johnny rings the bell and Rose answers. He says he came right from the airport. Rose holds the door open for him.

INT. CASTORINI HOUSE - THE FRONT HALL - NIGHT

Mr. Johnny asks if Rose can wake up Loretta. Rose tells him she's not home yet.

INT. CASTORINI HOUSE - LIVING ROOM - NIGHT

Mr. Johnny tells Rose there's been a miracle-his mother's recovered. The Old Man arrives home with the five dogs. He silently glares at Rose before heading upstairs. Rose asks Johnny why men chase women. He says maybe it's because they fear death. Cosmo arrives home. Rose tells him no matter what he does he's going to die, just like everybody else.

INT. THE CASTORINI HOUSE - DAWN

The sun coming up on the house. The Old Man and the dogs come out.

EXT. STREET - DAY - LORETTA IS WALKING

She looks like she's been loved up and down. Her eyes are dreamy and her walk is utterly careless, sexual. She kicks a tin can.

EXT. THE CASTORINI HOUSE - DAY

Loretta enters the house.

INT. THE CASTORINI HOUSE - KITCHEN DAY

Rose is cooking breakfast. She informs Loretta Johnny stopped by last night. He wants to talk to her -- she has a love bite on her neck and he's coming back this morning.

EXT. STREET - DAY

Ronny walking along the street singing.

EXT. THE CASTORINI HOUSE - DAY

Ronny rings the bell. Rose answers the door and invites him in.

INT. THE CASTORINI HOUSE - KITCHEN - DAY

Rose says it's not Johnny and Loretta comes out of a closet where she was hiding. Loretta says Ronny has to leave, he says he's staying.

Rose offers Ronny a bowl of oatmeal. Cosmo comes in and learns Ronny is Johnny's brother. The Old Man arrives home. He tells Cosmo he should pay for the wedding and joins them for breakfast.

Rose tells Cosmo she wants him to stop seeing her. He says okay, his life is built on nothing. She tells him his life is not built on nothing.

Raymond and Rita arrive wondering what happened to yesterday's bank deposit. Loretta forgot to make the deposit. Raymond and Rita stay for coffee. They are all waiting for Johnny Cammareri.

Johnny arrives and tells Loretta he can't marry her. If he marries her his mother will die. Loretta's shocked. Ronny asks Loretta to marry him and she accepts. The Old Man is confused.

DISSOLVE INTO:

EIGHT FULL CHAMPAGNE GLASSES

They all toast to..."the family."

FADE OUT.

THE END

NORTH BY NORTHWEST

- 1) ROGER THORNHILL, a good looking executive, rushes out of his Madison Avenue office toward the Plaza for cocktails.
- 2) He joins his party in the Oak Bar, where a bellboy pages MR. GEORGE KAPLAN. Thornhill remembers he must contact his mother and jumps up to send a wire.
- 3) He is abducted by two thugs, VALERIAN and LICHT, who think he's Kaplan.
- 4) Thornhill is taken to large house in the country where he's questioned by a man named LEONARD and his boss, who claims to be LESTER TOWNSEND.
- 5) Thornhill has no idea what they are talking about, and Leonard proceeds to pour a bottle of bourbon down Thornhill's throat.
- 6) They place a drunk Thornhill behind the wheel of a Mercedes and chase him down a winding road.
- 7) Thornhill eludes his captors then gets pinched by the police.
- 8) The cops don't believe Thornhill's story, and when they revisit the country house, there's no evidence to suggest Thornhill's telling the truth.
- 9) A woman says that Mr. Townsend is addressing the U.N. We catch a glimpse of the gardener, who is Valerian.
- 10) Thornhill goes to the Plaza with his mother to look for Kaplan. They break into Kaplan's room and find his stuff, but the bed hasn't been slept in, and none of the hotel staff have even seen Kaplan.

- 11) Valerian phones the room and Thornhill answers. Thornhill and his mother make a hasty exit, and Thornhill loses his pursuers in the elevator.
- 12) Thornhill goes to the U.N. to find Townsend. When Thornhill meets Townsend, he's clearly not the man from the house. Before any explanation can be offered, Townsend is killed by a knife to the back.
- 13) A news photographer captures a shot of Thornhill holding the knife, and Thornhill must run from the law.
- 14) The PROFESSOR and his group of CIA agents decide nothing should be done to clear the wrongly accused Thornhill. We learn that Kaplan is an invention of the CIA.
- 15) Thornhill chases Kaplan to Chicago on a the Twentieth Century Limited.
- 16) While stowed away on the train, he meets a hot girl called EVE KENDALL and joins her for dinner. She hides him from the police and they hit it off in her stateroom. She agrees to help Thornhill find Kaplan.
- 17) Eve sends a message to another stateroom on the train occupied by Leonard and PHILLIP VANDAMM, his master. We realize Eve is a confederate.
- 18) Thornhill disembarks the train disguised as Eve's porter. Thornhill changes in the restroom and endures the emasculating experience of shaving with a woman,s razor.
- 19) Eve gets instructions from Leonard over the phone, and directs Thornhill to a rural location in Indiana. It's a setup.
- 20) Thornhill busses it out to the prairie, were he gets ambushed by a plane. Thornhill narrowly escapes when the plane crashes. we can see the charred remains of the pilot/henchman, Licht, in the wreckage. Thornhill boosts a pickup truck and returns to Chicago.
- 21) Thornhill finds out Kaplan has gone to South Dakota.
- 22) Thornhill goes to Eve's room where he sees a gun in her purse. She gives him the cold shoulder and tells him to go back to New York. He agrees to go after dinner. She tells him to get cleaned up and send his clothes to the valet.
- 23) Thornhill spies on Eve while pretending to be in the shower. She leaves, but he gets an address off the pad she's written on.
- 24) Thornhill finds the address. It's an art gallery auction. Eve, Leonard and Vandamm are all in attendance.
- 25) Eve and Vandamm seem - romantically involved, much to Thornhill's chagrin. The bidding starts and Vandamm buys a little statue.
- 26) We see the CIA Professor in the audience. He watches as Thornhill makes a scene and gets hauled off by the cops. The Professor makes a call.
- 27) Thornhill gives his name to the cops and they realize they've captured a wanted fugitive. They radio headquarters and are ordered to take Thornhill to the airport.

- 28) The Professor introduces himself to Thornhill and explains the web of espionage in which Thornhill has become tangled. A large portion of their conversation is obliterated by passing aircraft.
- 29) The professor says there is no George Kaplan but asks Thornhill to continue playing Kaplan for another 24 hours in order to fool Vandamm, who's leaving the country.
- 30) Thornhill agrees to help in the interest of saving Eve.
- 31) Thornhill travels to Mt. Rushmore with the professor.
- 32) Vandamm, Eve and Leonard pull up to the park in a Lincoln.
- 33) Thornhill asks Vandamm when he's leaving the country and demands the girl as payment for not stopping the flight.
- 34) Thornhill and Eve exchange heated words and Eve blasts him with the pistola from her purse.
- 35) Eve flees quickly.
- 36) Leonard and Vandamm blend in with the crowd.
- 37) The Professor tends to Thornhill's prone figure, which is loaded into an ambulance.
- 38) Thornhill and the Professor meet up with Eve in a secluded spot. We learn that Thornhill hasn't been shot at all; Eve's automatic is loaded with blanks.
- 39) Eve has to go back to her post at Vandamm's. Thornhill's angry with the Professor and threatens to take Eve away.
- 40) Thornhill gets punched out.
- 41) Thornhill awakes in the hospital and apologizes to the Professor. He puts on a fresh shirt and sends the Professor out for a quart of scotch.
- 42) While the Professor's getting the booze, Thornhill escapes from the locked hospital room and goes to Vandamm's house near Mt. Rushmore.
- 43) Thornhill climbs up one of the house's cantilevers to get a better view. He sees Vandamm's hidden landing strip.
- 44) Inside, Eve professes her love for Vandamm and apologizes for losing her cool.
- 45) Leonard reports the getaway plane is nearby.
- 46) Eve walks upstairs and Thornhill tries unsuccessfully to get her attention.
- 47) Leonard and Vandamm talk about Eve. Thornhill overhears them talking about the statue Vandamm bought. Seems it's filled with microfilm.
- 48) Leonard pulls Eve's pistol and fires a shot, revealing the deception to Vandamm.

- 49) To Thornhill's horror, Vandamm promises to dispose of Eve "from a great height, over water."
- 50) Thornhill hears the plane's approach and scribbles a note on a monogrammed matchbook, which he throws down to Eve.
- 51) She finally sees it and hurries upstairs where Thornhill reveals the plan to kill her. He also mentions the microfilm.
- 52) Eve goes back downstairs and out to the plane with Leonard and Vandamm.
- 53) Thornhill is pinned down by the housekeeper with Eve's gun, but gets away once he realizes the gun's filled with blanks.
- 54) Eve grabs the statue and she and Thornhill try to escape in a sedan parked outside, but must stop at the locked gates.
- 55) Thornhill and Eve get chased onto the Mt. Rushmore monument by Leonard and Valerian.
- 56) They begin a perilous descent down the presidents' faces.
- 57) Valerian struggles with Thornhill then falls to his death.
- 58) Leonard wrests the statue from Eve and pushes her down the rock face. She hangs by a thread.
- 59) Thornhill rushes to save Eve. One hand holds her, the other grabs a rock ledge. Thornhill asks Leonard for help.
- 60) Instead of helping, Leonard presses his foot on Thornhill's hand, and Thornhill's about to let go when Leonard is felled by a shot from State Trooper. The Professor and the Troopers have Vandamm in custody. The microfilm hasn't fallen into enemy hands after all.
- 61) Thornhill's still trying to hoist Eve up, only they're no longer on Mt. Rushmore but in a berth on a train, safe and sound.

ORDINARY PEOPLE

EXT. HIGH SCHOOL AUDITORIUM - A High School CHOIR made up of wonderful American faces sings: "Oh, Motherland, we pledge to Thee/Head heart and hand through the years to be... " WE SEE FACES of the chorus as they continue singing: "*Teach us to rule ourselves always/Controlled and clean night and day/That we may bring if need arise/No maimed or worthless sacrifice./Teach us delight in simple things/And mirth that has no bitter springs...*"

A SHOT favors CONRAD JARRETT, 17 - a strangely chopped haircut just beginning to lay flat... WE are AWARE OF JEANNINE PRATT - a very pretty, yet simple girl - a row in front of Conrad.

EXT. CHICAGO RAILROAD YARDS - Train pulls out of the yard. WE SEE the dark iron and brick of Chicago in b.g.

INT. JARRETT HOUSE - BETH JARRETT, 39 - has classic bone structure of the well-groomed, upper strata American family. Perfect figure, moves with grace and control. Beth looks in refrigerator, adds note to shopping list. She goes upstairs with pile of neatly folded towels. Stops on landing in front of plant stand - turns plant, studies it for moment, then moves on.

INT. MASTER BEDROOM - Beth puts towels in bathroom. Starts to take tennis dress out of closet, remembers something, moves to antique desk - makes note on pad: "Add Thompson's to Xmas List." She gets tennis dress, HEARS a door open/close quietly from downstairs.

INT. COMMUTER TRAIN - CALVIN JARRETT, 40, decent-looking, middle class businessman. Intelligent. Friendly. He spots the familiar face of a contemporary, MITZI. He inquires about her family... toward the end of their exchange, she makes the unintentional remark: "*I wonder if kids are worth it half the time.*" An uncomfortable moment. She expresses she's sorry about everything to Calvin. He thanks her and moves on to play cards with a group of old TRAIN PALS that have obviously been playing together for years.

EXT. THE COMMUTER ON THE MOVE - Passing places easier to live in than Chicago.

EXT. TENNIS COURT - Beth play tennis.

EXT. PLAYHOUSE THEATRE - Theatregoers pour out from show that's just letting out. Calvin and Beth move down sidewalk, holding hands. Another couple, BRYCE and RUTH are with them. They briefly discuss the play, the women much more into it.

INT. BAR - LATER - More discussion of the play... Then about a man they all know who left his job... And about the house of another couple we don't see...

INT. BLUE CUTLASS - Calvin drives; Beth - eyes closed, head back. WE SEE QUICK SERIES OF SHOTS: their hands, jewelry, clothes... tired faces - while Calvin makes a V.O. comment about friend being out of a job. WE witness some affection between them - cheek kiss... at a red light.

INT. GARAGE - door closing. Cutlass engine turns off.

IINT. KITCHEN - Beth adds "mayonnaise" to shopping list.

SERIES OF SHOTS: house closing up for the night. Locks being turned, alarm system being turned on, another bolt, then still another. Beth goes upstairs and directly into her bedroom.

SHOT - CALVIN AT CONRAD'S DOOR - Calvin stops in hallway when he spots Conrad's light on. He taps on door... no answer. Calvin turns knob, looks in to find Conrad just sitting on his bed, looking at him, expressionless. Calvin asks his son if he's having trouble sleeping... Conrad says he's okay. Calvin closes door, waits, then opens it again. He asks Conrad if he's "... *thought about calling that doctor?*" Conrad says "no"... that the plan was if he needed to call. Calvin doesn't push the issue, leaves. Alone now, Conrad's breathing is deeper, perspiration... he turns out the light. Remains sitting on the side of the bed in the dark.

Calvin moves slowly into Master Bedroom.

MASTER BEDROOM - Calvin changes into P.J.'s, climbs into bed. Beth extends her arms, embrace, kiss... They "ll make love (Alvin Sargent writes).

EXT. JARRETT DRIVEWAY - Newspaper hits driveway.

INT. KITCHEN - Beth makes French toast. Calvin calls Conrad down to breakfast.

INT. CONRAD'S BEDROOM - Conrad still on the bed, perspiring. Frightened. He yells down to his dad that he'll be right there, quick - before Calvin can come up. Conrad goes downstairs putting on a cheerful facade.

INT. KITCHEN - When Conrad says he's not hungry, Beth throws out the French toast. Beth: "*Can't save French toast.*" Calvin is obviously worried about Conrad. Beth is distant. Calvin shows a little too much enthusiasm when Conrad says: "*Lazenby's picking me up.*" Calvin starts to go on about how he misses the old gang... Conrad's outta' there.

EXT. JARRETT HOUSE - Conrad practically hides behind some shrubs at corner of house. LAZENBY and two other guys from school, STILLMAN and VAN BUREN, show up to pick Conrad up. Hesitant at first, he finally gets into the car. Typical teenage guy talk, about bullshit exams... WE learn Conrad's been

held back a year in most of his classes, missed previous year's final. The car stops for train. A jolting POV through windshield -- IMAGE OF CEMETERY GATES in front of windshield in CONRAD'S MIND - then returns back to train.

EXT. HIGH SCHOOL - The guys make "guy remarks" about Jeannine, who walks by.

INT./EXT. SCHOOL ENTRANCE - Conrad swallowed by rush of students - BELL RINGS.

INT. CORRIDOR - Conrad avoids everyone by keeping his face in his locker.

INT. CLASSROOM - Conrad struggles over a question about a book report from his teacher, MISS MELLON.

INT. CLASSROOM - LATER - Conrad and Miss Mellon alone. She tells him not to feel pressured by the book report, she'll give him more time. He tells her he'll get it done.

EXT. SCHOOL PLAYING FIELD - Conrad sits alone in bleachers, head lowered - he's barely even touched his lunch.

INT. GYMNASIUM - PHONE BOOTH - Conrad calls DR. BERGER. Tells him he was referred by DR. CRAWFORD (we never see Crawford) from Hillsboro Hospital. Berger tells Conrad he's in with a patient, can Conrad call him at 2:15. Conrad says he may not be free. When Berger tries to get Conrad's number so he can call him in the evening, Conrad says he'll try to call him back. Then Conrad hangs up and just stands there.

INT. TENNIS COURT - Beth plays tennis - controls game; strong and intelligent. She smashes the ball across the net with determination -- then her face relaxes and she softens to her genial, attractive smile. She is so "perfect" - she doesn't even need a towel.

INT. SWIMMING POOL - Conrad is third in a race between four swimmers. The COACH pressures.

INT. SCHOOL'S CORRIDOR - Conrad SLAMS locker.

INT. JARRETT HOUSE DINING ROOM - They eat dinner. Calvin asks Conrad about a girl, KAREN, who Conrad knew from Hillsboro. Beth avoids, changing the subject to Conrad playing golf "... *at the club...*" Conrad says he hasn't played in a year. Beth: "*Maybe it's time to start.*"

INT. KITCHEN/EXT. JARRETT HOUSE - Beth informs Calvin that they're going to a Birthday party Saturday night. He's less than thrilled.

INT. BETH'S BATHROOM - Beth's perfectionistic-washing-her-face routine.

SHOT - CALVIN IN DEN - drink in hand, watches TV, droopy-eyed.

EXT. HOUSE - DAWN - WE HEAR strange NOISES, SOUNDS OF TERROR, waking out of a dream.

INT. CONRAD'S BEDROOM - Conrad turning in his bed - simply: "*Buck?*" He sits up... lost/afraid again.

EXT. OFFICE BUILDING - Conrad looks at building; enters.

INT. OFFICE BUILDING - Conrad goes up in elevator, meets Dr. Berger in OUTER OFFICE. Berger's a large, rather badly dressed, large-bellied man, 40's. Piercing, yet warm, eyes.

INT. BERGER'S OFFICE - Conrad looks around the worn out office; Berger looks at Conrad's file card. Through their conversation WE FIND OUT that Conrad's been out of the hospital for a month and a half, he was there four months. They talk about Conrad trying to off himself, "*Gillette Super-Blue*." Conrad expresses his desire to be more in control. His father worries; he skips around Berger's inquiry about his mother worrying. Conrad reveals he's uncomfortable in the office. WE LEARN Berger knows there was a boating accident. That Conrad's brother died. Conrad tells him they were sailing on a lake two summers ago, Brother drowned. Conrad, rather reluctantly, agrees to see Berger two days a week, which means skipping swimming practice.

INT. DINING ROOM - Conrad tells parents he saw Dr. Berger. Calvin's thrilled. Beth's not... distant.

INT. DEN - Halloween. Trick-or-treaters come and go through scene. Beth tells Calvin how she'd love to spend Christmas in London. Calvin doesn't want Conrad to interrupt his appointments with Berger. Beth prods him, vying to convince him that it'd be good for Conrad. We find out Calvin was an orphan... there's dialogue about having faith in each other. Tension.

INT. SWIMMING POOL - The Coach tells Conrad he doesn't see him having any fun swimming. He's not very compassionate about Conrad's hospital experience, asks about shock therapy... Coach: "*I'm no doctor, but I would never've let them shoot electricity in my head.*"

INT. SCHOOL CORRIDOR - Conrad, Lazenby and other guys... Stillman, the big mouth, complains about the coach. Conrad and Jeannine meet for a brief moment in hallway. Conrad's obviously interested... and nervous.

EXT. JARRETT HOUSE - Beth pulls into doorway. Tired.

INT. JARRETT HOUSE - Beth slowly climbs stairs, puts a new sweater on Conrad's bed, winces at mess in his room. In hallway, Beth stops outside Buck's room. Starts to go to her own room, but ends up going into Buck's.

INT. BUCK'S ROOM - It's neat... books, pennants, pictures are still there. Beth sits on bed, closes her eyes. Conrad appears at doorway - startles Beth. They have an awkward exchange about the golf game she didn't play and the cold weather. Beth leaves Buck's room, closes door.

INT. CORRIDOR - Their uncomfortable exchange continues with talk of swimming (Conrad tells Beth he swam well today) and then tells her he got a seventy-four on a trig quiz. She tries to be there for him, but it doesn't last. That awkwardness. She goes into her room. He stands in the hallway for a moment, defeated.

INT. CONRAD'S ROOM - He tries not to cry.

INT. CALVIN'S CAR - Calvin and Beth on their way to the Birthday party. Neither one really into it. Before they go inside the party house, Beth tells Calvin "*not too many martinis.*"

INT. MURRAY (PARTY) HOUSE - Conversations overlap between guests. Calvin reveals to a friend, ANNIE, that Conrad is seeing a doctor. Beth overhears this... not happy.

INT. CALVIN'S CAR - Beth driving; Calvin half asleep. Beth makes it clear she wasn't happy about Calvin's revealing Conrad's doctor visits. He tells her it's a positive thing, that some people consider it a status symbol: "... *right up there with going to Europe.*" Beth says it's private. Family privacy. He gives in to her.

INT. JARRETT HOUSE - Beth goes directly into Master Bedroom. Calvin checks to see if Conrad's light is on. It's not. There's some shots of preparing for bed - brushing teeth... Calvin and Beth make love in the darkness.

INT. CONRAD'S BATHROOM - Conrad sits on side of bathtub, sketching on a pad. WE SEE the sketch: his strangely contorted posture, left eye shut, burrowed brow and a searching, suffering look in his open eye.

MASTER BEDROOM - Beth's asleep. Calvin opens one eye.

EXT. BACKYARD - DAY (CALVIN'S MEMORY) - he remembers an innocent time with Conrad and Buck. Before the accident.

INT. BERGER'S OFFICE - Conrad tells Berger that he's not happy swimming. That things were easier in the hospital. "*No one hid anything there.*" Berger asks him if he had anyone at Hillsboro to talk to besides Crawford.

INT. SODA FOUNTAIN - Conrad and KAREN sit in small booth. She tells him how good things are going for her. He says he misses the hospital. Conrad: "That's where we had the laughs." She says she doesn't miss it... you have to move on... to real life... He tells her he's seeing a doctor. She isn't. Before she leaves she gushes that they should "... *have the most wonderful Christmas of our lives... a wonderful year... the best year ever.*" She leaves. Conrad just palms his empty Coke glass, looks disappointed.

EXT. JARRETT'S BACKYARD - Conrad half-asleep on a lounge chair. Beth looks at him from inside where she's dusting. She looks at him with compassion. We feel she wants to go to him... but can't.

INT. LIVING ROOM - Conrad offers to help Beth. She won't let him. Tells him to go clean his room. He puts his hand on her shoulder. She doesn't know how to respond... so doesn't. Phone rings. She pulls away from him. While she's on the phone:

EXT. WHARF - NIGHT (CONRAD'S MEMORY) - Rain, mist. Conrad wrapped in a Coast Guard blanket. Beth and Calvin arrive. Conrad sees Beth's hope fade when she sees it's Conrad who survived... not Buck.

BACK TO CONRAD - PRESENT - He wears the same look he had on the wharf.

INT. SWIMMING POOL - Conrad swimming, struggling.

NEW SHOT - Conrad OVERHEARS Stillman blasting Lazenby for always wanting to include "Jarrett" in everything. Lazenby defends Conrad - says he's a friend. Stillman says Conrad's a flake.

INT. GYM OFFICE - Conrad/Coach. Conrad quits the swim team.

INT. SCHOOL CORRIDOR - Lazenby asks about Conrad quitting. Conrad barks at Lazenby to stay out of it.

INT. BERGER'S OFFICE - WE find out Conrad hasn't told his parents about quitting swim team. They talk about how Conrad doesn't connect with his mother. About Conrad not letting himself feel things. Berger gets him to release some anger, just let some/any emotion out. Conrad says he feels lousy when he gets mad. Berger: "*Maybe you gotta feel lousy sometimes, in order to feel better. A little advice about feeling: Don't expect it always to tickle.*"

INT. CONRAD'S ROOM - In chair next to window, Conrad holds sketch pad, looks down at yard. He's angry.

INT. CALVIN'S OFFICE - RAY, 41 - Calvin's partner, talks about how Calvin's been out of touch lately. He tells Calvin that he has to "... *let go...*" when it comes to Conrad. Kids grow up and move on.

INT. TRAIN - Calvin stares out window.

EXT. A COLLEGE FRATERNITY PARTY - A TERRACE (MEMORY) - Calvin remembers dancing with Beth. When things were nice, simple...

EXT. BACKYARD (MEMORY) - Calvin remembers Beth in a daze, crying. He tries to hold her. She pulls away from him. Beth's VOICE (barely audible): "*Bucky.*"

INT. MASTER BEDROOM - Calvin falls out of bed. Laughter.

EXT. GRANDPARENTS' FRONT DOOR - Conrad, his parents and GRANDPARENTS are taking photos. When Calvin tries to get one of just Conrad and Beth, she won't stand with her son long enough to even take the picture. Finally Conrad explodes at Dad who's trying to force the issue: "*Dad, give her the goddamn camera!*"

INT. GRANDMOTHER'S KITCHEN - Beth and Grandmother talk about Conrad...

INT. SCHOOL MUSIC ROOM - Choir sings "*Hallelujah.*"

INT. MUSIC ROOM - Choir has broken now, Conrad and Jeannine straggle, they eye each other.

INT. SCHOOL CORRIDOR - Conrad and Jeannine have a sweet, nice conversation...

EXT. BUS STOP - ...the conversation continues. Conrad has been more amiable and loose, not self-conscious, than we've ever seen him. Jeannine leaves on the bus. Conrad's floating. Barely audible, he sings: "*Halill-le-lujah...*"

INT. CONRAD'S ROOM - Conrad looks up Jeannine's phone number in telephone book. He ends up calling Karen. She's not home, so Conrad asks her mother to tell Karen that he's feeling good and just wanted to say hello. Conrad REHEARSES calling Jeannine. Then he finally calls. He fumbles a little, asks her out on a date. She accepts.

EXT. JARRETT HOUSE - Conrad/Calvin drive up with Christmas Tree tied to car roof.

INT. LIVING ROOM - Conrad/Calvin setting up tree. Beth comes in and an argument erupts. She's found out he quit the swim team, very angry... Calvin concerned. Harsh words are exchanged about hospital. Beth: "*Buck never would have been in the hospital.*" Conrad storms upstairs, hurt, angry, destroyed. Calvin fails his attempt at peacemaker.

INT. CONRAD'S BEDROOM - Calvin tries to help Conrad. Conrad resists. It's obvious Conrad feels Beth hates him... Calvin is at a complete loss.

DOWNSTAIRS - Beth fiddles with Christmas decorations...

INT. BERGER'S OFFICE - Conrad talks more about Beth. That he'll never be forgiven for trying to off himself. "*Never!*" Conrad figures out that he's been mad at ha. Conrad: "*I think I just figured something out.. Who it is who can't forgive who.*" Berger tells Conrad he has someone else to forgive.

EXT. LAKE SHORE DRIVE - Calvin jogs with friend who rambles on about nothing. Calvin is completely in his own head... this causes him to run faster and faster... eventually he trips, tumbling to the ground and grasping for air, looking around like a wounded animal.

INT. BERGER'S OFFICE - Calvin talks to Berger about Conrad, Beth, Buck... eventually realizes he needs to talk about himself

INT. JARRETT GARAGE - Calvin sits in car. Beth comes out. He tells her how upset he was the day of Buck's funeral. He makes her listen to how he remembers her being concerned about what shoes he was wearing. This is all painful for Beth to hear, but he tells her how devastating that day was for him. It was his son's funeral and it bothers him now that she was worried about what he wore on his feet. He says he's not blaming her... just that he needed to tell her about it now. She embraces him.

EXT. TOWN/DEPARTMENT STORE - Beth Christmas shops. She's in a fog.

INT. CONRAD'S BEDROOM - SHOT OF CONRAD/BUCK - IN WATER - A STORM ON THE LAKE - ABSTRACT - Conrad has nightmare about that nightmare night.

INT. GYMNASIUM - Conrad watches swim meet. The team looks horrible.

EXT. PARKING LOT - Conrad hears Stillman complain about the coach preaching to the team about how great a swimmer Buck Jarrett was. Then he teases Conrad about Jeannine... Conrad explodes, attacks Stillman. Rough blows... The fight is finally broken up. Lazenby and Conrad talk. Lazenby says he misses Buck, too. This is all too much for Conrad. Lazenby wonders why Conrad wants to be alone in his pain. Conrad tells him it's just too hard to be around him.

INT. CONRAD'S ROOM - He looks at his bruised face.

INT. DEN - Beth sits on the floor surrounded by Christmas presents and paraphernalia. Calvin tries to talk Beth into seeing Berger as a family. She wants nothing to do with it. In turn, Beth tries talking Calvin into going to Houston to play golf and visit Beth's brother and sister-in-law.

INT. AIRPLANE - Beth and Calvin on their way to Houston.

EXT. HOUSTON AIRPORT - then:

INT. WHITE BUICK SEDAN - Calvin and Beth in rear seat. Beth's brother WARD and sister-in-law, AUDREY, in front. They talk about golf. Now, Calvin is the one who's distant. Calvin and Beth look out opposite windows.

INT. CALVIN'S CAR - Conrad and Jeannine leave for their date. She tells him she's a terrible bowler, but agrees to give it a try WHEN Conrad promises her she won't look silly.

INT. BOWLING ALLEY - Jeannine looks leaps and bounds beyond silly.

INT. McDONALD'S - After some small, sweet talk, Conrad and Jeannine talk about Conrad's suicide attempt. He opens up as best he can, a little thrown because he's only spoken to doctors about it. He tries, though. Then they talk about God (She believes in God; he doesn't).

INT. CALVIN'S CAR - Conrad and Jeannine agree the date was fun... they kiss, then hold one another. He whispers a serious *"Thank you."* to her.

INT. GRANDPARENTS' HOUSE - Conrad comes home (to Grandparents while parents out-of-town). He makes a loud noise that wakes/alarms his grandparents... Just his excitement about the date that went well.

INT. CONRAD'S BEDROOM (GRANDPARENTS' HOUSE) - Conrad make a comment to his Grandmother about it's going to be the best year ever.

INT. GRANDPARENT'S KITCHEN - Conrad eats a sandwich while he reads the newspaper. After checking out his horoscope, he turns the page and finds: GIRL TAKES OWN LIFE. He reads on to discover it's Karen. This sends him into a spiral... Stunned, trembling....

INT. CONRAD'S BATHROOM - he splashes warm water on his face, leaves the bathroom, not turning off water... he hears KAREN'S VOICE: *"I think what you have to do is believe in yourself Know who you are. Be apart of something. This is going to be the best year ever."*

SHOT - A GLIMMER OF BLOOD on a wrist... He HEARS Bucky's VOICE: *"Get it down! Get the goddamn sail down!"*

SHOT - SAILBOAT IN A STORM - WEE SEE the turmoil on the lake now... boat upturned, Conrad and Buck struggling in the storm...

EXT. LAKE FOREST STREET - Conrad calls Berger from a PHONE BOOTH. Conrad doesn't know what time it is or where he is. Berger tells him to just get to the office somehow.

INT. BERGER'S OFFICE - It all finally comes out... that Conrad has blamed himself NOT for Buck dying... but for holding onto the boat himself.. for CONRAD LIVING... That's Conrad's guilt... he hung on. They talk it all out... tears... About Buck, Karen... Berger tells Conrad it's good he's alive... that he's wonderful and beautiful and he's his friend... he loves him. Conrad tells Berger he doesn't know what he would have done if he hadn't been there for him tonight. Finally... the feelings all rush out... Maybe some healing can begin... FINALLY!

EXT. THE 18TH HOLE - A HOUSTON COUNTRY CLUB - Beth talks about going on more golf trip and becomes angry when Calvin mentions getting Conrad interested in golf, too. They have a confrontation about everything they've been avoiding... She expresses her anger for all she's been through... That it's hard to forgive Conrad. Calvin says Conrad just wants to know Beth doesn't hate him. This pierces her hard: *"...Mothers don't hate their sons... I don't hate him. It's obvious that a part of her died with Buck.*

INT. PLANE - Calvin has another memory about being with, Beth long ago.

