

"SITUATION NORMAN 94"

by

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situation, an event, crime, or suspicious happening that warrants investigation or action by the police.

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ACT ONE

1. INT. PASTEL ROOM. NIGHT.
(CRYS)

"ETERNITY"

1.

CAMERA FIXED. FLOATING FROM CRYSTALS POSITION SITTING UP IN BED TOWARDS
FRONT OF STOREFRONT AND OUT.

POV: Into emptiness. Crystal's gaze. Out. Into abyss. Florescent lights
are on brightly in Pastel Room. Crystal is in Bed. She looks towards
the Darkness outside. Night on the edge of daybreak. Lights outside.
Cars drive by.

Long silence. Nothing Happens. Lights flash outside. Cars drive by.
Emptiness seen and felt. Pastel colors of walls. Flatness. Stillness.

POV: Crystal in parallel future plane seeing the story. An offering.
To black & up again in one motion.

CRYSTAL (VO)

(from St. Augustine)

*"if only man's minds could be so seized and held still! they would see
how eternity, in which there is neither past nor future, determines both
past and future time. could mine be the hand strong enough to seize the
minds of men? could any words of mine have power to achieve so great
a task?"*

CUT TO:

1A. INT. PASTEL ROOM. MORNING.
(CRYS)

"DAYBREAK"

1A.

CAMERA FIXED. FLOATING FROM CRYSTALS POSITION SITTING UP IN BED TOWARDS
FRONT OF STOREFRONT AND OUT.

POV: crystal's gaze. out. into morning light. all lights are off inside. shadowy.
brightness outside. morning sounds. People walking by going to work and starting
there day.

["Silent Chorus" by John Maus plays]

1B. EXT. DAYTIME.
(STEN, PHOE)

"HORIZON"

1B.

[OPENING CREDITS DURING THIS SEQUENCE]

SETUPS

CAMERA FIXED TRIPOD AT A DISTANCE. 2 OR 3 SETUPS ON DIFFERENT LINES.

MCCANRAN PARK. DAYBREAK. Two men in full Hazmat carry body wrapped in plastic over shoulder.

POV: MEN ON THE HORIZON. LONG SILHOUETTE.

CUT TO:

1C. EXT. DAYTIME.
(STEN, PHOE)

"HAZMAT"

1C.

Two men in full hazmat seen moving swiftly up the avenue in desperation. They have a gun, a bag over their arms, and are lugging the body of a woman wrapped in plastic and hastily tied with ropes over their shoulders. We find over the course of their story that these men are step-brothers. Moments before they botched a robbery of a neighborhood Yemen Deli at gunpoint, took a hostage in sheer panic, and are doing the only thing that has come natural to them their entire lives. Run. Two uniformed police officers follow brothers up the avenue. These beat cops keep a safe distance.

SETUPS

1: CAMERA TRIPOD. FIXED. AT CORNER ON SIDEWALK. ACTION MOVES DIRECTLY TOWARDS CAMERA POSITION. POV: INTO THE EYE OF THE STORM.

2: CAMERA LADDER, DIAGONAL FAR CORNER OF MEN COMING UP STREET. BROAD. TRAVELLING WITH AS LONG AS POSSIBLE. POV: A HUNT. VICARIOUS PLEASURE. THRILLS.

3: CU'S
*FEET BROTHERS RUNNING HAZMAT WHILE CARRYING WOMAN.
*MEN BREATHING HEAVILY HAZMAT'S.

CUT TO:

Rounding Norman corner off the avenue, trapped and closed in upon, brothers look for somewhere to hide. Sounds of helicopters. Barking dogs. Sirens. Brothers run past 94 Norman, suddenly and unexpectedly one screams, "WAIT!!! THE STOREFRONT!!!" They stop in their tracks. An argument ensues. They decide to go back. Are the steel roll down doors to the old abandoned storefront open? Will the storefront provide them a hideout? A safe haven? OR will they be caught? Found out. Exposed.

SETUPS

1: CAMERA FIXED TRIPOD RAISED STOOP ACROSS STREET FROM PAST 94 NORMAN. BROTHERS WITH GIRL TURNING CORNER AND RUNNING PAST STOREFRONT. THEY STOP, ARGUE, AND RETURN TO GATE OF 94 NORMAN.
POV: DUMBSTRUCK. DEER IN HEADLIGHTS.

2: CAMERA FIXED TRIPOD PAST STOREFRONT. BROTHERS RUN PAST STOREFRONT.
"WAIT!!! THE STOREFRONT!!!" (LIVE SOUND)
REPTITION OF ACTION FROM SETUP A.

OPEN GATE, GATE FLINGS UPWARDS TO THEIR DISBELIEF. BROTHERS MAKE GESTURES OF GRATITUDE. PICK UP BODY ENTER GATE TO THRESHOLD/ENTRY AREA OF PASTEL ROOM. SET DOWN BODY IN THRESHOLD. CLOSE GATE BEHIND THEM. STILLNESS. BREATHING. POV: A random pedestrian caught in the middle of scene. Danger. An ominous wind.

3: TRIPOD. FIXED. PASTEL ROOM, THROUGH DIRTY GLASS DOOR TO BROTHERS WITH GIRL IN ENTRY/THRESHOLD AREA.
POV: I've been expecting you. The Ghost. finally. Fatalistic. Smiling.

4: HANDHELD. STILL. SIDEWALK IN FRONT PASTEL ROOM. 4 SCARED, TERRIFIED EYES. BROTHERS STAND DUMB, SHOULDER TO SHOULDER, STARING OUT FROM BEHIND STEEL DOORS TO STREET. ZOOM. EXTREME CU THE EYES.
POV: SURGICAL. FASCINATION. INTO A MICROSCOPE. LAB RATS.

STENDHAL (VO)

[heavy breathing. giddy insane laughter of men in a ditch hunted by dogs]
Man. Man. I never. This was never. No way. I I ...

[sounds of woman inside bag. screams. cries. moans. shrieks.][pause]
[brothers look at each other]

CRYSTAL (VO) [FROM INSIDE BAG]

[Meekly. almost seductively from inside bag on ground]
Help. Help. Help. Somebody Help me. I've been tied up and bound.
i've been carried away. Help. Help. Somebody. Somebody ...

[SOUNDS OF CRYSTAL BROKEN WITH METALIC HORN OF POLICE RADIO P.A. AMPLIFIED IN THE STREET.]

CUT TO:

2A. EXT. DAYTIME.
(IKE)

"PA IN THE STREETS"

2A

SETUPS

[IKE SPEAKS INTO CB RADIO BROAD STREET LEVEL.]

- 1: WITH COP CAR
- 2: ON STREET FROM ROOF FROM ROOF
- 3: INSIDE CUBBY WITH BROTHERS REACTION SHOT

Brothers turn slowly away from each other and in unison look towards street. Out through steel roll down doors. SOUNDS of dogs, helicopters, sirens grow in a deafening cacophony.

IKE (VO)

We have a situation. A hostage situation.
Situation 94 Norman.
94. A hostage. Situation. 94 Norman.
Request for back-up. Over.

CUT TO:

3. EXT. DAYTIME.
(IKE, COP#2, STEN, PHOE)

"BEAT COPS"

3.

Two uniformed beat-cops run up avenue in pursuit of step-brothers. A repetition of the step-brothers path. A doubling of their movements. [Turning corner, running past 94 Norman, stopping, "ah ha" moment, they argue, turn and go to gates of storefront. As they approach, they see brothers with body bag. They see the gun. They stop in their tracks. Tension. A standoff.]

Beat Cop #1: Isaiah. Friends call him Ike or Ikee. A cop with heart of gold, just doing his job. This is the first time he has been in hot pursuit of armed assailant. He is engaged to be married and his fiancée is pregnant. He volunteers at the local dog shelter. Everyone likes him.

Cop #2: Nameless. Non-descript. Can never get a direct look at him. Loyal.

SETUPS

Repetition setups brothers running up avenue.

- 1: tripod. Fixed. Corner on Norman. cops run directly into camera.
- 2: broad ladder diagonal street opposite.
- 3: tripod. Fixed high porch opposite storefront.
- 3: tripod past storefront. cops run towards camera, "ah ha" moment
POV: alliens. a cartoon. a sore thumb. sticking out.
- 4: hand-held. inside cubby entry with brothers. over shoulder as cops approach. out steel cage doors at two beat cops walking towards cage door.
POV: The step-brothers. The inevitable. This can't be happening.
- 5: reversal. Hand held over shoulder cops looking into cubby/entry at brothers.

IKE

hold it right there! this is the police!

[sounds of girl in bag screeching and yelping. odd moaning][everyone is frozen and scared. no one knows what to do. brothers are each waiting for the other to assume control. they just want to be home in their room, as if this never happened][moans and shrieks of girl in bag continue]

IKE

what's that sound!? what's in the bag!?

[this is a standoff]

Is that, a woman? ... is that a woman ... in there? Have you taken a woman hostage?

STENDHAL

[disbelief. under his breath. trying only to be heard by his brother. but everyone hears him]

What? Did he say hostage? What?

IKE

I said, what's in the bag?

[nobody moves or says anything][shrieks and cries of girl in bag continue]

I am going to count to three, and then we are coming in there.

One ... two ... *[pause]*

STENDHAL

Wait! You lousy ... clone clone ... highway clone
We have the upper hand here. You're going to do exactly as we say, otherwise,
little miss tied up is going to die!

[Stendhal shows gun. He points gun at the girl]

Don't force me to use this.

IKE

[Ike is frozen. His mind locks. He gets no help from faceless cop #2]

OK. OK. Lets not lose our heads here. People might get hurt. And ...
nobody wants that

PHOENIX

[putting on courage]

That's right. Nobody wants that.

STENDHAL

Nobody wants that. So why don't you just back away and we'll call you
with our demands.

PHOENIX

[pretending to follow along]

Ya. Our demands. You fucking clone.

IKE

Demands? What is this? Some kind of bad...

STENDHAL

[cutting him off]

You heard the man! Demands. What's not clear about that? Now you two back away, before she gets, blown away.

IKE

OK. OK. OK.

[IKE and "no face" cop#2 slowly back away]

CUT TO:

**4. INT. DAYTIME. PASTEL ROOM.
(STEN, PHOE)**

"JESUS"

4.

SETUPS

- 1: LOW. TRIPOD. KITCHEN TO PASTEL. HIDDEN. SHADOWY. INTO EMPTY ROOM. FEET AND LEGS AND BODY BAG. FACES NOT SEEN.
POV: Hidden Camera. Photo's being taken.
- 2: REVERSAL.
- 3: BACKYARD IN KITCHEN WINDOW TO PASTEL ROOM.

DOOR OF PASTEL ROOM SWINGS OPEN. STEP-BROTHERS ENTER STOREFRONT FOR THE FIRST TIME DRAGGING GIRL IN THE BAG AS THEY COME. BROTHERS STOP MIDWAY INTO THE ROOM. PAUSE. BROTHERS STAND OVER THE BODY. LOOKING TOWARDS STREET. TOWARDS EACH OTHER. AT A LOSS OF WHAT TO DO. THEY ARE IN FULL HAZMAT.

[SHRIEKS. SCREAMS. MOANS. CRIES OF GIRL IN BAG]

[heavy breathing. In shock]

PHOENIX

Jesus

STENDHAL

Jesus

Jesus

PHOENIX

Let the girl out of the bag.

STENDHAL

Forget about the girl.

PHOENIX

What?

STENDHAL

You heard me. Forget about the girl.

[Stendhal leaves covering his ears walking towards back of storefront.][hear no evil]
[Phoenix follows]

CUT TO:

5. EXT./INT. DAYTIME. KITCHEN.
(STEN, PHOE)

"Cries and Spurts"

5.

SETUPS

- 1: CAMERA FRONT SIDEWALK INTO STOREFRONT THROUGH DARK PASTEL ROOM. TRAVELLING. ACROSS BOTH ROOM.
- 2: CAMERA FIXED HIGH CORNER OF KITCHEN ROOM. SURVEILLANCE.
- 3: BACKYARD INTO KITCHEN ROOM.

BROTHERS ARE IN KITCHEN AND BATH TURNING LIGHTS ON AND OFF AND SCREAMING. Erratic. They are cursing. Cries and spurts. A break that cannot be processed. Cracks. Fumbling.

CUT TO:

6. INT. DAYTIME. KITCHEN.
(STEN, PHOE)

"PANIC"

6.

SETUPS

- 1: CAMERA FIXED. CLEAN FRAME. OUT OF COUCH ROOM, TO KITCHEN ROOM THROUGH BATH. SQUARE. POV: A HURRICANE. PANIC.
- 2: BACKYARD IN COUCH WINDOW.

BROTHERS make their way to couch room, shutting the door behind them. And shutting door leading to white room. trying to find a place to think. To be alone.

CUT TO:

6A. INT. DAYTIME. COUCH ROOM.
(STEN, PHOE)

"MY GOD"

6A.

SETUPS

- 1: HAND HELD. HIGH IN CORNER OF COUCH ROOM. CAMERA STILL. STATIC. FLOATING. BRIGHT LIGHT. NO SHADOWS. POV: A surveillance. Invisible.
- 2: CU'S HAND HELD.

STENDHAL

Oh my God. Oh my God

PHOENIX

What's wrong with you?

STENDHAL

What's wrong with me?

[pause]

PHOENIX

Oh my God.

STENDHAL

Oh my God.

[shrieks, moans, yelps, and strange cries of girl in bag]

STENDHAL

if only the cries would stop!

CUT TO:

7. EXT. DAYTIME.
(IKE, COP#2, SAL, DET#2)

"SITUATION"

7.

SETUPS

- 1: ROOF BROAD STREET
- 2: ROOF SEE SAL IN DISTANCE
- 3: ROOF SEE 4 COPS APPROACHING EACH OTHER. ENGAGE IN CONVERSATION.
- 4: SIDEWALK CU SAL WALKING UP SIDEWALK TOWARDS CAMERA. FACE. INTERIORITY.
SEEMS TO BE HUMMING TO HIMSELF. OR SPEAKING TO HIMSELF.
LIGHTNESS ABOUT HIM. HE IS SOMEWHERE ELSE.

CAMERA ON ROOF OF STOREFRONT DOWN TO STREETS BELOW. A COP CAR. PEOPLE ARE RUNNING. SHOUTS. SIRENS. HELICOPTERS. A BABY SCREAMING. *THIS IS A SITUATION.*
CU WORRIED FACES OF PASSERBYES. HUMMING. FAR IN DISTANCE TWO PLAIN CLOTHED DETECTIVES WALK TOWARDS WHAT SEEMS TO BE A GROWING BASE CAMP AT THE PIZZA PLACE DIRECTLY OPPOSITE STOREFRONT.

CUT TO:

8. INT. DAYTIME. CARMINES.
(IKE, COP#2, SAL, DET#2)

"TAKE A BREATH"

8.

SETUPS

POV: Intimate. Inside a locker room. Not for general consumption. Private.

- 1: ESTABLISHING SHOT SIDEWALK OUTSIDE CARMINES SEES 4 COPS INSIDE
- 2: OVERHEAD INSIDE. HAND-HELD STANDING ON BENCH (OR LADDER)
- 3: CU'S FROM TOILET BACK PIZZA SHOP AREA
POV: Intimate. Inside a locker room. Not for general consumption. Private.

THE POLICE (2 BEAT COPS AND 2 DETECTIVES) ENGAGE IN CONVERSATION, TRYING TO FIGURE OUT WHAT THE SITUATION IS AND WHAT THE BEST COURSE OF ACTION WILL BE.

DETECTIVE #1: SOLOMON (HIS FRIENDS AND FAMILY AND EVERYONE WHO KNOWS HIM CALL HIM SAL.) LATE 40S. A LIFER. WIDOWED. CAN BE SEEN WALKING ALONE ALONG THE HUDSON BY HIMSELF ON HIS DAYS OFF. HE NEVER LEAVES THE CITY, EXCEPT WHEN HE IS OFFERED TO FLY IN THE TWIN-ENGINE PROP PLANE OF HIS FOOT DOCTOR UPSATE TO AN APPLE FARM HE OWNS. HE HAS LOVED SMALL PLANES SINCE HE WAS A BOY.

DETECTIVE #2: CARSON. LARGE HEAVY MAN. OPEN FACE. AN IQ WELL ABOVE AVERAGE, BORDERING ON GENIUS. SILENT.

IKE

Sal. Carson. You won't believe it. I still don't believe it. This is unbelievable.

SAL

Slow down. Take a breath. Everything will be ok.

