LOOKING FOR MR. GOODBAR

RELEASE DIALOGUE SCRIPT:

11/20/77

LOOKING FOR MR. GOODBAR

(#10874)

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November 20, 1977

	FOOTAGE	FRAMES
REEL 1A	901	07
1B	848	07
2A	770	15
2B	902	15
3A	840	15
3B	845	01
4A	870	09
4B	889	
5A	885	07
5B	880	01
6A	731	09
6B	837	06
7A	837	08
7B	683	14
8AB	760	12

TOTAL SCREEN FOOTAGE: 12,229 - 05

APPROXIMATE RUNNING TIME: 2 HOURS & 15 MINUTES

Recommended Aspect Ratio: 1:85

PANAVISION COLOR

No part of the continuity or dialogue of this film treatment of "Looking For Mr. Goodbar" may be printed, displayed or otherwise used by the Press, Television, Radio or any other of the communications media without the written consent of Richard Brooks.

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
	00	00	FADE IN:	
			PARAMOUNT LOGO A Gulf Western Company	
			(DISSOLVES TO: BLUE LOGO)	
			FADE OUT:	
a)			EXT. STREET - NIGHT - Heavy traffic.	
			SUPERIMPOSED TITLE FADES IN:	
MT1			PARAMOUNT PICTURES PRESENTS	
			TITLE FADES OUT:	
			ZOOM IN to car as it approaches.	
b)			EXT. NIGHT-LIFE DISTRICT - NIGHT - Theresa walks past window with silhouette of nude dancer.	
			SUPERIMPOSED TITLE FADES IN:	
MT2			A Freddie Fields Production	
			TITLE FADES OUT:	
c)			EXT. NIGHT-LIFE DISTRICT - NIGHT -	
d)			EXT. BAR - NEON SIGN: Pigalle Exotic Dancers We Serve Liquor	
			NOTE: COLOR CHANGES TO STILL PHOTOS. THROUGHOUT REMAINDER OF TITLES, ALL PHOTOS ARE BLACK & WHITE.	

e) BLACK SCREEN:

SUPERIMPOSED TITLE FADES IN:

MT3 LOOKING FOR MR. GOODBAR

DISSOLVE TO:

f) PHOTO - OUT OF FOCUS - DISCO DANCERS.

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT4 Diane Keaton

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT5 Tuesday Weld

Photo comes into focus. SLOW MOVE IN.

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT6 William Atherton

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT7 Richard Kiley
Richard Gere
Alan Feinstein
Tom Berenger

TITLE FADES OUT:

DISSOLVE TO:

g) PHOTO - DANCERS - PAN UP -

DISSOLVE TO:

h) PHOTO - DISCO DANCERS - PAN -

DISSOLVE TO:

i) PHOTO - CLOSE - THERESA in bar.

j) PHOTO - CROWD IN GAY BAR -

SUPERIMPOSED TITLE FADES IN:

MT8

Priscilla Pointer
Laurie Prange
Joel Fabiani
Julius Harris
Richard Bright

k) PHOTO - THREE MEN IN BAR - MOVE IN to faces.

TITLE FADES OUT:

l) PHOTO - CLOSE - WOMAN IN BAR - MOVE IN to face.

m) PHOTO - TWO MEN & WOMAN - MOVE IN.

n) PHOTO - CLOSE - MEN'S LEGS.

SUPERIMPOSED TITLE FADES IN:

MT9

Carole Mallory
Robert Burke
Robert Fields
and
LeVar Burton

SLOW MOVE IN

o) PHOTO - TORSOS ON BAR STOOLS - MOVE IN.

TITLE FADES OUT:

p) PHOTO - MAN with hand to head.

SUPERIMPOSED TITLE FADES IN:

MT10

Unit Production Manager/Assistant Director Dave Silver
2nd Assistant Director Alan Brimfield

q) PHOTO - BLACK MAN seated at table, leans against wall.

TITLE FADES OUT:

r) PHOTO - THERESA at bar.

SUPERIMPOSED TITLE FADES IN:

MT11

Set Decorator	Ruby Levitt
Script Supervisor	Marshall Schlom
Property Master	Tommi Fairbanks
Casting	Marion Dougherty
	Judy Lamb

MOVE IN to Theresa.

DISSOLVE TO:

s) PHOTO - CLOSE - Theresa at bar. PULL BACK.

TITLE FADES OUT:

t) PHOTO - WOMAN looks in mirror. MOVE IN.

DISSOLVE TO:

u) PHOTO - WOMAN at mirror, puts on lipstick. PULL BACK.

v) PHOTO - ANOTHER WOMAN at mirror puts on mascara.

w) PHOTO - THERESA looks into mirror.

x) PHOTO - OVER WOMAN to reflection of herself in mirror. MOVE IN.

y) PHOTO - GIRL'S LEG. She adjusts garter. PULL BACK TO SPLIT SCREEN: Woman's bust on left. Woman fixes garter in Center and Woman's buttocks on Right.

(Continued)

y) Cont.

SUPERIMPOSED TITLE FADES IN:

Gaffer	Doug Pentek
Best Boy	Jerry Boatright
Camera Operator	Nick McLean
Camera Assistants	Ron Vargas, Jr.
	Leslie Hill
Key Grip	Art Brooker
Best Boy	Harold Rabuse

TITLE FADES OUT:

z) PHOTO - WOMAN wears cross on chain. MOVE IN to cross.

DISSOLVE TO:

aa) PHOTO - CLOSE - Cross.

DISSOLVE TO:

bb) PHOTO - MULTIPLE IMAGE ABSTRACT.

DISSOLVE TO:

cc) PHOTO - CLOSE - BREAST.

dd) PHOTO - CLOSE - MAN drinks wine. MOVE IN TO glass.

ee) PHOTO - TWO MEN seated.

SUPERIMPOSED TITLE FADES IN:

Sound	Al Overton, Jr.
Sound Re-recording	Richard Portman
	Curly Thirlwell
	Robert W. Glass, Jr.
Sound Editors	Kay Rose
	Vickie Sampson
Music Editor	Joan Biel
Assistant Editors	Larry Grenville
	Nancy Sammons

ff) PHOTO - OVER MAN TO TWO BLACK WOMEN.

DISSOLVE TO:

gg) PHOTO - SAME WOMEN different position.

DISSOLVE TO:

hh) PHOTO - SAME WOMEN different position.

TITLE FADES OUT:

ii) PHOTO - THERESA with wine glass and cigaret.

jj) PHOTO - CLOSE - TONY looks along bar.

kk) PHOTO - CLOSE - THERESA smiles.

ll) PHOTO - BLACK WOMAN with straw hat. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT14

Costume Supervisor	Jodie Lynn Tillen
Makeup	Charles Schram
Hair Stylists	Susan Germaine, Judith Corey
Location Auditor	Justin Buehrlen
Optical Effects	Westheimer Co.
Furs by	I. Magnin
Guy Lombardo Show	Worldvision Enterprises, Inc.

mm) PHOTO - WOMAN with lace T-shirt. MOVE IN.

TITLE FADES OUT:

nn) PHOTO - BEARDED MAN. MOVE IN.

oo) PHOTO - WOMAN BARTENDER pours drinks.

DISSOLVE TO:

pp) PHOTO - SAME WOMAN pours another drink.

qq) PHOTO - OLDER MAN stares at drink. MOVE IN on face.

SUPERIMPOSED TITLE FADES IN:

MT15 Lenses and Panaflex Camera by PANAVISION
Color by METROCOLOR

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TITLE FADES OUT:

rr) PHOTO - CLOSE - THERESA - MOVE IN.

ss) PHOTO - CLOSE - GARY in costume. MOVE IN.

tt) PHOTO - TRANSVESTITE.

uu) PHOTO - BLACK WOMAN with sunglasses. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT16 Approved No. 24724 MPAA Seal IATSE Seal

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TITLE FADES OUT:

vv) PHOTO - WOMAN'S FACE. MOVE IN.

ww) PHOTO - MAN & WOMAN

(Continued)

ww) Cont. SUPERIMPOSED TITLE FADES IN:

MT17 Courtesy of Casablanca Record & Film Works

Donna Summer
Try Me, I Know I Can Make It
Prelude to Love
Could It Be Magic
(Barry Manilow and Adrienne Anderson)

xx) PHOTO - ANOTHER MAN & WOMAN

DISSOLVE TO:

yy) PHOTO - SAME MAN & WOMAN in different position. MOVE IN

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT18 Courtesy of Motown Records

Commodores	Machine Gun
Thelma Houston	Don't Leave Me This Way
Diana Ross	Love Hangover

DISSOLVE TO:

zz) PHOTO - SAME MAN & WOMAN in third position. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT19 Courtesy of CBS Records

O'Jays	Back Stabbers
Bozz Scaggs	Lowdown
Bill Withers	She's Lonely; She Wants To

Soundtrack Album on Columbia Records

aaa) PHOTO - TWO WOMEN & MAN

TITLE FADES OUT:

bbb) PHOTO - TWO MEN, arms around each other.

ccc) PHOTO - CLOSE - MAN (curly hair).

SUPERIMPOSED TITLE FADES IN:

MT20 Don't Ask To Stay Until Tomorrow
Music Artie Kane
Lyrics Carol Connors
Vocalist Marlena Shaw

ddd) PHOTO - TWO MEN kiss.

eee) PHOTO - WOMAN sticks out tongue.

fff) PHOTO - TWO MEN.

ggg) PHOTO - MAN with eyeglasses.

TITLE FADES OUT:

hhh) PHOTO - MAN (long hair) smiles. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT21 Music Scored by Artie Kane

TITLE FADES OUT:

iii) PHOTO - GIRL smiles.

jjj) PHOTO - CLOSE - MAN & WOMAN laugh.

kkk) PHOTO - MEN seated in bar.

lll) PHOTO - THERESA. MOVE IN.

mmm) PHOTO - WOMAN kisses Man's hand.

(Continued)

mmm) Cont. MT22 SUPERIMPOSED TITLE FADES IN:

Title Montage Photographs
by Kathy Fields

DISSOLVE TO:

nnn) PHOTO - CLOSER - WOMAN kisses Man's hand.

TITLE FADES OUT:

ooo) PHOTO - CLOSE - WOMAN'S FACE.

ppp) PHOTO - SIDE-ANGLE - THERESA'S FACE. MOVE IN.

DISSOLVE TO:

qqq) PHOTO - FRONT ANGLE - THERESA'S FACE. MOVE IN.

DISSOLVE TO:

rrr) PHOTO - CLOSE - Lighted candle.

DISSOLVE TO:

sss) PHOTO - CLOSE - MR. DUNN, eyes closed.

DISSOLVE TO:

ttt) PHOTO - CLOSE - MR. DUNN, eyes open.

uuu) PHOTOS SPLIT SCREEN - LEFT: Woman Bartender with tattoo on arm. RIGHT: Woman's legs.

SUPERIMPOSED TITLE FADES IN:

MT23 Edited by George Grenville, A.C.E.

TITLE FADES OUT:

vvv) PHOTO - Man drinks wine. MOVE IN.

www) PHOTO - Woman smokes cigaret. MOVE IN.

xxx) PHOTO - TWO WOMEN, MAN. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT24 Art Director Edward Carfagno

yyy) PHOTO - Transvestite and Black Man.

zzz) PHOTO - THREE MEN.

aaaa) PHOTO - CLOSE - Woman rests head in hands.

SUPERIMPOSED TITLE FADES IN:

MT25 Director of Photography William A. Fraker, A.S.C.

DISSOLVE TO:

bbbb) PHOTO - CLOSE - Same Woman with hand to forehead.

TITLE FADES OUT:

cccc) PHOTO - Man lights Woman's cigaret.

dddd) PHOTO - CLOSE - Finger stirs drink.

eeee) PHOTO - Hands.

ffff) PHOTO - Woman.

SUPERIMPOSED TITLE FADES IN:

MT26 Based on the Novel by Judith Rossner

DISSOLVE TO:

gggg) PHOTO - Same Woman, different position.

hhhh) PHOTO - Couple kiss.

TITLE FADES OUT:

iiii) PHOTO - Man with cigaret in mouth.

jjjj) PHOTO - Woman's hand covers mouth.

kkkk) PHOTO - MAN, eyes closed, smiling.

llll) PHOTO - CLOSE - Woman smiling.

mmmm) PHOTO - SIDE-ANGLE - Man.

nnnn) PHOTO - CLOSE - Man.

oooo) PHOTO - CLOSE - Mouth.

pppp) PHOTO - CLOSE - Man, eyeglasses.

qqqq) PHOTO - Man with dark glasses. MOVE IN.

SUPERIMPOSED TITLE FADES IN:

MT 27 Produced by Freddie Fields

TITLE FADES OUT:

SUPERIMPOSED TITLE FADES IN:

MT28 Written for the Screen
and Directed by Richard Brooks

TITLE FADES OUT:

DISSOLVE TO:

rrrr) PHOTO - CLOSE - THERESA. PULL BACK.

(This concludes the Main Titles. The movie now continues in color. The combined footage to this point is 509 FT. + 15 FR.)

1. 310 00 EXT. ELEVATED TRAIN PLATFORM - DAY - Train pulls into station.

2. 316 12 INT. TRAIN - Theresa reads school paper. Man reads magazine, bumps into her. She looks at him.

3. 331 09 EXT. TRAIN PLATFORM - Theresa and passengers disembark train.

4. 336 05 STAIRWAY - LOW ANGLE - Theresa and passengers descend stairs.

PROF. ENGLE (V.O.)
Next June you're supposed to be graduating college not high school --

5. 345 13 INT. UNIVERSITY CLASSROOM - DAY - OVER STUDENTS TO PROF. ENGLE -

PROF. ENGLE (sharpens pencil)
-- You were supposed to write an essay about personal conflict.
(moves among students)
Obviously, most of you never hoped to write anything more literate than a personal check.
(holds up paper)
This paper is an exception.

6. 363 09 THERESA & GIRL seated at desks - Prof. Engle's hand holds out paper.

PROF. ENGLE (O.S.)
-- At least it's legible. May I?
(Theresa nods. He withdraws paper, reads)
"The last time I went to confession, I was fifteen. The booth was dark and hot.

7. 380 15 FROM BEHIND STUDENTS -

(Continued)

7. Cont.

PROF. ENGLE
(reads, pacing)
"Of the seven deadly sins, I was guilty of three. Envy and lust were my sister's fault. I envied her beauty and lusted for her boyfriends.
(looks at Theresa)

8. 394 12 THERESA AND RHODA - Theresa looks down. Rhoda watches Prof. Engle.

PROF. ENGLE (O.S.)
"I was afraid to confess and afraid not to.

9. 399 04 ANOTHER ANGLE - Theresa removes eyeglasses.

PROF. ENGLE
(reads, paces)
"I felt no contrition, not even shame. I still felt the same lust. Was it in my mind or my body?"
(looks to Theresa)

Classroom bell rings o.s. Professor Engle checks watch, moves toward door. Girl rises. Theresa puts on glasses.

10. 422 13 BEHIND STUDENTS TO PROF. ENGLE AT DOOR - Students leave. He closes door, pulls shade, locks door.

11. 436 00 THERESA - crosses to Prof. Engle. They embrace, kiss.

THERESA
(moans)

She guides Martin's hand down her leg.

MARTIN (O.S.)
Miss Dunn?

12. 467 08 THERESA - in her chair, eyes closed. Prof. Engle enters to her.

12. Cont.

PROF. ENGLE
Miss Dunn?!

THERESA (eyes open)
Huh?

PROF. ENGLE
You alright?

THERESA
It's my back.
(rubs lower left side)

13. 474 04 OVER THERESA TO PROF. ENGLE - He looks concerned.

14. 476 12 OVER PROF. ENGLE TO THERESA -

THERESA
Oh, it's nothing, Professor Engle, really.

15. 481 09 OVER THERESA TO PROF. ENGLE - Classroom bell rings. He nods to her.

16. 484 07 THERESA -

PROF. ENGLE (O.S.)
For your next assignment --

17. 486 14 BEHIND TWO STUDENTS TO PROF. ENGLE -

PROF. ENGLE (moves to desk)
-- describe an irrepressible temptation and what you did about it.

18. 491 15 INT. MARTIN ENGLE'S STUDIO APT. - DAY - Theresa enters. Phonograph music. She takes "Do Not Disturb" sign off door and puts it on front of door, closes door and locks it. Phone rings o.s. She moves to desk, turns on lamp.

MARTIN (O.S.)
(on phone)
Yeah?!

18. Cont.

She puts books on desk, takes Martin's trousers from back of chair.

THERESA (calls)
It's me!

She passes phonograph as she moves to coat rack and hangs up trousers.

MARTIN (O.S. on phone)
Bullshit! Why can't you take him to the Christmas play? He's your son, too.

Theresa removes coat, hangs it on rack. She reaches into coat pocket, looks into wall mirror. Her reflection is replaced by she and Martin kissing. ZOOM IN to mirror.

19. 536 07 THERESA - turns away from mirror, puts on eyeglasses as she returns to desk, sits.

MARTIN (O.S. on phone)
It's always an emergency. No, no, no, no -- No, what you really mean is a doctor is indispensible and a teacher is ridiculous!
(hangs up)

Theresa takes homework papers from folder as Martin enters behind her. He wears bathrobe.

MARTIN
And you! --

20. 554 00 THERESA - corrects papers. Martin enters to desk, gets pipe.

MARTIN
-- You wanna be a teacher!
(moves away)

THERESA (looks after him)
Yes.

(Continued)

20. Cont.

MARTIN (O.S.)
Huh! That's ridiculous!

THERESA
I like kids.

21. 561 07 MARTIN at bookcase, lights pipe.

MARTIN
Why not? You don't have any.

22. 564 06 THERESA - corrects papers.

MARTIN (O.S.)
And why do you wanna waste your time correcting the drivel of other students?

23. 569 01 MARTIN -

MARTIN
It can't be for the wages I pay.

24. 571 07 THERESA - corrects paper.

THERESA
Practically every girl in class wants this job, without pay, just to be here --

25. 578 13 MARTIN -

MARTIN (points at Theresa)
But I chose you! Know why?

26. 582 07 THERESA - looks to Martin, shakes head "no".

MARTIN (O.S.)
Because you're the only girl in class who knows syntax and grammar and can spell. And that's the only reason.

She looks away, shattered, removes glasses.

27. 606 01 MARTIN - turns to coffee set-up.

28. 608 09 THERESA - moves past Martin to coat rack, takes aspirin bottle from coat pocket, drops bottle as she tries to remove top.

29. 623 06 CLOSE - Aspirin bottle slides across floor.

30. 625 07 MARTIN - picks up bottle, moves to Theresa at mirror. Her reflection in mirror.

MARTIN (behind her, hands on her shoulders)
That bad, huh? You should have told me.

THERESA
Isn't it obvious?

He guides her to studio couch.

MARTIN (arm around her)
Nothing about you is obvious. Until this morning I didn't know that you were Catholic or that you had a sister --
(they sit on couch)
-- or that you were a dragon lady filled with envy and lust.
(he puts her head on his shoulder)
So --
(touches her back)
-- your back --

31. 659 13 OVER MARTIN TO THERESA - She pulls away from him.

MARTIN
-- How did it happen?

She rises, steps back.

MARTIN (O.S.)
Car accident?

(Continued)

31. Cont.

THERESA
Polio. When I was six.
(moves to bookcase)
Left me with a limp til I was eleven.
(turns to Martin)
That's when they operated to straighten my spine. Scoliosis, they said --
(she remembers)

32. 689 02 CLOSE - INT. HOSPITAL ROOM - X-RAY of crooked spine held up to light.

33. 691 14 INT. MARTIN'S APT. -

THERESA
-- from the polio.

34. 694 04 INT. HOSPITAL X-RAY ROOM - ZOOM to Little Theresa as X-ray machine is positioned.

35. 696 07 CLOSE - LITTLE THERESA - looks up to o.s. Mr. Dunn.

LITTLE THERESA
Papa --

36. 699 08 MR. DUNN - ZOOM IN as he looks down to Little Theresa (o.s.)

37. 701 12 BLACK & WHITE PHOTO - Little Theresa lies on hospital rack. Doctor applies cloth for plaster cast. Zoom to her face.

LITTLE THERESA (O.S.)
Papa --

38. 704 15 INT. MARTIN'S APT. - THERESA -

THERESA (turns away)
After that --

39.	709	04	BLACK & WHITE PHOTO - Hands squeeze plaster-of-Paris cloth.
40.	710	00	BLACK & WHITE PHOTO - Hands pass soaked cloth.
41.	710	12	BLACK & WHITE PHOTO - Little Theresa with head and chin straps.
42.	711	12	BLACK & WHITE PHOTO - FULL SHOT - Little Theresa on rack, from toes to head.
43.	712	04	BLACK & WHITE PHOTO - Little Theresa from waist to head.
44.	712	12	BLACK & WHITE PHOTO - CLOSE - Little Theresa's face. Tear on cheek.
45.	713	12	BLACK & WHITE PHOTO - Hand applies plaster cloth.
46.	714	08	BLACK & WHITE PHOTO - Head covered, cloth spread.
47.	716	00	BLACK & WHITE PHOTO - From head to toe - hand applies plaster.
48.	716	08	BLACK & WHITE PHOTO - rear, thru steel grid.
49.	717	04	BLACK & WHITE PHOTO - CLOSE - Little Theresa's face.
50.	718	12	BLACK & WHITE PHOTO - Rear view - hand applies plaster.
51.	719	12	BLACK & WHITE PHOTO - CLOSE - Little Theresa's face, eyes closed.

52. 720 11 BLACK & WHITE PHOTO - LOW, SIDE-ANGLE - thru stretching equipment to Little Theresa.

53. 721 11 BLACK & WHITE PHOTO - CLOSE - Little Theresa - eyes open, in pain.

54. 723 03 INT. MARTIN'S APT. - THERESA turns to o.s. Martin, leans against file cabinet.

THERESA
I came home wearing a plaster cast.

55. 731 06 INT. DUNN HOUSE - LIVING ROOM - Little Theresa in plaster cast, lies on gurney. She is wheeled by Mr. Dunn.

THERESA (V.O.)
They put me on a bed, downstairs -- in the living room -- where everyone could watch -- day and night -- for one whole year and two days.

Little Theresa reaches out for Mr. Dunn. He squeezes her hand, then turns away.

56. 753 09 CLOSE - Little Theresa from head to toe. She holds up hand mirror.

THERESA (V.O.)
They prayed a lot. It was God's Will, they said.

Reflection of Little Theresa's face in mirror.

57. 762 10 INT. MARTIN'S APT. - THERESA at wall, looks to o.s. Martin.

THERESA (small laugh)
I never did understand what terrible thing I did, you know, to make God so angry.
(moves to Martin)

(Continued)

57. Cont.

MARTIN (O.S.)
Poor little baby --

He rises to her. She stops him.

THERESA (Overlaps)
No! -- No -- I hate people being sorry.

MARTIN
I was only trying to comfort you.

THERESA
I'd rather be seduced than comforted.

MARTIN
(nervous laugh)

58. 793 07 MARTIN - goes to phonograph.

MARTIN
A perfect opening for your essay on temptation. How I lost my virginity.

(FOOTAGE REEL 1A 801 FT. + 07 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE
1.	00	00	INT. MARTIN'S APT. - DAY - THERESA - unzips dress.
2.	1	10	MARTIN - turns on phonograph, looks to Theresa.
3.	3	08	THERESA - zipper is stuck. Martin enters to her. MARTIN (works on zipper) Despite the sexual revolution, not all married men are swingers. (moves zipper up. She turns away. He stops her)
4.	27	12	OVER THERESA TO MARTIN - MARTIN Sex between teacher and student is improper --
5.	43	09	OVER MARTIN TO THERESA - MARTIN (moves zipper down) -- immoral, illegal -- and unbelievably tempting. (kneels as he moves zipper past her panties)
6.	60	01	OVER THERESA TO MARTIN - MARTIN (kneels before her) So easy to yield -- (she is unzipped)
7.	66	06	THERESA - eyes closed.

8. 69 11 CLOSE - OVER MARTIN TO THERESA - She lies on couch, partially undressed. He is kneeling beside her. He lightly kisses her mouth, cheek, eyelids.

THERESA
(moans)

She tries to embrace him. He starts to turn her on her side.

9. 89 04 THERESA - turns on her side.

10. 93 13 CLOSE - OVER MARTIN TO THERESA'S BACK -

MARTIN (undoes her bra)
How many lovers have you --

THERESA (Overlaps)
Does it matter?

MARTIN
Right.

11. 100 14 CLOSE - THERESA -

MARTIN (O.S.)
Confession may be good for the soul --

THERESA (Overlaps)
(sighs)
Oh --

MARTIN (O.S.)
-- but it's bad for sex.

THERESA
(sighs)
Oh, my God -- Oh, my God --

Martin's hand slips bra strap over her shoulder.

12. 116 08 CLOSE - OVER MARTIN TO THERESA'S BACK - His hand reaches for her breast.

13. 119 07 CLOSE - THERESA - Martin's hand caresses her breast.

THERESA (eyes closed)
(sighs)
Oh --
(sighs)
Oh --

14. 127 07 CLOSE - OVER MARTIN TO THERESA'S BACK - He kisses her fingers.

THERESA
(sighs)
Oh -- Hm --

15. 132 06 CLOSE - THERESA - eyes closed.

THERESA (softly)
-- Dear God --
(sighs)
Oh --.

16. 136 13 OVER MARTIN TO THERESA'S BACK - His fingers move down her back, trace scar.

17. 142 06 CLOSE - THERESA - her eyes open.

THERESA
Don't! Don't, it's ugly.

18. 148 03 OVER MARTIN TO THERESA'S BACK - He kisses scar.

THERESA (whispers)
Oh, please -- it's --
(moans)
Oh --

19. 153 10 CLOSE - THERESA - eyes closed.

THERESA (softly)
Oh -- Oh, God -- I love you --
Oh, I love you --

20. 163 07 OVER MARTIN TO THERESA'S BACK - He kisses scar. She runs her fingers thru his hair.

MARTIN
Sssh --

THERESA
Oh -- Sweet God --
(small laugh)

MARTIN (kisses her back)
I'm not sure that aspirin is the remedy for your problem.

21. 173 03 CLOSE - THERESA

THERESA
God, no!
(sighs)
Oh -- Oh, no --

22. 183 04 CLOSE - THERESA'S LEGS - Martin's hands remove her panties.

THERESA (O.S.)
(moans)
Oh --

23. 185 07 CLOSE - THERESA - eyes closed.

THERESA (softly)
Oh, dear God --
(inhales)

24. 193 09 CLOSE - Martin's hands turn Theresa's leg.

THERESA (O.S.)
(catches her breath)

25. 196 14 CLOSE - THERESA turns onto her back.

26. 200 10 CLOSE - Martin's hands draw her legs close.

27. 202 10 THERESA - slides toward him.

28. 204 12 MARTIN - holds Theresa's legs. PAN UP to his face.