INT. BLUE CUTLASS - Beth and Calvin drive in silence.

INT. KITCHEN - Cal looks through fridge, Beth flips through mail. Conrad comes in. Expresses he's glad they're home. He embraces his mother, a clumsy hug. She can't react... WE PRAY for her to hug him back... She... just... can't. Conrad kisses her, releases the embrace and leaves without looking back. Calvin watches his son leave, then looks back at Beth. She hasn't moved, just continues to look coldly off at nothing.

INT. MASTER BEDROOM - Beth awakens in the middle of the night to find Calvin isn't there.

INT. DINING ROOM - Calvin, head bent, crying. Beth tries to find out what's wrong... he finally tells her that he's crying because he realizes he doesn't love her anymore. That everything would have been fine if there wasn't any mess... That he believes that when Buck died she buried all her love with him...

Beth goes upstairs... has a brief conversation with Conrad in the CORRIDOR. She tells him that his father's crying and that she's going back to Houston for a while. He asks when she'll be back. She says she doesn't know. He asks what happened. She stares at him for a moment, then goes into her room and closes the door. Conrad heads downstairs.

INT MASTER BEDROOM - Beth, terrified. Looks at family photos in room, at family memorabilia, everything around her... Nothing safe... she cries.

INT. DOWNSTAIRS HALLWAY - Conrad moves to living room. Conrad finds Calvin crying again... They finally embrace. No words.

EXT. HOUSE - MORNING - A newspaper is tossed onto the driveway. WE HEAR the CHOIR: "Land of our birth, we pledge to Thee/Our lives an toil in the years to be./When we are grown and take our place/As men an women with our race/Father in heaven who lovest all/Oh help Thy children when they call/That they may build from age to age/An undefiled heritage.

HOLD on house... then

FADE OUT.

THE PEOPLE VS. LARRY FLYNT

1. Eastern Kentucky in 1952 -- a ten year old LARRY FLYNT, a backwoods hick amongst hillbillies, pulls a cart full of jugs of booze. He sells them to toothless, hideous, inbred hillbillies on the Appalachia.
2. Larry arrives home to his family's decrepit log cabin. His wagon is empty. JIMMY, Larry's younger brother, in a panic, tells Larry that their father found the moonshine still. The two brothers run to the shed housing the still and find their father partaking in heavy drinking. A pissed off Larry, cracks his father over the head with a jug for drinking away his profits. PA FLYNT decides a gun solves all problems and gets off a couple shots before he passes out.
3. Larry and Jimmy run off into the woods to avoid getting shot by their pa. Larry decides he's going to leave the Appalachia and take advantage of the good ol' US of A, believing anyone can be a success story. TWENTY YEARS LATER -- Columbus, OH 1972. A nice pair of tits shaking.
4. The first experience of the HUSTLER CLUB, this is the eighth in three years. The go-go clubs are white trash versions of a Playboy Club. Larry is thirty and still a chunky Kentucky-ite. He takes the stage trying to sell the benefits of the club's lifetime membership passes. He's interrupted by a little redneck bitch session with fists. Larry gets the attention of his now bartending brother, Jimmy, to lend a little assistance. Jimmy picks up a lead pipe from behind the bar and gives the rednecks a lesson on how the pipe is more powerful than the fists before he tosses their asses out the door, receiving applause from the crowd.
5. The bar is closed. Larry goes over the cash and receipts, while Jimmy sweeps up. Larry reveals that the clubs aren't turning a profit. Strippers walk up, preparing to leave. Larry pays each one a twenty and gives them praise for their performances (One pulling off the famous candle trick, a true talent for the big tips). Larry loves these woman and we're not talking about their minds. He needs a way to promote them.
6. Larry decides on a newsletter to show off the girls' assets. He pulls out some pictures of topless women, shocking the old PRINTER. Printer is worried he can get in trouble for printing obscene pictures and reveals the pictures need some words to accompany. The brilliance and on the feet thinking of Larry, he decides on a joke page.
7. There are some picketers outside Larry's club who have a problem with his stage shows. Larry arrives and eases them by handing each one his fresh off the press newsletter and letting them know that if they

want to see what Patty does with a hot sausage, then they have to show up on Friday. The picketers show no interest.

8. Larry, with a baloney sandwich in hand, turns his head as loud music plays and ALTHEA LEASURE walks out on the stage like she owns it. Larry finds out from Jimmy that she was hired last week. Larry's only fault with her is that she may not be eighteen, but he'll take care of that after her dance number. He'll also discover that this is the woman that will change his life.

9. Larry sits in his office watching Althea finish, he can't take his eyes off of her. When she's done she comes in, Larry's prepared himself for her. He confronts her about her age and she is under. The two flirt a little, ending with Althea wondering why he hasn't balled her yet.

10. Jimmy walks outside Larry's office and hears the wham bam thank you ma'am sounds of good ol' fucking. He's impressed with his brother's skills.

11. EXT. Hustler Lounge light turns off.

12. Inside the lounge, Larry's door is still closed. Jimmy wants to drop of the night deposit, but Larry's still a little busy and sends Jimmy on his way.

13. Larry finds out that Althea is a dream girl. She just wants to fuck and discovers that they have something in common-they've both fucked every girl in the club.

14. Larry tells Jimmy over breakfast that Althea is moving in with him. She's had the usual family problems -- dad killing mom, grandparents, few others, then himself. A TRUCKER interrupts Larry and asks him about his nudie newsletter. Trucker states his wife would look real good in it (could it be the beginning of the Beaver Hunt section). The Trucker's praise and questions cause Larry to think about how to make his newsletter more assessable.

15. Larry buys a Playboy.

16. Down with Playboy and the rise of Chester the Molester cartoon. Larry and friends sit around his apartment watching football. Larry reads through Playboy, commenting on air brushing women, articles no one reads, etc. Basically, Larry discovers that Playboy is targeted to upper class Barbi loving men.

17. Larry tells his dream to a loan officer, who doesn't believe it possible. Larry tells how he's going to make this magazine work and what he's willing to risk. The loan officer doesn't want to get involved until Larry mentions Blowjob Bambi.

18. Larry's first Hustler Magazine building in the low rent district.

19. The first day of business. Althea, Jimmy, Chester, and a few others, including the bud toking ARLO CASEY, are the new employees.

20. Larry watches as Rudy takes pictures of a naked model. Larry's not happy, he wants a clean lens not vaselined, and shots of the female genitals wide open.

21. Even the staff is at a disbelief of the photos, "The vagina has as much personality as the face." A solid argument Larry presents. But these people still know nothing about how to run a magazine.

22. Delivery truck drops off first issue of Hustler to a newsstand. News Dealer flips through it and immediately hides it on the top row.
23. Larry enters. The model (20) is now a secretary. Larry is ready to celebrate Althea's birthday with a nudie cake and a jailbait greeting but he soon discovers that his first issue was a flop.
24. Larry wallows in defeat but being consoled by Althea. He realizes he could be a poor man. He receives news of some intriguing Jackie O. pictures, it's a pick me up.
25. Larry talks with the Italian photographer and finds out that he's got pictures of the first lady's pussy.
26. Pictures being printed.
27. Newsstand and the mass selling of Hustler's issue featuring Jackie Kennedy Onassis nude.
28. I've never been too fond of hot cakes but this issue is selling like them. A call for another 3000 copies. The issue is on its fourth printing. And a little TV coverage.
29. Larry makes the news, selling two million copies of his magazine. Even the Ohio governor was discovered buying one.
30. With all good things in life, there is always opposition. This is a group, lead by SIMON LIES and CHARLES KEATING, is trying to uphold the decencies of this great country.
31. Six framed Hustler magazines on the wall of Larry's office. Larry works on the next issue, while Althea tallies some numbers. Larry is a millionaire and Althea wants to reward him with some nookie.
32. Larry now owns a Tudor mansion called "Flynt Manor".
33. Big party in the mansion of trashy wealth-fountains, animal skins, black velvet portrait of Larry and Althea, and a "Happy Bicentennial" banner. We got some drinking, drugs, dancing, and half-naked people making out. Military style drumming gets the guests' attention as they rush to the back yard.
34. Larry puts on a show for the occasion, dressed as a Revolutionary War soldier standing in the center of four high school drummers. Fireworks of American flag and another of naked woman making out. The servant whispers in Larry's ear causing him more excitement.
35. Larry' parents arrive in a limo.
36. Larry shows his parents to their bedroom. When he opens the door he finds Althea and two other girls having sex. She was warming them up for him. Larry detours his parents by offering to show them where Jimmy lives. They respond with praise for his taking care of Jimmy.
37. Larry shows his parents the basement, which he constructed to look like the cabin he grew up in. He did it so he can always remember where he came from.
38. Party is over. Maid throws away pile of coke on a table. Larry and Althea are partaking in a three way in the jacuzzi. Larry banging a chick from behind while Althea has the chick buried between her legs.
39. Ma and Pa Flynt in bed, overwhelmed.

40. Larry and Althea sit alone by the jacuzzi. Althea brings up marriage. Larry's been married before and it didn't work because of his love of poon and his dick runs the show. Althea states that's not a problem with her, as long as he loves her. They decide to get married.

41. Larry and Althea get married in front of family and friends.

42. Larry and crew in a staff meeting discussing the new "girl" to grace the cover. She's got a dick. They discuss breaking every taboo, like a three-nipple girl. Althea comes up with the idea of the "Wizard of Oz". Dorothy in a train with her co-stars. Those who don't like the idea get fired. Then shit! Two cops come in and arrest Larry for obscenity and engaging in organized crime.

43. Larry in jail. Althea hires ALAN ISAACMAN to represent Larry.

44. Larry and Althea sit in Alan's office. Alan breaks down the charges, different laws for different states, fucking first amendment rights. Alan brings up the kicker of the charges of organized crime, stating that five or more conspiring in illegal activities could give him twenty-five years.

45. Larry prepares to talk to 60 Minutes.

46. Larry and the interview. Quoting Picasso and incorporating his philosophies.

47. Charles Keating and Simon Leis sit talking in a limo about toughening the laws. They soon discover that little hick boy Flynt has the New York Times on his side.

48. Larry and Alan read the same New York Times article and approve.

49. Larry and his crew pull up to the courthouse with a variety of picketers for each side.

50. The trial is underway as Leis tries to convince the jury that what Larry does is shameful. Leis brings up Larry's depiction of Santa Claus taking it up the ass.

51. Alan Isaacman uses other respectable magazines in defense of Hustler, such as Swank, Cherri, etc. The judge throws them out as evidence.

52. Larry is on the stand. He takes the questions by Leis and answers them using free speech as his defense.

53. Isaacman gives his final speech. He brings up the fact that freedom is eroded little by little, that we the people have the choice to either read something or not. Larry begins to cry, a ploy or heart felt emotion is not known.

54. Larry and Althea wait for the verdict. He discusses the fact he may be going away for a long time and they should have shared more fucking moments. The verdict comes in.

55. Larry is found guilty and taken away.

56. Althea is harassed by reporters, but she stands by her man.

57. Althea and Ma Flynt take a ride to the penitentiary.

58. Althea and Ma in prison. Ma with a pie for her son, holds back tears.

59. Althea and Ma see a happy Larry. He just found out that obscenity sells magazines and that his empire will continue because no court can uphold the conviction.
60. Larry puts on a freedom of speech rally. People cheer for his cause. Larry meets DICK GREGORY. Then he goes on stage to preach to his followers. He compares violence with sex and what is really wrong with seeing a pretty betty compared to blood and gore.
61. Larry and crew sit around a Big Boy discussing the written content of the magazine. Larry decides that if he can piss people off with pictures, he can do the same with words.
62. Larry discusses a parody for the magazine with his art director. The parody is of smoking and suicide.
63. Ad guy is pissed Larry is running the parody, knowing that it will lose Kool smokes as an advertiser. Larry receives a death threat, one of many.
64. Larry's hired a new photographer to snap some shots of Althea for the next issue. We find out Larry had sex with a couple of girls the night before. Arlo enter to inform Larry that Georgia prosecutors have arrested retailers that sell his magazine. Larry's taking action.
65. Larry's got his own plane.
66. Larry talks with reporters on the plane. Althea isn't happy that he's fighting this war. Dick defends Larry's behavior. We also find out Larry bought the plane from Elvis.
67. Larry lands in Georgia and rents a party store. His intention is to piss off the cops. He defends his interracial photo spread for this month's issue, stating southerners aren't ready for it.
68. Cops pissed at Larry outside the store.
69. Arlo and Larry do a little role-playing. Cops bust in and arrest Larry.
70. Isaacman escorts Larry from jail. Larry's got a tip on a good whorehouse at the edge of town.
71. Larry's back at work. Next issue promises a million bucks to anyone with information on JFK's murderer. They crew goes over "Asshole of the Month", deciding that it should be Larry. Larry gets a call from RUTH CARTER STAPLETON, the president's sister. The two are complete opposites, she's an evangelist, but they plan to meet.
72. Ruth's house.
73. Larry, Athena, Ruth, and her husband ROBERT sit down for a good ol' dinner. They talk religion, none partaking in traditional worship. Ruth confesses that she is trying to help the sexual revolution.
74. Larry and Ruth continue their conversation by themselves. Ruth tells Larry she works with excessive escapes and that the Lord will forgive.
75. Larry and Althea driving home. Althea wants to fuck on the hood of the car. Larry just wants to get home.

76. Larry walks down the hall of his empire. He sees a picture of himself with the title "Call me Mr. Sleaze". He's not amused any more.
77. Larry in a meeting. The others discuss the new scratch and sniff issue. Larry is not in the discussion and looks troubled. He excuses himself.
78. Larry's not himself He calls Ruth to see if she can go with him on a trip out west.
79. Larry's pink jet soars through the sky.
80. Larry and Ruth on his plane. He confesses his sins to her. A bolt of lightning knocks the lights off and Larry has a vision. The vision includes Jesus and Paul. Larry tells Jesus that he'll change. Lenny Bruce comes into the picture. Jesus won't let him into Heaven. Larry talks Lenny into Heaven if Larry does penance for both. Jesus tells Larry to "spread the message".
81. Larry is on the floor of the plane crying. Ruth comforts him.
82. Larry tells Althea of his vision. Althea tries to find his angle until she discovers he's serious. She blames Ruth. Larry states she was merely the messenger.
83. Larry, with Ruth near, is being baptized. He is dunked in the water of the lake.
84. Larry gives a press conference with Ruth at his side. He tells the world that he has accepted Christ into his life. The press believes it to be a joke, but Larry is sincere.
85. The staff watches Larry from a small TV. They can't believe what they hear. Larry states that Hustler will continue but will be no more explicit than what is in the Good Book. Arlo gets the secretary to find the good parts of the Bible.
86. Larry at the press conference states that he'll be fighting sexual repression. Althea is in bewilderment.
87. Montage of popular reporters discussing Larry's new way of life.
88. Charles Keating watches the ordeal from his office in disgust.
89. Larry talking to his crew, they're confused but Larry knows what he's doing. He states that both women and men will be featured, like the Garden of Eden. Naked girls floating on crucifixes. Jimmy is nervous and questions Larry's new strategies. Dick Gregory fixes Larry a healthy drink to cleanse the body, now that his soul is cleansed.
90. Larry and Ruth in church. Larry speaks and asks for forgiveness. Some find his words hollow, others accept. Larry admits money was his true demon and to the women of the world he offers his apology.
91. New issue of Hustler. Shows a woman's legs going into a meat grinder, woman no longer simple pieces of meat. A newsstand owner doesn't like it.
92. Althea tells Larry his new approach isn't working. Larry doesn't buy in to it. Angry women throw objects at the Hustler building. Larry gets a phone call.
93. Isaacman sits with the Georgia Prosecutor. He phones Larry to tell him there is a plea bargain offer. Larry refuses.

94. Outside the Georgia courthouse, a man walks down the street with a briefcase. He enters an empty building and opens his briefcase to reveal a dismantled rifle. He begins to put it together.
95. Isaacman defends Larry and free speech.
96. Larry is on the stand. He states that what he does may be wrong but not illegal.
97. Larry gets shot coming out of the courthouse while being surrounded by reporters and his lawyer. Paramedics come to his aid.
98. Larry in the ambulance, asking for something for the pain.
99. Paramedics maneuver Larry through the hospital.
100. Plane lands on Atlanta runway.
101. Althea, Jimmy, and Arlo run out of the terminal. Arlo flags a cab.
102. Larry, post surgery, breathes through a respirator.
103. Althea talks to the doctor. He tells her that Larry shouldn't have survived but his juice diet saved him. The doctor has more bad news.
104. Althea sits waiting as Larry comes out of his haze. He finds out he and Isaacman were shot, Isaacman wasn't wounded as bad. Althea breaks it to Larry that his cock will never work again, he's paralyzed from the waist down.
105. Ruth comes to visit Larry with a bush full of flowers.
106. Larry is taking advantage of his situation. His photographer, Rudy, is taking pictures of the wounds. Althea and the doctor watch. Larry wants another shot of morphine, as the man deserves, Ruth walks in the room being her usual preachy self. Larry's response, "There is no God."
107. Althea goes back to the offices and gets rid of the religion artifacts and informs the crew that the magazine is going back to old school.
108. The "we're back" issue roles of the press. Title: "Porn Again! All Godless Issue!"
109. Larry leaves the hospital. Althea pushing his wheelchair. They get him in the limo. Isaacman is waiting for him.
110. Larry, Arlo, Althea, Isaacman, and Jimmy sit in the back of the limo trying to figure out who is responsible. They come to the conclusion Larry is hated by far too many to narrow it down. If he could only find the land of perverts.
111. Hooray for Hollywood.
112. Beverly Hills. Enough said.
113. EXT. Larry's mansion.

114. Inside Larry's new home.

115. The bedroom is more like a cell than from the Martha Stewart collection. Larry is in bad shape -- sweats, shakes, and what not. Althea watches his suffering. He calls out for more morphine. Pain killers are all over the room. Althea gives in to him and injects him, then using a little more for herself. A steel door barricades them from the world as they spend 1979-1983, in a confined stupor.

116. Larry and Althea in a drugged out, glorious haze. Their drug dealer, I mean doctor, stops by with a delivery. He's paid handsomely. Doc tells Larry of a new laser surgery to dull the pain.

117. Surgery.

118. Larry eating jello without a pain in the world. Althea comes in to see him. She offers him a pill or two. He's quit. She's scared, some don't want to quit.

119. New Beverly Hills office. We've all come to know and love.

120. Hustler is now pimpin'. Which means styling and profiling. Larry in his gold plated wheel chair.

121. Larry plots to take over the world. First he has to fire a dork that questions his style.

122. Larry is entertained in his office by Althea being dominated by another woman. Larry realizes he no longer can act on impulse so he scoots away to watch some TV. He flips until he sees that U.S. troops had just invaded Grenada.

123. Step one to taking over the world, Larry speaks out. He criticizes the U.S. for locking reporter out of Grenada. He takes a political stance for our country.

124. Capital building.

125. Mail person puts a copy of Hustler in every Congressional mailbox.

126. Supreme Court building.

127. Mail person puts copy of Hustler in every Justices' mailbox. Larry writes a letter stating that every official gets a complimentary subscription to Hustler.

128. House Reps aren't grateful of Larry's gift.

129. Larry sits in his office with Dick talking of the stir he's caused with the free subscriptions. Larry reveals that he's learned everything from the newspaper and acts accordingly to how it may affect him.

130. Larry calls Newsman that interviewed him for 60 Minutes at 2:48 AM, to see if he's interested in videotape of the FBI selling John DeLorean 50 kilos of coke.

131. Newsman shows up at Larry's house in his pajamas. Althea answers the door.

132. Larry plays the tape for the Newsman. Video reveals all that Larry promised -- FBI selling DeLorean coke, toasting champagne, then busting his ass.

133. Three lawyers argue in the U.S. District Court with JUDGE THOMAS MANTKE presiding over whether the DeLorean tapes should be aired on CBS.
134. DeLorean doesn't seem upset that the video is being played.
135. Larry and his staff flip through the TV channels for DeLorean coverage. Larry's confronted with his relationship with the carmaker. His response is "nothing". He's stirring up Anarchy.
136. Larry is in front of his old Hustler bar, in his gold-plated wheelchair decorated with American flags. It is here that he announces that he'll been running for Presidency of the U.S. in the Republican Party, because he fit the mold better than the Democratic. He's wealthy, white, pornographic, and been shot.
137. Larry's in front of the White House preaching to the homeless about why he should be President. Althea stands at his side feeling uncomfortable.
138. He continues his campaign in a bowling alley.
139. Charles Keating finds out of Larry's plan and is shocked.
140. Larry, Arlo, and hazy Althea look over magazine artwork target at Jerry Falwell and plan on having a spread of him getting it on with his own mother. Larry gets a paper with a headline stating the DeLorean case is back open.
141. Larry is pissed at Isaacman and wants to get involved with the case. He plans to get a tape to bring down the government.
142. Larry holds a press conference at his mansion to play an inaudible tape of an exchange between a Fed and DeLorean stating that they'll smash his daughter's head in if he doesn't go through with the deal. Larry hands out written transcripts. He goes to play the tape again and it has been stolen. Larry locks the gates down so no one can escape. Arlo comments that his scheme has gone on long enough.
143. Judge Mantke reads the morning paper headlines of Flynt having this tape and subpoenas Larry.
144. Larry's not happy with the subpoena.
145. Isaacman and Mantke talk about Larry refusing the subpoena. Judge calls for bench warrant of Larry.
146. Federal Marshals storm Larry's mansion.
147. Marshals come into the house to get Larry, but he's locked behind his steel door.
148. Larry watches on a bunch of TVs, approving the commotion he's started.
149. Steel door opens.
150. Larry gets taken away. Reveals it is all a publicity gimmick for his presidential campaign.
151. Larry enters the courtroom of Mantke in a flamboyant fashion.

152. Larry takes the stand, refusing to swear on the Bible, and then goes into a rant about another tape he has involving the murder of a sex slave of Reagan's cabinet. Larry refuses to give up his source and is fined \$ 10,000 a day until he does.

153. Larry cruises Sunset Strip looking for whores.

154. Larry arrives at the courthouse wearing a combat helmet and a purple heart on a bulletproof vest. Larry reveals to Arlo that the only tape he ever had was the DeLorean tape, the rest are imaginary.

155. Larry has the whores he picked up on Sunset bring in garbage bags consisting of his \$10,000 fine. They dump it on the floor. Larry then reveals his diaper made out of the American flag, which he gets arrested for. Larry can't leave California --

156. Which he is planning to do, in order to campaign. Althea finds his actions a bunch of shit. Loud crash.

157. Althea crashes the car into a tree. She hasn't mastered shooting up and driving at the same time.

158. Washington Building -- Federal Communications Building.

159. FCC guys are worried as they watch TV. Larry plans on throwing in some hardcore sex in his political platform TV spots because political ads can not be censored.

160. Larry prepares to leave California. Isaacman tries to stop him and questions what he is really fighting for.

161. Larry flying to Alaska.

162. Larry's plane gets grounded for hying to fly over Russia.

163. Larry lands in Anchorage.

164. Larry's back in Mantke's court, with added charges of leaving the state. Larry makes up some bullshit on who gave him the tapes. Then he fires his lawyer, gets a piece of tape put on his mouth by the bailiffs, throws an orange at a bailiff, and gets fifteen months in a federal psychiatric prison without the ability to post bail.

165. The spooky federal prison.

166. Larry's not liking it here.

167. The Liberty Baptist College.

168. A young student walks down the hallway of the college corridor holding a copy of Hustler.

169. The student enters the Dean's office and lays down the Hustler on the desk. Student shows the Dean the parody of Jerry Falwell, which is the chancellor of the school.

170. The Reverend Falwell sees the ad for the first time and isn't pleased.

171. Larry in prison. He's not looking all that good. He has a visitor.

172. Althea's not in good shape either on this visit.
173. Althea tells Larry she wants to quit the magazine because people are scared of her because she has AIDS.
174. A receptionist at the Hustler offices gets a call. It's an important one and gets every one's attention.
175. Larry's voice comes through on the speaker phone as every one listens. Larry pulls out of the presidential race and fires a few people. Jimmy won't let them be fired.
176. Althea visits Isaacman with more Larry problems. Even though Larry fired Isaacman, Althea gets him to come back to work.
177. Isaacman visits Larry and tells him that Falwell is suing him for 45 million because of the parody. Larry's only response is countersue.
178. Falwell finds out he's being sued by Larry for copyright infringement. Not a happy camper.
179. Falwell enlists the help of Charles Keating.
180. Larry put in a prison van. Isaacman watches.
181. Isaacman tries to convince Larry to say that the ad was nothing more than a joke. This does not amuse Larry.
182. The big trial. Falwell on the stand being questioned by Grutman. Falwell answers the questions, most boast him and the others deny any truth in the parody.
183. Larry is on the stand giving Grutman a hard time with every question he asks. Larry tells the court he has a signed affidavit that Falwell banged his mommy. Larry goes a little mental. When he snaps back into reality, he tells the court his true feeling of Falwell -- that he wants to assassinate his integrity.
184. Larry is put in a straightjacket and in to the police van. Isaacman watches. He's worn out from working with Larry.
185. In the courtroom the judge receives the verdict from the jury.
186. Reporters rush to the phone booths to call in the verdict-Larry's not guilty of libel but of hurting a man's feelings. He ordered to pay 200 grand.
187. Time magazine editors watch Larry give his victory speech. Stating "censorship starts with people like Larry Flynt".
188. New York Times editors watch the same speech with disgust.
189. Upset editors at National Lampoon.
190. Larry gets out of prison.
191. Althea waits for Larry in the limo. Neither looks too good. They share a tender moment.

192. Larry shows up at his office. He sees people working that he thought he had fired. He calls over a nervous Jimmy and tells him that he is forgiven.

193. Larry and Althea just make a cute fucking couple. She's weak and Larry tries to do what he can to make her feel better. Althea goes to take a bath. Larry calls the doctor and pleads with him to do anything possible, but it's too late. Althea is dead.

194. Althea's funeral.

195. Larry sits in his bedroom watching Falwell states that AIDS is a plague of the immoral. Larry fumes at the statement and calls Isaacman.

196. Isaacman and Larry meet. Larry wants to appeal the Falwell case to the Supreme Court. Isaacman is not sold on the idea, he's been fucked by Larry too many times. But Larry is sincere and sells Isaacman.

197. Outside the Supreme Court, a reporter tells of Larry Flynt's supporters consisting of major publications. Larry even brings his parents in for the case.

198. Isaacman defends Larry's freedom of speech and the reasoning behind the parody.

199. Outside the court, the men involved with the case are fielding questions from reporters. Larry has the bigger crowd as he tells that his stance is for the people of America and that he has only one regret.

200. EXT. Flynt Mansion.

201. The house is clean with no signs of life. In Larry's bedroom the sound of Althea laughing is heard.

202. Larry watches a home video of Althea. Tears in his eyes. The phone rings and Larry answers.

203. Isaacman calls Larry from a pay phone to tell him that they won the appeal. Larry goes back to watch Althea strip. (This shit choked me up) Althea states that she'll never be old and ugly, only Larry will.

204. The End. With credits, it tells that Larry still publishes (Thank God) and his assailant was never brought to justice. Falwell is still Falwell. Isaacman still Larry's lawyer. Charles Keating convicted on 72 counts of racketeering, fraud, and conspiracy.

PYGMALION

1. Super: "Pygmalion was a mythological character who dabbled in sculpture. He made a statue of his ideal woman -- Galatea. It was so beautiful that he prayed the god to give it life. His wish was granted."
2. Covent Gardens, day. Eliza, perky and vibrant, is in her element -- the bustle of the flower market.
3. Covent Gardens, night. It's stormy and cold. Henry Higgins, cool and removed, observing, strolls alone, smoking, through the almost empty market.
4. Mrs. and Miss Clara Eynsford-Hill, elegantly dressed, wait impatiently for Freddy Eynsford-Hill to fetch a taxi. They are very displeased, especially Clara who is extremely bitchy.
5. Freddy, returning empty-handed, runs smack into Eliza. She and her flowers she's trying to sell fall into the wet and muddy street. She's pissed off and noisy about it. Meanwhile, hidden around the corner, Higgins is writing it all down.
6. One of Eliza's peers warns her that Higgins is copying down all she's saying. She gets even more agitated. She defends herself to Higgins, drawing a well dressed passer-by, Col. Pickering, into the discussion to defend her.
7. In the ensuing confrontation, Higgins shows off his impressive ability to pinpoint the neighborhood where anyone is from by simply listening to their speech. Eliza continues to squawk.
8. Higgins tells Eliza that her speech is detestable, disgusting and a disgrace. He tells her that the way she talks will keep her in the gutter forever.
9. Higgins tells Pickering that he could turn Eliza into a Duchess if given a chance to work on her speech. During the course of their discussion they realize that they are both linguists who have admired each other from afar. Higgins invites Pickering to stay with him.

10. The two men start off together, completely having forgotten Eliza's existence, but she asks them to give her \$ before they go. Higgins is disgusted but a church bell rings and reminds him of his higher self. He showers a handful of coins into her basket. She's thrilled.

11. Freddy finally returns w a taxi, but his mother and sister are long gone. Eliza tells him not to worry, she'll take it. She's terribly proud of herself, this is clearly her first taxi, though she denies it to the driver.

12. Inside of her shabby, poor flat, Eliza, still excited from her sudden windfall looks at herself in a small mirror and pulls at her filthy hair as if imagining herself a lady.

This whole opening is a microcosm of the entire story. Aft the elements are there -- Eliza in the swing of life; Higgins' removed self-involvement, Pickering as defender of Eliza and moderator of Higgins; Higgins treating Eliza as non-feeling, less than human; Freddy as the chump, the rich society as mean spirited, Higgins eventual realization of the high road and Eliza's transformation.

13. Professor Higgins in his study the next day setting up and demonstrating to Pickering, his machines which fragment expression into measurable segments.

14. In the midst of this, Mrs. Pearce, Higgins' housekeeper announces that a lowly woman has arrived wanting to see him. At the prospect of hearing a new terrible accent, Higgins tells her to show the woman up.

15. It's Eliza. Higgins is completely and rudely dismissive. Eliza insists on her right to seek him out, she wants to pay him for speech lessons so that she can become a lady and work in a flower shop, as he's said he could do. Higgins turns to Pickering and asks, "Should we ask this object to sit down or shall we toss her out the window?" Pickering gently asks Eliza to sit.

16. Higgins is becoming intrigued w the challenge of turning her into a lady, "She's so deliciously low. So horribly dirty." Higgins repeats the brag that he can present her at Buckingham palace in 3-6 months as a lady Pickering makes a bet w him that he can't. Mrs. Pearce objects to the entire proceedings, "You can't pick her up like you would a pebble on a beach." She warns him to think of what would become of Eliza. Higgins dismisses her concerns saying what becomes of Eliza is of no interest to him whatsoever. Pickering chides him, "Doesn't it occur to you that the girl has feelings?" Higgins assures him that she does not. Eliza finally gets fed up, "You have no bleeding heart. I'm going away." Higgins tempts her with chocolates and makes a deal with her as if she's a child about what she'll get if she stays. He's so certain of himself and that she'll agree that without waiting for her reply, he sends her off to a bath.

17. Mrs. Pearce gives the screaming Eliza a bath. E's terrified of things that we take for granted -- being naked, mirrors, water.

