

Edmond

by
David Mamet

Based on his play

FADE IN:

INT. OFFICE BUILDING - NIGHT

EDMOND, a young man dressed as a stockbroker in his 40's, walking past the reception area of his office building. The RECEPTIONIST hands him a card which says 1:15. Edmond continues walking toward the elevator. He stops to look at something.

ANGLE - HIS POINT OF VIEW

Door marked, "No Entrance" is half open. Inside the door, a young Puerto Rican COUPLE are kissing very lovingly.

ANGLE - CLOSE UP EDMOND

Sound of the elevator door OPENING.

ANGLE - EDMOND

Accompanied by several other business people, gets into the elevator door.

INT. OFFICE BUILDING LOBBY - NIGHT

Edmond with other business people comes out into the lobby and walks past the newsstand. He looks at the newspaper.

ANGLE - POINT OF VIEW

The newspaper, New York Times, headline which reads "MAN CONCEDES EXTEND OF SELF ON ERROR."

ANGLE - EDMOND

Looking confused at the newspaper. Behind and he continues out of the lobby.

He's pushed from behind and continues out of the lobby.

EXT. MADISON AVENUE STREET - NIGHT

Edmond, accompanied by the other office people, comes out onto the street. Edmond gazes at the cab. A very beautiful young WOMAN, with very long black hair comes between Edmond and the cab.

ANGLE - EDMOND

(CONTINUED)

CONTINUED:

Looking after the woman.

ANGLE - ON FRONT OF THE WOMAN

She's walking toward the camera, Edmond follows her, slowly as if in somewhat of a daze. She disappears into a group of people.

ANGLE - EDMOND

Standing alone on the sidewalk as the people stream past him.

EXT. RUN DOWN RESIDENTIAL CITY STREET - NIGHT

Edmond walking down the street holding his brief case, rather tired, his tie loosened. He stops to look at something.

ANGLE - POINT OF VIEW

Sign of a fortune-teller, MRS. BLOVONSKI, card reads, THE FUTURE FORETOLD sitting in the window of a run down building. The number of the sign is 115.

ANGLE - EDMOND

Looking down at the card which he holds in his hand.

ANGLE - POINT OF VIEW INSERT

City Cab Company, the card 115, the same card he was given by the receptionist.

ANGLE - FROM THE BACK

Edmond as he walks into the door of the fortune teller.

INT. FORTUNE-TELLER'S APARTMENT - NIGHT

We see part of the body of the FORTUNE-TELLER and her chair as she speaks.

FORTUNE-TELLER

If things are predetermined surely
they must manifest themselves.

As she speaks, the fortune-teller moves into the frame, we see a fairly non-descript looking woman of about 55 years old and she speaks.

(CONTINUED)

CONTINUED:

FORTUNE-TELLER

When we look back -- as we look back -- we see that we could never have done otherwise than as we did.

(PAUSE)

Surely, then, there must have been signs. If only we could have read them. We say "I see now that I could not have done otherwise... my diet caused me. Or my stars... which caused me to eat what I ate... or my genes, or some other thing beyond my control forced me to act as I did..." And those things which forced us of course, must make their signs: our diet, or our genes, or our stars.

(PAUSE)

And there are signs. What we see reflects (more than what is) what is to be.

(PAUSE)

Are you cold?

ANGLE - EDMOND

EDMOND

No.

(PAUSE)

ANGLE - EDMOND TO THE FORTUNE-TELLER

FORTUNE-TELLER

Would you like me to close the window?

EDMOND

No, thank you.

FORTUNE-TELLER

Give me y our palm. (EDMOND DOES SO.) You are not where you belong. It is perhaps true none of us are, but in your case this is more true than in most. We all like to believe we are special. In your case this is true. Listen to me:

She continues talking as the lights DIM. Talking, we got to a ECU.

(CONTINUED)

CONTINUED: (2)

As she CONTINUES

ANGLE - ECU

Edmond as he leans forward and the fortune-teller did his voice over.

FORTUNE-TELLER

The world seems to be crumbling around us. You look and you wonder if what you perceive is accurate. And you are unsure what your place is. To what extent you are cause and to what an effect... (HE LOOKS DOWN)

ANGLE - EDMOND'S HAND

In the hands of the fortune-teller.

INT. EDMOND'S DINING ROOM - NIGHT

ANGLE - EDMOND

Staring down at something.

ANGLE - POINT OF VIEW

Insert shot from above. A plate with a couple of vegetables on it. His hand is seen moving into the frame of fork of spearing of vegetables very slowly.

ANGLE - ECU - HIS EYES WATCHING HIS HAND

Camera moves back as his hand brings the food up to the mouth and Edmond looks up. As Edmond looks up,

ANGLE - POINT OF VIEW

We are now in his BEDROOM. His WIFE, absolutely naked standing looking at him from dressing area in the bedroom picks a tuxedo which is on the hanger and brings it in front of her body and moves toward him with the tuxedo. She speaks.

Edmond and his wife are sitting in the living room. A pause.

WIFE

The girl broke the lamp. (PAUSE)

(CONTINUED)

CONTINUED:

EDMOND
Which lamp?

WIFE
The antique lamp.

EDMOND
In my room?

WIFE
Yes. (PAUSE)

EDMOND
Huh.

ANGLE - THE ROOM

Edmond sitting in his underwear, moves over and takes the tuxedo from her and puts it on the bed. Camera follows him as he moves over to his dressing table and hunts for cuff links.

WIFE
That lamp cost over two hundred and twenty dollars.

EDMOND
(PAUSE) Maybe we can get it fixed.

WIFE
We're never going to get it fixed, I think that that's the point... I think that's why she did it.

EDMOND
Yes. Alright--I'm going. (PAUSE)

He gets up and starts out of the room.

WIFE
Will you bring me-back some cigarettes...

EDMOND
I'm not coming back.

WIFE
What?

EDMOND
I'm not coming back... (PAUSE)

(CONTINUED)

CONTINUED: (2)

WIFE

What do you mean?

EDMOND

I'm going, and I'm not going to
come back. (PAUSE)

WIFE

You're not ever coming back?

EDMOND

No.

WIFE

Why not? (PAUSE)

EDMOND

I don't want to live this kind of
life.

Camera follows Edmond as he goes and sits on the bed.

WIFE

What does that mean?

EDMOND

That I can't live this life.

WIFE

"You can't live this life" so
you're leaving me?

EDMOND

Yes.

WIFE

Ah. Ah. Ah. And what about "ME?"
Don't you love me anymore?

EDMOND

No.

WIFE

You don't?

EDMOND

No.

WIFE

And why is that?

(CONTINUED)

CONTINUED: (3)

EDMOND
I don't know.

WIFE
And when did you find this out?

EDMOND
A long time ago.

WIFE
You did?

EDMOND
Yes.

WIFE
How long ago?

EDMOND
Years ago.

WIFE
You've known for years that you
don't love me?

EDMOND
Yes. (PAUSE)

WIFE
Oh. (PAUSE) Then why do you decide
you're leaving me now?

EDMOND
I've had enough.

WIFE
Yes. But why now?

EDMOND
(PAUSE) Because you don't interest
me spiritually or sexually. (PAUSE)

WIFE
Hadn't you known this for some
time?

EDMOND
Why do you think?

WIFE
I think you did.

(CONTINUED)

CONTINUED: (4)

EDMOND

Yes, I did.

WIFE

And why didn't you leave then? Why didn't you leave then, you stupid shit!!! All of these years you say that you've been living here...? (PAUSE) Eh? You idiot... I've had enough. You idiot... to see you passing judgment on me all this time...

EDMOND

I never judged you...

WIFE

... and then you tell me. "You're leaving."

EDMOND

Yes.

WIFE

Go, then...

EDMOND

I'll call you.

WIFE

Please. And we'll talk. What shall we do with the house? Cut it in half?

She goes to the door gathering her clothing off the bed. Camera follows her to the door.

WIFE

Go. Get out of here. Go.

ANGLE - EDMOND

EDMOND

You think that I'm fooling.

ANGLE - THE WIFE

WIFE

I do not. Goodbye. Thank you. Goodbye. (PAUSE) Goodbye. Get out. Get out of here.
(MORE)

(CONTINUED)

CONTINUED: (5) WIFE(cont'd)

And don't you ever come back. Do
you hear me?

Exits, closing the door on him. She SLAMS the door.

ANGLE - EDMOND SITTING ALONE ON THE BED

He starts to get dressed in his tuxedo pants, changes his mind and takes them off again. Camera follows him as he goes to closet and begins to hang the pants on a pants hanger. He thinks for a moment, drops the pants and the hanger to the floor.

Edmond thinks for a moment, and then nods, as if to say, "Yes, that's right."

INT. BAR - NIGHT

An empty bar. We see part of the BARTENDER'S torso moving past the frame. Edmond comes up to the bar. Camera pulls back to reel Edmond to the bar.

ANGLE - FROM THE FRONT

Edmond, the man who's just slid into the bar next to him, frame that Edward Hopper photograph. The man starts to speak.

Edmond is at the bar while a man is next to him. They sit for a while.

MAN

... I tell you who's got it easy...

EDMOND

Who?

MAN

The niggers. Sometimes I wish I was a nigger.

EDMOND

Sometimes I do, too.

MAN

I'd rob a store. I don't blame them. I swear to god. Because I want to tell you: we're bred to do the things that we do.

EDMOND

Mm.

(CONTINUED)

CONTINUED:

MAN

Northern Race one thing, and the Southern Race something else. And what they want to do is sit beneath the tree and watch the elephant.

(PAUSE)

And I don't blame them one small bit. Because there's too much pressure on us.

EDMOND

Yes.

MAN

And that's no joke, and that's not poetry, it's just too much.

EDMOND

It is. It absolutely is.

MAN

A man's got to get out...

EDMOND

What do you mean?

MAN

A man's got to get away from himself...

EDMOND

That's true...

ANGLE - POV

A BEAUTIFUL YOUNG WOMAN walks into the bar.

ANGLE - THE TWO MEN LOOKING

ANGLE - THEIR POINT OF VIEW

A YOUNG MAN comes into the door after her and leads her to a table.

ANGLE - EDMOND AND THE MAN

MAN

... because the pressure is too much.

EDMOND

What do you do?

(CONTINUED)

CONTINUED: (2)

MAN

What do you mean?

EDMOND

What do you do to get out?

MAN

What do I do?

EDMOND

Yes.

MAN

What are the things to do? What are the things anyone does...?

(PAUSE)

Pussy... I don't know... Pussy... Power... Money... uh,... adventure...

(PAUSE)

I think that's it... uh, self-destruction... I think that that's it... don't you...?

EDMOND

Yes.

MAN

... uh, religion... I suppose that's it, uh, release, uh, ratification.

(PAUSE)

You have to get out, you have to get something opens your nose, life is too short.

EDMOND

My wife and I are incompatible.

MAN

I'm sorry to hear that.

(PAUSE)

In what way?

EDMOND

I don't find her attractive.

MAN

Uh huh...

EDMOND

...and she hates my guts.

(CONTINUED)

CONTINUED: (3)

MAN

Mm.

EDMOND

It's a boring thing to talk about.
But that's what's on my mind.

MAN

I understand.

EDMOND

You do?

MAN

Yes.

(PAUSE)

EDMOND

Thank you.

MAN

Believe me, that's alright. I know
that we all need it, and we don't
know where to get it, and I know
what it means, and I understand.

EDMOND

...I feel...

MAN

I know. Like your balls were cut
off.

EDMOND

Yes. A long, long time ago.

MAN

Mm. Hm.

EDMOND

And I don't feel like a man.

MAN

Do you know what you need?

EDMOND

No.

MAN

You need to get laid.

(CONTINUED)

CONTINUED: (4)

EDMOND

I do. I know I do.

MAN

That's why the niggers have it
easy.

MAN

I'll tell you why: there are
responsibilities they never have
accepted.

(PAUSE)

The man digs in his pocket.

ANGLE - THE MAN'S HAND IN HIS POCKET

He brings out a card. He passes the card to Edmond. Camera
follows. We read the name "The Allegro Bar. Everything for
the Gentleman."

ANGLE - EDMOND

As he takes the card.

MAN

Try the "Allegro."

EDMOND

What is that?

MAN

A bar on 47th Street.

EDMOND

Thank you.

