

THE JOHN REED AND LOUISE BRYANT STORY

aka REDS

By Warren Beatty

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RETURN TO STORY DEPARTMENT
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The film is woven together by OLD NARRATORS. These are people in their late 80's and early 90's talking today about the past. Most specifically about the events that take place in the film between 1915 and 1920 and about the characters in the film which include JOHN REED, LOUISE BRYANT, EUGENE O'NEILL, EMMA GOLDMAN and others. These OLD FACES will give us historical information and help to convey the passage of time.

Their VOICES act as a sort of score for the film, coming up unexpectedly on the track and fading out.

Underneath the VOICES will be tinted still-photographs of the NARRATORS when young, photographs of the period, intermingled with photographs of the leading actors, and action sequences.

We learn that John Reed was from a middle-class family, that he went to Harvard and then in rapid medley we are told that he was a hero, that he was a fool, that he was a saint, that he was a devil, that he was complex, that he was simple, but the thing they all agree on is that he was a passionate man. We learn that he was, by 1915, one of the most successful and famous journalists in the world.

We hear that he was thrown in jail in Paterson and taught the strikers the Harvard DKE song, that he went to Mexico... as we hear of these events, we SEE the PHOTOS... and a live action sequence of:

REED PLAYING CARDS WITH SOME MEXICAN COMPANEROS as they urge him to drink a half full bottle of Sotol, which he does. One of them says, "Good for you. Now you are with the men", and there is a gunshot. Then a bullet hits the wall, and they all run out of the building and continue running, Reed losing his sombrero, his canteen, his belt, as he keeps on and on running through several dissolves, on and on and on, until he finally lands in a German trench in the First World War. He looks over the top of the trench and sees a battlefield of corpses. Reed walks through the carnage, past the maimed, disfigured young men, the mud and destruction as the dry old VOICES of HAMILTON FISH, ANDREW DASBURG, etc. say Reed was deeply affected by seeing the war.

INT. FIELD HOSPITAL - FRANCE

Reed listens to French-speaking soldiers who've been mangled in battle (subtitled), as they argue heatedly about why they are fighting the war.

A soldier whose left arm has been amputated answers Reed's question:

A-1

2

3
DAY
SUND

4
LATE AFT
5
NARR.

DAY
6

6. Continued...

6.

SOLDIER
(subtitled French)
We fight to keep France free.

7. INT. FIELD HOSPITAL - GERMANY - DAY.

7.

The scene repeats itself in the German language.
And the answer to Reed's question is:

SOLDIER
(subtitled German)
We fight to keep Germany free.

8

INT. ART GALLERY - PORTLAND, OREGON - DAY 8

TRULLINGER, MRS. RUDACILLE, MRS. WOODWARD, LOUISE and MR. WOODWARD stand in a group, looking at a photograph.

MRS. WOODWARD

Very nice.

LOUISE

Yes. Isn't it? You see how he uses the flat light and the density of the background to make it appear as though Baccus is part of the forest, but the lighter tonal quality of the figure gives it separation. Baccus is of the forest, yet he is outside it.

MR. WOODWARD

What's he hugging?

MRS. WOODWARD

A statue.

MR. WOODWARD

I can see that. But who's it a statue of?

TRULLINGER moves away from group, drifts towards LUCILLE.

TRULLINGER

..Lucille..

LOUISE

It's just a statue Mr. Woodward.

LUCILLE

Well, Mr. Trullinger, Mrs. Trullinger certainly has an eye for talent.

MRS. WOODWARD

Maybe it's got something to do with Spring.

TRULLINGER

Thank you, Lucille.

MRS. RUDACILLE

How much is it?

LOUISE

Seventy-five dollars.

MRS. RUDACILLE

Seventy-five dollars for a photograph?

LOUISE

That's right, Mrs. Rudacille.

MRS. CANNING

(she calls to Louise)
This is very interesting, Mrs. Trullinger.

MRS. RUDACILLE
 Not that it isn't very nice,
 but it isn't a painting..

LOUISE
 Excuse me..

She leaves group and moves across to MRS. CANNING.

LOUISE
 Mr. Woodward, I'd like you to
 look at this one..

MRS. CANNING
 Yes, I think I can see the
 intention here.

MRS. CANNING moves away from the painting, as the
 group joins LOUISE.

LOUISE
 Yes. Eve dominates. The dream
 dominates the dreamer.

MR. WOODWARD
 It looks blurry to me. The
 other one looked blurry too.

TRULLINGER
 I think that's the intention
 on the part of the photographer,
 Mr. Woodward.

MR. WOODWARD
 What, to look blurry? Well I
 don't like it.

LOUISE
 Well maybe if you looked at it
 from a different perspective...

JANE
 Louise! This is you!

TRULLINGER moves to section of gallery where JANE
 and MRS. RUDACILLE look at photograph of LOUISE.

MRS. RUDACILLE
 Nymph among the Philistines!
 Well, it's much brighter than
 the other one. More highlights..

MR. and MRS. WOODWARD have joined the group around the photograph of LOUISE. LOUISE remains at the table. TRULLINGER walks back to her.

TRULLINGER

Louise, have you taken leave of your senses?

LOUISE

Don't be a fool, PAUL.

She moves away from him. He follows.

TRULLINGER

I'm a fool because I object to my wife being displayed naked in front of half the people I know in Portland?

LOUISE

Yes! My God - it's a work of art in a gallery. What's the matter with you? You used to call Portland a stuffy provincial coffin for the mind.

TRULLINGER

It may be stuffy and provincial, but it happens to be the coffin where I earn my living - a living I might add which makes it possible for you to free yourself to be a Suffragette and take in this effete little artistic imposter Frank Day as your protege.

LOUISE

You can take your living and fill teeth with it. I can earn my own living. I have my work.

TRULLINGER

You do not have your work. Do you consider a few articles in the Oregonian and the Gazette work? I'll tell you what your work is, it's making yourself the centre of attention, to be the shocking Louise Trullinger, emancipated woman of Portland. Now we're going to say goodnight to these people and go home quietly..

LOUISE

I'm going to the Liberal Club.

TRULLINGER

You are not going to the Liberal Club.

LOUISE

I'm going to the Liberal Club,
Paul.

MRS. CANNING

It's very nice, Mrs. Trullinger,
all of it.

TRULLINGER

That's very gratifying, isn't
it, Louise? Isn't it, Louise?

LOUISE walks away down the gallery. PHOTOGRAPHER
stands by the door.

LOUISE

We did very well, Frank..
(she kisses him)
..Goodnight.

She goes out.

TRULLINGER

Louise has great faith in
Frank's talent.

MRS. CANNING

Well, with Mrs. Trullinger around
nobody can say Portland is behind
the times.

TRULLINGER

Have you read any of her articles
in the Oregonian?

MRS. CANNING

No, I haven't.

MRS. CANNING moves away.

MRS. RUDACILLE

Poor Paul, it must be so
embarrassing for him.

JANE

Oh she's just putting on a show,
trying to be emancipated before
she settles down and has a few
babies like the rest of us.

A banquet. The SPEAKER stands facing diners, in mid-speech. The CHAIRMAN sits beside him, and JOHN REED also sits at top table. ALVIN RUDACILLE, LOUISE, MR. WOODWARD amongst diners. A BARBER SHOP QUARTET seated in corner.

SPEAKER

..and so we must eventually arrive at the question, what is this European war about? Now, if you believe as I do, Ladies and Gentlemen, that this war is about the defence of freedom and democracy everywhere, then you must ask yourself a further question. Are freedom and democracy worth fighting for? Now patriotic Americans believe in freedom. God knows our forefathers have demonstrated that fact. And unless we are willing to take arms to defend our heritage, we cannot call ourselves patriotic Americans.

(applause)

I'm proud to be free. And I'm proud to be an American. And if the man we elected president decides that our freedoms are being threatened, and that the world must be made safe for democracy, I know I won't be alone in heeding the call to patriotism. I'm proud to fight to keep Americans free.

(applause)

So what is this war about? Each man will have his own answer. I have mine. I am ready to be called.

(applause)

Now, tonight we have with us the son of Margaret and the late C.J. Reed of Portland, and I for one see no reason why we here at the Liberal Club shouldn't listen to what Jack Reed has to say.

(applause, Jack remains seated)

What would you say this war is about, Jack Reed?

JACK

(stands)

..Profits. I'd say it was about profits.

(he sits)

CHAIRMAN

(after a pause)

Ladies and Gentlemen, there will now be a brief musical interlude.

He signals to the QUARTET, who rise, and begin to sing 'You're a Grand Old Flag'. During this:

MR. RUDACILLE

Your father would be disappointed in you, Jack.

JACK

What did you say?

MR. RUDACILLE

Trying to blame everything on the arms manufacturers.

JACK

What did you say, Alvin?

MR. RUDACILLE

I said your father would be really disappointed in you..

JACK

You know better than that, Alvin -

MR. RUDACILLE .

It's too simple, you can't blame it all on the munitions makers...

JACK

Just a minute, Alvin, now let's make this clear, when I say profits, I'm not just talking about the profits of the munitions makers, I'm talking about the profits of the entire world economy for the next fifty to a hundred years, and you know it, Alvin..

MR. RUDACILLE

This is now, Jack, this is now...

JACK

Nobody knows that better than you, Alvin. I don't have to tell you this war didn't start two years ago. This thing between France and England and Germany has been going on for years and years.

JACK (Cont'd)

It's a war of traders, of commercial rivals. France and England own the world economy, and Germany's just trying to get a piece of it, and since England and France won't give them anything, Germany's decided to take it, it's not that complicated...

MR. RUDACILLE

..It's too simple, Jack - what about Russia.

JACK

(standing)

What about Russia? Russia doesn't own anything, Russia doesn't even own itself. England and France own Russia. They've put so much money into the Russian economy now that the Tsar has decided to give them his peasants to fight on the Eastern Front, a task which they're often expected to accomplish I might add, without the use of guns, but that's the kind of democracy that we're talking about defending if we enter this war - the democracy of the Russian Tsar. I just got back from the Eastern Front. I've been on most of the battlefields of Europe, and you know what I've seen on every battlefield? I've seen the corpses of the working man of England and France and Germany and Russia. All of whom died trying to save the profits that they didn't even have a share of. I've been in Serbia when a sixth of the population was dying of typhus, that's a thousand people a day - a thousand people a day dying because there was no medicine. I've walked through little towns where nothing was alive except the grass that was growing in the streets, and all you could smell was decomposing bodies, and I tell you that if you take American boys and send them across that ocean to fight on those battlefields, if you do that, you're asking them to defend the profits of England and France, and Mr. Morgan, and Mr. Rockefeller and

JACK (Cont'd)

Mr. Dupont - who have loaned England and France the money to keep their markets safe from Germany - that same Mr. Morgan and Mr. Dupont and Mr. Rockefeller, I might add whose profits have gone up two hundred percent already, and are going to double and triple and quadruple again if we enter this war. I tell you, if you're going to do that, just ask Mr. Morgan and Mr. Dupont and Mr. Rockefeller to go over there and do the fighting, ask the two percent of this nation who own sixty percent of the wealth to go over there and fight. Don't ask the working man, who's had everything taken away from him already, to go over there and fight for the profits of those people, unless, of course, you want him to find out who his enemy really is, that is, the two percent of this population that owns sixty percent of the wealth, some of whom I think I see in this room tonight. If you want to do that, go ahead, but you'll not only have a war over there, you'll have a war here. It'll be in the streets, it'll be a different kind of a war, it'll be a war against hunger, a war against poverty, a war against exploitation and injustice and inequality, and if we're going to talk about getting into a war, I'd be very interested in that, and I'll tell you one thing, it's the only one I'll fight in. I'm sorry to interrupt your song.

He sits down. LOUISE starts to clap - a few people join her. The CHAIRMAN signals the QUARTET to begin the song again. LOUISE stands up and walks out of the room. JACK gets up and leaves.

10 INT. PORTLAND LIBERAL CLUB - CORRIDOR - NIGHT 10

LOUISE stands in hallway, waiting. JACK comes out of banquetting room. LOUISE goes up to him. They walk.

LOUISE

Er, Mr. Reed, hello - excuse me, my name is Louise Bryant, I'm a journalist, and I was wondering if maybe you could give me an interview.

JACK

I'm sorry, I don't give interviews.

LOUISE

But I had a piece in the BLAST not long ago.

JACK

The BLAST?

LOUISE

That's right.

JACK

Berkman's BLAST?

LOUISE

Yes, that's right.

JACK

Well, when do you want to do this?

LOUISE

Now.

JACK

Now?

He looks around him, and moves across to open door, he pushes it wide, and indicates for LOUISE to go in. She does, JACK follows.

10A INT. PORTLAND LIBERAL CLUB - LIBRARY - NIGHT 10A

JACK enters, followed by LOUISE. He closes the door. They stand and look at each other. He goes towards sofa, LOUISE turns round and kisses him. They fall back onto sofa. JACK returns her kisses. The door opens. A WOMAN looks in.

WOMAN

Oh, I'm sorry, excuse me.

She goes out, closing door. JACK goes over to the door, locks it and returns to LOUISE, taking off his jacket and waistcoat. They continue making love.

10B NARRATORS

TESS DAVIS, next-door neighbor of Louise and Trullinger, says Louise was known as a stick of TNT in Portland. FLOYD C. RAMP, 92, classmate at University of Oregon calls Louise a cutie pie. ADELE NATHAN, 87, calls Louise a "hellion" and says a place like Portland could never hold her.

11 INT. STUDIO APARTMENT - NIGHT 11

JACK and LOUISE enter. He looks around.

JACK

Oh, yes -

LOUISE

Yes. I use this place as a studio. I live in a house on the river.

JACK

Oh, my, my. Two places.

He sniffs some lilies in a vase.

LOUISE

You like them? They're white lilies. They're my favorite flower. You aren't married are you, Mr. Reed?

JACK

No. I don't seem to believe in it.

LOUISE

Marriage. I don't know how anybody could believe in it. I bet your mother's glad to see you back in Portland.

JACK

My mother's glad if I'm not in jail.

(he looks at a photograph)

Is this you?

LOUISE

Yes it is. Do you like it?

JACK

It's a little blurry isn't it?

LOUISE

Yes it is.

(businesslike)

Now, granted that the profit

LOUISE (Cont'd)
 motive in the world economy is
 the basic root cause of this war,
 do you feel that those Americans
 who are pro war and who ascribe
 their motives to patriotism are
 cynical or naive? And if they
 are cynical is it the cynicism of
 patriots who feel that without a
 profit motive the power structure
 elite of this country will not
 enter a war even though they felt
 that the containment of German
 militarism may be necessary for
 the balance of world power?

JACK

Do you have any coffee?

11A LATER

11A

LOUISE sits on the sofa taking notes. JACK talks.

11B LATER

11B

JACK continues to talk. LOUISE continues to take
 notes. JACK takes his jacket off. Pours coffee.
 Cuts bread. Offers some to LOUISE who refuses.
 Paces room eating sandwich and talking all the time.

12 LATER

12

It is now dawn. JACK is now sitting in an arm
 chair. LOUISE still taking notes sitting on the
 sofa.

JACK

I keep telling the boys in New
 York, we say we're a working
 class magazine, we're really
 interested in what the working
 class is all about, and yet
 what is our readership? It's
 predominately upper middle class
 if not high class. We're
 trying to get into the working
 class districts...

(he stands up)

...and you can't raise money
 in working class districts.
 What are you thinking about?

LOUISE

Well, I guess I wanted more
 than just an interview didn't

JACK
That's o.k. I don't do interviews.

LOUISE
I seem to have lured you here
under false pretenses.

JACK
(sitting beside her)
That's o.k. too.

LOUISE
Does this happen to you often?

JACK
Not often enough.

LOUISE
Well, we certainly have come a
long way fast.

JACK
Yes.

LOUISE
What would you think if I asked
you to do something that might
seem a little selfish?

JACK
I would think you should do it.

LOUISE
Good -
(she reaches for her
portfolio and hands
it to him)
- I'd like you to take a look at
my work and tell me what you
think. I respect your opinion.

JACK
That's odd, because I was just
going to ask you if you had
anything I could take a look at.

LOUISE
I know it's an imposition -

JACK
It's not an imposition -

LOUISE
--but I'd be very grateful, I've
read everything you've written.

JACK

No. Not at all. I'd be happy to do it.

LOUISE

Thank you.

JACK

Thank you.

They both stand up.

LOUISE

I'll get your coat. And I hope you won't be gentle with me.

JACK

Gentle?

LOUISE

(getting jacket)

I'm a serious writer. You can be tough.

JACK

No, of course, I will be.

LOUISE

Thank you.

JACK

(as Louise helps him on with his jacket)

Thank you. You want me to leave?

LOUISE

Not really, but I'm late.

JACK

Late?

LOUISE

I have an appointment.

JACK

Can I see you tomorrow night?

LOUISE

I'm busy tomorrow night.

JACK

Cause I'm leaving the next day.

LOUISE

Gee, I'm sorry. If you have time,

LOUISE (Cont'd)
 let me know what you think.
 (she opens the door)
 I'll send you a copy of the
 interview. Some interview, ha!

JACK
 Yeah.

LOUISE
 Goodbye. Take a look if you
 have time. . . Goodbye.

JACK
 Goodbye.

LOUISE closes the door. JACK pulling his coat on
 looks at the closed door, goes slowly down the
 stairs.

12A NARRATORS 12A

LUCITA WILLIAMS, 90, talks about how attractive
 Reed was to Louise. "I guess today you'd call him
 a 'hunk'." GENE, Reed's third cousin, gives the
 family legend of their meeting.

13 INT. CARL AND HELEN WALTER'S PORTLAND HOUSE - 13
 NIGHT

Ten or twelve PEOPLE, including Jack's MOTHER and
 BROTHER and BROTHER'S WIFE and several PEOPLE he's
 known since childhood. Conversation isn't coming
 easily. JACK REED is different to them now and he
 is uncomfortable and out of place.

MRS. REED
 Jack, dear, remember Mr. Hardison?
 He used to be over at the First
 Presbyterian Church on the hill?

JACK looks at her, uncomprehending.

MRS. REED (Cont'd)
 Well he's over in Seattle now at
 the big Plymouth Church. They
 have four children now.

JACK
 Really.

MR. PARTLOW
 (an older man,
 hard of hearing)
 What brings you out here, Jack?
 Just come out to see your mother?

JACK
(speaking louder)
Well, Mr. Partlow...I'm raising
money for this magazine I write
for.

MR. PARTLOW
What?

JACK
(loud)
I'm raising money for this
magazine I write for.

MR. PARTLOW
Magazine?...What magazine?

JACK
(loud)
It's called THE MASSES.

MR. PARTLOW
The what?

JACK
(louder)
THE MASSES.

MR. PARTLOW
THE MASSES?

JACK
(loud)
Yes, sir.

MRS. PARTLOW
Jack, remember Mr. Hardison's
sister? The one that had the
bad arm?

MR. PARTLOW
Is that religious?

JACK
(loud)
No, sir.
(to Mrs. Partlow
softer)
Bad arm?

MRS. PARTLOW
Oh, yes. Don't you remember?
Her name was Miriam. She didn't
eat meat?

JACK
Oh, yes.

MR. PARTLOW

Sounds religious.

MRS. PARTLOW

Well, remember the fellow that was courting her? Used to sell spool thread? Came from down around Eugene?

MR. PARTLOW

Not religious, huh?

MRS. PARTLOW

Well, what was his name?

CARL WALTERS enters, he goes to the fireplace.

CARL

Jack - heard you made a few people unhappy down at the Liberal Club last night.

MRS. REED

Now, Carl, we're not going to get into that. We're here to have a good time.

MRS. PARTLOW

What was his name, Jack?

We can hear HELEN greeting other guests as they arrive. CARL goes to the door. HE and HELEN bring them into the room and introduce them. Amongst them is LOUISE. JACK and LOUISE look at each other.

HELEN

Come and meet Alma - Alma Boyle, Louise Trullinger. Ned Boyle, Jack Reed this is Louise Trullinger. Louise is quite a progressive in her own right, Jack.

JACK

How do you do?

LOUISE

How do you do.

HELEN

I want you to know Mrs. Partlow. Louise Trullinger.

LOUISE

I've heard so much about you.

MRS. PARTLOW

Pleased to meet you. Are you Paul Trullinger's wife?

LOUISE

Yes.

MRS. PARTLOW

Well, isn't that something? He did Frank Crone's bridge. Mrs. Trullinger your husband is the best dentist in Portland.

LOUISE

Thank you.

JACK

Really!

MRS. PARTLOW

Yes. Absolutely. And I think he did a plate for Uncle Grover, didn't he? Yes, he did.

JACK

Oh, he did Uncle Grover did he?

CARL

I think we should all go in, now.

HELEN

We have a beautiful rib roast. Let's go in.

They all drift through into the dining room.

JACK

Certainly.

HELEN

What a pity Paul couldn't come tonight - was it an emergency?

LOUISE

Yes.

JACK

I hope it wasn't Uncle Grover's plate.

MRS. PARTLOW

No, Uncle Grover's plate is just like new.

HELEN

Shall we go in?

Dessert. Claret. JACK stares across the table at LOUISE, who pretends to talk to the MAN on her left.

NED

Ruth Pomeroy says old man Ashton Broyhill looks like he's going to be able to sell that 30 acres near Linnton.

MRS. REED

Well now Uncle Welton will just be delighted. Who to?

NED

I think it's Dupont. Is it Dupont?...Harry?

HARRY

I think it's Dupont.

MARTHA

It's Dupont. Thirty acres.

HELEN

Some more, Jack?

JACK

No. No, thank you. But it's just delicious, Helen. Don't you think so, Mrs. Trullinger?

LOUISE

Oh yes. It's wonderful.

MR. BINFORD

Your brother's got himself quite a little bride, hasn't he, Jack?

JACK

Certainly has.

ALMA

With all your travels, Jack, I guess you just don't have the time to think about bringing a wife back home.

HELEN

I imagine he's had his share of offers.

MR. BINFORD

Better get a move on, Jack. Little Harry's got you beat on that score. He's going to make you an Uncle before long.

HARRY

(laughing)

Mother doesn't want you to get Jack started on the subject of marriage.

CARL

That's right, Jack, I've been married fourteen years and it's starting to get cold outside, now please don't go getting me into an argument about free love.

JACK

Well I'll be proud to be the Uncle of Harry's children. Do you have children, Mrs. Trullinger?

LOUISE

Not yet, Mr. Reed.

JACK

Oh. No rush. Harry did you say old man Broyhill sold a piece of land?

MARTHA

To Dupont. Thirty acres.

JACK

Thirty. Well that's quite a piece, isn't it, Mrs. Trullinger?

LOUISE

Yes. Yes indeed, Mr. Reed.

JACK

Call me Jack.

LOUISE

Jack

MRS. PARTLOW

George Waldorf! That's it! George Waldorf. Sold spool thread. Came from down around Eugene.

MR. PARTLOW

What about George Waldorf?

MRS. PARTLOW

Well he died.

15 EXT. HOUSE AND CHURCH - NIGHT 15

LOUISE and JACK come out of the house and walk across garden opposite church.

LOUISE
People have to give each other
a little freedom.

JACK
Freedom, Mrs. Trullinger? I'd
like to know what your idea of
freedom is...

LOUISE has stopped walking. JACK becomes aware and turns to look at her.

LOUISE
I'd like to see you with your
pants off, Mr. Reed.

LOUISE takes her coat off and sinks to her knees. JACK tips his head down so that his hat rolls down his arm. He catches it, smiles at LOUISE, kneels down beside her. They kiss.

15A NARRATORS 15A

We hear BLANCHE HAYES FAGEN say, "I don't know if I'd call it an affair. I slept with him once. He had nice hands.", as the hymn from the church blends into TOBACK's 97 year old grandfather singing a parody of the same hymn.

15B INT. CARTOON THEATRE - NIGHT 15B

LOUISE and JACK watch the movie. They kiss.

15C EXT. WOODS - PORTLAND - DAY 15C

JACK and LOUISE walk along through the woods talking to each other.

16 INT. LOUISE'S STUDIO - MORNING 16

17 17

18 LOUISE is busy in the living room. She
throws dead lilies in wastepaper basket.
Gathers papers together and puts them in her
portfolio. JACK is shaving and singing in the
bathroom. LOUISE puts her coat on. JACK notices
her and comes out of bathroom, curious.

LOUISE
I didn't realize the time, so
there's some very nice Carson
preserve there and you can make

16
17
18

CONT.

16
17
18

JACK

Where are you going?

LOUISE

Goodbye.

She opens the door and goes out on the landing.
JACK follows.

JACK

Where are you going?

LOUISE

Bye.

JACK

Where are you going, Louise?

LOUISE

(going down stairs)

Well, if you're taking the
2:45 you won't have that
much time.

JACK

Yeah, but it's a quarter to
nine.

LOUISE

You'll have to say goodbye
to your mother...
...and I know how busy you'll
be in New York but I'd be
very grateful if you could
take the time to write a few
words to me about my work...
Oh, and if you would send
the portfolio back...you can
send it to this address..
(starts down again)
..all right? Bye. Bye.

