

CUT FROM BLACK

TITLE: FIN

EXTERIOR - LA - DAY

Fin of red 1957 Chevy Impala convertible driving somewhere in the West. A car passes going the other way.

TITLE: PLACE: Los Angeles

MUSIC: Shadowy Men On A Shadowy Planet
"Good Cop, Bad Cop."

EXTERIOR - LA - DAY

POV driving on freeway in rain.

EXTERIOR - LA - DAY

People with umbrellas standing on corner.

EXTERIOR - LA - DAY

People with umbrella walking over bridge.

EXTERIOR - LA - DAY

People walk across downtown intersection with umbrellas, bus in background.

EXTERIOR - LA - DAY

Rain and shadow on pavement.

EXTERIOR - LA - DAY

LA river wide, medium, close. We see graffiti swamped by high water.

EXTERIOR - LA - DAY

Large man walking with umbrella.

WE HEAR: THUNDER

MUSIC STOPS

FIRST WOMAN

I've been here one year and I've lived through an earthquake, fires, floods...

SECOND WOMAN

The rains...it just keeps coming...the floods...the hillsides are coming down... you can't get to and from work and it's just a mess.

EXTERIOR - LA - DAY

People walking against high winds, umbrella reversed.

EXTERIOR - LA - DAY

Family walking in the rain. Children protected by plastic bags.

THIRD WOMAN

You survive by natural instincts, you go with the flow.

SFX: THUNDER

EXTERIOR - LA - DAY

Woman's foot stepping across swollen gutter.

MUSIC RESTARTS

EXTERIOR - LA RIVER- DAY

Prow of buttress in rapids. The rains have stopped, only the floods remain.

EXTERIOR - BEACH - EVENING

Waves breaking on beach.

EXTERIOR - OCEAN - NIGHT

Tanker at night.

EXTERIOR - AIRPORT - NIGHT

Airplane lights come on.

EXTERIOR - OCEAN - NIGHT

Landing lights over water.

EXTERIOR - AIRPORT -

NIGHT Airplane landing at night. **SFX** jet passing overhead.

EXTERIOR - LA - NIGHT

Camera pans over the city and over the ocean.

EXTERIOR - LA - NIGHT

The panning city lights converge with a passing car.

EXTERIOR - LA - NIGHT

It is TONY, a handsome man in his 30's, driving on Melrose. He approaches an intersection that is blocked by a truck. He flashes his headlights signaling to the truck to move and let him by but the truck stops. TONY is stuck.

EXTERIOR - LA -DAY

ALLEN, a stout comedian, at a temp job, answering phones.

TALK SHOW HOST

(V.O.) And we're back with "Interpreting Your Dreams."
And I believe we have Allen in Hollywood on line...

12. Hello Allen...are you there? Hello..?

ALLEN has the TALK SHOW HOST on hold so he doesn't hear her.

ALLEN

Okay...hold on. Yeah I'll take care of you in a second...I'm transferring you over..

TALK SHOW HOST

We are live on the air....Hello...?

ALLEN

Hello.? Yeah okay I've got somebody else on hold...I'm going to transfer you over. It might be a second, just hold on.

TALK SHOW HOST

(aside) I'm on hold..

**EXTERIOR - THE BIG ISLAND FROM ABOVE
- DAY**

The Big Island floats in sparkling light. WE HEAR a radio show filtered through the small speaker of an old radio.

TALK SHOW HOST

Okay, we're going to have to go...

ALLEN

Okay, oh doctor.

TALK SHOW HOST

Hello
?

EXTERIOR - RANCH HOUSE FROM ABOVE - DAY

We see rooftops of ranch buildings from high above. We HEAR the sound of a plane flying overhead. We HEAR ALLEN'S voice.

ALLEN

Are you there?

EXTERIOR - RANCH HOUSE - DAY

The Ranch House stands isolated in a dry island valley. The plane passes overhead.

TALK SHOW HOST

You're live on the air.

INSERT VIEW on RADIO. We HEAR

ALLE

N

Can I use my real name on the
radio?

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL is sitting in front of a mirror
putting on her makeup. She is listening to
the broadcast.

She pays attention to ALLEN's dream when he says the
word "invisible".

The TALK SHOW HOST speaks flatly, angrily.

TALK SHOW HOST

What is your dream?

ALLE

N

First of all I'm invisible.
I see myself looking in a
mirror. I'm
having this dream almost every night.

MARIE-NOEL listens more carefully to the radio.

TALK SHOW HOST

Yes?

VIEW ON: A Sparkling lake.

VIEW ON: MARIE-NOEL throwing bouquet at her wedding.

ALLEN

And the next thing you know
I'm getting married. I
don't know to whom....

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL looks in the mirror again;
the conversation on the radio affirms
something she knows to be true.

TALK SHOW HOST

And how long have you been
having this dream?

ALLEN

Like an entire solid month.

TALK SHOW HOST

Uh
huh...

EXTERIOR - LA HARBOR - DAY

A truck wipes the frame and we see MARIE-NOEL
walking along the highway at a leisurely pace.

ALLEN

Then all of a sudden I see
myself walking down a road by
the harbor....

The TALK SHOW HOST interrupts. WE HEAR a
telephone ring.

TALK SHOW HOST

And how do you feel at this
point in the dream?

EXTERIOR - LA - NIGHT

TONY, having been stopped by the truck,
cuts down a side street to get around the
gridlock. We HEAR ALLEN's phone RING.

ALLEN

Can you hold on for one
second... Hello.

TALK SHOW HOST

No, actually we can't...Hello?

**INTERIOR - OFFICE -
DAY**

ALLEN is trying to juggle too many things
at once. He tries to transfer incoming
calls without losing them. He has the TALK
SHOW HOST on hold again.

ALLEN

Yeah, I've got two other
lines. Can you hold a
second? Great....

TALK SHOW HOST

Hello! Allen from Hollywood!

ALLEN

Hello...yeah...hold on.
I can transfer you now.

EXTERIOR - HARBOR - DAY

A MAN fixes the tire of an old Mercedes as
MARIE- NOEL walks into frame. MARIE-NOEL
stoops down and looks at his face. The man
has no awareness of her. She is invisible.

TALK SHOW HOST

Are you there? Hello?

ALLEN

Hi. Hi.
Sorry.

TALK SHOW HOST

Allen we don't have the time....

ALLEN

Sorry.

.

TALK SHOW

HOST Allen we're on the air and you can not put me on hold.

ALLEN

I'm really sorry....

TALK SHOW HOST

Go on with your dream Allen.

ALLEN

Am I
on?

TALK SHOW HOST

Yes.

ALLEN

Okay. I'm walking along the road down by the harbor, and I'm invisible, and I go around looking at people knowing that they can't even see me and in this dream.....

INTERIOR - CAR - DAY

MARIE-NOEL is now in the car with the driver who fixed the flat. The driver cannot see her and MARIE- NOEL flicks his ear to tease him and test her invisibility.

ALLEN

... I ride around with people. I get in their cars, I go all over town.

INTERIOR - OFFICE - DAY

ALLEN has risen to a peak in energy.

ALLEN

I mean here...this, this, this.

TALK SHOW HOST

And how does it feel to you?

VIEW on PHONE: WE HEAR a RING

ALLEN

Can you hold on a second?

NOTE: DISCONTINUITY - Glasses disappear from ALLEN's Hand.

VIEW ON ALLEN

He turns to a colleague in the office while the TALK SHOW HOST languishes on hold.

**ALLE
N**

I've got two juice commercials. I'm like the spokesman for the company now. I got a Baske and Robbins, and I'm on avail for a couple of beer things that are going on..

WE HEAR another RING. A hand in the foreground picks up a phone. ALLEN goes back to the line of the TALK SHOW HOST.

COLLEAGUE

Hello..

.

ALLEN

Dr. Powell I'm back....

EXTERIOR - LA - NIGHT

TONY continues his shortcut around the gridlock. His car passes camera in a suburban neighborhood.

TALK SHOW HOST

I think we're running out of time here Allen.

ALLEN

Sorry to put you on hold....You see then I get out of the car...

EXTERIOR - LA - EVENING

ALLEN walks from his job to his car.

ALLEN

...and I walk all day...

EXTERIOR - LA - NIGHT

MARIE-NOEL walks down Hollywood Blvd. Creatures of the night surround her.

ALLEN

...and all night.

TALK SHOW HOST

Don't put me on hold...

EXTERIOR - LA - NIGHT

ALLEN walking on a back street.

ALLEN

No, no, no, no. I'm at work. I'm at work.

TALK SHOW HOST

Is this a real call?

ALLE

N

What do you think? Do you think I'd make a fake call in the middle of work?

EXTERIOR - SIDE STREET LA - NIGHT

TONY turns the corner and heads back to Melrose toward a point beyond the gridlock.

TALK SHOW HOST

I'm feeling very left out here because you're not telling me how you feel.
I'm telling you....

EXTERIOR - MELROSE BLVD.- NIGHT

MARIE-NOEL walks toward camera as ALLEN enters frame on the left. ALLEN and MARIE-NOEL pass at the corner. Neither notices the other. TONY pulls into the frame at the intersection and MARIE-NOEL sees TONY who does not notice either ALLEN or MARIE-NOEL. MARIE-NOEL runs to TONY'S convertible car and jumps in the back. She rides joyfully as TONY speeds off.

ALLEN

And then this really strange thing happens.

TALK SHOW HOST

What do you do for a living?

ALLE

N

While I'm walking...I'm an Actor...

TALK SHOW HOST

So in other words you are in limbo in your daily life.

ALLEN

I'm walking, and I see myself walking, but I don't stop, I just keep on walking.

TALK SHOW HOST

You must be feeling invisible in your daily life and it's coming out in your dreams.

ALLEN

I want to know what you think about the dream, let me finish it! Can you hold on a second please?

TALK SHOW HOST

You can not put me on hold....I'm
sorry but we're going to have to
go to Mike
in Downey on line 13. Thank you
very much for calling.

TITLE: "START HERE"

EXTERIOR - LA - SUNRISE

We see a distant mountain silhouetted
against the morning light. We HEAR a plane
in the distance. The plane is visible as a
speck in the frame and flies close to the
mountain. The sun rises to the opening
cadence of:

MUSIC: MOZART SYMPHONY 34 #1

The plane grows more faint as the sun
continues to rise.

EXTERIOR - PARK - SUNRISE

TONY and MARIE-NOEL walk across a
playing field. They look behind them
fearfully.

MUSIC: Evan Lurie "Deception"

TONY

Come
on...

MARIE-NOEL

This isn't the way we came.