The man gets up, pays for drinks.

MAN

I want this to be on me. I want
you to remember there was someone
who listened.

(PAUSE)

You'd do the same for me.

The man exits. The camera follows Edmond as he moves to the
exit.

INT. ALLEGRO BAR - NIGHT

A flashy neon bar. Whirling lights. Women dressed as B Girls turn to look at the entrance.

ANGLE - EDMOND COMING IN AND STRAIGHTENING HIS TIE

ANGLE - EDMOND MOVES INTO THE BAR

He sees something off to the side of the bar. Turns to look.

ANGLE - INSIDE OF THE COAT ROOM

In the back, a couple is kissing very lovingly. It's the same puerto rican couple that he saw at the office. B-Girl. Voice over.

Edmond sits by himself for a minute. A B-GIRL comes by.

B-GIRL
You want to buy me a drink?

ANGLE - EDMOND TURNS

He is talking to a lovely young girl in a very abbreviated dress.

EDMOND
Yes.
(PAUSE)
I'm putting myself at your mercy...
this is my first time in a place
like this... I don't want to be
taken advantage of.
(PAUSE)
You understand?

The B-Girl escorts Edmond. The camera follows to the bar. They sit at the bar.

B-GIRL
Buy me a drink and we'll go in the
back.

EDMOND
And do what?

B-GIRL
Whatever you want.

ANGLE - EDMOND LEANS OVER AND WHISPERS SOMETHING TO B-GIRL

(CONTINUED)

CONTINUED:

Nods and says:

B-GIRL (cont'd)
Ten dollars.

ANGLE - EDMOND AND THE B-GIRL

Edmond starts to get up and move away from the bar. B-Girl puts her hand on his arm.

B-GIRL (cont'd)
Buy me a drink.

EDMOND
You get a commission on the drinks?

B-GIRL
Yes.

The bartender moves into the frame and brings the drink. She gestures to bartender who brings drinks.

EDMOND
How much commission do you get?

B-GIRL
Fifty percent.

BARTENDER
(bringing drinks)
That's twenty bucks.

EDMOND
(getting up)
It's too much.

BARTENDER
What?

EDMOND
Too much. Thank you.

B-GIRL
Ten!

EDMOND
No, thank you.

B-GIRL
Ten!

(CONTINUED)

CONTINUED: (2)

EDMOND

I'll give you five. I'll give you the five you'd get for the drink if I gave them ten. But I'm not going to give them ten.

B-GIRL

But you have to buy me a drink.

EDMOND

I'm sorry. No.

B-GIRL

Alright.

(PAUSE)

Give me ten.

EDMOND

On top of the ten?

B-GIRL

Yeah. You give me twenty.

EDMOND

I should give you twenty.

B-GIRL

Yes.

EDMOND

To you.

B-GIRL

Yes.

EDMOND

And then you give him the five?

B-GIRL

Yes. I got to give him the five.

Edmond gets up.

EDMOND

No.

B-GIRL

For the drink.

EDMOND

No. You don't have to pay him for the drink. Tea...

(CONTINUED)

CONTINUED: (3)

B-GIRL
It's not tea.

EDMOND
It's not tea!...?
(he drinks)
If it's not tea what is it,
then...? I came here to be
straight with you, why do we have
to go through this...>

The MANAGER comes into the frame.

MANAGER
Get in or get out...
(pause)
Don't mill around. Get in or get
out.

ANGLE - EDMOND LOOKING AT THE MANAGER

ANGLE - MANAGER

Puts his hand on his arm and pulls Edmond out of the frame.

ANGLE - MANAGER MANHANDLING EDMOND TOWARD THE DOOR

MANAGER (cont'd)
(pause)
Alright.

The manager escorts Edmond out of the bar.

EXT. TIMES SQUARE STREET - NIGHT

Faces of people moving past the camera turn to look at the camera.

ANGLE - AIR POV

Edmond being propelled out onto the street, looks at the people, starts arranging himself and moves into the crowd. Camera moves with Edmond as he moves along the street arranging his jacket and straightening his tie.

He sees someone, looks to his side, sees someone looking at him.

ANGLE - THE FACE OF A WELL KEPT BUSINESS MAN

Looking at him, looking at Edmond, looks away.

(CONTINUED)

CONTINUED:

ANGLE - EDMOND LOOKS AT THE BUSINESS MAN

And looks away from him defiantly, looks to his side.

ANGLE - HIS POINT OF VIEW

A neon sign on the building which says, "Completely Nude, Absolutely Nude."

ANGLE - EDMOND LOOKING AT THE SIGN

Straightens his shoulders and walks defiantly toward the sign and into the door of an establishment which says, "Peep Show."

INT. PEEP SHOW GALLERY - NIGHT

Close doors. Camera pans just one after another of closed doors. Into the frame comes a GIRL in spangled g-string and pasties. She turns to the camera and says:

GIRL
 Seven. Go in seven.
 (he starts to booth seven)
 No. Six! I mean six. Go in six.

The girl disappears into a booth marked #6.

ANGLE - EDMOND LOOKING AT THE OPEN DOOR

Camera retreats as Edmond advances toward the camera, goes into the booth and closes the door behind him. Edmond looks around the booth and sits down on a little chair.

ANGLE - FROM THE BACK

We see a Plexiglass barrier, perforated with little holes behind the barrier, we see hazily the girl who invited Edmond into the booth.

He goes into booth six. She disappears behind the row of booths, and appears behind a Plexiglass partition in booth six.

GIRL (cont'd)
 Take your dick out.
 (pause)
 Take your dick out.
 (pause)
 Come on. Take your dick out.

(CONTINUED)

CONTINUED:

EDMOND

I'm not a cop.

GIRL

I know you're not a cop. Take your
dick out. I'm gonna give you a
good time.

EDMOND

How can we get this barrier to come
down?

GIRL

It doesn't come down.

EDMOND

Then how are you going to give me a
good time?

GIRL

Come here.
(he leans close, she
whispers)
Give me ten bucks.
(pause)
Give me ten bucks.
(pause)
Put it through the thing.
(she indicates a small
ventilator hole in the
Plexiglass; pause)
Put it through the thing.

EDMOND

(checking his wallet)
I haven't got ten bucks.

GIRL

Okay... just... yes. Okay. Give
me the twenty.

EDMOND

Are you going to make me change?

GIRL

Yes. Just give me the twenty.
Give it to me. Good. Now take
your dick out.

EDMOND

Can I have my ten?

(CONTINUED)

CONTINUED: (2)

GIRL
Look let me hold the ten.

EDMOND
Give me the ten back.
(pause)
Come on. Give me my ten back.

GIRL
Let me hold the ten...

EDMOND
Give me my ten back and I'll give
you a tip when you're done.
(pause; she does so)
Thank you.

GIRL
Okay. Take your dick out.

EDMOND
(of the Plexiglass)
How does this thing come down?

Edmond has now dropped his pants and he says he says, "How does this thing come down" smiling.

ANGLE - THE GIRL

GIRL
It doesn't come down.

ANGLE - EDMOND

EDMOND
It doesn't come down?

GIRL
No.

EDMOND
Then what the fuck am I giving you
ten bucks for?

GIRL
Look: you can touch me. Stick your
finger in this you can touch me.

EDMOND
I don't want to touch you... I want
you to touch me...

(CONTINUED)

CONTINUED: (3)

GIRL

I can't.

(pause)

I would, but I can't. We'd have
the cops in here. We would.

Honestly.

(pause)

Look: put your finger in here...
come one.

(pause)

Come on.

ANGLE - THE GIRL STICKS HER FINGER THROUGH THE LITTLE
PLEXIGLASS CONTAINER

ANGLE - CLOSEUP - EDMOND LOOKING DOWN AT THE FINGER

ANGLE - EDMOND

As he pulls up his pants and storms out of the booth.

ANGLE - THE GIRL SAYING AFTER HIM

He zips up his pants and leaves the booth.

GIRL (cont'd)

You're only cheating yourself...

EXT. CITY STREET - NIGHT

INSERT - THREE QUEENS

One red and two black queens being manipulated by a CARD
SHARPER on table.

SHARPER

You pick the red you win, and
twenty get you forty. Put your
money up. The black gets back, the
red you go ahead... Who saw the
red...? Who saw the red...? Who
saw her...?

(this dialogue with the
Sharper continues)

ANGLE - EDMOND WALKING DOWN THE STREET

(CONTINUED)

CONTINUED:

Over a group of three card MONTE PLAYERS, men from the ghetto, the Sharper who continues to speak "Pick the red you win, black get back, red you go ahead" and several shills playing three card monte under a street light on top of a card board box.

Edmond walks past the group and he stops at a stoplight next to the three card monte players. A BYSTANDER, a man dressed as a working man in his fifties, turns to Edmond and says:

BYSTANDER
(to Edmond)
The fellow over there is a shill...

ANGLE - EDMOND TO THE BYSTANDER

As Edmond waits for the light.

EDMOND
Who is...?

Bystander points.

ANGLE - THEIR POINT OF VIEW

As they turn. One of the men who is acting as shill for the three card monte game.

BYSTANDER (O.C.)
You want to know how to beat the game?

ANGLE - EDMOND TO THE BYSTANDER

EDMOND
How?

BYSTANDER
You figure out which card has got to win...

EDMOND
Uh huh...

BYSTANDER
... and bet the other one...

ANGLE - THE SHARPER

SHARPER
Who saw the red, who saw it, the red is going to get you ahead.
(MORE)

(CONTINUED)

CONTINUED: (2)

SHARPER(cont'd)

The black going to get you back,
but the red going to get you in the
black...?

ANGLE - EDMOND TO THE BYSTANDER

BYSTANDER

They're all shills. They're all
part of an act.

Edmond and the bystander continue to watch through the gate.
Sharper to the SHILL says:

SHARPER

Who saw her? Five will get you
ten...

SHILL

(playing lookout)

Cops... cops... cops... don't
run... don't run...

ANGLE - EDMOND TURNS TO LOOK AT THE SHILL

The Shill and the Sharper are fully intense and disbursing.
Edmond looks around to see what they're talking about.

ANGLE - POINT OF VIEW

Two POLICEMEN coming down the street at a brisk pace.

Edmond and the bystander begin to move off.

Everyone scatters.

Edmond moves down the street.

Camera continues with Edmond walking down the street from the
cops. He passes toward a man passing out leaflets.

ANGLE - THE MAN

A young black man with a bunch of leaflets in his hand
saying:

LEAFLETEER

Check it out... check it out...

And POPPING leaflets once again one another.

ANGLE - EDMOND

(CONTINUED)

CONTINUED: (3)

Coming up to the man and reaches out his hand for the LEAFLET.

ANGLE - INSERT THE LEAFLET

Check that. It's going to say "Atlantic Leisure Club. Everything for the gentleman" and a picture of a line drawing of a young woman holding up a drink with a smile on her face.

ANGLE - EDMOND TAKES THE LEAFLET AND READS IT

LEAFLETEER (cont'd)

This is what you looking for...

Take it... I'm giving you something... Take it...

(Edmond takes leaflet)

Now: is that what you're looking for or not...?

EDMOND

(reading leaflet)

Is this true...?

LEAFLETEER

Would I give it to you if it wasn't...?

Edmond walks off reading the leaflet. Continues with his spiel.

LEAFLETEER (cont'd)

Check it out, check it out, check it out...

The leafleteer moves on down the street. Camera continues on Edmond.

INT. WHOREHOUSE - NIGHT

ANGLE - INSERT THE LEAFLET

ANGLE - EDMOND READING THE LEAFLET

As he walks up a flight of stairs. The camera dollies with him up to the top of the flight of stairs. Edmond comes to the top of the stairs and looks in front of him.

ANGLE - A VERY BEAUTIFUL RED-HEADED WOMAN

Of about 45 years old reading a paperback book. She looks up. She is the MANAGER of the whorehouse.

(CONTINUED)

CONTINUED:

Edmond shows up with the leaflet. He talks to the manager.

MANAGER

Hello.

EDMOND

Hello.

MANAGER

Have you been here before?

EDMOND

No.

MANAGER

How'd you hear about us?

Edmond shows her the leaflet.

MANAGER (cont'd)

You from out-of-town?

EDMOND

Yes. What's the deal here?

MANAGER

This is a health club.

EDMOND

... I know.