[IKE IS SEEN RAISING AND LOWERING HIS SHOULDERS]
[TRYING THE BEST HE CAN TO CATCH HIS BREATH.] [HE IS ALMOST HYPERVENTALATING]

SAL

That's better. Now. What seems to be the situation?

[interrupted by call on cell phone]

IKE *[to Sal and other detective]*

Excuse me gentlemen. I should take this.

IKE

[into cell phone]

94 Norman. Ya. A situation. You could call it that. *[pause]* If by that you mean two armed assailants who ran up the avenue wielding a firearm with a screaming woman wrapped in plastic hastily tied with ropes now holed up and making demands from inside the abandoned storefront at 94 Norman a situation.

[pause]

Ya. I'll hold.

[Ike stands with cell to his ear]

[long pause.]

[the four men are in a peculiar limbo.]

[cop #2 is tense and can't seem to keep still. he is pacing. acting the guard dog.]

[Sal is thinking about airplanes and how the Hudson looks at twilight.]

[Ike seems normal, but he is on the verge of full blown shock and a break down.]

[Carson is an enigma.]

[slow dissolve]

CUT TO:

9. EXT. ALMOST DARK. SIDEWALK OUTSIDE CARMINES. "NIGHT FALLS" 9.
(IKE, COP#2, SAL, DET#2, STEN, PHOE)

SETUP

HAND HELD. POV: PEEPING TOM. WALKING UP SIDEWALK TURNS INTO CARMINES. LINGERS FOR LONG TIME. WALKS. CROSSES STREET TOWARDS STOREFRONT. LOOKING IN LINGERS FOR LONG TIME. FOLLOWING A SCENT.

4 OFFICERS ARE IN LIMBO. DRIFTING. DISTRACTED. WANDERING. DONUT BOXES AND COFFESS STREWN ABOUT. ACROSS STREET INSIDE 94 NORMAN LIGHTS TURN OFF AND ON. STENDHAL AND PHOENIX ARE RUNNING THROUGHOUT, LOOKING FOR SOMETHING THAT CAN PROVIDE THEM A FOOHOLD. AN ESCAPE HATCH. A TIME MACHINE. AN ERASER TO MAKE ALL OF THIS GO AWAY.

CUT TO:

11. INT. NIGHT. PASTEL ROOM INTO KITHCHEN "MAKE IT STOP" 11.
(STEN, PHOE)

SETUP

CAMERA LOW. KITCHEN TO PASTEL ROOM.

STENDHAL AND PHOENIX KNEEL OVER BODY. WHAT THEY SHOULD DO?
[OCCASSIONAL SHRIEKS CONTINUE FROM INSIDE BAG]

STENDHAL

If only the noises would stop I could think. I swear to you. Make it stop. Phoenix. Make it stop.

PHOENIX

We have to open the bag and let her out.

STENDHAL

Why?! No! Why!?

PHOENIX

Are you crazy? She could die in there. And then what? Huh? Then what?

STENDHAL

Make the sounds stop. Please make them stop. I want them to go away.
Please make them stop...

[cries shrieks moans "let me out" etc heard in bursts from inside bag]

CUT TO:

12. INT. NIGHT. CARMINES.

"FATHER'S NIGHTMARE"

12.

(IKE, COP#2, SAL, DET#2, CRYSTALS FATHER)

CRYSTAL'S FATHER AND SAL ARE SEATED IN FAR CORNER OF PIZZA SHOP IN CHARGED CONVERSATION. CARSON IS EATING A SLICE OF PIZZA AND SEATED ALSO. IKE AND COP#2 ARE KEEPING WATCH OUT FRONT OF PIZZA SHOP, ESTABLISHING A PERIMETER.

SETUPS

#1: BROAD ESTABLISHING SHOT OUTSIDE CARMINES LOOKING THROUGH WINDOWS
DETECTIVES AND FATHER SEATED, TWO BEAT COPS OUT FRONT.

#2: CAMERA FIXED INSIDE CARMINES. CLEAN FRAME OF SAL AND FATHER SEATED.
OCCASSIONAL PANS TO CARSON EATING SLICE.

CRSTAL'S FATHER

This can't be happening. I swear to you this can't be happening. No. She's never been the type to wander. To be in the deli. I can't imagine. How will I explain this to her mother.

SAL

You don't have to tell her ... at least not right now ... why make her suffer ...

CRYSTALS FATHER

4 or 5 times a week we would read to each other and watch baseball. This is insane!

SAL

[Attentively listening to Father trying to ease his suffering]

Yes. I can only guess at the suffering you must be going through this very instant. I don't have any children, but you do. And, as a father, this must be your worst nightmare.

[pause]

[father looks up and into eyes of Sal]

[camera pans to Carson eating slice]

[dissolve]

CUT TO:

12A. INT. CARMINES. NIGHT OR DAY.
(SAL, IKE, GHO, CRYSTAL,)

"LAYERS"

12A.

SETUP

- 1: HAND HELD OR TRIPOD INSIDE CARMINES OUT TOWARDS STOREFRONT. LAYERS. COPS IN FOREGROUND AND BROTHERS, CRYSTAL, OR GHOST (OR COMBINATION) IN WINDOWS OPPOSITE.
- 2: REVERSAL. STOREFRONT TO CARMINES. LAYERS. AS MANY FIGURES AS CLEAR AS POSSIBLE.

12B. EXT. STOREFRONT.
(GHO)

"GHOST LOOKS OUT WINDOWS"

12B.

SETUP

- 1: TRIPOD SIDEWALK BELOW STOREFRONT SEES GHOST LOOKING OUT WINDOWS TO STREET.
2. EXT. BACKYARD. HAND-HELD AND TRIPOD SEES GHOST LOOKING OUT STOREFRONT WINDOWS TO BACKYARD.

13. INT. NIGHT. CARMINES.
(SAL, IKE, CARMINE, ALEX)

"CONTACT"

13.

SETUPS

- #1: ESTABLISHING SHOT SIDEWALK INTO CARMINES. SAL AND IKE STANDING AT COUNTER IN CONVERSATION WITH PIZZA SHOP OWNER.
- #2: INSIDE CARMINES. CAMERA FIXED. CLEAN FRAME. SAL SPEAKING WITH SHOP OWNER.
- #3: CU ON ALEX (LATIN WORKER AT CARMINES)

THEY ARE TALKING ABOUT PIZZA. TYPES OF BAKING METHODS FOR PIZZA DOUGH. SHOP OWNER IS ANIMATED AT TIMES. SAL IS WISHING HE WERE IN A PROP PLANE. IKE IS WONDERING WHAT THEY SHOULD DO NEXT AND BREAKS OUT ...

IKE

We need to make contact. How do we reach the inside? Is there a phone in there?

CARMINE

Ya sure. Of course there is. Of course.

[over hearing, Alex "the latin pizza shop bike delievery man" joins conversation]

ALEX

I know the number. *[Alex quickly says number in Spanish]*

SAL

Yes. Yes. Thank you ... *[wanting to know his name]*

ALEX *[picking up on this]*

Alex.

SAL

Yes. Thank you, Alex.

CARMINE

Do you need a phone?

SAL

Of course, yes, a phone would be lovely. Lovely.

[Carmine hands Sal a phone. Sal dials number given him by Alex. Sal holds phone to his ear]

CUT TO:

**14. INT. NIGHT. KITCHEN ROOM
(STEN, PHOE)**

"TELEPHONE CALL"

14.

SETUPS

- 1: CAMERA FIXED LADDER HIGH CORNER PASTEL ROOM.
POV: NO MOVEMENT. BLOCK OF ICE. NUMB.
- 2: LOW KITCHEN ROOM. FIXED PHOENIX INTO KITCHEN ROOM TO TELEPHONE.

STENDHAL AND PHOENIX CROUCHED OVER BODY - AS IN PREVIOUS POSITION (SC11)
"MAKE IT STOP." THEY HAVE REMAINED STUCK, NOT KNOWING WHAT TO DO.
TELEPHONE RINGS. THE BROTHERS FREEZE EVEN DEEPER. "WHERE IS THAT COMING FROM."
"WHO COULD THAT BE." "WHY IS A PHONE RINGING?" THE PHONE RINGS FOR SOMETIME.
PHOENIX SLOWLY GETS UP, AND WALKS OVER TO RINGING PHONE SITTING ON CORNER TABLE.
CAMERA TRACKS PHOENIX TO THE PHONE.

CUT TO:

14A. INT. NIGHT. KITCHEN ROOM. (PHOE,STEN)

"HELLO"

14A.

SETUPS

- 1: PASTEL TO KITCHEN CLEAN FRAME OF PHOENIX AT TELEPHONE. TRIPOD.
- 2: CU'S PHOENIX
- 3: CU'S STENDHAL

PHOENIX SITTING IN CHAIR NEXT TO RINGING TELEPHONE IN CORNER OF KITCHEN ROOM.
FRAMED. EVEN CLEAN LIGHT. MATTER-OF-FACTLY. AFTER A COUPLE OF RINGS, PHOENIX
PICKS UP PHONE, AND PUTS TO HIS EAR MEEKLY. CAMERA. FIXED TRIPOD, TO TABLE
IN KITCHEN ROOM WHERE PHOENIX SITS. POV: STATIC. AN INTERVIEW. INDUSTRIAL.

PHOENIX

Hello.
Ya.
Really.
You think so?
Maybe.
I don't know.
I'm not sure.
Ok.

[Phoenix hangs up phone meekly]

{Stendhal walks into frame standing over Phoenix}

STENDHAL

Well? What did they say?

PHOENIX

We're both going to die.

[PAUSE]

STENDHAL

GET HER OUT OF THE BAG!

**15. INT. NIGHT. WHITE ROOM.
(STEN, PHOE)**

"PREGAME"

15.

SETUP

CAMERA FIXED. TRIPOD. FRAMES STENDHAL AND PHOENIX FACE TO FACE AGAINST WHITE ROOM WALL. SLOW INTO FOCUS.

THEY HAVE COME IN HERE TO TRY AND THINK. CLEAR HEADS. TO MAKE A DECISION.

POV: BINDING TESTIMONY. LOCKER ROOM. PREGAME. ARTIFICIAL. BEFORE THE REAL GAME FEEL. OVERLIT. BRIGHT. NO SHADOWS.

STENDHAL

we have to get her out of the bag man

PHOENIX

ya ya

STENDHAL

Give me a second

PHOENIX

What?

STENDHAL

Do you hear that?

PHOENIX

what?

STENDHAL

The shrill has stopped. there's no more shrill. can you hear that?

PHOENIX

she's probably screamed herself out like babies do

STENDHAL

she's no baby. not that kind of baby.

PHOENIX

holy christ my mouth is numb right now. I mean a part of my tounge. I'm having trouble right now. maybe I should lie down for a moment. I'm having trouble, all this moving around.

STENDHAL

let me see *[Stendhal looks inside Phoenix's mouth]* wow...don't say it!
Shut your mouth! Shut your mouth!

PHOENIX

OK. I'm Sorry. I'm not thinking straight.

STENDHAL

So let me do the thinking then, for both of us. Get in there and let her out.
Unwrap her. Get her comfortable, and, make her stop screaming.

PHOENIX

She has stopped.

STENDHAL

She's bound to start again.
[Camera remains steady on the two brothers. they do not move. There is an unspoken truth in the air. The Genie is coming out of the bottle.]

CUT TO:

15A. INT. NIGHT. PASTEL ROOM.
(STEN, PHOE, CRY,)

"WIGGLE ROOM"

15A.

SETUPS

- 1: CAMERA SIDEWALK, OUTSIDE, LOOKING INTO PASTEL ROOM, BEHIND DIRTY GLASS OF DOOR. (#2) MAYBE - ALSO THROUGH STEEL CAGE DOORS? BODY ALONE IN DARK. TIME PASSES. PHOENIX WALKS INTO PASTEL ROOM. PHEONIX ENTERS COMPROMISING POSTION OVER BODY. CAMERA DOES NOT MOVE FOR ENTIRE SEGMENT. POV: INTIMACY. GRAINY. VERY BLACK AND WHITE. PEEPING.
- 2: HAND HELD. FOLLOW STENDHAL WHITE ROOM TO PASTEL ROOM. CU'S ON STENDHAL.

PHOENIX

[mumbling][Phoenix is in shock from the events and is regressng]
a big red hunting dog named "Red" alaways tied to a chain
this is fucked - blue bloods hounds hounds
[singing]
st pierre st pierre st pierre
where oh where
st pierre st pierre
where oh where
[stops singing]
bones. trees. i wish she were a sheep. i can't dream anymore. we gonna drown -
then come back - a new way fat 'n fun she likes to run. God dammit God dammit!
put a fresh stick in her -

STENDHAL

[walks in on phoenix over body. embarrassment for phoenix. brotherly compassion. Enters and looks for a moment, overhearing before speaking]
...stop talking to yourself this way. I asked you to untie the body and your in here...doing whatever it is you're doing. leave it. and shut your mouth.

PHOENIX

ok

[opens mouth again]

STENDHAL

[GENTLY]

leave it shut

PHOENIX

ok

[stendhal and phoenix exchange long intimate hug]

CUT TO:

**15B. INT. NIGHT. PASTEL ROOM.
(STEN, PHOE)**

"INANIMATE"

15B.

SETUP

HANGING CAMERA DIRECTLY OVER BODY. FRAMING THE IN-ANIMATE OBJECT. SQUARE. STRONG LIGHT. CLEAR. SUSPENSION.

CUT TO:

**15C. INT. NIGHT. PASTEL ROOM.
(STEN, PHOE)**

"WIGGLING"

15C

SETUP

HANGING CAMERA DIRECTLY OVER BODY. FRAMING THE IN-ANIMATE OBJECT. SQUARE. STRONG LIGHT. CLEAR. SUSPENSION.

PHOENIX AND STENDHAL WALK INTO FRAME BENDING OVER BODY. THEY TOUCH BAG.

POV: SURVEILLANCE. CLINICAL. OBSERVATION DECK OVER A SURGICAL

PROCEDURE. ONLY HANDS AND ARMS OF STENDHAL AND PHOENIX IN FRAME.

PHOENIX

she's wiggling around alot

STENDHAL

I know.

[they watch bag. it does not move][THIS IS PROLONGED]

STENDHAL

untie her

CUT TO:

**15D. INT NIGHT. PASTEL ROOM.
(STEN, PHOE, CRY)**

"CEREMONY"

15D.

SETUP

HANGING CAMERA DIRECTLY OVER BODY. FRAMING THE IN-ANIMATE OBJECT. SQUARE. STRONG LIGHT. CLEAR. SUSPENSION. REPETITION SETUP AS PREVIOUS (SC 15B,15C)

FIRST TIME ACTUALLY CRYSTAL IN BAG

SOUNDS OF PLASTIC. CRACKS IN BAG. AN OPENING. FIRST THING SEEN SMALL PORTIONS OF CRYSTALS FACE. HER SKIN. ONE EYE. ONCE FACE BARELY SEEN, BROTHERS SLOW DOWN AND DRAW BACK THEIR HANDS. THE BROTHERS HANDS REST ON CRYSTALS BODY AND THE PLASTIC. SMALL PART OF CRYSTALS FACE SEEN PEERING THROUGH. EYES. MOUTH.

[a careful ceremony. drawing of a curtain. opening a chest buried beneath the earth's surface for a millinium][a mummy][during unbounding, flash backs of Crystal in a storage container]

15E. INT. DAY OR NIGHT. "ABDUCTION" 15E.
(STEN, PHOE, CRY,)

[CUTOUTS/FLASHBACKS SLICED INTO "CEREMONY"]

SETUPS

MULTIPLE. CU'S. THE ARMS OF HER ASSAILANTS. HANDS. HER FACE. HER EYES. CRYSTAL BEING WRAPPED IN PLASTIC.

A LAUNDRY ROOM, UTILITY ROOM. GENERIC, FLATLY LIT, CLOSED FEEL. A COMPUTER LAB IN CONNECTICUT. SHE IS ABDUCTED. CU'S. THE ARMS OF HER ASSAILANTS.