TONY

Yes it
is.

TITLE: "ACTOR CREDIT"

EXTERIOR - PARK - SUNRISE

TONY and MARIE-NOEL arrive at a park
bench.

The
y sit on top of it, resting, waiting,
then they interrupt each other.

TONY

Let's
not.

MARIE-NOEL

Let's not. Sorry.

TONY

We'll just go home and we'll wait it out.

MARIE-NOEL

This place stinks!

MARIE-NOEL stands up and moves to the other side of the bench, her back towards TONY.

EXTERIOR - PALACE - NIGHT

BRENDA walks through the rain toward the doors of the concert. Wawa guitar bursts from the inside through the unopened doors. BRENDA looks murderous in her wild hair and hot pants.

INTERIOR - HALLOWEEN PARTY

TONY and MARIE-NOEL wander separately around the party as costumed hipsters sway with the music. TWO WOMEN react in horror as something unseen occurs which causes the crowd to panic. A SHEEP is left standing in the empty hall.

TITLE: "ACTOR CREDIT"

EXTERIOR - BENCH IN SAME PARK - SUNRISE

TONY and MARIE-NOEL both scratch their ears at the same time. A faint sound of thunder causes TONY to look into the distance. They interrupt each other again.

TONY

Let's
not.

MARIE-NOEL

You know.....You know, at this point I'm blaming it all on bad karma. This is how we die, man. I wish they'd just get it over with.

MUSIC STARTS

TONY

Don't give up. I mean nothing has happened to us. She'll probably be at the boat waiting for us when we get there.

EXTERIOR - ADJACENT STREET - SUNRISE

BRENDA fast walks on a street next to the park. As she approaches, she suddenly stops. WE HEAR the sound of rain. It is a clear morning. Perplexed, she laughs.

EXTERIOR - PARK - SUNRISE

TONY and MARIE-NOEL walk urgently through a wooded section of the park. The sound of thunder gets louder and louder getting closer to them. TONY grabs MARIE-NOEL'S arm as the fearful sound passes close to them without incident.

EXTERIOR - ADJACENT STREET - SUNRISE

BRENDA walks past the camera, still perplexed by the odd occurrence.

EXTERIOR - LA - SUNRISE

We see the mountain again and continue to HEAR the airplane.

EXTERIOR - WEST LOS ANGELES - SUNRISE

The fog is coming in. Tops of buildings disappear.

TONY

Let's not be naive about the earthquake...

EXTERIOR - CENTURY CITY FROM THE AIR - SUNRISE

The fog gets thicker...

TONY

It's a good sign...

VIEW on WILSHIRE BLVD...Thick Fog.

TONY

That's what saved us.

EXTERIOR - LA - SUNRISE

We see the silhouette of buildings from a distance. The sun rises above them.

EXTERIOR - PARK - SUNRISE

TONY and MARIE-NOEL continue to walk urgently through a wooded section of the park.

MARIE-NOEL

Let me tell you, I had a premonition. I had the worst feeling when she said she was going to go up and see the band.

EXTERIOR - PARK - DAY

TONY and MARIE-NOEL walk along, totally engulfed in fog.

MARIE-NOEL

What if we get it for not warning her?

THEIR POV

We see a sheep standing beside a tree in the fog.

EXTERIOR - PARK - MORNING

Through a fog we see a sheep standing next to a tree. MARIE-NOEL and TONY arrive at the tree. They are horrified.

INTERIOR - ALLEN'S BEDROOM - MORNING

ALLEN's phone rings. He wakes suddenly and sits up in bed; his answering machine goes on.

We HEAR **MUSIC**: "Be My Baby" coming from a source outside of the bedroom.

ALLEN'S VOICE

Hi this is ALLEN at 969-8895. I'm not home right now but if you want to leave me a message I'll get back to you as soon as you can...

ALLEN listens for a minute. He is not quite awake.

TITLE: "Actor Credit"

ALLEN gets up and walks to the mirror waiting for his long message to end. He looks melodramatically at his face. We HEAR **THUNDER**. He pulls at his face. He sits back down on his bed waiting to see if someone is on the line.

ALLEN'S VOICE

If it's important and during the day you can call me at Knapp Communications. The number is (213) 932-1465. Uh, I should be there all day. And if it's not important and you don't want to call me there leave a message on this machine but don't hang up I really hate that and, uh, that's it, bye.

We HEAR a BEEP but no one is on the line. ALLEN's head hits the pillow and he flashes to.

Clip of Scorsese's Mean Streets. Where Keitel's head hits the pillow.

ALLEN walking satisfied.

SCENE FROM ALLEN's Pizza commercial, elbows out.

EXTERIOR - STREET IN FRONT OF ALAN'S APARTMENT

Camera dollies past a pickup truck. The back of the truck is filled with shopping carts. A man is loading shopping carts into the truck. As the camera reaches the door of the truck we hear the source of the loud music. We see EUGENE, a homeless man, who has his hand out to the driver of the truck. The truck pulls away and EUGENE looks around in confusion. We HEAR **THUNDER**. EUGENE looks at ALLEN's building.

SCENE FROM ALLEN's deodorant commercial, elbows in.

Back to ALLEN rubbing his eyes

TITLE: "Director Credit"

CUT TO BLACK

SILENCE

MUSIC: Bach: Well Tempered Clavier #10

Rack focus: MOON

INTERIOR - ISLAND - NIGHT

MARIE-NOEL is sitting in the dark,
smoking a cigarette.

MARIE-NOEL (V.O.)

My despair has a strange shape. It
doesn't hurt like something that
hurts your body. It's seeing the
continuity.....

TITLE: MARIE-NOEL at about the time of
the tragic loss of her half-sister.

VIEW ON TONY, speaking to MARIE-NOEL.

MARIE-NOEL (V.O.)

.....of something hopeless going on
and on year after year.....

VIEW ON Los Angeles at night

MARIE-NOEL (V.O.)

....When I close my eyes I see the city....

EXTERIOR - 24HR GAS STATION - NIGHT

MARIE-NOEL walks aimlessly.

MARIE-NOEL (V.O.)

But when I go out all I see are
clues and patterns.....

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL writes at an old desk.

Wind
blows through an open window.

MARIE-NOEL (V.O.)

...or the endless wait for coincidence.

EXTERIOR - 24HR GAS STATION - NIGHT

MARIE-NOEL is at a loss. She has exhausted her

options.

**MARIE-
NOEL**

Events slowly unfold with the possibility
that my patience will become accidental waste.

VIEW on MARIE-NOEL speaking to TONY.

MARIE-NOEL

But at the same time I see that it's
exactly what put Mom in the position
she was always in.

TONY

The first time you feel sexual you
see fate all around you? Is that
what you want?

MARIE-NOEL

Yes, and I really deserve it.

TONY

I have the feeling that that's
dad's only motive.

VIEW of Eclipse of the Moon.

TONY

They think we are selfish...

TITLE: TONY in the city, FILMORE on the island.

TONY

They think we should procreate.

TONY breathes a sigh.

INTERVIEWER (V.O.)

So there were two guys and what
were their names?

EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT

ALLEN squints from the bright news camera lights.

ALLEN

Not two guys, a girl and a guy. They
were related. Marie-Noel that's her
name, not very Greek I know...

**INTERVIEW
ER**

And she was the one you were
married to?

ALLEN

Yes.

INTERVIEWER

Who own this house?

ALLEN

I do, I mean we did.

MUSIC STARTS

EXTERIOR - LOS ANGELES - DAY

TONY across railroad tracks.

MARIE-NOEL (V.O.)

You stand to lose everything you
worked for in the last 60 years.
The ranch,
our inheritance....

EXTERIOR - LOS ANGELES - DAY

TONY walks on the sidewalk next to a
busy street flipping a coin.

MARIE-NOEL (V.O.)

Why have you set out to prove
everything is here by chance?

EXTERIOR - ISLAND BACK COUNTRY - DAY

MARIE-NOEL walks across a grassy field and
sees a vortex of oak leaves swirling under
a tree. We
see she is suddenly disturbed by her own
feelings.

MARIE-NOEL (V.O.)

I wasn't too young to know what
happened the last time we were found
out. You don't
act like I'm the next to die.

EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT

ALLEN continues his interview.

ALLEN

It started this way.

INTERVIEWER

So you're an actor?

ALLEN

Yes. I'm an actor. That's where I
met the guy.

INTERIOR - ELEVATOR - DAY

ALLEN stands inside elevator and TONY gets in.

ALLEN

I met him at a casting call for a commercial...

He said his name was Tony.

EXTERIOR - HOLLYWOOD - DAY

ALLEN walks along the sidewalk on his way to a casting call.

ALLEN

I was
late...

INTERIOR - ALLEN'S TEMP JOB - DAY

ALLEN talks on the phone wearing sunglasses.

ALLEN

So I had to make up an excuse for work..

WIDER view on ALLEN at work.

ALLE

N

Some temp job I was working
downtown.

VIEW on Rainy sky with jet and palm tree.

VIEW on LA river.

VIEW on PEOPLE at bus stop.

ALLEN

It was raining, and there was this
flood and everybody was jittery.

EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT

ALLEN continues his interview.

ALLEN

Because something that big in nature
doesn't usually happen around here
except an earthquake, or your occasional
rare winter snowstorm every ten or
twenty years.

EXTERIOR - AGAINST BLACK - NIGHT

MARIE-NOEL speaks to TONY.

MARIE-NOEL (V.O.)

I know why you're so happy all
the time. This place is a free
lunch.

VIEW of TONY flipping coin.

VIEW of cliffs on island.

MARIE-NOEL (V.O.)

Reality is a refraction from a physical process. The sum of the stars is nothing.

MUSIC BUILDS, we hear WIND

VIEW of trees blowing.

VIEW of MARIE-NOEL writing.

EXTERIOR - LOS ANGELES - DAY

We PAN with an ambulance as it passes. Tony walks along flipping coin. Walking across crosswalk, he changes his direction. Comes to an intersection.

MUSIC STOPS

We HEAR: City street ambiance.

TONY flips again, sees "Heads" walks on.

EXTERIOR - Los Angeles - DAY Comes to an impasse, gives up.

MUSIC: Wolfgang Amadeus Mozart: Concert for Piano & Orchestra #20

EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT
ALLEN continues his interview.

TITLE: ALLEN'S tabloid interview, at the end, after it was all over.

CAMERA MAN

Okay, ready to roll.

INTERVIEWER

What's your name?

ALLEN

Allen

.

INTERVIEWER

And you were kidnapped by aliens, did you say?

