

THE STUNTMAN

Written by
Lawrence B. Marcus

Adaptation by
Richard Rush

From the novel by
Paul Brodeur

FINAL SHOOTING SCRIPT

-1-

THE STUNTMAN

FADE IN:

1 EXT. ROADSIDE DINER - EARLY MORNING

A strip of two-lane highway runs through a tall pine forest. There is a truck-stop coffee shop beside the roadway. A few 14-WHEELERS are scattered across the big dusty parking lot. Morning sunlight glints off their chrome stacks. It bakes the asphalt and warms the mangy hides of stray DOGS asleep in the dirt. A HELICOPTER hovers about the treetops like a lazy hummingbird. It's the beginning of a perfect day.

A highway PATROL CAR slowly trolls among the trucks and dogs and parks beside the slat and shingled building.

TWO TELEPHONE LINEMEN are scaling a power pole at the forest's edge.

2 POWER POLE - ANGLE ON TELEPHONE LINEMEN

High on the pole, the linemen lean back against their safety straps to work, their bodies forming a "Y." One of them suddenly turns, pointing at a nearby treetop.

FIRST LINEMAN

Lookee there!

He grabs a PORCELAIN INSULATOR from his belt, cocks his arm and hurls it across the open stretch. It lands smack in the middle of the tree. SQUAWK! A rattle of leaves, a rustle of feathers and a HUGE BUZZARD comes flapping out. The lineman cackles over his marksmanship.

3 CLOSE ANGLE ON BUZZARD - MOVING SHOT

The big, frightened beady-eyed bird is lumbering through the sky, flapping for its life and suddenly...SPLAT! It crashes head-on into the bubble of the passing HELICOPTER.

4 INT. HELICOPTER

The ship rocks as the PILOT wrestles the controls. There are THREE OTHERS in the cabin. The man beside the pilot, ELI CROSS, is sketching in a manuscript and eating an apple. He glances up in irritation.

ELI

Hey, will you stop wiggling?!

-2-

PILOT

Don't yell at me...yell at the goddamn crazy bird! It tried to

kill us!

ELI

(back to his manuscript)

Oh yeah, that's your story. What's the bird got to say about it?

Eli bites into his apple, grimacing at the mushy mouthful He tosses it out the hatch.

5 EXT. FOREST - TREETOPS

The apple drops into the trees, bounces down from branch to branch and falls on the slanted roof of the ROADSIDE DINER beneath. It rolls down the eaves, off the edge and lands on top of the parked Highway Patrol car.

6 INT. PATROL CAR

FIRST POLICEMAN

Something hit the roof.

SECOND POLICEMAN

So will the Chief...if we don't grab this guy Cameron.

They climb out as we see a SECOND PATROL CAR sliding up behind them. MORE POLICEMEN emerge from the second car.

7 EXT. DINER - ON POLICEMEN

They huddle, then move toward the diner entrance. As they pass an open WINDOW the CAMERA HOLDS.

INT. DINER

8

A FRY COOK serves behind the long counter where MEN on stools eat watching the overhead TV. There is a PINBALL MACHINE in action. The policemen are seen ENTERING b.g. A TRUCK DRIVER ambles up and straddles a stool.

TRUCK DRIVER

Gettin' hot early. It's gonna be a scorcher.

The fry cook fills the driver's empty water glass from a pitcher, then move down the counter.

-3-

9 ANGLE ON CAMERON

He sits a few stools away. He's about 25, even-featured, bone-weary. His appealing face needs a shave. The cook fills his water glass. The ice cubes rattle as Cameron's hand trembles. His eyes are riveted on the policemen.

10 CAMERON'S POV

Two policemen take seats at a booth across from the counter; one policeman moves to a WALL TELEPHONE, another stands near the CASH REGISTER looking at a magazine. They seem nonchalant, but are placed to block all avenues of escape.

11 ANGLE ON CAMERON

Suddenly startled as someone slaps him on the arm. He whirls to face the man beside him.

MAN

That's really a beaut...really a beaut!

The MAN is staring at the TATOO which shows below the rolled-up sleeve of Cameron's shirt, a large American Eagle with elaborate scrollwork and a patriotic slogan. The man pulls up his own sleeve to show a small tatoo of an anchor.

MAN (CONT'D)

My wife still yells about this...but yours -- that's some eagle...like a billboard.

CAMERON

(eyes on police)
Yeah, that's the grand old bird.
(a half-smile)
Right now I just wish the son-of-a-bitch could fly.

Cameron rises and moves across the diner to the pinball machine.

12 ANGLE ON PINBALL

The PLAYER wiggles and contorts, using body English to influence the balls.

-4-

HECKLER

Hey Morton, you think your ass is connected to the machine? You wiggle, it's gonna make the ball go where you want?

12A Cameron's eyes scan the room, passing the TV above the counter. On it, the commercial shows a beautiful girl (who we'll later know as NINA FRANKLIN) bending over a bowl of dog food. Her ass, too, wiggles engagingly. The pinball player leaves the machine. Cameron, stalling for time, works the plunger while a cop stalks closer; like the cat to the mouse hole.

POLICEMAN

Hey, you're lucky. Somebody left a free ball.

CAMERON

Uh huh.

Cameron shoots. The ball bounces crazily inside the machine, lights and buzzers flashing. Another policeman approaches.

SECOND POLICEMAN

You got 20,000! You're gonna win...

CAMERON

Win what?

SECOND POLICEMAN

A free game!

CAMERON

Terrific...

Escape seems
He rests his hands on the machine, glancing about.
hopeless.

CAMERON (CONT'D)

...that's just what I needed...one
more chance to lose.

down over
In a lightning-swift motion, the cop clamps his hands
Cameron's wrists, snapping the HANDCUFFS on. The trap
has sprung.

13 CLOSE ON COP AND CAMERON

uncontrollable
Cameron nods his head in resignation. A big
grin
breaks and spreads over the cop's face.

-5-

full speed for
Then suddenly, Cameron bolts, desperately springing
toward him. the back door. He flings it open. The cops are moving
One has almost got his gun out.

POLICEMAN

Cameron! Halt! I'll shoot!

his frenzy the
Cameron lunges through the doorway, not realizing in
but gets screen door still blocks his path. He tears through it,
stuck halfway.

CAMERON

(panicked)

No!...God, don't shoot!

Swinging his manacled arms like a club against the
tangled mesh, he

breaks free and runs.

14 EXT. REAR OF DINER

As Cameron flies down the back steps, a COP stationed at the rear door, caught off-guard, tries to stop him but is shoved flat on his back. Cameron weaves and scrambles across the yard, over fences, between the shed and the barn, rolling beneath a building, out the other side. Behind him, distant shouts and a gunshot.

15 INT. FOREST - MOVING SHOT ON CAMERON - DAY

As Cameron runs, he moves with a skill that suggests forests are not alien to him. He crouches low, following tiny avenues in the maze of tree trunks, scrambling on all fours over needles and fallen cones. Sweat pours down his face. His breath rasps in his throat. He breaks into a clearing and FREEZES...suddenly face to face with a MAN who crouches, blocking his path. It is one of the telephone linemen we saw earlier.

16 WIDER ANGLE

The lineman, kneeling at his tool chest, is surprised by Cameron. The other lineman is halfway up the power pole. They both stare at Cameron's handcuffs. Cameron edges back, his escape route blocked. The man on the ground grabs a WRENCH and moves forward with the same gleam in his eye we saw when he scared that bird from the tree.

LINEMAN

Stand right there like a good old boy and do what I say. You wanna try and mess with me, you've had fair warning. I was a combat Marine in Korea. Okay?

The lineman advances on him as Cameron backs away.

CAMERON

Korea? No shit, so was my old man...

(he suddenly stamps his foot and shrieks)

Aaaaaaaargh!

The lineman jumps in surprise. Then, enraged like a startled bull, he lunges forward with the wrench. Cameron uses the man's weight against him, his moves those of a trained fighter. A hard knee to his stomach doubles up the lineman. The handcuffed arms slam down like a club between his shoulder blades driving him to the ground. A kick thrown sideways to his head and the man is out. The other lineman who had started to descend the pole freezes and takes one step back up. Cameron grabs the lineman's toolbox in his handcuffed grasp and dashes off into the forest.

17 MOVING SHOT - ON CAMERON

He slides down a slope on a carpet of fallen leaves, tumbling to the bottom and falls face forward into a running stream where he holds his head and drinks. CAMERA MOVES ACROSS the terrain. There are no pursuers, the forest is silent.

18 CLOSE UP - HANDCUFFS

The jaws of a wire-cutter clamp down severing the chain connecting the cuffs around Cameron's wrists. He lifts his knee cutter handle. His arms are now free. He wedges a chisel against one bracelet and swings a sledgehammer against it. We hear his sharp outcry.

19 ANGLE ON CAMERON

still
and climbs
Doubled up, holding his wrist in pain. The bracelet is intact. He buttons his shirt cuffs over the metal bands the slope to the bright sunlight on the road above.

20 EXT. OLD ABANDONED ROAD - DAY

through the
arches of its
below rushing
alert.
Cameron is trudging along the old road winding down mountainous pass. He crosses a bridge. Through the low stone railing, he sees a BLACK RIVER twenty feet toward the sea. Then, glancing back, he is suddenly

-7-

21 CAMERON'S POV

waves from
In the far distance, almost lost in the shimmering heat the road, is a tiny speck moving toward him.

22 ANGLE ON CAMERON

peering out from
He clambers down the embankment behind the railing, this hidden vantage.

23 ANGLE ON ROAD

faintly audible
apprehension
the police as
shimmering heat
vintage DUESENBERG
him.
The speck grows larger. The SOUND of the engine is now. Sunlight flashes from metal and glass. Cameron's suddenly changes to wonderment, for the vehicle is not he had feared, but something else. Moving in the wave is a splendid, high, humpbacked World War I SEDAN with gleaming brass headlights, roaring towards

24 ANGLE ON CAMERON

Duesenberg
Suddenly
He scrambles up the embankment to thumb a ride. The roars past him, filling his eyes and mouth with dust. there is a screech of brakes.

25 **ANGLE ON CAR**

stop.
open and
The Duesenberg goes into a skid and then bounces to a
Running, Cameron reaches the car, pulls the front door
climbs in beside the DRIVER.

26 **INT. CAR**

CAMERON

Thanks. I thought you didn't see
me.

Cameron's age and
wheel, he
The driver, BURT, is a husky, red-haired man about
deeply agitated. Pounding his fist against the steering
talks half to Cameron, half to himself.

BURT

Damn it. Screwed it up. Lost my
nerve.

in his
Fishing a Vick's inhaler from his pocket and shoving it
nostril.

-8-

BURT (CONT'D)

Goddamn sinuses. Can't even see
straight.

Cameron looks at him, puzzled.

CAMERON

You want me to drive?

Burt whirls on him, enraged.

BURT

What the hell is that supposed to
mean?!

CAMERON

(confused)
No offense...thought you might...

BURT

Every one of you jerks is a goddamn
hotshot expert! Thanks for the vote

of confidence. If you think you can do any better, just come and try it!

He puts his boot in Cameron's stomach and shoves hard.

27 EXT. CAR

road as the
from the
Cameron comes flying out and lands on his back in the
Duesenberg squeals forward, its open door slamming shut
momentum.

his elbows.
brakes
one hundred-
Cameron.
Stunned, the wind knocked out of him, Cameron rises to
Before the old relic has gone thirty yards, again the
screech, swinging the car into a sliding salute turn,
eighty degrees and it is suddenly screaming back toward

28

INT. CAR - ANGLE ON BURT

halfway out the
beyond.
Driving with one hand on the door handle, his head
window watching the bridge railing and the water

-9-

29 ANGLE ON ROAD - CAR AND CAMERON

at the sight
hand closes
soldier
in the
The big
momentary glimpse
windshield.
Cameron, sprawled on the road, is momentarily paralyzed
of the Duesenberg's great brass grill bearing down. His
over a rock and with the same illogical gesture that a
flings a Coke bottle at a tank, Cameron hurls the rock
direction of the car and frantically rolls sideways.
spinning tires brush him as they pass. We catch a
of the rock smashing against the gleam of the passing

eyes closed,
silence. He opens
As he stops rolling, once more face down in the dust,
expecting death, he becomes aware there is only

Duesenberg is his eyes, climbs to his feet. The road is empty. The
the bridge gone. Astonished, confused -- he walks to the side of
off. There is where the railing ends and the car might have plunged
there bubbles nothing below but the rushing black water. Here and
or could be swirl to the surface. They could be from a sinking car
caused by the current.

30 ANGLE ON CAMERON

the whole His thoughts racing. Was it the sun, has he imagined
at eye thing? Suddenly a HELICOPTER appears, hovering, almost
like a strobe. level. Sunlight flashes through the spinning blades

31 WIDER ANGLE

sequence. It has It is the same helicopter we saw in the opening
railing, swiftly descended beside the bridge just beyond the
MEN Can be catching Cameron with no chance to run or hide. FOUR
The man seen inside the plastic cockpit barely a few feet away.
microphone and beside the PILOT is ELI CROSS. He grabs the radio
a bank to a begins speaking into it. Cameron whirls, scrambles down
water, field. The helicopter drops to within a few feet of the
tall stalks, hovers. Protected from sight, Cameron runs between the
away from the road.

32 CAMERON - MOVING SHOT

sees a STAKE Glancing back through the stalks as he runs, Cameron
the back, TRUCK barreling toward the sight of the accident. In
They look, THREE MEN are frantically putting on black wet-suits.
against each from this distance, like little black toys tumbling
other. Cameron runs on.

33 EXT. BLUFF - OVERLOOKING SEASHORE TOWN

A few hotels, like a cluster of old Victorian gingerbread, surround a sandy cove beyond which is the sea. There is a fishing pier, boardwalk, hot dog stands, pizza parlors, all swarming with sunbathing TOURISTS. The town's bucolic, turn-of-the-century charm might even survive these, if not for a monstrous yellow CONSTRUCTION CRANE, which juts ten stories into the sky from the center of the sandy cove. Cameron appears on the bluff.

34 ANGLE ON CAMERON

Surveying the town -- expressionless, a jungle beast going to survive no matter what -- at least for a few more hours. He reaches down and rips off his trouser legs at the thigh, turning them into cutoffs a vacationing bather might wear. He pulls off his worn boots and flings them into the brush, his eyes never leaving the town below. There are crowds to get lost in down there. He unbuttons his sleeve and looks at the handcuff still encircling his wrist. Stopping beside a large rock, he smashes the bracelet against it. It won't open. Grimacing in pain, he re-buttons the sleeve, opens his shirt and begins descending the palisades toward the town.

35 EXT. BOARDWALK

The SCREEN is yellow and on it are the words: 'HAVE A NICE DAY.' THE ANGLE WIDENS and we realize the words are on the back of a YELLOW HAT that jiggles as its wearer walks. It is Cameron. Beyond him we see the tide of tourists in oils and ointments flirting with

the sun. Teenage girls at portable toilets adjusting their bikinis. The boardwalk cops in white shirts, looking like ice cream vendors, whom Cameron deftly avoids. Then, he looks up at the sky, perplexed: the helicopter from the bridge is overhead, circling. Cameron watches it warily as he walks.

35A ANGLE ON BOARDWALK

A BIG CROWD has formed at the railing of the pier. Many of the people with CAMERAS CLICKING at the sand below. Cameron notices the helicopter is now sharing the sky with a brightly painted open cockpit BIPLANE. It is a WORLD WAR I FIGHTER with BRITISH INSIGNIA.

35B ANGLE ON BOARDWALK AND SKY

Cameron works his way through the crowd. All eyes now look upward at the plane. A LOUD VOICE is HEARD coming through an electric BULLHORN.

- 11 -

VOICE

All right, people. Quiet! We're losing the sun! This is a take! You're welcome to watch, but please, no flashbulbs. They'll spoil the shot.

Cameron's world has become more ordered again. It's a film company shooting on location -- this somehow must explain the Duesenberg.

His eyes go to the scene below.

36 ANGLE ON COVE

A CAMERA RIG suspended from the end of the yellow construction crane is PHOTOGRAPHING the surf where EXTRAS in German WWI uniforms unload ashore. The bright little plane has started a lazy dive

looks as toward the soldiers, its engine whining. From here it fearsome as Snoopy and the Red Baron.

37 ANGLE ON THE BEACH

tremendous As the British plane pulls out of the dive, there is a explosion. In the flash of smoke and flame, barge, rowboats, ammunition and people are blown sky-high. The smoke from the exploding ammunition momentarily obscures the scene.

38 ANGLE ON CROWD

abruptly their The onlookers are very impressed and pleased and then pleasure turns to horror and disbelief.

39 ANGLE ON COVE

become a As the smoke lifts, the Tom and Jerry violence has horrifying reality. Bodies are scattered about. One man has been severed in half, drenched in blood. Chunks of meat, arms and legs litter the beach.

40 ANGLE ON CROWD

Paralyzed by the sense of catastrophe.

MAN

(shouting)
Something went wrong.

Then, people begin to moan and scream.

- 12 -

41 CLOSE ON CAMERON

Staring tensely at the carnage. By reflex, a shout escapes his lips.

CAMERON

41A A WOMAN sags into a faint. A small child in the crowd is crying and clutching Cameron's leg. Medic! Get the medics!

42 ANGLE ON COVE

Bullhorn. As the scene continues we hear a voice on the

VOICE (O.S.)

Cut! I said CUT! That's a print.

obsce, absurd Suddenly the reality of the horror turns into an
begin farce as what appear to be the missing parts of bodies
partially buried to wriggling out of the sand where the extras were
whole human create the macabre effect and now the extras become
beings before our eyes once again.

43 ANOTHER ANGLE

laughter, anger. The crowd reacts in various ways. Sighs of relief,
it down their The exhumed extras wipe sand from their eyes and shake
trouser legs.

A.D.

(yelling)
Beautiful, Harvey. You gave
everybody a heart attack.

HARVEY, the Second Unit Director, yells back.

HARVEY

Eli will hate it. He said he wanted
the shot in one? Now watch, he'll
do six hours of pick-ups.

The crowd disperses. A TOURIST turns to Cameron.

TOURIST

Great...but why do they always use
so much blood? It ruins the
realism, don't you think?

- 13 -

CAMERON

(still shaken, quietly
mutters)
...asshole...

The tourist stiffens as Cameron turns away, his attention now drawn by the beating sound of the helicopter. He glances up.

44 CAMERON'S POV

FILM CREW The helicopter is descending toward the beach while the to clear a rapidly moves equipment from the last scene into piles landing site.

45 ANGLE ON FISHING PIER

Wary of the men in the chopper, Cameron is moving down the pier away from the landing site. Suddenly he stops short, caught by something he sees O.S. Excitedly he points and begins to shout.

CAMERON

Hey! Hey you...!

46 CAMERON'S POV

Below him, walking away on the sand is one of the actors with the same red hair, the same old British army jacket as Burt -- the man in the Duesenberg. Hearing the shout, the actor stops and tentatively turns. It's a mistake. Clearly the features are different. It's not Burt.

47 ANGLE TO INCLUDE CAMERON

Cameron is puzzled. He watches as the red-haired actor looks about to see who called and finding no one, starts off, but is stopped by a LITTLE OLD LADY holding a parasol and offering her autograph book.

LITTLE OLD LADY

Mr. Bailey! Aren't you Raymond Bailey, the actor? Would you please sign your autograph? Write 'to Emily...for eternal peace.'

Raymond signs the book with the easy charm of a man who's done it a million times. He has those special rugged good looks that belong to Marlboro men and movie stars.

LITTLE OLD LADY (CONT'D)

I'm certainly glad you're all right.
I lost my husband and my son in the
wars...

it hovers
and heads

The sound of the chopper blades has become deafening as
for a landing. The Old Lady snatches her autograph book
for the landing site.

48 ANGLE ON HELICOPTER

step the
and shouts

As it touches the ground and its doors fly open. Out
CREWMEN and ELI CROSS. The ASSISTANT DIRECTOR rushes up
over the hissing blades of the idling chopper.

A.D.

What happened on the bridge?!

ELI

(deeply upset)
All the divers found in the car was
the goddamn camera.

A.D.

(stunned)
And Burt?

ELI

(anguished)
No Burt! All gone...caught in the
current probably and...they're
diving downstream and searching the
riverbanks, but...don't say anything
to the crew yet...

A.D.

(softly)
Jesus Christ.

ELI

Yeah, Jesus Christ.

A.D.

What do you want to do?

ELI

I don't know...call my mother and
have her tell me it wasn't my
fault...

(desperately)

...What the hell could have
happened?

Their words are lost in the sound of the rotor as the
chopper slowly rises. The sudden WIND from its blades blows some
screening off a pile of equipment. It falls on the Little Old Lady who
has been approaching Eli and topples her into the surf. She is
trapped in a tangle of ancient skirts and petticoats. Before she can
regain her balance, a wave tumbles her further into the sea.

49 ANGLE INCLUDING CAMERON

Cameron, sitting on the edge of the pier over the
water, has watched this mini-disaster. The undertow from the wave has
swept the Old Lady directly beneath him. Reaching down toward her, he
yells:

CAMERON

Hey! Hey, give me your hand!

He can't quite reach her. As a last resort, he drops
off the edge into the water by her side.

50 ANGLE ON WATER

He grabs for the struggling Old Lady.

CAMERON

Don't be afraid! You're gonna be
okay.

Like groping through seaweed, he reaches past her
tangled skirts, grasps her waist and lifts her to keep her head above
water. She is

choking, gasping for air. She turns her face toward
him.

51 CAMERON'S POV

Her features are distorted; they seem to be melting
away. She frees
the RUBBER her hand and violently tears at her face, pulling away
goes her MASK on which is the melting putty and make up. With it
girl. wig and what is left is a startlingly beautiful young

- 16 -

CAMERON

My God!
(choking on water)
You're...I know you...that girl from
TV...the actress. Nina...

NINA

(sputtering)
...Franklin.

The sun glistens on the wet, wild young perfection of her
face,
ingenuously sparkling laughter and for an instant it's
breathhtaking
- a universal boyhood fantasy to suddenly be thrown this
close to
that kind of "movie star" beauty. It's something Cameron
feels in
the pit of his stomach.

CAMERON

My God!...Why the hell...?

NINA

(laughing and choking)
...Makeup test...it's for the
film...

Regaining his composure enough to attempt flattery, but he
means it.

CAMERON

They gotta be crazy to cover that
face.

NINA

(laughing)
I'm only old at the end of the
story.

any
As they are only in a few feet of water, there is no longer
reason to hold her. He starts to put her down.

NINA

No, don't do that. Rescue me!

CAMERON

In three feet of water?

NINA

Oh come on, please. I always wanted
someone to rescue me from
something...

Grinning, he carries her toward shore.

- 17 -

ANGLE ON BEACH

standing at
down.
Eli, surrounded by the crew and dozens of tourists, is
the water's edge as Cameron wades in and sets Nina

ELI

Nina! You damned near scared me to
death!

who, having
herself to cry.
At the sight of Eli, she becomes like a little girl
skinned her knee and run to daddy, now can allow

NINA

Oh hell, it's all ruined now and I
wanted you to see the makeup, Eli.
Where were you?...I even got
Raymond's autograph and he didn't
know...You'd have been proud...

towels, taking
excluding
Nina is surrounded by people who are rubbing her with
pictures, all shouting at once. The CROWD closes in,

Cameron to the outskirts.