THERESA (O.S.)
(moans)

29. 209 15 THERESA -

THERESA
(sighs)

She closes eyes.

30. 213 11 OVER THERESA'S LEG -- MARTIN opens robe.

31. 217 01 SIDE-ANGLE - THERESA -

THERESA
(sighs - then gasps)
Ah!

MARTIN (O.S.)
Did I hurt you?

THERESA (quickly)
No. Oh, no! -- No --
(small laugh)
Oh, no --
(closes eyes)

She's ecstatic -- her first sexual experience.

THERESA
(moans, sighs)
Oh -- Oh -- My God --
Oh, God -- Oh --

32. 271 09 MARTIN - his orgasm ends.

MARTIN
(breathes heavily)

33. 278 12 SIDE-ANGLE - THERESA - looks up, puzzled.

34. 282 03 MARTIN - rises, moves away from sofa. His knees crack.

35. 291 09 THERESA - reaches for her dress.

THERESA
Well, why'd you stop?
(puts on dress)
Did you --? Is it over?

MARTIN (O.S.)
I'll be late for class.

THERESA (struggles with dress)
Oh -- It was just getting so nice.

36. 316 05 MARTIN - puts on pants.

MARTIN
Next time, fireworks. This time I was just a little, ah -- premature.

37. 325 04 THERESA - stands beside couch.

THERESA (tries to put on bra over dress)
Was it me? Was it my fault?
Did I --- do something wrong?
-- Something --

Martin enters, embraces her from behind.

MARTIN
It's just, ah -- I never had a virgin before.

Phone rings. She looks at him.

MARTIN (whispers)
You are now a fallen woman.

THERESA (snuggles against him)
Thank God.

He looks at his wristwatch.

38. 353 10 EXT. DUNN HOUSE & STREET - DAY - Theresa approaches, passes neighbor decorating Christmas tree.

THERESA
Hi, Tom.

NEIGHBOR
Ah -- Katherine's come home. More beautiful than ever.

39. 364 05 INT. DUNN LIVING ROOM - DAY - Theresa enters, crosses room. Car chase on TV. Phone rings.

MRS. DUNN (O.S.)
Why can't she be home for Christmas? A family --

MR. DUNN (O.S. overlaps)
Are you stone deaf woman?

Mr. Dunn shaves with electric razor. Mrs. Dunn irons. Theresa puts purse on chair.

MRS. DUNN (Overlaps)
-- should be together.

MR. DUNN (Overlaps)
She'll be in Puerto Rico --

MRS. DUNN (Overlaps)
(to Theresa)
Your sister's home.

MR. DUNN (Overlaps)
-- on business.

MRS. DUNN
What kind of business?

MR. DUNN
Stewardess business, what the hell else?

MRS. DUNN (Overlaps)
She flies Chicago-New York-Chicago. What's in Puerto Rico?

Theresa takes off coat. Phone rings o.s.

(Continued)

39. Cont.

MR. DUNN
Look, well --
(to Theresa)
-- for Godsakes, will somebody answer that telephone!

Theresa crosses toward phone.

MR. DUNN (to Mrs. Dunn)
Now, Katherine told ya and I've told ya. It's a charter flight.

He starts away. Phone rings again. TV turned off.

MR. DUNN (stops)
Well, what the hell happened?!

THERESA (O.S.)
(answers phone)
Hello?

Mr. Dunn hurries to TV. Theresa moves to stairs with phone.

MR. DUNN
Are you daft? That's the FBI cleaning up the scum of the earth --
(turns on TV)
-- With which I'm surrounded most of the time.
(calls up stairs)
Brigid?! What's keepin' your sister?
(exits toward dining room)

Theresa picks up coat from chair. Brigid hurries down stairs.

BRIGID
Any minute, Papa.
(to Theresa)
You oughta see her underwear. Wow!

THERESA (calls)
Katherine -- phone!

Brigid goes to her baby in highchair.

BRIGID (to Theresa)
Did 'ja see the presents she brought?

(Continued)

39. Cont.

MR. DUNN (gets liquor bottle from buffet cabinet)
Yeah, generous to a fault.

KATHERINE (O.S.)
(calls)
Who is it?

Brigid picks up baby.

BABY
(cries)

Theresa puts down phone, picks up coat and purse.

MRS. DUNN
How can you drink before drivin'?

MR. DUNN (holds up bottle and glass)
Like this.

Theresa starts to stairs. Brigid follows with baby.

BRIGID
Can you baby-sit tonight?

THERESA (turns to her)
I got a class tonight.

40. 435 15 TOP OF STAIRS - Katherine's legs.

KATHERINE (calls)
Who is it?

41. 437 03 THERESA at post of stairs.

THERESA (calls)
It's Dennis O'Brian.

42. 439 10 TOP OF STAIRS - Katherine's legs.

KATHERINE (calls)
Not now!
(turns to leave)

43. 441 07 MR. DUNN, BRIGID WITH BABY, MRS. DUNN -

MR. DUNN (crosses to phone)
I said hang up!

44. 444 00 FROM TOP OF STAIRS -- TO THERESA, MR. & MRS. DUNN BELOW - Theresa hurries up stairs.

MR. DUNN (hangs up phone)
Dennis the Menace.

MRS. DUNN (irons)
He's her husband.

MR. DUNN
Was, woman, was!

MRS. DUNN
No divorce --

45. 452 03 INT. THERESA'S BEDROOM - Theresa enters.

MRS. DUNN (O.S.)
-- for us.

MR. DUNN (O.S.)
Annulled!

Theresa closes door, puts coat and purse on chair. She moves to dresser, gets aspirins from bottle. Katherine enters. Theresa swallows aspirins.

KATHERINE
Do you have any valium? Codein?

Their reflection in dresser mirror.

THERESA (holds up aspirin bottle)
Hmm --

KATHERINE
Aspirin -- Oh, if I don't --
(moves to bed. Theresa shuts door)
-- take something soon, I'm gonna just jump out of my skin! Oh --
(sits on bed, takes miniature bottle of vodka from purse.

(Continued)

45.
Cont.

KATHERINE (Cont.)
(sighs)
Oh --
(drinks from bottle)

THERESA
Why did you and Dennis break up?

KATHERINE (exhales)
Dennis? -- Oh, there was nothing he wouldn't do for me -- nothing!
(rises)
But he drove me crazy --
(paces)
-- I mean, I just wanted to --
(enters to dresser)
-- scream all the time. He was so -- dull an' boring --
(moves back to bed)
-- and his eyes were always begging.
(drinks, turns to Theresa)
And you can't get annulled for that--
(turns away)
So -- so you lie an' --
(begins to sob, moves to dresser. Theresa goes to her)
I'm a mess! Whatever I do, nothing turns out right.

THERESA (smoothes Katherine's hair, puts arm around her)
Oh, except you, Katherine.
(Katherine drinks)
Oh, you -- you're, you're perfect You -- perfect hair, perfect teeth. perfect legs. You name it, you've got it. You've got everything. I mean, look -- You, you 747 in here packing gifts like Santa Claus an' you --

KATHERINE (Overlaps)
(sobs)
Baby --
(turns to her)
-- I'm in trouble. I'm in real trouble.
(paces)
For the past six, seven months, I've been living with a man. Well -
(turns to Theresa)
-- actually, two men. One in

(Continued)

45. Cont.

KATHERINE (Cont.)
Chicago and one in New York. The real problem -- is that I'm pregnant.
(drinks vodka)
(Theresa enters to her)
I don't even know if it was Chicago or New York.
(sits on bed)

MR. DUNN (O.S.)
Darlin'? We'll be late for the plane.

Katherine drinks vodka. Theresa sits on bed.

46. 606 03 OVER THERESA TO KATHERINE -

KATHERINE (drops vodka bottle into purse)
Anyway --
(she stands. Theresa helps button blouse)
-- I'm getting rid of it in Puerto Rico. There's a place the girls go.
(puts on wrap-around skirt)
I told pa I had to work a charter run an' if he ever found out, he'd just kill me.

THERESA
He'd never believe it.

KATHERINE (sobs, embraces Theresa)
Oh -- I'm sorry to lay all this on you --
(sniffs)
-- But -- You're my Rock o' Gibralter, you really are, ever since the polio. The whole family gave up, even Father Timothy. But you -- you never even cried, not once.
(sniffs)
You're the Rock, baby.
(picks up purse, moves to dresser)
Ma, Pa, Brigid, they all think I pee perfume.

(Continued)

46. Cont.

KATHERINE (Cont.)
(Reflection of Katherine and Theresa in mirror. Katherine puts on flight cap)
But --
(sobs, turns to Theresa)
-- Well, you know, that I'm a little flakey -- and you never blame me.
(Theresa comes to her. They embrace)
We all need somebody who won't blame us.
(sobs, pulls back)
Do I look -- okay?

THERESA (laughs, takes off Katherine's flight cap)
Oh -- Katherine -- perfect!

47. 725 05 INT. SCHOOL FOR DEAF CHILDREN - NIGHT - FACULTY ROOM - WHITE PROJECTION SCREEN-

MISS CLARK (O.S.)
In teaching a deaf child --

Slide of child shading his eyes from sun as he looks at a teacher.

MISS CLARK (O.S.)
-- you must always remember not to have the light shining in their face.

PULL BACK to include Miss Clark and Male Teacher. He interprets her speech into sign language. She presses remote button. Slide changes to: Woman stands behind seated deaf child.

48. 735 00 PAN STUDENT TEACHERS & THERESA seated at table. Slide projector on table.

MISS CLARK (O.S.)
Always remember to speak to the children in a normal tone of voice -- and face them.
(slide changes o.s.)
Never allow yourself --

49. 744 06 OVER STUDENT-TEACHER & THERESA TO MISS CLARK & INTERPRETOR - Slide: Deaf child and woman seated.

MISS CLARK
-- to become impatient or angry with the children.

50. 749 10 ACROSS STUDENT TEACHER #2 -- THERESA & STUDENT #4 - They listen to Miss Clark.

WOMAN STUDENT #4 (voice & sign)
How do you get the students' attention?

MISS CLARK (O.S.)
By tapping on the table --

51. 757 04 OVER STUDENT #4 & THERESA TO MISS CLARK & INTERPRETOR at screen -

MISS CLARK
-- and if you're at a distance, by blinking the lights.

52. 762 06 EXT. BUSY STREET CORNER - MORNING - Christmas decorations. Bus pulls away from curb.

53. 767 10 EXT. DEPARTMENT STORE SIDEWALK - Theresa approaches, drops coin in Salvation Army pot.

54. 777 11 THERESA - stops at store window. Christmas tree revolves in window. ZOOM IN to her reflection. She smiles -- MUSIC BEGINS.

55. 792 01 INT. ICE SKATING RINK - Spotlight on Theresa. She skates to music.

DISSOLVE TO:

56. 801 00 THERESA - skates.

57. 811 00 MARTIN - watches.

58. 814 02 THERESA - ZOOM IN as she twirls for finale. Crowd applauds (O.S.)

59. 818 14 MARTIN - applauds.

60. 821 13 THERESA - Stands in front of U.S. flag. She wears Olympic God Medal. She bows to applause.

61. 825 10 MARTIN - holds cape. Theresa skates to him. They embrace. He puts cape around her shoulders. Applause o.s.

MARTIN (holds her close)
Superb, perfection! -- MUSIC ENDS
Poetry in motion.

THERESA (ecstatic)
Oh, but do you love me?

MARTIN (hugs her)
Oh --

62. 837 06 EXT. DEPT. STORE WINDOW - OVER THERESA to her reflection. She smiles, starts away.

(FOOTAGE REEL 1B 848 FT. + 07 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. MARTIN'S STUDIO -- BATHROOM -- DAY - THERESA at wash basin, puts on lace panties, musk perfume. O.S. typing.	THERESA (sprays perfume) Oh --
2.	29	09	OFFICE - MARTIN seated at desk, types. Theresa enters, tiptoes behind him, is about to kiss him --	MARTIN (continues typing) Don't do that! THERESA (steps back) Hn --! MARTIN (stops typing) People who tiptoe are not being considerate. They're begging for attention.
3.	46	15	MARTIN - pushes typewriter stand aside, typewriter falls to floor.	MARTIN (rises) Damn! (goes to door) I've some last minute shopping. (reaches for coat)
4.	54	07	THERESA -	THERESA (holds out package) Uh -- Merry Christmas! (no response) It's, ah -- a pipe.
			Martin waves Christmas cards.	MARTIN (O.S.) Christmas is commercialized crap! (throws down cards)

5. 69 14 MARTIN - at door.

MARTIN
You wanna celebrate the birth of Jesus -- do it in church.
(opens door)

6. 74 15 THERESA - looks after him.

THERESA
(exhales)

MARTIN (O.S.)
See you after the holidays.

She nods.

7. 80 11 MARTIN - at door.

MARTIN (blows kiss)
Ciao.
(turns to exit)

8. 85 04 INT. DUNN LIVING ROOM - NEW YEAR'S EVE - THERESA - at TV set, turns up volume. New Year's Eve celebration. She operates a breast-developing device.

TV REPORTER (O.S.)
1977 has just become history --

Her reflection in mirror as she exercises.

TV REPORTER (O.S.)
It was only five years ago that ten thousand women marched for liberation.

She looks to TV.

9. 102 12 TV - Women's Lib parade.

TV REPORTER (O.S.)
They carried books, signs and babies.

10. 108 03 THERESA - exercises, watches TV.

TV REPORTER (O.S.)
They called for free abortion, equal education --

She pushes exerciser against her hip.

TV REPORTER (O.S.)
-- equal job and pay opportunities -- and sexual freedom.

11. 120 05 TV - Women's Lib parade.

TV REPORTER (O.S.)
This was to be -- the Decade of the Dames.

12. 128 08 THERESA - Phone rings. She turns down TV, hurries to phone at stairs.

THERESA
Ohhh --
(into phone)
Hello?

13. 142 02 THERESA - sits on step of staircase.

THERESA (into phone)
-- Hello? -- Katherine? --
(listens)
Nobody's home. They all went to the Knights of Columbus party. Where are you?
(listens)
Honeymoon?! You're married?! I thought you went for an abortion?
(listens)
Well --
(small laugh)
Yeah, I'm sure he's terrific, but if you just met him on the plane two days ago -- huh?
(listens)
Oh -- of course, I'm happy. If you're happy, I'm happy. Is he nice? Is he also Catholic?
(listens)

(Continued)

13. Cont.

THERESA (Cont.)
Ah, uh-huh -- uh-huh, then you'd better break the news to Papa yourself, huh?
(laughs)
Yeah -- oh --
(laughs)
Happy New Year to you, too. Both of you. Hey, what's his name? --
(Katherine's hung up)
Hello?! Katherine? -- Hm --

Celebration on TV. "Auld Lang Syne." Cheers.

WOMAN'S VOICE (ON TV)
Happy New Year.

Theresa hangs up phone, looks to TV.

14. 242 02 TV - Crowd, balloons, "Auld Lang Syne."

15. 246 03 THERESA - goes to TV, turns up volume. TV screen: People cheer, kiss.

16. 264 05 THERESA - looks away from TV. She starts to rise.

17. 271 08 BRIGID'S BABY - lies on couch. Theresa enters to him, kneels. TV plays "Auld Lang Syne."

THERESA
Hi --
(kisses his forehead)
Hey -- you wanna be my fella, huh?
(baby turns face away)
No -- c'mon -- Do you? --
(kisses his forehead)
Aw --

She looks at o.s. phone. TV celebration heard.

18. 294 15 PHONE - on table. Theresa enters, picks up phone, dials --

(Continued)

18. Cont.

MARTIN (O.S.)
Hello?

THERESA
Martin? --

MARTIN (O.S.)
Yeah.

THERESA
Happy New --

Sound of phone picked up.

WOMAN'S VOICE (Martin's wife)
Hello? -- Hello?

Theresa hangs up.

19. 324 11 INT. MARTIN'S STUDIO - DAY - CLOSE - MARTIN holds up phone, goes to Theresa at coat stand.

MARTIN
How could you make such a call? What were you? Drunk? Goofed up? What the hell were you thinking of?
(slams phone on desk)
Nothing -- nothing, nothing ever happened between us --
(sits on floor, takes folder from couch)
-- and if it does again, it still never happened! You understand?

Theresa turns on phonograph.

MARTIN
I will not be compromised -- not here on campus -- not in my home -- not at work!

Theresa lifts receiver off hook.

20. 353 07 MARTIN - seated on floor.

MARTIN (looks at paper)
I will not leave my wife.

(Continued)

20. Cont. Theresa enters, stands, straddles his legs and faces him.

MARTIN (looks up)
I will not allow her --
(Theresa slowly raises her skirt -- higher, higher)
-- to be hurt by an occasional afternoon roll in the -- It might be, ah, better for both of us all around -- if, ah --
(her bare bottom is revealed)
-- we forgot we ever, ah --
if we never again --
(she sits on his lap)
Oh, Christ --
(he embraces her, tosses his glasses onto sofa)
-- Oh, yes -- yes, yes --

21. 412 06 OVER MARTIN TO THERESA - They embrace.

THERESA (small laugh)
Oh --

22. 420 04 EXT. STREET - DUNN HOUSE - DUSK - Car arrives.

23. 425 06 INT. DUNN HOUSE - MR. DUNN & PATRICK seated in front of TV, watch basketball game. Brigid at front door.

BRIGID (to Mr. Dunn & Patrick)
They're here! -- Ah, Patrick, put on your coat!

24. 429 14 DINING ROOM - Theresa puts candles on table. Mrs. Dunn in kitchen. TV sound continues thru out.

BRIGID (O.S.)
They're here! -- Katherine and him!

25. 434 09 BRIGID - peeks thru curtain. Reflection of Mr. Dunn in mirror.

(Continued)

25. Cont.

BRIGID
He don't look Jewish.
(exits toward kitchen)

PATRICK (O.S.)
You can't always tell by the nose.

Patrick enters to door.

MR. DUNN
What's he drivin'?

PATRICK (peeks thru curtain)
Mercedes Benz.

MR. DUNN (nods)
Jewish.

26. 448 07 KITCHEN - Brigid enters to Mrs. Dunn at stove.

BRIGID (unties Mrs. Dunn's apron)
Wait'll ya see her fur coat.

MRS. DUNN (Overlaps)
Without a church wedding --

BRIGID (Overlaps)
Mink -- down to here.

MRS. DUNN (Overlaps)
-- they're living in sin.
(starts to dining room)

27. 454 05 LIVING ROOM - Patrick at open front door.

PATRICK
Congratulations!

Katherine enters. Phone rings.

KATHERINE
Thanks.

She goes to Mr. Dunn seated before TV, sits on his lap.

KATHERINE (hugs him)
Oh, Papa -- I love you.
Be nice to him, huh?

28. 464 14 MR. DUNN & KATHERINE - He looks toward front door.

MR. DUNN
Get the phone.

She kisses him, rises and exits. He smokes cigar, looks to front door.

KATHERINE (O.S.)
Hello?

29. 482 11 PATRICK at door - Barney enters with gifts. Patrick nods to him. Katherine's reflection in mirror.

KATHERINE (into phone)
Who is it?

30. 489 02 MR. DUNN - rises, goes to TV.

31. 493 03 BARNEY & PATRICK - Patrick closes door. Barney looks to Mrs. Dunn & Brigid. Reflection of Katherine on phone in mirror.

32. 497 02 MRS. DUNN & BRIGID - look to Barney.

33. 499 07 DINING ROOM - THERESA - starts toward Barney.

34. 502 04 BARNEY & PATRICK -

BARNEY (looks around)
Happy Easter.

THERESA (O.S.)
Happy Passover.

She enters to Barney, hugs him.

BARNEY
You must be --

KATHERINE (calls)
Theresa --

Theresa starts toward Katherine.

35. 514 03 KATHERINE - at phone. Theresa enters to her.

KATHERINE (hands receiver to Theresa)
Must be married.

36. 517 05 OVER KATHERINE TO THERESA - Theresa is stunned, covers mouthpiece.

KATHERINE
Honey -- when a guy won't give his name --

37. 524 01 OVER BARNEY TO MRS. DUNN & BRIGID -

BARNEY
Mrs. Dunn?
(she nods)

He hands her a small package, starts toward Mr. Dunn. Katherine enters to Brigid.

KATHERINE (embraces Brigid)
Sweetheart --

BRIGID (hugs Katherine)
Oh -- Hi --

Mrs. Dunn looks at gift. Katherine kisses her cheek.

KATHERINE
Hi, Mom.

Mrs. Dunn smiles, looks after Barney.

38. 536 15 OVER BARNEY TO MR. DUNN - Patrick seated in b.g., watches TV.

BARNEY (extends hand)
Mr. Dunn --

MR. DUNN (shakes hands)
Just don't ever call me "Dad".

39. 542 14 OVER MR. DUNN TO BARNEY - Barney smiles, offers large gift to Mr. Dunn.

40. 548 14 THERESA - on phone.

THERESA (into phone)
Where?
(listens, nods)
When?
(hangs up, goes to get coat)

41. 560 14 EXT. PARK ROAD - NIGHT - THERESA approaches at a run. O.S. car headlights blink on and off.

42. 569 03 JEEP - Headlights blink on and off.

43. 573 05 THERESA - runs toward jeep.

44. 575 08 EXT. JEEP - Martin, in jeep, opens door.

MARTIN
Baby -- Baby --

She straddles his lap, faces him.

MARTIN
How did you get away?
(closes door)

THERESA
I lied.

They embrace, kiss.

45. 600 13 EXT. ROAD - NIGHT - JEEP approaches.

46. 608 12 THRU WINDSHIELD TO THERESA & MARTIN - He drives. Theresa lights match for his pipe. He ignores her, uses cigaret lighter. She lights her own cigaret.

47. 635 15 PAST MARTIN TO THERESA - He drives.

(Continued)

47. Cont.

THERESA (smokes cigaret)
I wonder -- why is it after -- we make love, we never talk or touch or -- anything?
(no answer)
Now, you're angry --

MARTIN
I am not angry.

THERESA
Disappointed?

MARTIN
I am not disappointed.

48. 667 11 MARTIN - drives.

MARTIN
I just can't stand a woman's company right after I've fucked her.

49. 673 12 THERESA - turns away. Her reflection in window.

50. 682 11 EXT. STREET - NIGHT - Traffic. Jeep approaches, stops. Theresa exits jeep, hurries to subway entrance.

51. 707 11 INT. SUBWAY - THERESA hurries down stairs to subway platform, stops, close to tears. Train heard.

52. 721 15 TUNNEL - Subway train approaches.

53. 726 00 THERESA - eyes closed, close to tears. Train passes behind her. She opens eyes.

54. 738 13 THERESA'S P.O.V. - Train arrives from opposite direction.

55.	744	00	THERESA - starts toward train.
56.	746	08	THERESA'S P.O.V. - Train doors open, Nun stands in doorway.
57.	749	14	THERESA - stops, sees:
58.	752	06	NUN - stands in train doorway.
59.	754	06	THERESA - looks at Nun.
60.	757	12	NUN - in doorway. Train doors close.
61.	760	11	THERESA - backs away.
62.	764	08	TRAIN - pulls out.

(FOOTAGE REEL 2A 770 FT. + 13 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE

NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE

1. 00 00 INT. DUNN HOUSE - KITCHEN - DAY - MR. DUNN enters from dining room. PULL BACK to include Mrs. Dunn at stove and Theresa seated at table practicing sign language. Radio on.

RADIO NEWSCASTER (V.O.)
-- And with the backing of Wallace and Jackson --

MRS. DUNN (Overlaps)
Good morning.

MR. DUNN (Overlaps)
(sits at table)
Yeah.

RADIO NEWSCASTER (V.O.)
-- it seems that Carter can go to the Democratic Convention with enough votes to --

Mr. Dunn turns off radio. Mrs. Dunn pours coffee.

MRS. DUNN (to Theresa)
You alright?
(Theresa nods, swallows aspirins)
Nothing wrong at school?
(Theresa shakes "no", continues practicing)

Mrs. Dunn moves back to stove.

2. 17 10 BRIGID - enters thru back door.

BRIGID
Guess what?
(kisses Mr. Dunn, gets coffee from stove)
I'm pregnant again. Number two on the way.
(sits at table)

3. 26 06 THERESA - studies book.

MR. DUNN (O.S.)
My mother had four -- all boys. All perfect.

THERESA
Five, Papa --
(rises, crosses)
You always forget Aunt Maureen.
(exits)

Mrs. Dunn puts plate of eggs before Mr. Dunn.

MRS. DUNN
God rest her soul and forgive her.

BRIGID
Forgive what?

4. 42 14 DINING ROOM - THERESA - gets coat and books.

BRIGID (O.S.)
What she do? Papa?

5. 45 14 OVER BRIGID TO MR. DUNN - He rises, throws plate into sink.

MR. DUNN
How the hell do you expect me to eat runny eggs? Y'know I can't even stand to look at runny eggs!
(exits thru back door)

6. 57 12 INT. HALLWAY TO MARTIN'S STUDIO - DAY - THERESA goes toward Martin's Apt. Door opens, Rhoda's hand, bracelets jangling, puts "Do Not Disturb" sign on door. Door closes, lock is snapped. Theresa leans against wall. Music from Martin's phonograph. O.S. laughter from Rhoda and Martin.

7. 77 12 INT. FACULTY ROOM - NIGHT - THERESA carries tray of cupcakes. One small

(Continued)

7. Cont. lighted candle is set in one of the cupcakes. She passes Student Teachers to Miss Clark. Teachers applaud.

THERESA (candle almost goes out)
Oh -- no, no, no, no. Oh --
(extends tray to Miss Clark)

MISS CLARK
Thank you.
(blows out candle)

THERESA
Good -- Good. Thank you.
(turns to students)

MISS CLARK (Overlaps)
Theresa, will you interpret today?

THERESA
Huh? Oh --

WOMAN STUDENT (takes tray)
I'll take it.

THERESA (shakes head)
Yeah, okay --

STUDENTS (ADLIB)
C'mon, yeah. You can do it.

Theresa goes to Miss Clark.

8. 99 06 THERESA & MISS CLARK - Theresa turns to Student Teachers. Miss Clark sits on table.

STUDENT TEACHERS (O.S.)
C'mon, do it.

Miss Clark addresses students. Theresa interprets.

MISS CLARK
So, it's goodbye, at least until Summer School begins --

9. 110 13 JOE & SILVIA - seated. Male Student sits beside them.

MISS CLARK (O.S.)
I envy your first teaching experience.

10. 114 02 TWO TEACHERS - seated.

MISS CLARK (O.S.)
If those children are going to learn to read --

11. 118 13 THERESA - interprets Miss Clark's speech into sign language.

MISS CLARK (O.S.)
-- to write, to understand -- maybe even to speak, you're their only real hope. If you can teach a deaf child, you have touched God.

12. 144 08 JOE & SILVIA - seated.

MISS CLARK (O.S.)
To Joe and Silvia -- married this afternoon.

