

"DANCERS"
~~GISELLE~~

Screenplay by
Sarah Kernochan

SECOND DRAFT REVISED

9/22/86
9/23/86

GISELLE - TAKE TWO

1 INT. RECORDING BOOTH - DAY 1

ANTON (TONY) LERMENTOV is staring through the thick plate glass window of the recording booth. His face is taut with concentration. The sound of the London Symphony Orchestra TUNING UP fills the booth.

CUT TO:

2 INT. THROUGH WINDOW INTO STUDIO 2

Tony is conferring excitedly with the conductor Michael Tilson Thomas, sometimes illustrating what he says with broad pantomime gestures.

CUT TO:

3 INT. RECORDING BOOTH 3

Now Tony is talking with the SOUND ENGINEER in front of the console.

TONY

...The needle should jump into the red, it should be so loud.

(hums opening of

"Giselle" energetically)

You know? I want the audience to feel a shock! Like hitting the water --

(punches his palm)

No going back!

CUT TO:

4 DELETE 4

5 INT. RECORDING BOOTH - DAY 5

We RESUME ON Tony's anxious face as he sits behind the console and the engineer finishes a sound test offscreen.

(CONTINUED)

5 CONTINUED:

5

ENGINEER (O.S.)

Now the percussion, please...

The rumbling of TYMPANI and jangling of TRIANGLES resound over the studio speakers.

ENGINEER (O.S. cont'd)

All right, we're ready.

"Giselle," take one.

Tony sucks in his breath. The orchestra in the studio O.S. plays a ragged ATTACK on the first beat of the opening measure and Thomas stops them with a RAP of his baton.

ENGINEER (O.S. cont'd)

"Giselle," take two.

Now the orchestra launches perfectly into the stirring music of the OVERTURE. Tony smiles. TITLES BEGIN as we

DISSOLVE TO:

6 EXT. OPERA HOUSE (TEATRO PETRUZZELLI) - BARI,
ITALY - DAY

6

Some Italian STAGEHANDS are loading the set for the ballet "Giselle" into the Opera House. They are approached by three ten-year-old GIRLS. (Dialogue is in Italian, with English subtitles.)

GIRL #1

Is Anton Lermontov inside?

STAGEHAND #1

I don't know what he looks like.

GIRL #2

(mutters to others)

Cretin!

GIRL #3 shows him Tony's picture in a dance magazine.

STAGEHAND #2

(approaching)

No, no, kids, he's arriving from New York tomorrow, with the whole company and the film crew.

(CONTINUED)

6 CONTINUED:

6

GIRL #1

But we have to be in school
then.

GIRL #2

Can you give him this, from us?

They give Stagehand #2 a flower they evidently wanted to
present to Lermontov themselves. *

STAGEHAND #2

All right.

He sticks the flower in his shirt pocket; then he and
Stagehand #1 lift a scenery flat and enter the building.
The girls crowd around another flat.

GIRL #2

This must be the forest!

GIRL #3

Where Giselle tries to save
Albrecht from the Wilis!

Obviously ballet students, they start to pretend they are
dancing Act II of "Giselle."

CUT TO:

7 INT. OPERA HOUSE STAGE - DAY

7

Stagehands #1 and #2 carry the flat onstage where more
STAGEHANDS are working on assembling the Rhine Valley
village of "Giselle" onstage.

STAGEHAND #1

Why didn't you tell those kids
he got here yesterday?

STAGEHAND #2

(shrugs)

He brought enough girls with
him, why does he need more?

They laugh, eyeing all the beautiful young DANCERS around
them on the stage, unpacking and warming up.

STAGEHAND #

Why do they come all the way to
Italy to film their ballet?

(CONTINUED)

7 CONTINUED:

7

STAGEHAND #2

Why do you think? Because labor
is cheap here.

STAGEHAND #4

I hear it's because Anton
Lermontov wants to be near Rome.
My wife read he's having a wild
affair with the Contessa
Marcella di Palladio...

They move offscreen. The flower has fallen out of
Stagehand #2's pocket and lies, shedding its petals, on
the stage.

OVERTURE AND TITLES END

CUT TO:

A8 INT. REHEARSAL STUDIO - OPERA HOUSE - DAY

A8 *

Tony is rehearsing the opening of the ballet with
PATRICK. Patrick is a retired dancer; a man of about
fifty, he still has a great deal of energy but it is
now in service of a calm, centered maturity rather than
the athleticism of his youth. We can tell by the way
he relates to Tony that they have been good friends in
the past, and that Patrick still has a warm affection
for the younger man.

The two men are alone in the empty studio. The only
props being used are two upright doors representing
Giselle's cottage and her lover Albrecht's cottage opposite.
Tony dances the part of Duke Albrecht while Patrick plays
Wilfrid, the Duke's squire. Patrick is unfamiliar with
the staging, so Tony demonstrates both parts in the
pantomime.

TONY

We enter, and I go to knock on Giselle's
door. And you put your arm on my
shoulder to stop me. I react: "Don't
touch me like that. I am a Duke, and
you are just a servant." But I
respect you, we are close, you've been
with me a long time, so -- we cross to
centerstage -- I ask you, "What's
wrong, don't you like my disguise?" And
you say, "It's not right for a Duke
to dress as a peasant, it's demeaning,
even if you love this girl." And I

MORE

(CONTINUED)

A8 CONTINUED:

A8

TONY (CONT'D)

say, "I'm just having a bit of fun,
it's all right," and I go to the
door again. You try and stop me,
but this time I'm not patient with
you: "That's enough. Go." And you
bow, and go out.

PATRICK

(obeying)

Yes, your Dukeship. I know my place,
you insufferable little dick --

Laughing, Tony leaps onto Patrick to strangle him.

CUT TO:

8 INT. PAINT SHOP - ROME - DAY

8

Tony and Patrick enter. As they cross the room:

TONY

...I've missed you, you know?

PATRICK

Same here. Be careful, there's a
big tar pit out there called
Retirement, ready to receive your
bones.

TONY

Sure, my time's coming soon.

He leads Patrick over to a table, on which sits an
elaborate replica of the "Giselle" Act I set.

TONY (CONT'D)

Tell me the truth.

PATRICK

You know I always will.

(a beat, while he
examines the set)

-- -- It's gorgeous.

TONY

Do you mean it?

PATRICK

Absolutely. Don't you think so?

(CONTINUED)

TONY

I don't know. I guess it's fine...
It's just not...enough.

Patrick looks back at the set, then back at Tony.

PATRICK

It's perfect.

The word 'perfect' triggers a burst of impassioned frustration from Tony.

TONY

I know, I've done everything I can to make everything perfect. I mean, you're here, not just because we're friends, but because you're the perfect Wilfrid, and all the rest of the cast are the best people, and the designers, too. But this is a film, a permanent record, and I want more than perfect, I want things that maybe aren't possible. Like here --

He turns back to the miniature set and places a small figurine of Giselle in front of her cottage door.

TONY (CONT'D)

-- when Giselle first comes out of her cottage, and the stage is empty, I'd like the light to change -- I'd change the air if I could -- to show she is an extraordinary being, she's different...How can I do this with just electric lights? I want the audience to feel somehow that she is pure youth, light, energy, joy...and they will know, then, why Albrecht is so fascinated with her...

CUT TO:

9 INT. AIRPORT - DAY

9

A pair of feet.

The toes turned out at nearly 180 degrees.

PAOLO, a young Italian gofer with the film crew. He has been sent to pick up the new replacement dancer. (Paolo has a much-prized American-style wardrobe: in this case, a "Ghostbusters" sweatshirt, tight jeans, and spotlessly white running shoes. And of course a gold necklace.) He stops, spotting the turned-out feet.

CUT TO:

10 PAOLO'S POV

10

Camera PANS UP the rest of Lisa: up her slim torso with perfectly straightened back, the lowered shoulders, elongated neck, long blond hair, and last the ethereally beautiful innocent face of a girl just turned sixteen. She is unmistakably a dancer, from toe to head. Eyes full of both anticipation and caution, she is glancing around the airport as if it were Mars.

With a big grin, Paolo approaches Lisa, picks up her suitcase, and moves off.

PAOLO

Vene.

LISA

Wait! Put that down! Who are you?

She grabs the handle of her suitcase. He doesn't let go, looking at her uncomprehendingly.

PAOLO

No parla inglese. No problem!

LISA

I don't speak Italian.

PAOLO

No problem. Speak Italian...

He runs through an entire repertoire of hand gestures, indicating that this is the real way to speak Italian. Lisa, exasperated, gamely tries to mime with gestures what she needs to know.

LISA

Please let go of my bag! I don't know you! Who are you? Where are you taking me?

Paolo replies with a torrent of ITALIAN, and mimes to the effect of: they asked me to pick you up and take you to the hotel, and when I got here I knew you were a dancer because of your feet. Here he imitates her turned-out toes, and breaks into a series of bourrees and jetes, crashing into a passerby. Last, he pulls out a crumpled piece of paper with her name written on it: LISA STRASSER.

(CONTINUED)

10 CONTINUED:

10

PAOLO
(in Italian)
Is this your name, Lisa
Strasser?
(she nods with relief)
My name is Paolo.
(in English)
Hello.

LISA
Hello.

He shakes her hand. She lets him take her suitcase and
follows him out of the airport.

CUT TO:

11 EXT. MOTORCYCLE RIDE SEQUENCE - DAY

11

Paolo takes Lisa on a bloodcurdling motorcycle ride to her hotel. Paolo alternates SHOUTING and CURSING at other motorists with assurances of "NO PROBLEM" to Lisa. They drive through the labyrinthine old city, with its tiny shops and fish markets and pasta drying in the sun, scampering CHILDREN, WOMEN IN BLACK, SHOPKEEPERS: past the Church of San Nicola, past a tattoo parlor, emerging onto a seawalk, where MEN and small BOYS smash "polpi" against the rocks... Her eyes are shining. She's enjoying the danger of freedom.