15F. INT. NIGHT. PASTEL ROOM. "GUTS" 15D.
(STEN, PHOE, CRY,)

SETUPS

#1: TRIPOD. SHADOWY. LOW. FAR CORNER IN DISPLAY CASE. BROAD SHOT MEN WITH BODY.
#2: JUST BODY WIGGLING

DOWN AND DIRTY. FROM INSIDE DISPLAY CASE or BEHIND DOOR TO PASTEL ROOM TO PHOENIX AND STENDHAL - UNWRAPPING BAG WITH CRYSTAL INSIDE. MATTER-A-FACTLY. SOUNDS OF PLASTIC. BREATH. ULTRA-REAL. ABJECT. SWEATY MEN IN A DARK TASK. MOISTURE. CRYSTALS WIGGLING INCREASES. MOANS AND SIGHS. EGG IS CRACKING.

[STEP-BROTHERS PUSH AWAY TO A SAFE DISTANCE. THEY HAVE LOOSENEED BINDINGS, CRYSTAL WILL DO THE REST, HERSELF. CRYSTAL STAYS COVERED COMPLETELY. WIGGLING INCREASES IN INTENSITY.]

STENDHAL

My God. What is this chick going to look like now?

PHOENIX

the gun. get the gun

STENDHAL

OK.

[Stendhal runs into back room where they have gun stashed. enters with Gun to safe distance from uncracking egg.]

CUT TO:

15G. INT. NIGHT. PASTEL ROOM. "PLACENTA" 15G.

SETUP

HANGING CAMERA DIRECTLY OVER BODY. FRAMING THE IN-ANIMATE OBJECT. SQUARE. STRONG LIGHT. CLEAR. SUSPENSION.

ONLY PLASTIC AND ROPES. EXACT SAME SETUP AS PREVIOUS. OVERLIT. A PLACENTA. SOFT LIGHT. A BIRTH. *EVERYTHING IS DIFFERENT*. GENIE IS LOOSE.

CUT TO:

15H. INT. NIGHT. PASTEL ROOM.
(STEN)

"SUPRISE"

15H.

SETUP

CAMERA FIXED. TRIPOD. CLEAN FRAME OF STENDHAL WITH GUN, FROZEN IN TRACKS, STARING AT UNIMAGINABLE SIGHT FROM THRESHOLD OF KITCHEN ROOM TO PASTEL ROOM.

POV: CANDID CAMERA. SUPRISE. BLISSFUL HORROR.

CUT TO:

15I. INT. NIGHT. PASTEL ROOM.
(STEN, PHOE)

"UNLEASHED"

15I.

SETUPS

- 1: CAMERA FIXED. LADDER. HIGH CORNER DIAGONAL CORNER OF PASTEL ROOM, ON DIAGONAL TO STEP-BROTHERS OVER REMAINS OF CRYSTAL'S CACOON.
BOTH ARE ON THEIR KNEES, MOUTHS OPEN IN STRANGE MIXTURE OF SHOCK AND AWE.
STENDHAL HOLDS GUN.
- 2: REVERSAL. OPPOSITE DIAGONAL.

POV: CLOSE ENCOUNTERS OF THE 3RD KIND. MISSILES IN FLIGHT. GLEE. RUPTURE.
DISSOLVE.

CUT TO:

15J. INT. NIGHT. PASTEL ROOM
(STEN, PHOE, CYRS, GHO)

"CRYSTAL IN HAZMAT"

15J.

[DISTORTED SHADOWS. BROKEN. GRAINY. MURKY. POWER OUTAGE.]

SETUPS

- 1: SLOW FOCUS FROM WARPED DISSOLVE. CAMERA LOW OVER SHOULDERS OF STEP-BROTHERS. EVEN CLEAN FRAME. BACKS HEADS. CRYSTAL STANDS BETWEEN THEIR HEADS.
CRYSTAL IN FULL HAZMAT. CRYSTAL LOOKS AROUND.
SHE HAS BEEN TRAVELING IN TIME. THROUGH SPACE. THIS IS A LANDING.
A POINT OF NO RETURN. A BIRTH. ABSENCE OF FEAR OR ANXIETY IN CRYSTAL.
- 2: SIDEWALK IN STOREFRONT. TRIPOD. SEES ROOM. ALL IN HAZMAT. CRYSTAL IN CENTER AT WALL. MEN ON FLOOR AT PLACENTA.
- 3: CU'S CRYSTAL IN HAZMET.
- 4: PAN TO GHOST IN THRESHOLD TO PASTEL ROOM.

BEAT. BING BING BING. FLASH FROM EARLY STILL PHOTOGRAPHY.
GHOST WALKS IN FROM KITCHEN ROOM. GHOST STANDS IN THRESHOLD OF KITCHEN ROOM.
A RHYTHMIC SYNCOPATION. DOMINOS. ONE DOOR LEADS TO ANOTHER DOOR.
POV: THE TEMPLE. ON A MOUNTAIN. RAIN. BLEEDING GOATS. HORSES. THUNDER.

CAMERA STAYS ON CRYSTAL FOR THE GHOSTS ENTRANCE. AND FOR HIS GREETING.
AFTER GHOST SAYS HELLO. BEAT. PAN TO FACE OF GHOST.

GHOST

Hello.

[BLACKOUT]

CUT TO:

15K. INT. NIGHT. PASTEL ROOM
(STEN, PHOE, CRY, GHO)

"THE GHOST"

15K.

SETUPS

- 1: CAMERA LONG WAYS, HIGH CORNER, FRONT OF PASTEL ROOM.
SURVEILLANCE POSITION. CLEAN FRAME, GHOST IN THRESHOLD OF KITCHEN.
- 2: SIDEWALK IN SEEING ALL IN TABLEAU.
- 2: KITCHEN OVER SHOULDER OF GHOST. CRYSTAL OUT OF FRAME. SEEING STREET.

BROTHERS HEADS TURNED TOWARDS GHOST, IN SHOCK AT UNEXPECTED VISITOR.
CRYSTAL AT PASTEL ROOM WALL LOOKING AWAY IN REVERIE. A TABLEAU.
POV: STILL PHOTOGRAPHY. ARTIFICIAL. CHOREOGRAPHY. DEJA VU. ENTERING A
CONFIGURATION.

BROTHERS SLOWLY COME TO THEIR FEET. STENDHAL HOLDS GUN. HE RAISES GUN AND POINTS
AT GHOST. BROTHERS IN A STATE OF SHOCK. SIEGE.

GHOST *[to brothers]*

Hello. I've been expecting you.
[turning to Crystal]
Hello Crystal.

CRYSTAL

[smiling warm. sweet seduction. wounded. burning]
Hi.

GHOST

You look lovely. I hope the passage hasn't been too uncomfortable.

CRYSTAL

No. No. My. Mmm. This is so ... where am I ...

STENDHAL

what the fuck is going on here! Who are you!?

GHOST

I'm the Ghost.

PHOENIX

What do you mean your a ghost?

GHOST *[MATTER OF FACTLY]*

I'm not a ghost. I'm *THE* GHOST.

PHOENIX

the Ghost

GHOST

Yes. Hello.

PHOENIX

hello

GHOST

[to Stendhal]
Hello

STENDHAL

[pause]
Hi

PHOENIX

We should shoot him, and if he really is a Ghost,
... *[starting to laugh]* the bullet would go right through him.
Like Vincent Price.

[Phoenix pretends he is Vincent Price]

STENDHAL

Or we could beat him and whip him and lash him
and call it "The Passion of the Ghost."

[Stendhal pretends he is Jesus]

[brothers begin to laugh. viciously. in-appropriately. they cannot help themselves.]

[underneath their laughter Crystal begins singing wistfully and with deep passion.]

[Crystal's singing grows]

CUT TO:

ACT TWO

**16. INT. PASTEL ROOM. NIGHT.
(STEN, PHOE, CRYSTAL, GHO)**

"CABARET"

16.

DISPLACED CABARET SINGER, TRYING TO MAKE HER WAY BACK. SHE SMOKES. PIECES OF CLOTHING HAVE BEEN SHEDDED AND ADDED. THE BROTHERS ARE SEATED AT A TABLE IN THE CABARET IN PASTEL ROOM. THE GHOST SITS AT ANOTHER TABLE OF THE CABARET. CRYSTAL IS "ON STAGE." THIS IS AN EPISODE. STAGE BACKDROOP IS PASTEL ROOM DIVIDING WALL TOWARDS WHITE ROOM. CRYSTAL STARTS AND RESTARTS. BACKS UP. DIGRESSIONS. TALKES TO THE AUDIENCE. TALKS TO GHOSTS AND AN IMAGINARY AUDIENCE. CRIES. ALLIGATORS. MELTS. REFORMS. BECOMES AND IS BECOMING. RADIANCE.

BELOW ARE SETUPS TO BE SHOT SEPERATELY AND SPLICED****

CUTOUT: BROTHERS ARE NUMB AND DRUGGED. DUMBSTRUCK BETWEEN MOMENTS OF GREAT AGAITATATION AND FEAR OF IMPENDING DANGER. BEING HUNTED OR WRONGLY SEDUCED. OFTEN THEY ARE LOOKING OUTSIDE. THE BROTHERS TABLE HAS NOTHING ON IT. STENDHAL HAS THE GUN. IT IS CONCEALED.

CUTOUT: GHOST IS IN A DREAM. ON A FAR AWAY HORIZON. THE SINGING OF CRYSTAL CREATE WITHIN HIM A FAR AWAY PLEASURE. HE IS FLYING AND IN FAR AWAY PLACE. HE IS SMOKING AND DRINKING SCOTCH ON ICE.

WINDOWS TO PASTEL ROOM ARE CLEAR. LIGHTS ON STREET AND PASSER-BYES CAN BE SEEN. WARM SOFT LIGHT. CANDLES MAYBE. EDGING TOWARDS SEEDY. DISCO BALL WHIRLS.

SETUPS

#1: CAMERA FIXED. TRIPOD. CENTER OF PASTEL ROOM. CLEAN FRAME ON CRYSTAL IN CABARET. POV: THE AUDIENCE. THE BROTHERS. THE GHOST. INTERIORITY OF "WOMAN ON STAGE." ABSENCE AND PRESENCE. GIRL IN THE COURT OF KINGS. A HAREM DANCER PROVIDING ENTERTAINMENTS. (OPENING NIGHT CASSAVETES)

#2: FIXED. TRIPOD ENTRY CUBBY AREA BEHIND DOOR INTO PASTEL ROOM. POV: PEEPING TOM. WITHOUT SHAME. STARING. WONDERMENT.

CUT TO:

16A. EXT. BEHIND DOOR/ENTRY INTO PASTEL ROOM.
(STEN, PHOE, CRY, GHO)

"EXPOSED"

16A.

SETUPS

- #1: CAMERA FIXED. SIDEWALK. OUTSIDE PASTEL ROOM DISPLAY CASE
(STAGE SIDE FRAMING CRYSTAL) THROUGH GLASS. A FLASH.
STENDHAL HAS TURNED ON BRIGHT FLOURESCENT LIGHT.
- #2: THOURGH DIRTY DOOR FROM ENTRY CUBBY AREA.

STENDHAL IS SCREAMING, HIS SCREAMING IS MUFFLED HEARD FROM OUTSIDE AND BEHIND GLASS. PHOENIX, GHOST, AND CRYSTAL ARE FROZEN FOR A FEW MOMENTS. SUDDENLY PHOENIX, ANSWERING ORDERS BARKED BY HIS BROTHER, RUNS AND COVERS WINDOWS WITH SHEETS. CRYSTAL AND THE GHOST, IN THEIR RESPECTIVE POSTIONS (CRYSTAL ON "STAGE," GHOST IN HIS CUPS AT TABLE) DO NOT GET CAUGHT UP IN FRENZY.

CAMERA REMAINS STILL IN SAME POSTION WHILE WINDOWS ARE COVERED AND DURING ENTIRE ACTION. NO MOVEMENT. PATIENT. FIXED. SOUNDS OF THE STREET. DISSOLVE. ALMOST HUMMING UNDERNEATH.

POV: INHUMAN. WATCHED BY A MACHINE. RESOLVE. ENDURANCE. WAIT THEM OUT.

CUT TO:

17. INT. EARLY MORNING. CARMINES.
(SAL, IKE)

"MY FIRST STAKEOUT"

17.

SETUPS

- 1: CAMERA FIXED. TRIPOD. BEHIND PIZZA COUNTER. THROUGH PIZZA DISPLAY GLASS.
FOREGROUND FRESHLY MADE PIES OF PEPPERONI AND CHEESE.
- 2: CU'S SAL
- 3: CU'S IKE

SOUNDS OF KITCHEN AND MEN TALKING IN SPANISH. MORNING COFFEE. GENTLE AWAKENING OF A SHOP IN THE CITY. THROUGH GLASS IN SOFT HUES, ALMOST HAZY, IKE AND SAL SIT WITH COFFEE AND SWEET BREAD AT TABLES OF CARMINES. SAL HAS NOT SLEPT. IKE MADE IT HOME FOR A MERE WINK AND A PASSING KISS TO HIS FIANCEE. MOSTLY THEY ARE RE-GROUPING. BUT IN-BETWEEN SILENCES, SAL, DRAW OUT BY IKE'S CURIOSITY, TELLS OF HIS FIRST STAKE-OUT.

SAL

I was so young. *[eating sweet bread. looks at Ike for a time]*
Younger than you are now. A boy really. Wet behind the ears as they say.

[this makes Sal almost smile. The thought of being a boy again. Young and new to the department]

You know, two of my uncles, and my grandfather, were members of the department.

IKE

Yes. How could I not know that. I mean ...

SAL

Well, it was my father's brother, uncle Russell, that was with me that night. I'll never forget that night.

IKE

that was around Christmas, near Dover's, the dock on north sixth ... ?

SAL

Yes. Yes. I've never been able to think of Christmas the same since. Now I usually fly with Harry, my foot doctor, to the apple farm on Christmas. The trees and the orchards are calming to me. But that night, that long night, so long ago, as we sat staring, for hours on end, into the darkness... When things broke and the men in masks ran out, I have never been so scared in all my life. Before or since. I think, in that instant, my future was mapped and a part of me went to sleep. This all happened in a few moments and then I too was running, and pulling my revolver out. I felt as though I were screaming, but everything around me was still and deadly...silent

[Sal goes silent. gentle camaraderie moves between the two men. they continue eating sweet bread and drinking their coffees][drifting]

CUT TO:

18. EXT. DAYTIME. PULASKI BRIDGE OVERPASS. "OVERPASS" 18.
(CRYS FATHER)

CRYSTAL'S FATHER ON CELL PHONE IN ANIMATED CONVERSATION. HE IS GESTURING WILDLY. CALL ENDS. HE STARTS RUNNING. EXTREME CU ON FACE WHILE HE IS RUNNING. FATHER LAYS DOWN IN LOOKOUT ON BRIDGE. SOUNDS OF CARS PASSING BY. FATHER IS WEEPING. FATHER IS TALKING ON CELL PHONE AGAIN. ENDS SECOND CALL. FATHER IS IN IMAGINARY CONVERSATION WITH INVISIBLE FRIEND SITTING NEXT TO HIM IN LOOKOUT OF PULASKI BRIDGE ON GROUND.

SETUPS

- #1: ACROSS STREET OPPOSITE SIDE SEEING FATHER ON BRIDGE IN ANIMATED CONVERSATION.
- #2: FATHER RUNS TOWARDS CAMERA FOR CU ON FACE ON BRIDGE SIDEWALK
- #3: FATHER RUNNING AWAY FROM CAMERA INTO MIST ON BRIDGE
- #4: TRIPOD FIXED LOOKING TOWARD FATHER. ARTIFICIAL. CUTOUT IN CUBBY-HOLE OF BRIDGE.
- #5: PAN UP TO SKY.

CUT TO:

19. INT. DAYTIME. PASTEL ROOM TO BACKYARD. "SHOWER" 19.
(CRYS, STEN, PHOE, GHO)

SETUPS

- #1: CAMERA TRIPOD FIXED. PASTEL ROOM to KITCHEN ROOM and out kitchen window to Crystal under water. Voyeuristic. Curious. Cautious. SLOW STEADY ZOOM. A FEW STEPS. STOPS. REPEATS.
- #2: CAMERA AT KITCHEN WINDOW HAND HELD. STENDHAL AND CRYSTAL UNDER WATER. SLOW PAN UP STREAM OF WATER.
- #3: TRIPOD PASTEL TO KITCHEN FOR GHOST SPEECH. FULL FRAME.
- #4: CU'S GHOST FOR SPEECH.