ALLEN

No, no, no, no. I was involved with this woman and this guy.

INTERVIEWER

Wait, wait, wait, let me understand this... you were involved with a goddess? Like a Greek goddess?

ALLEN

With a Greek, Zeus, Athena type goddess.

INTERVIEWER

Where is she now?

ALLEN

She's like hunting quail in the Sierras now.

INTERVIEWER

What
?

ALLEN

She left me for dirt.

INTERVIEWER

And were you married?

ALLEN

Yeah, we were married right before....

TITLE: "Allen at about the time the
disasters started"

INTERIOR - ALLEN'S APARTMENT BUILDING - DAY

ALLEN waits in an empty apartment, tired of life.

EXTERIOR - ALLEN'S BUILDING - DAY

TONY walks past the building still flipping a coin.

INTERIOR - ALLEN'S BUILDING - DAY

WE HEAR a door slam. Off Screen: ALLEN and ARTEMIS (as AUGUST) walk into living room. AUGUST leads the way in, glances into the room on the left.

WE HEAR Door slam. Off Screen. ALLEN and AUGUST (as ARTEMIS) walk into living room. AUGUST leads the way in, glances into the bedroom on the left.

ALLEN

Look around. It's a 1 bedroom,
1/2 bath in the hall and full
vanity...laundry downstairs.

AUGUST

Is it
quiet?

ALLEN

Very quiet. Where you from?

August stops in left of frame, turns to ALLEN.

AUGUST

Nashville.
e.

ALLEN

First time in LA?

AUGUST

Yeah, I just got a "Seventeen"
cover and everyone said I should
come here.

ALLEN

Where are you staying?

AUGUST

With my
Aunt.

ALLEN

Do you
act?

August approaches the camera. She is
wearing 1/2 moon earrings.

AUGUST

No, just modeling for now. But I've
heard about some really great workshops
from my agent.

AUGUST feels satisfied with what she
sees as she gazes into the bedroom.
ALLEN draws closer.

ALLEN

I'm an actor. TV commercials, some
stage. I know just about everybody
in town, free advice, comes with the
rent.

AUGUST.

How much is
it?

ALLEN

Well, the first month's free. You've got
to come up with some kind of security
deposit, figure one month and then the
last month
and that comes to half the price published
in the ad.

AUGUST.

(No
response)

ALLEN

Does that seem like a lot?

AUGUST

Well for Tennessee standards, but I don't know.

ALLEN

Do you know why the apartment's only

half per month of the going rate for
this size apartment in Hollywood?

AUGUST.

No.

ALLEN

Because I sleep here 1 night a week.

AUGUST looks at the bedroom, looks in, shocked by what she has just heard. She seems confused for a moment. She turns and faces ALLEN. ALLEN stares at her while blocking the doorway. She hesitates and makes him budge. ALLEN backs off and August slowly walks out of the apartment. ALLEN is left standing alone in the empty apartment.

MUSIC: Bach Concerto in D Minor

EXTERIOR - DISNEYLAND - DAY

TONY walks along the street and sees the Monorail pass.

VIEW on TONY as he walks past the Big Donut.

VIEW on TONY as he walks past the theme restaurant at LAX.

VIEW on TONY as he walks past the Chinese Theater in Hollywood. TONY looks at people he passes.

INTERIOR - ALLEN'S APARTMENT - DAY

ALLEN in corridor. Allen exits and three people come out of their apartments simultaneously.

WE HEAR a TELEPHONE

EXTERIOR - STREET IN LOS ANGELES - DAY

EUGENE walks along the street. He hears a pay phone ring. Eugene picks it up and HEARS a voice.

VOICE

TONY, are you there?
Come
on! Pick up the phone!

EUGENE panics and runs off.

MUSIC: Guy Klucevsek's "Reprieve."

INTERIOR - BLACK BARBERSHOP - DAY

We PAN from the pay phone in the barber shop where a man is on the phone...

VOICE

TONY, are you there, Tony! Tony! Tony!

...and find TONY at the door looking at the coin. It indicates he should go into a Barber shop. TONY looks inside the Barber shop and sees threatening faces. He enters anyway. Goes up to GUY SELLING SODA who takes the coin out of TONY's hand and gives him a soda. TONY is puzzled.

DISSOLVE:

Tony is sitting in a chair with a cloth wrapped up to his neck. The barber looks at TONY'S hair. TONY is trying to open the can but can't figure it out.

TONY

Do you have a church key?

Everybody in the barbershop laughs. The barber opens the soda for him.

BARBER

What will it be?

TONY

I'll....

..

Thugs slowly get up from their chairs, dropping their magazines, surrounding TONY.

GUYS

Yeah, what'll it be man?

TONY looks around at the 8 mean faces around him.

TONY

I want to cure my passive aggressive personality.

From now on when I want something I'm going to ask for it.

I'm going to learn how to be more observant of signs and consider how other people might need clearer signals from me.

GUY 1

Why don't you get a job. That's what the man says....

GUY 2

...You look good, you'd do great in an interview.

GUY 1

Join a group. Do something for other people.

GUY 3

Go up and talk to people. See if you have someone in common...

GUY 4

Do some charity work...

ALL

Mingle..Be creative. Take chances. Take ownership.

GUY 3

Ride the bus....

MUSIC: Rachmaninoff Prelude in G minor Op 23, No.5

INTERIOR - OFFICE - DAY

A woman sits in the shadows of a government welfare office.

BRENDA

This case is a mess. We don't know what is going on with the child. No, no, no, no, no no, the couple is stonewalling. Nobody has seen the child, in what, 15 years. Every visit is marked "guardian unavailable". Nobody bothers because it's the island. And get this, the couple, they're not married. No. They're the step-children of the owner of the island who is now deceased...

EXTERIOR - CATALINA EXPRESS TERMINAL - EARLY MORNING

BRENDA walks into the terminal.

BRENDA (continuing)

...I have a sniff writ and I'm going out there next week.

EXTERIOR - OFF AVALON - DAY

The Catalina Express pulls into the harbor. BRENDA steps onto the prow of the boat letting off steam.

MUSIC: Beethoven Violin Sonata #4 D Major

VIEW of Parasail in AVALON HARBOR

EXTERIOR - AVALON HARBOR - DAY

The CATALINA EXPRESS pulls up to the DOCK.

VIEW on The Casino, a Catalina Landmark.

We HEAR the sound of coffee cups.

INTERIOR - ISLAND OFFICE - DAY

DAVE, an opposing Attorney, and TOSHI, his assistant, meet across the table with TONY and his attorney DOOLITTLE.

DOOLITTLE

The is your meeting so why don't we
get down to business.

DAVE

Sounds
fine.

DOOLITTLE

Call Boston if you want. I don't
think the time change will make any
difference

Nervous looks among lawyers. TONY is oblivious.

DAVE

Your name is Filmore West,
correct?

TONY does not answer.

DOOLITTLE

We're requesting an environmental
impact study on the employment angle
in Avalon.

DAVE

Are you kidding? Any loss in jobs
will be absorbed in the Federal
tourism franchise. Employment will
double, property and leases will
increase in value. The overall
benefit will be stunning to the
average citizen of Avalon.

DOOLITTLE

What if we tell everybody about the
national resources here. If you'll
remember your history gentlemen, the
civil war was won by the collateral in
the Treasury created by the California
gold rush. We think the government
needs a big hit of cash right now to
cure the deficit. Remember what
Churchill said, a great government
never has to face the truth nor pay
cash.

DAVE

Could we have a moment?

DOOLITTLE and TOSHI stand and walk from the table.

EXTERIOR - AVALON DOCK - DAYBRENDA storms
off the boat.

MUSIC: Mendolshon: Symphony #4 in A,
Op. 90 (Italian)

DOOLITTLE

We're looking very good here. Just don't give them anything they can use. Do not say anything.

INTERIOR - ISLAND OFFICE - DAY

DAVE and TOSHI stand and walk to the corner of the room.

DAVE

What if we bring up the legality of him impersonating his grandfather.

TOSHI

I think we need something stronger. Any sexual harassment suits or child abuse. He's a guardian.

EXTERIOR - AVALON INFORMATION BOOTH - DAY

BRENDA enters frame and speaks with an OFFICER.

BRENDA

Hello, I'm from the department of Human Services in LA. I'm looking for a missing child who may be somewhere on the island.

SHERIDAN

Name
?

BRENDA

A Marie-Christine West? Her guardian is a Mr. Filmore West.

INTERIOR - INN ON MT. ADA - DAY

TONY and DOOLITTLE as they confer.

TONY

I think I know what's going on here.

DOOLITTLE

Good, good, good, good, just don't say anything.

EXTERIOR - AVALON INFORMATION BOOTH - DAY

BRENDA continues to speak with the OFFICER.

BRENDA

Did they have a child with them? Or did they take this child with them?

The OFFICER interrupts BRENDA.

OFFICER

They're brats. They're very

unpopular around here. They're
keeping the property

values from tripling.

BRENDA

Great, where can I find them?

SHERIDAN

Probably France. What would you do if you owned all of Catalina and Anacapa..?

MUSIC: Beethoven String Quartet #8 in E minor Op.59
#2 Trk #1

EXTERIOR - AVALON - DAY

BRENDA walks, somewhat dazed, past the store fronts of AVALON.

OFFICER

...all the way to San Miguel including the Big Island which has gold deposits and the IRS are looking for them?

BRENDA's expression changes. She becomes maniacal.

INTERIOR - INN ON MT. ADA - DAY

DAVE and TOSHI sit down again, ready with a response.

DOOLITTLE

Don't say anything.

OPPOSING ATTORNEY hands TONY the documents.

DAVE

I'd like to direct your attention to the signatures on these documents.

DOOLITTLE rips the document out of DAVE'S hand.

DOOLITTLE

This is intolerable!

DAVE

One is a reconveyance of a second deed of trust, and the other is your recent letter to us. You would have been 4 years old at the time of the first document.

WE HEAR the sound of a small earthquake. ALL PARTIES loo up and around and it stops.

EXTERIOR - AVALON - DAY

BRENDA is alarmed at the earthquake. She spins, disoriented.

INTERIOR - INN ON MT. ADA - DAY

TONY has a knowing look on his face. The earthquake is a good sign.

TONY

You guys believe in fairy tales don't you?

DAVE

We want to know who you are.

TONY

This reminds me of the Tempest where the rightful Duke is robbed of his kingdom by his evil brother...

TOSHI

Were you born in this country?

TONY

...and the evil brother puts the good Duke and his daughter out to sea in a small boat to die. And at the end of the story....

DOOLITTL

E

My client is using a figure of speech.