CUT TO:

12 EXT. BRIDGE - SAN RICARDO (BARI) - SUNSET

12

Paolo is forced to stop in traffic on a low bridge over a river. Lisa jumps off the bike, hands Paolo her camera, and climbs up on the bridge.

LISA

(laughing)

Come on! Take the picture!

Frightened, Paolo SHOUTS at her in Italian to come down. Instead, she opens her arms wide and raises one leg in arabesque.

LISA (cont'd)

Take it! quick!

Realizing she won't come down unless he obeys, Paolo frantically fumbles with the camera until at last he gets the shot. She jumps down with a WHOOP.

CUT TO:

13 INT. BATHROOM IN LISA'S HOTEL ROOM - NIGHT

13

*

Lisa is sitting on the toilet lid, in a colorfully tiled bathroom, talking excitedly over the phone to her mother in the States.

LISA

(into phone)

...and I don't know how I got here in one piece but here I am and they've got a phone in the bathroom!... No, the girl who broke her toe was sent home.

(MORE)

(CONTINUED)

13 CONTINUED:

13

LISA (CONT'D)

She left me a really nice note
saying good luck... I haven't
really talked to anyone since I
got here except this Italian guy
who is totally crazy --

*
*
*

She pauses, obviously interrupted by her mother who is
frantic with concern.

LISA (cont'd)

(into phone)

...Mom... Mom! I am being
careful. I'm just here to do
the same thing I do at home --
I'm gonna get up, have coffee,
I'm gonna dance, then I'm gonna
eat, and go to sleep. Okay?
I'll be fine.

*
*
*
*
*

While her mother continues to object on the other end of
the line, Lisa rummages eagerly through a basket of the
hotel's complimentary gifts on the sink, sniffing the
perfume and soap.

CUT TO:

14 INT. TONY'S HOTEL SUITE - NIGHT

14

FRANCESCA, the company prima ballerina, lets herself in
with her hotel credit card. She crosses the living room
and opens the door to the bedroom, hearing MUSIC --
"Giselle" -- coming from within. She is a beautiful
young Italian girl. She is a very realistic, focussed,
matter-of-fact person who has a poise and detachment
beyond her years.

*
*
*

The bedroom inside is dark, except for the glow of Tony's
cigarette.

FRANCESCA

Anton?

She flips the wall switch on. Tony is lying moodily on
top of the bedclothes, wearing only a pair of sweat
pants. She sits on the edge of the bed.

*
*

(CONTINUED)

14 CONTINUED:

14

FRANCESCA (cont'd)
You should have come to the
movie. The fight scenes between
the spacemen and the robots were
fantastic. One guy, his head
was cut off, you know? And it
went into orbit around the
earth -- forever! It was
fantastic!... What's the matter?

TONY
(disgusted with music,
shuts off cassette
recorder)
It's a stupid story.

FRANCESCA
Well, of course, but it's fun.

TONY
No. "Giselle." It's a stupid
story.

FRANCESCA
(pats his leg)
You're being nervous.

TONY
Look, when Giselle finds out
Albrecht has betrayed her, why
doesn't she just say, "Okay,
fuck you, Duke," and then go off
to Club Med for the weekend?

FRANCESCA
(laughs)
Anton, you don't understand,
sometimes a woman feels about
love...it's everything. It's
life, it's death.

TONY
Come on, Francesca. You and I
are having an affair, right? If
you found out that I was engaged
all this time to another woman,
what would you do?

Francesca is picking up a hair ornament from his night
table. It is the sort of accessory only a dancer would
wear.

(CONTINUED)

14 CONTINUED (2):

14

FRANCESCA

I would say, fuck you. Whose is this?

She shows him the ornament, which she has mischievously put in her hair.

TONY

I don't know... I was depressed and you went to the movies.

FRANCESCA

You're very lucky I don't love you, Anton.

TONY

I know. It's very hard to find a girl like you.

(she swats him with a pillow)

Forgive me. Really, I am sorry.

FRANCESCA

You're not sorry. You have no feelings.

TONY

I know. But it feels terrible not to have feelings. You think it's easy?

She gathers up her things and goes to the door.

TONY

Where are you going?

FRANCESCA

I want to sleep in my own room tonight.

TONY

You're punishing me.

FRANCESCA

For that? It's all right, as long as they don't leave crumbs in the bed.

They kiss with friendly affection, and she leaves. Anton sinks back on the bed and gazes unhappily into the mid-distance.

CUT TO:

15 INT/EXT. OPERA HOUSE - DAY

15

The bus full of DANCERS pulls up at the Opera House. Lisa is oblivious to all the CHATTER around her. A couple of women dancers are heard gossiping about her. They are NADINE (who will dance the Queen of the Wilis in Act II) and two friends we will call WILI #1 and WILI #2 because they dance these roles in Act II also. Nadine carries her ten-month-old baby daughter.

NADINE
(indicating Lisa)
Who's the new girl?

WILI #1
That must be the apprentice they
sent over to replace Shelley.

Anton Lermontov drives up alongside in a tomato-red Alfa Romeo. By the time Lisa gets out of the bus along with the rest of the company he has vanished into the building.

*
*

CUT TO:

16 INT. OPERA HOUSE - STAGE - DAY

16

The company dancers cross the stage, stepping around stagehands and technicians working on the Act I set. Around the apron of the stage, a FILM CREW is mounting cameras and laying tracks under the supervision of a CINEMATOGRAPHER. Lisa crosses the stage.

PAOLO
(shouts)
Lisa!

WILI #2
She knows him? Who is he?

NADINE
Some horny local jock on the
crew. You haven't lived 'til
you've had your ass pinched by
one of those guys.

CUT TO:

17 INT. WARDROBE DEPARTMENT - DAY

17

Lisa is fitted into the former dancer's peasant costume.

CUT TO:

18 INT. REHEARSAL STUDIO - OPERA HOUSE - DAY 18

The studio floor is barren; the only props being used are two upright doors, representing the entrances to Giselle's cottage and to her lover Albrecht's cottage opposite; and a piano bench with a plastic flower laid on it. The entire company of dancers is present, dressed in rehearsal clothes. They lounge around the sidelines and smoke; the floor is littered with their purses and shoes and cups of coffee and torn band-aid wrappers.

Tony and Patrick are talking their way through the following pantomime:

Duke ALBRECHT (Tony) has disguised himself as a peasant in order to court a peasant girl named Giselle during the grape harvest. Albrecht's squire WILFRED (Patrick) tries to dissuade him from this plan but Albrecht is too enchanted with the girl to listen.

CUT TO:

19 INT. CORRIDOR - OPERA HOUSE - DAY 19

Lost on her way back from the wardrobe department, Lisa rushes about the hallway, opening and closing doors, looking for the rehearsal studio.

CUT TO:

20 INT. REHEARSAL STUDIO - DAY 20

Tony-Albrecht dismisses Wilfrid-Patrick and knocks on Giselle's door.

CUT TO:

21 INT. CORRIDOR - REHEARSAL STUDIO - DAY 21

Lisa opens the door and slips into the studio. She freezes against the wall, seeing the rehearsal has already begun. She watches Tony with rapt fascination.

CUT TO:

22 INT. REHEARSAL STUDIO 22

Tony-Albrecht retreats behind Giselle's door as it opens. Francesca (as Giselle) steps through the door and poises exquisitely on toe, chewing gum.

Nadine and Willis #1 and #2 are watching the scene from the sidelines. Nadine's baby plays with a toe shoe nearby.

(CONTINUED)

22 CONTINUED:

22

WILIS #1

...She has no talent.

*
*

NADINE

Believe me, she hasn't got any pride, either. She knew Tony would give the part to anyone who'd play a little hide-the-salami with him.

(Wilis smirk knowingly)

Her remark is overheard by a male dancer nearby named WADE. (Wade dances the role of Hilarion in the ballet; he is a softspoken Southerner whose languid manner camouflages a shrewdly observant intelligence.)

WADE

(innocently)

I was so surprised when he didn't give the part to you, Nadine.

Nadine's eyes narrow to slits; she feigns not to hear him.

CUT TO:

23 TONY-ALBRECHT AND FRANCESCA-GISELLE

23

Giselle dances, looking for whoever knocked on her door. Seeing no one, she stamps her foot and backs toward her door, colliding with Tony-Albrecht. She whirls around to face him. They lock eyes.

TONY

(breaking gaze)

Not with the gum, Francesca, come on.

He backs away, turns, and almost collides with Lisa. She retreats, mutely mouthing apologies. He stares into her lovely face. She has the fresh, open, guileless quality which only youth can propose, an indefinable bloom which is so soon and so easily lost. We see Tony's eye registering her beauty in that short moment; in the next, he is moving away, distracted by the business at hand.

The PIANIST starts again. Tony-Albrecht continues the pas de deux with Francesca-Giselle. He sits next to her on the bench; she moves away shyly; he slides closer. She mimes plucking the petals from the plastic flower, playing "he loves me, he loves me not." When the petals decide "he loves me not" she flings it to the floor and runs away upstage, disconsolate. He follows with the flower, indicating she should not believe a silly thing like that, but should instead look into his heart.

*

CUT TO:

24 ANGLE ON LISA

24

Lisa watching the pas de deux, spellbound.

