

Editors notes:

11-8-95 (GB)

Big thanks to Marty for making the copy available!!

This was scanned from at least a 2nd generation photocopy. The OCR software did an admirable job of recognizing most of the characters. More errors were caught during editing and through spell check. The formatting of the document was badly mangled and has been recreated to match the original, at least superficially. The bulk of this editing work has been performed in Microsoft Word for Windows.

The page between pages 27 and A28A was damaged on the original-- the left 40% of the page was blank. At this time, I have not attempted to fill in the blanks.

Some spelling errors present in the original document were left in for authenticity ("focussed", "travellers" for examples). I personally feel it gives more of the original flavor.

Greg

11-10-95

Greg--

I read the entire script with an eye for finding missing/misspelled words, etc. At every error, I fixed it if it was VERY obvious. If it was only mildly obvious, or if I was taking a wild guess, I made the change but I marked the word(s) involved. If I had a question about a word I marked it. I marked word(s) with ### and changed the font color to red. To see all the questionable bits, just use the FIND feature and search for every ### (there's only 20).

...

Thanks for letting me work on this with you...and thanks for making this script available to the group.

--Kathleen

(GB) Made final edits.

Rev. 01/15/89	(Pink)
Rev. 02/16/89	(Blue)
Rev. 03/13/89	(Yellow)
Rev. 03/15/89	(Green)
Rev. 03/23/89	(Goldenrod)
Rev. 04/14/89	(Buff)
Rev. 05/16/89	(Salmon)
Rev. 05/31/89	(Cherry)
Rev. 06/02/89	(Tan)
Rev. 06/07/89	(White)

Rev. 08/21/89 (Pink)  
Rev. 08/25/89 (Blue)

JOE VERSUS THE VOLCANO

Written by  
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WARNER BROS. INC.  
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FIRST DRAFT  
September 1987  
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Rev. 01/15/89

JOE VERSUS THE VOLCANO

GREY SCREEN

The TITLE appears in white letters -

JOE VERSUS THE VOLCANO

MUSIC. Borodin's "Polovtsian Dances," Chicago Symphony Orchestra, begins to play. The stormy part.

The CREDITS ROLL.

The credits have that depressing, shitty, this is going to be one of those lousy black and white movies from the 1950s look. This is going to be one of those cheap teen sci-fi movies about a creature

MUSIC. When the female star's name appears, Borodin's theme, which will later become adapted into "Strangers In Paradise," plays. Then we return to the stormy part, which subsides as:

The CREDITS END.

The following LEGEND appears on the field of grey:

"You only live twice.  
Once when you're born,  
Once when you look death in the face."

-- James Bond

The LEGEND remains, but the field of grey turns to a rich texture of solid gold.

MUSIC. "The Girl From Ipanema," sung by the likes of Tom Waits, sung like it was the Downest blues song anybody ever croaked out just before the final curtain. The MUSIC starts as the field turns from grey to gold. The MUSIC PLAYS ON.

1 EXT. AMERICAN PANASCOPE CORPORATION - DAY 1

We're in color now, but it's a grey world. It's an ugly building about the size of a city block and a couple of stories high. It's surrounded by hurricane fence topped with barbed wire. Outside the fence is a muddy parking lot. On the fence is a sign that reads:

AMERICAN PANASCOPE CORP.

a subsidiary of

ACHI

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

1A.

1 CONTINUED: 1

The sign also has an abstract logo; a sort've German Expressionist's version of a lightning bolt. Another

sign reads:

HOME OF THE RECTAL PROBE

It's a grey winter's morning. It's raining or snowing or it just has or it's about to. There's a guard at a gate nodding workers inside the fence. They trail listlessly past him and continue on their way to the building's entrance. Most of them carry or are using grey or black umbrellas. Since they are coming from the parking lot, and since the entrance to the building is still almost a city block away once inside the fence, this straggling line of workers stretches hundreds of yards. Some of the workers wear hats.

We see the line of workers FROM HIGH OVERHEAD

The line is in the same shape as the lightning bolt logo.

One of these workers is JOE BANKS. Joe is in his early thirties. He's wearing a beat-up black trench coat; under the trench coat he's got on a cheap and square jacket and tie. This is a depressed man. You can see where he could be cool, where he could have something on the ball. But he's way too beaten down and depressed to be cool. Joe steps in a puddle. He pulls his shoe out of the water. He notices the sole is coming loose from the shoe. This depresses him further. He walks on. The sound of the WATER SQUISHING in his shoe can be heard.  
JOE VERSUS THE VOLCANO - Rev. 1/15/89 2.

2

INT. PANASCOPE BUILDING - DAY

2

Joe is shuffling down the main walk in the building. On his left are doors leading to offices. On his right is the factory, which has the feel of an airplane hangar. The factory is separated from the walk on which Joe progresses by a heavy wire fence twelve feet high. Joe passes by a sign on this fence that says "Shipping." This area is filled with thousands of brown cardboard boxes; a shipping clerk among these boxes pulls a lever on a device; the device spews out several feet of wet brown tape. Joe continues on. He passes a sign on the fence that says "Canteen." This area contains a row of vending machines and two long tables; a guy who looks like he's going to die is sitting at one of the tables eating pink Hostess snowballs; he eats them in a slow, dismal way, as if they were giant sleeping pills. Joe continues on. He passes a sign on the fence that says "Quality Control." This is the biggest area; it's filled with workers in shower caps and worn white jackets; they work a distance apart from each other, at long tables; they are inspecting terrifying medical instruments. One of these workers, a middle-aged woman named Sally, attaches a catheter to an air pump. The catheter inflates and finally explodes. Sally seems satisfied. Joe continues

on, his shoe distantly SQUISHING. He stops at one of the office doors on his left. The lettering on the door reads:

ADVERTISING DEPARTMENT

Joe opens the door and goes in. The SONG ENDS.

3 INT. ADVERTISING DEPARTMENT - DAY 3

The place is lit with those totally draining, deadening fluorescent lights. DEDE, a secretary in her late twenties, is sitting at her desk, typing. She's pretty, maybe a little hard.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89 3.

3 CONTINUED: 3

She types like an automatic weapon. Her makeup doesn't really work under these lights. She nods briefly to Joe, and goes on with her typing. Joe tries to hang up his hat, but it keeps falling off the hook. He is endlessly patient. It's the sound of the typewriter that makes him miss. At last he succeeds. Behind Dede, at a bigger desk, is MR. WATURI. He's leaning back in an executive chair, talking on the phone. He's middle-aged, olive skinned, in a dark suit that shows up his significant dandruff. His teeth are yellow as rancid butter. And there's enough grease shining on his forehead to coat a skillet. He's talking into the phone.

WATURI

Yeah, Harry, but can he do the job? I know he can get the job, but can he do the job? I'm not arguing that with you. I'm not arguing that with you. I'm not arguing that with you

Mr. Waturi waves absently at Joe and goes on talking into the phone.

WATURI

Who told you that? No. I told you that. Me. What? Maybe. Maybe. Maybe.

Joe hangs up his coat on the coat rack and goes to the coffee set-up at the rear of the office. He snaps a disposable plastic coffee cup into a permanent plastic holder. He puts a spoonful of instant coffee in the cup. Then a spoonful of powdered creamer. Then two spoonfuls of sugar. He takes a plastic stirrer and stirs the powders. He pours in the hot water and stirs. Little

clumps of undissolved stuff rise to the top. Joe tries to break them up with the stirrer and partially succeeds. He feels the glands in his throat. Maybe they're a little swollen. He rubs his eyes. They're burning a little. He takes his coffee and walks past Mr. Waturi and into his own office.

4

INT. ADVERTISING LIBRARY - JOE'S OFFICE - DAY

4

The same fluorescent lighting. There's a small wooden desk which has on it an old electric typewriter and an out-of-place lamp; it's a lamp Joe brought from home. The rest of the office is almost entirely taken up with grey industrial shelving. On these shelves are brochures depicting various medical instruments. Samples of each brochure are taped to the appropriate shelf. Behind Joe's desk is a pipe that runs floor-to-ceiling and is painted fire-engine red.

(CONTINUED)

JOE VERSUS THE VOLCANO - 5/16/89

4.

4

CONTINUED:

4

In the center of this pipe is a big wheel valve. Hanging from this valve is a printed metal sign.

The sign reads: THE MAIN DRAIN. Another sign reads: Do Not Touch. Joe turns on the lamp, which casts a small ring of golden light, and sits down with his coffee. He takes off his shoe and examines it. He tries to huddle close to the lamp, like a cold creature trying to get warm. Dede comes in.

JOE

Good morning, Dede.

DEDE

Hi, Joe. What's with the shoe?

JOE

I'm losing my sole.

DEDE

Yeah. How you doin'?

JOE

I'm a little tired.

DEDE

Yeah.

(she hands him some labels)

Here. Each one gets sent five catalogs.

JOE  
Can't do it.

DEDE  
Why not?

JOE  
I only got twelve catalogs  
left altogether.

DEDE  
Okay.

She leaves. Joe puts his shoe back on. Mr. Waturi comes  
in. Joe cowers. He's threatened by Mr. Waturi.

WATURI  
How you doin', Joe?

JOE  
Well, I'm not feeling very  
good, Mr. Waturi.

JOE VERSUS THE VOLCANO - Rev. 5/16/89 (CONTINUED)  
A4A.  
4 CONTINUED: (A1A) 4

Mr. Waturi chuckles.

JOE VERSUS THE VOLCANO - Rev. 1/15/89 (CONTINUED)  
4A.  
4 CONTINUED: (1A) 4

WATURI  
So what else is new? You never  
feel good.

JOE  
Yeah. Well. That's the  
problem. Anyway, I got the  
doctor's appointment today.

(CONTINUED)  
5.  
4 CONTINUED: (2) 4

WATURI  
Another doctor's appointment?

JOE  
Yeah.

WATURI  
Listen, Joe. What's this Dede

tells me about the catalogs?

JOE

I've only got twelve.

WATURI

How'd you let us get down to twelve?

JOE

I told you.

WATURI

When?

JOE

Three weeks ago. Then two weeks ago.

WATURI

Did you tell me last week?

JOE

No.

WATURI

Why not?

JOE

I don't know. I thought you knew.

WATURI

Not good enough, Joe! Not nearly good enough! I put you in charge of the entire advertising library...

JOE

You mean, this room.

WATURI

I gave you carte blanche how to deal with the materials in here...

(CONTINUED)

6.

4 CONTINUED: (3)

4

JOE

You put the orders into the printer, Mr. Waturi, not me. That's how you wanted it.

WATURI



You're not competent to put  
the orders into the printer!  
That's a very technical...

JOE

I thought you were going to  
explain it to me.

WATURI

I was going to do better than  
that. I was going to make you  
assistant manager. I want to  
make you assistant manager.  
But you, you're not flexible!  
You're inflexible.

JOE

I don't feel inflexible.

WATURI

You're inflexible. Totally.  
And this doctor appointment!  
You're always going to the  
doctor!

JOE

I don't feel good.

WATURI

So what! Do you think I feel  
good? Nobody feels good.  
After childhood, it's a fact  
of life. I feel rotten. So  
what? I don't let it bother  
me. I don't let it interfere  
with my job.

JOE

What do you want from me, Mr.  
Waturi?

WATURI

You're like a child. What's  
this lamp for? Isn't there  
enough light in here?

JOE

These fluorescent lights  
affect me. They make me feel  
blotchy, puffy. I thought  
this light would...

(CONTINUED)

7.

WATURI

Get rid of the light. This isn't your bedroom, this is an office. Maybe if you start treating this like a job instead of some kind of welfare hospital, you'll shape up. And I want those catalogs.

JOE

Then please order them.

WATURI

Watch yourself, Joe. Think about what I've said. You've gotta get yourself into a flexible frame or you're no place.

He starts to leave, but stops and looks back.

WATURI

Take that light off your desk.

JOE

I will.

WATURI

Take it off now.

Joe unplugs the light and takes it off his desk.

WATURI

Good.

Waturi leaves. Joe sits at his desk, shrinking in the fluorescent light. He sips his coffee. The PHONE RINGS and he answers.

JOE

Advertising library. Fifty? I'm sorry, we don't have that many in stock. I don't know why. The catalog is a thing... I don't know. It's here and it's gone. I can't explain. It's a mystery.

He hangs up the phone. Dede has quietly come in. She's looking at Joe. She speaks to him in a low voice.

DEDE

Why do you let Waturi talk to you like that?

JOE  
Like what?

(CONTINUED)  
8.

4 CONTINUED: (5)

4

DEDE  
What's wrong with you?

JOE  
I don't... feel very good.

She looks at him. She's frustrated with this guy. This is somebody who she could go for, but he's just lying there like a dog waiting to be kicked. He looks at her. If he had the strength, if he were feeling a little better, he'd make a play for this woman. But he's helpless. He just doesn't feel very good. Absently, he feels the glands in his throat.

DEDE  
What's the matter with you?

JOE  
I don't know.

She stares at him. She's angry, frustrated. She turns and walks out. Joe's eyes are shining with tears that will not fall. He is powerless to help himself. He mutters to himself, fierce and impotent.

JOE  
I don't know.

He presses the heels of his hands into his eyes.

5 INT. DOCTOR'S WAITING ROOM - DAY

5

We discover Joe with the heels of his hands pressed into his eyes. This room is fluorescently lit, too, and perhaps at first we don't realize we have gone somewhere else. A nurse's voice is heard.

NURSE (O.S.)  
Mr. Banks? Mr. Banks?

Joe, startled, takes his hands from his eyes. The CAMERA PULLS BACK and we see we're in a doctor's waiting room. And now we see the NURSE. She is a very conservative, W.A.S.P. Nurse .

JOE

Yeah?

NURSE

Doctor Ellison will see you  
now.

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9.

6

INT. DR. ELLISON'S OFFICE - DAY

6

The lighting in the doctor's office is the first warm, relaxing light we've seen. It comes from lamps and a little frosted window. The office itself is full of old wood and books. DR. ELLISON sits in a comfortable chair, at an old desk. He is the last word in doctors. He's a large, respectable, distinguished, greyed-haired M.D. He's a specialist. You get the feeling he may be a genius.

ELLISON

How are you feeling, Mr.  
Banks?

JOE

Pretty much the same. I feel  
puffy, blotchy. I never seem  
to have very much energy. I  
get these little sore throats.  
I just don't feel good.

ELLISON

And how long have you felt  
this way?

JOE

Well. Pretty much since I  
left the Fire Department. On  
and off. But since then.  
'Bout eight years.

ELLISON

What did you do in the Fire  
Department?

JOE

Well, ah, you know, I put out  
fires.

ELLISON

Was it dangerous?

JOE

Yeah. Ahm, pretty rough  
stuff. But I came out of it  
okay. The hard part was not  
feeling good all the time. I  
started not feeling good all  
the time. So I hadda quit.

Ellison nods.

ELLISON

Yes. I've gotten the results  
of your tests.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

10.

6

CONTINUED:

6

JOE

I've got cancer.

ELLISON

No.

JOE

This new venereal...

ELLISON

No.

JOE

Is there something wrong with  
my blood or urine or...?

ELLISON

No, they're fine. But there  
is something.

JOE

Tell me.

ELLISON

You have a brain cloud.

JOE

A brain cloud.

ELLISON

There's a black fog of tissue  
running right down the center  
of your brain. It's very  
rare. It will spread at a  
regular rate. It's very  
destructive.

JOE

And it's incurable.

ELLISON

Yes.

JOE

How long?

ELLISON

Six months. You can pretty much count on it being about that. It's not painful. Your brain will simply fail. Followed abruptly by your body. You can depend on at least four and half or five months of perfect health.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

11.

6

CONTINUED: (2)

6

JOE

But what are you talking about, Doctor? I don't feel good right now.

ELLISON

That's the ironic part, really. Mr. Banks, you're a hypochondriac. There's nothing wrong with you that has anything to do with your symptoms. My guess is your experiences in the Fire Department were extremely traumatic. You experienced the imminent possibility of death. Several times?

(as Joe nods numbly)

You survived. But the cumulative anxiety of those brushes with death left you habitually fearful. About your physical person.

JOE

I'm not sick? Except for this terminal disease?

ELLISON

Which has no symptoms. That's right. It was only because of your insistence on having so many tests that we happened to discover the problem.

Joe laughs, a little maniacally, then stops abruptly.

JOE

What am I going to do?

ELLISON

Well, if you have any savings

you might think about taking a trip, a vacation?

JOE

I don't have any savings. A few hundred bucks. I've spent everything on doctors.

ELLISON

Yes. Perhaps you'll want a second opinion?

JOE

A brain cloud. I knew it. Well, I didn't know it, but I knew it.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

12.

6

CONTINUED: (3)

6

ELLISON

Yes.

JOE

What am I going to do?

ELLISON

You have some time left, Mr. Banks. You have some life left. My advice to you is: Live it well.

JOE

I've got to go. I'm on my lunch hour which is over.

Joe gets up and Ellison follows suit, putting out his hand.

ELLISON

I'm sorry for what I had to tell you. I wish the news had been better.

Joe doesn't take his hand.

JOE

Yeah .

Joe leaves. Ellison starts to sit down. Joe comes back in.

JOE

I'm sorry I didn't shake your hand.

Joe takes the doctor's hand and shakes it. Then he drops it and exits abruptly. Ellison sits there a moment, not moving. Then he opens a drawer in his desk and takes out a flask. He pours himself a drink and begins to drink it.

7 EXT. MEDICAL LEAGUE BUILDING - DAY 7

This is the building Ellison's office is in. Joe's car is parked out front. Joe comes slowly out. It's still overcast, but lighter and dryer than it was earlier. As Joe walks down the steps, an elderly woman approaches with her dog, Molly, a mutt. Joe sees the dog and stops, fixed on it. He pats the dog on the head. The elderly woman thinks this is nice.

Then Joe embraces the dog, and kneeling down, hugs it intensely. The elderly woman is alarmed and pulls the dog away. Joe looks after them.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89 13.

7 CONTINUED: 7

Then he gets in his car, which is beat-up and beige. Drives off.

8 EXT. AMERICAN PANASCOPE CORPORATION PARKING LOT - DAY 8

Joe drives INTO FRAME. He gets out and we FOLLOW him as he approaches the GUARD at the gate. The Guard nods him in. He starts to walk past. Then he goes back to the Guard.

JOE  
What's your name?

GUARD  
Fred.

JOE  
Fred.

He thinks that over and then goes on his way.

9 INT. PANASCOPE BUILDING - DAY 9

Joe standing outside the door marked Advertising Dept. He is thoughtful. He goes in.