DAVE

Then where are we going with this, guys?

TONY

You two are going to jail.

DOOLITTLE

We're saying....you don't have enough money.

TONY turns to TOSHI.

TONY

What do you say next?

TOSHI

We're just representing the United States Government in an attempt to take what the people have a right to.

TONY

Big Brother. Orwell! No, no, That's too recent.

DOOLITTLE

The situation is irreversible.

DOOLITTLE tries to keep TONY from standing up.

DAVE

What are you going to do? Act it out for us.

TONY heats up.

TONY

...And it's raining and hailing and lightning's striking and you guys think that I'm dead, but I'm not. I'm really back in the big island with my daughter.

DOOLITTLE puts his hand on TONY'S shoulder to restrain him.

TONY

And you know what we're doing. Playing chess, and having a picnic!

TONY stands up to leave and crashes into a waiter who trips and spills dishes on the floor.

MUSIC: BACH Concerto in D minor

EXTERIOR - AVALON HARBOR - DAY

Tourist boats come and go.

INTERIOR - AVALON CLOTHING SHIP - DAY

BRENDA looks at a map of the Channel Islands.

She sees the Big Island. A woman behind the counter comes up to her.

COUNTER PERSON

Hi. Can I help you?

BRENDA

Which way to the Big Island?

The camera tilts up to a map of the Channel islands.

EXTERIOR - THE BIG ISLAND - DAY

We pan up to reveal the Big Island in the middle of the Channel.

EXTERIOR - THE BIG ISLAND - DAY

TONY's boat enters the harbor.

EXTERIOR - THE BIG ISLAND - DAY

TONY's boat docks old fishing pier.

INSERT: Water lapping over rocks.

WE HEAR: SEAGULLS, then a HELICOPTER approaching overhead.

EXTERIOR - THE BIG ISLAND DOCK - DAY

The RANCH HAND runs to TONY'S boat to help him unload supplies.

VIEW of HELICOPTER passing overhead.

TIGHTER VIEW ON TONY and RANCH HAND

RANCH HAND

You must have slept a long time.

TONY

I've been sleeping a lot lately.

RANCH HAND

Yeah about 2 years.

The RANCH HAND helps TONY unload supplies from the boat. TONY starts walking down the dock with an outboard motor.

RANCH HAND

A woman named Reggie Swan confirmed she'll arrive March 4th. She'll be staying until September. I got the bunk house all ready for her.

The RANCH HAND goes back for a second box as TONY continues down the dock.

**RANCH
HAND**

There have been quite a few fly-overs by the park service. The last 6 months there has been surf on the North point. Anyone who can afford a boat has been streaming up here like freeway commuters.

TONY

Yeah
.

**RANCH
HAND**

This thing with the surfers has become some sort of a cult. There have been a few entries on the South shore, young men looking for Marie-Noel...I vacated them immediately.

TONY

Uh
huh.

RANCH HAND

The park service has been on the

island almost full time, as
expected, and the monk from the
monastery arrived for

another year.

EXTERIOR - ISLAND SHORELINE FROM MOUNTAIN TOP - DAY

The sun kicks off the water.

EXTERIOR - BIRD'S EYE VIEW OF MARIE-NOEL'S HIDEOUT - DAY

The hideout is nestled under eucalyptus trees in an island canyon.

MUSIC: SCHUBERT'S WINTERREISE

EXTERIOR - HIDEOUT - DAY

It is a hot sunny day. MARIE-NOEL sits in a hammock reading.

VIEW ON BOOK: She is reading War and Peace.

INTERIOR - HOUSE - DAY

BRENDA stands inside the house by the window. She holds MARIE-NOEL'S bow and arrow. She raises it slowly, aiming at MARIE-NOEL. BRENDA looks angry and possessed.

BRENDA'S POV

The lethal arrowhead is pointed at MARIE-NOEL'S head.

CLOSER VIEW ON BRENDA

BRENDA is about to release the arrow when she HEARS a PUPPY.

BRENDA'S POV on PUPPY

A cute Dalmatian looks up at her, longing to be picked up.

VIEW ON BRENDA

BRENDA puts down the bow and arrow to pick up the PUPPY. As soon as she reaches for the PUPPY...

EXTERIOR - ISLAND HOUSE - DAY

MARIE-NOEL puts down her reading and goes into the house.

VIEW ON BRENDA

...The PUPPY skitters away. BRENDA follows it.

EXTERIOR - RANCH HOUSE - DAY

EUGENE stands outside the ranch house. He stares with a blank expression on his face, as if he does not know what he is doing there.

INTERIOR - RANCH HOUSE KITCHEN - DAY

She enters and starts looking for something missing. The house has become a reading library, opened books everywhere. There is a gas cooking stove in a rustic

kitchen.

INTERIOR - ELSEWHERE IN RANCH HOUSE - DAY

The PUPPY runs through the house.

INTERIOR - RANCH HOUSE KITCHEN - DAY

MARIE-NOEL continues her search, we see a crude sleeping area, an office, a couch and a fireplace. She is a visitor. She lives out of suitcases.

VIEW on DOOR

The PUPPY runs out the door and BRENDA follows.

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL continues her search in the dining room. She looks under the table, on the mantle.

EXTERIOR - RANCH HOUSE - DOORSTEP

EUGENE enters the house with a heavy step.

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL continues her search in TONY's office. She sits down a desk and rummages through it.

INTERIOR - RANCH HOUSE - DAY

EUGENE walks through the house.

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL can't find what she is looking for on the messy writing desk, or in the drawers. She HEARS a CAR HORN and bolts out of frame.

INTERIOR - KITCHEN - DAY

MARIE-NOEL runs into the kitchen and sees the sheep.

MARIE-NOEL

Where have you been. He's here.

MARIE-NOEL opens the door for TONY who is still wearing his suit and carries food in a cardboard box. The sheep looks up at him. He turns to MARIE-NOEL and hands her a dress box.

MARIE-NOEL

Dresses
?

TONY

More in the boat.

MARIE-NOEL

Books
?

Likewis
e.

TONY

MARIE-NOEL

How was
LA?

TONY

A dry
hole.

EXTERIOR - RANCH HOUSE - DAY

EUGENE runs away from the house.

INTERIOR - KITCHEN - DAY

Tony sits down and stacks packages of Pop Tarts in front of him. He opens a package and starts eating voraciously. The sheep is standing next to him and he strokes it. MARIE-NOEL sits down and starts reading the LA TIMES. She looks up.

**MARIE-
NOEL**

Why did you let the animals go? Here's a story about animals that caused erosion on the Channel Islands. We don't need any more attention right now.

TONY

I scattered them for their own protection. And it doesn't bother me because any animal, no matter where it starts, turns out the same.

TONY eats pop tarts.

MARIE-NOEL

Do you remember seeing my moon earrings anywhere have you?

TONY

The ones you were wearing the night

MARIE-NOEL

The night of the great unpleasantness?

MARIE-NOEL gets up and starts looking for something in the kitchen drawer. TONY sees War and Peace on the kitchen table.

TONY

Is there anything about Halloween in Edgar Allen Poe?

MARIE-NOEL sits up and stops the conversation.

MUSIC Starts: Heavy Rock

FLASH BACK: Halloween Concert. VIEW on audience

Dancing..The show on stage..Image of death..View on
Sheep in fog.

MUSIC Stops

**MARIE-
NOEL**

OK, let's just stop talking about
it....

TONY

I guess it's about time. It was
starting to bug me.

VIEW ON MARIE-NOEL

She thinks about the night they lost MARIE-CHRISTINE.

MUSIC: Bach Unaccompanied Cello Suites - Suite #2
Prelude S 1008

MARIE-NOEL (V.O.)

20 November, the mirror never
reflects my despair, just water
running in the sink.

MUSIC STOPS

VIEW on TONY'S hands opening up pop tarts. TONY
looks at her.

TONY

You can stop living out of
suitcases and fix the place up?

**MARIE-
NOEL**

Oh, and you can go and enjoy your life in
LA.

TONY

What's that supposed to mean?

**MARIE-
NOEL**

You get to come and go as you please and
I'm stuck here in this dirty hideout.

TONY

I'm in the same situation you
are. Moving or sitting still
is the same thing, they're
everywhere.

MARIE-NOEL

What about the government?

TONY

I think we can stall the
government until the next
gubernatorial election.

MARIE-NOEL

Forget
it.

She thinks about herself and her own dilemma.

MUSIC: Bach Unaccompanied Cello Suites - Suite #2
Prelude S 1008

MARIE-NOEL (V.O.)

If my dilemma is the dilemma of
art, what would the art character
do?

MUSIC STOPS

MARIE-NOEL starts looking under books.

TONY

If anything happens to
me you should take the
train East...

TONY points East.

TONY

...We both came from the West. I
think we'll be heading that way.

MARIE-NOEL

Well, you'll be all set up in
LA if anything happens to me.

He pauses and doesn't answer right away.

TONY

We've had a good life. We've been
lucky. All these extra years are
for stories. There's nothing left
to do except to see how we fit
into them.

MARIE-NOEL becomes silent and distracted,
digging in a drawer.

MARIE-NOEL

You know, I've looked everywhere.
There are no references to two people
leaving a Halloween party anywhere in
Western, Eastern, Sumerian, or comic
book literature.

TONY

I thought we were going to drop that.

MARIE-NOEL

What was your mother's favorite book?

TONY

How should I know?

MARIE-NOEL

We both should have written these things down. That's why I have a diary now.

MARIE-NOEL looks at TONY in the eye.

TONY

You'll know what to do when the time comes.

**MARIE-
NOEL**

I protest in advance any role where I am resolved as ineffective, irrelevant, marginal, unable to influence, yet always influenced and, in short, any role where I am victimized by circumstance. These are my politics and someone's going to have to deal with them.

TONY

Good

.

EXTERIOR - RANCH HOUSE - DAY

The house stands in the afternoon light.

MUSIC: Ravel String Quartet in F

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL sits at the writing desk. Light and a warm breeze comes in the window.

MARIE-NOEL (V.O.)

16, November. You asked me to remember the time before I came here. I remember a shipwreck and a storm that washed out all the roads.

INTERIOR - RANCH HOUSE - DAY

MARIE-NOEL stands at the doorway in a beautiful dress, eyes closed.

MARIE-NOEL (V.O.)

I remember a dream from my childhood. In the dream a prince comes from the sea...

EXTERIOR - PIER - DAY

TONY walk toward his boat.

MARIE-NOEL (V.O.)

...and lives with me and my old father. There was England,..