ELI

(to the A.D.)

Get her into a tub, then bed...and I want to see her in makeup and costume again before dinner.

THREE CREWMEN hustle her off, as she searches the crowd
for
Cameron...then spots him.

NINA

Hey! Thank you! That was really gallant...rescuing an old lady!

Cameron waves and starts to wander off as they whisk
Nina away.

53 ANGLE ON ELI

He moves toward Cameron.

ELI

Wait a second! I want to thank you, too!

As Eli trots up, Cameron tenses, finally facing this
man who saw him
from the helicopter.

ELI (CONT'D)

- 18 -

Don't run away. What is that, a habit with you?

CAMERON

Yeah, I also smoke too much.

ELI

You and Burt on the bridge...how about telling me what happened?

Eli begins to stroll along the sand toward the pilings which
support
the pier. Cameron hesitates, but Eli's manner compels him to follow.

CAMERON

I don't know. He must've gone crazy. He tried to run me down.

ELI

Oh?...Why would he do that?

CAMERON

(flustered)

...I didn't ask him why! All I know is he was comin' at me very fast.

(quoting an axiom spouted by top sergeants in a thousand boot camps)

'You want to get home for Thanksgiving, you better figure the guy comin' at you is tryin' to kill you'...That's one thing I learned from the gooks.

ELI

Gooks?...That has a nostalgic ring...

They have reached the pier. Eli stops, he is watching something

O.S.

ELI (CONT'D)

You guys really used to call them gooks? I thought that was just Time Magazine.

- 19 -

CAMERON

That was 'Nam. What should I call 'em, WOPS? Nobody'd known what I was talkin' about.

He turns to follow Eli's gaze.

54 CAMERON'S POV - POLICE CAR

OFFICERS
PRODUCTION
and gently
(privately reacting

A POLICE CAR has driven onto the beach. From it, THREE
have emerged. They are armed and efficient looking. The
MANAGER moves to greet them. Eli takes Cameron's wrist
pulls him back into the shadow of the pilings,

Chief, is

to the handcuff he feels beneath the shirt). JAKE, the
irate enough to be clearly heard from this distance.

JAKE

All right, this time you've had it!
Where is he?!

PRODUCTION MANAGER

Chief, I'm glad you dropped by. Eli
says you gotta do something about
all these people on the beach.

JAKE

(bellowing)

Thirty minutes is what you've got to
get your goddamn equipment off this
beach and out of town!...You tell
Eli Cross if your men are on the
streets after four o'clock, I'll
throw their ass in jail!

55 ANGLE ON ELI AND CAMERON

piling,

Eli squats down on his heels and leans back against a
smiling up at Cameron.

ELI

Speaking of jail...would you get
upset if I asked how many cops were
after you?

CAMERON

(suddenly grim)
What are ya talkin' about?

- 20 -

ELI

(off-hand)

Your I.D. bracelet...the look on
your face...the way you ran from the
bridge...

(with exaggerated delicacy)

I...don't suppose you want to tell
me what you did.

Cameron studies Eli, not knowing what to make of him.

CAMERON

No...I don't.

ELI

(brightly, with humor)
...Could I try categories?

Cameron half laughs despite himself.

ELI (CONT'D)

(glancing O.S.)
Ever done any stunt work?

CAMERON

What?

ELI

How'd you like to be a stunt man?
You look like you're in pretty good
shape, fast on your feet. You could
do it.

(getting to his feet)
Besides, You're not gonna have much
choice.

WIDER ANGLE

the
and
Jake has spotted them and is approaching with his men and
Production Manager. Eli puts his hand on Cameron's shoulder
and
steps out into the sunlight.

ELI

(softly, to Cameron)
Now, don't get hasty. And, remember
your ass, it's just like mine...
maybe I can save them both.

- 21 -

PRODUCTION MANAGER

(trailing after Jake)
...but we've gotta have three days
to finish this picture...

JAKE

(striding toward Eli)
You said you'd be gone four days
ago, before the season started. You
lie, break promises...
(he is now close enough
and shouting at Eli)

Cross, I've gone out of my way, but
this time...

Jake and A TRAM beeps, clangs and passes between them, interrupting
moment. leaving him sputtering. As it departs, Eli seizes the

ELI

Jake, it's been a rotten morning.
You're hot and tired. Let's go in,
have us a drink and find out what's
eating you.

JAKE

(turning beet red)
Don't treat me like these other
morons! You know goddamn well
what's eating me is that Duesenberg
on the bottom of the river with the
dead man in it!

with his There is silence. Eli stands thoughtfully kicking the sand
toe. Then Jake starts shouting again.

JAKE (CONT'D)

I mean, that is a goddamn public
bridge and a public river! You go
there without permits, without any
precautions and get a man killed!

ELI

(gently)
Jake...

JAKE

No more bullshit explanations. Just
go...before I figure out how to hang
you with a manslaughter charge!

ELI

- 22 -

(after a pause; quietly)
No explanations...don't have any.
But, maybe he does...
(staring at Cameron)
Go ahead, ask him, Jake.

event Eli's words are exploding in Cameron's mind -- that illusory
on the bridge has crystallized into hard reality.

CAMERON

(wide-eyed)
...Now wait!...You're not blaming me
for...

ELI

(wheeling on Cameron)
Why not, Burt?! Because you're a
fake?! Because you're just a
goddamn daredevil with a head full
of marbles?!

off as Cameron vaguely understands that Eli is trying to pass him
this Burt and that he, somehow, may be saved by going along with
madness. Eli, turning to Jake, continues passionately...

ELI (CONT'D)

He grabs the bread, blows the shot,
screws you up...screws me up. He's
dumb, Jake, but thank God, he ain't
dead yet. So do me a favor, put
your handcuffs on this son-of-a-
bitch and put him some place where
he can't get hurt!

obviously The Chief is dazed. If this is Burt, the stunt man, he is
alive. Jake goes to Cameron.

JAKE

How did you get out of the car?

ELI

He didn't get out. Our divers got
him out...and brought him back in
the chopper.

There The Chief stares at Cameron. His clothes and hair are wet.
is a small bruise on his cheek from when he fell out of the
resignation. Duesenberg. He looks the part. Jake turns to Eli with

JAKE

Cross, when these three days are up,
I'm going to arm my men with
shotguns and tell them it's open
season on any fruit carrying a
camera.

snapping
his arm
crowd

He walks to the waiting police car, surrounded by TOURISTS
pictures. He glares at them, angry at the world. Eli puts
on Cameron's shoulder and leads him through the dispersing
toward the hotel. Eli is now easygoing and friendly.

ELI

You did that very well.

CAMERON

I didn't get a chance to say a word.
I just listened.

ELI

There are only a few actors in the
world who have mastered that art.
Anyway, it was a good audition. You
landed the part.

CAMERON

How? What about the crew? They
going to look at me and say, 'Hi,
Burt?'

ELI

Unless you prefer, 'Hi, Elizabeth.'
Don't worry about my crew, they'll
call you anything I want 'em to.
Look, I'm not being callous. Burt
is a fucking tragedy, but there's
nothing in the world I can do about
it...I've gotta have this location
for three more days...and you need a
place to hide.

in
parks

They have reached the steps of the HOTEL. A BUS has stopped
front. TOURISTS are piling out. The POLICE CAR pulls up and
nearby. Jake and his men can be seen surveying the crowd.

A.D.

(shouting in b.g.)
Eli! The crew's waiting. We need
the next setup!

ELI

- 24 -

The hand! Close-up of the hand! Be
there in a minute!

A.D.

An Eli minute or a real minute?!

Eli turns back to Cameron as they mount the steps.

CAMERON

By tomorrow the local cops'll know
what I look like. I can't hang
around.

ELI

(expansively)

"Burt," stop worrying! Haven't you
heard of "movie magic?"

(pointing to the etched
glass doors of the hotel)

That door is "the looking glass,"
and inside...is Wonderland. You're
gonna pose as a stunt man, who's
posing as an actor, who's posing as
a character in a movie...who's
posing as an enemy soldier...In that
big a crowd, who's gonna notice you?
People like to believe in things and
cops are just people.

The have reached the front door. Eli holds it open for
Cameron.

ELI

(with mock confidentiality)

Frankly, your problem's so simple,
it's almost beneath me. Have faith,
'Alice.' Close your eyes and enjoy.

In exhaustion and resignation, Cameron nods and wearily
closes his
eyes.

SCREEN GOES BLACK

DENISE'S VOICE

Open your eyes...and don't touch.
It's wet.

- 25 -

56 INT. HOTEL BASEMENT - CLOSE ON CAMERON'S REFLECTION

His eyes open. He stares at his face in the mirror, pleased at the subtle transformation. His hair has been cut shorter and dyed red, somehow changing his whole aspect. He rubs the red mark on his wrists where the bracelet has been removed.

56A WIDE ANGLE

Part of the laundry room is being used for the film's Hairdressing Department. Cameron sits in a barber chair wearing a plastic apron, surrounded by dryers, wigs, etc. In b.g., washing machines churn constantly. DENISE, the Hairdresser, an attractive earthy woman of thirty-two, stands over him. He is still wary and trying not to show it.

CAMERON

(looking in mirror)
...Could be worse...could be green...I think I like it.

DENISE

Of course you like it...ask anybody... Denise gives great hair. Got any grass?

CAMERON

(shaking his head)
Nope.

She touches his hair to test the dryness, holding her hand there for a moment longer than seems necessary. He grins at her, rises and crosses to the wall mirror to get a better look.

DENISE

What else don't you have that I need?

57 She moves to a basement window and gazes out.
POV - BEACH

Through the window, the crew is setting up a shot while Eli rehearses with Nina and his red-haired male star, RAYMOND BAILEY, (who Cameron earlier saw on the beach). Bailey is dressed as a World War I British aviator and Nina as a young girl of that era.

DENISE'S VOICE

Our male star isn't going to like you...

- 26 -

TWO SHOT - CAMERON AND DENISE

CAMERON

(moving toward window)
Why not?

DENISE

You're too good looking. His idea of a perfect stunt double is two-hundreds pounds of hamburger in a red wig...

He studies the view, his attention focused on Nina.

CAMERON

What's she like? I've seen her on **TV**.

DENISE

(irritated by his interest in Nina)
At selling douche powder, she's fabulous; dog food?...I'm not sure she's sincere.

CAMERON

What are you sore about?

DENISE

I'm not sore. Isn't that what you

wanted to know?
(with sarcasm)
...Or did you mean, what's the real
Nina Franklin like--without the
greasepaint and tinsel...

Moving to a pile of laundry heaped on the floor, she pokes
around with the toe of her shoe.

DENISE (CONT'D)

...You mean, what's she like --
underneath?

Snaring a crumpled garment, she kicks it toward Cameron, who
catches it instinctively, then holds it up for inspection -- a pair
of (Nina's) lace panties. He grins, mildly embarrassed by the
charade.

- 27 -

DENISE (CONT'D)

(moving toward him)
What do those say about the girl
who wears them? Shy? Delicate?
Sensitive?

She reaches for the panties, but instead takes his hand
and yanks sharply, pulling him off balance, falling back on the
laundry pile with Cameron on top of her, their faces inches apart;
surprise on his, amusement on hers.

DENISE (CONT'D)

(touching his hair)
Still wet...very wet.
Cameron is trying to remember: what was it Eli said?
"Close your eyes, relax and enjoy." Across the room the washing
machines churn, whirl and heave.

for the
cameraman, are
protrudes
sight.

Eli and his crew are shooting a scene: a "pick-up" shot explosion sequence we saw earlier. Eli and GABE, the lying beside the camera. Before them, the "severed" arm from the sand in which its owner is buried, out of sight.

ELI

You sure he can breathe?
(a mumbling assent from
beneath the sand)
Where's Raymond?
(Raymond kneels beside
him)
Remember, you just crashed...you
were wandering the beach behind the
German lines looking for a place to
hide when you saw the explosion.
You're stunned by the carnage. That
bomb was dropped by a guy in your
squadron. Okay? Roll the film.

60 POV THRU CAMERA

the sand. We
"action." We see
yells: "Okay,
and
BANG! BANG!

Through the CAMERA, WE SEE the 'arm' protruding from
HEAR o.s. VOICES yelling: "Turning"... "speed"...
the fingers begin to move spasmodically. Eli's voice
Raymond!"
Suddenly the fingers on the hand start to swell, bigger
bigger...like a rubber glove filling with air...then
BANG! The (balloon-covered) fingers EXPLODE.

- 28 -

61 ANGLE ON BEACH

including Eli.
affectionately

Everyone has broken up with laughter at the prank,
Gabe is patting Eli's face, Raymond squeezing his jaw
as one would a pet dog's.

RAYMOND

(cackling)

Gotcha that time! Didn't we?

ELI

(through his laughter)
Yeah, you got me another half-hour
behind.

Cameron, now
the
Eli climbs to his feet as the laughter subsides.
wearing a uniform exactly like Raymond's, watches from
sidelines.

RAYMOND

(gently, grinning)
Thought the chief could use a little
cheering up today.

ELI

(turning quiet and
serious)
...So you heard the news about
Burt...

RAYMOND

(nodding)
Any more word?

ELI

(bitterly)
Afraid not...there's no picture ever
made that's worth it.

RAYMOND

(shaking his head)
I'll never understand why these guys
do it -- take the chances.

- 29 -

ELI

(thoughtfully)
Don't know. Trying to beat the
system, I guess...we all know that
some day we're gonna die of nothing
more important than wrinkles...and
that makes us so scared and crazy,
we'll do anything. Go off
bridges...fight windmills...wars...
anything.

There is great sadness among them. Eli breaks the mood lightly.

ELI (CONT'D)

That's what our film's about -- or didn't you know?

(sees Cameron)

Hey, Burt, come over here.

Cameron crosses to them. He and Raymond stand appraising each other, red-haired men in identical uniforms. As Raymond offers his hand:

RAYMOND

(to Eli)

My new cock and balls?

ELI

(quickly)

Not new...It's important not to let that get around as yet. So, for the time being, let's make like he's the same guy.

(adding a touch of color)

But no longer known as "Bad-assed Burt." Ever since his 'fortunate rescue,'...we call him "Lucky."

62 EXT. CHURCHYARD - ANGLE ON CHUCK - LATER THAT DAY

CHUCK BARTON is a tall, rugged-looking man in his mid-thirties, the Stunt Gaffer on Eli's film. A MESSENGER trots up and presents a receipt book. Chuck sets down his stunt bag and signs it absently.

MESSENGER

Your film from that camera in the Duesenberg's on the way to the lab. Put it on the plane with my own little hands.

CHUCK

- 30 -

When do we get it back?

MESSENGER

Don't know. Stamped it "rush."

CHUCK

If I stamp "rush" on my mare's ass, she'll still take eleven months to foal. Call the lab and find out when!

(quietly)

I lost a man today. I wanna see that footage and find out why.

As the Messenger leaves, Chuck strolls over to where Cameron stands longer waiting, circles around him, sizing him up. Cameron is no longer wearing the uniform, but now is in jeans and a work shirt.

CHUCK

Done any stunt work?

CAMERON

Not really.

CHUCK

Not really? You have or you haven't?

CAMERON

(good-naturedly)

I got out of Vietnam in one piece. Let me tell you that wasn't a bad stunt.

CHUCK

(skeptically)

That's ancient history.

CAMERON

Seems like yesterday.

CHUCK

(pointing at church steeple)

Could you jump from that tower to the that roof?

- 31 -

and the roof Gauging the fifteen-foot gap between the CHURCH STEEPLE
grimaces at the of the nearby MUNICIPAL BUILDING. He unconsciously
four-story drop between them.

CAMERON

(being glib)
Once, to save my ass, I jumped out
of a banana tree into an oxcart full
of buffalo shit. Does that count?

CHUCK

We'll see. Put these on.

He throws Cameron some knee pads from his stunt bag and
begins marking off two lines on the bare earth between the
gravestones in the churchyard.

CAMERON

(puzzled by the pads)
Where do they go?

CHUCK

(tapping his knee)
Under the pants.
(pointing to lines he has
drawn)
I want you to jump from here...to
there.

the knee pads Cameron hops up to the starting line, finishing with
feet. clumsily, surveys the distance of not more than seven

CAMERON

Okie-dokie.

Chuck for Makes a casual jump, landing on the line and looking at
approval.

CHUCK

Very good. Except you're dead!!
Your brains are scattered all over
the goddamn pavement. You landed on
the edge and fell backwards four
stories. Where do we send the body?

CAMERON

(returns to the starting
line)

Don't bury me yet.

He takes a running start and leaps hard. While he's still
in mid-air, Chuck yells.

CHUCK

You're still dead! You fell over
the other side of the building.

Cameron has landed three beyond the mark and looks up at
Chuck a bit
shaken.

CHUCK (CONT'D)

You wanna try it right, once? You
should land in a tuck-and-roll.

CAMERON

Show me, sergeant.

Chuck launches himself head-first. His hands touch the
ground just
beyond the second mark to break his fall, easing him into a
shoulder
roll, he somersaults to his feet.

CAMERON

Very fancy.

He takes a running start and does the same. Not quite as
well, but
well enough. As he rolls to his feet:

CAMERON

Okay?

CHUCK

Better.

CAMERON

My speciality is Hopscotch.

Chuck turns on him enraged, overreacting.

CHUCK

And Burt's specialty was drowning. You know one goddamn daredevil on this picture was enough! What the hell was Eli thinking, giving me a smart-ass, cocky, amateur kid when I need a stunt man! It's a little different running across that roof when they're pumping tracer bullets over your head.

CAMERON

(eloquently pleading his case)

I was running for twenty-six months with guys shooting at me...not over my head...at my head and I'm alive. I knew daredevils. I got nothing against them...it's just they're all dead. So ease off and give me a chance...

Cameron is surprised to see that Chuck is grinning.

CAMERON (CONT'D)

(genuinely)

Hey, were you putting me on?

CHUCK

Me? I wouldn't know how to do that.

Cameron. Chuck starts to walk away, then stops and looks at

64 EXT. ROOFTOP MUNICIPAL BUILDING - CLOSE ON CHUCK - MINUTES LATER

CHUCK

(pained)

Can you imagine Eli doing a World War I picture without horses? Do you know the gags I could do with four runaway horses pulling a caisson?

catching Cameron sailing into the SHOT. Chuck ducks slightly,

Cameron on his back and flipping him into a somersault.

lands on the sharply slanted slate roof of the municipal building.

steeple can
we are no
atop the

Chuck stands beside him straddling the peak. The church
be seen in b.g. (and we now realize time has passed and
longer in the graveyard of the previous sequence, but
building).

- 34 -

CHUCK (CONT'D)

...Next time hit me higher.

CAMERON

(climbing to his feet)
What's Eli got against horses? I
love horses.

CHUCK

Don't butter me up.

over his
to see Chuck
goat. Cameron

Cameron goes running at Chuck and once again flies
shoulder. Sprawling on the slippery slate, he looks up
strolling down the hazardous incline like a mountain
scrambles to follow.

CHUCK

(as he walks)
We'll draw a sight line for you to
follow down the roof here, while
you're rolling. Now there's nothing
very difficult. But this is where
you gotta think. Your mind can't be
on snatch. It's gotta be on
grabbing that gutter.

They have reached the lower edge of the roof.
Cameron looks down at
the drop.

CAMERON

Or my brains are all over the
pavement again, right?

CHUCK

(walking away)
You know a good falling horse makes
more money in four minutes than a

bank president does in a year?

CAMERON

Picture's not over. Maybe you'll still get your chance.

Chuck has stopped and they peer down through a skylight to where the crew is setting up a shot in a room below.

CHUCK

(sadly)

Naw, all they care about is story.

64A

- 35 -

They move to another edge of the roof overlooking a NARROW CENTRAL COURTYARD. They gaze down at a WINDOW AWNING two stories below that juts from the side of the building-wing across the court.

CHUCK (CONT'D)

Now here's where the scuffle ends. When the pipe breaks loose, you fall and hit that awning. Then Eli yells "cut" and old Raymond takes your place for the close-ups and the glory. That's where the German soldiers catch him and throw him in the nuthouse. They're shootin' that scene downstairs now.

CAMERON

(staring at awning)

That's supposed to hold me?
Probably doesn't hold rain.

CHUCK

It's not a real awning, it's a catcher.

65 EXT. MUNICIPAL BUILDING ROOF - CLOSE ON CAMERON - DAY

Cameron's face is beginning to sweat and the veins are bulging from the growing strain of some physical effort.

CHUCK'S VOICE

It's no harder up here than it is on
the ground...

CAMERA PULLS BACK to reveal Cameron dangling from a
section of rain
gutter, four stories above the ground.

CHUCK'S VOICE (CONT'D)

It's the same gag...it's just a
little scarier. And that's what you
get paid for.

CAMERON

(alert)
Yeah, how much?

CHUCK

You're stealing candy with this gag.
You get six hundred bucks.

CAMERON

(almost falling)

- 36 -

Jesus!...

CHUCK

...Christ! Watch it, will ya?
(helping Cameron onto
roof)
What did you think a stunt man is?
He's a professional. If the camera
jams, that's another six hundred and
if Eli says "try it again," six
hundred more.

CAMERON

(exultantly)
Yahooo! Six-fucking-hundred-bucks!!

66 INT. MUNICIPAL BUILDING - ASYLUM SET

In a large vacant hall on the ground floor of the
municipal building, a movie set has been erected representing the
ward room in a World War I military asylum. In it, Eli's crew is
filming a sequence -- a dozen enraged INMATES in tatters, heads
shaven, wild-

echo of eyed, advance toward Raymond, shrieking (as though in
Cameron's exultant yell).

67 CLOSER ANGLE

crouches and Raymond, dressed as a British Flyer, his face bloodied,
these mutilated retreats in terror, a man caught in a nightmare, as
goes fro derelicts suddenly swarm over him. One, like a mad dog,
club. his throat, another wields his own artificial limb as a
Raymond (in character) breaks free and screams.

RAYMOND

...STOP!...Get away!!

broken only For an instant, the inmates stop in stunned silence --
by a distant shout overhead.

CAMERON'S VOICE

(on the roof overhead)

...Six-fucking-hundred, gorgeous,
beautiful dollars! I can't believe
it!

madmen no The slaving madmen look up, then out at the camera,
longer, simply bewildered actors.

ELI'S VOICE

All right. Hold it! Hold it!

68

- 37 -

ANGLE ON CREW

He is Eli stands amidst the camera crew photographing the scene.
waving for order.

ELI

...Save it, everybody.

A.D.

(storming in)
Jesus Christ, what the hell was

that? Somebody get their ass up on
that roof...

ELI

(cutting him off)
...Never mind. I didn't like it
anyway.

As Eli steps down from the DOLLY, a solemn, quiet man
approaches him
from among the onlookers. It is SAM BAUM (the writer).

SAM

What's wrong?

ELI

The scene's wrong.
(yells to the A.D.)
Call a break.

The A.D. Calls "Five minutes" and the crew moves toward the
coffee
urn. Eli wanders toward the door, Sam pursuing.

SAM

(fighting for his scene)
Eli, it played like a dream. My
God, it was Marat-Sade.

ELI

(glumly)
It played like shit!

- 38 -

SAM

(desperate)
Well, who was that on the phone in
the middle of the night when you
first read it, raving about the
magical madhouse scene, the upstairs
maid?