CUT TO:

25 TONY-ALBRECHT AND FRANCESCA-GISELLE

25

He begs for a kiss and she gradually allows her defenses to be melted away -- until Hilarion (danced by Wade) enters. He is surprised and hurt at seeing Giselle succumbing to Albrecht. He interrupts their moment and gently leads Giselle away from Albrecht, crossing to her cottage...

Tony breaks off the action.

TONY

(imitating him)

Come on, Wade, what is this --?

No, you take her and pull her across the stage.

WADE

I just don't see Hilarion as some silent-movie villain. You know, maybe he's a big coarse kind of peasant but he loves Giselle, he wouldn't manhandle her like that.

TONY

Wade, look. Just grab her --

WADE

(overlapping)

I think he should take her hand real gently like this --

(leads Francesca away from Tony)

-- "Come on, Giselle, what're you doing with this dude? You don't know that much about him. I mean, what about us?"

TONY

That's the way I treat her, I'm the only aristocrat here. Hilarion is a gamekeeper. He kills rabbits all day long, the only way he knows how to handle any situation is by force.

(CONTINUED)

25 CONTINUED:

25

FRANCESCA

Yeah, he's rough.

TONY

(hauling Francesca away)

So you take her like this --

WADE

(interrupts)

Why would he yank her around?
He's been trying for months to
get her to notice him. He's
even got her mother on his side,
you know, just this morning he
gave her a couple of rabbits for
their dinner --

TONY

Why are you doing this to me?
What's the music here? Sing it.

Wade hums a sort of sleepy version of Hilarion's music.
Tony breaks in, singing the same music with vigor.

TONY (cont'd)

You see? It's dangerous music.
The audience has to know
Hilarion is a threat. So act
dangerous. You're so butch, be
butch.

WADE

(glumly resuming his
position for his
entrance)

Okay. I just think it'll look
real bogus.

CUT TO:

26 INT. RESTAURANT - DAY

26

Wade looks up from his food -- he is seated at a long
table along with a dozen other dancers including Lisa,
Nadine and the Wilis -- and sees Tony entering the
restaurant with Francesca. They are asking the MAITRE D'
for a table when Hilarion barges over. He thrusts Tony
roughly aside.

(CONTINUED)

26 CONTINUED:

26

WADE

(to Francesca)

How can you make such a fool of
yourself over this man?

He grasps her wrist; she twists away.

FRANCESCA

I'm not ashamed to love him!
It's you who are embarrassing
me!

She turns her back on him. Tony intervenes, pushing Wade to one side. The maitre d' sucks in his breath, braced for a scene -- and yet he is bewildered: these people are not moving normally somehow. They are making sweeping theatrical gestures and motions... Tony and Wade scuffle a bit, then Tony points grandly to the exit.

TONY

Go! She does not want you here!

FRANCESCA

Yes, go! And take your dirty
rabbits with you!

The table full of dancers applauds; Tony, Francesca, and Wade turn in mock surprise and acknowledge the applause; everyone in the restaurant laughs. The maitre d' breathes a sigh of relief.

Francesca sits down at the dancers' table while Tony joins the film's PRODUCER at a table nearby with an INTERVIEWER from an Italian tabloid.

PRODUCER

Tony, this is Sylvia Rovello
from Totale magazine.

They shake hands. The interviewer has a barely concealed erotic interest in Tony. She turns on her tape machine on the table between them. Tony, bored with the prospect of another interview with another oversexed lady reporter, glances about the room. His eye falls on Lisa at the end of the dancers' table.

CUT TO:

27 ANGLE ON LISA /

27

She breaks off another hunk of bread and slathers it with butter, shakes salt over it.

(CONTINUED)

27 CONTINUED:

27

The other dancers around her have left their salads half-eaten and are smoking cigarettes and talking (ad lib). Sitting next to Lisa, Nadine is feeding her baby risotto from her plate and gossiping with the Wilis. *

NADINE

...So I go, what are you, some kind of an airhead? I told her, you've got to get as much money out of him up front, because I don't trust any man, I don't care if he's God, to pay child support. Just like, when have you ever seen a man clean up after a party? Am I right?

WADE

When you're right, you're right, Nadine. Even when you're wrong, you're right.

She refuses to look at Wade, who is seated across from her. He reaches over to wipe some rice off the baby's mouth and Nadine smacks his hand away.

The WAITER has cleared Lisa's salad plate and now sets an enormous portion of ravioli in front of her. She gives a little nod of approval and sinks her fork into the steaming mound.

CUT TO:

28 ANGLE ON TONY

28

Smiling with amusement at the rail-thin girls' gargantuan appetite. He turns back to the interview.

SYLVIA

I understand you are dating the Contessa Marcella di Palladio recently.

— — — PRODUCER

Come on, Sylvia, only questions about the ballet.

TONY

We are not dating. She is a good friend to me, and to the ballet.

(CONTINUED)

28 CONTINUED:

28

SYLVIA

Yes, but isn't there something
more between you?

TONY

No, I'm going out with someone
else.

SYLVIA

Who?

TONY

Girl named Giselle.

His gaze turns once again to Lisa.

CUT TO:

29 ANGLE ON LISA

29

She is twirling up the last strands of pasta on her fork.
A couple of other dancers have noticed her feat but are
trying politely to ignore it; they are CHATTERING about
their astrologers.

The waiter sets a fresh basket of bread in front of Lisa
and she eagerly reaches for another chunk.

CUT TO:

30 TONY'S TABLE

30

Tony signals to ANOTHER WAITER and whispers in his ear.
The waiter goes off.

INTERVIEWER

This role you are dancing,
Albrecht, he is the villian,
yes? A cad? How do you make
him sympathetic?

*
*
*
*

TONY

I don't think Albrecht is a bad
man. He's tragic. He doesn't
understand what true love is,
until it's too late.

*
*
*
*

INTERVIEWER

Is this how you are in your
life?

*
*

PRODUCER

Oy vei.

*
*

(CONTINUED)

30 CONTINUED:

30

TONY
It's never too late for us,
darling.

The interviewer LAUGHS, much too loudly. Tony turns once again to look at Lisa. The waiter is setting before her a huge stack of cannelloni; he explains that Tony sent it over.

CUT TO:

31 ANGLE ON LISA

31

She sees Tony looking at her. He grins and gestures for her to eat. She is overcome with embarrassment. She looks away and digs her spoon into the pastry. Then she realizes that every dancer at the table is now staring at her.

NADINE
(getting up to leave)
Don't bother walking back to the
hotel, Lisa. We'll send a truck
for you.

She exits with her baby and the Wilis.

CUT TO:

32 EXT. RESTAURANT - DAY

32

Many of the other dancers are leaving for the hotel. Lisa hurries determinedly through the last mouthfuls of her dessert. Suddenly she is aware someone has sat down beside her. It is Tony.

TONY
I hope you don't explode with a
big bang in the middle of my
rehearsal tomorrow.

LISA
(turns a redder shade of
crimson; speaks
falteringly)
No, honest, I'll be able to
dance. I metabolize at a really
fast rate.

TONY
Look, you're blushing. I
haven't seen that in a long
time.

(CONTINUED)

32 CONTINUED:

32

FRANCESCA
(calls from door)
Anton!

*

TONY
I'll see you tomorrow.

He gives her arm a little rub, and departs. Lisa sinks back into her chair, raises her eyes to the ceiling and silently screams with excitement.

CUT TO:

33 OMIT

33

*

CUT TO:

34 EXT. REHEARSAL STUDIO TERRACE - DAY

34

Nadine is rocking her daughter to sleep. Tony approaches them.

TONY
I saw you talking to the new girl last night. The blond. What do you know about her?

NADINE
(testily)
You mean, her name?

TONY
That's a start.

NADINE
Lisa Strasser. What else you wanna know, does she have any diseases?

TONY
I'm sure you would tell me right away if she did, Nadine. You know what I mean: is she in love with anybody, does she have a boyfriend?

(CONTINUED)

34 CONTINUED:

34

NADINE

Sure. The Italian stallion over there.

CUT TO:

35 EXT. STREET - POV PARK

35

She points to Paolo and Lisa in the park.

TONY

What?! He's not right for her.

NADINE

Well, Tony, there's no accounting for tastes. Why are you so interested in her?

TONY

(watching Paolo carry on one of his gesticulatory conversations with Lisa)

No reason. She's charming.

NADINE

(sotto voce)

From this moment on, she's also a dead duck.

*
*

TONY

What?

NADINE

Nothing.

(murmurs into her sleeping daughter's ear)

All men are sluts. You remember that.

CUT TO:

36 INT. OPERA HOUSE - EMPTY STAGE - DAY

36

To PIANO MUSIC, the company rehearses a waltz in which Albrecht and Giselle celebrate their affection in the midst of peasant revels. At one point the peasants form a double diagonal line which pivots in a complete circle. Francesca-Giselle runs to one end of the line; Tony-Albrecht runs to the other end and puts an arm around the outside peasant girl's waist as the line turns. Lisa feels his hand on her waist and turns her head to look straight into his eyes -- and stumbles all over herself.

(CONTINUED)

36 CONTINUED:

36

He leaves her to rejoin Francesca-Giselle centerstage while the corps hold their position and watches. Albrecht and Giselle dance together and then the waltz ends with her sitting on his knee. They embrace.

At this moment Giselle's mother Berthe comes out of her house. (The role is danced by MURIEL, British, a one-time prima-ballerina, now in her forties, an extravagant personality in wild gypsyish rehearsal clothes.) When Berthe finds her daughter dancing once again she chides her and, with somewhat excessive gestures, pantomimes the great danger that is in store for her if she continues.

TONY

(stopping Muriel)

I don't know about what you're doing, Muriel, it looks to me as if Giselle's mother is a little crazy.