STUDENTS (O.S.)
(ADLIB SURPRISE)

13. 148 10 THERESA - envious.

STUDENTS (O.S.)
(ADLIB SURPRISE)
(LAUGHS)
Congratulations!

14. 151 06 STUDENT TEACHERS - gather around Joe and Silvia. Miss Clark enters to them.

STUDENTS & MISS CLARK
Where are you going on your honeymoon? -- Las Vegas? Don't lose too much money.

15. 157 05 THERESA - leaves.

STUDENTS (O.S.)
(ADLIBS)

16. 163 15 INT. MARTIN'S STUDIO - DAY - MARTIN on phone, goes to couch with toilet articles. Phonograph plays softly.

MARTIN (into phone)
Yes, dear, yes -- it will all fit in the car. Yes.
(Kisses into phone, hangs up)
I hate summer vacations. I hate fishing. I hate the beach.

Theresa seen in mirror, packing his books.

MARTIN (remembers list)
Reference books -- ah, dictionary, notes, carbon paper -- che--Check, oh.
(takes check from mirror, goes to Theresa)
Your last check. Paid in full, except for my gratitude.
(kisses her hair)

17. 190 14 OVER MARTIN TO THERESA - She refuses check, moves to bookcase.

THERESA (takes books from shelf)
When will I see you?

18. 201 00 MARTIN - silently packs box by couch.

19. 203 02 THERESA -

THERESA
Ever?
(no answer)
Never?
(no answer)
Who's taking my place?

20. 219 03 MARTIN - puts items into carton.

MARTIN
No one can take your place.
You're the most dedicated --

21. 226 03 THERESA - smiles.

MARTIN (O.S.)
-- most efficient --

THERESA (returns to carton)
Just the same, you'll find someone else.

22. 233 09 MARTIN - seated on couch, packs carton.

MARTIN
There's always someone else.

23. 237 12 THERESA - looks to Martin.

THERESA
Who? Rhoda? Now, that you've fucked her, you probably can't stand her, either.

24. 257 00 MARTIN - with liquor bottles

MARTIN
It's not very sporting for the mistress of a married man to --

25. 260 09 CLOSE - THERESA

MARTIN (O.S.)
-- be jealous.

THERESA
I can't help it.
(close to tears)
And who ever said love is a sport?

26. 272 12 MARTIN -

MARTIN
Ah, yes -- love.

27. 278 15 THERESA - comes to Martin.

THERESA
What happened? What did I do?

MARTIN
Nothing.

THERESA
Is my breath bad? Do I use the wrong toothpaste?

MARTIN
Stop it!

THERESA
Is my sex too straight? Tell me what you want.

MARTIN
Nothing!!

THERESA (steps back)
Oh --

28. 299 14 OVER THERESA -- MARTIN continues packing.

MARTIN
It's over, that's all. We've had a long fine thing together. Now, it's time we moved on --

29. 310 09 THERESA -

MARTIN (O.S.)
-- both of us.

She looks at him, takes check, exits.

30. 339 04 EXT. BUSY STREET CORNER - DAY - Theresa approaches, stops at curb, sees:

31. 350 10 THERESA'S P.O.V. - Traffic.

32. 354 10 THERESA - closes her eyes, steps off curb.

33. 361 15 THRU JEEP WINDSHIELD -- MARTIN drives.

34. 364 07 MARTIN'S P.O.V. THRU WINDSHIELD - Theresa in Martin's path.

35. 366 06 MARTIN THRU WINDSHIELD - sees Theresa.

36. 367 11 THRU WINDSHIELD TO THERESA - Jeep bears down on her.

37. 368 13 THRU WINDSHIELD TO MARTIN - He clutches the wheel.

38. 369 07 CLOSE - MARTIN'S FOOT - steps on brake.

39. 370 02 JEEP - squeals.

40. 370 13 THERESA - smiles. ZOOM IN.

41. 371 12 CLOSE - Woman screams.

42. 372 13 STREET - DAY - Ambulance speeds by. Siren wails.

43. 378 08 HIGH ANGLE - Ambulance speeds under archway to hospital.

44. 380 12 INT. HOSPITAL CORRIDOR - DAY - Theresa on gurney. She is wheeled thru corridor by Doctor, Brigid and Patrick.

BRIGID
Blood pressure dropping.

DOCTOR
Anybody notify her family?

BRIGID
On their way.

(Continued)

44. Cont.

PATRICK
It's her spine.

DOCTOR
Immediate surgery.

45. 389 01 DOCTOR, PATRICK & BRIGID - move Theresa along corridor.

BRIGID
Without X-rays?

DOCTOR
No time.

Martin enters to Theresa, reaches for her.

DOCTOR
Don't touch her!

MARTIN
I love her.

DOCTOR (to Patrick)
Throw him out. He's contaminated.

Patrick pulls Martin away.

MARTIN
It's my fault --

46. 396 01 OVER BRIGID TO THERESA - she smiles.

MARTIN (O.S.)
-- All my fault.

BRIGID
Poor thing.

47. 399 05 DOCTOR & MR. DUNN -

MR. DUNN (to Theresa)
I told yun.

MRS. DUNN (O.S.)
It was God's Will.

DOCTOR (lifts sheet)
Is she covered by insurance, Blue Cross or hard cash?

(Continued)

47. Cont.

MR. DUNN (covers Theresa)
I want a Catholic doctor.

DOCTOR
Congratulations!

48. 409 15 OVER BRIGID TO THERESA -

DOCTOR (O.S.)
Your daughter has a beautiful body.

49. 412 02 MRS. DUNN -

MRS. DUNN
Runs in the family.

50. 414 00 DOCTOR & MR. DUNN -

MR. DUNN
My mother had four. All boys.

51. 416 09 OVER THERESA - Mrs. Dunn in b.g.

MR. DUNN (O.S.)
All perfect.

Doctor lifts sheet, kisses Theresa's breast.

DOCTOR (to Theresa)
Perfect.
(winks)

52. 420 13 THERESA - smiles, winks.

53. 422 02 MR. DUNN & MRS. DUNN -

MRS. DUNN
Is she in pain?

54. 424 00 DOCTOR - They reach operating room.

(Continued)

54. Cont.

DOCTOR
Not yet.
(enters surgery)
She's only two months pregnant.

THERESA (sits up in terror)
No!!!

55. 428 07 EXT. BUSY STREET - THERESA stands in street, smiles. ZOOM IN to her face.

MARTIN (O.S.)
Ah, yes -- love.

56. 432 07 INT. MR. GOODBAR - NIGHT - CEILING MIRROR - Reflection of bar activity. Theresa moves thru crowd. Jukebox music.

57. 438 08 TORSOS AT BAR - Theresa enters, moves to end of bar, sits. Bartender puts aspirin bottle before her.

58. 454 11 TWO MEN - look to Theresa. Man #1 turns to her. She swallows aspirin with wine. He picks up book, "In the First Grade", puts his arm around her.

MAN
Hey, baby -- still in the first grade?
(his hand moves to her buttock)

THERESA (rises)
I graduated today.
(leaves)

59. 480 03 EXT. STREET - KATHERINE'S APT. BUILDING - NIGHT - THERESA carries books and grocery bag, mounts stairs, checks address on paper.

60. 495 09 INT. KATHERINE'S APT. - NIGHT - KATHERINE & BARNEY AND RAFE & MARVELLA - seated on couch watching projection screen with porno movie. Music from phonograph. Katherine and Barney kiss. Intercom

(Continued)

60. Cont. buzzes. She goes to intercom.

KATHERINE
I'll get it.
(into intercom)
Who is it?

THERESA'S VOICE
Katherine?

KATHERINE (stoned on grass)
Oh, hi, hon. Come on up.
(turns on light)

61. 521 15 MARVELLA & RAFE -

RAFE (shuts off projector)
Police?

62. 523 11 KATHERINE at door -

KATHERINE (slurs words)
It's my kid sister --
(opens door)

BARNEY (O.S.)
Hey, hey --

63. 528 15 BARNEY - passes Rafe and Marvella.

BARNEY
-- that's expensive grass.

64. 531 07 KATHERINE at open door. Theresa enters with grocery bag.

KATHERINE (embraces her)
(laughs)
Oh, hi, baby --

THERESA (Overlaps)
Hi --

KATHERINE (leads her into room)
Gang -- I want you to meet some real class.

(Continued)

64. Cont.

KATHERINE (Cont.)
(Theresa sets bag on table)
Theresa's a teacher of deaf kids.

Barney crosses behind them to kiss Theresa on cheek.

65. 547 07 RAFE & MARVELLA - seated on couch. He smokes joint. She pours drink.

KATHERINE (O.S.)
How do yuh like the place --

66. 549 14 BARNEY, THERESA & KATHERINE -

KATHERINE
-- huh?

THERESA (looks around)
It's beautiful. You're all beautiful.

67. 552 12 RAFE & MARVELLA -

RAFE (offers her a puff)
A drag of the best?

68. 554 09 THERESA & KATHERINE -

THERESA
Oh, no --

KATHERINE (Overlaps)
(laughs)

BARNEY (Overlaps)
Kitty said that she couldn't live any place else but here --
(Katherine sits beside him)
Well, I can't live without her, but the place wasn't for rent, so --

KATHERINE (interrupts)
So, he bought the whole damn building.

THERESA
(laughs) (Continued)

68. Cont.

BARNEY
(laughs)

KATHERINE
So, if you ever need an unfurnished apartment --

BARNEY
Or a brilliant lawyer --
(lights joint)

THERESA
Yeah, I'll rob a bank.
(closes door)

KATHERINE
(laughs)

BARNEY (takes a drag)
No, no, no -- for schoolteachers named Terry -- half-price.

KATHERINE
Oh, I like that, hon -- St. Theresa by day and swingin' Terry by night.

Theresa crosses to table behind couch.

69. 592 02 RAFE AND MARVELLA - seated on couch. He rises, exits. She looks to Theresa.

KATHERINE (O.S.)
(laughs)
To your new job.

70. 595 15 THERESA -

THERESA (looks at joint)
To Terry - hm -- by night --

71. 600 06 MARVELLA - turns to Theresa --

MARVELLA
Like home movies?

THERESA (takes a drag on joint)
Mmm, yes. I love them.

(Continued)

71. Cont.

MARVELLA (turns on projector)
Let's watch the kiddies play.
(turns to screen)

Theresa puts on eye glasses.

72. 617 08 SCREEN - porno film.

73. 622 15 KATHERINE, BARNEY, MARVELLA -- on couch. Theresa stands by projector. Rafe crosses in front of projector's beam, sits with Marvella. Katherine reaches up, takes Theresa's hand. Theresa sits on table. MOVE IN as she watches movie.

74. 675 05 BRIGHT LIGHT THRU WINDOW - MORNING - OUT OF FOCUS - comes into focus.

75. 679 05 THERESA - curled up in chair, looks around.

76. 701 04 COFFEE TABLE - empty beer cans, wine glasses, liquor bottles.

THERESA (O.S.)
(clears throat)

Her hand enters, shakes empty beer cans. She goes to desk, shakes empty beer can.

THERESA (stretches)
(clears throat)

77. 727 15 BEDROOM DOOR - ajar. MOVE IN as Theresa enters to door.

THERESA (O.S.)
Katherine?

MARVELLA (O.S.)
Come in.

Theresa opens door. Marvella lies across nude body, smokes joint.

78.	741	10	BEDROOM - Theresa opens door. looks in.
79.	744	02	MARVELLA - looks to Theresa, then turns to look back at Barney. He smokes joint.
80.	751	14	SIDE-ANGLE - BARNEY stoned, looks at ceiling.
81.	754	13	MOBILE - turns. MOVE IN to mobile's drawings. PULL BACK to Theresa at door.
82.	770	00	SIDE-ANGLE - Barney smokes joint. PAN to nude bodies of Marvella, Katherine and Rafe.
83.	784	01	THERESA - at door.
84.	787	15	KATHERINE - asleep.
85.	792	09	THERESA - backs away, starts to close door.
86.	796	07	MARVELLA - smiles invitation to Theresa.
87.	800	02	THERESA - shakes head "no", closes door.

(FOOTAGE REEL 2B 808FT. + 15 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. DUNN HOUSE - LIVING ROOM - DAY - Mr. Dunn at front door, pulls Theresa into house. He slams door.	MR. DUNN Well, so you're alive, are yuh? All in one piece, are yuh? (Theresa lands against chair) Where the hell have you been all night? Well? THERESA (starts up stairs) (O.S.) Katherine's place. MR. DUNN (goes to stairs) Liar.
2.	11	13	THERESA - turns to Mr. Dunn.	
3.	13	02	FROM STAIRCASE LANDING TO MR. DUNN BELOW-	MR. DUNN She's away for the summer. (picks up phone receiver) Do you want me to call her?
4.	16	05	THERESA on staircase -	MR. DUNN (O.S.) Do yuh?
			She shakes head "no".	
5.	22	05	FROM LANDING TO MR. DUNN BELOW - Mrs. Dunn crosses behind him and up the stairs.	MR. DUNN Liar! I called Brigid. I called the police --

6. 26 01 MRS. DUNN goes up stairs to Theresa.

MR. DUNN (O.S.)
-- I called the hospital.
(hangs up receiver)
You so --

Theresa starts up stairs. Mrs. Dunn follows.

7. 29 08 MR. DUNN - starts up stairs.

MR. DUNN
-- damn busy whorin' around you couldn't spare one minute to phone?

Mrs. Dunn and Theresa continue up stairs.

THERESA
I should've but I couldn't.

MR. DUNN
Yeah, but yuh didn't!

THERESA
I couldn't!

8. 39 02 THERESA'S BEDROOM - Theresa enters to dresser, finds aspirins. Mrs. Dunn follows her.

MRS. DUNN
We was afraid somethin' happened. Not knowin' what to do -- Where to go --
(Theresa, hands to head)
You alright?

THERESA (nods)
Mmm --

Mr. Dunn appears in hallway.

MRS. DUNN
I'll fix breakfast.
(turns to go)

(Continued)

8.
Cont.

THERESA
Ma -- I'm sorry for all the trouble. I didn't think.
(Mrs. Dunn nods)

MR. DUNN (enters bedroom)
Well, you think of this, then.
(goes to Theresa)
As long as you live in this house, you'll live by the rules of this house. Do y' understand?
(no response)
Do you understand?!!!

THERESA
Yes, Papa.

MR. DUNN (turns to Mrs. Dunn)
Go on -- Go, go fix breakfast.
(she leaves. He closes door, paces)
All right, now, before I'm accused of being a tyrant or a -- By the way, I'm not breaking any of the rules of the Women's Holy Crusade to burn their brassieres --

THERESA
No, Papa.

MR. DUNN (Overlaps)
Fine, fine, all right -- Because I walked t' school.
(Theresa gets suitcase from under bed)
I worked in a coal yard every day after school and all day Saturday.
(she exits toward dresser)
Twelve dollars a week, outta which I kept two cents a day to put in the Poor Box on Sunday.
(she returns to bed with clothes, throws them into suitcase)
The rest of the money --
(returns to dresser)

(Continued)

8. Cont.

THERESA (O.S.)
(interrupts)
You gave your mother.

MR. DUNN
That's right! Which is more than I ever asked you to do.
(she re-enters, piles clothes into suitcase)
For you it's been food free, rent and clothes free! Medicine free, TV, telephone, the --
(realizes she's packing)
What--What the hell is this supposed to mean?

9. 145 07 THERESA -

THERESA
You're right --
(picks up suitcase)

10. 150 01 MR. DUNN - looks to Theresa. She passes him with suitcase.

THERESA
If I can't live here by your rules -- and I can't --
(takes clothes hanging on door)
-- it's time I went.
(starts out)

MR. DUNN
Went?!!

11. 158 05 FROM BELOW - Theresa starts down stairs. Mr. Dunn follows her.

MR. DUNN
Went where? With who? On what?

THERESA
Alone. My place. My money. My rules.

MR. DUNN
Ohhhh, alone in Muggers' Paradise. Well, that's great. Now, we can worry about'cha day and night.
(Continued)

11. Cont.

MR. DUNN (Cont.)
(Theresa gets purse. He takes her arm)
Ah, make sense, girl. Be yourself.

THERESA
I can't stay here and by myself.
(she starts away)

MR. DUNN
Your almighty self is it?
(starts toward dining room)
If it wasn't yourself, just what the hell have you been --

12. 185 06 THERESA - picks up suitcase.

MR. DUNN (O.S.)
-- around here?

THERESA (starts after him)
What you wanted me to be!

Mrs. Dunn enters to her.

MR. DUNN (O.S.)
You're not Katherine, y' know. Not by a long shot.

THERESA (embraces Mrs. Dunn)
Mama.

13. 197 00 MR. DUNN - pours drink.

14. 200 11 THERESA & MRS. DUNN - embrace.

THERESA
Bye, Papa.
(goes to door)

MR. DUNN (O.S.)
You'll never make it alone.

She leaves, slams door shut. Mrs. Dunn goes to door, looks after her.

15. 215 11 INT. THERESA'S APT. - Empty. Katherine on phone to Mr. Dunn, walks around room. Toilet flushes o.s.

KATHERINE (into phone)
She's here, now. Yeah, yeah, last night, too. We had --
(laughs)
Well, we had sort've a party.
(listens)
Well, of course, she'll pay her own rent. Oh, pa -- would I lie to you?
(closes door)
Her teaching job starts next week. Summer school.
(crosses to bathroom door. Theresa in bathroom, hangs up robe)
Right?
(Theresa nods "yes")
Yeh, of course, I'll keep an eye on her.
(Theresa comes from bathroom)
Yeah, I love you, too. Bye, bye.
(hangs up, lies on floor)
(sighs)
Aye, ya yai.

16. 258 03 THERESA - at sink.

THERESA (holds up piggy bank)
First month's rent.
(smashes bank in sink)

17. 262 04 KATHERINE - looks around empty apt.

KATHERINE
Now -- what you need first and most -- is a bed.

18. 271 08 THERESA - at sink, smiles.

KATHERINE (O.S.)
A bed big enough for everything.

19. 277 00 KATHERINE - lies back on floor.

KATHERINE
(laughs) (sighs)

20. 282 02 EXT. SHOE REPAIR STORE - NIGHT - THERESA exits store with packages.

21. 288 12 INT. RECORD STORE - NIGHT - MIRROR - Reflection of Theresa. She selects album, starts forward. PAN DOWN to Theresa.

22. 301 00 EXT. NIGHT-LIFE DISTRICT - NIGHT - Bars. Theresa approaches, passes by.

23. 307 00 INT. THERESA'S APT. - THRU BATHROOM DOOR TO mattress on floor.

THERESA (O.S.)
Now -- some signs look alike but -- "Enjoy" --

PAN to Theresa at bathroom mirror.

THERESA (sign and voice)
-- hands open -- "Enjoy" --

24. 322 10 OVER THERESA TO HER REFLECTION IN MIRROR -

THERESA (sign and voice)
"Sorry" -- Hungry" -- "Wish" --
(closes her eyes)

25. 345 12 CLOSE - MARTIN & THERESA - kiss.

26. 359 10 BATHROOM - Theresa at mirror, smiles.

THERESA (exhales)
Class dismissed.
(starts away)

27. 371 11 CLOSE - Theresa's hand picks up wine glass. PULL BACK to Theresa on mattress. She drinks, turns out light. PULL BACK as she lies down, places pillow between her legs.

28. 459 02 INT. CLASSROOM - DAY - WALL CLOCK: 9:03. PAN down blackboard as Theresa enters.

THERESA (sign and voice)
Good morning.

STUDENTS (O.S.)
Good morning.

THERESA (sign and voice)
My name is Miss Dunn.
(Daniel #1 raises hand)
Yes?
(he signs and fingerspells his name)
Thank you. Once again, please, and speak.

DANIEL #1 (sign and voice)
My name is Daniel.

THERESA (sign and voice)
Very good, Daniel.
(turns to next student)
And, ah, your name.

BONNY (sign and voice)
My name is Bonny Hooper.

THERESA (sign and voice)
Thank you, Bonny.
(signs, points to another student)

PAN to Daniel #2.

DANIEL #2 (sign and voice)
I am Daniel Tu.

29. 513 06 OVER DANIEL TU TO THERESA -

THERESA (sign and voice)
Excellent, but "too" is spelled t-o-o.

30. 520 10 STUDENTS - laugh.

31. 522 12 THERESA - puzzled. She looks to Amy.

32. 525 00 AMY - seated, looks at hands folded on desk. Students' laughter continues.

33. 527 00 BONNY, THEA, ERIN & DANIEL TU -

DANIEL TU (sign and voice)
T-U -- my family name is --

34. 531 05 THERESA - looks to Daniel Tu.

DANIEL TU (O.S.)
-- Tu.

THERESA
Your family name is Tu.

STUDENTS (O.S.)
(Overlap)
Ahhhh --

THERESA (sign and voice)
-- I'm sorry. I apologize.
Daniel Tu, right?

Students applaud o.s.

35. 544 05 BONNY, THEA, ERIN & DANIEL TU - applaud.

36. 545 13 OVER AMY TO THERESA - Daniel #1 in b.g. applauds. Students applaud o.s.

THERESA (sign and voice)
Okay, Okay --
(looks at Amy)
No name?
(looks to other students)
No name?

DANIEL #1 (sign and voice)
Maybe she's dumb.

(Continued)

36. Cont.

THERESA (to Daniel #1)
(sign and voice)
Oh, no, no, no, no. Deaf -- not dumb.

37. 561 02 THERESA - Amy in b.g.

THERESA (sign and voice)
Dumb means stupid. You -- all of you -- are very bright students.

38. 569 10 BONNY & THEA -

BONNY (sign and voice)
Her name is --

39. 571 11 THERESA - Amy in b.g.

BONNY (O.S.)
-- Amy.

THERESA (sign and voice)
Oh, thank you.
(to Amy)
Amy.
(to students)
Now, every name has a special meaning. Ah, "Daniel" --

40. 588 04 DANIEL #1 -

THERESA (O.S.)
-- means "Judge".

41. 591 06 BONNY & THEA -

THERESA (O.S.)
"Bonny" --

42. 593 10 THERESA -

THERESA (sign and voice)
-- means "very good". And "Amy" means --

43. 603 01 AMY - unresponsive, looks down.

THERESA (O.S.)
-- "Beloved".

44. 607 08 THERESA -

THERESA (sign and voice)
That means that everyone loves that person.

45. 612 13 DANIEL #1 - raies hand.

DANIEL #1 (sign and voice)
"Jerry" and "Kevin". What do they mean?

46. 618 06 THEA & ERIN - hands raised.

THERESA (O.S.)
One minute -- wait.

47. 621 05 THERESA - goes to Amy.

THERESA (sign and voice)
Did you forget your hearing aid?
(Amy "signs" she doesn't have one)
Okay, we'll use the school's, okay?
(Amy nods)

48. 636 01 CLOCK - 11:15. Bell rings. PAN to Daniel #1 and Thea writing their names on blackboard.

THERESA (O.S.)
Three into nine is -- that's right. Very good, Bonny. Very good.

PAN across Amy, seated with hands folded on desk to Theresa and Bonny.

(Continued)

48. Cont.

THERESA (sign and voice)
After we see how good you are at spelling, then we'll play a game with numbers. Okay?
(Bonny nods)

Daniel Tu takes his seat.

THERESA (turns to Amy)
Um --
(goes to Amy)
I like your name --

49. 667 11 THERESA & AMY -

THERESA (sign and voice)
-- You don't have to write it, but please --
(holds out chalk. No response)

Schoolbell rings. Theresa moves away, knocks on table o.s.

THERESA (O.S.)
Hey, everybody --

50. 683 09 BEHIND STUDENTS TO THERESA - Wall clock: 12:30 --

THERESA (sign and voice)
Time to go. Bye, bye.

Students start out. Amy remains seated.

STUDENTS
Bye.

THERESA (sign and voice)
Bye.
(stops Daniel Tu)
Ah,ah,ah,ah,oh,oh, -- you forgot, Daniel.
(he returns to his seat, picks up papers and starts out)
Bye, bye.
(she goes to Amy)

DANIEL TU
Bye.

(Continued)

50. Cont. Daniel goes to door. Cap in hall.

CHILDREN (O.S.)
(ADLIB)

51. 703 09 DANIEL & CAP - Daniel leaves as Cap enters, looks around. PULL BACK to include Amy and Theresa. Cap knocks on table. Theresa wraps up Amy's hearing aid.

CAP (to Amy)
Le's go.
(motions for her to follow him)

THERESA (sign and voice)
Oh, are you Amy's brother? I'm --

CAP (starts out with Amy)
I don't read that mess.

52. 726 04 THERESA - looks after them, goes to blackboard and erases names.

53. 738 14 DOOR - AMY - runs to blackboard, prints A - M - Y.

54. 746 06 OVER AMY TO THERESA -

THERESA (sign and voice)
Wonderful --

55. 752 14 OVER THERESA TO AMY -

THERESA (sign and voice)
-- Amy.
(Amy signs "I love you")
I love you, too.

56. 757 06 OVER AMY TO THERESA - Theresa kisses Amy. They embrace.

THERESA
Oh, Amy.

Cap enters, taps Amy on shoulder.

57. 765 05 THERESA, AMY, CAP -

CAP
Le's go.
(leads Amy to door)

THERESA (O.S.)
Goodbye.

Amy looks back.

58. 770 15 THERESA - removes glasses, exhales.

59. 776 13 EXT. MOVIE THEATRE - NIGHT - THERESA exits theatre.

60. 790 02 EXT. NIGHT-LIFE DISTRICT - NIGHT - Bars.

61. 793 02 NEON SIGN - Exotic
Go Go
Dancers
We Serve Liquor

62. 795 10 NEON SIGN - Candy Store
Nude Dancers
Live on stage

63. 797 10 EXT. NIGHT-LIFE DISTRICT -

64. 799 10 CLOSE - NEON LIGHTS - flash.

65. 801 03 CLOSE - NEON SIGN - Serve Liquor
Girls
Girl Revue

66. 803 02 CLOSE - NEON LIGHTS - flash.

67. 803 12 CLOSE - NEON SIGN - Serve Liquor
Girls
Girl Revue

68.	804	08	EXT. BAR - Car stops at curb. Two Hookers go to driver. Theresa walks by, stops, looks back.
69.	826	08	THERESA -- dressed as Hooker, goes to car.
70.	835	14	THERESA (after fantasy) - walks on.

