72

SPLASH

Prod. 0260

by

Lowell Ganz

and

Babaloo Mandel

SECOND DRAFT SCREENPLAY
Director: Ron Howard
Brian Grazer Productions
February 1, 1983

FADE IN:

1 EXT. OFF THE NEW ENGLAND COAST - TWENTY YEARS AGO - DUSK 1

We know it's twenty years ago, because WE WRITE ON THE SCREEN "TWENTY YEARS AGO," thereby leaving little doubt. This is a very attractive, large tour boat taking people on an all-day trip around Cape Cod. There is a smattering of people on board. The mood is pleasant, rather than exuberant. We observe a family walking along the deck. They are the BAUERS. The parents, RALPH and MARY BAUER, are in their early forties. They are with their two sons, FREDDIE and ALAN. Freddie is about ten; Alan, eight. They are nicely dressed for a chilly day at sea, circa 1960. Whenever a woman passes, Freddie drops change on the floor, bends down and looks up their skirts. By the second time, his mother notices what he's doing.

MARY
Freddie!

She pulls him off the floor.

FREDDIE
(pleading innocence)
I dropped something!

MARY
Ralph, talk to him.

Ralph smacks Freddie lightly but firmly on the back of the head.

MARY
(continuing;
to Freddie)
Listen to your father. Come on. From the other side of the boat you can see Cape Cod.

RALPH
We were just on Cape Cod. I could've stayed there and saved twelve dollars.

Alan, quiet all this time, has wandered down to the rail.

MARY
Alan, sweetheart, don't you want to see Cape Cod?

CONTINUED

1 CONTINUED 1

Alan shakes his head "no."

MARY
(continuing)
All right, darling, you know where we are if you change your mind.
(to Ralph)
All he does is stare at the water.

RALPH
It's a phase. Why couldn't we stay in town and go to the movies? They're playing "Some Like it Hot."

They start away.

FREDDIE
Hey, Marilyn Monroe. What a pair of end tables on her.

MARY
Ralph, talk to him.

Ralph smacks him again.

MARY
(continuing; exiting)
A ten-year-old boy shouldn't always have sex on his mind. It's not normal. Maybe it's from you hitting him.

They leave as Alan remains at the rail. Alan stares at the sea. His eyes are wide.

2 ALAN'S POV 2

We SEE the sea from his POV. The sea seems to be coming up towards him, as if reaching for him.

3 CLOSE UP - ALAN 3

He seems hypnotized.

4 BACK TO ALAN'S POV 4

5 FULL SHOT - ALAN 5

Suddenly, looking at the sea, from the rail, we SEE Alan hurtling down into the water. As he lands, we hear SCREAMING and SHOUTING from the deck. Up on deck people are at the rail, SHOUTING and pointing. Bells are RINGING. Crew members leap overboard. Rescue equipment is brought over. The Bauers race over.

MARY
Alan!

We HEAR people TALKING to each other in a babble. We make out certain sentences, such as, "Did you see it?"; "Yeah, he just climbed over the rail and jumped in." etc. As people at the rail strain on tiptoe to look into the water, WE SEE Freddie crawling behind them, looking up women's skirts.

6 THE SEA 6

In the water, Alan has gone under, face down.

7 UNDERWATER SHOT 7

We VIEW Alan from below. He is not frightened. His eyes are wide. He is staring, fascinated, at something we can't see. He reaches out. The CAMERA FOLLOWS HIS REACH and he is touched by the hands of a beautiful little girl who we view from the neck up. After a moment, she appears startled and lets him go. Suddenly, he is grabbed by a SAILOR who holds him and waits for a line. *

8 ABOVE THE SURFACE OF THE WATER 8

Alan is staring at the water and shivering.

SAILOR
What happened?! Why'd you jump?

ALAN
(vague)
I had to.

SAILOR
You had to?! Why?

ALAN
(pause; as he tries to make sense of it)
The water wanted me.

9 FULL SHOT 9

Alan and the sailor are hauled up out of the water and OUT OF FRAME. The CAMERA PANS OVER and discovers a very beautiful little girl about Alan's age gazing romantically in his direction. Where she should have legs, she has a mermaid's fins.

DISSOLVE TO:

10 TITLE SEQUENCE 10

FADE OUT.

FADE IN

11 EXT. PRODUCE MARKET - DAWN 11

We are in the main central area of the wholesale produce terminal. Rather than describe it, you can call our office for directions. It is the busiest part of the morning. Trucks arriving from farm warehouses to make deliveries, supermarket and restaurant trucks making pickups. It looks like the preparations for D-day. Amid the work there is HAGGLING, ARGUING, accusations, etc. One of the stalls is "BAUER PRODUCE." It's not the biggest, it's not the smallest. It's big enough to make the Bauer brothers very comfortable, if run correctly. They have about fifteen employees, not counting office help.

12 EXT. THE DELIVERY DOCK OF BAUER PRODUCE 12

Men are dollying crates of cherries off a truck parked at the delivery dock and bringing them inside. JERRY, the assistant manager, reaches into one of the boxes as they're coming off the truck. He's appalled. Furious, he charges over to where the truck driver is waiting. Jerry, at all times, carries a clipboard and pencil.

JERRY
(forceful)
Augie, are you out of your mind?!

AUGIE
(just as forceful)
Jerry, don't bust my chops, okay?

JERRY
(reaches into another box as it's unloaded)
Look at this crap!
(MORE)

CONTINUED

12 CONTINUED 12

JERRY (CONTD.)
(yells to his men)
Put it all back.

AUGIE
(shocked)
You're kicking over my order?!

JERRY
Bet your ass.

AUGIE
(furious)
Okay, Jerry. Every supplier's gonna know you kicked over an order you agreed to take. You know what that's gonna do to your business?

JERRY
(a little intimidated)
Oh yeah?! Well...
(new thought)
I'm gonna get Mr. Bauer himself to talk to you.

AUGIE
Fine.

Jerry stalks away. Augie idly takes a cherry from one of the boxes, puts it in his mouth, grimaces and spits it out.

13 ANGLE ON JERRY 13

as he hustles through the stall. He comes out on the other side where Alan Bauer is embroiled in an argument with a bald customer named McCULLOUGH. Alan is losing.

McCULLOUGH
Where are my cherries?

ALAN
They just came in this minute. There was a fog upstate this morning and the Highway Patrol --

McCULLOUGH
Where are my cherries?!
(MORE)

CONTINUED

13 CONTINUED 13

McCULLOUGH (CONTD.)
If I don't have my cherries in five minutes, you don't get your money and you starve and you die.

Jerry runs up in a snit.

JERRY
Hey, Alan --

ALAN
Jerry, where are his goddamn cherries?!

JERRY
They're here. But you gotta look at this stuff.

ALAN
(calls out)
I'll be right back, Mr. McCullough.

He starts away with Jerry.

McCULLOUGH
Where are my cherries?!

Alan and Jerry have gone across the stall to Augie. Alan picks out some cherries.

ALAN
Holy shit! For God's sakes, Augie, where'd you grow these, under your arm? Forget it!

Alan crosses back through the stall. Augie chases him. The phone on the wall BUZZES. Alan picks it up.

ALAN
(continuing)
Yeah... Thanks.
(pushes a button)
Hi, honey, what's up?

AUGIE
Look. You know when we get a lot of rain, the cherries get slime.

ALAN
(into phone)
Victoria, I can't hear you. Let me call you back.

CONTINUED

13 CONTINUED - 1 13

AUGIE
You agreed to take these off our hands.

ALAN
(to Augie)
When did I agree to that?

AUGIE
Not you, your brother.

ALAN
(now it all makes sense)
Ahhh!
(into phone)
Victoria, I can't hear you... Well, what I'm doing is important too. I'll call you back.
(hangs up)
My brother bought slimy cherries?

AUGIE
Yeah. Me and Freddie were playing poker, he had two pair, I had a flush, he had no cash, we worked this out.

ALAN
(angry)
Jerry, call my brother. Let's see, it's the end of the month. He's at the newsstand waiting for this month's issue of Penthouse to be delivered. *

14 EXT. THE DELIVERY DOCK YARD - FULL SHOT - CONTINUOUS ACTION 14

A red Corvette comes SCREECHING into the yard, RADIO BLARING, and halts abruptly -- but not abruptly enough, as it slams into a pile of loaded fruit baskets. Freddie Bauer turns off the radio and steps out of the car. Freddie is dressed in flashy good taste -- not work clothes, but party clothes. He runs around to check his bumper.

FREDDIE
It's all right.
(screams)
Who put all this goddamn fruit here?!

CONTINUED

14 CONTINUED 14

ALAN
(sour)
Good morning, Freddie.

FREDDIE
(holds up an armful of magazines)
It's here. They printed my letter! I got in! *

ALAN
I'm happy for you. *

Freddie begins handing out copies to the employees. *

FREDDIE
There you go. It's in the Penthouse Forum. Mine's the one called "Fifteen but Built." *

ALAN
Look, can we talk upstairs? *

FREDDIE
What is it? The missing petty cash? It's the cleaning girl, I'm sure of it -- *

ALAN
I don't care about that. *

FREDDIE
Well, then it was me. *

ALAN
I still don't care. *

FREDDIE
What a guy. I love this guy. Give me a kiss. *

He kisses him violently. They start upstairs.

FREDDIE
(to McCullough)
Hey, Curly, here's a buck. Keep an eye on the car. *

McCULLOUGH
Hey, Bauer! Where --

CONTINUED

14 CONTINUED 14

Alan comes back. *

ALAN
I know, your cherries. Look, Mr. McCullough, let me be frank. You won't be happy with the cherries.

McCULLOUGH
Okay, Bauer, you're ruined. Everyone's gonna know you left me dry. You're finished. You're a ghost in this business.

ALAN
How'd you like some bananas at cost?

McCULLOUGH
Deal.

CONTINUED

14 CONTINUED - 1 14

ALAN
Jerry, set him up.

JERRY
Got it. You remember, I'm leaving early today.

ALAN
Oh, right, right. Tonight's the big night.

JERRY
Yeah. Remember, ushers have to be there early.

ALAN
I'll be there yesterday.

Alan catches up with Freddie. They start upstairs to a glass-enclosed office area which overlooks the stall.

FREDDIE
How come he made you an usher and not me?

ALAN
Hard to say. Perhaps it had to do with your crawling under his fiancee's dress at the engagement party.

FREDDIE
I was drunk. Besides, I thought she'd take it as a compliment.

15 INT. OFFICE AREA - CONTINUOUS ACTION 15

The office is much more functional than decorative. It's plain, and it's busy. At a desk sits MRS. STIMLER, a woman in her forties who gives the impression of competence and efficiency until you talk to her. Alan and Freddie talk as they cross to her desk. Freddie is glancing through his magazine. *

FREDDIE
Look at this. A photo layout of "The Girls of the Price is Right." *

ALAN
Will you forget that? You cannot pay off your poker losses at the expense of the business!

CONTINUED

15 CONTINUED 15

FREDDIE
Listen, young man, poker losses are not deductible. Business losses are. Don't forget that. *

They're at Mrs. Stimler's desk. She's writing something.

ALAN
Any messages, Mrs. Stimler?

She looks up.

MRS. STIMLER
Yes.

She goes back to what she was doing. Alan waits a moment, not wanting to press her.

ALAN
(gently)
What are they?

MRS. STIMLER
Hmm? Oh.
(from notes)
Your father called. He wants you to call him back.

ALAN
(pause; then again, very gently)
Mrs. Stimler, my father died five years ago. Remember?

MRS. STIMLER
(recalls)
Right.
(reaches for phone)
Should I get him for you?

ALAN
I'll get him myself. Why don't you go back to work.

Alan and Freddie exit into their office. (Both their names are on the door.) As they exit, Mrs. Stimler puts a pen in the electric pencil sharpener creating a terrible GRINDING NOISE.

16 INT. THE BROTHERS' OFFICE - CONTINUOUS ACTION 16

There are two desks in the room. One is piled high with papers.

FREDDIE
What happened to her?

ALAN
She had an accident over the weekend. She got hit in the head by lightning. She can still do certain things.

FREDDIE
Like what? Jump start a car?

ALAN
The doctor says she'll get better. Besides, I'm getting a temporary on Monday. Listen, can I ask you a question one brother to another? What the hell are you doing here? *

FREDDIE
I got big news.

ALAN
(wearily)
Those twins dropped their paternity suit?

FREDDIE
Much bigger. Guess who I met last night. The owner of the entire Buyrite Supermarkets. Mr. Buyrite himself. And guess what? We're his new produce supplier. *

ALAN
Really? Which store?

FREDDIE
Not which store. The whole chain.

ALAN
Are you crazy? We're not big enough for a deal like that.

FREDDIE
Think big. Be big. He's coming around this morning to check our operation.

CONTINUED

16 CONTINUED 16

ALAN
This morning?! It's chaos here. I've got to pick up a tuxedo for Jerry's wedding. I've got slimy cherries --

FREDDIE
Come on, you'll handle it. You always do.

The phone BUZZES. He answers. *

ALAN
Yes?... Oh, God, yeah.
(pushes a button)
Hi, honey, I meant to call you back... what's the matter, you sound funny...
(upset)
Now?! You're moving out right now, while we're talking?!

Freddie is all attention. He stops what he was doing, which was combing his chest hairs.

ALAN
(continuing)
Yeah. I know we talked, but this is still pretty sudden. Victoria, I think you're being a little impulsive. I mean, if we were married, you wouldn't just walk out like this.

Freddie picks up the extension.

ALAN
(continuing)
Will you get off!

Freddie hangs up.

ALAN
(continuing)
Not you, Victoria... What do you mean, do I love you?
(very uncomfortable)
You know, I -- I mean, we met and I -- we moved in and we -- that's a very complicated --
(MORE)

CONTINUED

16 CONTINUED - 1 16

ALAN (CONTD.)
(new tack)
Hey, do you love me?... Well, there you go.
(she hangs up on him)
And there she went.

He hangs up.

FREDDIE
(looking out the window)
He's here.

ALAN
(to Freddie)
Who's here?

FREDDIE
(matter-of-fact)
Mr. Buyrite. *

ALAN
What?! Now?

FREDDIE
Sure. I told you.

ALAN
This is a nightmare.

FREDDIE
(calm)
You'll talk to him. You do that stuff great. Don't worry, he's a nice guy.

The door flies open, SLAMMING hard against the wall. In the doorway is an angry, mean-looking MR. BUYRITE. * Buyrite is backed up by TWO ASSISTANTS and a SECRETARY.

BUYRITE *
They should burn this place and send the ashes to the moon.