MURIEL

But that's exactly as it should be, darling. The way I see it, the mother is the only one who realizes how fragile Giselle is, and she has this maternal intuition that something awful is going to happen to that girl one day. And it makes her crazy. She's always trying to protect her from everything, from men, from life, that's why Giselle's so naive. Her mother's always barging in --

(narrates while repeating yenta-type pantomime)

"Stop dancing, for God's sake, your heart is weak, and if you die before you are married, you'll become a Wili, one of the ghosts that lives over yonder in the swamp, that is forced to dance forever for all eternity!"

TONY

(tactfully)

Just give me less, all right?
We don't want a Jewish mother
barging into a classical ballet.

(MORE)

*
*
*
*

(CONTINUED)

36 CONTINUED (2):

36

TONY (CONT'D)

It's a serious moment!

(turning to peasants)

You have to be more afraid, when
she's talking about these
spirits, you all believe in
them...

He walks among the peasant dancers, manipulating them
into position.

TONY (cont'd)

...So use the stage, come close
together and show your fear...

He steps to Lisa's side, edging aside her peasant swain,
and poses with his hand protectively around her waist.

TONY (cont'd)

You see? This one's really
scared!

The peasants laugh. Lisa is indeed petrified -- of Tony.
Francesca is not amused.

CUT TO:

37 EXT. HOTEL - DAY

37

Tony's red sports car pulls up in front of the hotel.

Francesca is seated beside him. Instead of getting out,
Tony stares at:

CUT TO:

38 TONY'S POV

38

Lisa is waiting outside the hotel, leaning against
Paolo's motorcycle. Portrait of a twentieth century
nymph.

CUT TO:

39 TONY AND FRANCESCA

39

Francesca follows Tony's gaze and sees what he sees. At
that moment Paolo pops up -- he had been kneeling down to
fix something on the other side of the motorcycle. He
gets on, Lisa straddles the seat in back of him, and they
ride off.

(CONTINUED)

39 CONTINUED:

39

FRANCESCA

You shouldn't flirt with her,
Anton. She takes you seriously.
She's very naive.

TONY

I like looking at her. I don't
know... she's different.

FRANCESCA

Everybody's different. And in
the morning they are the same.

TONY

(getting out of the car;
pointedly)
She's not cynical, for one
thing.

CUT TO:

40 INT. OPERA HOUSE - LOBBY - ANOTHER DAY

40

A small Italian FILM CREW is shooting a wardrobe test
against the wall of the lobby. Present are the film
DIRECTOR, the Cinematographer, COSTUME DESIGNER,
ASSISTANT DIRECTOR (A.D.), and several dancers in
costume.

The A.D. holds a sign with "MASTER OF THE HOUNDS" printed
on it in front of the camera. He then steps aside,
revealing a male dancer in full hunt costume. The
Director says to cut in Italian; the Master of the Hounds
goes off and is replaced by another costumed male dancer.
The A.D. holds a sign ("PRINCE OF COURLAND") in front of
the camera, as before...

CUT TO:

41 INT. EDITING ROOM (SALA UNIONE) - ANOTHER DAY

41

Ranged around a Kem editing machine and watching the
continuation of the filmed wardrobe test are the EDITOR,
Costume Designer, Cinematographer, Director (all
Italians); and Tony and the Producer.

The Italians all confer together while on the editing
screen we see each character identified by the A.D.'s
signs from cut to cut: "ROYAL HUNTSMAN," "COURT LADIES,"
"COURT GENTLEMEN," and the "PRINCESS BATHILDE." At this
last image Tony interrupts the Italians.

(CONTINUED)

41 CONTINUED:

41

TONY
(pointing to screen)
Where's the Princess' ring?

The Director looks up with surprise, asks the Editor to freeze the image, then turns and translates to the Costume Designer. She points at the Princess' hand onscreen.

TONY
But it's too small. I can't see it.

The Italians turn to each other and their CONVERSATION quickly becomes heated. The Cinematographer turns at last to Tony.

CINEMATOGRAPHER
A big ring is shine too much.

The Italians nod their agreement to each other, then the Editor advances the film to view the next costume. Tony, fed up with the language barrier, reaches over and punches the buttons to stop, rewind, and replay the Princess Bathilde test.

TONY
(miming exaggeratedly)
You don't capisce -- you haven't got a storio senza that ring. You see, the Principessa asks Giselle, "Why are you so happy?" and Giselle points to her finger and says, "Because I'm engaged." And then the Princess points to this huge diamante on her finger: "Isn't that a coincidenza, I'm engaged, too." But what they don't know is, they are both engaged to the same man: Albrecht. Capisce?
(thumps his chest for emphasis)

The Italians smile and nod their understanding.

CUT TO:

42 INT. CORRIDOR OUTSIDE REHEARSAL STUDIO - DAY

42

Tony is walking with the Producer to the door of the studio where he is about to rehearse with Francesca.

(CONTINUED)

42 CONTINUED:

42

TONY

I can't tell if I'm getting
through to anybody. They don't
want to admit when they don't
understand, you know? They
smile at you, "si, si," and then
they go off and do it the wrong
way.

*
*
*

PRODUCER

Tony, you'll get a big ring, I
swear. It'll be as big as a
bagel. Okay?

*
*
*

As Tony goes inside the studio, the Producer waves
goodbye and proceeds down the corridor, passing Lisa.
She has seen Tony go inside, and stops to sneak a look.

CUT TO:

43 LISA'S POV - STUDIO

43

Tony and Muriel are watching Francesca begin her solo
variation to rehearsal PIANO accompaniment:

CUT TO:

44 INT. CORRIDOR OUTSIDE REHEARSAL STUDIO

44

PAOLO

Lisa!

She whirls around at the sound of his voice, embarrassed
to have been caught. Paolo is standing with another
GOFER friend of his who has offered to translate. Lisa
moves guiltily away from the door; we FOLLOW her down the
corridor with Paolo and the Gofer.

GOFER

Paolo ask you... he likes for
you coming to a party at his
family house on the day off.

Paolo presses his palms together and gives his most
winning smile.

PAOLO

Please, bella.

LISA

Okay.

CUT TO:

45 INT. REHEARSAL STUDIO - DAY

45

Rehearsal PIANO continues to play Giselle's Act I solo variation. Francesca, wearing a prop necklace and practice tutu, completes a series of pirouettes and drops to a pose on one knee, then falls off balance.

FRANCESCA

(dripping with sweat; in a temper)

Shit, shit, shit, shit. What is it?

MURIEL

Try pulling up a little to the left in the pirouettes.

TONY

(to Francesca)

I think it would help you even more to be thinking about all the pleasure, the delight Giselle feels -- she's in love, she has just danced before a princess, who gave her a beautiful necklace -- come, I'll do it with you...

He begins her solo and she follows resentfully, watching in the mirror as he actually executes the variation better than she. This time she stumbles during the pirouettes and lets out a muffled SCREAM of frustration. They both stop, panting.

TONY (CONT'D)

All right, don't get hysterical, we'll do it again.

FRANCESCA

I can't do it!

TONY

(wearily)

Let's not waste time sulking, Francesca.

FRANCESCA

(testing a pirouette)

I should pull up to the right...

(CONTINUED)

45 CONTINUED:

45

TONY

(losing patience)

It's not your technique,
Francesca, it's up here.

(taps his head)

You want to know what's wrong
with your Giselle in the first
act? I can tell you right now.
You have to think young.

FRANCESCA

(livid; through her teeth)

What are you talking about?! I
am young.

TONY

But you're not youthful.
Listen: Giselle is the human
spirit when it is just born,
innocent and good and vulnerable
and light, before it's weighted
down by experience, before it
has learned control -- you need
to be filled with that light
before you can begin to dance
Giselle.

CUT TO:

46 EXT. FARMHOUSE AND COUNTRYSIDE - ANOTHER DAY

46

Lisa emerges with some other dancers from two cars. Lisa gazes around her, enchanted by the sight of a rustic farmhouse surrounded by vineyards. Paolo comes over to welcome everybody to his home. Some long tables have been arranged end to end outside, and some of PAOLO'S SISTERS are already setting out long loaves of bread and bottles of wine for the lunch ahead. CHILDREN of various ages totter and run about under the grape arbors. Paolo's 12-year-old brother GUIDO, wearing a set of earphones attached to a Walkman, approaches Lisa and shakes her hand importantly.

GUIDO

(shouting over the sound
in his headphones)

Hello, I am Guido, I speak
American, how are you, miss?

LISA

I'm fine. It's so beautiful
here!

(CONTINUED)

46 CONTINUED:

GUIDO

Yes. You know Talking Heads?

Paolo interrupts, bringing over his mother to meet Lisa.

MOTHER

Buon giorno.

GUIDO

Our mother she say hello.

(sings along with Walkman)

"Psycho killer, qu'est-ce que
c'est..."The mother, who has been looking Lisa up and down, starts
hollering and gesturing at her.

GUIDO (CONT'D)

(removes earphones)

My mother say you too thin.

Like cat is hungry in the
street. She want for you to
eat much, much our food here.

LISA

Oh, "no problem"!

They all laugh, then go to join the other family members
and dancers at the tables.

CUT TO:

47 EXT. GROTTO RESTAURANT - DAY

47

Tony and Patrick are having lunch in a cafe on a bridge
situated between two spectacular cliffs. Their meal is
untouched. Patrick is interested only in the wine, and Tony,
wearing dark glasses, is too preoccupied by his own
anxieties to enjoy the food or the setting.