(FOOTAGE REEL 3A 849 FT. + 15 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. CLASSROOM - DAY - CLOSE - Daniel #1 hand feels piano hammers. Theresa strik chord. PULL BACK to include Theresa seated at piano. Kids gathered around, touching piano.	THERESA (demonstrates sounds) Okay -- now -- (strikes another chord) DANIEL #1 (looks at his hand) Hey, I can feel it. THERESA (Overlaps) (looks at Bonny) Yes? Yes? (Bonny nods)
2.	12	09	EXT. PLAYGROUND - DAY - CHILDREN play. Theresa on see-saw.	
3.	15	11	AMY - on see-saw.	
4.	21	00	INT. CLASSROOM - MIRROR - Reflection of Theresa and Daniel Tu.	THERESA (sign and voice) -- And say it. DANIEL TU (looks up to sign: "Mul-ti-ply") Mul-ti-ply. THERESA (sign and voice) That's better. That's, that's pretty good. We're gonna try again. Now -- (places his hand against her mouth)

(Continued)

4.
Cont.

THERESA (Cont.)
-- look --
(turns his head to look int mirror)
Mul --

DANIEL TU & THERESA
Mul --
(she places his hand agains his nose)

THERESA (places his hand in front of her mouth)
-- ti --

DANIEL TU (she places his hand in front of his mouth)
-- ti --

THERESA (places his hand in front of her mouth, then to her chin)
-- ply --

DANIEL TU (she places his hand in front of his mouth, then to his chin)
-- ply --

THERESA (sign and voice)
That's very good -- Okay --
(he nods)
Now --
(she points to sign)

THERESA & DANIEL
Mul -- ti --

THERESA
-- ply --

DANIEL TU
-- ply --

5. 70 07 INT. MR. GOODBAR - NIGHT - Bartender sets down drink, goes to Terry seated at bar. She hands him money. Music from jukebox. Bar is crowded. She puts book on counter, takes out cigarets, looks around.

6.	84	10	THREE WOMEN & MAN - talk.
7.	88	01	CLOSE - TERRY'S BOOK: "The Godfather". PAN UP OVER Terry to crowd.
8.	94	08	TWO WOMEN - watch a man walk by.
9.	98	07	BARTENDER - sets wine glass before Terry.
10.	106	01	SIDE-ANGLE - TERRY - watches crowd.
11.	108	15	MAN & WOMAN - at bar, leave. PAN along bar to Tony, alone. He drums on counte
12.	127	03	TERRY - looks to Tony.
13.	133	03	TONY - His fingers drum along counter to purse. He looks inside.
14.	144	07	TERRY - watches him finger purse.
15.	148	08	TONY - looks from purse to Terry.
16.	152	06	TERRY - smiles, looks down at her book.
17.	158	02	TONY - grins.
18.	162	04	TERRY - reads book. Tony appears at her side.

TONY (looks at cover of book)
Ohhh -- Yeah, I seen the movie. (slides book in front of h
That Pacino -- he's somethin', huh?

TERRY
Hmm-huh.

(Continued)

18.
Cont.

TONY (steps back, looks her over)
You alone?

TERRY (drinks wine)
Ah-huh.

TONY
You come here a lot?

TERRY (shrugs)
I dunno.

TONY (looks her over again
You're okay.
(leans on bar)
Y'know, most the others in here are dogs, y'know, but you're okay.

TERRY
(laughs)

His fingers drum on book. He looks at her.

TERRY (turns head away)
Hmm --

TONY
I'm gonna make you an offer you can't refuse.

TERRY (laughs)
Oh -- really?

TONY
You an' me in bed, right?

TERRY
Yeah? Why can't I refuse, huh?

TONY
You'd be passin' up the best fuck of your life.

TERRY (laughs)
Oh, Gah -- uh-huh.
(reaches for purse)
Okay, well - ah, in that case --
(she turns back to Tony. He is gone. She looks off)

19. 279 10 TONY & BLONDE - at bar. Blonde kisses him, pays for drinks. They leave.

20. 284 03 TONY & BLONDE - move thru crowd.

BLACK MAN
Hey, Ricky-do --

TONY
Hey, man, how's business --
(they move on)

WOMAN (grabs Tony's arm
Billy, baby ---

TONY
Hi, sugar -- Catch yuh later.
(they leave)

Terry seated at bar, looks after them.

21. 298 11 INT. CLASSROOM - DAY - THERESA - at op door. Students exit.

DANIEL #1 (sign and voi
See you in September.
(exits)

THERESA (sign and voice
Bye, bye, Daniel.

BONNY (sign and voice)
See you later.
(exits)

THEA (sign and voice)
(exits)

ERIN (sign and voice)
(exits)

THERESA (sign and voice
Bye, Erin.

DANIEL TU (sign and voi
Have a nice summer.
(exits)

THERESA
Happy vacation to you.

(Continued)

21. Cont.

WOMAN TEACHER (in doorway)
See you after Labor Day.

THERESA
Oh, okay, okay.
(turns, looks off)

22. 318 15 AMY - erases blackboard. Theresa enters to her with cookies.

THERESA (sign and voice)
Amy, cookies for you.

23. 329 13 OVER THERESA TO AMY - Amy takes box of cookies, signs "Thank you", "Say your name". Theresa kneels.

24. 339 14 OVER AMY TO THERESA -

THERESA (places Amy's hand on her throat)
Okay -- My name is Miss Dunn.

25. 350 06 OVER THERESA TO AMY - Amy signs "Do it again".

THERESA & AMY
My name is Miss --

AMY
Dunn.

THERESA
Dunn. Yes.
(sign and voice)
You did it. You spoke. That's wonderful, Amy --

PAN to Cap entering classroom.

THERESA (O.S.)
-- That's wonderful. Now, let's try it again.

26. 376 06 OVER AMY TO THERESA -

(Continued)

26. Cont.

THERESA & AMY
My name is Miss Dunn.

THERESA (looks to Cap)
She did it! She spoke --

27. 393 14 CAP - in doorway.

THERESA (O.S.)
She actually --

CAP
Le's go.

28. 396 13 AMY & THERESA -

THERESA
Well, wai -- This afternoon -- Do you think she could stay with me? Today's --

29. 402 00 CAP -

THERESA (O.S.)
-- kind of a special day for both of us.

He nods, turns to leave.

30. 410 12 AMY & THERESA -

THERESA
Thanks.
(turns Amy to her)
Hey --

31. 414 10 EXT. BLACK GHETTO NEIGHBORHOOD - DUSK - ALLEY - Kids play basketball. Theresa and Amy approach, stop. Theresa points up. Man carries bicycle. PAN with him and UP to James and Mrs. Jackson descending stairs. She carries basket.

JAMES (O.S.)
Rules --

(Continued)

31. Cont.

MRS. JACKSON (O.S.)
I'm late!

JAMES (Overlaps)
-- rules, Mrs. Jackson. While you and your children live on welfare --

MRS. JACKSON (Overlaps)
You call this livin? -- Oh, man, I don't know where you --

JAMES (Overlaps)
There's not enough for the three of you, right?

32. 440 02 CAP - at doorway, watches James and Mrs. Jackson.

JAMES
So your man friend has to leave --

MRS. JACKSON (O.S.)
The man stays!

JAMES (O.S.)
-- or they'll cut off your welfare. And without welfare, you cannot support your children.

33. 447 07 MRS. JACKSON & JAMES ON FIRE ESCAPE - She descends stairs. He follows.

MRS. JACKSON
You try to raise two kids, whose father went some place, I don't know where, on rules. You try workin' all day and half the night out there on your damn rules.
(reaches bottom of stairs)
Now, I got a right to somethin' and that somethin' is that man.
(Cap enters to her)
And that man stays.
(hands basket to Cap, sees Amy)

34. 468 06 AMY - holds Koala Bear.

MRS. JACKSON
Honey, where you been?

35. 471 00 MRS. JACKSON & JAMES - She goes to Amy.

MRS. JACKSON
You scared your mama half to dea
(looks at Koala Bear)
Oh, ain't that a pretty thing?

THERESA
Mrs. Jackson --

MRS. JACKSON
Now what?

36. 480 14 CAP - steps forward.

CAP
She's the teacher, mama.
(holds out sweater and purse

37. 484 04 MRS. JACKSON, THERESA & AMY - Mrs. Jackson takes sweater and purse.

MRS. JACKSON (to Theresa
My boy said she talked.
(Theresa nods)
(Mrs. Jackson touches Amy's hair)
See, honey, somebody up there loves you. We'll have a nice long talk inna mornin'.
(hugs Amy, starts off)

THERESA
Ah -- Amy -- Uh --
(hands box of cookies to An

38. 507 11 JAMES - watches Theresa.

THERESA (O.S.)
-- Mrs. Jackson, excuse me --

39. 510 01 MRS. JACKSON & THERESA - walk to street

THERESA
If, if Amy had her own hearing aid -- I know they're very expensive, but at school she'd learn so much faster and at home, she, she wouldn't be shut out. Can you imagine what it would be like for her to hear laughter?

MRS. JACKSON (stops).
Ain't heard it lately, myself. Hey, you're a nice lady, but you heard The Man. He pulls the plug -- no welfare, no school, nuthin'
(turns to leave)

THERESA (turns toward James)
Him?

MRS. JACKSON (looks back)
Him.

40. 545 07 JAMES - exits toward Theresa.

41. 548 11 EXT. JAMES' MOVING CAR - NIGHT -

THERESA
Well, Mrs. Jackson's got a lover. Well, so what? Your welfare got something against fucking, too?

JAMES (Overlaps)
I don't care if she's got fifty lovers. But if one of them starts livin' off her welfare --

THERESA
Yeah, little Amy goes down the drain, right?

JAMES
Look, why are you hanging this on me?

THERESA
Why? Because you're pulling the strings, that's why.

41. Cont.

JAMES
Love will find a way, right?

42. 570 15 ACROSS JAMES TO THERESA -

THERESA
You care about Amy?

JAMES
Why do you think I work in welfa

THERESA
Okay, okay, why?

JAMES
Because I'm a lousy liberal. I wanna save the world.

THERESA
Oh, come on, screw the world. Save Amy.

JAMES
I don't make the rules.

THERESA
You make the reports?

JAMES
If I reported the truth --

THERESA
All right, then, lie!

43. 588 14 EXT. THERESA'S APT. - James' car stops.

JAMES
The end justifies the means, right?

THERESA (exits car)
If it means Amy stays in school -- yes.

JAMES
Ah, Miss --
(she turns)
-- I'd like to see you again.

(Continued)

43. Cont.

THERESA
What for?
(slams car door)

44. 602 15 INT. THERESA'S APT. - NIGHT - Phone rings. Theresa enters, turns on light, hurries to phone.

THERESA
Hmm --
(into phone)
Hello?
(listens, reaches for pad and pencil on night stand)
Where are you?
(makes note)

45. 627 01 EXT. LONELY STREET - WAREHOUSE DISTRICT NIGHT - Taxi approaches, stops. Theres exits taxi, goes to car.

46. 640 04 INT. CAR - KATHERINE in back seat. Theresa enters to her.

KATHERINE (sighs)
Oh --
(they embrace)

THERESA
(murmurs)

KATHERINE
Oh, I don't feel very well.

THERESA (comforts her)
Oh --

KATHERINE
I couldn't drive any more. Is it cold? I'm so cold.

THERESA (Overlaps)
No -- Oh --

KATHERINE (hugs her)
Oh -- Oh -- My Rock o' Gibralte
(laughs)

(Continued)

46. Cont.

KATHERINE (Cont.)
The last time I was a mess. But this doctor's supposed to be the best safecracker in the business.

THERESA (holds her close) (softly)
Ohhhh, nooo -- Katherine.

KATHERINE (laughs)
Isn't that a perfect name for an abortionist?

47. 692 14 INT. MOVING CAR - Theresa drives.

THERESA
Did you tell Barney?

KATHERINE (shakes head "no")
Uh-uh.

THERESA
But he's crazy in love with you.

KATHERINE
Mmmmm -- he doesn't even know me. Oh, we started out just great. No matter what we did, everything was great. Every day was special. And then -- one day -- we couldn't talk. Couldn't talk, and couldn't look at each other. So, we -- we joined a crowd -- booze, happy dust, uppers, downers. And last night, I woke up in a room full of naked asses. Mine was one of 'em. I think that's just all I've ever been -- just another piece of ass.
(laughs)

48. 788 12 INT. DOCTOR'S OFFICE - DAY - Doctor adjusts examination table. Theresa slides open curtain.

DOCTOR
Married?

(Continued)

48. Cont.

THERESA
No.
(hangs clothes on rack)

DOCTOR (O.S.)
Presently living with a man?

THERESA
No.

DOCTOR
How frequently do you have intercourse?

THERESA
Does it matter?

DOCTOR
Yes. There are several methods. Diaphram, I.U.D., The Pill --

She crosses to examination table.

THERESA
I just wanna make sure of one thing: No kids!
(sits on table)

DOCTOR
Permanently?

THERESA
Yes.

49. 813 15 DOCTOR -

DOCTOR (looks to Theresa
May I ask why?

50. 817 01 THERESA -

THERESA
No.

51. 819 00 INT. CLASSROOM -- CLOSE -- MAP -- ZOOM BACK behind students as Theresa rolls up map. "September 7, 1976" on blackboard.

(Continued)

51. Cont.

THERESA (sign and voice)
Good morning, class.

STUDENTS
Good morning, Miss Dunn.

AMY (O.S.)
Good morning, Miss Dunn.

Theresa looks to Amy.

52. 829 03 AMY & CAP at door. She comes to Theresa.

AMY (points to her new hearing aid)
Look. See?

Theresa enters to her.

THERESA (laughs, delighted)
Well --

53. 834 01 OVER AMY TO THERESA -

THERESA (touches hearing aid)
Oh --
(sign and voice)
-- It's a wonderful morning, Amy.

54. 839 12 OVER THERESA TO AMY - Cap in b.g. doorway.

THERESA (takes Amy's hand)
It's a wonderful morning --
(they exit toward seat)
-- for sure.

Cap starts to leave)

(FOOTAGE REEL 3B 845 FT. + 01 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE

NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE

1. 00 00 EXT. THERESA'S APT. BLDG. - DUSK - RAINING - Theresa descends stairs.

JAMES
Good evening.
(she looks at him)
How's little Amy Jackson?

THERESA (recognizes James
(they walk along sidewalk)
Oh -- Hey -- All she needed was a chance and your lie gave it to her.

JAMES
Well, I didn't exactly lie. I just didn't tell the whole truth.
(they stop)

THERESA
I don't know -- I just don't know -- and her new hearing aid, I don't know how you got it or where -- but I, really, thanks a lot.

JAMES (nods)
Thank Child Welfare.

THERESA (looks up at rai
Yeah, well, so, ah --

JAMES
So, how 'bout dinner?

THERESA (takes his arm)
I'm taking you, okay?
(go to James' car at curb)
Now, listen, we better move it. They eat by the clock.

JAMES
Ah --
(reaches for car door)

2. 37 15 INT. DUNN HOUSE - DINING ROOM - NIGHT - James and Mr. Dunn seated at table. Theresa takes dishes to kitchen. TV on. Mr. Dunn in animated conversation with James. He rises, moves to living room. James follows. Patrick seated in chair, watches TV.

3. 59 09 CLOSE - DINING ROOM - MRS. DUNN'S HANDS take Bible from cabinet, put it into Theresa's purse.

TV ANNOUNCER (O.S.)
Caroline Smith -- Come on down! -

4. 68 13 LIVING ROOM - Mr. Dunn pours drink for James. Patrick watches TV game show.

TV ANNOUNCER (O.S.)
-- And Sandra Matthews --
Come on down! -- You are the first four contestants on --
The Price Is Right.

5. 80 15 KITCHEN - Theresa dries dishes at sink. Mrs. Dunn wipes silver.

MR. DUNN
I knew he was a Catholic! He studied for the --
(enters to refrigerator)
-- priesthood. Had to give it up when his father died -- to support his sickly mother.
(gets ice tray)
They all live in the same house. Family.
(starts to leave)

THERESA (dries plate)
If he'd gone to Notre Dame --

6. 102 02 MR. DUNN - at kitchen door, turns to Theresa.

THERESA (O.S.)
-- he could have been canonized.

(Continued)

6. Cont.

MR. DUNN
Yeah.

7. 110 10 EXT. JAMES' MOVING CAR - He drives.

JAMES
Your father's an incredible character.

THERESA (annoyed)
Yep.

JAMES
Your mother's a fabulous cook. I bet you're a great cook.

THERESA
I hate cooking. I hate baseball, basketball and --

8. 121 09 CLOSE- THERESA -

THERESA
-- especially Notre Dame football. I hate jokes. Irish, Polish, Italian -- I hate jokes, period!
(starts to light cigaret)

James' hand enters with cigaret light.

JAMES (O.S.)
Are you upset?

THERESA (lights cigaret herself)
No, I am <u>not</u> upset.

9. 133 15 CLOSE - JAMES -

JAMES
What is it? Me? Something I said? Something I did?

10. 139 00 CLOSE - THERESA - laughs.

JAMES (O.S.)
What?

(Continued)

10. Cont.

THERESA (laughs)
Oh, nothing --.

JAMES (Overlaps) (O.S.)
What?

THERESA
-- I know someone else who said the same thing, once. I just realized how funny it was.
(sighs)
Oh --
(leans back, smokes)

11. 156 10 INT. MR. GOODBAR - NIGHT - TERRY takes glass of wine to her seat. Jukebox music. She takes Bible and aspirin bottle from her purse. Tony enters to her.

TONY (appears behind her
Lookin' for me?
(he walks around her)
Tony Lopanto.

TERRY (takes aspirins f bottle)
Sonya Katrina Raskolnikov.
(swallows aspirins)

TONY
Well, that's okay.
(moves around her)
I knew a secretary once named, named, ah, Sonya -- Somethin'. I don't know. Use t' cry alla time. Even when she was happy.

TERRY
Yeah? -- I never cry. Even whe I'm sad.

TONY
Yeah?

TERRY (caps aspirin bot
Yeah? It's the God's truth.

(Continued)

11. Cont.

TONY
Nobody tells the truth. Ever.

TERRY
Well, maybe it's better that way.

TONY (shells peanut)
That is the friggin' truth.

TERRY (nods)
Yeah -- yeah --
(laughs)
It sure is. Yeah --

TONY (Overlaps)
Uh-huh.

12. 250 15 OVER TERRY TO TONY - She drinks wine. He eats peanuts, sees Bible on counter.

TONY (picks up Bible)
(laughs)
What is this? You a Bible freak? Huh?
(thumbs thru Bible)

TERRY (Overlaps)
It was a different book last time we met.

TONY (looks at her)
Met where?

TERRY
Here.
(Tony's fingers drum on Bibl
Here. Well, I mean, not exactly "met". You were, ah -- You were with a blonde --

TONY (fingers drumming)
Hmm -- hmmm -- You noticed, huh?

TERRY (laughs)
Yeah. You were -- You were doing -- You were doing that.
(points to his drumming fingers)

13. 294 02 TONY & TERRY -

TERRY (laughs)
That's what you were doing -- Ah

TONY (stops drumming)
Why, you puttin' me on?

TERRY (serious)
Huh? Oh, no, no, no -- uh-uh --
(holds up wine glass)
No, I'm just feeling really good.
Real good.

TONY (holds up beer glass
Guess the wine don't hurt,
either.
(they toast)

TERRY
No -- the wine don't hurt.
(shakes head "no")
Uh-uh -- No.
(she laughs. They drink)

14. 328 15 INT. THERESA'S APT. - NIGHT - CLOSE -
TONY opens bottle of champagne.

TONY (watches cork "pop")
Hey --

He pours champagne into glasses sitting on top of refrigerator. Theresa at dresser, lights candle. Music from radi

TONY
-- you said there was a party --

She crosses to bed.

TONY (O.S.)
So, where's the party, huh?

TERRY (pulls back bedspre
Here. Right -- here.
(turns off bed lamp)

15. 368 04 DOWN ANGLE - THERESA - lies on bed, sweater on. Tony's hands enter, caress her breasts.

16. 394 04 ANGLE - favoring TONY - He makes love to her. Terry moans.

TONY
Let it come -- Let it come -- That's it -- Let it ride --

17. 410 04 FAVORING TERRY - Her arms around his neck.

TERRY
(moans in ectasy)

18. 415 11 FAVORING TONY - He rocks her.

TERRY (ectasy)
Oh -- yes --

19. 428 03 TERRY - falls back onto bed, smiles.

20. 437 12 TONY - kisses her knee.

21. 443 14 CLOSE - TERRY IN SILHOUETTE - Tony makes love to her again.

TERRY (ecstatic)
(laughs - moans. They kiss.)

22. 493 00 TONY - evades her kiss.

23. 497 06 TERRY IN SILHOUETTE - falls back onto bed.

24. 501 03 TONY - kisses her thigh. He moves up beside her.

TONY
You liked that, huh?

TERRY (sighs)
Hm, yeah -- hm-hmmm -- Mmm. Oh - A man is a --oh, a wonderful thin

25. 534 02 OVER TONY TO TERRY - She runs her hand down his body.

TERRY
Yes, mmm, yes -- God --
(small laugh)
God, it's, it's still hard.
Why'd you stop?

TONY (shrugs)
What's the hurry?

TERRY (laughs)
Well -- How could you hold back?

26. 570 12 OVER TERRY TO TONY - He leaps off bed. She moves to head of bed, turns on bed lamp.

TERRY (laughs)
What are you doing? -- What? Wha

27. 582 00 TONY - swings around post.

28. 585 14 TERRY - watches him, reaches for cigarets.

29. 589 12 TONY - gets champagne bottle off desk, drinks. He drops to the floor beside her bookcase, does push-ups.

TONY (looks at books)
Oh, very heavy -- very heavy books you got.

30. 611 06 TERRY - gets cigaret.

TONY (O.S.)
Myself, I go for 'pomes'.

TERRY
Mmm --

31. 616 12 TONY - Rolls onto his back.

(Continued)

31. Cont.

TONY (recites)
Ah -- "Guys always make passes at girls with bare asses."

32. 625 04 TERRY - lights cigaret.

TERRY
More.

33. 627 09 TONY - jumps up.

TONY
"You'll never have the knack til you make it with a Black."

34. 633 11 TERRY - enjoys him.

35. 637 06 TONY - picks up champagne bottle from floor, drinks.

TERRY (O.S.)
(laughs)
Where did you read that?

TONY
In a subway toilet.

36. 643 06 TERRY - throws pants at him. Knife falls into her lap. PAN DOWN to knife.

37. 650 10 TERRY - looks from knife to Tony.

38. 654 00 KNIFE - in Terry's lap.

39. 655 11 TONY - sets champagne on desk, takes off shirt, goes to Terry, sits on bed. His fingers drum across her thigh to knife. He flips it up, close to her.

TERRY
Oh, God --

(Continued)

39. Cont.

TONY
Kill the light.
(she hesitates)
Off!

She turns off bed lamp.

40. 705 10 OVER TERRY TO TONY - He snaps open blade. It glows fluorescently.

41. 709 00 TONY - leaps off bed, dances to dresser with flashing knife. He utters Karate grunts and yells.

42. 725 01 MIRROR - Tony's reflection. PAN from mirror to Tony as he dances to Theresa and back to mirror. Karate sounds.

43. 735 10 THERESA - in fear, watches from bed.

44. 740 01 TONY - dances by bookcase, stops, poise toward Terry.

45. 748 03 TERRY - waits, unable to move.

46. 751 06 TONY - leaps at her with knife. He yells!

47. 765 12 TONY & TERRY - He rolls over, lies next to her, holds up glowing knife. She is motionless, petrified.

TONY (laughs)
(waves knife)
Scared yuh, huh?
(laughs)
Turns yuh on, too, don't it?
Knowin' yuh can't stop it. Know
yuh can't run.
(breathes heavily)
Jus' waitin' for it t' happen.
Heart pumpin' mile a minute, rig
Damn right.

(Continued)

47. Cont.

TERRY
Ever kill anybody?

TONY (starts to rise)
Sure.

48. 813 12 TONY - snaps knife shut.

TONY
Veetnam.

49. 817 04 CLOSE - SCARS ON TONY'S THIGH - Terry touches scars.

TERRY
Is that where you got these?

TONY (O.S.)
Where do you think? Miami Beach?

TERRY
Mmmm -- It's a rotten break.
(kisses scars)

50. 832 11 TONY - slides sheet off her buttocks.

TONY
Nah. Got me outta the war.
(looks at her)
Can't get enough, huh?
(his fingers move along her rump, find scar)
Hey, what's that?

TERRY
What? Why, does it bother you?

TONY
No, no, no --
(rubs his cheek against her rump)
Cheek t' cheek.

TERRY (Overlaps)
Hmmm --

TONY (laughs)
Yuh like that?

(Continued)

50.
Cont.

TERRY (moans)
Mmm --

He presses his face into her flesh.
His arm locks her to him.

(FOOTAGE REEL 4A 879 FT. + 09 FRAMES)

SCENE NO.	RUNNING FEET	FOOTAGE FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. THERESA'S APT. - NIGHT - Terry in bed. Tony purs on shirt. Alarm clock rings. Terry turns it off.	TERRY In case we fell asleep. TONY So?
2.	12	13	TERRY - sits up.	TERRY So, you'd leave before morning.
3.	17	12	TONY -	TONY (goes to refrigerator) Oh, what's that? A House Rule?
4.	21	13	TERRY -	TERRY The only one.
5.	23	15	TONY - gets milk from refrigerator.	TONY So, what happens in the morning? TERRY (O.S.) Work. TONY Oh, yeah? (at open refrigerator door) Who is he? Husband? (drinks from milk carton)

(Continued)

5. Cont.

TERRY (O.S.)
Right.

TONY
Hm --

6. 37 04 TERRY - strikes match.

TONY (O.S.)
Cabbie? Milkman?

TERRY (lights cigaret)
Right. Right.

TONY (O.S.)
Some guy pays the rent? Hmm --

TERRY
Comes daylight -- work. I gotta be alone.

7. 53 10 TONY - slams refrigerator door shut.

8. 58 02 TERRY -

TERRY
Nothing, nothing personal.

9. 60 07 TONY -

TONY (goes to dresser mirror)
Who said I wanna stay?
(shadow boxes)
You expect me t' believe that alone crap?

10. 74 09 TERRY -

TERRY
(laughs)

11. 76 11 TONY - shadow boxes at dresser mirror.

TONY
Work! What kinda work?

12. 81 08 TERRY -

TERRY
I'm a teacher.

13. 84 15 TONY - goes toward her.

TONY
School?

14. 96 15 TERRY - smokes cigaret.

TERRY
First grade.

15. 100 14 TONY -

TONY
I don't believe it.

TERRY (O.S.)
(laughs)

TONY (laughs)
I don't believe it! --
A teacher of little kids
cruisin' crummy bars.
(shadow-boxes over to her)
Jesus Christ! No wonder this
country's all screwed up. Huh?

TERRY (Overlaps)
(laughs)

TONY (leans down to her)
But, you liked it, huh?

TERRY (laughs)
Oh -- You're the greatest.
(she tries to kiss him)
Oh --
(he turns his head away)
Hmm --

TONY (Overlaps)
Hmm --

(Continued)

15. Cont. He caresses her face, goes to door. Her reflection in mirror.

TONY
I'll keep in touch. Sunday night at six sharp.