Eli rips the page with the "madhouse scene" from his
screenplay as
they stride out of the building.

69 EXT. MUNICIPAL BUILDING

There, beside the rear entrance on a pile of
construction sand, sits

play nearby.

He is absently folding a torn script page into a paper airplane.

Behind him, at a respectful distance, stand the Production Manager, A.D., half a dozen assorted crew chiefs and Sam Baum, all looking concerned. Sam looks at the others, shrugs and approaches Eli, squatting beside him on the sand pile.

SAM

What do you wanna do, Eli?...
They're all waiting.

While Sam talks, Eli takes a fistful of sand and pours it in Sam's shoe. Suddenly noticing, Sam yanks his foot away.

SAM (CONT'D)

(irritated)

Being childish isn't going to help your movie...You know, there's nothing wrong with the story.

(removing his shoe and shaking the sand out)

The real problem is since I wrote this thing two years ago, you've had Watergate, the energy crisis, Women's Lib, the economy is down the tubes...You want to talk about burning issues?...There's arsenic in the glue on the back of food stamps! That's why you don't like the "madhouse scene." Your goddamn war story has lost its relevance.

ELI

Don't be negative, Sam. We can start a new one in time for the preview.

- 39 -

Sam has finished replacing his shoe and Eli pours a fistful of sand into Sam's other shoe.

SAM

Cut it out, will ya?

70 INT. HOTEL DINING ROOM - THAT NIGHT

TO REVEAL a
beside Eli
dessert fork

Eli is at the head of a long table, CAMERA PULLING BACK
dozen members of the company dining with him. Nina sits
listening with rapt attention to Sam's monologue, her
sensuously lingers at her lip.

SAM

Two years ago you were all charged
up to make a great big anti-war
statement and they wouldn't let you.
Now they let you, but you haven't
got a war. What you've got is egg
on your face because Vietnam's long
gone and it's too late!

ELI

Our picture's not about fighting
wars...

SAM

Oh?

ELI

...It's about fighting windmills.

sits farther
she were

The truth in Eli's statement registers on Sam. Cameron
down the table, watching Nina watch Eli...and wishing
watching him.

ELI

War isn't the disease...It's only
one of the symptoms.

SAM

(hooked)
What's the disease?

- 40 -

ELI

That's the big question, Sam. Name
the disease and you've licked the
screenplay.

(indicating Cameron)

Ask him. 'Cause he knows what the film is about. Right Lucky? Tell 'em...How'd you like Vietnam?

CAMERON

How'd you like bubonic plague?

ELI

You drafted?

CAMERON

No.

ELI

See, Sam? Here's another one who hates war...but he enlisted.

(to Cameron)

You fought in Vietnam for two years? ...I mean actually were out there killing people...

CAMERON

...Hey, I didn't kill that many people...

ELI

Don't be modest, Lucky. Everybody digs a little violence...What was that you said on the beach?

Cameron is starting to bristle at Eli's needling, particularly with Nina watching.

CAMERON

About what?

ELI

About getting home for Thanksgiving?

CAMERON

(tentatively)

...that you better figure the guy coming at you is trying to kill you...?

ELI

- 41 -

Yeah. See, Sam?...That's what the

disease is about...being scared
shitless. Inventing enemies.
Whistling in the dark. I wish you'd
talk to the kid, Sam, I mean it.
You know, really, you guys should
room together.

SAM

(getting the last word)
Hey, Lucky, give me your cot by the
window and I'll let you read a great
madhouse sequence.

They all laugh.

SAM

(surrendering)
All right, Eli. I'll write you
another scene. What difference does
it make? The studio will cut it all
out anyway and what you got left is
a lot of swell battle scenes, which,
when I was back there they said were
"just terrific."

ELI

(simply)
No, they won't.

SAM

Yeah, what makes you different?

ELI

(quietly)
Because they know if they cut my
picture, I'll kill 'em.

The deadly in Eli's voice was more than intended and there
is suddenly an awkward silence at the table. Cameron eyes Eli
with a wry smile.

CAMERON

You mean, bang? Kill 'em, just like
that?

- 42 -

ELI

(matter of fact)

No. I'll kill 'em and eat 'em...I hate to waste anything.

SAM

(laughs)
They call him "Eli the Terrible..."

ELI

Sam, my picture is the only kid I've got! If the studio said your daughter, Jennifer, would look better with her fingers chopped off, what would you do?

SAM

Being an insecure writer, I'd call my agent...and get another opinion.

Everyone laughs.

Jake, the Chief of Police, is seen in the background approaching the table. Cameron spots him and starts to rise.

CAMERON

...If you'll excuse me...

JAKE

(arriving)
Don't go away, Burt. I want you.

ELI

(broad welcome)
Jake! Long time, no see. You taken care of my problem with the beach?

JAKE

I'm not talking to you.
(to Production Manager)
I understand you got that film out of the Duesenberg...

ELI

(cutting in)
It's at the lab, Jake.

- 43 -

JAKE

I'm talking to this gentleman.
(to Production Manager)

We want to see it.

on the
says... Cameron, realizing the film might disclose his presence
bridge, reacts with alarm, which increases as Eli

ELI

Tell the Chief it's our pleasure.
Soon as it gets back...but ask him
why.

JAKE

(choked up with its
importance)
You can tell your Mr. Cross this
inquiry comes from a source so high
it is not his to question...
(now at a loss for proper
words)
...it is his to do it, or else.
Someone they're looking for may have
been on that road when the car went
off.
(to Cameron)
Burt, you see anybody?

Cameron's
appearance... Then, suddenly noticing something different about
appearance...

JAKE (CONT'D)

Hey, did you have red hair
before?...

CAMERON

(indicating Denise)
She sprays it every day so I look
like Raymond...I didn't see a soul.

ELI

(to the rescue)
Tell the Chief that Burt was so busy
being brilliant, he wouldn't have
noticed Jesus Christ walking on the
water.

hands it to
Cameron. Jake pulls a PHOTOGRAPH from a manila envelope and
Cameron.

his military
different in
A wire photo, front and side views of Cameron, taken at
induction. War ages a man...he looks younger and quite
his GI Haircut.

ELI (V.O.)

Hey, Burt! You got it upside down.
The eyes go on top.

72 ANOTHER ANGLE

it around the
glances up at
Cameron hands the photo back to the Chief, who passes
table. Denise receives the photograph, studies it and
Cameron, expressionless. He returns her gaze.

JAKE (V.O.)

A couple of telephone linemen say
they saw him headed this way.

Eli takes the photograph.

ELI

Looks like a nice clean-cut kid.

JAKE

I know about fifty guys who don't
think so.

ELI

What'd he do?

JAKE

(to Production Manager,
ignoring Eli's question)
The minute that film gets here you
give me a call.

CAMERON

(yawning and rising)
I don't know about those fifty guys,
but I know one weary guy who's gonna
crawl upstairs and hit the sack.

Eli looks at Cameron with grudging admiration.

GABE

I know a weary guy who's driving to Cape Long to dance and booze all night...

RAYMOND

- 45 -

(camping, takes Gabe's hand)

I know a weary gay who's going with him!

because of
them.
They mince off (the fag act all the more amusing Raymond's strictly masculine looks). Eli shouts after them.

ELI

So long as you're back in ninety minutes. It's a work night for some of us.

(loftily)

...Those who give a shit.

about her
from across
comes a
Raymond "gathers" Nina along the way, wrapping his arm shoulders -- Cameron watching silently. Then, charging the dining room like a tanker steaming in their wake, gushing, overwrought, blue-rinsed MATRON.

MATRON

Miss Franklin! Miss Franklin! Your 'Feminique Spray' commercial is on TV. My God, it's simply heavenly!

73 INT. CAMERON'S HOTEL ROOM - CLOSE ON DRESSER - NIGHT

stuffs his
few belongings into his pockets.
Drawers are slamming open and shut as Cameron hurriedly

WIDER ANGLE

typewriter, etc., in
money from
evidence. Seeing Sam's wallet, Cameron pulls a wad of

teeth off the
but a twenty.
stuffs them
out the door.
the false
for being a
and quickly

it, at the same time accidentally knocking Sam's false dresser. He hesitates, then stuffs back all the bills He strides to Sam's closet, pulls out shirt and slacks, in a cloth beach bag, also belonging to Sam and starts Then he stops, gets on his hands and knees, looking for teeth, which he finally finds. Now, annoyed at himself "nice guy," he throws them carelessly on the dresser exits.

- 46 -

74 EXT. HOTEL - LATER THAT NIGHT

STATION WAGON
few others
be seen as

As Cameron moves down the steps, the returning company pulls to a stop in the driveway. Nina, Raymond and a emerge from the car. Cameron turns away so as not to they pass him on the steps heading for the entrance.

DENISE

who
Montana...

Bet they're looking for that nut
killed all those campers in

RAYMOND

(drunk)
...Too many campers, weed 'em out!
...Imagine, sitting an hour at a
roadblock.

NINA

74A
bottom of the

We should have waited, it wouldn't
have been an hour.
They've entered the hotel. Cameron continues to the
stairs, hesitates, looking back at Nina.

75 CAMERON'S POV

other side of

Silhouetted through the etched glass doors (on the
"The Looking Glass") he sees the lithe, gay,
exquisitely beautiful

dances about figure of Nina -- light sparkling from the cut glass
her face -- a hauntingly romantic image.

76 ANGLE ON CAMERON

He watches for a moment with hopeless longing.
Finally, turning from her, he looks about at the dark water and
deserted boardwalk.
There come some of Eli's crew, laughing, joking,
cutting a swath through the stillness, pushing their heavy brutes
toward some nearby spot to light a night shot. There's the CHURCH TOWER.
He stares at it, wavering in his resolve to leave, wondering what
would happen if...

NINA'S VOICE

What next? Do you rescue the maiden
from the tower?

She has come up behind him, unnoticed. He turns,
startled, and there she stands.

- 47 -

CAMERON

(smiles)

Hi.

For a moment they search each other's eyes -- for
intentions. Then she glances at the tower.

NINA

Yes. It does look pretty high.
(with concern)
Are you worried about tomorrow?

Cameron's mind is racing over all the things he'd like to
say so she would know him instantly. But his answer is simple and
sounds sincere.

CAMERON

Not much. I guess if there were any
real danger, Eli wouldn't let me do

it, would he?

NINA

(quickly, reassuring)
No. I'm sure it's safe.

CAMERON

(abruptly, with a boyish
grin)
Good. Then you jump.

NINA

(laughing)
Okay.

She understands the slightly jealous rebuke for her blind
faith in Eli. Her laughing answer hangs like a challenge.

CAMERON

Well, come on.

NINA

(willing, but flustered)
What, right now?

For a moment he weighs it: whether to "run" or stay. Then
acts on his decision. Starting to laugh, he takes her hand and pulls
her toward the tower. She holds back, struggling playfully.

- 48 -

NINA (CONT'D)

Wait, I'm afraid of heights! What
if I freeze up?

CAMERON

(pulling her along)
Don't worry, I'll give you a push.
Isn't that what a pal's for?

77 INT. BELL TOWER - NIGHT

It is crowded with bells, a small walkway and railing
surrounded them. The city lights are seen beyond. Below are the
sheds where crewmen are preparing the next day's shooting. Just
beyond is the

Cameron reach
to the
genuine

overwhelming silhouette of the huge CRANE. Nina and
the top of the stairs winded and laughing, as they rush
railing and lean over. Nina gasps, clutching Cameron in
fright.

NINA

(gasps)
Oh, my God! It's terrifying! You
can't jump from this...you'll get
killed! It's crazy!...

CAMERON

(laughing)
...It's not that bad. It looks
worse at night... Chuck says it's
like robbing a candy store.

NINA

(getting angry)
Now stop that! ...I'm going back.

shoulders.

She whirls to go. He stops her, taking her by the

CAMERON

...What's wrong?

slapping her

Her concern for him has turned to anger, like a mother
child for running in the street.

NINA

It's just dumb...to strut around
trying to talk brave...

suddenly

His arm still restrains her. She takes hold of it, then
softens with a look of slight surprise.

NINA (CONT'D)

- 49 -

Oh...you are scared...aren't you?

CAMERON

(seriously)
Not really.

NINA

Yes. You are...You're trembling.

After a moment, he answers quietly.

CAMERON

So are you...and you're not even gonna jump.

It's true. She is trembling and so is he -- not from fear. He slowly draws her toward him, her mouth reaching up to his. And then they are devouring each other. Abruptly, they're illuminated by a fierce blast of white light. They separate and stare, blinking in shock and confusion.

ELI (V.O.)

Okay, hit two and three.

They are pinned in the crossbeams of two more giant arcs. Quickly she yanks him down with her out of sight behind the railing.

78 EXT. CHURCHYARD - ELI AND CREW - NIGHT

Eli is lounging in the bucket suspended from the crane. Beside him Gabe adjusts one of the giant brutes.

GABE

(business as usual)
I could kill this brute and fill with juniors. You'd get a halo around the tower.

ELI

(struggling to resist)
Got no time...it's an establishing shot...two seconds on the screen.
(giving in)
...You got six minutes.

Gabe smiles, scurries off. Eli glances at the tower, grins, having toyed with them long enough, he yells.

ELI

Hey! While you're up there, be useful. We're lighting. Stand up and look towards the sea so you're in profile!

79 CLOSER ANGLE ON TOWER - NIGHT

As Nina's arm raises into view with the middle finger extended.

NINA (V.O.)

(hollering)

Light this, Eli!!!

80 EXT. CHURCHYARD - BENEATH THE TOWER - NIGHT

The church door swings open. Nina and Cameron emerge, covering their embarrassment with bravado. Nina is prattling as though to a tour guide.

81 CLOSE ON CAMERON AND NINA

NINA

...And those bells are so interesting. Imagine four hundred years ago by boat from Amsterdam. Thank you for the tour. It was so informative. I'm going to write my father. He's so interested in God and things like that.

ELI'S VOICE

Hiya. Want a lift?

Eli miraculously appears from above. He descends and rides around beside them in the bucket of the crane.

NINA

(ducking)

Oh, for Christ's sake...

ELI

There once was a maiden fair,
smooching a guy with red hair...

NINA

Eli, get away with that thing!

ELI

...Could it be Raymond who's turning this dame on? ...Or his double, young Lucky Pierre?

Unable to elude Eli in his basket, Nina turns on him in mock frustration.

NINA

It's gotten to the point where I have to look under the stopper of the bathtub when I take a shower to make sure I've got some privacy!

(broadly gesturing to group)

Thank you one and all and good night!

then
holding
has now
Privately, she gives Cameron's arm an affectionate squeeze, disappears around the corner of the building. He is left the beach bag, pursued by the Peter Pan in the basket. It dropped to ground level so Eli is looking up at Cameron.

ELI

Step right in, folks...the "Killer Crane" ride of the century.

CAMERON

Thanks, I'll walk.

Eli's basket now moves up a few feet so he's looking down at Cameron, riding beside him while he walks.

ELI

Ah, youth. Six hours in town and caught with the leading lady. Not bad. Shouldn't be so upset.

CAMERON

Okay to be upset about what happened in the dining room? Why'd you promise to show that cop the film? He'll recognize me.

ELI

You really don't trust me, do you? Hop in. I got a present for you.

He pulls Cameron into the basket beside him so unexpectedly that Cameron drops Sam's bag. Eli picks it up and plops it into Cameron's lap. Suddenly Cameron finds himself soaring skyward at a stomach-churning rate -- while Eli rattles on...probing, disarming, quixotic...

ELI (CONT'D)

You constantly amaze me. You don't go to movies. What's that tatoo, a disguise? You a Commie? Don't you know that King Kong was only three feet tall? He came up to Fay Wray's belly button. If God could only do the tricks we can. What are you worried about the film and the cop for?

Now, hanging ten stories above the city, Eli is adjusting his viewer, looking at a cluster of RED FLASHING LIGHTS IN THE DISTANCE.

He hands the viewer to Cameron, who looks through it.

81A We see a telescoped view of THE POLICE ROADBLOCK at the end of a highway with cars waiting to get past ARMED POLICE.

CAMERON'S VOICE

(muttering)

What am I worried about the cops for?

ELI'S VOICE

Another one over there.

81B THE VIEW WHIPS to a second police roadblock at the other entrance to town.

ELI'S VOICE (CONT'D)

It's a pair.

81C TWO SHOT

CAMERON

(puts viewer down)
Is this my present?

ELI

No, your present is a piece of good advice.

CAMERON

Keep it.

- 53 -

ELI

(patting Sam's beach bag)
You've got that look again. That gleam of the sprinter about to set a record for the 50-yard dash. Is that why all those cops are chasing you? What are you, some kind of sex freak running across America with your fly open? Is that why they're after you?

CAMERON

You're close. What's your advice?

ELI

Button your fly and be at the airport on Sunday at three o'clock with the rest of the crew. Climb aboard our chartered 707 and fly away with us to where the setting sun bleeds into a million swimming pools a man can hide in. You do swim as well as run?

CAMERON

(overwhelmed by the offer)

I'll swim like a fish. You really mean it?

(Eli nods)

Why are you trying to save my ass?

great
Eli hesitates, then answers quietly -- for him there is meaning in it.

ELI

...Because you're as crazy as the guy I'm doing the picture about.

(then grinning archly,
the mood broken)
...Besides, I've fallen madly in
love with the dark side of your
nature.

- 54 -

82 EXT. CHURCH TOWER - NEXT MORNING - BRIGHT DAYLIGHT

The thunderous clang of bells! Cameron ready, coiled
tight, heart
pounding as loud as the bells. A burst of machine gun
bullets tears
through the railing beside him, sending splinters
flying against his
face.

83 CAMERA CREW

HARVEY (Second Unit Director) and CAMERA OPERATOR
behind the
MITCHELL, looking up tensely. Harvey gestures, yelling.

HARVEY

Now!

84 IN BELL TOWER

Near Cameron, the SECOND A.D., crouched out of sight
with a walkie-
talkie, stabs a finger at him.

SECOND A.D.

Go!...Go!

A burst of tracer bullets streak past Cameron. Sparks
fly, as stray
bullets seem to bounce and ricochet off the bells.

85 MACHINE GUN

A 50-calibre MACHINE GUN, a SPECIAL EFFECTS MAN in
Levi's and sport
shirt, pumping tracers past the bell tower.

86 TWO SHOT - BELL TOWER

The Second A.D. slams his hand down on a PLUNGER,
setting off a
series of explosive squibs. Like machine gun bullets,
they start
shattering the railing, moving toward Cameron, forcing
him to the
edge of the tower.

bell tower. Vaulting over the rail, he clings to the side of the
He shoves Explosive bursts disintegrate the railing in his hand.
across the out, launching himself into space. Twisting, hurtling
slate roof, gap between the buildings, falling, crashing to the
tracer crawling and scrambling for a hand hold. The relentless
Cameron, like an bullets chip the slate beside him. Crouching low,
tower. animal, moves across the roof to the safety of a water
from the Squibs burst over his head and spouts of water stream
tower.

- 55 -

SOLDIERS Moving around the tower, suddenly there are TWO GERMAN
there stands running at him with bayoneted rifles. He wheels and
down his ANOTHER GERMAN (Chuck), who leaps toward him, slamming
kicking, rifle butt. The blow glances off Cameron. They grapple,
momentum. clawing, rolling down the steep slope, picking up

87 RAIN GUTTER

drop. The roof's edge rushes toward them, below it a fearsome
railing as Cameron's hands reach out desperately grabbing for the
body tumbles Chuck, screaming, hurtles off the edge, writhing as his
in space toward the ground.

88 CAMERON

blood, his Sweat pouring from his face, a gash on his cheek gushes
eyes glazed, he pulls himself back on the roof.

89 CATCHER

pad which Chuck, lying relaxed on the straw and mattress safety

shouts at caught him on the ground, looks up, cups his hands and Cameron.

CHUCK

Go!...Go!

90 ROOF

roof, the Cameron, running for his life along the edge of the reaches the soldiers shooting down at him from the roof's peak. He an adjacent far end, looks down. There is the awning jutting from Clinging to the wall two stories below. He scrambles off the roof. down spout, he starts descending it.

91 SPECIAL EFFECTS MAN

Looking up from the ground, he yanks a control rope.

92 CAMERON

spout starts The bracket holding the down spout breaks loose. The clings to it, to fall away from the side of the building. Cameron riding its downward arc as though it were a falling tree.

- 56 -

93 AWNING

a safe At the end of the arc, Cameron throws himself free for landing and smashes against the awning. Instead of holding, it rips apart like paper and, in that unexpected instant, Cameron's eyes widen in genuine terror as he plummets through the shredded canvas toward a skylight one floor below.

94 SKYLIGHT

by Cameron's Exploding in a shower of glass and wood as it is struck body. He hurtles downward toward a blur of images.

95 ANGLE ON COT

and WOMAN who
ground and roll
man, he rages
smothering flesh.
the room he is
in is thrown open, revealing:

Collapsing from the impact of Cameron's fall. The MAN
were making love on the cot have been flung to the
entwined with him. Cameron is dazed. Like a drowning
to free himself from the tangle of naked limbs and
A painted face shrieks in laughter -- as the door to
is thrown open, revealing:

96 BROTHEL SET INT. MUNICIPAL BUILDING

a World War
there is a row
from the
waiting their
at Cameron's
where Cameron
Cameron has fallen into a cubicle in what appears to be
I German army brothel. In the high-ceilinged room,
of cots separated by makeshift screens. COUPLES jump up
cots startled. A line of partly naked GERMAN SOLDIERS
turn at the whores have broken into shouts and laughter
unorthodox entrance. They crowd around the cubicle
fell and now struggles with the couple.

97 ANGLE ON CAMERA CREW

the scene.
Gabe at the EYE PIECE, Eli beside him, photographing

ELI

Keep rolling!
(calling out to soldiers)
The clothes!...Do the clothes!

98 ANGLE ON CAMERON

playfully.
The men tear him free from the couple shouting

ONE MAN

(dialect)
What are you a field marshal?

- 57 -

SECOND MAN

(dialect)
Wait your turn like the rest!

Cameron's confusion changes to helpless fury as he kicks and struggles against a forest of grasping hands ripping his clothes away, passing him back toward the rear of the line.

THIRD MAN

(dialect)
Where are your manners?

WHORE

(dialect)
This is a whorehouse, not a stable.

Whores have left their cots to join in the assault, screeching in glee. As he maniacally lashes out at his good-natured molesters, the blood from Cameron's face smears a whore's body.

ELI'S VOICE

Cut!

Instantly everything stops. Cameron is sprawled half-naked on his knees at the end of the line. Enraged, he whirls toward Eli who has caused this humiliation. Then the CLAPPING begins, the CAST and CREW applauding his stunt. People slap him on the back admiringly. A robe is thrown around him. He is helped to his feet. Suddenly Nina is there flinging her arms about him and kissing him on the mouth.

NINA

I'm so proud of you...I could just die!

He is pulled away from her by the backslappers. Now Cameron is responding to this strange new sensation -- the warmth of public acclaim. He regains his poise, hoping his embarrassing anger wasn't noticed. Chuck is now beside him, reaching up to the wound on Cameron's face and pulling away the plastic makeup patch with fake

blood inside; the "wound" is gone. He starts feeling
Cameron's shoulders, arms and ribs for possible damage.