PATRICK

...The kids really needed a day off.
They're all feeling the pressure
of having to be perfect for you.*
*
*

TONY

I'm doing them a favor. When
we shoot the whole ballet straight
through with an audience there can't
be any mistakes.*
*
*
*

(CONTINUED)

47 CONTINUED:

47

PATRICK

You've been working on everybody
else's performance but your own.

TONY

(makes a dismissive
gesture)

Oh, I can do Albrecht in my sleep.

PATRICK

Is that how you want it to look?

A beat; Tony is taken aback.

TONY

What are you telling me?

PATRICK

(delicately)

You're doing it differently now,
from the way you used to, with
Paula.

TONY

But that was ten years ago. I was
young, I was madly in love with the
girl, so for my Albrecht this was
his first love, too. Now I'm older,
so of course my Albrecht is more
experienced. This affair with a
peasant girl is no longer his first
experience --

PATRICK

He's shallow. He feels nothing
deeply, nothing sticks to him,
he's cut off.

CUT TO:

48 EXT. FARMHOUSE - DAY

48

At the long tables, everyone is LAUGHING and CHATTERING,
exhilarated by the beauty of the day, the surroundings,
the wine. Nearby, the sisters' HUSBANDS and some FARM-
HANDS are loading freshly harvested grapes into vats.

Paolo and Lisa walk alone under the arbors. Paolo has
been drinking; he drapes some grape leaves in Lisa's hair
and then boldly moves to kiss her. She recoils and makes
a firm "don't touch me" gesture.

CUT TO:

51 EXT. OPERA HOUSE - ANOTHER DAY

51

Lisa is walking back to the hotel after a rehearsal. Paolo appears on his motorcycle, pacing her at a discreet distance; on the seat in back of him is Guido with a bag of groceries. Then he pulls up alongside her. He is wearing an "I LOVE NEW YORK" tee-shirt.

GUIDO

My brother want you are coming
to dance to the disco tonight.
Okay?

LISA

(politely)
No, grazie, Paolo.
(to Guido)
Tell him I have to get up very
early tomorrow for the rehearsal.

GUIDO

He is work tomorrow
also. He is bringing you to
hotel not late after disco.
Okay?

LISA

No, really, Guido. Thanks.

GUIDO

But Paolo is one fantastic
lover?
(mischievously shows
her a large eggplant
from grocery bag)
This is very good deal for you!

LISA

Get lost, Guido.

PAOLO

(mystified; in Italian,
to Guido)
What are you saying to her?

GUIDO

(ignoring him; to Lisa)
You make big mistake! Always
Paolo has girls they are crying,
"Paolo, I love you, I want
you" -- blonde girls, brunette
girls, tourist girls, even snob
like you --

(CONTINUED)

51 CONTINUED:

51

Paulo has gradually realized his brother is sabotaging him, and when he recognizes the word "snob" he smacks Guido's head, throws him off the motorcycle and orders him in Italian to walk home by himself. In the meantime, Lisa has moved off.

CUT TO:

52 TONY'S POV

52

Paolo catches up to Lisa and we see from his features he is trying to make up for Guido's insolence. He catches her wrist. She shakes him off gently.

LISA

It's all right, Paolo, but why
don't you leave me alone now,
okay?

Out of nowhere, Tony steps between them and takes Lisa's elbow, guiding her away from Paolo.

TONY

(dismissing Paolo)

Via!

Paolo watches stormily as they go off.

CUT TO:

*
*
*
*

53 EXT. VECCHIO BARI - DAY

53

LISA
I'm all right, really. We were
just having trouble
communicating. Really. You
don't have to --

She is shrinking away from him, embarrassed to put him to
this trouble. He stops in his tracks and turns to her.

TONY
Are you still frightened of me?

LISA
Totally.

TONY
Would you do me the greatest of
favours? It would mean a lot to
me.

LISA
What?

TONY
I'd like to go for a walk, and
I'd like you for company. Could
you please try to think of me as
Just A Guy?

LISA
(pleased to death)
I could try.

CUT TO:

54 EXT. TRANI - PORT - DAY

54

Lisa turns and sees they are being watched from a
distance by Paolo, who has followed them on his
motorcycle.

(CONTINUED)

54 CONTINUED:

54

LISA
(annoyed)
Why is he still following me?
He's really getting to be a
creep.

TONY
Come on, we'll lose him.

He takes her hand and turns suddenly into a narrow
alleyway, almost impassable even for pedestrians.

LISA
Do you know where you're going?

TONY
No.

Paolo drives his motorcycle but can't figure out where
they disappeared to.

CUT TO:

55 EXT. PIAZZA TRANI - DAY

55

Lisa and Tony emerge onto a vast quiet Piazza. They walk
along the sea wall and enter the church.

CUT TO:

56 INT. CRYPT - DAY

56

The crypt is inhabited by life-size statuary of saints
and several sarcophagi.

LISA
(stretches out her
fingers)
You can feel the ghosts in here.
I bet you can hear them, too.
(puts her ear to the lid
of a tomb)

TONY
(offering his cigarette to
a statue)
Cigarette?

(CONTINUED)

56 CONTINUED:

56

LISA
(her back to Tony,
excitedly studying a
sarcophagus)
They seem so much like real
people. Maybe they were turned
to stone by a magician! Maybe
we could free them if we knew --

She gasps; she has turned around and seen Tony frozen in
a pose next to a statue. She tries without success to
get him to break his perfectly motionless attitude. She
even dares to tickle him, with no results. *

LISA
(plaintively)
Come on. You're scaring me... I
know what'll work. A "Wet
Willie."

She wets her index finger in her mouth and puts it in his
ear.

TONY

Ugh!

He jumps back, wiping at his ear, as they both laugh.

CUT TO:

57 EXT. PIAZZA - DAY

57

Tony and Lisa are now walking toward a seawalk. *

LISA
It's funny to think of those
guys sitting around down there
forever. Maybe now that we've
gone they get up and move around
and talk about us... Don't pay
any attention to me, I have a
crazy imagination.

TONY
I used to believe in all of
that, when I was small... *

They have now paused at the edge of the seawalk, looking
down over the waves and rocks.

(CONTINUED)

57 CONTINUED:

57

TONY (CONT'D)

In the country, where we spent our summers, I remember there was a grove of birch trees near the house -- very tall and slender and leaning toward each other, and so white... I imagined they were inhabited by very pale beautiful women. I gave them all names: Masha, Sonia, Elena, Maria... I used to hold onto their white skirts and look up but I could never hear the secrets they were whispering to each other above...

(turns to look at her)

That's what I thought of, when I saw you the first time. A long, slender white tree.

CUT TO:

58 INT. REHEARSAL STUDIO - DAY

58

Tony is rehearsing a scene from Act II where Albrecht confronts the Wilis. He enters, looking around him in awe and trepidation: a diagonal line of women in long white practice tutus has formed a barrier across the stage area. He advances to the head of the line where the Wilis' queen Myrtha (danced by Nadine) awaits her new prey. She holds a prop branch of rosemary. She raises it; Tony-Albrecht kneels before her.

Immediately Francesca-Giselle, now a Willi-spirit too, slips between them and protects Tony-Albrecht from the Queen's power. She leads him away, crossing the stage; the Wilis try to intercept him to no avail. Francesca-Giselle now places herself in front of Tony-Albrecht, shielding him with her body, as the Queen approaches them. Again Nadine-Myrtha raises her branch of rosemary...

Tony Breaks his pose with a GROAN of disgust.

TONY

(imitating her limp
gesture)

What is this? I'm supposed to be so afraid of you and...

(turns to other Wilis)

...you're all like tired
stewardesses!

(CONTINUED)

58 CONTINUED:

58

His voices rises gradually as all his nervousness building in the past weeks finally causes a tremendous eruption of temper.

TONY (CONT'D)

I know you're all supposed to be dead but do you have to be so goddamned lifeless? Why do you think these women come back from the grave as spirits?

(to Nadine)

Come on, you're their Queen, you should know.

NADINE

(unnerved but holding her ground)

Gosh, what?

TONY

She doesn't know.

(shouts)

ANGER! HATRED! REVENGE!

(snatches branch from her)

WHAT IS THIS?

NADINE

(crumbling; tears fill her eyes)

Rosemary.

TONY

WHAT DOES IT MEAN?

NADINE

Remembrance.

TONY

That's right. And when you hold it up, it's not just some bunch of twigs the prop man gave you, it means: REMEMBER! REMEMBER!

Playing the Queen, he turns and holds the branch over Francesca.

(CONTINUED)

58 CONTINUED (2):

58

TONY (CONT'D)

Look at her. Tell her: "Now
you are one of us. We are
sisters. We must kill him!
Remember how he tricked you!
Now make him dance until he
dies!"

(turns back to Nadine)

I've seen you when you have that
look on your face, when you want
to kill some guy! All right,
now's your chance. Remember
what men have done to you!

(shaking the branch
at her)

Remember, and kill them all!

(hands back the rosemary)

Have you got that?

NADINE

(softly)

How could I forget.

CUT TO:

59 EXT. SAN NICOLA CHURCH - DAY

59

Nadine is sitting on the steps of the church. Nearby her
baby plays with a branch of rosemary.

Wade enters the piazza. He walks over to Nadine and
DROPS a large box of American disposable diapers at her
feet. At the sound, she looks up. We see her face is
still wet from tears.

NADINE

My God, where did you find
those?

She is grateful, but because it is Wade who brought the
present she is careful not to smile.

WADE

I found a drugstore. They even
had Tootsie Rolls.

(CONTINUED)

59 CONTINUED:

59

He picks the baby up, takes the rosemary from her and gives her a Tootsie Roll to hold instead, and kisses her.

WADE (CONT'D)

Tell Mommy to forgive me.