FREDDIE
Good morning, Mr. Buyrite. *

BUYRITE
I fart on your good morning. *
We're wasting time. Let's talk business.

CONTINUED

16 CONTINUED - 2 16

ALAN
Of course. Let me understand --

BUYRITE
Not here, downstairs. I want to look around.

He marches out. They scurry after him.

BUYRITE
(continuing; to Mrs. Stimler)
A cup of coffee. Black.

17 EXT. STALL AREA - A MOMENT LATER 17

It is still busy and chaotic.

BUYRITE
You guys are pretty busy today.

ALAN
We're always busy.

BUYRITE
I tell you frankly, I'm not impressed. I remember when your old man ran this place. It was a pigpen then, and it's a pigpen now.

He picks up a cantaloupe and sniffs it.

ALAN
Hey, wait a second --

FREDDIE
(ass-kissing)
You're right, Mr. Buyrite. But Alan has plans for this pigpen. There's talk of a swimming pool. Tell him, Alan.

ALAN
Well, we're gonna knock out that wall --

Mrs. Stimler comes downstairs and interrupts.

MRS. STIMLER
(to Buyrite)
Excuse me, what did you ask me for?

CONTINUED

17 CONTINUED 17

BUYRITE
(rapid fire)
Coffee. It comes in a jar. You put it in hot water, you drink it. Am I going too fast? You wanna start with something simple, like what's water?
(sniffs another cantaloupe)

Mrs. Stimler is becoming upset.

ALAN
(to Buyrite)
Hey, take it easy. She's a little confused.

BUYRITE
Confused? She could anchor the Olympic stupid team! Wasn't she here when your old man was here?

ALAN
Yes, that's right.

BUYRITE
(to his associates)
Well, I guess the old man didn't hire her for her brains, right.
(leers)
The two of them probably took some pretty long lunches.
(holds cantaloupe up to Alan)
Can I see the inside of one of these?

ALAN
Sure.

With his bare hands, Alan takes the cantaloupe and tears it in half. He takes one half and rams it into Buyrite's face. He doesn't stop there. Totally out of control, he holds Buyrite's head in one hand and in rapid succession smacks him with every piece of fruit he can find, finally holding Buyrite's head in the busted fruit. Freddie is SCREAMING. Buyrite's people are SCREAMING. Buyrite is SCREAMING. Alan is flipping out. As Freddie jumps on Alan's back and wrestles him away, we...

DISSOLVE TO:

18 EXT. CHURCH - LATE AFTERNOON 18

People, dressed for a wedding, are mingling and chatting in front of the church. Several very attractive bridesmaids are talking to each other as Freddie passes. He drops some change down on the sidewalk and looks up their skirts. He's pulled up from behind by Alan, who has just arrived.

ALAN
Freddie, for God's sake, that was immature when you were ten.

FREDDIE
Hey, something works, I stick with it. I spoke to Buyrite. I told him you were shellshocked from the war. He respects that. So whenever you see him, act crazy.

ALAN
I hate Bauer Produce. I'm sick of that place.

FREDDIE
You see, there, that's my fault. I've been goofing off, piling all the pressure on you. No wonder you went crazy today.
(starting to laugh)
Mashing fruit in a man's face, you were --
(very serious)
Well, that's probably an unpleasant memory for you. Anyway, I'm going to take more responsibility, and I really know the business. I was with Dad from the beginning. Just tell me, do we handle fruit and vegetables, or just fruit?

ALAN
When I got home she was already gone.

FREDDIE
You lost Victoria, huh?

ALAN
(reflective)
Yeah. You know why she left me?... Because I didn't love her.

FREDDIE
That bitch.

19 INT. CHURCH - A FEW MINUTES LATER 19

Alan is in the aisle, ushering. Freddie is next to him.

ALAN
There's got to be something wrong with me.
(to passing guests)
Anywhere, but the first three rows.

GUEST #1
Hey, Freddie, Alan. Where's Victoria?

ALAN
She's uh...sick.
(MORE)

CONTINUED

19 CONTINUED 19

ALAN (CONT'D.)
(to Freddie)
Why didn't I love her? She was bright, sensitive, beautiful.

GUEST #2
Hey, Alan. Where's Victoria?

ALAN
Flu. Bad flu. Very sick.

GUEST #2
Give her my love.

ALAN
Sure.
(to Freddie)
I can't even give her my love. I'm serious, Freddie.
(points to his heart)
Something in here's not working.

FREDDIE
There are worse organs to not be working.

GUEST #3
Hi, guys. Hey, Alan, where's that pretty girl of yours?

ALAN
(getting annoyed)
She's not coming, okay? You want your money back?

The guest walks off, confused.

ALAN
(continuing; to Freddie)
I don't know. Maybe it's all for the best. *

GUEST #4
Hey, Alan --

ALAN
(loud)
She left me, all right?!
(MORE)

CONTINUED

19 CONTINUED - 1 19.

ALAN (CONT'D.)
She moved out. My life is a shambles. Okay? You got the news, you want the weather.
(to someone else; surly)
Anywhere, but the first three rows.

20 INT. CHURCH - LATER 20

The ceremony is ending. Alan is on the aisle, watching emotionally as Jerry kisses his bride. The ceremony over, Jerry and the bride come down the aisle. As the bride passes Freddie, she clutches her gown tight to her side.

21 EXT. BAR - NIGHT 21 *

Alan comes out of the bar a bit unsteadily. He's still in his tuxedo. One arm is in the jacket, but in the wrong sleeve. He struggles for the other sleeve, gets it on, and the jacket is covering his head. He takes off the jacket and throws it away.

22 EXT. NEW YORK - NIGHT 22 *

Alan, still a little tight, is walking down the street. His eye is drawn to every happy couple he sees. They depress him.

23/24/25 EXT. ROCKEFELLER CENTER - NIGHT 23/24/25 *

Alan is at the ice skating rink. It is very late and not very crowded. Out of the small crowd, he picks out one couple in particular. They are in their seventies and having a wonderful time. They are skating shakily, helping each other, enjoying each other, showing off for each other. Alan watches them a long time with a sense of envy and loss. Alan turns away and faces the street. He holds out his hand and a cab pulls up. Alan gets in. The cabdriver is named MANNY.

26 INT. CAB - NIGHT

Alan gets in. Manny throws the flag down and they start to drive. Alan is a little tipsy.

MANNY
Where to?

ALAN
Cape Cod, Massachusetts.

CONTINUED

26 CONTINUED 26

Manny slams on the brakes. Alan pitches forward and slams into the window that separates the front seat from the back seat. He lands on the floor.

MANNY
Hey, you break that, you pay for it.

ALAN
I'm sorry, I just like to smash into glass with my face.

MANNY
Yeah? Me, I like to be tickled. Anyway, Cape Cod, that's gotta be three hundred miles. You got the moola, the do-re-mi, the Johnny Cash?

Alan reaches into an envelope and flashes him a big roll. Manny looks with interest and puts the cab back in motion.

MANNY
(continuing)
We're off.

He accelerates quickly, throwing Alan against the back seat.

27 EXT. THRUWAY - NIGHT 27

The cab is racing along.

28 INT. CAB - NIGHT 28

Alan looks about to doze off.

MANNY
Cape Cod, huh?

ALAN
Yeah... I like to go up there and stare out at the water...

MANNY
Yeah, I hear that's real nice. How much cash you got back there?

ALAN
(drunk and sleepy)
Enough. Plenty. 'Bout a thousand. I've been going up to Cape Cod ever since I was a kid. I just... need to.

28 CONTINUED 28

MANNY
Yeah, that's great. Listen... You want me to hold your money for you, so you don't lose it?

ALAN
Hey, thanks. That's very nice.

He hands Manny the money.

ALAN
(continuing)
You see, I forgot to make a deposit and then I had to --

MANNY
Yeah, fine, wonderful.

ALAN
I had to... I forgot to...

Alan dozes off.

29 EXT. THRUWAY - NIGHT 29

The cab continues along.

29A EXT. SEASIDE ROAD - DAWN 29A

The cab is riding along.

30 EXT. CAPE COD BEACH - DAWN 30

The cab pulls up and stops. We only see the front half of the cab.

31 INT. CAB - CONTINUOUS ACTION 31

Alan is asleep in the back. Manny, in the front, appears better groomed and better dressed than when the trip began.

MANNY
(loud)
Okay, pal, we're here.

Alan stirs and awakens. For a moment he is disoriented.

CONTINUED

31 CONTINUED 31

MANNY
(continuing)
Cape Cod. How you feel?

ALAN
Oh... better. I feel a lot better.

Alan gets out.

32 EXT. BEACH - CONTINUOUS ACTION 32

ALAN
(sober)
What do I owe you?

MANNY
(evasive)
It's all taken care of.

ALAN
What? The meter says three hundred dollars. Where's my money? Hey! I gave you all my money. A thousand bucks. Where's my change?

MANNY
Well, there were some incidental expenses along the way. About a hundred dollars for gas, tolls, food --

ALAN
Yeah?

MANNY
Well... I also got a haircut.

ALAN
A six hundred dollar haircut? I gotta be honest with you. It doesn't look that good!

As Manny talks, we follow Alan towards the back of the cab.

MANNY
Well, I needed some comfortable driving shoes, a car coat, snow tires. You don't wanna get stuck in the snow with the meter running --

CONTINUED

32 CONTINUED 32

By this time, Alan has walked to the back of the cab where the trunk is ajar. Inside are various large items. We can see a bicycle sticking out.

ALAN
What the hell is this stuff?

MANNY
Stuff we needed for the trip.

ALAN
A bicycle? A wok? An exercise machine?

MANNY
I like to be prepared. You never --

ALAN
You thief!

He opens Manny's door and grabs him. Manny starts the cab and pulls out, dragging Alan, who is still holding his leg. The cab picks up speed, makes a sweeping turn through the surf and Alan falls off. The cab speeds away. Angry, Alan gets up. He's holding a shoe, which he throws into the surf. He looks around and, off in the distance, he sees a small cabin cruiser on the beach being loaded up by three men. He walks towards them.

33 ANGLE ON AREA AROUND THE CABIN CRUISER 33

There are three men engaged in taking crates off a pickup truck parked on the beach and loading them onto the boat. The man in charge is WALTER KORNBLUTH. He's about thirty, very intense. He is supervising, not lifting. The lifting is being done by two slow-moving New Englanders. They are both in their twenties and wear perpetually blank expressions. They are wearing very rustic, shabby, matching outfits. They are CLAUDE and JUNIOR. They move like molasses. They are driving Walter crazy.

WALTER
Could you move a little faster? I'd like to get out to sea by the end of the month.

One of the crates falls off the truck.

WALTER
(continuing)
Watch that! That's delicate scientific equipment.

CONTINUED

33 CONTINUED 33

Claude and Junior struggle to lift it.

WALTER
(continuing)
You see where it says "This end up?" Why don't you try holding that end up?

They drop it again.

WALTER
(continuing)
Oh, yeah. That's better.

Alan approaches from behind Walter.

ALAN
Excuse me.

Walter turns, startled. He looks frightened.

ALAN
(continuing)
I got dropped off on the wrong side of the beach. I'm looking for a boat to take me out to the island.

WALTER
(nervous)
Well, we're...uh...
(angry)
I'm not going that way.

There is an o.s. CRASH. Walter reacts.

ALAN
Did you see anyone else along this beach?

WALTER
No, just me and the moron twins.

Claude and Junior are crossing back from the boat.

CLAUDE
We're not twins.

ALAN
What is all that stuff?

CONTINUED

33 CONTINUED - 1 33

WALTER
(angry)
I knew it! Who sent you up here? Dr. Ross from Chicago?

ALAN
Who's Dr. Ross?

WALTER
You're good. You are good. I suppose you're just some harmless beachcomber who happens to wear a tuxedo. How dare you try to horn in on someone else's research?!

Another o.s. CRASH.

WALTER
(continuing; points to himself)
Walter Kornbluth is not a man to be taken advantage of. Just stay out of my way!
(to Claude and Junior)
Okay, let's move out...

They head for the boat.

CLAUDE
(to Alan)
There's a guy down the beach, runs people out to the island.

ALAN
What's the name?

CLAUDE
Of the guy or the island?

ALAN
I'll find him.

WALTER O.S.
Hey, Einstein. Your brother and I are leaving.

CLAUDE
(to Alan)
He thinks we're brothers. We're cousins. So were our parents. See ya.

CONTINUED

33 CONTINUED - 2 33

Claude takes a step in the wrong direction. Alan turns him around.

CLAUDE
(continuing)
Thanks.

34/35 EXT. MOTORBOAT - MORNING 34/35

Alan is in an incredibly tiny boat with an incredibly fat man. The man and the boat are named FAT JACK. They are out on the water, well off-shore. Alan is jammed in, right up against Fat Jack.

JACK
You look kind of nervous.

ALAN
Well, the truth is, Fat Jack, I can't swim.

JACK
(amazed)
Can't swim. Then I guess you wouldn't want me to do this.

Jack puts one hand on each side of the boat and rocks it, back and forth. Alan SCREAMS. He clutches the sides. Jack stops rocking him.

JACK
(continuing)
Just having a little fun.

CONTINUED

35 CONTINUED 35

The engine SPUTTERS and dies.

ALAN
What's the matter?

JACK
When I rocked the boat, I got a little water in the engine. I can fix it. I'm mechanical.

Jack takes out a huge monkey wrench, stares at the engine a moment, then uses the wrench to BEAT the engine savagely. It still won't start.

JACK
I'll get us another boat.

Without warning, Jack dives into the water. The back-wash explodes over Alan as the boat rocks heavily.

ALAN
(panicky)
Where you going, Fat Jack?

JACK
Back to the dock. It's only a few miles, I can swim it. I'll be back with the <u>little</u> boat.

He swims away.

36 EXT. CABIN CRUISER - CONTINUOUS ACTION 36

This is Walter's larger boat, a couple of miles away. Walter is half into a heavy deep-sea diving outfit. His head is still out and he's gazing with binoculars. Through the binoculars WE SEE Alan alone in his little boat. Walter angrily lowers the binoculars.

WALTER
I knew it! I knew that guy was spying on me!
(to others)
Quick, I want to go down.

CONTINUED

36 CONTINUED 36

CLAUDE
Hey, Mr. Cornbeef.

WALTER
Kornbluth.

CLAUDE
What you looking for down there? Buried treasure?

WALTER
(confidential)
You want to know what I'm looking for?

He signals them to come closer. Eagerly they both put their ears right near his mouth.

WALTER
(continuing; screams in their ears)
It's none of your goddamn business, that's what I'm looking for!

They step back, their ears ringing. Walter puts on his helmet and goes over the side.