CAMERON

(quietly to Chuck,
wincing in pain)
Why didn't you tell me about the
awning? I could have been killed.

- 58 -

CHUCK

No chance. You were in your
mother's arms from the time you hit
the sugarglass skylight. Those
stunt men you fell on would have got
you out of anything.

CAMERON

Stunt men?

CHUCK

The one with the tits and the other
guy.

CAMERON

Why didn't you tell me? Afraid I'd
chicken out?

CHUCK

Eli likes some things spontaneous.
Makes 'em more believable. You're
okay. Whaddya want?

CAMERON

Not to think I'm going crazy.

99 ANGLE ON ELI

He is moving through the crowd.

ELI

(yelling)
Where's Raymond? Raymond, were you
watching that closely?

RAYMOND

(appearing)
What can I tell you? I'm a brave
son-of-a-bitch.

There is general laughter. Eli, raising his arm like
a referee.

ELI

All right. We're doing the
coverage. Camera here.

Eli continues toward Cameron. Chuck is spraying
ethyl chloride on
his bare tattooed shoulder.

- 59 -

ELI (CONT'D)

(to Chuck)
Careful. Don't blind the eagle.
(to Cameron)
I owe you six hundred bucks.

CAMERON

(acknowledging the
compliment)
If anything bothered you, be happy
to do it again.

Eli laughs and moves off, Cameron staring after him.

CAMERON

(to Chuck)
I can't take my eyes off the son-of-
a-bitch. Everybody does what he
wants them to, even me. I feel like
thankin' him 'cause I fell on my
ass.

CHUCK

(sarcasm)
...It's just a crush. You'll get
over it.

99A ANGLE ON SAM

Approaching Eli, who turns to Sam, eager, vulnerable.

ELI

What did you think?

SAM

You are a smug, insufferable son-of-
a-bitch. When I read the insane

asylum scene to my wife and four children, my wife cried, my oldest son shook my hand for the first time in his whole life. So, why is it, Eli, that this vulgar little scene turns out to be so much...stronger, more moving?

- 60 -

ELI

(touched)

God knows, Sam. Maybe...because you get the feeling that the enemy might just be some poor horny slob like you, lookin' for the nearest whorehouse.

(putting his arm around
Cameron)

How about that, Lucky? When that stunt man's boob hit you in the mouth, was it just another boob...or did it taste like kraut?

The crew laughs and so does Nina. Cameron feels humiliated by Eli's patronizing tone.

CAMERON

It tasted lousy. But what do I know? You try it, Eli. You're the expert in bad taste.

ELI

(for the group)

Uh-oh, sounds like the soldier's got his feelings hurt.

CAMERON

Naw, naw. I just don't know about Germans. Where I was we only raped gooks.

100 INT. HOTEL GARAGE - CLOSE ON ELI

As though continuing previous dialogue.

ELI

(genially)

Oh, is that why the cops are after you? ...After all this time?

CAMERON

(sarcastic)

Damn! You finally guessed it!

100A WIDER ANGLE

Revealing Eli and Cameron walking through the hotel
GARAGE toward a replica of the lost Duesenberg which a MECHANIC works
on.

ELI

- 61 -

...Really? Rape? No. I think
you're putting me on. Come on, now,
no more hints.

(he thinks)

Let's see...Christ, could be
anything. I know a guy in this
state got 20 years for having
cunnilingus with his wife.

(studies Cameron)

No...I guess you're not the type.
More likely some hideous crime of
violence...

Eli is getting under Cameron's skin. They stop at
car.

ELI

(to mechanic)

Have you seen Harvey?

MECHANIC

I think he's in there.

Mechanic nods toward a door at the rear of the
garage. Eli pats the fender of the Duesenberg. Cameron views it with a
strange sense of unease. Putting his arm around Cameron's shoulder,
Eli leads him toward the back door yelling to mechanic.

ELI

You'll have it ready on time?

MECHANIC

Yeah, but don't look under the hood

or you'll find a Chevy.

100B At the door, Eli can barely open it to squeeze through.

101 INT. STORAGE ROOM

An incredible number of people have wedged themselves into this tiny smoke-filled room, peering over each other's heads toward a lighted area at the far end.

ELI

(shouting)
Harvey in here?

- 62 -

OFFSTAGE VOICE

(yelling)
Quiet. We're shooting.
(then back to business)
Come on...let me have a little more face...a little more face!

Eli squats on his haunches peering between the legs of the onlookers and tugs on Cameron's sleeve to join him.

102 POV

Hazily, through the restless shifting limbs, male and female, like the first rays of morning sun breaking through to the depths of the forest, we glimpse Raymond and Gabe shooting their eight millimeter epic: Two people screwing in a rowboat. Raymond suddenly throws his hands up in despair.

RAYMOND

(screaming)
Cut!
(indignantly)
Jesus, Kenneth. Great control. All right, who's doubling for Kenny on the inserts?

103 ANGLE ON ELI AND CAMERON

Cameron and Eli rise to their feet.

ELI

Can you believe this? They spend the whole day working in a warehouse and look how they relax? That's dedication. You think sex can save the world?

(grins at Cameron)

CAMERON

That's not my bag, Eli.

ELI

Sex, or saving the world?

CAMERON

...The world, that's your special job. And Jesus, are we all lucky to have you around...

Someone pushes Suddenly Cameron is shoved backwards by the door as against it to get in.

- 63 -

104 ANOTHER ANGLE

It is Harvey standing in the doorway with Nina.

HARVEY

(to Eli)

Hey Chief, ya lookin' for me?

Nina tries to peer over the heads of the crowd, pushing into the room. Cameron steps toward her without thinking. He wants her out of there.

NINA

What's happening? What's going on?

GABE

(joking)

Look who's here! Nina, we need you. Still got your makeup on?

Nina, who by now has seen what's happening, laughs.

NINA

That's a daring touch, Raymond!

The

rowboat. Terribly symbolic.

He

There is general laughter, but not shared by Cameron.

here and

surprisingly finds himself angry at Nina's presence

Cameron and Eli

everyone's easy familiarity toward her. She sees

them smiling.

through the smokey dimness and works her way toward

Eli puts his arms about her shouting over the din.

ELI

(kidding her)

Just like the old days, huh kid?
Remember the sunglasses and garter
belts back when we got our start?
Make you nostalgic?

More laughter. Nina turns to Cameron.

NINA

Hi Lancelot. What's a nice boy like
you doing in a place like this?
Going to rescue the maiden from the
boat?

ELI

He just asked if he could do the
rowing. Didn't you, kid?

- 64 -

CAMERON

Having fun with me, aren't you?
It's Eli's potty training class.
Show little Lucky the pretty lady.
Make dirt on the pretty lady. Watch
little Lucky puke. Trouble with you
is you think the whole world is your
own personal crapper.

(Cameron starts to exit)

Have yourself a time...Just wallow
around in it, man. Watching you
makes me feel like Mr. Clean.

Cameron storms out in a rage. Eli watches with a thoughtful smile.

Sam, who has witnessed the outburst, turns to Eli, furious:

SAM

...Goddamn little prudish bastard!

ELI

No more than you and me...it's the human condition. We just hide it better.

SAM

...Are you kidding?...If That guy in the rowboat was a Marine sticking a bayonet in her instead of a cock, that uptight son-of-a-bitch would have saluted.

Eli starts laughing.

SAM (CONT'D)

Fucking Fascist. What are you laughing at?

ELI

It's just...that girl in the rowboat, she looks exactly like your daughter, Jennifer.

SAM

(outraged)
Goddamn you, Eli. That's not funny!

He grabs Eli by the shirt front, cocking his fist.

ELI

(laughing and wrestling)

- 65 -

Get 'em, Sam! Sic 'em! Kill 'em, boy! That's my uptight killie doggie...

fallen into
as prudish
Sam's neck.

Sam's anger fades to a sheepish grin, realizing he's Eli's trap. Where his daughter is concerned, he's just as Cameron. Eli snaps an affectionate headlock around

SAM

Son of a bitch.

ELI

(still laughing)

See what I mean? Old Victoria's still got us all by the balls. God save the queen!...Only difference is, we like to make movies about it.

With hardly a pause, he turns.

ELI (CONT'D)

Harvey, dailies at six o'clock tomorrow morning. We're shooting at seven.

he starts Rubbing his hands together (the old pro taking over), pushing his way through the crowd.

ELI (CONT'D)

All right now, let's put a little bit of class into this production!

He elbows his way to center stage.

105 INT. BASEMENT SCREENING ROOM - NEXT DAY

dozen people are silhouetted against the light from the projected dailies. Cameron enters, pausing so his eyes can adjust to the dark.

- 66 -

106 POV

In the dimness, Nina sits separated from Eli, Sam and a few others. On the screen, a World War I British biplane in steady flight is interrupted by a couple of subliminal cuts. Another subliminal flash holds and replaces the scene on the portable screen. It's a "NUDIE" SHOT -- a rear view of the lady taken in the rowboat the night before.

VOICE

What the hell is that?

The watchers all break up, recognizing the work of Raymond and Gabe.

GABE

Hey Nina, there's your toothpaste commercial!

RAYMOND

I love her smile...

As Nina laughs good-naturedly, the airplane is back on the portable screen.

107 ANGLE ON CAMERON

Involuntarily smiling to himself and now less uptight about last night, he walks over and sits down beside her.

CAMERON

(whispering)

How they get the film developed so fast?

Without even glancing at him, Nina gets up and moves to a chair some distance away. He is stunned, then angry. Then confounded. Then resigned to the ways of women, he goes over and sits beside her.

CAMERON

What's the matter?

NINA

(turning on him)

Don't let the fact that Eli treats you as an equal go to your head. You're not!

CAMERON

Thanks.

ELI'S VOICE

- 67 -

Nina, we're watching dailies.

NINA

I'm sorry, Eli.

CAMERON

But he can say anything and that's okay...

NINA

...That's right...

CAMERON

...That's great...

NINA

...What goes on in that dim little head of yours? How dare you open your mouth to him like that? Have you the vaguest idea what he's trying to say to people with this film?!...That man is the most dedicated, kindest...!

dismissing a
Eli's voice interrupts, angry, like a schoolteacher
child for talking.

ELI'S VOICE

Nina, you can go now.

of the
Nina, close to tears, quickly gets up and hurries out
screen.
theater, as Cameron sits there numbly staring at the

107A POV

is in the
On the portable screen, Raymond in helmet and goggles
champagne into a
cockpit of an airplane. He stuffs a bottle of
side and lets it
leather flying boot, dangles the package over the
scene in
go. Raymond looks down and salutes (like that famous
"WINGS").

PRODUCTION MANAGER'S VOICE

Who says nothin' changes? Like to see one of our boys in a B-52 try that.

on the
sits on the
face.

Eli's voice yells 'cut' on the sound track. The angle portable screen widens and we see that the airplane ground with an electric fan blowing wind in Raymond's

- 68 -

the ground, we
the cockpit
engine. Trailing
alarmingly close
it crashes
Raymond, is really a
before our
raspberries

Now the scene on the portable screen changes: from see the same biplane flying low. An object drops from (the boot). Then there is a burst of flame in the smoke, the plane wobbles, crash-lands (sliding CAMERA). It ground-loops, goes up on one wing and, as down, we see that the pilot who we assumed was dummy that is flapping absurdly and falling to pieces eyes during the crash. There are groans, laughter and

O.S.

107B INT. SCREENING ROOM (AS THE LIGHTS GO UP)

HARVEY

Jesus, Eli, I'm sorry. I'll do a pickup.

ELI

(laughing)
It's so awful, it's beautiful.

Wish

I could use it.

SAM

(sarcastic)
That's all we'd need.

107C ANGLE ON GROUP

ELI

(getting morose)
We goddamn well need something, Sam.
Something better than we got...

SAM

(tight-lipped)
Better? How better?

ELI
Wilder, crazier.

SAM
(starting to shout)
Dropping a dead man's boots over his
own airfield, out of chivalry...
that's not crazy enough for you?!

ELI
They did it in "Wings." Even the
dummy was bored.

PRODUCTION MANAGER

- 69 -

(anxiety at the breaking
point)
...Eli, please! You simply will not
accept the fact that we are living
on borrowed time...

But Eli and Sam are not listening.

ELI
You can't shake your finger at 'em,
Sam. If you've got something to
say, you better slip it in while
they're laughing and crying and
jacking off over the sex and
violence. He should do
something...outrageous!

SAM
(belligerent)
Like what?

ELI
Something to catch the stink of
madness behind all that good clean
fun. Why the hell did we pick World
War I in the first place?...The
ultimate romantic insanity!

SAM
(shouting)
Like what?!

ELI

Like...I don't know what! What would Lucky do if he were on the wing of that plane? Picture that because it would be a hell of a lot realer than that flapping dummy.

108 Cameron is startled. He was not aware that Eli even knew he was in the room.

SAM

Is that what you're after, reality? I thought you wanted something outrageous!

- 70 -

ELI

Reality can be pretty outrageous. Look at soldier boy there, jumping off fucking buildings, risking his ass every day, doing stuff way over his head!...What would you do in that plane, Lucky, if you were about to die?

CAMERON

(off guard, embarrassed)
What else? I'd dance for joy...I'd probably do a jig.

ELI

Great! That's what we'll do.

SAM

Eli...

ELI

All right, not a jig...a Charleston...

SAM

A Charleston?

ELI

...On the wing of the airplane!

SAM

(contempt)

...That's ridiculous.

ELI

You're damn right...

SAM

The Charleston is silly...They won't believe it.

ELI

(excited)

I'll do it so they'll believe it!

SAM

(smugly)

You'll get a laugh, Eli.

- 71 -

ELI

Only when I want them to laugh!...

(toward rear of the room)

Right, Lucky?

DAY **109** **(SHOCK CUT TO SKY) - CLOSE ON GERMAN FIGHTER PLANE -**

blazing, then
in every
the ground.

It screams down vertically, full power, machine guns
smashes into the earth, shredding to fragments hurled
direction. The dead German pilot is flung crumpled to
The plane's carcass explodes, filling the screen with
fire and black
smoke through which we see a brightly colored
PARACHUTE descending.

The FIGURE dangling beneath it passes through the
smoke and flames
and tumbles to the ground, rolling, his parachute now
ablaze. It is
Cameron dressed in a British flyer's uniform.

110 **ANGLE WIDENS**

behind him,
battery pack
the camera,

To show the hand-held Arriflex at Gabe's eye, Eli
steering Gabe by the back of his belt and carrying the
as they photograph Cameron shedding the harness. With

they crouch and move together like a three-headed,
four-armed, four-
legged creature.

Banking steeply, a British fighter roars past Cameron,
its wingtip
almost brushing the ground, machine guns rattling,
driving some
advancing German soldiers back toward the woods.

The plane touches down to rescue Cameron, the pilot
beckoning.
Cameron has pulled off the dead German pilot's boots
and helmet.
Stray bullets strike about him as he sprints to the
idling British
plane. It is a single-seater. It starts to pick up
speed. He
grabs a strut and scrambles up onto the lower wing.

111 ANGLE ON CONSTRUCTION CRANE

The bucket hanging from the giant CRANE descends.
Smoothly Eli
guides Gabe backward, seating him in the bucket. The
bucket rises,
lifting Gabe while he photographs the scene, as the
plane with
Cameron on the wing becomes airborne.

112 ANGLE ON PICKET FENCE

Behind it is a CROWD OF SPECTATORS who jump up and
down shrieking.
CAMERA PANS to show Nina among them, her excitement
hardly more
controlled.

- 72 -

113 ANGLE ON CRANE BUCKET AND BRITISH AIRPLANE

The giant arm of the crane swings and rises with the
plane,
completing Gabe's spectacular shot. Now we see a
HELICOPTER drop
into frame, photographing the plane from the other
side. The
chopper and the vintage British plane bank together in
perfect tight
formation with Cameron standing spread-eagled between
the wing

sun.

114 ANGLE ON CAMERON

firmly
the tearing
boot, he holds
second
Laughing, he passes a
lost in the
to Cameron.
and face and,
ride to get his
the strut and
his courage,
the end of
plane. The
gonna keep 'em
Charleston.

struts like a flying Christ, as they soar into the
Seated on the wing, his back against the fuselage, legs
against the struts. His white silk scarf streams into
wind. Jamming a champagne bottle into the German's
it up. The pilot grins approval, popping the cork on a
bottle which spouts foam into the slipstream.
glass to Cameron and pours from above. The liquid is
wind. Shrugging, he swigs from the bottle and hands it
Cameron drinks. The champagne pours down his throat
holding the strut with one hand, he rises to his feet.
The pilot waggles his wings, giving Cameron a seesaw
bottle back. Cameron now seems drunk. He lets go of
stands leaning against the wind. As the pilot toasts
Cameron's balance falters and he grabs the strut.
Now, Cameron picks his way through the guywires toward
the wing. Then he bounces up and down, rocking the
pilot starts to sing to Cameron's rhythm, "How ya
down on the farm..." And Cameron dances the

115 INT. HELICOPTER

up and down to

Gabe at the eyepiece of the Mitchell, slowly tilting
follow the action.

GABE

Fan-fucking-tastic. Whaddya been
feeding that soldier-boy...brave
pills?

the distance

Through the plastic bubble, the biplane can be seen in
going through its antic maneuvers.

ELI

It's not what he's eating...it's what's eating him...that makes it sort of interesting.

(through intercom)

Okay, drop the package.

116

- 73 -

CLOSE ON BIPLANE

Cameron holds the boot poised, lets go. Then, the pilot is struck by a bursting shell. As he slumps over, the plane skids and slips and drops off into a spin. Cameron clings for his life as the sickening momentum grows, until his feet are flung out from under him and he dangles from the wing, whipping in space.

117 **WIDE ANGLE**

Suddenly it becomes clear how what we are seeing is possible -- the airplane is no longer in flight, but is dangling a few feet above the ground, suspended from the cable of the huge crane. The crewmen shove at its tail and wingtips to keep it revolving. Cameron is, indeed, clinging to the wing strut, his feet held in space by the centrifugal force. But, if his hands slip, he will fall ten feet instead of to certain death.

118 **ANGLE ON ELI AND CAMERA CREW - SHOOTING FROM GROUND**

ELI

How is it?

GABE

(panning and tilting)
Su-fucking-perlative.

ELI

(into walkie-talkie)

Okay, now level out.

119 **ANGLE ON CRANE OPERATOR**

Easing some levers back.
120 POV THROUGH LENS

As the spin slows down and the plane appears to level out, Cameron regains his footing, perches on the wing and looks forward in growing horror.

121 WIDER ANGLE

As the swinging arm of the crane glides the plane forward toward a stand of trees at the edge of a clearing.

- 74 -

122 PAST CAMERON - MOVING SHOT

We see the rapidly approaching trees. Closer and closer, until with a horrendous crash, the plane sails between two trunks, shearing off the wingtips, the nose smashing into another, hurling Cameron off the wing like a crumb flicked from the table.

123 EXTREME CLOSE UP - CAMERON

Apparently hurtling through the air, his eyes widen at the impending impact. A gasp and then a sharp cry. But instead of the crash...the ANGLE WIDENS and we see it is Cameron reaching orgasm. With extreme contentment on his face, he rolls over revealing Nina, who, it is clear, has also had a lovely time.

124 WIDER ANGLE - INT. NINA'S HOTEL BEDROOM - NIGHT

They are in bed in a pleasant large room (the Queen Anne Suite), untidy, with script pages, wigs, costumes, fresh flowers, the leftovers of a room service dinner. Nina caresses his back, noticing bruises. She kisses them gently and starts to giggle. He looks at her quizzically.

NINA

That's twice for me today. Now.
And when I watched you do the stunt.

The ALARM CLOCK on the dresser BEGINS RINGING. He
sits up, puzzled.

NINA (CONT'D)

I have to study my scene for
tomorrow. The Old Lady at the
cemetery. It's brutal. I set the
clock in case we dozed off.

Cameron gets up, moving toward the dresser to turn off
the clock,
but instead stops at the stand holding the Old Lady
wig. He runs
his fingers through it as the clock continues to ring.

CAMERON

How come they cast you as an old
lady?

NINA

I start out as a young girl hiding
this American flyer. I'm Austrian...
Will ya turn off the clock?

Subtly, we sense something is bothering Cameron. He
ignores the
still-ringing clock.

- 75 -

NINA (CONT'D)

Anyway, his patriotism is stronger
than his love and he leaves me with
another little patriot in my belly.

During this he has taken the wig and puts it over his head,
glancing
in the mirror.

CAMERON

Why can't I double for both of you?
I could use the money and I don't
look half bad.

NINA

(seriously)
Honey, you'll ruin it. Take it off.

He does.

NINA (CONT'D)

The clock's electric. It'll ring forever.

Instead of turning off the clock, he crosses to the Old Lady's dress on a hanger. He looks at the dress appraisingly.

CAMERON

Eli might really go for that, the big soldier as a little old lady.

Disturbed, Nina leaves the bed, turns off the alarm clock and adjusts the wig properly on its stand.

NINA

What's wrong?

CAMERON

Everything's beautiful.

They embrace and cling to each other. She starts back for the bed, but he detours for the clock and pulls out the alarm again, and again it BEGINS RINGING.

NINA

What are you doing?

- 76 -

CAMERON

We've got to consider Eli. If you don't study the scene, he'll be mad...then you'll get mad...and I'll get shot out of a cannon.

With the alarm still ringing, he starts toward the bed.

NINA

Did you fall on your head today?

CAMERON

I want it to ring.

NINA

Why?

CAMERON

For me, that's why. That's Eli yelling for you to work on your scene and us saying, "Up yours, Eli," and I like that.

NINA

Do you want to leave?

CAMERON

I want to make love to you while Eli is screaming his head off.

He gets
struggle
The whole idea is so incongruous that she starts laughing.
on the bed with her. THE ALARM CONTINUES TO RING. They
about, giggling at the absurdity.

NINA

I can't make love with the clock ringing.

CAMERON

Betcha can.

it at
Cameron
in that,
While he moves over her body, she grabs a pillow and hurtles
the clock. It falls over, but keeps on ringing. By now,
has entered Nina and she is rapidly becoming more involved
than in the clock.

CAMERON

(to ringing clock while
making love to Nina)
You tell 'em, Eli.

- 77 -

CLOSE ON MOVIOLA

hunchback,
watching face.
In the darkness, the machine is like an ominous
splattering shards of light against Chuck's intensely
He is highly disturbed at the unseen image.

CHUCK

(to himself)
Crazy bastard!

converted to a
MOVIOLA.
ANGLE WIDENS, showing a small STORAGE ROOM has been
makeshift EDITING ROOM, where Chuck sits working the

through the spinning
reels and dimly sees Cameron leaning in the doorway.
Slowly becoming aware of someone, he glances up

CHUCK

There was no way it could go
wrong...unless he just went ape.

it one more
whirring backward,
water. Now Chuck
it forward
Cameron ambles over as Chuck reverses the film to see
time. Even as he catches a glimpse of the film
he realizes he's seeing BURT'S DEATH SCENE in the
has reached the beginning of the film and is moving
again.

125A CLOSE UP - VIEWER OF MOVIOLA

Burt's
water and
motions of a man
The film whirs as we see through the windshield over
shoulder, the car flying through the air, hitting the
sinking beneath the surface. Burt goes through the
trying to free himself.

CHUCK

The harness is okay...the roof is
holding...it all seems fine.