NADINE

(scrambles to her feet)

Are you out of your mind? She's too young for candy. Give her to me.

WADE

She's not eating it, she's just sucking the wrapper.

As Wade passes the child over to Nadine he lets his arms slip around her, holding her fast. She relaxes against him for a moment, accepting the comfort.

WADE (CONT'D)

You really should forgive me, Nadine. Don't you get tired of being mad?

NADINE

No. The thrill is not gone.

WADE

I know I've been bad, but you've been bad, too.

She wrests herself away, but a little smile is forming on her lips, and we sense she is relieved he is there. She slings her dance bag over her free shoulder and walks off with the baby.

WADE

(following behind)

You are just as mean as a sack of snakes.

(whipping himself with the rosemary branch)

I'm sorry, I'm sorry...

He tosses the branch behind him as they leave.

CUT TO:

60 INT. HOTEL CORRIDOR - DAY 60

Tony knocks on Lisa's door, then retreats against the wall to watch her come out. (This scene should remind us slightly of Albrecht knocking on Giselle's door at the beginning of the ballet.) She looks out, sees no one; steps into the corridor... Tony steps in front of her.

TONY
Come for a ride with me.

CUT TO:

61 EXT. MONTAGE - DAY - (2ND UNIT) 61

Amalfi coast, skeet shooters, high shot from Castello, moving POV of Castello. CU's and reaction shots Julie and Tony. More to come.

CUT TO:

62 EXT. CASTELLO DEL MONTE - DAY 62

They get out of the car. Lisa shivers.

TONY
Are you cold? Wait, I've got
something in the trunk.

He gets a woman's white jacket out of the trunk and has her put it on.

CUT TO:

63 EXT. CASTELLO DEL MONTE - COURTYARD - DAY 63

LISA
This is beautiful. Whose is it?

TONY
Someone left it in my car a
while ago. It looks good on
you, why don't you keep it.

CUT TO:

64 EXT. CASTELLO DEL MONTE - ROOF TERRACE - SUNSET 64

They are silently absorbing the panorama which ranges for miles.

TONY
(checks his watch, sighs)
I've got a dinner appointment.
I wish we didn't have to go
back.

(CONTINUED)

64 CONTINUED:

64

LISA

I don't want to go either. *

He turns away from the view, facing her and the car beyond.

TONY

I like being with you. It feels very...simple.

He gives her a light kiss on the cheek. He makes a move to return to the car, but she stops him with a stammering rush of emotions.

LISA

I know you're Just A Guy, but you're also a great, great artist and you're the greatest person I've ever stood close to in my life -- and I just want to say: if I can ever, ever do anything for you -- if I could ever be anything to you, just company or whatever you want...

(a beat, while she catches her breath)

You don't have to say anything. I just meant, if I could mean something to you, I would love it. I mean, I would love you. If you wanted.

(CONTINUED)

64 CONTINUED (2):

64

He is genuinely touched. He draws her into his arms and kisses her. Then he pulls his face away, looking into her eyes.

TONY

(murmurs)

You're so delicate. I feel you
could come apart in my hands.

He releases her, steps back; he seems unsure of himself.

TONY (CONT'D)

Come on, I'll take you back.

CUT TO:

65 EXT. CASTELLO DEL MONTE - SUNSET

65

The car drives off.

CUT TO:

66 INT. OPERA HOUSE - STAGE - PAINTED BACKDROP
OF CASTLE - DAY

66

PULLBACK TO REVEAL Tony and Lisa and a lot of dancers as they watch the technical rehearsal. The film crew is prepping the cameras. Tony is costumed as Albrecht and Lisa as peasant girl with her new white jacket thrown over her shoulders.

PLAY BACK the Royal Hunt music.

CUT TO:

67 BACK STAGE WINGS

67

Francesca and Nadine are looking out toward Tony and Lisa. (Francesca is in full Giselle costume and makeup, and Nadine is in a bathrobe and the Queen of the Wilis headdress.)

FRANCESCA

(to Nadine)

Have you noticed he's coming on
to the new girl now?

*

(CONTINUED)

67 CONTINUED:

67

NADINE

But that's just Tony for you.
He's been under a lot of
pressure. You know how he deals
with a headache; he takes two
girls and feels fine in the
morning.

CUT TO:

68 STAGE

68

Sumptuously costumed dancers are making their entrance:
HUNTSMEN (with a white wolfhound), COURT LADIES and
GENTLEMEN, the PRICE OF COURLAND, his daughter PRINCESS
BATHILDE; and WILFRID the squire.

CUT TO:

69 EXT. OPERA HOUSE - DAY

69

A limousine and a couple of expensive sportscars pull up
in front of the opera house and dispel their contents: a
collection of JETSETTERS, led by a stunning Italian woman
of about 30 (the CONTESSA Marcella di Palladio). They
are all in high spirits. *

CUT TO:

70 INT. OPERA HOUSE - STAGE - DAY

70

PLAYBACK MUSIC CONTINUES. A couple of peasant girls
offer a bench for the Princess to sit down. Her father
gives the squire (Patrick-Wilfrid) a command and he
crosses to the cottage door and knocks.

Interrupting the scene, there is suddenly the sound of
much raucous HILARITY coming from the back of the
theater. Francesca sticks her head out of the cottage
door to see what the uproar is about.

Tony turns toward the noise, exasperated.

CUT TO:

71 INT. OPERA HOUSE - AUDITORIUM

71

The Contessa and her friends stumbling down the aisle,
tripping over cables.

CONTESSA

Caro!

(CONTINUED)

71 CONTINUED:

71

She advances on Tony with outstretched arms. He permits himself to be embraced and kissed, and nods hello to her companions, acknowledging them as people he knows. He is embarrassed that it's his friends who have caused the interruption.

CONTESSA (CONT'D)

We all have come to be good luck to you. You see? Only for movies and funerals I get up so early!

(to Lisa)

Hello.

Lisa has been standing at Tony's side, staring at the Contessa's gorgeous clothes and waiting naively to be introduced. The Contessa, too, is intrigued; she keeps glancing at Lisa as if there is something familiar about her.

TONY

(vaguely)

This is Lisa. She's a new girl we brought in to replace someone who got hurt during rehearsal. Lisa, this is Contessa Marcella di Palladio.

(to Contessa)

Come, I'll show you all where you can sit to watch.

He walks away from Lisa, leading the Contessa and her friends over to the first row of seats in the theater. Lisa stares after them, perplexed.

The Contessa, twisting to look back at Lisa, suddenly realizes what has seemed so familiar.

CONTESSA

Tony, isn't that my jacket she's wearing?

TONY

Yes, she has one just like it.

CONTESSA

Ah! It's madness to buy off the rack.

CUT TO:

72 INT. STAGE

72

DIRECTOR
(in a frenzy; pointing to
his watch)
We're not going to be able to
shoot tomorrow if we keep
wasting time.

PRODUCER
Tony knows, he'll only be
another minute. This is a
special guest for him.

CUT TO:

73 INT. AUDITORIUM

73

Lisa watching, with a troubled expression, as Tony
finishes talking to the Contessa. She notes he leans
down to receive another kiss from the woman. Paolo
materializes at Lisa's side and tries to talk to her.

PAOLO
(indicating her costume)
Bella, bella...

LISA
Leave me alone, Paolo.

Lisa continues to stare at the Contessa.

CUT TO:

74 INT. LISA'S HOTEL ROOM - LATER - NIGHT

74

Lisa is sitting on the floor, propped against the bed,
talking to her mother on the telephone. She looks
emotionally spent, lonely, and very vulnerable.

LISA
(into phone)
... I'm just very tired, I got
up early this morning and I've
had a really hard day...
What?... Mom, this is a terrible
connection and I don't feel like
shouting...
(raises her voice)
EVERYTHING'S FINE, I SWEAR...
OKAY. GOODBYE.

She blows her nose on an already damp wadded-up kleenex.
There is a KNOCK at the door. She gets up off the floor
and crosses to the door.

CUT TO:

75 INT. HOTEL CORRIDOR - NIGHT

75

She looks out, then down; there is a bouquet of flowers at her feet. Bending to pick them up, she looks down the hall and sees Tony at the far end of the corridor. He waves and blows her a kiss.

CUT TO:

76 INT. LISA'S HOTEL ROOM - NIGHT

76

She closes the door; her mood is now ecstatic. She hugs the flowers so hard the petals come loose and rain down on the carpet.

LISA

He loves me...!

CUT TO:

77 PREPARATION MONTAGE

77

Film crew loading camera, lenses being fitted to camera, dancers being made up, hair being dressed, toe shoes being broken in, dance belts being tugged on, girls wriggling into tights, stage hands lowering backdrops, dancers warming up, rosin being crushed in box, lipstick, false eyelashes, playback operator setting tapes, cinematographer with light meter, cinematographer giving stops, clappers, A.D. on walkie-talkie, animals being harnessed, children watching, lights going on one at a time, Contessa settling into seat, Tony staring into mirror, etc.

Paolo sees stagehand reading magazine.

*

CLOSE UP on magazine cover.

CUT TO:

78 INT. OPERA HOUSE - STAGE - NIGHT

78

"Giselle" Act I begins.

CUT TO:

79 INT. BACKSTAGE

79

MUSIC O.S. CONTINUOUS. Lisa is on one knee in the corridor, fixing the ribbon on her toe shoe, as other peasant girls and Wilis pass by. Suddenly a copy of Totale Magazine hits the floor in front of her with a SLAP. On the cover is a lurid papparazzi photo of Tony with the Contessa in evening dress.

