

**CUT FROM BLACK**

**TITLE: FIN**

**EXTERIOR - LA - DAY**

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

**TITLE: PLACE: Los Angeles**

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

**EXTERIOR - LA - DAY**

POV driving on freeway in rain.

**EXTERIOR - LA - DAY**

People with umbrellas standing on corner.

**EXTERIOR - LA - DAY**

People with umbrella walking over bridge.

**EXTERIOR - LA - DAY**

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

**EXTERIOR - LA - DAY**

Rain and shadow on pavement.

**EXTERIOR - LA - DAY**

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

**EXTERIOR - LA - DAY**

Large man walking with umbrella.

**WE HEAR: THUNDER**

**MUSIC STOPS**

**FIRST WOMAN**

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

**SECOND WOMAN**

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

**EXTERIOR - LA - DAY**

People walking against high winds, umbrella reversed.

**EXTERIOR - LA - DAY**

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

**THIRD WOMAN**

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

**SFX: THUNDER**

**EXTERIOR - LA - DAY**

Woman's foot stepping across swollen gutter.

**MUSIC RESTARTS**

**EXTERIOR - LA RIVER- DAY**

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

**EXTERIOR - BEACH - EVENING**

Waves breaking on beach.

**EXTERIOR - OCEAN - NIGHT**

Tanker at night.

**EXTERIOR - AIRPORT - NIGHT**

Airplane lights come on.

**EXTERIOR - OCEAN - NIGHT**

Landing lights over water.

**EXTERIOR - AIRPORT -**

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

**EXTERIOR - LA - NIGHT**

Camera pans over the city and over the ocean.

**EXTERIOR - LA - NIGHT**

The panning city lights converge with a passing car.

**EXTERIOR - LA - NIGHT**

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

**EXTERIOR - LA -DAY**

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

**TALK SHOW HOST**

(V.O.) And we're back with "Interpreting Your Dreams."

And I believe we have Allen in Hollywood on line...

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

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

**ALLEN**

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

**TALK SHOW HOST**

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

**ALLEN**

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

**TALK SHOW HOST**

(aside) I'm on hold..

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

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

**TALK SHOW HOST**

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

**ALLEN**

Okay, oh doctor.

**TALK SHOW HOST**

Hello  
?

**EXTERIOR - RANCH HOUSE FROM ABOVE - DAY**

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

**ALLEN**

Are you there?

**EXTERIOR - RANCH HOUSE - DAY**

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

**TALK SHOW HOST**

You're live on the air.

INSERT VIEW on RADIO. We HEAR

**ALLE**

**N**

Can I use my real name on the  
radio?

**INTERIOR - RANCH HOUSE - DAY**

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

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

The TALK SHOW HOST speaks flatly, angrily.

**TALK SHOW HOST**

What is your dream?

**ALLE**

**N**

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

MARIE-NOEL listens more carefully to the radio.

**TALK SHOW HOST**

Yes?

VIEW ON: A Sparkling lake.

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

**ALLEN**

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

**INTERIOR - RANCH HOUSE - DAY**

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

**TALK SHOW HOST**

And how long have you been  
having this dream?

**ALLEN**

Like an entire solid month.

**TALK SHOW HOST**

Uh  
huh...

**EXTERIOR - LA HARBOR - DAY**

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

**ALLEN**

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

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

**TALK SHOW HOST**

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

**EXTERIOR - LA - NIGHT**

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

**ALLEN**

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

**TALK SHOW HOST**

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

**INTERIOR - OFFICE -  
DAY**

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

**ALLEN**

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

**TALK SHOW HOST**

Hello! Allen from Hollywood!

**ALLEN**

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

**EXTERIOR - HARBOR - DAY**

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

**TALK SHOW HOST**

Are you there? Hello?

**ALLEN**

Hi. Hi.  
Sorry.

**TALK SHOW HOST**

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

**ALLEN**

Sorry.

.

**TALK SHOW**

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

**ALLEN**

I'm really sorry....

**TALK SHOW HOST**

Go on with your dream Allen.

**ALLEN**

Am I  
on?

**TALK SHOW HOST**

Yes.

**ALLEN**

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

**INTERIOR - CAR - DAY**

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

**ALLEN**

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

**INTERIOR - OFFICE - DAY**

ALLEN has risen to a peak in energy.

**ALLEN**

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

**TALK SHOW HOST**

And how does it feel to you?

VIEW on PHONE: WE HEAR a RING

**ALLEN**

Can you hold on a second?

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

**VIEW ON ALLEN**

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

**ALLE  
N**

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

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

**COLLEAGUE**

Hello..

.

**ALLEN**

Dr. Powell I'm back....

**EXTERIOR - LA - NIGHT**

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

**TALK SHOW HOST**

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

**ALLEN**

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

**EXTERIOR - LA - EVENING**

ALLEN walks from his job to his car.

**ALLEN**

...and I walk all day...

**EXTERIOR - LA - NIGHT**

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

**ALLEN**

...and all night.

**TALK SHOW HOST**

Don't put me on hold...

**EXTERIOR - LA - NIGHT**

ALLEN walking on a back street.

**ALLEN**

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

**TALK SHOW HOST**

Is this a real call?

**ALLE**

**N**

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

**EXTERIOR - SIDE STREET LA - NIGHT**

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

**TALK SHOW HOST**

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

**EXTERIOR - MELROSE BLVD.- NIGHT**

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

**ALLEN**

And then this really strange thing happens.

**TALK SHOW HOST**

What do you do for a living?