MANAGER

And our rates are by the hour.
(pause)

EDMOND

Yes?

MANAGER

Sixty-eight dollars for the first
hour, sauna, free bar, showers...
(pause)

The hour doesn't start until you
and the masseuse are in the room.

EDMOND

Alright.

MANAGER

Whatever happens in the room, of
course, is between you.

(CONTINUED)

CONTINUED: (2)

EDMOND
I understand.

MANAGER
You understand?

EDMOND
Yes.

MANAGER
... or, for tow hours it's one
hundred fifty dollars. If you want
two hostesses that is two hundred
dollars for one hour.
(pause)
Whatever arrangement that you chose
to make with them is between you.

EDMOND
Good.
(pause)

MANAGER
What would you like?

EDMOND
One hour.

MANAGER
You pay that now. How would you
like to pay?

EDMOND
How can I pay?

MANAGER
With cash or credit card. The
billing for the card will read
"Atlantic Ski and Tennis."

EDMOND
I'll pay you with cash.

He digs in his pocket for the cash. The manager stands and comes over to the side and stands by Edmond smiling at him.

ANGLE - EDMOND AND THE MANAGER

She takes the money from him, nods, puts an arm through his and escorts him through the door. The camera pans to watch them go through the door.

INT. WHOREHOUSE PARLOR - NIGHT

A couch. Edmond is escorted to the couch. Edmond comes into the frame escorted to the couch by the manager. He sits down on the couch. The manager leaves the frame.

ANGLE - EDMOND'S POINT OF VIEW

The manager walking over to a bar at which are seated several very nicely casually dressed young girls who smile at Edmond. The manager fixes a drink at the bar, comes back and brings the drink to Edmond. Camera follows her. Edmond accepts the drink.

EDMOND

Thank you.

MANAGER

Not at all. Have a lovely evening.
(smiles at Edmond and
leaves)

ANGLE - EDMOND SITTING ON THE COUCH DRINKING HIS DRINK

ANGLE - EDMOND'S POINT OF VIEW

Off to the side of the bar, a YOUNG WOMAN coming down a corridor, beautiful young woman with blonde hair smiles demurely at Edmond and sits down at the bar.

ANGLE - EDMOND LOOKING AT THE YOUNG WOMAN

INT. WHOREHOUSE CUBICLE - NIGHT

The young woman, now dressed in a camisole comes into the frame. Camera pans over to a bed where we see Edmond inside the small cubicle dressed in his skivvies. The young woman begins to rub his neck. The young woman who will now be characterized as WHORE says:

WHORE

How are you?

EDMOND

Fine. I've never done this before.

WHORE

No?

(she starts rubbing his
neck)

(CONTINUED)

CONTINUED:

EDMOND
No. That feels very good.
(pause)

WHORE
You've got a good body.

EDMOND
Thank you.

WHORE
(pause)
Do you work out?

EDMOND
I jog.

The Whore comes and sits on the bed next to him. Raises his face to her.

ANGLE - EDMOND AND THE WHORE

She kisses him demurely on the lips.

WHORE
Mmm.
(pause)

EDMOND
And I used to play football in high school.

WHORE
You've kept yourself in good shape.

EDMOND
Thank you.

The Whore moves away from him.

ANGLE - EDMOND AND THE WHORE SITTING ON THE BED

WHORE
(pause)
What shall we do?

EDMOND
I'd like to have intercourse with you.

(CONTINUED)

CONTINUED: (2)

WHORE

That sounds very nice. I'd like that too.

EDMOND

You would?

WHORE

Yes.

EDMOND

How much would that be?

WHORE

For a straight fuck that would be a hundred fifty.

EDMOND

That's too much.

WHORE

You know that I'm giving you a break.

EDMOND

... no...

WHORE

Because this is your first time here.

EDMOND

No. It's too much, on top of the sixty-eight at the door...

WHORE

... I know, I know, but you know, I don't get to keep it all. I split with them. Yes. They don't pay me, I pay them.

EDMOND

It's too much.
(pause)

The Whore sighs.

WHORE

How much do you have?

(CONTINUED)

CONTINUED: (3)

EDMOND

All I had was one hundred for the whole thing.

WHORE

You mean a hundred for it all.

EDMOND

That only left me thirty.

WHORE

Nooo, honey, you couldn't get a thing for that.

EDMOND

Well, how much do you want?

WHORE

(sighs)

Alright, for a straight fuck, one hundred twenty.

EDMOND

I couldn't pay that.

WHORE

I'm sorry, then. It would have been nice.

EDMOND

I'll give you eighty.

WHORE

No.

EDMOND

One hundred.

WHORE

Alright, but only, you know cause this is your first time.

EDMOND

I know.

WHORE

... cause we split with them, you understand...

EDMOND

I understand.

(CONTINUED)

CONTINUED: (4)

WHORE

Alright. One hundred.

EDMOND

Thank you. I appreciate this.

(pause)

Would it offend you if I wore a rubber...?

WHORE

Not at all.

(pause)

EDMOND

Do you have one...?

WHORE

Yes.

(pause)

You want to pay me now...?

EDMOND

Yes. Certainly.

He takes out his wallet. Hands her a credit card.

WHORE

I need cash, honey.

EDMOND

They said at the door...

WHORE

You have to pay me with cash...

EDMOND

I don't think I have it...

(he checks through his
wallet)

I don't have it...

WHORE

How much do you have...?

EDMOND

I, uh, only have sixty.

WHORE

Jeez, I'm sorry honey, but I can't
do it.

(CONTINUED)

CONTINUED: (5)

Camera follows her to the door where she takes down the clothes that she's been wearing and starts to dress.

ANGLE - EDMOND AS HE STANDS

EDMOND

Well, wait, wait, wait wait, maybe
we could... wait...

WHORE

Why don't you get it, and come back
here...

EDMOND

Well, where could I get it...?

WHORE

Go to a restaurant and cash a
check, I'll be here til four...

Edmond starts to dress.

EDMOND

I'll. I'll... um, um,... yes.
Thank you...

WHORE

Not at all.

She is now dressed and she leaves the cubicle leaving Edmond alone in the cubicle. Beat. Edmond begins to pick up his clothing and dresses slowly. He sighs.

EXT. WHOREHOUSE - NIGHT

Edmond comes out on to the street adjusting his clothing. Checks his watch, moves on down the street. Camera follows him.

ANGLE - THE THREE-CARD-MONTE GAME

The same people we saw earlier playing three-card-monte on the street corner now playing on this street.

They turn to look at Edmond.

ANGLE - EDMOND WALKS UP TO THE GAME

ANGLE - EDMOND AND THE GAME

(CONTINUED)

CONTINUED:

SHARPER

You can't win if you don't play...
(to Edmond)
You sir...

EDMOND

Me...?

SHARPER

You going to try me again...?

EDMOND

Again...?

SHARPER

I remember you beat me out of that
fifty that time with you
girlfriend...

EDMOND

... when was this?

SHARPER

On fourteenth street... you going
to try me one more time...?

EDMOND

Uh...

SHARPER

... play you for that fifty...
fifty get you one hundred, we see
you as fast as you was... Pay on
the red, pass on the black... where
is the queen... you pick the queen
you win... where is the queen...
who saw the queen... You put up
fifty win a hundred... Now: Who saw
the queen...?

SHILL

I got her!

SHARPER

How much? Put your money up. How
much?

SHILL

I bet you fifty dollars.

SHARPER

Put it up.

(CONTINUED)

CONTINUED: (2)

The Shill does so. The Shill turns a card.

SHILL

There!

SHARPER

My man, I'm jus' too quick for you today. Who saw the queen. We got two cards left. Pay on the red queen, who saw her?

EDMOND

I saw her.

SHARPER

Ah, shit, man, you too fass for me.

EDMOND

... for fifty dollars...

SHARPER

All right -- all right. Put it up.

EDMOND

Will you pay me if I win?

SHARPER

Yes I will. If you win. But you got to win first...

EDMOND

All that I've got to do is turn the queen.

SHARPER

Thass all you got to do.

EDMOND

I'll bet you fifty.

SHARPER

You sure?

EDMOND

Yes. I'm sure.

SHARPER

Put it up.

ANGLE - EDMOND AS HE SMILES

(CONTINUED)

CONTINUED: (3)

Go down, pan down as his hand goes into his pocket brings out the money, puts it on top of the cardboard box next to the car.

ANGLE

SHARPER (cont'd)
Now: which one you like?

EDMOND
(turning card)
There!

ANGLE - THE CARD HE'S TURNED IS A BLACK QUEEN

ANGLE - SHARPER TAKING THE MONEY

SHARPER
I'm sorry, my man. This time you lose -- now we even. Take another shot. You pick the queen you win... bet you another fifty...

ANGLE - EDMOND AND THE SHARPER

EDMOND
Let me see those cards.

SHARPER
These cards are fine, it's you thass slow.

ANGLE - EDMOND

EDMOND
I want to see those cards.

ANGLE - THE SHILL LOOKING ON

Looks over his shoulder. Edmond. Looks back at Edmond.

ANGLE - SHARPER AND EDMOND

SHARPER
These cards are good, my man, you lost.

EDMOND
You let me see those cards.

ANGLE - EDMOND GRABS FOR THE CARDS

(CONTINUED)

CONTINUED: (4)

INSERT - HIS HAND GOING FOR THE CARDS.

ANGLE - THE SHARPER

Kicks the box out of the way and hits Edmond in breastbone.

SHARPER

You ain't goin' see no motherfuckin
cards, we playing a game here...

ANGLE - THE SHILL

SHILL

... you lost, get lost.

The camera pulls back to show the Shill and the Sharper
confronting Edmond.

EDMOND

Give me those cards, fella.

SHARPER

You want to see the cards? You
want to see the cards...? Here is
the motherfuckin cards...

And he throws the cards at Edmond.

ANGLE - HIS FIST

As he hits Edmond in the face.

ANGLE - THE SHILL AND THE SHARPER

Take Edmond into an alley and hit him several times. Edmond
falls to the floor.

ANGLE - FROM THE MOUTH OF THE ALLEY

The Shill and the Sharper come out, look around and walk off
slowly. Camera stays on Edmond picking himself up from the
alley and pulling himself to his feet.

INT. HOTEL - NIGHT

A very seedy hotel. The desk of the hotel. We see the
little dingy bell which summons the room curi< and a usher.
We see the torso of a man and a very busty and fit young
woman come in. The man holds out his had, a cori< on the
side of the camera unseen puts a key into his hand.

(CONTINUED)

CONTINUED:

The man and the woman embrace for a second. We see just their torso. They move out of the frame. Edmond voice over.

Edmond, torn and battered, comes up to the DESK CLERK.

EDMOND

I want a room.

ANGLE - EDMOND AND THE CLERK

Edmond very disheveled and torn.

CLERK

Twenty-two dollars.
(pause)

EDMOND

I lost my wallet.

CLERK

Go to the police.

EDMOND

You can call up American Express.

CLERK

Go to the police.
(pause)
I don't want to hear it.

EDMOND

You can call the credit-card
people. I have insurance.

CLERK

Call them yourself. Right across
the hall.

EDMOND

I have no money.

CLERK

I'm sure it's a free call.

EDMOND

Do those phones require a dime?

CLERK

(pause)
I'm sure I don't know.

(CONTINUED)

CONTINUED: (2)

EDMOND

You know if they need a dime or not. To get a dial tone... You know if they need a dime, for chrissake. Do you want to live in that kind of world? Do you want to live in a world like that? I've been hurt. Are you blind? Would you appreciate it if I acted this way to you?

(paused)

I asked you one simple thing. Do they need a dime?

CLERK

No. They don't need a dime. You make your call, and you go somewhere else.

Another COUPLE comes into the frame and asks for a key. Clerk hands them a key.

ANGLE - EDMOND

As he moves away from the clerk. Camera continues with him back toward the door next to a pay phone. He looks at the pay phone. He turns. He looks at the clerk.

ANGLE - THE CLERK

Smiling at the young man and woman as they leave the desk and start for the elevator. The clerk looks at Edmond and scowls.

ANGLE - EDMOND

As he looks away from the clerk, sighs and turns toward the door and goes out into the street.

INT. PAWNSHOP - NIGHT

Iron bars of the pawn shop window.

The OWNER waiting on a customer.