INTERIOR - OLD MINING CAMP - DAY

MARIE-NOEL writes in her diary on an old sink.

MARIE-NOEL (V.O.)

...back stage with my mother all those years while I grew so slowly. France, India...

EXTERIOR - ISLAND - DAY

TONY'S boat steams out to sea.

MARIE-NOEL (V.O)

French Indochina...

VIEW of OCEAN with Cacti.

MARIE-NOEL (V.O)

then here...beside the arbitrary sea.

MUSIC: Vierne: Finale from Symphony #1

EXTERIOR - MOUNTAINSIDE - DAY

BRENDA tries to catch the puppy but it gets away from her. She realizes she has been tricked and stands up, angry at ZEUS. We start to PAN and cut to..

INTERIOR - RESTROOM IN AVALON - DAY

BRENDA has same expression looking in a mirror. She realizes that something is wrong. She sees that her fingernails are painted dark red, her hair is puffed out and frightful, she has dark makeup on lips and eyes. She tries to remove the makeup and nail polish and pull herself together. She realizes that she is in the Men's room.

EXTERIOR - AVALON - DAY

BRENDA, having corrected herself, walks toward the boat going back to the mainland.

EXTERIOR - ANOTHER PART OF THE HARBOR -

DAY REGGIE stands forgotten at the end of the dock, surrounded by a very floral luggage.

MUSIC: BACH Toccata in D major

TITLE: "2 Years later"

MUSIC: Bach Toccata in D Major

TITLE: "2 Years later"

EXTERIOR - ALLEN'S BUILDING - DAY

Morning light.

INTERIOR - ALLEN'S BUILDING - DAY

ALLEN asleep on couch. He has gained 50 pounds. There are empty beer cans and empty pizza boxes on the floor. A WOMAN unlocks the door and we follow her into the apartment. She is tired from a business trip. She sees ALLEN.

WOMAN

What are you doing in my apartment? What are you doing here?

ALLEN wakes up, startled, rubbing his eyes.

WOMA

N

And who's pizza is this?
Excuse me!

ALLEN

Calm down. We weren't expecting you for a while, we had the exterminator come in like you requested...

WOMAN

Oh you did?

H. TOM appears from the next room, groggy.

WOMAN

And who the hell is this?

ALLEN (aside to H.
TOM) Take this stuff out for her.

H. TOM starts frantically collecting the garbage.

WOMAN

You've got pizza in my place...you're lying here.
Who's clothes are these?

ALLEN picks up his bag of things. H. TOM finishes his cleanup.

ALLEN

There's no pizza here; there's no clothes here.

WOMAN

You had no permission to come into my place. A guy sleeping in my bedroom, sleeping on my couch.

ALLEN

I'm going to request to the board that you perhaps should be kicked out for your bad sculpture.

ALLEN and H. TOM exit.

WOMAN

Oh you are? Get the hell out of here. What kind of manager are you anyway?

The WOMAN slams the door and shakes her head in amazement.

MUSIC: Arne Mellnas Transparence

EXTERIOR - AUNT DEBBIE'S HOUSE - DAY

A green cab pulls up in front of a garish Encino home. JULIENNE gets out, dressed plainly, with one suitcase. The cab leaves and she gives a skeptical once over to the house. She is about to begin her new life.

Is this it? She walks up the pathway to the door and notices a great quantity of mushrooms growing on the front lawn. She steps over the flowers, kneels down and picks up one of the mushrooms. She looks at it and wonders.

VIEW of SUN

A partial eclipse is in progress.

EXTERIOR - HOLLYWOOD - DAY

We see AUNT DEBBIE taking her daily constitutional on Hollywood Blvd. She is wearing a blue and white terry cloth jump suit and tennis shoes. She is fast walking through obstacles before her on the sidewalk. She is a determined and physically fit 65 year old.

MUSIC: Dvorzak Cello Concerto in B minor op 104

EXTERIOR - LA - DAY

The camera pans from AUNT DEBBIE to ALLEN to H. TOM who all converge at the same street corner.

ALLEN

Hi, Aunt Debbie?

AUNT DEBBIE

What's that on your face?

ALLEN fingers his unshaven face.

AUNT DEBBIE

Did you move that refrigerator to
my new building?

ALLEN

Yes.

AUNT DEBBIE

Liar. Your car doesn't work.

FLASHBACK:

ALLEN and H. TOM stand next to ALLEN'S
broken down car.

AUNT DEBBIE

Who's
this?

H. TOM

I'm his assistant ma'am.

ALLEN

Shut
up!

FLASHBACK:

H. TOM shaves in a park fountain
surrounded by homeless people.

AUNT DEBBIE

Does he pay rent?

H. TOM

No ma'am. When I find a job I'm
going to pay rent.

ALLEN

He picks up my residual checks and
he's a really good plumber.

**AUNT
DEBBIE**

Did you steal another car from a
tourist?

FLASHBACK:

Two JAPANESE tourists admire a star on Hollywood
Blvd. as ALLEN and H. TOM make off with their car.

H. TOM

No
ma'am.

up!

Shut

ALLEN

(to AUNT
DEBBIE) No we
didn't.

AUNT DEBBIE

That refrigerator, did you strap
it on top of the car?

FLASHBACK:

The stolen car rolls through and
intersection with the refrigerator
strapped to the top.

ALLEN

No!

AUNT DEBBIE

And then did you ditch their car?

FLASHBACK:

From above, ALLEN and H. TOM remove the
refrigerator from the top of the rental
car.

H. TOM

No ma'am. The car was towed...

ALLEN

Shut
up!

ALLEN pushes H. TOM.

AUNT DEBBIE

So you faked homelessness and
begged for free chicken.

FLASHBACK:

ALLEN and H. TOM stand at the window of a
fast food stand faking homelessness. ALLEN
has Will Work For Food written on his
stomach.

ALLEN

What are you saying Aunt Debbie?

AUNT DEBBIE

The refrigerator is all scraped up
and has no freon. And you smell
rancid. And why
are you so fat!

AUNT DEBBIE exits, ALLEN knows she is not
finished and counts..

ALLEN

One, two, three..

AUNT DEBBIE

Your cousin just arrived. When
you see her, be sociable!

DEBBIE finally exits.

ALLEN

You know I've been having these dreams lately where my mother finds me floating down the river in a little wicker basket and it turns out that (shouts in the direction of AUNT DEBBIE) I am not related to you!

MUSIC: JOHN ADAMS "Fearful Symmetries"

EXTERIOR - LA - DAY

TONY continues his search, flipping a coin to indicate the direction he should search. He tires of this and turns around, walking aimless around LA.

EXTERIOR - BUS BENCH - DAY

TONY sits on a bench talking to several people. They are annoyed and walk away. A weird man with an odd head dress sits next to TONY. Tony gets up and leaves.

EXTERIOR - LA - DAY

TONY walks off and walks into a line of workers carrying 2x4s. He ducks and almost gets decapitated, takes refuge at a bus bench. A MUSICIAN is sitting on the far end of the bus bench reading.

TONY

Do you have the time?

MUSICIAN

2:30

.

TONY

Do you mind if I ask you a question?

MUSICIAN

Yes.

TONY

Why are you her right now?

MUSICIAN

What
?

TONY

Why did you come up just this minute?

MUSICIAN

I'm going to work, man.

TONY

Is this the bus you always take?

MUSICIAN

No, I'm
late.

TONY

You're late! Why are you late?

MUSICIAN

I overslept, man.

TONY

Nothing caused you to be late?

MUSICIA

N

I'm just sitting here waiting for
the bus. What's the big deal? Do you
have to talk to me?

THE MUSICIAN gets up in frustration and
leaves. Tony exits frame in foreground. A
runaway car careens
into the bench going backwards and destroys the
bench where they just sat.

VIEW

A Tire rolls up the hill propelled by
the crash. TONY and the man re-enter
frame.

**EXTERIOR - BUS BENCH - AS
BEFORE**

The car has a roof rack with a bike on it.
A man runs up the car holding a bicycle
tire. TONY and the man look at the damage.
The man despairs.

CAR MAN

Oh my god! I can't fucking
believe this! My car must have
popped out of park! It
could have hit you. Oh
my god, I can't believe this...800
bucks...Oh my god!

TONY runs in Panic.

MUSIC: Guy Klucevsek "Reprieve"

VIEW ON TONY

The tire does not fall from its own
weight, it starts rolling back down
the hill.

CAR MAN

Call
911!

EXTERIOR - STREET - DAY

TONY runs down the street and notices that the wheel starts chasing him.

TONY runs down the hill trying to escape from the

runaway tire.

VIEW ON TONY

Looking inside the Truck. Camera follows TONY in. He looks back in terror.

TONY'S POV the tire gains on the truck..

SEQUENCE:

The Truck stops for a cat. The doors shut.

The light crosses Tony's face and goes black.

SFX Doors lock

THE Rolling tire innocently hits the truck and gets stuck.

A purring cat walks away from the truck.

MUSIC: Guy Klucevsek "Loosening up the Queen"

EXTERIOR - DOWNTOWN LA - DAY

TRUCK moves along freeway headed across town.

EXTERIOR - PARK - DAY

ALLEN and H. TOM sit eating their "begged for" chicken.

ALLEN

I have a genius IQ. My parents would have killed if I went into business. They'd love it.

MUSIC: Bach Suite #2 S. 1008

ALLEN

If they were alive, you know what I'd tell them? I'd tell them I'm a temp in an insurance company.

H. TOM

If you assign everything to infantile motives, life becomes boring. Your religion only explains your sex life.

ALLEN

You're not listening. I don't want to be poor. But it's not like I'm doing some I gotta starve thing here. If I had enough money I'd be happy.

H. TOM

And then again you may be right, for all the wrong reasons. Twenty years in the mind is unfortunately not twenty years in the body and it get worse and worse as you go.

ALLEN

Not me. I keep my nut real low.
Basically I live off my relatives.
You know? Free
rent. All the chicks I can pluck
from my aunt's building. All I need
is one national commercial a year
and I can live like a king.

**H.
TOM**

Things are stranger in other
places.

ALLEN

Where do you get these things
you say, man. Are you still on
acid?

H. TOM

I just say things that come into
my head, because they're more
enjoyable than my
own thoughts.

We pull back to reveal ALLEN and H. TOM
eating lunch under a monument to the F-104.

EXTERIOR - AUNT DEBBIE'S BACKYARD - DAY

JULIENNE is sitting at a table in the sun,
balancing her check book. She notices that
the amount of one check, #1527, is the same
as the number of the check.