**ALLE**

**N**

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

**TALK SHOW HOST**

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

**ALLEN**

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

**TALK SHOW HOST**

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

**ALLEN**

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

**TALK SHOW HOST**

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

**TITLE:** "START HERE"

**EXTERIOR - LA - SUNRISE**

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

**MUSIC:** MOZART SYMPHONY 34 #1

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

**EXTERIOR - PARK - SUNRISE**

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

**MUSIC:** Evan Lurie "Deception"

**TONY**

Come  
on...

**MARIE-NOEL**

This isn't the way we came.

**TONY**

Yes it  
is.

**TITLE:** "ACTOR CREDIT"

**EXTERIOR - PARK - SUNRISE**

TONY and MARIE-NOEL arrive at a park  
bench.

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

**TONY**

Let's  
not.

**MARIE-NOEL**

Let's not. Sorry.

**TONY**

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

**MARIE-NOEL**

This place stinks!

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

**EXTERIOR - PALACE - NIGHT**

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

**INTERIOR - HALLOWEEN PARTY**

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

**TITLE:** "ACTOR CREDIT"

**EXTERIOR - BENCH IN SAME PARK - SUNRISE**

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

**TONY**

Let's  
not.

**MARIE-NOEL**

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

**MUSIC STARTS**

**TONY**

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

**EXTERIOR - ADJACENT STREET - SUNRISE**

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

**EXTERIOR - PARK - SUNRISE**

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

**EXTERIOR - ADJACENT STREET - SUNRISE**

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

**EXTERIOR - LA - SUNRISE**

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

**EXTERIOR - WEST LOS ANGELES - SUNRISE**

The fog is coming in. Tops of buildings disappear.

**TONY**

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

**EXTERIOR - CENTURY CITY FROM THE AIR - SUNRISE**

The fog gets thicker...

**TONY**

It's a good sign...

VIEW on WILSHIRE BLVD...Thick Fog.

**TONY**

That's what saved us.

**EXTERIOR - LA - SUNRISE**

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

**EXTERIOR - PARK - SUNRISE**

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

**MARIE-NOEL**

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

**EXTERIOR - PARK - DAY**

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

**MARIE-NOEL**

What if we get it for not warning her?

**THEIR POV**

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

**EXTERIOR - PARK - MORNING**

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

**INTERIOR - ALLEN'S BEDROOM - MORNING**

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

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

**ALLEN'S VOICE**

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

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

**TITLE**: "Actor Credit"

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

**ALLEN'S VOICE**

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

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

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

ALLEN walking satisfied.

SCENE FROM ALLEN's Pizza commercial, elbows out.

**EXTERIOR - STREET IN FRONT OF ALAN'S APARTMENT**

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

SCENE FROM ALLEN's deodorant commercial, elbows in.

Back to ALLEN rubbing his eyes

**TITLE:** "Director Credit"

**CUT TO BLACK**

**SILENCE**

**MUSIC:** Bach: Well Tempered Clavier #10

Rack focus: MOON

**INTERIOR - ISLAND - NIGHT**

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

**MARIE-NOEL (V.O.)**

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

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

VIEW ON TONY, speaking to MARIE-NOEL.

**MARIE-NOEL (V.O.)**

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

VIEW ON Los Angeles at night

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - 24HR GAS STATION - NIGHT**

MARIE-NOEL walks aimlessly.

**MARIE-NOEL (V.O.)**

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

**INTERIOR - RANCH HOUSE - DAY**

MARIE-NOEL writes at an old desk.

Wind  
blows through an open window.

**MARIE-NOEL (V.O.)**

...or the endless wait for coincidence.

**EXTERIOR - 24HR GAS STATION - NIGHT**

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

options.

**MARIE-  
NOEL**

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

VIEW on MARIE-NOEL speaking to TONY.

**MARIE-NOEL**

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

**TONY**

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

**MARIE-NOEL**

Yes, and I really deserve it.

**TONY**

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

VIEW of Eclipse of the Moon.

**TONY**

They think we are selfish...

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

**TONY**

They think we should procreate.

TONY breathes a sigh.

**INTERVIEWER (V.O.)**

So there were two guys and what  
were their names?

**EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT**

ALLEN squints from the bright news camera lights.

**ALLEN**

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

**INTERVIEW  
ER**

And she was the one you were  
married to?

**ALLEN**

Yes.

**INTERVIEWER**

Who own this house?

**ALLEN**

I do, I mean we did.

**MUSIC STARTS**

**EXTERIOR - LOS ANGELES - DAY**

TONY across railroad tracks.

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - LOS ANGELES - DAY**

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

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - ISLAND BACK COUNTRY - DAY**

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

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT**

ALLEN continues his interview.

**ALLEN**

It started this way.

**INTERVIEWER**

So you're an actor?

**ALLEN**

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

**INTERIOR - ELEVATOR - DAY**

ALLEN stands inside elevator and TONY gets in.

**ALLEN**

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

He said his name was Tony.

**EXTERIOR - HOLLYWOOD - DAY**

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

**ALLEN**

I was  
late...

**INTERIOR - ALLEN'S TEMP JOB - DAY**

ALLEN talks on the phone wearing sunglasses.

**ALLEN**

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

WIDER view on ALLEN at work.

**ALLE**

**N**

Some temp job I was working  
downtown.

VIEW on Rainy sky with jet and palm tree.

VIEW on LA river.

VIEW on PEOPLE at bus stop.

**ALLEN**

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

**EXTERIOR - FRONT YARD OF ALLEN'S HOUSE - NIGHT**

ALLEN continues his interview.

**ALLEN**

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

**EXTERIOR - AGAINST BLACK - NIGHT**

MARIE-NOEL speaks to TONY.