CUSTOMER (V.O.)

Whaddaya get for that? What is that? Fourteen or eighteen?

OWNER (V.O.)

Fourteen.

(CONTINUED)

CONTINUED:

Camera pulls back as the owner walks past the window. Camera pans into a customer inside the pawnshop who's looking over a glass case.

CUSTOMER

Yeah? Lemme see that. How much is that?

OWNER

Six hundred eighty-five.

CUSTOMER

Why is that? How old is that? Is that old?

OWNER

You know how much gold that you got in there? Feel. That. Just feel that.

CUSTOMER

Where is it marked?

OWNER

Right there. You want that loupe?

CUSTOMER

No... I can see it.

We hear the sound of the door bell dingaling. The owner looks up.

ANGLE - HIS POINT OF VIEW

Edmond comes into the store and stands by the two. Camera pulls back to include the three of them in shot.

OWNER

(to Edmond)

What?

EDMOND

I want to pawn something.

OWNER

Talk to the man in back.

CUSTOMER

What else you got like this?
(holding a piece of
jewelry)

(CONTINUED)

CONTINUED: (2)

OWNER

I don't know what I got. You're
looking at it.

CUSTOMER

(pointing to item in
display case)

Lemme see that.

Edmond moves to the back of the store. Camera continues with
Edmond passing back to the window which we saw in the first
shot. Edmond speaks to the man behind the window.

EDMOND

I want to pawn something.

MAN

What?

EDMOND

My ring.
(holds up hand)

ANGLE - EDMOND TRYING TO TAKE THE RING OFF HIS HAND

He has difficulty taking it off.

MAN

Take it off.

EDMOND

It's difficult to take it off.

MAN

Spit on it.

ANGLE - EDMOND AS HE SPITS ON THE RING AND REMOVES IT

And hands it to the man. In the background, we hear the
customer.

CUSTOMER

How much is that?

OWNER

Two hundred twenty.

EDMOND

(happily)
I got it off.

ANGLE - EDMOND AS HE HANDS THE RING TO THE MAN

(CONTINUED)

CONTINUED: (3)

MAN

What do you want to do with this?
You want to pawn it?

EDMOND

Yes. How does that work?

MAN

Is that what you want to do?

EDMOND

Yes. Are there other things to do?

MAN

... what you can do, no, I mean, if
you wanted it appraised...

EDMOND

Uh huh...

MAN

... or want to sell it...

EDMOND

Uh huh...

MAN

... or you wanted it to pawn...

EDMOND

I understand.

MAN

Alright?

EDMOND

How much is getting it appraised?

MAN

Five dollars.

CUSTOMER (V.O.)

Lemme see something in black.

EDMOND

What would you give me if I pawned
it?

MAN

What do you want for it?

(CONTINUED)

CONTINUED: (4)

EDMOND

What is it worth?

MAN

You pawn it all you're gonna get's approximately... you know how this works?

CUSTOMER (V.O.)

Yes. Let me see that...

EDMOND

No.

MAN

What you get, a quarter of the value.

EDMOND

Mm.

MAN

Approximately. For a year. You're paying twelve percent. You can redeem your pledge with the year you pay your twelve per-cent. To that time. Plus the amount of the loan.

EDMOND

What is my pledge?

MAN

Well, that depends on what it is.

EDMOND

What do you mean?

MAN

What it is. Do you understand?

EDMOND

No.

MAN

Whatever the amount *is*, that *is* your pledge.

EDMOND

The amount of the loan.

(CONTINUED)

CONTINUED: (5)

MAN
That's right.

EDMOND
I understand.

MAN
Alright. What are you looking for,
the ring?

CUSTOMER (V.O.)
Nope. Not today. I'll catch you
next time. Lemme see that knife.

EDMOND
What is it worth?

MAN
The most I can give you, hundred
twenty bucks.

CUSTOMER (V.O.)
That *is* nice.

EDMOND
I'll take it.

MAN
Good. I'll be right back. Give me
the ring.

Edmond is left alone. And the camera follows Edmond back to
a position behind the customer who is now holding up a large
vicious looking bowie knife.

CUSTOMER
(holding up knife)
What are you asking for this?

OWNER
Twenty-three bucks. Say, twenty
bucks.

CUSTOMER
(to himself)
Twenty bucks...

EDMOND
Why is it so expensive?

OWNER
Why is it so expensive?

(CONTINUED)

CONTINUED: (6)

CUSTOMER

No. I'm going to pass.
 (hands back the knife,
 exiting)
 I'll catch you later.

OWNER

Right.

EDMOND

Why is the knife so expensive?

OWNER

This *is* a survival knife. G.I.
 Issue. World War Two. And that is
 why.

EDMOND

Survival knife.

OWNER

That is correct.

EDMOND

Is it a good knife?

OWNER

It is the best knife that money can
 buy.

ANGLE - THE OWNER HOLDING THE KNIFE LOOKS AT EDMOND

ANGLE - EDMOND LOOKING AT THE OWNER

OWNER (cont'd)

You want it?

EXT. TIMES SQUARE STREET - NIGHT

A photo of two naked women making love to each other.

PIMP (V.O.)

What are you looking for?

ANGLE - EDMOND TURNS HIS HEAD

EDMOND

What?

ANGLE - EDMOND, THE PIMP BEHIND HIM

(CONTINUED)

CONTINUED:

A young black man dressed very flashy.

PIMP

What are you looking for?

EDMOND

I'm not looking for a goddamn thing.

PIMP

You looking for that joint, it's closed.

EDMOND

What joint?

PIMP

That joint that you was looking for.

EDMOND

Thank you, no. I'm not looking for that joint.

PIMP

You looking for something, and I think that I know what you looking for.

EDMOND

You do?

PIMP

You come with me I get you what you want.

EDMOND

What do I want?

PIMP

I know. We get you some action, my friend. We get you something sweet to shoot on.

(pause)

I know. Thass what I'm doing here.

EDMOND

What are you saying?

PIMP

I'm saying that we going to find you something nice.

(CONTINUED)

CONTINUED: (2)

He starts to move away. Edmond falls in step next to the Pimp as they walk slowly sauntering down the street. Camera tracks with them.

EDMOND

You're saying that you're going to find me a woman.

PIMP

Thass what I'm doing out here, friend.

EDMOND

How much?

PIMP

Well, how much do you want?

EDMOND

I want somebody clean.

PIMP

Thass right.

EDMOND

I want a blowjob.

PIMP

Alright.

EDMOND

How much?

PIMP

Thirty bucks.

EDMOND

That's too much.

PIMP

How much do you want to spen...

EDMOND

Say fifteen dollars.

PIMP

Twenny five.

EDMOND

No. Twenty.

(CONTINUED)

CONTINUED: (3)

PIMP

Yes.

EDMOND

Is that alright?

PIMP

Give me the twenty.

EDMOND

I'll give it to you when we see the girl.

PIMP

Hey, I'm not *going* to leave you, man, you coming with me. We goin to see the *girl*.

EDMOND

Good. I'll *give* it to you then.

The Pimp draws Edmond into an alley and speaks to him softly as if explaining a transaction to a foreigner.

PIMP

You *give* it to me now, you unnerstan? Huh?

(pause)

Thass the transaction.

(pause)

You see? Unless you were a cop.

(pause)

You *give* me the money, and then thass entrapment.

(pause)

You understand?

EDMOND

Yes. I'm not a cop.

PIMP

Alright. Do you see what I'm saying?

EDMOND

I'm sorry!

PIMP

Thass alright.

Edmond takes out wallet. They exchange money. They start to walk down the alley. The camera tracks with them.

(CONTINUED)

CONTINUED: (4)

PIMP (cont'd)

You come with me. Now we'll just walk here like we're talking.

EDMOND

Is she *going* to be clean?

PIMP

Yes, she *is*. I understand you, man.

(pause; they walk)

I understand what you want.

(pause)

Believe me.

(pause)

EDMOND

Is there any money in this?

PIMP

Well, you know, man, there's some... you get done piecing off the police, this man here... the medical, the bills, you know.

EDMOND

How much does the girl get?

PIMP

Sixty percent.

EDMOND

Mm.

PIMP

Oh yeah.

(pimp points to a spot)

Up here.

Edmond turns his head.

ANGLE - POINT OF VIEW

A rod iron curtain staircase leading up to a fire door in the back of the alley.

ANGLE - EDMOND WALKS TO THE SPOT AND TURNS AROUND

ANGLE - THE PIMP WALKS TO THE SPOT AND STANDS NEXT TO EDMOND

Puts his hand on Edmond's back and turns him to walk up the stairs.

(CONTINUED)

CONTINUED: (5)

ANGLE - EDMOND'S FOOT

As it's on the first step.

ANGLE - THE PIMP'S HAND

As he turns Edmond around.

ANGLE - THE PIMP'S OTHER HAND

Now holding a SWITCHBLADE knife from his pocket. He flicks it to open the blade and the camera follows it up to Edmond's neck.

ANGLE - THE PIMP AND EDMOND'S HEADS VERY CLOSE TOGETHER

The knife to Edmond's neck.

PIMP (cont'd)

Now give me all you money
mothafuckar! Now!

EDMOND

Alright.

The Pimp now turns Edmond around and pushes him up against the railing holding the knife to the back of his head.

PIMP

All of it. Don't turn around...
don't turn aroun'... just put it in
my hand.

EDMOND

Alright.

PIMP

... and don't you make a
motherfuckin' sound...

EDMOND

I'm going to do everything you
say...

ANGLE - EDMOND'S HAND

As he goes into his one pocket.

ANGLE - HIS HAND GOES INTO ANOTHER POCKET AND FINDS SOMETHING

ANGLE - EDMOND'S FACE

(CONTINUED)

CONTINUED: (6)

PIMP (V.O.)

Now you just han' me all you got.

ANGLE - EDMOND'S HAND COMING OUT OF THE POCKET

With the survival knife which we saw in the pawnshop.

ANGLE - EDMOND AS HE TURNS, VICIOUSLY SCREAMING

EDMOND

YOU MOTHERFUCKING NIGGER!

ANGLE - THE KNIFE

As it comes down on top of the Pimp's head.

ANGLE - THE PIMP

PIMP

Hold on...

The Pimp retreats before Edmond comes after him.

EDMOND

You mother fucking shit... you
jungle bunny...

He strikes the Pimp several times.

The Pimp drops his knife.

PIMP

I...

EDMOND

You coon, you cunt, you
cocksucker...

PIMP

I...

EDMOND

"Take me upstairs...???"

PIMP

Oh, my god...

The Pimp has fallen to the sidewalk and Edmond is kicking him.

(CONTINUED)

CONTINUED: (7)

EDMOND

You fuck. You nigger. You dumb cunt... You shit... You shit...

(pause)

You fucking nigger.

(pause)

Don't fuck with me, you coon...

(pause)

Edmond spits on him.

EDMOND (cont'd)

I hope you're dead.

(pause)

ANGLE - EDMOND SMILING

Standing over the form of the Pimp who is breathing heavily and lying on the ground.

ANGLE - FROM THE LEVEL OF THE PAVEMENT

The beaten Pimp. Edmond walking away from him. Edmond takes several steps, looks back, hold, then walks away.

INT. COFFEEHOUSE - NIGHT

ANGLE - A YOUNG, VERY FASHIONABLE YOUNG WOMAN TALKING TO A VERY FASHIONABLE YOUNG MAN

Their backs to the camera. The Young Woman turns her head slightly, looks off to her side and smiles invitingly.

ANGLE - EDMOND ENTERING THE COFFEEHOUSE WITH A SMILE ON HIS FACE

He looks at the Young Woman and nods. He walks down the bar, strutting slightly. The camera follows him to a table in the back. He sits. He surveys the coffeehouse. A waitress comes into the frame, her back to the camera. A young woman in black pants and white shirt and bow tie.

This is GLENNA.

EDMOND

I want a cup of coffee. No a beer. Irish whiskey.

GLENNA

Irish whiskey.

(CONTINUED)

CONTINUED:

EDMOND

Yes. A double. Huh. Beer chaser.

GLENNNA

You're in a peppy mood today.

EDMOND

You're goddam right I am, and you want me to tell you why? Because I am alive.