JACK

Louise..Louise..wait.

Now she's two flights down.

LOUISE

What?

JACK

Would you mind coming back
here for a minute?

LOUISE

I'm late.

16
17
18

CONT

16
17
18

JACK

Louise, I have to leave.
I don't have any choice.

LOUISE

You don't have to explain.
I know you have to go.

JACK

I'm not explaining.

LOUISE

Good. There's no need to.

JACK

Good. Because I'm not.
I've got a meeting with the
Metropolitan Editors on the
15th.

LOUISE

Good. Don't worry about it.

JACK

Will you come up here for a
minute.

She comes back up to the first landing.

LOUISE

What is it?

JACK

Why don't you come with me.

LOUISE

What?

JACK

Come to New York.

LOUISE

Come to New York?

JACK

Yes. God-damnit. To New York.
You don't belong in Portland.
You want to write? Come where
the writers are. You want to
be free? Come where there's
freedom. Don't waste yourself
here. New York is where you
should be.

LOUISE

Thank you. I'll remember that.

16
17
18 CONT

16
17
18

JACK

What?

LOUISE

I'll remember your advice.

JACK

That's not advice. I'm asking you to come with me.

LOUISE

Look. I understand that you have to leave.

JACK

Good. Are you going to come with me? Do you want to? Please come with me.

LOUISE

Do you mean that?

JACK

Yes.

LOUISE

You want me to come with you to New York.

JACK

Yes.

LOUISE

What as?

JACK

What as?

LOUISE

What as?

JACK

What do you mean, what as?

LOUISE

What as? Your girlfriend? Your mistress? Your paramour? Your concubine?

JACK

I'm not sure I know what you mean.

LOUISE

I mean...what as?

16	CONT	16
17		17
18		18

JACK

Why does it have to be as anything?

LOUISE

I don't want to get into some possessive kind of emotional involvement where I'm not able to...I want to know what as.

JACK

It's nearly Thanksgiving. Why don't you come as a turkey?

19 INT. LOUISE'S BEDROOM - TRULLINGER HOME - DAY 19

LOUISE is packing, trying to decide what to take, what to leave. Indecisive.

19A INT./EXT. LOUISE'S STUDIO - STAIRWAY - DAY 19A

She packs and struggles down stairs with luggage. :

19AA NARRATORS 19AA

TESS DAVIS tells of Louise leaving Trullinger.

19B PHOTOGRAPHS 19B

PHOTOS OF GREENWICH VILLAGE. POLLY'S RESTAURANT, ARTISTS, STUDIOS, WASHINGTON SQUARE. As NORMA MILLAY (Edna St. Vincent's sister) and GEORGIA O'KEEFE talk about Bohemianism and art in the village.

PHOTOS OF EMMA GOLDMAN AND MAX EASTMAN (THE ACTORS WHO PLAY THEM) MARGARET SANGER, SCOTT NEARING, BIRTH CONTROL DEMONSTRATIONS. JOSHUA KUNITZ, 83, SCOTT NEARING, 96, HUGO GELLERT, 89, talk about political ferment, political celebrities, and the hopes for a new age that abounded in the village. KEN CHAMBERLIN, 87, tells of artists coming from all over America to the village.

20 EXT. NY FLAT-IRON BUILDING - EVENING (TO BE SHOT) 20

We see LOUISE with two bags, near the Flat-Iron Building.

- 21 EXT. JACK'S APARTMENT HOUSE - EVENING (TO BE SHOT) 21
- LOUISE stands on the sidewalk, the two bags at her feet, looking up at the house, then down to the card in her hand.
- 22 INT. JACK'S APARTMENT HOUSE - EVENING (PART TO BE SHOT) 22
- LOUISE carries her bags up the stairs to the top of the building.
- 22A INT. JACK'S APARTMENT - LANDING - EVENING 22A
- LOUISE arrives at Jack's door. A sign says 'PROPERTY IS THEFT. WALK IN'. She knocks. Tries the handle, pushes into the apartment.
- 23 INT. JACK'S APARTMENT - EVENING 23
- It's a riotous mess of books, magazines, pamphlets, photographs, work-in-progress, letters and papers. LOUISE stands a moment.
- LOUISE
(calling)
Hello.
(waits)
Hello.
(nothing)
- LOUISE stares at photographs on mantelpiece including one of Jack with a young woman and one of Emma Goldman. She looks at the riot of papers on his desk and books on the shelf and finally sees her Western Union telegram propped on the mantelpiece.
- 24 INT. JACK'S APARTMENT - BEDROOM - EVENING 24
- LOUISE wanders into the bedroom. She studies the big rumpled brass bed. She walks toward the bathroom.
- 25 INT. JACK'S APARTMENT - BATHROOM - EVENING 25
- LOUISE studies toiletries on the ledge. A razor, soap, toothbrushes. She stops at the next bottle, takes it down, reads the label. It is expensive perfume. She sniffs it and sits down on the edge of the bath.

LOUISE sleeps on the bed, fully dressed. Voices in the next room. She is jerked awake, blinking, disoriented, when she hears the voice of an older woman, engaged in violent sounding argument.

JACK

..E.G., what Max is saying..

EMMA

..is shit. If it's illegal to pass out pamphlets on birth control then I'm proud to be a criminal.

(referring to a group of pamphlets)

JACK

Yes.

MAX

No one is arguing with your inalienable right to go to jail, Emma. All I'm saying is this isn't the right time to go to jail for birth control.

LOUISE has crept out of bed and watches JACK, MAX and EMMA through a crack in the door.

EMMA

Oh, you have a right time to go to jail for birth control? THE MASSES is now scheduling conscience? Congratulations. Soon you'll be indistinguishable from the NEW YORK TIMES. Is this all of them?

MAX

I'm saying that you're too valuable to the anti-war movement..

EMMA

You're wrong.

JACK

He's right. If we get into this war thousands of American boys aren't going to have any choice about...

EMMA

And you're wrong.

JACK

Will you let me finish my sentence..

EMMA

Your sentence is not worth finishing. Thousands of underfed and overworked women die giving birth to babies who are too anaemic to live out their first year. Why are their lives less valuable than the lives of thousands of American boys? I'll have these back by Tuesday.

JACK

I didn't mean.. Oh shit.

EMMA

Exactly. Well...goodnight.

JACK

Want some coffee?

EMMA

Is it Chase and Sanborn?

JACK

Yes. Oh. No. I'm out of coffee.

EMMA

Again? I'm leaving.

JACK

Emma...

EMMA

The conversation is over. You're a journalist, Jack. When you become a revolutionary we'll discuss priorities. Hopefully, over coffee.

MAX

It's late. I'll walk you home.

EMMA

Why? I won't hurt anybody.

MAX and EMMA start out.

LOUISE turns away from the crack in the bedroom door.

JACK closes the door to the apartment and re-enters the living room, he walks into the bedroom and stops as he sees LOUISE.

JACK

(stunned)

It's today, isn't it? It's Wednesday? Well, it's great to see you.

(takes pamphlet into living room and leaves it)

It's great to see you. We're having a little trouble at the magazine this week. Some of our contributors are in jail.. Listen, I finished your articles. They look good. The railroad piece needs polishing, it's repetitious...

LOUISE

That's deliberate. I'm using repetition to make a point. I don't want it to seem too polished.

JACK

Oh.

LOUISE

I guess I...mind if I sleep here tonight?

JACK

(arrested)

Well...where else would you sleep?

(he grabs her and kisses her)

27 INT. NEW YORK LIBERAL CLUB - EVENING 27

JACK and LOUISE enter and he introduces Louise to his friends.

27A LATER 27A

LOUISE stands with group around buffet table. They help themselves to food.

FLOYD

Louise, what do you do?

LOUISE

I write.

FLOYD

Oh. Could you slice the bread over here.

28B

INT. COFFEE HOUSE - NIGHT

28B

JACK and LOUISE, EMMA, O'NEILL, BARNEY and RYNAGH sit around table.

EMMA

Jack tells me you write, Miss Bryant. What do you write about?

LOUISE

Oh....everything.

EMMA

You write about everything?

LOUISE

Oh....everything and nothing, I guess.

EMMA

I see.

(she turns to Max)

So what about Davis and Sloane?
Did they quit?

28C

INT. LIBERAL CLUB - NIGHT

28C

JACK and LOUISE dance the "Turkey Trot".

29

INT. WATERFRONT BAR - NIGHT

29

JACK stands at bar talking to a SEAMAN. LOUISE sits with MAX and FLOYD at a table. FLOYD and MAX are in a heated discussion. After a while MAX looks at LOUISE.

MAX

Miss Bryant, you've been sitting with that glass of beer for an hour. Would you care for a glass of wine?

LOUISE

No, no thank you. Beer is fine.

MAX

What a well-mannered girl you are and a very good painter too I hear.

LOUISE

I write.

MAX

You write, of course. Jack told me. Would you like a cup of coffee or something?

LOUISE
No thanks, this is fine.

MAX turns away and continues argument with FLOYD.
LOUISE looks around for JACK.

JACK
(to Seaman)
That's why you've got to give
the Wobblies credit because
they wanna get the working class
all together so they can really
change society...

O'NEILL has come into the bar. He hangs his
jacket up and walks across to listen to JACK.

JACK (Cont'd)
...organization, Mike, organization.
What does a capitalist do? I
mean, what does he actually make
besides money? Do the workers
do all the work? Yes. So what if
they got organized, but I mean all
the workers, not just the plumbers
and the carpenters and the goddamned
cigar makers, but I mean all of the
workers all over the world...

O'NEILL grimaces. Gives up and starts to turn
away. JACK grabs him.

JACK (Cont'd)
(to bar tender)
Hey, give him a beer will you?
(to Seaman)
If the workers all over the world
really got organized they could
change society over night into
anything they wanted.

ANDREA
(walking up to Jack)
Jack, honey, can I tap you for
five dollars? I'm flat.

O'NEILL
Oh don't ask this pretentious
son-of-a-bitch for money. You
want five dollars? Come on I'll
give it to you. Here.
(he hands her a coin -
to Jack)
Let me have four-fifty will you?

JACK

(gives him roll of money - continues talking to Seaman)

Mike, you see my point?

O'NEILL

Invest that well, darling.

ANDREA

Thanks, Gene.

O'NEILL

(to Seaman)

Good night.

JACK

Wait a minute, I'll buy you a drink. Give him a beer and a shot will you?

O'NEILL

Does this mean that we're going to be spending the rest of the evening discussing the latest cover of THE MASSES?

JACK

(to Seaman)

This man would die without me. Do you see what I'm saying to you, if all the workers in the world belonged to one big union we wouldn't have a war today would we?

O'NEILL

I beg your pardon?

JACK

If all the workers in the world belonged to one big union would we have a war today?

O'NEILL

No.

29A

INT. LIBERAL CLUB

29A

LOUISE and JACK dance the Tango.

30

DELETED

30

LOUISE sits listening to FLOYD, MAX, JACK, MARJORIE and IDA.

MAX

What is your point, Floyd?

JACK

Yes, what point are you trying to make?

FLOYD

I'm telling you that the character of Father Zosima represents the corruption of religion.

MAX

And I tell you you're wrong.

JACK

Then what does the decay of the body represent?

FLOYD

Irony.

MAX

Irony? Do you seriously believe that Dostoyevski had the same paternalistic attitude to the peasants as Zosima?

FLOYD

Of course Dostoyevski's attitude to the peasants was paternalistic. He identified himself with the father figure of the Tsar.

MARJORIE

Read Freud, read Jung.

BARNEY comes into the room with groceries and takes them to IDA in the kitchen.

FLOYD

Read Freud, read Jung.

MAX

Read Freud, read Jung, read Engels, read Marx.

IDA

Read Dostoyevski.

LOUISE

I'll get your bags, Jack.

She goes into the bedroom. JACK follows her. The argument continues.

LOUISE

How long are they going to stay?

She helps him on with his jacket.

JACK

I don't know, honey. I'm only going to Baltimore for a day.

LOUISE

You just got back from Boston.

JACK

Why don't you come with me to Baltimore?

LOUISE

Oh, really. What am I supposed to go to Baltimore as?

JACK

What as?

BARNEY calls from living room.

BARNEY

Jack, Jack. You know you've got a taxi waiting.

LOUISE

Taxi's waiting, Jack.

JACK

(kissing her)

See you tomorrow, honey.

They go through the living room towards door.

JACK

See you soon.

Everyone calls goodbye to him. LOUISE closes the door and stands looking at Jack's friends as they continue talking. After a moment she turns and goes into the bedroom.

31A

NARRATORS

31A

The voice of NORMA MILLAY says sex was a religion in the Village and Jack Reed was a priest. KENNETH CHAMBERLIN says Reed was a "bully-boy" and a "show-off" and that he felt sorry for "poor little quiet Louise" who always looked sad.

31B INT. LIBERAL CLUB - NIGHT 31B

JACK and LOUISE dance the Polka dressed in Pierrot costumes.

31C INT. COFFEE HOUSE - NIGHT 31C

LOUISE and JACK, EMMA, MAX, O'NEILL, FLOYD, IDA, MARJORIE, CRYSTAL and BARNEY sit around table. O'NEILL stares at LOUISE throughout.

MAX

We can't abandon a man like Debs.

JACK

Who's talking about abandoning Debs. I'm talking about re-electing Wilson. If Charles Evans Hughes is the Republican nominee and wins the election we'll be in the war by January. With Wilson we'll get another year.

MAX

How much anti-war protest can you stir up in a year?

JACK

In a year? A helluva lot.

EMMA

It doesn't make any difference who you vote for the capitalists will take the country into the war anytime they damn well please. The only impact you can make is in the streets.

LOUISE

But don't you think, Emma, that if Debs gets a lot of votes it will strengthen that impact?

EMMA

No, I don't. I think that voting is the opium of the masses in this country. Every four years it deadens the pain.

LOUISE

But don't you think...

EMMA

I've just made very clear what I think, Miss Bryant.

JACK

Wait a minute, E.G., dont't be so goddamn dogmatic. Louise has a point.

EMMA

Suddenly I'm dogmatic? Why does my status change every time you get a new woman, Jack?

MAX

Barney, could you pass the red wine?

EMMA

Max, I assure you Debs will not feel abandoned if you don't vote for him.

JACK

(to Louise)

She's upset with me, that's what that is about. It didn't have anything to do with you.

LOUISE

Thank you. That's a great comfort.

32

INT. BREVOORT - DAY

32

JACK and LOUISE sit at a table with their friends, amongst them is MARJORIE, MAX, FLOYD and BECKER. JACK looks up at the Waiter.

JACK

Hey, Sam, ask 'em to hurry up in the kitchen will you?

SAM nods. As he goes towards the kitchen he trips over Jack's bag.

SAM

I'm sorry, Jack.

JACK

(lifting the bag onto his lap)

It's all right, Sam.

(to Louise)

I'll be back at the end of the week.

LOUISE

It seems silly for you to unpack.
The apartment is always filled
with people when you're gone.

JACK

Throw them out.

HORACE WHIGHAM walks across the restaurant towards
JACK.

LOUISE

I can't get any work done.

JACK

Throw 'em out. They'll find
another place to go to.

WHIGHAM

Jack? Jack? Is that you?
Yes it is.

(Jack stands up)

How are you?

JACK

How are you?

WHIGHAM

It's very good to see you.

JACK

It's good to see you, Horace.

WHIGHAM

You're looking very well.

JACK

Louise Bryant. Horace Whigham.

WHIGHAM

Hello. How are you? Very glad
to know you: Max, how are you?
Jane, glad to see you. Floyd,
how are you?

(to Jack)

Still getting arrested?

JACK

I try. I try.

WHIGHAM

How about you, Miss Bryant? Are
you trying to get arrested too?

LOUISE

No, not really.

WHIGHAM

Well, what do you do, Miss Bryant?

LOUISE

I write.

WHIGHAM

Is that a fact? Well, what are you working on now if I may ask?

LOUISE

It's impossible to describe.

JACK

Oh, she just did a hell of a piece on the influence of the Armory Show. You ought to read it.

WHIGHAM

Well, I certainly would love to read it. Give me a call at Metropolitan, Miss Bryant. Let's have a drink on Thursday. Love to talk. All right?

LOUISE

Fine.

He moves out.

LOUISE

(turns to Jack)

Please don't do that.

JACK

He's the Editor of THE METROPOLITAN. I've known him a long time.

LOUISE

I can speak for myself.

JACK

So can your work.

BECKER

The taxi's waiting, Jack.

JACK

I'll see you at the end of the week, honey.

40A

INT. JACK'S APARTMENT - DAY

40A

(40)

LOUISE tries on one hat after another. Makes a decision. Goes out with her portfolio.

41

INT. HOTEL FOYER - DAY

41

(40A-)
41

LOUISE sits at a table with WHIGHAM. She hands him the portfolio.

WHIGHAM

Ah, the portfolio..the oeuvre.
Very substantial. Yes. Look
at all this. Oh my goodness.
Very hefty...very nice.

(puts it in front
of him and starts to
sift through the
papers)

How is Jack? I do hope he's
being more careful about what
he writes these days...I'd
hate to see him not able to
get into print.

LOUISE

Oh, I'm sure he'll be fine.

WHIGHAM

(conspiratorially)
Did you tell him where we're
having drinks?

LOUISE

No. I will, but he's out of
town.

WHIGHAM

Oh.

He continues to sift through papers. LOUISE
reaches across.

LOUISE

Mr. Whigham, excuse me, but the
Armory piece is on the top.

WHIGHAM

..Oh, this is the Armory piece...
(he starts to read it
then starts to close
the portfolio)

Yes. Well, you know I really
think that perhaps I ought to
take more time with these.

LOUISE

Yes, of course.

WHIGHAM

What about dinner?

LOUISE

Dinner? I guess so.

WHIGHAM

Jack wouldn't mind?

LOUISE

Why should he mind?

WHIGHAM

(carefully)

Well, I know we're all grownups, but he's an odd duck, Jack is, and I've never really found out how he feels about things.

LOUISE

Mr. Whigham, are you saying you need Jack's permission to make a pass at me?

WHIGHAM

No..no..no...I'd just feel a bit more comfortable if you didn't mention it.

41A INT. EDITOR'S OFFICE - NEW YORK (TO BE SHOT) 41A

JACK has a row with the EDITOR.

42 EXT. JACK'S APARTMENT - RAIN (TO BE SHOT) 42

JACK buys lilies.

43 INT. JACK'S APARTMENT - STAIRS (TO BE SHOT) 43

JACK clutching the lilies sprints up the stairs two at a time.

43A INT. JACK'S APARTMENT - STAIRS & LANDING 43A

JACK sprints up the stairs. He goes into the apartment.

44 INT. JACK'S APARTMENT - DAY 44
45 LOUISE sits on the bed looking very unhappy. 45
46 JACK enters and gives her the flowers. 46

JACK
Every one in the shop. We're
broke, but we got 'em all.

LOUISE
Thank you.

LOUISE goes into kitchen taking flowers with her.

JACK
(following her)
What's the matter?

LOUISE
Nothing.

JACK
What is it?

LOUISE
It's nothing. How did it go?

JACK
We did better than we thought
we would. Did you see Whigham?

LOUISE
Yesterday.

JACK
How as that?

LOUISE
We mostly talked about you, of
course.

JACK
Oh. Good. Did he offer you
work?

LOUISE
No, but he made a big point of
saying what good friends you
and he have been over the years.
(she goes to the
table and sits)
It was a fascinating meeting.

JACK
Are you angry at Whigham or me?

LOUISE
I'm not angry.

44
45
46

CONT

44
45
46

JACK

Oh, no, you're not angry. What is it?

LOUISE

It's nothing. You said you'd be back Tuesday... It's Saturday.

JACK

I said the end of the week.

LOUISE

The end of the week is Friday.

JACK

The end of the week is Friday? Saturday's not the end of the week anymore?

LOUISE

You said you'd be back Tuesday.

JACK

What do you think I've been doing? Running around listening to the sound of my own voice?

LOUISE

How do I know whose voice you've been listening to? You obviously like it better than mine.

She goes into bedroom and slams door. JACK opens it and stares at her.

LOUISE

Look, this isn't your problem, it's mine. Look at me. I'm like a wife. I'm like a boring, clinging, miserable wife. Who'd want to come home to me?

JACK

(close to her)

Me.

LOUISE

I can't do this. I can't.

JACK

You can't do what?

LOUISE

I'm just living in your margins. I don't know what I'm doing here. I don't know what my purpose is.

44
45
46

CONT

44
45
46

JACK

Tell me what you want.

LOUISE

I want to stop needing you. I want you to know something. I asked Whigham if he'd send me to France.

JACK

(walks away from her)

Is that what you want?

LOUISE

Yes.

JACK

What are you doing, Louise?

LOUISE

I can't work around you.

JACK

Why are you doing this?

LOUISE

I'm not taken seriously when you're around.

JACK

When I'm around you're not taken seriously.

LOUISE

This is not good.

JACK

Do you mean you think that I'm taken more seriously?

LOUISE

Do you mean you're not? You know what I'm saying. Be honest with me.

JACK

I don't know what you're saying.

LOUISE

You're not being honest with me.

JACK

I am being honest with you. Maybe if you started taking yourself a little more seriously other people would, too. I told you what I thought about the Armory

44
45
46

CONT

44
45
46

JACK (Cont'd)

piece. It's nice, but, no I don't take it very seriously.

LOUISE

Thanks.

JACK

Why do you ever expect to be taken seriously if you're not writing about serious things?

LOUISE

I've been looking for another place.

JACK

I'm not sure I know what the things are that you're serious about. One day it's a piece on the railroads that you don't quite finish. The next day it's a piece on an art exhibition that was held three years ago. And what's the point of giving me anything to read anyway? If I criticise it you tell me you like it the way it is. If we're out with other people and somebody doesn't ask you a direct question you feel ignored. But with everything that's happening in the country today you decide to write a piece on the influence of the Armory show? Do you expect people to take that seriously?

LOUISE

Well, I don't care. And I'm really not interested in whether your friends take me seriously or not. I found an apartment on Houston Street. I'm going to move it. I don't think we like the same kind of people, Jack. I don't think we like the same kind of life. I want to be on my own.

JACK

Good. Go ahead. Be on your own. I don't give a damn. You're on your own anyway.

44
45
46

CONT

44
45
46

LOUISE

I know you don't give a damn.

JACK

Will you tell me why the hell
I should give a damn?

LOUISE

You shouldn't. Don't give a
damn. I don't give a damn
either. I'm leaving.

JACK

That's fine! That's good!
Leave!

She goes out and slams bedroom door.

JACK (Cont'd)

I've leaving too!

He puts his fist through door. He sits on bed.
Then lies down. She comes back into bedroom.

LOUISE

Is this what it's like?

JACK

I guess so.

LOUISE

Jack.....

JACK

I'm sorry....

LOUISE

No. You're right.

JACK

No. I'm not. God...

LOUISE

You see. Why should anyone
take me seriously....

JACK

They do take you seriously. Do
you think I'm writing what I want
to write?
Let's get out of New York. Let's
go somewhere and just write what
we feel like. Just for our sakes.
For the hell of it.

LOUISE

Oh. Jack. I'd love that.
I'd really love that

46A INT. PROVINCETOWN PLAYHOUSE - DAY

46A

Amongst the group of people who are sitting around are JACK, LOUISE, O'NEILL, MAX, FLOYD, BECKER, IDA, etc. There is a hubbub.

MAX

Why are you so upset?

(he stands up and
taps the ceiling)

These beams are very solid.
They've been here for a hundred
years, the building's not going
to fall down.

(he sits down again)

JACK

O.k., all right.

IDA

Could we have something remotely
resembling order here, please.

BECKER

Let's have some organization.

MAX

Organization is death.

JACK

Listen, our constitution is
gonna say that we're gonna do
all of our own plays, they're
gonna have artistic and dramatic
merit, unlike Broadway.

(there are cheers)

And our first program is gonna
include "Bound East For Cardiff".

(he gestures towards

O'Neill and stands up)

And "Surpressed Desires" by
Susan and Jig. And my play,
"Moondown". And "The Game" by
Louise Bryant.

MAX

What about "Freedom"?

JACK

"Freedom"? We're gonna do
"Freedom".

47

DELETED

47

47A

NARRATORS

47A

They tell us about Provincetown, that here were the beginnings of the American Modern Theatre.

48

EXT. PROVINCETOWN - BEACH - DAY

48

LOUISE reads aloud from a yellow pad. JACK lies on the sand.

LOUISE

"How vast your voice is grown
that was so silver soft.
Dim lies the candle glory of
your face.."

(she looks up)

This is much better, Jack.
You've really worked on this.

JACK

Thanks. Can I play Death?

LOUISE

Oh, would you? Oh, that'd be wonderful. Do you like "The Game" better than "Life and Death" as a title? Yes. Less pretentious.

49

INT. PROVINCETOWN PLAYHOUSE - DAY

49

LOUISE sits in a row boat on stage rehearsing with BARNEY. JACK directs from back of Playhouse sitting next to O'NEILL.