CRYSTAL IN BACKYARD, HEAD FULL OF SOAP, TAKING A SHOWER. TIME PASSES. STENDHAL WALKS INTO FRAME AND UNDER WATER WITH CRYSTAL. PLAYFUL, INNOCENT, LOVING. CARESSES. POV: A SERPENT. PAN UP REVEALS "SHOWER" TO BE A HOSE - HELD BY PHOENIX, STANDING ON A TALL LADDER, AND LOOKING AWAY - DISTRACTEDLY. PHOENIX IS DAYDREAMING, AS THOUGH WATERING A FLOWER GARDEN OR AN APPLE TREE. TIME PASSES. 3 NUDES. CAMERA PULLS BACK, SLINKING AWAY, TO PASTEL ROOM. BACK TO ORIGINAL POSITION. 9TH SYMPHONY, BEETHOVEN (4TH MOVEMENT - DEEP MALE VOICES) IS HEARD. GHOST APPEARS IN FRAME, AS CAMERA PULLS BACK, SEATED CORNER OF KITCHEN ROOM. GHOST IS IN BLUE BATHROBE. HOUSE SLIPPERS. HIS LEGS ARE CROSSED. HE LOOKS TO HORIZON. HE IS SMOKING. CAMERA STOPS. STILLNESS. BEETHOVEN'S 9TH CONTINUES. TIME PASSES. CAMERA TRIPOD FOR GHOST SPEECH.

GHOST

Dolls love me when I'm by myself (certain dolls)
I have a favorite. Ashlee.
Her curls. red. blow. in the wind (a doll's wind)
From now on until next we meet, into Ashlee's doll heart,
love's secret will keep.
Blouses and dresses stained from years in the sun, become heirlooms,
Grandmother's treasure chest, mother's bride and groom.
Ashlee oh Ashlee, to you I give my heart
the most beautiful doll I've ever known
Ashlee oh Ashlee, to you I give my heart
the most beautiful doll I've ever known

CUT TO:

20. EXT. DAYTIME & NIGHT. NEIGHBORHOOD. "HOMELESS GIRL" 20.
(CRYS)

SETUP: DIFFERENT LOCATIONS ABOUT AND AROUND STOREFRONT.

POV: THROUGH BROKEN GLASS.

CRYSTAL CURLED UP ON SIDEWALK, LAYING IN A STOOP, CROUCHED AGAINST A WALL.
RUN-AWAY. A BEGGER. CRYSTAL ON STREET. SHATTERED GLASS.

CUT TO:

21. EXT. BACKYARD. DAYTIME TO NIGHT. "DIGGING A GRAVE" 21.
(STEN, PHOE, GHO, CRYS)

SETUPS

#1: Broad Establishing shot from back of storefront into yard. Still.
fixed. POV: Voyeur. Through the blinds/window shades.
#2: From rooftop down. POV: Crystal. Blissful.
#3: HAND-HELD amongst men digging. CU on faces. Sweat. Dirt. Hands.
POV: The Invisible Father. "Lost are my children." Ominous. Pagan.
Abnormal.

BURY THE EVIDENCE. GET RID OF THE BODY. POV: CRYSTAL WATCHES HER GRAVE BEING DUG.

BACKYARD. STENDHAL, PHOENIX, THE GHOST DIG GRAVE. CRYSTAL WANDERS ABOUT.
WITNESS. CRYSTAL ON ROOFTOP WATCHING DOWN UPON MEN WHILE THEY DIG.
CRYSTAL SLEEPS. JUMP CUTS.
Artificial old-family-movies quality. Sped-up camera.
Almost Black and White. Six Foot holes. Face of Crystal in the grave.

CUT TO:

22. INT/EXT. DAYTIME. "KAMIKAZE FATHER" 22.
(CRYS FATHER, CRYS, IKE, SAL, COP#2, CARSON,)

SETUPS

- 1: CAMERA BROAD. FIXED. TRIPOD SIDEWALK OUTSIDE STOREFRONT ACROSS STREET TO CARMINES. ESTABLISHING SHOT, "BASE CAMP." POLICE OFFICERS MILL ABOUT. CRYSTAL'S FATHER PACES IN FRONT OF CARMINES ANXIOUSLY. SAL SEES FATHER'S ANXIETY AND APPROACHES HIM. SAL PUTS HIS HAND ON FATHER'S SHOULDER IN AN ATTEMPT TO SOOTH HIM. THE MEN BEGIN TO STRUGGLE AND ARGUE.
- 2: CU SAL AND CRYSTAL'S FATHER IN STRUGGLE. IMPROVISED BROKEN SPEECH. "YES YES I UNDERSTAND" "NO NO YOU DON'T" "YOU DON'T!" "YOU MUST REMAIN CALM" "YOU'LL PUT HER AT RISK" "YOU DON'T UNDERSTAND" ETC.
- #3 CAMERA FIXED. SIDEWALK. TRIPOD AT CARMINES. CLEAN FRAME SAL AND CRYSTAL'S FATHER STRUGGLING WITH EACH OTHER. ARM IN ARM. SAL IS TRYING TO HOLD CRYSTAL'S FATHER BACK. IT IS NO USE. CRYSTAL'S FATHER BREAKS OUT IN RUN TOWARDS STOREFRONT.
CUTOUT: ZOOM EXTREME CU TO SAL'S FACE. "NO! NO!"

CUT TO:

22A. EXT. DAYTIME. "KAMAKAZI TO GATE" 22A.

SETUPS

- 1: FIXED. TRIPOD. CRYSTAL'S FATHER RUNS TOWARDS CAMERA.
- 2: FIXED. TRIPOD. BEHIND ROLLED DOWN GATE DOOR OF PASTEL ROOM. CLEAN FRAME, CRYSTAL'S FATHER RUNNING "KAMIKAZE STYLE" TO GATE OF STOREFRONT.
- 3: CU ON FATHER'S FACE RUNNING, FULL STEAM.
- 4: FIXED TRIPOD. SIDEWALK. PROFILE OF FATHER SMASHING INTO GATE.
- 5: HAND HELD INSIDE CAGE ENTRY/CUBBY. CLEAN FRAME HE SMASHES FACE FIRST INTO GATE.
- 6: CU FATHER RUNNING INTO GATE SMASHING FACE
- 7: FIXED TRIPOD. INSIDE ENTRY BEHIND GATE. CRYSTAL'S FATHER SMASHED AGAINST GATE. EXTREME CU ON MOUTH. SALIVA. PORES OF SKIN. BULGING EYES. POV: CRSTAL. OVER SHOULDER OF CRYSTAL LOOKING INTO EYES OF HER FATHER.

CRYSTAL'S FATHER

[Labored breathing. moans. a dying man]

Crystal! Crystal! It's me sweetie! It's me! POP POP it's POP. It's POP Crystal.

[father slinks down. balling. broken. weeping]

CUT TO:

23. EXT. DAYTIME.
(CRYS)

"CRYSTAL IN DISPLAY CASE"

23.

****BLOWN. OVEREXPOSED IMAGE CRYSTAL FACE TAKES ALL OF FRAME BEHIND GLASS**

CAMERA FIXED. ACROSS STREET OR ON SIDEWALK IN FRONT OF STORE.
Burnt. Floating. Steam rising. A mirage. Slowly into focus on
Crystal curled up in display case of white room. Slow Zoom to CU
on Crystal. Face. Nose. Mouth. Stretched. Over Exposed. Face or part
of face fills entire frame while she speaks.

CRYSTAL (VO)

don't do list. look at playboy's tits. all the tits. muscularity. volatile tits
led to even more volatile tits in a room of daisies. you will anger no one. no
one will anger you. you know you belong here. be yourself. be free. let go of
your little ambition (ambitions) bitch. the inhibitions bitch.

CUT TO:

23A. INT. DAYTIME.
(IKE)

"FLOATING"

23A

PORTRAIT OF IKE.
IKE IS ON CB RADIO. HE IS GYRATING AND ROLLING UP AND DOWN AND SIDE TO SIDE
TRYING TO GET A CLOSER LOOK. TRYING TO UNDERSTAND WHAT HE IS SEEING. HE IS
LOOKING INTENTLY TO A HORIZON WHERE GIRL FLOATS.

CAMERA FIXED. TRIPOD. STILL. SUSPENDED. DOCUMENTING.

SETUPS

- #1: IKE WITH BACK TO PASTEL ROOM WALL. CAMERA IN CLEAN FRAME. IKE WITH CB.
- #2: IKE IN FRONT OF CARMINES ON SIDEWALK HOLDING AND SPEAKING INTO CB.
CAMERA FIXED FROM SIDEWALK INFRONT OF STOREFRONT ACROSS STREET TOWARDS
IKES POSTION. CLEAN CLEAR FRAME.

IKE

...we've got...
Crystal in Display Case ... Crystal in Display case glass. Yes. This is a
positive ID. Over. Full light. Right out in the open. Everyone can see.
She seems in a ... she seems to be in a ... I'm not quite sure ... floating.
She's in the open we could just grab her ...

CUT TO:

24. INT. WHITE ROOM.
(STEN, CRY, GHO)

"JILL"

14A.

CAMERA WHITE ROOM. FIXED. TOWARDS STREET. CRYSTAL IN DISPLAY CASE, AS IN SC23. STENDHAL IS SEATED IN A CHAIR LOOKING INTO A MONITOR. MONITOR BLOCKS MOST OF STENDHAL'S BODY. PARTS OF HIS FACE CAN BE SEEN. CRYSTAL IN SOFT FOCUS BEHIND STENDHAL. A TABLEAU. STENDHAL KNOWS CRYSTAL IS SEATED BEHIND HIM. HE PRETENDS HE DOES NOT KNOW.

#1: CAMERA STILL FIXED. BUZZ OF MONITOR. TABLEAU AS DESCRIBED.
#2: CAMERA FIXED. TRIPOD. BLANK SECTION ON WALL OF WHITE ROOM.
STENDHAL IS HEARD. MONITOR IS HEARD.
#3: CU GHOST FROM TOILET IN ROBE AT COUCH SMOKING.

STENDHAL

hit the fucking bell jill
jill!
can you fucking hear me?!
jill!
hit the bell!

[talking to himself. repeating]

not one thing or the other but everything. let us see everything

ok ok

hit the fucking bell jill
jill!
can you fucking hear me?!
jill!
hit the bell!

CUT TO:

25. INT. DAYTIME. WHITE ROOM.
(STEN, CRY, PHOE, GHO)

"ANSWER THE PHONE"

25.

SETUP

CAMERA HAND HELD IN DISPLAY CASE. POV: CRYSTAL LOOKING AT STENDHAL DURING "JILL" (SC24).

TELEPHONE RINGS. CAMERA FRAMES FROM CRYSTALS POV - BACK OF STENDHALS HEAD AND MONITOR TOWARDS COUCH ROOM. COOL INTERIOR DAYLIGHT. SHIFT IN LIGHTING / MOOD FROM "JILL" SC24. STENDHAL STANDS HEARING RING. HE MESSES WITH THE MONITOR. TELEPHONE CONTINUES TO RING. HE WALKS TOWARDS COUCH ROOM AND RINGING TELEPHONE. CAMERA FOLLOWS AFTER A FEW BEATS. TRAILING. STENDHAL STOPS IN COUCH ROOM RETRIEVING REVLOVER FROM CABINET. GHOST IS SEATED ON COUCH IN ROBE SMOKING. CRYSTAL TRAILS TRYING NOT TO BE NOTICED. TELEPHONE CONTINUES RINGING.

STENDHAL

Would somebody answer the phone for christs sake!

[STENDHAL MOVES FROM COUCH ROOM TOWARDS KITCHEN.]

CUT TO:

26. INT. DAYTIME. KITCHEN ROOM.
(STEN, PHOE, GHO, CRY)

"RINGING"

26.

SETUPS

- 1: CAMERA FIXED. TRIPOD. PASTEL ROOM INTO KITHCEN. PHOENIX ALONE AT TABLE WITH RINGING TELEPHONE.
2: CU'S ON STENDHAL AS HE ENTERS

PHOENIX IS SEATED AT TABLE, LISTENING TO RINGING. STENDHAL APPROACHES RINGING TELEPHONE AT TABLE. GHOST WALKS IN BEHIND STENDHAL TO TABLE. CRYSTAL FOLLOWS, SOON AFTER FROM BATHROOM INTO KITHCEN, ALSO TO TABLE. PHOENIX IS SEATED. GHOST, STENDHAL, CRYSTAL STAND OVER HIM. STENDHAL IS HOLDING GUN.
POV: THERE ARE A FAMILY NOW. THEY ARE TOGETHER NOW.

STENDHAL

Why aren't you answering it?

[PHOENIX DOES NOT ANSWER. HE IS LOCKED UP SOMEHOW.]

[PHOENIX AND STENDHAL EXCHANGE LOOKS]

[GHOST WALKS IN BEHIND STENDHAL TO TABLE FROM PASTEL ROOM PAST CAMERA]

[CRYSTAL FOLLOWS, SOON AFTER GHOST FROM BATHROOM AND GOES TO TABLE.]

[PHOENIX REMAINS SEATED. THE GHOST, STENDHAL, CRYSTAL STAND OVER HIM.]

[STENDHAL IS HOLDING GUN.]

POV: THERE ARE A FAMILY NOW. THEY ARE TOGETHER NOW.

STENDHAL

OK

[STENDHAL PICKS UP RECEIVER]

STENDHAL

HELLO.

CUT TO:

27. INT. DAYTIME. CARMINES.
(SAL, IKE)

"MAKE IT ALL GO AWAY"

27.

SETUPS

- 1: CAMERA FIXED. TRIPOD. BEHIND PIZZA COUNTER. THROUGH PIZZA DISPLAY GLASS. REPITION SETUP (SC17) "MY FIRST STAKEOUT."
2: CU'S / PANS BETWEEN SAL AND IKE

SAL AND IKE SEATED IN BOOTH OF PIZZA SHOP. THIS IS INSIDE "BASE CAMP CARMINES."
SAL HAS TELEPHONE RECEIVER TO HIS EAR. IKE IS TAKING NOTES ON A LEGAL PAD, AND SPEAKING SOFTLY INTO A TABLETOP RECORDER, THAT HE OCCASSIONALLY PLAYS BACK. SLOW INTO FOCUS. FOREGROUND - FRESH GREASY LUSCIOUS - JUST OUT OF THE OVEN - PEPPORONI PIZZA PIE. POV: LATIN PIZZA WORKERS.

SAL

Yes. Yes. Hello. With whom am I speaking?
Yes. Stendhal. Stendhal. That's a nice name.
And what is your friends name? Oh. Oh. He's not your friend,
he's your step-brother. Well that is different. Yes. Much. Uh huh.

[Sal puts his hand over reciever and whispers in IKE's ear]

SAL

So. Stendhal. What is it you want?

[pause][reaction shots CU face Sal listening intently]

[Sal writes sentence on pad IKE has infront of him while listening to Stendhal on the receiver]

*****cutout shot "THEY WANT US TO MAKE IT ALL GO AWAY"**

REACTION SHOTS OF SAL HAVING PHONE TO EAR*

SAL

Yes. Well. You know son, that's impossible. I can't do that son.
[Sounds of Dial Tone grow. Stendhal has hung up]

CUT TO:

28. INT. DAYTIME. KITCHEN ROOM.
(STEN, PHOE, CRY, GHO)

"MAKE US FEEL BETTER"

28.

SETUP CAMERA FIXED. TRIPOD. PASTEL ROOM INTO KITCHEN. ALL ARE AROUND TABLE.
REPETITION SET-UP AND CONFIGURATION (SC26). STENDHAL HAS HUNG-UP TELEPHONE.
STENDHAL'S HAND IS STILL ON RECEIVER. ALL LOOK INTENTLY TOWARDS STENDHAL.
IN ANTICIPATION OF SOMETHING POSITIVE. HOPE.

SILENT FILM CHOREOGRAPHY

#1 ZOOM CU STENDHAL. STENDHAL EXITS

#2 CRYSTAL EXITS PAST CAMERA

#3 GHOST EXITS CORNER KITCHEN

#4 PHOENIX ALONE AT TABLE

POV: SAY SOMETHING TO MAKE US FEEL BETTER. ALL ARE SMILING. LONG AKAWARD SILENCE.
MILLING ABOUT. "OH. OK" THINGS DIDN'T SEEM TO GO AS PLANNED, SO BETTER TO JUST
LET THE SUBJECT DROP. SLOWLY EVERYONE PEELS AWAY.

PHOENIX REMAINS SEATED AT TABLE AS HE WAS EARLIER. LOCKED UP. BY HIMSELF.
CAMERA IS STILL AND FIXED DURING THIS ENTIRE SEQUENCE.

TIME PASSES. BLACK OUT.