(Edmond over the back of
Glenna)

You know how much of our life we're, alive, you and me? Nothing. Two minutes out of the year. When we meet someone new, when we get married, when, when, when, when we're in difficulties... once in our life at the death of someone that we love. That's... in a car crash... and that's it. You know, you know, we're sheltered...

GLENNNA

Who is?

EDMOND

You and I. White people. All of us. All of us. We're doomed. The White Race *is* doomed. And do you know why...? Sit down...

ANGLE - GLENNNA

GLENNNA

I can't. I'm working.

And we see a LOVELY WOMAN in her early twenties listening attentively to Edmond.

ANGLE - EDMOND AND GLENNNA

EDMOND

And do you know why -- you can do anything you want to do, you don't sit down because you're working, the reason you don't sit down is you don't want to sit down, because it's more comfortable to accept a law that questions it and live your life. All of us. All of us.

(MORE)

(CONTINUED)

CONTINUED: (2)

EDMOND(cont'd)

We've bred the life out of
ourselves. And we live in a fog.
We live in a dream. Our life is a
schoolhouse, and we're dead.

(pause)

How old are you?

GLENNNA

Twenty-eight.

EDMOND

I've lived in a fog thirty-seven
years. Most of the life I have to
live. It's gone. It's gone. I
wasted it. Because I didn't know.
And you know what the answer is?
To live.

(pause)

That's it.

(pause)

In one moment. In one moment. For
which I thank God.

(pause)

To live. I want to tell you
something. No one's ever going to
know. Just you. That's it. No
one is keeping score. And no one
cares...

(pause)

ANGLE - GLENNNA

As she is drawn down and perches herself on the chair
listening to Edmond in the pause.

NOW ANGLE - EDMOND

EDMOND (cont'd)

It's our life. And that's all it
is. Our only treasure is to act.

(pause; Edmond leans
forward)

I want to go home with you tonight.

ANGLE - GLENNNA

GLENNNA

Why?

EDMOND

Why do you think? I want to fuck
you. As simple as that. What's
your name?

(MORE)

(CONTINUED)

CONTINUED: (3) EDMOND(cont'd)

(pause)
It's as simple as that. What's
your name?

ANGLE

GLENNA
Glenna.

INT. GLENNA'S APARTMENT - NIGHT

A ratty blue couch, a man's clothes thrown on the couch.
Hand comes into the clothes, digs around and takes out a
package of cigarettes.

ANGLE - EDMOND IN HIS UNDERWEAR

Is sitting down on the couch, takes out the cigarette from
the pack and lights it. Edmond looks down at the clothes and
removes his survival knife from his clothes, starts up to the
couch.

Camera pans with him through a very small studio apartment
into the other room where - we see Glenna wrapped in a sheet
sitting on her bed looking at Edmond. Edmond sits on the end
of the bed.

ANGLE - EDMOND WITH GLENNA

EDMOND
You see this?

GLENNA
Yes.

EDMOND
That fucking *nigger* comes up to me,
what am I fitted to do. He comes
up, "Give me all your money."
Thirtyseven years fits me to sweat
and say he's underpaid, and he
can't get a job, he's bigger than
me... he's a killer, he don't care
about his life, you understand, so
he'd do anything. Eh? That's what
I'm fitted to do. In a mess of
intellectuality to wet my pants
while this coon cuts my dick off...
eh? Because I'm taught to hate. I
want to tell you something.

(MORE)

(CONTINUED)

CONTINUED:

EDMOND(cont'd)

Something spoke to me, I got a shock, (I don't know, I got mad...) I got a shock, and I spoke back to him, that motherfucker, I came out there with my knife, and stuck it in his neck, eh? "Up your ass, you coon... you want to fight, I'll fight you, I'll cut out your fuckin' heart, eh, I don't give a fuck."

GLENNA

Yes.

EDMOND

Eh? I'm saying, I don't give a fuck. I got some warlike blood in my veins, too, you fucking spade, you coon. "The blood ran down his neck."

GLENNA

(looking at knife)

With that?

EDMOND

You bet your ass.

GLENNA

Did you kill him?

EDMOND

Did I kill him?

GLENNA

Yes.

EDMOND

I don't care.

GLENNA

That's wonderful.

Edmond reaches over her and kisses her, leans back and looks at her. Edmond stands, camera continues with Edmond as he addresses Glenna.

EDMOND

And in that moment... when I spoke, you understand, 'cause that was more important than the knife, when I spoke back to him, I DIDN'T FUCKING WANT TO UNDERSTAND...

(MORE)

(CONTINUED)

CONTINUED: (2)

EDMOND(cont'd)

let him understand me... I wanted
to KILL him.

(pause)

In that moment thirty years of
prejudice came out of me.

(pause)

Thirty years. Of all those um um
um of all those cleaning ladies...

GLENNA

Uh-huh...

EDMOND

... uh?... Who might have broke the
lamp. SO WHAT? You understand?
For the first time, I swear to god,
for the first time I saw: THEY'RE
PEOPLE, TOO.

GLENNA

(pause)

Do you know who I hate?

EDMOND

Who is that?

GLENNA

Faggots.

EDMOND

Yes. I hate them, too. And you
know why?

GLENNA

Why?

ANGLE - EDMOND

EDMOND

They suck cock.

(pause)

And that's the truest thing you'll
ever hear.

He comes back to the bed and kisses Glenna. They embrace.
Glenna gets up and starts dressing in blue jeans and a T-
shirt.

GLENNA

I hate them cause they don't *like*
women.

(CONTINUED)

CONTINUED: (3)

Camera continues following Edmond and Glenna. Glenna goes into the other room and puts on hot water during the same dialogue.

EDMOND
They hate women.

GLENNA
I know that they do.

As camera follows them into the other room:

EDMOND
It makes you feel good to say it?
Doesn't it?

GLENNA
Yes.

EDMOND
Then say it. Say it. If it makes
you feel whole. Always say it.
Always for yourself...

GLENNA
It's hard.

EDMOND
Yes.

GLENNA
Sometimes it's hard.

EDMOND
You're goddam right it's hard. And
there's a reason why it's hard.

GLENNA
Why?

EDMOND
So that we will stand up. So that
we'll be ourselves. Glenna:
(pause)
... THERE IS NO LAW... there *is* no
history... there *is* just now... and
if there *is* a God he may love the
weak, Glenna.
(pause)
But he respects the strong.
(pause)
(MORE)

(CONTINUED)

CONTINUED: (4)

EDMOND(cont'd)

And if you are a man you should be
feared.

(pause)

You should be feared...

(pause)

You must know you command respect.

GLENNA

That's why I love the Theatre...

EDMOND

Yes.

Glenna turns to Edmond.

GLENNA

Because what you must ask respect
for *is* yourself...

EDMOND

What do you mean?

GLENNA

When you're on stage.

EDMOND

Yes.

GLENNA

For your feelings.

EDMOND

Absolutely, absolutely, yes...

GLENNA

And, and not be someone else.

EDMOND

Why should you...

GLENNA

... that's why, and I'm so proud to
be *in* this profession...

EDMOND

... I don't blame you...

GLENNA

... because your aspirations...

EDMOND

... and I'll bet that you're good
at it...

(CONTINUED)

CONTINUED: (5)

GLENNNA

... they...

EDMOND

... they have no bounds.

GLENNNA

There's nothing...

EDMOND

... yes. I understand...

GLENNNA

To bound you but your soul.

EDMOND

(pause)

Do something for me.

GLENNNA

... uh...

EDMOND

Act something for me. Would you
act something for me...?

GLENNNA

Now?

EDMOND

Yes.

GLENNNA

Sitting right here...?

EDMOND

Yes.

(pause)

GLENNNA

Would you really *like* me to?

EDMOND

You know I would. You see me
sitting here, and you know that I
would. I'd love it. Just because
we both want to. I'd love you to.

(pause)

Glenna makes a cup of instant coffee, gestures to Edmond.

(CONTINUED)

CONTINUED: (6)

GLENNNA
Would you like one?

EDMOND
No.

Glenna drinks up her coffee and says:

GLENNNA
What would you like me to do?

EDMOND
Whatever you'd like. What plays
have you done?

GLENNNA
Well, we've only done scenes.

EDMOND
You've only done scenes.

GLENNNA
I shouldn't say "only." They
contain the kernel of the play.

EDMOND
Uh-huh.
(pause)
What plays have you done?

They continue into the room of the studio which contains the
sofa. Camera follows them as they sit on the sofa.

GLENNNA
In college I played Juliet.

EDMOND
In Shakespeare?

GLENNNA
In Shakespeare. What do you think?

EDMOND
Well, I meant, there's plays named
Juliet.

GLENNNA
There are?

EDMOND
Yes.

(CONTINUED)

CONTINUED: (7)

GLENNNA
I don't think so.

EDMOND
Well, there are. -- Don't. Don't.
Don't. Don't be so limited. And
don't assume I'm dumb because I
wear a suit and tie.

GLENNNA
I don't assume that.

EDMOND
Because what we've done tonight.
Since you met me, it didn't make a
difference then. Forget it. All I
meant, you say you are an
actress...

GLENNNA
I am an actress.

EDMOND
Yes. I say that's what you say.
So I say what plays have you done.
That's all.

GLENNNA
The work I've done I have done for
my peers.

EDMOND
What does that mean?

GLENNNA
In class.

EDMOND
In class.

GLENNNA
In class or workshop.

EDMOND
Not, not for a paying group.

GLENNNA
No. Absolutely not.

EDMOND
Then you are not an actress. Face
it. Let's start right.

(MORE)

(CONTINUED)

CONTINUED: (8)

EDMOND(cont'd)

The two of us. I'm not lying to you, don't lie to me. And don't lie to yourself. Face it. You're a beautiful woman. You have worlds before you. I do, too. Things to do. Things you can discover. What I'm saying, start now, start tonight. With me. Be with me. Be what you are.

GLENNA

I am what I am.

EDMOND

That's absolutely right. And that's what I loved when I saw you tonight. What I loved. I use that word.

(pause)

I used. That word. I loved a woman. Standing there. A working woman. Who brought life to what she did. Who took a moment to joke with me. That's... that's... that's... God bless you what you are. Say it: I am a waitress.

(pause)

Say it.

GLENNA

What does it mean if I say something?

EDMOND

Say it with me.

(pause)

GLENNA

What?

EDMOND

"I am a waitress."

GLENNA

I think that you better go.

EDMOND

If you want me to go I'll go. Say it with me. What you are. And I'll say what I am. Say what you are. And I'll say what I am.

(CONTINUED)

CONTINUED: (9)

GLENNA
... what you are...

EDMOND
I've made that discovery. Now: I
want you to change, your life with
me.

Edmond stamps.

ANGLE - EDMOND

EDMOND (cont'd)
Right now: for whatever that we can
be. I don't know what that is, you
don't know. Speak with me. Right
now. Say it.

ANGLE - GLENNA

As she moves slightly away from him. Pause.

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

EDMOND
Oh, but the Lord, yes you do. Say
it with me.

ANGLE - GLENNA

As she gets up. Camera follows her to a small bureau as she
takes out a vial of pills.

ANGLE - INSERT

She shakes them into her hand.

ANGLE - HER FACE

As she takes them.

ANGLE - CLOSEUP OF EDMOND WATCHING

ANGLE - GLENDA STANDING BY THE BUREAU WITH THE PILLS

EDMOND (cont'd)
What are those?

GLENNA
Pills.

(CONTINUED)

CONTINUED: (10)

EDMOND

For what?

Edmond goes over to her.

EDMOND (cont'd)

Don't take them. Go through it
with me.

GLENNNA

I have this tendency to get
anxious.

He knocks them from her hand.

EDMOND

Don't take them. Go through it.
Go through with me.

GLENNNA

You're scaring me.

EDMOND

I am not. I know when I'm scaring
you. Believe me.
(pause)

Glenna goes to the door.

GLENNNA

Get out.
(pause)

Edmond reaches out to her.

EDMOND

Glenna.
(pause)

GLENNNA

(starts screaming at him)
Get pit! GET OUT GET OUT! LEAVE
ME THE FUCK ALONE!!! WHAT DID I DO,
PLEDGE MY LIFE TO YOU? I LET YOU
FUCK ME. GO AWAY.

Edmond tries to lead her away from the door.

EDMOND

Listen to me: you know what madness
is?

(CONTINUED)

CONTINUED: (11)

GLENNA
I told you go away.