CLAUDE
(to Junior)
Let's pee down his air hose.

37 EXT. ALAN'S BOAT - CONTINUOUS ACTION 37

Alan is alone and nervous. For want of anything else to do he picks up the monkey wrench. Frustrated, he does what Fat Jack did, BEAT savagely on the engine. Disgusted, he throws the wrench down and stands up. Just idly, with no real expectations, he turns the ignition key. The ENGINE TURNS OVER and the boat shoots forward, flinging Alan over the side. The boat goes ROARING off in a wide circle as Alan, hysterical, thrashes around in the water. He's kicking and SCREAMING and fighting to stay on the surface. The boat continues to make a complete circle. After awhile, Alan almost seems to be getting under some sort of control. Finally, he calms down a little, feeling that he is winning the battle. Just then, the boat completes its circle and rams him in the head. He goes out like a light and begins to sink.

38 UNDERWATER SHOT 38

WE FOLLOW HIM down further and further dropping like a sack of cement. Suddenly, the water starts to swirl in a whirlpool effect. Bubbles and turbulence start to cloud OUR VIEW of Alan, but before we lose him completely, we SEE what we can only assume to be two hands grab him and start to pull him away.

FADE OUT.

FADE IN:

39 EXT. SMALL DESOLATE ISLAND - DAY 39

This is an apparently uninhabited very small island, far from everything. We discover Alan lying face down on the beach, just past the water's edge. He seems unconscious. Finally, we start to see him move. He lifts his head slightly and we see an ugly bruise on his forehead where the boat hit him. He seems thoroughly bewildered; no idea where he is or how he got there. He seems thoroughly worn out. Slowly, painfully, he raises himself up a little higher and tries to focus. From his POV we see his eyes span the island. Everything is a little blurry. His gaze goes past a large rock, not too far away, and he gets the suggestion of something moving behind it. He concentrates hard and his vision clears. Behind the rock, only her head, shoulders and arms visible, is MADISON. She is apparently naked except for a small, very pretty necklace. She is looking down at Alan with a combination of affection and curiosity. He stares at her. Just looking at her seems to make him much happier than we have ever seen him before.

ALAN
Hello... Do you know how I got here?
(no response)
Did you help me?... Do you speak English?
(she just smiles, uncomprehending)
Habla Espanol? Parlez vous Francais? Sprechen zie Deutsch? Shalom? Ixnay on the eakspay? *

She stares even more deeply into his eyes. He's getting that same hypnotized look he got the two times on the boat. As he moved to jump overboard when he was eight years old, he now moves toward her. He takes a few

39 CONTINUED 39

steps and she turns and runs away from him. We SEE her from behind and from a distance. She seems to be naked, and does indeed have legs. Alan chases her, but he has no chance of catching her before she reaches the water. As she reaches the water's edge and is about to elude him, she stops and allows him to catch up to her. They stare at each other a moment, then Madison, as if it's the most natural thing in the world, kisses Alan passionately. Immediately, she dives into the water, leaving him on the beach, stunned. After a moment he calls out to her, and as the tide recedes he runs up the beach.

ALAN
Hey, come back. I can't swim.

He continues in this way, calling to her and running up and back on the beach, playing tag with the surf. Finally, he stops and stares out to sea, searching for her. She disappears behind some rocks. Very disappointed he turns his back to the sea. As he does, Madison suddenly leaps out of the water, explosively high, like a dolphin. At the height of her leap, spray flying, we SEE that where she previously had legs she now has a mermaid's tail. She lands in the water, goes below and disappears.

40 EXT. UNDERWATER - CONTINUOUS ACTION 40

Madison, tail and all, is diving to the bottom of the sea. She picks out two objects. They are Alan's sunglasses and wallet. She smiles, keeps them and swims away.

41 ANGLE ON WALTER 41

on the bottom in his deep-sea diving suit. He is minutely examining the entrance to an underwater cave. He turns around and there she is. They have taken each other by surprise. Walter gapes, too shocked to move. Madison, frightened, stares back. Walter grabs his underwater camera and in his excitement fumbles it. He picks it up, but she accelerates incredibly and is gone. Walter stares after her; then, excited, indicates that he wants to come up.

42 EXT. SMALL ISLAND - CONTINUOUS ACTION 42

Alan is staring out to sea. From a distance, he HEARS his name called. He looks in a different direction and sees Fat Jack returning for him in a different boat.

43 EXT. UNDERWATER 43

Madison is swimming underwater, quickly but effortlessly. She enters an underwater cave. We FOLLOW HER through it for quite some distance. She emerges through the other end of the cave. She opens the wallet. She looks at Alan's picture again. She sees his driver's license. She focuses on the words "New York." She reacts as though she recognizes those words. Alan's checks say "Bank of New York" on them.

44 EXT. SUNKEN SHIP 44

Madison swims into the remains of a sunken vessel, circa 18th century. She seems to know just where she's going. She heads for what seems to have been the Captain's quarters. There are charts and maps. She is still holding Alan's wallet. She unrolls one of the charts. It is a map of the Atlantic Ocean. She takes Alan's driver's license and holds it next to the spot where "New York" is indicated on the map. She traces a line with her finger from New England to New York.

45 ANOTHER ANGLE 45

Madison swims toward an opening in the side of the ship. Just as she reaches it, she is frightened terribly by the sudden appearance of an old, gray, wrinkled, slightly mad-looking woman's face. She is a MERWOMAN, old and tired, with long flowing gray hair. When Madison regains her composure, she stares at the merwoman, amazed. When they speak, they make a dolphin-like squeal, which is translated for us through sub-titles.

MERWOMAN
Go back! Go back to your people!

MADISON
Who are you?

MERWOMAN
Don't they tell the young mermaids about me anymore?

MADISON
(frightened)
You're the Banished One.

MERWOMAN
And you're the one who's been looking for that land creature.

CONTINUED

45 CONTINUED 45

MADISON
(defensive)
No.

The merwoman reaches out and rotates her hand quickly. A whirlpool forms and in it appears the image of Madison kissing Alan. The image disappears and the merwoman looks at Madison accusingly.

MADISON
(continuing; unafraid)
Yes. I found him.

MERWOMAN
Don't go after him. Don't cross over. Don't use your legs. Please. I'm the only one who knows.

MADISON
I have to go.

MERWOMAN
Then don't miss the end of your moon. If you do, our people -- your people -- will not let you return. Don't miss the end of your moon! *

MADISON
I won't. Unless --

MERWOMAN
Unless you decide to stay with him forever.

MADISON
Yes.

MERWOMAN
(grabs her)
No!! Someday he'll find out about you. About what you are. And he'll hate you. And then it'll be too late to come back. And then you'll be like me. In no world. Just drifting. Growing old. In this ship. In the rotten remains of human misfortune. *

46/47 OMITTED 46/47

48 EXT. PRODUCE MARKET - MORNING 48

Alan drives up in his own car. He's changed and cleaned up. He walks to Bauer Produce, where things seem to be humming along, busy as usual. Freddie is in the midst of it, barking orders and behaving like a real boss. Mrs. Stimler brings Freddie some invoices. She looks fine in a skirt and blouse, but her brassiere is on over her blouse.

ALAN
Hi, Mrs. Stimler.

MRS. STIMLER
Hi.
(then, nervous)
What happened to your head? Lightning?

ALAN
Boat hit me... Mrs. Stimler.

MRS. STIMLER
Yes?

ALAN
Nothing.

She goes upstairs. Alan goes to Freddie.

FREDDIE
Come on, move that stuff. Are you waiting for it to grow legs and walk out of here?

Jerry shows him a clipboard.

FREDDIE
(continuing)
Thirty two? Does he think we do this for a hobby? Tell him thirty four.
(spots Alan)
Hey, the Big A. What happened to your head?

ALAN
I got hit by a boat.

FREDDIE
In the water. You were swimming.

ALAN
No, I was drowning.

CONTINUED

48 CONTINUED 48

Freddie LAUGHS. A forklift rides by, driven by a VERY ATTRACTIVE YOUNG WOMAN, dressed flashily. *

ALAN
Who's she? *

FREDDIE
New forklift operator. Gives the buyers something to look at instead of the prices. It's a marketing concept. *

ALAN
You're not sleeping with that girl? *

FREDDIE
Well, sure, I'm sleeping with her, but that was the only way she could get the job. *
(then)
How was the weekend? Are you feeling better?
(sotto to Alan)
What's this fruit?

ALAN
Guavas. *

FREDDIE
(loud)
Get those guavas out of here! *

ALAN
(uncomfortable)
Freddie, remember the boat ride we took with Mom and Dad when we were kids? Around Cape Cod?

FREDDIE
When you fell in?

ALAN
Right. Well, there's something I never told anyone. When I was underwater -- drowning -- something touched me... and I... could breathe.

FREDDIE
(concerned)
Yeah...

48 CONTINUED - 1 48

ALAN
And this past weekend, I was drowning and... it happened again.

There's an uncomfortable silence.

FREDDIE
I don't care what it costs, I'm going to have you cured. The finest doctors --

ALAN
Freddie, I'm all right. Really.

FREDDIE
Of course you are.

He pats Alan on the back.

FREDDIE
(continuing)
Did you meet any girls while you were away?

ALAN
No. Yeah, well... no. Yeah.

FREDDIE
Yeah, no. What did you do? Meet a midget?

ALAN
Look, I saw a girl on a beach for three minutes. How am I supposed to fall in love?

FREDDIE
Some of the best times in my life have lasted three minutes.

ALAN
I guess it just wasn't meant to be.

49/ 49/
50 OMITTED * %)

51 EXT. STATUE OF LIBERTY - DAY 51

It is a windy, blustery day in New York Harbor. A tour guide, STAN, is greeting a small group. Stan recites his litany in a dreary, uninspired manner, making it all too obvious that he has done this several thousand times.

STAN
Welcome to the Statue of Liberty. The statue was a gift from the French people and has come to symbolize hope for oppressed peoples everywhere. On August fifth, eighteen-eighty-four, the cornerstone was laid.

CONTINUED

51 CONTINUED 51

A jerky guy in the crowd GIGGLES suggestively. Stan reacts. This has happened before.

STAN
(continuing)
...and the statue was dedicated on August twenty-eigh, Eighteen-eighty six, by President Grover Cleveland. Both a likeness of the statue and President Cleveland made in chocolate can be purchased in the gift shop. Now, if you'll go inside, Miss Simpkins will continue the tour. *

The group shuffles on, replaced immediately by a new group.

STAN
(continuing)
Welcome to the Statue of Liberty. The statue was a gift from the French people --

52 ANGLE ON THE ISLAND 52

from a hundred yards or so out at sea. The surface of the water is broken by Madison. She looks up at the statue, she swims towards it. As she gets closer, we can HEAR Stan's voice again, doing his spiel. The beach reached by Madison is small, rocky and well below the statue. A hill leads up to where the tourists are. We see the tourists from behind from Madison's POV completely excluding her from the SHOT. Madison, now represented by the CAMERA comes ashore. The CAMERA is at ground level, simulating the POV of something that had crawled up onto the land as opposed to walking. We CRAWL ALONG like this for a while, then gradually the POV starts to rise. She is getting her legs. She reaches full height as she climbs the hill. She reaches the top of the hill, and now we see her from behind (naked) peer over the edge and get a good view of the people. She goes over the top and walks toward the tour.

53 THE TOURIST GROUP 53

The tourists have their backs to her as she approaches. Stan is sort of facing in her direction, but is practically putting himself to sleep. A twelve-year-old BOY is standing with his FATHER listening, bored. *

53 CONTINUED 53

BOY
(to father)
When we get up in her face can I spit through her eyes?

FATHER
Shut up.

STAN
... The statue was a gift from the French people and has come to symbolize hope for naked women everywhere.

The tourists look up, surprised. Stan realizes what he's said and what he's seen.

STAN
(continuing)
Bocci balls!

The tourists turn toward Madison. They see her and react NOISILY -- YELLING and pointing. She is not frightened. She looks at the people with curiosity and excitement. They all start taking pictures of her. Some people run in to have their picture taken with her as though she were Mickey Mouse at Disneyland. Other groups run over so that the crowd is becoming unwieldy.

54 INT. STATUE OF LIBERTY - CONTINUOUS ACTION 54

Tourists in the Statue's head look down and see Madison. They run for the stairs.

55 EXT. STATUE - CONTINUOUS ACTION 55

People are streaming out of the statue. The crowd is now large, NOISY, and in some cases a little rude. One POLICEMAN pushes through the crowd. He gets to Madison, who by this time is getting a little nervous.

COP (PARILLI)
Okay, lady, this ain't California, we don't do that here. Let's go.

He takes her arm and she willingly follows. The crowd BOOS the policeman. They keep snapping pictures.

CONTINUED

55 CONTINUED 55

STAN
I'd like to get a chocolate likeness of that! *

56 FERRY BOAT - DAY 56

Officer Parilli is leading Madison onto the ferry. She's wearing a large Statue of Liberty T-shirt which covers her to mid-thigh. She's a little frightened. Parilli is met at the boat by two cops, OFFICERS SCHNABEL and MUNSON. *

SCHNABEL
Hey, Parilli, what you got there?

PARILLI
Skinny-dipper.

SCHNABEL
(kidding him)
She put up a struggle?

PARILLI
I should be so lucky.

SCHNABEL
(vulgar) *
Hey, honey, wanna see New York's finest?

MUNSON *
Shut up, Bert.
(to Madison, gently)
What's your name, Miss?

PARILLI
She don't speak Englash.

MUNSON *
And you do?

PARILLI
She was carrying this.

He hands something to the Sergeant. He takes it and examines it. It is Alan's wallet.

56/57 OMITTED * 56/57

58 EXT. BAUER PRODUCE - DAY 58

59 INT. BAUER PRODUCE STALL AREA - DAY 59

We SEE Mr. Buyrite and his aides, now including a very large man. They all look angry. *

BUYRITE *
(angry)
Is that enough or do you want me to give you some more?

We REVEAL that Buyrite is talking to Freddie. They are examining a piece of paper. *

FREDDIE
No. I think that's all the business we can handle. Now let's talk terms.

BUYRITE *
These prices I can live with. That's out of the question.

60 ANGLE ON ALAN 60

He is surprised to see Buyrite. He approaches them as Buyrite continues to negotiate with Freddie. Buyrite looks up and sees Alan. *

BUYRITE *
Ah, Bauer. Your brother told me about your unfortunate experiences in Vietnam.

ALAN
(steps forward)
Huh?

CONTINUED

60 CONTINUED 60

BUYRITE *
(to large man)
Stay close, Bruno.