18. Meanwhile down in the study, Pickering asks Higgins if he's a gentleman where women are concerned. He wants no advantage to be taken of her. Henry is aghast at the thought and assures him that he's a confirmed bachelor.

19. At breakfast Mrs. Pearce gives Higgins a lecture -- now that E's in the house, he needs to watch his own swearing and bad manners.

20. In the middle of breakfast, Eliza's drunken, rotted-toothed father shows up to try to get money out of Higgins. Higgins undermines him by immediately telling him to take her away. [by the way, what's a 'blackguard?'] Doolittle doesn't want his daughter back, he wants five pounds for her since the men seem so interested in having her. Pickering assures him that the Professor has only noble intentions. Doolittle

says he knows that, otherwise he'd ask for fifty. Higgins exclaims, "Have you no morals, man?" Doolittle answers, "I can't afford them, gov'ner." He goes on to explain that he's the undeserving poor up against middle class morality, but that doesn't mean his needs are less and for drinking they're certainly more. They finally offer him ten pounds, five of which he refuses, saying that more than what he and the missus could spend in a weekend would ruin him by making him prudent.

21. On his way out of the study, Doolittle doesn't recognize the freshly bathed Eliza wearing clean, new clothes. After she identifies herself to him, he tells her to behave and advises the men to beat her if not.

22. Training begins. A montage of relentless drills followed by sleepless nights for Eliza. At one point he stuffs her mouth with marbles in an attempt to get her to enunciate. She is horrified when she swallows one. Focused typically on his own concerns, tells her not to worry he has plenty more.

23. The day comes when Higgins decides it's time to try her out. He tells Pickering that they'll take her to his mother's.

24. When Higgins arrives chez maman, Mrs. Higgins is expecting company and is less than pleased to see him, a fact she doesn't hide, "You promised not to come." Her face brightens for a moment when he tells her he's invited a girl, though she's disbelieving that he'd ever fall for a girl under 45. She fusses at him about his manners.

25. The Eynsford-Hill's arrive for tea. Higgins is arrogant, dismissive and rude. At first he doesn't recognize them as the same people who were in Convent Gardens the night he met Eliza, but when he does his glee increases. Pickering arrives. Mrs. Higgins takes the two of them into her study and asks for an explanation. They fall over each other in their excitement. She can't make heads or tails of what they're really saying, but when Henry asks her if she understands, addressing their obvious ardor, she replies, "Oh yes, It's quite clear to me."

26. Eliza enters beautifully dressed but hangs at the door terrified. Mrs. Higgins welcomes her gracefully. Eliza greets everyone in a totally stilted, studied manner. Henry has told her to stick to the subjects of the weather and people's health. Although Henry has gotten her speech stiffly proper, he's not begun to address the cultural differences. She sticks to the assigned topics but shocks the other guests with a story about her aunt's death from influenza. Freddy Eynsford-Hill is completely smitten with her. She is alive and vibrant compared to the empty, formal rituals of visiting. Finally Higgins signals her to leave.

27. At home Eliza weeps inconsolably at her failure. Pickering urges Higgins to give it up. Higgins refuses, "I tell you that girl can do anything." He drops to his knees and pulls close to her face, "Eliza, shall I give you another chance?" She beams, yes.

28. Grueling training resumes. Intercut with the lessons are scenes of the lovelorn Freddy trying to gain access to Eliza. Mrs. Pearce under instructions from Higgins turns him away every time. Higgins and Pickering focus on skills such as dancing and how to curtsy. Higgins drills her relentlessly on proper forms of address to VIP's. Pickering constantly implores him to be reasonable and not to drive her so hard. Henry exclaims, "I'm always reasonable." Even Mrs. Pearce intercedes on her behalf, begging him to let Eliza go to bed. To no avail.

29. The day of the embassy ball arrives. Eliza, al la Dorothy in the Wizard of Oz preparing to meet the Wizard, is tortured with various beautifying treatments and fittings.

30. Upstairs, Pickering watches as Higgins fumbles with his tie. He asks if Higgins is nervous. Henry vigorously denies it.

31. Pickering and Higgins arrive at the very formal and elegant embassy. Almost immediately Higgins is intercepted by the oily Karpathy, one of his former students who now makes his living giving speech lessons to social climbers and then blackmailing them once they become successful. Pickering is alarmed at his presence and begs Higgins once again to call the bet off.

32. Eliza enters looking lovely. All who meet her are charmed and intrigued, not the least of whom is the smarmy Karpathy. He angles to be introduced and though Higgins tries to run interference, Henry is finally side-lined by two aggressive dyke-y types (the sort of women who he'd be left to hang out with were it not for Eliza) and Karpathy gets her alone.

33. The ball begins when Eliza is summoned over to the visiting Queen who tells Eliza that her son the Prince would like to dance with her.

34. The room is all abuzz. Higgins blanches when Karpathy informs a group of people that Eliza is an impostor. But Henry's fear soon turns to mirth when his former student claims that she is in fact not English, but a Hungarian Princess. Word spreads around the room and one woman goes so far as to remark upon how much Eliza is the spitting image of Eliza's supposed uncle, the Duke. When Karpathy turns to Higgins and smugly asks his opinion, Higgins with a smile says that she's a common Cockney flower girl from Covent Gardens.

35. Back home that night, Eliza enters Henry's study looking pained. A celebratory Higgins and Pickering follow shortly behind, singing drunkenly. They enter the study, completely oblivious to Eliza. Pickering is ecstatic, "Eliza did it beautifully." Eliza looks hopeful for a moment but Higgins claims that it was, "Perfectly boring... No more artificial Duchess' for me" and other cruel and dismissive remarks of that nature. The men soon decide to go to bed and without a backwards glance at Eliza as he leaves, Higgins orders her to leave a note for Mrs. Pearce that he wants tea in the morning, not coffee.

36. Eliza collapses in heart-wrenching tears.

37. Higgins, however, has forgotten his slippers and returns looking for them. Eliza heaves them at him. He's quite taken aback. They have a huge fight in which she wants some credit for her part in the success. He is affronted, "Why you presumptive creature. I won it." He still treats her as if she were not in any way equal. He's still trying to dominate or condescend. She fights back. At one point he offers her a chocolate to placate her as if it would work as it had the many months ago when he was able to persuade her to stay. She is furious and frightened, "What is to become of me? What have you left me fit for?" He pauses, thoughtful for a moment, "I hadn't quite realized you were going away." She again is hopeful that he's finally about to recognize her and express feelings for her and he does, but when he realizes what he's revealed, he quickly covers it to include that Pickering feels the same way. He suggests that she might marry. With quiet dignity she tell him, "We were above that in Covent Gardens. I sold flowers, not myself." He leaves for bed, laughing at her. She stops him, speaking extremely formally, demanding to know what of the clothing that she's been given belongs to her. He is indignant and offended. When she gives him back the ring that he'd given her, he throws it in the fire in a fit of helpless anger. He's totally undone that, "You've caused me to lose my temper." He leaves. She runs to the ashes and desperately digs the ring out and puts it on her finger.

38. She packs her belongings.

39. She leaves the house. Freddy is on the doorstep as he always is. She's irritated to see him. He professes his love for her. Still fueled by her anger at Henry, she allows Freddy to kiss her.

40. She goes back to Covent Gardens. No one recognizes her. Her loneliness is profound.

41. Higgins wakes up the next morning to Mrs. Pearce bringing him coffee. He asks her, irritated, didn't Eliza tell you I wanted tea. She informs him that Eliza has left. He's incredulous and jumps out of bed raving, "Of course I don't care what becomes of her. Where the devil can she be?" He can't function, doesn't know where anything is. He has Pickering call the cops, who are of no help.

42. The two men go looking for her in Covent Gardens. No one has seen her.

43. They arrive at his mother's house. She's as cool as a cucumber listening to their story, "You mean you never thanked her? She only threw slippers at you. I should have thrown fire-irons." In the midst of this, Eliza's father is announced.

44. Doolittle is dressed to the nines. He now has a trust of 3000 pounds a year because Henry has told a wealthy American that Doolittle is a brilliant moralist. He moans to Higgins, "You've ruined me. Tied me up and delivered me to middle-class morality. Now I'm getting married!" Mrs. Higgins remarks that now Eliza won't have to worry about what's to become of her since her father can provide. Henry is outraged, almost coming to blows w Doolittle reminding him that he paid 5 pounds for Eliza. Mrs. Higgins tells Henry that if he promises to behave he can see Eliza, she's upstairs. She shoos Doolittle away, who is not pleased with the prospect of having to take responsibility for his daughter.

45. Eliza enters, very polite and yet cuffing with Henry, "Are you quite well? But of course you are, you're never ill." He's indignant to be one upped at his game, "Don't try this with me... I've created this creature out of squashed cabbage leaves." Eliza comes back coolly, "Colonel Pickering taught me to be a lady by treating me like one... What began my education was that first day when you called me Miss Doolittle... I'll always be a flower-girl to Prof. Higgins because he thinks of me as one." Higgins feigns indifference but is clearly agitated. Eliza, growing ever more confident, claims she could never utter one of her old oaths -- which of course she does immediately upon the shock of seeing her father who has entered the room and is dressed as gentleman. A bit of the old Eliza is left.

46. Everyone leaves for Doolittle's wedding except for Henry and Eliza. Higgins says OK, OK, you've made your point, have you had enough now? He says, I treat Duchess' as if they were flower-girls, I can't change my nature. She says, it's not that, I just want to be shown some kindness. Higgins is making progress but still cannot admit that not only does he need her but he wants her. She tells him that Freddy has asked to marry her. He is outraged, I made you fit a consort for a King. When he tells her that he'll miss her, she tells him that he has her recorded on his machines and he can listen to them because they don't have any feelings to hurt.

47. She leaves with Freddy.

48. Higgins runs after her. They're gone.

49. Higgins stomps angrily home.

50. The house is deserted.

51. Higgins storms into his study and smashes the records of her voice into the desk. As he picks up the box of chocolates, his arm accidentally flicks the switch for the gramophone on. He flops into his chair and petulantly stuffs a candy into his mouth. Her voice fills the room. It is a recording of her first words to him the day she came to asks for lessons. He's overcome with emotion and turns it off. He holds his head in his hands, finally letting himself feel his loss. Eliza's voice comes from the back of the room,

quietly speaking the same lines in her old accent. He turns towards the sound, his face full of hope and wonder, not daring to believe. She's there, standing against the door. She smiles at him. He knows he's been seen. He lets himself smile for one moment, then turns around as if he doesn't care, leans back and says, "Where in the devil are my slippers, Eliza?"

END.

RAGING BULL

In 1964, former boxer Jake La Motta rehearses a sad-seeming night club routine at the Barbizon Hotel.

In 1941, Jake fights an uphill battle in the ring. The 19-year-old Jake knocks out his opponent but still loses by a technicality. Nonetheless, Jake's brother, Joey, advises Jake not to leave the ring first, contrary to form.

Back home in the Bronx the next day, Joey discusses Jake's financial prospects with a local gangster, Salvy. Salvy wants Jake to cooperate with his boss, Tommy Como.

Jake, overwhelmed with anger and regret at the fight's outcome, provokes a brawl with his wife Irma. He forces his brother to hit him and insists that he can't feel it. Both Joey and a neighbor call Jake an animal.

Later, Jake, at the neighborhood pool with Joey, spots Vickie, a beautiful 15-year-old. Jake and Joey leave Irma at home when they go to a local dance to meet Vickie. Irma, furious, challenges Jake's sexuality.

Jake meets Vickie again at the pool, he takes her to play miniature golf. Back at Jake's apartment, they make love.

Jake beats Sugar Ray Robinson. Later, Jake tells a reporter he now wants a shot at the title of middle wight champion. But Jake first needs another match with Robinson.

Jake continues to train to fight Robinson. At home, Vickie makes love to him, kissing his bruises and cuts. He pulls away from her and in the bathroom, douses his erection with ice water.

Jake fights Sugar Ray again and is beaten. Joey tries to place blame on the judges. Jake blames himself.

In a montage, a series of black and white photographs of Jake's brutal fights are intercut with color home movies of his life with Vickie and Joey. A new car and house show Jake's growing prosperity.

In Jake's new house, Jake and Joey argue about an upcoming fight with a young boxer, Janiro. Joey has committed Jake to the fight, despite the fact that Jake is overweight and therefore stands to forfeit \$15,000. Vickie calls Janiro good-looking. Jake becomes intensely jealous.

At a nightclub, Jake grows increasingly jealous when he sees Vickie looking at Salvy. Jake reluctantly joins Salvy, Tommy Como and the other gangsters to discuss his upcoming fight with pretty Janiro. Jake boasts that he'll ruin Janiro's looks.

Jake fights Janiro, destroying him, and his face.

At the nightclub, Joey sees Vickie with Salvy. He attacks Salvy and beats him viciously.

At the neighborhood social club, Joey and Salvy are reconciled by the local gangster, Tommy Como. After Salvy leaves, Tommy makes it clear that Jake must cooperate with him if he wants a shot at the title.

Before Jake's next fight, an official approaches him, complaining of rumors that Jake will throw the match. Jake assures him that he won't go down. Jake allows himself to be beaten, but remains standing.

Jake is suspended from boxing for seven months. Joey blames him for not falling down, but assures him that Tommy Como will help them out.

At a hotel in Detroit, Jake, Joey and Vickie wait tensely for his next match. Tommy comes in to greet them and kisses Vickie. Jake flies into a jealous rage and attacks her.

Jake knocks out his opponent and wins the championship.

In 1956, Jake tries to entertain the crowd in his Miami nightclub.

In 1950, Jake has gotten fat. Vickie comes home and kisses Joey, provoking Jake's jealous rage. Jake demands that Joey tell him what happened at the nightclub when he attacked Salvy. Joey refuses. Jake accuses of sleeping with his wife. Joey leaves.

Jake follows Vickie upstairs, accuses her of sleeping with his brother. He attacks her, breaking down the bathroom door. He then goes to Joey's house and attacks him. Vickie tries to stop him.

Vickie leaves him.

Vickie returns. Jake wins his next fight. Vickie tries to get Jake to reconcile with Joey. He can't.

In 1956, Joey entertains at his Miami club, drinking heavily.

In 1951, Joey watches Jake fight Sugar Ray Robinson on TV.

In the ring, Robinson demolishes Jake. Defeated, Jake remains standing.

In 1954, Jake and Vickie are photographed at home in Miami by a group of reporters. Jake announces that he's quitting fighting and opening up a nightclub.

In 1956, a drunken Jake embarrasses a state official who is visiting his club. A young girl's age is questioned. Jake kisses her and allows her to drink.

Outside his club, Vickie tells Jake she's leaving him and taking the children. She drives off.

Jake is sleeping in his filthy office above the club when he is arrested for serving liquor to minors.

Jake goes home to get his championship belt from Vickie. He smashes it to remove the jewels, saying he needs to raise \$10,000 to pay off his accusers.

Jake tries to pawn the jewels. The pawnbroker tells him the belt would be more valuable intact. Jake calls his lawyer, saying he failed to raise the \$10,000 and that he will stand trial.

In 1964, Jake continues to rehearse his act at the Barbizon, talking about his time in jail.

In 1956, Jake, in prison, is dragged into solitary confinement: a dark concrete cell light by only a sliver of light. Jake beats his head and fists against the wall, and sobs that he is not an animal.

In 1958, Jake does a comedy routine at a run down strip joint in Times Square. He leaves with a stripper, and sees Joey in the street. He follows Joey and approaches him. Finally, they embrace.

In 1964, back at the Barbizon, a sandwich board announces the names of the authors whose works Jake will perform, from Shakespeare to Tennessee Williams. Inside, before a mirror, Jake rehearses Brando's speech from "On the Waterfront." The speech addresses a brother's betrayal, but Jake speaks to his own reflected image.

A stage hand comes and calls Jake onstage.

REVERSAL OF FORTUNE

Ext. New York City. Fifth Avenue Shopping District/Upper Broadway. Day

We see a Fifth Avenue in fall, zero in on a ethereal and happy blond woman, 33, walking along. Then on Broadway, we see her again. She's a ghost of sorts: traffic and other pedestrians walk right through her.

Int. Hospital. Hall. Day

She walks into a room and fades away to nothing.

Int. Hospital Room. Day

SUNNY VON BULOW, middle-aged, lays in a hospital bed in a coma. We hear a voice say, "This was my body."

Int. Clarendon Court. Master Bedroom. Day

Elegant mausoleum of a bedroom (like all rooms in the von Bulows' residence). Sunny (48) and her husband, CLAUS VON BULOW, a cool, commanding, 53, fade into positions on the bed. Sunny (her spirit really) narrates the scene of December 27, 1979, when she lay in bed all day, possibly in a coma, until her breathing became a death rattle. Then, and only then, her husband called the physician the loyal maid, MARIA, had been urging him to call all day. By the time the doctor arrived, she was definitely in a coma, which she awoke from several hours later.

Int. Newport Hospital Room. Night

Sunny lay in bed, with Claus nearby and comforting and their two older children, ALEX and ALA, distrustful and suspicious of Claus. Sunny tells us of the children's vigilant watch on him from that day forward.

Int. Clarendon Court. Breakfast Room/Master Bedroom. Day

As Alex and COSIMA (12, Sunny and Claus' daughter) eat breakfast. Claus comes in. He calls Alex aside, takes him upstairs to see Sunny lying comatose under the toilet bowl, nightgown hiked, in a puddle of urine. Frantic activity follows. Our otherworldly Sunny tells us the details of her coma...

Int. Newport Hospital. Emergency Room. Day

... and the pointlessness of the attempts to save her. As the doctors and nurses try their best, the spirit says, "I never woke from this coma, and I never will."

Int. Columbia Presbyterian Hospital. Day

Again, we see the present day, comatose Sunny. A nurse does her hair. As the spirit talks about her body's "vegetable" state, we hear its breathing get louder and louder.

Int. Lawyer's Office. Day

Maria watches former Manhattan DA, ROBERT BRILLHOFFER, interview Alex and Ala. Sunny's voice informs us that her blood insulin level was 16 times normal upon admission to the hospital, a level "surely" caused by injection.

Int./Ext. Mercedes. Day / Ext. Clarendon Court. Day

Alex and a PRIVATE INVESTIGATOR drive down Clarendon Court. There, they search for and find in Claus' closet a black pouch containing pills, needles (one with encapsulated tip), and two vials of liquid and powder. Alex sweeps all the items found in the pouch as well as other items on Sunny's bedside table.

Int. Brillhoffer's Office. Day

Alex and the investigator show their finds to Brillhoffer, Ala, and Maria. Sunny tells us how they felt they had there weapon, but they needed motive.

Ext. Yacht. Day

Claus and his beautiful mistress, ALEXANDRA ISLES, a soap opera star, share a drink and physical affection. Sunny tells us about her, about Claus' \$10 million inheritance upon her death, and of Alexandra's later testimony that Claus showed his mistress an analysis of his wife's will.

Int. Court Room. Day

On March 16, 1982, Claus is found guilty of twice trying to murder Sunny with injections of insulin.

Int. Columbia Presbyterian Hospital Room. Day

A nurse blow-dries the comatose Sunny's hair. Her spirit tells us that Claus von Bulow's story is about to begin. We move closer to her as her breathing gets louder and louder.

Ext. Dershowitz's House. Dawn

ALAN DERSHOWITZ (Dersh), 45, extremely intense, plays basketball with some imaginary opponents. He hears and answers his portable phone, which he then destroys on the concrete after it delivers some terrible news.

Int. Kitchen. Day

ELON, 20, Dersh's son, enters with MAGGIE, his girlfriend, as Dersh eats his breakfast in a depression. He tells them how his two young black clients, the Johnson brothers, have been convicted of two murders their father committed after they broke him out of jail and that they might go to the chair. The phone rings. Dersh won't answer, thinking it's the press: it's Claus von Bulow.

Ext. Manhattan. Fifth Avenue. Day / Int. Claus & Sunny's New York Apartment. Day

In the elevator up, the snotty ELEVATOR MAN and Dersh talk about Dersh buying one of these \$8 million co-ops. Dersh meets the dour but commanding Claus. Claus drops an uncalled for compliment of "the Jewish People."

Int. Carlyle Hotel. Dining Room. Day

Claus and Dersh get the star treatment at lunch, due to Claus' villainous infamy. Dersh lets Claus know he has feel there is a moral or constitutional issue to taking a case. Claus argues the violation of his civil liberties. Dersh is untouched, but agrees to reads the record for something "constitutional."

Int. Dersh's House. Living Room. Night

Dersh reads the von Bulow transcript, watches TV, and eats with Elon. They discuss the case: both think Claus is guilty. Elon wants to know if they could still win it.

We see the following scenes from the trial and Clarendon Court with Maria, Dersh and Elon's voice-over.

Int. Courtroom. Day

Maria Schrallhammer, the von Bulow's maid, tells D.A. FAMIGLIETTI how on the morning of December 27, 1979, Claus told her that the Mrs. had a sore throat and was not to be disturbed.

Int. Clarendon Court. Living Room/Bedroom. Morning

Claus turns away from the confused Maria and closes the door. She listens at the door and hears moaning. She knocks, enters, and rushes to the moaning Mrs. von Bulow. Sunny is ice cold. Maria and Claus argue about whether she is sleeping or unconscious. Finally, in the afternoon, Claus calls the doctor. Maria (V.O.) tells the court of Claus' lie: he tells the doctor that Sunny had been up that morning and had a soft drink. As Maria cleans the bedroom, Dersh (V.O.) tells Elon about Maria's discovery of urine on Sunny's sheets, indicating she had not risen that morning.

Int. Dersh's Room. Living Room. Night

Elon asks about the second coma. Dersh says that Maria wasn't in town, but that in February after the first coma she'd spotted the infamous black pouch.

Int. 960 5th Avenue. Master Bedroom. Closet. Day

Maria cleans Sunny and Claus' huge walk-in closet. She finds the black pouch in an open suitcase. Inside she finds powder, a paste, two prescriptions for Valium -- one for Claus and one for a "Jamie Smather."

Int. Maria's Bedroom. Day

Maria watches Ala take samples of pouches liquid and powder. Dersh (V.O.) explains that Ala gave the drugs to a doctor to analyze: the powder was secobarbital, sleeping pills, the paste valium; Jamie Smather was unknown to them.

Int. 960 5th. Master Bedroom. Day.

After Thanksgiving. Maria finds the black pouch in a white tote packed for Newport in Claus' room. Inside she finds insulin, a syringe, needles. She calls Alex in. From the stand (V.O.). Maria says: "insulin, for what insulin? My lady is not diabetic."

End voice-over from Courtroom and Dersh's House.

Int. Dersh's House. Living Room. Night

Dersh believes Claus is guilty, but decides to take the case.

Int. Bar. Night

Dersh recruits ELLEN SPITZER, efficient, calm, to balance his mania and occasionally remind him of the law.

Int. Courthouse. Hall. Day

Dersh recruits TOM BERMAN, a WASPy Jew, conservative former prosecutor, to be his devil's advocate.

Int. Dersh's Office at Harvard. Day

Dersh recruits JACK RAUSH, suave young black man, to remind him of all that is political and corrupt.

Int. Restaurant. Day

At a nice(!) restaurant, Dersh recruits RACHEL ROSHENSKY, tough, beautiful lawyer, former lover, as more help.

Int. Nightclub. 2:00 a.m.

Dersh recruits two punk musicians, former students, to assimilate facts, so he can see the "big picture."

Int. 960 5th. Claus' Study. Day

Claus wants prestigious experts. Dersh reminds him that they'll reveal anything incriminating. Claus is unafraid and talks like an innocent man, but Dersh wonders if he's just very clever. Cosima "floats" by them, all innocence. Claus begins to speak of how his youngest has always believed in her father, but cuts off his emotion completely, "totally cool." Dersh needs some questions answered, though he doesn't really want Claus' "story." He needs affidavits about Sunny's drug use: Claus can get them. Claus adds that Sunny also took the drugs prescribed for him. Dersh tells Claus he is revealing too much: he can defend him better if he feels he has "more options." Claus mentions his sentencing: 30 years. Would he have time, if they lose the appeal, to set his affair in order (suicide)? Dersh is surprised at this question, but even more so when Claus says "We are each the keeper of our own souls."

Int. Dersh's Office at Harvard

The von Bulow appeal team is assembled. Dersh explains their biggest problem: that the Rhode Island Supreme Court judges will not go for grounds for reversal. They have to annihilate the State's medical case and witnesses. MINNIE, strikingly beautiful student, thinks Claus is guilty and will have no part of his despicable appeal. Dersh theatrically tells her (and the room) that principles of law are at stake in this case: the RICH family hired a private prosecutor, conducted a private search. This is not a precedent to be set. Not in this country, man. Minnie thinks about staying.

Int. 960 5th. Claus' Study. Day./Int. Dersh's Office

Dersh and Claus talk on the phone. Two things: Claus can't afford his full fee and a DAVID MARRIOTT has information about delivering drugs to Clarendon Court. Dersh has Tom look up an investigator for Marriott. Now he wants to know from his team: how can they win? Rachel brings up the family lawyer's notes the defense never saw them. He assigns the rest of the group to specific tasks.

Int. Harvard Law School. Hall. Day

Nancy, Dobbs, and DR. BOB POPOVICH meet Dersh as his class lets out. Another Harvard LAW PROFESSOR is disgusted that Dersh is "involving" Harvard with the von Bulow case: Dersh gives him the brush, meets Dr. Popovich. This team will read everything on insulin written. There's a call from David Marriott at his office.

Int. Car. Night

Rachel, unwillingly, is driving Dersh to meet Marriott. He agrees to come to the window every ten minutes to show he is safe during the meeting.

Int./Ext. Marriott's House. Night

DAVID MARRIOTT, handsome, preppy dress, staying at his mother's house. Marriott made deliveries to Alex (Sunny's son) six times or so in 1977. Opened package one night and found a "fuckin' pharmacy,"

needles, white powder, Demerol, pills. Alex tells him one night that he gives some to his mother. Dersh doesn't like Marriott, and Marriott can tell. Marriott says he can get a corroborating witness for his story. Dersh leaves.

Int. Dersh's House. Study/Living Room. Day

On the phone, Dersh tells Joe, one of the Johnson brothers, he will not let them be executed. Rachel listens coolly. She doesn't like him: he's done something wrong in the past. He asks her, as a business partner, to pretend he's human. Team meeting. We learn: 1) Maria testified Sunny took Claus' prescriptions and that she saw the "Jamie Smather" prescription Feb. 14 and 28, but the valium wasn't prescribed until the 28th, 2) That Brillhoffer won't give up his notes, which means there's something good in them, possibly suggesting a frameup by the kids, and 4) An interview with Truman Capote says that at 19 Sunny taught him to inject drugs (compliments of Minnie).

Int. Columbia Presbyterian Hospital. Day

As her body is bathed, Sunny's spirit tells us of her drug use, her 4 packs/day, her sexual inactivity, and her love of her bed: she was there 3:00 p.m. to 9 a.m. daily.

Int. 960 5th. Living Room. Day

Dersh meets Claus' new girlfriend, ANDREA REYNOLDS, who bedded turn minutes after his trial, where she met him. The three discuss various affidavits of Sunny drug use and the priest who will verify Marriott's story: this documentation will make Sunny's self-injection plausible. Claus states, ambiguously, that there is no insulin in this case. Dersh asks Claus about his mother, who he is rumored to have murdered and whose death he did not report for five days. Claus will not answer: it's his business alone.

Int. Catholic Church. Day./Int. Parish House. Capello's Bedroom. Night

Dash meets the priest, FATHER CAPELLO, round-faced and cherubic. Capello remembers and we see a drunken visit from Marriott and Sunny's Alex. Capello also corroborates Marriott's story of drug deliveries.

Int. Harvard Law School. Large Lecture Room. Day

Ellen Spitzer and Chuck interrupt Dersh as he prepares for class: they found something in Alexandra Isles' testimony.

INTERCUT: Int. Courtroom. Day./Int. Classroom. Day

At Claus' trial, the D.A. FAMIGLIETTI questions Alexandra about her relationship with Claus, his marriage proposal. All of Alexandra's responses suggest she was still, at the trial, in love with Claus, and still (from the stand even) subtly trying to win him back. Chuck thinks this might be the key to the case.

Ext. Dersh's House. Day

A limo lets Claus off at Dersh's house: he's not pleased with the humble surroundings.

Int. Dersh's House. Day

Dersh introduces Claus to his teams on the case: the Brillhoffer notes team, the insulin-on-the-needle team, the police search team, the Johnson brothers team (other case), "his" team -- Rachel (she doesn't agree: she's still giving him nothing), and Raj, the Maria expert.

Int. Chinese Restaurant. Night

Claus drops a bunch of inappropriate Claus von Bulow jokes about his wife's murder, The students laugh, but are uncomfortable. Claus describes his arrangement with Sunny that he find sex elsewhere, but discreetly. He had by Christmas 1979 changed his mind about marrying Alexandra but had not told her. His marriage with Sunny was still breaking up because he wanted to work: Sunny wanted him around.

Int. Dersh's Bedroom. Night

Dersh questions Claus about Sunny taking 65 aspirin three weeks before her final coma. He remembers:

Int. 960 5th. Master Bedroom/Bathroom/Maria's Bedroom. Night

Sunny makes a dizzy trip to the bathroom a concerned Claus watching. He hears her crash inside the bathroom. He rushes in and finds her lying with a head cut, but still conscious. Claus gets Maria and then calls 911.

Int. Dersh's Bedroom

Claus tells Dash Sunny always took aspirin, but the doctor's report suggests she had not been, as she suggested, taking a lot over the past few days. This suggests suicide.

Int. Living Room. Night

Dersh decides to change strategy, now he wants Claus' story. Claus remembers:

INTERCUT: Dersh's House/Int. Clarendon Court. Living Room. Day

Holiday season decorations. Sunny drinks eggnog. Sunny drank when she was upset, despite her hypoglycemia. She drank 16-12 glasses that day. Claus reveals that Sunny had known about his less discreet relationship with Alexandra (versus the past call girls) since summer, but that their current argument was about him working: he wants to stay with Sunny but he wants to work. She'll divorce him (or do something else) instead.

Int. Dersh's Living Room. Night./Int. Newport Hospital. Day

Claus remembers how Sunny was angry because he didn't let her die: "I would have been better of, you would have been better off." Alexandra echoed the same idea when Claus called her later.

Int. Columbia Presbyterian Hospital

As makeup is applied to her face, Sunny's spirit asks us what one wants, what one *lives for* if she already has everything.

Int. Dersh's House. Living Room. Night

Claus' interview ends: they will talk about the second coma later.

Ext. Dersh's House. Back Yard. Day

Competitive basketball game going on. Nancy and Dobbs, the needle team, have found that when valium and amobarbital are present in a saline solution, a false positive result for insulin may come up. They decide to get a doctor prepare a number of tests and send them to the same lab Sunny's children used. Ellen shows up with the black pouch report.

Int. Clarendon Court. Hallway. Day. (with Ellen's team's voice-over)

Ellen's team points out that the pouch was only identified as Claus' because Alex saw a prescription for Claus. In the scene, Alex watches as the investigator goes through the bag. He sees a prescription for Claus, but the investigator sees a prescription for Martha von Bulow (Sunny). We again see Alex mix all the drugs into the bag, making it impossible to tell whose bag it was.