**MARIE-NOEL (V.O.)**

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

VIEW of TONY flipping coin.

VIEW of cliffs on island.

**MARIE-NOEL (V.O.)**

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

**MUSIC BUILDS**, we hear WIND

VIEW of trees blowing.

VIEW of MARIE-NOEL writing.

**EXTERIOR - LOS ANGELES - DAY**

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

**MUSIC STOPS**

We HEAR: City street ambiance.

TONY flips again, sees "Heads" walks on.

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

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

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

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

**CAMERA MAN**

Okay, ready to roll.

**INTERVIEWER**

What's your name?

**ALLEN**

Allen

.

**INTERVIEWER**

And you were kidnapped by aliens, did you say?

**ALLEN**

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

**INTERVIEWER**

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

**ALLEN**

With a Greek, Zeus, Athena type goddess.

**INTERVIEWER**

Where is she now?

**ALLEN**

She's like hunting quail in the Sierras now.

**INTERVIEWER**

What  
?

**ALLEN**

She left me for dirt.

**INTERVIEWER**

And were you married?

**ALLEN**

Yeah, we were married right before....

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

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

ALLEN waits in an empty apartment, tired of life.

**EXTERIOR - ALLEN'S BUILDING - DAY**

TONY walks past the building still flipping a coin.

**INTERIOR - ALLEN'S BUILDING - DAY**

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

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

**ALLEN**

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

**AUGUST**

Is it  
quiet?

**ALLEN**

Very quiet. Where you from?

August stops in left of frame, turns to ALLEN.

**AUGUST**

Nashvill  
e.

**ALLEN**

First time in LA?

**AUGUST**

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

**ALLEN**

Where are you staying?

**AUGUST**

With my  
Aunt.

**ALLEN**

Do you  
act?

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

**AUGUST**

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

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

**ALLEN**

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

**AUGUST.**

How much is  
it?

**ALLEN**

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

**AUGUST.**

(No  
response)

**ALLEN**

Does that seem like a lot?

**AUGUST**

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

**ALLEN**

Do you know why the apartment's only

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

**AUGUST.**

No.

**ALLEN**

Because I sleep here 1 night a week.

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

**MUSIC:** Bach Concerto in D Minor

**EXTERIOR - DISNEYLAND - DAY**

TONY walks along the street and sees the Monorail pass.

VIEW on TONY as he walks past the Big Donut.

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

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

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

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

WE HEAR a TELEPHONE

**EXTERIOR - STREET IN LOS ANGELES - DAY**

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

**VOICE**

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

EUGENE panics and runs off.

**MUSIC:** Guy Klucsevsek's "Reprieve."

**INTERIOR - BLACK BARBERSHOP - DAY**

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

**VOICE**

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

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

**DISSOLVE:**

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

**TONY**

Do you have a church key?

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

**BARBER**

What will it be?

**TONY**

I'll....

..

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

**GUYS**

Yeah, what'll it be man?

TONY looks around at the 8 mean faces around him.

**TONY**

I want to cure my passive aggressive personality.

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

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

**GUY 1**

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

**GUY 2**

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

**GUY 1**

Join a group. Do something for other people.

**GUY 3**

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

**GUY 4**

Do some charity work...

**ALL**

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

**GUY 3**

Ride the bus....

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

**INTERIOR - OFFICE - DAY**

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

**BRENDA**

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

**EXTERIOR - CATALINA EXPRESS TERMINAL - EARLY MORNING**

BRENDA walks into the terminal.

BRENDA (continuing)

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

**EXTERIOR - OFF AVALON - DAY**

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

**MUSIC:** Beethoven Violin Sonata #4 D Major

VIEW of Parasail in AVALON HARBOR

**EXTERIOR - AVALON HARBOR - DAY**

The CATALINA EXPRESS pulls up to the DOCK.

VIEW on The Casino, a Catalina Landmark.

We HEAR the sound of coffee cups.

**INTERIOR - ISLAND OFFICE - DAY**

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

**DOOLITTLE**

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

**DAVE**

Sounds  
fine.

**DOOLITTLE**

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

Nervous looks among lawyers. TONY is oblivious.

**DAVE**

Your name is Filmore West,  
correct?

TONY does not answer.

**DOOLITTLE**

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

**DAVE**

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

**DOOLITTLE**

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

**DAVE**

Could we have a moment?

DOOLITTLE and TOSHI stand and walk from the table.

EXTERIOR - AVALON DOCK - DAYBRENDA storms  
off the boat.

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

**DOOLITTLE**

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

**INTERIOR - ISLAND OFFICE - DAY**

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

**DAVE**

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

**TOSHI**

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

**EXTERIOR - AVALON INFORMATION BOOTH - DAY**

BRENDA enters frame and speaks with an OFFICER.

**BRENDA**

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

**SHERIDAN**

Name  
?

**BRENDA**

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

**INTERIOR - INN ON MT. ADA - DAY**

TONY and DOOLITTLE as they confer.

**TONY**

I think I know what's going on here.

**DOOLITTLE**

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

**EXTERIOR - AVALON INFORMATION BOOTH - DAY**

BRENDA continues to speak with the OFFICER.

**BRENDA**

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

The OFFICER interrupts BRENDA.

**OFFICER**

They're brats. They're very

unpopular around here. They're  
keeping the property

values from tripling.

**BRENDA**

Great, where can I find them?

**SHERIDAN**

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

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

**EXTERIOR - AVALON - DAY**

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

**OFFICER**

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

BRENDA's expression changes. She becomes maniacal.