FREDDIE
(to Alan)
The incident in Vietnam!

BUYRITE *
That grenade going off in your helmet. I admire you for going over there. I was all set to ship out to the Pacific in World War II. I begged, but they wouldn't let me.

FREDDIE
Why not?

BUYRITE *
I was only six.

Alan is reading the agreement over Freddie's shoulder.

ALAN
There are a few points here I'd like to clarify.

FREDDIE
We're getting to those right now.

Alan takes the paper out of Freddie's hands.

ALAN
That's okay, Freddie. You relax, I'm back now.

Freddie, a little hurt, steps back.

ALAN
(continuing)
We've got to work out a more structured payment plan --

JERRY (V.O.)
Hey, Alan, phone call.

ALAN
Excuse me.

Alan picks up a nearby phone.

60 CONTINUED - 1 60

ALAN
(continuing)
Hello?... Yes, that's me.

As he listens, his excitement grows. He drops the phone without hanging it up and, without a word, dashes out of the stall.

FREDDIE
(calling out)
Alan! Alan, where are you going?

Buyrite glares angrily at Freddie. Freddie LAUGHS awkwardly.

FREDDIE
(continuing)
It's the phone -- he was on the phone in 'Nam when that grenade went off. He -- you want a guana? *
(laughs awkwardly)

61 EXT. PRODUCE MARKET - DAY 61

Alan jumps into his car and SCREECHES out.

62 EXT. NEW YORK STREETS - DAY 62

Alan is driving like a maniac. He passes an ambulance.

63 INT. POLICE STATION - DAY 63

Madison, still in her T-shirt, is sitting on a bench with the dregs of humanity. She is more confused than frightened. Next to Madison is an intense, nervous woman. Her name is WANDA. Wanda takes out a cigarette and nervously lights it, using a cigarette lighter. Madison is fascinated by the flame. She gapes at it. She nudges Wanda and points to the lighter. Wanda eyes her a moment, then loans her the lighter. Wanda turns away. Madison examines the lighter for a moment, then flicks it on. She stares intently at the flame. She tries to touch it. She pulls back her hand. She starts to wave the lighter around, gently. Right behind her is a bulletin board, thick with papers. She accidentally sets it on fire. She watches the flames, unfrightened, and returns the lighter to Wanda, who is not paying attention.

CONTINUED

63 CONTINUED 63

LEWANDOSKI (DESK SERGEANT)
Hey! We got fire!

Three cops rush over. One grabs a carbon dioxide fire extinguisher. The others grab Wanda.

PARILLI
(angry)
Still pulling that same shit, Wanda?

WANDA
I didn't do it!

CONTINUED

63 CONTINUED - 1 63

They're dragging her away.

PARILLI
Sure. Like you didn't do that Woolworth's.
(to other cop)
Hey, asshole. You leave a pyro-maniac with a lighter?

64 EXT. POLICE STATION - DAY 64

Alan pulls up, double-parked. He jumps out, leaves the door open and the ENGINE running. Two cars block his way to the sidewalk, so he scrambles over the hood of one of them and runs inside.

65 INT. POLICE STATION - DAY 65

Alan bursts in. He doesn't see Madison and runs right to the Desk Sergeant.

ALAN
I'm Alan Bauer, you called me --

Madison sees him and walks over to him. He stops talking as soon as he sees her. They're face-to-face. He stares at her, enchanted. She kisses him, just as she did on the island. The cops react with nudges and raised eyebrows.

LEWANDOWSKI
(to Alan)
I take it you know this woman.

ALAN
Yes, I do.

LEWANDOWSKI
Who is she?

ALAN
I don't know.

66 EXT. BELT PARKWAY - SAME DAY 66

Alan is driving with Madison from Coney Island to Manhattan. She's still in the T-shirt. She looks out the window with great interest, but mostly she looks at him. He's very happy, but also a little confused and nervous. He tends to jabber -- talking too much to make up for her silence. As he talks he looks at her face, her legs, her T-shirt. He's turned on.

CONTINUED

66 CONTINUED 66

ALAN
(babbling)
I can't believe you're here. I figured I'd never see you again. Nobody on the island knew who you were. Why am I telling you this, you don't understand what I'm saying. Doesn't matter, I'm glad you're here.

Gently, she starts to caress his face and hands.

ALAN
(continuing)
That's a beautiful necklace. Police didn't give you that, did they? Of course not. They only give ice cream cones. You tired? Probably the best thing to do is get you settled somewhere. There are a million hotels... why can't I think of any?

She's still touching him. He's going crazy.

ALAN
(continuing)
There's the... what's that big one with all the windows? The Plaza, that's it, the Plaza.

She's still touching him. He can't control himself anymore.

ALAN
(continuing)
Oh, God.

He JAMS on the brake.

67 ABOVE THE BELT PARKWAY 67

From OVERHEAD we SEE his car SCREECH to a halt in the middle of the Belt Parkway. It's not rush hour, so he is not creating a jam, but cars have to change lanes to avoid them.

DISSOLVE TO:

68 EXT. ALAN'S CAR - LATER THAT AFTERNOON 68

The car is moving now. Alan is driving, with a very peaceful look on his face. He's totally relaxed. Madison has her head on his chest.

69 EXT. ALAN'S APARTMENT HOUSE - A FEW MINUTES LATER 69

Alan, with his arm around Madison, is entering his building. The building has a doorman. His name is TIM. As they walk, Madison's eyes are everywhere.

TIM
Good afternoon, Mr. Bauer.
You're home early.

Alan doesn't answer. He's staring at Madison and smiling. They go in the revolving door. A moment later, Madison comes out again, not aware that this wasn't what she was supposed to do. A moment later, Alan runs out and leads her back in.

70 INT. LOBBY - CONTINUOUS ACTION 70

Alan and Madison enter. They cross to the elevator. He RINGS. The doors open. The elevator is empty and they get in. Just before the doors close, she starts to caress him the way she did in the car. He gets turned on again. The doors close. We watch the old-fashioned arrow-style floor indicator go from "L" to "2", then halfway to "3" and stop. A MAN, looking up at the arrow, pushes the button and nothing happens. He turns to his wife.

MAN
(looking up
at arrow)
The elevator stopped between
floors.

They shrug and head for the stairs. The CAMERA PUSHES IN on the arrow, stuck halfway between "2" and "3".

DISSOLVE TO:

71 INT. FOURTH FLOOR HALLWAY 71

CLOSE UP of elevator arrow stuck between "2" and "3". It starts again, goes up to "4" and the doors open. Alan and Madison get off. He's tired and happy. She still looks at him adoringly, and is absolutely none the worse for wear. He goes to his door and opens it.

72 INT. ALAN'S KITCHEN - A FEW MINUTES LATER 72

Alan is cooking pancakes. He is in a very joyful, giddy mood. As he pours batter, turns pancakes, etc., he sings "Some Enchanted Evening" with a heavy Italian accent a la Enzio Pinza in "South Pacific."

ALAN
"Some enchanted evening..."

Turns pancakes.

ALAN
(continuing)
"You will meet a stranger..."

One pancake sticks to his spatula.

ALAN
(continuing)
"You will meet a stranger..."

He waves the spatula aggressively, in all directions, but cannot shake off the pancake.

ALAN
(continuing)
"Across a crowded room..."

He flings the spatula away.

73 INT. ALAN'S BEDROOM - A FEW MINUTES LATER 73

Madison is sitting on the bed. She's wearing Alan's * bathrobe. She's staring at a picture of Alan and Freddie alongside a picture of them as children. Alan bustles in, carrying a snack tray.

ALAN
I don't know what you like, so I gave you a choice. You got pancakes, an omelet, Fruity Pebbles; it's up to you. I have to get back to work. I'll be home again in a couple of hours. We'll have dinner; I'll buy you some clothes. Here's my robe if you get cold.

He turns on the TV.

CONTINUED

73 CONTINUED 73

ALAN
(continuing)
This will keep you company.
I won't be long.

He goes over to kiss her goodbye. She caresses him again.

ALAN
(continuing)
Please, no more. I'll wind up in a hospital. I really better go. It's three o'clock already. You're wonderful.

He kisses her and rushes out. A beat. He rushes back in, taking off his shirt.

ALAN
(continuing)
Things don't really get going again down there until about four.

74 INT. BAUER PRODUCE STALL AREA - THAT AFTERNOON 74

Business is in full swing. Freddie is checking things off on a clipboard.

ALAN O.S.
(a la Pinza)
"Some enchanted evening..."

Freddie looks up. Alan appears in the doorway.

ALAN
(continuing)
"You will meet a stranger..."

He approaches Freddie romantically.

ALAN
(continuing)
"You will meet a stranger..."

He grabs Freddie and dances with him, spinning him rapidly.

ALAN
(continuing)
"Across a crowded room..."

CONTINUED

74 CONTINUED 74

FREDDIE
Alan, not here. These men are Teamsters.

ALAN
So what?

FREDDIE
I'm glad you're here. Check this contract Buyrite gave us. *

Alan is now juggling fruit.

ALAN
You check it. You know the business.

FREDDIE
(confused)
Oh, now I'm in charge again. We have to meet with the lawyers tonight at eight.

ALAN
No, that's too late for me. You handle it. I'm going to go up to the office and take a nap. Wake me when it's time to go home.

He throws a couple of cantaloupes off the dock to a couple of bums who are going through garbage cans. *

ALAN
(continuing)
"Some enchanted evening,
You will meet a stranger..."

He holds the last syllable of "stranger" in a Bert Lahr-type vibratto. All the workers stare at him as he exits up the stairs.

GEORGE (A WORKER)
(to Freddie)
I think he's having a nervous breakdown.

FREDDIE
Yeah... Either that, or he just got a ton of nookie.

75 INT. ALAN'S BEDROOM - SAME AFTERNOON 75

Madison still in the T-shirt is watching TV. She watches with her eyes wide. She seems to consume whatever information the show has to offer. She's watching a game show. They break for a commercial. The commercial is for Bloomingdale's, specifically women's clothing. She looks at the models, looks at herself and watches with increased interest.

76 EXT. APARTMENT HOUSE - A FEW MINUTES LATER 76

Madison comes outside dressed in Alan's clothes. She's wearing a three-piece suit that's much too big. The doorman looks at her quizzically. She looks in the window and adjusts her tie. She looks out at the street, bewildered.

TIM
Can I help you?

No response.

TIM
Can't you speak?

MADISON
Bloomingdale's.

The doorman WHISTLES for a cab. The cab pulls up; the doorman opens the door for her. Confused but trusting him, she gets in. The cabdriver is MANNY.

MANNY
Where to?

TIM
Bloomingdale's.

77 EXT. NEW YORK STREETS 77

As the cab travels, Madison stares with intense interest at the people and the sights.

78 EXT. BLOOMINGDALE'S - A FEW MINUTES LATER 78

The cab pulls up.

MANNY
Bloomingdale's.

She looks out the window and smiles. She gets out.

CONTINUED

78 CONTINUED 78

MANNY
(continuing; angry)
Whoa, whoa, whoa.

She stops.

MANNY
(continuing)
There's a little matter of money.

She stares, bewildered.

MANNY
(continuing)
Money!

Enlightened, she takes out Alan's wallet.

MADISON
Money.

MANNY
There we go!

She hands it to him. He opens the wallet and is pleased. He looks up and down the street furtively. He takes out all the money and gives her back the wallet.

MANNY
Thank you, and welcome to New York.

He drives off.

79 INT. BLOOMINGDALE'S - ENTRANCE AREA - DAY 79

Madison enters. The store is crowded and busy. At first she is somewhat daunted, but gazing around she wanders deeper into the store. Some people stare at her outfit. She stares back at them, totally unselfconscious. They turn away. She sees a dozen people get on an elevator. The doors close. She smiles. She knows what people do together in an elevator.

80 INT. BLOOMINGDALE'S - WOMEN'S CLOTHING DEPARTMENT - DAY 80

A SALESLADY, identified by her employee badge as MS. STEIN, is handing a large box to a CUSTOMER, having just completed a sale. Ms. Stein is fortyish, very New York Jewish, pseudo-classy.

CONTINUED

80 CONTINUED * 80

The customer exits. Ms. Stein looks around for more prey. She spots Madison staring at the clothing. Ms. Stein reacts strongly to Madison's outfit.

MS. STEIN
(to Madison)
Oh my God.
(very solicitous)
Darling, darling, darling. That outfit. It's to die from. What happened? You saw "Annie Hall" a hundred times? That look is over.

Madison is staring at a very elegant dress on a mannequin.

MS. STEIN
(continuing)
You want to try that on? Who knows, maybe it's you. It's not me. I couldn't get one leg in there.

She grabs something off the rack and leads Madison towards a dressing room.

MS. STEIN
(continuing)
My daughter, on the other hand. *
is lucky. She's anorexic.

81 OMITTED * 81

82 THE SALES COUNTER 82

As we COME OUT OF THE MONTAGE, boxes are piled up * near the cash register. Ms. Stein hands Madison back a credit card which Madison puts back in Alan's wallet.

82 CONTINUED 82

MS. STEIN
Please call again. Oh, and why don't you do yourself a favor and go to the lingerie department. A pretty girl like you shouldn't be wearing boxer shorts.

Uncomprehending but happy, Madison picks up her boxes and exits.

MS. STEIN
(continuing; to another saleslady)
What a lovely girl. We had such a nice conversation.

83 INT. BLOOMINGDALE'S TV DEPARTMENT - DAY 83

All the demonstration TV's are ON, turned to every station there is. A few people are shopping, checking out the pictures. Madison notices the TV's and is drawn to them. She puts down the packages and stares. She seems to be watching all the TV's at once. Her eyes indicate that she is soaking up everything, like a sponge. She is particularly intrigued by a Three Stooges movie. *

84 INT. HALLWAY OUTSIDE ALAN'S APARTMENT - NIGHT 84

Alan gets off the elevator. He's carrying flowers and is very happy. He unlocks his door and goes inside. A few seconds pass and he runs back out, frantic. He throws the flowers down in the hall and runs to the elevator.

85 EXT. ALAN'S BUILDING 85

Alan runs out of the building and up to Tim. Tim is polishing his buttons by exhaling on them.

ALAN
Tim, I'm looking for a girl.

TIM
Two hundred dollars.

ALAN
Tim, for God-sakes. I mean the girl I came in with this afternoon.

TIM
Oh, she left.

ALAN
Where?

TIM
Uh... let's see. She told me ... uh... Bloomingdale's.

Alan takes off. Tim exhales on his buttons again. He's not satisfied with the results so he licks them.

86 INT. TV DEPARTMENT - NIGHT 86

The store is closing. Madison is still staring at the TV's. Several EMPLOYEES are talking to her, including the DEPARTMENT MANAGER.