(CONTINUED)

79 CONTINUED:

79

The sight obviously pains Lisa. She looks up and sees Paolo with his arms folded righteously. As she rises he launches into an elaborate pantomime, pointing to the photograph, especially to the word "SPOSARE" (to marry) in the headline. He mimes an engagement ring on his finger, a couple marching down the aisle; he hums the "Wedding March." Lisa answers with a pantomime of her own, while snapping at him:

LISA

You must think I'm stupid. This is the kind of magazine that cuts pictures of people out and pastes them together and then makes up stories about them.

PAOLO

(in Italian),

Wake up, baby, you're dreaming.

She is furious that he has re-ignited her doubt in Tony.

LISA

You're a hopeless jerk and I wish I'd never been nice to you.

PAOLO

(in Italian)

Why are you mad at me? You should be mad at him!

LISA

Hey, Paolo.

(makes "shove it" gesture; he starts back, offended)

Okay? That's something you should understand.

*
*
*

She takes the problem shoe off and sweeps past him.

CUT TO:

80 INT. STAGE

80

The ballet continues.

CUT TO:

81 INT. NADINE'S DRESSING ROOM

81

Lisa approaches the open door and looks inside. Nadine is seated in front of her mirror, wearing a wrapper, fixing her Queen of the Wilis headdress and applying her makeup.

LISA

(enters, holding shoe)

Nadine, have you got some extra cotton?

NADINE

Over there.

(gestures toward open bag on chair)

Lisa crosses to the bag, and proceeds to stuff some cotton into the toe of her shoe.

LISA

(attempting a nonchalant tone, without success)

Is Tony getting married to that countess who was here yesterday?

NADINE

Who knows? She probably thinks so. Tony really knows how to pour it on, I'm sure he's told her how he likes being with her better than anyone he's ever met, and how beautiful she is and how she reminds him of a gazelle or a goddess or some damn thing... Once he told me I reminded him of a tall white tree. That one made me cry.

(she sighs, not hearing Lisa's sharp intake of breath)

Anyway, I'll be he's getting bored with the Cuntessa by now, so take heart. Your turn will come.

Stricken, Lisa leaves the room. Nadine looks up from her mascara to see she is gone.

CUT TO:

82 INT. ONSTAGE - BALLET CONTINUES

82

Lisa is onstage now, witnessing along with the other peasants the shattering of Giselle's life. Hilarion confronts Albrecht with his nobleman's sword as proof of his duplicity. Giselle is confused but unconvinced. Hilarion then blows the huntsmen's horn to summon the royal hunting party.

Lisa looks out at the audience and sees:

The Contessa seated in a box near the stage, watching the performance. She coughs; as her hand rises to cover her mouth, a large jewel on her third finger catches the light and glitters.

Summoned by the horn, The Prince and his daughter come out of Giselle's cottage, where they have been taking refreshment. Princess Bathilde is amazed to see her fiance Albrecht dressed as a peasant. Giselle thrusts herself between them, and points at her finger; she is engaged to this man. Bathilde points to her own finger, which carries a large jewel; this man is her fiance, and no peasant. *

Now begins the "mad scene"; the truth at last sinks in and Giselle's mind gives way. She staggers around the stage; then as the horrified company looks on, she picks up Albrecht's sword off the ground and stabs herself with the point.

The peasant girls are watching Giselle's demise with theatrically appalled expressions, all except Lisa who has real tears coursing down her face, as she recognizes her own betrayal in Giselle, who is dying in her mother's arms.

With a final effort Giselle runs to Albrecht who catches her as her spirit expires.

There is a gap in the ensemble; Lisa has vanished from the stage.

Albrecht seizes his sword and tries to kill Hilarion. But Hilarion retorts that it is Albrecht who has caused her death, and Albrecht realizes his blame. Wilfrid tries to pull him away from the scene and leave, but Albrecht instead sinks to his knees beside Giselle's body. We are seeing Tony perform with a sincerity of passion and sorrow we have not yet witnessed. He grieves over the dead girl.

CUT TO:

83 EXT. OPERA HOUSE - NIGHT

83

With the white jacket thrown over her peasant costume, Lisa runs down the steps and collides with Paolo. She looks at him wildly, without recognition; her hair is undone and her cheeks are stained with tears. The next minute she is running away again, into the night. A CREW MEMBER over by the generator CALLS to Paolo in Italian to bring them a piece of equipment. Paolo hesitates, then leaves his post to run off after Lisa.

CUT TO:

84 INT. STAGE

84

The dancers are pouring off the stage to change their clothes. Tony's DRESSER is giving him a robe and towel as he walks back to his dressing room.

PRODUCER

(entering)

Terrific. One little hitch in the last scene; one of the peasant girls ran offstage. I assume she was sick or something.

TONY

What? Left the stage?

CUT TO:

85 EXT. STREET IN OLD CITY - NIGHT

85

Lisa runs into a narrow alleyway just as Paolo rounds the corner, looking for her. It is the same street where he lost her and Tony two days ago, when he was following them on his motorcycle.

CUT TO:

86 EXT. TONY'S DRESSING ROOM

86

Redressed for Act II, Tony is exiting accompanied by the Contessa.

CONTESSA

(kisses Tony)

Are you having dinner with us after?

TONY

Not tonight. By the way, I read you and I are getting married.

(CONTINUED)

86 CONTINUED:

86

CONTESSA

Isn't it rubbish?

She leaves as Patrick approaches.

PATRICK

(smiling)

What made you stay?

TONY

What do you mean?

PATRICK

After Giselle died. The way we rehearsed it, you run off like a thief before the curtain comes down. I was tugging at your arm, but you wouldn't leave.

TONY

I know. I didn't plan it. It just happened -- I couldn't leave. I was too...

PATRICK

Welcome back, Albrecht.

CUT TO:

87 INT. STAGE - NIGHT

87

Paolo bursts onto the stage rattling on hysterically in Italian.

TONY

What's wrong with him?

*

PATRICK

It's Lisa. She's run away.

*

CUT TO:

88 EXT. TRANI - NIGHT

88

Lisa, at the end of her energy, runs stumbling along the deserted seawalk near the Church of Trani. She stops and approaches the railing. Her white jacket gleams in the darkness.

CUT TO:

89 EXT. SEAWALK - NIGHT

89

The dark MAN with a tattoo on his cheek enters the foreground. He watches as Lisa leans over the railing and stares down at the waves below. He moves toward her; the MUSIC grows ominous.

CUT TO:

90 INT/EXT. OPERA HOUSE - NIGHT

90

Tony, followed by Patrick, is running toward the stage door. Both men are in costumes. *

PATRICK

Are you crazy? The
intermission's half over! *

TONY

I've got an idea where she's
gone to.

PATRICK

But why can't it wait til
after? She's not even in the
second act! *

CUT TO:

91 EXT. VECCHIA BARI - NIGHT

91

Tony and Patrick, followed at a distance by Paolo, race on foot through the old city, arriving at the Piazza Trani. The seawalk is now deserted; Lisa and the man with the tattoo are both gone. *

CUT TO:

92 INT. OPERA HOUSE STAGE - NIGHT

92

The curtain rises on a forest glade at midnight. A new grave with a cross inscribed with Giselle's name is discovered in the moonlight. Hilarion enters.

CUT TO:

93 INT. BACKSTAGE

93

The Assistant Director knocks and pushes open Tony's door. He sees the dressing room is empty.

ASSISTANT DIRECTOR
(to passing Wili #1)
Where's Mr. Lermontov?

*

She shakes her head and shrugs.

CUT TO:

94 INT. STAGE

94

Hilarion is frightened away from the glade by mysterious sparks in the air.

CUT TO:

95 EXT. PIAZZA TRANI

95

Tony crosses the piazza at a run, with Patrick following.

*

TONY
I know where she went.

CUT TO:

96 INT. OPERA HOUSE

96

The Assistant Director approaches the Producer. We can hear the Act II MUSIC coming over the monitors.

ASSISTANT DIRECTOR
I can't find Mr. Lermontov.
He's nowhere backstage, and his car is gone.

*

PRODUCER
You're shitting me.

CUT TO:

97 INT. STAGE

97

Myrtha, Queen of the Wilis (danced by Nadine), summons forth her subjects the Wilis, the spirits of girls who have been abandoned by their fiances before being married.

CUT TO:

98 EXT. PIAZZA

98

Tony crosses the Piazza at a run, Patrick close behind. They disappear into the church. After a beat, Paolo appears on the Piazza.

CUT TO:

99 INT. CRYPT

99

TONY

Lisa!... Lisa!

He gropes around the crypt. Patrick enters behind him.

PATRICK

(colliding with a
sarcophagus)

Bloody hell! What is this
place?

TONY

She was here... I know she was
here.

PAOLO (O.S.)

Aiuto!

Tony freezes.

CUT TO:

100 EXT. PIAZZA AND SEAWALK

100

We see Paolo jump down from the seawall to the rocks below; seconds later Tony and Patrick emerge from the church. They look around for Paolo, then see him climbing back up onto the wall. He is dragging up something white with him. Tony hurries toward the seawall, his face reflecting a horrible realization.

TONY

Oh, God, no...

PATRICK

What's he got there?

(CONTINUED)

100 CONTINUED:

100

TONY

She couldn't have...

He stops to look over the edge, at the rocks and waves below. Patrick now suddenly, too, grasps the seriousness of the situation.

PATRICK

Good Lord. Was she the type to do... something like that?

TONY

Oh, God, I think so.

Paolo has come abreast of them and now holds out Lisa's sopping white jacket. Tony grabs at the jacket but Paolo won't let him have it. He SCREAMS at Tony in Italian, stabbing his finger at him.

PATRICK (CONT'D)

He's saying it's your fault.

