

ACT THREE

FADE IN:

EXT. LAKE - WIDE ANGLE - DAY

61

The two figures still sitting by the lake. No time lapse. SHOOTING FROM the opposite direction of the fade out of Act Two.

MED. SHOT

62

Mook suddenly gets up. She looks back down the shore toward the Monkey Cage. Then she looks out across the lake.

MOOK

I was once swimming champ in high school.

BRONSON

I could believe it.

MOOK

I was also 'a youth for Christ.'

She moves down the shore.

ANOTHER ANGLE

63

HOLDING the two at a fairly WIDE ANGLE. Mook in foreground. As she gets almost TO THE LENS, she turns and looks back toward Bronson.

MOOK

You want to run?

BRONSON

What?

MOOK

Run! I'll race you to the top!

WIDE SHOT - ROCKS

64

Very steep. At the top is the road Bronson first came down.

BACK TO SCENE

65

Still CLOSE ON Mook. HOLDING Bronson in background.

MOOK

Come on!

She runs PAST CAMERA. ZOOM IN TO Bronson. He watches for a moment. Then as we ZOOM BACK he begins to run.

WIDE ANGLE

66

Mook running toward rocks. Bronson not far behind. Mook reaches the steep precipice. She climbs a few feet. Bronson arrives beneath her.

CLOSER ANGLE

67

Bronson looks up at her. His head a few feet beneath her.

BRONSON

You're not climbing this are you?

MOOK

I might.

ANOTHER ANGLE

68

Bronson climbs a little closer. HOLD the two on the side of the rocks.

BRONSON

You a mountain climbing champion too?

MOOK

No. But I could have been. Mountain climbing -- tennis -- swimming. Games for the idle rich.

BRONSON

That's not you.

MOOK

My parents are loaded.

BRONSON

It's you.

ANOTHER ANGLE - FAVORING MOOK

69

MOOK

And I can't stand them.

BRONSON

Of course not. A classic case.

MOOK

That's right! Classic! I don't know what your scene is, buster... but if it's got anything to do with those strivers out there...those polluters...then you can get lost!

A beat. Bronson smiles.

BRONSON

It does.

She starts to climb. He grabs her ankle.

ANOTHER ANGLE - CLOSER

70

They are not in the most comfortable position for talk. Especially Bronson.

BRONSON

This is a hell of a place for a philosophical discussion.

MOOK

The only place. Besides which... this has the personal touch.

She glances down at her ankle which he is holding. She laughs that laugh. Bronson smiles, lets go of her ankle and climbs a little higher.

CLOSER ANGLE - THE TWO

71

Bronson has a firm hold of a rock crevice.

MOOK

That better?

BRONSON

No. Just more comfortable.

MOOK
You ready to go higher?

71
CONT'D
(2)

BRONSON
Maybe.

Bronson looks around. Up to the top. Then down toward the lake area where his bike is. Then to her. He smiles. He might as well see it through.

BRONSON
You were in college, huh?

MOOK
Berkeley. Yeah, Berkeley. You said it's the classic case. That makes it even more classic. I was in every demonstration... carried the Viet Cong flag... occupied buildings...spit on the pigs...

She is laughing. It's hard to tell if it's for real or she's making it up.

MOOK
All classic. And funny too, huh?

BRONSON
Only mildly.

MOOK
I was on the organizing committee of the SDS...was in that dean's office when he had the heart attack...

BRONSON
Sitting on his lap?

MOOK
What do you think?

Another beat. She looks up the precipice and then back down to Bronson.

MOOK
It's up the hill I go...up I go...

WIDER ANGLE

72

She is moving on up the rocks. Bronson watches for a moment and then he climbs. HOLD them until they are about halfway to the top. Bronson has caught up to her.

ANOTHER ANGLE - CLOSER - THE TWO

73

They are both a little out of breath. Mook looks down to the ground. Smiles. Bronson looks down.

ANGLE - THEIR POV

74

SHOOTING STRAIGHT DOWN the rocks to the sand. Too far to jump.

BACK TO THE TWO

75

MOOK

My case is even more classic...
the drug scene...been through it
...pot to methedrine to speed to
LSD...all of it! And just think...
I started with swimming and youth
for Christ....! Let's climb...

Bronson looks up the precipice.

ANGLE - BRONSON'S POV

76

There is no way they can climb to the top from where they are. No ledges, crevices...nothing. Just slick, solid rock.

CLOSER ANGLE

77

BRONSON

Go ahead. Climb.

She begins to move laterally across the rocks. Bronson watches her for a moment. Looks down.

WIDER ANGLE

78

Bronson now begins to move in the same direction as Mook.
PAN WITH the two until they have moved around a small
bend.

ANOTHER ANGLE - CLOSER

79

BRONSON

All right, Mook. You want a ride
back to that joint you better
shinny down.

MOOK

Why do you people always have to
threaten somebody.

BRONSON

I'm not threatening you.

MOOK

You want me to shinny down, don't
you?

She takes another look up the hill. Could be.

ANGLE - MOOK'S POV

80

SHOOTING UP the precipice. Crevices. A small ledge about
halfway up.

WIDER ANGLE

81

She continues the climb. After a moment, Bronson follows
suit.

ANOTHER ANGLE

82

SHOOTING FROM the top of the precipice. HOLDING the two
mountain climbers.

ANGLE - ROCKS

83

near the top. HOLDING the climbers. Mook steps on some
loose rock.