**INTERIOR - INN ON MT. ADA - DAY**

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

**DOOLITTLE**

Don't say anything.

OPPOSING ATTORNEY hands TONY the documents.

**DAVE**

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

DOOLITTLE rips the document out of DAVE'S hand.

**DOOLITTLE**

This is intolerable!

**DAVE**

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

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

**EXTERIOR - AVALON - DAY**

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

**INTERIOR - INN ON MT. ADA - DAY**

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

**TONY**

You guys believe in fairy tales don't you?

**DAVE**

We want to know who you are.

**TONY**

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

**TOSHI**

Were you born in this country?

**TONY**

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

**DOOLITTL**

**E**

My client is using a figure of speech.

**DAVE**

Then where are we going with this, guys?

**TONY**

You two are going to jail.

**DOOLITTLE**

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

TONY turns to TOSHI.

**TONY**

What do you say next?

**TOSHI**

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

**TONY**

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

**DOOLITTLE**

The situation is irreversible.

DOOLITTLE tries to keep TONY from standing up.

**DAVE**

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

TONY heats up.

**TONY**

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

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

**TONY**

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

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

**MUSIC:** BACH Concerto in D minor

**EXTERIOR - AVALON HARBOR - DAY**

Tourist boats come and go.

**INTERIOR - AVALON CLOTHING SHIP - DAY**

BRENDA looks at a map of the Channel Islands.

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

**COUNTER PERSON**

Hi. Can I help you?

**BRENDA**

Which way to the Big Island?

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

**EXTERIOR - THE BIG ISLAND - DAY**

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

**EXTERIOR - THE BIG ISLAND - DAY**

TONY's boat enters the harbor.

**EXTERIOR - THE BIG ISLAND - DAY**

TONY's boat docks old fishing pier.

INSERT: Water lapping over rocks.

WE HEAR: SEAGULLS, then a HELICOPTER approaching overhead.

**EXTERIOR - THE BIG ISLAND DOCK - DAY**

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

VIEW of HELICOPTER passing overhead.

TIGHTER VIEW ON TONY and RANCH HAND

**RANCH HAND**

You must have slept a long time.

**TONY**

I've been sleeping a lot lately.

**RANCH HAND**

Yeah about 2 years.

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

**RANCH HAND**

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

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

**RANCH  
HAND**

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

**TONY**

Yeah  
.

**RANCH  
HAND**

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

**TONY**

Uh  
huh.

**RANCH HAND**

The park service has been on the

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

another year.

**EXTERIOR - ISLAND SHORELINE FROM MOUNTAIN TOP - DAY**

The sun kicks off the water.

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

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

**MUSIC: SCHUBERT'S WINTERREISE**

**EXTERIOR - HIDEOUT - DAY**

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

VIEW ON BOOK: She is reading War and Peace.

**INTERIOR - HOUSE - DAY**

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

**BRENDA'S POV**

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

**CLOSER VIEW ON BRENDA**

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

**BRENDA'S POV on PUPPY**

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

**VIEW ON BRENDA**

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

**EXTERIOR - ISLAND HOUSE - DAY**

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

**VIEW ON BRENDA**

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

**EXTERIOR - RANCH HOUSE - DAY**

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

**INTERIOR - RANCH HOUSE KITCHEN  
- DAY**

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

kitchen.

**INTERIOR - ELSEWHERE IN RANCH HOUSE - DAY**

The PUPPY runs through the house.

**INTERIOR - RANCH HOUSE KITCHEN - DAY**

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

VIEW on DOOR

The PUPPY runs out the door and BRENDA follows.

**INTERIOR - RANCH HOUSE - DAY**

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

**EXTERIOR - RANCH HOUSE - DOORSTEP**

EUGENE enters the house with a heavy step.

**INTERIOR - RANCH HOUSE - DAY**

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

**INTERIOR - RANCH HOUSE - DAY**

EUGENE walks through the house.

**INTERIOR - RANCH HOUSE - DAY**

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

**INTERIOR - KITCHEN - DAY**

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

**MARIE-NOEL**

Where have you been. He's here.

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

**MARIE-NOEL**

Dresses  
?

**TONY**

More in the boat.

**MARIE-NOEL**

Books  
?

Likewis  
e.

**TONY**

**MARIE-NOEL**

How was  
LA?

**TONY**

A dry  
hole.

**EXTERIOR - RANCH HOUSE - DAY**

EUGENE runs away from the house.

**INTERIOR - KITCHEN - DAY**

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

**MARIE-  
NOEL**

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

**TONY**

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

TONY eats pop tarts.

**MARIE-NOEL**

Do you remember seeing my moon earrings anywhere have you?

**TONY**

The ones you were wearing the night .....

**MARIE-NOEL**

The night of the great unpleasantness?

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

**TONY**

Is there anything about Halloween in Edgar Allen Poe?

MARIE-NOEL sits up and stops the conversation.

**MUSIC Starts:** Heavy Rock

FLASH BACK: Halloween Concert. VIEW on audience

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

MUSIC Stops

**MARIE-  
NOEL**

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

**TONY**

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

**VIEW ON MARIE-NOEL**

She thinks about the night they lost MARIE-CHRISTINE.

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

**MARIE-NOEL (V.O.)**

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

**MUSIC STOPS**

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

**TONY**

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

**MARIE-  
NOEL**

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

**TONY**

What's that supposed to mean?

**MARIE-  
NOEL**

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

**TONY**

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

**MARIE-NOEL**

What about the government?

**TONY**

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

**MARIE-NOEL**

Forget  
it.