MANAGER
Miss, we're closing.

SALESMAN
She's been standing here six hours.

MANAGER
Are you waiting for a special program?

87 INT. BLOOMINGDALE'S ENTRANCE - NIGHT 87

The last shoppers are leaving. A GUARD is about to lock up. He's reading a comic book. Just as he's closing the door, Alan scoots right by him and runs into the store.

GUARD
Hey, we're closing!

88 INT. TV DEPARTMENT - NIGHT 88

They are turning off the TV's. Madison watches them right to the end.

MANAGER
Come back tomorrow, you can watch all day.

She doesn't move. He's getting frustrated. From a distance, Alan spots her and runs to her. He's very relieved.

ALAN
Oh, thank God.

MANAGER
You know this woman?

ALAN
Yes. Don't ask me her name.

MANAGER
We're trying to tell her it's closing time, but she doesn't seem to understand.

ALAN
I know. She doesn't speak any English at all.

The last TV goes off. Madison breaks her concentration.

MADISON
(to Alan; very lovingly)
Hello, Alan, did you have a nice day?

ALAN
Not bad, I --

MANAGER
Excuse me, I never went to college, but isn't that English?

Alan stares at her, confused.

MADISON
(to Manager)
Thank you for letting me watch television. It was very educational.

CONTINUED

88 CONTINUED 88

MANAGER
That's all right, Miss...

ALAN
What's your name?

MADISON
It's hard to translate.

ALAN
Well, say it in your language.

MADISON
All right. My name is...

Maidson emits a very high-pitched dolphin-like SQUEAL which shocks the others. The SQUEAL gets LOUDER and HIGHER until, in rapid succession, all the TV screens blow out. She stops. Alan stares at her, wide-eyed. Nobody talks for a second.

ALAN
Hey, how about those Knicks?

89 EXT. NEW YORK STREET - NIGHT 89

Alan and Madison are walking. They're each carrying some of her packages.

ALAN
I'm confused. Why didn't you speak to me before this?

MADISON
I didn't know English.

ALAN
And now you do?

MADISON
Yes, I learned this afternoon from television. It's wonderful. Now I can ask questions. And if you get them right, I can give you prizes.

ALAN
(excited)
Well, let me go first. Who are you, where are you from? Tell me everything. Start when you were born and go up to where you smashed the televisions. *

CONTINUED

89 CONTINUED 89

MADISON
I'm... I don't...

They hear the SUBWAY RUMBLE under a grating in the sidewalk. Madison is excited.

MADISON
(like a child)
What's that?

ALAN
That's the subway.

MADISON
What's a subway?

ALAN
(not sure if she's kidding)
It's a big train that runs underground.

MADISON
Oh, I saw a train in the television. Let's go.

She bends down and pulls on the grating.

MADISON
(continuing)
How do you open it?

ALAN
No, there's an entrance -- Listen, you don't want to go down there. There are kids down there who'll spray paint your body.

They start walking again.

ALAN
(continuing)
Are you <u>from</u> Cape Cod?

MADISON
No, I'm from... another place.

ALAN
(joking)
Oh yeah? I got a cousin who lives there. Are you an American?

CONTINUED

89 CONTINUED - 1 89

MADISON
No.

ALAN
Then why were you in Cape Cod? And then New York? And why did they find you naked?

They pass a black man with a big radio.

MADISON
Ooh, what's that?

ALAN
(confused)
That's a Black man.

MADISON
No, that noise.

ALAN
You mean... music?

MADISON
Music. I heard some in the television. I like it. Dance fever.

She watches the Black man move in rhythm to the MUSIC. She does it too, as she continues down the street.

ALAN
You never heard music?

She sees a huge billboard across the street.

MADISON
Ooh, what's that?

She jumps out into the street and is almost hit by a car. The car swerves to avoid her and hits another car. She is oblivious. Alan runs into the street, grabs her and leads her away as the two drivers get out and SCREAM at each other and a crowd gathers.

MADISON
(continuing)
Ooh, what's that?

89 CONTINUED - 2 89

ALAN
That? It's a parking meter. Listen, you're going to have to be much more careful around traffic. I mean, you could've --

He looks around. She's not following him anymore. He goes back and finds her staring in a window, watching a man flip a pizza.

MADISON
Did you see this? It's fantastic! And so good for you!

ALAN
While you're here, maybe you should watch a little less TV.

They start walking again. She's still looking at everything.

MADISON
Six fun-filled days.

ALAN
Is that all?

MADISON
Only six days. Then the moon is full.

ALAN
(making believe he understands)
Ahhh.

He turns away from her with a bewildered expression.

MADISON
If I stay longer than that, I can't ever go back.

ALAN
(thinks he gets it)
Oh, some sort of immigration thing. I understand.

He notices that she is carrying a tin cup filled with pencils.

CONTINUED

89 CONTINUED - 3 89

ALAN
(continuing)
Where did you get that?

He looks around. He takes the cup and runs back a few steps to where a blind man is groping, confusedly, to find his cup. Alan returns it to him and gives him a buck. He returns to Madison.

90 EXT. ANOTHER NEW YORK STREET - A FEW MINUTES LATER 90

They are still walking and talking.

ALAN
I have to call you something in English. I mean, I can't even pronounce...

MADISON
What are the English names?

ALAN
There's hundreds. Jane, Betty, Carol --

They pass a hot chestnut stand. She reaches for one. He grabs her hand.

ALAN
(continuing)
Those are hot.
(looks up)
Oh, Madison. There's Susan, Barbara --

MADISON
Madison. I like Madison.

ALAN
(amused)
That's not a name.

MADISON
(disappointed)
Oh --

ALAN
Why not? Okay, you're Madison.

She is happy.

CONTINUED

90 CONTINUED 90

ALAN
(continuing)
It's a good thing we weren't on One Hundred Forty-Ninth Street.

MADISON
Are we going back to where you live now?

ALAN
Okay. You know, I was going to find you a hotel, but after... well, I figured... do you mind staying with me?

MADISON
I want to stay with you. You're the reason I came here.

This makes him very happy. He kisses her.

ALAN
(smiling)
That was a kiss.

MADISON
I know.

They start to walk. Alan looks up.

ALAN
I bet we're going to get some rain.

Madison's mood changes suddenly to panic.

MADISON
What?

ALAN
I think it's going to rain.

MADISON
I'll get wet! *

ALAN
Yeah... *

MADISON
Which way is where you live?

CONTINUED

90 CONTINUED - 1 90

ALAN
That way, about ten blocks --

She has already taken off, sprinting down the street.

ALAN
(continuing)
I'll get a cab...
(to himself)
She can't wait to be alone with me.

Carrying her packages, he happily runs after her.

91 EXT. THE CABIN CRUISER - DAY 91

Claude and Junior are on their boat out at sea. Junior is reading "The Enquirer." Claude is playing with a ball-in-cup game. It requires all his concentration. Walter, in his diving suit, comes up out of the water alongside the boat. He quickly removes his helmet and gasps for air.

WALTER
Hey. B-B-brain.

CLAUDE
Yeah?

WALTER
You see this hose? That's so I can breathe. You want to get your chair off it?

Walter climbs into the boat, goes over to where Junior is sitting and flops down next to him. He observes that Junior is reading "The Enquirer."

WALTER
(continuing)
"The Enquirer?" That's what you read? Why would anybody --
(suddenly intrigued)
Henry Kissinger and Brooke Shields?
(returns to his senses)
Give me that!
(grabs it)
What have you got in here?
(MORE)

CONTINUED

91 CONTINUED 91

WALTER (CONT'D.)
Scandals, perversion --
(sees something)
Look at this! A naked woman at the Statue of Liberty.

We see a picture of the cops leading Madison away under a caption reading, "MISS LIBERTY GETS COMPETITION." Junior grabs it. Claude rushes over.

WALTER
(continuing)
Where do they find people like that? What kind of a girl --

Walter wildly lunges back for the paper. He grabs it so violently that he bumps Junior's head against the cabin. *

JUNIOR *
My head!

WALTER *
Let me see that.

Junior shows Walter his head. *

WALTER (continuing) *
Not you.

Walter shoves him, again banging his head on the cabin. *

WALTER
(continuing)
Take me back to shore. Now!

CLAUDE *
Hey! Just because you pay us three dollars a day, doesn't mean you own us.

The boat STARTS UP and speeds away, causing Junior to hit his head a third time. *

92 INT. ALAN'S APARTMENT - AFTERNOON 92

Alan enters through the front door. He's carrying a very prettily wrapped package. He is glad to be home.

ALAN
Madison?

He crosses into his bedroom. There he is shocked to discover Madison staring at the TV, tears streaming down her face.

CONTINUED

92 CONTINUED 92

ALAN
(continuing) *
Madison, what happened?

MADISON
(crying)
It's the saddest thing I ever saw. *

Alan comes around and looks at the TV.

ALAN
(confused)
It's "Bonanza."

MADISON
A man killed another man and he died right in the middle of the street.

ALAN
No, no, no. I thought you knew about TV. This isn't real. It's all make-believe. It's pretend killing.

She's confused.

ALAN
(continuing)
They're actors. The guy who got shot, next week he'll get shot on another show. When you think about it, it's funny.

MADISON
You mean I'm supposed to laugh?

ALAN
Why not? I mean, look at this show. There's a six-foot man, they call him Little Joe. Here, I got you something.

He hands her the package. She's excited. She takes it and moves her hands along the paper and the bow.

MADISON
It's beautiful. I love it.

ALAN
No, you... open it.

MADISON
There's more?

He helps her unwrap it. She opens it and takes out a very pretty music box. He opens it and MUSIC PLAYS. She is enchanted.

93 EXT. WORLD TRADE CENTER - NIGHT 93

Alan and Madison are on the observation deck looking out over the city as the music box TUNE PLAYS, but now fully orchestrated. He is pointing out various things to her. *

94 EXT. TAVERN-ON-THE-GREEN - NIGHT 94

MUSIC continues as Alan and Madison have dinner.

95 CENTRAL PARK - NIGHT 95

MUSIC continues as Alan and Madison ride in a hansom cab. He is still acting as a guide. *

95A EXT. STREET - NIGHT 95A

Alan and Madison listen as street musicians PLAY the music box SONG.

96 EXT. SMALL PARK - NIGHT 96

Alan and Madison are sitting on a park bench. Behind them is a small playground; swings, monkey bars, a large cement barrel for kids to crawl or run through. In front of them is a large cement fountain. The fountain has a mermaid pouring water from a jug and sea babies with water shooting from their mouths. Alan enjoys looking at it.

MADISON
Do you like that?

ALAN
Yes. Something about it has always appealed to me.

MADISON
You like the sea?

ALAN
(not thinking)
No. You see, when I was eight years old, I had this... accident on a ship.

MADISON
I remember.

ALAN
You remember?

CONTINUED

96 CONTINUED 96

MADISON
I mean, I understand. Did you get hurt?

ALAN
No. But when I was underwater, I thought I saw a...

MADISON
What?

ALAN
Nothing, nothing.

He looks back at the fountain.

ALAN
(continuing)
I hear they're tearing this down.

MADISON
Why?

ALAN
Condo with a river view. What can you do? Do you want to go home? *

MADISON
(upset)
No, I have five more days.

ALAN
No, I meant my home.

MADISON
Oh. Yes.

They get up. They start to walk.

ALAN
It's nice to be alone again.

MADISON
Yes. But I like being with a lot of people.

ALAN
You do?

MADISON
Yes. How else would I know you were special?

He smiles. He holds her closer as they walk.

97 INT. ALAN'S BEDROOM - VERY EARLY MORNING 97

Alan and Madison are in bed. He's sleeping with his arm around her. She is awake. She glances at him nervously, then cautiously removes his arm, puts a pillow next to him, where she used to be, then sneaks out of bed. He is slightly disturbed, but does not awaken. She is very apprehensive as she watches him almost wake up. She tiptoes into the bathroom.

98 INT. BATHROOM - A FEW MINUTES LATER 98

Madison is drawing a bath. It's almost full. She pours in a lot of salt. She turns off the bath and climbs in. She settles back. She is home. She is completely at * peace now. As she relaxes, the transformation takes place. Her legs become fins. The transformation is very magical-looking. She sinks down beneath the water and is very happy.

99 INT. BEDROOM - CONTINUOUS ACTION 99

Alan starts to awaken. He fondles the pillow, realizes she's not there, and bolts up, concerned. He looks around and sees the bathroom door closed. He crosses to it and tries it. It's locked. He's disappointed. He KNOCKS.

ALAN
Madison?

We CUT BACK and FORTH between bedroom and the bathroom. Underwater, she hears him. She comes to the surface.

MADISON
Alan?

ALAN
Of course, Alan.
(sweet)
What are you doing, sweetheart?

MADISON
(anxious)
Taking a bath.

He gets a sexy gleam in his eye.

ALAN
(playful)
Can I come in?

MADISON
(panicky)
No!

Alan is taken aback by her tone.

99 CONTINUED 99

ALAN
Is something wrong?

MADISON
No!

ALAN
Why can't I come in?

Madison (no legs) is struggling to get out of the tub.

MADISON
I'm done! I'm coming out!

ALAN
Something is wrong. Let me in.

MADISON
No!

She's frantically trying to dry her fins in a bath towel.

ALAN
Madison, you're making me very nervous. I'm gonna break the door down.

MADISON
No!

She has his hair dryer and is frantically using it on her fins. He backs up to get a run at the door.

ALAN
Here I come.

MADISON
Please, Alan, no!

He charges into the door. It flies open. He sees Madison sitting on the bathroom floor with a towel covering everything below the waist. She looks very anxious. He stares down at her. Slowly, she removes the towel, revealing that her legs are back. The crisis has passed, but she is still a little nervous. He feels a little foolish.

MADISON
(continuing; forcing herself to sound casual)
Hi.

CONTINUED

99 CONTINUED - 1 99

ALAN
Hi.
(confused, not angry)
Why didn't you let me in?

MADISON
I was... shy.

ALAN
(gently)
Shy? After the car and the elevator and the bed and the top of the refrigerator...

MADISON
(firm)
I was shy.

She walks out of the bathroom. Alan stares after her, bewildered.

100 INT. LOCKER ROOM - DAY 100

This is the locker room of a nice health club. Alan and Freddie are dressing for racquetball. Alan's about finished. Freddie is still taking off his street clothes. Alan is holding a ticket.

ALAN
Why do we want to go to a political dinner?

FREDDIE
The President will be speaking.

ALAN
(surprised)
The President of what?

FREDDIE
The President of the Three Stooges Fan Club. The President of the United States, of course.