LOUISE

Oh will you never understand? Are you so stupid that you do not know what I mean? I am offering myself to you, I am kneeling before you. I who have had so many men kneel before me. I am offering you my body, my body that men have found so beautiful. I have promised to love you, a Negro sailor. If you will give me one small drink of water. Is that not humiliation enough that you must keep me waiting so? Answer me. Answer me, will you give me that water?

BARNEY

I have no water.

O'NEILL

Tell her not to move on a line unless it's written in the stage

JACK

Take it from 'I hate the sea',
but don't move unless it's in
the stage directions.

An adlib conversation between LOUISE, O'NEILL and
JACK ensues regarding the playing of the scene.

49A

INT. PROVINCETOWN PLAYHOUSE - DAY

49A

MAX and JACK are reading newspapers. LOUISE and
O'NEILL are sewing. All the other members are
involved in various activities.

MAX

It's absolutely frightening, the
way he's going after Wilson.

JACK

I wonder when they're going to
realize that Teddy Roosevelt's
a maniac. He's got rabies,
rabies.

MAX

Never, never.

JACK

And the ironic thing about it
is that it's the poor people
that love him.

MAX

He'll take them to San Juan
Hill again.

JACK

Universal military training...

CRYSTAL calls from across the stage.

CRYSTAL

ALL right - here are the cuts.
Jack, your second speech is out.

JACK

My second speech! My second speech
is the most important speech in
the play. It explains the end.

CRYSTAL

Your second speech is, "Thank
you".

JACK

Oh. What scene is this?

49B INT. PROVINCETOWN COTTAGE - DAY

49B

LOUISE and JACK are re-arranging furniture. JACK to his liking.

LOUISE
It's too cramped.

MAURICE BECKER enters.

BECKER
Jack, Jack, I've got us a ride.

JACK
So you've got the two here and you've two there.

LOUISE
The taxi's waiting.

JACK kisses her and leaves. LOUISE moves furniture to her liking.

50 NARRATORS

50

An old NARRATOR tells us Jack always wanted to be somewhere else.

51 DELETED

51

51A NARRATORS

51A

ALICE ROOSEVELT LONGWORTH, 95, tells us about the increasing fever to enter the war.

51B PHOTOGRAPHS

51B

We see snapshots of JACK at political conventions of WILSON, HUGHES, ROOSEVELT, etc.

52 EXT. PROVINCETOWN - BEACH - DAY

52

LOUISE sits alone reading a letter.

JACK'S V.O.
Maybe Wilson means it. Maybe he won't get into the war. Anyway, what we need is more time to organize opposition, and the only person we'll get any time from is Wilson.

LOUISE folds letter and rises. Walks along the beach. From a nearby hollow in the dunes she hears voices.

IDA

Just because somebody's sleeping
with somebody there's no reason
to do their play.

CRYSTAL

Just because somebody's sleeping
with somebody there's no reason
NOT to do their play.

LOUISE continues along the beach towards the cottage.

52A NARRATORS

52A

ADELE NATHAN, 87, tells us Louise and Jack were terrible actors. BLANCHE HAYES FAGEN mentions sexual mores of Provincetown and about sleeping with Jack when she directed his play. ADELE NATHAN says that Jack and O'Neill scandalized the cape by swimming naked. HEATON VORSE tells us O'Neill swam for solitude. That Jack was away from Louise all the time. That he didn't concentrate on writing because he was so caught up in politics.

52B EXT. PROVINCETOWN COTTAGE - DAY

52B

LOUISE enters the cottage holding Jack's letter.

53 INT. PROVINCETOWN COTTAGE - DAY

53

O'NEILL is in the living room alone looking through the cabinets. LOUISE comes in from the beach..and stops as she sees him.

LOUISE

Hello.

O'NEILL

(without looking up)

Where is the whiskey?

She goes to the other cabinet, gets out a bottle and lowers it in front of his face. He takes it, opens it, and drinks.

LOUISE

Would you like a glass?

O'NEILL

A glass?

LOUISE

Don't try and decide. I'll just get one.

(she goes into the kitchen)

I like your play.

(he does not answer)

I only hope I can do the part justice. I like the dialogue.

(she reappears with a glass)

I really do.

O'NEILL

(suddenly)

Then why the hell don't you stand still and say it instead of wandering all over the stage. You're supposed to be looking for your soul not an ashtray.

LOUISE

Would you rather I didn't smoke during rehearsals?

O'NEILL

I'd rather you went up in flames than put your cigarettes out in the middle of a monologue about birth.

LOUISE

You're absolutely right. I'm sorry...

(she takes the bottle from him...pours a drink, and hands the glass to him)

O'NEILL

It just makes me want to cancel the whole production.

LOUISE

I won't do it again.

O'NEILL

(he takes a swallow)

Where's Jack?

LOUISE

In Chicago. He's covering the conventions.

O'NEILL

(motionless)

Jack's gone?

LOUISE

Yes...for a few weeks..

O'NEILL

Well..you keep the glass.
I'll take the bottle..

LOUISE

(holding the bottle
away)

Why are you leaving?

(he stares at her)

Hold out your glass.

(he obeys. She
pours in some
whiskey)

Hold it still. Are you nervous?
Or is that a tremor...

O'NEILL

Why aren't you in Chicago with
Jack?

LOUISE

Why should I be? He has his
things. I have mine.

O'NEILL

(swallowing a third
of his drink)

What things do you have?

LOUISE

What?

O'NEILL

The things you have that are
yours..what are they?

LOUISE

My work, for one..

O'NEILL

He's a real son-of-a-bitch,
isn't he?

LOUISE

What do you mean?

O'NEILL

Leaving you alone with your work.

LOUISE

Do you think I mind?

O'NEILL

You should. That's the one thing we mustn't be left alone with. I'll have a refill, thank you.

LOUISE

You may feel that. I don't.

O'NEILL

Good. Don't let those village radicals keep you from being what you should be.

LOUISE

What should I be?

O'NEILL

The center of attention.

Pause.

LOUISE

Don't women usually make you the center of attention?

O'NEILL

Not for long...after a while they all seem to resent it.

LOUISE

You must have been with some very competitive women.

O'NEILL

Let's say possessive.

LOUISE

Oh. Possessive. That's something else.

O'NEILL

Is it?

LOUISE

It's a waste of time.

O'NEILL

Don't you think most people are possessive.

LOUISE

I'm not.

O'NEILL

Really?

LOUISE

Neither is Jack for that matter.

O'NEILL

Oh yes, that's right. You and Jack have your own things.

LOUISE

Look I don't want to be patronized.

O'NEILL

I understand. You want to be left alone with your work...

LOUISE

...and I don't feel left alone. I'm not Jack's child. He has the freedom to do what he wants to do and so do I. And I think anyone who's afraid of that kind of freedom is really only afraid of his own emptiness.

O'NEILL

"Only afraid of his own emptiness"? There must be horrors in Portland I've never dreamed of, Miss Bryant...

LOUISE

(holding out the bottle)

I'd like you to go.

O'NEILL

Why?

(he takes the bottle and sits down)

LOUISE

Because I don't like being patronized if you don't happen to believe in mutual independence and free love and respect.

O'NEILL

You don't get jealous?

LOUISE

Jealousy is a useless emotion.
(he says nothing)
And a poisonous one.

O'NEILL

What's the antidote?

LOUISE

Freedom.

O'NEILL

Oh, don't quote me a lot of parlour socialism you learned from your friends in the village. If you were mine I wouldn't share you with anyone or anything. Not friends, not a baby, not your own secret thoughts. It would be you and me. And you would be the center of it all and you know goddamned well it would feel a lot more like love than being left with your work.

Pause. He rises.

O'NEILL (Cont'd)

I hope I haven't upset you.

LOUISE

Not at all. I'm grateful but you seem to be looking for something much more serious than what I had in mind.

O'NEILL

Than what you had in mind?

LOUISE

..you see Jack and I are perfectly capable of living with our beliefs. But I think someone as romantic as you would be destroyed by them. And I wouldn't want that to happen. It would upset Jack too much.

O'NEILL

I've never wanted to physically hurt a woman this much..this quickly.

LOUISE

Thank you. I'll always remember that I was the first.

O'NEILL walks away towards the door. LOUISE watches him. He stops and after a moment turns and walks back to her. They embrace.

- 53A NARRATORS 53A
- They talk about Eugene O'Neill and what everybody assumed was happening with Louise. ADELE NATHAN, 87, says she thinks there was a menage a trois with Jack. BLANCHE HAYES FAGEN and NORMA MILLAY conjecture on that. LUCITA WILLIAMS says "I knew all about Louise and O'Neill and I never forgave her for it". Their voices continue over.
54. DELETED 54
- 54A EXT. PROVINCETOWN - OCEAN - NIGHT 54A
- O'NEILL and LOUISE run towards the sea, nude. They swim.
- 54B INT. REPUBLICAN CONVENTION (TO BE SHOT) 54B
- JACK at the Republican Convention. Narrators talk about it. Wide shots are actual shots. Close shots are Beatty.
- 54C EXT. PROVINCETOWN - BEACH - SUNSET 54C
(54)
- O'NEILL and LOUISE walk along the beach.
- 54D INT. PROVINCETOWN COTTAGE - NIGHT 54D
(54)
- O'NEILL is in bed asleep. LOUISE walks from kitchen with tray and alarm clock rings. O'NEILL wakes and looks at clock.
- O'NEILL
Isn't 4:30 a little early to be
waking me up?
- LOUISE
I just don't like gossip, that's
all.
(she kisses him)
- 54E INT. DEMOCRATIC CONVENTION (TO BE SHOT) 54E
- JACK at the Democratic Convention. Actual shots and close shots of Jack with narration over it.
- 55 INT. PROVINCETOWN COTTAGE - NIGHT 55
- There is a party. O'NEILL, MAX, IDA, FLOYD and OTHERS are listening to LOUISE singing, "I Don't Want to Play in Your Yard". She finishes her song and they applaud and call for the next performer.

LOUISE
 (standing up and
 crossing room)
 Yes. Floyd what about you? Come
 on.

O'NEILL makes a grab for her. She ducks and
 gathers crockery which she takes to table outside
 kitchen. O'NEILL follows her.

LOUISE
 I think you should have a cup
 of coffee, Gene.

O'NEILL
 I'm not sleepy. Come here.

He takes her into kitchen.

56 EXT. PROVINCETOWN COTTAGE - NIGHT 56

JACK walks along roadway towards the cottage
 carrying suitcase and bunch of flowers. He goes
 into house.

56A INT. PROVINCETOWN COTTAGE - NIGHT 56A

JACK walks across room looking at the party guests.
 He looks into the kitchen and sees O'NEILL and
 LOUISE standing intimately together. He reacts and
 goes back outside unnoticed.

56B EXT. PROVINCETOWN COTTAGE - NIGHT 56B

JACK walks around the cottage towards the front
 door. He puts the flowers by the trash can.

57 INT. PROVINCETOWN COTTAGE - NIGHT 57

The party is still in progress. FLOYD and TWO GIRLS
 are performing a dance with scarves. After they
 finish there is applause.

DEBBIE
 That's new for you, Floyd, isn't
 it? Ok, ok, who's next?

IDA
 Max, what about you?

MAX
 I just recited two thirds of my
 own play, and you said it was

IDA

Oh, did I? How quickly we
forget. Let's see. Who else?
Who's left?

DEBBIE

Nobody's left.

MARJORIE

Gene!

MAX

That's right, Gene. You get
up.

BARNEY

Yeh, let's have a dance out of
Gene.

JACK opens the door.

BARNEY

Hand me that bottle, Maurey.

FLOYD

Yes, Gene. I'll give you my
equipment.

(he sees Jack)

...Well, news from the front.

Everyone turns to the door. There is a silence.

JACK

Well, my goodness! I see every
saloon in Massachusetts is empty.
(to Louise)

Hi.

LOUISE

Hi. Welcome back.

MAX

Get something ready, Jack. You're
just in time. Come on, Jack.

BARNEY

Yeh, go ahead, Gene, let's hear
it.

JOHN SLOANE

Go ahead, Gene.

LOUISE

You hungry, honey?

JACK

No, no, I'm fine. I ate on
the road.

BETH

Let's have quiet for Gene.
Sit down, Jack.

JANE

Yes. Quiet! Go on, Gene.

JACK and LOUISE sit on couch.

O'NEILL

In honour of the gaiety of the
occasion I will not recite my
own work.

'Wine comes in at the mouth.
Love comes in at the eye.
That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth.
I look at you and I sigh.'

O'NEILL finishes his poem, stands, and walks to
bookcase, sits. There is a pause. Finally:-

MAX

Okay, Jack, you're up.

IDA

Yeah, how about you, Jack?

BURNELL

Recite the poem you're writing
for Max, Jack.

There is a pause.

MARJORIE

Recite something from your new
play, Jack. Hutch says it's
wonderful.

BECKER

I hope to kiss a pig it is.
Isn't it, Gene?

O'NEILL

It's good.

KAREN

What's it about?

A pause, then:

O'NEILL

It's about love and freedom.
It has a very good first scene.

MAX

Jack, tell us about the convention.
How was Wilson's speech?

FLOYD

Never mind that. What was he
wearing. He...tell us about
Chicago, Jack.

BECKER

What about Wilson?

MAX

Yeh, what about Wilson?

JACK

(after a moment)

I don't see any reason to believe
that ultimately Wilson would do
anything other than represent
the interests of the ruling class
and take us into war. But as
long as he says he's against it
we've got to support him because
he'll have to make good on his
campaign promise for at least a
few months, and we can use that
time to strengthen whatever anti--
war coalition exists, but there's
a lot more pro-war feeling in the
streets now. A lot of people
talking about stopping the Kaiser.
Quite a number of young men all
very certain they're immortal.
Unless I miss my guess, by the
spring some of us are going to
have a chance to prove whether
or not we have the courage to
live by our convictions.

MAX

Yeah...well...I guess it's late.

They all start to get up to leave, saying goodnight
to each other.

FLOYD

Goodnight, Jack. Louise, the
spagetti sauce still burns in
my heart.

The group disperses until only O'NEILL remains
seated, watching JACK and LOUISE.

58 EXT. PROVINCETOWN COTTAGE - NIGHT 58

Mist. Wisps of farewells drift up and out, as last guests leave.

59 INT. PROVINCETOWN COTTAGE - NIGHT 59

O'NEILL still sits.

JACK

You want another drink,
Gene?

O'NEILL

Why sure.

LOUISE

(quickly)

You look tired, Jack.

There is a pause.

LOUISE (Cont'd)

I'm...tired, too, Gene.

O'NEILL

Oh well, then...you and
Jack should both go to
bed...

(he rises still
holding the
bottle)

JACK

Goodnight.

O'NEILL stands looking at them.

O'NEILL

Goodnight.

ALT. DIALOGUE

JACK

You want another
drink, Gene?

O'NEILL

I guess not.

JACK

Think we'll still be
friends when all this
is over?

O'NEILL

When all what's over

JACK

The war...change.

O'NEILL

I don't know, I hope
so.

Goodnight.

LOUISE

Goodnight.

JACK

Goodnight.

59A EXT. PROVINCETOWN COTTAGE - NIGHT 59A

O'NEILL comes out of the cottage and walks away
down the path.

60 INT. PROVINCETOWN COTTAGE - BEDROOM - NIGHT 60

LOUISE in bed, awake in the semi-dark. Faint tick
of typewriter in next room. She checks the time on
bedside watch, 3:10. She rises and crosses to look
into den.

JACK is working at his typewriter. Suddenly he presses his fist against his back. His face contorts with pain. He loosens his belt.

 LOUISE'S VOICE
 (from bedroom doorway)
Jack? Are you all right?

 JACK
I'm fine.

 LOUISE'S VOICE
Would you like some cold tea
with lemon?

 JACK
 (still working)
No thanks.

 LOUISE'S VOICE
 (as before)
I'll have some anyway.

We hear her open a cupboard, take down a jug and glass, pour, slice two pieces from a lemon. She pads back into the dim half-light of the den. She looks at a yellow piece of paper that has the corner torn off.

 LOUISE
What's this?

 JACK
That's a poem.

A moment.

 LOUISE
May I read it?

 JACK
I didn't finish it.. but
sure.

She crosses to kneel between his legs.

 LOUISE
Finish it.

 JACK
 (gently pushing hair
 out of her eyes)
Would that...make you happy?

 LOUISE
 (softly, her head
 brushing his thigh
 repeatedly)

She's almost crying. He lifts her face upwards, kisses her lips with care, then her eyes.

JACK

You get some sleep.

LOUISE

(taking his hands
cradling them)

Jack?

JACK

Mm.

LOUISE

(her eyes filled
with tears)

There's something I have to
tell you...

JACK

(pushing damp wisps of
hair from her eyes)

You don't have to tell me
anything.

A long moment.

JACK

Louise.

LOUISE

What?

JACK

Do you want to get married?

They embrace.

LILLIE and ARTHUR MAYER, both in their 90's. Talk about difficulties of keeping relationships going, and that Jack and Louise said they didn't believe in marriage. So they did it anyway and didn't tell anybody.

LUCITA WILLIAMS says that people looked down on marriage. NORMA MILLAY talks about free love and how people were hypocritical about it. HEATON VORSE says as a kid he couldn't keep it straight who was married to who in Provincetown. HUGO and MRS. GELLERT say they got married for tax reasons.

62 INT. CROTON COTTAGE - FRONT ROOM - DAY

62.

It is a jumble of furniture and crates. LOUISE watches apprehensively as two MOVING MEN set down a crate.

LOUISE

Be careful there, be careful.

ANDY

There's two more to come.

LOUISE

No, there should be three.

The TWO MEN go out followed by LOUISE.

63
64

EXT. CROTON COTTAGE - DAY

63
64

LOUISE

(as they go)

I'm sorry to hover like this.
It's not that you're not doing
a wonderful job.

2ND MOVING MAN

(stolidly)

That's okay.

They disappear beyond the gate. After a moment the figure of O'NEILL appears from behind the house. He looks around the garden then goes into the cottage.

A moment later, LOUISE rushes back up to the gate and opens it for the two MOVING MEN who are now carrying an enormous crate.

LOUISE

Careful..careful..

She runs ahead and opens the door of the cottage for them.

65

INT. CROTON COTTAGE - DAY

65

O'NEILL stands in the far room amidst the shambles. LOUISE precedes the MOVING MEN into the house.

O'NEILL

Where's the whiskey?

LOUISE reacts to him. The two MOVING MEN jockey through the door with the crate.

ANDY

Where do you want it?

LOUISE
Uh..here..no. In the corner.
(they stagger forward)
That's fine, thank you.

O'NEILL
Anything to drink in there?

LOUISE
I'll get you something.
(to the two men who
stare curiously at
O'Neill)
Thank you very much. Thank you.
(she takes some
coins out of her
purse and gives
them to both men)
Thank you. And you. Thank you.

They go. She closes the door..then goes to a
packing case and takes a bottle of whiskey out..
hands it to O'NEILL.

O'NEILL
No glass?

LOUISE
Oh. Let's see. I think..
(she kneels and
tears open one of
the cartons)
I should have labelled these..
No. This isn't the right one..

O'NEILL
(pointing with his
foot to another
carton)
Try this one.

She kneels beside the second carton and begins
tearing it open. O'NEILL watches calmly, taking
occasional drinks from the bottle.

LOUISE
(as she opens the
carton)
What are you working on, Gene?

O'NEILL
At the moment? Scotch.

LOUISE
Oh, I found the cups. Will
a cup be all right?

O'NEILL

I'd prefer a glass.

She starts tearing open another carton.

O'NEILL

You know--well, of course, you know--that you left without saying goodbye. That's not like you. Not that I have any idea what you're like..

LOUISE

(pulling out a glass)

Here we go. Success at last.

She holds the glass out to him. O'NEILL takes it, hands her the bottle, then holds out the glass to be filled. She begins pouring the liquor in.. splashing it over the glass onto the floor.

O'NEILL

Your skill as a bartender seems to have deteriorated. Are you nervous?

LOUISE

Yes.

(she puts the bottle down)

Oh, God, it smells like a saloon in here.

O'NEILL

Here.

(he takes an envelope from his jacket and tosses it to her)

LOUISE

What is it?

O'NEILL

It's a poem telling you that I love you.

LOUISE

Oh. I..this..

O'NEILL

And I won't be jealous. I won't be possessive. Live with whoever you want. Sleep with whoever you want. I'll do anything you say. I'd like to kill you but I can't ..so you can do anything you

LOUISE

Gene..we..Jack and I..we
haven't told anyone yet..
because we're too embarrassed
..but..we're married. Jack
and I got married.

There is a pause.

O'NEILL

That is embarrassing.

LOUISE

(laughing with relief)
Isn't it? We felt so silly.
But we wanted to to it..and
it's going to be good. We're
going to work together..and
spend all our time together..
we took a lease on this place
so we wouldn't have to go back
to the city..so..actually,
you've caught me during the
first week of my honeymoon...

O'NEILL

Does this mean we have to cheat?
Or is this a free and
independent honeymoon?

LOUISE

Gene...

O'NEILL

You're a lying Irish whore from
Portland and you used me to get
Jack Reed to marry you.

LOUISE

No, I didn't. I want us to be
friends, Gene..

O'NEILL

How genteel. That would be a
good role for you, wouldn't it?
"There's Jack and Louise and
Gene. He's crazy about her,
but Jack doesn't know. Poor
Gene. Poor Jack." What a heart-
breaker you are, Louise.

LOUISE

I'm sorry.

O'NEILL

Where is he?

LOUISE

In Washington.

65 CONT

65

There is a long pause.

O'NEILL

Well, Mrs. Reed, I'll do whatever you say. What do you want me to do?

LOUISE

Wish us well.

O'NEILL

I wish you well. You and Jack.

66 EXT. CROTON COTTAGE - DAY

66

O'NEILL walks away down path.

66A INT. CROTON COTTAGE - DAY

66A

LOUISE closes front door. Takes letter out of her pocket, moves to bookcase, turns letter over and looks at it, places it in copy of "Leaves of Grass", replaces book on shelf.

67 DELETED

67

68 NARRATORS

68

HARVEY O'CONNER, 82, tells us that the U.S. entered the war partly because the Tsar had been overthrown in Russia and that if Russia stopped fighting, the Germans would win. SCOTT NEARING tells of speaking against the war, losing his job, having his office ransacked by the police, going to jail.

HARVEY O'CONNER says Wilson won on a platform of "He kept us out of war" and got us in six months after the election.

69 PHOTOGRAPHS

69

We see photos of patriotic parades and armaments and preparedness.

(69A to D - REARRANGED IN FOLLOWING ORDER:)

69E EXT. CROTON COTTAGE - DAY

69E

LOUISE comes out of the cottage door as JACK walks up the path on his return from Washington.

69E CONT

69E

LOUISE

Jack, hello.

They kiss and go into house together.

69F
(69)

INT. CROTON COTTAGE - NIGHT

69F

JACK sits typing at his desk. LOUISE is ironing. She takes him a cup of coffee and goes back to ironing.

69CC

EXT. CROTON COTTAGE - DAY

69CC

JACK walks up road, up the path carrying empty card board box. He goes carefully into the house and closes the door.

69C

INT. CROTON COTTAGE - DAY

69C

JACK comes downstairs with the large box tied with ribbon. LOUISE unties the bow, tears the paper off, puppy pops out of the box. They play with the dog. They embrace.

69D

INT. CROTON COTTAGE - BEDROOM

69D

JACK makes love to LOUISE in bed. Puppy is on the stairs.

69B

INT. CROTON COTTAGE - DAY

69B

JACK is sitting at the table. LOUISE comes from the kitchen carrying soup. She ladles soup into JACK'S plate.

JACK

Well, you know it seems you're attempting to define the politics of a specific group of people by the artistic choices they make.

LOUISE

(sitting down)

Go on.

JACK

Well, haven't you left the politics rather nebulous?

LOUISE

What do you mean nebulous?

JACK

Unclear...

LOUISE

How can you say they're unclear?

JACK

Well, it's unclear to me.

LOUISE

Why am I necessarily attempting to define the politics of a specific group of people? That isn't what I said and I think it's a vast over-simplification.
(she gets up and goes upstairs)

JACK

Well, it was just an opinion.
(a pause)

If you'd made carbons of this I could take it with me on the train.

(another pause)

Louise.

She comes back into dining room and they sit down again.

JACK

Look. What I'm trying to say is... You talk about Emma Goldman, Ibsen and "The Doll's House". I want to know what conclusion you draw between anarchism and feminism. It seems a little nebulous. Or maybe you don't want to make a conclusion. I don't know.

69G
(69X)

INT. CROTON COTTAGE - DAY

69G

LOUISE sits by fireplace in the living room reading a magazine. She looks at Jack's empty chair by the desk.

70H

EXT. OUTDOOR MEETING - NEW YORK - NIGHT

70H

In the pouring rain JORDAN stands on makeshift platform addressing crowd of people.

JORDAN

There is no one here tonight who hates war as much as I do. There is no one here tonight who has opposed it more steadfastly. I am for peace, but I am an American first. There are things in life that you just can't turn away from, walk away from, pretend they're not there, they're not happening. They are happening. Today my country is at war and so today I, too, am at war.