CUT TO:

ACT THREE

"WAITING"

**... OR HOW TO PASS THE TIME WHEN HOLED-UP IN AN ABANDONED
STOREFRONT WHILE KEEPING A HOSTAGE AT GUNPOINT, WITH THE COPS OUTSIDE
MAINTAINING A PERIMETER ...**

**28A. INT. PASTEL ROOM. NIGHT.
(CRYS,GHO)**

"PIGS IN A BLANKET"

28A.

FIXED TRIPOD END OF BED. POV: GUARDIAN. LOOKING OVER A COMA PATIENT. SYMPATHETIC. MAID LOOKING IN ON "MISTRESS" OF THE HOUSE WHO IS VERY ILL. Crystal and Ghost are wrapped tight, alone in bed, under the covers pulled up to their chins. Pigs in a Blanket. Long opening shot of Ghost trying to figure out what to say. 4 or 5 false starts. Ghost having conversation with himself inside his head. Ghost finally breaks out with "so what." Crystal and Ghost do not want to give anything away. *Nothing wrong here.* CAMERA slowly into focus as though coming out of a fevered sleep.

GHOST

so what. you are alone in an abandoned store front by yourself. so what. so what. who cares. who will judge you? drink a beer and pee in my ear. we formed a club of formerly by themselves people who disappeared. a club of the abandoned. for us.

CRYSTAL

I'm sleeping because of the malaise

GHOST

[slowly exaggerated]
malaise malaise

CRYSTAL

I'm alone AND I'm hungry AND I can't see anything anymore

GHOST

a rescue needs to happen

CRYSTAL

too late

CRYSTAL

[envisioning in sublime wonder]
lay back in warm shit and die

CUT TO:

**29. INT. NIGHT. COUCH ROOM.
(CRYS,GHO)**

"MICE"

29.

#1

CU reaction shots face of Ghost in couch room mirror. Ghost and Crystal enter strange telepathy after Ghost is finished telling Crystal about his dream from the night before. Ghost is considering possibilities and configurations. Ghost in conversation with himself in his own head. Ghost raises his eyebrows. Ghost makes small sounds and noises. Ghost imitates a mouse. "Hmmm" "Well" "Yes".

[VO] *[Strange Telepathy]*

GHOST (VO)

two girls (at once)

CRYSTAL (VO)

how bout (2) boys

2: CAMERA BACKYARD THROUGH COUCH WINDOW. CRYSTAL AND GHOST. DIFFERENT CONFIGURATIONS. PLAYFUL SPEECH, INTIMATE, AND PRIVATE TO EACH OTHER. SMALL TALK. OVER EXPOSED. WHITE. *[USING MATERIAL FROM TESTS PRE-PROD]*

CUT TO:

**29A. INT. NIGHT. COUCH ROOM.
(CRYS, GHO)**

"ICY WATER"

29A.

SETUPS

- 1: CAMERA FIXED. LADDER. DIRECTLY OVER HANDS/FINGERS OF GHOST IN COLD ICY WATER. PROLONGED.
- 2: CAMERA HAND HELD TRACKS Ghost. GHOST REMOVES HANDS FROM WATER, DRIES WITH A TOWEL, WALKS FROM COUCH ROOM TO PASTEL ROOM. GHOST SEES STENDHAL AND PHOENIX AS HE ENTERS. CAMERA FOLLOWS GHOST THROUGH BATHROOM AND KITCHEN ROOM, TRACKING HIM IN HIS PATH. OVER SHOULDER.

POV: PULLED INSIDE ANOTHERS DREAM. LOSS OF OBJECTIVITY.

CUT TO:

**30. INT. NIGHT. PASTEL ROOM.
(GHO, STEN, PHOE, CRYS)**

"GHOST CONFESSIONS"

30.

SETUPS

- 1: CAMERA FIXED. TRIPOD. FAR CORNER PASTEL ROOM. CLEAN FRAME OF GHOST, STENDHAL AND PHOENIX. ESTABLISHING SHOT. BROAD. CU EXTREME ZOOM OBJECT IN ROOM. THEY ARE ALONE. 3 MEN SITTING DOWN FOR A *HEART TO HEART*. POV: CHEETOS AND PLEASURE. JUICY STUFF.
- 2: HAND HELD. CU. MISDIRECTION IN ROOM. ABJECT. OUT TOWARDS STREET. LIGHT TOUCH.

[LONG PAUSE] [SIGHS AND OCCASIONAL KNOWING CHUCKLES]

GHOST

... so ...
draw a map of the entire place
(ghost makes big gesture indicating this place)
a map that includes everything

STENDHAL

leave me out

PHOENIX

leave me out
[long pause] [sighs and OCCASIONAL knowing chuckles]

GHOST

I sit in the grass by myself. no one else can see me. mmm. ya. mmm.

CUT TO:

**30A. INT. NIGHT.
(GHO)**

"GHOST PLAYS DRESS UP"

30A.

SETUPS

#1: GHOST AT RADIATOR SHELF FACING COUCH ROOM IN CHAIR.

#2: CHAMBER WITH FRENCH DOOR AND MAPS WITH SIDE DOOR

[BOTH SETUPS TESTED]

DISSOLVE TO Ghost in his chamber. Ghost's private reveries. Dancing and communing with specters of the night. He trying on his "looks" - with long stretches alone in only his red underwear and cross. The Ghost dances, sings, remembers. POV: A sleepy cat. A lazy doll. An old man or woman in bed, nearly asleep, with one eye open gazing in and out of attention to the Ghost.

CUT TO:

**30B. INT. NIGHT. PASTEL ROOM (RETURN TO SC30). "GHOST CONFESSIONS"
(STEN, PHOE, GHO)**

30B.

- 1: CAMERA PASTEL ROOM. REPETITION/CONTINUATION SC30 POSITIONS, LIGHTING, SETUP. GHOST IN PASTEL ROOM WITH STENDHAL AND PHOENIX CONFESSING. GHOST IN A STRANGE REVERIE. HE IS MAKING GESTURES AND SMELLING THE GRASS. HE IS DISPLAYING HIS BLISSFUL SOLITUDE TO STENDHAL AND PHOENIX.
- 2: REVERSAL. OVER SHOULDER GHOST TOWARDS STEP-BROTHERS AT TABLE.
- 3: CU'S ON BROTHES. REACTION SHOTS. BEEP BEEP. ETC.

GHOST

[ON FLOOR IN REVERIE. ROLLING AROUND. MOANING.]

Trees tickle the sky with (DOLLAR SIGNS \$\$\$) BEEP! BEEP! BEEP!
[Ghost gestures with the "beeps". each beep indicating a dollar sign]
Pay cash for your love. Nothing tastes better than love bought! BEEP BEEP

CUT TO:

**31. INT. NIGHT OR DAY. CUT OUT.
(GHO)**

"OLIVER SACKS"

31.

SETUPS

- 1: EXTREME CU ON FACE AND UPPER TORSO OF GHOST. HE IS POSSESSED AND AT AN EXTREMELY HIGH PITCH.
- 2: CLEAN FRAME OF GHOST. HEAD TO TOE. BODY PORTRAIT.

[to heavens. With extreme passion. CU on Ghost bathed in warm light]

GHOST

this is a sad story but a triumph!
burn a million bodies in a hole (diet food)
paste oliver sacks has cracks
dynamite black people carrying egg yolks for their eyes that constantly cries
for me, I like to paste pictures up (the good ol' days) let em rot I says!

CUT TO:

32. INT. COUCH ROOM. NIGHT.
(STEN, PHOE, GHO, CRYSTAL)

"RUSSIANS"

32.

REAL TIME CONTINUATION PREVIOUS "GHOST CONFESSES."
POV: CRYSTAL SPIES ON THE BOYS. EVES DROPS ON CONVERSATION.
"Do not keep me in everlasting ignorance!"

SETUPS

1: HAND-HELD. COUCH ROOM. TRACKS CRYSTAL ON TOILET. CRYSTAL IS PEEING.
CRYSTAL FLUSHES TOILET. TRACK CRYSTAL FROM COUCH ROOM TO THRESHOLD OF
PASTEL ROOM.

[MEN ARE HEARD IN CONVERSATION NOT SEEN WHILE CRYSTAL SNEAKS IN TO SPY.]

2: CAMERA FIXED TRIPOD OVER SHOULDER CRYSTAL IN DOORWAY OF PASTEL ROOM FROM
KITCHEN IN TOWARDS PASTEL ROOM.

3: OVER SHOULDER OF GHOST.

POV: LISTENING IN. HIDING. LISTENING TO THE BIG FOLKS TALK WHILE HIDING
UNDER THE TABLE.

GHOST

... the soviet union does not care about you and your little plans and desires
the soviet union has no idea this is going on, and even if they did, they have
many other more pressing issues to deal with

STENDHAL

the soviet union does not exist anymore

GHOST

the soviet union is none of your business

STENDHAL

the soviet union does not exist anymore

GHOST

Yes it does.

STENDHAL

No it doesn't

GHOST

Yes it does. You are so stupid.

32A. INT. PASTEL ROOM. NIGHT.
(STEN, PHOE, GHO, CRY)

"RUSSIANS"

32A.

SETUP

REVERSAL PREVIOUS. FIXED CAMERA. TRIPOD. FAR END OF PASTEL ROOM, FRAMING MEN AT TABLE IN ON-GOING CONVERSATION ABOUT RUSSIANS. CRYSTAL IN THRESHOLD OF PASTEL ROOM, SPYING IN ON THE BOYS. CRYSTAL IS NOW SEEN, HER FULL FIGURE, FRAMED IN DOORWAY.

POV: WITNESS. OBSERVER. DAMSEL. RELAXED.

GHOST

... and on that subject. how beautiful

STENDHAL

huh?

GHOST

yes, how beautiful all the Russians
autumn in the soviet union is magical
majestic soviet light

STENDHAL

you're bugging me. *[stendhal and the ghost exchange funny look. Suspension.]*

32B. INT. PASTEL ROOM. NIGHT.
(STEN, PHOE, GHO, CRY)

"SUGAR"

32B.

SETUPS

- 1: CAMERA FIXED. SAME POSITION AS (23A). PULLS IN ON CRYSTAL AND PHOENIX.
POV: INSIDE THEIR HEADS. SUPERNATURAL. EVERYTHING GOES SILENT. A TIME LAPSE.
- 2: REVERSAL OVER SHOULDER OF CRYSTAL
- 3: CU GHOST. PAN TO. ARTIFICIALITY. POV: LAST RITES. DOCUMENTARY.
AFTER 20 YEARS IN PRISON THE MASS MURDERER SPEAKS.]

(VO) *[strange telepathy between Crystal and Phoenix]*

PHOENIX (VO)

[mumbling and drawing out words as though drugged]
tooooo muuuuch

CRYSTAL (VO)

whenever anyone dies I eat a lot of sugar

PHOENIX (VO)

[mumbling and drawing out words as though drugged]
toooo muuuuch

CRYSTAL (VO)

a sugary death. why why
to always die (sugar in my eye)

GHOST

1000 rounds each. as many cartridges as we can handle. all the salt. all the foam. rim the kid! you're beautiful baby! smell the cakes I just made? go around and find some flowers. lets celebrate. this doesn't have to be a funeral.

CUT TO:

**33. INT. DAYTIME. COUCH ROOM
(CRYS, PHOE, GHO)**

"DISCO"

33.

SETUPS

- 1: CAMERA WHITE ROOM, TRIPOD - OR HAND HELD INTO COUCH ROOM. PHOENIX ON COUCH AND CRYSTAL STANDING WITH HER BACK TO HIM. CRYSTAL IS LOOKING IN THE MIRROR. SHE IS DANCING. CRYSTAL IMAGINES HERSELF A YOUNG MADONNA. CRYSTAL SINGS ALL HER DIALOGUE UNTIL CATATONIC STATE "I'M BURNING UP"
POV: FRENETIC. BUMPY. AWKWARD. SCREECHING. KIDS WITHOUT A FUTURE.
- 2: CU CRYSTAL WHILE DANCING AND SINGING.
- 3: FRAME PHOENIX COUCH (HIS FACE, REACTION SHOTS FROM TOILET WITH CRYSTAL DANCING IN FRONT OF HIM. ONLY CRYSTALS GYRATING TORSO CAN BE SEEN.

CRYSTAL

I'm burning up

PHOENIX

I'm am too

CRYSTAL

Dear sweet (I am) burning up. disco is the thing. it's true. this is more original than disco.

[LONG DANCE SEQUENCE BY CRYSTAL.][SHE STOPS. EXHAUSTION.]

PHOENIX

you were guilty. but you're still here. that has to count for something.

CRYSTAL

I'm burning up

[becoming a broken record. mumbling]

I'm burning up

I'm burning up

[GHOST APPEARS IN WINDOW OF COUCH ROOM FROM BACKYARD. GHOSTS CROUCHES, PUTS HIS FACE IN THE WINDOW. GHOST LOOKS IN UPON CRYSTAL. SHE IS IN A CATATONIC STATE][POSSESSION, EXORCISM]

CUT TO:

33A. INT/EXT. DAYTIME. WHITE ROOM. (GHO) "ADVENTURE NOVELS"

33A.

SETUP: CAMERA FIXED. TRIPOD IN COUCH ROOM FRAMING GHOST . ARTIFICIALITY.
A VIGNETTE.

GHOST SPEAKS AS THOUGH HE WERE RIDING THE RAILS WITH THE WIND IN HIS HAIR.
A DOG STICKING HEAD OUT THE WINDOW DOWN THE HIGHWAY.
POV: OVERLAY. FILTERED. AN ADD ON.

GHOST

adventure novels for lost girls
painted on the cover
she was infamous
now we draw her every chance we get

CUT TO:

34. INT. DAYTIME. PASTEL ROOM. "STORAGE CONTAINER"
(STEN, PHOE, CRY, GHO)

19.

SETUPS

- 1: TRIPOD OVER SHOULDER OF CRYSTAL CU ON GHOST AS HE WALKS INTO PASTEL ROOM,
CUTTING UP AN APPLE WITH A KNIFE WHILE HE WALKS AND TALKS. TRACKING GHOST.
POV: CRYSTAL
- 2: BROAD ESTABLISHING SHOT FROM OUTSIDE SEES Crystal, Ghost, Stendhal,
and Phoenix sitting around pastel room talking. After a meal.
- 3: CU CRYSTAL FROM ENTRY AREA PASTEL ROOM. POV: INSIDE CRYSTALS HEAD.

GHOST

[WHISTLING AND SINGING PRIVATELY TO HIMSELF AS HE WALKS IN ROOM CUTTING UP APPLE]
fantasy heaven
bird smythe
la la la
le le le ...

CRYSTAL

walking the other day around the corner, I came across one of the storage places.
it was almost dark. the very edge of twilight. "hello, is there anyone there?"

GHOST

don't tell us your made up storage story about the night.

CRYSTAL

but this time it really happened. I was gagged. beat within an inch of my life and
shoved into a storage container.

GHOST

if that is true, why have you not mentioned it until now? why is this the first
time we have heard of it?

CRYSTAL

I was embarrassed. I was ashamed.

GHOST

and what about the bruises? if you were beaten so badly wouldn't we of noticed something?

CRYSTAL

That's the weird part. No marks. After I woke up from the storage place (container) the doors just opened up and out I came. And I walked here immediately thinking, "that was so weird" and so scary and I don't understand any of it. So how could I say anything?

STENDHAL

I believe her.

[PHOENIX AND STENDAL LOOK AT EACH OTHER FOR A LONG TIME]

GHOST

[VICIOUSLY] She's a bone breathed liar!

STENDHAL

maybe she is

[STENDHAL SLAPS HER. CRYSTAL STARTS TO CRY]

CRYSTAL

kiss me you bully.

[they kiss]

I am lying.

[he slaps her again][Stendhal and Crystal kiss again.][hotly in front of Phoenix and the Ghost]

I am a liar but I'm sick ... of the storage container ...
kissing a boy eases my pain.

[Ghost is seen looking out front of store from street. he is smiling.]

CUT TO:

35. INT. PASTEL ROOM. DAYTIME.
(STEN, PHOE, CRY, GHO)

"POO"

20.