TERRY (gets jacket)
You just be here. Okay -- Sonya Balonya?
(opens door)

TERRY
Hey! Hey -- your fly is open.

TONY (looks down)
'Course. I gotta go to work, to
(leaves)

16. 173 01 TERRY -

TERRY (smiles)
Ooooh! God --
(turns off bed lamp, laughs
I don't believe it -- I don't, I don't believe it!
(laughs)

17. 185 02 INT. CLASSROOM - DAY - CLOSE - THERESA at blackboard, holds two balloons to her mouth.

THERESA
Pow!
(balloons move)
Plenty!
(balloons move)
Please!
(ballons move)
Pow!
(turns to kids)

18. 193 08 STUDENTS - hold feathers.

THERESA (O.S.)
Those letters make air --

19. 198 01 THERESA - at blackboard.

(Continued)

19. Cont.

THERESA (sign and voice)
-- rush out. Now, say it.
(points to word on blackboar
Park.

20. 204 00 BONNY, AMY, ERIN, THEA -

KIDS
Park.
(feathers move)

THERESA (O.S.)
Cat.

PAN Daniel TU and Daniel #1.

KIDS
Cat.

THERESA (O.S.)
Two.

KIDS
Two.

THERESA (O.S.)
Heaven.

KIDS (O.S.)
Heaven.

THERESA (O.S.)
Hurry.

DANIEL TU & DANIEL #1
Hurry.

KIDS (O.S.)
(Overlap)
Hurry.

THERESA (O.S.)
Very good.

21. 217 09 THERESA at blackboard.

THERESA (voice and sign)
I want you to think of words
that make the air rush out.

22. 226 02 DANIEL TU & DANIEL #1

DANIEL #1
Punch -- Punch -- Punch --

DANIEL TU (Overlaps)
Hurry -- Hurry -- Hurry --

23. 231 11 THERESA - looks to Daniel #1

DANIEL #1 (O.S.)
-- Punch -- Punch -- Punch --

DANIEL TU (O.S.)
-- Hurry -- Hurry --

THERESA (sign and voice)
No, no, no -- Too much "punch", "punch", "punch". I want you to try "help".

DANIEL #1
Help -- Help -- Help --
(feather moves)

THERESA (sign and voice)
Yeah -- better.

DANIEL TU (Overlaps)
Hurry -- Hurry -- Hurry -- Hurry --
(feather moves)

24. 251 07 INT. FACULTY ROOM - DAY - THERESA & MALE TEACHER - She gets coffee from urn.

THERESA
-- And then this, ah, perfect little gentleman comes out with the word "fuck".
(laughs)

MALE TEACHER
That must have bounced the balloon.

THERESA (joins two women teachers at table)
So, I told him to find another word and he said that he tried "love" but that "love" wouldn't move the balloon.

(Continued)

24. Cont.

WOMAN TEACHER #1
(eats sandwich)
Never has.

THERESA (laughs)
No, it never has. So, I told him "Happy" would move the balloom. He said, he said, "Is 'happy' the same as 'fuck'?"

WOMAN TEACHER #2
Not with my husband.

THERESA (laughs)
Oh, oh -- I see.

School bell rings.

25. 285 01 INT. KATHERINE'S APT. - DAY - Katherine moves from desk, past Theresa to bedroom

KATHERINE
Anyway, it is over, finished. THE END. Tonight, Acapulco. Tomorrow, I am free!

THERESA (O.S.)
Does Papa know?

KATHERINE
Oh, yeah. Naturally, he blamed it on Barney.
(packs makeup case on bed)
As for a Catholic getting divorced, he said I wasn't married in church, so it --

26. 306 12 THERESA - at bookcase.

KATHERINE (O.S.)
-- wasn't a marriage in the first place.

THERESA (exhales)
(moves to couch)
How did Barney take it?

27. 313 01 THRU BEDROOM DOOR --

KATHERINE (comes to door)
Barney? Oh, Barney took it real hard. He's already shacked up with a teeny-bopper with a maxi-mouth and a mini-brain, dirty feet.
(paces)
Oh, yes -- They also have his 'n her towels, his 'n her hair dryer his 'n her vibrators --
(hits mobile)
Junk! Junk! --
(closes makeup case)
The junkyard of a tripped-out marriage.
(carries makeup case to front door)
Here lies love -- and lies and lies and lies.
(picks up suitcase. Intercc buzzer sounds. She goes to intercom)
Yeah?

MALE VOICE
Taxi.

28. 362 06 THERESA -

KATHERINE (O.S.)
I'll be right down.

29. 364 10 KATHERINE - opens door.

KATHERINE
Anything you want, take it. Just -- take it all. And stay loose, baby.
(she leaves with suitcases)

30. 381 03 INT. TERRY'S APT. - NIGHT - Terry wears bathrobe. She touches mobile as she passes. Music from radio.

31. 389 02 TERRY IN BATHROOM -- seated on tub. She takes off socks.

32. 394 14 TERRY - at refrigerator. She carries glass and flower to table. Table is set for dinner.

33. 402 05 THERESA - at dresser, brushes hair, daubs perfume. Bell rings. She starts to front door, realizes it's the alarm clock. She takes it from top of refrigerator.

THERESA
Oh, no, no --
(laughs)

34. 424 00 TERRY - seated in front of TV. She changes channel, gets pickle.

JIMMY CARTER COMMERCIAL
(V.O.)
-- the hopes and dreams in your own life that you'd like to see realized. All that you have joined me to change our governme for the better.

ANNOUNCER (V.O.)
Vote for Jimmy Carter --

She turns off TV, blows out candle. Phone rings. She hurries to phone on bed.

35. 453 06 TERRY - on bed, finally lifts receiver.

TERRY (into phone)
Hello? -- James who?
(gets cigaret)
Of course, I've been keeping bus I'm busy right now.
(lights match, listens)
Frankly, I haven't even had time to think of food.
(lights cigaret)
Hmm? -- Well -- Oh -- Can you ca back in ten minutes? No, wait! You better make it twenty.
(hangs up)
Shhh --

(Continued)

35. Cont.

THERESA (Cont.)
(goes to mobile and imitates Tony shadow boxing, punches mobile)
Aaaahh -- You son-of-a --

36. 522 08 INT. HANGOUT BAR - NIGHT - Crowded. James and Theresa descend steps, move thru crowd. She grabs Black Cat's hand as she passes. Another Black man grabs her. She moves on toward bar. Jukebox music.

37. 537 07 BLACK CAT & BLACK WOMAN - Black Cat raises sunglasses, looks after Theresa.

BLACK CAT (to woman)
Who's that?
(woman shakes head)

38. 540 07 JAMES & TERRY - He leads her to bar.

JAMES
-- Excuse me.

39. 549 08 ANOTHER ANGLE - Terry looks around. James motions to bartender.

JAMES
One wine -- one beer.

Man passes in front of Terry.

MAN
Hey, Chuck --
(goes to Chuck at bar)

CHUCK
Hey, man --

MAN
What's happenin', man? You got the shit?

CHUCK
You got the bread?

40. 559 13 TERRY - watches Man and Chuck (o.s.)

MAN (O.S.)
I got the bread, baby.

CHUCK (O.S.)
Right over here.

MAN (O.S.)
Lemme look at it.

41. 565 04 CLOSE - MAN & CHUCK - Man opens tin.

MAN
Lemme smell it.
(sniffs)
Smells good.

CHUCK (holds up money)
It is good.

Man leaves. Chuck turns away.

42. 572 05 TERRY - moves thru crowd to Chuck at bar

TERRY
Hey, Chuck, you bring the shit, man?

CHUCK (backs away from he
Hey, baby, you look full of it, baby --
(laughs)

She looks along bar, sees --

43. 583 01 JAMES - greets a girl.

JAMES
Hey, baby, how are yuh, huh?

GIRL
Fine.
(they kiss)

44. 589 02 TERRY - moves thru crowd to James and Girl. James picks up the Girl and hugs her. Terry smiles, moves past them toward Ladies Room.

45. 602 11 BLACK CAT & WOMAN - Chuck enters to them, nods toward Terry.

46. 611 11 TERRY - near archway. Man takes her arm, she moves on.

47. 619 12 TERRY - moves thru archway, opens door marked "Toilet". Black Cat enters behind her.

VOICE IN TOILET
Come on in, baby.

TERRY (jumps back)
Jesus.

BLACK CAT
You callin' for me?

TERRY (looks at him, goes to next door marked "Toilet")
I was, ah -- just looking for the Ladies Room.

She opens door. A man comes out.

BLACK CAT
Where's the ladies?

She enters toilet.

48. 635 03 INSIDE TOILET - Black Cat enters toilet. She backs away.

BLACK CAT (holds up pack
Hear you're lookin' for a shitty white lady named Bernice.

49. 644 06 BLACK CAT & TERRY -

TERRY
Huh?

BLACK CAT
Got a dime?

(Continued)

49. Cont.

TERRY
A dime?
(looks in her purse)
Yes, yes, I have a dime. Here.
(hands dime to him)

50. 656 00 TERRY & BLACK CAT -

BLACK CAT (laughs)

He takes money from her purse.

TERRY
Oh --

He keeps ten dollars and returns rest of bills to purse.

51. 669 12 BLACK CAT & TERRY - He holds up packet.

BLACK CAT
One jolt enough?

TERRY
Huh? Yes, yes.

52. 681 11 TERRY & BLACK CAT - He drops packet into her purse, starts to leave, stops.

BLACK CAT (holds up dime)
In case you gotta call Jesus.
(tosses dime to her, exits)

53. 695 15 TERRY - looks after him. Door closes o.s.

TERRY
(exhales)

54. 699 14 TV CAMERA - scans dance floor. PAN to TV monitors showing dancers.

55. 704 13 JAMES - dances with Girl, watches himself on TV monitor. They dance toward mirror.

56. 722 07 MIRROR - Reflection of James watching himself dance. PAN to Terry watching James and Girl.

57. 740 13 MIRROR - Reflection of James and Girl dancing. Pan off mirror to James.

58. 750 10 EXT. TERRY'S STREET - NIGHT - RAINING - JAMES holds umbrella as they walk.

JAMES (enthused)
Me on TV. Me in the mirror. Me the star. That's why everybod goes there. Everybody gets to be somebody. Like that girl --

TERRY
Oh, she was a terrific kisser, huh?

JAMES
She's a nice girl.

TERRY
Yeah and a great dancer. I'll say that.

JAMES
She's like a lot of girls -- alone, cruises the bars alone. It's kinda sad.

TERRY
Well, cheer up. I mean, they don't always leave alone.

JAMES
You never been in that bar before.

TERRY (stops)
Huh?

JAMES (stops)
Right?

TERRY (walking again)
Aaaah -- right. Right.

(Continued)

58. Cont.

JAMES (beside her)
So, why did you wanna go?

TERRY
It makes me feel good.

JAMES
You didn't know anybody there.

TERRY
It's better that way, y'know. I mean, you drink 'n you dance -
(starts up steps to her apt
None of that awful small talk. Makes for a helluva --

59. 797 15 TERRY ON STAIRS -

TERRY
-- time.

JAMES (at foot of stairs
Hey! -- Hey --
(she turns to him)
We haven't had dinner yet. I'm a great cook. I'll fry yuh an egg. I'll fry yuh a hotdog.

TERRY
Well, it's school tomorrow, so -

JAMES (backs away)
Saturday -- Saturday.
(goes to car)

TERRY
Ah, yeah --
(starts up stairs)
-- Well, you better call first, okay?

60. 815 07 INT. APT. CORRIDOR - NIGHT - TERRY ente
Music comes from her apartment. She approaches door, hesitates. Door is slightly open. She steps inside.

61. 844 06 INT. APT. - TERRY enters. Mirror shows relfection of Tony dancing to radio music. She slams door shut.

(Continued

61.
Cont.

TERRY
Out!!!

She goes to radio and shuts it off.

TERRY (looks to Tony)
How'd you get in here, huh?
What'd you do? Pick the lock?
(she rises, crosses)

Tony continues to dance. She re-enters with alarm clock.

TERRY
I knew it -- a burglar.
(sits on bed, sets alarm clock)
Just get out of my --

Tony pulls her back onto the bed.

TERRY (screams)
Don't! --
(laughs)
(slaps his shoulder)
Get off me.
(laughs)

She rolls over on top of him.

TONY
Hey, wha-? Wait a minute --
What, what is it? What --

TERRY (sits astride him)
You said six o'clock, didn't you?
(she gets off bed)

TONY
So?

TERRY (goes to bathroom)
So, beat it! Out!

Bathroom light turned on.

(FOOTAGE REEL 4B 889 FT. + 00 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. THERESA'S APT. - TONY on bed.	TONY (sits up) In is out. Tony's gonna tell you what it's all about. (turns on radio music, slaps knees in rhythm) Wow -- gee -- (leaps onto bed) Hey, what's-your-name, Terryaki -- (taps mobile in rhythm to music) Where'd y' all get the arty-farty porno?
2.	31	07	THRU BATHROOM DOOR -- silhouette of Terry removing her sweater.	TERRY Where did you get the Southern-fried finger-lickin' accent?
3.	38	08	TONY -	TONY (yells) Yow!! (jumps off bed, goes to desk)
4.	40	15	TONY - looks thru her purse.	TONY Mick Jagger, he got one. Joe Cocker, Elton John, The Beatles, Peter Frampton, Rod Stewart -- (counts her money)
5.	51	00	BATHROOM - silhouette of Terry undressing.	

(Continued)

5. Cont.

TONY (O.S.)
Black is green. Green is bread. Bread is flash!

6. 57 04 TONY - finds tinfoil packet.

TONY (sings)
"VOLARE, WHOA-OH --
(opens packet)
"CANTARE, WHOA-OH-OH-OH --
(sees photo of Katherine on wall)
Hey, who's the blonde?

7. 75 03 SILHOUETTE OF TERRY -

TONY (O.S.)
She looks good enough to eat.

TERRY
Out --!

8. 78 14 TONY - tastes powder in packet.

TERRY (O.S.)
-- before I call the cops.

He stuffs packet into pocket.

9. 85 05 TERRY - comes from bathroom wearing shortie robe. Tony enters, grabs her. They dance, they laugh, they disco.

10. 97 00 CLOSE - TERRY & TONY - dance. His hands creep under her robe.

TERRY (slaps his hands away)
No -- no, no, it's late.
(she exits toward bed)

He dances to kitchen area.

11. 123 12 TERRY - picks up alarm clock, sits on bed, watches him, amused.

12. 127 04 TONY - drums on sink, stove, pots and pans.

13. 133 10 TERRY - watches.

TONY (O.S.)
I'm wired!

14. 137 12 TONY - drumming.

TONY
Speed!
(hits hanging light)

15. 140 10 TERRY -turns off radio.

TONY (O.S.)
Speed!

TERRY (runs to him)
Quiet! I knew it! I knew it!
(takes utensils away from him)
A burglar and a junkie. Now, just --
(opens door)
Out!!

16. 151 10 TONY - stops dancing, looks at her.

17. 155 13 TERRY - nods for him to leave.

18. 157 12 TONY - crosses past her -

TONY
C'mon, teach, you been snowin' me from the start.
(exits toward desk)

She looks after him.

19. 166 08 TONY - holds up tinfoil packet.

TONY
Snow, baby -- Dime bag.

20. 172 14 TERRY - closes door.

TONY (O.S.)
White Lady, Bernice.

TERRY (leans against door)
Oh --

21. 177 09 TONY -

TONY
You're a coke-head.

22. 180 10 TERRY -

TERRY
M--no --
(shakes head "no")

TONY (O.S.)
Yeh.

TERRY (shakes head "no")
Noooo -- no.

23. 188 15 TONY -

TONY
Well, I say --
(sings)
"COCAINE --
(sits at desk)
-- RUNNIN' ALL AROUND --
MY HEART AND MY BRAIN --

She leans on TV, watches him prepare cocaine.

TONY (sings)
"OHHHH --

24. 207 04 TONY & TERRY -

TONY (sings)
I said, "COC --"
Where'd you get this stuff?

TERRY
You'd never believe it.

25. 212 09 TONY - arranges cocaine in two rows.

TONY (sings)
"COCAINE -- RUNNIN' ALL 'ROUND --

26. 216 08 TONY & TERRY -

TONY (sings)
" -- MY HEART AN' SWEET, SWEET --

TERRY
Ten dollars for that?

TONY
Thirty for the good stuff.

27. 226 07 TONY - rolls dollar bill into a tube.

TONY
"Hey, come here, quick. Cocaine gonna make your poor boy so sick."

28. 233 10 TONY & TERRY - She laughs.

TONY (sings)
" -- RUNNIN' ALL AROUND MY HEART AN MY BRAIN --

29. 239 03 TONY - Terry leans in to him. He sniffs thru bill.

TERRY
What's it do? What does it do?

TONY
Makes America beautiful.

30. 246 05 TONY & TERRY -

TERRY
Okay -- okay --
(sniffs row of cocaine thru dollar bill)

31. 253 09 CLOSE - TONY -

(Continued)

31. Cont.

TONY
Now, the other one.

TERRY (O.S.)
Yeah --

32. 257 04 CLOSE - TERRY -

TERRY
-- Okay -- Okay --
(sniffs second row)

33. 263 12 CLOSE - TONY - watches her. He puts remaining powder on a finger and rubs it into his gums.

34. 283 09 CLOSE - TERRY - Tony's fingers rub powder into her gums. She kisses his fingers, hand.

35. 331 00 CLOSE - TONY & TERRY - caress each other, kiss.

36. 339 05 CLOSE - TERRY & TONY - He tenderly touches her face.

37. 356 04 TONY & TERRY - She lies on bed. He takes wine from bottle, spreads it over her breast. He kisses her breast.

38. 387 09 TONY - kisses her breast.

39. 395 08 TERRY - enjoys Tony's foreplay.

40. 417 09 TONY - caresses her leg, stops, looks at her.

41. 427 07 TERRY -

TERRY
Don't stop -- Don't -- stop.
Oh, I want --
(exhales)

42. 441 01 TONY -

TONY
What? What do yuh want?

43. 445 05 TERRY -

TERRY (sighs)
-- Everything -- Everything. --

44. 456 08 TONY - caresses her thigh.

45. 466 12 CLOSE - SIDE-ANGLE - TERRY - Responds to love-making.

46. 494 08 BATHROOM DOOR - CLOSED --

TERRY (O.S.)
(sings)
"VOLARE --
(door opens. She appears)
"WHOA-OH --
(goes to dresser, her reflection in mirror)
"CANTARE --
(claps hands, rubs face)
Hi, ya suckers -- Hi ya suckers.
(goes to phone on floor, puts receiver back on hook)
"WHOA-OH-OH-OH --
(crosses to Tony)
(laughs)
(turns off TV)
"OH, NO --
(hums song, teases Tony, turns on wall lights)

47. 531 13 TONY - turns on TV.

48. 533 11 TERRY -

TERRY (goes to Tony, stands between him and TV)

(Continued)

48.
Cont.

TERRY (Cont.)
What, what's so important about that ridiculous box? I -- How can yuh, how can yuh watch that when you know --

TONY (moves her aside)
That box keeps me company even when I'm sleepin'.
(watches TV)
In fact, it's the only box I don't have to screw it all the time t' keep it happy.

TERRY
God -- you know, you're crude --. You're a crude bastard.

TONY (Overlaps)
(tucks shirt into pants, watches TV)
Yeah -- ah-huh -- yeah --

TERRY (Overlaps)
You're vain an' vulgar. You're a liar. God knows what you are.
(laughs)

TONY (gets jacket from chair)
Yeah, the perfect gentleman.
(puts on jacket)

TERRY
What are you -- Hey, where are you going?

TONY (moves to table)
Bizness.
(puts on sunglasses)

TERRY
Two-thirty in the morning? What? I don't understand. What kind of business?
(sits on chair, waves rose)
Is it Woman business -- Hah?

TONY (takes out pills)
Here, take this.

(Continued)

48.
Cont.

TERRY
No.
(goes to bookcase)
Noooo --

TONY (follows her)
Take it.

TERRY (laughs)
Nooo -- Nooo -- No.

TONY
Look -- You wanna climb walls all night? You wanna drag ass in school? Is that what you want? Huh?

TERRY
What is it?

TONY (Overlaps)
Take it.

TERRY
What is it?

TONY
"Lewd".

TERRY
Oh, nice.

TONY (puts pills into her mouth)
Quaalude.

TERRY
Oh --

TONY
Brings you down fast.
(starts to door)
I'll keep in touch.

TERRY
Well, when?

TONY (O.S.)
Whenever.

TERRY
If you're late again --

49. 611 15 HALLWAY - TONY at open door.

TONY
Kiss my ass.
(closes door)

TERRY (opens door)
I did.
(goes back into apt., slams door)

50. 621 09 INT. THERESA'S APT. - DAY - CLOSE ON PHONE RINGING - PAN to include Theresa on bed as she reaches for phone. Dial tone. She hangs up, rolls over onto her back.

51. 653 07 THERESA - looks to alarm clock.

THERESA
(exhales)

52. 657 14 ALARM CLOCK - Comes into focus: 12:15.

THERESA (O.S.)
Ohhh --

53. 660 07 THERESA -

THERESA
Ohh -- Oh, no --
(rolls off bed onto floor)
(Grunts)
(She goes into bathroom)

54. 671 13 INT. CLASSROOM - DAY - ERIN - scratches fingernails across blackboard. PAN around room to kids throwing paper airplanes, balloons and Daniel #1 pounding on piano.

55. 682 06 DOOR - opened by Miss Clark - Daniel pounds piano o.s.

(Continued)

55. Cont.

MISS CLARK
Explain it to them!
(exits)

Theresa enters, looks to kids.

56.	689	09	KIDS - run around room.
57.	692	09	THERESA - watches kids; she's guilt-ridden.
58.	695	12	KIDS - throw paper airplanes, balloons.
59.	698	04	THERESA - closes door.

THERESA (sign and voice)
Stop!

60.	703	00	KIDS - ignore her, continue rebellious outburst.
61.	704	12	THERESA - knocks on table.
62.	707	08	KIDS - pandemonium.
63.	708	14	THERESA - snaps light switch on and off.
64.	711	09	KIDS - throw balloons into air. Lights blink on and off. Kids look toward Theresa.
65.	713	15	THERESA - stops snapping switch.
66.	715	12	KIDS - go to chairs.

THERESA (O.S.)
Be quiet.

67. 730 00 THERESA -

THERESA (looks to Daniel #1)
(sign and voice)
Sit.
(looks to kids)

68. 738 01 AMY & DANIEL TU - seated, look to Theresa.

69. 740 02 THERESA -

THERESA (sign and voice)
I'm sorry. I apologize.

70. 748 06 PAN ACROSS STUDENTS -

THERESA (O.S.)
I'm late. Last night, I took a pill --

71. 756 12 THERESA -

THERESA (sign and voice)
-- to help me sleep. The pill was so strong that I --

DANIEL #1 (O.S.)
I don't believe you!
(she looks to him)

72. 770 10 DANIEL #1 -

DANIEL #1
I don't believe yuh.

73. 775 12 THERESA - goes to blackboard and erases writing: "You don't care!" She jumps as balloon bursts o.s.

74. 796 10 INT. HOSPITAL CORRIDOR - DAY - Nurse on phone, hangs up, exits. Theresa enters b.g. Brigid enters, goes to Theresa.

(Continued)

74. Cont.

BRIGID
I gotta go home.

THERESA
How is he?

BRIGID (puts on sweater)
I gotta go home. I gotta feed the baby.
(Theresa helps her with sweater)
I been here off 'n on for Godsakes, since last night.

THERESA
Why didn't you call me?

BRIGID
I did!
(They walk toward elevator)
Nine o'clock, nobody home! Later: busy, busy, busy -- So, I called the operator, I said, "Cut in." She tells me the phone's off the hook. I called this morning and still nobody home.
(they stop. Breathing heavily)
Stay with Mom, huh?
(she exits elevator)

Theresa starts back toward --

75. 846 06 FATHER TIMOTHY & MRS. DUNN - He paces. She sits on bench, waiting.

76. 850 12 THERESA - comes to Mrs. Dunn.

THERESA
How is he?
(no answer)
Mama?

MRS. DUNN
In God's hands.

77. 859 02 THERESA & MRS. DUNN - seated. Nurse passes --

(Continued)

77. Cont.

THERESA (stops nurse)
Can I see him, please?
(nurse exits)

FATHER TIMOTHY (helps Theresa up)
Well, Theresa, it's been a long time.
(they walk along corridor)
Before the operation, we had a nice chat, your father and I.
(they stop)

THERESA
Uh-huh.

FATHER TIMOTHY
He told me the good news.

78. 875 14 THERESA - looks at him.

FATHER TIMOTHY
-- About that wondrous young man of yours. It seems you've picked the right man.

(FOOTAGE REEL 5A 885 FT. + 00 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE

NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE

1. 00 00 INT. HOSPITAL CORRIDOR - DAY - JAMES approaches Theresa and Father Timothy.

JAMES
I tried to reach you.

FATHER TIMOTHY
Do they know?

JAMES
Twenty-four hours.

THERESA (to Father Timothy)
Know what?
(Father Timothy exits, She turns to James)
Know what?
(no answer)
What?!

JAMES
If it's malignant.

THERESA
(exhales)

She crosses to opposite wall.

THERESA
(exhales)

2. 33 11 JAMES - goes to Mrs. Dunn.

JAMES
Can I give you a ride home, Mrs. Dunn?

James takes her arm. As they walk --

MRS. DUNN
If it's not too much trouble, I'd like to go to church, first.

3. 44 03 INT. THERESA'S APT. - NIGHT - THERESA & JAMES enter.

THERESA (turns on light)
You're really somethin', you know that? You are <u>really</u> something. How did you manage it? Jesus, you're practically one of the family.
(she takes off coat)
Apple of my father's eye. Buddies. My mother's son she never had.

JAMES (softly)
I wanted to help.

THERESA (goes to him)
<u>Why</u>?!! Why is it when there's trouble you're always Johnny-on-the-spot? Is that how you get your kicks? Feeding off of cripples?

JAMES
You're upset --

THERESA (moves away)
(Overlaps)
Oh --

JAMES
-- I understand. You're worried and you're lonely.

THERESA
<u>Alone</u>!!!

4. 73 12 THERESA - turns toward James

THERESA
I'm <u>alone</u>, not lonely! And depressed. And <u>you're</u> depressing me.
(sits on bed)
Can you understand <u>that</u>?
(unzips boot)

5. 87 14 JAMES - crosses to Theresa. She removes boot.

(Continued)

5. Cont.

JAMES
This place isn't like you at all.
(looks at mobile)
Not at all.

THERESA
It's exactly like me.

6. 103 03 JAMES & THERESA -

THERESA (hits mobile)
Especially this!
(leans back on bed)
You ever had a woman that way? Hmm? You got a woman? How 'bout some of those welfare cases of yours. All those scared --

7. 122 03 THERESA & JAMES -

THERESA
-- trembling women begging for favors -- Hmmm?