JACK and EMMA break through from the crowd up the steps onto the platform. JACK shouts to the crowd.

JACK

I am Jack Reed, New York. This is not my war and I'm not going to have anything to do with it.

POLICEMEN crowd forward onto the platform and take JACK and EMMA away.

70E INT. CROTON COTTAGE - NIGHT 70E

LOUISE sits at the dining table reading a book. The puppy jumps about stealing food and interfering.

70I EXT. CROTON COTTAGE - DAY 70I

(71X)

LOUISE comes out of the cottage with teenage dog and goes and looks in mailbox. She goes back in cottage and closes door.

71 INT. JAIL - WASHINGTON (TO BE SHOT) 71

JACK in jail cell talks urgently about the war to one of his cellmates. He's told he had better see the doctor. He looks and there's blood in the toilet bowl.

71A INT. DR. LORBER'S OFFICE (TO BE SHOT) 71A

DR. LORBER tells JACK he has a kidney problem. JACK says he doesn't want Louise to know.

72 DELETED

72

73	DELETED	73
74	DELETED	74
75	DELETED	75
76	DELETED	76
70	INT. MEETING HALL 1917 - NIGHT	70

ALLEN BENSON is on the platform. JACK sits near the back of the hall. FRAINA and GOMBERG sit together nearer the platform.

BENSON

It's my belief that socialism and peace are inseparable, and I reiterate that the Socialist Party stands firmly by its unequivocal resolution opposing American involvement in the war.
(applause)

FRAINA

Mr. Chairman... Louis Fraina, local Boston.

CHAIRMAN

The Chair recognizes the delegate from Boston.

FRAINA

I still want to know specific action we are going to take against the war. This resolution is all very nice but will it stop any young boys from being killed? I don't think so.

BENSON

(good naturedly)

Is that a question, Mr. Fraina? If so I'm darn certain I'm not going to answer it.

(some laughter from audience)

Next question, please.

(Fraina and Gomberg start to leave)

JACK

(jumping to his feet)

I'd like to hear an answer to that question. Will the Socialist Party fight anti-... or not?

CHAIRMAN

Will the delegate identify himself by name and local branch.

FRAINA recognizes JACK as he move toward him.

JACK

I'm not a delegate. My name is John Reed and I write for the magazine THE MASSES and I'd like to know if the Socialist Party will organize demonstrations against the draft?

CHAIRMAN

I'm sorry, Mr. Reed, you have no credentials here, the floor is reserved for delegates not journalists.

JACK

But is Mr. Speaker prepared to take a position on the draft?

CHAIRMAN

I'm sorry, Mr. Reed, you have no credentials here.

DELEGATE

Mr. Chairman, Ed Robbins, local Milwaukee.

FRAINA

(sticking out his hand. He and Jack shake)

Going into party politics?

JACK

I'm just trying to be a journalist.

FRAINA

Yes? So is Trotsky. Let us see what happens in Russia. Why don't you join? We need people like you.

GOMBERG

Big things are happening in Russia.

FRAINA and GOMBERG walk away up the aisle and leave. JACK slowly sits down, thinking about Fraina's remarks.

77 EXT. CROTON COTTAGE - DUSK 77
 (70x) LOUISE walks along roadway carrying a basket of groceries. She goes into the house.

70J EXT. PUBLIC MEETING - NIGHT AND DAY 70J
 (72X-147X) Various shots of EMMA speaking in public.

70K EXT. ALLEYWAY - DUSK 70K
 (72xx) Two COPS march JACK and EMMA down an alleyway and push them through a doorway.

78 INT. CROTON COTTAGE - NIGHT 78
 LOUISE is cooking at the stove in the kitchen. JACK, searching for a book, walks towards the kitchen.

LOUISE
 Down dog! Down! We have to give this dog a name.

JACK
 She has a name. Why can't I find anything in this house?
 (he flips through a series of books)

LOUISE
 I'm not going to call a dog Dog. I suppose if she were a baby you'd want to call her person.
Down!

JACK
 Not really, I think I'd want to call her Jack.
 (he finds the Whitman book)
 See? This is why I can't find anything. You just put things anywhere.

LOUISE
 (to dog)
 No. No. Bad.

JACK
 (looking into kitchen)
 She's still not housebroken. Wait till she squats, grab her,

JACK (Cont'd)
run outside with her, and when
she goes, give her a reward.
That's the only way you'll do
it.

LOUISE puts the dog outside.

JACK
(as he thumbs thru
the book he finds a
blue envelope)
What are we having for dinner?
Garlic?
(it's the poem
O'Neill gave to
Louise)

He stands looking at the envelope. LOUISE
walks back to the stove.

LOUISE
Why? Does it smell like too
much garlic?
(she steps to
the door)
I thought I'd add a touch of
garlic to the spaghetti sauce.
So many...
(she breaks off as
she sees Gene's poem
lying open on the
desk)
That's from Gene.

JACK
So I gathered. I didn't mean
to read it.
(he walks to his
desk in the living
room)
I didn't realize what it was...
(he sits and thumbs
thru papers. She
comes over to him)

LOUISE
(after a moment)
He gave it to me in October.
I haven't seen him since.

JACK
You don't have to explain..

LOUISE

I'm not explaining. I'm just telling you that it's over.

JACK

I don't expect you to tell me everything you do. But if you do tell me anything - just tell me the truth.

LOUISE

I haven't seen him.

JACK

Don't do that, Louise. Don't tell me Gene gave you a love poem six months ago and you put it in a book and kept it but you haven't seen him since. I don't care whether you've seen him or not but I do care about dishonesty.

LOUISE

I see. You don't care that I had an affair with another man. You just care about dishonesty..

JACK

That's right.

LOUISE

Who's being dishonest? You care. You care so much you won't talk about it. You won't mention that it happened.

JACK

I'll talk about it. Are you going to tell the truth?

LOUISE

If I didn't want to tell the truth about Gene do you think I'd be silly enough to leave a poem he gave me lying around the house in a book of Walt Whitman?

JACK

Oh, well, why not Whitman? I'm sure Gene would feel at home in that company.

LOUISE

Oh, no. You don't care.

JACK

Why the hell should I care because you slept with somebody else? Do you think I haven't? I don't think we have to report to each other every time we go to bed with somebody. It doesn't mean a thing.

(she's silent)

It doesn't mean I love you any less. Do you love me less because you went to bed with Gene?

(she's silent)

What difference does it make... I just don't think we should lie about it. That's all...

LOUISE

Who?

JACK

What do you mean who?

LOUISE

Who was it?

JACK

Who was what?

LOUISE

Who was it?

JACK

What do you want? A list? It doesn't mean anything.

She goes upstairs and into bedroom.

79

INT. CROTON COTTAGE - BEDROOM - DAY

79

LOUISE takes suitcase from under bed and begins to pack.

JACK'S V.O.

(calling)

Louise. Louise.

JACK comes in and watches.

JACK

What are you doing?

LOUISE

I'm not sure.

JACK

I want to know where you're going.

LOUISE

I don't want to talk about it.

JACK

Well, I want to talk about it.

LOUISE

You said it all, Jack.

JACK

What? What did I say now that we haven't both said a hundred times?

LOUISE

Just forward my mail to John K. Wheeler, the Wheeler Bell Syndicate. I'll have someone pick up the rest of my things in the morning.

JACK

Didn't we say that people have to give each other freedom if they're going to live together.

LOUISE

We said a lot of things.

JACK

I thought we weren't going to be possessive.

LOUISE

I thought you loved me.

JACK

Who says I don't?

LOUISE

You love yourself. Me, you fuck.

(she takes a photo
of Emma Goldman off wall)

When you're not fucking other people.

She smashes the photograph over the end of the bed. She sweeps articles off dressing table onto the floor.

LOUISE

Freedom! Freedom! You mean I should be like you and not give a damn.

She hits JACK with her bag and takes her suitcase.

JACK

Oh. Is that what fucking Gene means, that you don't give a damn about us? I'm not packing my bags.

(he prevents her from opening the door)

I want to know where you're going.

LOUISE

It's none of your goddamn business where I'm going. Get out of my way Jack.

JACK

You're not going anywhere.

LOUISE

Get out of my way.

JACK

You're not going anywhere.

She strikes at him. He picks her up and holding her upside down carries her across to the bed. He dumps her on the bed crouching on top of her. She calms down.

LOUISE

Let go.

(Jack releases her.)

She sits up)

How many were there?

JACK

Come on, Louise.

She punches him again. Gets off the bed.

LOUISE

You don't know what living together means.

She goes out of the door.

JACK
 (watching her from
 bedroom door)
 Go ahead, I know where you're
 going.

LOUISE
 I thought you needed someone to
 share your life with but I was
 wrong. As long as you get your
 two shots of limelight every day
 you don't need a thing.

She goes out and slams the door. JACK comes down
 the stairs. He stops at bottom of stairs.

JACK
 Go to hell, both of you.

He sits down on the stair and weeps.

- | | | |
|--------------|---|-----|
| 81 | EXT. CROTON COTTAGE - DUSK | 81 |
| | LOUISE walks away down path. | |
| 82 | EXT. SHIP ON OCEAN (LIBRARY SHOT) | 82 |
| 83 | NARRATORS | 83 |
| | JOHN K. WHEELER tells of sending Louise to France
for his syndicate. LOWELL THOMAS and ARNE SWABECK
tell of submarines stalking allied ships. | |
| 83A | INT. DR. LORBER'S OFFICE (TO BE SHOT) | 83A |
| | JACK sees his removed kidney. LORBER scares him
about his diet and the precautions he has to take
to safeguard his health in the future. | |
| 84 | INT. CAFE - FRANCE | 84 |
| | LOUISE sits at a table reading a letter from Jack.
She looks at some photographs. A French SOLDIER
at the next table tries to flirt with her. | |
| 84A
(26X) | INT. CROTON COTTAGE - DAY | 84A |
| | JACK convalescing reads a letter from Louise and
looks at photograph. | |

84B EXT. CROTON COTTAGE - DAY 84B

(84A)

JACK walks from the house along the pathway towards the mailbox. He's wearing his dressing gown. There is nothing in the mailbox. He turns and goes back into the house.

84C INT. CROTON COTTAGE - BEDROOM - DAY 84C

(85X-86X)

JACK lies in bed reading a letter. The teenage dog jumps up onto the bed. JACK talks to it. The dog upsets his drink tray.

84D EXT. CROTON COTTAGE - DUSK 84D

(84X)

JACK walks slowly and painfully along roadway up steps and into cottage.

85 DELETED 85

86 DELETED 86

87 DELETED 87

88 DELETED 88

89 DELETED 89

91 EXT. SOMEWHERE IN FRANCE (TO BE SHOT) 91

LOUISE interviews soldiers.

90 INT. EDITOR'S OFFICE (TO BE SHOT) 90

JACK and EDITOR.

92 INT. PRESS CLUB - NEW YORK - DAY 92

JACK makes his way into the crowded, noisy dining room of the Press Club.

PETE VAN WHERRY holds forth loudly at a table to TOM and SANDY.

PETE

The Russian people love Kerensky.
Why the hell shouldn't they? He

PETE (Cont'd)

gave them a goddamn democracy. Well, God bless him, God bless him, here's to him. And let's face it, the Tsar was a goddamn tyrant, everybody knows and the Ruskiess overthrew him. And they'll fight even harder on the Eastern Front now that they're fighting for Kerensky instead of some goddamn dictator, as long as the goddamn Bolshies don't get in.

SANDY

The who?

PETE

The Bolsheviks, Sandy, the Bolsheviks. And believe me my friend if the Bolsheviks get in you can bend right over and kiss your ass goodbye, because they'll pull Russia out of the war...

SANDY

Russia isn't going to get out of the war.

PETE

...do you understand? Russia will just quit, that's all. There won't be any more Eastern Front.

TOM

Yeh, but Pete, the Bolsheviks are small potatoes...

PETE

Oh, yeh? You don't mind having the entire German army on the Western Front? Fine. Fine. Fine. But if you don't want to walk down the Champs Elysee and see five hundred thousand Krauts come barrelling out of Fouquets you better hope the Bolsheviks are small potatoes. Let's get another round. Waiter!

JACK has entered the Press Club and greets some friends. PETE sees him.

PETE

Jesus Christ! It's Red Emma Junior. Come on over...

JACK

Pete! Speak up, they can't hear you in the next room.

There are general greetings as he arrives at the table and pulls a chair up.

PETE

You look twenty pounds lighter since you lost that kidney, and I bet you pee half as much.

JACK

But twice as often...

(to waiter)

Sasparilla.

SANDY

Jack, can these Bolsheviks really overthrow Kerensky?

PETE

That's right, ask an impartial observer, you idiot, don't you realise that you're talking to the scarlet pumpernickle? Jack doesn't care if the Bolsheviks take over and pull Russia out of the war, goddamnit Jack, what the hell have you got against the war? Why don't you bury the hatchet with Wilson and get back into print so we can all read some decent writing again. I'll drink to that.

JACK

You'll drink to anything.

PETE

That's true, too. Hey Jack you look great, really, goddamnit, it's good to see you. How's Louise? Not so good. You tell her from me John Wheeler wouldn't know a story if he fell over it. Really. Goddamn Jack what are you doing? You're driving them crazy. They think that you're some kind of goddamn German. I love it. I love it. Give 'em hell, Jack.

WAITER

Is that Sasparilla with ice?

JACK

Yes.

PETE

You bet your sweet petootie that Sasparilla's with ice. Jack, I've been telling the boys that the Bolsheviks are some kind of serious business.

TOM

...The Bolsheviks...

JACK

Why wouldn't John Wheeler know a story if he fell over it?

PETE

Because he's a dumbbell that's why. No, Wheeler's all right, but I just hate to see Louise get hurt, that's all.

JACK

Pete, I don't know what you're talking about.

PETE

Oh Jesus. Don't tell her I told you, all right?

JACK

Told me what?

PETE

Ben Parsons told me Wheeler had to let her go, he said she hadn't written anything he could use except for some story about a New York cop who went over there to drive a police department ambulance.

JACK

When did you hear this?

PETE

About two weeks ago ... a month ... month and a half ago.

JACK sits back.

PETE

Listen Jack, John Wheeler is a

92 CONT

92

PETE (Cont'd)
 moron, you tell Louise that she's
 got nothing to be ashamed of at
 being fired. I mean we've all
 been fired. I'll drink to that.

JACK gets up and moves away.

PETE
 Hey, where are you going?

JACK leaves the Club.

92A JACK PAWNS HIS WATCH (TO BE SHOT) 92A

93 NARRATORS 93

The NARRATORS begin to describe the horrors of
 the war.

93A PHOTOGRAPHS 93A

Over the NARRATORS we see shocking photos of the
 carnage.

94 EXT./INT. FRENCH FARMHOUSE - DAY 94

95 95

96 Shelling can be heard in the distance. JACK 96

97 gets out of a taxi, shows his pass to SENTRY 97

at Sentry Box and continues to farmhouse. He
 enters amidst tremendous activity, goes past a
 group of FRENCH REPORTERS to a WAAC.

JACK
 Can you tell me where I can
 find Louise Bryant?

WAAC
 (pointing to stairs)
 She's up there.

JACK
 Thanks.

JACK turns and goes up the stairs and into a room.
 LOUISE stands with her back to him. She turns.

JACK
 Hello.

94 CONT
 95
 96
 97

94
 95
 96
 97

LOUISE

You should have told me you
 were ... Jack, you just can't
 ... I can't talk to you now.
 What are you doing here anyway?

JACK

Just passing through.

LOUISE

Just passing through France?

JACK

Well, I'm on an assignment, but
 I thought, well ... I was passing
 through and I thought I'd come
 and ...

LOUISE

You look fine. Are you all
 right now?

JACK

Oh God yes, nobody needs two
 kidneys, the second one's just
 for show. How's the book coming?

LOUISE

Coming. It's coming.

LOUISE goes to the door.

LOUISE

I really don't have that much
 time.

She goes downstairs, JACK follows.

LOUISE

(continues)

They're moving me out to another
 communications centre.

As they cross the room.

LOUISE

(continues)

I'm..I'm just not going to be
 able to talk to you right now.

They stop. JACK takes LOUISE's bag and typewriter
 from her and they continue towards second door.

94 CONT

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96

97

JACK

Just come out here for a second,
just for a second, please...I'm
on my way to Russia.

94

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97

They stop outside the door.

LOUISE

Oh really, have you enlisted?

JACK

Very funny. I know you're doing
good work here, I read the
ambulance piece and it's good.

LOUISE

Thank you.

JACK

And I know you're still working
on your book and I know how
important that is to you, but
if you want to build up your
reputation as a journalist you've
got to have enough sense to be
in the right place at the right
time.

LOUISE

I appreciate your advice, Jack.

JACK

And the place to be now is Russia.

LOUISE

Thank you, I'll remember that.

JACK

Louise, the Social Democrats, the
Mensheviks, the Bolsheviks, the
Social Revolutionaries - it can't
last, they're on their third
provisional government in six
months. You know what I think is
going to happen? I think there's
gonna be another revolution. The
workers are striking, the armies
are deserting the front in entire
battalions, the exiles are going
back. The Socialists, the Anarchists,
the Jews, all of them, only this
time I think it's gonna be the
real thing, and if a real worker's
revolution happens in Russia, I
think it can happen in Germany, if
it happens in Germany it can
happen anywhere else.

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CONT

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97

LOUISE

Have you got a match, Jack?

JACK

Louise, that could be the end of the war.

LOUISE

You don't have to tell me what's happening in Russia. I read the papers.

JACK

Louise, come with me, as a colleague, I'm not talking about anything else. You should be in Petrograd.

LOUISE

That's what you said about New York.

JACK

I was right about New York -

LOUISE

I've got work I'm doing here and I happen to think it's important work.

JACK

Yes. It is important, but it's not as important as the work you'd be doing in Russia. Louise, I'm just saying we could work together as partners, we can work together.

LOUISE

I don't want a partner, and if I wanted to go to Russia, I'd go alone, I wouldn't need you to take me.

JACK

Louise, Russia's not the safest place in the world for a woman to be alone, you may be a helluva journalist, but...

There is a loud explosion. They look at each other.

MAN

Louise, you had better hurry.

94
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CONT

94
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97

JACK

They're moving you out of here,
huh?

LOUISE

Yes, I've been promised an
interview with General Plumer.

JACK

Well, I've gotta be running
along too.

They turn towards the farmhouse, he enters and
LOUISE follows him in.

They walk across room, JACK turns and stops by
doorway.

LOUISE

I'm sorry I don't have any time.

JACK

(putting the tickets
into Louise's hand)

Well, I don't want to keep you.
Here, the seat's already reserved.

LOUISE

You've wasted your money, Jack,
I don't want it.

JACK

You can change the date, go by
yourself. Use it whenever you
want to. I gotta run - keep up
the good work.

He turns and walks away through the doorway, out
of the farmhouse. LOUISE follows to doorway.

LOUISE

Jack, good luck.

He stops and turns.

JACK

Yeh, you too.

He looks over at a truck which soldiers are loading.

JACK

You've got a taxi waiting.

He turns and walks away, past the soldiers and
truck. LOUISE watches him go.

JACK sits with a Russian phrasebook in his hand. The seat beside him is empty. He's failed to persuade LOUISE to come. He gets up to make one last search for her and VOLSKI runs into him.

VOLSKI

Jack! Jack Reed!

JACK doesn't recognize VOLSKI.

VOLSKI (Cont'd)

Joe!

Still no recognition from JACK

VOLSKI (Cont'd)

Joe Volski!!

JACK

Oh yes. How are you?

VOLSKI

Fine. Fine. Are you going all the way to Petrograd?

JACK

Yes. I am.

VOLSKI

Oh, wonderful. Great things are happening. Are you travelling by yourself?

JACK

Yes. I guess I am.

VOLSKI

Well then, I'll switch.

VOLSKI gathers his belongings together as JACK walks down the car to see if LOUISE could be in the wrong seat. He returns. VOLSKI is in what was the empty seat beside him. VOLSKI sees that JACK still doesn't know who he is.

VOLSKI

We met in Chicago. Boy, oh boy, were you a speaker. You don't remember me do you?

JACK

No...maybe it's the hat.

VOLSKI

My hat?

JACK

Yes, maybe I didn't recognize you in that particular hat.

VOLSKI

Well, then I'm a revolutionary returning in disguise.

JACK

Come the revolution I'll give you a new hat. Do you think we'll get to Petrograd?

VOLSKI

Oh. Easily. If we get past the British, the Swedes, the Finns and the counter-revolutionaries, we will definitely get to Petrograd.

I see you are studying Russian?

JACK

Trying to.

VOLSKI speaks a sentence in Russian.

VOLSKI

Ask me anything you want in Russian.

JACK

Thanks. I'll keep that in mind.

LOUISE

Excuse me.

He looks up and sees LOUISE. She sits across from him.

LOUISE

Now here's the thing, Jack. I'd be a goddamn fool not to take you up on this offer. I want to sign my name to my stories and I don't want a double byline. I want to be referred to as Miss Bryant and not Mrs. Reed. I want to be responsible for my own time and my own actions. And I want to keep an account of every cent we spend so I can pay you back. I assume you know that I'm not going to sleep with you so don't confuse the issue by bringing it up. That's it.

JACK

Fine.

There is a pause.

VOLSKI

(to Louise)

You like salami?

LOUISE

Oh...yes, thank you.

She takes some. He offers some to JACK.

JACK

No thank you. I don't eat spicy food.

- 99 EXT. MOVING TRAIN - FRANCE (TO BE SHOT) 99
- 100 EXT. SHIP - BALTIC SEA (TO BE SHOT) 100
- 101 EXT. DECK OF SHIP - DUSK 101
 JACK and LOUISIE talk to other exiles on the deck of the ship.
- 102 EXT. MOVING TRAIN - SWEDEN (TO BE SHOT) 102
 Train travelling across landscape.
- 102A INT. TRAIN - SWEDEN - DAY 102A
 VOLSKI and LOUISE sit together in the compartment. JACK sits opposite, studying Russian phrasebook. VOLSKI tells them some jokes. LOUISE is enchanted and laughs heartily.
- 102B EXT. TRAIN - SWEDEN - NIGHT (TO BE SHOT) 102B
- 103 INT. TRAIN - SWEDEN - NIGHT 103
 JACK, LOUISE and VOLSKI sitting together in train. They all sleep. LOUISE wakes and moves across to VOLSKI, puts her head on his shoulder and goes back to sleep.

- 103A INT. TRAIN - FINLAND - DAY 103A
- VOLSKI and JACK sit together. VOLSKI teaches JACK some Russian phrases. LOUISE sitting opposite him busily writes in her notebook.
- JACK
(to Louise)
Must be a hell of a story.
- 104 EXT. TRAIN - FINLAND - DAY 104
- Train travelling across landscape.
- 104A INT. TRAIN - FINLAND - DAY 104A
- JACK studies his phrasebook. LOUISE sleeps on his shoulder.
- 105 DELETED 105
- 105A NARRATORS 105A
- ARNE SWABECK, 89, who has an accent, tells us how Russian exiles from all over the world went back to Russia after the Tsar was toppled and that they hoped to build a Socialist society in Russia.
- 105B INT. SLOWING TRAIN - FINLAND - DAY 105B
- LOUISE and VOLSKI sit opposite JACK and WOMAN PASSENGER. There is silence. LOUISE turns away as JACK looks at her.
- JACK
Do you know, there was a foreman of a logging camp, and he was trying to hire a crew, so he goes down a long line of loggers and he gets to a little guy in the back. He says who the hell are you, don't you know that I need men who can chop down dozens of trees a day. Where have you worked before? So the little fella says, Well, I worked in the Sahara Forest. The foreman says, Oh, you mean the Sahara Desert. And the little man says, oh sure. Now.
- There is very little reaction.
- JACK
Did I ever tell you that joke?

VOLSKI

A woman knocks at the door of a neighbor and says, my husband died just now. I want to sell you his jacket. She says, what about the pants, She says, the pants I wear.

LOUISE laughs. The train is slowing into the border station, and through the window we see another train with carriages and trucks full of wounded SOLDIERS. An OFFICIAL walks through the train calling in 3 languages that the train is approaching the border. LOUISE turns to watch them. LOUISE watching the other train as their train stops, sees a one-legged MAN being attended by army SURGEONS, NURSES and SOLDIERS. She reacts.

106

INT./EXT. TRAIN - RUSSIAN BORDER - DAY

106

VOLSKI goes to look out of the platform window and sees two young SOLDIERS on the platform, one looks up at him.

VOLSKI

Look...there is a Bolshevik.

LOUISE

How old is he?

VOLSKI

(in Russian)

Soldier, how old are you?

LOUISE stands, crosses the compartment and looks through the window.

SOLDIER

(in Russian)

Fourteen years.

VOLSKI

(to Louise)

He is fourteen years old.

VOLSKI asks the BOY another question in Russian, and the BOY replies.

VOLSKI

(to Louise)

He is three months in the army and now he joined the Bolsheviks and he is not going to fight anymore.

106

CONT

106

The BOY continues speaking.