Camera follows Glenna.

EDMOND
I'm lonely, too. I know what it
is, too. Believe me. Do you know
what madness is?

Glenna, frightened she goes to the phone and dials the phone.
Into the phone she speaks.

GLENNA
Susie...?

EDMOND
It's self-indulgence.

GLENNA
Suse, can you come over here...?

EDMOND
Will you please put that down? You
know how rare this is...?

He knocks the phone out of her hands.

ANGLE - GLENNAS AS SHE COWERS AWAY FROM HIM

GLENNA
Oh fuck...

Edmond comes into the frame, his back to the camera.

EDMOND
Don't be ridiculous. I'm talking
to you.

Camera dollies toward them as Glenna retreats and Edmond
advances toward her.

GLENNA
Don't hurt me. No no. I can't
deal with this.

EDMOND
Don't be ridic...

Camera follows them into the corner.

(CONTINUED)

CONTINUED: (12)

GLENNA
I... No. Help! Help.

EDMOND
... you're being...

GLENNA
... HELP!

EDMOND
... are you insane? What the fuck
are you trying to do, for godsake?

GLENNA
Help!

EDMOND
You want to wake the neighbors?

Glenna goes to the window and shouts.

GLENNA
WILL SOMEBODY HELP ME...?

ANGLE - EDMOND

As he tries to lead her away from the window.

EDMOND
Shut up, shut up!

GLENNA
Will somebody help, you get away
from me! You are the devil. I
know who you are. I know what you
want me to do. Get away from me.
I curse you, you can't kill me, get
away from me I'm good.

She continues to the couch, backing up to the couch.

ANGLE - THE COUCH HITS HER IN THE BACK OF THE KNEES

And she falls onto the couch as Edmond advances toward Glenna
with the knife in his hand.

EDMOND
Will you shut the fuck up? You
fucking bitch. You're nuts...

He strikes her with the knife.

(CONTINUED)

CONTINUED: (13)

EDMOND (cont'd)
Are you insane? Are you insane you
fucking idiot... You stupid fucking
bitch... You stupid fucking...

Edmond looks down at Glenna.

ANGLE - HIS POINT OF VIEW

Glenna lying sprawled out on the couch covered with blood.

ANGLE - EDMOND LOOKING DOWN AT GLENNA

He looks down at his HAND.

ANGLE - THE HAND HOLDING THE BOWIE KNIFE

The knife covered in BLOOD.

ANGLE - EDMOND LOOKING DOWN

EDMOND (cont'd)
(very softly)
... now look what you've done.
(pause)
Now look what you've bloody,
fucking done.

INT. NEW YORK CITY SUBWAY CAR - NIGHT

Edmond sitting alone in the subway car looking at his hands.
The subway jerks to a halt. Edmond gets up and walks dazily
out of the car.

ANGLE - EXTERIOR SUBWAY CAR ON PLATFORM

Edmond comes onto the platform.

ANGLE - HIS POINT OF VIEW

A CONDUCTOR near the front of the train looks at him.

ANGLE - EDMOND LOOKING AT THE CONDUCTOR

He steps back onto the car, looks around him, steps off from
the car again. The doors close behind him and Edmond turns
to look at the car as it retreats into the distance.

ANGLE - THE CAR RETREATING

ANGLE - EDMOND ALONE ON THE PLATFORM

(CONTINUED)

CONTINUED:

He walks to a telephone sitting on a stanchion.

ANGLE - EDMOND LOOKS AT THE TELEPHONE

Hold.

ANGLE - EDMOND LOOKS AWAY FROM THE TELEPHONE AND STARTS UP THE STAIRS OF THE SUBWAY STATION

ANGLE - EXTERIOR SUBWAY STATION

Edmond coming out of the subway station. Several black people passing by on the street. Edmond gets lost in the sea of black faces.

EXT. HARLEM STREET - NIGHT

Edmond walking down the street.

ANGLE - HIS POINT OF VIEW

A prim BLACK WOMAN in her sixties with a large hat walking toward him. Edmond falls in step next to the black woman and camera dollies back as they advance toward the camera. The black woman looks at Edmond, Edmond looks at the black woman.

EDMOND

(pause)

My mother had a hat *like* that.

(pause)

Mother had a hat *like* that.

(pause)

I... I'm not making conversation.
She wore it for years. She wore it
when I was a child.

The woman starts to walk away. Edmond grabs her.

EDMOND (cont'd)

I wasn't just making it "up." It
happened...

WOMAN

(detaching herself from
his grip)

Excuse me...

EDMOND

... who the fuck do you think you
are...? I'm talking to you... what
am I? A stone...?

(MORE)

(CONTINUED)

CONTINUED:

EDMOND(cont'd)

Did I say, "I want to lick your pussy...?" I said, "My mother had that same hat..." You cunt... what am I? A dog? I'd like to slash your fucking face... I'd like to slash your motherfucking face apart...

WOMAN

... WILL SOMEBODY HELP ME...
(and starts away from him)

ANGLE - EDMOND

Calling out to the woman:

EDMOND

You don't know who I am...
(as the woman breaks free
and starts away from)
Is everybody in this town
insane...? Fuck you... fuck you...
fuck you... fuck the lot of you...
fuck you all... I don't need you...
I worked all of my life...

ANGLE - THE WOMAN HURRYING AWAY FROM EDMOND

Edmond in the background.

ANGLE - EDMOND ONCE AGAIN

EDMOND (cont'd)

... I worked all of my life... I
worked all of my life.

Edmond sits down. Camera pans Edmond as he sits down. A stone balustrade of a public building and starts to cry. Edmond composes himself and wipes his eyes. We hear a voice over, the words of a black PREACHER softly.

Edmond lifts his face toward the direction of the sound. He is attracted by the speech of a mission preacher. He walks to the front of the mission and listens outside the mission doors. Camera follows.

PREACHER

"Oh no, not me!" You say, "Oh no, not me. Not me, Lord" to whom you hold out your hand. "Not me to whom you offer your eternal grace. Not me who can be saved." But who but you, I ask you? Who but you.

(MORE)

(CONTINUED)

CONTINUED: (2)

PREACHER(cont'd)

You say you are a grievous sinner?
 He knows that you are. You say he
 does not know the depth of my
 iniquity. Believe me, friends, he
 does. And still you say, he does
 not know -- you say this in your
 secret soul -- he does not know the
 terrible depth of my unbelief.
 Believe me, friends, he knows that
 too.

Edmond turns his head toward the dialogue.

ANGLE - POINT OF VIEW

We see him POV up the stairs. Very small run down stone church and a sign which says "African Tabernacle" and a lighted doorway.

ANGLE - EDMOND AS HE RISES TO HIS FEET

And continues and starts slowly up the stairs. Camera dollies back behind him as Edmond starts up the stairs.

PREACHER (cont'd)

To all of you who say his grace is
 not meant to extend to one as black
 as you I say to who but you? To
 you alone. Not to be blessed. You
 think that Christ died for the
 blessed? That he died for the
 heavenly hosts? That did not make
 him god, my friends, it does not
 need a god to sacrifice for angels.

ANGLE - EDMOND'S POINT OF VIEW

The interior of the black church. A LARGE BLACK MAN in vestments preaching from the front of the church. Several people in the congregation responded now and then. The preacher speaks:

PREACHER (cont'd)

It required a god to sacrifice for
 man. You hear me? For you...
 There is none so black but that he
 died for you. He died especially
 for you. Upon my life. On the
 graves of my family, and by the
 surety I have of his eternal bliss.

ANGLE - EDMOND AS HE IS PULLED INTO THE CHURCH

(CONTINUED)

CONTINUED: (3)

The camera pulls back before him so that he's standing half in half out of the church and the light starts to shine on him.

PREACHER (cont'd)
 He died for you and you are saved.
 Praise god, my friends. Praise god
 and testify. Who will come up and
 testify with me, my friends?

ANGLE - EDMOND

ANGLE - PREACHER

PREACHER (cont'd)
 Who will testify with me, who will
 testify with Jesus, who will
 testify with me?

ANGLE - EDMOND

Woman from subway walks by him.

She sees Edmond and stare at him.

EDMOND
 (speaks up)
 I will testify.
 (pause)

ANGLE - HIS POINT OF VIEW

The preacher, an old black man in robes, inside the church.

PREACHER
 Who is that?

ANGLE - EDMOND AS HE TAKES A STEP FORWARD TO THE CHURCH

EDMOND
 I will testify.

PREACHER
 Sweet God, let that man come up
 here!

ANGLE - EDMOND'S FACE AS HE WIPES AWAY A TEAR.

ANGLE - EDMOND'S FOOT AS HE TAKES A STEP FARTHER INTO THE
 CHURCH

(CONTINUED)

CONTINUED: (4)

WOMAN

That's the Man! Someone! Call a
policeman! That's the man!

ANGLE - EDMOND'S FACE AS HE TURNS AND LOOKS BEHIND HIM

ANGLE - HIS POINT OF VIEW

The bottom of the stairs the woman with the big hat and a
black POLICEMAN looking at him.

PREACHER

... who will come open up his soul?
Alleluia, my friends. Be with me.

WOMAN

That's the man, that's the man.
Get him now, that's him. Stop him!

ANGLE - EDMOND AT THE TOP OF THE STAIRS

Looking around as if someone trapped.

ANGLE - HE STOPS TENTATIVELY DOWN THE STAIRS

He looks back up at the preacher.

PREACHER

Where is that man? Let him come
forth.

ANGLE - EDMOND AS HE LOOKS DOWN TOWARD THE WOMAN AGAIN

Up towards the top of the stairs.

He starts.

ANGLE - THE POLICEMAN AND THE WOMAN

Policeman starts up toward Edmond.

POLICEMAN

Just a moment, sir.

He walks up to within a step of Edmond.

ANGLE - EDMOND AND THE POLICEMAN

EDMOND

I... I... I... I... I'm on my way
to Church.

(CONTINUED)

CONTINUED: (5)

PREACHER

Sweet Jesus, let that man come forth.

WOMAN

That's the man, that's the man who tried to rape me on the train.

The camera follows the policeman up to the top of the stairs. He closes the door and turns back to Edmond.

POLICEMAN

Now what's this all about sir?

WOMAN

He had a knife...

EDMOND

... there must be some mistake...

The woman walks into the frame.

WOMAN

He tried to rape me, that's the man that tried to rape me on the train.

EDMOND

There's some mistake. I'm on my way to Church.

POLICEMAN

What's the trouble here?

EDMOND

No trouble, I 'm on my way into this mission.

WOMAN

This man tried to rape me on the train yesterday.

EDMOND

Obviously, the woman's mad.

POLICEMAN

Could I see some identification please?

EDMOND

Please, officer, I haven't time. I... I... it's been a long... I don't have my wallet on me.

(MORE)

(CONTINUED)

CONTINUED: (6)

EDMOND(cont'd)

My name's Gregory Burke. I live at 428 22nd street, I own the building. I... I have to go inside the Church.

POLICEMAN

You want to show me some I.D.?

EDMOND

I don't have any. I told you.

POLICEMAN

You're going to have to come with me.

EDMOND

I... please... Yes. In one minute. Not... not now, I have to preach.

POLICEMAN

Come on.

EDMOND

You're making a... Please. Let me go. And I'll come with you afterward. I swear I will. I swear it on my life. There's been a mistake. I'm an elder in this church. Come with me if you will. I have to go and speak.

POLICEMAN

Look.

Conciliatory, he puts an arm on Edmond. He feels something. He pulls back.

POLICEMAN (cont'd)

What's that?

EDMOND

It's nothing.

The policeman pulls out the survival knife.

EDMOND (cont'd)

It's a knife. It's there for self-protection.

ANGLE - THE POLICEMAN

ANGLE - EDMOND

(CONTINUED)

CONTINUED: (7)

Edmond's face starts to fall.

Hold.

Edmond looks up.

ANGLE - EDMOND'S POINT OF VIEW

His point of view is...

INT. POLICE STATION INTERROGATION ROOM - NIGHT

We see the INTERROGATOR. A plain clothes policeman in his fifties, smoking a cigarette and looking toward Edmond in the small cellotex-panelled room.

Edmond and an interrogator at the police station.

INTERROGATOR
What was the knife for?

EDMOND
For protection.

INTERROGATOR
For whom?