MUSIC: Tahitian choir
Segue to:

MUSIC: A. Corelli
Concerto VII Segue to:

MUSIC: Prokofiev Romeo and Juliette

JULIENNE looks up and Aunt DEBBIE passes in
front of her.

JULIENNE

There's two choices for me right
now. I'm either pregnant or
feeling a false pregnancy. The
first one is impossible.

AUNT DEBBIE

Are you trying to tell your
mother that you're knocked up?

JULIENNE

Incredible weather we're having.

AUNT DEBBIE

I hate it because it makes my
skin dry, especially my private
parts.

JULIENNE

In Maine, it's been frozen for two months.

AUNT DEBBIE

Why are you here anyway?

JULIENNE

To take care of you. I thought that giving it all up and taking care of my old mother would be the simplest life possible. What you're telling me about my cousin Allen is upsetting.

AUNT DEBBIE

Criminy....You sure feel sorry for yourself.

JULIENNE

Damn right! I didn't come here to get drawn into slum-lording. What did you get into mom?

AUNT DEBBIE likes to change the subject mid sentence, and wander freely the world of denigration.

AUNT DEBBIE

My dear husband, bless his soul THE BASTARD.(with a twinkle in her eye) He was very good to me..

JULIENNE

You always said that.....

AUNT DEBBIE

It was my idea, not his! Now you're cousin Allen is the bastard.

JULIENNE

Look mom, I came out here because I needed to. I've went through a time with so many regrets. I got ostentatious and solemn and I hated myself, and anyone who behaved the same way. Independence works better alone. I'm a girl Shane, you know the gunfighter who hung up his guns.

AUNT DEBBIE

You didn't give them enough sex, that's your own fault.

JULIENNE

Too many people in my past have been hurt, and all of them named Tony.

**AUNT
DEBBIE**

Have you seen all these mushrooms
around

the house?

JULIENNE

Fato Profungus... I believe they're called.

**AUNT
DEBBIE**

You would know that. But don't eat them. Mrs. Johnson up the street says they make you horny. And when are you going to learn to drive?

JULIENNE

Probably never. I like walking.

EXTERIOR - THE VALLEY - DAY

JULIENNE walks along Ventura Blvd. looking at store fronts.

EXTERIOR - LA - DAY

TONY walks in garment district.

EXTERIOR - THE VALLEY- DAY

JULIENNE walks along the street in front of a home with a motor home parked in front of it.

EXTERIOR - ANOTHER PART OF LA

TONY walks on Hollywood Blvd., looking for clues in people's faces.

MUSIC: Guy Klucevsek "Blue Window"

EXTERIOR - FOREST LAWN - DAY

We pull back from a "help wanted" sign as the truck pulls into the driveway of the cemetery.

EXTERIOR - MORTUARY - DAY

Two guys open the back of the truck and we see TONY standing in a trance in the back of the truck.

INTERIOR - MORTUARY OFFICE - DAY

The MORTICIAN sits down at his desk to interview TONY.

MORTICIAN

And what qualifies you for this job?

TONY

Well, what is the job?

MORTICIAN

State privacy laws require that we watch over our guests day and night from the minute they arrive to the day of the funeral.

TONY

You mean the bodies?

MORTICIAN

Yes. You're the body watcher.

TONY

Oh. The body watcher.

MORTICIAN

Well, do you have any questions?

TONY

Oh,
no.

MORTICIAN

I have a few questions, if you don't mind.

TONY

Okay

.

MORTICIA

N

For example, why do you want
this job?

TONY

I want to meet people.

MORTICIAN

Dead
people?

TONY

No, no. If I work at night I'll meet
people during the day. See, I don't
sleep much at night.

MORTICIAN

You have two lives? I have two
lives. I've always wanted to be a
stand up comic. Do
you mind if I show you some of my material?

TONY

Go
ahead.

MORTICIAN

A man says to his doctor he can't
remember things from one minute to
the next the doctor says, "How long
has this been going on?" The man
says, "How long has what been going
on?"

TONY laughs.

TONY

That's
good.

INTERIOR - MORGUE - NIGHT
TONY reads.

MUSIC: "Frascilita" from Lisa Germano "Geek the Girl"

Several angles. TIME PASSES.

VIEW ON CLOCK 12 Midnight. 2 AM. 4 AM.
TONY puts down the book and opens a refrigerator door and slides out a body. The body is in a bag. He lifts the body onto a cart and rolls it under a light. He zips open the bag and looks inside. He raises a pale arm of the dead person and the arm slowly falls out of frame. TONY looks for a knife on the work table and looks at the first knife, it is too small. He picks up a second knife, it is too large. He reaches for a third knife, just right. He takes a deep breath and starts sawing open the dead body.

EXTERIOR - MORTUARY - NIGHT

The MORTICIAN hurries to the door of the MORTUARY having forgotten something at work.

INTERIOR - MORGUE - NIGHT

When he has the stomach open he puts down the knife and scoops up the entrails of the dead body with two hands and holds them up in front of the camera. He saws the entrails loose and throws them on to the floor.

The entrails splatter on the cold tiles.
TONY kneels over to examine them.

VIEW on door.

The Mortician comes through the door, sees what TONY is doing and is shocked.

MUSIC STOPS

MORTICIAN

What are you doing? You
depraved person! Is that a client?
Get out of here!

TONY

Number
12.

MORTICIAN

Mr.
Peterson?

TONY

I dunno...Not yet. I see something here!

MORTICIAN

I don't care what you see. Get out.

TONY Leaves. The MORTICIAN looks at
the mess, horrified.

EXTERIOR - THE VALLEY - NIGHT

JULIENNE walks past a drug store and decides to go in.

SOURCE MUSIC: "Green Tambourine" the Lemon Pipers

INTERIOR - PHARMACY - NIGHT

PAN is reading a pornographic magazine. He is tapped on the shoulder by HERMES, a young man with a light beard.

PAN

Oh
hi.

HERMES

We need to talk.

PAN

OK.

JULIENNE enters the frame and starts up an aisle.

IN ANOTHER PART OF THE STORE:

PAN

I've been living quietly by myself, except for the moon-light orgies and me scoring twice a day.

HERMES

Dad wants to talk to you...because you're family.

PAN

Hermes, I'll pay you if you get me back into the organization. I've got this new pornography you have to see...

HERMES directs PAN'S attention toward TONY, who appears behind them. TONY heads down the same aisle as JULIENNE. HERMES smiles.

VIEW ON TONY

PAN

His mother was Jefferson's mistress.

HERMES

We should help him.

PAN

No.

EROS, a small child with a toy bow and arrow, shoots an arrow at JULIENNE. It hits her and she picks it up. She looks around and does not see where it came from.

PAN

He lives on my island. There will always be as many demigods as there are minor poets. There are too many of them. They have good lives. They don't need any help.

TONY approaches JULIENNE. JULIENNE approaches TONY. She sees TONY and smiles.

JULIENNE

God I have a headache. Do you know the best thing for headaches?

TONY

Is that why you came here just now?

JULIENNE

...most people go to the vegetable section, I come here because I believe in headaches....Men who are worth anything always have headaches..

JULIENNE pauses, a little embarrassed. A WOMAN comes up behind them but does not pay any attention to them.

TONY

I walk to get rid of my headaches....

JULIENNE

I thought so. Everything's OK here as long as you're name isn't Tony.

TONY

OK.

VIEW on PAN and HERMES

PAN

Should we screw things up?

VIEW on TONY and JULIENNE

JULIENNE

It's a challenge life put before me

overcoming my Tony Karma.
Men want blonds and good breasts. Women
with breasts always do well. They
also like tomboys. They trust
tomboys. They consider them
honorable and would never
have sex with them unless the tomboy asked?

VIEW on PAN and HERMES

HERMES

No,
don't.

PAN yells at the top of his lungs. HERMES
is thrown backward into a closet.

VIEW on Gas coming from a broken pipe.

INTERIOR VIEW ON TONY AND JULIENNE

WE HEAR an alarm. A WOMAN comes up to
TONY in a state of fright.

WOMAN

There's gas leaking. Get out.

TONY starts to run out of the store pulling JULIENNE
by the hand. He looks back and sees a FRAIL OLD
WOMAN who does not understand the danger. TONY wants
to go back.

TONY

(to
JULIENNE) I'll
meet you outside.

TONY goes back to help the old WOMAN.

TONY

Come on. there's a gas leak.

TONY tries to pull her.

OLD WOMAN

Don't touch me...Manager!

EXTERIOR - STORE - NIGHT

The store explodes and burns.

EXTERIOR - STORE - NIGHT

JULIENNE interviewed in front of the
STORE by a camera crew. Flaming store
behind.

JULIENNE

A nice young man pulled me out
and then went back in to save
someone..and then there was this
explosion

INTERIOR - DEBBIE'S HOUSE - NIGHT

ALLEN and H. TOM are listening to the broadcast.

AUNT DEBBIE

Why don't you get a temp job. I
can't pay you any more money.

The Phone RINGS. ALLEN answers the phone.

**ALLE
N**

Hello (to AUNT DEBBIE) Do you know a
Tony.

AUNT DEBBIE

Wrong number. They keep asking
for TONY. Look it's your cousin!

VIEW ON TELEVISION

JULIENNE

Then the store blew up.

DEBBIE

She could have died.

ALLEN

Holy shit, that's my cousin?

EXTERIOR - DOWNTOWN - DAY

TONY walks down a street shaking an aerosol can.

MUSIC: Johann Sebastian Bach - Double Concerto for
2 Violins BWV 1043, Largo Ma Non Tanto

He stops at a corner, shakes the can, and
starts spraying silly string into the
street. As he does this, WE HEAR: a car
alarm go off across the street. WE SEE a
black range rover. TONY raises the can to
spray again and sprays. The can emits a
squiggly spray and the sound from the car
across the street matches the silly
string's oscillations. TONY puts the can
down in astonishment.

MUSIC: Wolfgang Amadeus Mozart - Concerto for Piano
& Orchestra #20 KV 466

EUGENE stops and watches TONY. TONY looks at EUGENE
and slides away from his dangerous gaze.

EXTERIOR - ALLEN'S BUILDING - DAY

Two men walk up to a black Range Rover then turn and walk toward ALLEN'S building.

EXTERIOR - LA - DAY

The wind blows. A tree falls. As it falls its branches brush on a street sign for GREENTREE ST. The sign become GRAINTREE.

**INTERIOR - ALLEN'S APARTMENT
- DAY**

ALLEN paces. ALLEN HEARS a knock at the door. ALLEN goes to the door. Two THUGS burst in, push ALLEN to the floor, gun to his head.