JAMES (starts out)
I'm going to the hospital tomorrow --

THERESA (Overlaps)
Ha!! Of course, you are.
(picks up boot)

JAMES (opens door)
-- if you wanna lift --

8. 134 15 THERESA -

THERESA
Hey! --
(throws boot at James)

9. 136 13 JAMES - Her boot hits the door.

10. 138 05 THERESA - on edge of bed.

THERESA
-- I want you here.
(slaps bed)
Right here.

11. 142 14 JAMES - picks up boot.

THERESA (O.S.)
Or maybe you don't like women. Maybe you go for --

JAMES
Shut up!!!
(approaches Theresa)

12. 155 06 THERESA - angrily watches as he stops before her.

13. 158 08 THERESA & JAMES -

JAMES
You don't like to hurt people, so why do you do it?

14. 162 01 JAMES & THERESA - He touches her chin.

THERESA (turns away)
(exhales)

James kisses her hair.

15. 175 02 THERESA & JAMES -

JAMES (crosses to exit)
I'll pick you up at six tomorrow.
(opens door)
Night.
(leaves)

16. 184 02 THERESA - door closes o.s. She looks up, clenches her hands.

17. 188 04 EXT. CHURCH STEEPLE - DAY - Choir sings V.O.

18. 193 11 INT. UNDERTAKER'S OFFICE - CLOSE - MR. DUNN'S FACE - He is dead. Undertaker's hand applies makeup. Choir sings V.O.

19. 197 14 EXT. CEMETERY - DAY - Cross is raised. Bell tolls o.s.

20. 200 01 EXT. CEMETERY - DAY - STATUE - ZOOM IN to face. Choir sings V.O.

21. 202 11 INT. DUNN HOUSE - DINING ROOM - OVER CASKET TO MRS. DUNN, BRIGID, PATRICK, FATHER TIMOTHY, KATHERINE, JAMES around dining room table. Lighted candles on table, liquor bottles, glasses. An Irish wake. Theresa comes to Mr. Dunn in casket. Choir sings V.O.

22. 212 02 THERESA - looks down to Mr. Dunn. She lifts veil, bends to kiss him. Choir sings V.O.

23. 228 04 THERESA & MR. DUNN - His eyes open.

MR. DUNN
(laughs)

24. 238 15 THERESA - steps back, stunned.

MR. DUNN (O.S.)
(laughs)

25. 242 11 INT. HOSPITAL ROOM - DAY - Mr. Dunn in bed. He is on phone to Katherine.

MR. DUNN
(laugh continues)
What? Malignant? Me? No. That's rumors, sweetheart. That's all it is. Doctors' mumbo-jumbo.
(sits up)

PULL BACK to include Mrs. Dunn seated, knitting.

(Continued)

25. Cont.

MR. DUNN (into phone)
I'll be back at work in a week.

He nods to James, who leans in and fluffs pillows behind him.

26. 265 09 MR. DUNN & JAMES -

MR. DUNN (into phone)
Now, Katherine, love, would I lie to you?
(leans back)

James sits. PAN to Theresa seated in b.g. She works a crossword puzzle.

MR. DUNN (O.S.)
No affliction's gonna bury me before my time.

27. 277 00 MR. DUNN & MRS. DUNN -

MR. DUNN (into phone)
And that includes the prostate or any other state.
(winks at James)
Huh?
(laughs)

28. 285 02 INT. THERESA'S APT. - NIGHT - Phone rings. Theresa enters, searches for phone, jumps onto bed and crawls to reach gooseneck lamp. It falls. She leans over to floor, turns it on, looks for phone cord. She crawls along floor, following the cord to bathroom.

THERESA
(Adlib grunts)
(laughs)
Oh -- God -- Hold on -- Don't -- Don't -- go away --

29. 312 03 BATHROOM - Phone still rings. She follows phone cord into bathroom, gropes for phone on top of toilet. Receiver falls into toilet bowl.

(Continued)

29. Cont.

THERESA
Oh -- Crimany! --
(laughs)

She turns on overhead light, fishes receiver out of toilet.

THERESA (into phone)
Oh -- yuk -- Oh -- Hello? --
(laughs)
Tony?

30. 330 12 THRU BATHROOM DOOR -

THERESA (into phone)
(laughs)
Tony? -- Hello? --
(carries phone to bed)
-- Are you still there? --
(laughs, shakes water from receiver)
Oh, God --
(into phone)
Yes, yes. You sound underwater, too. Huh?
(puts lamp on table)
I can't -- I -- You're, you're, you're gurgling --
(laughs, sits on bed)
Am I what? -- No, no, I'm fine. I'm fine, but the phone practically drowned.
(sets phone on table)
(laughs)
Now, don't go away. Don't you go away! -- Okay?
(takes joint from table)
Can you hear me? -- Tony? -- Hey! -- Tony, can -- Ah! Oooh! -- Tony, now just don't go away --
(as she lights joint)
Hmm -- Hmm -- Hmmm! -- Hmmm?!
(picks up receiver)
No, just, just barely. Yeah, barely. Well, ah -- so, why don'tcha come on over?

31. 402 11 EXT. SIDEWALK PHONE BOOTH - NIGHT - JAMES on phone to Theresa.

(Continued)

31. Cont.

JAMES (into phone)
No, no. It's James.

32. 405 14 INT. THERESA'S APT. -

THERESA (looks at receiver)
Huh?!!! -- Oh, yuk!!!
(throws receiver on bed)
My God!
(mumbles as she crawls to other edge of bed, bangs table lamp til it lights. She goes to closet, gets jeans, tosses them on bed next to phone receiver)

33. 430 11 INT. MR. GOODBAR - NIGHT - Jukebox music. Theresa weaves thru crowd.

THERESA (motions to bartender)
Hey, Steve --

34. 440 09 BARTENDER - nods.

35. 444 01 THERESA - weaves thru crowd toward bar.

THERESA (to Man)
Hey -- Excuse me.

36. 453 14 THERESA - at crowded bar.

BARTENDER (O.S.)
Want a beer?

Man next to Theresa offers her a peanut. She declines. Bartender enters to her.

THERESA (takes out money)
Tony Lopanto -- You seen him around?

37. 467 09 THERESA & BARTENDER -

BARTENDER
Ah, the Drummer Man.

38. 470 04 THERESA - smiles at Bartender.

BARTENDER (O.S.)
Must be two, three weeks, now.
(to another customer)
Another one?

39. 474 04 MAN & THERESA - She drinks wine. A hand touches her shoulder, turns her around. The hand belongs to a man with beard and sunglasses.

THERESA
Martin?
(he takes off sunglasses)

40. 487 02 MARTIN & THERESA -

THERESA
Martin. Ah --
(touches his beard)
-- a professor needs a beard.

He leads her away from crowded bar.

MARTIN
Ex-Professor. Teaching's a waste of time. I'm writing a novel.

THERESA
Isn't everybody.

MARTIN
Getting divorced, too.

THERESA
Isn't everybody.

MARTIN
If not, why not?
(raises glass)
To -- old times.

41. 520 04 THERESA & MARTIN -

THERESA
(laughs, turns away)
Oh, God -- no -- Uh-uh --
(laughs, drinks wine)

41. Cont.

MARTIN
I think about you -- us -- a lot -- too much. You were my one true love.

THERESA
Ah, yes -- love.

MARTIN
"Forgive me not. But please, oh please, forget me not."

42. 550 03 MARTIN & THERESA -

THERESA
"By parted lovers it is writ: Oh, darling, thou art still a shit!"
(smiles, steps away)
Ciao.
(blows him a kiss)

43. 569 04 EXT. SCHOOL PLAYGROUND - DAY - JAMES hurries to Theresa and students seated at table.

THERESA (classwork)
(sign and voice)
No, that's wrong.

44. 575 02 DANIEL #1 & THERESA - James enters.

THERESA (sign and voice)
That's wrong.

JAMES
Hello.

THERESA
Hi --
(turns to kids)
Ah --
(sign and voice)
-- everyone, look at me. Look at me. This is Mr. --

JAMES (interrupts)
No, hold it. Hold it. Hold it --

(Continued)

44. Cont.

JAMES (Cont.)
(sign and voice)
My name is --
(finger spells)
J - a -

45. 598 05 KIDS - seated at table, look to James.

JAMES (O.S.)
-- m - e --

46. 601 12 DANIEL #1, THERESA & JAMES -

JAMES
-- s. James.

THERESA (sign and voice)
Very, very good. Very good.

47. 607 13 THERESA & JAMES - cross playground to fence.

JAMES
It took me four days to learn that. Maybe sign language will keep us from fighting.

THERESA
You'd be surprised. Haven't you had enough? I mean, I've been so awful and you keep coming back for more. Why?

JAMES (Overlaps)
You've been charming, intelligent, affectionate --
(they stop)
-- sensual. You are the ideal --

THERESA
Bitch.

School bell rings.

THERESA (starts back to students)
Ah -- you better learn to read braille. You're blind as a bat.

(Continued)

47. Cont.

JAMES (O.S.)
(calls after her)
Saturday -- Saturday.

THERESA (calls back)
You'll be sorry.

48. 636 13 INT. THERESA'S APT. - DUSK - Theresa and James enter with shopping bags. She bites chocolate bar.

JAMES
That's funny. I don't remember buying any candy.

THERESA (turns on radio)
That's right.

JAMES (takes out pens)
And the pens?

THERESA (takes pens from him)
That's right.

JAMES
That's stealing.

THERESA (puts pens on desk)
Hey -- that's right.
(removes coat)

JAMES (hangs up his coat)
It would have been easier to pay for it.

THERESA
Yeah, but not as much fun.

49. 661 03 CLOSE - DIRTY DISHES IN SINK - James' hand picks up plate revealing roaches. PAN UP to James.

JAMES
You got roaches.

50. 667 11 THERESA - at desk, works on school poster.

(Continued)

50. Cont.

THERESA
Poor hungry little buggers.

JAMES (O.S.)
Is that why you don't wash the dishes? 'Cause the roaches are hungry?

THERESA
Why else?

51. 676 05 CLOSE - JAMES -

JAMES (to himself)
Why else?
(turns on water)
Aaahhh!!!

52. 682 12 BATHROOM DOOR - slightly open. Theresa in tub, hidden behind drawn shower curtain.

THERESA
Most guys, first time out, they try to score. They expect --

53. 689 10 JAMES - at table. He lights candle. Table is set for dinner.

THERESA (O.S.)
-- it. And some of them get pretty nasty if they don't get it. So, by the second or third time, it's either fuck, fight or forget it. But you, we've seen each other what --

He carries wine bottle and glass to bathroom.

54. 702 01 BATHROOM - THERESA - in tub, soaps herself.

THERESA
-- five or six times? You haven't even tried to kiss me.

(Continued)

54. Cont.

JAMES (O.S.)
(knocks at bathroom door)
Your wine, madam.

THERESA
In here, please.

James enters bathroom (silhouette), reaches behind curtain, offers wine to Theresa.

THERESA
Oh, ah -- just a second, my hands are very soapy here --
(she presses his hand against her breast as she takes wine glass)
Oh, I'm sorry.

55. 738 09 JAMES - Theresa's silhouette behind curtain.

THERESA (O.S.)
(laughs)

56. 740 08 THERESA - takes wine from James' hand, leans back in tub.

THERESA (drinks)
Mmmm -- nice. Mmmm.

57. 749 12 JAMES -

THERESA (O.S.)
Thank you.

JAMES
You're welcome.

58. 756 11 THERESA - enjoys the teasing, drinks wine. James' silhouette exits.

59. 759 10 CLOSE - LIGHTED CANDLE ON TABLE - Theresa leans in, lights cigaret at candle. She wears bathrobe.

(Continued)

59. Cont.

THERESA
Why'd you wanna be a priest?

JAMES (O.S.)
My father wanted it.

THERESA (sits at desk)
Didn't you?
(works on poster)

JAMES (O.S.)
Nah.

THERESA
If he hadn't died, that's what you'd be.

JAMES (O.S.)
I don't know if he's dead.

THERESA
What?
(she stops work, looks to him)

60. 787 10 JAMES - dries dishes at sink.

JAMES
I just say he's dead. It stops the questions. My mother drank.

61. 795 05 THERESA -

JAMES (O.S.)
She doesn't anymore.

(FOORAGE REEL SB 800 FT. + 01 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. THERESA'S APT. - NIGHT - JAMES dries dishes at kitchen sink.	JAMES I was twelve years old when it happened. One night I heard my mother laughing. My mother had a beautiful laugh. (Theresa enters to him) Her bedroom door was open. She was lying on the bed -- naked, except for a black garter belt. My father was standing over her and she was teasing him, saying, "What's the matter, big boy? Can't yuh get it up?" And my father hit her. But my mother just kept on laughing. And he kept on hitting her and hitting her. And she kept laughing and laughing. There was blood all over the bed and blood all over my mother. My father walked right past me -- went down the stairs and out the door. Theresa kisses him gently. He kisses her passionately. THERESA Mmmm -- Mmm -- Oh --
2.	102	08	BEHIND THE BED -- THERESA & JAMES - They sit on floor. He is nude. She wears bathrobe. They kiss, embrace, lie on floor. Music from radio.	JAMES I love you.

(Continued)

2. Cont.

THERESA
Mmmm -- Don't love me -- Nn-uh -- Just make love.

MOVE IN as he kisses her.

THERESA (murmurs)
-- Easy -- Easy --
(he kisses her)
Okay -- Okay -- No, let me -- Let me --
(reaches down)
(laughs)
Nn-uh -- I don't believe it!!

3. 165 05 JAMES & THERESA - He exits as he rises. She turns on lamp, sits on bed, hold condom.

THERESA (laughs)
I don't believe it! Ohhhh, no! Oh, God!
(she blows up condom like a balloon)
(laughs)
Is this supposed to protect me or you?
(laughs)
Oh, God --
(goes toward him)
Oh, God, I'm -- I'm sorry. Oh, I'm very sorry. That wasn't very funny.
(looks at condom)
It's just that -- I've never seen one of these anyway an' --
Oh, God --
(hits partition)
Uh -- go ahead --

4. 205 10 JAMES behind partition. He tucks in shirt.

THERESA (O.S.)
-- Go ahead, hit me. Fight back -- Ah, break something -- I'm, I'm sorry --

James goes to door. Theresa's reflection in mirror.

4. Cont.

JAMES (laughs)
You're wrong. It's funny --
(laughs)
(picks up coat, opens door)

5. 242 13 THERESA - looks at James, uncertain.

JAMES (O.S.)
(laughs)

6. 245 05 JAMES - at door.

JAMES
Oh, the story about my mother and my father -- It never happened.

7. 253 03 THERESA - looks to James, bewildered.

JAMES (O.S.)
(laughs)
I'm sorry.
(laughs)

Door closes o.s.

THERESA
Whew! -- I gotta get outta here!

8. 281 04 EXT. THERESA'S APT. BUILDING - NIGHT - RAIN - Cab stops at curb. Theresa hurries down stairs, enters cab.

9. 294 13 EXT. ALLEY - JAMES - appears from shadows, looks after her.

10. 300 02 EXT. HANGOUT - NIGHT - Loungers chat, laugh. Cab stops at curb. Theresa exits.

CROWD
(ADLIB)

She goes to group at entrance to Hangout.

GROUP
(ADLIB)

(Continued)

10, Cont.

THERESA
Excuse me -- Excuse me -- Hey, excuse me.
(they turn to her)
I'm looking for Jesus?

CHECK
Well, ain't you heard, baby -- the Pigs got 'im.
(Chuck and group laugh)

Black Cat enters, taps her arm.

BLACK CAT
Never fear -- the Man is here.

He guides her inside.

11. 334 15 INT. HANGOUT ENTRANCE - THERESA enters followed by the Black Cat.

BLACK CAT
Two dime bag?
(reaches inside his coat pocket)

12. 339 07 INT. LADIES' TOILET - CLOSE - THERESA at mirror, sniffs cocaine thru straw.

THERESA
Mmmm --

She looks into mirror. Cocaine takes effect.

13. 353 04 INT. DISCO - MIRROR - THERESA dances among crowd, watches herself in mirror.

14. 358 05 ZOOM IN - THERESA at mirror.

15. 363 15 ZOOM IN - to Woman disc jockey.

16. 365 03 CLOSE - COLORED LIGHTS.

17. 366 02 THERESA & YOUNG MAN - dance.

18.	369	13	BODIES - dance.
19.	371	09	OTHER BODIES - dance.
20.	372	02	CLOSE - THERESA - whirls.
21.	373	01	WOMAN - dances, wears T-shirt: "Every inch a woman".
22.	376	10	BIG-BOSOMED WOMAN - dances.
23.	380	02	THERESA - dances, whirls.
24.	382	12	WOMAN - dances.
25.	385	14	MAN & WOMAN - laugh.
26.	389	06	DANCERS.
27.	390	13	ZOOM IN - to BBC sign.
28.	391	09	COLORED LIGHTS - PAN off lights to dancers.
29.	395	08	THERESA - kisses older man as they dance.
30.	398	10	COLORED LIGHTS - ZOOM IN to light - ZOOM BACK - ZOOM IN -
31.	400	13	INT. THERESA'S APT. BLDG. - Theresa and Katherine carry luggage, climb stairs.

(Continued)

31. Cont.

KATHERINE
-- so, I'm back working for the airlines, but not like before. Desk job -- Public Relations. No more wet-nursing a plane-load of drunken ass-grabbers. Nobody flies me ever again. Except if I want it and only --
(exits toward apt. door)
-- if I want it.

32. 420 01 INT. KATHERINE'S APT. - BEDROOM - THERESA'S HAND - with drink. She enters to Katherine.

KATHERINE (refuses drink)
I've quit that, too. The booze, the pills, the grass --
(hangs fur coat in closet)
-- the fifty dollar an hour analyst --
(Theresa sits on bed. Katherine unpacks suitcase on bed)
I am thru with the whole mind-fucking scene.

THERESA (takes off hat)
Everybody's taking something or they'd never make it to morning.

KATHERINE (at closet)
Well, I'm into Group Therapy. It is very "in".

THERESA
Oh, yeah, yeah --
(lies back on bed)
Is that where you all sit around in a circle and pick each other apart?

KATHERINE
Nooo -- It's where you find out the mess you're in -- How you got into it and maybe how to get out of it.

THERESA (Overlaps)
Uh-huh --

(Continued)

32. Cont.

KATHERINE (goes to makeup case)
Oh, we all hurt someplace --

33. 461 12 THERESA -

KATHERINE (O.S.)
-- and we're all looking for a pain killer.

THERESA (sits up)
Well -- To the pain killers. (drinks wine)

34. 471 02 KATHERINE -

KATHERINE (takes pills)
Ah-huh --

35. 473 09 INT. THERESA'S APT. - NIGHT - THERESA lies on bed, strikes match, lights up. She watches match burn as she smokes.

36. 506 03 MOBILE - PAN from mobile to window - (DAY turns into NIGHT) - to Theresa. She sits at table, smokes.

37. 530 15 SIDE-ANGLE - THERESA smokes. Phone rings. She picks up receiver.

JAMES (thru receiver)
Hello? -- Theresa? --
Hello? Is this 777-4490?

THERESA (into phone)
Yes, James.

JAMES (thru receiver)
You know, I was thinking about us. Am I interrupting you?

THERESA (smokes)
No.

JAMES (thru receiver)
I just come from church.

38. 576 00 FRONT ANGLE - THERESA -

JAMES (thru receiver)
You know, whenever I have a problem, I go to church.

She hangs up phone.

THERESA (closes eyes)
(exhales)

She rises.

39. 589 02 EXT. BUSY STREET - NIGHT - Traffic. Car with Theresa and Man turns into Motel.

TERRY (V.O.)
So, I find myself with this out-of-towner here for, I dunno, a furniture convention -- something. Anyway, he won't come to my place and he won't go to his fancy hotel. It's gotta be, for Crissakes, a motel and only this kind of motel.

40. 610 12 INT. MOTEL ROOM - NIGHT - Terry hangs up coat. Man sits on bed, turns on TV - porno movie.

TERRY (V.O.)
First thing, on with the TV. Next -- nothing. He just sits there on the bed watching the porno movie.

She sits beside TV, removes boot.

TERRY (V.O.)
I honest to God expect he's gonna bring out a bag of popcorn. Well, finally the big moment --

41. 634 02 FROM BEHIND TV TO TERRY & MAN on bed -

(Continued)

41. Cont.

TERRY (V.O.)
-- He doesn't even take off his pants --
(laughs)
-- And all the time that he's doing it to me, he's watching them do it on TV. It's hysterical, right? No, wait, wait, wait --

42. 651 11 THERESA - dressed, comes from bathroom.

TERRY (V.O.)
When I come outta the can --
(goes to nightstand)
Scarlett and Butch are still cranking it out on TV and my furniture freak is gone with the wind.
(she picks up envelope)

43. 662 12 INT. TERRY'S APT. - NIGHT - TERRY seated on edge of bed and Man #2 seated behind her. She turns on lamp.

MAN #2
(laughs)

He stands, puts gun holster on belt.

TERRY (laughs)
(gets letter from nightstand)
He left this.
(reads)
"Honey, you're terrific!"
(holds up money)
And this.
(laughs, drops letter and money on bed, starts toward bathroom)
Wild, huh? -- Boy -- Gee --
(disappears into bathroom)

Man puts on shirt.

TERRY (V.O.)
Anyhow, this night, I connect with this, ah, Detective -- and we end up in my place an' we smoke a little --

44. 693 06 TERRY - comes from bathroom, stops --

TERRY (V.O.)
-- We laugh a little. You know, an' ball a little 'n a real nice time.
(laughs)
I come out of the bathroom and guess what?
(laughs)
Well, wait --

45. 706 02 EXT. BAR - NIGHT - TERRY & MR. BOW TIE come out of bar.

MR. BOW TIE
Not again?

TERRY
Right!
(Mr. Bow Tie whistles for cab)
Dick Tracy disappeared and so did my twenty dollars. Talk about amateurs --
(cab pulls up to curb)
Played for a hooker by a square and ripped off as a sucker by a Dick. Hey, God!
(they enter cab)

MR. BOW TIE (Overlaps)
(laughs)

Cab pulls away.

(FOOTAGE REEL 6A 731 FT. +09 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	INT. GAY BAR - NIGHT - CLOSE - Mirrored ball twirls -- men dancing -- Gary among them. PAN dancers to Mr. Bow Tie and Terry watching.	
2.	38	15	GARY & DANCERS.	
3.	42	02	GEORGE - at bar, watches Gary.	
4.	44	06	GARY - dances.	
5.	47	08	DANCERS IN F.G. - TERRY & MR. BOW TIE - watch.	
6.	53	12	DANCERS - Man sniffs capsule.	
7.	58	07	TWO DANCERS (BLACK & WHITE) - kiss.	
8.	61	09	CLOSE - RECORD PLAYING - PAN UP to Disc Jockey.	DISC JOCKEY (waves cowboy hat. Yells) Ya-haw!!
9.	68	15	GEORGE - at bar, holds out beer bottle. Gary enters, takes beer. They kiss.	
10.	86	09	TERRY & MR. BOW TIE - drink wine.	
11.	89	11	GARY & GEORGE - kiss.	

12. 95 06 EXT. TERRY'S APT. BLDG. - NIGHT - RAIN - TERRY & MR. BOW TIE exit taxi, hurry up steps. Cab pulls away.

13. 100 05 EXT. CAR - NIGHT - RAIN - Reflection of James in side-mirror of car. He watches Terry and Mr. Bow Tie. He drives off.

14. 111 11 INT. TERRY'S APT. - NIGHT - TERRY & MR. BOW TIE enter. She turns off kitchen light. She sings "Don't Leave Me This Way".

MR. BOW TIE
Me? Queer? Jesus! I'm a married man, I got two kids and a very expensive mistress --
(follows her to desk)
I'm an <u>animal</u>!

TERRY (sings softly)
(overlaps)
"DON'T LEAVE ME THIS WAY --
I CAN'T RESIST --"
(drops keys on desk)
That's why you go to Gay Bars.
(turns off desk lamp)
(sings)
" -- YOUR KISS" --
(removes coat)

MR. BOW TIE (Overlaps)
(laughs) (removes coat)

TERRY (sings softly)
"DON'T LEAVE ME --

MR. BOW TIE (Overlaps)
(sees picture of "Screaming Woman")
Jesus, who's that?

TERRY
Me, when I need a fix.
(closes front door)
What the hell -- you're a Juicer, I'm a Junkie.

(Continued)

14. Cont.

MR. BOW TIE (O.S.)
(laughs)
Yeah? What're you hooked on?

TERRY (leans against door)
Anything I can get.

MR. BOW TIE
You got something to drink?
(she hangs his coat on door hook)
Somethin' sweet?

TERRY (caresses his face)
How 'bout me, huh?
(kisses him lightly)

MR. BOW TIE (arms around her)
Mmmmm --
(laughs)

TERRY
How 'bout me?

MR. BOW TIE (lifts her up, dances her around, hums)

TERRY (he sets her down)
(she laughs)

MR. BOW TIE (feels her breast) (laughs)
Hey, ah --
(clears throat)
-- I'm not complaining, but you know, you're not very, ah, big an' --

TERRY
Yeah --
(starts toward bathroom)

15. 164 10 TERRY - turns toward him, removes sweater.

MR. BOW TIE (O.S.)
(laughs)

(Continued)

15. Cont.

TERRY
-- Neither are you.
(goes into bathroom)

MR. BOW TIE (O.S.)
Comin' up, up, up!

TERRY
Oh, yeah!

She closes bathroom door.

16. 174 03 MR. BOW TIE - removes jacket, stops at bed.

MR. BOW TIE (hums)
"HI-DE-DO --"
(exhales)

He counts money, takes off shoe, stuffs money into shoe.

MR. BOW TIE (laughs)
Oh --

He takes off other shoe, unbuckles belt.

MR. BOW TIE (grunts)
(hums)
"AH -- DE -- DOOT-DO --
DA-DA-DYE-DEE --
(drops trousers)

Scratching at door lock. He looks to door, turns off bed lamp.

17. 212 15 DOOR - opens. Tony stands in doorway, carries Addidas Bag and suit on hanger.

MR. BOW TIE (O.S.)
Aw, Jesus! Oh --

18. 216 02 MR. BOW TIE - quickly pulls up trousers.

MR. BOW TIE
God! I knew it! I knew it!
I knew it! I knew it!
(reaches for shoes)

19. 219 08 TONY - puts bag and suit on chair.

MR. BOW TIE (O.S.)
-- I knew it!! -- I knew it!!
-- I knew it!

20. 222 13 MR. BOW TIE - steps into shoes, fastens trousers.

MR. BOW TIE
(grunts)

21. 225 14 TONY - turns on light switch.

MR. BOW TIE (O.S.)
-- I knew it! I knew it --

Tony goes to him.

TONY
Who the hell are you?