10 INT. ADVERTISING DEPARTMENT - DAY 10

Joe comes in. Dede is typing away. Mr. Watari is on the



phone. Joe hangs up his coat. He misses with the hat again because of Dede's typing. He leans over and switches the typewriter off. Then he picks up his hat, dusts it off and throws it in the garbage can.

WATURI  
(on phone)  
No. No. You were wrong. He was wrong. Who said that? I didn't say that. If I had said that, I would've been wrong. I would've been wrong, Harry, isn't that right?

Mr. Waturi's attention is split between his call and Joe, who is walking around the office like a tourist.

WATURI  
Listen, let me call you back, I've got something here, okay? And don't tell him anything till we finish our conversation, okay?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

14.

10 CONTINUED:

10

Mr. Waturi hangs up the phone. Joe is looking at the coffee set-up.

WATURI  
Joe?

JOE  
Yeah?

WATURI  
You were at lunch three hours.

JOE  
About that.

Joe wanders away, into his office. Waturi looks after.

11 INT. JOE'S OFFICE - DAY

11

Joe is staring at the big wheel valve sporting the sign that says Main Drain. Mr. Waturi comes in as Joe moves forward and, with great effort, rotates the wheel to its opposite extreme. This scares Waturi.

WATURI  
Joe, what are you doing?

JOE  
I'm opening, or closing, the  
main drain.

Nothing happens.

WATURI  
You shouldn't be touching  
that.

JOE  
Nothing happened. Do you know  
how long I've been wondering  
what would happen if I did  
that?

WATURI  
What's the matter with you?

JOE  
Brain cloud.

WATURI  
What?

JOE  
Never mind. Listen, Mr.  
Waturi. Frank. I quit.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

15.

11 CONTINUED:

11

Joe starts to take some stuff out of his desk. He looks  
at his lamp, gets the cord, plugs it in, and turns it on.

WATURI  
You mean, today?

JOE  
That's right.

WATURI  
That's great. Well, don't  
come looking for a reference.

JOE  
Okay, I won't.

WATURI  
You blew this job.

Joe takes in the little room.

JOE  
I've been here for four and a  
half years. The work I did I

probably could've done in  
five, six months. That leaves  
four years leftover.

He's been filling up a shopping bag with stuff from his desk: three books (Romeo and Juliet, Robinson Crusoe and The Odyssey), an old ukulele and his lamp. Now he's finished. He walks out of the room without even looking at Waturi. Waturi goes after him as he exits.

12 INT. ADVERTISING DEPARTMENT - DAY

12

Joe is walking towards the front door. Waturi follows him in. Joe stops at Dede's desk. She's typing. He looks at her. She stops typing.

JOE

Four years. If I had them  
now. Like gold in my hand.  
Here. This is for you.  
(gives Dede the lamp)  
'Bye-bye, Dede.

DEDE

You're going?

WATURI

Well, if you're leaving,  
leave.

(MORE)

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

16.

12 CONTINUED:

12

WATURI (CONT'D)

You'll get your check. And, I  
promise you, you'll be easy to  
replace.

JOE

I should say something.

WATURI

What are you talking about?

JOE

This life. Life? What a  
joke. This situation This  
room.

WATURI

Joe, maybe you should just...

JOE

You look terrible, Mr. Waturi.

You look like a bag of shit  
stuffed inna cheap suit. Not  
that anyone would look good  
under these zombie lights. I  
can feel them sucking the  
juice outta my eyeballs. Three  
hundred bucks a week, that's  
the news. For three hundred  
bucks a week I've lived in  
this sink. This used rubber.

WATURI

Watch it, mister! There's a  
woman here!

JOE

Don't you think I know that,  
Frank? Don't you think I'm  
aware there's a woman here? I  
can taste her on my tongue. I  
can smell her. When I'm  
twenty feet away, I can hear  
the fabric of her dress when  
she moves in her chair. Not  
that I've done anything about  
it. I've gone all day, every  
day, not doing, not saying,  
not taking the chance for  
three hundred bucks a week,  
and Frank the coffee stinks  
it's like arsenic, the lights  
give me a headache if the  
lights don't give you a  
headache you must be dead,  
let's arrange the funeral.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

17.

12

CONTINUED: (2)

12

WATURI

You better get outta here  
right now! I'm telling you!

JOE

You're telling me nothing.

WATURI

I'm telling you!

JOE

And why, I ask myself, why  
have I put up with you? I  
can't imagine but I know.  
Fear. Yellow freakin' fear.  
I've been too chicken shit

afraid to live my life so I  
sold it to you for three  
hundred freakin' dollars a  
week! You're lucky I don't  
kill you! You're lucky I don't  
rip your freakin' throat out!  
But I'm not going to and maybe  
you're not so lucky at that.  
'Cause I'm gonna leave you  
here, Mister Wa-a-Waturi, and  
what could be worse than that?

Joe opens the door and leaves. Mr. Waturi and Dede are  
frozen. The door reopens and Joe comes halfway back in.

JOE

Dede?

DEDE

Yeah?

JOE

How 'bout dinner tonight?

DEDE

Yeah, uh, okay.

Joe smiles for the first time since we've met him, and  
closes the door again.

DEDE

Wow. What a change.

WATURI

Who does he think he is?

13 INT. "THE SPANISH ROSE" RESTAURANT - NIGHT 13

Joe and Dede are sitting at a table, steaming plates of  
food before them.

(CONTINUED)

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13 CONTINUED: 13

They are drinking red wine. Joe is caught up in a big  
idea. Dede is mesmerized.

JOE

I mean, who am I? That's the  
real question, isn't it? Who  
am I? Who are you? What other  
questions are there? What  
other questions are there,  
really? If you want to  
understand the universe,

embrace the universe, the door  
to the universe is you!

DEDE

Me?

JOE

You. Me.

DEDE

You are really intense.

JOE

Am I? I guess I am. I was.

DEDE

What do you mean?

JOE

I mean, a long time ago. In  
the beginning. I was full of  
piss and vinegar. Nothing got  
me down. I wanted to know!

DEDE

You wanted to know what?

JOE

Everything! But then, I had  
some experiences... I was  
talking to this guy today, he  
says I got scared.

DEDE

Scared of what?

JOE

Have you ever been scared?

DEDE

I guess so. Sure.

(CONTINUED)

19.

13 CONTINUED: (2)

13

JOE

What scared you?

DEDE

A lot of things. At the  
moment, you scare me a little  
bit.

JOE

Me?

DEDE

Yeah.

Across the room, at another table, three guys with guitars, in traditional Spanish costumes, sing a happy Castilian song. Dede and Joe turn and take in the singers.

JOE

Why would I scare you?

DEDE

I don't know. There's something going on with you. This morning you were like a lump and now you're... How do you feel?

JOE

I feel great.

DEDE

See? You never feel great.

JOE

No, I never do.

He laughs.

DEDE

What's funny?

JOE

I do feel great. And that is very funny!

DEDE

Where are you?

JOE

I'm right here.

DEDE

I wish I was where you are, Joe.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

19A.

13

CONTINUED: (3)

13

JOE

(nodding)

No, you don't. Did I ever tell you that the first time I

saw you, I felt I'd seen you  
before?

She shakes her head.

JOE  
Wait a minute.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

20.

13 CONTINUED: (4)

13

Joe gets up, goes over to the three guys with guitars,  
slips them a fin, confers briefly, and returns to the  
table.

DEDE  
What'd you do?

JOE  
I bribed them to sing a song  
that would drive us insane and  
make our hearts swell and  
burst.

Whereupon the three guys with guitars arrive at the table  
and launch into an extremely passionate Castilian love  
song. The song makes conversation impossible. Joe pours  
Dede some more red wine. They toast, looking into each  
other's eyes. The scene ends, but the SONG CONTINUES  
through the following.

14 EXT. SPANISH ROSE - NIGHT

14

Against a slightly tilting lamp post leans a sailor in  
uniform. Joe and Dede emerge from the restaurant and get  
in his beat-up car. The car pulls away. The SONG  
CONTINUES through the following.

15 EXT. STATEN ISLAND FERRY - JOE'S CAR

15

The ferry pulls away from the shore. Joe and Dede go to  
the railing and look back at Manhattan, all lit up,  
receding. They kiss and look again. The song continues  
through next.

16 EXT. STATEN ISLAND - THREE FAMILY HOUSE - NIGHT

16

Joe's car pulls to a stop in front of it, and he and Dede  
get out. There are some steps. He kisses her and  
carries her up the steps. Then he puts her down to open



the door. The SONG ENDS.

17 INT. JOE'S APARTMENT - FOYER - NIGHT 17

Joe throws open the door with one hand. He's got Dede on his arm. They kiss passionately. Joe reluctantly ends the kiss.

JOE  
Listen.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 1/15/89 21.

17 CONTINUED: 17

DEDE  
What happened to you?

JOE  
Huh?

DEDE  
What happened to you that you're ... so alive? I can see it.

JOE  
The doctor told me I've got this thing wrong with my brain. It's not catching. But I've just got five or six months to live.

DEDE  
What?

JOE  
I'm gonna die. And it's made me very appreciative of my life.

Dede shrinks from him, clutching her coat, suddenly cold.

DEDE  
I've gotta go.

JOE  
Please don't.

He reaches for her. She steps back.

DEDE  
I've gotta go home. You may've quit, but I got the job in the morning.

JOE  
Dede, I really want you to  
stay.

DEDE  
You're gonna die?

JOE  
Yeah, but so what? Stay!  
Just tonight. Tomorrow'll  
take care of itself.

She hesitates on the brink of staying, lifts her hands to  
say yes, but her courage fails her.

DEDE  
I can't handle it, Joe.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

21A.

17 CONTINUED: (2)

17

She drops her hands, grabs the doorknob, and opens the  
door.

DEDE  
Sorry.

She quickly goes, slamming the door after her. Joe looks  
after her blankly. Then he takes off his coat, tie and  
jacket, and throws them on the floor. He walks off down  
the hall.

18 INT. JOE'S KITCHEN - PREDAWN

18

Joe is making some real coffee. He's changed into  
bathrobe. He's got a little lamp on, not the overhead  
light. He opens the refrigerator and takes out a loaf of  
white bread. He puts a couple of slices in the toaster.  
Then he looks at his little tin dining table and at  
window. The window is so dirty it's opaque. You'd like  
to open it to see out. He pulls the table over to  
window. Then he pulls a chair over to face the window.  
The window looks out on a long little street. At the end  
of the street is a brightness, where the sun will be. He  
brings his coffee to the table, and a napkin, and a  
spoon. He hears the TOAST POP. He gets it, puts it on a  
plate, butters it, and brings it to the table. He sits  
down. He takes a sip of coffee and a bite of toast. He  
looks out the window. The sun is just starting to come  
up. He looks at the coffee, at the little whiff of steam  
rising from the cracked cup. The crack's in the shape of  
ACHI logo. He looks at the toast with one bite missing  
and the butter melting into the golden bread. He looks

at the sun's splendid red rim. These things are so beautiful. His eyes well up. He takes another bite of the toast and another sip of the coffee and looks at the rising sun. It's so great that he's here to experience these things, and so sad that he's leaving. He goes back to the refrigerator and takes out the loaf of bread. He puts a couple of more slices in the toaster and the almost full loaf of bread next to the almost full pot of coffee.

19 INT. JOE'S KITCHEN - MORNING (COUPLE OF HOURS LATER)

19

The loaf of bread is almost gone and the pot of coffee is empty. Now we PULL BACK and see Joe sitting by the window with his feet up, some crusts of toast lying on the plate next to him. The sun has risen a goodly bit, and can no longer be seen by us. But Joe is dappled with sunlight. He is no longer in the thrall of a big emotion, but he is extremely deep in the thought. The DOORBELL RINGS. Joe doesn't move. It RINGS AGAIN. Did he hear the doorbell? It RINGS AGAIN. He is now satisfied the doorbell is ringing. He gets up and out into the foyer.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

22.

20 INT. JOE'S FOYER - DAY

20

The DOORBELL starts to RING AGAIN as Joe opens the door. In the hallway is a powerful, glittering-eyed old man of seventy, MR. GRAYNAMORE. He's wearing a long, black cashmere overcoat, a dramatic but not silly black fedora, and cowboy boots. He carries a vacuum-sealed can of Planter's Peanuts in his pocket. He's got a cane with a duck's head.

GRAYNAMORE

Joe Banks? Mr. Joe Banks?

JOE

Yeah?

GRAYNAMORE

Have I come at a bad time?

JOE

Yeah. No. I don't know how to answer that question.

GRAYNAMORE

Can I come in? Can we talk?

Joe throwing the door open. He's in his bathrobe.

GRAYNAMORE

You're not dressed?

JOE

No.

GRAYNAMORE

Doesn't bother me if it  
doesn't bother you.

Graynamore strides past Joe into Joe's living room. Joe looks after, in a bit of a daze. Then he follows.

21 INT. JOE'S LIVING ROOM - DAY

21

It's modest, to say the least. It's messy and cheaply furnished. An enormous crack runs up the wall and across the ceiling. Graynamore takes the room in.

GRAYNAMORE

Not a nice place you have  
here, Joe. Mind if I call you  
Joe?

JOE

No.

Graynamore smacks a hole in the wall with his cane.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

23.

21 CONTINUED: (A1)

21

GRAYNAMORE

Dingy, shabby, dinky, not  
much.

He rips off his coat with gusto and tosses it away. He sings a little of "Someone's in the Kitchen With Dinah."

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

24.

21 CONTINUED:

21

He's a rich man, from out West, and that's what his clothes look like. He seems to be enjoying himself very much. He sticks out his hand to Joe.

GRAYNAMORE

I see it as a sign of  
tremendous sophistication that  
you haven't demanded my name  
or asked me what I'm doing  
here. My name is Samuel  
Harvey Graynamore.

They shake hands.

JOE

Joe Banks.

GRAYNAMORE

I know.

(stares into Joe's  
face)

I'm trying to see the hero in  
there.

JOE

What do you mean?

GRAYNAMORE

You dragged two kids down a  
six-story burning staircase.  
That was brave. But then you  
went back up for the third.  
That was heroic. Com'on,  
you're a hero.

JOE

That was a long time ago.

GRAYNAMORE

Yes, it was.

Graynamore opens the nuts and dumps them on the table.

JOE

How do you know my name?

GRAYNAMORE

I know all about you. As much  
as I could learn in twenty-  
four hours, anyway. Peanuts?

JOE

No.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

24A.

21 CONTINUED: (1A)

21

GRAYNAMORE

Quit your job, huh?

JOE

Yeah.

GRAYNAMORE

Well, sounded like a dumb job.  
No family?

JOE

No.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

25.

21

CONTINUED: (2)

21

GRAYNAMORE

Good for you. Families are a pain in the neck. What do you know about superconductors ?

JOE

Nothing.

GRAYNAMORE

Me neither. But I own a huge company that dominates the world market for superconductors.

JOE

Really.

GRAYNAMORE

Yes. Sit down.

Graynamore sits down, suddenly grounded and serious.

GRAYNAMORE

I got a call from Dr. Ellison. You were at his office yesterday?

Joe nods.

GRAYNAMORE

He told me your news. I hope you won't be angry with him. He thought you and I might be able to help each other. Got any whiskey?

Joe shakes his head. Graynamore produces a pipe.

GRAYNAMORE

I want to hire you, Joe Banks. I want you...

Graynamore strikes an enormous match and lights up.

GRAYNAMORE

to jump into a volcano.

Joe jumps up.

JOE

I do have some whiskey.

Joe pulls a bottle of cheap scotch out of a cabinet, along with two glasses. He pours them both a drink and sits down. Graynamore downs his whiskey which makes his eyes glitter all the more. He leans forward and speaks with great intensity.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

26.

21 CONTINUED: (3)

21

GRAYNAMORE

There's an island in the South Pacific called Waponi Woo. The name means 'The Little Island With the Big Volcano.' The Waponis are a cheerful people who live a simple existence fishing in the lagoon and picking fruit. They have one fear. That's a big volcano, they call it The Big Woo. They believe an angry fire god in the volcano will sink the island unless, once every hundred years, he is appeased. It's been ninety-nine years, eleven months, and eleven days since the fire god got his propers and the Waponis are scared.

JOE

How's the god appeased?

GRAYNAMORE

Of his own free will, a man's got to jump into the volcano. Now as you might imagine, none of the Waponis are anxious to volunteer for the honor of jumping into the Big Woo. And the problem is that whoever does it gotta do it of his own free will so what do you do?

JOE

What do you do?

Graynamore gets up and starts to move around the room.

GRAYNAMORE

You do some tradin'. There's a mineral on that island, Mr.

Banks. It's called bubureau.  
I don't know anywhere else on  
the planet where you can find  
more than a gram of this  
stuff, and believe me I've  
looked. Because without  
bubureau I can't make my  
superconductors. I've tried  
to get the mineral rights from  
the Waponis, but I don't seem  
to have anything they want.  
But they do want a hero, Mr.  
Banks. And they'll give me  
the mineral rights if I find  
them one.

JOE

Why would I jump into a  
volcano?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

27.

21 CONTINUED: (4)

21

Graynamore moves behind Joe.

GRAYNAMORE

From your exploits in the Fire  
Department, I think you've got  
the courage.

JOE

You do?

GRAYNAMORE

Does it take more guts to  
twice traverse a staircase in  
flames, or to make a onetime  
leap into the mouth of a  
smoking volcano? Damned if I  
know, kimosabe. All I know is  
when you're making those kind  
of calls, you're up in the  
high country. From your  
doctor, you know you're on  
your way out anyway. You  
haven't got any money. I  
checked.

(grabs Joe by the  
shoulders)

Do you want to wait it out  
here, in this apartment? That  
sounds kind a grim to me.  
It's not how I'd wanna go,  
I'll tell you that.

Graynamore lets go of his shoulders. He takes out his



wallet and lays out four credit cards on the stereo console: Diner's Club, Gold Visa, Gold Master, and Gold American Express. The cards have Joseph Banks printed on them. Joe looks at the cards. We hear Graynamore's voice as we look at the cards.

GRAYNAMORE (O.S.)

These are yours if you take the job. It'd be twenty days from today before you'd have to actually jump in the Big Woo. You could shop today, get yourself some clothes, you know, for an adventure. Then tomorrow a plane to L.A. first class, naturally. You'll be met. Stay in the best hotel. Then the next day, you board a yacht. My competitors sometimes watch the airports. The yacht's a real beauty.