SON

Where's the money Greg?

**ALLE
N**

My name isn't Greg, My name is Allen.

FATHER

Maybe he isn't Greg. They said he was a big guy.

SON

Where's the money Greg?

ALLEN

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

SON

Are you allergic to pain?

SON Pulls out a gun.

SON

Where is the money Greg?

**FATHE
R**

What's with the gun? I said no guns?

ALLEN

Take my wallet on the coffee table. There's \$1200 in rent receipts in the kitchen drawer!

SON

Is that your black Range Rover parked outside?

**ALLE
N**

I don't have any black Range Rover.

FATHER

Is this 6600 Graitree?

ALLEN
Greentre
e!

SON
What
?

ALLEN
Greentre
e!

SON
Let's pop him. He knows a lot
now.

FATHER
Come on. He doesn't know anything.

SON
(Aims
gun)

FATHER
Come on. We're sorry. Have a
good day.

FATHER pulls SON away and they leave, ALLEN gets up.

ALLEN
You guys do sloppy work.

A desk lamp and the light bulb pops. It startles him.

EXTERIOR - THE BIG ISLAND - DAY
Ominous clouds cast shadow on roily sea.

MUSIC: Brian Eno - ANOTHER GREEN WORLD "Spirits
Drifting"

EXTERIOR - SKY - DAY
Clouds part and light shines through.

RADIO
The New York Daily news says.. 1200 people

INTERIOR PATIO - RANCH HOUSE - DAY
MARIE-NØEL listens to the radio. She is
wearing a black wig. She applies
lipstick.

RADIO

Will be returned..
tomorrow..because you blew
it...You're absolutely right..

ANGLE ON RADIO

MARIE-NØEL is turning the dial randomly.

RADI

O

And what's going to
happen?..to the personality
of your dog...and don't
forget..our children's
future..pleas
e.. because forces will gather... to
take
you away...

CLOSE UP ON MARIE-NØEL

She hears something she thinks is interesting.

RADIO

...from the island.

Then the radio becomes unintelligible. She
turns the dial and only hears static.

WE HEAR Phone ringing.

INTERIOR - ALLEN'S ROOM - DAY

ALLEN sits in his easy chair and answers the phone.

ALLEN

Hello? Wouldn't you know it, the
phone doesn't ring all day and
it's you.

EXTERIOR - LA - DAY

VIEW on Rain clouds above sunny houses on Highland
Blvd.

RADIO

Matrix lactating....

ALLEN

You notice something on the way home..

EXTERIOR - DOWNTOWN LA - DAY

TONY walks along the street flipping a coin.

RADIO

...Etched droplets.

ALLEN

Convertible with young bleach
blond, mom in back...

EXTERIOR - THE VALLEY - DAY

Julienne walks on Ventura Blvd.

ALLEN

..mom in back...

ANGLE ON MARIE-NØEL
She dabs he finger into the color
purple on her color palette.

RADIO
Heroic mall facing
darlings.. Hasty Scotch
preceding flick...

ANGLE ON ALLEN

ALLEN
Young dad with ponytail
driving, baby shotgun, back
from beach...

VIEW on SUN going behind clouds.

RADIO
Normal cantilever...

VIEW on OCEAN.

RADIO
...short of awe...

VIEW on ALLEN sitting in a curb at night,
headlights blind him.

ALLEN (V.O.)
Give style to Sunset Blvd.

VIEW on MARIE NOEL. She dabs makeup and
makes a mess.

l'art sans past...

VIEW on old man walking his cat in the
Wilshire district.

ALLEN
(V.O.)
At sunset the cars move home one by
one..

RADIO
...finding freckles...

VIEW on JULIENNE walking on Ventura Blvd.

ALLEN
(V.O.)
And the stages float to meet the
warm light

VIEW on TONY walking on Downtown.

RADIO

talented...heady slap...

ALLEN (V.O.)

My time is mine again.

VIEW on ALLEN drinking glass of water on his balcony.

RADIO

slap, talented, heady...

MUSIC: Ludwig van Beethoven - Piano Concerto #8 in C minor, Op. 13 "Pathetique"

VIEW on ALLEN rapidly wiggling his eyebrows.

HIGH shot of San Miguel Island.

MUSIC: Brian Eno - ANOTHER GREEN WORLD "Spirits Drifting"

RADIO

...breaks on not finding form...

VIEW on MARIE-NØEL applying color to her eyes from color palette.

RADIO

ditched glue...laughter pulling Orion...Wrist on loan...

TONY walking by tall poplars in the Valley on Mulholland drive.

RADIO

...bowed to & clean...

VIEW on mountain field of flowers. VIEW on Plane in landing pattern.

VIEW on TONY's POV walking on Melrose. VIEW on ALLEN hanging up the phone.

VIEW on MARIE-NØEL putting on her makeup faster.

VIEW on earthquake damaged buildings.

VIEW on 3 people coming out of doors simultaneously.

RADIO

secret cycled from...the obvious...lodged style hawked from home...searing material lush as trash...

VIEW of the THIELE twins

MUSIC: Ludwig van Beethoven - Piano Concerto #8 in C minor, Op. 13 "Pathetique"

VIEW on MN putting on her makeup faster, and faster till it is an even bigger mess.

VIEW of Downtown LA in a windstorm.
VIEW of the Santa Monica Bay at sunrise.

RADIO

feet lifting heavy ball...to
shoulder in backward world...lovely
cart...lucky... faucet of distant
lakes...bad swath forever poor...

MARIE-NØEL pulls off her black wig. She looks off camera as if she hears something.

EXTERIOR - LA - MORNING

Close on pre-sunrise LA.
Earthquake shakes the buildings as sun rises.

WE HEAR the sound of a HELICOPTER.

VIEW on LA. A moon rises in eclipse.

MUSIC: Haydn String Quartet Op 76, Allegro con Spirito

EXTERIOR - LA STREET - NIGHT

Two cars pass in the night going opposite directions.

MUSIC: Haydn - String Quartet: "Sunrise"

EXTERIOR - LA GOOGIE RESTAURANT - NIGHT

TONY sits in an all night restaurant late at night. He eats like a horse, 10 entrees in front of him.

WE HEAR: A jet landing

MUSIC: Identify

TONY looks out the window and sees a total eclipse of the moon.

VIEW ON JET LANDING

VIEW ON LANDING LIGHTS ON WATER

EXTERIOR - HOLLYWOOD STREET - NIGHT

TONY walk along the sidewalk in the middle of the night. EUGENE stops TONY. TONY avoids him, but EUGENE heads him off.

MUSIC:?

EUGENE

Have a
light?

TONY

I don't
smoke.

Eugene, standing in front of TONY,
searches in his pockets and finds a
lighter, then a book and then some string.
TONY looks at the EUGENE 's
face and eyes. EUGENE hands TONY the book.

TONY looks at the book then EUGENE finds a
cigarette. The lighter won't light. The man
realizes he is imposing on TONY and tries to
get the book back
while holding the cigarette in his hand. EUGENE
gives TONY the lighter and takes back the book.
The priority is his smoking triumphs and
TONY ends up lighting him up. The lighter
shoots up in a big flame to TONY'S surprise.
TONY can't turn off the lighter. There is
a power outage.....

EXTERIOR - HOLLYWOOD - NIGHT

A power outage darkens a large
rectangle in the middle of a grid of
city lights.

SOUND: Car alarms, house alarms

EXTERIOR - HOLLYWOOD STREET - NIGHT

CAMERA drifts to TONY'S face.

EUGENE grabs the LIGHTER from TONY and
walks off into the dark.

MUSIC: Johann Sebastian Bach - Suite #25 in A minor

EXTERIOR - SAME POSITION - DAY

Rain streaks from TONY'S face. TONY is same
standing position as night before. Men
wearing suits like TONY'S are standing at
the door. It is raining. The camera pushes
in and TONY comes to. The door opens and
the actors go in after applauding for TONY,
thinking that he is a living statue. TONY
follows them in the door. We see a sign
that says "Casting."

EXTERIOR - HOLLYWOOD - DAY

ALLEN walks in a hurry down a Hollywood
street. BARRY, ALLEN'S AGENT, gets out
of his car and approaches ALLEN.

**ALLE
N**

Hey Barry, what are you doing
here?

BARRY

I'm going to see my daughter's dance class.

Aren't I allowed to have a life?

ALLEN

That's fine You never see your agent anywhere. It's kind of weird.

BARRY

I've heard that before.

ALLEN gives AGENT a thirsty look.

BARRY

Do you want this?

BARRY hands ALLEN a Coke.

BARRY

16 table spoons of sugar.
Fat is funny. Better you than me.

ALLEN

Did you wipe it?

ALLEN burps.

BARRY

I always knew you were a very talented man.

ALLEN

You know Barry, when I was growing up in Maine my neighbors would say: Oh you're going to Hollywood to be a star, Huh, That was pretty embarrassing, wouldn't you say? You're just like them.

BARRY

What?
Moi?

ALLEN

It wasn't very nice.

BARR

Y

What haven't I done for you lately

ALLEN

You're always so fucking condescending.

BARRY

What are you talking condescending, what are you saying?

ALLEN leaves frame, BARRY follows.

EXTERIOR - CASTING BUILDING - DAY

There is a thunder clap and TONY and BARRY run for cover. BARRY starts going in the door.

BARRY

See you Allen. Aren't you going in the actor's entrance?

ALLEN

They always bring us in the back door here but I'm going in the front today.

INTERIOR - LOBBY - DAY

ALLEN and BARRY enter the lobby of the building.

ALLEN

You know I've added up all the time my commercials have run on television and I'm already way done with my 15 minutes of fame.

ALLEN starts to get into the elevator.

BARRY

Should I take that personally?

ALLEN

Take it how ever you'd like.

BARRY

You know what? I'm going to take the steps. I don't feel comfortable in this elevator.

ALLEN

Is this about me?

BARRY

No. I just don't like elevators. You know what and elevator is. It's a coffin. If it ever stops. Did you know that? The cables are weak, and it stops, there's no air.

ALLEN

Barry
!

BARRY

If there was an earthquake you know what would happen?

ALLEN

Barry
!

BARRY

...you'd be dead.

ALLEN

Barry
!

BARRY

I'd rather walk and have thighs.

ALLEN

Barry!

ALLEN finally interrupts him and hands him back the Pepsi.

ALLEN

I'll call you at the office later. Oh oh oh! I'm scared.

THE ELEVATOR DOOR closes.

INTERIOR - ELEVATOR - DAY

ALLEN teases BARRY one more time. ALLEN opens the elevator door...