CAMERON

But look at him struggle...

CHUCK

nothin'.
...Badly. Eli wouldn't use a foot
of it...poor slob died for

126 ANOTHER ANGLE

with dread...
Sweat is running down Cameron's face. Finally,

CAMERON

That crack...in the windshield...

CHUCK

- 78 -

What about it? Probably from the impact. No water coming in.

Cameron's face reflects immense relief. At least he's not guilty of that. The flung stone was not the cause. Now, abruptly, Burt's body begins to move more violently.

CHUCK'S VOICE

There! Look at that. He's starting to panic. Will you, for Christ's sake, tell me why?

As Chuck slows the film, we see Burt's head duck beneath the view of the underwater camera, leaving only the steering wheel and windshield. For an instant, the current changes the light and the crack glows brightly, like a spider web. Burt reappears, his face now toward camera, wild with terror. The slow motion lends a bizarre elegance to his agony. Abruptly, the FILM GOES BLACK.

CHUCK

Shit. That's where it stops. That fuckin' Henry...got spooked and took his finger off the remote button.

CAMERON

Is this how the story was supposed to end, with the flyer dying in the water?

CHUCK

Sure as shit ended that way for Burt, didn't it?

127 INT. REHEARSAL HALL - DAY

In one of the private DINING ROOMS off the lobby, tables and chairs

are pushed against the wall to make room for a rehearsal now in progress. Some early morning TOURISTS have gathered outside the entrance, watching. A few members of the kitchen staff peer through an inside doorway. Sam and key crewmen stand on the sidelines as Eli rehearses with Nina.

- 79 -

ELI

(gesturing)
The graveyard's over here...
(he takes a few steps)
...Her car's parked here.
(sets down a folding chair)
...Lots of these little graveyards along the roadside...most of the stones are unmarked...

He takes Nina by the hand and pulls her down beside him, kneeling on the floor.

ELI (CONT'D)

You're tired...you're broke...all things which meant so much are gone. What's left is a single memory... that brief bright love.

Nina's listening intently but something catches her eye. Among the tourists at the doorway stands Cameron, who has paused to watch, his costume slung over his shoulder. He nods to her with a small tender smile. Subtly, so Eli won't notice, she smiles back, then renews her concentration.

ELI (CONT'D)

...You spent your month's pension in hiring the car. You just can't look for his grave any longer...so you pick one...any one. You kneel... then lay the flowers down.
(yells to the prop man)
What have we got for her?

PROPERTY MAN

I got roses.

ELI

No...something she picked herself...
wildflowers or something.

Sam crosses over to them and kneels beside Eli and Nina.

- 80 -

SAM

(hesitantly)

Eli. An idea, maybe. Instead of
flowers, what if she brought him the
things of their life together...of
their sexuality...like her
nightgown, her underclothes...

Eli looks at him thoughtfully.

SAM (CONT'D)

'Course they'd be rags by now, but
let me show you this...

BEAR and A From a paper bag, he takes a SMALL BRONZE CASTING of a
GIRL on a SWING beneath a tree. He sets it down.

128 INSERT ON THE BRONZE

There is a Sam's hand presses a lever on the side of the bronze.
plays. The girl whirring of the clockwork and a music box melody
mechanically begins to swing. The bear slides toward her. She
their clockwork lifts her bronze dress until they meet, performing
love rite. Nina giggles.

SAM'S VOICE

It's authentic. Early Victorian.
Mechanical bronzes were quite a
thing.

129 ANGLE ON GROUP

Eli shakes his head patiently, kindly.

ELI

Sam, you'll get a belly laugh.

SAM

What do you mean? It'll break their hearts!

into the Eli begins to beam. Sam, realizing he has again fallen trap, winces, chagrined. Eli grabs him in a bear hug.

ELI

Welcome to the picture, Sam!

dances him about Sam struggles to escape from the iron grip as Eli in joy.

130 INT. BASEMENT - HAIRDRESSER SECTION - CLOSE ON CAMERON'S HEAD

- 81 -

red dye, as Denise, with spray can and fingertips, is massaging in the CAMERA PULLS BACK.

CAMERON

Naw, nothin' too unusual today...get run over by a tank, blown up by a land mine, a house falls on me... Easy stuff, but I can use a rest.

DENISE'S VOICE

...And some manners. As one of the world's greatest middle-weight lovers, I hate to play a one-night stand. I heard you been busy, but you know the old saying...like, if you can't come, call?

CAMERON

(appeasingly)
I wanted to, but I was scared. They're so square where I hail from. Twice is considered a love affair...didn't want to rush you.

DENISE

...Three times is a love affair. Twice is nice...

VOICE (O.S.)

(yelling)

Hey Denise, for Christ's sake! We
got a set call in forty minutes.

131 ANOTHER ANGLE

wall with THREE
their
To include a MAKEUP TABLE against the far basement
ACTORS sitting at it, wearing plastic aprons to shield
uniforms.

DENISE

(to Cameron)

You just sit here...dry...and
repent.

She crosses to the men at the makeup table.

ACTOR

Glad ya could tear yourself away.

DENISE

- 82 -

Don't panic. He's still got that
whole big emotional thing to do with
the dog food lady before they even
get to you. You may not work 'til
midnight.

ACTOR

You wait. Eli'll wave his wand and
get it out of her in five minutes.

DENISE'S VOICE

(trimming his hair)

You're confused...He got it into her
in five minutes. To get it out of
her...it takes longer.

back to Cameron
target. The
to Cameron.
There is general knowing laughter as Denise crosses
and sees by the look on his face she has hit her
thought of Nina and Eli as lovers had never occurred

DENISE'S VOICE (CONT'D)

Oops...somebody didn't know...

The effect is stronger than she had expected. Now
compassion sets in.

DENISE (CONT'D)

(softly)

Hey. C'mon, Red...I'm a woman
scorned...I'll say anything.

Cameron just sinks back in the chair, slowly dying.

EXT. GRAVEYARD - CLOSE ON "MECHANICAL BRONZE"

132

MAIDEN
revealing the
undergarments of
light of a
mossy granite
underthings have

Over the tinkling sound of the music box, the BEAR and
perform their ritual as the CAMERA PULLS BACK
GRAVESTONE decorated with the worn filmy lace
another era. They flutter in the soft wind and amber
summer afternoon, strangely beautiful against the
marked "UNKNOWN." Somehow these rotting women's
the dignity of a sacred tapestry draping an altar.

OLD LADY'S VOICE

...You terrible bear... so
impatient... tearing something so
beautiful...

wrinkled and
beside the grave.

The ANGLE WIDENS and we see Nina, now made up to look
gray, tragically old, her eyes moist as she kneels

- 83 -

OLD LADY (NINA)

(sudden deep sincerity)

Why do I lie? I couldn't wait
either. I think both of us are
bears.

(a soft nostalgic smile)

Go, young maiden, you'll be late for
your piano lesson.

An elegantly-dressed CARIBINERRI (ITALIAN POLICEMAN)
appears.

CARIBINERRI

Signora...signora...

OLD LADY (NINA)

I'm almost finished.

CARIBINERRI

Signora. This desecration... some
flowers perhaps...would be
permitted.

OLD LADY (NINA)

But, we want these.

CARIBINERRI

Please, signora. It's not right.
The grave is unmarked.

OLD LADY (NINA)

Ask the driver how many graves we
visited today. I could have chosen
five hours ago. I came here and my
soul said, "Oh yes." I know that is
hard to believe...

CARIBINERRI

(shrugging)

Anything is possible, signora.

(tries urging her to her
feet)

Now, you must permit me to escort
you to your car.

OLD LADY (NINA)

As soon as I am gone, you will take
everything away.

CARIBINERRI

No...

- 84 -

OLD LADY (NINA)

(tears streaming down her
face)

You will, and I can't stop you, and
it's wrong. We loved each other...
Where else should these go?

The unexpected sound of laughter makes her turn to see a
SMALL GROUP
OF PEOPLE who've gathered beside their PARKED CARS watching.

OLD LADY (NINA)

Yes, I know I'm ridiculous, but you
laugh without knowing anything. You
would buy a plastic wreath for a man
of such importance.

She pulls free of the Carabinieri and, trying to kneel down,
stumbles and falls. Now, like some confused child, she
searches
among the garments. Taking a SCROLL from a wooden box, she
shakes
it at them like a schoolteacher would a ruler.

OLD LADY (NINA)

President Wilson...from the
President of the United States...for
heroism. To me for sheltering
him...

(smiling to herself)

How silly. I 'sheltered' him to be
with him. He was my beloved...Where
is it?...Oh, here, did you see this?

She now holds up a fist from which dangles a swastika on a
sash.

OLD LADY (NINA)

Given to me by Adolf Hitler...for
our son. Our son...

Her voice suddenly fierce with the pain of that memory.

OLD LADY (NINA)

...Our son!!!

(then, with simple
reverence)

...A thousand years of peace...is
what he said. That would be very
nice.

The Carabinieri, spellbound, has taken a backward step,
bumping into
a REFLECTOR, which now teeters and falls into the scene,
knocking
off his hat, barely missing the Old Lady and crashing across
the

grave and shattering all illusion. The Caribinerri stands there

- 85 -

with his eyes closed and his fists clenched, wishing he were in the grave. Nina stands in speechless horror.

133 WIDER ANGLE - INCLUDING CREW SHOOTING

ELI

(quietly)

Cut...

CARIBINERRI

Eli, I'll kill myself.

ELI

...and print.

It's deadly silent as Eli walks over to Nina. They stare at each other for a moment.

ELI

(eyes brimming over)

Thank you, baby.

They fall into each others arms like lovers never do.
134 MEDIUM - CAMERON WATCHING ELI AND NINA EMBRACE

Everybody is applauding, wild with joy over Nina's great performance. Tears of happiness run unabashedly down Sam's nose.

Only Cameron is sullen, seething with anger and jealousy as he views them in the light of his recent information.

A.D.

(through bull horn)

All right, that wraps the graveyard. Don't pack it...just stick it in the truck. Come on, we're losing sun, everybody. In ten minutes at the farmhouse!

Cameron is standing aside, while Nina vainly looks around for him. Denise is unpinning her wig. Chuck approaches Cameron.

CHUCK

Change of plans. We're making the stunt a fire gag. When you come out of the barn, you're in flames...wanna try it.

Cameron, still watching Nina and Eli in the now dwindling circle of admirers, doesn't answer.

CHUCK (CONT'D)

Look, don't do it if you don't wanna...

CAMERON

What does Eli say?

CHUCK

You know Eli... "Tell the soldier it's an extra hundred bucks and he'll do it without the asbestos." Whaddya say?

CAMERON

Tell Eli to do it.

CHUCK

Hey, what the hell is wrong with you?

CAMERON

I'm tired of being somebody's goddamn clown!

ELI

(moving into the shot)

Hey, you don't want to do it, don't do it, but be happy! It's a great day! Did you see her performance? Terrific. It's a day for humility and brotherly love!

CAMERON

Fine, Eli. Let's be brotherly. Milk brothers, sucking from the same tit.

135 ANGLE - EXT. FARMHOUSE - DAY

As it explodes, Cameron is BLOWN THROUGH THE WALL -- ON FIRE. He tumbles to the ground, frantically writhes, rolls, trying to smother the flames, finally collapsing in some wagon tracks filled with muddy water. Cameron lifts his head at the approach of a THUNDERING SOUND...an ENGLISH CAISSON hurtles toward him, the driver dead and mangled over the barrel of the gun, the horses insane with terror. Before Cameron can move, the charging horses are on top of him. He rolls between their hooves, the giant steel wheel of the caisson barely missing him. Shells from a cannon barrage are bursting all about. Cameron staggers to his feet and scrambles over a low stone wall for protection, drops to the other side and then hurtles into the air as the wall is shattered by an exploding shell.

136 CLOSE ON TRAMPOLINE

As Cameron falls into the shot, landing on a hidden TRAMPOLINE near the stone wall, bouncing up and down 'til he finally comes to rest.

OFFSTAGE VOICE

CUT!!

137 ANGLE TO INCLUDE ELI AND CREW

ELI

Who said that?

Cameron stares over the edge of the trampoline as Henry, the assistant cameraman, uneasily faces Eli.

HENRY

We had a film run-out.

ELI

(to Gabe)

How many feet are left in that camera?

GABE

(checking the Mitchell)
Thirty-six feet.

Eli advances murderously on the assistant cameraman,
building to a rage we have not seen in him before.

ELI

Goddamn you! How many times are you
going to do this to me? How dare
you yell cut on my set?

- 88 -

HENRY

(defensively)
Thirty-six feet is nothing...

ELI

It's twenty-two seconds! In twenty-
two seconds, I could break your
spine...I could pinch your fucking
head off like an insect and smear it
on the pavement...I could put
twenty-two bullets in that fat gut
of yours! The only thing I can't
seem to do in twenty-two seconds is
keep you from fucking up my film!

Cameron is so intrigued that he hasn't realized an
EMBER is burning through his asbestos protector, until suddenly he
feels the flame and frantically begins beating it out and thus, is
even denied the pleasure of savoring Eli's anguish.

**138 EXTREME CLOSE UP - NINA (INT. SAM'S AND CAMERON'S ROOM
- NIGHT)**

Rosy-faced and dewy-eyed and wearing a big floppy hat.
Sensing trouble with Cameron and that she might be at fault,
she has decided to do a campy, cutesy Blanche Dubois stepping off "THE
STREETCAR NAMED DESIRE" number, ten years too soon.

NINA

(southern-belle sarcasm)
...I can't tell you how pleased I

was with your conduct. When you congratulated me after my scene this afternoon, all the other glowing tributes faded to nothing...

139 WIDER ANGLE - INT. CAMERON'S AND SAM'S ROOM

Sam has stopped typing and sits silently, waiting for the storm.

Cameron lies on his bed in a T-shirt and shorts, an elastic bandage around his knee and an ice bag at his neck, coldly watching Nina's performance as she grandly moves through the doorway into the room.

- 89 -

NINA (CONT'D)

...Nevertheless, I'm cancelling your invitation to an intimate party given by my parents, who arrived unexpectedly to honor me on the occasion of my birthday...but don't feel too badly. As consolation for a lovely evening missed, I'm presenting you with the "good-sport-of-the-month" award.

From behind her back, she takes an APPLE with a tiny cocktail parasol stuck in it and holds it out to Cameron. Cameron lies glaring at her with mounting rage.

NINA (CONT'D)

Mr. Baum, will you notify this young savage that it's customary to cover one's privates when accepting an award? It's one of the common courtesies, like...congratulating people.

CAMERON

(coldly)

What should I congratulate you for? The fucking scene or for fucking the director?

Nina stands there shaken, looking at him sadly.

NINA

For fucking the director, honey.
(biting into apple)
Didn't you know that's how little
girls get into the movies?

up and
onto the
on his

She leaves. Cameron lies there seething, then abruptly leaps
storms into the bathroom. Sam sits rubbing his head, resumes
typing. Cameron rages out of the bathroom, flings himself
bed. Unwinding the elastic bandage, he sprays ethyl chloride
knee. Sam's typing stops.

SAM

(quietly)
Young man, taking my life in my
hands, I must inform you that you
are an asshole.

Cameron ignores Sam.

- 90 -

SAM (CONT'D)

Being a devout masochist, it follows
that I'm Eli's best friend. I know
quite a lot about him and Nina.

CAMERON

You and the entire crew, buddy.

SAM

(wryly)
He met her three years ago. Two
lonely people rattling around New
York. A brutal winter. Eli's
marriage had just broken up...

CAMERON

(interrupting in anger)
...All she had to do was tell me!

SAM'S VOICE

She could have done that in four
seconds. They went to bed once and
they were lousy as lovers. But they
had a problem. They liked each
other. They recognized some area of
mutual sensitivity. I'm boring you.

CAMERON

You telling me he banged her once
three years ago?

SAM'S VOICE

(disgusted)

I'm going to see if they can put me
up in the employees' toilet.

He begins to type again, then philosophically...

SAM'S VOICE (CONT'D)

I think he 'banged' her twice to
confirm the awful truth...Was she
supposed to be a virgin?

CAMERON

Yeah...

But he says this so sadly and looks so miserable that Sam
knows he has reached him and it touched.

SAM

- 91 -

I had a virgin once. Had to go to
Guatemala for it. She was blind in
one eye and had a stuffed
alligator
Beach!"
that said, "Welcome to Miami

Cameron sits there feeling dumb and full of regrets.
Then he gets up, goes to Sam's closet and begins rummaging through
the clothes.
Sam watches him curiously.

CAMERON

So how's the new ending coming?

SAM

I got fourteen versions. Take your
pick.
(worried about his
clothes)
What are you doing in there?

CAMERON

(overly casual)
...Fourteen gory ways to die?

SAM

Thirteen. In one version he lives...turns the girl in, opens a gay bar in Berlin, gains fifty pounds and changes his name to Goering...

(now deeply concerned)
...Please, anything but the sweaters. You'll stretch the hell out of the sleeves.

140 INT. RESTAURANT

The pleasant SEAFOOD RESTAURANT is on the pier over the water. Cameron, now wearing Sam's sweater after all, is searching about the crowded room trying to find Nina and what might be her family. He is about to leave when he sees a group at a window table, a MAN and WOMAN in their early fifties and a FOURTEEN-YEAR-OLD GIRL, attractive despite the baby fat. Something about the composite of all their features is familiar enough to give them a second look. In doing so, he sees a half-eaten BIRTHDAY CAKE on their table, in front of an empty place. He goes to the table.

- 92 -

CAMERON

(hesitantly)
I was sort of invited to a birthday party and I can't seem to find it...and this seems to be a birthday party...

The FATHER, a hearty, bluff, good-natured man, looks at Cameron amiably and with a father's intuition.

FATHER

A birthday party is a birthday party...sit down.

(Cameron does)
Who was this birthday party for...
animal, vegetable or mineral?

NANCY, the fourteen-year-old, giggles.

NANCY

...Mineral.

MOTHER

Will you stop teasing this young
man?

CAMERON

She's really worth finding, ma'am.
She's a very rare mineral.

FATHER

(pleased with Cameron)
How old is this mineral?

CAMERON

This morning she was acting about
ninety, but she might be lying a
year or two.

The father now really comfortable, recognizing a
fellow humorist.

FATHER

No, you got the wrong table...this
one's acting like she's six...but
the missus tells me birthdays are
very emotional for the ladies.

At this moment Cameron can tell from their faces that
they've seen
Nina behind him. He turns.

141 **POV**

- 93 -

Nina has emerged from the ladies' room looking
miserable and is
walking toward them. At the shock of seeing Cameron,
her hand flies
to her mouth in such embarrassment and joy and
confusion at the way

ladies' room.
now glowing

she feels, that she starts back to the refuge of the
Catching herself, she turns back to face him, her eyes
with tears of happiness.

142 HOTEL CORRIDOR - CLOSE ON CAMERON - LATER THAT NIGHT

are at her
kissing
their mouths

He moves forward and kisses Nina. We now realize we
HOTEL ROOM DOOR. She on the inside, he on the outside,
through the doorway, which stands slightly ajar. With
barely parting:

NINA

I'm sorry it got so late...that damn
five o'clock makeup call...I feel as
bad as you do...

CAMERON

In the same place I do?

NINA

Will you take a raincheck?
(slipping her room key in
his pocket)
...A permanent one?

He puts his hand on the pocket and grins at her.

CAMERON

A season pass.

NINA

(smiling)
Good night.

Closing the door.

143 INT. HOTEL BAR - LATE NIGHT

On HENRY (the ASSISTANT CAMERAMAN who Eli screamed
at), his luggage
beside him, his elbows, empties, loose change
scattered before him
on the bar top.

HENRY

(looking up)
Lucky...hey Lucky, come over here!

ANGLE shifts to include Cameron a few stools down. He looks up from his beer and crosses to Henry.

HENRY (CONT'D)

Guess who tole 'em to take their job and stuff it?

CAMERON

Ya quittin'?

HENRY

Fuckin' A. Gettin' out tonight. But not without splittin' a Schlitz with the one guy, 'cept me, who wouldn't take shit from that screwball.

As the BARTENDER is taking away the empties, Henry puts his finger down on a DIME.

HENRY (CONT'D)

Change is for you, except that. That's a very special dime.
(holds it up for Cameron to see)
Know what this is? Ask me!

CAMERON

It's a dime...am I close?

HENRY

It's Eli Cross' ass. People think 'cause you're easygoin' they can walk all over you. Bull-shit...I'm blowin' the whistle with this dime in that phone...killin' a man and hiding it from the police...are you kiddin'...? Who is he think he is?

Cameron pales, knowing that drunken Henry's desire for revenge can expose him to the police. He grabs the dime from Henry's fingers and drops it into a PEANUT VENDING MACHINE.

HENRY

What the hell you doin'?

Cameron stuffs the bag of peanuts in Henry's shirt pocket,
grabs his suitcase and hustles him out of the bar toward the FRONT
DOOR.

CAMERON

- 95 -

I'm putting you in a cab for your
own good and sending you to the
airport. He's mine, Henry, all
mine. Just leave that son-of-a-
bitch to me!

They have reached the HOTEL DOORWAY. By now, Henry is
convinced Cameron means business. He stops.

HENRY

Do whatever you wanna do, but I
better do it with ya! You'll need
help 'cause that goddamn looney is
dangerous.

CAMERON

(blustering)

Not to me, he ain't. I'm going to
the cops. You gotta earn your
living in pictures, but I don't give
a shit. He can't hurt me.

HENRY

Don't be too sure. Damned psycho
nearly strangled me! Don't believe
me? Wanna see marks...?

(tears open shirt collar
to show bruises)

...Lucky to be alive!

CAMERON

(confused)

Henry, what are you talking about?
I watched that whole thing today, he
didn't even touch you.

- 96 -

HENRY

Not today. When Burt went into the water.

(Cameron is wide-eyed)

I could tell from up there in the chopper something' was wrong. So, I stopped shootin' and that crazy man gets me by the throat and starts screamin' to roll the film...I mean that guy's down there dying and

he's

screamin', "Keep shooting! Keep shooting!" Then, he starts fighting me for the switch and it falls down...like a crazy house up there, with him thrashin' on the

floor...He

didn't care about Burt. All he cared about was to get that man dyin' on film! Sickest thing I ever seen!

As Henry's last words sink in, Cameron stands pale and shaken.

HENRY (CONT'D)

I better grab that cab.

Henry takes the suitcase from Cameron's numb hand and pushes through the door, looks back for a parting shot.

HENRY (CONT'D)

You tell 'em everything...don't mince words...

As he goes towards cab, some MERRYMAKERS push their way into the lobby.

144 CLOSE ON CAMERON

Staring ahead, Henry's words echo like his own death warrant. The merrymakers jostle past him, discussing suntan ointments. Cameron turns and walks across the HOTEL LOBBY and UP the STAIRS...his pace increasing until he is taking them three at a time.

145 CLOSE ON DOOR LOCK

Cameron's hand thrusts KEY into the hole, flings open the DOOR TO

NINA'S BEDROOM and barges in.

CAMERON

(overwrought)

Nina...your crazy Eli...

- 97 -

lying on the
the bed,
an absurd
behind him,

He FREEZES. Over his shoulder, we see Nina, naked,
bed. Raymond, also naked, sits slumped on the edge of
utterly disconsolate. The three stare at each other,
tableau. Cameron whirls and leaves, slamming the door
almost off its hinges.