(produces wallet photo of the yacht)

It belongs to me. Gourmet chef.

(MORE)

(CONTINUED)

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GRAYNAMORE (O.S.) (CONT'D)

You sail to the South Pacific. Then, fifteen days. The Waponis come out to meet you, a total red carpet situation, you're a national hero. You're Charles Lindbergh. It's wine, women and song in the sweetest little paradise you ever saw. Then you jump in the volcano. Live like a king, die like a man, that's what I say. What do you say?

(picks up the credit cards and looks ###ks at Graynamore.

JOE

Alright. I'll do it.

GRAYNAMORE

Here's my card and your plane ticket. American, noon out of Kennedy tomorrow.

(picks up his coat and hat and heads for door)

JOE  
Mr. Graynamore?

GRAYNAMORE  
Yes?

JOE  
What if I use the cards and take  
the plane and go on the yacht and  
party on the island and then I  
change my mind and I don't jump in  
the volcano?

GRAYNAMORE  
Why then I'd kill you in a very  
slow and painful way. But you'll  
jump.

(laughs in a warm and wonderful way,  
goes to door, opens it, and leaves.)

Joe stands there,  
stares him for a moment, and then  
pulls out the  
cards. He flips through, finds what  
he wants, and  
shows number.

JOE  
Hi, I'd like to rent a limousine  
JOE VERSUS THE VOLCANO - Rev. 5/16/89 A28A.

21 CONTINUED: (6) 21

JOE (CONT'D)  
Thank you? Yes, I do.  
American Express. The Gold  
Card. Can I have a white  
limousine?

Joe smiles, looking at the card in his hand.

22 EXT. WHITE LIMOUSINE IN LOWER MANHATTAN - DAY 22

The car has just emerged from Staten Island Ferry  
traffic. We see the friendly face on the front grill of  
the limousine. It is a slightly overcast day.

23 INT. LIMOUSINE - DAY 23

Joe is sitting in the back, idly plucking his ukulele,  
looking out the windows, stretching his legs. Driver is a  
middle-aged black man; his name is MARSHALL. He's  
wearing a jacket and tie and sunglasses. He seems  
reserved and efficient

MARSHALL  
So where would you like to go?

JOE VERSUS THE VOLCANO - -Rev. 3/23/89 (CONTINUED)  
28A.

23 CONTINUED: (A1) 23

JOE  
Excuse me?

(CONTINUED)  
29.

23 CONTINUED: 23

MARSHALL  
Where would you like to go,  
sir?

Joe thinks for a moment.

JOE  
I thought I might like to do  
some shopping.

MARSHALL  
Okay. Where would you like to  
go shopping?

JOE  
I don't know.

Marshall is disgruntled, but hides it behind his reserve.

MARSHALL  
Alright.

JOE  
Where would you go shopping?

MARSHALL  
For what? What do you need?

JOE  
Clothes.

MARSHALL  
What kind of clothes? What is  
your taste?

JOE  
I don't exactly know.

Marshall pulls the car over and stops.

JOE  
Why'd you stop?

MARSHALL  
I'm just hired to drive the  
car, mister. I'm not here to  
tell you who you are.

JOE  
I didn't ask you to tell me  
who I am.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

(CONTINUED)

30.

23 CONTINUED: (2)

23

MARSHALL  
You were hinting around about  
clothes. It happens that  
clothes are very important to  
me, Mister..

JOE  
Banks.

MARSHALL  
Banks. Clothes make the man.  
I believe that. You say to me  
you wanna go shopping, you  
wanna buy clothes, but you  
don't know what kind. You  
leave that hanging in the air,  
like I'm going to fill in the  
blank, that to me is like  
asking me who you are, and I  
don't know who you are, I  
don't wanna know. It's taken  
me my whole life to find out  
who I am and I'm tired now,  
you hear what I'm say in'?  
What's your name?

JOE  
Joe.

MARSHALL  
My name's Marshall, how you  
do?

They shake hands quite seriously.

MARSHALL  
Wait a minute. I'm coming  
back.

Marshall gets out of the driver's seat, goes back and

gets in next to Joe.

MARSHALL

Now what's your situation?  
Explain your situation to me?

JOE

I'm going away on a long trip.

MARSHALL

Okay.

JOE

I've got the opportunity to  
buy some clothes today.

MARSHALL

Yes.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

31.

23

CONTINUED: (3)

23

JOE

Money's no object.

MARSHALL

Good. Where you going?

JOE

Well. I'm going out tonight  
in the city.

MARSHALL

Nice places?

JOE

I hope so. Then tomorrow I'm  
flying to L.A.

MARSHALL

First class?

JOE

Yeah.

MARSHALL

Good.

JOE

Then I'm getting on a yacht  
and sailing to the South  
Pacific.

MARSHALL Hawaii?

JOE  
No. A really unknown little  
island.

MARSHALL  
No tourists?

JOE  
I don't think so.

MARSHALL  
Good.

JOE  
Then I'll be on the island for  
a couple of weeks, then that's  
it.

MARSHALL  
And what do you got in the way  
of clothes now?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/7/89

32.

23 CONTINUED: (4)

23

JOE  
Well, I've got the kind of  
clothes I'm wearin'.

MARSHALL  
So you've got no clothes.  
We'll start with basics.  
We'll start with underwear.  
We'll start with Dunhill.

Marshall gets out of the car and heads back for the  
driver's seat.

He thinks. Marshall puts the car in gear and pulls away  
from the curb.

24 EXT. DUNHILL - DAY

24

The white limo pulls up. Two dog bars bracket the  
entrance to Dunhill with two big matching dogs, probably  
great Danes, drinking at each of the dog bars. The dogs  
are held on leashes by a man in a business suit and a  
woman in a pretty coat.

25 INT. WHITE LIMO - DAY

25

Joe's getting ready to get out.

JOE  
So just socks and underwear?

MARSHALL  
Conservative underwear is the  
only way to go. White cotton  
broadcloth boxers. Silk  
shorts make you feel like a  
whore, so none of that. But  
with the tee shirts, Egyptian  
cotton, all right?

JOE  
Alright.

Joe gets out of the car and goes in.

26 INT. DUNHILL - UNDERWEAR COUNTER - DAY 26

A conservative UNDERGARMENT SALESMAN is helping Joe.

UNDERGARMENT SALESMAN  
How many pairs of boxer shorts  
would you like, sir?

JOE VERSUS THE VOLCANO - Rev. 6/7/89 (CONTINUED)  
33.

26 CONTINUED: 26

JOE  
How many does a man need?

The Salesman pauses, thinks and replies.

UNDERGARMENT  
SALESMAN Eight pairs.

27 EXT. DUNHILL - DAY 27

Marshall's leaning against the limo, reading a copy of  
The Scientific American.

A WOMAN appears dressed as the Statue of Liberty. She  
looks at Marshall. He returns the glance. She has a tin  
can in her hand.

MARSHALL  
What?

STATUE (WOMAN)  
How about a dollar for the way  
I look?

MARSHALL  
Shoot. How 'bout a dollar for  
the way I look?

He gives her a dollar.

MARSHALL  
Yeah.

She exits. Joe comes out of the store with a shopping  
bag. Marshall opens the door for him.

JOE  
They've got a changing room.  
I'm wearing the underwear.

MARSHALL  
I knew that. I could see it on  
your face.

28 INT. LIMO - STILL AT CURB BY BROOKS - DAY 28

MARSHALL  
What else you need?

JOE  
Ah, well, some kind of  
overcoat. I don't know, maybe  
like a English trench coat.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/7/89

34.

28 CONTINUED: 28

MARSHALL  
English trench coat? That's  
foul weather wear, man.  
You're goin' west!

JOE  
What would you get?

MARSHALL  
You're a sexual man?

JOE  
Yeah?

MARSHALL  
Not that I mean to be crude,  
but I'm trying to express  
something. Armani. That's  
what you want. And how 'bout  
a haircut?



JOE  
What's wrong with my hair?

MARSHALL  
I can't express it. It looks  
like freedom without choice.  
It looks wrong.

While he's talking, he has picked up the car phone and  
punched some numbers. He speaks into the phone.

MARSHALL  
Salon Salon, please.

He breaks the connection and dials again.

MARSHALL  
Hi, gimme Cassie Cimorelli,  
please. Hello, Cassie? It's  
Marshall, how you? Good.  
Listen, I got somebody who  
needs you today, can you help  
me out? 2:30? Great, good,  
thanks.

He hangs up.

MARSHALL  
We gotta get moving.

He puts the car in gear and pulls away.

29 EXT. GIORGIO ARMANI'S - DAY 29

The white limo pulls up.  
JOE VERSUS THE VOLCANO - Rev. 5/16/89 35.

30 INT. LIMO - DAY 30

JOE  
So what do I ask for?

MARSHALL  
This is too complicated. I  
gotta come in with you. If I  
getta ticket it can't be  
helped.

31 EXT. LIMO OUTSIDE ARMANI'S - DAY 31

Joe and Marshall get out and go in.

32 INT. ARMANI'S - DAY 32

Joe is standing on a fitting stool in a beautiful suit. He's being ministered to by an ITALIAN TAILOR, as Marshall supervises. Marshall murmurs to the Tailor.

MARSHALL

I still think the full break over the shoe is the way to go.

TAILOR

No more than half this year, I swear to you.

(to Joe)

You can take it off now, sir.

Points the way to Joe and walks off.

MARSHALL

Hey, Joe, how about a tux?

JOE

What for?

MARSHALL

Something'll come up. There's nothing a man looks better in.

JOE

I'll get one if you get one.

MARSHALL

I can't be buying no Armani tux. I'm a working man.

JOE

You're getting paid to drive the car. Nobody's paying you to give me all this advice. Let me buy you the tux and we'll call it even.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/7/89

35A.

32 CONTINUED:

32

Marshall thinks it over.

33 INT. ARMANI'S - TEN MINUTES LATER - DAY

33

Marshall is standing on the fitting stool in an Armani tuxedo. The Tailor is doing his cuffs.

MARSHALL

Gimme the full break over the shoe, Pietro. It's my preference.

TAILOR  
Whatever's your pleasure, sir.

34 EXT. ARMANI AT CURB - JOE AND MARSHALL - DAY 34

emerge. Marshall opens the door to the limo for Joe and urges him to speed it up.

MARSHALL  
Come on, kid! We're on a roll!  
(as he walks around to the driver's side)  
Didn't even get a ticket.

Marshall gets in, starts it up, and pulls away.

35 EXT. HORN OF AFRICA - LIMO OUTSIDE - DAY 35

Two Tiki heads bracket either side of the entrance.

36 INT. THE HORN OF AFRICA - DAY 36

Joe is trying on a safari jacket. Two salesmen stand by. Joe nods. Now one of the salesmen puts a particularly dashing safari hat on Joe. He looks in a mirror. He really, really likes it.

37 INT. SALON SALON - DAY 37

It's a large, bustling beauty center in midtown. There must be fifteen hairdressers spread out over a spacious, well-windowed area. It's a festive place with glossy magazines and coffee and water running and blow dryers going. Happy BRAZILIAN MUSIC is playing on the sound system. Now we zero in on Cassie's corner. CASSIE is in her thirties, with a short fetching up-to-the-minute haircut.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/7/89 36.

37 CONTINUED: 37

She's also got a terrific personality; she's the salt of the earth. And she's cutting Joe's hair. Marshall sits on a nearby chair. He's reading B, a trendy magazine.

JOE  
How you making me look?

CASSIE

I'm undoing this cut from before. This is some piece of geography. Where'd you get this?

JOE

In one of those subway barber shops.

CASSIE

It has that reality. Grim. You're a very handsome guy, I'm just gonna bring that out. Marshall, which one is that?

MARSHALL

It's the in and out issue.

CASSIE

That's the best! What's in?

MARSHALL

Carrie Fisher, Barcelona, African-Americans, happy endings, The New York Dally News, tomato salads, God, garlic, wristwatches you have to wind up, and true love.

CASSIE

Did you say Carrie Fisher?

MARSHALL

You don't like Carrie Fisher?

CASSIE

I love Carrie Fisher! I can't believe it! So intelligent! So dry! That's a totally great list. What's out? Read it slow.

MARSHALL

Kafka, C.D.'s.

CASSIE

That's true. I've had it with Kafka. Those little eyes...so full of misery.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/7/89

37.

37 CONTINUED: (2)

37

MARSHALL

Stand-up comedy...

CASSIE

Stand-up comedy makes me nervous.

MARSHALL

All restaurants that haven't been in existence for at least thirty years.

CASSIE

Yes.

MARSHALL

Paloma Picasso.

CASSIE

No, I don't agree with that. I love Paloma Picasso. Those lips! So red, so big!

MARSHALL

New money and old money.

CASSIE

Okay.

MARSHALL

All camp, all trash, all trivia...

CASSIE

Oh com'on, take a risk.

MARSHALL

And The New York Times.

CASSIE

Finally somebody said it! What rag!

Cassie finishes cutting Joe's hair. It's a great cut.

CASSIE

Very gratifying. Thank you, Marshall. Well, here you are.

JOE

I look good.

MARSHALL

You're coming into focus, kid! I can see you now.

Marshall nods approval. Cassie and Joe exchange a smile.

38 OMITTED 38

39 EXT. HAMMACHER SCHLEMMER - DAY 39

The limo pulls up. Joe goes in. Marshall stays in the car.

40 INT. HAMMACHER SCHLEMMER - DAY 40

ANGLE ON the indoor golfing practice green. Joe putts a golf ball into the hole.

JOE  
I'll take it.

SALESWOMAN  
Yes, sir.

Joe walks OUT OF FRAME. CLOSEUP PAN ACROSS the glass counter top of a Swiss army knife, a world band travel radio, shaving kit, lantern and a violin case that doubles as a bar; until we COME TO a large light colored umbrella which is pointed AT us. The umbrella closes, revealing Joe.

JOE  
I'll take this, too.

HAMMACHER SCHLEMMER SALESMAN  
Will that be all?

Joe walks away.

40A PICTURE CUT-OUT CUT TO: 40A

of a woman demonstrating the walk on water shoes. Joe approaches. The SALESWOMAN appears as well. Joe is really looking at the shoes.

SALESWOMAN  
Does that interest your

JOE  
You mean you can walk on water?

SALESWOMAN  
With a little help. Yes.

JOE  
I'll take a pair.

(CONTINUED)

40A CONTINUED:

40A

SALESWOMAN

Alright. Very good, sir.  
Thank you.

JOE

Thank YOU.

41 INT. WHITE LIMO IN FRONT OF ARMANI - DAY

41

Two uniformed attendants from Armani are handing the last of the boxes to Joe, who's now sitting in front with Marshall.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

38.

41 CONTINUED:

41

The back of the car is completely loaded with stuff. The attendants head back to the entrance where they stand at parade rest on either side of the door. Joe calls after.

JOE

Thanks!

Marshall pulls away from the curb.

MARSHALL

You know what you need?

JOE

What else could I need?

MARSHALL

How you gonna carry this stuff? You need luggage!

JOE

I didn't think of that.

42 INT. SMALL EXCLUSIVE LUGGAGE STORE (J. RUSS) - DAY

42

It's as quiet as a church. A few pieces of extremely high quality leather luggage are on display. The SALESMAN, a small neat man in a quiet suit, is the store's representative. He's talking with Joe. He's a very serious, understated man.

LUGGAGE SALESMAN

Have you thought much about luggage, Mr. Banks?

JOE  
No, I never really have.

LUGGAGE SALESMAN  
It's the central preoccupation  
of my life. You travel the  
world, you're away from home,  
perhaps away from your family,  
all you have to depend on is  
yourself and your luggage.

JOE  
I guess that's true.

LUGGAGE SALESMAN  
Are you traveling light or heavy?

JOE  
Heavy.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

(CONTINUED)  
39.

42 CONTINUED:

42

LUGGAGE SALESMAN  
Flying?

JOE  
Flying. And by ship.

LUGGAGE SALESMAN  
An ocean voyage?

JOE  
Yes.

LUGGAGE SALESMAN  
Ah. Yes. So. A real  
journey.

JOE  
And then I'll be staying on  
this island, I don't even  
really know if I'll be living  
in a hut or what.

LUGGAGE  
SALESMAN Very exciting.

JOE  
Yeah.

LUGGAGE SALESMAN  
As a luggage problem. I  
believe I have just the thing.



The Luggage Salesman rolls out an absolutely gorgeous steamer trunk of dark, wine-colored leather and brass fittings.

JOE

Wow.

The Luggage Salesman opens it. It has hangers, drawers, a mirror, the works.

LUGGAGE SALESMAN

This is our premier steamer trunk. All handmade, only the finest materials. It's even water-tight, tight as a drum. If I had the need and the wherewithal, Mr. Banks, this would be my trunk of choice. I could face the world with a trunk like this by my side.

Joe is moved.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

40.

42 CONTINUED: (2)

42

JOE

I'll take four of them.

This is the classiest thing the Luggage Salesman's ever heard.

LUGGAGE SALESMAN

May you live to be a thousand years old, sir.

Not normally a demonstrative man, he slowly raises hand, offering it to Joe. Joe takes it and they shake.

43 EXT. STREET OUTSIDE LUGGAGE STORE - DAY

43

Marshall and Joe have just finished securing the four trunks to the top of the white limo. They get in the car.

44 INT. LIMO - DAY

44

Marshall starts it up.

JOE

I'm through shopping.

MARSHALL  
Fair enough. Where to? Back  
to Staten Island?

JOE  
Yeah, I guess so. No. A  
really good hotel. The Plaza?

MARSHALL  
The Plaza's nice.

JOE  
Where would you go?

MARSHALL  
(lighting up)  
The Pierre!

45 EXT. THE PIERRE HOTEL - DUSK 45

Seven bellboys and girls are unloading the white limo and carrying its contents into the hotel. They wear classic bellboy uniforms and caps. Marshall and Joe are watching.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

41.

45 CONTINUED: 45

JOE  
Marshall?

MARSHALL  
Yeah?

JOE  
I wonder if you'd want to have  
dinner with me tonight?

MARSHALL  
Can't do it. I got my wife  
and kids at the end of the  
day, you know?

JOE  
Yeah.

The HEAD BELLMAN informs Joe.

HEAD BELLMAN  
Everything's at check-in when  
you're ready, sir.

The Bellman departs within.

MARSHALL

Listen, ain't you got nobody?

JOE

No. But there are certain times in your life when I guess you're not supposed to have anybody, you know? There are certain doors you have to go through alone.

MARSHALL

You're gonna be Alright.