She thinks about herself and her own dilemma.

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

**MARIE-NOEL (V.O.)**

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

**MUSIC STOPS**

MARIE-NOEL starts looking under books.

**TONY**

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

TONY points East.

**TONY**

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

**MARIE-NOEL**

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

He pauses and doesn't answer right away.

**TONY**

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

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

**MARIE-NOEL**

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

**TONY**

I thought we were going to drop that.

**MARIE-NOEL**

What was your mother's favorite book?

**TONY**

How should I know?

**MARIE-NOEL**

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

MARIE-NOEL looks at TONY in the eye.

**TONY**

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

**MARIE-  
NOEL**

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

**TONY**

Good

.

**EXTERIOR - RANCH HOUSE - DAY**

The house stands in the afternoon light.

**MUSIC:** Ravel String Quartet in F

**INTERIOR - RANCH HOUSE - DAY**

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

**MARIE-NOEL (V.O.)**

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

**INTERIOR - RANCH HOUSE - DAY**

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

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - PIER - DAY**

TONY walk toward his boat.

**MARIE-NOEL (V.O.)**

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

**INTERIOR - OLD MINING CAMP - DAY**

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

**MARIE-NOEL (V.O.)**

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

**EXTERIOR - ISLAND - DAY**

TONY'S boat steams out to sea.

**MARIE-NOEL (V.O)**

French Indochina...

VIEW of OCEAN with Cacti.

**MARIE-NOEL (V.O)**

then here...beside the arbitrary sea.

**MUSIC:** Vierne: Finale from Symphony #1

**EXTERIOR - MOUNTAINSIDE - DAY**

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

**INTERIOR - RESTROOM IN AVALON - DAY**

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

**EXTERIOR - AVALON - DAY**

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

**EXTERIOR - ANOTHER PART OF THE HARBOR -**

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

**MUSIC:** BACH Toccata in D major

**TITLE:** "2 Years later"

**MUSIC:** Bach Toccata in D Major

**TITLE:** "2 Years later"

**EXTERIOR - ALLEN'S BUILDING - DAY**

Morning light.

**INTERIOR - ALLEN'S BUILDING - DAY**

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

**WOMAN**

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

ALLEN wakes up, startled, rubbing his eyes.

**WOMA**

**N**

And who's pizza is this?  
Excuse me!

**ALLEN**

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

**WOMAN**

Oh you did?

H. TOM appears from the next room, groggy.

**WOMAN**

And who the hell is this?

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

H. TOM starts frantically collecting the garbage.

**WOMAN**

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

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

**ALLEN**

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

**WOMAN**

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

**ALLEN**

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

ALLEN and H. TOM exit.

**WOMAN**

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

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

**MUSIC:** Arne Mellnas Transparence

**EXTERIOR - AUNT DEBBIE'S HOUSE - DAY**

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

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

VIEW of SUN

A partial eclipse is in progress.

**EXTERIOR - HOLLYWOOD - DAY**

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

**MUSIC:** Dvorzak Cello Concerto in B minor op 104

**EXTERIOR - LA - DAY**

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

**ALLEN**

Hi, Aunt Debbie?

**AUNT DEBBIE**

What's that on your face?

ALLEN fingers his unshaven face.

**AUNT DEBBIE**

Did you move that refrigerator to  
my new building?

**ALLEN**

Yes.

**AUNT DEBBIE**

Liar. Your car doesn't work.

**FLASHBACK:**

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

**AUNT DEBBIE**

Who's  
this?

**H. TOM**

I'm his assistant ma'am.

**ALLEN**

Shut  
up!

**FLASHBACK:**

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

**AUNT DEBBIE**

Does he pay rent?

**H. TOM**

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

**ALLEN**

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

**AUNT  
DEBBIE**

Did you steal another car from a  
tourist?

**FLASHBACK:**

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

**H. TOM**

No  
ma'am.

up!

Shut

**ALLEN**

(to AUNT  
DEBBIE) No we  
didn't.

**AUNT DEBBIE**

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

**FLASHBACK:**

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

**ALLEN**

No!

**AUNT DEBBIE**

And then did you ditch their car?

**FLASHBACK:**

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

**H. TOM**

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

**ALLEN**

Shut  
up!

ALLEN pushes H. TOM.

**AUNT DEBBIE**

So you faked homelessness and  
begged for free chicken.

**FLASHBACK:**

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

**ALLEN**

What are you saying Aunt Debbie?

**AUNT DEBBIE**

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

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

**ALLEN**

One, two, three..

**AUNT DEBBIE**

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

DEBBIE finally exits.

**ALLEN**

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

**MUSIC:** JOHN ADAMS "Fearful Symmetries"

**EXTERIOR - LA - DAY**

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

**EXTERIOR - BUS BENCH - DAY**

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

**EXTERIOR - LA - DAY**

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

**TONY**

Do you have the time?

**MUSICIAN**

2:30

.

**TONY**

Do you mind if I ask you a question?

**MUSICIAN**

Yes.

**TONY**

Why are you her right now?

**MUSICIAN**

What  
?

**TONY**

Why did you come up just this minute?

**MUSICIAN**

I'm going to work, man.

**TONY**

Is this the bus you always take?

**MUSICIAN**

No, I'm  
late.

**TONY**

You're late! Why are you late?

**MUSICIAN**

I overslept, man.

**TONY**

Nothing caused you to be late?

**MUSICIA**

**N**

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

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

**VIEW**

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

**EXTERIOR - BUS BENCH - AS  
BEFORE**

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

**CAR MAN**

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

TONY runs in Panic.