SETUPS

- 1: CU GHOST FOR MUCH OF SCENE. TRACKING HIM. JAGGED. POV: INSIDE GHOST'S HEAD. SAME SETTING AS "STORAGE CONTAINER" - ONE HOUR LATER. LEAP IN TIME. THE 4 HAVE BEEN STUCK. FROZEN.
- 2: ANGLE SHOT LOW. SPYING ON CRYSTAL.
- 3: CAMERA WIDE ESTABLISHING SHOT TAKING IN AS MUCH OF ROOM AS POSSIBLE. POV: SURVEILLANCE.
- 4: CU'S PHOENIX REACTION SHOTS
- 5: CU'S STENDHAL REACTION SHOTS
- 6: OUTSIDE IN BACKYARD
- 7: OUTSIDE IN SIDEWALK INTO STOREFRONT

CRYSTAL

[CRYSTAL SPEAKS TO HERSELF, HUMMING, AND UNDER HER BREATH]
POO ... in my shoe

[to Phoenix]
kiss me, I promise no more storage container lies

PHOENIX

...no more...

[Crystal kisses Phoenix [Stendhal becomes extremely bothered]

CRYSTAL

[to Stendhal]
it's nothing sweetie, it's nothing

CRYSTAL

[CAUGHT IN-BETWEEN, CRYSTAL PLAY-ACTS. A DIVERSION - AS A SCARED HOUSEWIFE SEEING BUGS]
bugs!

[CONTINUING]
...that time, in the desert,

[to The Ghost]
when you left me, I nearly died...

[CRYSTAL PLAY ACTS AND MIMES SEQUENCE. EXTREMELY HIGH ENERGY. SINCERELY AND DIRECTLY.]
there was this really strong wind and the sky turned deep orange and yellow
and a prickly desert tree with sabers for branches came up out of the ground
and started chasing me. "don't kill me prickly tree! don't kill me!
I'm new to the desert. don't let me die here.

[SIDE-SECRET TO PHOENIX]
who knows lemon groves

PHOENIX

avocados?

CRYSTAL

off shore *[they kiss hotly]* breezes

STENDHAL

[SHOWING OFF FOR CRYSTAL]
the one and only, the king ...

GHOST

Mr. presley introduce yourself, kind sir

STENDHAL

[DOES ROUTINE LIKE NIC CAGE IN "WILD AT HEART"]
hi, my name is presley. elvis presley

CUT TO:

36. INT. DAYTIME. "CRYSTALS FATHERS APARTMENT"
(CRYS,CRYSTALS FATHER,GHO)

36.

***SIMILAR DOCUMENTRY FEEL AS SHOOTING DONE AT JOE'S APT. IMPROVISATIONAL.

CUT TO:

37. EXT. NIGHT. BACKYARD.
(GHO,STEN,CRYS,PHOE)

"BLACK BEAUTY"

37.

[drawing/stills of muscular glistening black horse flashes over frame]

SETUP

CAMERA HAND HELD. ARMS AND HANDS OF GHOST AND STENDHAL STUMBLING IN BACKYARD WITH FLASH LIGHTS. THEY ARE LOOKING DESPERATELY FOR ANSWERS AND ARE SHINNING LIGHTS ON THE BUILDING EXTERIOR.

STENDHAL

I don't know. I don't know. How am I supposed to know? All I can see is bits and pieces. We are lost. I am lost.

GHOST

Give it to me.

[GHOST IMPATIENTLY AND VIOLENTLY RIPS FLASHLIGHT FROM STENDHAL'S HANDS]

GHOST

It doesn't have to be that way. There are many other ways.

[Ghost enters into conversation with Spirits]

ahhh mmmmeeee yyyiii crack crack crack slick slick ka ka ka

[Ghost speaks to Stendhal]

We have to examine every square inch of this place.

STENDHAL

It's all electric. My hands. It's all electric!

GHOST

What? Where?

[Ghost speaks to the multitudes from a hilltop. Ghost screams to Stendhal]

I'm talking about the night you coward!

CUT TO:

37A. EXT. NIGHT. BACKYARD INTO COUCH ROOM. "PEEK A BOO"
(STEN, GHO, CRY, PHOE)

37A.

SETUP

HAND HELD. BACKYARD. CONTINUATION OF ACTION FROM "BLACK BEAUTY."
CAMERA OVER SHOULDER OF GHOST AND STENDHAL CROUCHED, PEERING THROUGH BACK WINDOW
WITH FLASHLIGHTS ILLUMINATING FACES OF PHOENIX AND CRYSTAL.
POV: SURPRISE. PEEK-A-BOO. HIDE AND SEEK. KIDS AT PLAY.

A TIME LAPSE. FLASHING LIGHT. FLASHLIGHTS FLICKERING. LOSS OF PLACE.
LOSS OF PERSPECTIVE. FLASHLIGHTS BRING INTO FOCUS BACK WINDOW.
STENDHAL AND GHOST SHINING FLASHLIGHTS THROUGH BACK WINDOW ONTO FACES
OF PHOENIX AND CRYSTAL SITTING ON COUCH IN COUCH ROOM. PHOENIX AND CRYSTAL
ARE SMILING BROADLY SEEMINGLY WITHOUT ANY KNOWLEDGE OF STRUGGLE THE GHOST
AND STENDHAL HAVE BEEN THROUGH DURING "BLACK BEAUTY" EPISODE.

PHOENIX

do you still drink milk?

CRYSTAL

Milk has gone out of fashion. With the way cows are fed and how cows live now it's
just a shame because nobody drinks milk anymore. Not straight from the glass at
least. In coffee, in recipes, maybe.

CUT TO:

37B. INT. NIGHT. COUCH ROOM
(CRY)

"MILK"

37B.

SETUPS

- 1: CAMERA FIXED. TRIPOD. FRAMING CRYSTAL. ARTIFICIAL. CONTINUATION OF
PREVIOUS "BLACK BEAUTY" AND "PEEK A BOO." BRIGHT LIGHT CONTRASTING
PREVIOUS ACTION. DISCONTINUITY IN TIME AND SPACE.
POV: A COMMERCIAL BREAK. A PUBLIC SERVICE ANNOUNCEMENT. A TIMEOUT.
- 2: CU CRYSTAL

CRYSTAL

But the whole big rich glass of milk with (white lips) has gone by the (wayside).

*[LOOKING ALMOST INTO CAMERA CRYSTAL REACHES DOWN AND PICKS UP LARGE COLD GLASS OF MILK.
SHE DRINKS ENTIRE GLASS DOWN IN ONE STEADY MOTION.]*

I'd like to change that somehow. To bring back the habit of drinking milk every
morning.

*****STILLS OF "THE 4" WITH WHITE MILK MUSTACHES FLASH OVER ENTIRE FRAME**

CUT TO:

37C. INT. NIGHT. COUCH ROOM.
(CRYS, PHOE, STEN, GHO)

"FACES"

37C.

SETUPS

- 1: CAMERA. COUCH ROOM. PHOENIX AND CRYSTAL ON COUCH. GHOST AND STENDHAL CROUCHED PEERING IN WINDOW TO COUCH ROOM FROM BACKYARD. PANS BACK AND FORTH BETWEEN THEM. ALL ARE SMILING BROADLY. CONTINUATION OF ACTION FROM PREVIOUS (25, 25A, 25B). UNCANNY MOMENT OF RECOGNITION. TENSIONS, FICTIONS DROP AWAY. POV: *CHILDHOOD MYSTERY. TOTAL SHIFT IN VIEW. UPSIDE DOWN.*
- 2: BACKYARD INTO LIGHT OF COUCH ROOM.

CUT TO:

38. EXT/INT. PASTEL ROOM. NIGHT.
(CRYS, STEN, PHOE, GHO)

"TED TURNER'S WIFE"

38.

CAMERA HAND HELD OR STEADY CAM INTO PASTEL ROOM FROM OUTSIDE ENTERING STOREFRONT. DOOR OPENS WIDE TO SIDEWALK, AS THOUGH BY ITSELF. AFTER ENTERING PAN LEFT TO GHOST SITTING IN CHAIR BEHIND FLUNG OPEN DOOR. GHOST IS SMOKING A CIGARETTE. GHOST PEERS INTO "EYE" WITH WISTFUL FAR AWAY GRIN. GHOST TURNS AWAY AND "EYE" REMAINS FIXED ON HIM.
POV: WHO ARE YOU? INDIFFERENCE. SOLITUDE.

CUT TO:

38A. INT. NIGHT. PASTEL ROOM. (THE 4)

"JOSHUA"

38A.

FIXED CAMERA. TRIPOD. BEHIND DOOR, GHOSTS POV. (FROM SC28) GHOST GAZES AT WALL OF PASTEL ROOM. TIME PASSES. PAN LEFT TO BED OF CRYSTAL. CRYSTAL AND PHOENIX ARE IN BED. POV: GHOST SMOKE UP AND INTO FRAME. FLOATING. ZERO GRAVITY. ADRIFT. HIGH IN FAR CORNER OF PASTEL ROOM.
[PAUSE]

PHOENIX

do you sleep better now, because of the waves? The nice sounds they make... that must be really comforting?

CRYSTAL

get out of ... (my face)

PHOENIX

would you like me
would you like me

CRYSTAL

I don't know

PHOENIX

do you want to be alone?

CRYSTAL

lay down

[Phoenix lays down. Crystal gets up]

HA HA !! HE HE !!

PHOENIX

traitor

CRYSTAL

joshua.

[pause]

[under breath]

I curse you.

[time passes. movement. playing around]

CRYSTAL

do you love your mother and your father?

PHOENIX

those are funny questions

CRYSTAL

are they alive?

PHOENIX

that's an even funnier question

CRYSTAL

don't be an afraid lonely puss

PHOENIX

I'm not

[pause]

CRYSTAL

[crystal plays with Phoenix's nose and ears like he is a little baby or toddler.]

[this is prolonged and Crystal is very animated.] [pause]

[crystal kisses phoenix full on the mouth. this is prolonged]

[Crystal gets up out of bed, walks out of room, to couch room.]

[camera remains on Phoenix as she leaves. Phoenix is in frozen position]

CUT TO:

**38B. INT. NIGHT. PASTEL ROOM.
(CRYS, STEN, PHOE, GHO)**

"TED TURNERS WIFE"

38B.

CAMERA FIXED. TRIPOD. GAZING AT WALL OF PASTEL ROOM. CONTINUATION OF PREVIOUS ACTION. POV: GHOST. SIMILAR "CUT AS WHITE ROOM STAMP DURING "HIT THE BELL JILL"

CUT TO:

38C. INT. COUCH ROOM. NIGHT.
(CRYS, STEN)

"COUCHED"

38C.

HAND HELD OVER SHOULDER INTO MIRROR OF COUCH ROOM ONTO FACE OF CRYSTAL.
TIME PASSES. STENDHAL ENTERS COUCH ROOM FROM WHITE ROOM AND STANDS
NEXT TO CRYSTAL. FACES OF STENDHAL AND CRYSTAL SEEN IN MIRROR.
POV: PIMP AND PROSTITUTE. GIRLS ARE GIRLS. BOYS ARE BOYS. BEAN BAGS. ROUND HOLES.
EXHAUSTION. MOUTHS AGAPE.

[CRYSTAL AND STENDHAL LOOK AT ONE ANOTHER IN THE MIRROR FOR A WHILE BEFORE SPEAKING]

STENDHAL

[whispering. mocking tenderly. on verge of tears]
run-away she is doomed
forever
chased with your corpse, I would
meet flesh without nerves
meat, without nerves...

CRYSTAL

[Crystal kisses Stendhal hotly]
show me yours

STENDHAL

[a special, private voice, desperately trying to help her]
the nose is the last to go. hold your breath. Maybe something ... and you won't
have to suffer so much.

CUT TO:

38D. INT. NIGHT. TOILET/COUCH ROOM.
(STEN, CRYS)

"BATHROOM BEHAVIOUR"

38D.

#1: STENDHAL HAS GONE TO TOILET. CAMERA HAND HELD OR TRIPOD TO STENDHAL IN
TOILET FROM KITCHEN. TIME PASSES. STENDHAL IS OPENING AND CLOSING
MIRRORED DOOR TO TOILET. CRYSTAL OPENS DOOR FROM COUCH ROOM.
STENDHAL DOES NOT LOOK AT HER. CRYSTAL PULLS UP TOP REVEALING HER BREASTS.
(JEAN SEBERG "BREATHLESS") PAUSE. STENDHAL TURNS AND SEES CRYSTAL
WITH HER TOP UP. POV: BATHROOM SEX. URINE. PLASTER PARIS FIGURINES.
MAKE BELIEVE.

#2: STENDHAL AND CRYSTAL ARE TOPLESS IN PLAYFUL EMBRACE. TICKLING EACH OTHER.

CUT TO:

38E. INT. NIGHT. PASTEL ROOM.
(STEN, PHOE, CRY, GHO)

"FOOD PLATTER"

38E.

SETUPS

- 1: CAMERA HAND HELD, PASTEL ROOM INTO KITCHEN, TRACKING STENDHAL AS HE CARRIES PLATTER OF FOOD. HE IS EATING FROM IT, CHEWING VIGOROUSLY. CAMERA TRACKS STENDHAL INTO PASTEL ROOM WITH PLATTER. STENDHAL GOES TO BED. PHOENIX IS IN THE BED WHERE CRYSTAL LEFT HIM, SEEMINGLY FROZEN, IN SAME POSITION THAT SHE LEFT HIM IN.
- 2: CAMERA FIXED TRIPOD. CLEAN FRAME OF STENDHAL AND PHOENIX AT BED. PROLONGED SEQUENCE WITH FOOD PLATTER AT BED. NOT REALLY FOOD BUT A PLASTIC POP SICKLE, A FAKE HAMBURGER, DICE. FAKE LEMONS. GRAPES. POV: PIN HOLE CAMERA. HOUSE OF MIRRORS. BLOATED.
- 3: OUTSIDE STOREFRONT IN OVERSHOULDER IKE. "OH MY GOD!"

PHOENIX

she is a good girl

STENDHAL

[Stendhal shows Phoenix platter and pretends to feed him from it]

How when you look at her do you feel anything? but loathing. \$2 dollars and a movie. Shoved on a glove now make love.

PHOENIX

I want to go to my own house

STENDHAL

You don't have a house

PHOENIX

You're right. Lower down the food plate so I can choose what I want. I'm starving

STENDHAL

Lick this. Maybe you'll forget your hunger

[sudden pause. Both look up as though intruded upon.]

CUT TO:

38F. INT. PASTEL ROOM. NIGHT.
(STEN, PHOE, CRY, GHO)

"ORANGUTANG SEQUENCING"

38F.

CAMERA FIXED TRIPOD. CRYSTAL FRAMED. ARTIFICIAL. CRYSTAL STANDING IN DOORWAY BETWEEN PASTEL ROOM AND KITCHEN ROOM. CRYSTAL IN MIDDLE OF A RANT THAT HAS BEEN GOING ON FOR SOMETIME. POV: WITNESS STAND. LAST WORDS TO THE JUDGES. BEFORE EXECUTION. CAMERA STAYS ON CRYSTAL. PHOENIX AND STENDHAL ARE HEARD BUT NOT SEEN.

CRYSTAL

... belly button butter. concert. MSG. Ted Turner's old wife was a whore. not that Ted Turner the other one! Ted Turner's wife's crotch was split in two before some orangutang sequencing. bare bones and all. do you know how hairy an orangutang is? I'm talking about Ted Turner here! and his wife!

PHOENIX

Where is this shit coming from?

CRYSTAL

[looking towards Phoenix and Stendhal at bed]
nobody nobody

CRYSTAL (VO) [INNER VOICE]

why do I hide this sick shit?

CRYSTAL (VO) [INNER VOICE]

[imitating]
...it's just more beautiful that way (darling) (darling)
the great thing is to end in beauty!

CRYSTAL

[mocking Phoenix cruelly]
now just lay back, eat your fruit from the tray Stendhal so kindly brought you,
and be quiet

STENDHAL

shut the fuck up

CRYSTAL

no

STENDHAL

shut the fuck up

CUT TO:

ACT FOUR

39. EXT/INT. NIGHT.
(STEN, PHOE)

"WHERE'S CRYSTAL?"

39.

CAMERA OUTSIDE STOREFRONT. SPLIT WITH EVEN FRAME SEEING HALF PASTEL ROOM AND HALF WHITE ROOM. STENDHAL AND PHOENIX ARE RUNNING THROUGHOUT LOOKING FOR CRYSTAL.

PHOENIX WAS SUPPOSED TO BE ON WATCH AND FELL ASLEEP. CRYSTAL CANNOT BE FOUND. CRYSTAL IS MISPLACED.] [PANIC] [STENDHAL EDGES ON HYSTERIA. HE IS OVERFLOWING. UNCONTAINED. AS A WARRIOR AT THE MOMENT OF DEFEAT. LOSING CRYSTAL IS UNFATHOMABLE.]
[PHOENIX IS ELSEWHERE. ABSENT. SHOCK BORDERING ON REVERIE.]