TONY

My--! You tell him if she's dead it's his fault!

(turns to Paolo)

You had to show her that fucking magazine! And now look what's happened, all because you were so jealous!

(to Patrick)

Go on, translate!

Before Patrick can reply, Paolo RETORTS angrily, gesticulating.

PATRICK

He says you tricked her, you made her think you loved her.

Tony makes another grab for the jacket, and Paolo wrestles with him over it.

TONY

What do you know of what happened between us, you stupid --

PATRICK

Tony, leave it alone --

TONY

Don't hold me back, I'm going to kill him!

(CONTINUED)

100 CONTINUED (2):

100

He and Paolo fight each other in earnest now; the jacket has fallen to the side. Patrick tries to separate them as they struggle perilously near the edge of the seawalk. At last, Tony manages to strike Paolo down to the ground; he stands over the boy, his breath heaving.

PATRICK

(pulls him away)

Tony! Let's get out of here.

TONY

(raving)

But she may be down there! I can't leave.

PATRICK

(firmly leading him away)

There's nothing you can do. We've got to call the police and let them search for her. Come on, we'll go back to the theater.

CUT TO:

101 EXT. OPERA HOUSE - NIGHT

101

Tony's car stops beside the backstage door of the theater and he turns off the ignition but is unable to get out. He is stunned to his soul.

TONY

The boy was right. I knew she was falling in love with me. I encouraged it. I enjoyed it. There was something she had that affected me -- she was really different, Patrick --

PATRICK

All right, but let's go inside, Tony.

TONY

(quietly)

I'm not a very good person, am I?

(CONTINUED)

101 (CONTINUED:)

101

PATRICK

"Good"? Honestly, no. You're not much of a friend, you're not much of a lover, you're sometimes not much of a human being. And now you're in pain over that -- good. You can put the pain where everything that is good in you always goes: into your dancing. Tony, you make people's hearts swell up when they watch you; they gasp, they cry, they ache. Give them your pain. Let that be your goodness.

(reaches across Tony and opens his door for him)
Now go into the theatre, Tony. You're going to dance until you drop.

CUT TO:

102 INT. STAGE

102

Onstage, Giselle rises out of her grave. She approaches the Queen of the Wilis with her head bowed and eyes lowered.

CUT TO:

103 INT. OPERA HOUSE

103

Tony is walking through the backstage.

104 INT. STAGE

104

At the Queen's command Giselle springs to life and begins to dance, while the other Wilis watch.

CUT TO:

105 INT. BACKSTAGE

105

Tony and Patrick moving down the corridor. The Producer runs up and falls into quickstep.

PRODUCER

Where have you been? You have about ten seconds before you have to go on stage!

(CONTINUED)

105 CONTINUED:

105

TONY
Call the police.

He moves on.

CUT TO:

106 INT. BACKSTAGE CHANGE ROOM

106

Tony in the wings; the makeup person tidies his hair; the wardrobe assistant helps him slip on fresh white tights and ballet shoes. Tony is staring ahead, barely conscious of their ministrations. Beyond him, onstage, the Wilis are exiting.

PRODUCER
Why didn't you come and tell me?
If something happens to one of
the girls, it's my job to take
care of it! Why did you leave?

TONY
(his voice breaking)
Because it's my fault.

The Producer blinks and falls silent, stepping back. Tony accepts an armful of lilies from a PROP PERSON and steps out on the empty stage:

CUT TO:

107 INT. STAGE

107

Tony-Albrecht enters the forest glade to lay his flowers at Giselle's grave. His face is transformed by the pain of his grief and guilt. Patrick-Wilfrid arrives to warn his master away from his haunted spot; the mysterious sparks appear once again, but Albrecht is determined to stay and face the challenge. Wilfrid leaves him.

Giselle's spirit appears. Confounded, Albrecht tries to catch and embrace her but she eludes him, even as she forgivingly guards him. The Wilis come on the scene and their Queen commands Giselle to dance her faithless lover to his death. He is caught in the Wilis' spell and dances, but whenever he reaches the brink of his destruction Giselle protects him. She manages to keep him from death until the moment the Wilis' power is at an end, when some CHIMES STRIKE four times, signalling the dawn.

CUT TO:

108 INT. BACK OF OPERA HOUSE

108

As the CHIMES strike, Lisa slips into the back of the theater and stands to watch the rest of the performance.

CUT TO:

109 INT. STAGE

109

The Wilis fade away and Giselle withdraws to her grave. Albrecht, lying exhausted on the ground, wakes from what has seemed like a dream.

CUT TO:

110 INT. BACK OF OPERA HOUSE

110

Lisa at the back of the theatre seems calm, although a tear stands in each eye. And these are not the tears of mortified ego we have seen earlier; she is watching Tony's performance with a deep appreciation for his charisma as an artist. There is a perceptibly mature look about her now that wasn't there before.

CUT TO:

111 INT. STAGE

111

Tony sees policemen standing in the wings. The Producer, beside them, catches Tony's eye, shakes his head sadly. Tony leaves the stage in shock as the company watches.

CUT TO:

112 INT. CORRIDOR

112

Tony on the way to his dressing room passes the open door to the corps girls' dressing room -- he stops in his tracks and stares inside, thinking he is seeing an apparition. Lisa is inside, changed into her street clothes, packing her toe shoes into her dance bag. She doesn't see him.

She comes out of the dressing room and almost collides with Tony. They stare at each other, he with incredulity, she with tender reassessment.

LISA

You made me cry.

TONY

Darling -- I'm so sorry --

(CONTINUED)

112 CONTINUED:

112

LISA

I mean when you danced just now.
You were wonderful.

TONY

Oh, please, I don't want to talk
about the goddamn ballet...
Lisa, I'm so sorry that I --
that you --

LISA

(looking at him levelly)
I'm not. It was great. You
made me feel very special and...
different.

(with a small sigh of
regret)

I guess you don't even know when
you're doing it.

There is a sudden burst of APPLAUSE heard O.S. when down
the corridor in the background the Producer sticks his
head out of the stage door and calls to Tony.

PRODUCER

Tony, don't you want to take a
curtain call?

TONY

(annoyed; calls)

No!

The Producer goes back inside, closing the stage door.
Lisa gives Tony an affectionate and pardoning smile, then
turns and walks toward the theater exit.

TONY

(following her)
God, I was looking for you
everywhere, you just
disappeared, you can't imagine
what I thought...

He reaches to catch her hand; she playfully but firmly
eludes him.

LISA

But I'm not in Act II.

TONY

It's not funny, I was crazy! I
even went to the church -- I was
sure you were dead! Where in
God's name were you?

(CONTINUED)

112 CONTINUED (2):

112

She hikes up her tee-shirt, and pulls the waist of her pants down for him to see, there on the perfectly white skin of her back, a fresh tattoo of a flower. The stem is slightly bowed; a couple of petals have separated themselves from the center and drift downwards...

She raises her eyes from the tattoo back up to Tony. Her look reflects the pride she feels at having grown up in a very short time, and the flower is the symbol she has put to this moment which she will always remember. Then she breaks into a mischievous grin.

LISA

Isn't it neat? It took the guy
a whole hour.

They look at each other. He stares at her... she at him. He knows she forgives him.

She disappears.

CUT TO:

113 CLOSE UP TONY

113

His remorse is vanishing and a profound gratitude takes its place. Much like Albrecht when he woke up at dawn on Giselle's grave, Tony is a man come alive again inside; a young girl's selfless love has saved him from his own soul's degeneration by reawakening his feeling nature, and this moment he too will never forget.

CUT TO:

114 INT. MOVING BUS - ANOTHER DAY

114

Inside the company bus, the "Giselle" dancers, dressed and packed for the trip home, chatter and gaze out the windows. Wade and Nadine are sitting together; the baby is in a sling on Wade's back.

Lisa is gossiping and smoking with erstwhile peasant girls and Wilis. We can see she has become fully assimilated by the company, and she is fast acquiring the mannerisms and airs of a professional ballet dancer.

CUT TO:

115 EXT. MOVING BUS - DAY - END CREDITS BEGIN

115

As the bus passes the Teatro Petruzzelli, the CAMERA LINGERS and discovers the stagehands and film crew unloading the "Giselle" scenery from the Opera House and crating it for the return home.

CUT TO:

116 EXT. OPERA HOUSE - DAY

116

Paolo is among the crew. He pauses work to look up and see the company bus pass by, with Lisa aboard. He leaps onto his motorcycle parked nearby, and takes off in pursuit of the bus.

CUT TO:

117 INT. MOVING BUS - DAY

117

Lisa hears a motorcycle horn BEEPING and looks out her window. Paolo is riding alongside the bus; he catches her eye and waves, calling "Arriverderci!"

CUT TO:

118 EXT. BRIDGE - DAY

118

The bus pulls over on the bridge over the river. About six of the girls quickly run out, while traffic behind is forced to stop. They all pose together, while Wade focuses a camera for a group shot. Lisa scrambles up once more on the wide stone balustrade, despite shrieks from the other girls to be more careful. She lifts her arms in fifth position; this time a cigarette is dangling from her mouth.

CUT TO:

119 INT. TONY'S CAR

119

Among the cars stopped in traffic onto the bridge is Tony's. He notices with surprise that the obstacle is the dance company bus. Then he sees:

The posing girls with Lisa balanced above them on the balustrade.

He toots his horn, grinning.

Lisa smiles coolly back and then looks away to Wade's camera. Wade snaps the picture and the girls dash back to the bus. Lisa, last in, waves at Tony. The bus departs still trailed by Paolo.

Tony, a small rueful smile on his face, puts his car in gear and drives off.

THE END