ALAN
Really?

FREDDIE
Yeah. We'll be rubbing elbows with the biggies. Think big. Be big.

CONTINUED

100 CONTINUED 100

ALAN
I guess. Listen... could I go to this thing with Madison instead of with you?

Freddie CHUCKLES knowingly.

ALAN
(continuing; defensive)
What?

FREDDIE
(mocking him)
What?
(points to Alan's heart)
Something in here's not working, huh? You can't fall in love, huh?

ALAN
Who said I was in love?

FREDDIE
Come on, admit it! You haven't come to work for two days.

Playfully he grabs Alan in a headlock.

FREDDIE
(continuing)
Admit it!!

They roll off the bench onto the floor. Their legs are still up on the bench.

FREDDIE
(continuing)
Admit it!!

101 INT. RACQUETBALL COURT - DAY 101

Alan and Freddie are in mid-rally. They're both doing a lot of running. Neither is expert, but Alan moves around better. Freddie plays with a lit cigarette in his mouth. The rally ends and Freddie takes the opportunity to WHEEZE and COUGH. Freddie slumps to the floor. Alan rallies lightly with himself as they talk. Freddie picks up a beer can he had waiting against the wall.

CONTINUED

101 CONTINUED 101

FREDDIE
How long've we been playing?

ALAN
Five minutes.

Alan frustrated, smashes the ball hard.

FREDDIE
Let me ask you something. If you're not in love with her, why do you let these little things she does bother you?

ALAN
Little things?! Learning English in an afternoon?

FREDDIE
She probably knew English all along. At first, she was probably just in shock from being arrested.

ALAN
And what about that? What about a girl showing up naked in a public place.

FREDDIE
I'm for it. Look you said yourself you think she's got some kind of immigration trouble. Well she probably jumped off a boat in international waters -- covered herself with Vaseline like those channel swimmers -- and swam past the Coast Guard patrols.

ALAN
But what about the rain and the bathtub and the moon and those TV's.

Freddie gets up again.

CONTINUED

101 CONTINUED - 1 101

FREDDIE
You know what? I have two words to say to you. Ass and hole. It's up to you to put 'em together.

Alan starts to object.

FREDDIE
(continuing)
No, seriously. Look I know, I've had some minor fiascoes in my own love life --

ALAN
Minor? Freddie, you brought a date to one of your weddings.

FREDDIE
But when I'm in love I don't worry about little details. I mean, I pick up love's ball and dribble it downcourt. Why would a man fall in love and try to convince himself that he wasn't?

ALAN
(confused)
There's just something not right about it.

FREDDIE
Ass and hole. Come on.
(throws away cigarette)
Let's do some serious playing here. My serve. Watch your ass.

Freddie serves viciously but wildly. The ball comes screaming back off the wall right into his forehead. He goes down as if shot. Alan rushes to him.

ALAN
Freddie, are you all right?

FREDDIE
I feel sick. Where'd it get me?

ALAN
In the head.

FREDDIE
Thank God.

102 INT. ALAN'S HALLWAY - DAY 102

Alan is coming home. He's about to unlock his door when it opens. Two burly MEN come out. They carry a dolly and a block-and-tackle. They pass without greeting. Alan watches them go, confused. He enters.

103 INT. ALAN'S APARTMENT - CONTINUOUS ACTION 103

Alan enters.

ALAN
Madison...

She runs in from the bedroom, all excited.

ALAN
(continuing)
What were those --

MADISON
I got you a present.

ALAN
What?

She leads him into the bedroom.

MADISON
Close your eyes.

103A INT. ALAN'S BEDROOM - CONTINOUS ACTION 103A

They enter the bedroom.

MADISON
(continuing)
Okay. Look.

He opens his eyes. Taking most of his bedroom, wall-to-wall, and floor-to-ceiling, is the fountain from the park. A hose leads from it and it is operating, water splashing away. He stares at it, too shocked to speak. She beams, proudly. Slowly, dumbly, he walks towards it.

ALAN
It's so... big.

MADISON
(happy)
Yes!

He touches it, disbelieving.

CONTINUED

103 CONTINUED 103

ALAN
It's so big. And it's... here.

MADISON
I remembered that you liked it.

ALAN
It's so big.

MADISON
They were going to tear it down, so I bought it for you.

ALAN
How did you pay for a thing like...
(notices something)
Where's your necklace?

MADISON
I traded it for the statue.

ALAN
Why?

MADISON
(very easily)
Because I love you.

ALAN
Madison, I love... this present. I love... it.
(pause)
I love you.

He holds her close. They both stare happily at water gushing out of the fountain.

104 EXT. COLUMBIA UNIVERSITY - DAY 104

Establishing shot.

105 INT. MEETING ROOM - DAY 105

This is a meeting room in the University. It has a very academic flavor; books, busts, charts. So do the ten people sitting around the table; mostly male, mostly middle-aged to elderly, all top scientists, teachers, academicians. The CAMERA REVEALS them one at a time. Each has his or her own version of an indignant, disgusted, or contemptuous expression, ending with DR. ZIDELL.

CONTINUED

105 CONTINUED 105

Dr. Zidell is about sixty, very intelligent. He seems less indignant and more depressed than the others. One of the others, DR. ROSS, speaks up.

ROSS
This is what we came to hear?

We now REVEAL the object of their disgust -- Walter Kornbluth. Walter is defensive and a little testy.

WALTER
Dr. Fujimoto, you've written about dual evolution. Well, why must we assume that the dolphin is the final step in the evolutionary cycle of sea creatures. Perhaps the dolphin is merely the sea's version of the chimpanzee. And perhaps, like mammals, they evolved one step further.

ROSS
You call us... and tell us that you've stretched the frontiers: of paleontology, and zoology...' we interrupt important serious work and fly here on a moment's notice because you tell us you've made one of the great scientific discoveries of the century --
(building in anger)
-- and you give us mermaids?! Don't call us, call the comic book companies!!

ZIDELL
Dr. Ross, I'm sure Dr. Kornbluth meant no harm --

WALTER
(to Zidell)
That's all right.
(angry)
Remember what Jonathan Swift said. 'When a true genius appears in the world, you may know him by this sign -- that the dunces are all in confederacy against him.'

ROSS
Dunces?!

CONTINUED

105 CONTINUED - 1 105

WALTER
That's right. Intellectual complacency is the greatest threat to scientific discovery. I leave you with that thought and one other. Bite my shorts.

The others react with disgust, packing their briefcases and getting up.

106 INT. MEETING ROOM - A FEW MINUTES LATER 106

Walter and Dr. Zidell are alone.

ZIDELL
Walter, you don't tell the ten greatest minds in the field to bite your shorts. What's happened to you, Walter. You were the brightest student I ever had. True, emotionally you were twelve years old. *

WALTER
I was twelve years old.

ZIDELL
(remembering)
That's right... Now look what you've become... a schmuck.

WALTER
(stubborn)
There is a mermaid in New York City.

* Walter shows Zidell a copy of "The Enquirer." Zidell looks.

ZIDELL
This naked girl with the cute titties? How come she's got legs?

WALTER
She's got fins <u>in</u> the water, legs <u>out</u> of the water. <u>You</u> taught me that, remember? You taught me all the legends.
(MORE)

CONTINUED

106 CONTINUED 106

WALTER (CONT.)
And you used to bring me into your office and show me the old charts of where sailors had claimed to see mermaids.

ZIDELL
Walter, that was for fun. For relaxation. Not for you to waste your life on it.

Walter angrily stands up.

WALTER
I'm going to prove to you and everybody else that that girl is a mermaid.

ZIDELL
(laughs)
How? You're going to get her wet so everyone can see her fins?

Zidell LAUGHS at his own joke. Walter on the other hand, is very serious.

107 EXT. STREET - AFTERNOON 107

A crowd of people are at a store window. It is a store which sells the large Advent-type TV screens and they have a demonstration model in the window. People are watching grimly as a special report about a major plane crash is on. As they watch, Alan and Madison come by. Alan is interested and stops to watch.

NEWSMAN
Wreckage of the jumbo jet was scattered up and down the mountain for miles. The victims had to be carried down by donkeys. It is described as the worst air disaster in the history of South American aviation...

Suddenly Madison bursts out LAUGHING. Everyone turns to her, shocked.

ALAN
Madison!

CONTINUED

107 CONTINUED 107

MADISON
What show will those people be on next week?

The crowd reacts with disgust. Alan quickly pulls her away.

MADISON
(continuing)
Why didn't anyone else laugh?

ALAN
It's a rerun. *

108 EXT. NEW YORK STREETS - CONTINUOUS ACTION 108

Alan and Madison pass a parked car. It is Walter inside, watching them. He waits for them to go around the corner and then he springs into action. He steps out of the car. He has a fairly large camera strapped around his neck and a large bucket of water in each hand. As best he can with this weight handicap, he runs for the corner Alan and Madison just turned.

109 ANOTHER STREET - CONTINUOUS ACTION 109

The street is fairly crowded, but most people pay him no mind. He turns the corner, struggling with the weight. From behind he sees Alan and Madison through a crowd. He runs faster. He catches them at the next corner. He places one bucket down on the sidewalk and flings the other one at the girl. She SCREAMS. Rapidly, he picks up the second bucket and flings it. He then grabs the camera and aims it at her legs. Nothing happens. He looks up and discovers that he has the wrong couple. A strange GIRL is standing on the sidewalk drenched and CRYING. Her HUSBAND, a sturdy-looking young man, is staring at Walter with cold fury.

WALTER
Oh my.
(nervously to man)
Listen. I can explain. You see, I thought that your girlfriend was... on fire. Yeah. And I was trying to save her life.

The husband grabs Walter by his tie and pushes him against the building.

CONTINUED

109 CONTINUED 109

WALTER
(continuing; frightened)
Just remember that it's taken millions of years of evolution for men to reach the point where they can respond intellectually instead of emotionally.

The husband pulls him forward by the tie and pushes him sharply back against the wall.

WALTER
(continuing)
Of course, there are exceptions.

Alan's car pulls out of an underground garage right next to Walter. Walter sees Alan and Madison in the car. They don't see him. The car moves out into the street.

WALTER
(continuing; to the car)
Hey!

He starts running after them, but the angry man's grip on his tie jerks him back and causes the "hey" to become strangled.

WALTER
(continuing; excited)
You see, that's the girl I was looking for.

Again he tries to run and again his tie jerks him back. The angry man removes his own watch and rings and hands them to his girlfriend.

WALTER
(continuing; one last try)
Listen, how would you and your girlfriend like to come across the street and be my guests at the International House of Pancakes?

110 EXT. ANOTHER NEW YORK STREET - EVENING 110

A valet is taking Alan's car. Alan and Madison are walking into a restaurant.

ALAN
I hope you like seafood.

111 INT. RESTAURANT - A FEW MINUTES LATER 111

This is an elegant restaurant. Alan and Madison are at a table. They have ordered, but have not yet been served. They have a bottle of wine. The place is crowded, but quiet. Alan is very fidgety. He's playing with his silverware. He's using his fork to tap his spoon. He taps too hard and the spoon goes flying towards another table.

ALAN
Oh, excuse me... lovely hat.

MADISON
(concerned)
Alan, what's wrong?

ALAN
(hesitates, then)
I've been thinking. You don't have to leave the country.

MADISON
(sadly)
I do.

ALAN
No. You see, there are things we can do to get around the immigration laws. For instance, I could give you a job down at the market and you'd get a work visa...
(gathers his courage)
...<u>or</u> ...you could marry an American citizen, then they <u>have</u> to let you stay.

He looks at her, very apprehensive, waiting for her response. She is very affected by what he has said. She's very nervous. She is nervously stirring the water in her glass with her finger. She stares into the glass and seems to get lost in her thoughts. The water begins to swirl. In the glass, an image begins to form. It is the banished merwoman Madison met in the sunken ship. Alan's gaze shifts from Madison's face to the glass and he becomes aware of the image. He leans in to get a better look. The busboy refills her glass, breaking the image. Madison becomes aware of Alan's gaze.

CONTINUED

111 CONTINUED 111

MADISON
(nervous)
What?

ALAN
(confused)
It must have been a trick of the light. I thought I saw a fish in your glass. I must be hungrier than I thought.
(pause)
Did you understand what I was saying to you before?

MADISON
(struggling)
I'm not... I... Our food is here!

ALAN
(let down)
We'll... talk about it later.

Indeed the WAITER has arrived. He puts a covered plate down in front of Madison and one in front of Alan. He's still putting down vegetables, and is turned toward Alan, when Madison uncovers her plate, containing a boiled lobster still in the shell.

WAITER
(to Alan)
Be careful of your plate, it's very hot.

Madison has attacked her lobster like an animal. She is devouring it, sloppily.

ALAN
Thank you, it looks terrific.

The waiter turns to Madison with a lobster bib.

WAITER
Madame, would you like your --

He and Alan both notice for the first time the way she is eating.

WAITER
(continuing)
Probably not.

CONTINUED

112 CONTINUED 112

Madison tries to go faster, succeeds for a while and lands flat on her tush. She is more stunned than hurt. Alan picks her up.

ALAN
Come on over here. You need a rest.

She moves a little painfully to a bench and sits down with him.

ALAN
(continuing)
I want to talk to you.

MADISON
Your nose is cold.

ALAN
I don't want to talk about my nose.

MADISON
Yours ears are red.

ALAN
I don't want to talk about any part of my face. I want to talk about what happened at the restaurant.

MADISON
(embarrassed)
I'm sorry. Where I come from, that's how we eat lobster. I didn't --

ALAN
No, not that. I don't even care about that. I was trying to do something there and I did it badly. I was trying to ask you to marry me. Madison, will you marry me?

She is very distressed. Obviously she would love to say "yes". She tries. She can't. She shakes her head.

MADISON
No.

CONTINUED

112 CONTINUED - 1 112

He is very shocked and very hurt.

ALAN
No? Just no? You don't want to think about it or...

Sadly she shakes her head "no." She is on the verge of tears.

MADISON
I can't.

ALAN
Why?

MADISON
I can't tell you.

ALAN
Look, I know there's some big secret that you think you can't tell me. But you can.
(groping)
You're married; you're dying; you were once a man. I don't care. Whatever it is you can tell me.

MADISON
Alan... I only have three more days. Let's make them wonderful.

He's in no mood to be wonderful.

MADISON
(continuing)
Can we skate some more?

ALAN
(shrugs)
Sure.

They go back out on the ice. Neither is happy. Alan sees the elderly couple he watched skate the night of Jerry's wedding. As they skate by, he becomes even more depressed. Madison notices.

MADISON
(indicates elderly couple)
Do you know them?

