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
ALLEN

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?

ALLEN
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.
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.

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

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

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

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

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.

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

Hello! Allen from Hollywood!

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

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.

Are you there? Hello?

Hi. Hi. Sorry.

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.

ALLEN

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?

ALLEN
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?

ALLEN
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 Scorcese'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...

INTERVIEWER
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.**

**ALLEN**
Some temp job I was working downtown.

**VIEW on Rainy sky with jet and palm tree.**

**VIEW on LA river.**

**VIEW on PEOPLE at bus stop.**

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

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

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

**EXTERIOR - AGAINST BLACK - NIGHT**
MARIE-NOEL speaks to TONY.

**MARIE-NOEL (V.O.)**
I know why you're so happy all the time. This place is a free lunch.

**VIEW of TONY flipping coin.**

**VIEW of cliffs on island.**
MARIE-NOEL (V.O.)
Reality is a refraction from a physical process. The sum of the stars is nothing.

MUSIC BUILDS, we hear WIND

VIEW of trees blowing.

VIEW of MARIE-NOEL writing.

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

MUSIC STOPS

We HEAR: City street ambiance.

TONY flips again, sees "Heads" walks on.

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

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

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

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

CAMERA MAN
Okay, ready to roll.

INTERVIEWER
What's your name?

ALLEN
Allen

INTERVIEWER
And you were kidnapped by aliens, did you say?

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

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

ALLEN
With a Greek, Zeus, Athena type goddess.
INTERVIEWER
Where is she now?

ALLEN
She's like hunting quail in the Sierras now.

INTERVIEWER
What?

ALLEN
She left me for dirt.

INTERVIEWER
And were you married?

ALLEN
Yeah, we were married right before....

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

**INTERIOR - ALLEN'S APARTMENT BUILDING - DAY**
ALLEN waits in an empty apartment, tired of life.

**EXTERIOR - ALLEN'S BUILDING - DAY**
TONY walks past the building still flipping a coin.

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

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

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

AUGUST
Is it quiet?

ALLEN
Very quiet. Where you from?

August stops in left of frame, turns to ALLEN.

AUGUST
Nashville.

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.

Do you act?

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 Kluevsek'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

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 reconveyence 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.
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....

DOOLITTLE
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?

Books?
Likewise.

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.
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.
...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.

...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 - MOUNTAINESSIDE - 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.

WOMAN
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?

MUSICIAN
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!
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 Klucvsek "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**

**MUSIC:** Guy Kluevsek "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.

MORTICIAN
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. The 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.

ALLEN
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?

ALLEN
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?

FATHER
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?

ALLEN
I don't have any black Range Rover.

FATHER
Is this 6600 Graintree?
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.
And what's going to happen?.. to the personality of your dog... and don't forget.. our children's future.. please because forces will gather... to take you away...

CLOSE UP ON MARIE-NØEL
She hears something she thinks is interesting.

...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 her 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.
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.

**BARRY**
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 however 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.
ALLEN

Do you smell gas?
The lights go on and off in the middle of the tumult.

TONY

What?

ALLEN

We're going to die. Barrrrrry!

EXTERIOR - STREET - DAY
Heavy chunks of plaster and brick hit the pavement.

ALLEN and TONY
AAaahhhhh
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 Cienega. 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.
...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
Where out of town....like New York out of town, Texas out of town?

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. People 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 form 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
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 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.

ANTONY 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?
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.