MR. BOW TIE (fumbles with shoes)
Who? Me?!

TONY
Yeah, you!

MR. BOW TIE
Me?!!

TONY (pushs him onto bed)
Yeah, you! What are you, a deaf faggot?!

MR. BOW TIE
Me?!! Jesus --!

TONY (slaps him with hat)
Go on, get outta here!

Mr. Bow Tie runs for the door.

22. 243 09 INT. HALLWAY - KATHERINE enters, starts up stairs. Mr. Bow Tie runs from Terry's apartment. Katherine stops on stairs. Tony throws coat after Mr. Bow Tie, closes door.

(Continued)

22. Cont.

TONY (to Katherine)
Hello -- You live up there, Mama?

KATHERINE (calls)
Theresa?

23. 265 15 THRU DOORWAY TO KATHERINE ON STAIRS -

KATHERINE (calls)
Theresa, are you alright?

TONY (enters apt.)
She's takin' a dump.

He slams door shut, goes to refrigerator. Terry comes from bathroom, sees Tony, turns away in anger.

24. 279 08 TONY - behind open refrigerator door.

TONY
Before you start, I forgive you, so relax, okay? Okay.

25. 285 07 TERRY - at dresser, finds cigarets.

TONY (O.S.)
So, how yuh been?

She doesn't answer.

26. 289 12 TONY - at refrigerator.

TONY
You missed me, huh?
(drinks beer from can)
(exhales)

27. 304 03 TERRY - at dresser - lights cigaret.

TONY (O.S.)
(sniffs)
What's the silent bit?

28. 308 00 TONY - throws beer can in wastebasket, picks up suit, starts toward bed.

29. 315 00 TERRY - at dresser. Reflection of Tony in mirror as he goes toward bed.

TONY (O.S.)
Bette Davis on the Late Show, right?

30. 318 08 TONY - picks up portable TV -

TONY
You know, you oughta get on one a them TV game shows.
(holds TV in front of his face, mimics announcer)
"Come on down, Terryaki Tobias!"
(yells, sets TV on desk, runs around room - screams)
Yow!! -- You scream. You jump up and down, you wiggle your butt --

31. 341 14 TERRY - watches him in mirror, turns away.

TONY (O.S.)
-- You win twenty-five grand, a car, a hundred suitcases --

32. 346 11 TONY -

TONY
-- an a trip to the Honolulu Hilton.
(drops to his knees)
Hula, hula, Hallelujah!

33. 353 01 TERRY - keeps from laughing, turns away.

TONY (O.S.)
Oh, Lord --

Phone rings. Terry throws cigaret into bathroom toilet.

TONY (O.S.)
What the hell is this? A call house?

34. 361 09 TONY - answers phone (on bed).

TONY (into phone)
Yeah?
(lies on bed)
Well, maybe she don't wanna talk to you.
(listens, looks at receiver)
What the fuck kinda language is that?

TERRY (enters, grabs phone)
Gimme that!
(into phone)
Um, Katherine?
(listens)
Ah, no -- no --
(walks to desk with phone)
-- no problem. I'll call you back.
(hangs up)

35. 383 11 TONY - moves to head of bed.

TONY
Do yuh wanna know where I've been?

TERRY (O.S.)
No.

TONY
Miami --
(props pillow behind his head)
Ahh -- Lost a bundle at the track, massaged around with a fat Jew broad til her old man showed up --
(laughs)
Miami -- tough hustle.

36. 400 09 TERRY - at desk, rubs her face.

TONY (O.S.)
(exhales)
Scrounged my way back up here --

37. 404 01 TONY - immersed in his own story.

(Continued)

37. Cont.

TONY (snaps fingers)
-- they cut off my welfare, which I'm told by some nigger clerk, yet. Get me a beer, will yuh, hon? So, I need a pad til I can get somethin' goin'.

Terry enters, throws his suit at him.

TERRY (O.S.)
Not --

38. 416 05 TERRY -

TERRY
-- here!
(goes to desk drawer)

TONY (O.S.)
What? Four or five days --

TERRY (searches drawer)
Even you've got a mother.

TONY (O.S.)
She said no.

Terry finds money, starts toward Tony.

TERRY
Go --

39. 425 11 OVER TERRY TO TONY -

TERRY (throws money at him)
-- set the world on fire!
(moves away angrily)

Tony gathers bills, rises.

TONY
What? On a coupla lousy dollars? C'mon.
(goes to her)

TERRY
Find a smaller world.
(paces)

(Continued)

39. Cont.

TONY
Hey -- Hey, hey, hey, hey!
(puts arms around her)
Relax! C'mon, it's Tony boy talkin' --

THERESA (struggles)
(Overlaps)
Get away!

TONY
-- remember? You're still my girl. Mine. Mine, right?
(she breaks away)

TERRY
Hah -- damn --
(turns to him)
Get this into one of your two heads --
(points to his crotch)
-- the only one that can <u>think</u>! I am my own girl. I belong to <u>me</u>! Now, get outta here! <u>Leave</u>!
(goes to door)
Go!! --

40. 466 00 TONY -

TERRY (O.S.)
Go!!!
He slams door shut, whirls her around.

TONY
I don't believe it!

TERRY
Believe it!

TONY
You throwin' me out?

TERRY (yells)
Yes!!
(exhales)

She exits toward bookcase. He follows her.

(Continued)

40. Cont.

TONY
You an' my mother, the two biggest cunts in the world.

Terry spins, slaps him.

41. 482 06 OVER TERRY TO TONY - He slaps her.

42. 484 04 TERRY - falls against bookcase. She throws books at him.

43. 486 07 TONY - books hit him in face.

44. 486 15 TERRY - picks up desk chair, throws it at him. Tony catches chair, smashes it against door.

45. 490 14 TERRY - tries to run. Tony cuts her off, grabs her.

46. 492 15 TERRY & TONY - fall to floor, struggle. He slaps her.

47. 499 10 TERRY - Tony pulls her to her feet. They struggle. He slaps her. He lifts her, propels her toward alcove.

48. 506 12 INT. HALL - KATHERINE runs down stairs - o.s. sounds of fight.

TERRY (O.S.)
(ADLIB YELLS)

KATHERINE
Theresa?!!!

She hurries to Terry's apt. Tony appears at open door.

KATHERINE (hits him)
You son-of-a-bitch!!

49. 521 00 INT. THERESA'S APT. - Katherine enters, slams door.

50. 525 08 INT. HALL - TONY - spits blood, leaves.

KATHERINE (O.S.)
(calls)
Theresa?

51. 529 01 INT. THERESA'S APT. - KATHERINE - goes to bathroom.

KATHERINE
Theresa?
(starts back)
Oh, well --
(sees Theresa)
Theresa --

THERESA (O.S.)
(moans)
Oh --

KATHERINE
(Theresa touches her bloody teeth)
Oh, my God --

THERESA
No, I'm fine.

KATHERINE
What did he do to you?
(guides her toward bed)

THERESA (Overlaps)
I'm fine -- It's my --

KATHERINE
Well, come here -- Come here. Sit down.

THERESA (Overlaps)
I'm, I'm --
(sits on bed. Katherine kneels beside her)
Ah, ah -- It's my, my teeth is -- My teeth, ahh.

(Continued)

51. Cont.

KATHERINE (Overlaps)
(examines her)
Oh, Jesus -- Let me look at -- Oh, my God -- I'll, I'll get some ice for that --
(rises, exits toward refrigerator)

THERESA (Overlaps)
Ice, yeah --
(sighs)
Ahhhh --

52. 568 15 KATHERINE - goes to refrigerator.

KATHERINE (opens freezer)
How did that creep get in here? What happened? Oh, it doesn't matter what happened.
(tries to remove ice tray - frozen solid)
Once the cops get there hands on that mother-grabber --

THERESA (O.S.)
But, that's it -- He was only trying to hurt his mother.

KATHERINE (takes popsicle to Theresa on bed)
What are you talking about?
(sits on bed)
What did you have to do with his mother? Here --

THERESA
Oh, well, we're both, don't you understand, we're both --
(Katherine puts popsicle to Theresa's cheek. Theresa screams)
Ahhhhh!!!!! -- Ohhhh, Oh, it's cold!!!

KATHERINE (Overlaps)
Oh, oh, well, just hold it there. Wait --
(she exits)

(Continued)

52. Cont.

THERESA (popsicle to cheek)
We're both cunts!
(laughs)
Oh, God --

53. 604 08 KATHERINE - gets dishtowel from sink.

THERESA (O.S.)
Hula hula, Hallelujah! -- Oh, my God --
(laughs)

Katherine runs to Terry, kneels beside her.

54. 609 08 THERESA - lies on bed.

THERESA (laughs)

Katherine opens dish towel to wipe Theresa's face, cockroaches fall out onto Theresa's sweater.

THERESA
(screams)

She sits up.

55. 611 15 THERESA & KATHERINE -

THERESA
(screams - laughs - screams)
Ahhhhh!!!!! ---

KATHERINE
(screams, laughing)
Oh -- the cocka -- the cockroaches are taking over the world --

THERESA & KATHERINE
(scream)

They jump to their feet.

56. 635 10 INT. CLASSROOM - DAY - DANIEL #1, AMY & DANIEL TU in front row - BONNY, ERIN & THEA in back row. Piano plays o.s.

KIDS (sign and voice)
(sing "Silent Night")
"SILENT NIGHT -- HOLY NIGHT --

Woman piano-player. Theresa leads singing. Cap watches in b.g.

KIDS, THERESA, PIANO-PLAYER (sing) (voice and sign)
"ALL IS CALM -- ALL IS BRIGHT -- ROUND YOUNG VIRGIN MOTHER AND CHILD --
(Theresa sees something thru window, motions to pian player to continue)
"HOLY INFANT SO TENDER AND MILD --
(Theresa goes to window)

57. 681 09 THERESA'S P.O.V. - TONY plays in schoolyard.

KIDS & PIANO-PLAYER (O.S.
(sing)
"SLEEP IN HEAVENLY --

58. 686 04 TONY - swings across monkey bar, climbs jungle Jim.

KIDS & PIANO-PLAYER (O.S.
(sing)
" -- PEACE -- SLEEP --

59. 694 13 INT. CLASSROOM - OVER PIANO-PLAYER TO KIDS & THERESA. Theresa comes to piano player.

THERESA
I'll be right back.
(Woman nods)

KIDS (Overlap)
(sing - sign and voice)
"IN HEAVENLY PEACE --

(Continued)

59. Cont. Cap at door. She gets her coat and exits. Cap looks after her.

KIDS (O.S.) (sing)
"SILENT NIGHT -- HOLY NIGHT -- ALL IS CALM --

Cap crosses behind kids to window.

KIDS (sing - sign and voice)
" -- ALL IS BRIGHT --

60. 725 00 CAP'S P.O.V. - THERESA goes to TONY in schoolyard.

KIDS (O.S.)
(sing)
"-- ROUND YOUNG VIRGIN MOTHER AND CHILD --

TONY
Why? Why do that? Huh?

61. 737 07 THERESA & TONY - He pulls coat off her shoulders.

THERESA (turns to him)
Give me that coat.

TONY (teases her with coat)
Ooops! Hey, toro!! Ooop! Hey! Ole!! Ole!!
(she turns away. He moves in front of her)
Hup! Hup! Hup! Hup!!

THERESA (moves away)
I'm -- Don't do that!
(grabs coat)
Give me my -- This is not funny.

TONY (moves in front of her)
Oh, I don't know. It's gonna cost yuh three hundred now, insteada two.
(hangs coat over rung of jungle Jim, pins her against bars)

(Continued)

61. Cont.

THERESA
First, I haven't got it.

TONY
You'll get it.

THERESA
Second, I wouldn't give it to you

TONY
Ha, you wanna bet?

THERESA
Not three hundred, not --

62. 759 14 OVER THERESA TO TONY -

THERESA
-- three, nothing! Zero!

TONY
Oh, well, I'd hate 'ta see yuh in the newspapers, yuh know -- "Virgin Schoolteacher, bar-hopping slut -- Pill-popper --"

63. 770 14 CAP - approaches --

TONY (O.S.)
-- "Cokehead, dubee-do."

Cap takes her coat.

CAP
All right, Miss Dunn.

64. 775 14 CAP, THERESA, TONY - Cap holds coat for Theresa.

TONY
Oh, you don't need Tony any more, huh? Got yourself a nigger stud, here.

She exits with coat. Cap saps Tony's wrist with sand-filled sock.

65. 786 12 OVER TONY TO CAP - Cap grabs Tony.

66. 787 06 CLOSE - Cap knees Tony in groin. Cap exits. Tony starts to fall.

TONY
(gasps)

67. 791 00 CAP - looks to Tony, backs away, turns. Theresa watches in b.g. He starts toward her.

68. 797 06 TONY - on ground in b.g. Cap exits f.g.

TONY
(coughs)

69. 804 14 INT. THERESA'S APT. - NIGHT - THERESA in chair at table, asleep. Phone rings. She goes to phone on bed.

THERESA (into phone)
Hello?

TONY (O.S.)
You asked for it, bitch!

THERESA (into phone)
Tony?
(dial tone. She hangs up, starts toward bathroom)

(FOOTAGE REEL 6B 837 FT. + 06 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE
1.	00	00	INT. THERESA'S APT. - THRU BATHROOM - THERESA turns on light, searches medicine cabinet.
2.	09	02	CLOSE - THERESA AT MEDICINE CABINET - searches overhead shelf, finds pill bottle, turns on faucet. Door buzzer heard.
3.	30	01	DOOR - bursts open. Two Policemen enter. Policeman #1 turns on light, searches desk drawer.
4.	37	10	THERESA - comes from bathroom, startled.
5.	40	05	POLICEMAN #2 - searches nightstand drawer.
6.	44	00	POLICEMAN #1 - searches refrigerator.
7.	46	14	POLICEMAN #2 - walks across bed, finds tin of marijuana.
8.	49	05	POLICEMAN #1 - opens freezer compartme
9.	50	06	POLICEMAN #2 - sniffs marijuana.
10.	52	00	THERESA - watches, looks toward door.
11.	55	00	MISS CLARK - enters.
12.	56	11	THERESA - watches Miss Clark.

13. 61 01 MISS CLARK - somberly looks at mobile.

14. 63 13 POLICEMAN #1 - finds cocaine packet in refrigerator, sniffs it.

15. 67 07 POLICEMAN #2 - at nightstand.

POLICEMAN #2
Found it!

16. 69 06 POLICEMAN #1 - with cocaine.

POLICEMAN #1
Found it!

17. 71 00 THERESA - watches Policeman #2.

18. 73 03 MISS CLARK - looks from mobile to Theresa.

19. 75 04 THERESA - Policeman #1 handcuffs her. They starts out.

20. 84 05 INT. POLICE STATION - THERESA - stands at screen, wears number. Her "mugg shot" is taken.

21. 87 06 POLICEWOMAN - takes flash picture.

22. 88 14 THERESA - turns profile. Flash goes off, she turns. Flash goes off again.

23. 92 06 INT. DUNN HOUSE - LIVING ROOM - MR. DUNN seated before TV. He holds newspaper. Headline: "Teacher leads Double Life" - photo of Theresa.

TV ANNOUNCER
-- A telephone tip from a mysterious informer led to her --

(Continued)

23. Cont. Mr. Dunn folds newspaper. Reveal Mrs. Dunn at TV.

TV ANNOUNCER
-- secret life of drugs, bar-hopping and sordid sex.

24. 103 07 INT. THERESA'S BATHROOM - THERESA looks at pill bottle.

TV ANNOUNCER (O.S.)
-- Miss Dunn was fired when she admitted --

Theresa shakes the fantasy out of her head.

THERESA
Hmm!

She moves to exit bathroom.

25. 113 13 THERESA - crosses to unbroken front door.

THERESA (shudders)
Ohhhhhhhh -- Hmmmm --
(turns on light)
(exhales, claps hands, goes to refrigerator)
Yes, sir, that's it. I'm --
(mumbles)
-- Crazy --
(takes cocaine packet from refrigerator)

26. 130 03 INT. BATHROOM - THERESA - enters with marijuana and cocaine, dumps them into toilet bowl, gets pill bottle from sink. She dumps pills into toilet and flushes it. Contents swirl.

27. 141 14 EXT. THERESA'S APT. BLDG. - NIGHT - THERESA - hurries down steps, passes James in car at curb. She stops, returns to car, opens door. Church bells chime "Noel". Christmas decorations on street.

(Continued)

27. Cont.

THERESA
You are really sick!
(slams car door, starts away, turns back to apt. building. James exits car with package)
Oh -- Shhh --

James comes toward her.

28. 172 12 THERESA - at steps.

JAMES (approaches)
Weren't you ever in love?

She stops on steps. He comes up behind her.

THERESA (exhales)
I was even more unbearable than you.
(turns to him)
Quit, will yuh -- hmmmm?
(touches his face)
Will you please quit?

29. 197 11 OVER JAMES TO THERESA - She turns to leave -

JAMES
Merry Christmas.

THERESA (stops)
Ohhh --
(turns to him. He holds out present)
Ohhh, no.
(laughs)
Oh, no -- What is --? Oh, what is it? Geez -- Oh --

30. 214 09 INT. THERESA'S APT. - THERESA & JAMES seated at table. Strobe light flashes on and off.

(Continued)

30. Cont.

THERESA (moves hand in strobe light)
Hey, gad -- This is fantastic! What --? Ooooh, Geez -- What made you think of this?

JAMES
You. Light and dark. On and off. Now I see you --

31. 227 03 PICTURE OF "SCREAMING WOMAN" - O.S. strobe light flashes on and off.

JAMES (O.S.)
-- Now I don't.

THERESA (O.S.)
Hmm --

32. 229 07 THERESA - Strobe flashes.

THERESA (holds up wine glass)
To all the lonely people on Christmas Eve, huh?
(drinks)

JAMES (O.S.)
(offers ring in box)
With love.

THERESA (looks at ring)
Oh, no. No, I --
(rises)
I don't want that ring.
(turns on desk lamp, moves behind James and turns off strobe light on bookcase)
I--I don't, I don't wanna be in love, not the way you mean. You wanna be married. I don't wanna be married. You wanna have kids. I don't want kids.

JAMES (Overlaps)
I didn't say anything about marriage. It's Christmas. Christmas makes me feel good.

33. 268 11 THERESA - gets cigarets from coat on door hook.

JAMES (O.S.)
At the end of a year, you think about the future.

THERESA
I don't believe in the future.
(goes to stove, lights cigaret from burner)

JAMES (O.S.)
What do you believe in?

THERESA
I -- Now!
(turns off burner)
What happens now. That's what I believe in.

James enters. She turns away.

JAMES
What have you got now? This place? Look at it. What's here when you come home? Anything that means anything to you?
(confronts her)
Family? A dog? A cat?

THERESA (Overlaps)
Aaaah --

JAMES
Friends? Do you have one woman friend you can talk to?

THERESA (Overlaps)
Oh --

JAMES
Last election did you even fucking vote? You've got one thing -- me!

THERESA
Ohhh, yeah --!!
(exits toward bed lamp)

(Continued)

33. Cont.

JAMES
That's what you've got!
(follows her)
And to hold onto me, it's got to be me --

34. 322 02 THERESA - at nightstand, turns on lamp.

JAMES (O.S.)
-- and only me!

She goes to closet, searches thru clothes.

JAMES
Where are you going?

THERESA
Out! --

She gets jeans. He grabs them. She exits.

JAMES
Where?

THERESA (O.S.)
(Overlaps)
-- Away from you!

He flings the jeans at her. They hit mobile.

35. 331 10 MOBILE - jangles, sways with jeans entangled. James grabs jeans and crashe mobile to floor.

36. 340 03 THERESA - frightened, moves toward door.

37. 341 07 JAMES - throws jeans across room.

38. 344 02 THERESA - backs away.

39. 345 05 JAMES - picks up jeans, leaves bloodied hand-print on wall, goes to bed.

(Continued)

39. Cont.

JAMES (whips bed with jeans)
Stupid! -- Stupid, stupid, stupid stupid!!!
(throws bed-cover onto floo looks off)

40. 364 09 DOOR - open. Theresa is gone. Door to outside heard closing.

41. 368 03 INT. DUNN HOUSE - LIVING ROOM - DAY - THERESA hurries down stairs followed by Mr. Dunn. He uses cane. TV football crowd o.s.

MR. DUNN (throws gift at her)
I don't want your Merry Christmas I don't want the same Judas-kiss you give to James.
(turns off TV. She puts on coat)
Not man enough for yuh, was he?
(prevents her leaving)
Not man enough for our gimpy Miss America.

THERESA (Overlaps)
(grunts)

MR. DUNN (she backs away as he comes toward her)
I don't understand you. I don't understand your crazy world. I don't understand your crazy talk. Freedom this and freedom that.
(coughs)
Free to leave your family. Free to quit the church. Free love.

42. 412 00 OVER THERESA TO MR. DUNN -

MR. DUNN
Free to abort your own kids!
(she turns away from him)

(Continued)

42. Cont.

MR. DUNN (Cont.)
Free to go to hell! Will you tell me, for the love of Christ, how you can give new life to them deaf kids? Teach 'em, love 'em, care for 'em -- when you won't give birth to your own. Why?

43. 440 09 OVER MR. DUNN TO THERESA -

THERESA (turns to him)
You know why!

MR. DUNN
You're afraid.

THERESA
Yes!

MR. DUNN
Of what? A little pain?

THERESA (Overlaps)
Scoliosis, Papa!
(she follows him to cabinet)
You know about scoliosis, don't you? Curvature of the spine.
(he pours drink)
A crooked back. Paralytic scoliosis.
(he turns away. She grabs him)
Inflammatory, myopathic and ocular scoliosis.
(paces behind him)
The kind you get from rickets and rheumatism. And my kind, congenital, the kind you're born with.

MR. DUNN (tries to pull free)
You had polio.

THERESA
Never!

MR. DUNN
Ask the hospital.

(Continued)

43. Cont.

THERESA
I did! Congenital. In the blood

MR. DUNN
Polio!

THERESA
Your blood, Papa.

MR. DUNN
Liar! Katherine is -- perfect.

THERESA (Overlaps)
Lucky!

MR. DUNN
Brigid's kids --

THERESA (Overlaps)
Lucky!

MR. DUNN
-- They're healthy an' straight.

THERESA (Overlaps)
Suppose mine are not --
(moves away)
-- healthy?

MR. DUNN (looks after her
My mother had four, all --

THERESA (interrupts)
(O.S.)
Ohhhhh!!! --

MR. DUNN (falters)
-- boys -- all perfect -- All but
one -- little Maureen --

44. 542 14 THERESA - watches him.

45. 546 01 MR. DUNN -

MR. DUNN
-- More love in that poor, twist
little body --
(begins to sob)

(Continued)

45. Cont.

MR. DUNN (Cont.)
-- and her perfect brothers --
(limps to chair)
-- false as sounding brass --
Ashamed of her --
(sits)
-- shunning her, cursing her --
til she took her own life --
(weeps)

46. 602 07 SIDE-ANGLE - MR. DUNN - Reflection of Theresa in mirror.

MR. DUNN (sobs)
Freedom --.
(Theresa enters to door)
Tell me, girl -- How do you get free of the terrible truth?
(she exits)

47. 628 00 INT. THERESA'S APT. - THERESA - cleans refrigerator. Radio on.

RADIO ANNOUNCER (V.O.)
Back here it's -- Happy New Year from Times Square in New York.

Door buzzer o.s.

RADIO ANNOUNCER (V.O.)
-- Goodbye to 1976 and hello '77.

She goes to door.

THERESA
Who, who is it?

MAN'S VOICE (thru door)
Telegram.

THERESA (to herself)
Telegram?

She opens door. A man with silk stockin covering head and face bursts across threshhold, forces her back with a bread knife.

THERESA (yells)
(gasps).

48. 649 08 DOORWAY - KATHERINE leaps into room, wears mask and hooded cape.

KATHERINE (yells)
Yahhh!

49. 650 06 OVER THERESA TO MAN - Knife raised, backs her against post.

THERESA
(yells)

50. 652 01 SIDE-ANGLE - THERESA & MAN - He stabs her. Knife-blade bends.

THERESA (gasps)
Ohhh!!! Ohhh!!!

KATHERINE (O.S.)
Your --

51. 654 03 KATHERINE - (mask off)

KATHERINE (to man)
-- thing is limp!

MAN (removes stocking)
The story of my life.

KATHERINE (laughs)

Theresa sinks to the floor. Katherine kneels beside her.

KATHERINE (kisses her cheek)
Happy New --

THERESA (sighs)
Oh --

52. 659 04 MAN, KATHERINE & THERESA -

KATHERINE (helps her up)
-- Year.

(Continued)

52. Cont.

THERESA
Katherine --

KATHERINE
Meet Robert, the Mad Mugger.

THERESA
Mad, Robert -- Mad.
(exits toward sink)

KATHERINE (whirls)
Masquerade party. Do you wanna come?

53. 671 02 THERESA - at sink.

THERESA (shakes head)
Nooo, uh--uh.

KATHERINE (O.S.)
Are you sure?

THERESA (nods)
Yeah.

54. 675 02 KATHERINE & ROBERT -

KATHERINE (goes to Theresa)
Whatever you do, you shouldn't be alone. I mean, nobody oughta be alone New Year's Eve.
(hugs her)

THERESA
(exhales)

KATHERINE (smoothes Theresa's hair)
Be happy, baby.

THERESA (sighs)
Okay --
(they kiss)

KATHERINE
Hmmm --

55. 692 04 ROBERT - holds door for Katherine. They exit.

56. 698 01 THERESA - looks after them, smiles.

THERESA (turns to sink)
(exhales)

57. 701 06 DOOR OPENS - Robert blows noisemaker.

58. 702 07 THERESA - spins, frightened by noise.

THERESA
Oh -- ohhh --
(smiles)

59. 705 00 THRU BATHROOM DOOR - THERESA SHOWERS BEHIND CURTAIN.

60. 711 14 CLOSE - EXT. DOOR THERESA'S APT. - TONY'S HANDS pick lock.

61. 720 00 INT. DOOR LOCK - It clicks open.

62. 723 05 EXT. DOOR - TONY'S HAND turns door knob

63. 724 11 INT. CHAIN LOCK - prevents door from opening. Tony behind door.

64. 729 02 EXT. THERESA'S APT. - TONY drinks from soda bottle, turns to door, opens switchblade knife.

65. 742 05 INT. DOOR HELD BY CHAIN - TONY tries to dislodge chain with knife-blade.

66. 749 00 BATHROOM - THERESA in tub, puts on robe

67. 751 15 INT. DOOR -

TONY (pounds door)
Hey!!

68. 755 08 THERESA - steps out of bathtub. Tony pounds door o.s.

TONY (O.S.)
What the hell's the idea? Open up!

She exits bathroom, looks to door.

69. 760 10 THERESA'S P.O.V. - Tony pounds door.