146 INT. HOTEL LOBBY

Cameron stomps
take him out of
of returning
their equipment,
tangled in
marble floor.

He comes down the steps like a madman. Raging,
across the lobby toward the glass doors that will
Eli's grotesque wonderland. He collides with a group
night FISHERMEN still in their slickers, carrying
their catch wrapped in newspapers. For a moment he is
their tackle, FISH TUMBLING AND SLIDING along the

FISHERMAN

Jesus...don't step on 'em.

the lobby and
up the stairs.

Cameron stares at them, whirls and rushes back across

147 INT. NINA'S BEDROOM

center of the
room, glaring at him.

As Cameron bursts in. She stands in her robe in the

NINA

(screaming)

Get out of here!

but finds the
door so
Hearing WATER running in the bathtub, he dashes in,
bathroom empty. He moves to the closet and slides the
violently that it almost falls off: No Raymond.

NINA (CONT'D)

Get out!!!
(raging)
I'll have you thrown out!

She crosses to the phone.

CAMERON

Is there anybody in this whole
company you haven't screwed?

147A In the HALLWAY, a little group of PASSING TOURISTS
turn in wonderment at the tumult through the open doorway.
Nina leaves the phone, crosses to the door and kicks it shut in the
people's faces with all her strength.

NINA

- 98 -

(furious)
You stupid, ignorant bastard! How
dare you storm in here like you won
me in a raffle?!

ashamed Cameron, realizing for the first time that instead of being
or frightened, she is livid with rage?

CAMERON

(coldly)
My girl gave me her key!

NINA

I am not your girl! I am that man's
girl! That man and I have been
lovers for six months! I've known
you two days!

CAMERON

(ironically)
Then gee, ma'am, I sure hope you

didn't tell him about all that ballin' last night.

NINA

Don't you dare be clever with me!
He came scratching at the door
tonight like a beaten dog, begging
me to say that you were some twenty-
four hour nonsense.

(against her will she
starts to cry)
...and I had to tell him I thought I
was falling in love with...

CAMERON

(not giving an inch)
You couldn'a said that with your
clothes on?!

Nina lets out an incoherent roar of rage.

NINA

Goddamn you! The wounded stud! He
is entitled to some dignity! To
lose his "pure and faithful lover"
without the new boy barging in!
Where do you suppose he is now?

CAMERON

Did ya look in the laundry hamper?

- 99 -

NINA

GET OUT! Get the HELL OUT!!

for Cameron crosses to the door. Searching through this madness
some kind of logic, turning on her.

CAMERON

I don't have any rights? I don't
have the right to be pissed off...?

NINA

You don't have the right to breathe!
I knew him before I met you! Do you
understand that?! Before I met
you!! If we were frightened, we
woke each other in the dark...we

slept in each other's arms...

CAMERON

(interrupting)
The word is "fuck!"

NINA

All right, the word is fuck! You narrow, insensitive, stupid...!

CAMERON

(interrupting)
Don't. Don't push me. I don't know this freaky world you live in, but I know that there still must be a couple of places where people somehow believe in...

He is at a loss for words.

NINA

Believe in what? You're blushing. A place where what? Don't get embarrassed at this late date!

CAMERON

...A place where a guy has a right to blow his top if he finds his lover screwing...

NINA

(interrupting)
Raymond's lover! Raymond's lover!
Say it! Raymond's lover!

- 100 -

Cameron, exhausted, slides down the wall and sits on the floor.

NINA (CONT'D)

I'll have it typed up and notarized...! Raymond's lover! And you will sign where it says, agreed!

He says nothing. She on the bed and he on the floor, are drained of all strength and emotion.

NINA (CONT'D)

(quietly)
You won't turn me into some rotten
whore because your papa once told
that a woman is a certain way "and
that's how it's gonna be 'til
Gabriel blows his horn..."

CAMERON

(wearily)
Okay...okay. I just want to sit a
couple of seconds without having to
say a word. Because if I start
trying to say, "I'm sorry I caught
you and Raymond fucking," I'll start
laughing and when I laugh too hard,
I get the hiccups and they can last
for days.

NINA

(after a long beat;
softly)
Don't get hiccups.

CAMERON

(quietly)
Isn't anything what it seems to
be?...

NINA

(quietly)
No...

- 101 -

CAMERON

(quietly)
Don't you think that's kind of
lousy?

NINA

(quietly)
Yes...

They sit there unable to leave each other, unable to
move to each other. They just sit there.

148 INT. BASEMENT SCREENING ROOM - MORNING

Dailies are in progress. Eli watches, surrounded by a
few crew

MOTHER, FATHER
SCREEN is a shot
girl running
dodging children
falls, its
he is infected
and she
watches her

members. Cameron sits in the back row with Nina's
and SISTER. Nina is not present. On the PORTABLE
of Nina as a wild, radiant eighteen-year old Austrian
pell-mell along a willow-lined VILLAGE STREET,
and
148A bicycles. She collides with an OLD MAN, her basket
contents scattering; his momentary anger vanishing as
with her joy of life. He helps her refill the basket
rewards him with a sausage and a kiss. The old man
wistfully as she runs away.

149 ANGLE ON PARENTS

Father gently puts
his hand on top of hers as the room lights come on.

There's a tear of pride in Nina's mother's eye.

ELI'S VOICE

You okay back there?

FATHER

Happy as clams.

150 ANOTHER ANGLE INCLUDING ELI

MOTHER

together

(brightly)
She's so beautiful. Isn't it
amazing how they put it all
and...

notes.
But Eli is already involved in the SCRIPT GIRL'S

- 102 -

ELI

...132 through 40 next? Sam should
see this. I think I left in a line
of his dialogue.

(yelling to
projectionist)
Go ahead.

151 ANGLE ON PORTABLE SCREEN

The room dims and the film starts. We see a slate board reading "150A Take 1." The clapper claps and the board is removed, revealing an ATTIC. Nina sprawled on her stomach, stark naked, atop Raymond's naked body, her breasts resting on his chest, her legs apart, interlocked with his. They look directly at the CAMERA awaiting their cue with the calm resignation of two people waiting for the Wilshire bus. The MAKEUP GIRL appears in the shot spraying Nina's back and ass with glycerin sweat from an aerosol can. She disappears as Eli's voice on the sound track calls, "ACTION." The ANGLE TIGHTENS into a less revealing, more artistic composition.

Their mouths meet. Their bodies writhe.

152 CLOSE ON NINA'S PARENTS

They stare at the screen in open-mouthed shock and horror. Their once gentle hands grip each other like iron claws, trying to squeeze away the nightmare.

153 ANGLE ON CAMERON

In shock and anger, leaning forward on the edge of his chair, looking from Eli to the parents, not knowing what to do to stop this.

154 ANGLE ON NANCY

She sinks down in her seat, her surprise becoming malicious pleasure at the reaction of her parents.

155 ANGLE ON ELI

ELI

(upset)

Sweet Christ! I told 'em to hold that...

SCRIPT GIRL

(starting to leave her

seat)
I'll stop it.

- 103 -

ELI

(restraining her,
resigned)
Too late now...only make it worse.

Eli scrunches
We hear the passionate murmurings from the screen as
down in his seat.

156 ANGLE ON PORTABLE SCREEN

The lovers convulse with erotic abandon as they
approach orgasm.

157 ANGLE ON NINA'S PARENTS

Their faces
Like a Charles Addams' rendering of a Brady tintype.
wear the stiff frozen smiles of the hopelessly insane.

158 EXT. MOVIE SET - CLOSE ON NINA

Everything
filled with pain
But, even
true. Eli
She's now made up to look like a woman in her forties.
about her tells us these have been brutal years,
and loss. She is reacting in anguish to something O.S.
though she manages a few tears, it doesn't quite ring
steps into the shot.

ELI

(to the crew, O.S.)
All right, save it.

159 ANGLE TO INCLUDE CAMERON

around Nina
earshot.
On the sidelines, as he coldly watches Eli put his arm
and stroll her away from the crew so they are out of

160 ANGLE ON ELI AND NINA - MOVING

ELI

Nina. The shame of it...the shame!
You've lost your son, your lover.
You want to tear his throat out...
but you stand meek...your guts
burning with the shame of it.

NINA

God, I don't know what's wrong with me.

side like She has looked up at her parents, who stand off to one
zombies, watching.

NINA (CONT'D)

- 104 -

Maybe it's them...I feel like I'm in a zoo. Let me say bye-bye and get 'em on their way. It might help.

restraining She starts to move towards her parents but Eli puts a
hand on her.

ELI

(upset)

Honey...you better know this...don't get all shook up now...

Nina looks at him with foreboding.

ELI (CONT'D)

Something got screwed up...the dailies...

NINA

What?

ELI

The attic scene. The bare-ass attic scene... I'm sorry... I don't know how... it was too late to stop it... your parents...

161 CLOSE ON NINA

that her She has not blinked, not turned her head, for fear
trembling in an father's eyes might meet hers. She is like a statue
shame that fills earthquake, about to shatter. The sick, loathesome
tears. her, brims over and the statue's blind eyes flow

162 CLOSE ON ELI

Tense, barely breathing.

ELI

(an urgent whisper)
...Roll film.

He eases back out of view. The ANGLE SLOWLY
TIGHTENS.

- 105 -

163 CLOSE ON NINA

As she falls apart before our eyes, and an O.S. VOICE
on a PLAYBACK
TAPE insinuates into our consciousness, echoing as
though heard
through many loudspeakers.

VOICE

I envy you the pride you must feel
today. A young hero has fallen
gloriously on the field of battle.

Hands reach in and drape a sash around Nina's throat.
From it
dangles a SWASTIKA. For Nina, there is still no voice,
no camera,
only the obliterating shame for that image of her
naked body burned
into her father's memory. And yet, that shame is so
similar to the
shame she should be feeling as the woman in Eli's film
at this
mockery of her son's death.

VOICE (CONT'D)

A nation has lost a son! A mother
has lost a son!

The sound has now grown to a proportion reminiscent of
those German
newsreels of Hitler victory rallies.

VOICE (CONT'D)

This sacrifice in blood brings
closer man's noblest dream...a
thousand years of peace!

"Sieg Heil!
aware that
acting trick,
shame, ironically
on the

The THUNDEROUS SOUND of ten thousand voices shouting:
Sieg Heil!" has shattered Nina's isolation. She is now
her personal despair has been used to accomplish an
and it only adds to her degradation and sense of
making her performance even more poignant. The crowd
playback roars with fanatic zeal.

164 EXT. HALL - CLOSE ON CAMERON - LATER

hopes to find
corner,
intersecting
hurrying him

Striding rapidly down the hall, looking like a man who
a fight, to dissipate his residual anger. He rounds a
almost colliding with Eli, who comes rapidly from an
corridor. Eli puts his arm around Cameron's shoulder,
along even faster.

ELI

Giddyap, soldier. Last one there's
on Medicare.

the corner and

Cameron shrugs his arm off in annoyance as they round
hurry down some STAIRS.

- 106 -

CAMERON

Where are we rushing to? I Was
asleep...

ELI

Trouble staying awake, huh?

another
with a

They reach the bottom of the steps and move swiftly down
corridor, as Eli fishes through his pockets and comes up

PIECE OF CHEWING GUM.

ELI (CONT'D)

Stick of gum? Makes you hum!
(ignored, he chews it

himself)
Do you read?

CAMERON

Short words.

Eli finds a BOOKLET he has been looking for and hands it to
Cameron.

ELI

Schickel and Bergenstadt... couple
of Dutch comedy writers. See, it's
got pictures. But don't skim.
Chuck's gonna quiz you. If you
pass, you get a free trip to
Amsterdam and you can stick your
finger in a dike.

CAMERON

(looking at the book as
he walks)
What the hell is this?

ELI

A pamphlet on how to get out of a
sunken car. You know, they got this
problem in Holland...those canals.
So these guys are experts.

CAMERON

Did Burt read this?

ELI

Off hand, I'd say no, wouldn't you?

CAMERON

(hands it back to him)

- 107 -

No chance.

ELI

There you go rejecting me again.

Eli pushes open the double doors and they find
themselves standing
in the MAKESHIFT SCREENING ROOM.

ELI (CONT'D)

You've gotta think positive, Burt.

165 INT. SCREENING ROOM

Jake is there with SEVERAL OTHER MEN. But before Cameron can even register who they are, Eli is saying...

ELI

I'm sorry, gentlemen, but I've got exactly two minutes of borrowed time. I'm in the middle of a scene.
(to projectionist)
Get it started.

Immediately the lights snap off and the film is projected on the screen. In the dark, the men in the room fumble their way to seats. On the projection screen we see a helicopter SHOT OF THE DUESENBERG APPROACHING THE BRIDGE. Cameron is suddenly alert like a jungle beast who's just heard the trap slam shut behind him. His eyes dart around at the official-looking faces staring at the O.S. film. One face looks disturbingly familiar, but in the dark he can't place it.

JAKE

(addressing a man next to him)
This fellow here is the stunt man driving that car.
(to Cameron)
Thompson is from the FBI. They wanted you here in case they have any questions.

On the projection screen, we see the DUESENBERG GO OFF THE EDGE OF THE BRIDGE, disappear in the water.

THOMPSON

I don't see anybody else on the road...did you, Burt?

CAMERON

No.

The MAN Cameron couldn't recognize speaks out.

OTHER MAN

My buddy and I saw that son-of-a-bitch break out of the woods and head that way, down the road.

The lights go on and Cameron looks at the speaker, recognizing him as one of the TELEPHONE LINEMEN. Apparently, the lineman doesn't recognize Cameron in his new identity.

LINEMAN

top ...I had a clear view. I was on of the pole.

THOMPSON

Do you mind if we see that again?

ELI

Help yourself, the room is yours. But I've got thirty people on the set being paid for doing nothing. (moving toward the door and calling)
Come on Burt, you've got some reading to do.

begins again. Cameron follows Eli as the lights go out and the film

JAKE

Hey Burt, glad you're still alive, considering who you're working for.

166 INT. HALL

who starts up Cameron moves swiftly down the corridor behind Eli, the stairs, still blithely chewing his gum.

ELI

Something wrong? Why are you lagging?

CAMERON

That I'm trying to figure it out. film. Where was I?

ELI

How tall is King Kong?

CAMERON

Three-foot-six.

- 109 -

ELI

Good boy. I got all kinds of versions. Wanna go back and see some?

Cameron understands the implied threat and Eli, knowing he has made his point, continues good-humoredly.

ELI (CONT'D)

I've even got a version where you fly the helicopter and I'm driving the Duesenberg. It's a dilly.

166A They have now charged out of the building and are racing across the grounds toward the set.

CAMERON

What about the version where I go over the bridge and die in the water?

ELI

(chewing gum)

Hey, kid, what is this with you? That red dye must be eating through your scalp and affecting your brain. Why would I want to hurt you?

CAMERON

Because you don't like my tatoo.

ELI

I think it's beautiful. It's heroic! I think it's a major work that may rank with the Edsel grill! Now goddamnit, I gotta go back and do my picture! Will you take this thing and read?!

He holds the booklet out to him and it is very hard for Cameron to

he sees the
direction. He

reach out and take it. Out of the corner of his eye,
FBI MEN leaving the building, heading off in another
stares at the booklet.

CAMERON

(softly)

I knew a guy...who stepped on a
bouncing Betty booby trap. Stepping
on it wasn't his problem...they
explode when you step off. So all

- 110 -

he could do was just stand there.
It was getting light. If we didn't
get out, we'd of been shot up. So
we left...

Eli has been watching him thoughtfully.

CAMERON (CONT'D)

...He had this screwy West Texas
accent, I remember, "Hey
fellas...hey fellas..."

though it were
sticks the
off.

Eli blows a BUBBLE with his gum that POPS on cue as
the explosion of the bouncing Betty. Grinning, he
booklet in Cameron's shirt pocket, turns and walks

167 ANGLE ON ELI - MOVING SHOT

Sam catches up and walks beside him toward the set.

SAM

Why don't you let the kid go before
he gets hurt?

ELI

Chuck keeps an eye on him.

SAM

He's dangerous to have around. Stop
playing games, Eli. Tell Jake
you've replaced him. What are you
so hooked on?

ELI

He helps me understand the kid in our story.

SAM

Bullshit.

- 111 -

ELI

He's like one of those land mines left over from a war, that go off from time to time. You read about it in the paper two or three years later...some kid in a bell tower shoots a dozen students for no reason at all...his mother says he was always such a good boy...I guess I'd like to know what he really did.

As they reach the set, Gabe, the cameraman, charges up.

GABE

Did you bring the tampax? Raymond's still acting like he's got the "curse."

ELI

(with black humor)

You suppose Raymond knows how to drive a Duesenberg?

168 INT. NINA'S BEDROOM

Scattered about the room are suitcases, a wardrobe trunk, the almost completed packing for tomorrow's departure. Nina lies in bed staring into nothing, Cameron beside her. Each is talking aloud to himself, adrift in his private world, unaware they have lost contact with the other. The room is semi-dark, except for the nightstand light on Cameron's side, by which he studies the BOOKLET Eli gave him.

NINA

...It was so unnecessary...For

Christ's sake, I'm no shrinking violet...I've had my ass pinched black and blue by account execs for not showing enough enthusiasm for Vitalis. But this from Eli...it was so pointless...sadistic...

CAMERON

(reading)

..."Open All windows slowly to keep pressure from caving in the roof, should an unexpected skid achieve aquatic consequences..." That's kind of witty.

NINA

- 112 -

(still in her own world)

...Could've handled it later on. It doesn't look so raunchy after it's cut...Maybe I'd of got them stoned...something...but for Eli to trap them like that...

CAMERON

(eyes on the book)

Beautiful...There's a second school of thought that says the first school is all wet. It says, "Keep the windows rolled up tight and wait for the air bubble."

NINA

Say it was an accident...benefit of the doubt. But then to use me that way...like a gadget...Why would Eli do that? He's not a cruel man...

CAMERON

(not looking up)

He's not a cruel man. He's a crazy man. A maniac.

NINA

What?

CAMERON

(reading)

"The water pressure at two hundred

feet can crush a man into the size of an egg." He wants to get that on film....so he's gonna kill me.

NINA

(jumping out of bed)
What in God's name are you babbling about?!

CAMERON

It's a rotten shame about your folks and your naked ass, but dying always scared me a little, okay?

NINA

- 113 -

...and you are beginning to scare me. You're talking like a wild man!...

CAMERON

Did you know that Eli almost strangled a man because he stopped the camera when Burt got killed?!

NINA

What is going on in that head of yours?! You take the word of some...malcontent...technician!

CAMERON

...I saw the bruises!

NINA

...And I saw Eli that night when he had to tell Burt's brother on the phone...I saw the tears.

CAMERON

She saw the tears! Did you ask him what he was crying about?! 'Cause you can bet your sweet tits, it wasn't over Burt. He was crying over losing his fucking shot!

starts To keep from exploding, Nina opens her luggage and furiously
repacking.

NINA

Didn't they give I.Q. tests in the army? What did you get...minus twelve? Haven't you figured out yet why he's working himself to death? What his film is all about? He's trying to tell people not to kill each other!

CAMERON

And you know what? You want the shock of your life...? I understand what the son-of-a-bitch is saying, and he may be right...which makes me what? Minus twelve, the dumb schmuck with a gun. That doesn't change the fact that he's crazy. If he had his way, there wouldn't be a soldier left alive by morning. But

- 114 -

all he's got on hand is me. I don't know if he is doing it consciously, but it's a hell of an idea. If he can really get it on film, a genuine dumb fuck grunt cashing in, before your very eyes, I mean the real McCoy...that's gotta help his picture...Then he's killed two birds with one stone. It's got a nice logic. Trouble is, both birds are me.

Against her instincts, Nina is emotionally affected by what
Cameron says.

NINA

Stop it...sweetheart...I'd die if anything happened to you.

The TELEPHONE RINGS. Her head whips to look at it. It
continues ringing, but she doesn't move.

NINA

It's my father...I won't talk to him...You're all driving me crazy...I won't talk to him.!

Cameron calmly picks up the phone.

CAMERON

Hi...hello?

NINA

(whispering)

Tell them I'm not here. Tell them anything. Tell them I'm working.

CAMERON

(glancing at Nina)

Okay, Chuck. I'll meet you in an hour.

(he hangs up)

For me. Amazing how they keep secrets around here.

He walks over to the still-stricken Nina and tenderly embraces her.

She leans against him, the trembling subsiding.

CAMERON

What if I told you I wasn't going to do the stunt?

- 115 -

NINA

I'd say fine.

CAMERON

And what if I told you I was gonna get out of here tonight...and that I want you to come with me?

NINA

(upset and confused)

But there's just one more day of shooting...

CAMERON

What if I can't wait?

NINA

I...I have two more scenes...

CAMERON

That's a shame.

NINA

...I could meet you...

When he doesn't answer, Nina resorts to her last defense,
irrational
anger.

NINA (CONT'D)

...Look, don't do the stunt! If you
believe Eli's a killer, call the
police...Why are you doing this to
me? That's all I need right now,
with all I've been through!...For
you to give me now-or-never
ultimatums and tell me my director
is insane!...

By now she is stalking about the room throwing things from
one
suitcase to another as Cameron silently watches her.

- 116 -

**169 INT. GARAGE - LATE NIGHT - LOW ANGLE ON THE BLACK
DUESENBERG**

Which stands alone like Moby Dick awaiting its victim.
Chuck and
Cameron appear from behind the car, stalking it like
it were the
Sunday Special on a used car lot, Chuck the "hearty"
salesman,
Cameron the reluctant customer.

CHUCK

Look at this mother...I'll bet these
guys could build an Arabian out of a
jackass.

CAMERON

Why not? You built a stunt man out
of one.

CHUCK

Stunt man? Three days and you've
already grown those big brass balls?
Jump up and down and let me hear 'em
clang, and then do me a favor and
leave 'em home for this gag.

(yanks open the door)

There's just enough room in that
Duesenberg for a normal guy...who
thinks!

(Cameron slides in)

Show me how long you can hold your
breath.

Cameron inhales deeply and Chuck clicks his stopwatch.

- 117 -

CHUCK

Now, look around. Whaddya see?...No
roll bar in the roof. That's
because the roof caving in really
looks gassy on film. You got your
protection in the back of the
seat...steel sheeting. If the roof
goes too far, you get your goddamn
head down quick! You listening to
me?!...Nod Your head.

(slapping Cameron on
back)

You got good lungs.

(buckles Cameron's
seatbelt)

You got no shoulder harness because
it would show on camera. So when
you hit the water, you brace
yourself against the steering wheel.
It's reinforced. You couldn't break
it loose with dynamite...you gettin'
light-headed yet?

Cameron shakes his head, "No."

CHUCK

Keep your hands off the doors...
You're leaving through the window.
You lower them slowly as you sink to
equalize the pressure. What are you
waitin' for? I'm not gonna be down
there holding your hand.

(Cameron lowering
windows)

Slower. When you hit bottom, the
windows are open and you're gonna
make like a minnow. But first, a
little fresh air wouldn't hurt. You
reach down under the seat and, what
do you know, a respirator...Make

like you're reaching for it.
There'll be one there tomorrow.

Cameron reaches for the non-existent respirator.

CHUCK (CONT'D)

No, keep your face forward, the camera is behind you and it's still running.