Joe shrugs. He and Marshall shake hands. They look at each other. We see Marshall get in the limo and pull away. We see Joe look after him, then turn and go into the hotel.

MUSIC:

A instrumental jazz version of "Do You Know The Way To San Jose" plays through the following scenes.

46 INT. SUITE IN THE PIERRE HOTEL - NIGHT 46

Joe has one of his trunks open. He's hanging his tuxedo up in it. He's been taking stuff out of boxes and packing it into the trunks. He opens another box and takes out his new suit. The MUSIC CONTINUES through the next.

JOE VERSUS THE VOLCANO - Rev. 6/2/89 42.

47 INT. MAIN RESTAURANT IN THE PIERRE HOTEL - NIGHT 47

This is an incredibly beautiful, quiet restaurant. Joe's discovered, sitting alone at a table. The Pierre waiter is just walking away. Joe's sipping a glass of wine, his entree before him. The MUSIC CONTINUES through next.

48 EXT. CENTRAL PARK SOUTH - JOE - NIGHT 48

Walking along. As he approaches The Plaza, two cabs pull up and eight theatregoers from out of town disembark. They are all middle-aged, wearing their best clothes, having a good time. They cross in front of Joe on their way into the hotel. He watches them go by and disappear. It makes him smile and it makes him feel alone. He goes on. The MUSIC CONTINUES through next.

49 EXT. DEPARTMENT STORE WINDOW - NIGHT 49

Joe walks by and stops, struck by the contents of the window. It's a female dummy, dressed as Patricia will be on

the yacht. Behind the dummy is a photo mural of the yacht.

50 INT. TUESDAY'S (JAZZ BAR) - NIGHT 50

We've arrived at the place where the music is coming from. Joe sits at a little table listening to a good jazz quartet. They are a pasty-faced English quartet. Everyone in the club is black except Joe, the bartender and the band, which is playing "Do You Know The Way to San Jose." Everyone is drinking martinis. They form a straight line down the bar each with a giant green olive in it. Joe finishes a martini and waves for the check. The MUSIC CONTINUES through the next.

51 EXT. FIFTH AVENUE - 30 FEET FROM THE PIERRE - NIGHT 51

Joe, weaving ever so slightly, walks up the street and approaches the hotel. The MUSIC CONCLUDES.

52 INT. THE PIERRE HOTEL - JOE'S SUITE - NIGHT 52

The lights are out. Joe's in bed, staring at the ceiling. We look DOWN on him. It's very, very silent. Finally, he closes his eyes and turns his head.

53 EXT. AMERICAN AIRLINE IN FLIGHT - DAY 53  
JOE VERSUS THE VOLCANO - Rev. 5/16/89 42A.

54 INT. AMERICAN FLIGHT - FIRST CLASS CABIN - DAY 54

In the flight to L.A. Joe is sitting on the aisle. Next to him is a grey-haired, wholesome priest named FATHER CONROY. The clergyman is most way through a drink, wrapped up in his own thoughts. Joe is deeply aware that he's sitting next to a priest; he's uneasy, shifting in his chair. The STEWARDESS notices Joe and approaches.

STEWARDESS  
Can I get you anything, sir?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 1/15/89 43.

54 CONTINUED: 54

JOE  
No, thank you. No, I changed my mind. Some club soda, please.

STEWARDESS  
Alright.

Father Conroy catches her eye and slightly raises his almost empty drink.

FATHER CONROY  
I think I'll have one more.

STEWARDESS  
Alright.

The Stewardess heads off, down the aisle. Joe catches the priest's eye.

JOE  
Have you ever been to California before?

FATHER CONROY  
Oh, many times.

JOE  
I've never been anywhere.

FATHER CONROY  
I was a chaplain there, years ago. For the Marines. Camp Pendleton.

JOE  
I don't believe in God

FATHER CONROY  
Okay.

JOE  
I did when I was a kid, but I lost my faith in high school.

FATHER CONROY  
Uh-huh.

JOE  
And then, when I was in danger - I was a fireman - in the middle of the fire, I never like turned around and fell to my knees and started praying.

(CONTINUED)  
44.

54 CONTINUED: (2)

54

FATHER CONROY  
No?

JOE

No. There are atheists in foxholes.

FATHER CONVOY

I'm sure there are.

JOE

But I've come to a place in my life where I've come face to face with the facts of life and death. I mean, it's a chance happening I'm alive, it's a miracle, I'm so lucky! And it's not going to last. It's like a shooting star. So beautiful, so fleeting, make a wish before it's gone, you know? I'm so moved. But cut off. If there is a God, if there is some kind of music going through everything, I can't hear it. I'm alone. I really feel I'm alone. I'm walking down this little path by myself.

FATHER CONROY

Yes.

JOE

Can you help me?

The Stewardess has returned with their drinks.

STEWARDESS

Hi. I have your drinks.

JOE

Oh, yeah. Thank you.

She serves the priest a little bottle of bourbon and a glass of ice. He gives her his old glass.

FATHER CONROY

Thank you.

Joe is still focussed on Father Conroy. The good Father carefully pours the little bottle of bourbon over the ice. Joe is very intense.

JOE

Can you help me?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

45.

FATHER CONROY  
Do you see an analyst of some  
kind?

JOE  
I don't need an analyst.  
That's not the kind of problem  
I have.

Inspirational light shines through the cabin window.

FATHER CONROY  
If you need a guide. If  
you're a seeker and you need a  
guide, someone to counsel you  
so you can find your way  
forward into a spiritual  
realm. And you're on an  
airplane. Don't look in first  
class.

Father Conroy raises his glass of bourbon in a little  
toast to Joe, and then takes a healthy swallow.

55 EXT. L.A. AIRPORT - RUNWAY - DAY 55

The American flight lands.

56 INT. L.A. AIRPORT TERMINAL - DAY 56

Joe and his fellow travellers are just entering the  
terminal proper. A commercial airplane presses its nose  
inquisitively against a visible window. It is surrounded  
by orange trees. Joe is surrounded by blond California  
guys as he gets off the plane. We see a homemade banner  
"Welcome to L.A. St. Dymphna's Girls Academy." Of the  
six people waiting, five of them look like Brezhnev. The  
sixth is ANGELICA, she is holding aloft a sign which  
reads "JOSEPH BANKS." She looks like Dede. Joe does a  
take, he goes to her. Several Catholic school girls run  
by.

JOE  
Hi.

ANGELICA  
Hi, are you Joe Banks?

JOE  
Yeah. Who are you?

ANGELICA  
I'm the daughter of the guy  
who hired you. Angelica

Graynamore.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

46.

56 CONTINUED:

56

Joe shakes her hand.

JOE

Nice to meet you. Again.

ANGELICA

What?

Joe shakes his head.

ANGELICA

Daddy told me to tell you that I don't know what he hired you for, and not to tell me. That I'm totally untrustworthy. I'm a flibberti-gibbet. C'mon, let's get outta here.

JOE

I've got some luggage.

56A OMITTED

56A

&  
57

&  
57

58 EXT. TAXI FULL OF STEAMER TRUNKS - DAY

58

The taxi is going along a highway. We LEAVE the taxi and MOVE FORWARD TO a red convertible. In the red convertible are Angelica at the wheel, and Joe beside her. They are driving alongside the blue ocean. Green palm trees wave overhead. All is beautiful and fresh.

JOE

I've never been to L.A. before.

ANGELICA

What do you think?

JOE

It looks fake. I like it.

59 EXT. SHANGRI-LA HOTEL - SUNSET

59

The red convertible pulls up to the entrance and we hear Angelica say:



ANGELICA (O.S.)  
Daddy wanted to put you up in  
Bel Air, but I said no way!  
Shangri-la, Shangri-la!

JOE VERSUS THE VOLCANO - Rev. 6/2/89 (CONTINUED)  
46A.

59 CONTINUED: (A1) 59

The taxi pulls up behind them. Angelica gets out of the car and goes back to the cab.

JOE VERSUS THE VOLCANO - Rev. 5/16/89 (CONTINUED)  
47.

59 CONTINUED: 59

She gives the DRIVER money.

ANGELICA  
Thanks. That's for you. And  
put everything on the curb,  
please.

DRIVER  
Thank you.

Joe gets out of the convertible. Two deco-porters emerge from the hotel with luggage carriers, and assist the Driver in transferring the trunks. Angelica jumps back in her car and calls to Joe.

ANGELICA  
Check in, fresh up, I'll be  
back for you at seven. We'll  
have dinner.

Angelica drives off. Joe looks after, then turns and goes into the hotel.

60 INT. CHINOIS - NIGHT 60

Fancy "fun" restaurant. A big platter of Dungeness crabs being carried through the restaurant. It's placed on a table where Joe and Angelica are sitting. There are already two other platters of exotic food on the table. Now we see the waiter and waitress, a slick blond named RALPH and a redheaded waitress named RITA.

RITA  
Black bread with sour cream  
and golden caviar.

RALPH

The Dungeness crabs.

Joe looks at this dish with alarm. Ralph and Rita depart.

ANGELICA  
What's the matter?

JOE  
Nothing.

ANGELICA  
They do look like little  
monsters or something.  
(picks one up and  
attacks it)  
But they're good little  
monsters.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

48.

60 CONTINUED-

60

Joe tentatively takes one, and small portions of the  
other dishes.

ANGELICA  
What'd you do before you  
signed on with Daddy?

JOE  
I was an advertising librarian  
for a medical supply company.

ANGELICA  
Oh. I have no response to  
that.

JOE  
What do you do?

ANGELICA  
Why do you ask?

JOE  
Uh, I don't know.

Angelica produces and takes two pills. Suddenly, she  
gets very defensive.

ANGELICA  
I'm a painter. And a poet.

JOE  
Really?

ANGELICA

Yes. Does that bother you?

JOE

No.

ANGELICA

People from New York usually look down on painters. And poets.

JOE

I didn't know that.

ANGELICA

They think if you live in L.A., and you say you're an artist, you really do nothing!

JOE

Why?

ANGELICA

You don't think I do nothing?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

48A.

60 CONTINUED: (1A)

60

JOE

No.

ANGELICA

You believe me when I say I'm a painter?

JOE

And a poet. Sure.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 1/15/89

49.

60 CONTINUED: (2)

60

ANGELICA

Well, you're right. There's a painting of mine right there.

CUT TO:

60A PAINTING OF CAR

60A

in a yellow pool of light overlooking a lit-up city below. And --

CUT BACK TO:

60B JOE AND ANGELICA

60B

looking.

JOE  
It's terrific. Where you get  
your ideas?

ANGELICA  
I'll show you.

60C PAINTING CUT BACK TO: 60C

61 EXT. HILL WITH STREETLIGHT - NIGHT DISSOLVES INTO: 61

The streetlight casts a pool of light just like in the painting, and the city glitters below. When Angelica's car pulls into the pool of light and stops, the picture is complete.

JOE  
Nice view. It's like looking  
down at the stars.

Angelica takes two more pills.

ANGELICA  
Do you want to hear one of my  
poems?

JOE  
Sure.

ANGELICA  
Long ago, the delicate tangles  
of his hair, Covered the  
emptiness of my hands.  
(to Joe)  
Do you wanna hear it again?

JOE  
Okay.

ANGELICA  
Long ago, the delicate tangles  
of his hair, Covered the  
emptiness of my hands. (CONTINUED)  
JOE VERSUS THE VOLCANO - Rev. 5/16/89 50.

61 CONTINUED: 61

She has tears in her eyes. Joe looks at her, concerned.

JOE  
What's the matter?

ANGELICA  
Did you ever think about  
killing yourself?

JOE  
What? Why would you do that?

ANGELICA  
Why shouldn't I?

JOE  
Some things take care of themselves. They're not your job. Maybe they're not even your business. I like your poem.

ANGELICA  
I'm a grown woman and I live on my father's money. That restaurant that had my painting up, that's my father's restaurant.

JOE  
Why are you telling me?

ANGELICA  
I don't know.  
(making a joke out of it)  
I'll tell anybody who'll listen.  
(dropping it)  
No, that's not true. I don't know why I'm telling you.

JOE  
Listen to me. If you have a choice between killing yourself and doing something you're scared of doing, why not take the leap and do the thing you're scared of doing?

ANGELICA  
You mean stop taking money and leave L.A.?

JOE  
You see? You know what you're afraid of doing. Why don't you do it? See what happens?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

51.

61 CONTINUED: (2)

61

Inspired by him, she hesitates on the brink of courage.

For a moment she finds it and lifts her hands to say "yes," but her courage fails her. She gets a chill.

ANGELICA

You must be tired.

She starts up the car.

ANGELICA

Thanks for listening, but I'm a little high, and you don't know me from Adam, I mean, I guess, Eve. Anyway, forget it.

JOE

I don't mind talking.

Suddenly, she's very angry.

ANGELICA

Well, I do! This is one of those typical conversations where we're all open and sharing our innermost thoughts and it's all bullshit and a lie and it doesn't cost you anything!

JOE

Look. I don't know you. I don't think I know anybody. You're angry. I can see that.  
(he quietly gets upset)  
I'm very troubled. I'm not ready to... There's only so much time and you wanna use it well. So I'm here talking to you, I don't wanna throw that away. You seem...

ANGELICA

I seem what?

JOE

You seem far away.

ANGELICA

I have no response to that.

JOE

Maybe you better take me back to the hotel.

His eyes are shining. She looks at him. She puts the car in gear and pulls out.

62 EXT. SHANGRI-LA HOTEL - NIGHT

62

The red convertible pulls up. Joe gets out.

ANGELICA

You want me to come in? I  
could come up with you?

JOE

No.

ANGELICA

Alright. Will you have  
breakfast with me? I'm  
supposed to get you to the  
boat by ten, but I could meet  
you for breakfast.

JOE

Okay.

ANGELICA

I told you I was a  
flibbertigibbet.

She drives off. Joe turns to go into the hotel, changes his mind, and walks out into the street. We FOLLOW him. He dodges a lone car, and makes it to the other side where the palm trees grow.

63 JOE - NIGHT

63

Joe making his way through some greenery. He parts some tall grass, and we see what he sees --  
JOE VERSUS THE VOLCANO - Rev. 6/2/89 53.

64 EXT. BEACH AND OCEAN - JOE'S POV - NIGHT

64

A couple of stars vaguely twinkle overhead. There's the DULL BOOM of the SURF.

65 DOWN WHERE BEACH MEETS OCEAN - NIGHT

65

Joe arrives at this spot and sits down in the sand. He looks out at the ocean, at the horizon, where the night presses down on the water. Time passes. The sky gets lighter.

MUSIC.

The VAGUE beginnings of something MAGICAL and very, very big are heard.

A band of golden light hits Joe in the back of the head.

He turns around and it's in his eyes. We see the fake sun rising over a row of palm trees. Just a touch of red on the horizon.

The MAGICAL MUSIC CEASES.

But the sun continues to rise. And rise. Until it clears the horizon and is a discreet orange-blue disk in the morning sky.

66

INT. SUNNY RESTAURANT - DAY

66

The sun turns into an orange-yellow yolk of a sunnyside-up egg. The CAMERA PULLS BACK. Joe and Angelica are eating breakfast. Joe is dressed like Jungle Jim.

ANGELICA

I'm so tired. You take that stuff, it just ruins your sleep. I'm sorry I was so abusive, immature, hostile, and needy last night.

JOE

You were fine.

ANGELICA

I disappointed you. So, what did Daddy hire you to do?

JOE

It's real complicated.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

54.

66

CONTINUED:

66

ANGELICA

Okay. I don't even know where you're going on the boat. Patricia won't tell me.

JOE

Who's Patricia?

ANGELICA

She's my half-sister. She's the one who's sailing you wherever you're going.

JOE

She is?

ANGELICA

You didn't know?



JOE

No.

ANGELICA

Daddy loves a secret almost as much as he loves money. Can I ask you something?

JOE

What?

ANGELICA

Why are you dressed like Jungle Jim?

JOE

You think this is inappropriate? For the boat?

ANGELICA

No, it's fine. We'd better get going. I gotta guy dropping your trunks off at the marina who may not have understood my travel directions.

They get up to go.

67 EXT. BIG MARINA - MANY BOATS LIKE RESTLESS HORSES - DAY

67

At the end of a long narrow dock is a yacht about 7 feet long. It dwarfs all the other vessels. We hear a CAR DOOR SLAM and hear Angelica.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

55.

67 CONTINUED: (AA1)

67

ANGELICA (O.S.)

Here we are.

Now we see Angelica and Joe approach the dock and start walking down it. We see them FROM the back and hear them talking.

JOE

Is that it?

ANGELICA

Yeah.

JOE

It's big.

They approach the yacht, which is called The Tweedle Dee. It has on its hull a single arrogant eye that looks haughtily at Joe. On the dock by the yacht are the four steamer trunks. Sitting on a piling, staring balefully at the trunks is a magnificent, athletic, truly feminine, blonde, blue-eyed woman in her late twenties. This is PATRICIA. On The Tweedle Dee two boat boys, MIKE and TONY, ready the yacht for departure; they are young and shining and strong. Joe and Angelica arrive at the slip. Patricia looks just like Dede and Angelica. Joe does a take.

JOE  
(to Angelica)  
You say this is your half-sister?

ANGELICA  
Yeah.

PATRICIA  
What's the trunks, Felix?

JOE  
They're my... My name's not Felix, it's Joe.

PATRICIA  
I know.  
(calling out)  
Mike! Tony! Find a place for these boxes.

Mike and Tony jump off the yacht and proceed to load the trunks.

PATRICIA  
That outfit's wearing you, Felix.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 1/18/89

55A.

67 CONTINUED: (A1)

67

JOE  
Why are you calling me Felix?  
My name's Joe.

PATRICIA  
I'm calling you Felix because I do what I want. Hello, Angelica.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

56.

ANGELICA

Hello, Patricia.

PATRICIA & ANGELICA

(simultaneously)

Do you know where Daddy is?

PATRICIA (to Joe)

We never know where our father is and we always suspect that the other one knows. But it's all phone calls and telegrams, hey, Angelica?

ANGELICA

Well, you're in a rotten mood.

PATRICIA

It's the sunshine. It gets me down.

The boat boys have finished bringing aboard the last trunk.

ANGELICA

Where are you going?

PATRICIA

Can you believe it? Dad said not to tell you. Goes with my theory. Power makes you paranoid.

Mike calls out from the yacht.

MIKE

All set.

Patricia hops off the piling.

PATRICIA

Well, get ready to heave, Felix.

Joe gets angry.

JOE

My name is Joseph or Joe.

Patricia deflates a bit.