VOLSKI

(to Louise)

Don't think that he's afraid,
but there are many Bolsheviks
in the army and the Bolsheviks
will stop the war.

JACK stands and looks through the window, the
train starts to pull out of the station. First
VOLSKI and then LOUISE sit back in their seats.
JACK watches the station recede, then turns to
look at LOUISE.

107

NARRATORS

107

The NARRATORS describe Petrograd.

108

PHOTOGRAPHS

108

108A

EXT. PETROGRAD STATION - DAY

108A

JACK, LOUISE and VOLSKI disembark from the train.
JACK attempts to take LOUISE's bag.

LOUISE

No, no, I'm fine.

GOMBERG

(calling)

Jack. Jack Reed.

JACK looks up and sees GOMBERG, they walk towards
each other, then shake hands.

JACK

Alex, what the hell are you
doing here?

GOMBERG

You got someone to meet you?

JACK

No.

GOMBERG

Lucky for you I'm here.

(shakes hands

with Louise)

Louise, Alex Gomberg. You
have accommodation?

108A CONT

108A

JACK

No...hotel...

GOMBERG

Big mistake. I happen to
have an empty apartment, you
have transportation?

JACK

No.

GOMBERG

No problem. Follow me.

They move away, amongst the crowd and up the steps,
through the doors and into the station concourse.

108B
108C

EXT. PETROGRAD SQUARE - DAY

108B
108C

JACK, LOUISE and GOMBERG cross the square in a
horsedrawn cart.

GOMBERG

Jack, Louise, fantastic you
are here. You've come at
perfect time. Don't be misled
by the quiet in the streets,
underneath is great tension.
Any day now Bolsheviks will
strike.

They continue on their way.

108D

EXT. PETROGRAD STREET - DAY

108D

The horse and cart with JACK, LOUISE and GOMBERG
comes down the street and stops outside an apartment
block.

GOMBERG

The very eye of the storm.

GOMBERG jumps down from the cart.

GOMBERG

Fantastic isn't it? A quiet
street right in the heart of
Petrograd.

JACK has jumped down and is helping LOUISE out of
the cart. GOMBERG gets the cases from the cart,
he turns and looks at them.

108D CONT

108D

GOMBERG
Give him four roubles.

GOMBERG turns and walks towards the apartment block with the cases, as JACK pays the DRIVER. LOUISE and JACK follow GOMBERG into the alleyway leading to the apartment block.

108DD INT. APARTMENT BLOCK - STAIRCASE - DAY 108DD

GOMBERG leads the way up the stairs. JACK and LOUISE follow him.

GOMBERG
Louise, so lucky for you and Jack I am here. The apartment is fifteen roubles a week, a hotel room is twice as much.

108E INT. PETROGRAD APARTMENT - DAY 108E

GOMBERG stands in doorway of apartment. JACK and LOUISE are looking around.

GOMBERG
Jock, Lois. I am here. We are on the eve of great events.

He goes. LOUISE and JACK look at the one bed and then at each other. He indicates that she should have the bed. He walks to the sofa and tests it.

108F INT. PETROGRAD APARTMENT - LATER - NIGHT 108F

LOUISE sleeps in the bed. JACK lies on the couch. He lifts his head and peers at her. He tries to settle to sleep.

109 INT. CAFE - PETROGRAD (TO BE SHOT) 109

JACK and LOUISIE interview LIANAZOV together. LIANAZOV is overly attentive to LOUISE and has no interest in JACK. She gets him to reveal what a reactionary he is.

109A EXT. FASHIONABLE RESTAURANT - NIGHT 109A

BEGGARS sit and stand outside the restaurant. JACK and LOUISE walk past and as they do they see a POOR

WOMAN rush up to an ARISTOCRATIC LADY and snatch her fur coat. JACK and LOUISE stop and watch.

JACK
Rumours! The man's blind.

They walk on.

JACK takes a pill, and crosses to LOUISE reading paper.

JACK
If they buy it, they're going to cut you down to four or five hundred words. This starts out like you've got five thousand.

LOUISE
Where would you cut?

JACK
I'd lose this...and this. What's your lead?

LOUISE
I know what you think. You think the "strong man" line.

JACK
It's not important what I think. I just don't know if you're going to take anybody's breath away with this.

LOUISE
You're right. It's too long. Too general. The "strong man" line is the best lead.

He is surprised. She rises and goes to the bed.

LOUISE (Cont'd)
I've been thinking. You're right about something else too.

He anticipates as she gets into bed.

LOUISE (Cont'd)
The Bolsheviks. They will take Russia out of the war.
(she turns over to sleep)
Goodnight.

JACK
(after a moment)

110A EXT. GARDENS - PUBLIC MEETING - DAY

110A

JACK, GOMBERG and LOUISE walk past groups of people listening to SPEAKERS.

GOMBERG

Day and night, day and night.
Another insurrection will ruin
Russia, another insurrection
will save Russia. Without
England and France Russia will
be isolated. The Bolsheviks
are ruining Russia....
Louise, I'll take you now to
a meeting which is very
interesting..

110B INT./EXT. A TRAM - DAY

110B

VOLSKI with JACK and LOUISE travel in a tram.
Through the windows they pass a long bread-line.

VOLSKI

This is a line for bread. There
is another line for boots. There
is still another line for cards
where they will get the boots
two or three months later. People
talk, people argue. Did we have
to get rid of the Tsar to stand
in line for bread. But this
can't last much longer. So when
you write your stories for
America tell them what the war
did to Russia. The other
writers don't say. They mumble,
they stammer.
By the way, did you hear the
story about the two women....

VOLSKI continues to tell his joke.

110C EXT. PETROGRAD SQUARE.- DAY

110C

The square is crowded with PEOPLE. There is an
atmosphere of intense excitement. JACK and LOUISE
walk along trying to understand what is happening.
A SPEAKER addresses a large group of people.

JACK

I can't understand what's
happening.

JACK stops a passing ENGLISHMAN.

JACK

(in Russian)

Can you tell me what's happening?

110C CONT

110C

ENGLISHMAN
I'm sorry I don't speak any
Russian. I'm English.

JACK
Can you tell me what's happening?

ENGLISHMAN
There seems to be a bit of
trouble.

There is a shot. The ENGLISHMAN runs, everybody
runs across the square, JACK and LOUISE amongst
them.

111	DELETED	111
111A	Renumbered 110A and 110B	111A
111B (111A)	INT. PETROGRAD APARTMENT - NIGHT	111B
	JACK and LOUISE edit each other's writings. JACK takes his pill.	
	LOUISE (reading Jack's paper) You're editorializing here.	
	JACK Where...? You're right. Cut it. (he goes back to reading her paper) Why did you take out what you had about the gunshot? It's good.	
	LOUISE (while marking his papers) Yes it is...put it back for me.	
112	DELETED	112
113	DELETED	113
114	DELETED	114

115 INT. KERENSKY'S OFFICE - DAY 115
 JACK and LOUISE interview KERENSKY.

116 DELETED 116

117 DELETED 117

118 INT. A ROOM (TO BE SHOT) 118
 JACK and LOUISE interview TROTSKY.

118A INT. PETROGRAD APARTMENT - EVENING 118A
 JACK is cooking over a little fire on the bathroom floor. LOUISE sits in the main room.

JACK

They say nine hundred thousand men have deserted since January 1st, that's fourteen percent of the Russian Army.

(he goes into the main room for a cup)

I'm braising the cabbage. I think it'd be a change from boiling it.

(he takes cup back into the bathroom)

You know that house that Rhys Williams is living in? Evidently the banker's daughter came home in hysterics the other night because a woman streetcar conductor called her 'comrade', so around the dinner table they voted that they preferred the Germans over the Bolsheviks by ten to one. Did I tell you the Social Revolutionaries asked the British Ambassador to please not mention their visit because they're already considered too far to the right.

(Louise rises and crosses to the bathroom)

This is the same group of people he couldn't even receive a year ago because they were too far to the left.

(she sits on the side of the tub)

Karsavina is dancing tonight and,

JACK (Cont'd)
 oh!...Manny Komroff says there's
 a Charlie Chaplin movie over
 near the Kazan Cathedral, but
 I'd like to drop by the Putilov
 Ironworks. Ouch, that spoon's
 hot.

LOUISE
 Jack -
 (he looks up
 at her)
 Thanks for bringing me here.

119 DELETED 119

120 DELETED 120

121 DELETED 121

122 DELETED 122

123 DELETED 123

124 EXT. FACTORY - NIGHT 124
 JACK and LOUISE go into the factory.

125 INT. FACTORY - NIGHT 125
 JACK and LOUISE enter factory. A large meeting is
 in progress. The 1st SPEAKER is on the rostrum.

1st SPEAKER
 (in Russian)
 To strike in time of war is a
 stab in the back to our brothers
 at the front. As long as the
 war goes on it is our duty to
 keep up production.

LOUISE
 (to Jack)
 What do you think? Will they
 strike?

JACK takes her arm and leads her through the crowd.

JACK
 (to a Worker)
 Do you speak English? No?

He asks another RUSSIAN if he speaks English as he moves away from LOUISE. She sees a YOUNG MAN.

LOUISE
 Excuse me. Do you speak English?

YOUNG MAN
 Yes.

LOUISE
 Will the workers strike?

YOUNG MAN
 (A long sentence in Russian)

LOUISE
 Thank you. Speciba.

JACK is working his way through the crowds of people, asking who speaks English. He is directed to TRANSLATOR.

JACK
 Ya Americantz. Vui panimaete pa'engleski?

TRANSLATOR
 American - where from?

JACK
 New York. Could you tell me what he's saying?

TRANSLATOR
 New York. You know Broome Street?

JACK
 Yes.

TRANSLATOR
 I live there four years.

JACK
 Really. What's he saying?

TRANSLATOR
 You are a long way from New York. He says don't strike. (he shouts invective in Russian)
 He says it is not right to leave our Russian soldiers at front without guns.

JACK

Louise! Over here.

LOUISE, writing on the back of a pamphlet, crosses to them. A 2nd SPEAKER jumps onto the rostrum.

2ND SPEAKER

(in Russian)

The soldiers at the front are also on strike. They are leaving or fraternizing. They don't want to fight anymore. We should support our brothers at the front by striking too.

JACK

(to Louise)

The one with beard was saying that it's not right for munitions workers to go on strike and leave their countrymen at the front without guns.

TRANSLATOR

He says the soldiers at the front are also on strike. That is why they are leaving the front.

JACK

Good.

(he applauds)

The 2nd SPEAKER jumps down and the 3rd SPEAKER takes his place.

3RD SPEAKER

(in Russian)

What is being proposed here is nothing but a disgrace to the people of Russia..we have commitments to our allies. What will the workers in France and England and America think about us if we let down our fight? ... I'll tell you what they will think: That we are cowards, that Russian workers are cowards ... The honor of Russia demands that we do not strike.

TRANSLATOR

This fool is saying to strike now will be disgrace to Russia. That the workers of Russia's allies will feel betrayed.

JACK

How can he speak for the workers of other countries?

TRANSLATOR

Exactly. He says workers of England, France and America will be left alone to fight Germany.

JACK

Tell him he doesn't know how many French, English and American workers are against the war. You lived in New York. Tell him.

TRANSLATOR

You're right.

(in Russian)

What makes you think the American Worker is for war?

JACK

Has he ever been to America? Tell him not to talk for Americans unless he's been there.

TRANSLATOR

(in Russian)

Yes. Don't speak for American workers unless ... why don't you tell him? Samyon! Samyon! I have an American here who wants to speak.

CHAIRMAN

(in Russian)

You will speak in your own turn.

TRANSLATOR

(in Russian)

He wants to speak. He is an American.

(in English)

Go ahead. You speak.

CHAIRMAN

American! I'm not going to let someone speak simply because he's an American.

TRANSLATOR

(in Russian)

Let him speak. He has a point to make.

(in English)

Go ahead. Speak about the American workers.

JACK

No. No. You lived in New York. Tell him.

CHAIRMAN

(in Russian)

I will let him speak, but this is out of order. What does he have to tell us?

TRANSLATOR

The Chairman asks you to speak. Go.

JACK

I can't do that. I don't have any credentials to speak here.

TRANSLATOR

What credentials? Everyone has credentials here. Go. He's calling you.

LOUISE

Go ahead, Jack.

TRANSLATOR pulls JACK towards the platform.

CHAIRMAN

We will hear an American.

TRANSLATOR and JACK get up on the platform.

JACK

I only want to say that if you strike the American workers will not feel betrayed.

TRANSLATOR interprets this into Russian. There is applause.

JACK

They are waiting for your leadership.

Translation and applause.

JACK

If you refuse to support the capitalist war machine they will follow your example. If the workers of the world stand together this war can be stopped.

Translation and applause.

JACK

I bring you greetings from the workers of America. They support you and will join you in revolution.

Translation and frenzied applause.

JACK

Da zdrastvuet Russksia Revoliuzia!

Cheering and frenzy.

JACK

Da zdrastvuet mirovaia Revoliuzia!!

Eruption of cheering, which develops into Internationale JACK comes down from platform onto step, he looks towards LOUISE.

ANGLE LOUISE - Applauding.

LOUISE makes her way to him. Their eyes meet. She nods.

125A NARRATORS

125A

The NARRATORS talk about the increasing apprehension of the Allies over what is happening in Russia and Jack and Louise's involvement in it.

125B PHOTOGRAPHS

125B

Underneath their voices we see still photos, interwoven with shots of Jack and Louise.

125C INT. PETROGRAD APARTMENT - NIGHT

125C

JACK and LOUISE facing each other across the table, working happily together.

125D INT. PETROGRAD APARTMENT - NIGHT

125D

LOUISE makes love to JACK.

125E EXT. PETROGRAD STREET - NIGHT 125E

A torchlight procession marches along the street. A tram pulls up as the procession approaches and the driver reacts to it. LOUISE and JACK join the procession.

125F INT. SMOLNY - NIGHT 125F

TROTSKY is speaking from a podium, in Russian. Amongst the audience LOUISE and JACK sit listening to him. There is a stir in the audience. LOUISE and JACK are puzzled. A MAN explains to them, "They are in the Winter Palace". LOUISE and JACK push their way through the audience and leave the building.

126 EXT. A TRUCK - NIGHT 126

JACK and LOUISE ride in crowded truck and help to throw pamphlets to the people in the street.

127 DELETED 127

128 DELETED 128

129 DELETED 129

130 INT. WINTER PALACE - NIGHT 130

There is bedlam. The Palace is crowded with SOLDIERS, SAILORS, WORKERS scurrying to and fro. GUARDS try to prevent PEASANTS from stealing objects. JACK and LOUISE walk up the stairs and look into Kerensky's former office. SAILORS are marching three MINISTERS out of the room.

130A INT. PETROGRAD APARTMENT - DAY 130A

(125C)

JACK and LOUISE walk across the room working on an article. JACK bumps his head on the chandelier.

130B INT. SMOLNY - NIGHT 130B

JACK, LOUISE and VOLSKI stand amongst the huge audience. LENIN and DIGNITARIES enter to tumultuous response.

VOLSKI

Jack!

(he waves to them
and points)

Lenin!

LENIN climbs onto the platform quietens the
jubilant crowd and begins to speak. In Russian
he tells them that they will now proceed to
construct the Socialist order. VOLSKI throws
his hat in the air.

130C

EXT. STREET BY PETROGRAD APARTMENT - NIGHT

130C

A CROWD with banners, led by DANCERS move along the
street. Amongst them are JACK, LOUISE, VOLSKI and
GOMBERG. As they near the apartment JACK and LOUISE
wave goodbye to VOLSKI and GOMBERG and go into the
building.

130D

INT. PETROGRAD APARTMENT - NIGHT

130D

LOUISE and JACK make love.

131

INT. SMOLNY - CORRIDOR - DAY

131

LOUISE walks along corridor talking to ZINOVIEV
and RADEK. In the background JACK is conversing
with TROTSKY and LENIN.

LOUISE

Mr. Zinoviev, do you still
feel the timing is wrong for
a Bolshevik insurrection?

ZINOVIEV

Timing is everything. At one
time, a single day might matter
more than a decade. At another,
a decade can matter more than
a day.

JACK

(calling)

Louise.

She turns and walks away to join JACK and LENIN.

132

INT. PETROGRAD APARTMENT - NIGHT

132

JACK and LOUISE sleeping.

- 132A EXT. PETROGRAD SQUARE - DAY 132A
 JACK buys a Christmas tree and he and LOUISE walk across the square together.
- 132B INT. PETROGRAD APARTMENT - DAY 132B
 JACK and LOUISE decorate the Christmas tree.
- 133 DELETED 133
- 134 DELETED 134
- 135 EXT. DOCKSIDE - NEW YORK - DAY 135
 MAX waits by Customs Hall while JACK and LOUISE have their luggage examined.

MAX
 (calling)
 Louise!

She looks up, waves at him and comes hurrying up towards him. They embrace.

MAX
 Jesus, do you look good. Whatever you've been doing you'd better bottle it.

LOUISE
 He's going to write a great book, Max, and I'm going to lecture while he's doing it so we'll have something to live on, and he'll write wherever I'm lecturing. And then we'll go back to Croton and he'll help me edit the collection of my articles on Women in Revolution, and then we're going to take three weeks in the Catskills. And after that we're going back to Croton and help edit each other's books. It was so moving, Max, you really should have been there.

MAX
 I guess I should have. It might have saved my marriage.

136

INT. CUSTOMS HALL - DAY

136

Two CUSTOMS OFFICIALS are searching through JACK's luggage, the table is strewn with clothes, documents, papers, drafts, mss, posters, leaflets, etc. A LIEUTENANT stands watching.

LIEUTENANT

(to Officials)

Confiscate them. I'll take them with me to Washington on Wednesday.

JACK

On whose authority?

LIEUTENANT

On the authority of the Attorney General.

JACK

Forgive me, gentlemen, I thought I was returning to America.

He picks up his suitcase.

137

EXT. DOCKSIDE - DAY

137

JACK joins LOUISE and MAX.

JACK

They took my notes, all the goddamn notes for my book. Can they do that?

MAX

Now. They can do anything now.

137AA
(132c)

EXT. CROTON COTTAGE - DAY

137AA

JACK and LOUISE take cases out of the car and go into the cottage with the dog (now full grown).

137A

NARRATORS AND PHOTOGRAPHS

137A

NARRATORS tell of the Red Scare and how the public feelings went from anti-German to anti-Bolshevik. They talk about 1918 under photos. They say that Jack and Louise tried to tell the Americans about the Russian Revolution.

138

INT. SENATE ROOM - DAY

138

LOUISE testifies before the Senate Committee.

OVERMAN

Do you believe there is a God?

LOUISE

I beg your pardon?

OVERMAN

Surely the question is not so difficult to understand that it must be repeated.

LOUISE

I'm sorry. For a moment I thought you asked me if I believe there is a God.

OVERMAN

That is what I asked you, Miss Bryant.

LOUISE

Oh, I see. Well...I have no way of knowing.

OVERMAN

You're not a Christian then?

LOUISE

I was christened in the Catholic church.

OVERMAN

What are you now? A Christian?

LOUISE

I suppose that I am.

OVERMAN

And do you believe in Christ?

LOUISE

I believe in the teachings of Christ. Am I being tried for witchcraft?

OVERMAN

Miss Bryant, we're trying to treat you as a lady.

LOUISE

I don't want to be treated as a lady. I want to be treated as a human being. You can treat me as a man if you'd like.

OVERMAN

Miss Bryant, are there no decent God fearing Christians among the Bolsheviks?

LOUISE

Does one have to be God fearing and Christian to be decent?

OVERMAN

You're not here to ask questions, Miss Bryant. If you don't want to answer ours you're free to leave.

LOUISE

All right. Let me say this. On women: there is equal suffrage in Russia which is more than you can say for this country. On religion: the Bolsheviks believe that it's religion, and in particular Christianity, that has kept the Russian people back for so many centuries. If any of you had ever been to Russia and seen the peasants you might think they had a point. On the subject of decency: The Bolsheviks took power with the slogan, 'An end to the war'. Within six months they made good their promise to the Russian people. The present President of the United States went to the country in 1916 on a no-war ticket. Within six months he had taken us into the war and 115,000 young Americans didn't come back. If that's how decent, God fearing Christians behave, give me atheists any time.

OVERMAN

Isn't it true that you and your husband worked for the Bolsheviks after the Insurrection?

LOUISE

I am a journalist. I have written a number of articles which have been published in American newspapers. My husband can speak for himself.

138 CONT

138

OVERMAN

Miss Bryant, do you advocate a Soviet government for this country?

LOUISE

No. In this country I don't think it would work.

139 DELETED

139

140 DELETED

140

141 DELETED

141

142 DELETED

142

143 DELETED

143

144 DELETED

144

145 INT. CROTON COTTAGE - DAY

145

JACK sits at his desk proof reading. LOUISE brings him his pill and a glass of water.

LOUISE

You know, when they asked about you I said that you were perfectly capable of testifying for yourself. I think they want to get us for sedition, I really do.

JACK

God damn it!

LOUISE

What?

JACK

They keep changing my punctuation.

146 DELETED

146

147 (147x) EXT. PUBLIC MEETING - NIGHT

147

EXTA stands on a truck in pouring rain addressing a group of people.

EMMA

What is the kind of patriotism that we represent? The kind of patriotism we represent is the kind of patriotism that loves America with open eyes: Our relation to America is the same as the relation of a man who loves a woman, who is enchanted by her beauty, and yet who cannot be blind to her defects. And so I wish to state here, in my own behalf and in behalf of hundreds of thousands whom you decry and state to be anti-patriotic, that we love America, we love her riches, we love her mountains and her forests and above all we love the people who have produced her wealth and riches, who have created all her beauty, we love the dreamers and the philosophers and the thinkers who are giving America liberty. But that must not make us blind to the social faults of America.

148

NARRATORS

148

Over this, ELLA WOLFE says when "Ten Days" came out everyone "read it religiously" and that it was the best book ever on the revolution. ART SHIELDS says it raised journalism to art and it was the best action reporting ever done. ARNE SWABECK says Reed became known as the American closest to the Bolsheviks. WILL WEINSTEIN says that Lenin gave it official endorsement as the best history of the revolution.

148AA
(X142)

INT. LIBERAL CLUB - PORTLAND

148AA

LOUISE stands speaking to the diners in the club.

LOUISE

...and I think it's a scandal that the United States government, after seventeen million dead, should now be sending more of its young men to Russia to do some more dying. Would we welcome Russian soldiers here to settle out internal problems? No! It's none of our business.

- 148A INT. CROTON COTTAGE - NIGHT 148A
(148X) JACK is typing at the desk. LOUISE sits at dining room table reading. JACK throws balled up paper to the dog who pounces on it and takes it to LOUISE.
- 148B EXT. WOODS - NEAR CROTON COTTAGE - DAY 148B
(148A) JACK and LOUISE run through the trees with the dog and go into the cottage.
- 148C INT. CROTON COTTAGE - NIGHT 148C
(148A) The dog sits watching as LOUISE and JACK decorate the Christmas tree. They give the dog a present of a bone.
- 148D INT. CROTON COTTAGE - BEDROOM - EVENING 148D
(148A) JACK makes love to LOUISE. The door busts open and the dog jumps up onto the bed.
- 149 DELETED 149
- 149A INT. SMALL MEETING HALL - DAY 149A
FRAINA is on the podium. People are jovial. A lot of hubbub. JACK and MacALPINE sit on stage behind him.
- FRAINA
Comrades..Comrades..we've done better than any of us dreamed. The left wing has won 13 out of 15 seats on the Socialist Party Executive..
(cheers)
..including Eadmonn MacAlpine..
(cheers)
..Jack Reed..
(cheers)
..and myself..
(cheers)
- FRAINA leans over and shakes hands with JACK
- 149B EXT. CROTON COTTAGE - DAY 149B
(149D) LOUISE returns with fabric and enters cottage.

LOUISE enters.

LOUISE

Jack?

She crosses to kitchen and tries to open the door but can't.

JACK'S VOICE O.S.

Stay out! Stay out! Stay out!

In the kitchen JACK reads a cookery book. The dog sits watching alertly. On the stove are pots and pans of variously cooking food. The rest of the kitchen is a disaster area: every container and utensil has been used. JACK drops batter into frying pan. It catches alight.

JACK

Stay out, honey.

Inside the dining room LOUISE stands watching the smoke which is thicker now..and calls brightly..

LOUISE

I found a good fabric.

JACK

I can't talk now, Louise.

He takes the turkey out of the oven. It is burnt black. He puts salt into pan. It boils over. He picks up two pans from the stove. The bottom falls out of one.

LOUISE

Can't I help.

JACK

Stay out! Stay out!

LOUISE

Sure smells good. What is it?

JACK

Louise, I can't talk now.

JACK scoops burnt vegetables off stove.

LOUISE

I found some fabric to cover the couch. It was only nine cents a yard.

(there is a pause)

It was a remnant.

LOUISE (Cont'd)
I got an offer today to lecture
in San Francisco and St. Louis
and I told them I didn't want
to go any further away from
here than New Jersey.