Ext. Dersh's House. Basketball Court. Day

Rachel tells Dersh that Marriott wants money or his memory might fade. Dersh agrees to pay him as a witness for his time, just like the State. Rachel and Dersh have a warm, joking moment. Tom Berman, the former prosecutor, shows up to say the prosecutions case that both comas were caused by insulin injections make no sense: her physical state was entirely different for each coma.

Int. Bathroom. Day

Dr. Popovich, Nancy, and Dobbs have gotten their tests back: all reporting widely different results because insulin tests are so delicate. The prosecution's original level of 216 was completely arbitrary.

Int. Kitchen. Day

Rachel tells Dersh that needle tip encrustation is totally inconsistent with actual use: the skin swabs off any left over liquid. Claus has been framed.

Int. New York Yacht Club. Day

Claus explains that Sunny appropriated his black bag. He remembers:

Int. Clarendon Court. Master Bedroom/Hallway/Maria's Bedroom. Day/Night

Sunny searches frantically for her pills. She finds them in Maria's room. Later she grinds up the pills and puts them in her nose drop bottle, to keep Maria from finding them.

Int. New York Yacht Club. Day

Dersh reminds Claus that the prosecution holds he ground up the drugs to inject Sunny and that he doesn't go for the nose-drop business. Claus gives a good argument for the metaphor of classic alcoholic behavior. Too good. Dersh gets angry. Claus is right about everything, too right. Is he hanging Dersh out to dry? They have a tense moment, but then laugh, realizing they're both comfortable with hostility.

Int. Dersh's House. Living Room/Kitchen. Midnight

Dersh, Rachel and some team members consider that the kids may have framed a guilty man. Raj and Dersh argue about whether his acting guilty makes him guilty. Rachel suggests some people have reason to feel guilty because, with a slight indication of Dersh's behavior. He tries to ignore this. A phone call lets them know the State has an "ace" up their sleeve and can't lose. Also, Brillhoffer has used the lawyer-client privilege to deny his notes to them.

Int. Columbia Presbyterian Hospital. Night

Sunny spirit talks about all the beauty that came before, that the public doesn't know about, as her beautiful daughter Cosima sits with her.

Int. Castle. Dining Hall/Bedroom./ Night./Day

Sunny at 31. Her dazzling young prince/husband has vowed and is getting a good start on sleeping with every pretty girl in Europe. So Sunny is unfaithful with Claus.

Ext. English Country Estate. Day

Sunny recalls the tenderness between them. She and Claus have an intimate moment feeding a tiger cub together, oblivious of the rest of the world.

Int. 960 5th . Bedroom. Night

Claus sleeps beside Andrea. As we move close-up on his face, Sunny tells us that although she doesn't mind life going on, the public does. Is Claus the Devil? Can he get "justice?" What would that be?

Ext. Dersh's House. Very late at Night.

Sunny asks if all the inside activity is in Satan's service.

Int. Dersh's House. Den/Living Room/Kitchen/Bedroom. 2:30 a.m.

Dersh makes the team rounds. Rachel wants Dersh to use the illegal search argument, but he debates it. He's really debating her and she knows it. He asks if they're "together?" She wants him to say what he

feels, clearly. He can't and leaves. Dersh tells Peter Macintire they're gonna lose the case, because everyone wants Claus to suffer for the crime all men in their dark souls want to commit: the murder of their wife. Peter has found a Rhode Island Supreme Court ruling: inferences resting on other inferences must be rejected where other reasonable interpretations are possible. Hypoglycemia could have caused Sunny's second coma.

Int. Dersh's House. Bedroom(s)/Hall/Stairway. Night

Toni Berman describes totally illegal actions of prosecution at the trial: suggesting in summation possible ways Claus might have killed Sunny with no corroborating evidence. Dersh and Rachel meet up and go to his bedroom. He tells her, with a little prelude, that he loves her. They "go to bed." Marriott shows up later to add to his testimony and ask for more money. Dersh doesn't really answer.

Int. Bathroom. Night

We see that Marriott has a microphone and recorder on him.

RIVER'S EDGE

A boy of twelve, TIM stands on a bridge overlooking a wide river. He holds a doll in his hand. After looking at the river for a while he drops the doll into the water and it is swept away. He hears shouting and turns and looks away down the river to where he can see a teenager, SAMSON, whooping. There is another figure that appears to be naked lying on the ground nearby.

Samson sits staring out at the river. The naked body of his dead girlfriend JAMIE (D'arcy in the script) lies behind him. He gets up and walks away.

Tim is in the local 7-11 when Samson comes in and tries to buy a beer. The clerk refuses to serve him. While the clerk isn't looking Tim slips two beers into his pocket and walks out. Samson leaves the 7-11 and gets into his car where he sees the two stolen beers sitting on the seat. Tim appears and asks Samson if he can get some marijuana for him. They drive to the home of one-legged local oddball FECK who lives outside the town with his blowup girlfriend ELLIE.

At Tim's home KIM is crying for her lost doll, while her mother MADELEINE and her teenage brother MATT look for it. Tim arrives on his push-bike. He comes into the house and tells Kim that he drowned the doll. Kim becomes hysterical while Tim and Matt fight about the doll.

Matt's school friend LAYNE arrives in his Volkswagen and together they drive to Feck's house.

Matt and Layne arrive at Feck's house. Unseen, Tim arrives and watches them on his bike. Feck greets Layne at the door with a gun. Layne asks Feck for some grass. He gives them two joints and they drive to school.

Matt, Layne, TONY, CLARISSA and MAGGIE sit outside their high school smoking cigarettes discussing a plan to escape from their hometown. Samson arrives and announces that he has killed Jamie.

Matt, Samson and Layne drive to the riverbank. Matt and Layne see Jamie's body for the first time.

Returning together in the car Layne tells them that they all have to stick together. "We've got to test our loyalty against all odds. It's kind of exciting. I feel like Chuck Norris you know?"

Clarissa is sitting in class while her teacher talks about the protest movement during the Vietnam war. Clarissa's eyes are fixed on her teacher and she stays behind after class to talk to him.

Back at the school Layne tries to convince the rest that they have seen Jamie's body. They all agree to go back to the river to look. Tim arrives and surprises the group by asking if they are going to see a dead body. They persuade MIKE, a friend who works in a fast food restaurant to drive them there in his truck. Finally he agrees and they drive to the river, refusing to take Tim along with them.

Together they see the body.

Mike tries to leave but Layne struggles with him insisting that they must all help to bury the body. No one agrees to help and finally all of them, including Layne, leave.

Joint in hand, Matt arrives back home to find Tim and a friend MOKO shooting crawfish in a barrel. He argues with his Madeleine. Meanwhile Layne warns Tim to say nothing about Jamie's death.

Layne and Tony are playing video games in the arcade. Clarissa asks Layne what they should do. Layne tells her to leave it to him and stay quiet.

Clarissa and Maggie decide to call the police. They walk to a phone box but change their minds at the last minute.

Matt and Kim make a grave for the missing doll in the back garden. Layne arrives out front in his car. Matt tells Kim to say that he is out. She tells Layne this but he comes inside the house anyway saying he needs to make a phone call. He calls Samson who tells him to stop worrying about Jamie. Layne replies that he will deal with it, if Samson will buy him a six-pack.

Clarissa calls Matt. She seems to want to talk but in the end just says hi and tells him she'll see him at school the next day.

Matt stands by the doll's grave looking pensive.

At the riverbank, Layne rolls Jamie's body into the river.

Layne drives with John, drinking the six-pack he bought him - "Budweiser? You'd think I'd rate at least a Michelob."

They drive to John's house, but panic when they see the front surrounded by police cars. Matt takes the police to the site. They find Jamie's body. Matt is interviewed by the police, who suggest that he was involved in the murder.

Samson and Layne drive to Feck's house. After explaining what has happened, Feck agrees that Samson can stay for a while.

Matt's mother picks him up from the police station and drives him home.

At home, his mother's boyfriend JIM has seen the story on the news and baits Matt suggesting that he helped with the murder. Matt and Jim have a fight.

Meanwhile, Kim discovers that Tim has destroyed the doll's grave they built. Matt catches Tim and beats him up, giving him a bloody nose. Tim accuses Matt of calling the police, saying that he heard him making the phone call. Matt warns him not to say anything to anyone. Upset and bloody Tim rides off on his push-bike.

Tim arrives at Moko's and they take Moko's father's car. At Feck's house, Samson has disappeared.

Layne arrives and picks up Matt. Layne tells him that they need money to move Samson out of the state. They drive to Clarissa's house and pick her up. She gives them some money. They drive on to Tony's house, but his father comes out and starts firing a shotgun at them. They narrowly escape, Clarissa driving the car, Layne and Matt on foot.

Tim and Moko drive to Feck's place.

At Feck's place, Samson reappears. He and Feck talk about the murder of Jamie and Feck tells Samson about his motorcycling past and how he lost his leg. Feck hears Tim and Moko outside but doesn't know who it is. Samson decides that he wants more beer. Gun in hand, they leave the house.

After their narrow escape, Clarissa, Matt and Layne continue driving around. Clarissa is upset the Layne insulted her while trying to make her stop the car. They fight and Clarissa gets out of the car, at the last minute Matt joins her and Layne drives off in a fury.

Matt walks Clarissa home. When they arrive, Clarissa suggests that they get sleeping bags, buy some beer and go and lie in the park.

Layne drives to Feck's house but Feck and Samson are not there.

Matt tries to buy beer at the 7-11 but is refused. At that moment Samson and Feck arrive. Feck has Ellie the blow-up doll with him. Samson points the gun at the clerk and tells Man to take his six-pack. Matt grabs the beer and leaves.

Tim and Moko watch from the shadows as Layne gets in his car and drives away from Feck's place. After he leaves they ransack Feck's house looking for his gun, and discover two garbage bags full of grass instead.

Having left the 7-11 Samson breaks into a gun shop and steals some bullets. He gets back into the car with Feck and they drive to the river.

Clarissa and Matt settle down in the park. Matt admits that it was he who informed on Samson.

Layne drives around town in his car, popping pills.

Samson and Feck sit by the river. Samson shouts across the river listening to his echo. Finally, someone shouts back at him and he fires his gun across the river at the person. Feck starts to look a little nervous at Samson's behavior.

Clarissa and Matt have sex in the park.

Samson and Feck discuss the way that he killed Jamie and we flashback to the murder. Layne pulls up at a stoplight and falls asleep at the wheel. Dawn breaks Feck looks at Samson sleeping.

Matt and Clarissa are awakened by a faraway gunshot.

Feck arrives back at his house alone. He is ambushed by Tim and Moko and they knock him unconscious. They steal his gun and his car.

Layne is found asleep in his car by the police and is taken to the police station. There he is confronted by news crews who ask if he is the murderer.

Matt and Clarissa go to his house. Madeleine is hysterical that Tim has not come home that night and says she is sick of being a mother. Matt tells her to calm down and he leaves for school.

At the school reporters are interviewing Tony and Maggie. Tim is waiting for Matt.

Layne is interviewed by the police. He is finally allowed to make a call but can't think of anyone to call.

In Clarissa's class the murder is discussed. The teacher accuses the class of not caring about what has happened. He directs some of his anger at Clarissa. We see that she is not so keen on him anymore.

Matt loiters in the school ground, watched by Tim. Finally the others come out of class and they all agree to go back to the river.

Feck wakes up from his assault with a phone call from Layne who asks him where Samson is. Feck replies that he is gone. Before he can explain, the police break into Feck's house and arrest Feck.

At the river Matt, Tony, Clarissa, Maggie, etc., see Ellie the blow-up doll in the river. Layne arrives and tries to beat up Tony, who he thinks told the police. Matt tells him that he is the informer. Layne runs off to find Samson.

Layne finds Samson shot dead on the riverbank. The others except Matt, join him and see John's body.

Holding Feck's gun, Tim confronts Man and accuses him of beating a traitor. It seems as though he may be about to shoot Matt but finally Matt persuades Tim to give him the gun.

Meanwhile the other stare at the body of Samson.

In the hospital Feck explains his motivation for killing Samson to a group of people, either doctors or nurses who are out of shot.

Layne stands looking at the river as paramedics take Samson's body away. The group is driven away by police.

Jamie's funeral takes place. Clarissa, Matt, etc., file past her body lying in the casket.

SCHINDLER'S LIST

1. At a small rural depot, a three old girl watches as a lone clerk registers her and several other families. An SS guard escorts them onto an empty passenger train.
2. Cracow, Poland train station. An army of clerks register hundreds of arriving rural passengers.
3. In a rundown Cracow hotel room. Oskar Schindler carefully and deliberately dresses himself in what was once a fine dinner suit. He likes what he sees, nothing is left to chance.
4. Schindler arrives at the night club focusing on only those people important to him - the German military officers. Carefully following his plan, he generously tips, buys drinks and entertains, slowly but surely ingratiating himself to everyone he meets. By evening's end, he has created himself the successful businessman to all his new friends, including SS officers Czurda, Toffel, Reeder, and Schemer.
5. In the city, signs everywhere of the German occupation, the restrictive edicts and behavior toward the Jews.
6. With loudspeakers echoing new restrictive edicts in the distance, a young man replaces his Jewish armband with a small crucifix on a chain and approaches a cathedral.
7. The young man, Pfefferberg, a Jewish black marketeer, joins two other marketeers, Goldberg and Chilowicz. They do business and notice Schindler moving slowly towards them. Afraid of Schindler, the others leave, while Pfefferberg stays and takes a shirt order from Schindler.
8. A ten foot wall is erected on the once busy street - the borders of a new city is being built.
9. The three year old rural girl from earlier, now suspicious Genia, sits with relatives: Mr. and Mrs. Dresner, daughter Danka, cousin Idek. The adults talk, Genia's parents were taken away, and the Polish woman wants them to keep the girl. They take her in as the wall outside is built up covering the window.
10. Inside the Jewish Council offices are packed many times past capacity, trying to help the huge influx of displaced Jews. The lines are endless, going out the door...
11. ... down the street, around the corner and down another street. Schindler arrives and strolls past everyone.
12. Inside, he finds Itzhak Stern and accountant and tells him he wants to turn the old company he (Stern) worked for into an enamelware factory and he wants Stern's help in finding Jewish investors.

13. Informed they are being moved to the Jewish quarter, thousands of families carry, push, and pull all they can carry through the streets.

14. The wealthy Nussbaum family is unceremoniously evicted from their apartment at gunpoint.
15. The Nussbaum's join the throngs of people in the street.
16. At the gates of the ghetto, more clerks register newcomers, including the Dresners and the Rosner brothers. One of the many, Pfefferberg comes in with his wife and spots Chilowicz and Goldberg who have found a job assisting the Gestapo with the registration. Pfefferberg declines Chilowicz's offer of help.
17. The Nussbaums move with countless other families through the impossibly crowded hallways.
18. A real estate agent shows Schindler down the Nussbaum's old street.
19. The Nussbaums arrive at their one room ghetto apartment already occupied by a family of six.
20. Schindler considers the fine furnishings in Nussbaum's former apartment.
21. The Nussbaums stare in dismay at the horrible conditions of their new home.
22. Schindler steps out on the balcony of the Nussbaum's former apartment to see the grand view.
23. Settled, the Nussbaum contemplate their abode as another family comes in with belongings.
24. Laundry hangs across the ghetto streets as a voice of a cantor echos.
25. Schindler convinces reluctant Jewish investors to back his company in return for goods.
26. A machine in Schindler's new factory starts up.
27. Schindler watches a technician work on his machine as Stern tells him it is cheaper to hire Jews than it is Poles.
28. Another machine starts up.
29. Clerks separate 'essential workers' from the rest, the latter of which get on trucks bound for the unknown.

Formerly labeled a non essential worker, a teacher now with Stern at his side comes to the front of another line and calls himself a metal polisher. He's passes.
30. A technician shows the teacher and other workers how to use a lathe.
31. Schindler notes the amounts of money the investors gave him.
32. Pfefferberg shows Schindler a black limo.
33. Schindler drives past military trucks and other citizens in his new limo.
34. Schindler interviews 18 women to be his secretary. The ladies man tells Stern he can't decide.
35. Schindler takes picture with his new secretaries, all 18, in front of his new sign DEF.

36. Schindler throws a party making sure his military guests are well taken care of.
37. Another machine starts up in Schindler's factory. Then another and another.
38. Stern pulls Mrs. Dresner and Danka from a line boarding a truck.
39. A clerk affixes a blue sticker to Dresner's work cards.
40. A technician shows the Dresner's and others how to run a furnace in the factory.
41. Schindler notes the money given to him by the investors.
42. Schindler orders more luxury items from Pfefferberg.
43. A man takes Pfefferberg's (Schindler's) money and gives him fresh fruit.
44. A doctor opens a secret compartment and gives Pfefferberg Cognac.
45. A Pole crowbars a piece of timber revealing cigarettes he gives to Pfefferberg.
46. Schindler supervises his secretaries' putting together his gift baskets for his important 'friends.'
47. Schindler dictates a letter offering his business' services.
48. Gift baskets are wheeled by the workers struggling on the factory floor.
49. SS man, Toffel considers his wonderful gift basket as his secretary reads Schindler's letter.
50. SS man, Czurda considers his even bigger basket as his secretary reads.
51. SS man, Schemer considers his even larger basket as his secretary reads.
52. Toffel initials Schindler's bids.
53. Czurda initials Schindler's bids.
54. Schemer signs armaments contracts with Schindler's DEF appearing on all of them.
55. Factory a success, Schindler tries and finally thanks Stern for his assistance.
- 56-57. Schindler's wife, Emilie comes to visit, catching the genuinely innocent Schindler with his mistress.
- 58-60. Schindler takes Emilie out, surprising everyone he knows that he actually has a wife. She questions his apparent success and he answers by saying everything he did before lacked one important ingredient which has led to success this time - war.
- 61-62. Schindler's natural charm warms Emilie to him as it always has and she asks him if she should stay - to promise her no one will presume she is anyone but his wife. He can't.

63. Emilie leaves on one train as clerks supervise Jews boarding another.

64-65. After finding out one of his investors has scammed him, Schindler takes a couple thugs and goes to the man, threatening that he could have him and his family killed with a phone call.

66-68. While his workers eat soup and bread on the factory floor Schindler dines elegantly in his office, going over the glowing business reports Stern's given him. Stern asks if one of the workers may come and thank Schindler for hiring him. Schindler reluctantly agrees and Lowenstein, a one armed man thanks him profusely. Afterwards Schindler tells Stern to never do that again.

69-70. During their daily march out of the ghetto, Schindler's workers are stopped and made to shovel snow. Lowenstein is shot dead by a guard.

71. Schindler complains in vain to SS Toffel about the day of lost production and the dead worker.

72-73. Schindler gets a Christmas tree. Now decorated back at the factory, he hands out cigarettes to his workers, wishing them a merry Christmas.

74. As Schindler gives a present to his secretary, the Gestapo comes and arrests him. As Stern discreetly hides one of the ledgers. Schindler gives his secretary the names of his SS contacts. Toffel, Czurda, Reeder, Schemer, for her to call to get him out.

75-81. The unconcerned Schindler is taken to SS headquarters, questioned and warned as an SS supplier not to work with the black market. He is detained for the evening in a cell fit for dignitaries and he bribes a guard for vodka and pajamas. The next morning, during his lavish breakfast, he is set free, being warned it is only a matter of time before he is caught.

82-83. About to go out on the town, Schindler is informed by Pfefferberg that Stern has been taken for deportation. Schindler arrives at the depot and persuades the clerk and sergeant, through threat of their own deportation, to release Stern. Successful, Schindler scolds Stern for putting him in a bad position.

84. The SS make their prisoners sort through all sorts of valuables confiscated from the Jews.

85-87. Amon Goeth arrives to the construction site of the forced labor camp which he is to run. He observes an argument between a Jewish engineer and a guard and to everyone's surprise has the woman shot for arguing with his man.

88. Stable boys prepare horses.

89. Sonderkommandos wait with their trucks.

90. All quiet in the ghetto.

91. Schindler and Ingrid prepare for their morning ride.

92. Goeth shaves in the hotel's presidential suite.

93. Ghetto police Goldberg and Chilowicz prepare with German clerks in the ghetto.

94. Stable boys ready the horses as Schindler and Ingrid wait.

95-100. As Schindler and Ingrid ride, Goeth rallies his men to do their day's work - emptying the ghetto. From high atop a hill, Schindler sees Goeth's activity down in the ghetto.

101-105. Goeth's men rout out families from apartments by rifle butt, dog, or shot while on the streets, clerks separate them into lines. Pfefferberg tells his wife to pack quickly and that he'll be back. The Dresners are split up into different lines.

106-111. From the hilltop, Schindler spots one small child dressed in red, Genia, wandering amongst the chaos below. She passes unnoticed by the SS and past a pile of executed bodies. Mrs. Dresner pulls her daughter Danka aside. Pfefferberg climbs down a manhole cover into the sewer searching for a way out, only to stop when he sees others with the same idea shot ahead of him.

112. Mrs Dresner hides Danka behind a false wall in a ghetto apartment but is incomprehensibly denied the hiding place by the woman already there. Dresner leaves.

113-114. Schindler watches the girl in red continue to walk, past crowds, Germans, everyone.

115. Mrs. Dresner is caught by a young Jewish boy who works for the Germans. Recognizing her as Danka's mother he tells her to hide and tells his masters the apartment is clear.

116. Schindler watches as the girl in red disappear in the city below.

117. Pfefferberg comes back to find his wife gone. Searching for her he stops and pretends to be stacking luggage to save himself before Goeth.

118-120. Schindler spots the girl in red again. She walks past everything and quietly enters her old empty apartment and climbs under a bed.

121-126. Special German squads mop up the ghetto searching everywhere, firing into walls and ceilings - killing all people left hiding.

127. Schindler stares at his quiet empty factory.

128-129. Goldberg, now lord of the lists for the labor camp and other clerks call out names of the 15,000 on their way into Plaszow. Stern is among them.

130-134. Goeth wakes, goes to his balcony and randomly shoots one of the workers in camp below.

135-137. Schindler goes to Goeth to get his workers back. After along cat and mouse, Goeth gets what's he's been waiting for, Schindler saying he'd be grateful (now business partners) if Goeth helped him.

138-145. Schindler pays for his factory's sub camp to be built by the factory. Chilowicz skims off of every order and kicks back to Goeth - Schindler knows and it's okay.

146. The workers are brought back to DEF, but Stern is not among them.

147. A resigned Schindler pays off SS man Leo John.

148-151. At a party, SS men tease Schindler about possibly being sent to the front for employing the Jews. Goeth makes it clear that won't happen. Alone, Schindler tries to get Stern back from Goeth. Goeth says no.

Schindler sees Stern who tells him how to take care of everything.

152-153. Goeth's servant Helen, shows a new Rebecca into Goeth's villa and prepares her on how to serve the difficult Goeth.

154. Rebecca does Goeth's nails and passes her first test.

155. Goeth traps a worker by having him make a hinge before his eyes then questioning why he hasn't made more in the time he's been working. He tries to kill him, but his gun jams.

156-170. Stern arranges for people who have seen Goeth's wrath, to work for Schindler. The hinge man, Levartov, the chicken boy. Schindler goes to Stern complaining it must stop, that he's getting a dangerous reputation - that no one dies who works for him.

171. Schindler tries to appeal to Goeth's sense of power by telling him that mercy will make him even more powerful. He likens him to the emperors of old.

172-178. Goeth shows mercy to several prisoners, Helen for the speck on a painting, a woman smoking on the job, the stable boy, etc... but he does not feel any of the power of emperors Schindler described. He then pulls a gun and kills a random worker.

179-191. Stern warns Schindler that Goeth steals with such abandon that he will be caught. Schindler says good, we'll be rid of him. Stern reminds him that if Goeth goes, so to will all of them. Schindler's life is inextricably linked with Goeth's.

192. Schindler tries to smooth over Goeth's behavior to Schemer and Toffe, finally threatening to expose them too if they move against Goeth.

193-218. Men and women whistle, calling across the night air waiting for their mates to answer. Rebecca and Josef (dressed as a woman) steal away and are secretly married in the women's barracks. Intercutting, a nightclub dancer circles Schindler, a cuckolded Goeth circles Helen and Rebecca circles Josef. It all ends with the dancer kissing Schindler; Goeth beating Helen and Josef kissing Rebecca.

219. Schindler throws a big party on his birthday, lavishing his workers (on the factory floor) and German guests with food and drink. A beautiful worker comes up to thank him and he kisses her on the lips in front of everyone.

220. Goeth is upset and bothered (more paperwork) when he's informed he must make room for seven thousand more prisoners.

221-230. The clerks and Goldberg assemble and separate, yet again, the prisoners who stay and go. Goeth spares his mechanic Pfefferberg and his wife.

231-235. Prisoners are loaded on trains. Guards look for hiding children. The girl in red searches for place to hide.

236. Schindler arrives at the depot and convinces Goeth to spray the prisoners with water for relief.

237-239. The Gestapo arrests Schindler again. He's confident as his secretary signs she'll call all the right people.

240-244. Schindler is surprised to find out they're taking him to a different place. This time he's treated like a real prisoner - because he violated the law by kissing the Jewish girl in the factory. Goeth comes and argues for his release. Schemer obliges, but Goeth has fallen from grace.

245. At a party, Schemer lectures Schindler on chasing 'Jewish skirt' as a Treblinka commandant brags about his camp can exterminate 2000 'units' a day and that Auschwitz can do even better. The musicians play a song trying to help a depressed SS officer kill himself which he does.

246-258. Intercutting, as the first 'snow flakes' fall German children play in the streets. Goeth finds out he's been betrayed by Chilowicz and kills him. His camp is being closed down and everyone shipped off to Auschwitz. Schindler finds out his workers have been taken by Goeth then Goeth tells him about Auschwitz.

The snow is Goeth's burning of all exhumed bodies buried in the forest.

259. Schindler goes to and surprises Stern by saying he's not staying. That he's made enough money and that he's going home. Stern accepts Schindler's offer for a drink for the first time.

260-263. Schindler leaves his apartment and goes back to Czechoslovakia where his wife informs him to stay in a hotel.

264-265. Schindler surveys a baronial estate, thinking of buying it.

266-267. Schindler entertains old friends in a bar. They see him as the charming hustler/ladies man he always was.

268-269. Conflicted, Schindler finally decides to build a new factory in Brinnlitz. He goes back to Goeth and convinces him to give him all his (Schindler's) people. That he'll, pay him handsomely.

270-272. Schindler starts making his LIST. Stern helps and he puts on everyone he can think of. Stern finally figures out that Schindler is paying for each person, to get them out.

273-277. Schindler goes back to Goeth to ask for one more. Helen. Goeth says no and Schindler plays cards for her. Goeth takes him up on it and Schindler gets her and adds her to his LIST.

278. Schindler convinces the Brinnlitz city officials and citizens to accept is bringing the Jewish workers to the town.

279-281. As Schindler entertains officials in Berlin, Marcel Goldberg oversees the List, adding names of certain individuals for money.

282. Schindler watches his new factory take shape.

283. Goldberg squeezes another name on the List.

284. Schindler's jumped by three men and recognizes one of his 'friends' from the bar on his first night back.

285. Goldberg tries to extort money from Pfefferberg, threatening to take his name off the List.

286-294. Thousands of prisoners climb onto waiting train cars, Stern among them. The train makes the long trip and ends up in Brinnlitz where it's greeted hostile locals and by Schindler. Once in the factory, he informs all the men that the women have left and should arrive soon.

295-302. The women trains are misdirected and end up at Auschwitz. The women sense something wrong when they see no clerks there to meet them.

303. Schindler finds out they've been sent to Auschwitz. As he leaves to get them back, Gestapo come and inform him he must leave with them. Goeth has been arrested.

304. Schindler's women enter the showers at Auschwitz. not knowing if water or gas will come out of the nozzles. Water.

305. Mingle inspects the women who try to tell him they are Schindler's workers.

306. The Gestapo inform Schindler they want information about Goeth.

307. In Brinnlitz, the workers try to run the factory machines.

308-311. Schindler arrives at Auschwitz and is informed there was an error. He's offered may more 'units' in exchange, but says he wants his workers.

312-313. Schindler finally gets his women workers out of Auschwitz through the drama of separating families unfolding at the Auschwitz train yard.

314-315. Schindler reunites the women with the men in a heartfelt reunion. Some though look on blankly, their spouses lost.

315A. Schindler warns the assembled guards against harming any of his workers.

316. Schindler inspects his factory. He calibrates a machine purposely wrong to the astonishment of a worker. He also informs Rabbi Levertov that he may perform Sabbath rites.

317-320. The Rabbi recites Kiddish over wine and workers sing Yiddish songs. The guards can't believe their ears.

321-322. Schindler appears at his wife's doorstep asking her to come work with him. That maybe now they can somehow work out their troubles.

323. Schindler introduces Emilie to Stern and they decide the best place for her to work is in the clinic - not too close too him. After she's gone, Stern tells him the Armaments Board has sent complaints that his factories shells have failed quality control tests. Stern figures Schindler has sabotaged the machines and warns they could be sent back to Auschwitz. Schindler says buy shells then. It'll mean less shells in total out there.

324-325. Now out of favor with the guests of his own party, Schindler finds the Police Chief and asks for guns under the pretense of needing to protect himself when the Russians come. The war is coming to an end.

326. Schindler gives a gun to Pfefferberg.

327-328. Stern confronts and figures out that Schindler has spent all his fortune helping out his workers.

329-336. A lone boxcar is found in the countryside with the bodies of Jews inside. Schindler arranges for them to be properly buried. Schindler shuts down the factory machines for the funeral.

337-343. To everyone's surprise, haggard Goeth appears at the camp, telling Schindler in private that everyone betrayed him. Schindler treats him with measured courtesy and asks what he can do for him. He asks for Helen. Schindler says she's dead. As Schindler shows him out, workers spit on him. He finally sees Helen on the factory floor and realizes Schindler was the one who betrayed him and that he can do nothing about it.

344-347. The war is over. Schindler assembles the guards and the workers. He gives a speech thanking and preparing the workers for what lies ahead, thanking the guards for their restraint, and saying he will leave just after midnight - a fugitive. He acknowledges the guards have probably been given orders to exterminate all the workers and gives them the choice of doing it or leaving and returning to their families as men, not murderers.

348-355. That night, Schindler and Emilie are about to leave when the workers present him with a gold band and a letter explaining his actions if he's caught.

It suddenly strikes him that he could've saved more people if only he hadn't lived as extravagantly as he had. Over the reassurances of Stern, the atrocity of the war seems to come to Schindler in that moment.

356. Workers watch a German tank appear at the distant forest's edge, fire and then disappear again.

357. Czech partisans come to the camp and inform the workers they can go. They say they're staying until the Russians arrive.

358-359. Five SS men come to camp and borrow gasoline for their motorcycles from the armed workers.

360. The Russians come and announce they've been liberated. The workers ask if they've seen Jews in Poland and the Russian says no. They don't know what to do next.

361. All the workers walk towards the Brinnlitz while the faces and names of the occupations which got them there are typed.

362-363. Years later Pfefferberg visits Schindler in Frankfurt and invites him to visit with his family. Titles reveal what's happened since to Goeth and Schindler and the eleven hundred Jews Schindler saved.

364-365. Hands put together pieces of gravestones in a memorial, revealing bits of names and a Jewish star.