PATRICIA

Alright. Joe. Get ready. We're leaving.

67 CONTINUED: (2)

67

Joe turns to Angelica and speaks to her privately.

JOE

'Bye.

ANGELICA

'Bye.

JOE

Listen. Don't take drugs.

ANGELICA

Okay.

JOE

Wish me luck.

ANGELICA

Good luck.

He takes her hand and gives her a little kiss on the cheek. She notes his hand. She's puzzled.

ANGELICA

You're shaking.

He smiles, examining his hand.

JOE

Am I? A little.

(looks at the land in  
the distance behind  
her)

Yeah.

He runs up the gangway. Patricia has already boarded the boat. The boat boys are casting off. Patricia takes the wheel. But we are still WITH Angelica on the dock. She stands there. Slowly, as the yacht pulls away, she waves. Joe stands at the railing, the sails still furled behind him. He waves back.

Now we are WITH Joe on the yacht, at the railing. He waves a little, and then his eyes rove the shore.

68 JOE'S POV - SHORE - DAY

68

Joe looks at the flag on the stern of The Tweedle Dee. He looks up from the flag at his departing homeland. A

ghost image of the flag follows his glance up so that he sees the following through that image. He sees Angelica on the dock, and then the boats behind her, and then the parking lot behind that. And then the hills in the distance off to his left. And the rich people's houses off to his right.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 8/21/89

58.

68 CONTINUED: 68

And cars on roads. And a smokestack. He sees all this through the ghost image of that American flag. He sees his homeland. Receding. He's leaving his homeland. He will never see it again. And now we see again:

69 JOE - AT RAIL - DAY 69

Staring, moved, determined. His clothes are a bit much, but he almost fills them in this moment. A wind comes up and sweeps his safari hat off his head, into the ocean. He flinches slightly at the loss.

70 HAT - DAY 70

swirling away into the wake. But now we see again:

71 JOE 71

And after a glance, he gives up the hat without regret. He continues to look after the receding land. Without the hat he looks great. His hair blows in the wind and he stares and stares.

72 EXT. YACHT - FROM FEW HUNDRED YARDS AWAY - DAY 72

The Tweedle Dee has cleared the harbor and the boat boys have started unfurling the sails. The huge, snowy sails fill with a rich wind.

73 INT. YACHT - GALLEY - DAY 73

The chef, a German named DAGMAR, is laying out lovely nicoise salads. Tony awaits Dagmar's pleasure.

DAGMAR

Have you put out the  
sunflowers, yet?

TONY

Yeah.

DAGMAR

Good! Go.

Tony picks up the salads and exits.

74 EXT. DINING TABLE - SUNSET 74

Which is shaded by a canopy. At the table sit Joe and Patricia. On the table are place settings, white wine, and glasses. Tony serves their plates and goes.

JOE  
Looks delicious.

(CONTINUED)  
58A/59.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

74 CONTINUED: 74

PATRICIA  
We eat well aboard The Tweedle  
Dee.

JOE  
The Tweedle Dee?

PATRICIA  
That's the name of this boat.

JOE  
Oh.

(CONTINUED)  
60.

JOE VERSUS THE VOLCANO - Rev. 6/2/89

74 CONTINUED: (2) 74

PATRICIA  
So we're going to the island  
of Waponi Woo.

JOE  
I guess so.

PATRICIA  
Why?

JOE  
You don't know?

PATRICIA  
No.

JOE  
Have you ever been there?

PATRICIA  
No. All I know about Waponi  
Woo is that the name means  
'the little island with the

big volcano,' and that the people, the Waponis, like orange soda.

JOE

They like orange soda.

PATRICIA

(produces a book called History of Polynesia)  
Yeah. But here! I've got a book. 'Eighteen hundred years ago, a Roman galley with a crew of Jews and Druids, got caught in a huge storm off Carthage. They were swept a thousand miles off course, and ended up on the wrong side of the horn of Africa. Thinking they were returning to Rome, they sailed deep into the South Pacific, and finally ended by colonizing a lightly populated, Polynesian island which they named Waponi Woo. Thus was born the Waponi culture - a mixture of Polynesian, Celtic, Hebrew and Latin influences. The Waponis are known throughout Polynesia as having a peculiar love of orange soda and no sense of direction.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 3/13/89

60A.

74

CONTINUED: (2A)

74

JOE

Why'd you talk to me so snotty back on the dock?

PATRICIA

Because you work for my father. And I'm angry with my father. But he's not around to give him a shot. So you work for him, I give you a shot.

JOE

Why you angry with him?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 1/15/89

61.

PATRICIA

Because he's never around.

JOE

If you're angry with him, and he's never around, why are you working for him?

PATRICIA

I don't work for him. My transport of you is strictly a favor.

JOE

You do favors for people you're mad at?

PATRICIA

I don't work for him!

JOE

Alright.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

62.

PATRICIA

He said he'd give me this boat if I took you.

JOE

Wow.

PATRICIA

(defensive)

He's got two of them. This is The Tweedle Dee. There's a Tweedle Dum, too.

She gets up. She's flustered.

PATRICIA

I've got the wheel tied up, which is not good sailing. Excuse me.

She goes toward the stern. Joe is left alone to finish his supper.

is cutting through the blue. The sun is setting.



76 EXT. THE TWEEDLE DEE - NIGHT 76

is anchored and lit up. It's a dark and starless night.

77 INT. THE TWEEDLE DEE - CABINS - NIGHT 77

Patricia is showing Joe his berth. The whole interior of the boat is made of beautiful wood.

PATRICIA  
Is this okay for you?

JOE  
Sure.

PATRICIA  
The boys like to sleep in the hull. Dagmar sleeps on deck when the weather's good. So you've pretty much got things to yourself. I'm in the little stateroom.

JOE  
Great.

JOE VERSUS THE VOLCANO - Rev. 3/23/89 (CONTINUED)  
63.

77 CONTINUED: 77

But Patricia lingers.

PATRICIA  
I'm sorry I was so rude on the dock.

JOE  
That's okay.

She finished, but again she lingers, awkward. Finally, she blurts out.

PATRICIA  
Did you sleep with my sister?

JOE  
No.

PATRICIA  
Actually, she's my half-sister.

JOE

No, I didn't.

PATRICIA

Okay.

(again awkward)

Do you like to fish?

JOE

Sure.

PATRICIA

Maybe tomorrow we'll do some fishing.

She goes to the entranceway and fingers a switch on the wall.

PATRICIA

This is the light switch. Did Mike show you how to work the bathroom?

JOE

Yeah.

PATRICIA

Good. Do you want me to turn off the light while I'm going?

JOE

Okay.

(CONTINUED)

64.

77 CONTINUED: (2)

77

She turns off the light. Only the light from the entranceway illuminates her now, and Joe is not visible.

PATRICIA

I love my sister. I know she's screwed up. I love my father, even though I never see him and he's not so great when I do see him. I'm very nervous about this trip. My father didn't tell me anything and you don't seem to be telling me anything. But it's more than that. I've always kept clear of my father's stuff since I got out on my own. Now he's pulled me back in. He knew I wanted this boat and he used it and he got

me working for him, which I swore I would never do. I feel ashamed because I had a price. He named it. And now I know that about myself. I don't know who you are. I don't know anything about you. But you're working for him, too, and that makes us two of a kind. I could treat you like I did back on the dock, but that would be me kicking myself for selling out. Which isn't fair to you and doesn't make me feel any better. I don't know what your situation is. But I wanted you to know what mine is. Not just to explain some rude behavior. But because we're on a little boat for a while and I'm soul sick and you're gonna see that. Like my sister. She's soul sick, too. And if you'd slept with her I would've known something about you. But you didn't. You didn't. I believe you.

JOE

I'm glad you believe me.

PATRICIA

Have you ever slept on a boat before?

JOE

No.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

65.

77 CONTINUED: (3)

77

PATRICIA

It really affects your dreams. I look forward to it. Even though, sometimes, the dreams really shake me up. Okay. Good night.

JOE

Good night.

She departs through the entrance way. The light goes out, and it's dark and quiet.

It's a really beautiful sunny day. Tony is at the wheel, the sails are full and, sitting in two chairs hard by the stern are Joe and Patricia. They both are holding deep sea fishing rods; they're trolling.

MUSIC.

"The Girl From Ipanema," the famous recording by Getz and Gilberto, is playing now.

Patricia reels in her line. A beautiful fish is flapping on the end of it. Joe reels in his line. Nothing. He watches as Patricia unhooks her catch and tosses it in a hamper. Dagmar appears, looks in the hamper, and nods approvingly. Then she looks at Joe. Where's Joe's fish? Then he walks away again. Joe casts again, while Patricia rebates her hook. Then Patricia casts again. Mike arrives with a beer for Patricia, who accepts it. Mike leaves. Patricia gets another strike, asks Joe to hold her beer, which he does. She reels in another beautiful fish. She unhooks it and throws it in the hamper. Dagmar appears, looks in the hamper, nods approvingly, and then looks at Joe. Where's Joe's fish? Joe looks at Dagmar, and then ignores her. Dagmar departs. Joe goes back to fishing. Now Joe gets a strike. It's a big one! The line goes burning out his reel. Patricia notices. She offers to help him. He waves her off. Dagmar appears. She offers some advice. But Joe's completely focused on his rod. The rod, which is substantial, starts to bend. Mike comes back to watch. The rod is almost bent double. Then it goes madly to the left. Offers of help are made, but Joe shouts them back. Then the rod goes madly to the right. Dagmar runs OUT OF VIEW, and reappears with an enormous gaff, which she brandishes excitedly. A sudden powerful tug almost pulls Joe off the back of the boat, but Mike grabs him just in time. Joe is a man possessed. He reels and pulls with superhuman determination. Without warning, a huge head, the head of a hammerhead shark, appears at the stern. Its eyes turn inboard and look at Joe. Everybody drops everything and runs away.

JOE VERSUS THE VOLCANO - Rev. 4/14/89

66.

The sun has just sunk beneath the horizon's rim so there's still all that sun setting light in the sky. The first evening star has appeared. Joe and Patricia are the last left at the dinner's end. The bones of the fish Patricia caught earlier are on a platter at the table's center. Mike appears and removes the platter and a couple of stray plates, and disappears into the galley. There are balloon glasses by Joe and Patricia's places and, by Patricia, a bottle of cognac.

PATRICIA  
Do you like cognac?

JOE  
Cognac?

PATRICIA  
Yeah.

JOE  
I guess so.

PATRICIA  
I make a point of not knowing about certain things. One of them's cognac. I like cognac. But I don't want the accepted wisdom about cognac, you know what I mean? I mean I want glimpses of the myth about it. You see people drink it out of these big glasses, and smelling it forever. That's interesting to me, that sight of them doing that. But I don't want them to talk to me about it, you know what I mean? I want to figure it out based on what I've seen from other people, and what I personally get from it.

She opens the bottle and pours them both some.

PATRICIA  
So this is what I've got. So far. To say about this: Most cognac is French. It's very volatile. Like gasoline or model airplane glue. And when you taste it, in my opinion, it tastes like gasoline or model airplane glue. That's because it's for smelling really. And I figure that's because the French, physically, tend to have big noses. They get the pleasure of the cognac through the nose.

(MORE)

(CONTINUED)  
67.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

79 CONTINUED:

79

PATRICIA (CONT'D)

You could really just smell it  
and pour it down the sink.  
But this isn't French cognac.  
This is Italian cognac. It's  
probably generally considered  
inferior. But the news is, it  
tastes good. Maybe it doesn't  
smell as good -- it smells  
okay - but it tastes good.  
And when I came to that fork  
in the road, between the nose  
and the tongue, I chose the  
tongue. So, here's to the  
tongue.

They toast.

JOE

To the tongue.

They drink a little.

JOE

It's good. Don't the Italians  
have big noses, too?

PATRICIA

Yeah. And that really messes  
up my theory.

80 EXT. THE TWEEDLE DEE - NIGHT (HOUR AND A HALF LATER)

80

We see it bobbing gently on the sea. Many stars are  
coming out, some waxing quite bright. A half moon, pale  
and small, hangs in the western sky.

81 EXT. DINING TABLE ABOARD BOAT - NIGHT

81

Joe and Patricia have been talking and sipping cognac for  
an hour and a half. Patricia is quite mellow, as is Joe.

PATRICIA

So my understanding, as far as  
I understand it, is I'm  
leaving you on this island.

JOE

That's right.

PATRICIA

How long are you going to stay  
there?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

67A.

81 CONTINUED: (A1)

81

JOE  
For the rest of my life.

PATRICIA  
Really.

(CONTINUED)  
68.

81 CONTINUED:

81

JOE  
Yeah.

PATRICIA  
I can't imagine that.

JOE  
I couldn't have imagined any  
of this.

He looks at the stars.

JOE  
Are you used to this?

PATRICIA  
What?

JOE  
The ocean, the stars.

PATRICIA  
You never get used to it. Why  
do you think I want this boat?  
All I want to do is sail away.

JOE  
Where would you go

PATRICIA  
Away from the things of man.

JOE  
Do you believe in God?

PATRICIA  
I believe in myself.

JOE  
What's that mean?

PATRICIA  
I have confidence in myself.

JOE

I've done a lot of soul  
searching lately. I've been  
asking myself some tough  
questions. You know what I've  
found out?

PATRICIA

What?

(CONTINUED)

69.

81 CONTINUED: (2)

81

JOE

I have no interest in myself.  
I think about myself, I get  
bored out of my mind.

PATRICIA

What does interest you?

JOE

I don't know. Courage.  
Courage interests me.

PATRICIA

You're going to spend the rest  
of your life on a tiny island  
in the South Pacific?

She pours them both a drink.

JOE

Well, up till now I've lived  
on a tiny island called Staten  
Island, and I've commuted to a  
job in a shut up room with  
pumped in air, no sunshine,  
despicable people, and now  
that I've got some distance  
from that situation, that  
seems pretty unbelievable.  
Your life seems unbelievable  
to me. All this like life,  
seems unbelievable to me.  
Somewhat. At this moment.

PATRICIA

My father says almost the  
whole world's asleep.  
Everybody you know, everybody  
you see, everybody you talk  
to. He says only a few people  
are awake. And they live in a  
state of constant total  
amazement.



They think about that for a while.

JOE

I have less than six months to live. The Waponis believe they need a human sacrifice or their island's going to sink into the ocean. They have a mineral your father wants. He's hired me to jump in their volcano.

PATRICIA

What?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 8/21/89

70.

81 CONTINUED: (3)

81

JOE

You're not going to make me say that again, are you?

PATRICIA

No.

A silence falls.

JOE

Aren't you going to say anything?

PATRICIA

I don't know what to say. You tell me you're dying, you tell me you're jumping into a volcano, my mind is a blank.

JOE

I can understand that

PATRICIA

Is this disease catching?

JOE

No.

She gets up. As she leaves she says:

PATRICIA

Good night. I'll see you in the morning.

82 INT. THE TWEEDLE DEE - SLEEPING BERTHS - NIGHT

82

Joe enters, undresses to his new underwear, and climbs into the berth. Then he remembers the light, gets up, turns it off, and climbs back into his berth. It's dark. We see his face. He thinks for a moment, and then goes to sleep. And he has a dream.

82A DREAM SEQUENCE

82A

In utter darkness we hear Joe describe his dream.

JOE (V.O.)  
So I fell asleep and I had  
this dream. I dreamed I was a  
cowboy in the wilderness. I  
dreamed I was a cowboy and I  
saved this girl...

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 8/21/89

71.

82A CONTINUED:

82A

Everything goes dead black. There is the sound of WIND. Then Joe's face suddenly lifts up out of the dream into a CLOSEUP. Startled, he bangs his head. He has awakened from his dream.

END OF DREAM SEQUENCE

83 OMITTED

83

&  
84

&  
84

85 INT. THE TWEEDLE DEE - JOE IN HIS BERTH - DAY

85

It's the morning, though you can't see that in here. The boat is rocking Joe around in his berth. He looks around, bewildered. He realizes he was dreaming. Then he realizes the boat is rocking a lot. He starts to get up.

86 INT. GALLEY AREA - DAY

86

Patricia is trying to get the weather on the RADIO, but there's nothing but STATIC. She puts on a set of headphones and adjusts the dial again; the radio is silent now, only she can hear it. Joe comes into the galley, his hair still ruffled from sleeping on it

JOE  
Little weird today, huh?

Patricia waves for him to be quiet. She listens at the phones another moment, adjusting the dial. She hears something. She's glad. She listens. Her face darkens. She tears off the phones angrily.

Dagmar appears in the hatchway. She greets Joe.

DAGMAR

There's a typhoon warning.  
Good morning, Mister Banks.

JOE

Good morning.

DAGMAR

Looks like we're in for a  
blow.

Joe exits.

JOE VERSUS THE VOLCANO - Rev. 8/21/89

72.

87

EXT. THE TWEEDLE DEE'S FORWARD DECK - DAY (OVERCAST)

87

The ocean which until now has been blue, turns green. Mike is tying up the sails, which have all been taken in. Patricia comes up and starts to assist him. A wind comes up. Patricia looks in the direction of the wind. Joe appears on the forward deck, near Patricia.

JOE

Can I help?

PATRICIA

Yeah. You could tie that up.  
It feels dead, doesn't it?

JOE

Yes. It does.

PATRICIA

(yells)

Mike, get below! Start the  
engine. Tell Tony to head us  
into the wind and keep us into  
the wind!

MIKE

Okay.

Mike runs off to do her bidding.

JOE

There isn't any wind.

PATRICIA

There will be.

JOE  
Are you worried?

Patricia looks in the direction the wind is coming from.

PATRICIA  
I think we'll be Alright. The  
hatches are down, the sails  
are down, we're ahead of the  
game.

88 PATRICIA'S POV - STORM COMING 88

It's dark and it's big.

89 PATRICIA 89

still staring at the storm. Joe looks where she is  
looking. The ENGINE CRANKS UP.

JOE VERSUS THE VOLCANO - Rev. 8/21/89 (CONTINUED)  
72A.

89 CONTINUED: 89

JOE  
What exactly is a typhoon?

PATRICIA  
You know, Joe, I think you're  
going to find out.

The shadow of the coming storm comes down the deck from  
forward and envelopes them.

90 OMITTED 90

91 EXT. THE TWEEDLE DEE - DAY 91

on the unhappy sea. The sea has turned very dark,  
perhaps even black. The storm breaks with a rising wind,  
a great BOOM of THUNDER, and a flash of lightning. It  
starts to rain, for a moment thinly, and then heavily.  
White caps appear. The Tweedle Dee begins to ride up and  
down the high waves. Its eye now has a frightened look.