JACK'S VOICE O.S.
All right. First course. Sit
down. Sit down and close your
eyes.

She closes her eyes. He comes out holding a large
platter with a lid on it followed by the dog.

JACK
Are they closed?

LOUISE
Yes.

JACK
(setting the
platter down)
Okay.

She opens her eyes. He takes the lid off. On the
platter are two small flat things. They are burnt.

LOUISE
(bravely)
Oh. My. That's...

JACK
Go ahead.

(he waits tensely
as she takes a
tentative bite)
What do you think?

LOUISE
Mmmmm.

JACK
Are you serious?

LOUISE
Mmmmm.

JACK
Thank God. You know, I was
going to flambee them out here,
but somehow they flambeed
themselves in the pan. They
look a little burnt, I actually
think it's better to have them
crispy on the outside. On the

JACK (Cont'd)
inside they're practically
liquid.

(gazing at her)
Eat up! There's plenty more
where those came from.

The doorbell rings.

JACK

Come in.

MacALPINE enters.

JACK

Eadmonn!

MacALPINE

Hello, Louise. I hope I'm not
interrupting anything.

LOUISE

Hello, Eadmonn.

JACK

Well sit down.

MacALPINE

We got a problem, Jack. Fraina
wants Boudine.

JACK

We agreed on Woolfe.

MacALPINE

He says Woolfe's too close to
de Leon's crowd. I guess he
means to sectarian. Do you
think you ought to drive in
with me?

JACK

What the hell is he doing? We
agreed on Woolfe.

Do you mind, honey?

LOUISE

Of course not, not if it's
important.

MacALPINE

Sorry, Louise.

LOUISE
 Oh, not at all, not at all....
 Not if it's important.

JACK goes out of room followed by MacALPINE.

LOUISE
 Come on, dog. Come on.

She offers the dog some of JACK's cooking. The dog refuses.

150A INT./EXT. CROTON COTTAGE 150A

JACK puts on hat and walks away down path. LOUISE closes door.

151 INT. MEETING HALL - DAY 151

LOUISE comes through doors into lobby. She looks inside the Meeting Hall, doesn't go in and closes door. HARRY starts to walk past her, double takes.

HARRY
 Louise, is that you?
 (he walks up to her)
 Long time, no see.

LOUISE
 Hello, Harry.

HARRY
 Where've you been lately?
 I haven't seen you in a long time.

LOUISE
 That's right. Is this thing going to last all day?

HARRY
 It might. We've been kicked out.

LOUISE
 Kicked out of what?

HARRY
 The Socialist Party.

LOUISE
 Who's been kicked out?

HARRY

All of us. The right wing kicked the whole left wing out.

LOUISE

The whole left wing?

HARRY

That's right. They nullified the last election.

LOUISE

(going towards
Meeting Hall)

Can they do that?

HARRY

No.. yes.. I don't know.

LOUISE goes into Meeting Hall and stands at the back. The CHAIRMAN is addressing a crowd of DELEGATES, amongst them FRAINA and JACK.

CHAIRMAN

In accordance with the National Executive Committee meeting of the fifteenth instant, we hereby notify you that due to unfair bloc voting....

(there are interruptions)

....due to unfair bloc voting the results of the recent election are declared null and void. The current Executive will remain in office until the emergency convention at which new elections will be held. Furthermore, due to disruptive policies...

(interruptions)

...all left wing groupings and members of the Russian, Ukranian, Lettish, Hungarian, Polish and Finnish Federations, are hereby expelled from the party.

JACK

It's going to take a helluva lot more than an official letter to throw everyone in this room out of the Socialist Party of America. We're the majority and we're going to control the party. It's just going to take a little planning.

FRAINA

(standing up)

I say to hell with the Socialist Party. It doesn't stand for anything anymore. They want us out. We'll go. We'll start an American Communist Party now.

JACK

That'd be a big mistake, Louis. The Socialist Party still means a helluva lot to a lot of Americans who aren't ready to be revolutionaries yet, and if we stay till the convention we can take control of the Party.

FRAINA

Who wants to take control of a group of moderate American socialists?

HOURWICH

We already have good communists in America. Russian and Hungarian and Ukranian communists who know and understand revolution.

FRAINA

And they're prepared to move now.

JACK

Louis, this is America. If you want an American Communist Party you're going to have to have some Americans in it.

EDDIE

I don't think Louis is saying...

FRAINA

Yes I am. That is precisely what I am saying. If it was not for the foreign born members of the Socialist Party there would not be any left wing at all.

JACK

(stands up)

Look, this is ridiculous. Together the delegates in this room represent the majority. We have the votes. The membership of the Socialist Party didn't expel us. The Executive Committee did and now you're talking about doing exactly what

JACK (Cont'd)

party back to them without a fight.

FRAINA

Yes, and organizing our own party.

JACK

Goddamnit, Louis, the Socialist Party is our own party. We were voted into power by its membership. We can't be expelled by its Executive. It's an illegal act, and if we fight it at the convention we'll win.

FRAINA

Why should we have to fight? For what do we stay in the party where we have to win control from the minority not once, but twice?

JACK

You mean if we have to fight for what we deserve then to hell with it? Is that your idea of revolution, Louis?

FRAINA

My idea of revolution is not a revolution inside my own party, and my idea of a Communist Party is not a debating society. It's a party of action. And let those who need to be persuaded, be persuaded by our example. Because never, in our lifetime, will they be persuaded by our joining them.

JACK

Louis, the best example that we can give them is to provide the leadership that the party voted for, wait for the convention and take control of the party.

FRAINA

The convention that we should wait for is the convention of the American Communist Party, and every one of us here who believes in Bolshevism should be there to help found the party. And I call the question.

CHAIRMAN

Any objections?

JACK

No, no, no. Fine, let's call the question.

CHAIRMAN

All those in favor of Motion 14 calling for a separate convention in Chicago, signify by saying 'Aye'.

(response)

And all those opposed -

(response)

JACK

I say you're wrong. I'm going to be at the Socialist Party convention to take the seat that belongs to me. And I ask all of you here today to be there to take the seats that belong to you.

JACK is walking up the aisle towards the back of the hall followed by his supporters. LOUISE watches as they approach her.

MacALPINE

You know it's almost as if they wanted to separate from the masses.

JACK

They do want to separate, they do want to.

(to Louise as he passes her)

Let's go.

They go out of the hall into the lobby. LOUISE following JACK.

JACK

I've been in a minority before.

LOUISE

Hello.

JACK reacts to her and they go out.

151A DELETED

151A

151B DELETED

151B

151C

INT. JAIL CELL

151C

JACK sits with EMMA in the jail cell. The WOMAN
GUARD hands JACK a package.

GUARD
(handing Jack
the package)
The package is o.k. I'm afraid
your time is up.

EMMA
Yes, thank you, Elissa. Give
us one minute.

JACK
(sorting thru the
massive parcel)
I brought blankets, a heavy
coat, Chase and Sanborn, gloves...

EMMA
Thank you, Jack. Everyone else
brought me hats.

JACK
And Louise sends you her best,
and this...
(he pulls out a
heavy scarf)

EMMA
Oh. A scarf. Very kind. How
is Louise?

JACK
She's busy. We're going to keep
on fighting this.

EMMA
Tell Max I want a photograph of
me in the magazine and under it
the words, 'Deported. In 1919
the Government of the most
powerful country on earth was
afraid of this woman'.

JACK
Well. We'll get you back, the
revolution needs you. We'll
get you back.

EMMA
I'm not leaving the revolution,
Comrade, I'm joining it.

JACK
That's right, Comrade.

LOUISE in kitchen. GROUP in dining room.

JACK

Giovannitti can probably swing 16 or 17 delegates from New England. 4 or 5 are going to have centerist tendencies. I'd say we can count on 12. Let's say 12.

CHRIS

If we're lucky.

JACK

What about Lissitsky?

MacALPINE

He likes the draft manifesto, but he's a little bit nervous about the social patriot clause. Tactically he's trouble.

JACK

Is he going to bring his people to the convention or not? He'll talk theory all year.

LOUISE brings coffee and biscuits in. Sits down.

MacALPINE

I don't think so. They'll go with Fraina.

HARRY

Of course.

JACK

Who cares about the draft manifesto. We need people. What about Carnofsky?

CHRIS

I don't think we're going to have as much support as we thought.

JACK

We'll get in. What about Carnofsky?

Doorbell rings. Dog barks.

HARRY

I'm telling you, on our own we'd have half of Fraina's people coming with us.

JACK

Come in!! Keep her quiet, will you, Louise. I want to know about Carnofsky.

CHRIS

Carnofsky says no.

EDDIE enters. He stands looking nervous.

EDDIE

Hello...Louise...Ben...

JACK

Eddie...? What about Levine?

EDDIE

He didn't show up. I waited over an hour.

HARRY

Levine didn't show?

BEN

That doesn't sound like Levine.

HARRY

Sure it does. Where were you meeting him?

EDDIE

Casey's.

BEN

Now that really surprises me.

EDDIE

I could have missed him. They were very busy in there.

JACK

You could have missed him?

EDDIE

I was late.

JACK

You were late?

EDDIE

Yes.

JACK

How late?

EDDIE

About forty-five minutes. Norah started spitting up blood again and I had to take her to the clinic and I didn't want to bring the kids so I had to call my mother to come over and take care of them. I didn't want to drag them through that again.

JACK

Forty-five minutes late?

LOUISE gets up and goes into the kitchen.

EDDIE

Yes, I thought I could make it.

MacALPINE

Now how do we contact him?
He's going back to Chicago.

EDDIE

That's why I thought he'd still be there.

JACK

You thought he'd still be there?

EDDIE

I thought so.

JACK

Who asked for the meeting,
Eddie?

EDDIE

Who asked...?uh...?

JACK

Did Levine want the meeting?

EDDIE

I thought he wanted it.

JACK

Did he call us or did we call him?

EDDIE

We called him.

JACK

Then why would he wait? We were the ones who wanted the meeting.

EDDIE

I'm sorry, Jack.

JACK

Why didn't you call us and get somebody to take your place?

EDDIE

I thought he'd wait. I thought I could make it.

JACK

Don't think when your comrades are depending on you. Be sure.

He walks out.

HARRY

Do we have a contact for Levine in Chicago?

CHRIS

We've got Surgal in Winnetka.

EDDIE

Yes, I think Surgal would be the man to call.

BEN

Let's call Surgal. There must be a way to get in touch with him.

RON

I think Surgal is still in Nebraska.

LOUISE sits on kitchen table. JACK enters.

LOUISE

Here.

(she hands him the bottle of pills)

They might work better if you put something in your stomach besides coffee.

(she gives him a glass of water)

You're pretty hard on Eddie, aren't you? Under the circumstances.

JACK

My sympathy won't help Eddie's wife.

LOUISE

It might help Eddie.

JACK

Building a party will help Eddie.

He goes back into living room.

153A
(153X)

INT. MAX'S STUDY - DAY

153A

MAX sits at his desk talking to LOUISE. (or JACK).

MAX

It's like racing a car backwards for a well educated American to compete with a Marxist fundamentalist, and that's exactly what he's going to have to do if he wants to create a Marxist party in the United States. I think we all believe in the same things but for us I think it's our good intentions, but with Jack it's a religion. Our good old friend Jack has grown up on us.

154

INT. HALL OUTSIDE CONVENTION ROOM - NIGHT

154

JACK, LOUISE, MacALPINE and SUPPORTERS come into the hall and walk through the crowds towards Meeting Hall door. GUARDS stop them.

JACK

Could you tell me what's happening?

GUARD

No one is admitted without a red card, that's the order of the Executive.

JACK

I'm on the Executive...and so is he...and so is he...

GUARD

No one is admitted without a red card, that's the order of the Executive.

JACK

Well, how do we get red cards?

GUARD

You'll have to take that up with the Credentials Committee.

JACK

Where's the Credentials Committee?

GUARD

I don't know.

JACK

I see. O.K.

MacALPINE

I don't think they want to let us in.

LOUISE

What are you going to do?

JACK

The way to take the hall is to take the hall.

LOUISE

I still don't see what you think you're going to accomplish, Jack.

One of JACK's SUPPORTERS calls to him.

JACK

Let's go. Let's go.

JACK and all of his SUPPORTERS crowd across the hall and down the passageway, the GUARDS attempt to prevent them but fail. LOUISE is left in the hallway. She walks freely into the convention room.

155
156

INT. CONVENTION ROOM - NIGHT

155
156

The big room is crowded with DELEGATES. GERBER stands on the platform addressing the delegates.

GERBER

Order! Come to order please.

GERBER (Cont'd)

I declare the special conference on the Socialist Party is now open. Before bringing us the Chairman of the Standing Orders Committee to propose the agenda, I'd like to read a message from the Credentials Committee to the conference.

JACK, MacALPINE and his COLLEAGUES burst into the hall and start to take seats. There is a tremendous hubbub.

GERBER

Could we have order please, at the back of the hall. I must ask for order. Ladies and gentlemen, there seems to be a group of intruders trying to take over this conference. We're not going to let them do it. Now I must ask you to keep the aisles clear. Sergeant at Arms, clear the aisles... ..see what's going on back there. We will soon take care of these trouble makers. Now these are Bolshevik sympathisers who are trying to take control of this party by fraudulent means. These people aren't socialists, they're thugs.

(Jack has fought his way onto the platform)

You can't come up here.

(Jack grabs the bullhorn from Gerber)

You see, these are the Bolshevik tactics that we are trying to keep out of the party.

JACK

(shouting thru the bullhorn)

Fellow delegates, these people are imposters. They were not elected to the leadership last Spring.

GERBER

The police are on their way.

(to Jack)

If you can use force so can I.

GERBER flies at JACK and starts to scuffle with him.

JACK

You see, that's the only way they can keep control in this party is through the use of the capitalistic police. They'll resort to any tactic to keep the working class away from its true leadership, because they're afraid of revolution.

The POLICE burst into the hall.

GERBER

Officers, officers. Anyone without a red card is to be thrown out. Hold up your red card. Hold up your red card.

JACK

You don't have to throw us out, we're leaving.. Comrades, if you want to know where the real leadership of the Socialist Party is, we'll be meeting in the basement of this building in five minutes, and you're welcome to join us.

A POLICEMAN grabs JACK and hustles him off the stage as JACK and his SUPPORTERS march down the aisle towards the exit they start to sing the Internationale. JACK walks past LOUISE without looking at her. JACK and his supporters go down steps and into basement room.

157

INT. STEPS AND HALLWAY - DAY

157

JACK and his SUPPORTERS go down steps and into basement room.

LATER

LOUISE walks down steps and along now empty corridor towards basement room.

158

(158A)

INT. BASEMENT ROOM - DAY

158

JACK and his SUPPORTERS take chairs from a stack and settle down. The CHAIRMAN (Tony) starts to call for order. MAX EASTMAN stands at the back of the hall by door watching.

(158A)

CHRIS

I think we should send a letter of support to the I.W.W. prisoners.

TONY

Now let's take some of these things in order.

HARRY

Comrade Chairman, I move that we immediately constitute ourselves as the bona fide Communist Party and that we call ourselves the Communist Labor Party of America.

LOUISE enters quietly and stands in the back.

NORWICH

I second the motion.

RON

Wait a minute. Do we abandon the declaration that this is the real convention of the Socialist Party of America? Or not?

SHANE

I think we want to get on with the platform committee, don't we? Jack, you got a pencil? Anybody got a pencil?

JACK

If we want a really revolutionary party we have to find out from the American workers what they want most and then we have to clarify it to them in terms of the whole labor movement and then we have to make the workers want more. We have to make them want the whole revolution. Half of those people upstairs who call themselves socialists think Karl Marx was somebody who wrote a good anti-trust law. Whether we call ourselves the Socialist Party or Communist...

He turns and sees what some of the others are looking at. FRANA has walked in.

JACK (Cont'd)

Hello, Louis. You lost? Or do you want to join our party?

FRAINA

I'm afraid not, Jack. I just want you all to know that the newly formed American Communist Party is meeting at the Russian Federation on Blue Island Avenue. We welcome your applications. They will be judged individually. Try to get them over to Rose Stokes by tomorrow afternoon.

JACK

Mr. Chairman, I call the question.

TONY

The motion has been made and seconded that we immediately constitute ourselves as the bona fide Communist Party and that we call ourselves the Communist Labor Party of America. All in favor please signify by saying aye.

(unanimous ayes)

Opposed No.

(silence)

The motion is carried.

(cheers)

JACK

Good. That's fine. Eadmonn, what's next?

FRAINA

Comrades, this is the wrong time for us to be fighting each other. We should be fighting the capitalists...

JACK

You should've thought of that six weeks ago, Louis. If your people had stayed, we'd be in charge of that meeting upstairs. Now, if you'll excuse us, we have a program to work out.

FRAINA

We've got five times your membership, Jack.

(158A)

JACK

I see your arithmetic is as good as your politics, Louis. What's next, Eadmonn?

FRAINA

We're on Blue Island Avenue, Comrades. We hope to see some of you there.

(he leaves)

CHRIS

The International Delegate...

SHANE

Mr. Chairman, I move that we immediately send a delegate to Moscow for the purpose of obtaining recognition from the Comintern for the Communist Labor Party of America and that because of his familiarity with the Russian Comrades that that delegate be Jack Reed.

TONY

Do I hear a second?

CHRIS

I second the motion.

RON

I second the motion.

MAX watches LOUISE.

TONY

The motion has been made and seconded to send Jack Reed to Moscow immediately as international delegate to obtain the endorsement of the Comintern for the Communist Labor Party of America. All in favor please signify by saying Aye.

(unanimous ayes)

Opposed?

(no opposition)

The motion is carried.

JACK

(good naturedly)

O.k. You obviously think you can put out a newspaper with me out of town, Eadmonn, but shall we stay with the platform

158 CONT

(158A)
158A

JACK (Cont'd)
committee or do we need to go
into the credentials question?

LOUISE turns and walks towards the door. She and
MAX look at each other for a moment without speaking.
She goes out and along the dark hallway.

158A

(158)

(159
mis. 155)

EXT. CROTON COTTAGE - DUSK

158A

JACK walks along the road. As he goes up steps
towards cottage he sees a parked car nearby. He
looks at it for a moment then goes on.

159

Follows later in script:

159

160

Follows later in script

160

161

INT. CROTON COTTAGE - DUSK.

161

LOUISE sits working at the sewing machine. The dog
gets up and goes to the door as JACK enters. JACK
puts his bag down and makes a fuss of the dog. He
glances up and notices LOUISE's mood.

JACK

Hello.

LOUISE

Hello.

JACK goes into the kitchen and comes out. Takes
a pill.

LOUISE

Let me make it easy for you, Jack.
I'm not going with you.

(she gets up and goes
into kitchen. Returns
with coffee pot)

And if you go I don't think I'll
be here when you get back.

JACK

Louise, the Comintern doesn't
know Eadmonn or Alfred from the
New York Yankees. They know me.
Somebody's got to go who's got
the background over there.

(she doesn't answer)

JACK (Cont'd)

We'd be back by Christmas.

(she doesn't answer)

We can't merge with Fraina. We can't deal with him on membership eligibility. He wouldn't take half our people. The man will do nothing but alienate himself from any broad base of potential support. He's sociologically isolated. Programatically he's impossible to deal with...

LOUISE

You mean he's a foreigner?

JACK

Don't do that, Louise.

LOUISE

Six months ago you were friends.

JACK

His people can barely speak English. They don't even want to be integrated into American life. The foreign language federations aren't going to create Bolshevism in America anymore than eating borscht will. The American workers are not going to be led by the Russian Federation or an insular Italian like Louis Fraina. He has no possibility of leading a revolution in this country.

LOUISE

Unlike you?

JACK

I'm just saying that the revolution in this country is not going to be led by immigrants.

LOUISE

Revolution in this country?
When, Jack? Just after Christmas?

JACK

All right. Look, what do you think we could have done with the steel strike if we'd been ready? 30,000 party members all armed

JACK (Cont'd)

with a unified theory and program leading 365,000 steel workers? All it takes is leadership and to get it we have to get recognition from Moscow. I have to go.

LOUISE

You have to go? You want to go. You want to run all over the world ranting and raving and getting recognition, making resolutions and organizing caucuses. What's the difference between the Communist Party and the Communist Labor Party except that you're running one and he's running the other?

JACK

I've made a commitment.

LOUISE

To what? To the fine distinction between which half of the left of the left is recognized by Moscow as the real Communist Party in America? To petty political squabbling between humorless, pompous, self-righteous, hack politicians wasting their time on left-wing dogma? To getting the endorsement of a committee in Russia you call the International for your group of 14 intellectual friends in the basement who are going to tell the workers in this country what they really want whether they want it or not?

Write, Jack. You're not a politician, you're a writer. Your writing has done more for the revolution than 20 years of this in-fighting could do.

You're an artist.

JACK

Am I? And does art make revolution? Revolutionaries make revolution. Art doesn't change anything.

LOUISE

Do you believe that?

She waits. He has no answer. He goes into the kitchen. LOUISE follows him.

LOUISE

Don't go...
Don't run away from what you
do the best. You're just
running out on yourself, Jack.
You're not running out on me.
(he is silent)
Jack?...

JACK

I'm not the man you married,
Louise. I'm not who you think
I am.

LOUISE

Please, don't go.

JACK

(after a moment)

I'll be back by Christmas.

LOUISE goes upstairs. JACK after a moment turns and goes into the living room. He sits down at the desk. LOUISE comes downstairs, goes to the front door and stops.

LOUISE

(quietly)

I'm going into the city. When
do you leave?

JACK

Tomorrow.

LOUISE

I see.

JACK

I'll be back by Christmas.

LOUISE

Well, I'll see you when I see
you.

She goes out.

162 EXT. NEW YORK DOCKS - NIGHT (TO BE SHOT) 162

JACK is smuggled onto a boat. The bottle of pills he always uses is smuggled to him by LOUISE.

159 INT. MOVIE THEATRE - NIGHT 159
(162A-162X)

LOUISE sits watching the movie. She cries. She gets up and goes out. A MAN follows her.

See p 146
3/15/59
J.L.

162A NARRATORS 162A

NARRATORS say how difficult it was to get out of the country illegally, to get into Russia and how terrible the situation in Russia had become.

163 EXT. RAILWAY LINE - RUSSIA - DAY 163

JACK and a RUSSIAN SOLDIER pump a handcart towards a small station. There are bags of grain on the cart.

164 EXT. STATION - RUSSIA - DAY 164

As JACK and the RUSSIAN approach the station they see a fight going on between a SOLDIER and a PEASANT over a bag of grain. The handcart stops and the SOLDIER who has been pumping the cart with JACK steps off and throws the PEASANT to the ground. He gets back on the cart. The SECOND SOLDIER continues to load grain. The PEASANT draws a knife and leaps across the platform and slashes the sack of grain on the handcart. The SOLDIER clubs him with his rifle butt and shoves the lifeless body off the cart and mounts it himself. As the cart moves off leaving other PEASANTS tending to the injured man the SECOND SOLDIER speaks in Russian to the first who replies to him in Russian that JACK is an American. The SECOND SOLDIER turns to JACK and says:

SOLDIER

We gave these pigs land and now they leave us without bread.

164A EXT. CROTON COTTAGE - NIGHT 164A

Two MEN lurking outside the cottage in the dark.

165 INT. CROTON COTTAGE - NIGHT 165

LOUISE sits on the floor, sorting through papers.

144.

She hears a noise and goes to front door, opens it absent mindedly still reading a paper. She realizes nothing has happened.

LOUISE

Jessie!.....

She looks outside, sees nothing, closes door and goes into kitchen. She opens the back door.

LOUISE

Jessie!.....

She looks out. There is no sign of the dog. She closes door and switches the light on. She goes to back hall door, as she switches a second light on the door behind her bursts open. A MAN stands in the doorway.

MAN

Good evening. By order of the Attorney General of the United States, A. Mitchell Palmer, I have a warrant for the arrest of one John Silus Reed.

A 2ND MAN enters through front door.

MAN

Look upstairs, Frank.

FRANK goes upstairs.

LOUISE

Arrest for what?

MAN

Sedition. Where is he?

He starts to empty files, pulling drawers out of cabinets and tipping papers on to floor.

LOUISE

What do you mean, sedition?

MAN

Lady, don't ask me. Ask Woodrow Wilson. Just tell me where he is.

LOUISE

He's not here.

MAN

Now I don't suppose there's a chance of you being a Bolshevik agitator, is there?

LOUISE

Why don't you look around and
see how agitated you get?

MAN

I might just do that.

He continues to search through JACK's belongings.

165A

INT. MEETING ROOM - MINISTRY OF PROPAGANDA - 165A
DAY

The MEMBERS of the Executive Committee sit around a large table. They include JACK, ZINOVIEV and RADEK. There's a heated argument in progress in Russian between the Committee members. JACK does not understand but every so often hears the word Chicago mentioned. He attempts to put his case to them in faltering Russian.

ZINOVIEV

(interrupting him)

Speak English, Comrade Reed.
We have a translator here.

JACK

Thank you. This is such an intricate American problem that I think it is important that I clarify the differences between the Foreign Language Federation's point of view of membership requirements and the Communist Labor Party's and I'm not sure if I have done that adequately.