**MUSIC:** Guy Klucevsek "Reprieve"

**VIEW ON TONY**

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

**CAR MAN**

Call  
911!

**EXTERIOR - STREET - DAY**

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

TONY runs down the hill trying to escape from the

runaway tire.

**VIEW ON TONY**

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

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

**SEQUENCE:**

The Truck stops for a cat. The doors shut.

The light crosses Tony's face and goes black.

SFX Doors lock

THE Rolling tire innocently hits the truck and gets stuck.

A purring cat walks away from the truck.

**MUSIC:** Guy Klucevsek "Loosening up the Queen"

**EXTERIOR - DOWNTOWN LA - DAY**

TRUCK moves along freeway headed across town.

**EXTERIOR - PARK - DAY**

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

**ALLEN**

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

**MUSIC:** Bach Suite #2 S. 1008

**ALLEN**

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

**H. TOM**

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

**ALLEN**

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

**H. TOM**

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

**ALLEN**

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

**H.  
TOM**

Things are stranger in other  
places.

**ALLEN**

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

**H. TOM**

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

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

**EXTERIOR - AUNT DEBBIE'S BACKYARD - DAY**

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

**MUSIC:** Tahitian choir  
Segue to:

**MUSIC:** A. Corelli  
Concerto VII Segue to:

**MUSIC:** Prokofiev Romeo and Juliette

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

**JULIENNE**

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

**AUNT DEBBIE**

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

**JULIENNE**

Incredible weather we're having.

**AUNT DEBBIE**

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

**JULIENNE**

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

**AUNT DEBBIE**

Why are you here anyway?

**JULIENNE**

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

**AUNT DEBBIE**

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

**JULIENNE**

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

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

**AUNT DEBBIE**

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

**JULIENNE**

You always said that.....

**AUNT DEBBIE**

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

**JULIENNE**

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

**AUNT DEBBIE**

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

**JULIENNE**

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

**AUNT  
DEBBIE**

Have you seen all these mushrooms  
around

the house?

**JULIENNE**

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

**AUNT  
DEBBIE**

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

**JULIENNE**

Probably never. I like walking.

**EXTERIOR - THE VALLEY - DAY**

JULIENNE walks along Ventura Blvd. looking at store fronts.

**EXTERIOR - LA - DAY**

TONY walks in garment district.

**EXTERIOR - THE VALLEY- DAY**

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

**EXTERIOR - ANOTHER PART OF LA**

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

**MUSIC:** Guy Klucevsek "Blue Window"

**EXTERIOR - FOREST LAWN - DAY**

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

**EXTERIOR - MORTUARY - DAY**

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

**INTERIOR - MORTUARY OFFICE - DAY**

The MORTICIAN sits down at his desk to interview TONY.

**MORTICIAN**

And what qualifies you for this job?

**TONY**

Well, what is the job?

**MORTICIAN**

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

**TONY**

You mean the bodies?

**MORTICIAN**

Yes. You're the body watcher.

**TONY**

Oh. The body watcher.

**MORTICIAN**

Well, do you have any questions?

**TONY**

Oh,  
no.

**MORTICIAN**

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

**TONY**

Okay

.

**MORTICIA**

**N**

For example, why do you want  
this job?

**TONY**

I want to meet people.

**MORTICIAN**

Dead  
people?

**TONY**

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

**MORTICIAN**

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

**TONY**

Go  
ahead.

**MORTICIAN**

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

TONY laughs.

**TONY**

That's  
good.

**INTERIOR - MORGUE - NIGHT**  
TONY reads.

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

Several angles. TIME PASSES.

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

**EXTERIOR - MORTUARY - NIGHT**

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

**INTERIOR - MORGUE - NIGHT**

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

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

VIEW on door.

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

**MUSIC STOPS**

**MORTICIAN**

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

**TONY**

Number  
12.

**MORTICIAN**

Mr.  
Peterson?

**TONY**

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

**MORTICIAN**

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

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

**EXTERIOR - THE VALLEY - NIGHT**

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

**SOURCE MUSIC:** "Green Tambourine" the Lemon Pipers

**INTERIOR - PHARMACY - NIGHT**

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

**PAN**

Oh  
hi.

**HERMES**

We need to talk.

**PAN**

OK.

JULIENNE enters the frame and starts up an aisle.

**IN ANOTHER PART OF THE STORE:**

**PAN**

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

**HERMES**

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

**PAN**

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

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

**VIEW ON TONY**

**PAN**

His mother was Jefferson's mistress.

**HERMES**

We should help him.

**PAN**

No.

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

**PAN**

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

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

**JULIENNE**

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

**TONY**

Is that why you came here just now?

**JULIENNE**

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

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

**TONY**

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

**JULIENNE**

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

**TONY**

OK.

VIEW on PAN and HERMES

**PAN**

Should we screw things up?

VIEW on TONY and JULIENNE

**JULIENNE**

It's a challenge life put before me

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

VIEW on PAN and HERMES

**HERMES**

No,  
don't.

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

VIEW on Gas coming from a broken pipe.

**INTERIOR VIEW ON TONY AND JULIENNE**

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

**WOMAN**

There's gas leaking. Get out.

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

**TONY**

(to  
JULIENNE) I'll  
meet you outside.

TONY goes back to help the old WOMAN.

**TONY**

Come on. there's a gas leak.

TONY tries to pull her.

**OLD WOMAN**

Don't touch me...Manager!

**EXTERIOR - STORE - NIGHT**

The store explodes and burns.

**EXTERIOR - STORE - NIGHT**

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

**JULIENNE**

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

**INTERIOR - DEBBIE'S HOUSE - NIGHT**

ALLEN and H. TOM are listening to the broadcast.