ALLEN

Oh Barry, I almost forgot...

...and TONY standing at the door waiting to get in. TONY enters and settles in for the ride.

ALLEN

You're a pussy
Barry. (to
TONY)
Casting?

TONY

Sure
.

ALLEN reacts to TONY'S lack of determination. The elevator starts to rise.

EFFECT: EARTHQUAKE

ALLEN

Oh my god it's a earthquake.

TONY

It's all
right.

ALLEN

**BARRY!!
!!**

TONY

It'll be over soon.

ALLEN

Are we under anything structural?
Get in a door jam.

ALLEN huddles next to TONY in the elevator door and the shaking increases.

Do you smell **ALLEN** gas?

The lights go on and off in the middle of the tumult.

TONY

What
?

ALLEN

We're going to die. Barrrrrrrry!

EXTERIOR - STREET - DAY

Heavy chunks of plaster and brick hit the pavement.

ALLEN and TONY

AAhhhhhhh
h!

VIEW OF LOS ANGELES NEWS COVERAGE OF

EARTHQUAKE: Damaged cars, freeways,
collapsed apartments and parking
structures, buckled freeways....

MUSIC: Bocherini - Concerto in G Major

ANNOUNCER MONTAGE (v.o.)

6.6 officially if you have been sleeping all
morning. 6.6 it was felt from San Diego
to Las Vegas to Modesto. It was
centered exactly under in Northridge
and it is a unnamed fault...We
are in Granada Hills and the power is still
out...Sadly there were three deaths reported
in the Santa Clarita Valley area.
The force blew out storefront
windows, there were landslides in
Pacific Palisades left cars caked in
mud. Ruptured gas lines buckled
the roads. The Santa Monica freeway collapsed
near La Cieniega. An apartment complex on
14th and Idaho exploded. One house toppled
down a hill.

We tilt up from a collapsed storefront
and see a partial eclipse of the sun.

EXTERIOR - HOLLYWOOD - DAY

A HOMELESS WOMAN and her daughter stand in
front of a boarded up storefront.

HOMELESS WOMAN

After the earthquake was all over
we went down to the lobby and sad
down in the lobby of the
building...

EXTERIOR - LA - DAY

We see a building where a wall has
fallen off exposing the contents of a
hotel room...broken windows...fallen
brick...cracks in walls...more fallen
facades.

HOMELESS

WOMAN

...until the sun came up. And then we
went off to our room to see if there
was any damage, it

was pretty bad. It was quiet, there wasn't anybody driving, there were people just wandering around, you know we walked out and we looked and we saw the cracks..... and you know down the street over here beside the building was off, a big bell tower up the street was tilted halfway down, it was sort of scary.....

EXTERIOR - STREET - DAY

The camera DOLLIES past a damaged car in an alley. We reach a door blocked by rubble. TONY and ALLEN emerge.

HOMELESS WOMAN

...and you know down the street over here beside the building was off, a big bell tower up the street was tilted halfway down, it was sort of scary.....

TONY

What a beautiful day for an earthquake.

ALLEN

I've go to check my building. I've got to turn the gas off. We don't have any earthquake kits. Where's your car?

TONY

I don't own a car. I walk.

ALLEN

You walk?

TONY

Yeah I walk.

ALLEN

Where do you live?

TONY

Out of town.

ALLEN

town ? Where out of town....like New York out of town, Texas out of

TONY

A couple of hours out of town.

ALLEN

Like Palm Springs out of town?

TONY

Yeah, like Palm Springs out of town.

TONY walks away.

ALLEN

And you don't have a car?

MUSIC:

EXTERIOR - VINE STREET from above
- DAY TONY and ALLEN their way
across the road.

EXTERIOR - EARTHQUAKE DAMAGED STREET - DAY
TONY and ALLEN walk along together and meet a
DERANGED WOMAN. She is very big and sexy. But she is.

DERANGED WOMAN

There's no love in the world! I miss my
friend more than any thing that's ever
happened to me. She had favorites of
course.

She approaches ALLEN. The woman has
become sexier talking to ALLEN. TONY
interrupts.

TONY

This makes me happy to know. We I
have to go now.

DERANGED WOMAN

You your self may know someone she liked.

She works ALLEN up.

TONY

Loser. You're such a loser. You
have terrible taste in clothes!
All your taste is in your friggin'
mouth!

The woman flees. ALLEN is amazed.

ALLEN

What are you doing?

TONY

You don't want to have anything to
do with her.

ALLEN

I beg to differ. Is that tricycle
listed. This never happens to me
during the day.

EXTERIOR- ALLEN'S BUILDING - DAY
People holding household items pass them.
Peopl
e are moving out.

EXTERIOR - ALLEN'S BUILDING
WE HEAR Panic, chaos.

INTERIOR- ALLEN'S BUILDING - DAY

We pick up JULIENNE with a group of people moving things out. One of them holds a ZEBRA HEAD. JULIENNE comes from a storage room. She is holding a nice lamp and a box of pictures. JULIENNE forgets something and goes back. A picture drops on the floor. It is a picture of ALLEN and JULIENNE and **AUNT DEBBIE**

INTERIOR - ALLEN'S BUILDING - DAY

ALLEN and TONY enter the building. They work their way through the crowd in the hall toward ALLEN'S APARTMENT. The tenants hold personal items. They are angry at ALLEN.

ALLEN

Why are you moving out?

FLEEING TENANT

This place is condemned. No use of paying you any more rent.

ALLEN

Don't think you're going to get your security deposit back.

ALLEN stops at his door and tries to open it. It won't budge. TONY hears something upstairs and starts up the stairs. The group with the ZEBRA HEAD passes him coming down the stairs.

VOICE

Watch out for the floor up there, it's weak.

TONY

OK.

TONY and JULIENNE meet at the top of the stairs. JULIENNE is visibly prettier.

JULIENNE

I thought you were dead?

TONY

I survived.

JULIENNE

We have to start meeting like this.

Charming look from TONY. His eyes lock with JULIENNE's. She leans over for a kiss. THE CAMERA moves toward him. Tony steps forward to kiss and SUDDENLY.... TONY falls straight down out of frame.

INTERIOR - STORAGE ROOM

TONY turns and falls into a room. He ends up in a dusty room. He looks up, unable to get out, he slowly drifts into a

trance.

VIEW ON ALLEN'S APARTMENT

ALLEN forces open the door to his apartment and sees that everything is on the floor and broken. He picks up his COAT and a few valuables and leaves. ALLEN comes back out looking for TONY. ALLEN sees JULIENNE.

ALLEN

What are you doing here?

JULIENNE

E

Someone's fallen in the floor upstairs.

ALLEN

Don't worry about it..Just a dead beat. We have to get out of here there's going to be an aftershock.

ALLEN hurries her out of the building. There is an aftershock. We hear SCREAMS.

TENANT'S VOICE

Who checked the gas main, asshole!

MUSIC: Dvorak - Cello Concerto #14 in B minor Op 104 Adagio

INTERIOR - STORAGE TONY stands in the room in a trance

EXTERIOR - ALLAN'S APARTMENT - DAY

The camera tilts down and we see that the building is condemned. A chain link fence prevents squatters from moving in.

INTERIOR - WRECKED BUILDING - DAY

TONY wanders in Abandoned building. He picks up a picture from the floor. He sees ALLEN and JULIENNE standing together.

INTERIOR - AVALON OFFICE - DAY

TONY and TONY'S LAWYER stand in front of an open window.

JIM

The government has flip-flopped in maybe two or three years the problem will come up again but it least it gives us some breathing room.

TONY

I'm thinking about starting over in LA. I like it there, I've met some people I like. I'm happy for the the first time in years.

JIM

I knew you would be in spite of all the damage.

TONY

How much?

JIM

All interior roads are out. Raymond's barn fell down.
There's no power except from generators on the big
island

TONY

Have you heard from Marie-Nøel?

JIM

No. We flew over and there's no damage
to any structures, but her radio is
out.

TONY

I think I should get up there.

EXTERIOR - ISLAND - DAY

We see the big island floating in a sea of
reflected light.

EXTERIOR - ISLAND - DAY

TONY walks from his boat on the pier
toward the ranch house.

MUSIC: Dvorzak - Cello Concerto #17 in B minor
Op 104 Adagio

EXTERIOR - ZODIAC - NEAR ISLAND - DAY

Guys on boat hear thunder. They stop and
look around, hear it and are perplexed as it
diminishes.

ANTHONY

Stop the engine. Listen.

They all HEAR thunder.

ANTHONY plunges overboard with his board and
pack and starts Paddling. The zodiac pulls
next to him.

ANTHONY

I'll be all right. Pick me up on Sunday.

The zodiac speeds off.

FIRST SURFER

What's with Anthony? He
really did it. He's crazy.

SECOND SURFER

We'll pick him up on the way back.

FIRST SURFER

Does he really think some chick lives
on that island?

FIRST SURFER

I guess
so.

EXTERIOR - ISLAND PLATEAU

MARIE-NØEL walking up hill next to water,
hunting with a bow. MARIE-NØEL hears
thunder

MUSIC: Rene du pere "Saltimbanco"

EXTERIOR - ISLAND PLATEAU

MARIE-NØEL climbs a hill, hearing thunder.
She stalks through grass. We see boar's
eye. She appears from behind a bush

Slow Mo of wide shot MARIE-NØEL picking up
note and reading it. (flash forward) Just a
clip of the paper falling.

RETURN TO MAIN ACTION

She takes her stance.

FLASH FORWARD

MARIE-NØEL reads the note, tearfully.

MARIE-CHRISTINE

(V.O.) Happy 18th. You're not
aging well, but I shouldn't
mention that on your birthday
should I? I could not think of a
better way to surprise you than
to hide this in
plain sight. Here's a treasure map to your
birthday present, Some things that
may help you when you want to leave
home. If I'm
gone when you read this, then I'm right,
and I'm not going with you. Good luck. Love
you. Your sister. Marie Christine.

MUSIC: BACH Harpsichord

SEQUENCE

ANTHONY paddles toward shore.

MARIE-NØEL Cries.

ANTHONY paddles toward shore gets turned
away by cliff.

MARIE-NØEL sitting with letter overlooking sea.

EXTERIOR - ISLAND PLATEAU - SUNSET

MARIE-NØEL reading letter.

VIEW on ISLAND SHORELINE

ANTHONY paddles toward rocks.

MARIE-NØEL crying.

ANTHONY pulls himself out of the water and stand in the sun.

MARIE-NØEL swatting away precursor to the gad fly Arrow out of quiver. EYE of BOAR. She releases.