The INTREPRETER begins to translate.

166
(166)

INT. ZINOVIEV'S OFFICE - DAY

166

JACK comes into the office. RADEK and ZINOVIEV are sitting at their respective desks. JACK shakes hands with RADEK then ZINOVIEV. RADEK removes some papers from a chair and indicates to JACK to sit. JACK begins to speak in Russian. ZINOVIEV is carefully cutting a lemon into slices. After a while he interrupts JACK.

ZINOVIEV

Speak English. Have a lemon.

JACK

(taking a slice
of lemon)

Thank you. I want to know if
I was clear about our position
on membership requirements.

ZINOVIEV

Emminently clear. Salt?

JACK

Salt?

ZINOVIEV

For the lemon.

JACK

Thank you. I really would like
your frank opinion about whether
or not we would get an endorsement.
I ask unofficially, of course.

ZINOVIEV

Unofficially, I don't know.

JACK

It's just such an American
problem. You do think I was
clear?

ZINOVIEV

Very clear. Of course, clarity
does not necessarily lead to
endorsement.

159A EXT. O'NEILL'S HOTEL - NEW YORK - NIGHT (TO 159A
BE SHOT)

A MAN watches LOUISE go into the hotel.

160 INT. O'NEILL'S HOTEL ROOM -- NEW YORK - NIGHT 160

O'NEILL sits working at his desk. There is a
knock at the door.

O'NEILL

Come in.

(Louise pushes the
door a little and
looks in)

Further in.

(Louise steps inside
the door)

Come all the way in.

(Louise walks into
the room)

O'NEILL (Cont'd)

Well, Mrs. Reed. Sit down.
What can I do for you?

LOUISE

Hello, Gene. How are you?

O'NEILL

Fine, thank you. And you?

LOUISE

I'm fine.

There is a pause.

O'NEILL

How's Jack?

LOUISE

He's fine. He's in Russia.

O'NEILL

Is he?

LOUISE

Yes. He's trying to get
recognition from the Comintern
for the Communist Labor Party.

O'NEILL

Ah! And you? Are you alone
with your work again?

LOUISE

No. Yes, actually...but, my work
is different now. I do a lot of
lecturing...about what I saw in
Russia...

O'NEILL

Russia has been good to you and
Jack. Given you a way to meet
people. Given Jack a reason to
leave home...

LOUISE

Are you really that cynical...or
are you angry with me?

O'NEILL

I'm really that cynical. Why
would I be angry with you?

LOUISE

If you'd been in Russia you'd never be cynical about anything again. You would have seen people transformed...ordinary people...

O'NEILL

Louise, something in me tightens when an American intellectual shines his eyes and talks about the Russian people. Something in me says "watch out. A new version of Irish Catholicism is being offered for your faith"...

LOUISE

It's not like that.

O'NEILL

...and I wonder why a lovely wife like Louise Reed who has just seen a brave new world, is sitting around with a cynical bastard like me, instead of trotting around Russia with her idealistic husband.

LOUISE

I'm not a revolutionary like Jack... but I believe in the revolution.

O'NEILL

So you decided to stay in America and describe Russia to me. It's almost worth being converted.

LOUISE

(rising)

I was wrong to come.

O'NEILL

Yes, you were. You and Jack have a lot of middle class dreams for two radicals. Jack dreams that he can hustle the American worker, whose one dream is to be rich enough to stop working, into a revolution led by his party...and you dream that if you talk about the revolution before you go to bed with a man, it will be missionary work rather than sex. I'm sorry to see you and Jack so serious about your sports. It's particularly disappointing in you, Louise. You had a lighter touch when you were touting free love.

LOUISE
(softly...after
a moment)

Well, you've become quite a critic, haven't you Gene? Just leaned back with a drink and analyzed us all...duplicitous women who tout free love and then get married, power mad journalists who join the revolution instead of observing it, middle class radicals who come looking for sex and talk about Russia. It must all seem so contemptible to a man like you, who has the courage to sit on his ass and examine human inadequacy from the inside of a bottle. I've never seen you do anything for anybody. I've never seen you give anything to anybody, so I can understand why you might suspect the motives of those who have. But whatever Jack's motives are, however foolish or ambitious, I prefer them to the drunken binge of self observation that you think constitutes moral courage. I'd rather be with a fighter who wants to change the world than a critic who wants to mourn it.

O'NEILL
I seem to have touched a wound.

LOUISE
You seem to have made one. You're a wounding son-of-a-bitch and whatever I've done to you you've made me pay for it.

O'NEILL
Stay. I won't make you pay. Just stay.
(she shakes her head)
Then come back.
(she shakes her head again)
Oh, yes. You'll come back. I may not be the fighter Jack is-- but I'm here.

160A EXT. O'NEILL'S HOTEL - NEW YORK - NIGHT (TO 160A
BE SHOT)

MAN watches LOUISE come out of the hotel and follows her.

167 INT. MEETING ROOM - MINISTRY OF PROPAGANDA - 167
DAY

The EXECUTIVE COMMITTEE sit around the table. RADEK calls for a vote in Russian. The EXECUTIVE COMMITTEE by their show of hands signify that the majority are against. ZINOVIEV thanks RADEK in Russian.

ZINOVIEV

(to Jack)

Comrade Reed, the Executive Committee of the Comintern has decided not to endorse either the Communist Labor Party or the Communist Party of America and instructs the two parties to merge forthwith.

JACK puts his papers away and goes out of the room.

167A EXT. CROTON COTTAGE - DAY 167A
(167X)

LOUISE comes out of the cottage with dog. Looks in the mailbox and goes back inside the house.

168 EXT. BUREAU OF PROPAGANDA - MOSCOW - DAY 168

A MAN with high cheekbones watches JACK come out of building. He follows JACK.

169 INT. ZINOVIEV'S OFFICE - DAY 169

As JACK enters the room a small meeting conducted by RADEK is in progress. JACK greets the COMMITTEE MEMBERS in Russian. ZINOVIEV sits at his desk.

ZINOVIEV

Sit down, Comrade Reed. Your usual chair is now occupied by your detailed report on American conditions.

RADEK

A most penetrating study. Very, very clear.

JACK

Obviously not clear enough. Comrade Radek, I think there must have been some mistake on my travel arrangements for my return to the U.S. I've been ordered to report to the Propaganda Bureau. Can you tell me whether...

He trails off as RADEK ushers COMMITTEE MEMBERS from the room.

ZINOVIEV

Comrade Reed, the Executive Committee has decided you're very much needed at the Propaganda Bureau. We plan for you to remain in Soviet Russia until the summer.

RADEK

You are very welcome to the Bureau of Propaganda.

JACK

Well, thank you. But I thought my travel arrangements were made. I have to get to the Latvian or Finnish borders right away.

RADEK

And which border would you suggest, Comrade Reed? It would be very difficult to cross any border safely.

JACK

Well, I understand the difficulties and dangers of train travel but I thought this had been arranged. I must go immediately.

ZINOVIEV

Why do you need to go?

JACK

I have urgent personal responsibilities in the United States.

ZINOVIEV

May I ask of what nature?

JACK

I have a family.

ZINOVIEV

We all do.

JACK

I can speak only for myself, and I must see my wife. It's a very urgent matter. I want only a single place on a train. It is a matter of great importance to me.

ZINOVIEV

Comrade Reed, this is a very impatient time for all of us. It is the first time in history that we have managed to carve something very unusual. You are on a train, Comrade, so am I, so is Radek, so are hundreds of thousands of others. The locomotives of this train, of which you are one of the engineers, takes us along the tracks laid down by history, tracks we cannot escape. It is a collective responsibility that we must share, that is far more important, far more important than my family, than Radek's family, and - allow me to say - than your wife. You cannot escape right now the responsibility of remaining on this train and it would be an empty spot we cannot fill. You are very important to this revolution, believe me. I don't want to lecture you, you know it as well as I. I respect your life but I would respect the essence of your life and so would you even more if you would remember all the time that the best of you, the very best of you, and I like to think of myself also, is on this train right now.

170	JACK IS CAUGHT IN FINLAND (TO BE SHOT)	170
171		171
172	JACK chooses the quicker and more dangerous	172
173	way out of Russia which is via Finland rather than the safer route through Latvia. In making his way into Finland he gets caught.	173

173A EXT. FINNISH JAIL - DAY 173A
(?) Establishing shot of Finnish jail. Snow.

173B INT. JAIL CELL - DAY 173B
(173A) JACK sits silently in his cell. He looks up as GUARD opens door. He gets up and goes out with GUARD.

174 INT. ANTI-ROOM FINNISH JAIL - DAY 174
JACK sits facing Finnish OFFICIAL who is sifting through papers from JACK's bag. He looks at the Wobbly poster.

OFFICIAL
Your name and the name of your contact in Finland.

JACK says nothing. OFFICIAL walks around desk and picks up mug of water. JACK reaches for it but OFFICIAL withholds it.

OFFICIAL
Your name and the name of your contact in Finland.

JACK
Seaman James Gormley.

OFFICIAL
(deliberately pouring water on the floor)
Your name and the name of your contact in Finland.

JACK
I have no contact in Finland.

OFFICIAL
You're lying. Your name is John Reed. Who is your contact in Finland?

174A NARRATORS 174A
Talk of the confusion about why Jack was held in jail in Finland. His bad health. A NARRATOR lets us know that the New York Times said Jack had been executed.

175 EXT. STATE DEPARTMENT - CHRISTMAS 1919 - DAY 175
(TO BE SHOT)

LOUISE is watched as she enters State Department.

176 INT. STATE DEPARTMENT - DAY 176

LOUISE sits facing a State Department OFFICIAL across his desk.

LOUISE
He's a sick man. He has only one kidney. He could be dangerously ill.

OFFICIAL
That was the chance he took, Mrs. Reed, when he left the United States without a passport or a visa.

LOUISE
Don't give me that garbage. If his name were Rockefeller there'd be something you could do.

OFFICIAL
Mrs. Reed, if your husband's name were Rockefeller he would hardly be under indictment for conspiracy to overthrow the United States government.

LOUISE
Listen, you've kept me waiting five days to let me know my husband isn't dead. I'm gonna give you a week and then I'm going to figure out a way to bring this building down around your ears. Is that clear to you?

OFFICIAL
Mrs. Reed, the United States cannot involve itself in the internal affairs of Finland.

177 EXT. STATE DEPARTMENT - DAY (TO BE SHOT) 177

LOUISE is watched as she leaves the State Department.

178 INT. PROVINCETOWN PLAYHOUSE - GREENWICH VILLAGE - DAY 178

O'NEILL sits in the first row watching rehearsal of his play. LOUISE enters and watches. After a while O'NEILL sees her and walks up the aisle to meet her.

O'NEILL

Terry spoke to me. Louise, I don't think you realize how difficult this trip would be for a woman. You'd have to stow away. If you got there at all, it'd take six months to recover.

LOUISE

Terry said you could arrange a freighter as far as Norway.

O'NEILL

Come here. I want to talk to you about something.

(they sit down)

I've been thinking about this. I can go. I can sign on as a seaman, there'd be no questions asked. I think under the circumstances....don't look at me like that. Jack Reed's a friend of mine, I'm not gonna let that son-of-a-bitch rot in jail.

LOUISE

I have to go.

O'NEILL

Louise, think about it. At least talk to the State Department again.

LOUISE

I'm a friend of yours too, Gene. I need your help.

O'NEILL

Okay, I'll talk to Terry in the morning. I wish these son-of-a-bitches could act.

LOUISE

Thank you, Gene. Thank you.

She stands and walks away up aisle.

O'NEILL

Louise.

178 CONT

178

She turns.

O'NEILL (Cont'd)

Be careful.

She smiles and exits.

179 EXT. PROVINCETOWN PLAYHOUSE - GREENWICH VILLAGE - DAY (TO BE SHOT) 179

Three MEN from the Justice Department stand outside theatre trying to look natural as LOUISE comes out.

180 EXT. DOCKS - NEW YORK (TO BE SHOT) 180

LOUISE eludes Justice Department MEN at the docks.

181 INT. FINNISH JAIL - DAY 181

The DOCTOR is examining JACK. He looks into JACK's mouth.

JACK

They only give me some kind of salted fish to eat and I've had a kidney removed. I'm not supposed to eat salt.

DOCTOR

(examining Jack's eyes)

That might have something to do with your headache. The blood in your mouth is from your gums. You have some scurvy.

(whispers)

A very impressive shade of red, Comrade.

JACK

(reacts)

Could you send a cable to my wife?

DOCTOR

Move forward.

JACK leans forward. The DOCTOR lifts his jacket and listens with his stethoscope.

JACK

I have to tell her I'm coming back.

181 CONT'

181

DOCTOR

Breathe.

(Jack takes a breath)

Breathe.

181A EXT. OCEAN (LIBRARY SHOT)

181A

A ship in rough weather.

181B INT. SHIP'S COAL HOLD

181B

LOUISE lies in the corner on a pile of coal. She crawls toward a bucket and throws up in it. Flops on floor.

181C INT. FINNISH JAIL CELL - DAY

181C

GUARD opens the door to admit the DOCTOR. JACK is lying on his bunk.

JACK

Hello, Doctor.

DOCTOR

Mr. Reed, I have something for you.

(whispers)

You are being released.

JACK

(sitting up slowly)

When?

DOCTOR

(whispers)

They won't say.

(louder)

You should take one of these powders once a day in a glass of water.

JACK

Am I being sent to America?

DOCTOR

They won't say. Our people can find out nothing. Let's take a look at your blood pressure.

JACK

Has she answered the cable?

DOCTOR

Not yet.

JACK

One of these powders once a day?

DOCTOR

Yes. In a glass of water.

JACK

Will you send another one to her to tell her I'm coming home?

DOCTOR

Open your coat please.

JACK

Take it off?

DOCTOR

Yes.

182 INT./EXT. SHIP - NIGHT

182

A SEAMAN removes grid over coal hold and helps LOUISE out. They move cautiously through a boiler room and up an iron ladder. LOUISE climbs out of a hatch onto deck of ship. Climbs down ladder at side of ship and into small rowing boat.

183 EXT. SMALL DOCK - DAWN

183

The rowing boat pulls into small dock. LOUISE gets out and hurries up the bank. The THIRD ESCORT watches her.

184 EXT. FINNISH JAIL - DAY

184

JACK is escorted from jail by DOCTOR and Finnish SOLDIERS.

185 EXT. FROZEN LAKE - DAY

185

LOUISE embarks across frozen lake with THIRD ESCORT and horse and sled.

185A EXT. SNOWY SCRUBLAND - NIGHT

185A

LOUISE and THIRD ESCORT rest and try to sleep.

186 EXT. SECOND FROZEN LAKE - DAY 186

The THIRD ESCORT leads the horse across the lake. LOUISE stumbles behind him. They reach the side of the lake and meet FOURTH ESCORT (AUKIE) who hands LOUISE some skis. THIRD ESCORT turns horse around and goes back the way they came. LOUISE puts skis on and she and AUKIE continue the journey.

187 EXT. WOODS - DUSK 187

LOUISE sits by a fire. A shot is heard. A herd of reindeer stampede. AUKIE appears holding a dead rabbit.

188 EXT. WOODS - NIGHT 188

LOUISE and AUKIE eat the cooked rabbit. LOUISE is disconcerted by AUKIE's open admiration.

188A EXT. FOREST - DAY 188A

LOUISE on skis travels with AUKIE.

189 EXT. VILLAGE - DAY 189

A party of Finnish White SOLDIERS patrol through the village. An OLD MAN chops wood and watches them. They pass. He signals with his ax on the wall of a wooden hut. Inside the hut AUKIE signals to LOUISE and three other TRAVELLERS to be quiet.

189A EXT. MOUNTAIN TOP - DAY 189A

(189AA)

LOUISE, AUKIE and the three TRAVELLERS cross the mountain top in a blizzard.

189B EXT. BIRCH COVERED HILL - DAY 189B

LOUISE, AUKIE and the three TRAVELLERS come down a hill towards a road where a truck waits. They get into the truck. AUKIE stares at LOUISE. After a moment.

AUKIE

I've got a cabin near here. I'd be very happy if you'd visit me there - with your husband, of course.

189B CONT

189B

LOUISE

By now my husband could be on
his way to New York.

190

EXT. PETROGRAD STATION - 1920 - DAY

190

JACK is greeted by three BOLSHEVIKS as he climbs
down from train.

1ST BOLSHEVIK

John Reed, we are here to welcome
you.

2ND BOLSHEVIK

How do you do?

3RD BOLSHEVIK

Welcome.

They walk into station concourse, then exit
station to waiting car.

JACK

Can you take me to the telegraph
office? I'm expecting a message
from my wife.

BOLSHEVIK

(in Russian)

I don't understand.

JACK

(to 2nd Bolshevik)

Can you take me to a telegraph
office?

2ND BOLSHEVIK

Yes, get in.

They get into car.

191

INT. INFORMATION CENTRE - PETROGRAD (TO BE SHOT)

191

JACK hears that there is no cable from LOUISE and
sees a classroom of Russian children singing.

192

INT. PARTY HEADQUARTERS (CHEKA) - PETROGRAD (TO BE SHOT)

192

JACKS asks for the whereabouts of EYMA GOLDMAN. A
MEMBER of the Secret Police wants to know why.
JACK replies that they are friends.

193 EXT. EMMA'S APARTMENT - PETROGRAD - DUSK 193

JACK gets out of the car which drives away. He goes into building.

194 INT. EMMA'S APARTMENT - PETROGRAD - DUSK 194

JACK and EMMA enter living room, arms around each other.

EMMA

Jack, Jack, dear, dear Jack. Let me look at you.

(she is shaken by his appearance)

I'll get you some soup - would you like some soup? I've made a very good soup. Sit down. Will you sit down? So - are the Finnish prisons as nice as the American ones?

JACK

It wasn't the Brevoort.

EMMA

I have Graham crackers, too!What have you heard?

JACK

What have you heard?

EMMA

I don't hear. I wait. They've jailed more anarchists, but they've made Bill Shatoff head of the Siberian railroad. They tell me so much is necessary to combat counter-revolution that I don't know any more. They've treated me very well but I'm reserving my judgment.

JACK

That's wise.

EMMA

There is so much I don't understand. With forests within easy reach of Petrograd, why does the city have to freeze? I asked Zinoviev and he said, "Our enemies have destroyed all means of transportation. They've killed off our horses as well as our men. How would we get at it?" I said, "What

EMMA (Cont'd)

about the people of Petrograd? Why couldn't they go together on foot and haul the wood back with ropes?" He said, "It might make people warmer, but it would interfere with the carrying out of the main political policies."

JACK

Do you get letters from America?

EMMA

Oh. Yes. All opened by the Justice Department. I hope they enjoy what they read. I don't. So I asked what the main political policies were and he said, "Concentration of all power in the hands of the proletarian avant-garde. The avant-garde of the revolution - which is the Communist Party."

JACK

Has anyone mentioned Louise?

EMMA

I don't think so. You haven't heard from her?

JACK

I've been sending cables for some time now but I don't get any answer.

EMMA

Wait. Rhys Williams mentioned her in his letter. He hadn't heard from her.

JACK

What did he say?

EMMA

I think just that he tried to reach her sometime after Christmas and she'd left New York.

JACK

How long ago was that?

EMMA

You know these letters are a couple of months old when I get them. By the time they arrive

EMMA (Cont'd)
whoever sent them is in jail
or deported.

JACK
That's it.
(pointing to letter)

EMMA
Which?

JACK
Rhys Williams.

EMMA
Oh. Yes. First the eyes go
and then the legs.

JACK
Yes. I don't understand the
fuel situation either... Is
that the right letter?

EMMA
Yes. Here. He says she seems
to be out of town.

JACK
Is that all he says?

EMMA
Yes.

JACK
What does he say about O'Neill?

EMMA
O'Neill? Nothing.

JACK
Give it to me. I want to see it.
(he takes it off
her then gives it
back to her)
I'm sorry. Where do you think
she is? Do you think she'll
come here?

EMMA
Jack, sit down. If Louise were
to come here she would have to
leave the United States illegally,
then live in exile with you and
never go home again. What for?
For the sake of a revolution

EMMA (Cont'd)
 that never really was a part of
 her. Why should she? You chose
 the live of a revolutionary.
 She didn't. Have you thought
 about what you're doing to her?
 Your cables only focus the Justice
 Department's attention on her.
 She's a young, attractive woman.
 She has talent. And the most
 seditious act they can accuse
 her of is being your wife. If
 she doesn't provoke the Justice
 Department further they may not
 bother her. Let her choose her
 own future.

JACK
 Why hasn't she answered me?

EMMA
 I think she has answered you.

JACK
 I'll come back.
 (hurries out)

EMMA
 Jack!

195

INT. HOSPITAL WARD (TO BE SHOT)

195

VOLSKI is in bed, reading. JACK comes up to him.
 VOLSKI does not see him.

JACK
 Three men sitting on a bench,
 an Anarchist, a Socialist and
 a Bolshevik. A fly lands on
 the Bolshevik's nose...

VOLSKI
 Jack! Jack Reed!
 (he embraces him)
 I heard that joke. It was
 terrible. Look how bad you
 look. I'm ashamed to be lying
 here while you're walking
 around.

JACK
 How are you?

VOLSKI
 Better than you. Do you know
 I'm here for six weeks with a
 peptic ulcer; the best care,

VOLSKI (Cont'd)

the best doctors - and for nothing. For free. Of course, the nurses are too old but no revolution is perfect. You were in jail?

(Jack nods)

You see? I keep up. How's Louise?

JACK

I haven't heard from her. And I haven't been able to find anyone else who's seen her recently. I'm arranging to be sent back to New York next week. I'll have to stand trial for sedition but I don't think they'll drag Louise into it. She was never...

VOLSKI

What are you talking about! Next week? Dummy, Louise is on her way here. Why else wouldn't you hear from her?

JACK

There are reasons.

VOLSKI

There are no other reasons.

JACK

Joe, I've sent a dozen cables. She hasn't answered.

VOLSKI

Of course not! Because she's on her way here. Louise Bryant would answer your cables if it was only to tell you to go to hell and not send any more cables. I tell you. From this bed. If you didn't hear from Louise it's because she's on her way here. Anything else is impossible. How come I know that and you don't.

192A

INT. ANTE-ROOM FINNISH JAIL - APRIL 1920 - DAY 192A

AUKIE comes into room and addresses the prison OFFICIAL. They have a conversation in Finnish during which we hear the words, John Reed, New York, Washington, Leavenworth and America. AUKIE turns and leaves.

- 192B EXT. FINNISH JAIL - DAY 192B
AUKIE comes out of the jail and down steps.
- 192C EXT. ROADWAY BESIDE JAIL - DAY 192C
AUKIE tells LOUISE that JACK has been released from the jail. She turns away disappointed.
- 196 INT. MOVING CAR - PETROGRAD - DAY 196
JACK drives with three BOLSHEVIKS.
1ST BOLSHEVIK
Comrade Lenin has said he would trade for John Reed fifty professors.
JACK
That's a lot of professors.
(he looks thru window)
Can we turn here on this street?
The driver turns the car.
- 197 EXT./INT. PETROGRAD APARTMENT - DAY 197
JACK gets out of the car. The car drives off. He goes into the old apartment block. He walks up the stairs.
- 198 INT. PETROGRAD APARTMENT - DAY 198
JACK enters the room he shared with LOUISE and looks around. Over this the Internationale plays. After a long moment he makes a resolution and leaves.
- 198A INT. PETROGRAD APARTMENT - STAIRS - DAY 198A
JACK goes downstairs.
- 198B EXT. PETROGRAD APARTMENT - STREET - DAY 198B
JACK walks away down street.
- 199 INT. FLOOR OF CONGRESS - DAY 199
(199-200)
JACK stands singing the Internationale with the other DELEGATES including FRANA on the floor of the Second Congress of the International. RADEK, ZINOVIEV, LENIN amongst OFFICIALS on podium.

200

INT. FLOOR OF CONGRESS - DAY

200

The floor of the Congress is crowded. JACK stands.

JACK

Comrade Chairman. Comrades. As wrong-headed as many of the policies are, the IWW is a revolutionary union, and the AF of L is not, and to say that we can infiltrate the AF of L and convert it to revolutionary policies is hopeless.

The GERMAN TRANSLATOR interprets the speech and throughout the hall various translations are made simultaneously.

FRAINA

No. No. No. This is not what he said. He has made a bad translation.

JACK jumps to his feet again.

JACK

Comrade Chairman, I want to suggest again that we make English an official language of this Congress.

The INTERPRETERS begin to translate this speech.

201

INT. EXECUTIVE COMMITTEE - EVENING

201

The COMMITTEE MEMBERS sit around the table. They include RADEK, LENIN, ZINOVIEV, JACK and MARIA (who is translating Russian into English).

JACK

The point that I want to make here is that if an English or American delegate wishes to make a point on the trade union question the statement has to go first into German or French then to be translated into Italian from the Italian into other languages. If there is a response the question must then go back into German and from German into English.

MARIA

What is your question, Comrade Reed?