**AUNT DEBBIE**

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

The Phone RINGS. ALLEN answers the phone.

**ALLE  
N**

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

**AUNT DEBBIE**

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

**VIEW ON TELEVISION**

**JULIENNE**

Then the store blew up.

**DEBBIE**

She could have died.

**ALLEN**

Holy shit, that's my cousin?

**EXTERIOR - DOWNTOWN - DAY**

TONY walks down a street shaking an aerosol can.

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

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

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

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

**EXTERIOR - ALLEN'S BUILDING - DAY**

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

**EXTERIOR - LA - DAY**

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

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

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

**SON**

Where's the money Greg?

**ALLE  
N**

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

**FATHER**

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

**SON**

Where's the money Greg?

**ALLEN**

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

**SON**

Are you allergic to pain?

SON Pulls out a gun.

**SON**

Where is the money Greg?

**FATHE  
R**

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

**ALLEN**

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

**SON**

Is that your black Range Rover parked outside?

**ALLE  
N**

I don't have any black Range Rover.

**FATHER**

Is this 6600 Graitree?

**ALLEN**  
Greentre  
e!

**SON**  
What  
?

**ALLEN**  
Greentre  
e!

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

**FATHER**  
Come on. He doesn't know anything.

**SON**  
(Aims  
gun)

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

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

**ALLEN**  
You guys do sloppy work.

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

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

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

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

**RADIO**  
The New York Daily news says.. 1200 people

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

**RADIO**

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

**ANGLE ON RADIO**

MARIE-NØEL is turning the dial randomly.

**RADI**

**O**

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

CLOSE UP ON MARIE-NØEL

She hears something she thinks is interesting.

**RADIO**

...from the island.

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

WE HEAR Phone ringing.

**INTERIOR - ALLEN'S ROOM - DAY**

ALLEN sits in his easy chair and answers the phone.

**ALLEN**

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

**EXTERIOR - LA - DAY**

VIEW on Rain clouds above sunny houses on Highland  
Blvd.

**RADIO**

Matrix lactating....

**ALLEN**

You notice something on the way home..

**EXTERIOR - DOWNTOWN LA - DAY**

TONY walks along the street flipping a coin.

**RADIO**

...Etched droplets.

**ALLEN**

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

**EXTERIOR - THE VALLEY - DAY**

Julienne walks on Ventura Blvd.

**ALLEN**

..mom in back...

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

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

**ANGLE ON ALLEN**

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

VIEW on SUN going behind clouds.

**RADIO**  
Normal cantilever...

VIEW on OCEAN.

**RADIO**  
...short of awe...

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

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

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

l'art sans past...

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

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

**RADIO**  
...finding freckles...

VIEW on JULIENNE walking on Ventura Blvd.

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

VIEW on TONY walking on Downtown.

**RADIO**

talented...heady slap...

**ALLEN (V.O.)**

My time is mine again.

VIEW on ALLEN drinking glass of water on his balcony.

**RADIO**

slap, talented, heady...

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

VIEW on ALLEN rapidly wiggling his eyebrows.

HIGH shot of San Miguel Island.

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

**RADIO**

...breaks on not finding form...

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

**RADIO**

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

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

**RADIO**

...bowed to & clean...

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

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

VIEW on MARIE-NØEL putting on her makeup faster.

VIEW on earthquake damaged buildings.

VIEW on 3 people coming out of doors simultaneously.

**RADIO**

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

VIEW of the THIELE twins

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

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

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

**RADIO**

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

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

**EXTERIOR - LA - MORNING**

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

WE HEAR the sound of a HELICOPTER.

VIEW on LA. A moon rises in eclipse.

**MUSIC:** Haydn String Quartet Op 76, Allegro con Spirito

**EXTERIOR - LA STREET - NIGHT**

Two cars pass in the night going opposite directions.

**MUSIC:** Haydn - String Quartet: "Sunrise"

**EXTERIOR - LA GOOGIE RESTAURANT - NIGHT**

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

WE HEAR: A jet landing

**MUSIC:** Identify

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

**VIEW ON JET LANDING**

**VIEW ON LANDING LIGHTS ON WATER**

**EXTERIOR - HOLLYWOOD STREET - NIGHT**

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

**MUSIC:?**

**EUGENE**

Have a  
light?

**TONY**

I don't  
smoke.

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

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

**EXTERIOR - HOLLYWOOD - NIGHT**

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

SOUND: Car alarms, house alarms

**EXTERIOR - HOLLYWOOD STREET - NIGHT**

CAMERA drifts to TONY'S face.

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

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

**EXTERIOR - SAME POSITION - DAY**

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

**EXTERIOR - HOLLYWOOD - DAY**

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

**ALLE  
N**

Hey Barry, what are you doing  
here?

**BARRY**

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

Aren't I allowed to have a life?

**ALLEN**

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

**BARRY**

I've heard that before.

ALLEN gives AGENT a thirsty look.

**BARRY**

Do you want this?

BARRY hands ALLEN a Coke.

**BARRY**

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

**ALLEN**

Did you wipe it?

ALLEN burps.

**BARRY**

I always knew you were a very talented man.

**ALLEN**

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

**BARRY**

What?  
Moi?

**ALLEN**

It wasn't very nice.

**BARR**

**Y**

What haven't I done for you lately

**ALLEN**

You're always so fucking condescending.

**BARRY**

What are you talking condescending, what are you saying?

ALLEN leaves frame, BARRY follows.