- 118 -

By this time, Cameron's breath is giving out and he's
struggling to hold it.

CHUCK (CONT'D)

You feel like your lungs are gonna burst? Good. That's the way you're supposed to act like you feel. The moment that water gets above your nose, you gotta look like you're drowning. Remember? Burt wasn't so good at that.

That knocks the wind out of Cameron.

CAMERON

He sure as hell convinced me.

Chuck clicks his stopwatch and scowls.

CHUCK

(defensively)

Things happen crossin' the street!
If somethin' goes cockeyed...screw the scene! Get that mask on.
There's enough oxygen to get you to China.

(rolls up the window)

We'll try it again.

CAMERON

(still panting)

Let me catch my breath.

CHUCK

What you'll catch is a lungful of water! You're at the bottom of the river!...You breathe when I goddamn tell you to breathe!

CAMERON

(the pupil tricking the
teacher)
Hey, Chuck, you blind?...Can't you
see I've got my respirator on?

CHUCK

You just goddamn remember you don't
have gills!!

169A Chuck has stalked over to the WORKBENCH and angrily
picks up the PHONE, which has been ringing incessantly over the
last few lines.

- 119 -

CHUCK

(shouting)
What?!!
(listens, then yells to
Cameron)
Eli's at the police station!

CAMERON

That's the best news I've heard.
Let's hope it's a felony.

CHUCK

He needs Gabe. They're lookin' for
a driver so I'm gonna take him.
Come on with me.

CAMERON

For what?

CHUCK

(climbing into the
company car)
You and me are gonna talk about
windows and oxygen and seat belts
and things like that. And if you're
a good boy and listen and don't be a
smart ass, maybe I'll let you sit in
the back seat with Nina Franklin.

CAMERON

Nina?

Chuck, already in the car, is grinning. Now he's
even for the "respirator" bit.

CHUCK

You might even get to hold hands.

170 EXT. POLICE STATION - MOVING SHOT ON CAMERON

The POLICE STATION comes into view, seen through the
window of the company car, which slows as it moves toward the curb.
Eli, sitting on the front stoop, leans wearily against the stone
lion. As he sees the car approach, he moves toward it quickly,
opening the door almost before it stops.

- 120 -

ELI

(beckoning)

Gabe, Nina...

Eli pulls Gabe and Nina toward the police station,
yelling back to Cameron and Chuck.

ELI (CONT'D)

You two better wait here.

Cameron watches them, confused, as they start up the
steps toward the station house.

171 ANOTHER ANGLE - ELI, NINA, GABE - MOVING SHOT

NINA

I hate this, damn it! Couldn't you
have done it without me?

ELI

Let's say you owe it to him. Until
two or three days ago, I had a
pretty good actor on my hands. Next
time you take out the clippers, be a
little humane, make sure the guy's
got one to spare.

NINA

(furious)

What did you want me to do? Take him in the back room and unzip his fly every time he fluffed a line? What else can I do for your film?

ELI

Just get your greedy little ass inside and make sure you give the performance of your life.

(icily)

This next number, I dedicate to you...dear.

- 121 -

172 INT. POLICE STATION

As the three enter. The station is old with a high sergeant's desk and wooden benches against the walls. Raymond, beyond tears, destroyed, sits among the other refuse of the night: derelicts, stoned kids, etc. On one bench is a SAILOR, with that adenoidal look that betrays the weakness he tries to hide with his "butch" arrogance. Jake, in the doorway of his office, savors the fact that he has finally nailed Eli Cross. Eli captures the setup in a glance...then, instant theater. He strides across the police station to Raymond, takes his head in his hands and kisses him smack on the mouth.

ELI

(vehemently)

Who's better, booby...him or me?

Gabe has come up behind a PATROLMAN, grabs him by the hips and starts humping like a dog in heat. The policeman shrieks in dismay and tries to escape, but Gabe trots along as if they were locked.

ELI

(shouting)

Jake! Throw some water on him, quick! Only way to get 'em apart!

is agape with Gabe is now distracted by the sight of the sailor, who growing disbelief. Gabe ogles him.

GABE

Yummy...look at the seafood! You're a humpy little number.

(then to Raymond,
stamping his foot)

You nasty boy. You could've died of mercury poisoning.

The sailor leaps to his feet in horror, screaming.

SAILOR

Jesus Christ, they're all faggots!

173 ANGLE ON SERGEANT'S DESK

on it Eli has stormed to the counter and slams his fist down furiously, confronting Jake.

- 122 -

ELI

(shouting)

I'm registering a complaint! Thirty-two members of my company got V.D. from your local virgins. The Chamber of Commerce didn't say anything about that in their brochure.

JAKE

You can stop clowning, Eli, I've got a sworn complaint from this sailor...

(jabbing his finger in
Raymond's O.S. direction)

...Your man over there touched his genitals.

174 ANGLE ON RAYMOND AND NINA

kissing his She is snuggled against him tenderly, her open mouth neck and cheek. Raymond, although aware of his desperate situation, is too sick with self-loathing to respond.

175 ANGLE ON ELI AND JAKE

ELI

Oh, Jake! Come on! You wouldn't know your anal invert from a hole in the ground. Raymond makes bad jokes, but they're not illegal. Christ, you've seen us all on the set...clowning around.

176 EXT. POLICE STATION

Cameron stands, peering in through the big front window, feeling once again betrayed. It's like watching TV with the sound shut off. From here, Nina and Raymond are very convincing. Chuck leans against a lamppost, smoking a cigarette, as the charade goes on.

- 123 -

177 INT. POLICE STATION

Eli now going full blast.

ELI

My company's been pouring sixty thousand dollars a week into this place, for which your mayor and governor seem very grateful! We paid enough in taxes and fees alone to buy you parking meters from here to the boardwalk!

SAILOR

(feeling it's all going wrong)

Everything I said in that statement is the flat-ass truth!

Eli pays no attention, knowing that he's got Jake. He gestures toward Nina embracing Raymond.

ELI

Jake, I got a very horny leading lady who's got an early call and would like to spend some time with her boyfriend before she makes "night-night." Now, can I please get 'em outta here before they really do something illegal...and in

front of witnesses!

178 INT. HOTEL CORRIDOR - ON ELEVATOR DOORS - NIGHT

It's three o'clock in the morning. The corridors are empty as the elevator door swings open and Nina and Eli step out and move down the hallway, functioning on their last ounce of nervous energy.

ELI

Sorry I had to put you through that. I know it was humiliating.

NINA

...It was awful...I hated it. But you did save that man's life.

- 124 -

ELI

Yeah, that was really nice of me. I'm a nice person. I just wish I had the strength to go to his room and break his spine. On the last day of filming the queen decides to come out of the closet! Wouldn't that have made a lovely headline? You understand, of course, that the film would've been destroyed. Doing that to me...

NINA

Eli, what's wrong?

ELI

Nothing serious. Just a little self-indulgence. Feel-sorry-for-Eli-time.

Eli, on the edge of nervous exhaustion, is actually close to tears.

ELI (CONT'D)

I'm sorry, but you know...it's too goddamn much. Why's everybody on my back? When's somebody gonna say, "There, there Eli?" I'm really surrounded by friends, allies and you..."What else can I do for your

film, Eli?"

NINA

(wounded)

That's not fair.

his They have reached a turn in the corridor where each would go separate way. They stop.

ELI

What's not fair...getting my feelings "hurt?" When did I lose you to that soldier boy, Nina? That nice, wholesome, swell-looking kid...wanted by every cop, the FBI and God knows who else, for God knows what crime.

Nina is paralyzed with shock.

- 125 -

ELI (CONT'D)

Come on, Nina, those blue eyes have bedazzled our little girl. For Christ's sake, he reeks of blood.

NINA

You sound as crazy as...
(she stops)

ELI

(wryly)
As who?

NINA

He thinks you're trying to...
(she can't say 'kill')
...harm him.

ELI

Any number of people are trying to harm him...

He walks off down the corridor.

179 INT. HOTEL BASEMENT - LATER THAT NIGHT

Partly crated props and costumes, luggage belonging to the departing

the film crew is piled against the wall and on shelves. In
cavernous half-lit room, Cameron, once again the
coiled, stealthy animal, moves through the shadows among the racks of
suitcases, pulling them aside, searching. Discovering one, he
sets it on the floor. It's locked. With a metal bar, he breaks the
lock and eagerly rifles the contents. Then, sensing a presence,
he turns. There stands Nina at the base of the steps watching
him. With only a glance to her, he goes on with his search.

CAMERON

How'd you know I was down here?

NINA

The desk clerk...

He finds a WALLET, opens it, getting to his feet
triumphantly.

CAMERON

How about that for luck? Burt's
from Idaho...no picture on the
driver's license.

Cameron stuffs the wallet in his pocket, moving along
the row of suitcases. He pulls out a duffel bag, unzips it,
shaking the

- 126 -

contents on the floor. Now with the open bag on his
arm, he goes along the row of costumes and props like a man in the
supermarket, stuffing in things he will need: a pair of hiking
boots, a couple of work shirts, a heavy jacket. Passing a shelf of
bayonets, he picks one out and throws it in the bag.

NINA

(quietly)
Who are you?

CAMERON

(ignoring the
seriousness)

Name it...

on. Above the bayonets are army helmets. He tries one

CAMERON (CONT'D)

Hey, how's this? A World War One,
uh...what did they call 'em?...
dogfaces... somethin'... doughboys.

(flings a nurses uniform
at her)

Wanna be the nurse?

179A From some hospital props, he grabs a wheelchair and
shoves it toward her.

CAMERON (CONT'D)

...You tell me this wouldn't work?
A pretty nurse pushing a vet in a
wheelchair? When we hit that
roadblock, we'd have 'em crying like
babies.

NINA

(quietly)

Who the hell are you?

CAMERON

Somebody trying to stay
alive...anybody--that can get past
the dogs and the quicksand...

(making a shrewd guess)

Who did Eli say I was?

NINA

I'm asking you, God damn...

She has fiercely grabbed his naked shoulder.

- 127 -

CAMERON

Easy with that tatoo...it mighta
lost me Eli, but it won me Lt. Emily
Schmidt, the greatest boobs in
Southeast Asia...and a very
patriotic chick. So I got this
tattoo, for 28 bucks. And when she

saw this shoulder, let me tell ya, holy Jesus! Following which I got the clap from the Lt. And hepatitis from the tattoo needle. You know what bothers me? I think Emily is gonna be very offended by Eli's picture.

Nina cannot endure another moment of this charade.

NINA

Why do they want you? What did you do?

CAMERON

Eli'd tell you...I was a soldier. I did the same as everybody, just one of the boys... emptied my M-16 at any sound... don't know whether I killed gooks or cherries...the new kids from the States, we call 'em cherries, which they were for maybe fifteen minutes. The dry season is when it really breaks loose. You get very tired. It's like falling asleep at the wheel. You close your eyes and it still goes on. You're killin' them, they're killin' you. Couldn't tell ya now what was real except I'm here.

aside We sense in him the fatigue he is describing, then, pushing that memory.

- 128 -

CAMERON (CONT'D)

Hey, once when things were rough and the grass ran out, I shot the hell out of a water buffalo.

(he considers, then passes judgment on himself)

Actually, I wasn't a bad soldier...better than most. Got lotsa pretty ribbons. Funny...sort of like when I did that first stunt and everybody started clapping... nothing like a slap on the back to ruin a man, blow his sense of proportion. So, I got home...and,

uh...I guess I expected something.
Nothing fancy, but... something, you
know...a free car wash, double blue
chip stamps, extra time on the
parking meter... I don't know...
Instead, people... uh, didn't seem
too pleased.

(trying to hide a lot of
pain)

In fact, they acted like I was gonna
start killing babies...

She crosses to him, deeply moved.

CAMERON (CONT'D)

Shit. I was supposed to get
married, run an ice cream parlor.

(picks up his suitcases)

I gotta go.

179B Although they're standing only a couple of feet
apart, he lifts his
 hand tentatively, as if to wave goodbye.

NINA

...What about the roadblocks?

CAMERON

I'll go through the woods.

NINA

Don't you suppose there'll be cops
in the woods.

- 129 -

CAMERON

I suppose there are cops in the
woodwork! But what the hell...it's
a nice night.

(he starts to go)

Lovers facing farewells have a gift for suspending
time, and Nina
speaks out, unable to let him leave.

NINA

I've always liked the woods at
night. They're very romantic... You
can hunt for truffles. It might be
such fun, we'd just keep going.

Cameron can't afford to fall for her softness.

CAMERON

You said "we." What about your two scenes?

NINA

That's true...One of them is three pages of me making a tunafish salad for an American flyer in 1917... And I've got to weigh that against losing the man I love. It's a big decision.

CAMERON

Nina, you're making me crazy.

NINA

I'm sorry. I'm a little crazy myself. I can't let you go and I don't even know who you are.

(suddenly the dam bursts
and all self-control is
gone)

Why are they chasing you?! What have you done? What happens to me in the woods? Will I need a bayonet too?

179C
savage. After
the duffel bag
her with his

He stands there, staring at her, his face suddenly everything, the lady is afraid of him. He picks up and moves for the door, then turns on her, punishing words.

- 130 -

CAMERON

The charge was attempted murder. I bashed this cop's head in. It took the jury about two fucking minutes. It could of been worse. It could of been life. But the judge...he looked real nice at me, and said you were a damn good soldier, son...So he only gave me twenty years. No way! Enough!...You know how long I was in that prison -- nineteen months -- and then I was gone! I

was gone!

ice. She stares in shock and horror. His anger is like

CAMERON (CONT'D)

Caught me breaking into a store...oh, not to rob it...I went there to kill the bastard who owned it...

NINA

Why?

CAMERON

...Because...

179D Suddenly the ice turns to steam. His self-control shatters like glass. There in the basement of a 100-year old hotel, before an audience of one, Cameron ERUPTS, spewing out the memory of his mortification and crucifixion...not without the silent resignation of Jesus, but with the howling rage of a mad dog...Pluto with the rabies...

CAMERON (CONT'D)

...Because...it seemed like a good idea to twist his fucking head off! Said I could be his partner when I got back...lyin' son of a bitch was "real sorry things were slack..." Slack my ass...he just didn't want me hangin' around because he was bangin' my old lady. So I go down and start bangin' on his door!
(he starts pounding on the mirror)

- 131 -

CAMERON (CONT'D)

...He's closed. It's two o'clock in the morning. I want to smash his face in and he's closed! "OPEN UP, **YOU BASTARD.**"

179E Cameron's fist SMASHES his own face in the dressing table mirror.

His reflection crazes and falls to pieces.

NINA

(screaming)
Your hand!

Cameron holds up his fist to her, shaking it in glee.

CAMERON

Bang! That bright, shiny front window went bye-bye!
(reveling in his own insanity)
...Maybe he's screwin' her behind the counter...I climb in there screamin' "WHERE ARE YA? Come out here and be a man! Where are ya? Behind that counter, you son-of-a-bitch?"

the
Cameron kicks over the makeup table as though it were
counter...tubes and glasses shatter all over the
floor.

CAMERON (CONT'D)

Ya know what's behind that counter?...
(the ultimate horror)
...**41-DIFFERENT-KINDS-OF-ICE CREAM...** and all that fuckin' **SYRUP!**...

179F He starts
punctuating his
There is a rainbow row of makeup jars and hair tints.
HURLING them against the wall where they smash,
speech with bursts of gooey color.

CAMERON (CONT'D)

...And these little Mickey Mouse faces on the walls!...with candy eyeballs!...

emerges from the
He pauses, catching his breath, as another image
swirl of memory.

CAMERON (CONT'D)

(tense and frightened)
...Then...I see this thing glowing
in the dark...I hit that floor so
fast. Christ, I nearly swallowed my
heart. That second I was sure...it
was Charlie...a cigarette butt,

some

guy on a V.C. Patrol!...

(his panic subsides)

Know what it was? It was the

GODDAMN PILOT LIGHT ON THE HOT

FUDGE

MACHINE!! That did it! That DID
IT! HOT FUDGE?! Me buried in shit,
being the damn good soldier the
judge said I was, yes sir, people
sitting there on their fat asses
feedin' their fat faces. "Can I
have an extra cherry? Can I have an
extra cherry?"

Cameron rips Denise's electric hair dryer from the
wall and hurls it
across the basement.

CAMERON (CONT'D)

I smashed that fucking fudge pot
across the room, smack into that
shelf full of animals...and it
starts raining pussycats and

monkeys

and kangaroo cookies like Noah's
Ark!

The hair dryer smashes against a shelf, toppling
ammunition boxes
and bottles onto the carcass of a disassembled
World War I airplane.
The propeller topples and falls through a German
recruiting poster,
and just out at the Kaiser's crotch.

CAMERON (CONT'D)

"How long should a girl wait" she
says? FOR GODDAMN EVER, BITCH,
THAT'S HOW LONG!

Cameron's hands have come to rest on a metal laundry
bin. He grips
it and lifts it over his head.

CAMERON (CONT'D)

I picked up this fifty-pound ice cream vat...FLAVOR-OF-THE-MONTH!... ROYAL-BAVARIAN-CHOCOLATE-

MIST!...and

I started running with that son-of-a-bitch...

179G

- 133 -

Cameron starts running across the room and just as he's about to hurl it, he COLLIDES with a jutting shelf, which knocks him flat on his back. The shelf falls and thirty or forty one-gallon PAINT CANS cascade on top of him. It looks disastrous. Nina runs to him, terrified, but before the last can has even come to rest, Cameron emerges from the pile of cans, throwing them aside, still thrashing and screaming as he struggles to his feet.

At the sight of him, Nina starts laughing. But Cameron, who has somehow managed to keep his grip on the laundry basket, raises it over his head as if nothing has happened, hurls the clothes bin, screaming:

CAMERON (CONT'D)

SCOOP THAT UP YOUR ROYAL BAVARIAN STRAWBERRY SNATCH!

With the effort, Cameron's feet fly out from under him as if he had stepped in oil. In fact, he has stepped in paint, and lands flat on his ass in the green goo. Nina "bracks" out an uncontrollable guffaw.

CAMERON

(bellowing)
It's not funny!

Shamed, Nina runs to him.

NINA

Oh, baby...

But, as she reaches him, her feet too are caught in the paint and she slides forward like an ice skater, spraddling him, landing on her ass. His rage vanishes as he points at her, breaking into a fiendish, uncontrollable cackle. These pratfalls are a catharsis that has released the pressure and the madness. They attempt to gain their feet, skidding and sliding in the paint. He succeeds, but Nina fails.

NINA

(through laughter)

Let me go to the bathroom. I'm gonna have an accident.

- 134 -

CAMERON

You'll miss the main part! Killer Cameron's ghastly crime! I was freaked out of my head! And, suddenly there's this big flashlight shining in my face. I just grabbed that goddamn ice cream bucket and slopped it...right over the guy's head!

Although Cameron's got nothing in his hands, he pantomimes swinging that fifty-pound ice cream bucket around in the air, losing his balance and landing on his back in the paint beside Nina. Her hysteria is renewed, but Cameron stops laughing.

CAMERON (CONT'D)

(quietly)

It's not funny. It wasn't him. It was a cop. I got out of there like a shot. I didn't know he was knocked out. How the hell did I know he was gonna lay there all night with his head in the ice cream?

NINA

(suddenly serious)
Oh, my God. He died?

CAMERON

No, he's in the hospital.

NINA

Oh, no.

CAMERON

Oh, yes. That ice cream's goddamn cold!

(struggling for a proper description)

His nose...it froze and his ear froze, see...and...

Despite the horror of it, Nina starts giggling. She can't help it.

CAMERON (CONT'D)

(indignantly)

No, it's terrible!...He lost the tip of his nose and his ear lobe...

- 135 -

179H Then, Cameron, realizing the absurdity, starts giggling too. Out of control, Nina scrambles to her feet and dashes for the ladies room. Cameron follows her to the door, still talking as it closes behind her.

CAMERON (CONT'D)

I'll tell ya, it's a bad year to mess with cops. You get the FBI screaming down on your ass...

NINA

(through the door)

Oh, God. Too late...Thanks a lot!

Abruptly, Cameron's energy is gone. The hilarity is over. He leans his forehead against the door in exhaustion and despair.

CAMERON

(softly)
...If we woke up Eli and told him
about the ice cream...would he
forgive me and call off the
stunt?...

180 INT. GARAGE - PRE-DAWN

The DUESENBERG STANDS silhouetted in the darkness,
light glinting dimly off it like the gleam from fine wood of a
splendid coffin waiting in the slumber room before services begin.
Behind it, a side door of the garage opens. But it is not visitors
coming to pay their last respects, it is Cameron and Nina. He is
wearing Burt's clothes.

Nina moves quickly to a WHITE CONVERTIBLE as Cameron
crosses to the big overhead garage doors and hits the electric
SWITCH. NOTHING HAPPENS. He flips another switch and harsh overhead
lights illuminate the reality of the garage. Nina has
started the convertible, as Cameron tries to lift the garage door
handles.

CAMERON

How the hell d'ya open this thing?

VOICE (O.S.)

Sorry, folks, it's locked.

Nina gasps. Cameron whirls towards the voice. A COP
with a big flashlight stands in the open doorway peering in at
them.

- 136 -

CAMERON

We know it's locked. Would you open
up for us?

COP

Can't...not 'til seven o'clock. Mr.
Cross's orders.

NINA

(the actress)

I'm sure Mr. Cross will understand when you tell him that Miss Franklin had a sudden desire for Swedish pancakes for breakfast and this gentleman had a sudden desire to keep me company...I'm Nina Franklin, the star of the film.

COP

Pancake house don't open 'til eight.

NINA

That's all right, we'll find some place.

COP

Town's closed up pretty tight this time of night.

NINA

Then we'll drive to Cape Long.

COP

Ya'll never get through the roadblocks.

CAMERON

Why not?

COP

Chief's orders. Mr. Cross didn't want any members of the company leavin' town tonight. Guess he wanted everybody good and rested for the last day.

(he grins)

Figure it's no secret about the Chief hopin' this is the last day...

- 137 -

NINA

(fiercely)

Are you telling me that if I decide to take a drive at any time of the day or night or whenever I damn please, I need Mr. Cross's permission? Mr. Cross does not control me or anyone else, including

this gentleman and he does not control the public roads!

COP

No, but the police do. I'll wake Mr. Cross up and ask him if you want, but it's an awful hour. Should be somebody in the hotel kitchen by now. I'll get 'em to rustle somethin' up for you. Maybe not pancakes, but eggs, if you want it.

CAMERON

I think the lady had her heart set on pancakes, but thanks.

COP

Okay. You change your mind, call... I'll be around.

He leaves. The officer is gone and so is their plan. They're
in limbo...people in a waiting room whose flight has been
cancelled.

- 138 -

CAMERON

I can't believe it...He knows. The son-of-a-bitch knows whatever I'm thinking. I'm beginning to feel like something that Sam wrote! I'm not real. I'm some jerk American flyer from World War I who has to go over a bridge and die because the goddamn script says so! It's crazy...I'm trapped in his goddamn story. If somebody lost that page, I'd be fine. If he crossed it out and wrote something else like -- "At the last moment, he veers the big car from the railing--then goes speeding on to live happy ever after..."