CLOSE SHOT - BRONSON

84

Small pebbles and dirt hit him square in the face. He resigns himself to it and continues the ascent.

ANOTHER ANGLE - ROAD

85

They reach the top at just about the same time. They climb onto the road.

CLOSER ANGLE - THE TWO

86

They are both out of breath.

MOOK

Wasn't that groovy?

Bronson just looks at her, repressing a tolerant grin.

MOOK

Why did you threaten me with your ride?

BRONSON

I wasn't threatening you. I wanted you to climb down.

MOOK

I wish you'd have said that.

BRONSON

Well, you weren't really flirting with death this time. If you'd have fallen from where you were chances are it wouldn't have killed you. Maimed you, maybe. Broken neck ...leg...concussion, etcetera...

She laughs her old laugh.

MOOK

I dig that etcetera.

A beat. They look at each other. Who knows where this relationship is going? Not Bronson. Mook looks out towards the lake.

PANORAMIC VIEW - MOOK'S POV

87

The lake area. The Monkey Cage sign blinking in the distance. It is almost dark.

BACK TO THE TWO

88

MOOK

It's getting dark.

BRONSON

That's right.

He turns and walks OUT OF THE SHOT. HOLD on her for a moment and then she follows.

MED. MOVING SHOT

89

He is walking toward his bike. Mook catches up with him. HOLD the two as they walk.

MOOK

I like this time.

BRONSON

Yeah. It's nice.

MOOK

Sometimes...for a moment, but only for a moment...life is beautiful...walking...straight into a sunset like that. Clean. Open. Then it's gone and you remember...Man's been to the moon and you drive a hundred miles from here and you can't breathe the air or swim in the rivers.

BRONSON

Why don't you do something about it?

MOOK

I did.

BRONSON

You mean, you played at it.

She stops suddenly.

ANOTHER ANGLE - FAVORING MOOK

90

MOOK

Are you kidding! Until I was
seventeen years old I prayed to
God every night...stood up for
church, God and country...and
nothing, baby! Nothing happened.
The same phony words...platitudes
...polluting everything!

She walks away from Bronson then right back again.

MOOK

Then I switched! I went the other
way...political way...militant way
...lay down in the street...carried
off in a police van...had my head
busted in Chicago...back to
Berkeley...gassed by helicopter
at the people's park...and then...
then...!

BRONSON

Then?

MOOK

I cut out.

BRONSON

Why?

MOOK

I'm not a fighter. I'm a lover.

This breaks Bronson up..

MOOK

What are you laughing at?

BRONSON

That's a funny line...coming from
a girl.

ANOTHER ANGLE - MOVING SHOT

91

They walk again.

MOOK

I don't have a feeling any more
about society, countries, cities,
schools...just sunsets, sand, water,
music, danger and...

91
CONT'D
(2)

She pauses.

BRONSON

And.

MOOK

Physical love.

ANOTHER ANGLE

92

They continue to walk.

MOOK

And night.

BRONSON

What about it?

MOOK

I have a strong feeling about
night. It's the dark side of me,
I guess. Do you have a dark side?

BRONSON

Yeah, but it comes out in broad
daylight.

He stops.

ANOTHER ANGLE - FAVORING BRONSON

93

He takes a deep breath. Decides he'll act a little.

BRONSON

You see, I'm on the lam. There's
a murder rap hanging over me.

He just lets that lay there. She waits for more.

BRONSON

You see, I was responsible for the death of...well, it's kind of hard to say...

93

CONT'D

(2)

MOOK

You mean the cops are after you?

BRONSON

Not just the cops.

She seems taken in.

MOOK

Who else?

BRONSON

Well, you see...I feel responsible for everybody...no, really. You see, you, me, none of us will know anything until we know if we have the right to kill our fellow men... or the right to let them be killed...

She is fascinated now. He acts it even more, but quite believably.

BRONSON

Now...because every action today leads to murder, direct or indirect, so we can't act until we know whether we have the right to kill...

She just stands there looking at him. Completely taken in. He starts to laugh.

BRONSON

I sure hope I got that right.

ANOTHER ANGLE

94

He starts to walk again. She follows.

BRONSON

Now you know why I'm on the lam.

MOOK

But what you just said...?

BRONSON

I didn't say it -- a French
philosopher did...you must of
heard of him at Berkeley...Camus.
Not an exact quote...but the
essence.

94
CONT'D
(2)

She stops walking.

MOOK

Why you phony...you...!

BRONSON

But you believed there for a moment
...didn't you...

MOOK

Yes.

BRONSON

Well, I believed you for a moment.
But only a moment.

WIDER ANGLE

95

HOLD the two as they finally reach the bike. Bronson
looks down the shore.

LONG SHOT - LAKE SHORE

96

Lights are on down the shore. The blinking "Monkey Cage"
sign can be seen.

CLOSE SHOT - THE TWO

97

Bronson gets on the bike.

MOOK

Give me another ride.

BRONSON

Where?

MOOK

Back to the "cage." Then you can
cut out.

BRONSON
I can 'cut out' now.

97
CONT'D
(2)

MOOK
Sure. I can walk.

BRONSON
I'll take you back.

MOOK
Then you can cut out.

BRONSON
I might.

MOOK
You will.

BRONSON
Get on.

ANOTHER ANGLE

98

She moves as if to swing on the bike but instead slides
across his chest. A kiss. Long.

FADE OUT.

END ACT THREE