92 EXT. THE TWEEDLE DEE - WHEEL 92

In the storm. Mike and Tony wrestle with the wheel to  
keep the bow into the wind. They are pummeled by the  
rain and wind.

In the storm. Patricia is trying to send a distress signal on the radio. Joe watches. Dagmar is absent.

PATRICIA  
Mayday, Mayday, Mayday,  
latitude 10 degrees, 8 minutes  
south, longitude approximately  
150 degrees, 18 minutes west.  
We are in severe distress.  
Mayday, Mayday, latitude 10  
degrees, 8 minutes south,  
longitude approximately 150  
degrees, 18 minutes west.

JOE  
What should I do?

PATRICIA  
Don't go on deck! Check on  
Dagmar. She went forward to  
look at the engine.

JOE VERSUS THE VOLCANO - Rev. 8/21/89

73.

In the storm. Dagmar has just finished lifting the floorboards and she's checking the gauges on the engine with a flashlight. Joe approaches.

JOE  
Everything okay?

DAGMAR  
Looks good, but I'm going to  
stay with it.

JOE  
Okay.

Joe departs. A little water drips down on Dagmar. She looks up.

In the storm. A huge wave engulfs Mike and Tony. They disappear within the wall of the water, and then re appear, still hanging onto the wheel. This happens a second time. They withstand the onslaught. Then Mike sees something forward and points it out to Tony. He leaves Tony at the wheel and starts to crawl forward.

Lightning flashes nearby.

96 INT. GALLEY

96

In the storm. Patricia is still trying to get through on the radio.

Joe looks out the cabin window and sees a fish swimming. He is uneasy, but says nothing.

PATRICIA  
Mayday, Mayday! Latitude 10  
degrees, 8 minutes south,  
longitude approximately 150  
degrees, 18 minutes west.  
Severe distress! Severe  
distress!

She drops the mike as Joe enters.

PATRICIA  
No way is anybody getting  
this. How's Dagmar?

JOE  
She's fine.

(CONTINUED)  
74-76A.

JOE VERSUS THE VOLCANO - Rev. 8/21/89

96 CONTINUED:

96

PATRICIA  
Good.

The hatch bursts open, Mike falls in amidst water and the ROAR of the STORM. He and Joe struggle and close the hatch.

MIKE  
The main boom doesn't look  
secure!

PATRICIA  
What?

MIKE  
I think it's gonna bust loose.

Without another word, Mike goes back out the hatch again. Joe shuts it behind him. Patricia rips open a cabinet, and pulls out a coil of nylon rope.

JOE  
What are you doing?

PATRICIA

It's my boat.

She goes out the hatch. Joe follows her.

JOE VERSUS THE VOLCANO - Rev. 6/2/89 77.

97 EXT. THE TWEEDLE DEE 97

In severe distress in the storm. Patricia and Joe crawl along the deck, battered by the raging typhoon. Patricia looks up.

98 PATRICIA'S POV - MAIN BOOM 98

There's too much play in it. It's swinging from side to side. If it swings much longer, it's going to snap its stays.

99 PATRICIA AND JOE 99

continue to crawl toward it. Patricia clutching the coil of rope. Lightning flashes.

100 EXT. THE TWEEDLE DEE - WHEEL 100

In the storm. Mike and Tony wrestling with the wheel and being inundated with water.

101 INT. THE TWEEDLE DEE - DAGMAR AT ENGINE 101

In the storm. A little steady stream of water is splashing on Dagmar, which she ignores. She's adjusting the timing of the engine with a fat screwdriver.

102 EXT. ERRANT BOOM - JOE AND PATRICIA 102

In the storm. With Joe's help, she starts to secure the boom, but a sudden roll of the boat throws them back, pinning them against a cabin wall.

103 ANOTHER ANGLE 103

Joe and Patricia pinned against the wall. The rain pouring over their faces. They are close, looking at each other, panting, illuminated by lightning. They lunge toward each other, careless of danger, and passionately kiss. The kiss ends. They look at each other. The boat rolls the other way, breaking the spell. They are thrown toward the boom again.

104 BOOM 104

At this moment, the boom breaks free. Joe has fallen to the deck, while Patricia is still standing.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 3/23/89 78.

104 CONTINUED: 104

The boom swings over Joe and slams into Patricia, knocking her unconscious and into the raging sea. Joe stands up and, still holding the coil of rope, dives into the ocean after her. A SLOW-MO stylized leap.

105 JOE 105

in the raging sea looking for Patricia in the storm. He dives under the water once, twice, but he doesn't find her. He looks around desperate. He sees something.

106 JOE'S POV - PATRICIA'S HAND 106

disappearing under the waves. Illuminated in a single flash of lightning.

107 JOE 107

Swims and dives. He pulls her up, so her head's above the surface of the water. She's unconscious and battered. A flash of lightning catches Joe's attention. He looks.

108 EXT. THE TWEEDLE DEE - JOE'S POV 108

Lightning forks around the ship once, twice, and then the third time it strikes. A massive bolt that sunders the yacht. It's the same German expressionist's bolt as at the beginning of the story: ACHI's logo.

109 JOE 109

Joe's stunned face illuminated by the great flash. He is holding the unconscious Patricia.

110 JOE'S POV - THE TWEEDLE DEE 110

sinking, in the storm. The Tweedle Dee's eyes have



turned to Xs. The yacht swamps and disappears beneath the swirling waves.

111 JOE 111

getting tired, holds Patricia's head above water. He accidentally swallows a gulletful of seawater, chokes, splutters, and recovers himself. But he's panting. How long can he hold on? But then he sees something!  
JOE VERSUS THE VOLCANO - Rev. 3/23/89 79.

112 JOE'S POV - STEAMER TRUNK 112

One of the steamer trunks bobbing.

113 JOE 113

towing Patricia, starts swimming for the trunk.

114 ANOTHER ANGLE 114

Joe reaches the trunk. He grabs on to it gratefully, recovers his breath, and then hoists Patricia as high up on it as he can. He takes the nylon rope and lashes her to the trunk. Then he gets a good grip on the trunk himself, and braces against the storm.

115 JOE AND PATRICIA - DAY (LIGHTLY FOGGY) 115

Joe and Patricia on the trunk. Patricia is still unconscious and Joe is asleep, exhausted. The storm is over, and the sky is overcast. Joe blinks and wakes up. He tries to wake Patricia.

JOE  
Patricia? Patricia?

But she's out cold. He looks around. He sees something.

116 JOE'S POV - OTHER THREE STEAMER TRUNKS 116

The sun shines through a crack in the clouds and lands, sparkling, on the three other trunks which are floating in the same area. They are all that survived the sinking.

117 JOE 117

lights up upon seeing his trunks. He tentatively moves a little away from Patricia on her trunk and, satisfied that she's not going to go under, he swims off.

118 ANOTHER ANGLE 118

Joe arriving at one of the other trunks, grabs it by the handle and starts towing it back towards Patricia's trunk.

119 ANOTHER ANGLE 119

Joe arriving at Patricia's trunk with the second. He lets it go and swims back for another.

JOE VERSUS THE VOLCANO - Rev. 4/14/89 80.

120 ANOTHER ANGLE 120

Joe towing the fourth trunk into proximity with the others. He takes out his Swiss Army knife and cuts some rope from Patricia's truss. He uses it to tie two of the trunks together.

121 ANOTHER ANGLE - TWENTY MINUTES LATER 121

Joe with three trunks tied together. He is easing Patricia's unconscious form on to the three ganged-together trunks. Having accomplished this, he slides the fourth trunk into position with the other three and begins to secure it with the remaining rope. The four trunks together make up a raft of ten feet square. Joe crawls onto the raft, totally exhausted, reaches out a hand to the still form of Patricia, and passes out. The fog begins to thin. A few shafts of sunlight dapple the raft.

122 SUN 122

The sun sets into the South Pacific and night begins to fall.

123 EXT. LITTLE RAFT - NIGHT 123

Under the stars, Joe and Patricia, he asleep and she unconscious, lie unknowing under an enormous canopy of stars. The universe is great and they are small.

124 EXT. LITTLE RAFT - DAY 124

The little raft in bright, fresh sunlight. Joe stirs and wakes. He tries to wake Patricia, but to no avail. He looks in all directions. Nothing but blue horizon. After a moment's thought, he opens one of the trunks. But it's

the wrong one. He secures it and opens another. He takes out a violin case and opens it; it's a bar masquerading as a violin case, the one he bought at Hammacher Schlemmer. It contains two bottles of Moet champagne, two champagne glasses and two bottles of Pellegrino water. Joe takes out one of the bottles of water and closes the case. Then he gets his little world-band radio out of the trunk and sets it down. He opens the Pellegrino water and starts to drink. But then he thinks. He looks at Patricia. Her lips are a little parched. He looks up at the sun.

125 JOE'S POV - SUN 125

The sun looks kind of powerful.  
JOE VERSUS THE VOLCANO - Rev. 5/16/89 81.

126 JOE 126

looks again at the bottle of water. He decides not to drink any. He pours a little into the bottle cap, and presses the cap to Patricia's lips. He repeats the process and then, satisfied, screws the cap on the bottle again and puts it away in the case. Then he puts the case back in the trunk and fastens the lid. He turns ON the RADIO. STATIC. Turns the dial. The VOICE of a GERMAN ANNOUNCER speaks confidentially. Joe turns the dial. A JAPANESE ANNOUNCER's VOICE solemnly intones a short statement in Japanese ending with "Elton John." Joe immediately switches the station. The song "Goodbye Cruel World" begins to play. Joe sits listening for what seems a long time.

127 EXT. LITTLE RAFT - NIGHT 127

Joe is discovered with his ukulele, looking at the sky. He is staring at the millions of stars overhead. He is full of wonder. He is singing. He is singing "The Cowboy Song."

JOE

Ee he o he-o cowboy  
Ee he o he-o oooo  
Ee he o he-o cowboy, cowboy,  
cowboy  
Under the moon

I was riding my horse  
By the Rio Grand-ee  
And all the coyotes singin'  
In a prairie symphony  
I was ridin' my horse  
Down by the Rio Grand-ee  
When I seen me a cowboy,  
cowboy, cowboy

Ridin' towards me

Ee he o he-o cowboy  
Ee he o he-o oooo  
Ee he o he-o cowboy, cowboy,  
cowboy  
Under the moon

He was twirling his guns  
And he had a guitar  
And we sang us up a sweet old  
song about love  
Under the stars  
(MORE)

(CONTINUED)  
A81A.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

127 CONTINUED:

127

JOE (CONT'D)

Ee he o he-o cowboy  
Ee he o he-o oooo  
Ee he o he-o cowboy, cowboy,  
cowboy  
Under the moon

Giddyup

127A EXT. LITTLE RAFT - DAY

127A

Joe is chipping golf balls on his Hammacher Schlemmer practice green. Occasionally making a shot, occasionally hitting one into the water. One of the golf balls gets tossed back onto the raft. Joe looks. There is a mischievous DOLPHIN who LAUGHS and then submerges.

JOE

Thank you.

127B JOE SITTING ON RAFT - NIGHT

127B

Joe is listening to the radio. A Hawaiian disk jockey comes on. His name is PETE.

PETE (V.O.)

This is K.R.U., Honolulu,  
speakin' ta ya from the shadow  
of the Koolau Mountains. And  
here's one that was a hit when  
I was a kid. Sukiyaki.

The song "Sukiyaki," which became a pop hit in America, even though it's sung in Japanese, begins to play. Joe is satisfied and lies back to listen.

JOE VERSUS THE VOLCANO - Rev. 4/14/89

81A.

128 EXT. LITTLE RAFT - DAY 128

Radio is off. Joe is trying out his aquatic shoes. Just trying his first tentative steps, he accidentally punctures one of his shoes so it deflates. He topples over to one side. He swims back to the raft, abandoning his shoes. He turns the RADIO ON, but it's only giving out a little STATIC now. He checks on Patricia, but gets no response. He tries to get something on the radio, but the batteries are too weak now. He turns it OFF. He notices he's sweating. He shifts, knocking the radio in the ocean. Irritated, he looks up.

82.

129 JOE'S POV - SUN 129

The sun looms down, hot and white and huge.

130 JOE 130

looks at the sun with concern. He gets out the violin case. He gets the water out and fills the cap and ministers to Patricia. His lips are parched, but he takes none for himself. He takes off his now well-seasoned safari jacket and puts it over Patricia, to protect her from the sun. We hear a sound, like the HISS of something being SEARED in a SKILLET.

131 EXT. LITTLE RAFT - NIGHT 131

Again, the sky is ablaze with stars. They're even brighter than previously. Joe is looking at them. He's shaking. He's got a fever. He closes his eyes and then opens them again. He looks at the stars again. And shakes his head in disbelief.

132 JOE'S FEVERED POV - STARS 132

What's this? the stars are all connected together with little pale blue lines, and over that are boldly visible the astrological signs: The Flying Horse, The Archer, The Twins, etc.

133 JOE 133

shakes his head, bewildered and amazed. He blinks and looks again.

134 JOE'S POV - STARRY NIGHT 134  
All of the lines and pictures are gone.

135 JOE 135  
looks and looks. But no, they are gone. It's just a starry night. He relaxes, closes his eyes, and quakes with fever.

136 EXT. LITTLE RAFT - DAY 136  
Joe, very ill with fever, checks the water supply. There's a little less than half a bottle of water left. His lips are deeply cracked. But still he takes no water for himself. He looks up at the sun. The sound of SIZZLING.  
JOE VERSUS THE VOLCANO - Rev. 4/14/89 83.

137 SUN 137  
The sun burns down, bright and big.

138 JOE 138  
pours a capful of water and gives it to Patricia. She is still unconscious, but she looks pretty good. It's Joe that's really going down the tubes.

139 EXT. LITTLE RAFT - NIGHT 139  
We come in on Joe's face. Joe quakes with fever. Then he sees something. Joe is entranced by what he sees.

140 OMITTED 140

140A JOE'S POV - NIGHT SKY 140A  
The astrological signs have appeared in the sky again as they did the night before.

141 JOE 141  
stares. He's half mad with fever. What is he seeing?

142 OMITTED 142

142A JOE'S POV - NIGHT SKY 142A

The dome of astrological signs begins to rotate from horizon to horizon so that the full panoply of the ancient mythology is revealed.

143 JOE 143

is frightened, moved. His eyes fill with tears.

144 OMITTED 144

144A SIGNS CONTINUE TO TURN 144A

144B JOE RUBS HIS EYES AND LOOKS AGAIN 144B

144C SKY - NIGHT 144C

The sky has returned to its ordinary self.  
JOE VERSUS THE VOLCANO - Rev. 6/2/89 84.

145 JOE 145

wonders if he really saw the astrological signs.

146 EXT. LITTLE RAFT - DAY 146

Another scorching day under the sun. Joe looks very bad. He's got a fever. He's slowly dying of thirst. He gets out the bottle, gives a capful to the still unconscious Patricia, and then looks at the water level. There's a quarter of a bottle left. He puts the bottle away. He crawls to the raft's edge and plunges his head in the sea. A dolphin sticks his head out of the water and looks at Joe. Joe lifts his head out of the water and finds himself looking at a dolphin who is looking at him. Man and fish are just a few feet apart. They regard each other.

JOE  
Hello. My name is Joe.

The DOLPHIN makes SOUNDS. It could be talking.

JOE  
I'm dying. Ahead of schedule.

The Dolphin disappears back beneath the water. Joe lowers his head and lies still.

147 EXT. LITTLE RAFT - NIGHT 147

Again, it is a great starry night. Joe, weak and sick and bleary-eyed, looks up at the stars. He closes his

eyes. He opens them again. Again, he is astonished.

148 JOE'S POV - HEAVENS 148

All the lines and astrological signs are back, brilliant and splendid.

149 JOE 149

rouses himself, crawling to his knees to look. He stares in utter wonder.

The signs begin to rotate again.

MUSIC.

Earlier, in L.A. Joe stared at the horizon, just before dawn, and big, magical music began to play. But then it stopped prematurely. That MUSIC begins to play now, but this time it does not stop. It's the big, dramatic pas de deux music from "The Nutcracker."

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

85.

149 CONTINUED: 149

The astrological signs melt away into Disney dust as a light appears at the horizon.

149A ANOTHER ANGLE ON HORIZON 149A

A light appears at the horizon's edge.

149B ENORMOUS MOON 149B

with slow majesty rises from the glittering sea, directly to Joe's front.

Joe and his little raft are utterly dwarfed by this great heavenly body.

149C JOE ON HIS RAFT - NIGHT 149C

Though he is on the verge of utter collapse he is so moved by what he sees he clammers his way to his shaky feet and raises his arms over his head in complete reverence. He is dwarfed. He's a bug. The raft is a mote in the eye of God. Joe is deeply moved, humbled, awestruck. The moon continues to ascend up and up and out of view.



150 OMITTED 150  
thru thru  
151A 151A

151B JOE 151B

looks at the stars that are simply stars. Sinking to his knees, he presses his hands to his breast.

JOE  
Dear God, whose name I do not know, thank you for my life. I forgot how big... Thank you for my life

Joe slowly crumbles, physically crumbles from thirst and fever and exhaustion. His eyes dim.  
JOE VERSUS THE VOLCANO - Rev. 3/23/89 86.

152 JOE'S POV - STARS 152

We watch the stars DISSOLVE, and BLACKNESS closes in.

Then the blackness starts to FADE, become rosy. We hear the sound of LABORED BREATHING. WATER being POURED. Someone COUGHING a little, CHOKING a little, and then recovering. Then we hear Patricia's voice.

PATRICIA (O.S.)  
Joe? Joe? Didn't you drink any water for yourself? Joe?

153 JOE'S POV - LIGHT FOG - DAY 153

begins to clear. And there, above him, ministering to him, is Patricia. She has the bottle at his lips giving him a little to drink at a time.

154 JOE'S HEAD - DAY (LIGHT FOG) 154

is cradled in Patricia's arm. She has the bottle at his lips. He pushes it away, croaking weakly.

JOE  
That's for you.

PATRICIA  
How long have I been unconscious?

JOE  
I don't know. Days. You woke up.

PATRICIA  
I guess I did.

JOE  
Good.

She gives some more water over his weak resistance. The bottle has one more sip in it.

PATRICIA  
Finish this.

JOE  
No. You need it.

PATRICIA  
I feel pretty good. You look like shit.

JOE  
It's good to hear you talking.

JOE VERSUS THE VOLCANO - Rev. 2/16/89 (CONTINUED)  
87.