THE SILENCE OF THE LAMBS

CLARICE STARLING, an ambitious and extremely bright FBI trainee reports to the Behavioral Science office where she meets SPECIAL AGENT JACK CRAWFORD. Crawford enlists her help in interviewing Dr. Hannibal Lecter. Lecter, once a psychiatrist, is a serial killer who was known for eating his victims. While in Crawford's office, Clarice notices case files for a serial killer nicknamed Buffalo Bill.

Clarice reports to the Baltimore State Hospital for the Criminally Insane to interview Dr. Lecter. There she meets DR. FREDERICK CHILTON, who is in charge of the facility. Chilton makes a pass at her, and she turns him down. He explains procedures for dealing with Dr. Lecter to her, then takes her to Lecter's cell.

Clarice meets DR. LECTER, and she begins to establish a rapport with him. He makes the connection between her visit and the recent spate of killings by Buffalo Bill, although she denies it. However, when she attempts to get him to complete a psychological questionnaire, he becomes angry and sends her away. On her way out, another prisoner throws semen on her, and Dr. Lecter, by way of an apology for this rude treatment, gives her a lead to follow in the Buffalo Bill case.

As Clarice leaves the hospital, she flashes back to images of happy childhood times with her father.

While practicing at the gunnery range, Clarice receives a phone call from Crawford, informing her that Dr. Lecter has caused the prisoner who threw semen on her to commit suicide. He orders her to investigate the lead Lecter gave her regarding a former patient of his, a Miss Mofet.

Clarice goes to a storage facility rented by a Miss Mofet in Baltimore. There she discovers the severed head of a man. The face is made up like a woman's.

Clarice goes back to see Dr. Lecter. He informs her that the head is that of a transvestite patient of his, a BENJAMIN RASPAIL. Lecter says that he did not kill Raspail, but indicates that there is a connection between this clue and the Buffalo Bill case. He offers to help Clarice solve that case in return for arranging a transfer for him to a cell with a view.

Meanwhile, a MAN kidnaps CATHERINE MARTIN. He examines her skin as she lies unconscious.

Crawford interrupts Clarice's training again to take her to the site of a murder in West Virginia. On the way there he shares the Buffalo Bill case file with her. He tells her that the killer shoots his victims after keeping them for three days, then skins them. Clarice confronts Crawford about the fact that he used her to get to Dr. Lecter. Crawford rationalizes what he did, but promises to let her in on everything from this point on.

Crawford and Clarice arrive at a funeral home where a woman's body is being held. Clarice flashes back to a childhood memory of her father's funeral. During the examination, Clarice impresses Crawford with both her forensic skills as well as her ability to handle the locals. They discover two triangles of skin removed from the victim's back, as well as a cocoon of a moth or butterfly in her throat. Clarice theorizes that a similar cocoon might be found in the severed head of Benjamin Raspail.

Clarice takes the cocoon to the Entomology Department at the Smithsonian to be examined by two experts, RODEN and PILCHER. They determine that the cocoon is that of the "Death's Head Moth," so-called because of the human skull markings between its wings. The moth comes from Malaysia, and therefore had to be imported and cultivated by someone.

The man who kidnapped Catherine turns out to be MR. GUMB, the killer known as Buffalo Bill. He keeps her in a dark pit and forces her to rub lotion on herself. Catherine pleads for mercy, telling him that her mother is a very important woman.

News breaks that Buffalo Bill has kidnapped the daughter of a U.S. Senator. SENATOR RUTH MARTIN pleads for her daughter's life on television.

On the way to the asylum, Crawford informs Clarice that they did indeed find another Death's Head moth in Raspail's severed head. He also reminds her that they only have 36 hours to find Catherine, since she has already been missing for 36 hours.

Clarice goes back to Lecter's cell, despite complaints from Chilton that he is being left out of the loop. She tells Dr. Lecter that a deal has been made to transfer him to a new hospital where he will have a view. Lecter offers to exchange information about Buffalo Bill in return for personal information about Clarice. She agrees. Lecter tells her to check the list of patients rejected for transsexual surgery at three institutions.

Then he asks her about her father's death. She tells him that she went to a ranch in Montana after his death, but ran away after only two months.

Meanwhile Catherine pleads with Mr. Gumb from the bottom of her pit, while he works at a sewing machine. His dog PRECIOUS barks at her from the edge of the pit.

At the asylum, Chilton tells Lecter that Clarice lied: there is no deal to move him to a new cell. He tells Lecter that he has made his own deal with Senator Martin, and if he gives up the identity of Buffalo Bill, he will have Lecter transferred to another prison. Lecter agrees, but will only give the information to the Senator herself. During this conversation, Lecter manages to steal Chilton's pen.

Crawford bullies DR. DANIELSON at Johns Hopkins Gender Identity Clinic into searching his database for names of patients who were refused treatment due to criminal records.

Crawford hears from BURKE, FBI Director, that Lecter is being transferred to Memphis for a meeting with Senator Martin. Senator Martin is angry about Crawford's phony offer to Lecter.

Crawford and Starling meet regarding the new developments. Crawford recommends that Starling give up the investigation and go back to school in order to save her career. But she convinces him to let her go to Memphis to speak with Lecter.

Lecter arrives in Memphis, bound and masked. He meets with Senator Martin and tells her that Buffalo Bill's real name is Louis Friend.

Catherine, still trapped in Mr. Gumb's pit, tries to lure his dog Precious into the pit, but fails.

Clarice cons her way into see Lecter, who is now being held in a giant iron cage in the Memphis courthouse. Lecter tells her that all she needs to know to catch Buffalo Bill is contained in his case files. Then he demands to know why she ran away from the ranch in Montana. She tells him about seeing the lambs being slaughtered, and how she is still haunted by the sounds of their screams. Lecter gives her the case file just before Chilton arrives to throw her out.

Lecter escapes using part of the pen he stole from Chilton. He kills two police officers and cuts off the face of one of them, using it to disguise himself as that officer. He is taken away in an ambulance. He kills the ambulance crew and disappears.

Back in Washington, Clarice and her roommate ARDELIA pour over the Buffalo Bill case files. Clarice receives the news that Lecter has escaped, and tells Ardelia that he will not come after her. Together, she and Ardelia determine that Buffalo Bill must have known his first victim.

FBI Director Burke orders Clarice and Crawford off the case, effective at 1800 hours.

Crawford and Clarice decide to use the time remaining to continue their investigation. Clarice goes to Belvedere, Ohio to the site of the first murder.

Mr. Gumb searches for Precious and finds that Catherine has successfully lured her into the pit. He cannot shoot her without endangering Precious' life as well. Catherine threatens to harm Precious if Mr. Gumb does not bring her a telephone.

Clarice goes to the home of the first victim and searches her room for clues. She finds a dress that has two triangle patterns on the back, the same as the victim they examined. She calls Crawford and informs him that she knows what Buffalo Bill is doing: making a woman suit out of his victims' skin. Crawford tells her that they already know where Buffalo Bill is, using names from the transsexual case files. He is on his way to Calumet City, IL to pick him up. He tells Clarice to stay where she is to gather more evidence.

Clarice interviews a friend of the first victim, who tells her the name and location of a person that she and the victim used to work for on occasion.

Mr. Gumb puts on his night vision goggles and prepares to shoot Catherine.

FBI Officers surround the house in Calumet City.

Just as Mr. Gumb prepares to shoot, the doorbell rings. He goes to open the door, and there stands Clarice.

The FBI officers are frustrated to find that Buffalo Bill is not at the Calumet City house.

Clarice questions Mr. Gumb about the previous resident of the house. Mr. Gumb says that he knows very little, but invites her in. While they are talking, Clarice spots a Death's Head moth, and realizes that Mr. Gumb is Buffalo Bill. She pulls her gun, but he disappears into the basement. She follows him, and finds Catherine in the pit. As she continues her search for Mr. Gumb, the lights go out. Mr. Gumb, wearing his woman suit and night vision goggles, stalks her and nearly gets the drop on her. However, she hears him cock his pistol and she fires first, killing him.

Clarice and Catherine are met by the media and by Crawford, who congratulates her.

Clarice attends a reception for her graduation from FBI training. Ardelia tells her that she has a telephone call. Clarice picks up the phone to find that it is Lecter, who tells her that he will not come after her. He says that he has to go, because he is having a friend for dinner. He hangs up.

Lecter is in a lush tropical setting. As he watches, Chilton gets off a plane. Lecter follows him.

THE SIXTH SENSE

FADE IN:

INT. - BASEMENT - EVENING

ANNA CROWE pads downstairs to a wine cellar and selects a bottle. Turning to leave, she senses something and, after puffing out a visible breath in the cold air, she quickly climbs the steps out of the cellar.

INT. - DINING ROOM - EVENING

Anna rejoins her husband, MALCOLM CROWE, who is currently admiring a framed certificate propped up on a chair. Through their drunken flirtations, Anna and Malcolm reveal that the certificate is a gift from the people of Philadelphia in appreciation of all the work Malcolm has done as a child psychologist.

INT. - BEDROOM - NIGHT

Malcolm and Anna fumble upstairs to find that their bedroom light does not work. As Malcolm turns on the bathroom light, Anna screams. A drugged, teen-aged STRANGER is seated at the edge of their bed. After some careful cajoling, Malcolm comes to understand that the stranger is actually VINCENT GRAY, a former patient who was never truly "cured." Before Malcolm can talk Vincent down, the boy shoots his former doctor in the stomach and then turns the gun on himself.

EXT. - BENCH - AFTERNOON

It is now two years later. Malcolm is seated at a bench, comparing the oddly similar case files of Vincent Gray and a new subject, Cole Sear. His concentration is broken, however, when COLE SEAR, "a munchkin of a boy", emerges from the brownstone across the street. After affixing a pair of oversized glasses to his face, the boy disappears down the street. Malcolm collects his things and gives chase.

EXT. - STREET - DAY

Malcolm catches Cole entering a historic Philadelphia church. Suddenly, a shooting pain pierces his side. After it passes, Malcolm pursues the boy inside the church.

INT. - CHURCH - DAY

Cole plays with an assortment of plastic figures in the last pew of the near-vacant church. Malcolm introduces himself to the boy who, at first, goes ghost-white and later allows Malcolm to sit next to him. Malcolm apologizes for missing their appointment and then establishes trust with the boy by asking what his soldiers were saying. Cole replies: "De profundis clamo ad to domine." Through the course of their impromptu session, Malcolm discovers that the large glasses belonged to Cole's estranged father and that the boy is custodian to a series of bruises and cuts along his arms. They agree to meet again and Cole swipes a tiny Jesus statue on his way out.

INT. - MALCOLM'S HOME - EVENING

Malcolm returns to finds a pile of bills collecting on a thin table.

INT. - DINING TABLE - EVENING

He stares down at a finished meal on the only place setting at the table.

INT. - BEDROOM - EVENING

Malcolm hovers over Anna as she sleeps with a wad of tissues in her hand.

INT. - HALL - NIGHT

Malcolm tries to open a stuck door and, when it finally budes, he disappears down a thin stairway.

INT. - BASEMENT - NIGHT

The basement, despite now being stuffed with dusty boxes and stacks of books, is still ominous. Consulting "The Meridian Latin Dictionary". Malcolm translates Cole's Latin mantra into: "Out of the depths, I cry to you Lord." It is the mass for the dead.

EXT. - PHILADELPHIA - DAWN

The city of brotherly love slowly stirs awake. It is as eclectic mix of national history and modern technology.

INT. - BROWNSTONE KITCHEN - MORNING

LYNN SEAR. Cole's mother and the paragon of South Philly fashion, is interrupted from her early morning routine by a sudden shiver. After adjusting the thermostat, she is then startled by progressively louder thuds from upstairs, as if someone were jumping on the bed. Concerned for the safety of her son, Lynn is about to charge upstairs when the thudding stops. Confused, Lynn turns back to the kitchen table and screams. Seated in front of her and all dresses for school is young Cole. The awkward moment is ended when Cole's escort to school arrives.

EXT. - BROWNSTONE STREET - MORNING

TOMMY TAMMISIMO, an obsequious and vain eight year old, walks Cole from his Brownstone to the school. Once out of Lynn's view, Tommy ditches and insults Cole, leaving the boy to walk to school alone.

INT. - DEN - AFTERNOON

Malcolm observes Cole as he plays with an assortment of action figures. The pair talks about Cole's parents' divorce and Malcolm asks Cole to confide in him if he has any secrets. Cole nods that he indeed does have some secrets, but he does not want to talk about them. Malcolm then adopts a different tactic and asks Cole about a disturbing picture he drew in which a man is getting stabbed with a screwdriver. Cole explains that the drawing caused both him and his mother a lot of grief. Since the incident, he only draws rainbows, which done not seem to cause as much commotion. Malcolm chuckles at the boy's insight. Thinking that Malcolm is laughing at him, Cole freaks out and ends their session with a tantrum.

INT. - RESTAURANT - EVENING

Malcolm rushes into the dim restaurant to find Anna alone at a table with a single place setting and a piece of cake with a candle on top. He briefly apologizes for being late, but Anna does not even look up. Soon, Malcolm is discussing all of the similarities between Cole Sear and Vincent Gray, down to the cuts on their arms. He sees this opportunity as a second chance at being able to help people and, if he can put the memories of Vincent to rest, perhaps getting his life back together. Malcolm is cut off by the bill, which has been dropped at the table. Anna snatches the slip, signs it, and leaves without saying a word. Malcolm does not follow her out but, rather, says: "Happy Anniversary."

INT. - DEN - AFTERNOON

Malcolm is again at Cole's home, watching him play with the little plastic soldiers. Once asked, Cole provides not only the names of the "soldiers", but also extremely detailed back stories for each of them, which causes the boy to become quite emotional. Sensing this. Malcolm invites Cole out for a walk.

EXT. - STREET - AFTERNOON

As they stroll down the street lined with brownstones, Cole shares with Malcolm how Tommy holds him in contempt and calls him a "freak." Malcolm forcefully denies that Cole is a "freak" and urges the boy to dismiss anyone who says otherwise. Cole now looks differently at Malcolm. Upon turning the corner, they confront MR. MARSCHAL. an elderly blind man with a thick German accent. The old man and the

boy know each other, as indicated when Cole asks how Mrs. Marschal is doing. After their brief conversation ends, Mr. Marschal heads inside and Cole is to follow him. Now that they are alone, Cole explains to Malcolm that Mr. Marschal gets lonely. When Malcolm asks why, Cole explains that Mrs. Marschal has been dead for some time now.

INT. - MR. MARSCHAL'S LIVING ROOM - MORNING (?)

As Mr. Marschal fetches Cole some lemonade, the boy begins searching through the neglected apartment, much to Malcolm's dismay. Cole finally finds a hidden air vent, pries it open, and pulls out a stack of notebooks belonging to Mrs. Marschal. Mr. Marschal studies them and, after realizing that there has not been a new entry in some time, the sad truth finally comes to light. Malcolm watches in awe as Cole tries to console the old man who is only now dealing with the loss of his wife.

INT. - BASEMENT OFFICE - NIGHT

Malcolm dictates into his tape recorder how Vincent Gray had an episode with a married couple in the doctor's waiting room that is eerily reminiscent of the occurrence that took place earlier in the day between Cole and Mr. Marschal.

INT. - BROWNSTONE - NIGHT

While Lynn tends to some laundry, she is startled by what she perceives to be as something moving in the dark. Through the course of her investigation, she is distracted by a wall boasting several photos of Cole. The happy moment quickly becomes one of trepidation as Lynn notices, for the first time, something that is in every single photo: a streak of light blurring around Cole.

INT. - COLE'S BEDROOM - AFTERNOON

Again involved in the chore that is laundry, Lynn cleans up Cole's room and, in the process, peers inside a small red tent that has been erected on the bedroom floor. Inside is their puppy, SEBASTIAN, and a picture of Cole with both of his parents. Moving on to the desk, Lynn tidies up until she stumbles upon a pile of papers that are completely covered with Cole's violent handwriting spelling out phrases like "broken glass pray for help..."

INT. - DEN - AFTERNOON

Malcolm asks about the pages of writing, insinuating that they might be a cry for help and a way for Cole to deal with his parents' divorce. He then suggests that Cole should figure out what he wants the goal of their sessions to be. Cole eventually admits: "I don't want to be scared anymore."

INT. - BASEMENT OFFICE - NIGHT

Malcolm pours through a series of books, circling a passage that notes that certain disorders may result in seizures that cause bruises and cuts on the extremities. He is then distracted by Anna's voice coming from upstairs.

INT. - HALL - EVENING

It turns out that Anna was speaking into the phone. Malcolm listens to her talk shop and then laugh before turning back to the basement. Oddly, the door sticks again before it opens.

INT. - CLASSROOM - DAY

STANLEY CUNNINGHAM, Cole's teacher, is quizzing the class on the history of the school. When the class is asked what purpose the school served in the past, only Cole raises his hand and blurts out that people were hung in the very same building. Cunningham informs Cole that he is wrong and the class responds with laughter. The situation escalates up to the point where Cole calls Cunningham a "stuttering Stanley." Shocked, the teacher attempts to question Cole, but he cannot, finding that he is now stuttering

when he speaks. Their aggressive exchange is promptly ended when Cunningham loses his cool and calls Cole a freak.

INT. - FACULTY LOUNGE - AFTERNOON

Malcolm spots Cole inside and alone. Sensing tension. Malcolm puts Cole at ease with a lame magic trick that the child easily tears apart. Malcolm then promises that Cole will soon be like other children.

INT. - HALLWAY - EVENING

Malcolm is drawn to his living room where a video of his wedding is playing. An emotional bridesmaid is affirming the love that Malcolm and Anna once shared.

INT. - BEDROOM - EVENING

Malcolm hears the shower running, so he moves to the bathroom.

INT. - BATHROOM - EVENING

Malcolm's attention is quickly diverted from the slender figure of his wife in the shower to a small bottle on the kitchen sink. Upon closer inspection, he finds that it is a prescription for Zoloft, an antidepressant. Silently, he replaces the bottle on the sink and exits.

INT. - DINING ROOM - DAY

Cole and BOBBY, an overweight boy, are seated at a dining table while the other children around them appear to be enjoying a birthday party. Cole breaks the ice by doing Malcolm's penny trick, leaving Bobby less than amused. Dejected, Cole then muses that some people have to be different and God chooses them because they are strong. Bobby eventually buys into this, especially when Cole puts the theory into perspective with a Spider Man analogy.

INT. - KITCHEN - AFTERNOON

Cole watches as his mother justifies her love for Cole and his inability to make friends to DARREN'S MOM, an affluent and pretentious woman and the mother of the birthday boy.

INT. - HALL - AFTERNOON

Cole's solitary tour of the home brings him in front of an open crawl-space closet. Tommy and DARREN observe this from downstairs. As a prank, the boys walk up to Cole and shove him inside the crawl space. They are stopped dead in their tracks, though, when Cole begins screaming and thrashing about. The commotion draws a crowd, including Lynn, until Cole finally spills out, unconscious.

INT. - HOSPITAL RECEPTION AREA - AFTERNOON

Malcolm watches from the doorway as DR. PATRICIA HILL informs Lynn that, despite her maternal instinct, they could find no signs of internal damage. Cole will be able to go home that night.

INT. - HOSPITAL ROOM - EVENING

Cole relaxes from his rigid position in the hospital bed when he sees Malcolm enter the room. After some chitchat. Malcolm makes a decision. He takes a stab at telling Cole a bedtime story, but it is not long until the story becomes a thinly veiled autobiography of Malcolm. He admits that, because of his failure with a Vincent, he has not been able to move on with his life, a fact that has had dire consequences for his marriage and career. Then he shares that now that he has met Cole, he might finally be able to set things right in his life. Now whispering, Cole decides that he wants to tell Malcolm his secret. "I see dead people." Malcolm tries to wrap his mind around this as the boy proceeds to explain that he can see ghosts in his waking hours and that they speak to him. Malcolm promises to keep this secret and Cole finally falls back asleep. Pulling back, it is revealed that the entire hospital is filled with ghosts of patients past, some wearing clothing that is decades old. They all stand around Cole's bed ... watching, waiting.

INT. - BUS STOP - NIGHT

Malcolm discloses into his recorder his diagnosis: Cole suffers from a school-age schizophrenia and should be transferred to a new doctor.

INT. - CAR - EVENING

Lynn drives home and the sight of her exhausted and upset son asleep in the passenger seat hits her hard.

INT. - BEDROOM - EVENING

Lynn lays Cole in his bed and undresses him for sleep. Removing his sweater, she finds that it is torn and that he has three small tears across his back.

INT. - HALL - EVENING

Lynn shuts off the lights for the night. The thermostat reads 78 degrees.

INT. - HALL - NIGHT

The thermostat now reads 52 degrees. Tentatively, Cole peers out from his room, his knees locked. He finally musters up enough courage to run to the restroom and pee. While urinating, a large FIGURE moves past the doorway. Cole is frozen. He finally flushes and is about to return to his bedroom when he sees light coming from the kitchen.

INT - KITCHEN - NIGHT

A woman is cooking by the stove. Cole mistakenly calls out to his mother but, when the woman turns around, it is clear that it is not his mother. Instead, it is a STRANGE WOMAN with a distorted and battered face and slashed wrists.

INT. - HALLWAY - NIGHT

Cole bolts down the hall, the sound of footsteps following him closely.

INT. - BEDROOM - NIGHT

Sebastian barks as Cole bursts in and dives for the tent, which is decorated inside with religious pictures and statues. Cole listens for his pursuer and is startled when the now trembling Sebastian breaches his tent.

INT. - GYMNASIUM STAGE - AFTERNOON

A student play is underway. Malcolm applauds from the back of the auditorium and Cole comes out, holding a cardboard monkey.

INT. - SCHOOL CORRIDOR - AFTERNOON

Malcolm and Cole are walking and talking. While Malcolm keeps trying to broach the subject of introducing Cole to some new therapists, Cole does his best to shift the subject back to the play. Cole eventually breaks down and storms off down the hallway, leaving Malcolm alone.

INT. - HALL - AFTERNOON

Malcolm finds Cole hiding in a corner. He apologizes to the boy, but Cole's mind is somewhere else. He is staring at a set of doors. Malcolm rises and pushes the doors open.

INT. - STAIRWELL - AFTERNOON

Malcolm enters the dark stairwell with Cole close behind. Try as he might, Malcolm cannot see what Cole can. The boy then tries to give his doctor a crash course in the subject, asking Malcolm if he feels "prickly things" on the back of his neck. Malcolm admits that he does feel them, but he cannot see

anything. He is ashamed that he cannot grant Cole his only wish and make these "things" go away. He then tries to usher the boy out, but not before Cole glances back and spies THREE BODIES hanging from a beam.

EXT. - INDEPENDENCE HALL - NIGHT

Malcolm stops short in front of Independence Hall, as if he senses something. Calling out into the darkness, he gets no response. Spooked. Malcolm continues on his way.

INT. - LIVING ROOM - LATE NIGHT

Malcolm returns home to find Anna watching television. He shares with her that he's going to transfer Cole's case, but she gives no response. Malcolm then becomes upset, asking Anna to just speak to him. The phone rings and Anna answers. Frustrated. Malcolm heads to his basement door, but not before hearing Anna admit to the person on the other line that she has been thinking about him, too.

INT. - KITCHEN - NIGHT

Lynn fiddles with the thermostat and returns to the dinner table where Cole is already seated. She then questions her son as to the whereabouts of her mother's pendant. It was moved from her room to Cole's drawer and she wants to know how it happened. Cole plays dumb and Lynn can see right through it. Upset with her son and their current situation, Lynn sends Cole to his room.

INT. - HALL - NIGHT

Cole is startled by the sound of Sebastian whimpering past him as he scampers down the hall. Looking back to the room. Cole is frozen in place by the sight of another boy emerging from behind the door. The boy offers to show Cole where his father keeps his gun and, when he turns back toward the room, he reveals that the back of his head is missing.

INT. - KITCHEN - NIGHT

Cole asks Lynn if he can sleep in her room that night. Now just as frightened as he is, Lynn holds Cole and asks him to tell her what's wrong. He does not say a word.

INT. - ANTIQUE STORE - AFTERNOON

Anna shows a customer a very special piece: a necklace that holds a special intrinsic value for Anna.

INT. - ANTIQUE STORE - AFTERNOON

Anna moves to the back desk where SEAN, an attractive co-worker, sympathizes with her when she says that she will miss the necklace. As she begins the paperwork, Sean takes the necklace and puts it on her. Their moment is shattered by the loud noise of a door slamming. Rushing to the front, they find the glass has been broken. Anna looks outside, but sees nobody. Concerned, she touches the necklace still around her neck.

EXT. - STREET - AFTERNOON

Malcolm walks angrily down the sidewalk, but stops short when the pain in his side returns.

INT. - CAR - DAY

Lynn and Cole are returning from the grocery store in unusually high spirits. In the midst of their dialogue, Lynn takes her eyes off the street and Cole screams for her to stop, but it is too late. Their car slams into a pregnant woman in a 40s-era gown and she goes through their windshield. When Cole opens his eyes again, he finds that there has been no damage to their car. Lynn is just as confused.

INT. - DEN - AFTERNOON

Malcolm and Cole sit together and they both "look like shit." It is now Cole who asks the questions, though he does not like Malcolm's answers. He seems more upset by the fact that Malcolm does not believe him rather than this is their last session together.

INT. - BASEMENT - AFTERNOON

Malcolm comes across some session tapes with Vincent Gray.

INT. - BASEMENT - AFTERNOON

Malcolm listens to the tape in which his session is interrupted with Vincent and he is forced to leave the room. When he returns, he finds Vincent crying. Through some rewinding and careful audio adjustment, Malcolm makes out a man whispering in Spanish to Vincent while Malcolm is outside the office. Malcolm is chilled with disbelief.

INT. - CHURCH - LATE AFTERNOON

Malcolm apologizes to Cole and says that he finally believes. He also thinks he knows how to solve Cole's problem. Malcolm speculates that these dead people died before their time and simply want to talk about some unfinished business. It is Cole's job to listen.

INT. - HOUSE - NIGHT

Malcolm enters his home and spots the antique necklace inside, complete with a card addressed to "it's rightful owner." He looks pissed.

INT. - HALL - NIGHT

Malcolm is about to barge into the bedroom when he hears the sound of Anna's voice on the phone. It sounds like she is brushing someone off, and Malcolm backs down.

INT. - BROWNSTONE - NIGHT

Cole and Sebastian are awoken from their slumber by the sound of Lynn's voice.

ENT. - HALL - NIGHT

Cole opens his mother's door.

INT. - LYNN'S BEDROOM - NIGHT

Lynn is talking in her sleep. Cole places his fingers on the side of her face and his touch seems to have a calming affect on his mother.

ENT. - HALL - NIGHT

Once outside his mother's room, he breathes a sigh of relief, which quickly materializes into an icy cloud in front of him.

INT. - BEDROOM - NIGHT

Cole darts back inside the tent.

INT. - TENT - NIGHT

Once inside. Cole turns around only to see a sickly ten-year-old GIRL vomiting on herself. Cole tumbles back out of the tent and makes way toward...

INT. - LIVING ROOM - NIGHT

Cole hides under a couch. All is still until the girl crawls over and vomits in front of him. The tense moment climaxes when Cole asks the girl if she wants to tell him anything.

INT. - PUBLIC BUS - DAY

Cole and Malcolm, both in suits, stare out the window as the bus passes an abandoned prison. However, only Cole witnesses the private spectacle of a ghostly inmate lunging for the bus and getting shot in the chest. Cole is stirred from the scene when Malcolm decides that what he wants is to speak with his wife again.

EXT. - HOME - AFTERNOON

A throng of VISITORS has gathered for a wake at the home. A little girl sits alone on a swing set. Cole acknowledges her as the little sister.

INT. - HOME - AFTERNOON

As Malcolm and Cole disappear upstairs, they overhear conversations along the way explaining that the girl had been mysteriously sick for quite some time.

INT. - HALLWAY - AFTERNOON

The pair stands outside a room from which some medical equipment has been removed and stacked in the hall. Cole finally opens the door.

INT. - GIRL'S BEDROOM - AFTERNOON

Cole inspects the puppet-filled room and is jolted when the girl's emaciated hand reaches out from under the bed and grabs him by the ankle. There is only silence as she pushes a jewelry box towards him.

INT. - LIVING ROOM - AFTERNOON

Malcolm watches quietly as Cole navigates through the room of mourners, past the GIRL'S MOTHER, and towards her father, MR. COLLINS. Cole hands Mr. Collins the box and tells him that his daughter wanted him to have it. After Cole has left, Mr. Collins opens the box to find an unmarked videotape.

INT. - FOYER - AFTERNOON

Cole reaches Malcolm and then two of them slip out of the house.

INT. - LIVING ROOM - AFTERNOON

Everyone's attention is drawn to the television where the Mr. Collins is playing the mystery cassette. On the screen, one of Kara's puppet shows is halted when her mother enters the room, with a tray of food. Kara quickly jumps into bed and, unbeknownst to the mother, leaves the camera recording. All watch in horror as the mother poisons the food with a cleaning product in full view of the camera, but not Kara. Mr. Collins, having had enough, turns off the television and confronts his wife. He breaks down and is consoled by family and friends while she is surrounded only by icy stares.

EXT. - HOUSE - AFTERNOON

Cole, seated next to Kara's sister, hands her what he was told was her favorite puppet. The sight of these two children overwhelms Malcolm.

INT. - BACKSTAGE - AFTERNOON

Mr. Cunningham squeezes backstage and before him is Cole, in a poor villager's costume, talking to an old nun. His teacher has come to call him on-stage and Cole follows. When asked by Mr. Cunningham who he was talking to, Cole says nothing and the nun disappears into the darkness. As they walk toward the stage, Mr. Cunningham explains to Cole that that section of the school once collapsed, injuring several teachers. Cole knew that.

EXT. - SCHOOL - AFTERNOON

Malcolm runs out from the rain and into the school.

INT. - HALL - AFTERNOON

A teacher blows past Malcolm in the hallway, hefting a pile of costumes in her arms. He asks if the play has started yet, but she ignores him.

INT. - GYMNASIUM - AFTERNOON

The students are already in mid-play. Tommy has been relegated to the role of the village idiot while Cole becomes the star when he pulls the sword from the stone. Malcolm watches as Cole finally enjoys the spotlight for the first time.

EXT. - DRIVEWAY - LATE AFTERNOON

While the other children wait in the rain to be picked up by their parents. Cole and Malcolm come to terms with the fact that they no longer have so see each other since they have helped each other come to terms with their private demons. They decide to pretend to see each other tomorrow, so as to make their separation a little less painful.

EXT. - CAR - LATE AFTERNOON

Lynn and Cole are stuck in traffic. Cole finally tells his secret to Lynn by way of explaining that he knows that a lady died in the accident ahead of them. He knows this because she is standing by his window. Cole follows this blow with another: he tells Lynn that her mother says "hi." It was she who was responsible for taking the pendant. Overcome with emotion. Lynn finally believes Cole. Despite the turbulence outside, mother and son hold each other for a long time.

INT. - LIVING ROOM - NIGHT

Malcolm enters his home. Again, Anna is asleep, watching the wedding video. He sits down next to her and apologizes for his negligence. Anna then begins to talk in her sleep, admitting that she misses Malcolm. But nothing could prepare Malcolm for what happens next: a gold wedding band falls from her hand and rolls on the floor. He then looks at Anna's hand - an identical ring sits on her finger. Stunned, Malcolm looks down to his own hand to find that his ring is missing. Reeling, Malcolm begins to wander the house in a daze, finding that his basement office has been locked shut and that the dining table only has one place setting. Malcolm finally looks back at Anna, noticing small cloudy breaths emanating from her mouth.