SETUPS

- 1: BACKYARD INTO KITCHEN. POV: THE COPS ARE LOOKING
- 2: CU STENDHAL
- 3: CU PHOENIX
- 4: TRAVELING FRONT OF STORE ON SIDEWALK LOOKING IN
- 5: BROAD SHOT INSIDE

STENDHAL

Where are we? This is insane!

Stop pretending with me so we can go on.

Where's Crystal? Where is she? ... Where's the girl?

...

What do you mean you can't find her?

Where could she be? I don't know?! I thought you were watching her -

You are such a glorious fuck up! Do you know that?

I should punch you in the eye - grandma grandma told me you were an asshole - do you remember? Of course not. She screamed it!

"Phoenix is an asshole! Phoenix is an asshole!"

Phoenix is an asshole! In her worn-out fucking voice.

...

I don't want to - I don't want to - I am not strong ...

She's fucking gone. Gone!

...

Now what?

[Stendhal panics again. Unrestrained][this is a destruction]

What are we supposed to do? huh?

Any ideas. You are not my brother!

You're not even my step-brother you fucking dim wit!

I disavow YOU - I will leave YOU - too. Everyone!

You will rot in the dark and ponies will visit you

in your nightmares you fucking ...

[scared and corned. A dead stop. At a standstill.]

STENDHAL

I don't want to die. Why must I.
Why are you leaving? Where are you going?

[PHOENIX STARTS TO LEAVE]

PHOENIX

I can't say.

STENDHAL

What do you mean?

PHOENIX

I can't say.

STENDHAL

you mean you can't tell me?

[time passes]

PHOENIX

I don't know. I don't know where I'm going. I'm not going anywhere. Where could I possibly go. What are you talking about anyway? She's dead and you know she's dead. So stop. I'm sick. It's closing in on us. So why not let it. Let it close in.

[Phoenix is trying to help his brother]

Let the walls crush us like chubaca in the trash compactor.
You be Chubaka and I'll be Han this time.

[Phoenix is splitting off]

you wanna see me rap? I can. Watch.

{Phoenix starts rapping}[this is prolonged]

*[Stendhal at one point after a long period of time attacks Phoenix,
when he simply cannot take anymore]*

STOP! STOP! STOP! STOP! STOP! STOP! STOP!

CUT TO:

40. INT. CARMINES. NIGHT.
(CRYS)

"A SLICE"

40.

SETUPS

- 1: HAND HELD OUTSIDE CARMINES IN
- 2: CU'S CRYSTAL
- 3: HAND HELD LEAVING (PEEPING TOM) TO PASTEL ROOM (LIGHTS ON AND OFF)

CAMERA OUTSIDE CARMINES LOOKING IN TO CRYSTAL AT BOOTH ENJOYING A SLICE OF PIZZE AS THE CABARET GIRL. SHE IS LAUGHING. LOOKING UP AT TV. IN CONVERSATION WITH THE MEN WHO WORK THERE. SHE DRIFTS OFF.

POV: "what's a girl like you doing in a place like this?"

Glamorous cabaret starlet (not exactly fresh) after long night of performing. Pizza shop talk. CAMERA hand held, walking by. HMMM? Flirting with cabaret girl.

CUT TO:

41. EXT. DAYTIME.
(CRYS, CARMINE)

"NAPOLEON"

41.

A PORTRAIT OF CARMINE

SETUPS

- 1: BROAD EST.SHOT CARMINES. "STAMP"
- 2: CAMERA HAND HELD. OVER SHOULDER OF CRYSTAL SPEAKING TO CARMINE IN FRONT OF HIS PIZZA PLACE. Napoleon Man rants in Italian. Speaks of his mother and the old country. Flexes his muscles. Crystal Turns to go while he is still ranting.
- 3: CARMINE UP AVENUE CARRYING BAGS OF GROCERY SMILING BROADLY

CUT TO:

42. INT. EVENING. WHITE ROOM.
(GHO, STEN, PHOE)

"NIGHT OF THE SOUL"

42.

FIXED CAMERA. Tripod. LOW BROAD SHOT. White Room from one side to next (short ways), a shadow play on the wall with the 3 men. Bodies. Angularity of movement. In and out of frame. Waist level SHOT. Bodies walking in and out of frame. Lurking. What is outside frame is of maximum importance. Underworld. Pairings. Couplings. Bindings.

The Ghost speaks softly into the night.

CUT TO:

43. INT. NIGHT. PASTEL ROOM.
(CRYS, STEN)

"LOVERS IN BED"

43.

SETUPS

- 1: HAND-HELD (PEEPING TOM) FROM ACROSS STREET. CONTINUATION OF LEAVING CRYSTAL IN "CABARET GIRL HAS SLICE"
- 2: HAND-HELD OUTSIDE STOREFRONT LOOKING IN SEES CRYSTAL AND STENDHAL IN BED.
- 3: FIXED CAMERA ON TRIPOD OPPOSITE WALL FROM BED. BROAD SHOT DOCUMENTING FRAMING YOUNG LOVERS. CAMERA NEVER MOVES. A FACE OFF.
- 4: HAND HELD OUTSIDE. PEEPING TOM WALKS AWAY.

STENDHAL'S EYES ARE CLOSED. HE IS IN A TRANCE OR HE IS PRETENDING TO BE ASLEEP. DURING "FACE OFF" WITH CRYSTAL STENDHAL'S EXPRESSION CHANGES 3 TIMES. "A COCK WILL CROW." EACH TIME IS CLEAR AND RECOGNIZABLE. ARTIFICIAL BUT NOT COMIC. STENDHAL'S TEXT IS VO EXCEPT LAST LINE, "I AM YOUR LOVER." HE SPEAKS THESE WORDS INTO CRYSTAL'S EYES WITH NAKEDNESS AND SINCERITY.

Crystal's hands are on Stendhal. Crystal turns the lights off inside. It is now dark outside and inside. Sounds of the street begin to intrude upon the silence and the holding of breath. Cars and people begin to be seen and felt. CAMERA - PEEPING TOM - turns and walks away. DISSOLVE.

CUT TO:

43A. INT. DAYTIME. PASTEL ROOM.

"LOVERS AWAKENING"

43A.

SETUPS

- 1: HAND HELD. OUTSIDE PASTEL ROOM. SIDEWALK. PEEPING TOM LOOKS IN.
- 2: TRIPOD. OPPOSITE BED. Framing/Documenting young lovers in the morning. Morning routine. Playful and hopeful. Co-dreaming.
- 3: CU'S CRYSTAL
- 4: CU'S STENDHAL
- 5: CU'S PHOENIX
- 6: TRIPOD FOOT OF BED

[FIRST MOMENT OF AWAKENING AND SMALL TALK IS PROLONGED]

CRYSTAL

... when you go out later, remember the bread. Tell Mr. White we will be there next Sunday for his daughter's birthday party ...

[talk about jobs. saving money. cleaning shoes. having breakfast. morning stuff.]
[Phoenix enters. this is a loop. deja-vu]

PHOENIX

hi

CRYSTAL

hi

STENDHAL

hi

CRYSTAL

what a surprise to see you

CUT TO:

44. EXT. MORNING. BACKYARD. (STEN, CRY)

"MASTURBATE"

44.

SETUPS

- 1: BROAD CAMERA OVERHEAD - TALL STEEL LADDER. HAND HELD.
Crystal and Stendhal lie in the dirt.
- 2: ECU CRYSTALS, WIGGLING FEET, BOTTOMS OF FEET AND TOES

CRYSTAL (VO)

... with two ordinary elbows
[CRYSTAL HAS ORGASM.]
[VOCAL AND PROLONGED]

STENDHAL

[HEARD NOT SEEN]
green grass that we walk upon

[TIME PASSES.]
[MONTAGE: SKY, CLOUDS, TURTLES, BLACK STALLION]

CUT TO:

SETUPS

- 1: OUTSIDE WHITE ROOM.
- 2: INSIDE. HIDING CORNER.
- 3: CU
- 4: CLEAN BROAD FRAME

ESTABLISHING SHOT OUTSIDE STOREFRONT LOOKING IN ON STENDHAL IN WHITE ROOM. STENDHAL IS ALONE. HE IS DANCING. "HAWK EYES" LOCKED IN LIFE OR DEATH STRUGGLE WITH UNSEEN FORCES. INHUMAN. LITHE FEMININE BODY. STENDHAL WILL STOP, SUDDENLY, AS IF WAKING FROM SLEEP WALKING OR A LOSS ON CONSCIOUSNESS AND WITHOUT ANY MEMORY OF "THE DANCE." HE BECOMES JOYFULLY REMINISCENT OF SOME SWEET MEMORY. HE SITS. HE SMOKES A CIGAR. THERE IS NO SOUND FROM ONLOOKER ON STREET INTO WHITE ROOM. POV: INHUMAN. HOLDING BREATH. INSIDE A LOCKED CHAMBER.

CAMERA FIXED INSIDE. CORNER OF WHITE ROOM. POV: VOYEURISTIC. HIDING. BEHIND A PLANT OR A CHAIR. FLY ON THE WALL. SPYING. AT MOMENTS PANNING LEFT OR RIGHT AWAY FROM STENDHAL ONTO WALLS OF WHITE ROOM. STENDHAL ONLY SPEAKS WHEN HE IS SITTING AND BETWEEN LARGE BELLOWING PUFFS OF CIGAR.

STENDHAL

I am the ruler. see me. make love to me. make love to your ruler. the ruler rules.

the ruler is cool.

the ruler might turn his back on you eventually, but at least you can say "once I was ruled by the ruler."

I am the ruler, this is my reign. deny me and deny yourself.

arrows will fly. stakes will shoot into the groin of heaven. I like red, bright red

the air is thick with my fumes. senorita smile senorita I'm here, you can make your special sauce (for everyone) I allow it. it is deigned proper.

sanctioned in the highest possible office. we will bind ourselves together. fussed. glued.

staring through dark glass.

all the ugly hours

my veins are pulsing. I am the ruler this is my sweat. rub my back. yes yes

CUT TO:

46. INT/EXT. EARLY MORNING.
(STEN, CRY)

"ICE CREAM CONE GIRL"

46.

SETUPS

- 1: PASTEL ROOM TO BACK WALL ON STENDHAL
- 2: KITCHEN WINDOW TO BACK WALL ON STENDHAL
- 3: BACKYARD TO BACKWALL ON STENDHAL
- 4: CU STENDHAL AT BACKWALL

CAMERA HAND HELD. STILLNESS. PASTEL ROOM OUT KITCHEN WINDOW TO STENDHAL SITTING IN THE DIRT IN YARD WITH HIS BACK AGAINST THE WALL. CAMERA OUT OF DARKNESS, SLOW FOCUS - STENDHAL IN VO IS HEARD. PASSAGE OF TIME. CAMERA MOVES HAND HELD WINDOW OF KITCHEN ROOM AND REMAINS FIXED ON STENDHAL AT WALL IN BACKYARD. SLOW ZOOM EXTREME CU FACE OF STENDHAL. OVER EXPOSED. WASHED OUT. STRETCHED. POV: 6'O'CLOCK NEWS. REALITY TV. SPLAYED FISH ON A CUTTING BOARD. OILY.

STENDHAL (VO)

a moment too sure. too at ease. we will pay for it (I will)
not for this, but another
her feet are scraping the floor and I'm here for my salvation
all is over. we are undone.
I can skip
I can fly
[almost looking into camera]
would you like something more from me?
a special heroine! mute flower

[increasingly full of rage]

ice cream cone girl fast becomes the moon each night outside my window
a girl alone (is the story)

[weeping][lost love]

a woman by herself (without your pitying)
amorality amorality (unknown)
you are you're your
behind the (door door)

CUT TO:

46A. EXT. BACKYARD. EARLY MORNING.
(CRYS, STEN)

"BOUNCY"

46A.

SETUP

- 1: CAMERA FIXED TRIPOD FAR END BACKYARD IN CORNER TO LEFT OF STENDHAL'S POSITION IN (SC27).
- 2: HAND HELD
- 3: CU'S CRYSTAL IN BOUNCY WALK

CRYSTAL IN DOORWAY AT BACKDOOR. HALF IN AND HALF OUT.
SHE IS BUBBLING. SHE IS IN A FEVER. SHE HAS BEEN WITNESS TO STENDHAL'S SUFFERING. **(VO)** BEGINS WHILE SHE IS IN DOORWAY. AFTER SOME MOMENTS SHE BEGINS BOUNCY WALK DIRECTLY TOWARDS CAMERA. HER BOUNCE IS NOT DELIBERATE OR MEASURED. FEVERED PLAYFULNESS.

CRYSTAL (VO) *[AT DOORWAY]*

People lie about what happened and why all the time (they do) because they ... don't know. With her (Me) why she (I) ended up here (what led to this) and the rest ... is a mystery. That's what this is ...

[BOUNCY WALK TO CAMERA]

CRYSTAL (VO)
... a mystery

[STRANGE TELEPATHY. STILL IN BOUNCY WALK TO CAMERA]

STENDHAL (VO)
a long time ago her and I spoke some

CRYSTAL (VO)
that's good

CUT TO:

46B. EXT. BACKYARD. EARLY MORNING.
(STEN, CRYS)

"KNEELING"

46B.

SETUPS

- 1: CAMERA HAND HELD. CONTINUATION ACTION (SC27, SC27A). STENDHAL SITTING IN DIRT AT BACK YARD WALL (AS SC27). CAMERA FRAMES STENDHAL. CRYSTAL ENTERS FRAME AND KNEELS AT STENDHAL'S SIDE. POV: DOCUMENTARY. REALISM.
- 2: TRACKS CRYSTAL TO STENDHAL

CUT TO:

SETUPS

- 1: REFRAME FROM KNEELING SC46B. CLEAN BOTH IN SHOT.
- 2: CU'S CRYSTAL
- 3: CU'S STENDHAL

CAMERA FIXED TRIPOD. FRAMING. ARTIFICIAL. A CUT OUT. SOFT LIGHT. CONTINUATION OF ACTION PREVIOUS SCENES. DISCONTINUITY.

STENDHAL SITTING IN DIRT WITH HIS BACK AGAINST THE WALL. CRYSTAL IS KNEELING AT HIS SIDE. BEAUTIFUL YOUNG COUPLE. CRYSTAL GIVES STENDHAL AN ESKIMO KISS. SOOTHING HIM. POV: MELODRAMA. OPERATIC. SILENT FILM. UPRIGHT PIANO IN THE WINGS.

STENDHAL

good morning

CRYSTAL

good morning. What are you doing out here?

STENDHAL

[pretending to be a goose] quack quack

[CRYSTAL IS SINGING BY THE END OF THIS AND SHE IS KISSING STENDHAL PASSIONATELY]

CRYSTAL

little light far night
hunting for treasure in my bed

STENDHAL

get a belly full of led

CRYSTAL

draw bridge horse, draw bridge day
when things get rocky pull the switch
let the bastard fall into the ditch

STENDHAL

into the sea he will be

CRYSTAL

forever dead and gone to me

CUT TO:

48. EXT/INT. WHITE ROOM GATE. "BROTHERS AT GATE WITH FATHER" 48.
(STEN, PHOE, CRYF FATHER)

*****WRITE SETUPS**

STENDHAL AND PHOENIX IN CUBBY ENTRY AREA TO WHITE ROOM AT GATE. CRYSTAL'S FATHER SITTING ON SIDEWALK IN LEANS WITH ONE SHOULDER INTO GATE SPEAKING IN PROFILE TO THE BROTHERS. SCENE OF ATONEMENT. BROTHERS MUST WITNESS FATHERS PAIN. BROTHERS MUST HEAR THE FATHERS CONDEMNATION.

CUT TO:

49. EXT. MORNING. "WITH THE BOYS" 49.
(CRYF, STEN, PHOE)

CAMERA HAND HELD. POV: SECRET INVISIBLE INVESTIGATOR. PEEPHOLE. ANONYMOUS ONLOOKER. Crystal, Stendhal, and Phoenix seen walking together about neighborhood. Followed from behind while walking and holding hands. Pointing to the sky. Sitting on a park bench by the east river. Old-family-movie quality.