154 CONTINUED: 154

PATRICIA  
C'mon, drink it. Don't you wanna be in good shape for the Waponis?

JOE  
I'll never make it.

PATRICIA  
What are you talking about? Look.

She points. Joe looks where she points.

155 EXT. TWO ISLANDS SIDE BY SIDE - FROM JOE'S POV - DAY 155

One island is small and barren. The other island sports a big volcano. A little steady stream of smoke issues from the volcano's mouth. We hear Patricia's voice.

PATRICIA (O.S.)  
It's a miracle. We must've lucked into the right tidal current.

156 PATRICIA 156

looks at Joe. She makes him take the last sip of water.

PATRICIA  
What happened to the yacht?

JOE  
Struck by lightning.

PATRICIA  
No sign of Dagmar or the boys?

JOE  
Everything went under.

PATRICIA  
Except your trunks.

JOE  
Except my trunks.

He takes a look at the island.

JOE  
So that's Waponi Woo.

157	JOE'S POV - ISLAND	157
	JOE VERSUS THE VOLCANO - Rev. 4/14/89	88.
158	ANOTHER ANGLE	158
	We FLY OVER the surface of the ocean TO the island. TO:	
159	ONE HILL ON ISLAND	159

on which stands a lookout. The lookout's name is EMO. Emo is scanning the sea with an old telescope on a stand. In his free hand, he holds a can of orange soda called Jump. He sips from this with great relish. Then he spots something with the telescope. It's the raft! He carefully puts down his soda, cups his hands, and lets out with a mighty formal cry.

EMO  
Ah bey!

We now hear fifty voices answer from all over the island.

VOICES (O.S.)  
Ho!

EMO  
Ah bey!

VOICES (O.S.)  
Ho!

EMO  
Kimo Sabby Sah!

VOICES (O.S.)  
Ha-ha-ha-ha-ha-ha!

160 EXT. LITTLE RAFT - DAY 160

Joe and Patricia hear the cries and look at each other.

JOE  
What's that?

PATRICIA  
I think we've been spotted.

161 EXT. ISLAND - LONG STRETCH OF BEACH - DAY 161

Outrigger canoes lay along the shore. The EXCITED CRIES of running NATIVES are heard approaching. And now we see them. It's the Waponis! They are a motley lot, used to the good life. They sport big orange dots on their fore heads. They carry fruit, garlands of flowers, and cans of Jump. They leap into their canoes and head out toward the raft. Their eyes are enhanced with liner.  
JOE VERSUS THE VOLCANO - Rev. 3/23/89 88A.

162 EXT. LITTLE RAFT - DAY 162

as the canoes reach it. The leader of the welcoming group, BAW, calls out to Joe in a formal way.

BAW  
Whoaa! Are you Joe?

JOE VERSUS THE VOLCANO - Rev. 4/14/89 (CONTINUED)  
89.

162 CONTINUED: 162

JOE  
Yeah.

WELCOMING GROUP  
(impressed)  
Whoaa!

BAW  
Are you Joe Banks?

JOE  
Yeah.

BAW  
(to group)  
Pelica beeble bum bum!

The welcoming group goes crazy, showering the little raft with a thousand flowers. Joe and Patricia exchange a look through the shower of flowers.

PATRICIA  
I guess they're glad to see  
us.

They're both handed cans of Jump. Natives grab the pop tops with their teeth and rip them off, smiling. Joe and Patricia drink from the cans of Jump. All the natives cheer. Then hands reach out and pull them gently off their raft and into the canoes. Another canoe's occupants get a grass rope and tie it to the raft. Now we see:

163 WHOLE FLOTILLA OF CANOES - DAY 163

Joe and Patricia, and the whole welcoming group, covered with flowers and drinking Jump, head for the island. With the raft of trunks in tow. The welcoming group, led by Baw, sing a Polynesian "Song of Happiness."

164 EXT. SHORE OF ISLAND - DAY 164

as the canoes arrive. Upon reaching the shore, Joe and Patricia are hoisted onto the shoulders of the natives and carried inland. Then we see other natives hoisting the trunks onto their shoulders and following. Everybody's singing.

164A EXT. SHORE OF ISLAND - DAY 164A

Two guys hoisting an enormous spool of homemade red carpet on a wooden yoke lead the way into the jungle providing the "Red Carpet Treatment."

JOE VERSUS THE VOLCANO - Rev. 4/14/89 89A.

164B EXT. STRETCH OF JUNGLE - DAY 164B

The red carpet unrollers run through a stretch of Jungle. Through a thin veil of greenery we see unrollers pass by us on a jungle path. After a second they are followed by Joe and Patricia and the full happy entourage.

165 EXT. CENTER OF VILLAGE - DAY 165

Exhausted, our carpet men, their spindle all but spent,

stumble into the village's center. Their carpet reaches its tail. They drop to the ground, gasping and proud. The welcoming group arrives with Patricia and Joe and the whole village turns out and goes nuts. Some of them carry ducks.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

90.

165 CONTINUED:

165

Then from the biggest hut emerges the CHIEF. Instantly, everything stops and all the natives are lying face down on the ground, utterly silent. Only Joe and Patricia are left standing to face the Chief. The Chief is a big, impressive man with grey hair and in totally traditional native costume. Most of the other natives have some element of Western dress about their person. The Chief has a sad, rich voice, a voice full of memory and knowledge. He holds a tiki teddy bear. It has atrophied little arms and legs; its hair is standing on end.

JOE

What is that? A teddy bear?

CHIEF

No. It is my soul.

JOE

I hope you don't lose it.

CHIEF

So do I. I am Tobi. Chief.

JOE

This is Patricia Graynamore.  
I'm Joe Banks. You speak  
English.

CHIEF

I have learned. You have come  
to stop the anger of the Woo?

The Chief points upward. Joe looks where he points.

166 FROM JOE'S POV - VOLCANO (BIG WOO) - DAY

166

Smoke issues from the mouth of the Big Woo steadily.

167 JOE

167

looks away from the volcano. He looks into the eyes of the chief.

JOE

Yes.

CHIEF

There was worry that you would not come. You were to come before this.

JOE

Well. I'm here now.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

90A.

167

CONTINUED: (A1)

167

The Chief nods sadly. He looks at Patricia.

CHIEF

You're with him?

PATRICIA

Yes.

The Chief nods sadly.

(CONTINUED)

91.

167

CONTINUED

167

CHIEF

Tonight, we will have a big feast. And then, at the end of the feast, we will climb to the top of the Big Woo, and you will jump in. Okay?

JOE

Okay.

CHIEF

The women will take this woman and make her clean for the feast.

(shouts to the native women)

Pelica! Pelica!

The native women rise quickly to their feet, giggling and excited, and make off with Patricia. She calls out as she's taken.

PATRICIA

Joe!

JOE

Patricia! Is she gonna be  
Alright?

The Chief nods wearily.

CHIEF  
And the men will take you and  
make you right for the feast.  
(shouts to the native  
men)  
Oliva! Oliva!

The native men leap up with a shout, seize Joe, and carry him off. Other native men follow, carrying the trunks. The Chief, weary, heads back inside his hut.

168 EXT. CLEARING - DAY

168

which has been set up to clean Joe. What can only be described as a giant bassinet made out of beautiful, soft greenery has been set up in the clearing, along with many coconut bowls. Into this a violently protesting Joe, stark naked, is being pressed by the laughing native men. They dump many bowls of water over him while he desperately tries to hide his genitals, first with his hands, and then by turning face down in the bassinet. Then the men take mounds of fresh fruit that has been cut up and rub it into Joe's flesh. Then six of the native men produce big shining fish.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

92.

168 CONTINUED:

168

They hold these fish by the tails. Other men hold Joe still. Then the men rhythmically beat Joe with the fish. They hum to keep time. They are giving him a massage. At first he reacts by screaming, but then he starts to groan, as one does from an important massage.

168A EXT. CLEARING - DAY

168A

One of the natives holds forward a tray covered with a thin blue material. Joe looks at it with interest. The native gently, physically closes Joe's eyes, then blows the contents of the tray, a thin, bright blue powder directly into Joe's face. Joe opens his eyes, a wiser man. They lick the powder off his face.

169 EXT. CLEARING - DAY (WHILE LATER)

They are dousing Joe with water again, only he's sitting up now, eating a piece of fruit. Emo, the lookout,



offers him a Jump, but Joe shakes his head. Emo looks amazed and comments to the others in a low voice, in another language. Their reply to Emo's comment is a low Whoa!; they are incredulous. Then they go back to dousing Joe. He likes this treatment by now. Then a look of concern passes over his face and he looks down.

170 FROM JOE'S POV - JOE'S BARE FEET 170

Two natives are chewing the toenails on his two feet.

170A BACK TO SCENE 170A

JOE  
Hey, stop that!

The two natives look at him blankly, and go back to what they're doing. Joe accepts it. Another native is massaging his scalp, adding a little oil to Joe's hair. The native combs the hair with his fingers. Joe's starting to look like his old self. Something on the edge of the clearing catches his eye.

171 FROM JOE'S POV - FOUR STEAMER TRUNKS 171

A little stained with salt, but otherwise none the worse for wear.

JOE VERSUS THE VOLCANO - Rev. 4/14/89 92A.

172 JOE 172

looking at the trunks, gets an idea.

173 EXT. ANOTHER CLEARING - DAY 173

Patricia is near the end of a make-over by the native women. They are adorning her freshly-washed hair with beautiful flowers, and wrapping her sparkling body in a pretty sarong.

JOE VERSUS THE VOLCANO - Rev. 8/25/89 93.

174 EXT. SUN 174

sets behind the Big Woo.

174A EXT. BONFIRE - NIGHT 174A

Going full blast in the village. MUSIC.

175 EXT. VILLAGE 175

Fire plays on Patricia's face, as she's escorted by four village women into the village feast.

176 PATRICIA'S POV 176

Handheld, as she walks through the village.

176A ON PATRICIA (INTERCUT) 176A

As she's led through village.

PATRICIA  
Where's my friend?

177 PATRICIA'S POV - HANDHELD 177

PATRICIA  
Where's Joe Banks?

- a. Men dancing on dusty drums.
- b. Natives criss-cross jumping over fire, with the band in the b.g.
- c. A pig on a spit over a fire.

177A ON PATRICIA (INTERCUT) 177A

As she's led through the village.

PATRICIA  
Is my friend here?

178 PATRICIA'S POV - HANDHELD 178

- a. Fire-eaters on either side of a small volcano.

The MUSIC changes to a new cue: the drum vamp.

- b. The Fire-God emerges from the small volcano.  
JOE VERSUS THE VOLCANO - Rev. 8/25/89 93A.

179 PATRICIA 179

She reacts and looks at:

180 EXT. VILLAGE - BAW - NIGHT 180

Baw comes into the playing area, a half-moon circle of natives. He clicks the sticks of his fingers. He looks side-to-side, sternly, with his hands on his hips and

cries out.

BAW

Oliva!

This is the cue for the story-telling MUSIC to begin.  
Baw does a little Waponi dance in a tight circle, as he recites.

BAW

A whila way Waponi Woo  
I sangda wangda offda blue  
I sangda wangda and I aw saw  
The whorl in all a raw  
dindour!  
Meckalecka?  
Yapa  
Yapaya  
Yapa  
Yapaya  
Yapa  
Yapaya  
Sup up vulca

The women scream.

BAW

Terra not firma.  
To take to Tobi, put the  
pants!

The men cheer and Baw picks up the Tiki doll to hand it to the Volcano God who then goes back into the volcano.

181 INT. VILLAGE - NIGHT 181

Patricia is standing. Everyone else is BELOW FRAME and there is dead silence.

182 PATRICIA'S POV - CHIEF - NIGHT 182

He's decked out, and he sits in his chair. His Tobi is in another and there are empty chairs on each side.  
JOE VERSUS THE VOLCANO - Rev. 8/25/89 94.

182A PATRICIA 182A

is gestured to sit in the chair on the Chief's left.

182B TWO SHOT 182B

CHIEF

You look good, now.

PATRICIA

Thank you.

CHIEF

Joe Banks said your name is  
Graynamore.

PATRICIA

Yes, it is.

CHIEF

I've had talks with Samuel  
Harvey Graynamore.

PATRICIA

He's my father.

The Chief nods sadly.

CHIEF

Your father is like the Big  
Woo. He must be fed or he will  
destroy the world.

PATRICIA

Do you know where my friend,  
Joe Banks, is?

CHIEF

Maybe he ran away? Maybe he  
don't want to jump in the Big  
Woo. Maybe he's swimming to  
someplace else. Maybe he swam  
to that no good island over  
there.

The Chief now calls to the natives.

CHIEF

Oliva! Oliva! Bum bum bum.

183 EXT. VILLAGE - NIGHT

183

Two natives swing on grass ropes, from the TOP of the  
FRAME. They pass each other on their way to the gongs  
which hang at either end of the frame. They slam into  
the gongs and then fall into two little broken piles.  
JOE VERSUS THE VOLCANO - Rev . 8/25/89 95.

183A THE CHIEF

183A

He reacts.

183B EXT. VILLAGE - NIGHT

183B

Back to the gong scene (but under cranked) as the stretcher bearers carry the men away and big drums are upended and rolled away in the wake of the stretchers - off to the right.

183C EXT. VILLAGE - NIGHT 183C

The natives all rise and face Woo and sing.

NATIVES

Wo-o-o-o-o.

183D EXT. VOLCANO 183D

It erupts.

183E CHIEF 183E

CHIEF

The Woo wants his flesh!

183F EXT. VILLAGE - NIGHT 183F

Natives react and scream and the screams turn to cheers, as we --

CUT TO-

184 JOE BANKS 184

He appears at the top of a grand staircase. He descends (as the MUSIC resumes).

The crowd faces him and cheers, as they turn with him as he walks across to the Chief and stands before him.

CHIEF

So. You didn't run away.

JOE

No. I made a deal and I'll stick by it.

The Chief nods sadly. Joe sits down in the third chair.

JOE

How do you like my tux?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 8/25/89

95A.

184 CONTINUED: 184

PATRICIA  
Pretty great.

JOE  
I thought I might as well go  
out in style.

PATRICIA  
You're really going to do it?

JOE  
Yeah.

Joe and Patricia have been talking across the Chief, who sits between them. Now a groaning native, holding his jaw, comes forward and, after prostrating himself, speaks excitedly to the Chief, addressing him as Tobi, and continuing in another language. The Chief listens and then waves him away. The groaning native departs.

PATRICIA  
What's wrong with that man?

CHIEF  
His teeth have holes in them  
from drinking orange soda.  
Jump.

The Chief hates Jump.

JOE  
What did he want you to do  
about it?

CHIEF  
There are those who want a man  
who will fix the holes.

PATRICIA  
A dentist

CHIEF  
Yes.

The Chief hates this idea. The VOLCANO THUNDERS again. This time it shakes the ground a little. They look.

185 CHIEF AND COMPANY'S POV - BIG WOO - NIGHT 185

The volcano lets out with two tongues of flame this time, and a shower of sparks.

JOE VERSUS THE VOLCANO - Rev. 8/25/89 96.

186 CHIEF AND COMPANY - NIGHT 186

looking at volcano. The Chief then looks at Joe.

CHIEF

Joe Banks. We are the children of children and we live as we are shown. Now a change has come. The Waponis like this soda, and no one among my people will jump into the Big Woo. They trade with this man, your father, for a hero. We have no hero-of our own. So we give this man the right to dig holes in the ground under us like the Jump digs holes in our teeth and in some short time we will be nothing but holes. I am the Tobi. I cannot be the hero. It is my place to hope for my people. But the Woo calls and no one from among my people says, I will go to my end for the rest of you. Joe Banks. We are not your people. Let us die. Take a boat and your woman and go to that no good island over there.

(jerks his thumb)

Don't jump in the Big Woo.

JOE

I have no people of my own, Chief. I'm my only hope for a hero.

The BIG WOO THUNDERS AGAIN - they all look.

The feast grows quiet and somber.

CHIEF

Once more I'll call among the Waponis for a hero.

The Chief stands. The Waponis abase themselves. The Chief speaks to them solemnly.

CHIEF

Who knew woe sue-weigh?

Who knew woe?

(he waits; as no one moves; he calls out once more)

Drama said, said sue-weigh?

(he waits; as no one moves; he is disgusted with them; he speaks

with finality and  
dismissal)  
I na box, bum, pelica. Box.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 8/25/89

97.

186 CONTINUED:

186

The Waponis slowly get up, shamefaced. The Chief sits.  
He speaks to Joe and Patricia.

CHIEF

They are all afraid to die.  
There is no hero among them.  
They deserve to die.

Joe stands.

JOE

Take me to the volcano.

Natives cheer. They form an aisle again, leading off in  
the direction of the Big Woo. Flaming torches dot the  
aisle. The natives start the same call and response they  
had going when Joe's raft was first sighted. Emo calls  
and the natives respond. This call and response  
continues through all the following. Joe walks off, down  
the aisle. The Chief follows him. Before Patricia can  
follow the Chief, the crowd closes in, following Joe up  
the mountain. Patricia tries to reach Joe.

186B EXT. VILLAGE - NIGHT

186B

PATRICIA

Joe! Joe!

But she can't be heard above the din of the call and  
response. She's restrained by the women in the village.

186C EXT. FOOT OF TRAIL - NIGHT

186C

A head torch man leads the way up the mountain path. He  
carries a heavy, lit torch that he swings from side to  
side with a ritual motion. With each swing he lights  
another permanent tiki scone along the path's upward  
progress. He is followed by Joe, dapper and alone. Joe  
in turn is followed by the Chief, who walks with a ritual  
movement, not unlike the bent-kneed gait of a Sumo  
wrestler, leaning first on one leg then on the other. He  
is assisted in this gyration by two lackeys, one to his  
left, one to his right, who catch him as he leans to his  
most extreme angle and gently shoves him back the other  
way. Behind the Chief, comes the general native  
population all of whom carry torches.



186D WHOLE VILLAGE - PATRICIA' S POV 186D

is going up the trail, with Joe and the Chief at the head of the column. Some of the natives carry ducks.

JOE VERSUS THE VOLCANO - Rev. 8/25/89 98-98A.

187 EXT. SIDE OF BIG WOO - TRAIL - NIGHT 187

Flaming torches now delineate the trail up the mountain. The line they describe looks very like a German expressionist version of a lightning bolt. The Big Woo is RUMBLING more and more. The whole sky over the mountain is suffused with red.