EDMOND
Everyone.

INTERROGATOR
You know that it's illegal?

EDMOND
No.

INTERROGATOR
It is.

ANGLE - EDMOND

EDMOND
(pause)
I'm sorry.

Hold.

ANGLE - EDMOND AND THE INTERROGATOR

(CONTINUED)

CONTINUED:

INTERROGATOR
Speaking to that woman in the way
you did *is* construed as assault.

EDMOND
I never spoke to her.

INTERROGATOR
She identified you as the man who
accosted her last evening on the
subway.

EDMOND
She is seriously mistaken.

INTERROGATOR
If she presses charges you'll be
arraigned for assault.

EDMOND
For speaking to her?

INTERROGATOR
You admit that you were speaking to
her?

EDMOND
(pause)
I want to ask you something.
(pause)

INTERROGATOR
Alright.

EDMOND
Did you ever kick a dog?
(pause)
Well, that's what I did. Man to
man. That's what I did. I made a
simple, harmless comment to her,
she responded like a fucking bitch.

INTERROGATOR
You trying to pick her up?

EDMOND
Why should I try to pick her up?

INTERROGATOR
She was an attractive woman.

(CONTINUED)

CONTINUED: (2)

EDMOND

She was not an attractive woman.

INTERROGATOR

You gay?

EDMOND

What business *is* that of yours?

INTERROGATOR

Are you?

EDMOND

No.

INTERROGATOR

You married?

EDMOND

Yes in fact. I was going back to my wife.

INTERROGATOR

You were going back to your wife?

EDMOND

I was going home to her.

INTERROGATOR

You said you were going back to her, what did you mean?

EDMOND

I'd left my wife, alright?

INTERROGATOR

You left your wife?

EDMOND

Yes.

INTERROGATOR

Why?

EDMOND

I was bored. Didn't that ever happen to you?

INTERROGATOR

And why did you *lie* to the officer?

(CONTINUED)

CONTINUED: (3)

EDMOND

What officer?

INTERROGATOR

Who picked you up. There's no Gregory Burke at the address you gave. You didn't give him your right name.

EDMOND

I was embarrassed.

INTERROGATOR

Why?

EDMOND

I didn't have my wallet.

INTERROGATOR

Why?

EDMOND

I'd left it at home.

INTERROGATOR

And why did that embarrass you?

ANGLE - EDMOND AS HE STANDS

He speaks to the interrogator.

EDMOND

I don't know. I have had no sleep. I just want to go home. I am solid... look: my name is Edmond Burke. I live at 485 West Seventy-ninth Street. I work at Stearns and Harrington. I had a tiff with my wife. I went out on the town. I've learned my lesson. Believe me. I just want to go home. Whatever I've done I'll make right.

(pause)

Alright?

(pause)

Alright? These things happen and then they're done. When you stopped me I was going to church. I've been unwell. I'll confess to you that I've been confused but, but... I've learned my lesson and I'm ready to go home.

(CONTINUED)

CONTINUED: (4)

ANGLE - INTERROGATOR

INTERROGATOR
Why did you kill that girl?

ANGLE - EDMOND

EDMOND
What girl?

ANGLE - INTERROGATOR

INTERROGATOR
That girl you killed.

ANGLE - EDMOND

He starts to speak, stops.

Hold.

INT. JAIL CORRIDOR - DAY

An empty corridor. A policeman comes into the frame, hold together by the elbow. Edmond still wearing his suit coat. His shirt unbuttoned. His hands manacled. The policeman escorts him down the corridor.

INT. VISITOR CHAMBER - DAY

The door opens and Edmond comes into the visitor chamber. You see the policeman behind him as the door is closed. Edmond sits.

ANGLE - POINT OF VIEW

A Plexiglass partition. The door on the other side of the partition opens, Edmond's Wife enters the room and sits.

ANGLE - EDMOND

Edmond's wife is visiting him. They sit across from each other in silence for a while.

EDMOND
How's everything?

WIFE
Fine.
(pause)

(CONTINUED)

CONTINUED:

EDMOND

I'm alright, too.

WIFE

Good.

(pause)

EDMOND

You want to tell me that you're mad at me or something?

WIFE

Did you kill that girl in her apartment?

EDMOND

Yes, but I want to tell you something... I didn't mean to. But do you want to hear something funny...? (Now don't laugh...) I think I'd just had too much coffee.

(pause)

I'll tell you something else: I think that there are just too many people in the world. I think that's why we kill each other.

(pause)

I... I... I... suppose you're mad at me for leaving you.

(pause)

I don't suppose you're, uh, inclined (or, nor do I think you should be) to stand by me. I understand that.

(pause)

I'm sure that there are marriages where the wife would. Or the husband if it would go that way.

(pause)

But I know ours *is* not one of that type.

(pause)

I know that you wished at one point it would. I wished that, too. At one point.

(pause)

I know certain times we wished we could be... closer to each other. I can say that now. I'm sure this *is* the way you feel when someone near you dies.

(MORE)

(CONTINUED)

CONTINUED: (2)

EDMOND(cont'd)

You never said the thins you wanted
desperately to say. It would have
been so simple to say them.

(pause)

But you never did.

WIFE

You got the papers?

EDMOND

Yes.

WIFE

Good.

EDMOND

Oh, yes. I got them.

Wife stands.

WIFE

Anything you need?

ANGLE - EDMOND

EDMOND

No. Can't think of a thing.

ANGLE - VISITOR'S SIDE OF THE VISITOR'S ROOM

A door opens, the wife comes out of the door and moves out of the frame. Beyond the door, we see the visitor's side of the visitor's chamber and beyond that we see the Plexiglass partition and Edmond. Edmond sits for a moment. Stands.

EDMOND (cont'd)

You take care, now!

Edmond turns, knocks on his door. In the background, we see his door open and Edmond start ut his door. The door closes.

INT. PRISON SHOWER ROOM - DAY

An overweight TURN KEY, a PRISON GUARD dressed in brown, standing next to a tiled wall with several faucet handles on it. The sound of rushing water and steam. The turn key looking on.

Hold.

(CONTINUED)

CONTINUED:

He turns off the water. The turn key turns to his right, picks up a towel and hands it to this left and it is taken by unseen HANDS.

Hold.

The turn key turns to his right and picks up several pieces of white prisoner uniform and hands them with a new towel to his left. It is taken by an unseen HAND. The turn key moves out of the frame.

ANGLE - THE FEET OF THE TURN KEY AND THE MAN IN BARE LEGS

With manacles around his legs climbing metal stairs.

ANGLE - THE GALLERY OF THE CELL BLOCK

The turn key walking down the cell block. The next two, obviously make it manacles, seen from the back, the man's shoulder walks into the frame now and again.

ANGLE - THE CELL AROUND THE GALLERY

The turn key opens the cell. We see the shoulders, the buttocks of the man in manacles pass into the cell.

ANGLE - INTERIOR OF CELL

Edmond naked, manacled, accepting the uniforms and towel from the turn key.

ANGLE - THE GUARD KNEELS

Unlocks Edmond's manacles on his hands and on his feet and stands. The guard leaves the cell. The door clangs shut and the bars come into the frame.

ANGLE - INTERIOR OF THE CELL

Edmond moves to a bunk on which there is a rolled up mattress. Unrolls the bunk, sits on the bed and begins dressing. So Edmond sits on the bed and is now dressed in his white uniform and he pulls on his prison slippers. He looks at the wall.

FADE OUT.

FADE IN:

INT. PRISON CELL - NIGHT

It is now very dark in the room. Edmond is still sitting looking at the wall. The sound of the door opening. Edmond turns to the door.

ANGLE - HIS POINT OF VIEW

The turn key who we saw earlier opening the cell and very very big, very fit, very muscular bald headed black man coming into the cell. The door CLANGS closed.

ANGLE - EDMOND

As he stands and looks at the BLACK MAN.

ANGLE - THE BLACK MAN

As he stands and looks at Edmond. The black man circles around to look at Edmond. Edmond begins speaking.

Edmond is put in his new cell. His cell mate is a large, black prisoner. Edmond sits on his new bunk in silence a while.

EDMOND

You know, you know, you know, you know we can't distinguish between anxiety and fear. Do you know what I mean? I don't mean fear. I mean, I do mean "fear," I, don't mean anxiety.

(pause)

We, when we fear things I think that we wish for them.

(pause)

Death or "Burglars."

(pause)

Don't you think?

(pause)

I always knew that I would end up here.

(pause, to himself)

Every fear hides a wish.

(to his cell mate)

I think I'm going to like it here.

PRISONER

You do?

ANGLE - EDMOND TO THE BLACK MAN

(CONTINUED)

CONTINUED:

Facing each other in the cell.

EDMOND

Yes, I do. Do you know why? It's simple. That's why I think that I am. You know, I always thought that White people should be in prison. I know it's the Black race we keep there. But I thought we should be there. You know why?

PRISONER

Why?

EDMOND

To be with the Black people.
(pause)
Does that sound too simple to you?
(pause)

PRISONER

No.

EDMOND

Because we're lonely.
(pause)
But what I know...
(pause)
What I know I think that all this fear, this fucking fear we feel must hide a wish. Cause I don't feel it since I'm here. I don't. I think the first time in my life.
(pause)
In my whole adult life I don't feel fearful since I came in here. I think we are like birds. I think that humans are like birds. We suspect when there's going to be an earthquake. Birds know. They leave three days earlier. Something in their soul responds.

PRISONER

The birds leave when there's going to be an earthquake?

EDMOND

Yes. And I think, in our soul, we, we feel, we sense there is going to be...

(CONTINUED)

CONTINUED: (2)

PRISONER

Uh huh...

EDMOND

... a cataclysm. But we cannot flee. We're fearful. All the time. Because we can't trust what we know. That ringing.

(pause)

I think we feel. Some thing tells us "Get out of here."

(pause)

White people feel that. Do you feel that?

(pause)

Well. But I don't feel it since I'm here.

(pause)

I don't feel it since I'm here. I think I've settled. So, so, so I must be somewhere safe. Isn't that funny?

ANGLE - BLACK MAN

PRISONER

No.

And camera follows him as he sits on Edmond's bunk. Edmond comes into the frame and sits on the other side of the bed from the black man.

EDMOND

You think it's not?

PRISONER

Yes.

EDMOND

Thank you.

PRISONER

Thass alright.

EDMOND

Huh.

(pause)

PRISONER

You want a cigarette?

(CONTINUED)

CONTINUED: (3)

EDMOND

No thank you. Not just now.

PRISONER

Thass alright.

EDMOND

Maybe later.

PRISONER

Sure. Now you know what?

EDMOND

What?

PRISONER

I think you just get on my body.

EDMOND

I, yes. What do you mean?

PRISONER

You should get on my body now.

EDMOND

I don't know what that means.

PRISONER

It means to suck my dick.

ANGLE - EXTRA CLOSE-UP EDMOND

Hold.

ANGLE - CLOSE-UP PRISONER

PRISONER (cont'd)

(pause)

Now don't you want to do that?

ANGLE - EDMOND

EDMOND

No.

PRISONER

Well, you jus do it anyway.

ANGLE - EDMOND AND THE PRISONER

EDMOND

You're joking.

(CONTINUED)

CONTINUED: (4)

PRISONER

Not at all.

EDMOND

I don't think I could do that.

PRISONER

Well, you going to try or you going to die. Les get this out-the-way.

EDMOND

I, seriously... we're going to be here a *long* time and I don't think that we want to start like this.

PRISONER

(stands)

I'm not going to repeat myself.

EDMOND

(stands)

I'll scream.

ANGLE - PRISONER

PRISONER

You scream, and you offend me. You are going to die. Look at me now and say I'm foolin'.

(pause)

ANGLE - EDMOND

As he retreats into the corner.

EDMOND

I... I... I... I... I can't, I can't do, I... I

ANGLE - THE PRISONER AS HE ADVANCES ON EDMOND

SLAPS him several times.

PRISONER

The motherfuck you can't. Right now, missy.

SLAPS, Edmond falls to his knees. Camera pulls down to see Edmond on his knees next to the standing prisoner.

ANGLE - THE PRISONER

(CONTINUED)

CONTINUED: (5)

PRISONER (cont'd)

Right now, Jim. An' you bes' be nice.

ANGLE - EDMOND ON HIS KNEES

Looks up pleadingly at the prisoner.