**EXTERIOR - CASTING BUILDING - DAY**

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

**BARRY**

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

**ALLEN**

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

**INTERIOR - LOBBY - DAY**

ALLEN and BARRY enter the lobby of the building.

**ALLEN**

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

ALLEN starts to get into the elevator.

**BARRY**

Should I take that personally?

**ALLEN**

Take it how ever you'd like.

**BARRY**

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

**ALLEN**

Is this about me?

**BARRY**

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

**ALLEN**

Barry  
!

**BARRY**

If there was an earthquake you know what would happen?

**ALLEN**

Barry  
!

**BARRY**

...you'd be dead.

**ALLEN**

Barry  
!

**BARRY**

I'd rather walk and have thighs.

**ALLEN**

Barry!

ALLEN finally interrupts him and hands him back the Pepsi.

**ALLEN**

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

THE ELEVATOR DOOR closes.

**INTERIOR - ELEVATOR - DAY**

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

**ALLEN**

Oh Barry, I almost forgot...

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

**ALLEN**

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

**TONY**

Sure  
.

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

**EFFECT: EARTHQUAKE**

**ALLEN**

Oh my god it's a earthquake.

**TONY**

It's all  
right.

**ALLEN**

**BARRY!!**  
**!!**

**TONY**

It'll be over soon.

**ALLEN**

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

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

Do you smell **ALLEN** gas?

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

**TONY**

What  
?

**ALLEN**

We're going to die. Barrrrrrrry!

**EXTERIOR - STREET - DAY**

Heavy chunks of plaster and brick hit the pavement.

ALLEN and TONY

AAhhhhhhh  
h!

**VIEW OF LOS ANGELES NEWS COVERAGE OF**

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

**MUSIC:** Bocherini - Concerto in G Major

ANNOUNCER MONTAGE (v.o.)

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

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

**EXTERIOR - HOLLYWOOD - DAY**

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

**HOMELESS WOMAN**

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

**EXTERIOR - LA - DAY**

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

**HOMELESS**

**WOMAN**

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

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

**EXTERIOR - STREET - DAY**

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

**HOMELESS WOMAN**

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

**TONY**

What a beautiful day for an earthquake.

**ALLEN**

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

**TONY**

I don't own a car. I walk.

**ALLEN**

You walk?

**TONY**

Yeah I walk.

**ALLEN**

Where do you live?

**TONY**

Out of town.

**ALLEN**

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

**TONY**

A couple of hours out of town.

**ALLEN**

Like Palm Springs out of town?

**TONY**

Yeah, like Palm Springs out of  
town.

TONY walks away.

**ALLEN**

And you don't have a car?

**MUSIC:**

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

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

**DERANGED WOMAN**

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

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

**TONY**

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

**DERANGED WOMAN**

You your self may know someone she liked.

She works ALLEN up.

**TONY**

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

The woman flees. ALLEN is amazed.

**ALLEN**

What are you doing?

**TONY**

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

**ALLEN**

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

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

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

**INTERIOR- ALLEN'S BUILDING - DAY**

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

**INTERIOR - ALLEN'S BUILDING - DAY**

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

**ALLEN**

Why are you moving out?

**FLEEING TENANT**

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

**ALLEN**

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

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

**VOICE**

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

**TONY**

OK.

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

**JULIENNE**

I thought you were dead?

**TONY**

I survived.

**JULIENNE**

We have to start meeting like this.

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

**INTERIOR - STORAGE ROOM**

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

trance.

**VIEW ON ALLEN'S APARTMENT**

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

**ALLEN**

What are you doing here?

**JULIENNE**

**E**

Someone's fallen in the floor upstairs.

**ALLEN**

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

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

**TENANT'S VOICE**

Who checked the gas main, asshole!

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

INTERIOR - STORAGE TONY stands in the room in a trance

**EXTERIOR - ALLAN'S APARTMENT - DAY**

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

**INTERIOR - WRECKED BUILDING - DAY**

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

**INTERIOR - AVALON OFFICE - DAY**

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

**JIM**

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

**TONY**

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

**JIM**

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

**TONY**

How much?

**JIM**

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

**TONY**

Have you heard from Marie-Nøel?

**JIM**

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

**TONY**

I think I should get up there.

**EXTERIOR - ISLAND -DAY**

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

**EXTERIOR - ISLAND - DAY**

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

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

**EXTERIOR - ZODIAC - NEAR ISLAND - DAY**

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

**ANTHONY**

Stop the engine. Listen.

They all HEAR thunder.

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

**ANTHONY**

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

The zodiac speeds off.

**FIRST SURFER**

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

**SECOND SURFER**

We'll pick him up on the way back.

**FIRST SURFER**

Does he really think some chick lives  
on that island?

## FIRST SURFER

I guess  
so.

### EXTERIOR - ISLAND PLATEAU

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

**MUSIC:** Rene du pere "Saltimbanco"

### EXTERIOR - ISLAND PLATEAU

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

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

### RETURN TO MAIN ACTION

She takes her stance.

### FLASH FORWARD

MARIE-NØEL reads the note, tearfully.

### MARIE-CHRISTINE

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

**MUSIC:** BACH Harpsichord

### SEQUENCE

ANTHONY paddles toward shore.

MARIE-NØEL Cries.

ANTHONY paddles toward shore gets turned  
away by cliff.

MARIE-NØEL sitting with letter overlooking sea.

### EXTERIOR - ISLAND PLATEAU - SUNSET

MARIE-NØEL reading letter.

VIEW on ISLAND SHORELINE

ANTHONY paddles toward rocks.

MARIE-NØEL crying.

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

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