187A OMITTED 187A

188 EXT. WITHIN COLUMN - NIGHT 188

Patricia struggles. She's slowly struggling up the length of the column.

JOE VERSUS THE VOLCANO - Rev. 6/2/89 99.

188 CONTINUED: 188

She's starting to get hysterical.

PATRICIA

Joe! Joe! Don't do it!  
Don't do it!

189 EXT. HEAD OF COLUMN - JOE AND CHIEF - NIGHT 189

They are silent and solemn and focussed. They arrive at a spot just below the rim of the volcano. There is a little well worn trail leading from they stand to where the rim.

JOE

Is there any ceremony or anything?

CHIEF

No. You just jump in.

Joe nods. Patricia breaks through the crowd and throws herself at Joe's feet. She's sobbing.

PATRICIA

Don't do it! Please don't do it, Joe! I love you! I've fallen in love with you! I've never loved anybody! I don't

know how it happened! And  
I've never even slept with you  
or anything and now you're  
going to kill yourself!

Joe pulls her to her feet. The Chief takes a step away,  
to give them privacy.

JOE

You love me?

PATRICIA

Yes, I love you! I can feel  
my heart! I feel like I'm  
going crazy! You can't die  
and leave me here on this  
stinking earth without you!

JOE

I've got to do it.

PATRICIA

Why? The Chief doesn't even  
want you to do it.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev . 6 / 2 / 8 9

100.

189 CONTINUED:

189

JOE

'Cause I've wasted my whole  
life. And now I'm going to  
die. I've got a chance to die  
like a man and I'm going to  
take it! I've got to take it!

PATRICIA

I love you!

JOE

I love you, too. I've never  
loved anybody, either. It's  
great. I'm glad. But the  
timing stinks.

Joe kisses her, waves to the Chief, and starts to walk up  
the little path. The natives are silent, staring. The  
Chief is sad. Patricia is rooted, staring after him,  
stricken. When Joe has just about reached the summit,  
Patricia wakes from her trance, and bolts up the little  
path after him.

189A EXT. UNDERSIDE OF PLATFORM - NIGHT

189A

Throughout the following, occasionally we CUT TO a carved

wooden figure of an alarmed but committed little man, who is under the platform holding it up. Of course, he's actually an inanimate strut, but as his little knees quake ever more violently under the platform's oppressive weight, we fear for the moment when he and therefore the platform on which Joe and Patricia stand will give way and fall into the volcano.

190 LITTLE SHELF ON MOUTH OF WOO - PATRICIA AND JOE - NIGHT 190

Behind them are flames and sparks and smoke.

PATRICIA

Joe!

JOE

Get out of here! Go back  
down!

PATRICIA

No.

JOE

Please let me do what I've got  
to do!

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

100A.

190 CONTINUED: (A1) 190

PATRICIA

Marry me!

JOE

What!

PATRICIA

Marry me!

She shouts down the hill.

PATRICIA

Chief! Chief! Could you come  
up here, please?

JOE

What the hell are you doing?

(CONTINUED)

101.

190 CONTINUED: 190

PATRICIA

I want him to marry us.

JOE  
I'm jumping into a volcano!

PATRICIA  
So marry me and then jump into  
the volcano.

The Chief arrives.

CHIEF  
What?

PATRICIA  
Could you marry us?

CHIEF  
Okay.

JOE  
I don't want to get married!

PATRICIA  
What's the problem? You afraid  
of the commitment? You'll  
have to love me and honor me  
for about thirty seconds! You  
can't handle that?

JOE  
(to the Chief)  
Alright. Marry us.

PATRICIA  
Thank you!

JOE  
You're welcome!

CHIEF  
Do you want to marry her?

JOE  
Yes!

CHIEF  
Do you want to marry him?

PATRICIA  
Yes!

(CONTINUED)  
102.

JOE VERSUS THE VOLCANO - Rev. 6/2/89

190 CONTINUED: (2)

190

CHIEF

You're married.

PATRICIA  
Thank you, Chief.

CHIEF  
I'm going now.

The Chief leaves. The volcano has been ROARING LOUDER and LOUDER. Joe stares into it.

PATRICIA  
Don't jump in.

JOE  
I want you to listen Patricia,  
because these are my last  
words. I gotta be brave. I  
gotta jump in.

He braces to jump. She lifts her hands. She hesitates. Courage floods her soul. She completes the gesture for the first time.

PATRICIA  
I'm jumping in with you.

JOE  
Oh no you're not'

PATRICIA  
Whither thou goest!

JOE  
I'll knock you out! I'll  
throw you down!

PATRICIA  
And take away my freedom of  
choice?

JOE  
Why do you love me?

PATRICIA  
On the raft. You gave me the  
water. No one's ever put my  
life ahead of theirs. So I  
love YOU and I'm jumping into  
this volcano with you!

JOE  
Did I ever tell you that the  
first time I saw you, I felt  
like I'd seen you before?

190 CONTINUED: (3)

190

She shakes her head. They kiss. There's a big EXPLOSION. The ground shakes. They lose their balance and grab each other. There's a second EXPLOSION. He loses his balance. She catches him.

JOE & PATRICIA

Whoa! Whoa!

JOE

This is it!

They look at each other. They jump in. A SLOW-MO stylized leap. Right after they jump in, the platform slides into the volcano.

191 WHOLE ISLAND - NIGHT

191

Which looks like a face. The face grimaces. We hear a GASTRONOMIC GROAN. Then the volcano spits out Joe and Patricia who are holding hands.

192 JOE AND PATRICIA - NIGHT

192

rocketing

Against a background of fire and EXPLOSIONS, come rocketing RIGHT AT us and BY the CAMERA.

193 CHIEF AND HIS PEOPLE - NIGHT

193

They watch Joe and Patricia, out of view, go by overhead. The Waponis scream and take off down the hill. The Tobi smiles and stays. He speaks to the Woo.

CHIEF

So. You did not want them.  
(to the retreating natives)

I won't go to that no good island!

(to himself)

For me, this is the end.

194 JOE AND PATRICIA - NIGHT

194

leaving a trail of smoke, land in the ocean.

JOE  
What happened?

PATRICIA  
It just spit us back out  
again. Joe, we're rejects!

JOE  
Well, I did it. I did it. I  
did my job. I jumped into the  
volcano. We jumped into the  
volcano.

195 STRETCH OF BEACH WITH BOATS - NIGHT 195

The Waponis grab their ducks under their arms, grab their  
boats and launch themselves.

195A OMITTED 195A

196 JOE AND PATRICIA - NIGHT

in the water

PATRICIA  
Look!

196A OMITTED 196A

197 JOE AND PATRICIA'S POV - NIGHT 196A

We see the Waponis fleeing the exploding island, heading  
for the lousy island.

198 EXT. VOLCANO - NIGHT 198

The VOLCANO EXPLODING completely. The whole island is on  
fire and breaking apart.

199 JOE AND PATRICIA 199

watch while paddling.

200 EXT. ISLAND OF WAPONI WOO - NIGHT 200

The island is sinking. The Waponis are fleeing.

JOE VERSUS THE VOLCANO - Rev. 4/14/89

104A.

201 JOE. AND PATRICIA 201

looking at this amazing sight.

JOE

So the Waponis were right.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

105.

201 CONTINUED: 201

PATRICIA

What do you mean?

JOE

They said if there wasn't a  
sacrifice, their island would  
sink. And it did.

Joe and Patricia exchange looks. Then Patricia looks  
past Joe, seeing something.

PATRICIA

Oh my God, look! Look!

Joe looks where she's looking.

202 EXT. YACHT - NIGHT 202

A yacht just like the one they were on. This yacht has  
friendly eye of another color.

203 JOE AND PATRICIA 203

in the water.

JOE

A boat!

PATRICIA

It's The Tweedle Dum!

(shouts)

Ahoy! Ahoy!

(to Joe)

Come on!

They start to swim.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

105A.

204 EXT. THE TWEEDLE DUM - NIGHT 204

Picking up Joe and Patricia. Patricia's crew is on  
board, that is Dagmar and the boat boys.



PATRICIA  
It's my crew! They're alive!

DAGMAR  
We were saved.

PATRICIA  
That's wonderful! That's  
amazing!

DAGMAR  
We were very lucky.

JOE VERSUS THE VOLCANO - Rev. 4/14/89 106.

205 EXT. STERN OF THE TWEEDLE DUM - NIGHT 205

Graynamore is watching the island sink through a telescope. Meanwhile, two boat boys wrap Patricia and Joe in blankets. Graynamore, oddly calm and detached, given the circumstances, looks away from the eyepiece of the telescope. He says to no one in particular.

GRAYNAMORE  
There goes my dream of beating  
the shit out of the  
competition.

PATRICIA  
Daddy?

Graynamore ignores her. During this scene the island is slowly sinking in the b.g.

GRAYNAMORE  
You kept your bargain, Mr.  
Banks. To the letter. The  
miracle of course is that you  
kept the bargain and you're  
alive.

JOE  
So what? My number's about up  
one way or the other.

GRAYNAMORE  
Yes.

He's a trifle uneasy.

PATRICIA  
Daddy?

GRAYNAMORE  
I thought you were dead, young  
lady. I thought you drowned.

Both of you for that matter.  
I just got here to see what  
kind of alternate deal I could  
cut with the Chief. But the  
Chief, I'm afraid, is history.

PATRICIA

You don't show any sign of  
being glad I'm alive.

GRAYNAMORE

Oh, I'm glad. I'm just  
disappointed about losing  
these mineral rights. It  
meant a lot to me. It was a  
real opportunity.

PATRICIA

You are so... full of holes.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 6/2/89

107.

205 CONTINUED:

205

Graynamore looks at her, a little irritated and puzzled.  
But then his attention shifts to Joe.

GRAYNAMORE

This is a small boat, Mr.  
Banks. Too small to keep a big  
secret all the way back to  
L.A. Come out, Kenneth!

Kenneth emerges from the shadows where he's been  
skulking. It's Dr. Ellison; the doctor who told Joe he  
was going to die. He's got a drink and he looks nervous.

JOE

Dr. Ellison.

KENNETH

Or words to that effect.

GRAYNAMORE

His name is Kenneth Hindmick.  
Business Affairs. He works  
for me.

KENNETH

Hi. Need your taxes done?

JOE

Kenneth Hindmick.

KENNETH

Need any terrible job done?

I'm your man.

JOE  
Not Dr. Ellison.

KENNETH  
Kenneth Hindmick. I'm not a  
bad guy, really. I just have  
an unfortunate tendency to do  
what I'm told.

Joe nods numbly.

PATRICIA  
Joe?

JOE  
His name is Kenneth Hindmick.

GRAYNAMORE  
And he made believe he was a  
Dr. Ellison.  
(MORE)

(CONTINUED)  
108.

JOE VERSUS THE VOLCANO - Rev. 6/2/89

205 CONTINUED: (1A)

205

GRAYNAMORE (CONT'D)  
And he told Joe here that he  
had something called a brain  
cloud, and that he was going  
to die. So that Joe here would  
agree to jump in the volcano.

PATRICIA  
Oh! That's dastardly. You're  
both dastards.

Joe, still focused on Hindmick, pushes her aside.

JOE  
I don't have a brain cloud?

KENNETH  
No, you don't have anything.  
You're just a hypochondriac.  
Sorry. Or, looking on the  
bright side, congratulations!

Joe takes a step for Kenneth.

Kenneth takes out a gun and points it shakily at Joe.

JOE  
You know, I'm gonna beat you  
up!

KENNETH

Hold it! Don't make me kill you when there's nothing wrong with you! I feel bad enough already. I told you he'd be mad.

GRAYNAMORE

So we'll just take turns watching him till we get back to L.A. Nobody'll believe his story anyway.

PATRICIA

I will. I'll back him up.

GRAYNAMORE

Now, Patricia, when we get back, I'm going to give this boat to you, and you can sail off into the distance with it and be done with us all.

PATRICIA

No deal.

(CONTINUED)  
108A.

JOE VERSUS THE VOLCANO - Rev. 6/2/89

205 CONTINUED: (1B)

205

GRAYNAMORE

(talking to Kenneth)

So we'll take turns watching the two of them till we get back to L.A., and then we'll turn them both loose, and I'll keep the boat.

(CONTINUED)  
109.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

205 CONTINUED: (2)

205

PATRICIA

That's fine with me.

JOE

You've forgotten one thing.

GRAYNAMORE

Oh, I have? Nothing comes readily to mind.

Joe is still facing Kenneth.

JOE

I've looked into the volcano,  
Mr. Graynamore. You know what  
I mean? After that, the hole  
in the front of a gun doesn't  
scare me at all.

KENNETH

Stay back.

JOE

I'm gonna take the gun away  
from you, Kenneth.

KENNETH

Do you think I won't shoot?

JOE

I don't know. That's your  
part. I can't make you shoot  
me and I can't stop you. I  
can only do my part. I'm  
going to take the gun away  
from you.

Joe, after slowly approaching, swiftly takes the gun away  
from Kenneth.

KENNETH

Just as well.

GRAYNAMORE

If I'd had the gun, you'd be  
dead now.

JOE

We'll never know. Patricia,  
tell Dad the happy news.

PATRICIA

We got married. The Chief  
married us.

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

109A.

205 CONTINUED: (3)

205

JOE

And I was wondering where you  
thought we should go on, you  
know, a honeymoon?

GRAYNAMORE

I have no idea

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 4/14/89

110.

205 CONTINUED: (4)

205

JOE

I thought we might like to go  
on a sailing trip. How's that  
sound?

Graynamore doesn't answer.

PATRICIA

I think that sounds great!

JOE

Does this thing have like a  
rubber raft or something?

PATRICIA

It has a dinghy.

JOE

Let's break it out. I think  
your father's tired of this  
ostentatious life style.

206 EXT. SIDE THE TWEEDLE DUM - NIGHT

206

As Graynamore and company are just finished getting into  
a dinghy. Joe and Patricia stand on the deck, Joe still  
pointing the gun. Patricia's crew stands by.

KENNETH

What if there's a storm?

JOE

Then you'll drown.

GRAYNAMORE

You'll pay for this. I'll see  
to that!

JOE

You know what I think, Mr.  
Graynamore?

(CONTINUED)

JOE VERSUS THE VOLCANO - Rev. 5/16/89

111.

206 CONTINUED:

206

GRAYNAMORE

What?

JOE

I think that you don't scare me at all. Maybe you can do some stuff to me - if you make it back home. If I come back. And maybe you can't. It remains to be seen. But what I think, and I say this to you from the bottom of my heart, sir. I don't fear you at all. I don't fear any man. Because every day is a gift, and I'm just glad as hell it looks like I may have a few. And beyond that, to be scared or glad of anything beyond that, why a man's just got to be a fool!

Joe laughs a laugh, wild and free, a laugh unweighted by fear, a laugh of pure joy. Patricia goes below. Only here does the island finally go under completely.

207 EXT. THE TWEEDLE DUM - NIGHT

207

starts up. And pulls away from the dinghy. Joe is still laughing and waving, one hand on the wheel. Patricia comes up from below. He puts his arm around her.

207A EXT. DINGHY - GRAYNAMORE AND KENNETH - NIGHT

207A

Graynamore is thoughtful. He starts to smile.

GRAYNAMORE

I like that boy! Good for her!

KENNETH

Good for her? What about us?

GRAYNAMORE

I like a tight spot. Maybe I have gotten a little greedy.

(produces a paddle and hands it to Kenneth)

Start paddling while I re-assess my values.

(as Kenneth doesn't start)

Start paddling.

KENNETH

You paddle.

(CONTINUED)

207A CONTINUED:

207A

GRAYNAMORE

(lights a pipe)

Alright. Fair enough. We'll both paddle. 'And all I ask is a tall ship and a star to steer her by!' Com'on, let's put our backs into it.

(stops rowing)

You know, I have a good feeling about this. Maybe we're going to become friends.

208 OMITTED

208

KENNETH

I doubt that. You're just too overbearing.

Graynamore begins to sing "Someone's in the Kitchen with Dinah" as they paddle out of view.

208A EXT. THE TWEEDLE DUM - NIGHT (COUPLE OF MINUTES LATER) 208A

The dinghy has gone. The boat is passing over the spot where the island went down. A lot of bubbles and steam are still coming up. A few empty cans of Jump come up.

PATRICIA

So what's the end of Waponi Woo.

JOE

Yeah, and the Chief.

PATRICIA

Where are we going?

JOE

Away from the things of man! I gotta get away from the things of man for a while.

PATRICIA

Look!

209 FROM JOE'S POV - BUBBLING SURFACE

209

His trunks start rising to the surface, one after the other. Until three trunks are bobbing on the surface.

JOE VERSUS THE VOLCANO - Rev. 6/2/89

A112A.



209A BACK TO SCENE

209A

JOE  
I'll tell you one thing.  
Wherever we're goin'. We're  
taking this luggage. Help me  
fish it out.

209B JOE'S POV - BUBBLING TO THE SURFACE

209B

The Chief comes up on the last trunk. He is holding his  
Tiki teddy bear.

JOE (O.S.)  
Chief!

CHIEF  
(triumphantly gasping)  
Look! Look, Joe Banks, I  
still have my soul!

JOE (O.S.)  
Me, too. Me, too.

JOE VERSUS THE VOLCANO - Rev. 5/16/89

112A.

209C BACK TO SCENE

209C

Joe and Patricia smile at each other and help the Chief  
up onto the boat. We STAY where we are, LOOKING AT the  
horizon OVER the railing of the boat.

MUSIC.

The big, dramatic pas de deux music from the NUTCRACKER  
starts to play. A moon, with its volcanic aspect  
emphasized, a moon that's simply too big to be real,  
starts to rise from the sea. It rises into and up OUT OF  
the FRAME while:

THE CREDITS ROLL.

210 EXT. THE TWEEDLE DUM - NIGHT (FEW MINUTES LATER)

210

The moon hangs in the sky off to the right of the boat.  
We see, FROM a distance, Joe and Patricia just getting  
the last trunk on deck. Then Patricia goes below. The  
ENGINE STARTS up. The boat turns and heads straight for  
the moon.

MUSIC.

DUSTY SPRINGFIELD, singing "You Don't Have To Say You  
Love Me" begins to play.

We watch them grow fainter and fainter, a smaller and smaller speck in the eye of the Man in the Moon. UP CLOSE to us, the DOLPHIN sticks his head out of the water again, makes his NOISE once more, and disappears forever beneath the gentle waves. One of the craters on the craterous moon shakes and erupts, puffing out a bunch of white smoke which forms the words: "The End."

FADE OUT.

THE END