(he looks at the
Duesenberg appraisingly,
then grins as a plan
starts to form)

...How about that?! Empty road, me out there all alone, the crew 'way

back, breathless as I approach the bridge. And then..."Hey, what happened?!" A fucking rewrite's what happened! I'll have a fifteen-minute jump on them before they figure out they're shooting a new version!

girl
Nina has come to life, her eyes aglow like a shrewd little
who's already decided how the fairy tale will end!

NINA

...And what about the love story?
What happens to the Austrian girl?
People will leave the movie feeling
terrible...I know! She goes with
him!

CAMERON

How?

opens the
Nina has walked around to the back of the Duesenberg and

TRUNK.

NINA

In here.

CAMERON

- 139 -

(cautiously)
Not bad. But, I think they arrange
to meet later...like in a Greyhound
Bus station a couple of towns away.

NINA

No...look...
(she climbs in)
See how big it is? Comfortable,
too...Honestly, honey, it's a better
ending.

CAMERON

(firmly)
Nina, get out of the trunk.

The pretending has ended.

NINA

And what happens in the morning? Do I show up on the set in my little pink pinafore and say, "Hi, Eli. Where's my hug and kiss...?" How do I do that now?

CAMERON

(sternly)
...Get out of the trunk.

NINA

...Or should I trot up to my room to catch a couple of winks and cuddle up with a dozen sleeping pills?

CAMERON

(angry)
It's my nightmare...Stay out! This isn't the time to solve your neurotic problems! I'm trying to stay alive!

NINA

(shouting back)
So am I. And I never claimed not to have "neurotic problems!"

CAMERON

(interrupting)
Oh, for Christ's sake...

NINA

- 140 -

...They come with the body! It's all one. A package deal!

The shouting ends...and in despairing silence, VOICES of approaching WORKMEN are heard, grumbling that the coffee's late.

CAMERON

(urgent whisper)
Nina, please, there's somebody coming. Get out of the trunk...

As we glimpse the WORKMEN in the doorway, she reaches up, grabs the

inside of the trunk lid and pulls it down,
disappearing from sight,
as the trunk slams shut.

181 EXT. THE OLD ABANDONED ROAD - EARLY MORNING

In the stillness, as the morning sun crests the trees,
their shadows move like a parting curtain, leaving sunlight to warm
the old stones of the abandoned road. The ancient bridge spans the
black river, idling toward the sea. It is a perfect day, tranquil
except for the faint distant "rumbling" intruding into our
consciousness. As it grows louder and LOUDER, a flock of birds is
frightened from the trees, a rusty beer can by the roadside begins to
tremble and roll from the vibration.

Rounding the bend of the road into view are a half-
dozen kids on bicycles, peddling furiously, laughing and yelling and
looking back at what now appears behind them: the first vehicle of
an incredible carnival parade -- or is it a funeral procession?
Long, short, tall, fat vehicles; the stretch-out car, the cab
towing portable toilets, the tractor pulling a generator rig, the
Cortez Camper dressing rooms, the stake-bed loaded with reflectors
rattling like radar screens, panel trucks with studio emblems, a
vintage German army truck filled with soldiers, patrol cars and
motorcycles, the huge, bright yellow construction crane on its
Caterpillar treads, its pneumatic snout jutting forward thirty yards like
a morning hard-on sniffing around for some tunnel to hump -- a
few technicians straddle it having their morning Danish and coffee. In
the midst of these, on a low-slung flatbed trailer rides the
Duesenberg -- the coffin on its caisson.

A.D., astride
his electric
of
The caravan grinds, hisses, wheezes to a halt and the
the hood of the first vehicle, dismounts and raises
bullhorn to begin what will be an incessant squawking
instructions, reprimands, coaxings and complaints.

- 141 -

A.D.

All right, people...the rest period
is over. Another fifteen minutes
and we start losing sun. Come on,
let's get the equipment off those
trucks.

the laborers,
over electric
The Second A.D.'s run around like sheepdogs herding
snapping at their flanks, barking their instructions
horns.

A.D. (CONT'D)

Chuck...Chuck Barton, where do you
want the Duesenberg?

through the brush
Grips and laborers are carrying the big reflectors
into the hills.

A.D. (CONT'D)

Mr. Cross, please. The camera
crew's ready for a setup.

182 ANGLE ON ELI AND THE CAMERA CREW

They are already huddled, squatting on their haunches
under a tree.

ELI

The R-35 in the chopper on the maxi-
mount, the underwater Imo in the
Duesenberg...

GABE

I'll hide an Arri with a zoom up on
the hill.

ELI

And what about number four? Maybe

hang a platform under the bridge
with the speed camera?

GABE

(admiringly)

Heavy...From the top of the screen
right into the water...squish.

183 ANGLE ON THE DUESENBERG

Being rolled up to a mark in the center of the road.
Crewmen swarm;
in and under it, tuning, polishing, testing,
installing camera,
sound, electrical equipment, as Chuck hovers over
them.

- 142 -

A.D.

All drivers, please...I want every
equipment vehicle back behind the
bend...

As motors rev, the two sheepdogs squawk: "Out of
sight..." "Behind
the bend..." then are lost in the rising dust of
their herd.

184 ANOTHER ANGLE

Cables are being strung out of sight along the side of
the road,
snapped into junction boxes that spread their
electrified tentacles,
strangling the landscape.

A.D.

(pointing at the mike boom)
What's that supposed to be, Ralph?
...An elm or an oak? Get that mike
off the boom and into the bushes.
Come on, people, let's think! We're
losing the sun!

185 ANOTHER ANGLE FURTHER DOWN THE ROAD

Gabe, Chuck, the A.D. and a Technician move down the
road toward us,
shoulder to shoulder, halting on the bridge. Chuck and
Gabe move to
the stone railing. Chuck taps on it, producing a
hollow sound.
Gabe, examining a corner of this false section...

GABE

(to A.D.)

Have 'em touch up that corner of the section. It looks phony as hell.

The A.D. has been drawing a chalk line across the road.

A.D.

(to Technician)

Climb down there in the bushes and stay out of sight.

TECHNICIAN

What about earphones?

A.D.

Just watch your mark.

- 143 -

186 WIDE ANGLE ON THE DUESENBERG

Behind it, the last of the equipment trucks is being jack-knifed out of sight. A row of reflectors stand like sentinels on the hill, bathing the Duesenberg in light. Workmen swarm about it like ants on the queen's birthday.

187 ANGLE ON ELI

ELI

(into walkie-talkie)

Where's the chopper? We'd kinda like to have you join us...if you can find the way.

VOICE

(over walkie-talkie)

Fifteen minutes, Eli. We're just warming her up.

Eli grabs an electric horn from the hand of a passing A.D.

ELI

All right, everybody...may I have your attention, please?

Instantly the frantic A.D.'s begin squawking,
"Everybody put down
what you're doing, the director wants to talk."

ELI

(thru speaker)

This is the one and only Duesenberg
we have in stock. When that car
goes into the water, we're not going
to see it again. So, once the
action starts, no matter what
happens, keep it going.

188 ANGLE ON CORTEZ DRESSING ROOM

As Cameron steps out through the open doorway,
buttoning his
costume.

ELI (CONT'D)

...We must have this shot.
Therefore, I now order no camera to
jam and no cloud to pass before the
sun.

- 144 -

189 LONG SHOT ON THE DUESENBERG

As Cameron moves toward it uncertainly. Eli, some
distance away,
surrounded by members of his crew, glances up.

ELI

(yelling)

How ya doin', soldier? Where'd ya
learn to do without sleep?

Without awaiting an answer, Eli returns to his work,
as Cameron
approaches the Duesenberg.

190 CLOSE ON DUESENBERG

Cameron walks around it, testing and checking, but
moving
relentlessly toward the humpback trunk. A horn honks
and a police
car slides up. Jake leans out the window, waves at
Cameron
jovially.

JAKE

How do you guys get accident insurance? Must cost you an arm and a leg...

(chuckling)

...that's a good one.

which lounge

He drives on toward a parked German army truck, in several soldiers. Chuck approaches Cameron.

CHUCK

You're lookin' real strong, kid. Is that loose change I hear jinglin' or are they beginnin' to grow?

CAMERON

(flatly)

Wanna check?

CHUCK

C'mon, lemme show you this truck...

They walk towards the German truck.

CHUCK (CONT'D)

I'm sending it on ahead. During the gag, it's gonna be comin' down the road towards you when you get to the bridge.

Cameron tenses at this information.

- 145 -

CHUCK (CONT'D)

Relax, what does it change? I'm only tellin' you so you don't buzz off into space when you see 'em. They'll be shooting at you and that's what's supposed to make you go into the river.

190A
The Property
German
from the town.

They've reached the truck where Jake stands proudly. Man is handing out rifles and boxes of bullets to the soldiers, whom we now recognize as police officers

Cameron like an One cop, tying his shoe, lifts his head and grins at
old buddy -- the officer from the garage last night.

COP

Hey, you ever get those pancakes?

JAKE

...My boys...Can't recognize 'em.
How could I say no, after all the
crap they've taken because of this
company the last six weeks?

CHUCK

(good-naturedly)
Yeah, a cop'll do anything for fifty
bucks, even be an actor.

SECOND COP

These guns are kinda modern for
World War I.

PROPERTY MASTER

(to Chuck)
You want me to drive back and get
the old ones.

CHUCK

(deciding)
Shit...forget it. How much'll they
see from the helicopter?

is now really If Cameron was upset by the change in the stunt, he
second cop is unnerved by the sight of those cops with guns. The
loading cartridges.

- 146 -

CAMERON

(starting back to
Duesenberg)
Hope those are really blanks.

SECOND COP

(chuckling)
Don't say so on the box!

As Cameron arrives and casually leans against the trunk and then gently taps. He must get Nina out of there. With determination, he reaches for the trunk handle. Arms wearing the same costume as his own reach in, holding the trunk closed. It is Raymond.

RAYMOND

No need to look... If she loves you, she's still there. If she doesn't...then it doesn't really matter...does it?

How can he know? -- Everything is out of control -
- a voice calls.

TECHNICIAN'S VOICE

Hey, Lucky, we need you!

He turns and moves numbly to the car door.

TECHNICIAN (CONT'D)

Get in, will ya?

Dazed, Cameron climbs behind the wheel.

192 INT. DUESENBERG

TECHNICIAN (CONT'D)

(leaning in passenger's side)

Look straight ahead, can you see that red light out of the corner
of your eye?

A tiny red light is mounted in the corner over the windshield.

TECHNICIAN (CONT'D)

That'll let you know when the
film's running, so be sure you don't turn your face to the camera.

- 147 -

The technician tightens a final screw on the red light then, leaning back out of the car, yells O.S.

TECHNICIAN (CONT'D)

All right, bump it once.
(to Cameron)
Does it work?

Cameron, barely hearing, looks straight ahead without response.

Jake lounges at the driver's window, kibitzing the operation.

TECHNICIAN (CONT'D)

(yells O.S.)
Bump it again.
(looks back into the car)

CAMERA ON?

CAMERON

(by reflex)
What?

The words "CAMERA ON" sound exactly like "CAMERON." It sounded as though his real name was called and he automatically answered. Has his identity been exposed? His eyes widen. The technician, getting no response, calls to Jake.

TECHNICIAN

Ask him if it's on?

JAKE

Cameron?

He whirls to see Jake staring at him. His hand darts to the ignition key, the engine roars to life.

JAKE (CONT'D)

(startled)
Hey, they wanna know is the CAMERA
ON?

Cameron realizes his error, but it's too late, he's in a panic. In his mind, he's given himself away. The road ahead is clear -
- GO!

He jams the car in gear and slams the accelerator to the floor. The Duesenberg leaps forward, screeching wildly. In its wake -- chaos.

Everyone running, yelling...

CHUCK

(yelling)
That crazy bastard! Who cued him?

A.D.

- 148 -

Not me!

ELI

(cold; urgent)
Roll! Roll the film! Move your
asses -- I want that shot!

At their master's voice, they leap.

A.D.

(screams)
End markers!

SOUND MAN

(shouts)
Speed!

193 INT. DUESENBERG

Speed. The needle hits sixty-five -- seventy --
climbing fast.
Cameron grips the wheel, looking at that empty road.
An involuntary
shout swells up and escapes his mouth.

CAMERON

(exultantly)
Yahooo!
(toward Nina in the
trunk)
Hang on to everything, baby, we're
on our way! You okay?

The needle hits eighty -- eighty-five. Ahead, the
bridge is rushing
toward us. Now the arches of the stone railing are
strobing past.
Through them, he sees the black river which he has
escaped.
Triumphantly, his hand rises, middle finger extended.
Suddenly the
red camera light goes on, the underwater camera behind
him begins

whirring. He moves his finger behind him for a perfect
close-up, (recalling that moment in the tower):

CAMERON

(screaming)
Shoot this, Eli!

The center of the bridge is an instant away, an
approaching blur.

194 EXT. ROADSIDE - ANGLE ON TECHNICIAN

Crouching -- tensely watching the chalk line on the
road as the Duesenberg flashes past. His finger presses a button.

195 INSERT - FRONT WHEEL OF DUESENBERG

- 149 -

Blam! The whole front wheel of the car is blown off by
an explosive charge.

196 ANOTHER ANGLE

The Duesenberg drops on one axle. Metal screams
against stone, as though it were Cameron himself, screaming. Skidding,
spinning, tearing through the papier-mache railing, plunging out
of control into space, where it hovers for a brief instant and
arcs downward like a dying bird.

197 INT. DUESENBERG - CLOSE ON CAMERON

A cry of such anguish and despair.

CAMERON

(screaming)
Ninaaa-a-a-a-a-!!!

198 INT. DUESENBERG - WIDE ANGLE PAST CAMERON THROUGH WINDSHIELD

The river rushes up and the car smashes into it with a
deafening, shattering roar, plunging beneath the surface to a
dark and

whirl of a camera
off he flings
back seat to
car is
world - the
rear window,
-- Nina,
car noses
The last image
excitement on
darkening water

soundless world -- except for a tiny red light, the
and Cameron's desperate cries. Tearing his seatbelt
himself toward the rear of the car, clawing at the
reach Nina. Incredibly, there is sunlight again as the
buoyed to the surface. There, again, is the living
road, the trees. In that brief instant, through the
Cameron has a wild, tilted glimpse of a pink pinafore
standing by the rail looking down, Eli beside her. The
downward, water rising swiftly over the rear window.
on Cameron's retina is that wild, eager, little-girl
Nina's face. Then he's alone again, entombed in the
as the car plunges toward the bottom.

betrayal is
to this --
moment of his

Cameron sits, immobilized at the realization that his
total. Everyone, even Nina, has conspired to bring him
red light glowing, camera whirring, to capture the
death.

- 150 -

door handles,
there is a
implode,
the rear
torrent. The
front window
risen to his
his head.

Outrage galvanizes him to action. He reaches for the
to rip them open -- they snap off in his hands. Now
rumbling and rending of metal as the roof begins to
crushing down toward him. Under the immense pressure,
window bursts inward, the river rushing in a wild
memory of Chuck's voice..."the windows." He lowers the
slowly. The water now pours in faster. The level has
chin. He gasps a final breath and the water rises over

for the
move. The
frame. His
Though every
under water are
takes an eager
tube has
as it must
stopped as the
strange stillness
the window and

Still the red light burns. He reaches beneath the seat oxygen cylinder and tries to pull it loose. It won't impact of the car hitting the water has bent the seat groping hand finds the hose, the oxygen mask. A hope. second is robbing his chance for life, his movements as in slow motion. Pulling the mask to his face, he breath and chokes as water fills his mouth. The rubber broken loose from the cylinder and is floating free -- have with Burt. Pressure of the onrushing water has water reaches the roof. For a moment there is a strange stillness which Cameron, his lungs bursting, swims through, out toward the surface.

199 ANGLE ON CAMERON

grows lighter, in
a desperate race to reach air.

Daylight! Gasping, half unconscious, barely able to move his arms to stay afloat. Adrift in the current, he touches land, clawing at the rocks and pulling himself onto the shore. His muscles, still moving by motor reflex, driven by survival instinct, take him crawling from the river bank through the tall grass -- still the fugitive, the "man on the run." Then, he lifts his head and stops at what he sees before him:

200 POV

ready.
moving forward
which, as it

Fanned out across the field is a row of men, guns held Policemen from the truck in their German uniforms slowly -- carefully searching the terrain in an arch closes, must irrevocably reach Cameron.

201 ANOTHER ANGLE

for them as
but their
toward him, he
circle of feet

It's over. Without strength or will, he lies waiting though his eyes were made of glass. They see him now, pace doesn't change. As they take the last few steps sees their shoulders, waists, knees and then only a around him.

showing him
son-of-a-

Their hands roughly grab him, pulling him to his feet, brutally about. Angry cop faced growling: "Kill the

- 151 -

loudly, "Cut
seem too
walking away.
instead? Then
what they pay
thinks being
finally sinks in,
realization that it was
planned.

bitch," "Shoot 'im," "Cut it," "Hang 'im," and then it!" He feels a blow on the back, then another. They gentle. Why is that cop smiling? Some of them are Where are the handcuffs? Why is he shaking my hand the jumble of voices is becoming clearer..."No matter you, make 'em give you a raise!"..."Fantastic, my wife a cop is dangerous -- you guys are terrific!" It the insane, absurd, devastating, humiliating realization that it was all just another scene in a movie that came off as planned.

Cameron's throat
Then it chokes

He is alive and free. Is that gurgle we hear in the water that he swallowed or an unseemly giggle? into laughter.

202 POV

silly stunt bag
helicopter
film for Eli,

Here comes Chuck, running across the field with his filled with elastic bandages. How funny. Here's the hovering with Gabe descending the rope ladder bearing

she wades
absurd.

who runs to meet him. How hilarious. There's the pink pinafore...Nina holding the skirt up to her waist as through the tall grass towards him. How sweetly

A.D.

All right, come on...let's get the stuff in the trucks, we're losing sun!

203 ANGLE ON CAMERON

him. He pulls a
pint from his back pocket.

Chuck has reached Cameron, throwing a blanket over

CHUCK

Take a belt. Don't be stingy.

mouth, he sees
stripping out of
their dripping wet-suits.

As Cameron tilts his head back, the bottle to his skin divers setting down their rescue equipment and

CAMERON

Those guys down there the whole time?

blanket to
compliment he can
pay?

Chuck, who is rubbing Cameron violently through the restore his circulation, replies with the highest

CHUCK

I can't hear ya...they're clangin' too loud.

- 152 -

204 ANOTHER ANGLE

journey of love
toward Cameron -- a muddy section of swamp.

Nina has reached an impasse twenty yards away in her

NINA

(shouts across the distance to Cameron)

I can't come any further. What should I do? I'll get the dress all muddy and I need it for the next scene.

CAMERON

(grinning with good nature)
Tunafish salad...I know.

NINA

(shouts)
They found me five minutes after you left. I felt ridiculous.

CAMERON

(waves back)
Just as well!

NINA

(shouts)
When Eli told me you'd changed your mind and decided to do the stunt, at first I didn't believe him, but I guess you really did. I tried to find you.

Eli is standing nearby listening to this macabre exchange between lovers.

NINA (CONT'D)

(to include Eli)
I'm sure glad you two made up! Boy, Lucky, were you wonderful...I guess I have to go now. See you after.

She awkwardly turns, her dress still held high and yells back over her shoulder...

NINA (CONT'D)

- 153 -

I'm sorry I was so nutty last night. I always get crazy at the end of a film.

Nina continues picking her way toward the road. And then...

205 CLOSE ON NINA

Suddenly she turns, running headlong, pell-mell across the swamp and through the mud holes, drenching her pink pinafore into a muddy rag, losing a shoe, ripping her hose -- and then wildly into the arms of Cameron, smearing him with love and mud! And then, just as quickly, she is gone, racing back across the field, hopping like a rabbit without her shoe, toward the road.

206 ANOTHER ANGLE

Cameron is brimming with pleasure. Chuck, totally ignored, picks up his stunt bag.

CHUCK

(dryly)

Lover, I think your circulation's back to normal. And please, next time will ya listen for the cue -- the word is "action."

He walks off, leaving Cameron draped in the blanket like an Indian. Eli steps up to him looking very serious, lifts his hand in the Indian sign of greeting and says:

ELI

"How!" I have always had a great compassion for your people. Long before it was popular, I felt a repugnance for General Custer.

Cameron stares at him, incredulous.

ELI (CONT'D)

My God, I think he's breathing. There're days I can't do anything right. I hope this doesn't screw up our relationship, your being alive and all.

CAMERON

(shaking his head)
...You sure took a hell of a chance,
Eli...why didn't you just let me go
last night?

ELI

What, with Nina in the trunk? I've
got scenes to shoot with her...

CAMERON

...All right. This morning then.
Chuck could have done the stunt.

ELI

(thoughtfully)
I knew a guy who made an anti-war
film. When they previewed it in his
hometown, army enlistment went up
six hundred percent. I'm making
this film trying to convince the
whole world that maybe there's a
better way to get home for
Thanksgiving...and I can't even
convince one dumb kid with a
tattoo...I couldn't have you run
around paranoid the rest of your
life thinking I was trying to kill
you.

CAMERON

Paranoid?

Sam has run up, out of breath, followed by crew members.

ELI

Hey Sam, the kid just licked your
screenplay. He named the disease.

SAM

Yeah, what?

ELI

...a social disease, very common.

SAM

...like gonorrhoea...

- 155 -

ELI

You're close. It's spread the same way...by screwing your fellow man.

CAMERON

I hope you find an easier cure.
That was the hardest thousand bucks
I ever made.

the
A horn honks. It is Jake who, in his enthusiasm, has driven
police car bumping over the marshes to Eli and Cameron.

JAKE

You guys want a ride back?

ELI

(moving toward the
helicopter)
No, we're goin' in the chopper.

CAMERON

(considers it)
Thanks, Eli, but that looks too
dangerous. I think I'll ride with
Jake. Good luck with the picture.

He moves toward police car.

ELI

(yelling to Cameron)
Don't miss that plane, Burt!

JAKE

(leaning across Cameron
to yell at Eli)
He better not! Any member of your
company found within city limits
after five o'clock tonight, gets
shot on sight!

Eli stops, suddenly registering what Cameron had said.

ELI

...What thousand bucks? That stunt
paid six-fifty.

CAMERON

(surprised)
Chuck told me a thousand...

ELI

(firmly)
Six-fifty!

CAMERON

(getting upset)
A thousand!

ELI

(relenting)
Okay, seven-fifty. Split the
difference...

CAMERON

Bullshit! You're trying to screw
me!!

ELI

(exasperated)
Christ! You're doing it again!
(striding toward the
chopper, shouting)
Sam! This paranoid little bastard
still doesn't understand your damn
screenplay!

Eli is climbing into the helicopter.

CAMERON

(shrieking)
That's your big problem, Eli! You
use people! I want my money, a
thousand bucks!

ELI

(to Cameron)
Six-fifty!!
(to Sam)
Rewrite the battle scene and let the
tank run him over! The stunt pays
six-fifty!

The helicopter takes off, zooms under the bridge, up into a
hammerhead and soars back, while Cameron continues to scream
at it.

CAMERON

Come back here. I'm tired of being
your goddamn clown! Pay me my
thousand bucks!

the Eli's voice on the helicopter's P.A. speaker echoes through
canyon, as the chopper cavorts overhead and skims away.

- 157 -

ELI'S VOICE (ON P.A.)

How tall was King Kong...

- FADE OUT -