TONY (O.S.)
C'mon, bitch! I know you're in there.

70. 767 14 THERESA - at a loss -

TONY (O.S.)
Hey -- Sonya Balonya -- (small laugh) -- big night t'night, right?

71. 773 09 DOOR - flower appears thru narrow openi

TONY (O.S.)
Hey, you 'n me, we drink out the old year an' blow in the new, okay?

72. 779 14 THRU SLIT IN DOOR TO TONY -

TONY (waves flower)
-- Huh? Carres tomorrow a copa?

73. 784 13 THERESA - near bed.

TONY (O.S.)
Hey, c'mon, honey -- C'mon, honey, yuh got me all worked up.

She looks to door.

74. 790 05 DOOR - Cola sprays thru door-opening.

TONY (O.S.)
Op! Too late!

75. 792 12 THERESA - takes phone, sits on bed.

TONY (O.S.)
(laughs)
C'mon, c'mon, hurry up.
(bangs on door)

She places phone on lap, looks to door.

76. 799 06 THRU SLIT IN DOOR TO TONY -

TONY (yells)
Hey!!!
(bangs on door)

77. 800 14 THERESA - startled by his violence.

78. 801 15 THRU SLIT IN DOOR TO TONY -

TONY
Look, you think this --
(fingers chain)
-- this lousy toilet chain's gonna keep me out? Huh?

79. 807 13 THERESA - Tony bangs door o.s. She lifts receiver, dials operator, presses disconnect button.

THERESA (into phone)
Operator? Get me the police.

80. 819 12 THRU SLIT IN DOOR TO TONY - He listens.

THERESA (O.S.)
Yes! This is an emergency!

TONY
That does it, Cunyo. Finito!
You are dead!!
(slams door shut)

(FOOTAGE REEL 7A 837 FT. + 08 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM FIRST FRAME OF PICTURE	
1.	00	00	EXT. SIDEWALK - NIGHT - NEW YEAR'S EVE CROWD - Firecrackers, noisemakers continue thruout. A happy, noisy crowd.	
2.	03	00	MAN & THERESA - move thru crowd.	MAN (yells) Happy New Year!
3.	08	12	MAN WITH NOISEMAKER - moves thru crowd.	
4.	11	09	TRUMPET PLAYER - plays "Saints Go Marching In".	
5.	16	10	THERESA - among celebrants.	
6.	18	03	COSTUME PARTY - TRAMP & MARLENE IN CROWD.	
7.	23	14	CROWD - SWISH PAN.	
8.	27	05	THERESA in crowd.	
9.	31	15	CROWD - weaves along sidewalk and street.	
10.	35	08	CROWD - dances in street. Theresa and Trumpet Player.	
11.	41	14	HEARSE - drives by. Crowd cavorts.	
12.	45	06	MARLENE & TRAMP - move with crowd. Hearse enters.	

13.	52	10	CROWD - Trumpet Player.
14.	56	11	HEARSE - rear door opens, thug exits, attacks member of costume party.
15.	59	14	ANOTHER THUG - exits hearse, attacks Carmen, pulls off wig. Carmen hits thug.
16.	64	06	FRONT HEARSE DOOR - Thug in doorway hits Pirate. Another thug attacks Pirate.
17.	68	10	THRU OPEN HEARSE DOOR TO THERESA with man. Door is slammed shut.
18.	72	02	SIDEWALK - MARIE ANTONIETTE kicks thug.
19.	73	08	ALONGSIDE HEARSE - Thug kicks Pirate. He falls, knocking Terry down. Crowd in b.g.
20.	76	10	FRONT OF HEARSE - Two thugs and costumed celebrant struggle.
21.	78	06	THUG & MARLENE - Marlene, bare chested, is pinned to wall.

THUG (shouts)
Hey, no tits!

22.	80	08	FRONT OF HEARSE - Man helps Terry away. Costumed celebrant tossed over hood of hearse.
23.	84	10	THUG & MARLENE -- Gary shoves Thug.
24.	88	06	THUG - throws Tramp against hearse.
25.	91	02	MARLENE (GARY) - beats Thug on ground.

26.	94	09	THUG bangs TRAMP against hearse. THUG The money -- I want the goddam money.
27.	98	10	BACK OF HEARSE (DOOR OPEN) - Thug shoves Carmen against door.
28.	100	01	THUG & TRAMP AGAINST HEARSE - Gary enters, attacks Thug.
29.	105	00	BACK OF HEARSE (DOOR OPEN) - Carmen hits Thug.
30.	107	01	WINE BOTTLE on street. Gary grabs it.
31.	108	14	BACK OF HEARSE (DOOR OPEN) - Carmen throws Thug into hearse, beats him.
32.	111	06	GARY - hits Thug with wine bottle.
33.	112	07	TERRY AND CROWD - run from fight.
34.	115	07	GARY (at hearse) - rips off his skirt.
35.	119	09	CROWD - moves away.
36.	121	10	SPECTATORS - Gary approaches, is pushed against car by spectator; Gary hits him. Two women blow noisemakers at Gary. He pushes them aside. Church bells o.s.
37.	133	12	MARQUEE LIGHTS - go out.
38.	135	03	EXT. PARKING LOT - NIGHT - GARY, half-naked, runs among cars.

39. 146 01 BETWEEN CARS - GARY removes shoe, runs to Tramp (George), seated on back bumper of car. Trunk open. Gary gets pants from trunk. George puts coat over Gary's shoulders. Siren wails o.s.

GARY (pushes George away)
(grunts)

GEORGE (sits on car bumper)
Did they hurt you?

GARY (puts on boot)
No!! --

40. 169 11 GEORGE & GARY -

GARY (pulls off wig)
-- And don't you ever ask me to wear this, this crap again!!! Never, yuh hear?!!!
(throws wig at Tramp)
(puts on other boot)
I'm no goddam Nellie! You oughta know that!

41. 186 01 GARY TO GEORGE -

GARY
Christ, look at us!

GEORGE (Overlaps)
(begins to sob)

GARY
Do you know what we are?! Look at us!!! We're a coupla freaks!
(pulls off George's false nose)
We're freaks!!!

42. 197 14 GEORGE & GARY -

GEORGE (sobs)
I'm sorry.

(Continued)

42. Cont.

GARY
Sorry, shit!!
(removes makeup with towel)
I had it with you. The fancy pad, the shirts, the shoes. I'm cuttin' outta here.

GEORGE (Overlaps)
(sobs)

43. 213 07 GARY & GEORGE -

GEORGE (embraces Gary's legs) (sobs)
Don't go.

GARY (slaps him with towel)
(grunts)
Aah! --

GEORGE (hangs on)
Please, don't go.

44. 220 14 GEORGE & GARY -

GARY (slaps George)
(grunts)

GEORGE (sobs)
Please, don't go.
(Gary slaps him again)

45. 227 08 GARY & GEORGE -

GEORGE (sniffs)
Where you gonna go?

GARY (puts on jacket)
Anywhere --

46. 234 05 GEORGE & GARY -

GARY
-- away from you.

GEORGE (sobs)
But you'll be back.

(Continued)

46. Cont.

GEORGE (O.S.)
I'll wait for you at the apartment.
(Gary backs away, drinks from bottle)
You'll need some money.

GARY
Shove it!

47. 252 10 GEORGE -

GEORGE (sobs)
I'll wait for you.

48. 255 15 GARY - walks away.

GARY (turns to George)
Goddammit, you're the Nellie, not me! I'm a pitcher, not a catcher, an' don't you ever forget that, do yuh hear?
(throws bottle, walks away)

GEORGE (O.S.)
(Overlaps)
(sobs)

49. 270 14 INT. MR. GOODBAR - NIGHT - CROWD - Man blows noisemaker. Jukebox music.

50. 277 15 TERRY - at bar, studies wine glass. Bartender re-fills her glass.

TERRY
This is it -- My last night cruising bars.

BARTENDER
Sounds serious.

TERRY
When your night-life interferes with your day-life --

BARTENDER (nods)
Yeah.

(Continued)

50. Cont.

TERRY
Can I buy yuh a drink?
(he shakes "no")
Not even one for luck?

BARTENDER (leans close)
Confidentially -- with me, one's too many and a million's not enough.

TERRY
I got the same problem with men.
(he leaves. She drinks, looks around)

51. 316 12 CROWD - at bar - Terry crosses behind them on way to Ladies Room. She passes Gary at pinball machine.

52. 336 14 GARY - at pinball. Girl bumps into him

53. 341 09 GARY - looks after Girl as she moves away. He takes capsule from pocket, snaps it, snirrs it.

54. 357 09 ARTHUR - watches Gary.

55. 360 08 SIDE-ANGLE - GARY - bumps pinball machine, sniffs capsule.

ARTHUR (O.S.)
Nice way to fly.
(Gary turns as Arthur enter

GARY
Huh?

ARTHUR
They say it prolongs sex almost indefinitely.

56. 376 03 OVER ARTHUR TO GARY -

ARTHUR (removes glasses)
Makes me absolutely wild.

Gary plays machine.

57. 382 00 ACROSS GARY TO ARTHUR -

ARTHUR (extends hand)
Hi, I'm Arthur.

Gary ignores him, picks up beer bottle.

58. 387 01 CLOSE - GARY - drinks from bottle. Arthur's hand enters, touches Gary's bruised knuckles. Gary flinches.

ARTHUR (O.S.)
How'd you do that?
(Gary sets bottle on machine. Arthur holds his hand)
That must really hurt --
(Gary grabs Arthur's hand, crushes his fingers)
Ooooh!

59. 394 07 ARTHUR - in pain, bends over pinball machine. Gary squeezes his hand.

GARY (O.S.)
You think I'm queer, don't you?

ARTHUR
Please -- I never said that.

60. 404 10 CLOSE - GARY -

GARY
No, but you <u>thought</u> it!
<u>Didn't</u> you?

61. 409 15 GARY - crushes Arthur's hand.

GARY
Hnnn?!

ARTHUR (in pain)
Well, I'm, I'm sorry --
(pulls away, moves off)

62. 416 03 CLOSE - GARY -

GARY
Freak!

63. 421 03 ACROSS PINBALL MACHINE TO TERRY - she comes from Ladies Room, sets glass on jukebox. She glances at Gary playing pinball. She puts money into jukebox. He looks at her. She smiles, starts back to bar. He looks after her, sips beer.

64. 440 04 TERRY - something she sees, stops her.

65. 442 10 JAMES IN CROWD AT BAR - Terry enters, gets her coat and leaves James. He follows, grabs her arm. She drops her wine glass, exits.

66. 464 03 TERRY - joins Gary at pinball machine.

TERRY
Excuse me.
(he looks at her)
Could we talk together for a moment, just a moment? There's a guy back there won't let me alone. He's probably watching us.

Gary looks at ceiling.

67. 481 07 MIRROR - Reflection of Gary and Terry. PAN up mirror to reflection of James watching them.

GARY (O.S.)
Know 'im?

68. 488 15 GARY & TERRY -

TERRY
Yeh.

GARY
Seems okay.

(Continued)

69. 496 10 TERRY & GARY -

GARY
Why'd you pick me?

TERRY (shakes head)
Ah -- you're --

GARY (leans closer)
What?

70. 505 06 GARY TO TERRY -

TERRY (smiles)
I dunno - friendly. You've got a nice smile. If you smile, maybe he'll go away.

71. 516 14 TERRY & GARY -

GARY (smiles)
-- then what?

72. 522 01 GARY & TERRY - she smiles.

BARTENDER (O.S.)
(calls out)
It's midnight --

73. 526 01 CUSTOMERS & BARTENDER -

BARTENDER
-- in San Francisco!

Crowd throws streamers, confetti --

WOMAN
Happy New Year --

74. 530 15 MAN & WOMAN kiss.

MAN
Happy New Year!

Crowd sings "Auld Lang Syne."

75. 532 14 GIRL - leans over bar, kisses Bartender.

76. 534 10 GARY & TERRY -

TERRY (raises his beer)
Happy New Year.
(drinks)

77. 538 00 JAMES in crowd - watches Terry and Gary.

78. 540 13 TERRY & GARY - kiss.

79. 545 04 JAMES in crowd - pushes out of bar.

MAN (O.S.)
Happy New Year!

80. 549 01 GARY & TERRY - finish kiss. He looks at her, kisses her again.

81. 560 03 INT. TERRY'S APT. - at open door. Terry and Gary break from a kiss.

TERRY
Ah -- Thanks for seeing me home.

GARY (looks inside)
Aw -- I knew it --
(walks around)
I knew it -- Yes, indeedy, home sweet home.
(swings around post, sees poster, addresses "Screaming Woman")
Hey, you need a drink real bad.
(picks up phone)
Room Service -- Ah, you better send up a bottle of Wild Turkey, huh?

82. 590 04 TERRY - leans against door, smiles.

(Continued)

82. Cont.

GARY (O.S.)
And make it fast, thank you.
(hangs up)

Terry closes door.

83. 595 06 GARY - looks around.

GARY
This is nice -- real nice.

84. 600 09 TERRY - goes to kitchen cabinet.

TERRY
Ah -- before you move in, huh? -- one drink, okay? One, then good night --

85. 606 13 GARY - bows.

TERRY (O.S.)
-- okay, huh?

86. 608 09 TERRY - gets glasses.

GARY (O.S.)
Say, that, ah -- guy in the bar -

87. 612 05 GARY - moves to desk.

GARY
-- bugging you? -- Ah, I got the same problem.
(leans on desk)
Regular leech, yuh know? All the time. cryin' and spyin', hangin' on. Won't let go.
(lights candle)
Day an' night, "Love me. Love me Can't even go to the can without, ah -- "What'cha doin', honey?" Love --
(starts toward Terry)
Shit, you know, I'm practically O.D.'d on love --

88. 655 12 TERRY - Gary comes to her.

GARY
-- wasted. You know, I'd like to black out for a week.

TERRY (goes to chair)
How long you married?

GARY (follows her)
What the hell kinda crack is that
(she puts her glass on dresser, removes coat, sits)
I hate -- I actually hate this -- person.
(she takes off boot)
I'd hafta be crazy go back there t' night.
(he exits)

TERRY (removes other boot
It's been a crazy night all night.

(FOOTAGE REEL 7B 683 FT. + 14 FRAMES)

SCENE NO.	RUNNING FOOTAGE FEET	FRAMES	DESCRIPTION	DIALOGUE
			NOTE: FOOTAGE STARTS FROM LAST FRAME OF PICTURE	
1.	00	00	INT. TERRY'S APT. - NIGHT - GARY - sets glass on table, removes jacket.	GARY An' I get into town -- broke, no job, no place to stay --
2.	07	14	TERRY -	GARY (O.S.) All I'm lookin' for is, ah -- get outta the cold.
3.	11	12	GARY AT DESK -	GARY (turns on strobe) -- a place t' flop for the night, right? Well, we booze it up pretty good an' -- You know, one thing or another --. (turns off strobe) Anyhow, we've been shacked up ever since. (looks to Terry) Sometimes -- (lies supine on bed) -- sometimes I think, honest t' God, I was better off in prison.
4.	42	08	GARY - on bed. Terry seated in b.g.	TERRY Were you really in prison? GARY Yes, m'am. Twice. TERRY (comes to him) What for?

(Continued)

4. Cont.

GARY
This 'n that.

TERRY
Don't people hold it against you? Being a convict?

GARY (sits up)
Oh, yes, m'am, they certainly do.

Terry turns on radio music. He pulls her close, so that she stands between his legs.

5. 73 14 GARY & TERRY -

GARY
Not you, though. You're different.

TERRY
Uh-huh. How?

GARY (unbuttons her blouse)
Well, a con gets to know things - who cares, who don't.

6. 88 02 TERRY & GARY -

GARY
Now, you, you really care.

7. 92 13 GARY & TERRY -

GARY
Not a mean bone in your body.
(she is unbuttoned. He kisses her bare belly)

TERRY (caresses his head)
Oh, you're a con man, alright.

GARY (kisses her)
(murmurs)
Mmmm --

(Continued)

7.
Cont.

TERRY
Yeah --
(he kisses her)
I thought you were wasted?

GARY (murmurs)
Hmm?

TERRY
Hmm -- Wait --

GARY (murmurs)
Mmm --

TERRY (whispers)
Wait, wait --
(goes to door)
First, I better -- Yeah --
(secures chain-lock on door)

8.	131	04	GARY - turns off bed lamp, removes jacket.
9.	140	03	TERRY - watches him from door.
10.	145	05	GARY - takes off boot.
11.	148	08	TERRY - unzips jeans as she goes to closet. Reveal Gary seated on bed. He removes other boot. She steps out of jeans.
12.	174	14	GARY - removes shirt.
13.	178	04	TERRY - smiles at him, turns away.
14.	183	04	GARY - comes to her.

GARY (touches her scar)
Hey, what've we got here?

TERRY (whispers)
Ah, no -- uh-hmmm -- no.
(she turns to him. They kiss

15. 214 05 TERRY & GARY ON BED - She bites his shoulder. They kiss.

16. 227 03 GARY ROLLS ON TOP OF HER - They kiss.

TERRY
(murmurs, moans)

GARY (whispers)
We all carry a scar someplace.

TERRY (softly)
Well, they say we're all born in sin, y'know?

GARY (kisses her)
Mm-huh. And a lucky thing, huh?
(she laughs softly)

TERRY (whispers)
Ah, now -- okay, now -- now --

17. 266 14 GARY & TERRY -

TERRY
-- now --

GARY (heavy breathing)
(puts his head on her hip)
You have -- a very nice body.
(she touches his hair)
I admire people keep in shape.
(he sits up, his back to her)
I work out alla time.
(breathes heavily. He unzips pants, wets his palm and "strokes" himself)
My neighborhood -- if you didn't fight you were fruit!

18. 313 02 TERRY - leans on elbow, looks to him.

GARY (O.S.)
In prison, if you didn't fight, you spread ass.
(breathes heavily)

19. 322 14 GARY - his back to camera.

GARY (breaks capsule, sniffs it)

20. 333 02 TERRY - embarrassed, watches him.

GARY (O.S.)
(breathes heavily)

21. 338 04 GARY -

GARY ("strokes" himself)
I should'na drunk so much.

22. 344 06 TERRY - compassionately, gently -

TERRY
Hey -- Hey --

GARY (O.S.)
(breathes heavily)
I'm not --

23. 350 04 GARY - lies on bed, his back to her. She sits up behind him.

GARY
-- ready. Dammit, I'm not ready.

TERRY (moves closer)
Maybe -- maybe, it's me -- ah, whatever, it's it's not your fault. It happens.
(touches his cheek. He knocks her hand away. She falls back on bed)

GARY
Goddam women. All you gotta do is lay there. A guy's gotta do all the work.

TERRY (laughs)
Oh, no --

(Continued)

23. Cont.

GARY (Overlaps)
(looks at her)
You think that's <u>funny</u>?!

TERRY (laughs)
(sits up)

24. 382 14 TERRY - moves to leave bed -

TERRY
Well --
(laughs)
(goes to closet)
-- I think it's a helluva way to start the new year.

25. 392 01 GARY - rolls to head of bed.

GARY
What's the hurry? We got all night.

26. 395 06 TERRY - at closet.

TERRY (puts on robe)
No, some other time. I'll call a taxi.
Hey --
(goes to him)
Hey, li--, listen. Don't go to sleep, okay, huh? C'mon.

27. 408 05 ACROSS BED TO GARY - TERRY stands over him.

TERRY (touches his shoulder)
Will you please get up? You can't, you can't stay here.

GARY
If you wanna get laid, <u>okay</u>.
Later!

TERRY
I want you out of here now.

GARY
No!

28. 418 02 TERRY -

TERRY
What, what are you trying to prove?

29. 421 06 GARY - pops up suddenly.

GARY (explosively)
Prove?!!
(she moves back)
Prove what?!!
(pursues her)

30. 424 09 GARY & TERRY - She back away. He follows.

GARY (defensively angry)
I don't have to prove nuthin' to you!!
(bumps into strobe light. It starts flashing)
You think I'm some kind of flamin' faggot! Goddam it, I'm married to a girl that makes you look like shit! She's down in Florida with her belly out to here with my kid. Mine!!!
(he flings her across room)

TERRY (screams)

GARY
How's that for proof, you candle-fucker?!
(throws lighted candle at he

31. 447 06 CANDLE - hits wall, crashes. Darkness now except for flashing strobe light.

32. 448 07 TERRY - at sink. She throws tray of dishes at Gary, runs for door.

TERRY (yells)
Katherine!! -- Katherine!!!

33. 454 07 CLOSE - TERRY - tries to open door. Chain lock prevents her escape. Gary grabs her from behind. They struggle.

TERRY
(screams)

34. 458 09 GARY - tries to throttle her, stops her screaming.

35. 460 14 TERRY - bites his arm.

GARY
(yells in pain)

He releases her. She tries to get chain off door. He pulls her away. She continues screaming.

36. 472 03 GARY - pulls her toward bed. She fights but is helpless.

37. 475 01 THEY - struggle.

38. 477 06 TERRY THRASHES - punches, screams.

39. 478 04 TERRY - is almost free. She slips out of her robe.

40. 481 11 TERRY - runs for door. He leaps after her.

41. 483 07 TERRY - gets to door. He stops her from opening it.

42. 485 14 GARY & TERRY - He drags her toward the bed. She screams.

43. 487 07 TERRY & GARY - closer to the bed.

44. 490 08 GARY - throws her onto bed, pins her face down as he straddles her. She screams.

GARY (Overlaps)
Shut up!! -- Shut up, bitch!
(he rips off her brassiere)

45. 510 15 GARY ASTRIDE TERRY - They struggle. He wraps bra around her neck. chokes off her screaming.

TERRY (gasps)
Don't -- Don't --

GARY
Shut up!
(tightens bra around her throat)

46. 517 06 GARY & TERRY - She fights for air!

TERRY
Don't --
(gasps, wheezes, collapses)

47. 533 11. GARY - reaches for knife on floor. Her wheezing is heard.

48. 536 14 TERRY - on bed, face down, eyes open, breath rattling.

49. 541 02 KNIFE - on floor. Gary picks it up.

50. 545 06 POSTER ON WALL - "Screaming Woman" - Strobe light flashes.

51. 546 09 TERRY - tries to escape bed. Gary stops her, rolls her onto her back, chokes her.

52. 554 11 TERRY - her head jerks up.

53. 557 06 ANOTHER ANGLE - TERRY - struggles.

54. 561 08 CLOSE SIDE-ANGLE - TERRY - thrashes.

55. 565 07 CLOSE - THEIR TORSOS - THRASHING.
He rips off her panties.

56. 580 14 FRONT ANGLE - GARY - flings away her panties.

57. 582 07 TERRY - fights for her life.

58. 584 05 GARY - unzips trousers.

GARY
Ready now.

59. 590 00 GARY - pulls her legs around him.

GARY
That's what you want, right, bitch?

60. 595 06 TERRY - struggles, sobs, screams.

GARY (O.S.)
What it's all about, right?

61. 599 02 GARY - Penetrates her!

GARY
Bitch!

62. 603 12 CLOSE - TERRY - He's fucking her.

GARY (O.S.)
What you wanted, right?!

TERRY
Do it!

GARY
What it's all about, right?

62. Cont.

TERRY (Overlaps)
Do it!! --

GARY (Overlaps)
That's what you wanted, right?! BITCH!!

TERRY (Overlaps)
Do it!! -- Do it!!!

GARY (as he plunges into her)
Hmmmmm --

TERRY
(gasps)

63. 613 07 CLOSE - GARY - thrusts and grunts.

TERRY (O.S.)
(Overlaps)
(screams)

64. 616 05 CLOSE SHOT - KNIFE IN GARY'S BACK POCKET - His hand reaches for knife.

TERRY (O.S.)
(screams)

65. 618 13 CLOSE - TERRY - thrashes, gasps.

66. 623 07 GARY - stabs her!

GARY
Bitch!

TERRY (O.S.)
(gasps)

67. 625 13 TERRY - tossing. Gary's shadow stabbing.

TERRY (gasps)
God -- Oh, God!

GARY (O.S.)
Right? -- Uh!!

68. 635 05 TERRY - blood splashes on her chest and throat.

GARY (O.S.)
Uh! -- Uh! -- Uh! -- Uh! --
(in rhythm to stabbing and fucking)

69. 639 07 GARY - stabs her. Her blood squirts onto him.

GARY
Uh! -- Uh! --
(in rhythm to his actions)

70. 642 07 TERRY - Her struggling diminishes.

GARY (O.S.)
Uh! -- Right?! Uh! -- Right?!
(stabbing, thrusting)

71. 647 04 GARY - stabs and fucks her - the violence and sex become fused into one act.

72. 652 01 FLASH - THIGHS - in movement.

TERRY (O.S.)
(gasps)

73. 656 05 CLOSE - DOWN ANGLE - TERRY - is tossed by thrusting of knife. She wheezes.

74. 659 03 STROBE LIGHT - Gary's head and shoulders move thru. Her wheezing and the ticking strobe light are heard.

75. 661 13 CLOSE - TERRY -

TERRY
(weaker wheezes)

Her face recedes. Smaller. Wheezing weaker. Face smaller. Wheezing stops.
HOLD FRAME on her dead face.
FADE OUT - The strobe ticking stops.
Blackness.

76. 689 15 END CREDIT ROLL UP BEGINS (SUPERIMPOSED ON BLACK SCREEN):

ET#1

DIANE KEATON	Theresa
TUESDAY WELD	Katherine
WILLIAM ATHERTON	James
RICHARD KILEY	Mr. Dunn
RICHARD GERE	Tony
ALAN FEINSTEIN	Martin
TOM BERENGER	Gary
PRISCILLA POINTER	Mrs. Dunn
LAURIE PRANGE	Brigid
JOEL FABIANI	Barney
JULIUS HARRIS	Black Cat
RICHARD BRIGHT	George
LEVAR BURTON	Cap Jackson
MARILYN COLEMAN	Mrs. Jackson
CAROLE MALLORY	Marvella
MARY ANN MALLIS	Principal
JOLENE DELLENBACH	Teacher
LOUIS FANT	Teacher
EDDIE GARRETT	Bartender
ALEXANDER COURTNEY	Arthur
BRIAN DENNEHY	Surgeon
RICHARD VENTURE	Doctor
ROBERT BURKE	Patrick
ROBERT FIELDS	Rafe
RICHARD O'BRIEN	Father Timothy
TONY HAWKINS	Chuck
CAREN KAYE	Rhoda
RICHARD SPANGLER	TV Announcer
ELIZABETH CHESHIRE	Little Theresa
MARILYN ROBERTS	Woman in Bar

ET#2 SUPERIMPOSED TITLE FADES IN"

LOOKING FOR MR. GOODBAR

TITLE FADES OUT:

77. 746 13 FADE IN: BLACK & WHITE PARAMOUNT LOGO:

Paramount
A
Gulf+Western
Company

FADE OUT:

(FOOTAGE REEL 8A 760 FT. + 12 FRAMES)