CUT TO:

50. EXT. DAYTIME. "GHOST ABOUT TOWN" 50.
(GHO)

CAMERA HAND HELD. POV: BEING FOLLOWED. TRACKING A DANGEROUS WILD ANIMAL. LUST. Ghost is a high level international spy looking for clues in a very dangerous game of high stakes. He is being followed and he knows it. He ducks in and out of stores. He pretends to read a newspaper, leaning non-nonchalantly, against a street lamp. He breaks out into a run. Long SHOT of Ghost running. Steady and with purpose. Clean eyed. The Ghost blurs into the hazy distance of the lonely city.

CUT TO:

51. EXT. EVENING OR MORNING. BACKYARD. "ONE EYE ON THE BOYS" 51.

*****WRITE SETUPS**

CAMERA FAR CORNER OF BACKYARD FIXED ON CRYSTAL IN OPPOSITE FAR CORNER, SITTING IN CHAIR (AS THOUGH ON A PARK BENCH). POV: MOTHER. FEMININE. SOFT. AIRY. ATTENTION IS ELSEWHERE. DISTRACTED. FIDGETY. TALKING TO HERSELF. Stendhal and Phoenix rolling around in the dirt and weeds. Two boys at the park, showing off for their mother. A pissing contest. Crystal's attention is elsewhere (though she keeps one eye on the boys). She looks to the sky. She closes her eyes. CAMERA remains on Crystal while boys roll in and out of frame. Phoenix and Stendhal are heard more than seen.

STENDHAL

I'm not a coward!

PHOENIX

I'm not a coward

[PAUSE]

I'm not the worst coward

[REPEATS. VARIATIONS. DANCING.]

CUT TO:

52. EXT/INT. SIDEWALK INTO WHITE ROOM. EVENING. "FINGERS" 52.
(CRYS, STEN, PHOE, GHO)

CAMERA FIXED TRIPOD. SIDEWALK OUTSIDE WHITE ROOM. CRYSTAL, STENDHAL,
PHOENIX ENTANGLED WITHIN ONE DISPLAY CASE. BODIES. PILED ON TOP OF ONE
ANOTHER. STUFFED IN A CLOSET.

[BEETHOVEN'S 9TH 3RD MOVEMENT]

CUT TO:

52A. INT/EXT. NIGHT. OUTSIDE STOREFRONT. "MAROONING" 52A.
(CRYS, STEN, PHOE, GHO)

CAMERA HAND HELD OR STEADY CAM. GHOST IS SEEN "MAROONED" OUTSIDE OF
STOREFRONT. LIMBO WITHIN LIMBO. SHIPWRECKED. OUT TO SEA. HE IS WAVING.
GESTURING IN ODD DIRECTIONS. CONTINUATION IN ACTION OF (SC26) "FINGERS".
GHOST IS DISPLACED. POV: AN UNBREACHABLE DISTANCE. FROM THE SHORE TO A RAFT
FLOATING AWAY OUT TO SEA. A BOBBING RAFT.

CUT TO:

ACT FIVE

**53. EXT. DAYTIME. ROOF.
(CRYS, CRYSTAL'S FATHER)**

"POP"

53.

*****HANNA RE-WRITE SETUPS**

Crystal's father is on the rooftop at 94 Norman. He is in great pain. He stands at the edge looking out far in the distance.

SETUPS

- #1: tripod, direct line to father on the diagonal of roof. Father is at corner edge. Father is alone.
- #2: tripod, opposite diagonal line of father. He is alone on roof.
- #3: tripod, opposite diagonal line of father, seeing father and crystal on same diagonal line.
- #4: hand-held, over shoulder father as he turns away from edge. Seeing turn and Crystal's on diagonal opposite.
- #5: hand-held, over shoulder Crystal seeing father.

CRYSTAL

[a whisper]

pop

pop

A SCARED FRIGHTENED GIRL AND HER FATHER. HE IS TRYING TO APPROACH HER. SHE IS DRIFTING BACKWARDS TOWARDS THE EDGE. SHE IS CONVINCED THAT THE MAN APPROACHING HER IS A THREAT. SHE IS AS A WILD ANIMAL IN FLIGHT. THE FATHER WALKS A TIGHTROPE. IF THE GIRL CANNOT BE CALMED AND APPROACHED SHE WILL PERISH HAVING NEVER RECONCILED WITH HER FATHER. THIS IS A BRIDGING OF THE REAL AND THE UNREAL.

CRYSTAL

Where were you daddy? I'm scared daddy
she has to come back to save her father from killing himself for his guilt

CUT TO:

54. INT/EXT. DAYTIME.

"94 NORMAN"

54.

PORTRAIT OF 94 NORMAN.
CAMERA IN VARIETY OF POSITIONS. HAND HELD AND TRIPOD. SEQUENCE OF ABSENCE. SEEING SPACE WITHOUT OBJECTS AND WITHOUT "THE 4". EMPTY. A WIND BLOWING THROUGH. GHOST TOWN. TEXTURES. LAYERS. COLORS. INSIDE AND OUTSIDE. THROUGH FRAMES. THE BACKYARD. SKY ABOVE THE STOREFRONT. THE SIDEWALK. LOOKING IN FROM SIDEWALK. APPEARANCES. DISAPPEARANCES.

CUT TO:

55. INT. DAYTIME. WHITE ROOM.
(PHOE, CRYSTAL)

"MICHAEL JACKSON"

55.

*****WRITE SETUPS**

CAMERA TRIPOD IN COUCH ROOM PAN TO WHITE ROOM. BEGINS IN MOVEMENT THROUGH THRESHOLD OF COUCH ROOM OUT TO WHITE ROOM AND TOWARDS STREET. SHADY. COOL LIGHT. ALL IS STILL. AFTER A STORM. EVES DROP. WHISPERS. Phoenix and Crystal in white room sitting on floor. Room is empty. They are in conversation with backs to couch room looking out windows to street. POV: VOYEUR. ALMOST SILHOUETTES. SHADOWS IN DISTANCE. SHAPES.

Crystal

[to Phoenix]

don't be a baby. I'm here because I want to be. No other reason.

CRYSTAL (VO) *[soft internal voice]*

This is a story of truth.

gum

hide me and I will be free (10 X 3)

little lamb, lost inside a can

cracked up (in a jam) he's my man

Phoenix

Tribute after tribute. I knew Michael. He would come by here

[gesturing to white room.]

and the two of us would just talk and talk

CRYSTAL

Michael? Jackson ...

PHOENIX

yes

[pause. passage of time. Phoenix stands and goes to threshold Leading to street. Phoenix in silhouette pose, pretending to be Michael Jackson or a spaghetti western cowboy. angularity. moments pass. Phoenix disappears into the street]

[CAMERA REMAINS STILL ON EMPTY DOORWAY. CRYSTAL IS ON THE FLOOR. DISSOLVE]

CUT TO:

56. EXT. EVENING. BACKYARD.
(GHO)

"HOWLING GHOST"

56.

*****WRITE SETUPS (HANNA) MULTIPLE**

CAMERA HAND HELD. BACKYARD. CU ON GHOST. MAN ALONE IN NATURE. FRAMING GHOST. CU'S ON FACE. EYES. GHOST, AT MOMENTS, STOPS COMPLETELY AND DOES NOTHING. SMOKES. BANGS PIECE OF WOOD OR STEEL VIOLENTLY. GHOST HOWLS AND MOANS.

GHOST

the wise ass town mayor ordered us to stop what we were doing
and go somewhere else. where I tell you! where?! we have no where else to go
and no way of getting there if we did.
we could walk but what would that show?

[in soft sweet voice to himself]

our frailty?
this is a time for displays of strength not weakness.
you can be free
my my my my my

[ferocious. at the highest pitch possible. Liszt Hungarian Rhapsody No.2 ?]

it's good to be alive!
it's good to be alive!
you are a lovely man. we all love you.
"don't let the creativity fall between the cracks"
oliver sacks!

CAMERA FIXED TRIPOD. FAR CORNER OF BACKYARD. (OR HIGH ON STEEL LADDER)
BROAD WIDE SHOT. ESTABLISHING SHOT - TAKING IN AS MUCH AS POSSIBLE.
GHOST ALONE IN BACKYARD. REPEAT SC31. MAN ALONE IN NATURE.

56A. EXT. DAYTIME. BACKYARD.
(GHO)

"LOVE IS DEAD"

56A.

NUMEROUS SETUPS & LOCATIONS THROUGHOUT STOREFRONT AND UPPER ROOMS

*****WRITE SETUPS**

DISSOLVE FROM (32A) GHOST INTO FOCUS. BACKYARD. CAMERA FIXED IN CORNER LOW ANGLE. DIRT AND WEEDS. UP TO GHOST. SKY AND BUILDINGS IN DISTANCE. CLOUDS. RUSTLING WIND. SUDDEN SILENCE. HIGH PITCHED ELECTRONIC HOWL. POV: WIZARD. SPACE SHIPS. EXTRATERRESTRIAL. GHOST SPEAKING TO OTHER LIFE FORMS ON OTHER PLANETS. GHOST IS IN A TRANCE.

GHOST

LOVE IS DEAD
THEY ARE ALL IN GRAVES
POST MORTEM, AT 94 NORMAN

57. INT. PASTEL ROOM.
(CRYS)

"CRSTAY AT BODY"

57.

*****WRITE SETUPS**

PROLONGED SEQUENCE OF CRYSTAL SAYING GOODBYE. ALONE WITH BODY. ALONE WITH SPACE. ALONE IN BED. TEXT WILL BE ADDED.
(CHRIS, SOUND, NEEDED)

CRYSTAL PREPARES TO LEAVE. LAYS WITH BODY ON FLOOR OF PASTEL ROOM. SITS UP AND LOOKS AT BODY. CRYSTAL IN PASTEL ROOM ALONE WITH BODY. TIME PASSES.

CUT TO:

58. EXT. SIDEWALK INTO WHITE ROOM. NIGHT.
(CRYS,GHO)

"SNOWGLOBE"

58.

WRITE SETUPS

ART DIRECTION

***** OUTSIDE / INSIDE**

CAMERA FIXED. FROM STREET ON TRIPOD, LOOKING INTO WHITE ROOM. EVERYTHING IS WHITE. CRYSTAL IN HYPNOTIC RUPTURE. BUCKETS OF WHITE PAINT. SHE IS THROWING PAINT ON THE WALLS. SHE IS DRINKING PAINT. SHE IS COVERING EVERYTHING. LONG SEQUENCE. CONFETTI. PARADE DOWN THE AVENUE OF GIANTS. POV: INTO A SEALED GLASS CASE. ABSTRACT. TOY SNOWGLOBE. CARTOON.

CUT TO:

58A. INT. WHITE ROOM. NIGHT.
(CRYS,GHO)

"LET ME WIPE YOU OFF"

58A.

*****WRITE SETUPS**

CAMERA HAND HELD. TRACKING CRYSTAL. CU'S ON FACE AND BODY. THE ROOM.

GHOST ENTERS.
GHOST SLIPS ON PAINT AND MESS.
GHOST SCREAMS.
CRYSTAL DOES NOT NOTICE. IGNORES.

GHOST [AFTER SLIPPING. PAUSE]
ahhhh!!

GHOST

[pleading with Crystal]
shut up! please! shut up! what are you doing? this is ...
this is ... what are you doing? this is something else.

CRYSTAL

do you know how much I like baseball! Baseball!
Now that's a game!
no matter what
no matter what!
[joyous unhinged celebratory]

GHOST

[chasing Crystal around room]
stand still let me wipe you off

CRYSTAL

a few things stood out
the shoulders
the mouth
the teeth
the color of his hair
my fingers touched his chin.
I found an envelope addressed to me
it said, "*[crystal sings]*..."
[PAUSE]

CUT TO:

58B. INT. WHITE ROOM. NIGHT.
(GHO, CRYST)

"TIGER WOODS"

58B.

*****WRITE SETUPS**

CAMERA FIXED. TRIPOD. CORNER OF WHITE ROOM. CONTINUATION OF PREVIOUS ACTION.
WIDE SHOT TAKING IN THE MESS. POV: BEAMED IN. DROPPED INTO NEW REALITY.
SUDDEN REALIZATION. GHOST AND CRYSTAL ARE ON FLOOR. GHOST AND CRYSTAL ARE
ROLLING AROUND. PLAYING IN PAINT. GHOST IS NOW ALSO COVERED IN WHITE.
MIXTURE OF PAINT AND WHIP CREAM. FOAM. A PROLIFERATION OF WHITES
IN DIFFERENT TEXTURES.

GHOST

me? oh, well, ya, sure. this is no problem?
me? of course I can. oh? of course.

CRYSTAL

golf is fucking joyless.
[screaming. Expending ALL her rage]
fuck tiger woods!

CUT TO:

59. EXT/INT. DAYTIME. SIDEWALK INTO STOREFRONT. "SALT" 59.
(CRYS, STEN, PHOE, GHO)

***** WRITE SETUPS**

CAMERA FIXED. EXTERIOR SIDEWALK. INTO EMPTY STOREFRONT. THE 4 APPEAR. IN AND OUT OF ROOMS. SIMPLICITY. PHOENIX IS SLEEPING IN DISPLAY CASE. CRYSTAL AND STENDHAL SLEEP TOGETHER IN GLASS DISPLAY CASE. THE GHOST SITS IN CHAIR. SMOKES. THE GHOST SLEEPS IN THE CHAIR. THIS IS A MULTI-SHOT SEQUENCE OF SPACE AND THE 4 IN THE SPACE. TEMPORALITY. ELEGY. POV: SALT UNDER THE FEET. SMELLS. PUNGENT.

CUT TO:

60. EXT/INT. DAYTIME. BACKYARD INTO STOREFRONT. "AD INFINITUM" 60.

***** WRITE SETUPS**

CAMERA FIXED AND HAND HELD. WIDE SHOTS OF BACK YARD. PANS INTO BACKYARD WINDOWS OF STOREFRONT. "THE 4" ARE IN AND OUT OF ROOMS. THERE ARE NO OBJECTS IN STOREFRONT. EMPTINESS. STILLNESS. "THE 4" LAY DOWN AT TIMES. SLEEPING. NAPS.
POV: A HOLIDAY. DOORWAYS. AD INFINITUM.

CUT TO:

61. INT. DAYTIME. INTERIOR. STOREFRONT. "GOATS" 61.
(CRYS, STEN, PHOE, GHO)

***** WRITE SETUPS**

CAMERA FIXED TRIPOD AND HAND HELD. IN AND OUT OF ROOMS. STILLNESS. PANNING. CONTINUATION OF ACTION (SC35, SC35A). "THE 4" ON SEPARATE PLANES. SLEEPING IN DISPLAY CASES. EMPTY ROOMS. FLAT. DRY. LULLED TO SLEEP. BEING PULLED. SMILES. LAUGHTER. POV: LIVESTOCK. GOAT. HAY. CHEWING OF CUD. SMELL ON DUNG. STENDHAL PULLS DOWN METAL GATE CLOSING DOOR WHILE CRYSTAL LOOKS ON. STENDHAL AND CRYSTAL EMBRACE. CRYSTAL AND STENDHAL LAY ON FLOOR. ENTER SLEEP TOGETHER.

CUT TO:

62. INT/EXT. MORNING.
(CRYS)

"CRYSTAL WALKS AWAY"

62.

***** WRITE SETUPS**

CRYSTAL WALKS THROUGHOUT STOREFRONT. CRYSTAL WALKS TO FRONT OF PASTEL ROOM AND ENTERS CUBBY ENTRY AREA. SHE LEAVES DOOR OPEN. CRYSTAL OPENS GATE AND WALKS AWAY. SHE DOES NOT LOOK BACK. CRYSTAL IS SEEN DOWN SIDEWALK UNTIL SHE FADES INTO THE DISTANCE.

CUT TO:

63. EXT/INT. DAYTIME. STOREFRONT.
(SAL, IKE)

"SOLOMON"

63.

***** WRITE SETUPS**

SAL AND IKE ENTER INTO STOREFRONT ALONE. SPACE IS EMPTY. SAL TALKS INTO HIS RECORDER AND OCCASSIONALLY INTO CB UNIT. SAL IS CONTEMPLATIVE AND SAD. MEMORIES FLOOD OVER HIM.

SAL LIVE SOUND AND (VO)

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed in cinders lie.
Death is now the phoenix` nest;
And the turtle`s loyal breast
To eternity doth rest,
Leaving no posterity:
`T was not their infirmity,
It was married chastity.
Truth may seem, but cannot be;
Beauty brag, but `t is not she;
Truth and beauty buried be.
To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

"Threnos" BY WILLIAM SHAKESPEARE

FADE TO BLACK.

THE END.