JACK

A free and open debate is impossible under these conditions. Could we use English as an official language at least for the trade union debate.

MARIA translates this into Russian. YURI, a delegate, comments in Russian.

MARIA

(translating Yuri's comments)

...Comrade Reed, the Bureau doesn't accept the English language as an official language.

JACK

But since the American and British delegations are primarily...

ZINOVIEV

Comrade Reed, this is the third time you have mentioned this proposal. The issue has been decided. We must move on to the national colonial question.

JACK, feeling unwell, takes a powder in water. ZINOVIEV continues to conduct the debate in Russian.

201A INT. INFORMATION CENTER - DAY (TO BE SHOT) 201A

JACK goes to the cable office to see if there is any word from LOUISE. The GIRL in charge makes a pass at him. He ignores it.

201B INT. CONGRESS - LOBBY - EVENING 201B

(201)

JACK and FRAINA stand talking to a group of Italian DELEGATES. FRAINA translates JACK's speech simultaneously into Italian.

JACK

This is really the point that we want to make - real revolutionary workers quit the AF of L a long time ago to form the I.W.W. because the AF of L has conspired with big business for fifty years to prevent real revolutionary change. Now the leadership of

(201)

JACK (Cont'd)
 the I.W.W. is in jail and if this international Congress fails to support them no one in America will be happier than the leadership of the AF of L. Every Marxist knows that working class unity is a pre-condition of revolution, and the entire concept of the AF of L separates the workers by trade, craft and by wage level. At least the unionism of the I.W.W. unifies the workers. Now the Russians don't understand this and we have to make it clear to them. We want your support to extend the session and continue the debate.

JACK has been feeling increasingly unwell during the speech. He moves away and sits down on a step. FRAINA finishes the translation and walks over to JACK.

FRAINA

I think they're going to support us.

JACK

I like Roberto.

FRAINA

Yes. He's going to help us... are you all right, Jack?

JACK

Yes.

201C
(201)

INT. FLOOR OF CONGRESS - EVENING

201C

JACK is making a speech. The GERMAN TRANSLATOR behind him does a simultaneous translation.

JACK

I am still opposed to the closure of discussion. I think that this is being done to avoid hearing the American and English delegation and I think that all this proves is that we have not had enough discussion on the point and that we need the discussion if it takes all night. This is a very important point.

The COMMITTEE MEMBERS sit around the big table and they include ZINOVIEV, RADEK and JACK.

JACK

Comrades, what Radek took two hours to say was translated back to us in twenty minutes. It seems strange to me that people are so economical with your time here in Russia. I object to Radek's assertion that we have tried to sabotage the work of the Commission by prolonging the discussion on labor unions. I think Comrade Radek uses this kind of remark instead of an argument because he simply doesn't know anything about the American labor movement. And so he tries to cut off discussion.

RADEK

What Reed says is not distinguished by excessive fear of distorting the truth. He goes on day and night and has the cheek to claim that the discussion is being broken off because of fear of the great light of John Reed. He may have time to discuss until tomorrow morning. Other people do not have the time.

JACK

Among the people who do not have the time are the 101 members of the I.W.W. who are in jail in the United States because of their revolutionary views, and if this committee, and it's Congress turns its back on them in some ridiculous attempt to radicalize the American Federation of Labor...

ZINOVIEV

We have discussed this at six consecutive sessions of the Commission; Comrade Reed. The whole day we have had discussions on it and you accuse us of wanting to shut you up.

JACK

I am merely saying that we need

201D
(201)

CONT

201D

JACK (Cont'd)
another six or seven hours for
discussion on this matter.

ZINOVIEV
You aren't a member of an
independent political party.
We cannot go on speaking until
we collapse.

JACK
This is an American issue and
I insist that we have the right
to voice our opinions here...

ZINOVIEV speaks in Russian and calls for a vote.
The meeting votes against.

ZINOVIEV
The discussion is closed. However,
if Comrade Reed wishes to make
a statement I shall give him
two minutes to do so.

JACK
On behalf of the American delegates
I should like to say that we
will refuse to vote on these
matters and that I personally
resign my seat on the Executive
Committee.

He takes off red badge, puts it on table and walks
out.

201E
(201)

INT. CORRIDOR OUTSIDE EXECUTIVE COMMITTEE
ROOM - DUSK

201E

JACK comes out of Committee Room and walks slowly
along corridor. The sound of marching SOLDIERS
catches his attention and he looks through a window.
He watches Red Army SOLDIERS drilling in the
quadrangle below.

201F

INT. HOTEL LOBBY - MOSCOW (TO BE SHOT)

201F

JACK enters the lobby. He sees a soldier standing
beside a machine gun. People milling around ignore
him. We hear the sound of marching soldiers and
military music in the distance.

JACK leans back on EMMA's bed. EMMA sits at the table.

JACK

They can't understand that the American workers and the American condition are different. How can they tell us to pull out of the I.W.W.?

He gets off the bed and starts pacing.

JACK (Cont'd)

I can argue with a cop. I can fight with a general but I can't deal with a bureaucrat.

EMMA

Do you think Zinoviev is nothing worse than a bureaucrat?

JACK

I think there's nobody in Russia that understands industrial unionism.

(he drains his mug
and puts it on the
table)

Thanks.

If you're gonna go back to Petrograd this week I'll go with you.

EMMA

I'm not going back to Petrograd.

JACK

(stops by door and
looks at her)

Where are you going?

EMMA

I think we have to face it. This dream that we've had is dying in Russia and I'm getting out. If Bolshevism means the peasants taking the land, the workers taking the factories then Russia is the one place where there's no Bolshevism. The Soviets have no more local autonomy. The central state has all the power. All the power is in the hands of a few men and they're destroying the revolution. They're destroying any real hope of Communism in Russia.

JACK walks back across the room and stands facing EMMA.

JACK

What are you saying?

EMMA

I'm saying they're putting people like me in jail. I'm saying that my understanding of revolution is not a continual extermination of political dissenters. And I want no part of it. Did you see the secret police downstairs in the lobby? Did you see them in their leather coats and hats? Do you think it's possible to rule by terror in the name of humanity? Every single newspaper has been closed down or taken over by the party. Anyone even vaguely suspected of being counter-revolutionary can be taken out and shot without trial. Where does it end? Is any nightmare justifiable in the name of defense against counter-revolution? The dream may be dying in Russia but I'm not. It may take some time but I'm getting out.

JACK sits down.

JACK

You sound like you're confused by the revolution in action. Up to now you've only dealt with it in theory.

EMMA

Are you saying individual freedom and human life doesn't matter? Is that your revolution in action?

JACK

Did I say that? I'm saying we're in a civil war.

EMMA

That's how every dictatorship justifies itself. What's happened to you, Jack? Either this thing is about freedom or it's about nothing.

JACK

Freedom? We're in a war. We're not fighting the counter-revolutionaries on the inside and the British, the Americans and the French on the outside? Freedom? How do we defend ourselves without secret police and firing squads? Did you think this would be a revolution by consent where we all sat down and agreed over coffee?

EMMA

Jack, nothing works. Four million people died last year not fighting a war. They died from starvation, typhus, in a militaristic police state that suppresses freedom and human rights where nothing works.

JACK

They died because the British, French and American blockade cut off all food and medical supplies. Because counter-revolutionaries inside the country have sabotaged the factories, the telephones, the railroads, and because the people - the poor, ignorant, illiterate, superstitious people - are trying to run things themselves just as you always said that they would. Only they don't know how to run it yet. Did you expect things to work right away? Did you expect social transformation to be anything other than a ruthless, murderous process? It's war. We either fight it like we fight a war, with discipline, with terror, with firing squads or we give up.

He stands up.

EMMA

Four million didn't die fighting a war, Jack. They died from a system that has not and cannot work.

JACK

Yes, and how many will die if we fail? How many people will starve all over the world in the next 50 to a hundred years if we give up now and let capitalism win? How

203 CONT

203

ZINOVIEV

Now we have somebody to represent the United States at the Congress of Oriental Minorities at Baku. Welcome.

204 EXT. TRAIN - DAY

204

The train travels through the countryside to Baku.

205 INT. TRAIN COMPARTMENT (TO BE SHOT)

205

JACK sits with others in compartment. He is writing on the Wobbly poster. He folds it and puts it in his pocket..

206 EXT. COUNTRYSIDE AND TRAIN - DAY

206

High angle of the brightly painted train. It is being watched from a hill by a MAN with binoculars. Half a dozen MEN stand around him. On the ground : are cannon and machine guns.

206A EXT. BAKU - DAY

206A

The train arrives in Baku. The city is jammed with Arabs, horsemen and camels. There is dancing. JACK, ZINOVIEV, RADEK and DIGNITARIES are greeted as they get off the train. JACK watches as effigies of John Bull, Uncle Sam, etc. are burned.

206B EXT. BAKU MEETING - DAY

206B

ZINOVIEV and RADEK stand on a podium in the center of the crowded courtyard. All around INTERPRETERS simultaneously translate the speeches to their own nationals who gather around them in groups. JACK walks amongst the crowd.

ZINOVIEV

(in Russian)

Comrades! Much has been said about 'holy war' in recent years. The capitalists, when they were waging their accursed imperialist war, tried to present that slaughter as a holy war, and made many people believe in this. When in 1914-1918 they spoke of a 'holy war' that was a monstrous deception. But now, Comrades, you who have for the first time assembled in

ZINOVIEV (Cont'd)

a congress of peoples of the East, must here proclaim a real holy war, against the robbers, the Anglo-French capitalists. Now we must say that the hour has sounded when the workers of the world can arouse and raise up tens of hundreds of millions of peasants, can form a Red Army in the East as well, can arm and organize a revolt in the rear of the British, can hurl fire against the bandits, can poison the existence of every insolent British Officer who is lording it in Turkey, Persia, India and China. Comrades! Brothers! The time has now come when you can set about organizing a true people's holy war against the robbers and oppressors. The Communist International turns today to the peoples of the East and says to them, 'Brothers, we summon you to a holy war, in the first place against British imperialism.'

There is loud cheering and chanting at the end of his speech. JACK turns to an ARAB next to him.

JACK

Do you speak English?

ARAB

Yes.

JACK

What did he say?

ARAB

He calls for a holy war of Islamic peoples against Western infidels.

JACK

That's a mistake in translation.

He turns and sees a familiar face from the Executive Committee and walks towards him.

JACK

Vladimir, do you have the original Russian text?

206B

CONT

206B

VLADIMIR

Yes.

JACK

What did he just say?

VLADIMIR

He says, "I call for a holy war of the Islamic people against the Western infidels."

JACK stands watching ZINOVIEV.

207

INT. BIG HALL - DAY

207

EMMA stands at the head of a line trying to attract the attention of an OFFICIAL.

EMMA

(loud)

Po chi mu. (Why?)

Po chi mu. (Why?)

OFFICIAL

(in Russian)

We will tell you and you will be permitted to go.

EMMA

G'd'yeah? (Where?)

G'd'yeah? (Where?)

OFFICIAL

We will tell you where.

EMMA

Kag dah?? (When?)

OFFICIAL

Next, please.

EMMA stands exhausted, ignored. From another line behind the partition she hears a voice in English.

LOUISE

(in English. Loud)

How can there be no trains to Baku?

EMMA goes around the partition and sees the voice is LOUISE's. She watches her. The OFFICIAL continues that there are no trains travelling to the south.

THE MAN

(in English)

He says only armoured trains go to Baku. It is very dangerous and they are reserved for Bolshevik officials.

EMMA

Louise?

LOUISE

Oh my God!...Emma!

EMMA

How in God's name did you get into Russia?

They embrace.

INT. EMMA'S HOTEL ROOM - MOSCOW - DAY

EMMA and LOUISE come into the room.

EMMA

So you'll wait for a while. By the time you get there, he'd be back here anyway. Come in. Come in.

LOUISE accidentally knocks a suitcase to the floor spilling the contents.

LOUISE

Oh Emma, I'm sorry.

EMMA

It's all right. It's all right. It's nothing.

They pick up the papers and replace them in the suitcase. EMMA moves a small trunk from a chair.

EMMA

Here sit down. Sit down, Louise. Sit down. I want to tell you something. It's late I know but I want to thank you for the scarf.

LOUISE

Oh. I bet it's warm. Is it warm?

EMMA

I was wrong about you.

LOUISE

EMMA

I underestimated your commitment.

LOUISE

So did I..

EMMA

I hope you don't harbor any illusions about what's happening here.

LOUISE

I don't have any illusions about what's happening here. I just want to find my husband.

EMMA

He'll be back. It won't be long. I'm afraid Jack is completely sold. He won't give up. Maybe it takes longer for a man to give up a dream.

LOUISE

I've learned to accept our differences, Emma. I love him.

JACK climbs the steps up to the podium. An associate of ZINOVIEV's, JORGE, hands him a paper.

JORGE

Comrade Reed, here is a text of your speech.

JACK

Oh, no thank you. I have my own.

He moves to front of podium and addresses assembled crowd. His speech is simultaneously translated.

JACK

Do you want to know how they pronounce Baku in English? Oil. In America Baku means oil. The American oil companies are trying to establish a world monopoly of oil. You people of the East have not yet tasted the domination of American capitalists. You know and hate the British, French and Italian capitalists, but if

JACK (Cont'd)

you think the American capitalists will govern better, if you think the American capitalists will liberate the colonies and clothe and feed them, ask the workers and the peasants of the Philippines. Ask the people of Central America, the people of the islands of the Caribbean. They know what it is to live under the domination of American capitalists.

Take for example the peoples of the Philippines. In 1898 the Filipinos rebelled against the cruel colonial government of Spain, and the Americans helped them. But after the Spaniards had been driven out the Americans did not want to go away. Then the Filipinos rose against the Americans, and this time the 'liberators' started to kill them, their wives and children; they tortured them and eventually conquered them. They seized their land and forced them to work and make profits for the American capitalists. The Americans have promised the Filipinos independence. Soon an independent Filipino republic will be proclaimed. But this does not mean that the American capitalists will leave or that the Filipinos will not continue to work to make profits for them. The American capitalists have given the Filipino leaders a share of their profits - they have given them government jobs, land and money - they have created a Filipino capitalist class which also lives on the profits created by the workers - and in whose interest it is to keep the Filipinos in slavery. This has also happened in Cuba, which was freed from Spanish rule with the help of the Americans. It is now an independent republic. But American millionaire trusts own all the sugar plantations, apart from some

JACK (cont'd)

small tracts which they have let the Cuban capitalists have: the latter also administer the country. And the moment that the workers of Cuba try to elect a government which is not in the interests of American capitalists, the United States of America sends soldiers into Cuba to compel the people to vote for their oppressors. Or let us take the example of the republics of Haiti and Santo Domingo, where the peoples won freedom a century ago. Since this island was fertile and the people living on it could be put to use by the American capitalists, the Government of the United States sent soldiers and sailors there on the pretext of maintaining order and smashed these two republics, setting up in their place a military dictatorship worse than the British tyrants. Mexico is another rich country which is close to the U.S.A. In Mexico live a backward people who were enslaved for centuries first by the Spaniards and then by foreign capitalists. The American capitalists did not concern themselves with sending bread to the hungry Mexicans. No, they initiated a counter-revolution in Mexico, in which Madero, the first revolutionary President, was killed. Then, after a three year struggle, the revolutionary regime was restored with Carranza as President. The American capitalists made another counter-revolution and killed Carranza, establishing once more a government friendly to America. In North America itself there are ten million negroes who possess neither political or civil rights, despite the fact that by law they are equal citizens. With the purpose of distracting the attention of the American workers from the capitalists, their exploiters, the latter stir up hatred against the negroes, provoking war between the white and black races. The negroes, whom they lawlessly burn alive, are beginning to see that their only hope lies in armed resistance to the white bandits.

JACK (Cont'd)

I represent the thousands of revolutionary American workers who understand the need for solidarity in the Communist International. And I say to you - trust the American workers, but do not trust the American capitalists. There is only one road to freedom now. Unite with the Russian workers and peasants. Follow the Red Star of the Communist International.

The crowd start to chant wildly, "Jihad, Jihad, Jihad". JACK turns to a PERSIAN DELEGATE beside him.

JACK

Why are they doing that?

PERSIAN

They are supporting you for your call for a holy war of Islamic people against the infidel.

210
(2H?)

EXT. COUNTRYSIDE - DAY

210

The train travels from Baku to Moscow.

211

INT. TRAIN COMPARTMENT - DAY

211

JACK sits in a corner seat feeling unwell. He looks up as door slides open and CATHERINE stands in the doorway.

CATHERINE

Comrade Reed, they said you are not happy with the translation of your speech.

JACK

Did you do the translation?

CATHERINE

I did the German into Turkic. Comrade Osinsky did the Russian into German.

JACK

Russian? Who put it into Russian?

CATHERINE

I don't know. They were already in Russian when we got them from

211 CONT

211

CATHERINE (Cont'd)
the office of Comrade Zinoviev.
I am sorry for my English.

JACK
(standing)
Your English is fine, Comrade.

He hurries out of the compartment.

212 INT. TRAIN - CORRIDOR - DAY 212

JACK strides along the corridor.

213 INT. TRAIN - ZINOVIEV'S COMPARTMENT - DAY 213

JACK enters the compartment where ZINOVIEV,
RADEK and several COMMITTEE MEMBERS are sitting
around a table eating.

JACK
Zinoviev! Did you do the
translation of my speech?

ZINOVIEV
I supervised it, yes.

JACK
I didn't say holy war, I said
class war.

ZINOVIEV
I took the liberty of altering
some phrases.

JACK
I don't allow people to take
that liberty with what I write.

ZINOVIEV
Surely you are propagandist enough
to want to utilize what moves
people most?

JACK
Yes, I'm a propagandist, but I
utilize the truth.

ZINOVIEV
And who defines the truth in
each historical moment? You or
the party? Is your life dedicated
to speaking for yourself or for
the party?

JACK

We're not talking about what my life is dedicated to...

ZINOVIEV

Your life? You haven't resolved what your life is dedicated to, Reed. You see yourself as an artist and at the same time as a revolutionary. A lover to your wife but also spokesman for the American party. You come to Baku to speak - but you speak only for yourself. Yourself...yourself...yourself... Do you think you will ever be willing to give yourself to the revolution?

JACK

Zinoviev, you don't have a self to give if you think a man can't be an individual and be true to the collective or speak for his country and the international as well, or be faithful to his wife and to the revolution. When you separate a man from what he loves you purge in him what's unique. You purge dissent, and when you purge dissent you kill the revolution. The revolution is dissent. And you don't rewrite what I write...Do you understand that...?

There is a huge explosion and part of the carriage is blown away. The train stops. Amidst the confusion, ZINOVIEV and JACK climb through the window.

EXT. TRAIN - BATTLE - DAY

JACK and ZINOVIEV jump down from the window and hurry along the side of the train. From a machine gun nest down the line there is a burst of fire. They duck under the train and throw themselves in a ditch on the other side. They watch as a wave of COSSACKS ride toward them across the plain. From the train Red Army SOLDIERS ride down ramps on horseback and machine guns are wheeled into position. JACK watches as a horsedrawn gun carriage is wheeled out from one of the wagons and gallops across to meet the COSSACKS. As he watches, the MACHINE GUN LOADER is killed. JACK and ZINOVIEV

NURSE (Cont'd)

He wants you to know that we shall do the best conditions for Comrade Reed. The Doctor thinks that maybe not typhus, it's possible this is simple influenza, and he said that is the best for you to go home and don't worry.

217 INT. HOSPITAL ROOM - NIGHT

217

LOUISE is exhausted. It's very late. JACK still sleeps. She closes her book and steps into the corridor.

218 INT. HOSPITAL - SMALL CORRIDOR - NIGHT

218

LOUISE looks around the corridor and goes to take a blanket from a wheelchair. A NURSE comes out of a doorway.

LOUISE

Nurse. Nurse.
(nurse walks
toward her)
Can I have a blanket?

The NURSE takes one from a pile and hands it to her. LOUISE turns and goes back into the room.

218A INT. HOSPITAL ROOM - NIGHT

218A

LOUISE comes into the room, closes the door. She turns light off and starts putting the blanket down on the floor.

JACK

I brought it with me but I don't know where it is.

LOUISE comes closer to JACK.

LOUISE

What?
(she listens)

His eyes are closed. He says nothing. After a moment she goes back to arranging the blanket.

JACK

(after a moment)
Can you hear it?

LOUISE looks up at him again and goes over to him.

JACK

The water plays little songs.

LOUISE

Yes.

JACK

You know how it is when you're in Venice and you ask people, 'Is this Venice?' just for the pleasure of hearing their answer.

LOUISE

Yes. I think so.

JACK

(sitting up)

This isn't December, is it?

LOUISE

No.

JACK

Where's the light?

LOUISE turns the light on. He is sweating. He shivers. She feels his forehead.

LOUISE

Mmmm.

JACK

We're going to have a lot of trouble with our kids, Louise. You know what they're going to do in fifteen or twenty years - they're going to look us straight in the eye and say - "There isn't a goddamn thing on this earth you can keep us from changing if we want to - look at 1917".

(shivers again)

My..my..my..my..my.. What a time it was! I think it's the high point of my life. I'd never cooked cabbage on a bathroom floor for anybody...

Give me my coat, will you?

(she puts the blanket over him.)

You wanna come to New York with me?

LOUISE

New York?

JACK

I got a taxi waiting. You want to?

LOUISE

I wouldn't mind.

JACK

Oh yeah? What as?

LOUISE

What as?

JACK

What as....What as.....
(he trails off)

LOUISE

Gee... I don't know...
(a long moment)
...Comrades?

JACK

(moved)

Yeah.

LOUISE

I'll buy you a new hat.

JACK

(with some urgency)

Louise... I want to go home.

LOUISE

Don't worry. We're going home.

JACK

Why'd they put me in a room by
myself? I don't need a whole
room.

He shuts his eyes. She remains at his bedside.

218B

MONTAGE DAY AND NIGHT

218B

A montage of shots both day and night showing LOUISE exchanging JACK's empty water bottle for full one from table in corridor. LOUISE spooning water into JACK's mouth. LOUISE asleep on the floor, waking up as JACK gets delirious, putting compresses on his forehead. LOUISE covering JACK after NURSE has taken his temperature. LOUISE

taking JACK's temperature. LOUISE washing JACK's face, smoothing his hair. LOUISE standing by windowsill looking at its bareness, taking her bag and leaving the room.

219 INT. HOSPITAL - LARGE CORRIDOR - NIGHT 219

LOUISE enters the hospital.

219A INT. HOSPITAL - SMALL CORRIDOR - NIGHT 219A

LOUISE walks along corridor. She takes a brown paper package out of her bag. A NURSE approaches her and speaks to her in Russian.

LOUISE

Excuse me?

NURSE

Your husband is awake.

LOUISE

How's his temperature?

NURSE

Practically normal.

LOUISE goes into JACK's room.

220 INT. HOSPITAL ROOM - NIGHT 220

(220A) LOUISE stands in doorway holding package.

LOUISE

Well, look who's up.

She closes door and sits down by the bed. She takes the brown paper off a little plant and holds it up.

LOUISE

Well, they didn't have a very large selection.

JACK

It's pretty.

She stands up and arranges the plant on the windowsill.

LOUISE

The leaves are kind of dry, to say the least, but I guess with a little water it will be fine in no time.

220

CONT

220

She doesn't notice that JACK's arm has fallen lifelessly off the bed. He watches her as he struggles to pull it back. LOUISE walks back to the chair and sees the old wobbly poster on the table by his bed and she picks it up.

LOUISE

May I read it?

JACK

I didn't finish it.

LOUISE

You will. One thing at a time.

She takes his empty bottle and cup and goes out of the room. JACK's eyes are riveted on her as she leaves.

220

INT. HOSPITAL - SMALL CORRIDOR - NIGHT

220

LOUISE walks across to the water table but the bottles are empty. She continues walking along the corridor.

221

INT. HOSPITAL - LARGE CORRIDOR - NIGHT

221

LOUISE walks along the corridor past an OLD LADY who is kneeling in front of a chair on which a candle burns. LOUISE turns to watch her as she approaches a water table. She drops the tin cup on the floor and as she turns to pick it up a little Russian BOY gets down from his bench by his mother and picks it up for her. LOUISE is touched. She takes the cup.

LOUISE

Speciba.

The little BOY sits down again as LOUISE turns and walks back along the corridor.

222

INT. HOSPITAL - SMALL CORRIDOR AND JACK'S ROOM - NIGHT

222

LOUISE turns the corner into the small corridor and stops as she sees a little group of people locking into JACK's room. She hurries forward. A NURSE comes out of JACK's room and walks toward her.

NURSE

I'm sorry.

LOUISE hurries past her and looks into the room. A DOCTOR is folding JACK's hands across his chest. The DOCTOR looks compassionately at LOUISE and walks across room - he hesitates beside her - but there is nothing to say. He goes out. LOUISE sits down on chair beside the bed. The little Russian BOY walks down the corridor and looks into JACK's room. He sees LOUISE sitting with her back to him by the body of JACK. After awhile she takes JACK's hand.