FLASHBACK - INT. - BEDROOM - NIGHT

Gunshots pierce the air. Vincent Gray falls gurgling while Anna rushes over to Malcolm who has sustained a gaping wound under his ribs. MALCOLM'S GHOST watches as both doctor and patient die at the same time.

PRESENT - INT. - LIVING ROOM - NIGHT

Malcolm comes to terms with his ultimate fate. He says some last words to Anna and they utter "good night" to each other for the last time. Slowly, Anna's breaths become less and less visible until she is alone in the living room. The only sounds now are those coming from the video, which is just about to end. Malcolm, on his wedding day, gives a speech to his wife that would make Dr. Seuss proud. "Anna Crowe... I am in love. In love I am."

FADE TO BLACK

SOME LIKE IT HOT

1. Chicago, 1929, Sirens blare as a fleeing hearse careens down a deserted street pursued by a speeding police car. Inside the hearse are four somber faced gangsters-as the police fire upon hearse the casket is sprayed with bullets and spurts "liquid" bootleg alcohol. The hearse speeds away.
2. Moments later the Hearse arrives at the Mozzarella Funeral Parlor to drop off it's damaged cargo.
3. Meanwhile, Police squads surround the funeral parlor from every direction, readying for a raid.
4. TOOTHPICK CHARLIE an informant reveals the parlors "password" to SERGEANT MULLIGAN. Mulligan enters and is ushered into the back room, where a floor-show is in progress.
5. The Parlor is a front for a speakeasy owned by gangster SPATS COLOMBO, known for his signature white spats.
6. Two musicians in the band, saxophonist JOE and bass player JERRY discuss how they are going to use their first weeks' pay check, since they have finally secured work after months of unemployment. Joe wants to bet their entire first week's salary at the dog races. He assures Jerry that even if they lose at the races on their "shoo-in," their new job will last.
7. The police raid the speakeasy as Joe and Jerry make a quick escape.
8. Unemployed once again Jerry and Joe vainly seek gigs as they go from one music agency to another.
9. At Sig Poliakoff's Bands for All Occasions Placement Agency, they come upon Nellie, Sig's receptionist, who was recently stood-up by Joe. Nellie coyly informs the desperate pair that there is a three-week gig in Florida available for a bass and sax player, with all transportation and expenses paid.
10. Meanwhile in SIG POLIAKOFF'S office is SWEET SUE and BEINSTOCK of Sweet Sue and Her Society Syncopaters, an all-girl jazz band traveling to Miami, Florida have an engagement booked at the Seminole Ritz, but the band has lost two crucial players "The saxophone runs off with a Bible salesman and the bass fiddle gets herself pregnant" Sue needs two "girl" musicians by the departure time of the 8 PM train.
11. Inside Sig's office, Joe and Jerry are told that they don't have the right equipment for the Florida gig.
12. Embarrassed the two accept - a one-night - gig at a St. Valentine's Dance at the University of Illinois at Urban. After Joe hustles Nellie into lending them her car, they pick up the borrowed vehicle from Charlie's Garage in Chicago.
13. As they are filling it Nellie's car with gas, they witness the St. Valentine's Day Massacre.

14. Rival gangsters are lined up against a wall, as Spats emerges from a vehicle - seeking vengeance on Toothpick Charlie and his gang for informing on him. Spats gives the signal as rapid machine fire follows. Nellie's car overflows with gas revealing Joe and Jerry hiding behind the vehicle.

15. Spats decides to kill them as well -but a momentary diversion (Police Sirens and Toothpick Charlie) allow Joe and Jerry to make a quick escape.

16. Desperate Joe calls Poliakoff, and fakes a female voice "I understand your looking for a couple of girl musicians." Jerry looks on in dismay.

17. Later, on the Chicago Railroad Platform two women hobble unsteadily in high heels - we soon learn this is the reinvented Joe to Josephine and Jerry to Geraldine. Jerry fears their charade will fail. His concerns are further aggravated by the appearance of Sugar Kane, a blonde bombshell who swivels pass them - the two look on in awe.

18. Joe in a falsetto voice, introduces them to bandleader Sweet Sue and Beinstock "We're the new girls." Jerry on impulse changes his "name" from Geraldine to Daphne. Joe tells Sweet Sue that he and Daphne spent three years at Sheboygan Conservatory of Music. Beinstock pats Jerry/Daphne's behind as he climbs into the train. Jerry rebuffs him. Beinstock impressed tells Sweet Sue these are a "couple of real ladies", Sue replies: "Tell the girls to watch their language."

19. After meeting the band members that look like a band of angels, Daphne compares them to his childhood dream of being in an overflowing pastry shop full of sweets. Joe shakes Jerry tearing one his phony "breasts" They retire to the restroom to fix the situation.

20. In the Women's Lounge they meet the hot blonde from the platform. Sugar Kane who sips bourbon from a silver flask and begs them not to reveal her secret as it seems she can't help from drinking because of her "bad luck" and if she's caught she will be thrown out of the band.

21. On the train, the band rehearses with Sugar singing "Running Wild". Sweet Sue orders the two new girls to "goose it up a little." As Sugar sings her flask falls from her garter. Daphne picks it up and covers Sugar by saying it is his/her flask. Sue tells Daphne that there are only two things that are off limits for her girls: Liquor and men.

22. As they prepare for bed watching all the other girls undressing and getting ready, Joe instructs Jerry to tell himself "I'm a girl, I'm a girl."

23. After everyone has retired, Sugar sneaks out and climbs into Daphne's upper berth to thank 'her' for taking the blame for the bourbon flask. One of Daphnia's wishes is fulfilled when Sugar cuddles affectionately next to him. Sugar relates innocently - that when she was younger, she used to cuddle with her sister and pretend that they were "lost in a dark cave".

24. Jerry asks Sugar to join him for a drink for a secret party -He tells her it could even be a surprise party.

25. Pretty soon to Jerry's dismay, Sugar spreads the word, and all the girls in the band cram into the upper berth for a full-scale party. Soon Josephine sleeping in the berth below is awakened by the noise --

26. Sugar leaves to split a big chunk of ice for the cocktails and becomes a close 'girlfriend' with Josephine in the Ladies Room. Sugar confesses that she has always had bad luck with all-male bands and her lovers. She tells Josephine how she inevitably weakens and falls for male saxophone players in male groups and then ends up being dumped by them. She says she hopes to husband-hunt in Florida where there are "millionaires - flocks of them. They all go South for the winter like birds." Sugar describes the kind of man ("rich bird") she is looking for - a bespectacled, 'nice-guy' millionaire with a yacht.

27. When the party gets too noisy and out of control, and Daphne is being tickled hysterically with cool blocks of ice by his party-mates, he pulls the emergency brake, abruptly ending the party and braking the train - the females spill out of his upper berth.

28. Sugar and Joe exchange sleeping berths and Jerry unwittingly climbs into Sugar's berth to seduce her and is confronted with an angry Josephine.

29. The band arrives at the Seminole-Ritz Hotel in Florida. Where a flock of old millionaires are lined up on the porch in a row of rocking chairs, moving in unison. One goofy looking millionaire Osgood Fielding III appreciates all the new arrivals.

30. Osgood immediately is smitten with Daphne, admiring her legs when she loses her shoe and he assists in helping her put it back on,

31. He follows Daphne to the elevator. Osgood tells Daphne about his several marriages and divorces with Showgirls.

32. During their elevator ride Osgood makes a pass and is slapped by Daphne: "What kind of a girl do you think I am, Mr. Fielding?"

33. A juvenile bellhop also harasses Josephine. When the two are finally safe within the confines of their room they commiserate on what it means to be a woman in a man's world. Jerry declares that he wants to be a bull again and tells Joe it's time for them to join a male band. Joe refuses explaining that if they join a male band, Spats Columbo would locate them and kill them. Jerry figures that Joe wants to remain because he is interested in Sugar.

34. While Sugar and Daphne run off to frolic on the beach, Josephine under goes another transformation to become Junior. With clothes stolen from Beinstock's suitcase. Joe dresses himself as a mild mannered millionaire replete with thick glasses and yacht wear.

35. On the beach Joe reads the Wall Street Journal. He trips Sugar as she runs by where he sits, and she is instantly intrigued by his eligibility. He drops hints about his wealth. He tells her that the stock market is "up, up, up," She tells him that she sings with Sweet Sue and Her Society Syncopaters appearing at the hotel, and pretends to be a society girl and graduate of a seven sister school.

36. Daphne-Jerry does a double take - he freezes with one foot in the air - when he realizes Joe is impersonating a millionaire. Sugar invites him to "come and hear us play." Daphne spitefully adds: "Do come! And bring your yacht!"

37. Daphne and Sugar run to the hotel room to tell Josephine the wonderful thing that just happened- Daphne predicts that it would be a 'believe-it-or-not' miracle if Josephine were there: "This is one for Ripley." And then they hear Josephine singing "Runnin' Wild" from the bathroom. She is submerged under foamy bubbles. Sugar is ecstatic that she has met a "real gentleman" - not "one of these grabbers."

38. After Sugar leaves their room, Jerry is disgusted by Joe's phony act.

39. He also criticizes his accent "Nobody talks like that." Aggravated, Josephine slowly stands in the bathtub -- he is fully clothed.

40. Osgood calls to invite Daphne to his yacht The New Caledonia, just the two of them, for "a quiet little midnight snack" following the show that evening. So Joe accepts the invitation on Jerry's behalf - and then forces Daphne to take Osgood out dancing while he lures Sugar to Fielding's yacht.

41. During the show, Sugar sings "I Wanna Be Loved By You," As Osgood sends Daphne flowers... Joe borrows them for Sugar...

42. After the show Joe races on a bicycle to meet up with Sugar. He gets to the motorboat just before she arrives.
43. Once on the yacht Sugar muses: "If my mother could only see me now." They dine on pheasant and champagne. Junior assures Sugar that she shouldn't worry about being alone with him. He explains that he can't fall in love and that women leave him cold "mother nature threw me a dirty curve" Sugar sees this as a challenge and becomes the seducer to help Junior overcome his block.
44. Daphne, in the meantime, carries on an "affair" with Osgood Fielding III and has great success.
45. After more kisses, Sugar causes Junior's glasses to steam up.
46. A rose in Daphne's teeth is transferred to Fielding's teeth.
47. Joe admits that Sugar has victoriously succeeded in curing him and consequently made a "chump" out of the experts.
48. Fielding and Daphne are the last dancing partners amidst an empty nightclub with chairs stacked on the tables - the band is blindfolded to endure the sight of them.
49. Joe returns Sugar to the dock at dawn, just as a love-sick Fielding returns from his date to return to his yacht.
50. In their hotel room, the wacky Jerry/Daphne gleefully reports to Joe-sephine about how Osgood has proposed marriage. Daphne is ecstatic about Fielding's promise of financial "security" through regular alimony payments.
51. Joe attempts to persuade Jerry to come back to reality and realize that he can't marry Osgood. Joe shakes him "tell yourself I'm a man, I'm a man." Jerry shows Joe the expensive bracelet Osgood got him for an engagement present. A dreamy Sugar enters their room and proclaims that she's in love.
52. Spats and his mob arrive at the hotel from Chicago as delegates for the 10th Annual "Friends of Italian Opera" gangster convention and banquet trailed there by Sergeant Mulligan as suspects in the garage massacre.
53. Daphne spots Spats in his compact's mirror while applying lipstick: "Something tells me the omelette is about to hit the fan." To save themselves from Spats' revenge, the 'girls' decide they must flee - but first they share an excruciating elevator ride with the flirtatious gangsters.
54. As they hurriedly pack their suitcases for a getaway, Jerry laments that he is leaving Osgood: "I tell you. I will never find another man who's so good to me." He suggests pawning Osgood's jewelry present to find financial independence.
55. Joe insists that he must say goodbye to Sugar before ditching her: Joe fakes a "ship-to-shore" phone call. He tells sugar that he is off to an arranged marriage in Venezuela. He kicks white orchids and Jerry's diamond bracelet across the hotel hallway to Sugar's door.
56. Sugar comes into Daphne and Josephine's room looking for bourbon: "All of a sudden I'm thirsty." Josephine witnesses how he has broken Sugar's heart.

57. The mobsters are suspicious when they see the two dames, Jerry and Joe, climbing down from their second floor balcony with their instruments - One of the gangsters pulls Jerry's bullet riddled bass into the room. Spats declares to finish the job he was distracted from in Chicago. Killing off Joe and Jerry.

58. Jerry and Joe see an old man being wheeled around by a bellhop.

59. Spats and his thugs make their way to the lobby... an old man being wheeled around by a bellhop passes Spats... he takes a double-take and notices that the bellhop is wearing high heels. Spats signals his henchmen.

60. Jerry and Jo run through the pantry where a birthday cake is being decorated in honor of Spats.

61. They escape into a Banquet room with a banner that Welcomes the Friends of Italian Opera... Suddenly all the doors in the banquet room are being opened Jerry and Joe duck under one of the tables. They realize that Spats has arrived when his "Spats" are seen under their table.

62. A giant "Happy Birthday Spats" cake is wheeled in and during the singing of "For He's a Jolly Good Fellow," a hitman leap out with a tommy gun, eliminating Spats and his gang. Police Sergeant Mulligan has trailed Spats, and just after the massacre, he busts in to make a mass arrest of the assembled mob. A few of the hoods escape in their pursuit of Joe and Jerry.

63. On their flight out of the hotel, Joe and Jerry decide to change back into Josephine/Daphne clothes for safety's sake and to use Osgood's yacht to escape and have Daphne elope with Fielding.

64. While Jerry phones Osgood, Joe watches a soulful, sad Sugar singing the poignant "I'm Through With Love" on the bandstand in the cabaret.

65. As Sugar's head is lowered Joe goes up to her and gives her a goodbye kiss. Sugar looks up and exclaims: "Josephine!" When one of the pursuing gangsters shouts out: "That's no dame," everyone suddenly realizes that Josephine is a man. When tears come to Sugar's eyes, he wipes them away and tells her in his 'Joe,' male voice: "None of that, Sugar. No guy is worth it."

66. Josephine flees to the pier with Daphne where Osgood is waiting in a pre-arranged getaway boat.

67. Osgood, who is looking forward to his marriage to Daphne, is impressed by Daphne's excited state: "She's so eager."

68. Sugar chases after them on the bicycle - she wants to come along too: "Wait for Sugar!" Osgood thinks it's another "bridesmaid," but Daphne explains she's a "flower girl."

69. Seated in the back of the boat with Sugar, Joe asks why she is coming along after he has been unmasked. Sugar replies: "I told you. I'm not very bright." He literally removes his wig and feminine clothing: "You don't want me, Sugar. I'm a liar and a phony. A saxophone player. One of those no-goodniks you keep running away from." Sugar: "I know, every time." Joe: "Sugar, do yourself a favor. Go back to where the millionaires are the sweet end of the lollipop, not the cole slaw in the face, the old socks and the squeezed-out tube of toothpaste." Sugar: She grabs him to kiss him.

70. Fielding also overlooks the fact that Daphne is a man. Daphne attempts to end 'her' relationship with the persistently amorous Osgood, and argues that she has sinfully "been living with a saxophone player" Daphne breaks the news gently to him and discourages his unflappable affection "I can never have

children." "I smoke." Finally Daphne pulls off his wig and proclaims "I'm a man". Osgood shrugs "Nobody's perfect."

SUNSET BOULEVARD

NORMA'S BEDROOM - NORMA DESMOND phones BETTY SCHAEFER.

BETTY'S BEDROOM - CONNIE, Betty's roommate, tells her a weird sounding woman is on the phone again. Irritated, Betty takes the phone.

NORMA'S BEDROOM - Norma taunts Betty about JOE GILLIS, indicates that he is a gigolo.

BETTY'S BEDROOM - Betty is beside herself, worried about Joe.

NORMA'S BEDROOM - Gillis takes the phone from Norma, tells Betty that everything is true and maybe she should see for herself. He gives her the address and hangs up.

SUNSET BLVD. - A hearse speeds down the street and into the County Morgue.

EXT. MORGUE - ATTENDANTS wheel a covered corpse into the building. A toe tag READS, "Joe Gillis, Homicide 5/17/49"

INT. MORGUE - Gillis' body is left in the cavernous morgue with many other corpses. Gillis' eyes open and several of the other corpses want to know how he died. Gillis begins to tell them his story.

EXT. HILLTOP, IVAR & FRANKLIN AVE. The CAMERA PANS up to a run down apartment building. Sitting in the open window is Gills. VOICE OVER: Gills tells that he was a struggling writer in a slump. He was in debt, a lot of debt.

INT. GILLIS' APT. The door bell rings. TWO MEN have come to repossess his car. He claims that he loaned the car to a friend and it wasn't there. The men threaten him before they leave.

EXT. RUDY'S SHOESHINE - Gillis knew his car was about to be repossessed so he parked the car several blocks away in a back alley parking lot. He gets his car and drives off.

EXT. PARAMOUNT STUDIOS - Gillis knows a producer, SHELDRAKE, and hopes to gets a sale, although his agent told him the project was dead as a door nail.

INT. SHELDRAKE'S OFFICE - Gillis pitches a baseball story. Sheldrake wants his secretary to pull coverage. BETTY SCHAEFER, a reading secretary enters. She slams the piece before Sheldrake introduces her to Gillis, the writer. She is embarrassed and leaves. Sheldrake passes on the story. Desperate, Gillis asks to borrow some money, but leaves disappointed and empty handed.

EXT. SCHWAB'S DRUG STORE - Gillis explains that Schwab's was a kind of place where people hung out hoping to get discovered.

INT. SCHWAB'S - The usual crowd of gossips fills the place. Gillis sits in a phone booth desperately making calls. His agent was not around, as usual. He finally locates him playing golf in Bel Air.

EXT. BEL AIR GOLF LINKS - MORINO, Gillis' agent won't give him the three hundred dollars he needs, although he could. He claims that he's really being a true friend because great writers need to be hungry. Gillis presses. Morino threatens to drop him as his agent. Gillis gives up and walks away.

EXT. SUNSET BLVD. - Gillis wearily drives down the street. He's spotted by the Repo Men. He tears off. A high speed chase ensues. Gillis gets a blowout and veers into an overgrown drive way. The Repo Men don't see it a zoom past.

EXT. MANSION - Gillis pushes his car into the enormous garage of the run down mansion. He notices a huge old limo inside.

INT./EXT. MANSION (NORMA'S HOUSE) - Gillis wanders through the courtyard amazed at the size of the run down place. It was the kind of place crazy movie people built in the Twenties. Suddenly, Norma appears and wants to know why Gillis has kept her waiting. MAX, the butler, opens the door and directs Gillis inside.

INT. NORMA'S HOUSE - Gillis tries to explain about his car, but from upstairs, Norma demands that he come up. Max tells him it he needs help with the coffin to call. Gillis wanders up hesitantly.

UPSTAIRS - Norma leads him down the hall.

INT. NORMA'S BEDROOM - Thinking he's an undertaker, she leads him to the body of a dead monkey that she wants buried in the garden. Gillis explains his situation. Then he realizes that she is Norma Desmond, the once famous silent movie star. Insulted, she throw him out. Realizing he's a writer, she stops him before he leaves.

INT. LIVING ROOM. - Norma makes him read her story about Salome. It's her come back piece that she'll have DeMille direct. Skeptical, Gillis begins to read. Max brings in champagne and caviar. The day passes into evening as he reads. He can't stand the horrible script, but he tells her he likes it, he's after a job. Believing it's her idea, she hires him and insists that he stay there.

INT. GARAGE APARTMENT - Max leads Gillis to the small dingy apartment over the garage. Gillis looks out the window at the run down tennis court and empty, broken pool where a rat is eating on a decaying orange. He watches Norma and Max burry a small white coffin in the garden. He turns away disgusted and uneasy and begins to read more of Norma's story.

INT. GARAGE APARTMENT - Gillis awakens with a start and realizes that someone has brought over all of his belongings from his apartment on Franklin. While he slept someone neatly hung up his shirts and neatly arranged his books and typewriter.

INT. NORMA'S HOUSE - Furious, Gillis questions Max who doesn't pay much attention. Norma admits she told Max to move him. She also knows that he is in financial trouble and she has already taken care of it. Gillis is forced into playing her game.

INT. NORMA'S HOUSE, BIG ROOM - Needing the money, Gillis works furiously on her script. But she hovers over him afraid the he'll hurt her story. She won't allow him to cut any scenes.

BIG ROOM - LATER - Norma and Gillis sit watching old silent movies or her's right in their living room. In front of them sits champagne, cigarettes and coffee. She sits close to him, holding onto him. He feels like a caressed dog. One night after a movie, she freaks out and swears that she will be back on the screen.

BIG ROOM - LATER - Norma sits playing cards with three old friends, three old silent movie actors. Gillis empties the ashtray. Outside, he spots the Repo Men who are looking for him. The repossess his

car, towing it way. Norma claims that they didn't need two cars anyway. They've got her Isotta-Franschini which cost her twenty-eight thousand dollars.

EXT. STREETS - DAY. Norma and Gillis ride around in the big old car. Max drives. She comments on Gillis' awful clothes and orders Max to drive them to a good man's shop. Gillis protests uselessly.

INT. MAN'S SHOP - Norma runs the show as salesmen work on Gillis. He's all dressed up. One SALESMAN insultingly suggests that Gulls get the most expensive items since Norma's paying for it.

INT. GARAGE APARTMENT - A heavy rain leaks into the small apartment. Gillis moves into the main house.

INT. BEDROOM, NORMA'S HOUSE - Gillis tries to make himself comfortable. Max tells him of Norma's many husbands and her several suicide attempts. Gillis discovers that Max has been sending Norma all the fan mail. Gillis gets prepared for the New Year's Eve party Norma is throwing that night.

INT. BIG ROOM - Gillis walks down the stairs decked out in his tailed tux. Norma loves it and gives him a boutonniere. An orchestra plays in the corner, surrounded by champagne and caviar, the works. She leads him across the floor in a tango. He realizes they are going to be the only ones at the party. She confesses that she's in love with him. Gillis feels trapped and angry. She slaps his face and rushes up stairs. Gillis walks out of the house, dressed in his expensive clothes.

EXT. NORMA'S HOUSE - Gillis lets the rain hit his face. He feels a great sense of relief.

INT. ARTIE GREEN'S APT. - Gillis arrives at his friend's apartment. ARTIE GREEN is throwing a New Year's Eve party of his own. Young, vibrant people fill the place. Artie is impressed by Gillis attire. Gillis is embarrassed and heads to the punch bowl. He asks Artie if he can stay with him for a couple of weeks. Artie agrees and introduces him to his girlfriend, Betty Schaefer. She admits that she was hoping to run into him because she wants to help with one of his stories. There is an obvious attraction.

LATER - Gillis calls Max and tells him to pack his belongs. Max tells him that he can't, he has to take care of Norma who has cut her wrists. Concerned, Gillis pushes past Betty, grabs his coat and rushes out the door.

INT. NORMA'S BEDROOM - Gillis arrives to console her, to make up with her. He wishes her Happy New Year. She kisses him, enfolding her in her long, spidery arms.

EXT. NORMA'S HOUSE - Gillis floats in the repaired and filled pool. Gillis has become a kept man. Norma tells him that she is sending their script over to DeMille that very day. Gillis is not so certain.

EXT. STREET - Norma and Gillis ride in the Isotta. Max drives. She's upset that she's out of cigarettes. Max stops at Schwab's. Gillis runs in to get more.

INT. SCHWAB'S - He runs into Artie and Betty. She tells him that Sheldrake really likes one of his stories, but it needs work. They can work on it together. He declines, tells her he's not a writer anymore and leaves. She stands dumfounded.

EXT SCHWAB'S - Gillis climbs in the Isotta. Norma wants to know what took so long. He ran into friends. He forgot the cigarettes but won't go back in.

INT. NORMA'S HOUSE, LIVING ROOM - Norma puts on a show for Gillis. Whenever he gets bored she puts on a show. Gillis is distracted, thinking about Betty. Suddenly, DeMille's assistant phones, but Norma refuses to take the call unless it's DeMille himself.

EXT. STREET/INT. ISOTTA - Norma, dressed to the nines, fixes her make up as they approach the Paramount Gates.

EXT. MAIN GATE - Max blows the horn for the YOUNG SECURITY GUARD to open the gate. He doesn't recognize Norma Desmond and tells Max that DeMille is shooting. Norma recognizes an OLD SECURITY GUARD and calls out to him. He recognizes her for the star she once was. He opens the gate and calls to the stage.

INT. STAGE 18 - Word gets to DeMille that Norma Desmond is on the way to see him. He is surprised. An AD remarks that she must be a hundred years old. DeMille worries what he is going to say about that awful script of hers, but remarks that she deserves respect.

EXT. STAGE 18 - The Isotta pulls up. DeMille greets her warmly and escorts her into the stage.

INT. STAGE 18 - She playfully admonishes DeMille for not calling himself, instead of having his assistant, Gordon Cole, call. He is confused by her remark and kindly places her in his chair and moves off to rehearsal. An electrician recognizes her and turns his spot light on her. Many older crew people make their way over to her as she basks in the spot light. DeMille discovers that Gordon Cole is the head of the Prop Department who just wanted to rent her car for couple of weeks.

EXT. STAGE 18 - Gillis spots the "Readers" bungalows. He gets out of the car and makes his way to them.

INT. READERS BUNGALOW - Gillis finds Betty and apologizes for his earlier brush-off. She's excited to see him and tries to convince him that they should write together. Again, he declines, but gives her his story. Outside the Isotta horn blares. Gillis leaves.

EXT. STAGE 18 - DeMille walks Norma to her car and assures her that he'll see what he can do. She is delighted, the old team back together again. As she drives off, DeMille orders an ASSISTANT to tell Gordon Cole to forget about Norma's car.

INSIDE THE CAR - Norma excitedly tells Gillis that practically everything is set. He and Max exchange a knowing look. They drive off.

INT. NORMA'S HOUSE - An army of beauty experts invade the house and busily go to work on Norma, preparing her for her upcoming role.

INT. GILLIS' ROOM - Norma enters and questions him about going out the night before. He is evasive.

EXT. BIG ROOM - Gillis sneaks out of the house, takes the car. He is spotted by Max, who watches silently.

INT. READERS BUNGALOW - Gillis and Betty work together on the script. She spots his lighter, a gift from Norma, and asks about it. He tells her he got it from an generous old lady and changes the subject.

EXT. BACK LOT - Betty and Gillis wander down the empty streets talking. They really like each other. Gillis teasingly warns her that she'd better stay away from, because he really likes her.

INT. GARAGE/NORMA'S HOUSE - Gillis parks the car and is caught by Max, who confesses that he was a great director who made Norma a star, and her first husband. Gillis can't believe it.

INT. GILLIS' ROOM - Again, she questions him as to his whereabouts. She demands to know who the other woman is. He all but ignores her.

INT. READERS BUNGALOW - Betty watches Gillis type. He notices and she begins to cry. She tells him that Artie wants to get married, only now she doesn't because she's in love with him. He takes her in his arms.

INT. NORMA'S HOUSE - LATER. Gillis quietly sneaks back into the house.

INT. NORMA'S ROOM - Norma makes a call to Betty.

INT. BETTY'S APT - Connie tells Betty that the weird-sounding woman is on the phone again. Betty takes the call.

INT. NORMA'S ROOM - Norma tells Betty everything about Gillis. Suddenly Gillis grabs the phone and tells Betty that it's all true. She can come see for herself. He gives her the address. Norma pleads with Gillis, hopes he doesn't hate her. She tells him she got a revolver, and she wanted to kill herself only she couldn't. Gillis seethes.

EXT. SUNSET BLVD. - Betty and Connie drive down the street looking for the address. They find in and pull into the driveway. Betty tells Connie to wait.

INT. NORMA'S ROOM - Norma lies on the bed, repeating over and over how much she loves Gillis. He sits in the corner, motionless. When the door bell rings, Gillis rises. Norma is hysterical.

INT. NORMA'S HOUSE - Gillis meets Betty at the door. She is worried. He is cruel and cynical. He shows her around. She gives him a way out and tells him that he should just get his things and they'll leave "right now". Cruelly, he spells it out for her, confesses that he's a kept man. He shows her out.

EXT. HOUSE - Betty runs to her car sobbing.

INT. NORMA'S HOUSE - Gillis returns and Norma thanks him desperately. She reaches out to him. He pulls away and heads to his room.

INT. GILLIS' ROOM - Gillis packs his things. Norma pleads with him. He ignores her and continues to pack, leaving everything but his few original belongings. Hysterical, she rushes from the room. Gillis finishes packing and leaves.

INT. BIG ROOM - Gillis descends the stairs. Norma is hysterical. He makes his way across the room. She threatens him. Suddenly, a gun shot, the glass shatters in the door in front of him. He walks out without looking back.

EXT. NORMA'S HOUSE - She chases after him. As Gillis crosses the patio, she fires the gun twice. He's hit, drops his typewriter, and staggers forward, and collapses into the pool dead.

THE NEXT MORNING - Policeman fish Gillis body from the swimming pool.

INT. NORMA'S HOUSE - The place is packed with police and reporters.

INT NORMA'S BEDROOM - HEDDA HOPPER reports to the Times from Norma's bedroom phone that Norma Desmond is in shock. Police question her, but she is in a lifeless, unaware state. A Police Lieutenant announces that the Newsreel guys have arrived with cameras. Hearing cameras, Norma comes alive, determined to meet her fans. The police looks questioningly. Max intervenes as she tells them she has to get ready for her scene.

INT. HALLWAY - Max makes sure everything is set up. He calls for lights, camera... and snaps, "Action." A mad Norma, thinking it's her scene, descends the stairs announcing to Mr. DeMille that she is ready for her close-up.

FADE OUT.

THE END.

THELMA AND LOUISE

INT. RESTAURANT - MORNING

LOUISE is a waitress in a coffee shop. She is slamming dirty coffee cups into a tray under the counter.

INT. THELMA'S KITCHEN - MORNING

THELMA is a housewife. She's slamming dirty coffee cups into the kitchen sink.

INT. RESTAURANT - MORNING

Louise calls Thelma from a payphone. She wants to know if she is packed, as she intends to leave that night. Thelma reveals she still hasn't asked Darryl, her husband, if she can go. She promises to call Louise back.

INT. THELMA'S KITCHEN - MORNING

DARRYL appears. Thelma chickens out of telling him. She calls Louise back and wants to know what time Louise will pick her up. They intend to go for a weekend in the mountains, fishing.

EXT. RESTAURANT - DAY

Louise leaves work in her '66 T-Bird.

INT. THELMA'S BEDROOM - DAY

Thelma packs, somewhat chaotically.

INT. LOUISE'S BEDROOM - DAY

Louise packs, with brilliant precision. She calls Jimmy. His answering machine comes on and she angrily hangs up. She turns his picture over.

INT. THELMA'S BEDROOM - DAY

Thelma takes a gun out of a drawer and puts it in her suitcase.

EXT. THELMA'S HOUSE - DAY

Louise picks Thelma up. Thelma is very excited.

EXT. CAR - DAY

Driving down the interstate, Thelma reveals she has the gun, and she asks Louise to take care of it. Louise tests the weight of it, and puts it under the seat.