Hold.

INT. CHAPLAIN'S ROOM - PRISON - DAY

A windy gray day, woods and hills in a distance.

Hold.

ANGLE - THE CHAPLAIN

A man in his fifties coming in through a wooden door wearing his vestments. He begins to disrobe and hang his vestments in the corner looking toward another corner of the room. The chaplain finishes disrobing and moves past the shot of the windy gray day which we now see as a window and sits in a chair looking across from him. We see the back of Edmond as the camera pans the Chaplain as he sits.

Edmond is sitting across from the prison chaplain.

CHAPLAIN

You don't have to talk.

EDMOND

I don't want to talk.
(pause)

CHAPLAIN

Are you accustomed to life in here?

EDMOND

Do you know what happened to me?

CHAPLAIN

No.
(pause)

EDMOND

I was sodomized.

CHAPLAIN

Did you report it?

(CONTINUED)

CONTINUED:

EDMOND

Yes.

CHAPLAIN

What did they say?

EDMOND

"That happens."

CHAPLAIN

I'm sorry it happened to you.
(pause)

EDMOND

Thank you.

CHAPLAIN

Are you lonely?

ANGLE - EDMOND

Hold.

EDMOND

Yes.
(pause)

Yes.
(pause)

I feel so alone...

ANGLE - CHAPLAIN

CHAPLAIN

Shhhh...

ANGLE - EDMOND

EDMOND

I'm so empty...

ANGLE - CHAPLAIN

CHAPLAIN

Maybe you are ready to be filled.

Edmond stands up to the praying.

EDMOND

That's bullshit, that's bullshit.
That's pious bullshit.

(CONTINUED)

CONTINUED: (2)

Camera pans Edmond as he walks to the window, reading as over the back of the chaplain. The chaplain turns his chair to speak to Edmond.

ANGLE - THE CHAPLAIN

We see him looking at Edmond.

CHAPLAIN

Is it?

EDMOND

Yes.

CHAPLAIN

That you are ready to be filled?
Is it impossible?

EDMOND

Yes. Yes. I don't know what
impossible.

CHAPLAIN

Nothing is impossible.

EDMOND

Oh. Nothing is impossible. Not to
"God," is that what you're saying?

CHAPLAIN

Yes.

EDMOND

Well, then, you're full of shit.
You understand that. If nothing's
impossible to God, then let him let
me walk out of here and be free.
Let him cause a new day. In a
perfect land full of life. And
Air. Where people are kind to each
other, and there's work to do.
Where we grow up *in* love, and in
security we're wanted.

(pause)

Let him do that. Let him. Tell
him to do that.

(pause)

You asshole -- if nothing's
impossible... I think that must be
easy... Not:

(he sits)

(MORE)

(CONTINUED)

CONTINUED: (3)

EDMOND(cont'd)

"Let me fly," or "If there *is* a God
make him to make the sun come out
at night.

Camera pulls in tight on Edmond.

EDMOND (cont'd)

Go on. Please. Please. Please.
I'm begging you. I'm begging you.
If you're so smart. Let him do
that.

(pause)

Please.

(pause)

Please. I'm begging you.

Edmond sitting on a chair near the chaplain. The chaplain
moves his chair to sit next to Edmond.

CHAPLAIN

Are you sorry that you killed that
girl? Edmond?

(pause)

EDMOND

Yes.

(pause)

CHAPLAIN

Are you sorry that you killed that
girl?

EDMOND

I'm sorry about everything.

CHAPLAIN

But are you sorry that you killed?
(pause)

EDMOND

Yes.

(pause)

Yes, I am.

(pause)

Yes.

ANGLE - CHAPLAIN

CHAPLAIN

Why did you kill that girl?

ANGLE - EDMOND

(CONTINUED)

CONTINUED: (4)

EDMOND

I don't... I... I don't...

(pause)

I...

(pause)

I don't...

(pause)

I don't think...

(pause)

I...

(pause)

I don't...

Hold.

INT. PRISON LIBRARY - DAY

Edmond sitting in the library table surrounded by stacks of books. His head is now shaved and he supports a very large mustache. He's looking off to one side.

ANGLE - HIS POINT OF VIEW

Out through a bar window, a snow covered landscape.

ANGLE - ONCE AGAIN, EDMOND SITTING LOOKING OUT THE WINDOW

He turns his attention back to the desk and begins to write.

ANGLE - THE PAPER ON WHICH HE IS WRITING

It reads:

"Dear Mrs. Brown. You don't remember me. Perhaps you do. Do you remember Eddie Burke who lived on Euclid? Maybe you do. I took Debbie to the prom. I know that she never found me attractive, and I think, perhaps she was coerced in some way to go with me -- though I can't think in what way."

Edmond's hand comes into the frame and begins to write the following words:

"It also strikes me as I write that maybe she went of her own free will and I found it important to think that she went unwillingly."

ANGLE - EDMOND

As he raises his head from the paper and thinks for a moment. He sighs and he lowers his head to the paper.

(CONTINUED)

CONTINUED:

ANGLE - INSERT

The hand on the paper as he continues to write.

(PAUSE) "I don't think, however, this is true. (PAUSE) She was a lovely girl. I'm sure if you remember me you will recall how taken I was with her then."

ANGLE - EDMOND WRITING AS HE CONTINUES TO WRITE

GUARD (O.C.)
You have a visitor.

Edmond looks to his side.

ANGLE - HIS POINT OF VIEW

A GUARD standing next to him who repeats:

GUARD (cont'd)
You have a visitor.

ANGLE - EDMOND

EDMOND
Please tell them that I'm ill.

Guard exits. Edmond turns his attention back to the paper and thinks for a moment and then continues to write. He takes another sheet of paper from beside him and continues to write on that too. What a day.

INT. EDMOND'S CELL - TWILIGHT

Edmond in his white prison uniform, with a ratty cardigan sweater, smoking a cigarette, standing by the barred cell window, in the twilight.

Hold.

Edmond and the prisoner are each lying on their bunks.

PRISONER
Uh huh...

EDMOND
Beyond these things that we can know.
(pause)
I think maybe in dreams we see what it is.

(MORE)

(CONTINUED)

CONTINUED:

EDMOND(cont'd)

(pause)

What do you think?

(pause)

PRISONER

We would be God.

EDMOND

That's absolutely right.

PRISONER

Or, or some genius.

EDMOND

No, I don't think even genius could know what it is.

PRISONER

No, some great genius,

(pause)

Or some philosopher...

EDMOND

I don't think even genius can see what we are.

PRISONER

You don't... think that...

(pause)

EDMOND

I think that we can't perceive it.

PRISONER

Something's going on, I tell you that. I'm saying, somewhere some poor sucker knows what's happening.

EDMOND

Do you think? You can't control what you make of your life.

Almost to himself. He turns to the room.

ANGLE - HIS POINT OF VIEW

The prisoner sitting on Edmond's bed. Prisoner is sewing a piece of clothing.

PRISONER

Now thass for damn sure.

(CONTINUED)

CONTINUED: (2)

Edmond moves to the side of the bed and stands holding onto the top of the bunk bed while he talks to the prisoner. Cameraman is with them. The frame both the prisoner and Edmond.

EDMOND

There is a destiny that shapes our ends...

PRISONER

... uh huh...

EDMOND

Rough-hew them how we may.

PRISONER

How e'er we motherfucking may.

EDMOND

And that's the truth.

PRISONER

You know that is the truth.

EDMOND

... and people say that it's hereditary, or it's environment... but, but I think it's something else.

PRISONER

What you think it is?

EDMOND

I think it's something beyond that.

PRISONER

Shit yes. Some whacked-out sucker. Somewhere. In the Ozarks?

(pause)

Shit yes. Some *guy*.

(pause)

Some inbred sucker, walks around all day...

(pause)

EDMOND

You think?

PRISONER

Yeah. Maybe not him... but someone.

(MORE)

(CONTINUED)

CONTINUED: (3)

PRISONER(cont'd)

(pause)

Some fuck locked up, he's got time
for reflection...

(pause)

Or some fuckin... I don't know,
some kid, who's just been born.

(pause)

EDMOND

Some kids that's just been born...

PRISONER

Yes... and you know, he's got no
preconceptions...

EDMOND

Yes.

PRISONER

All he's got...

EDMOND

... that's absolutely right...

PRISONER

Huh...?

EDMOND

Yes.

PRISONER

Is...

EDMOND

Maybe it's memory...

PRISONER

That's what I'm saying. That it
just may be...

EDMOND

It could be.

PRISONER

Or...

EDMOND

... or some...

PRISONER

... some...

(CONTINUED)

CONTINUED: (4)

EDMOND
Knowledge...

PRISONER
... some...

EDMOND
... some intuition...

PRISONER
Yes.

EDMOND
I don't even mean "intuition"...
something... something...

PRISONER
Or some animal...

EDMOND
Why not...?

PRISONER
That all the time we're saying
we'll wait for the men from space,
maybe they're here...

EDMOND
... maybe they are...

PRISONER
... maybe they're animals...

EDMOND
Yes.

PRISONER
That were left here.

EDMOND
Aeons ago.

PRISONER
Long ago.

EDMOND
... and have been bred here...

PRISONER
Or maybe we're the animals...

(CONTINUED)

CONTINUED: (5)

The lights go out in the prison. And we hear a horn, briefly twice. The prisoner sighs and then he finishes his sewing, stands and puts the sewing on top of his bunk. Edmond and the prisoner are now both standing. Framed.

EDMOND

... maybe we are...

PRISONER

You know, how they, they are
supreme on their.

EDMOND

... yes.

PRISONER

On their native world...

EDMOND

But when you put them here.

PRISONER

We say they're only dogs, or
animals and scorn them...

EDMOND

... yes.

PRISONER

We scorn them in our fear. But...
don't you think...?

EDMOND

... it very well could be...

PRISONER

But on their native world...

EDMOND

... uh huh...

PRISONER

They are supreme...

EDMOND

I think that's very...

PRISONER

An what we have done is to disgrace
ourselves.

(CONTINUED)

CONTINUED: (6)

EDMOND

We have.

PRISONER

Because we did not treat them with respect.

EDMOND

(pause)

Maybe we were the animals.

PRISONER

Well, thass what I'm saying.

EDMOND

Maybe they're here to watch over us. Maybe that's why they're here. Or to observe us. Maybe we're here to be punished.

The prisoner climbs up to the top of his bed.

ANGLE - THE PRISONER ON TOP OF HIS BED

As he puts the sewing on the shelf near his bed and sits on his bed.

ANGLE - EDMOND

EDMOND (cont'd)

(pause)

Do you think that there's a Hell?

ANGLE - PRISONER

PRISONER

I don't know.

(pause)

Edmond comes over so that he's standing right underneath the prisoner.

ANGLE - EDMOND

EDMOND

I don't know. Do you think that we are there?

PRISONER

I don't know, man.

(pause)

(CONTINUED)

CONTINUED: (7)

ANGLE - EDMOND AND THE PRISONER TALKING TO EACH OTHER VERY SOFTLY

Dim light.

EDMOND

Do you think that we go somewhere when we die?

PRISONER

I don't know, man. I like to think so.

And the prisoner arranges himself, pulls the cover over himself, starting to go to sleep.

EDMOND

I do, too.

PRISONER

I sure would like to think so.

Edmond stands on the bottom bunk and raises himself up to be close to the prisoner.

ANGLE - EDMOND AND THE PRISONER

The heads will be close together.

EDMOND

Perhaps it's heaven.

PRISONER

I don't know.

EDMOND

I don't know either but perhaps it is.

(pause)

PRISONER

I would like to think so.

EDMOND

I would, too.

Hold.

Edmond looks at the prisoner. Extra close-up.

ANGLE - PRISONER LOOKING AT EDMOND

(CONTINUED)

CONTINUED: (8)

ANGLE - EDMOND LOOKS AT THE PRISONER

EDMOND (cont'd)

(pause)

Goodnight.

PRISONER

Goodnight.

(pause)

Edmond reaches forward and gives the prisoner a kiss. He then crawls up into the bunk and pulls the cover over himself as the prisoner embraces him and they both lie still.

FADEOUT.

PRISONER (cont'd)

Goodnight.

Edmond reaches up and gives the prisoner a kiss, then he sits back on his bed.

END