CONTINUED

111 CONTINUED - 1 111

The waiter leaves. People start to stare.

ALAN
Madison... Madison...

She is all over the lobster.

ALAN
Sweetheart Face... They don't close this place for another four hours.

She's cracking the shells in her teeth. Alan becomes aware of people staring.

ALAN
(continuing; to others)
She's... hungry.

Food is dripping down her chin. Alan leans over and wipes her face with a napkin.

ALAN
(continuing; to others)
She... just came from the dentist. Her mouth is still numb.

Alan smiles self-consciously. Not knowing what else to do, he offers her his lobster.

ALAN
(continuing)
Madison, would you like...

She grabs it off his plate and goes to work on it, savagely.

ALAN
(continuing; to others)
...small portions.

He watches her with growing alarm.

112 EXT. ROCKEFELLER CENTER - NIGHT 112

Alan and Madison are ice skating. The rink is fairly crowded. He skates fairly well; she is just learning. She is having a wonderful time. He enjoys watching her, but is a bit wistful. Obviously he is doing a lot of important thinking.

CONTINUED

112 CONTINUED - 2 112

ALAN
Huh? No, I've just seen them here before. I'll bet they've been coming here together for forty years.

MADISON
They're very happy.

ALAN
(bitter)
Why shouldn't they be happy? They can spend their whole lives together.

She tries to change their mood.

MADISON
(touching the ice)
This is really what happens to water when it gets cold?

ALAN
(doesn't care)
Yeah.

MADISON
Where I come from it never gets cold.

ALAN
(sarcastic)
Wow! A breakthrough! Some actual information. Boy you really just opened right up to me, there.

MADISON
(a little scared)
You're talking funny.

ALAN
It's called sarcasm. They don't have that where you come from?

MADISON
No.

ALAN
(getting angrier)
They don't have anything! They don't have ice or music or clothes.
(MORE)

CONTINUED

112 CONTINUED - 3 112

ALAN (CONT.)
What kind of place is it?

MADISON
(avoiding)
What's that?

ALAN
Screw "What's that?"! You can't do this to me. You can't come here for six days and tell me nothing and then leave forever. I want to know where you come from and why you have to leave.

MADISON
These are hurting my feet.

She sits down and starts to remove her skates.

ALAN
Tell me...

She's taken off her skates. He smacks them out of her hands.

ALAN
(continuing)
Tell me!

Now she's genuinely frightened. There's a CRASH of THUNDER. She looks up, panicky.

MADISON
It's going to rain.

ALAN
Who cares?

Other skaters, anticipating the rain, are starting to scurry off the rink.

MADISON
I have to go.

ALAN
We're not leaving until we settle this.

MORE THUNDER. Now she is almost hysterical. She runs off the rink. Alan is shocked and angry that she would run off.

CONTINUED

112 CONTINUED - 4 112

ALAN
(continuing)
You come back here or...
(angry)
Madison!

She keeps running. Alan's mood changes from anger to hurt as he realizes she's really leaving.

ALAN
(plaintive)
Madison!

He starts to chase her. He skates across the rink, but then reaches the stairs. With his skates still on, and with a crowd scrambling to avoid the rain, he can't negotiate the stairs. He falls. He starts to crawl. A man (RUDY) suddenly grabs him by the skates.

RUDY
Hey, did you forget, buddy, those skates are rented.

Alan tries to kick out of his grasp.

ALAN
Let go!

Rudy gets a tight grip on one of Alan's legs and starts to unlace the skate as Alan drags him along.

ALAN
(continuing)
Madison!!

He looks around. She is nowhere to be seen. It starts to rain.

113 EXT. ALAN'S BUILDING - NIGHT 113

MOS. By this time it is pouring. Alan is in front of his building, getting drenched. He is talking to the doorman who is in the lobby, speaking through a slightly opened door. The doorman is answering Alan in the negative.

114 EXT. POLICE STATION - NIGHT 114

Still pouring. Alan comes out of the police station. It is obvious from his expression that he has gotten no information here.

115 EXT. NEW YORK STREET - NIGHT 115

Still pouring. It is late and automobile traffic is moving swiftly on the wet street. Alan looks tired and depressed. He stops and stares into the street. He focuses on the fronts of cars as they speed past him. The cars suddenly seem very dangerous.

116 EXT. PARK - NIGHT 116

Still pouring. Alan is in the park where he had previously taken Madison. He looks awful. He looks at the swings and monkey bars, drenched and empty. Defeated, he trudges off. The CAMERA REMAINS on the playground and PUSHES IN on one of those large, cement, playground barrels that kids play in. Inside the barrel is Madison. She did not see Alan; he did not see her. She is curled up, uncomfortable, dirty, and shivering. She looks miserable, sad and frightened.

117 EXT. PARK - DAWN 117

It is no longer raining, but the area is soaked. We SEE a CLOSE UP of Madison sleeping in the barrel. A shadow approaches her and covers her face. Something very hard, like a club, strikes the barrel right next to her. With a SHOUT she comes awake. We REVEAL that the shadow belongs to a uniformed POLICEMAN and what hit the barrel was his nightstick.

POLICEMAN
You okay?

Frightened, she scrambles out of the barrel and runs away.

POLICEMAN
(continuing)
Hey, I'm not gonna hurt you.

She just keeps running.

118 EXT. BROOKLYN BRIDGE - MORNING 118

There is a lot of traffic on the bridge. Under the bridge, right on the shoreline, is Madison. Down there she is alone and unnoticed. She stares into the water. She begins to unbutton her dress.

119 INT. BAUER PRODUCE - DAY 119

Business is in full swing. By now, Freddie is employing more women. Alan is running things. He is in a foul * mood. He's yelling at a truck driver.

CONTINUED

119 CONTINUED 119

ALAN
That's right! I ordered it, now I don't want it. What are you gonna do about it?

DRIVER
I'll sue you, that's what.

The driver heads for his truck. Alan yells at him as he goes.

ALAN
Sue me, huh? Why don't you come back here and we'll settle this like men.

From o.s. some bananas come flying at Alan. He ducks to avoid them.

ALAN
(continuing)
I said men, not monkeys. I'll see you in court.

Angrily he turns back towards the stall. One employee (GEORGE) is leaning against some crates.

ALAN
(continuing)
Hey, what am I paying you for, your good looks?

GEORGE
I'm on a break.

ALAN
You gotta work first to take a break.

GEORGE
I've been working since four a.m.

ALAN
I don't like your attitude, George.

GEORGE
(matter-of-factly)
I don't like yours.

ALAN
Okay!
(MORE)

CONTINUED

119 CONTINUED - 1 119

ALAN (CONT.)
(calls out)
Freddie, pay this man off, he's fired.

Freddie hurries over.

FREDDIE
Alan, come on, let's talk about it.

ALAN
Talk about what?

FREDDIE
You're not yourself today. A half-hour ago you fired the mailman.

Some of the guys nearby LAUGH.

ALAN
You think that's funny? You're all fired! You and George can now car pool to unemployment.

Alan picks up a piece of fruit and angrily takes a bite of it. He chews.

FREDDIE
Alan, that's an orange. You're eating the skin.

ALAN
I know!

FREDDIE
(to others)
Come on, guys, back to work. You too, George.

Freddie shoves Alan towards the big walk-in freezer. *

ALAN
Hey! *

Freddie shoves him again. Freddie opens the freezer door and shoves Alan in. Freddie goes in with him. *

119A INT. FREEZER - CONTINUOUS ACTION * 119A

ALAN
What the hell are we doing in the freezer?

FREDDIE
Privacy... Remember when we were kids? We used to play in here...

ALAN
(calming down)
Yeah... You hung me on that hook once.

FREDDIE
Twice, actually... Remember, your little eyelashes froze together...

ALAN
Yeah...

FREDDIE
Boy, Dad really whacked the cream cheese out of me for that one. You know he hit me in the head over ten thousand times? I started counting when I was five.

ALAN
(quick)
Look, Freddie, you were the oldest. Dad was rougher on you... Why are we discussing this in a freezer? They need me out there.

FREDDIE
Who needs you? You fired everybody.

ALAN
Okay, I'm a little cranky today.

Freddie starts out.

CONTINUED

119A CONTINUED * 119A

FREDDIE
Fine. Only did you ever notice that when you're happy you let me be in charge and when you're miserable you take over again. Does the business need you, or do you need the business.

Freddie finds a woman's stocking draped over a crate.

FREDDIE
(continuing)
Oh. I was looking for this.

He pockets the stocking and exits. Alan stands a moment, deep in thought, then exits.

120 INT. STALL AREA - A FEW MINUTES LATER 120

Alan is sitting in a corner on a crate.

VOICE O.S.
Alan...

ALAN
(annoyed)
What?

He looks up and sees Madison. She looks exhausted and a little scared. He stares at her a moment, surprised and a little awkward.

MADISON
Yes.

He hugs her and kisses her.

121 EXT. NEW YORK STREET - DAY 121

This is the street outside Alan's building. He and Madison are walking home. Alan is happy.

CONTINUED

121 CONTINUED 121

ALAN
If we get the blood tests today, we can be married by Saturday.

MADISON
Alan, before we get out blood tested, I have to tell you... everything.

ALAN
(casual)
So tell me.

MADISON
(nervous)
Not today.

ALAN
But if we get the blood tests today, as soon as you tell me, we can go right out and get married.

122 EXT. ALAN'S APARTMENT - DAY 122

Alan and Madison enter the building.

123 INT. LOBBY OF ALAN'S APARTMENT - ALAN AND MADISON 123

cross to the elevator. They pass a clean-up man who has his back turned to them. The clean-up man is pushing a broom with one arm. The other arm is in a cast, extended forward from his body. The elevator doors open and Alan and Madison get on. The doors close and the clean-up man turns around. It is Walter. Besides a broken arm, he has several facial cuts and bruises. He sees the elevator arrow start up. He drops the broom and sprints to the stairs.

124 INT. STAIRWELL 124

Walter racing up four flights. He's running like a maniac.

125 INT. FOURTH FLOOR HALLWAY 125

Walter gets to the fourth floor and checks the elevator arrow. It's just passing "3". He goes to the glass-enclosed fire hose.

CONTINUED

125 CONTINUED 125

He SMASHES the glass with his cast. Operating as quickly as his cast allows he pulls out the hose, aims it at the elevator doors and turns the nozzle. The arrow reaches "4" and the doors open. Walter lets them have it full blast. He drops the hose, picks up a camera he had placed in a potted plant and aims it at the elevator. He stops.

WALTER
Now this is distressing. *

What Walter sees is not Alan and Madison but the same couple he mistook for them on the street. The husband is steaming. Walter offers him his good arm.

126 INT. LOBBY - CONTINUOUS ACTION 126

Alan and Madison are heading outside.

MADISON
Alan, I thought we were going upstairs.

ALAN
(firm)
I love you and I'm not going to lose you. We're getting married tonight. We'll get in the car and drive to Maryland. That's where Freddie always goes to get married. You don't need blood tests.
(thought)
Aah! There's that dinner tonight with the President. All right, we'll leave for Maryland right from the dinner. We'll already be dressed up.

They head for the elevator.

MADISON
But I haven't --

126 CONTINUED 126

ALAN
(pumped up)
I know, you haven't told me your big secret. You'll tell me on the way to Maryland.
(slows down)
I'm really taking charge now. Feels good.

The elevator arrives; they get on and the door closes. A moment later, wrapped in the hose, Walter comes rolling down the stairs, into the lobby.

127 thru 132 OMITTED 127 thru 132

133 EXT. HOTEL - NIGHT 133

We are in front of one of New York's best hotels which tonight is the scene of a big political dinner which will feature a speech by the President. The sidewalk is crowded with media people trying to interview people on their way in. To one side of the entrance behind police barricades, we see a small group of sign-carriers picketing and chanting for disarmament. They are well behaved and are being watched by several obvious Secret Service types carrying walkie-talkies. As cars pull up, elegantly dressed people get out and valet parkers whisk the cars away. We follow the progress of one middle-aged POLITICAL TYPE and his WIFE as they go from their car to the hotel entrance through a mob of questioning REPORTERS.

REPORTER
Senator, can we expect the President to make a major policy speech tonight?

SENATOR
Always expect the unexpected.

REPORTER
Does that mean he won't?

SENATOR
It doesn't mean he will; it doesn't mean he won't.

REPORTER
Does that mean he might?

SENATOR
I never said that.

134 ANGLE ON SECRET SERVICE MAN 134

SECRET SERVICE MAN
How does it look inside?

VOICE O.S.
Roast beef doesn't look bad.

SECRET SERVICE MAN
I mean security, mister!

VOICE O.S.
Oh, yeah. Fine.

CONTINUED

134 CONTINUED 134

Alan's car pulls up and a valet parker opens the door on the passenger side. Madison steps out. She looks spectacular. Secret Service man and reporters stare at her. Alan comes around and she clings to him. They walk in past staring eyes. It is a moment before people go back to business.

135 INT. BALLROOM - NIGHT 135

We see SHOTS of the dais, containing important-looking people giving instruction to flunkies standing by. The seat closest to the podium is being fussed with, a cushion put down, silverware re-checked for spots, the shrimp cocktail is exchanged for a bigger one. Secret Service men, also with walkie-talkies, are watching the room carefully. The other tables, of which there are many, are all filled. Busboys are scrambling around with bread baskets and water pitchers. Alan and Madison are seated at a table at the opposite end of the room from the kitchen. There are about six couples at their table, all older than they are.

ALAN
You know what I hope? I hope we have a boy and a girl.

MADISON
(seriously)
What kind?

ALAN
(thinks it's a joke)
What kind? Young. The old ones are too hard to deliver.
(to others)
We're getting married tonight. *

The others AD-LIB congratulations. *

ALAN
(continuing; joking)
She saved me from drowning; it's the least I can do. *
(to Madison)
I'll give up the apartment and we'll buy a house on Long Island. Then we'll have kids.

As he jabbers on, Madison is getting very tense.

CONTINUED

135 CONTINUED 135

ALAN
(continuing)
We'll get a house with a big yard. We'll get a pool. You'll teach me to swim.

Again Madison is stirring her water with her fingers. Again she is confronted by the image of the banished mermaid. She is frightened. She knocks over her own glass. Quickly, our busboy moves in to help her.

136 INT. KITCHEN - CONTINUOUS ACTION 136

MR. AMBROSE, the maitre d', is presiding over waiters and busboys who are dashing in and out in a steady, chaotic stream. Mr. Ambrose is feeling the tension of the occasion. He is lecturing someone we can't see.

AMBROSE
Why is this bread in here instead of out there? And this butter is hard as a rock, you could - do you have a broken arm?