Thelma reveals she didn't tell Darryl, and blames him for never letting her do anything. She asks whether Louise has heard from Jimmy, and Louise's jaw tightens.

A huge semi-tanker carrying gas passes them and HONKS.

INT. CAR - COUNTRY ROAD - DAY

Thelma pleads to stop as she's hungry.

EXT. SILVER BULLET - NIGHT

They pull up at a busy night spot.

INT. SILVER BULLET - NIGHT

Louise reveals she hasn't seen anywhere like this since Texas. Thelma persuades her to have a drink and relax.

HARLAN tries to chat them up - Thelma is receptive, Louise is not. She is thinking about Jimmy.

LATER

A drunk Thelma dances with Harlan, and agrees to leave when Louise returns from the bathroom.

Harlan takes Louise outside.

INT. SILVER BULLET - NIGHT

The Waitress finds Thelma's purse on the floor.

INT. BATHROOM - NIGHT

Louise checks herself in the mirror.

EXT. SILVER BULLET - NIGHT

Thelma has just been sick. That doesn't deter Harlan from trying to kiss her.

INT. SILVER BULLET - NIGHT

Louise looks for Thelma.

EXT. SILVER BULLET PARKING LOT - NIGHT

Harlan pushes himself on Thelma and she tries to push him off.

INT. SILVER BULLET - NIGHT

Louise pays the waitress and wants to know if she's seen Thelma.

EXT. SILVER BULLET PARKING LOT - NIGHT

Thelma slaps Harlan and he tries to rape her. Louise appears and holds the gun on him.

Harlan lets Thelma go but then expresses no regret. Louise shoots him.

Thelma starts to panic, and Louise tells her to get in the car. She tells her to drive West.

INT. CAR - NIGHT

Thelma starts to cry and wants to go to the police. Louise tells her that no one will believe he was trying to rape her - they were dancing together all night long.

EXT. INTERSTATE - NIGHT

Thelma pulls over and Louise throws up. They decide to stop for a cup of coffee.

EXT. TRUCK STOP - RESTAURANT - NIGHT

They pull into a truck stop, and Louise tells Thelma they must be inconspicuous.

INT. TRUCK STOP - RESTAURANT - NIGHT

Louise tells Thelma they mustn't panic. Thelma thinks Louise blames her for what happens. She breaks a coffee cup and everyone stares.

EXT. SILVER BULLET PARKING LOT - 4:00 AM

The Police have arrived, and HAL questions LENA, the waitress. She insists neither of them was the type to murder someone. She suspects an outraged husband.

INT. PAY PHONE - NIGHT

Thelma tries to call Darryl. He isn't home. Louise wants them to leave.

INT. CAR - DAWN

They decide to stop at a Motel, and realize they must get some money somehow.

INT. MOTEL ROOM - DAY (6 AM)

Thelma attacks Louise for not going to the police, and they have an argument.

INT. POLICE GARAGE - DAY

They dust the car for prints, and Hal notices a speck of blood that might not be Harlan's.

EXT. MOTEL - DAY

Thelma lies by the pool.

INT. MOTEL ROOM - DAY

Louise calls Jimmy. She tells him she's in deep trouble. She asks him to lend her the contents of her saving account. He agrees to wire it to the Western Union in Oklahoma. He tells her to call back for the password.

EXT. MOTEL - DAY

Louise tells Thelma they must leave.

INT. POLICE STATION - MAJOR'S OFFICE - DAY

Hal tells his superior that Thelma and Louise are his only leads. They decide to get the Bureau involved.

INT. CAR - DAY

Louise reveals her plan to collect the money in Oklahoma and then drive to Mexico. She wants to know if Thelma will go with her. Thelma doesn't answer.

INT. POLICE STATION - DAY

Hal studies a drawing of Louise.

INT. COUNTRY STORE - DAY

Louise goes to use a pay phone. She calls Jimmy and he tells her he wires the money and tells her the password.

She tells Thelma to call Darryl and tell him she will be home tomorrow night. She does so, and he is horrible to her. She tells him to fuck off.

Leaving the phone, she meets JD. She's attracted to him. He asks for a ride and Thelma promises to check with Louise.

Louise refuses and they drive off.

INT. CAR - DAY

Thelma confirms she wants to continue to Mexico, in light of her argument with Darryl. She regrets not giving a lift to JD.

Louise wants Thelma to look at the map and work out how to get to Mexico without going through Texas, even though it doesn't make sense.

EXT. LOUISE'S APARTMENT COMPLEX - DAY

Hal goes round to Louise's empty apartment.

INT. CAR - DAY

Thelma sees JD standing by the road, and she looks pleadingly at Louise. They stop and pick him up.

INT. COFFEE SHOP - DAY

Hal goes to Louise's work and asks questions.

INT. CAR - DAY

Louise and Thelma are charmed by JD in the car.

EXT. THELMA'S HOUSE - DAY

Hal visits Darryl, and Darryl is horrified by what he tells him.

EXT. RURAL HIGHWAY - DAY

A cop car approaches and they go off the road to avoid it.

INT. FBI OFFICE - DAY

They match the prints on the car to Thelma, and link the gun to her.

EXT. SHAW'S MOTEL - DUSK

Louise tells JD and Thelma to say goodbye to each other, while she goes inside and inquires about the money. Jimmy appears, having brought the money in person instead of wiring it.

EXT. MOTEL PARKING LOT - NIGHT

Thelma is surprised to see Jimmy. He reveals he has a room for her. JD leaves, blowing her a kiss.

EXT. MOTEL ROOM - NIGHT

Louise promises Jimmy she will come round to his room after she has freshened up.

INT. MOTEL ROOM - NIGHT

Louise leaves the money in an envelope on the table. She tells Thelma she isn't going to tell Jimmy anything.

EXT. MOTEL ROOM - NIGHT

Louise knocks on Jimmy's door. He presents her with a dozen roses and pulls her inside.

INT. THELMA'S MOTEL ROOM - NIGHT

JD knocks on the door, and Thelma lets him in.

INT. JIMMY'S ROOM - NIGHT

Louise won't tell Jimmy what's happened, but insists it has nothing to do with another man. Jimmy proposes to her.

INT. THELMA'S MOTEL ROOM - NIGHT

Thelma watches JD with his shirt off after a shower. She offers him a drink.

INT. JIMMY'S ROOM - NIGHT

Louise is moved by Jimmy's offer, but she tells him his timing couldn't be worse.

INT. THELMA'S MOTEL ROOM - NIGHT

JD removes Thelma's wedding ring and kisses her hand.

INT. JIMMY'S ROOM - NIGHT

Jimmy puts the wedding ring on Louise's finger and they look at it.

INT. THELMA'S MOTEL ROOM - NIGHT

JD reveals to Thelma that he is a robber, and he performs his routine for her. They begin to kiss.

INT. JIMMY'S ROOM - NIGHT

Jimmy and Louise hold each other.

INT. SIESTA COFFEE SHOP - DAWN

Jimmy and Louise say an emotional goodbye, and he leaves.

INT. THELMA'S MOTEL ROOM - MORNING

JD begins to stir, as Thelma sleeps.

INT. HAL'S BEDROOM - MORNING

Hal is in bed with his wife. He asks her if she thinks it's impossible Thelma and Louise killed Harlan. She tells him nothing is impossible.

INT. COFFEE SHOP - MORNING

Thelma comes in, very excited about her first orgasm. Louise realizes that JD is alone in the room, and they quickly leave.

EXT. PARKING LOT - DAY

The money has been stolen, and Louise falls apart. Thelma takes charge and they drive away.

INT. THELMA'S HOUSE - DAY

The police tap Darryl's phone and tell him not to let her know he knows.

EXT. CONVENIENCE STORE - DAY

They have counted all their money and have very little. Thelma tells Louise not to worry. She disappears inside the store. Moments later, she returns, have tells Thelma to drive, as she has robbed the store.

INT. POLICE STATION - DAY

Hal and the other cops watch the robbery on VCR. Thelma mimics JD's routine. They're incredulous.

INT. JIMMY'S APARTMENT - DAY

Jimmy enters the apartment building, and is surprised by two policemen.

EXT. ROAD - DAY

JD is picked up by a police car.

INT. CAR - DAY

Thelma tells Louise to slow down. Louise is anxious to get away from the crime scene. Thelma thinks she has found her calling.

INT. POLICE STATION - DAY

Jimmy is questioned and he tells them to look for JD.

EXT. DRIVING SHOT - DAY

Thelma and Louise are passed by the semi-tanker. The DRIVER flicks his tongue at them and they are revolted.

INT. POLICE STATION - DAY

Jimmy recognises JD from a mug shot, and the police reveal he is an armed robber, and that he has been picked up with about six grand on him.

INT. CAR - DAY

Louise wants Thelma to call Darryl, and find out if he knows anything. She tells her to be careful in case the phone is tapped.

They discuss how they will be wanted for murder.

INT. POLICE STATION - NIGHT

JD is questioned by Hal, and Hal tells him that Thelma and Louise wouldn't have had to commit robbery had he not stolen their money; so JD is responsible for ruining their one chance.

INT. POLICE STATION - NIGHT

JD taunts Darryl about Thelma.

EXT. GAS STATION - NIGHT

Thelma calls Darryl. His over-friendly manner convinces her that he knows, and so she hangs up.

Louise calls back and asks to speak to Hal. She refuses to go in for questioning, and Hal reveals he knows they are aiming for Mexico.

Louise is angry with Thelma for telling JD about Mexico, and tells her she must remember she is a fugitive.

INT. JIMMY'S APARTMENT - NIGHT

Jimmy sits on his couch with his guitar, while two cops sit there.

INT. CAR - NIGHT

Thelma and Louise discuss the fact that won't go to prison, nor do their future lives at home appeal to them. They realize there is no going back.

EXT. DESERT HIGHWAY - DAWN

The Semi-tanker passes them.

Thelma remembers Harlan's death and she reveals she knows Louise was raped in Texas. Louise refuses to talk about it.

EXT. DESERT HIGHWAY - DAWN

A Patrol car makes them pull over. The cop tells them they were speeding, and tells them they are in trouble. Thelma points the gun at him and makes Louise shoot his radio. They lock him in his trunk.

They drive off, and Thelma feels she has a knack for this stuff.

INT. THELMA'S KITCHEN - DAY

Hal is deliberating about what to do when he is brought a file containing a report on Louise's rape in Texas. The charges were dropped.

INT. CAR - DAY

Louise takes a detour to get away from the police car. She apologizes to Thelma for the mess they are in. Thelma disagrees and thanks her for saving her live.

EXT. ROADSIDE REST STATION - DAY

Louise calls Thelma's house and speaks to Hal. He asks her to come in for questioning once again, and she refuses. He's forced to charge her with murder.

Thelma ends the phone call, and tells Louise to move.

INT. THELMA'S HOUSE - DAY

The Police successfully trace the call. Hal insists he goes as he is the only one who can speak to the girls.

EXT. PAY PHONE - DAY

Thelma wants to know if Louise is going to make a deal with Hal. She reveals that for her there is no going back. Louise assures her she won't make a deal.

EXT. DESERT - DAY

They drive in the Arizona desert, and discuss their future in Mexico.

They see the semi-tanker pass them, and he blows kisses at them.

They drive past and tell him to follow them.

INT. TRUCK CAB - DAY

The Driver follows them, pulling out some condoms.

EXT. SIDE OF THE ROAD - DAY

They tell him that he has really bad manners. He refuses to apologize. They shoot his tires flat. Then they shoot at the tanker until it explodes. They drive off laughing.

INT. CAR - DAY

Louise tells Thelma she learnt to shoot like that in Texas.

They feel like they've gone insane.

INT. FBI JET - DAY

Hal hears about the explosion and the locking up of the police officer.

INT. CAR - DAY

A police car spots them and start to chase. Then another car appears, and another.

Pursued by the cars, Louise worries that they will run out of gas and get caught. Thelma once again apologizes, saying it is all her fault. But she is glad she came with Louise. They affirm their friendship, and the fact they don't want to get caught.

They suddenly realize they are approaching the Grand Canyon.

From inside the canyon a helicopter rises up in front of them.

INT. FBI HELICOPTER - DAY

Hal insists the men don't shoot the girls. He is told the women are armed and dangerous.

A loudspeaker tells the girls they are under arrest.

INT. CAR - DAY

Thelma and Louise decide not to get caught.

EXT. DESERT - DAY

Hal wants a chance to talk to them, and he runs towards the front line.

INT. CAR - DAY

They decide to keep going. Hal watches them fly over the cliff.

TOOTSIE

Opening Montage (with music and credits): has make-up inserts (ECUs) intercut with vignettes from MICHAEL DORSEY's life (Dustin Hoffman) as a NYC actor. We see him in class (teaching), in audition (gets rejected), in rehearsal (he quits as Tolstoy), establishing him as a detailed craftsman in his art.

Int. McMillen's Restaurant -- Michael and best friend/roommate JEFF (Bill Murray) finish their shift as waiters (the typical actor's job). Exposition in screenplay (not movie) with Michael waiting on his ex-wife and her new husband -- we realize Michael is divorced and struggling.

Ext. Street -- Michael and Jeff walking home. They talk about the play they're collaborating on, and Michael is self-conscious that it's his birthday.

Int. Tenement Building -- As they enter their loft, thirty people yell "Surprise!", which Jeff organized for Michael. A toast to "the Ralph Nader of show business." Following montage, excerpts of conversations, including Michael hitting on different women, etc.

Ext. Street -- Michael walks SANDY (Teri Garr) home (her date went home with someone else). She confides her fear in her audition tomorrow.

Int. Sandy's Apt -- Michael coaches her for her audition, gets her to perform a "controlled rage," and agrees to help her tomorrow.

Int. TV Studio, Waiting Room -- The auditioners (6 women) wait their turn as Sandy and Michael arrive. Every line, he "insults" her (for rage) but Sandy doesn't even get to read - told she's not "right" (physically) for the part. Michael hears about another actor being in "The Iceman Cometh," and he dashes out.

Int. Michael's Agent's Office Building -- Michael dashes past the receptionist (creates a stir) to GEORGE GREY's (Sydney Pollock) office, his agent, and confronts him about not being put up for "The Iceman Cometh." Grey tells him this is a business to make money and that Michael has too much of a reputation for being difficult, and can't even submit him even more: "No-one will hire you."

Ext. Street -- Michael walks down the street in drag - our first sight of "Dorothy" (aka TOOTSIE).

Int. TV Studio -- "Dorothy" asks for an audition; her agent being George Grey. RON, the director, dismisses her as the wrong type, until Dorothy shows him the "strength" he's looking for by putting up a fuss. RITA, the producer, recalls, her for a chance to read. On the Floor, as she gets ready to audition for the cameras, she meets JULIE PHILLIPS (Jessica Lange) briefly. The cameramen get focus on the monitors. She reads well, gets the part.

Ext./Int. Russian Tea Room -- Dorothy/Michael waits for his agent, and "she" follows him in and sits down next to him. George does not recognize Michael, until "she" tells him it's him. With Dorothy's news that she's signed to a major soap, "Dorothy" asks George to front him 1,000 dollars to buy a wardrobe.

Montage: Int. Stores -- Dorothy shops for clothes, makeup and apparel.

Ext. Street near Bloomingdale's -- Dorothy, burdened with packages, flags down a taxi. When a man cuts in front of "her," Dorothy yanks him out (with shocking strength.)

Int. Loft Apt. -- Michael and Jeff: packages all around. Michael frets over how much things cost, and how he's going to handle informing Sandy that he got the role that she had wanted.

Int. Sandy's Apt. - Michael white-lies to Sandy, says he got the money to produce Jeff's play with inherited money. Sandy has a part in it, so she celebrates by opening a bottle of wine. Michael's unusual interest in her panties (we know it's for Dorothy) makes him cover by pretending that he "wants" her.

Later, Sandy's Bedroom -- Michael is getting dressed. Sandy, lying in bed, wants to know what having just had sex means to their six year friendship. Again, to cover. Michael makes a date to call her tonight.

Int. Michael's Room - Early Morning -- Michael elaborately prepares for his first day on the set as Dorothy: meticulous shaving, makeup, dressing.

Ext. Michael's Apt -- "Dorothy" whistles a cab down with a very strong, loud whistle.

Int. TV Studio -- Dorothy enters; the receptionist tells her to go up for a physical. Gulp.

Int. Dorothy undergoes a physical (for "insurance reasons.") Luckily, it's only a heartbeat and blood pressure exam, both of which "are higher than normal." (This scene not in film.)

Int. Dorothy is shown to her dressing room; she has to share it with another actress. She's given last minute pages - finds out she has to kiss "Dr. Brewster, the tongue."

Int. Studio/Hospital Room Set -- Director Ron is blocking the scene, informs Dorothy there's no time even for a rehearsal. They go to tape, and Dorothy has her entrance as "Emily Kimberly, the new administrator." VAN HORN (playing Brewster) totally blows a line, but Julie's acting saves the scene. Van Horn goes in for his scene kiss, but Dorothy slaps him (surprise!) instead, changing her lines to confront his sexist ways. Cast and crew is in a flurry over this; Ron and producer enter, bewildered. Dorothy apologizes for following her instincts. They take the take after all, realizing it conforms with character. Tag: Van Horn surprises Dorothy with a sudden off-camera smooch.

Ext. Studio -- Ron and Julie exit the building arm-in-arm as a couple. Julie invites Dorothy for a drink, but she declines (because of Ron).

Int. Loft Apt. Night -- Jeff and Michael: Michael talks about work, including Julie. Jeff talks about his play. When the phone rings, Michael won't let Jeff answer it, for fear that the caller may get the wrong impression at "Dorothy's" phone number.

Int. Sandy's -- Sandy has been waiting for Michael to call like he said he would. When he does call, she's pissed. Michael pretends to have the flu, and she goes back to friendship mode, tells him to drink fluids, etc.

A scene not in the film -- Black Screen, where Michael hears scratching at his door, peeks out to see Sandy has brought him food, etc., is scratching a note out to him at his door.

Montage sequence -- Shows Dorothy now beginning to get fans outside the studio, shows movement of time regarding Sandy (gets flowers), and Jeff's play... In the film, only the former is shown.

Int. Studio -- "Emily's office" on the set of the studio, as they're taping a scene. Emily Kimberly (Dorothy's character on the show) confronts Dr. Brewster yet again. After the "cut," Van Horn (as Brewster) compliments Dorothy on her "power." News comes that they have to re-tape an earlier scene.

Backstage, as the cast and crew reshuffle, Dorothy spies Ron the director smooching behind a flat with April, another girl in the cast (in other words, cheating on Julie).

Int. Dressing Room Corridor -- Julie corrals Dorothy into coming over tonight, to help her run lines.

Ext. TV Studio -- Asking for autographs, the fans are most supportive towards Dorothy.

Int. Loft, Jeff, Michael - Night. -- Michael struggles with what he's going to wear to Julie's house tonight (as Dorothy, of course).

Int. Julie's Apartment, Night.-- Dorothy arrives, bringing Julie flowers. They talk about Julie's two-year-old son Andrew, and how, since the show, she has money but no time. We meet the stern nanny, MRS. CRAWLEY.

Intercut: Sandy has prepared dinner for Michael.

Back to Julie's kitchen: Into their second bottle of wine, Julie explains how bogus her three National Enquirer headlines are, her relationship with Ron, her habit of picking the wrong men. We meet her baby Andrew.

Int. Sandy sits at a table for two, "candles and all," checks her watch unhappily.

Int. Julie's Apt. Dorothy and Julie are running lines. Dorothy interrupts with a question of "why do you drink so much?" Role-playing confusion between men and women comes up as part of the answer. Suddenly, Dorothy realizes it's 10:30 (remembering Sandy) and leaves quickly, politely.

Int. Cab, Night -- Dorothy tears off fake lashes (not in film).

Int. Michael's Apt, Night -- Michael frantically changing from Dorothy clothes back to Michael.

Int. Sandy's Apt, Night -- Michael appears with ice cream, apologizing for being late. Jealously, Sandy says she "saw the fat woman" go into his place. Michael explains "that's the lady helping Jeff with his play." Then Sandy apologizes, blames not getting the soap opera role the reason for her misery. Ignorant of Michael being Dorothy, she insults the "actress" who got the role.

Int. Studio -- Taping another scene in the soap, Dorothy talks to a patient. Once again, she "improves" her lines, but this time it's radical. (Sandy's previous-scene comment that the soap character isn't really strong enough is motivation.) In the ensuing melee of comments, Dorothy adequately defends her new lines enough that they keep the take.

Close-up: Lots of fan mail coming in for Dorothy.

Int. Control Room, Taping again -- as Dorothy acts in a scene with Julie, once again changes lines, suggests giving nurses on the floor a cattle-prod to handle Dr. Brewster's lascivious tendencies.

Int. Sandy's Apt. -- Sandy on the phone to Michael, asking about her part in the play "Love Canal," (which is Jeff's play). Michael seems distant.

Ext. 57th St., Day -- George and Michael are walking. Michael wants to play bigger and better parts as Dorothy; George warningly nay-says the idea, but invites him to an industry party.

Int. Penthouse Apt., Night -- The "successful" are guests. Michael brings Sandy as his date (doesn't want to go as Dorothy). Ron and Julie show up. Michael finds Julie alone on the balcony, makes a pass at her by quoting verbatim Julie's "honesty" lines (which she had confided to Dorothy). Instead, Julie throws her drink in Michael's face.

Int. TV Studio -- Taping CU on Julie as she stands up to Dr. Brewster, with passionate verve in her acting. At "cut," she is congratulated, and she gives the credit to Dorothy's coaching. Jealous of "the mutual admiration society," Ron snaps direction at Dorothy with "Tootsie" thrown in. Dorothy calls him on his chauvinism, asks him to use her proper name.

Int. Funeral Parlor Set, Studio, Day. Not taping, but Julie and Dorothy are having a private conversation. Julie invites Dorothy to her Dad's farm for the weekend holiday; Ron "probably isn't going."

Int. Loft -- Sandy is reading her role in the play for Michael; she's good in the part, but Michael is once again distracted, his mind elsewhere.

Ext. Train -- moves through countryside.

Ext. Train Station, Hudson, NY. Day. -- LES PHILLIPS (Charles Durning), Julie's father, awaits their arrival, greets Julie, Dorothy and baby Andrew warmly.

Ext. Phillip's Farmhouse -- A working farm. They arrive. When Les insists on taking Dorothy's suitcase from her, he's quite surprised at how heavy it is (she's very strong).

Int. Farmhouse, Bedroom -- Les shows Julie and Dorothy to a bedroom they will share.

Around the farm -- we get to know Les, a kind grandfather, a happy, doting father.

Int. Farm Kitchen, Night -- "The girls" cooking. Dorothy stares at Julie.

Int. Living Room, Night -- They stand around the piano, singing. Julie says good-night, exits. Les talks to Dorothy, enjoying her company. He mentions his dead wife, how being "with someone" is all that really matters, asks Dorothy if she's married. Soon thereafter, Dorothy politely says good-night.

Int. Julie's Bedroom -- As Dorothy carefully climbs into bed with Julie, wearing her make-up, wig and all. Julie tells her a sweet story about her Mom, then drifts off to sleep.

Ext. Farm -- Easter Egg hunt montage; all are having a great time. Dorothy is handed Andrew; "she" holds him endearingly.

Later, Ron drives up (not in the film). He shows off by milking a cow, riding a horse, cooking Japanese food. Although he's impressive, nobody's having much fun with him around.

Ext. Farm, Outside at Night -- Ron asks Dorothy why she doesn't like him. (They moved this scene to later in the film). "Because you're a swine to Julie," is Dorothy's answer. Then, Les brings Dorothy a sweater in the night air.

Ext. Countryside -- The train returns to New York.

Int. Studio -- Rita (the show producer) calls Dorothy into her office to renew her option for another year on the soap.

Int. George Gray's office, Intercut with Dorothy on phone at Studio -- Dorothy wants out on her contract; George explains it's a one-way option, there's no way out, and if she tells them who she really is, it could be fraud.

Int. Loft, Night -- Michael is prostrate, taking Valium. A "sort of emergency" call comes in for Dorothy from Julie, perking him right up.

Int. Julie's Apt. -- Julie thanks Dorothy for coming to baby-sit Andrew and give her moral support before she goes out to dinner with Ron, to break up with him. While she's gone, ensuing montage (only in film): Andrew goes on a crying jag; Dorothy tries to calm him down.

Int. Julie's Living Room, Later -- Julie and Ron return; Dorothy kicks Ron out (only in script, not film). Then, as Julie grieves her break-up, Dorothy makes a move to kiss her, flustering Julie into thinking Dorothy is a lesbian.

Int. Dorothy's dressing room -- A bouquet of flowers arrives for Dorothy from Les. Then, Julie asks Dorothy to go out with her father, despite her true feelings. (This last was in two scenes earlier, in the film.)

Int. Rainbow Grill, Night -- Dorothy and Les at a table. When the band plays romantic music, he asks her to dance, shows her a bit of fancy footwork. Back at the table, he proposes, gives her a small diamond ring. Dorothy leaves. "I'd like to start thinking it over right away."

Ext. Street outside Loft. Night -- Van Horn is waiting for Dorothy in the shadows, wants to come up for a drink. Dorothy says no, goes up alone. Van Horn starts crooning in the street, making a nuisance, so she buzzes him in (to shut him up).

Int. Loft -- Van Horn hits on Dorothy, starts trying to kiss "her," when Jeff walks in. Van Horn apologizes, leaves. Then Sandy knocks, and Michael and Jeff rush around, making noise (comic schtick) until Michael can re-emerge to greet Sandy. When she enters, he gives her (Les's) box of chocolates. When she reads the note, she demands that Michael be honest with her. He finally does, admitting that he's in love with another woman.

Int. George Grey's Living Room, Night -- Michael tells George all his problems, wants him to figure out a way to get him off the soap. Michael is frustrated that Les wants to marry "Dorothy," and that Julie thinks "she's" a lesbian.

Int. Studio -- Producer tells crew and cast that the party scene will have to be filmed again.

Int. Dressing Room Corridor -- Dorothy knocks on Julie's door bearing a small gift (for Andrew.) Julie won't let Dorothy apologize, and explains why she can't see her anymore. "I love you, Dorothy, but I can't love you."

Int. Control Room and Studio Party Set -- A party scene for Emily Kimberly, being taped LIVE. Dorothy makes her thank you speech, but then begins a long monologue not in script. Director Ron and Producer Rita make faces of "Oh no, here we go again." Dorothy launches into an ambitious, convoluted story about why Dorothy is not really a woman, but is actually a man: Michael reveals himself by taking off the wig, pulling off lashes, wiping off make-up, shocking EVERYONE. Stunned, Julie slowly advances and socks him one.

Ext. Central Park, Long View -- Michael takes a solitary walk, looking melancholy. He watches a MIME, tips him off balance (in film.)

Ext. Playhouse Barn -- with "LOVE CANAL" poster of play-dates.

Ext. Bar: Injun Joe's -- The bar that Les likes to haunt.

Int. -- Michael returns the diamond ring to Les, confides that he loves Julie.

Ext. Studio Building -- Julie signs autographs, standing alone, independent. When she sees Michael watching her, she moves away. As he joins her to walk, she is distant, angry, till she confides that she misses Dorothy. "You don't have to. She's right here. I'm Dorothy," Michael responds. Julie and Michael end up being chums again. With a final freeze frame of them together walking away into the crowd, the CREDITS ROLL.

TRUE ROMANCE

1. Our young Elvis-loving hipster CLARENCE WORLEY is chatting up the older cocktail-bar LUCY for a date to the Sonny Chiba Triple Feature happening in Detroit. It ain't gonna happen.

2. We love Detroit: Car horns, gunshots, a dingy hotel room, bags of cocaine, pistols, and BEWITCHED on TV.

DREXL SPIVEY and FLOYD DIXON are weighing the white powder and having a very intelligent conversation about eating pussy while BIG DON WATTS comes in with the chow and wants to let 'em know his opinion on this important subject.

I guess it gets a bit banal because Drexel wastes them both and runs off with a suitcase full of cocaine.

3. Clarence, enjoying the movie at the Lyric while beautiful ALABAMA gets cabbied off outside the theatre, pays the ninety-nine cents for six hours of pure entertainment and heads on in...

4. ... making her way towards Sonny Chiba's number one fan with a large popcorn bee-lining the way.

He turns to see her. Yowza! And returns to movie. She trips and spills popcorn on him. Apologies everywhere. They watch the movie. Clarence tells her what she's missed. End of movie. They talk a bit about ratings and do some unskilled martial arts maneuvers outside.

Alabama wants to talk more over some pie while Clarence is falling in love.

5. So they go to Denny's and tell us a little bit about themselves.

And then to Clarence's pop-culture apartment for a little lovin'...

... and some more conversation .

7. ... and then Clarence wakes up alone the next day, and hears crying coming from the living room.

Alabama has a little secret: she's a call girl, paid by his brother in honor of Clarence's birthday. She's not a whore, there's a difference, or damaged goods, since Clarence is only her third customer, or Florida white trash. She just did it for the big bucks.

And lo and behold, she's fallen in love with him, she'll never lie to him, and they get married.

8. Alabama forgot to mention her pimp, Drexel; you know, the one who slaps girls around a bit. Clarence needs to go to the john and talk to Elvis who tells him to shoot the son-of-a-bitch. Elvis really likes Clarence.

So, Clarence is on his way to meet that Drexel boy and pick up Alabama's belongings. She's so against it and warns him, DANGER DANGER, but he needs to let her know that he'll always protect her.

9. We're downtown Detroit again and Clarence, his heart really racing, and Drexel, cool and calm, have met. We're back to the bitch-talk thing. How about some Chinese food, a porno, and one of my hookers, Clarence? Nope. He throws down an empty, pay-off envelope instead, for his piece of mind, and uh-oh, Drexel throws him the card table.

MAJOR RUMBLE!

And they both look bloody awful, with Clarence down on the ground, still being kicked. His driver's license in the hands of the enemy. Drexl, never forget who yer dealin' wit'!

Clarence grabs a gun from his sock and blows the tiny bit of balls Drexl has to pieces.

Your nearby strung-out hooker is ordered to put Alabama's things in a bag, giving a suitcase to Clarence instead.

Drexl is barely alive. Shoot 'em, Clarence. Okay.

10. Clarence is such the provider, bringing Alabama a bounty of take-out. He's bruised and hungry. She's just crying. And all because that was the most romantic thing ever. They smooch and Bama needs to change. Uh-oh, again! What's in the suitcase if it's not her clothes?

11. Clarence and Alabama wait outside a trailer-park trailer that ex-cop-present-security-guard CLIFFORD WORLEY is driving towards.

They all go inside. Daddy Worley surprised to see his son cuz it's been three years. Babblings of food and marriage and beer and if Daddy would please find out if the law is looking for our newlyweds, it would help a whole helluva lot. In the clear. The cops are only concerned with the drug-related mess of Drexl and his head-honcho boss, Blue Lou Boyle.

Bye Daddy. Thanks for helping me out this one time in my entire life. Ya did good. Clarence then hands him a piece of paper: info where they'll be in Hollywood.

12. Hurray for Hollywood! DICK RITCHIE, wannabe lovable young actor, is auditioning for a small role in T.J. HOOKER. Damn fine, five-second audition.

He's happy and heads on home to his apartment where there's a phone message and postcard from his friend, Clarence.

13. Back at the trailer park, Clifford is welcomed by some Italian thugs: FRANKIE, LENNY, TOOTH PICK VIC, VIRGIL, and the counsel to Blue Lou, VINCENZO COCCOTTI. They mess him, and the trailer, up pretty bad. In fact, they kill Daddy Clifford after he lies about not knowing anything. He first makes sure to let them know a few forgotten facts about Sicilian/African history.

Dick Ritchie's Hollywood number is found on the fridge.

14. Clarence and Alabama meet and pick up Dick at his apartment and the three celebrate their cocaine treasure at a motel by making plans to sell the whole enchilada to some Hollywood Guy, in particular a big producer named LEE DONOWITZ. And who better to get us in to see Mr. Producer, but his assistant and Dick Ritchie acting-class colleague, ELLIOT BLITZER. So, let's go to the zoo and have a meeting.

15. Clarence tells GQ-boy Elliot how he got the cola and at this low-asking price, Mr. Donowitz bettah buy it soon. Alabama and Dick are nice ornaments of support.

Lee Donowitz is driving around in his Porsche when Elliot calls from the zoo about you know what. Clarence gets on, does a lot of convincing, and a meeting is set.

16. Virgil's at Dick's apartment door. FLOYD, Dick's roomy and kinda in a spacey way, answers questions through the door sending Virgil to the motel.

17. Clarence drops Alabama off at the motel and goes gets some dinner.

18. Virgil's waiting inside the room when Alabama enters. And he's got a little sawed-off shotgun with him. He asks questions. She lies. He hits her.

19. Clarence driving along thinking it's a stairway to heaven kinda day...

... while Alabama's getting the shit kicked outta her.

Why is Clarence ordering food and discussing Newsweek at a time like this? Doesn't he know that his pretty beat-up Alabama is gonna die in the hands of a guy named Virgil?

But, whoa daddy. She manages to knife him, hit him over the head with a decanter, punch him in the nose, rub shampoo in his eyes, plunge glass in his face, slams the toilet lid on his head, lights him on fire and eventually kills him with the shotgun.

Clarence finally shows up to save the day and gets her out of the motel.

20. Elliot's hanging with police detectives NICHOLSON and DIMES because he got caught speeding and with a bag of cola. They let him know what it's gonna be like spending time in jail. Elliot's scared. The story also gets told to CAPTAIN BUFFORD KRINKLE.

21. Frankie, Lenny, a new hood, MARVIN, and Coccotti are at a fancy restaurant trying to find out where Virgil is.

22. Back to the police station. Elliot's gonna wear a wire.

23. Back to the restaurant and we gotta find Virgil and kill Clarence.

24. Clarence and Alabama rest by the side of the road, watching the planes at LAX, and dreaming about how nice it'd be to fly to Cancun.

25. Everybody's ready to rock and roll at the drug deal:

Clarence, Alabama and Dick are leaving Dick's apartment; he got the T.J. Hooker part - Maybe he shouldn't get involved in all this right now?

Lenny, Tooth Pick Vic, Marvin and Frankie are getting their shoot-em-up gear together.

Nicholson, Dimes and four Internal Affairs detectives are all at the Beverly Wilshire, wiring up Elliot, and getting ready to send him to his boss Donowitz's room on the same floor. Elliot's mission: to prove Donowitz is dealing cocaine.

Clarence, Dick and Alabama moving in their car.

Marvin, Frankie, Lanny and Vic moving in their car.

26. Hotel time:

Clarence, with gun, Dick, not liking that fact, and Alabama at the Wilshire all have momentary doubts about the action about to ensue, but we all go forward, "letting the chips fall where they may."

Elliot's inside waiting for them.

The coppers are listening to every move.

Once inside the elevator heading up, Clarence tests Elliot by putting a gun to his head and the coppers think Clarence is going to kill him. Bluffing? Not bluffing? That's what the cops always want to know.

But like I said, it was only a test on Clarence's part to make sure Elliot checked out okay. Everyone's happy once again.

27. Meanwhile, the four wiseguys enter Dick's apartment and have a talk with Floyd who lets 'em know how to get to the Wilshire.

28. Soldier of Fortune poster boy MONTY lets Elliot and his friends in to see Mr. Donowitz, while another Uzi-lover, BORIS, hangs around, too.

Clarence impresses Lee Donowitz with his movie choices and stories of being a minimum wage kid gotten lucky in getting the coke.

The coppers still listening in, praying for some oral evidence.

And the wiseguys are in the lobby.

29. Bingo, did Lee say "get the money?" Coppers are set. Wiseguys in the elevator.

Clarence has got to go to the little boys room to have another talk with Elvis.

30. All the coppers burst into the hotel room.

The wiseguys burst into the hotel room.

Clarence still making eyes with Elvis.

Monty and Boris have their uzis raised.

Dick's ready to pass out.

Alabama's very scared.

Elliot's just a plain woosey and blows his cover to Lee who throws hot coffee at him which starts the whole:

SHOWDOWN!!!!!!!

Everyone's firing everywhere. Clarence exits the boys room and a shot catches him in the face which Bama sees. She crawls to him.

Death and destruction abound. Dick manages to escape after tossing the suitcase of cocaine in the air. It's shot down, white powder snowing down. Please let him make it to T.J. Hooker!

Tons of new cops arriving at the hotel.

Lenny escapes, too.

Alabama reaches Clarence, who can't see out of one eye.

More shooting. Oi, when's the madness gonna end? Bama fires the last shot. It's over.

She grabs Lee's suitcase full of moula, and with Clarence under one arm, she walks out of the room.

31. Because Lenny's holding a hostage in the lobby, Alabama and Clarence walk out of the elevator into the chaos without anyone noticing, and slip into the parking lot, and drive away.

32. And they're driving down the coast, Alabama telling us how cool she thinks Clarence was today. And is.

Their car passing through the Tijuana border.

33. A little boy runs into Bama's arms. Yup, our couple have made it to Mexico, the Cancun of their dreams.

THE TRUMAN SHOW

-- A baby is delivered, on camera. Thirty-four years later, we see the baby has grown up: He is TRUMAN BURBANK, a rather slumpy middle-aged guy. He is crying his eyes out. Suddenly, an object falls out of the sky. Truman picks up the broken mechanism and puts it in his trunk.

-- He is sitting in his car, drinking J.D. He sees school children and has a flashback from his own childhood. The flashback plays on a TV screen. It is when he was seven and his father scolded him for venturing too far away on a beach.

-- Truman walks down the street in NYC. He rips a page from a magazine when the merchant isn't looking. He suddenly has another flashback, again on a TV screen. This one shows Truman, as a seven year old student in Catholic school. He is laughed at by the teacher when he tells her he wants to be an explorer when he grows up.

-- Truman sells life insurance for a living. He sneakily calls Australia information and asks for a woman with the last name of Powers.

-- Truman goes to his usual place for lunch. Something strange is going on. The salesman knows that Truman wanted to be an explorer. And the woman working at the register makes a comment to a customer that when Truman is around, he has to pay for his food.

-- In California, an old man, CHRISTOF, is watching a surveillance picture of Truman. He and his assistant, CHLOE, watch Truman read a book.

-- Truman attempts to sell insurance. It seems that a group of people sitting around a desk somewhere are the only people receiving his calls. LAURENCE, his boss, forces him to go on a long trip to close a contract.

-- Truman takes the train to his meeting. He has another flashback about his father. When he arrives at the apartment building, he is told he missed his client.

-- Truman goes back on the train. He witnesses two boys harass a woman, and does nothing to stop it. The woman and the two boys leave the train, and it looks like they are about to rape her. Truman does nothing. When the train is out of sight, the boys stop acting the woman, and they discuss the fact that Truman did nothing-- physical violence has always paralyzed him.

-- Truman lives in a small house near the freeway. His wife, MERYL, henpecks him. Later, he hits golf balls with his pudgy friend, MARLON, who stocks vending machines. They hit the golf balls off the edge of an unfinished freeway. Truman tells his friend that he wants to escape his life in Queens and move to Australia -- he just needs to plan it out first. Marlon is skeptical.

-- Truman goes to the ocean to pay his respects to his dead father, who died when Truman was young. Truman screams "I'm sorry" at the ocean. Christof watches the scene in his dimly-lit room. Back at home, Truman asks Meryl to go away with him, and spend their savings on a year-long world trip. She tells him they should settle down and have a baby.

-- We see that random people are discussing Truman's life, and analyzing his psyche, as if he were a soap opera character.

-- While walking down the street, Truman spots a homeless man, and is transfixed by him. Truman thinks the man is his father, but before he can say anything, the man is whisked away onto a bus by two random people. Truman steals a car and tries to follow the bus, but all the cars on the street work together to allow the bus to escape.

-- Truman and Marlon go to the bus depot to look for the bus. Truman tells Marlon that the entire scene with the bus was really strange -- it seemed like everyone on the street was conspiring to keep Truman from the man. Truman also tells Marlon that he never actually saw his father's body.

-- Truman goes to see his mother, but his sister, RAQUEL, won't let him speak to her, saying she is asleep. Raquel tells him that their mother still blames Truman for the death of her husband. Truman leaves. It was actually Christof under the sheet the whole time.

-- Christof watches a tape from 27 years before. We see the setting up of the artificial accident that supposedly killed Truman's father, which was orchestrated by a younger Christof. Christof thinks that the guy playing Truman's father feels guilty, and may think he is really Truman's parent.

-- Truman is driving his car, and manages to get a station on his radio. A voice on the radio seems to be giving Truman's exact coordinates. Truman loses the station, and at exactly the same time, everyone on the street gives off feedback, like they were all carrying radios.

-- Truman picks up a prostitute, VERONICA, and takes her to a park. They are being watched by Christof and Chloe. Truman makes Veronica role-play with a purple sweater. We see a flashback on TV of when Truman was in high school and he got a crush on a girl named LAUREN. She goes out with him, and tells him her real name is SYLVIA. They go to the same park where Truman brings Veronica. Sylvia tells him that everything in the world is a lie, and Truman is the only real person. Her father comes and drags her away, and tells Truman that he is taking her to Australia.

-- Through the televised flashbacks, we see that Truman tears out pictures from fashion magazines to make a composite picture of Sylvia's face. Truman now keeps the picture on the other side of his wife's photo. When he was 17, Truman decides to go after Sylvia, but his sister tells him that their mother is sick, and Truman decides not to go. Meanwhile, we see the real Sylvia on a beach. She finds a newspaper with a headline about Truman. She keeps it.

-- In the middle of the day, Truman decides he wants to go inside one of the many buildings he passes every day. He pushes his way inside, ignoring security guards, to find that the huge office building is completely empty; it is just a front. He is kicked out of the building, and no security guard on the street will let him inside any other buildings.

-- Truman decides to check out one of the buildings that his insurance company handles. His boss cannot talk him out of it. As soon as he leaves his office, Christof appears and makes a phone call. Truman gets to the building to find that it is still burning.

-- Truman sits in a cafe by himself. Christof watches him -- Truman's wedding ring is actually a small camera. Truman spots a jogger and recognizes him as the man who played a homeless person several days before. Truman goes to Marlon, and tells him of his suspicion.

-- Christof is in a meeting with some big wigs. His boss, MOSES, tells him that it's over, and the show's becoming unwatchable. Truman has figured out too much. Christof tells him that he can get it under control.

-- Truman and Marlon go to the beach from his flashback as a young boy. Truman says he senses that something is up, that he is being set-up for something. He asks his friend for some money, so he can go out exploring.

-- Christof and Chloe discuss Truman's sex life: he has not had sex with his wife for months, destroying their plans to add Truman's son as a character.

-- Truman goes to a travel agency. They are ready for him. He buys a ticket for a cruise to Australia. Christof prepares a Sydney set for Truman.

-- At the office, Truman freaks out. He has a destructive fit and quits his job. When he is outside, Truman grabs a baby from a mother's arms. He tells her he will kill the baby unless she tells him his name. When he gives her the baby back, she says, "Thank you, Truman."

-- Truman goes home. He tells his wife that he knows what is going on. He grabs Meryl and pulls her into a car. He tells her they're going to Atlantic City. But the traffic is blocked up on the Jersey Turnpike. Truman turns around, saying he is heading for Maine. He runs into a roadblock, but tries to drive around it.

-- Meanwhile, we go to Sylvia's beach house, where she is having a party. She is watching what is going on with Truman on TV. On the Jersey Turnpike, Truman gets out of his car and runs toward a power plant that has supposedly struck a leak. He is taken down by safety workers. It turns out that the Sydney Skyline is in the background.

-- Back at home with his wife, Truman is freaking out. He grabs a knife and puts it to Meryl's throat, threatening to kill her. He talks to light fixtures and mirrors, knowing there are cameras everywhere. Truman almost drowns Meryl in the water-bed. Then, Marlon knocks on the door. Meryl says to Marlon: "They were going to let him kill me." Marlon give Truman a heartfelt speech -- we see that Christof is dictating it via a tiny speaker hidden in Marlon's ear. Truman seems to buy it.

-- We see two old women watching a TV show called: "Truman - Total Record of a Human Life." Callers call in and talk to Christof about the show. Sylvia calls and tells Christof that Truman isn't a free person; he lives in a prison. Christof tells her he can leave any time he wants -- but he wants to stay in his cage.

-- It seems as if Truman has bought everyone's lies, and no longer believes in the conspiracy. Christof makes sure that fresh extras are brought in. Truman goes back to work. Meanwhile, Christof holds a story conference with most of the major characters in Truman's life. He says that Hannah (Meryl) won't continue her contract; the divorce will occur over the summer. They've brought in a new woman, VIVIEN, to take her place. She will bear Truman's child, who will have his or her own channel.

-- Truman has trashed his place. He is sleeping in a way that he cannot be viewed from the cameras, which pisses off Christof. They call him on the phone, but he doesn't answer. Sylvia watches on with interest. Christof tells them to get Marlon over there.

-- Marlon breaks into Truman's house. He finds an inflatable doll in Truman's bed, and a tape recorder of him breathing. Christof cuts the transmission. They look through the tapes and discover Truman sneaking out of the house. Everyone's freaking. The sponsors are threatening to pull the plug.

-- Truman wanders the city, disguised as a bum. All the actors, extras and major players search the city for Truman. Truman sneaks away from the search party and jumps into the New York Harbor. He steals a boat, a recreation of Columbus' Santa Maria, and sails for the open sea. They discover him, and send a

helicopter after him, telling him there are military exercises going on. He ignores them, and fires a flare at the helicopter, destroying it. He sails on.

-- In the control room, they decide to send a storm Truman's way. The ship is tossed around on the ocean, but Truman's resolve is only strengthened. Suddenly, he spots large machines creating the waves. The sky is a backdrop. He opens a door in the sky and steps through. People watching on TV cheer. Truman discovers that he is on a huge sound stage, and the stars are really just lights.

-- He steps outside and finds himself on a movie studio. He hijacks a studio tour bus, and makes the guide go on with his tour. Everything is about Truman's life. Truman is let off at the studio gift shop, which carries all "Truman" items: games, clothes, etc. Truman runs up a flight of stairs, chased by guards. He finds himself on the roof of the sound stage, outside for the first time in his life. He is in Burbank. Christof and the executive appear on the roof. Truman grabs Christof and is about to throw him off the roof, when Christof gives him an envelope from Sylvia. Truman drops Christof to read the letter.

-- On a TV screen, we see a new TV show: "Zoe - Total Record of a Human Life," with Marlon and Vivian as parents of a baby girl. Truman watches the show on TV, with Sylvia and their new baby daughter. The family goes out for a walk on the beach.

WITNESS

EXT. LANCASTER COUNTY, PA. COUNTRYSIDE -- DAY

A mixed group of AMISH, multiple generations, move across a plowed field under strains of Gregorian chant.

EXT. COUNTRY LANE -- DAY

More black clad figures converge.

EXT. COUNTRY LANE -- DAY

A buggy appears carrying a stern Amish man, his wife and a boy. The horses breath steams the air, hooves clip-clop on pavement.

More BUGGIES converge, a procession of sorts, toward a farmhouse in the distance.

At the farmhouse are parked dozens of carriages. Mourners in black stream into the house.

INT. LAPP FARMHOUSE -- DAY

Semi-open coffin. Corpse dressed in white linen, the face partially obscured by the linen.

150 Amish sit in absolute silence on rows of benches. A Wooden coffin rests on a bench. Relatives of the deceased sit nearby.

RACHEL LAPP (27) though in mourning her face reveals a robust, sensual woman.

SAMUEL LAPP (8) the son sits by his mother - slightly disconnected from the reality of the situation.

ELI LAPP, the patriarch, stubborn, weathered, not unkind, his featured betray mostly his grief.

THE CLOCK CHIMES

The PREACHER, BISHOP TSHANTZ, speaks in formal German dialect about God's need for men such as Jacob Latt.

EXT. CEMETARY -- DAY

The preacher delivers more eulogy.

INT. LAPP FARMHOUSE -- DAY

The traditional post-funereal meal. Hogs and fowl and fried boiled eggs.

RACHEL sits among the women.

DANIEL HOCHSTETLER, a brawny atypical looking Amishman sits among the men. The men joke with him but his eye is on RACHEL.

EXT. FIELDS, LAPP FARM -- DAY

LAPP family breaks the ground. DANIEL appears to help.

EXT. HIGHWAY, LANCASTER COUNTY -- DAY

Buggy vies for a piece of the road, contrasted with the big rigs overtaking it.

EXT. PLATFORM, LANCASTER STATION -- DAY

RACHEL and SAMUEL board a train. DANIEL appears again to see them off. ELI warns them about the English.

The train moves east through LANCASTER County through the SLUMS OF PHILADELPHIA en route to Baltimore.

EXT. STATION, PHILADELPHIA -- DAY

People stare at Samuel and Rachel. They are stuck in the station for an extra three hour delay.

INT. MEN'S ROOM -- DAY

Samuel uses the stall. A young man enters and hides a small notebook. Two other men enter, one black one white. Samuel is hidden from them.

They fight and Samuel watches their feet and catches their reflection in the mirror. The two men leave. Samuel makes sure no one is there and exits to find the first man dead.

INT. BENCH, WAITING ROOM -- NIGHT

Samuel, shaken, wits with RACHEL.

JOHN BOOK (40) and his partner CARTER check out the scene. They question station personnel and finally, Samuel, who reveals that he saw the killer who was black like CRATER. BOOK realizes SAMUEL is the sole eyewitness that no one knows exists.

The POLICE CAPTAIN, TERRY DONAHUE arrives and challenges BOOK who is in INTERNAL AFFAIRS. There is an obvious rift existing between the men.

EXT. 30TH STREET STATION -- NIGHT

BOOK and SCHAEFFER, DEPUTY CHIEF, speak. SCHAEFFER gives BOOK 24 hours to develop his theory of the killing linked to the department.

INT. BOOK'S CAR (MOVING), PHILADELPHIA -- NIGHT

BOOK cruises the bad neighborhood with CARTER, RACHEL, and SAMUEL. BOOK tells RACHEL they can keep SAMUEL because he is a witness.

EXT. 13TH STATION -- NIGHT

They search for a suspect, 'coalmine'. EXT. HAPPY VALLLEY BAR -- NIGHT

The GRAB COALMINE and run him out in to the lights of the car for SAMUEL to I.D. It's not him. JOHN is violent in front the peaceful Amish. They don't enjoy it.

EXT. /INT. FRONT DOOR, SUBURBAN HOUSE -- NIGHT

Elaine Book, John's sister puts up RACHEL and SAMUEL as the Amish do not stay in hotels. They are unhappy in Elaine's house for the evening but it is a necessary evil.

SAMUEL wakes up in the morning and accidentally stumbles upon Elaine and her boyfriend going at it.

ELAINE goes in the kitchen and sees RACHEL has cleaned the hell out of it as well as put her kids to work washing windows. Elaine is at first amused and then furious as she takes the whole affair as an attack on her motherly abilities.

The two women reconcile and laugh over their respective differences, advantages and otherwise.

INT. BOOK'S CAR (MOVING), PHILADELPHIA -- DAY

RACHEL and BOOK clash over the need for SAMUEL'S continued presence and exposure to the city.

BOOK is criticized by the boy for his haggard looks.

INT. IDENTIFICATION ROOM, POLICE H.Q. -- DAY

Book tries to get SAMUEL to pick a suspect from a police line up. No luck. He attempts to forge a friendship with the boy at RACHEL'S expense by slipping him a gumball.

EXT. CITY PARK -- DAY

BOOK, SAM, and RACHEL bond over lunch in the park. RACHEL reveals all the criticisms Book's sister has for him. It's cute almost. What does she know? She's Amish.

INT. DETECTIVES ROOM, NARCOTICS DIVISION -- DAY

BOOK enters with SAMUEL and reveals his hand to the narcotics division. They look at mugshot, to no avail.

While BOOK makes phone calls, SAMUEL wanders about. In a trophy case is an award for DIVISION CHIEF McELROY with an accompanying photo. SAMUEL is terrified. He recognizes the killer .

BOOK comes to him and sees what SAMUEL is transfixed by. He realizes the danger and squires SAMUEL quickly away.

INT. BOOK'S CAR (MOVING) - PHILADELPHIA -- EVENING

RACHEL is furious BOOK doesn't arrest the man. BOOK wants to cast the net even further.

EXT. /INT. SCHAEFFER HOME, PHILADELPHIA SUBURBS -- NIGHT

Book tells his confidant Schaeffer about the situation. Schaeffer advises him to dig deeper and not tee-anyone.

EXT. PARKING LOT, PHILADELPHIA -- NIGHT

McElroy and two accomplices ambush BOOK and shoot him. BOOK realizes Schaeffer, his confidant, has turned on him.

INT. CARTER'S APARTMENT, BEDROOM -- NIGHT

BOOK calls CARTER from a payphone to lose the AMISH people's address and cover for him as he is going to be away for a bit.

INT. GUEST ROOM, ELAINE'S HOUSE -- SIGHT

BOOK wakes up RACHEL and hustles them out of the house. Instructs his sister to forget the Amish ever showed up at her house. They flee.

INT. BOOK'S CAR (MOVING) - PHILADELPHIA -- NIGHT

Wounded, Book makes their escape.

INT. BOOK'S OFFICE, POLICE H.Q. -- NIGHT

CARTER enters and finds the address he is supposed to lose. He is spotted by two plainclothes.

INT. CAR, MOVING -- MORNING

BOOK, SAMUEL, and RACHEL enter into Lancaster County.

EXT. LAPP FARMHOUSE -- MORNING

BOOK drops them off and turns to leave them in peace. In his wounded state he crashes his car into the bird house.

They run to him and realize he is wounded. BOOK begs them not to take him to a hospital because he will be killed for sure.

ELI loads BOOK onto his wagon.

INT. LIVING ROOM, FARMHOUSE -- DAY

Stoltzfus comes with his teenage son. Determines that BOOK must go to a hospital in town. RACHEL resists vehemently, taking responsibility if he dies.

EXT. LAPP DRIVE -- DAY

LEVI and RACHEL tow BOOK'S car into the barn and hide it.

INT. LAPP FARMHOUSE LIVING ROOM -- DAY

Stoltzfus and Levi leave but warn of the dangers of having BOOK present.

INT. SICKROOM, LAPPS FARM -- NIGHT

RACHEL takes care of BOOK, applying the poultice with great care. BOOK's body interests her but when he comes to in a semi-conscious haze of insults and profanity she is scared away.

Int. SCHAEFFER'S OFFICE -- DAY

SCHAEFFER tries to track down BOOK to finish the job. The local sheriff explains the difficulty of tracking down one person among the Amish.

EXT. LAPP FARM -- DAY

BOOK begins to recover. Amish clergymen descend on the farm to discuss the matter at hand and to meet BOOK firsthand.

INT. LAPP FARMHOUSE LIVING ROOM -- DAY

The elders debate when BOOK should be leaving them.

EXT. ELAINE BOOK'S HOUSE -- DAY

SCHAEFFER tries to get Elaine to tell where Book is. Reveals that McElroy and the others have accused Book of improprieties as a way to flush him out.

They have no such luck.

INT. SICKROOM, LAPPS FARM -- NIGHT

Samuel plays with Book's loaded pistol. Book takes it away, empties the chambers and lets Samuel handle it. It is their bond until RACHEL walks in. After a confrontation, BOOK and RACHEL make their peace.

INT. KITCHEN, LAPP FARMHOUSE -- NIGHT

Eli sits with Samuel and the gun. They have come to the crossroads of Amish life with this issue and its connected issue of killing.

WASHHOUSE, NEAR KITCHEN -- NIGHT

BOOK has heard all of this. He goes back to his room and finds RACHEL there with fresh clothes, her dead husband's, for BOOK to wear.

This develops into a long conversation about the Amish way and the difficulties of living in a bubble so to speak. BOOK has to get to a telephone.

INT. KITCHEN, LAPP FARMHOUSE -- DAY

RACHEL sees BOOK in the Amish getup and laughs out loud. BOOK attaches his sidearm under the jacket for quite a look. Book is on his way to town to use a phone.

INT. STORE, SALTZBURG -- DAY

BOOK places a call to CARTER who convinces him to stay put for the time being.

INT. BARN -- DAY

BOOK tries to jump his car with a buggy battery. ELI sees him well enough to work and puts him to some milking.

INT. BOOK'S ROOM, LAPP FARM -- NIGHT

ELI wakes him up at 4:30 to milk the cows. He does this with much difficulty providing great entertainment to ELI, SAMUEL, and most notably RACHEL.

AFTERWARDS, he stands out in the cold admiring the beauty of the landscape. A mule almost takes his head off.

EXT. LAPP FARMHOUSE -- MORNING

BOOK struggles to fix the broken birdhouse when Hochstetler arrives. As RACHEL'S suitor he inspires a noticeable amount of jealousy in BOOK.

INT. FARMHOUSE -- MORNING

RACHEL and BOOK exchange words. He likes her. She likes it. Where could this be going?

INT. LAPP FARMHOUSE, DINING ROOM -- MORNING

ELI rides BOOK about his lack of appetite. Rachel defends him as an able carpenter. Eli invites him to a barn raising.

EXT. /INT. BARN -- NIGHT

BOOK and RACHEL dance to rock and roll by oil light. It is really nice until ELI catches them. and Yells at both. RACHEL talks back to a man, her father.

INT. SCHAEFFER'S OFFICE -- NIGHT

SCHAEFFER tells CARTER he just wants to talk to JOHN.

EXT. ZOOK FARM, LANCASTER COUNTY -- DAY

The MEN, BOOK, HOCHSTETLER, and others raise a barn. Book and Hochstetler vie for Rachel's attentions.

INT. PHILADELPHIA WAREHOUSE -- DAY

CARTER is beaten and killed by four men including McElroy and Fergie and the two officers who saw him in BOOK'S office.

EXT. ZOOK FARM, LANCASTER COUNTY -- NIGHT
BISHOP TSCHANTZ blesses the new barn. BOOK is excluded from prayers...

... Which drift to the warehouse where CARTER lies dead.

EXT. LAPP DRIVE -- NIGHT
Samuel hugs BOOK then takes off.

INT. BOOK'S ROOM, LAPP FARMHOUSE -- NIGHT
He sees a light on in the kitchen and goes to it.

INT. LAPP WASHHOUSE -- NIGHT
RACHEL, naked, heats water and notices BOOK'S reflection. She covers herself though puts nothing on.

EXT. LAPP FARM -- DAY
BOOK tells her that if they made love the night before he couldn't leave.

EXT. STRASSBURG STORE -- DAY
The tourists are out gawking at the Amish as BOOK makes a call...

INT. SCHAEFFER'S STUDY/STORE -- DAY
The two men talk. BOOK loses his temper, then uncharacteristically lets it go.

INT. NARROW SIDE STREET, STRASBURG -- DAY
ELI and BOOK come upon some youths having fun with the nonviolent Amish, in this case, Hochstetler.

They see BOOK and find a new target, only BOOK is still not totally nonviolent. He breaks the youth's nose by the time RACHEL arrives. He is still not one of them.

INT. KITCHEN -- AFTERNOON
BOOK and ELI work together to fix the birdhouse.

LATER - ELI tells RACHEL BOOK is going back to his world tomorrow.

EXT. FIELD BY THE ROAD -- NIGHT
BOOK and RACHEL make love in the dirt.

EXT. RURAL LANE/LAPP DRIVE -- MORNING
A car - McELROY and FERGIE with guns.

EXT. /INT. BARN -- MORNING
BOOK watches ELI talk with McELROY. Tells SAM to run to another farm and wait.

EXT. HOUSE/BARN -- MORNING
McELROY and FERGIE surround the barn. FERGIE walks toward a grain silo and pushes open the silo door.

INT. SHAFT, SILO -- CONTINUOUS

BOOK is on top, covered with sweat and soot. FERGIE looks up and goes to shoot but BOOK buries him dead with GRAIN.

INT. KITCHEN -- DAY

SCHAEFFER hears shots from the silo. MCELROY pushes his way past cattle toward the silo.

SAMUEL, running through the fields, turns back toward the shots.

INT. /EXT. KITCHEN -- DAY

SCHAEFFER gets up to check on the commotion. RACHEL noes for the gun but ELI stops her.

EXT. KITCHEN -- CONTINUOUS

SCHAEFFER calls for MCELROY, notices BOOK on the roof of the barn.

INT. KITCHEN -- CONTINUOUS

SAMUEL calls from the Spring Room. ELI quiets RACHEL who wants to cry out, and motions for SAMUEL to stay put. Motions for SAMUEL to pull the bell-rope outside the kitchen window. SAMUEL moves to the bell-rope but sees the gun and moves toward it.

INT. BARN UPPER LEVEL -- CONTINUOUS

BOOK among the rafters while MCELROY fires at him. DESTROYS a buggy but BOOK escapes.

OUTSIDE SCHAEFFER, ELI, and RACHEL approach.

EXT. /INT. SILO DOOR -- DAY

BOOK digs frantically for FERGIE'S GUN while MCELROY closes in.

EXT. /INT. SILO DOOR -- DAY

BOOK finds the shotgun and shells. Loads just in time to shoot MCELROY before he can get a shot off..

... Looks up to see ELI, RACHEL, and SCHAEFFER who has a gun to their heads.

EXT. KITCHEN -- DAY

CAM pulls the bell-rope with all his

INT. BARN, LOWER LEVEL -- DAY

SCHAEFFER tells ELI to get the boy.

EXT. FARMHOUSE -- DAY

IN BOOKEND SCENE, FARMERS rush toward LAPP farm.

INT. /EXT. BARN -- DAY

SCHAEFFER leaves barn with hostages to find dozens of AMISH with more on the way. He realizes he can't kill them all. BOOK removes the gun from his hand.

INT. /EXT. KITCHEN WINDOW -- LATER

Lancaster county police cars and detectives who confer with BOOK, still in AMISH dress. There are no other Amish around.

INT. HALLWAY/BOOK'S BEDROOM -- LATER

BOOK, dressed in city clothes, closes the door to his room.

EXT. LAPP FARM/POND -- AFTERNOON

BOOK goes to SAMUEL. Tells him he's never coming back. They embrace.

EXT. HOUSE/BARN -- LATER

ELI and RACHEL see book off and ELI leaves the two for a private moment. A long look, apprehension and indecision, and BOOK gets in his car.

INT. /EXT. DRIVE, LAPP FARM -- AFTERNOON

Book passes Hochstetler's buggy. Daniel tips his hat to the man.

INT. BOOK'S CAR -- CONTINUOUS

BOOK turns to look back at his rival, doubt in his eyes.

FADE OUT.