We REVEAL that the busboy he is addressing is Walter Kornbluth, his previous bruises somewhat augmented by a black-and-blue jaw.

WALTER
No, fractured. Sixteen places.

AMBROSE
Why are you here?!

WALTER
Union sent me.

AMBROSE
They hate me. Look --

We HEAR o.s. MUSIC and CHEERING.

AMBROSE
(continuing)
My God, the President is here.

Ambrose rushes out of the kitchen. Everyone rushes. Only Walter remains behind. Confident that he is alone, he goes to a closet and lugs out a big carton.

137 INT. BALLROOM - CONTINUOUS ACTION 137

The entire crowd is standing and APPLAUDING as the PRESIDENT (not Reagan) walks toward the dais, waving. He is with wife and surrounded by Secret Service men who are watching everything minutely.

138 INT. KITCHEN - CONTINUOUS ACTION 138

There is still o.s. CHEERING. Walter has removed the contents of the carton. It is a relatively small tank, with a hose attachment, and he is strapping the entire contraption onto his back, struggling with his cast.

CONTINUED

138 CONTINUED 138

When it's all in place, he tests the nozzle on the hose. Liquid sprays out. He smiles. Just before the others return to the kitchen, he gets his jacket on over the tank. The tank is hidden but he looks like a hunchback. He picks up a breadbasket and exits.

* 139 INT. BALLROOM - CONTINUOUS ACTION 139

The Secret Service are viewing the room. Over by the kitchen door is Walter. Walter is looking around for Madison. He has a desperate expression. One of the Secret Service men, MICHAELSON, spots him. He looks at the bulge under his coat. He's concerned. He sees Walter fingering the hose nozzle beneath his jacket. He nudges ANOTHER SECRET SERVICE MAN and points out Walter. Walter spots Madison. He gets a wild look in his eyes. Quickly he starts to cross the ballroom. To get to Madison he has to head in the general direction of the dais. As he approaches the dais, Michaelson and his partner jump into his path, grab him and with as little commotion as possible drag him into the kitchen.

140 INT. KITCHEN - CONTINUOUS ACTION 140

Michaelson and his partner drag Walter in. Waiters and busboys are startled.

WALTER
This has nothing to do with the President!

MICHAELSON
Shut up, scum.

Michaelson pulls Walter's jacket off roughly, revealing the tank.

MICHAELSON
(continuing)
Aha! What's in here, acid? Some kind of poison?

WALTER
No, it's just ---

MICHAELSON
Shut up, scum.
(to his partner)
Come on, let's find out what this is. Let me have it.

CONTINUED

140 CONTINUED 140

PARTNER
Right.

Michaelson unflinchingly prepares to take whatever it is. His partner sprays him.

MICHAELSON
Damn! It's just water.

Ambrose bursts in.

AMBROSE
What's going on here?

MICHAELSON
I'll tell you what's going on. This man here just tried to drown the President.

AMBROSE
My God! Well, don't blame me, the Union sent him.

MICHAELSON
Sure, the Soviet Union. Let's get him out of here.
(to Walter)
Make a scene and you're dead, scum.

They start to lead him out roughly.

WALTER
All right, I'll tell you the whole story.

They stop for a second.

WALTER
(continuing)
There's a mermaid in the ballroom.

They continue to drag him.

141 INT. BALLROOM - CONTINUOUS ACTION 141

The President is at the podium, making his speech.

PRESIDENT
...and as Evelyn and I were landing at your great airport we were struck by the same thought --

CONTINUED

141 CONTINUED 141

The kitchen door bursts open and the Secret Service men hustle Walter through the ballroom. He tries to struggle and speak, but they have his mouth covered. One agent is carrying the tank and hose. Some people stand up to see them. The room BUZZES. The people at Alan's table can't see what the commotion is about. Walter and the agents are gone seconds after they appeared.

PRESIDENT
(continuing)
Well... I guess he just found out what his dinner cost.

There is enthusiastic LAUGHTER and APPLAUSE.

142 ANGLE ON MADISON AND ALAN 142

Madison is just staring at Alan. He is watching the President, who drones on in the b.g.

MADISON
Alan...

ALAN
Hmmm?

MADISON
It's time for me to tell you.

ALAN
Now?

MADISON
Right now.

He waits expectantly.

MADISON
(continuing)
Not here.

Without hesitation, Alan gets up and leads Madison across the ballroom to the exit. As they cross, everyone is conscious of them, including the President.

PRESIDENT
...and in Bob Hollins you have a candidate for Congress who is in touch with the people, a man who has built up his own business, who has thrown off the stigma of his father's conviction, who has --
(MORE)

CONTINUED

142 CONTINUED 142

PRESIDENT (CONT.)
(spots Alan and Madison leaving)
There's a couple so impressed by my speech they're going to vote for Bob right now.

Again enthusiastic LAUGHTER and APPLAUSE. Alan and Madison take no notice and exit.

143 EXT. HOTEL - CONTINUOUS ACTION 143

Walter is being dragged to a car. He's SCREAMING.

WALTER
I'm not crazy! There is a mermaid in there!

A crowd is gathering. Some media people, still outside, draw closer. They fire questions to Secret Service men who do not respond. It is clear that the reporters think Walter is some sort of terrorist. Alan and Madison come outside. Alan's attention goes to the SHOUTING. He sees Walter.

ALAN
I think I know that guy. I met him on Cape Cod. I thought he was crazy. *

Walter sees Alan and Madison.

WALTER
There she is!

They almost have Walter inside the car. With one burst of energy, he reaches out for the hose nozzle carried by one of the agents, aims it at Madison and sprays. People on the street, not knowing what this might be SCREAM and cover up. Michaelson throws Walter to the ground but gamely Walter continues to spray. Madison and Alan are hit by the water. Walter is struggling with the agents.

MICHAELSON
Pin his arms, goddamit! Get him in the --

CONTINUED

143 CONTINUED 143

Michaelson's face comes up and he sees something o.s. His face registers shock and a little fright. His partner reads his expression and turns in the same direction. He has the same reaction. Walter looks up and his eyes widen with excitement. The crowd has hushed completely. People are staring with dumb expressions. We SEE Alan staring down at the ground with a mixture of surprise and panic. We then SEE Madison. She is lying on the sidwalk, thrashing about helplessly, fins where her legs used to be. She looks up at Alan frightened and ashamed. He's paralyzed, can't move. Her situation is pathetic. She's helpless and hysterical. Walter finally breaks the silence.

WALTER
(victorious)
I did it! I told you I wasn't crazy! Behold the mermaid!

Now all hell breaks loose. The agents again grab Walter. The crowd starts SCREAMING. Flashbulbs POP and suddenly there seems to be an army of cameramen.

PARTNER
(to Michaelson)
What do we do?

MICHAELSON
Grab her! And grab that guy! Grab everybody! God knows what's going on here.

PARTNER
Should I get a net?

MICHAELSON
Just pick her up, asshole!

The agents run to Madison who is still on the ground, overwhelmed by photographers. She's going into shock. Speaking of shock, Alan is paralyzed, just staring at her fins. He can't move, speak or blink. The agents pick up Madison and carry her. One agent leads Alan away. Walter is still SCREAMING jubilantly as they drive him away. Madison is virtually thrown into a car. Alan is pushed into another car. Several black cars race away into the night, the crowd on the street still SCREAMING, pushing, and taking pictures.

FADE TO BLACK.

FADE IN:

144 INT. MUSEUM OF NATURAL HISTORY - DAY 144

WE OPEN ON A CLOSE-UP of a dinosaur skeleton. We're in the dinosaur hall of the museum. Some people, including a fourth-grade class, are looking at the dinosaurs. The kids carry brown paper lunch bags. One kid drops his, bends to get it, and someone else picks it up and gives it to him. WE FOLLOW the feet of the man who picked up the bag. He comes to a door and opens it. He goes in. *

144A INT. CORRIDOR - CONTINUOUS ACTION 144A

WE REVEAL that the feet we followed belong to Dr. Ross. He steps in through the door as quickly as possible and closes it behind him. Ross is confronted by an armed soldier named INGRAM.

INGRAM
Good afternoon, Dr. Ross.

Ross walks right by him down a long white corridor and passes several other armed soldiers. He reaches one last door, guarded by an armed soldier named BUCKHALTER. Buckhalter nods in recognition, Ross opens the door and enters.

145 INT. HOLDING AREA - DAY 145

This room most closely resembles a large surgical theater. First we see people in the "audience" looking down through windows at the roof itself. Many of these people are the same ones we saw at the university meeting. They are looking down with intense interest. Dr. Ross enters.

ROSS
Well?

DR. FUJIMOTO (A WOMAN)
No change.

145A ANGLE ON WATER-FILLED TANK 145A

Standing on the floor of the tank, water level up to his lips, is Alan. He looks tired and crazy. He's naked. He's covering his genitals with his hand.

ALAN
I keep telling you, I'm not a fish! Let me out of here!

ROSS
(to other scientists)
All right, let's try some interaction.

A wall slides away, revealing another tank. In that tank is Madison. She is lifted out of her tank and on a giant sling apparatus across to Alan's tank. She is dropped in with him. She, of course, has fins now. We see from their POV that they cannot see the doctors. They have the illusion of being alone. Madison looks sad and ashamed. Alan looks tired and confused. They look at each other awkwardly.

CONTINUED

145A CONTINUED 145A

MADISON
(softly)
I guess they think you might also be... one.

ALAN
I guess.

He can't seem to avoid looking at her fins. His eyes continually go back there. He is starting to make her feel very self-conscious and ashamed.

MADISON
You said whatever my secret was, you'd understand.

ALAN
(not apologizing)
I know, but... I thought at least you were...

MADISON
A human being?

He just stares at her fins.

MADISON
(continuing)
Alan --

She moves to touch him and reflexively he shies away. She is very hurt. He doesn't know what to say.

MADISON
(continuing)
She was right.

ALAN
Who?

MADISON
The banished one.

146 ANGLE ON THE DOCTORS 146

ROSS
It's been twelve hours. He's obviously just a man. Get him out of there, so we can concentrate on her.

147 EXT. ALAN'S BUILDING - DAY 147

A black van pulls up at the curb. The side door opens and two AGENTS, with Alan blindfolded between them leap down to the sidewalk. Alan has handcuffs on each wrist attaching him to both agents like a chain. Quickly they unlock him, get back in the van and speed away leaving Alan on the sidewalk. He takes off his blindfold and realizes he's home. A MAN sticks his head out of the lobby. He sees Alan.

MAN
(screams)
There he is!

At once an army of reporters bursts out of the lobby and surrounds Alan. There are cameras and microphones and REPORTERS are fighting each other for position. Alan is taken completely off-guard. There is a constant BABBLE of questions. Some of the questions cut through the BABBLE. When Alan does try to answer, he's always cut off quickly by the next question.

REPORTER #1
Where did you meet her?

No answer.

REPORTER #2
Did you know she was a mermaid?

He shakes his head.

REPORTER #3
Did you two actually make love?

ALAN
Hey! It's none of your goddamn --

REPORTER #1
Did she eat worms?

ALAN
Of course not! Listen --

REPORTER #4
Did you have to make love in water?

ALAN
All right, buddy --

CONTINUED

147 CONTINUED 147

REPORTER #3
Is she a missing link or a mutant?

ALAN
No, she's --

REPORTER #5
I'm from People Magazine. Is it true she was also seeing Burt Reynolds?

Alan is going crazy. Freddie's car pulls up at the curb. Freddie rushes out and grabs Alan.

FREDDIE
Why don't you leave the poor guy alone?

Freddie walks Alan to the car, puts him in the passenger side and walks around to the driver's side. The reporters SHOUT questions to the end. Freddie starts to pull the car away from the curb slowly. Alan's window is open and a young man in a suit, TED WARREN, jams his head in and walks along outside to keep up with the car as he talks to Alan.

TED
(very rapidly)
Hi. Ted Warren, ABC comedy development. We'd like to talk to you about a series called "I Married a Mermaid."

FREDDIE
(angry)
They weren't married.

TED
Fine. We'll call it "I Dated a Mermaid." We're flexible over at ABC.

The car is going faster. Ted's feet are off the ground, using the window ledge and door handle to hang on.

TED
(continuing)
We're already talking to Kate Jackson. We're talking firm on-the-air commitment.

CONTINUED

147 CONTINUED - 1 147

Freddie pushes up the power window, knocking Ted off into the street. Ted scrambles up, unfazed.

TED
(continuing; calls after disappearing car)
I'll set up a lunch.

148 EXT. PRODUCE MARKET - DAY 148

Freddie's car pulls up and he and Alan get out. As Alan heads for the stall, other people stop and stare at him. Some people even leave their work to get a closer look. Alan stops for a moment, realizing what a freak he has become. Freddie grabs his arm and pulls him into the stall. The stall is busy as they enter, but once they get inside the work stops and the employees stare at Alan. He feels very uncomfortable. Freddie steps forward.

FREDDIE
(to workers, angry)
What's the matter? Haven't you ever seen a man who slept with a fish before?

He leads Alan up to the office.

149 INT. OUTER OFFICE - CONTINUOUS ACTION 149

Freddie and Alan enter. Mrs. Stimler is just hanging up the phone. She is dressed in a bathrobe and a shower cap.

MRS. STIMLER
(to Alan)
Oh, Mr. Bauer. You have a million messages. I wrote them all down. You got calls from CBS, NBC, ABC, AP, UP, Ted Turner, Time, Newsweek, Marineland, Ripley's Believe-It-Or-Not, and Mrs. Paul. Who do you want me to get first?

ALAN
Nobody.

MRS. STIMLER
All right. And how about second?

FREDDIE
Not now, Mrs. Stimler.

CONTINUED

149 CONTINUED 149

Alan picks up a New York Post off her desk. The headline is "Mermaid Found. Held by Feds. Fishman to be released today."

ALAN
Fishman!

Freddie pushes him into the inner office.

150 INT. INNER OFFICE - CONTINUOUS ACTION 150

ALAN
Fishman!

FREDDIE
Yeah, that's what they call you on TV, too. It's kind of cute.
(serious)
How is she?

ALAN
How is she? She ...
(still can't get over it)
She's a mermaid. I don't understand. I've waited my whole life for someone. And when I find her... she's a fish. *

FREDDIE
Alan, one thing you've got to learn... Love ain't perfect. *

ALAN
It may not be perfect, but it's usually human. Every day people fall in love. *

FREDDIE
Wait a minute! What do you mean every day? It never happened to me! All that time you two were together, do you know how jealous I was of you? *

ALAN
Jealous? You never even met her. *

FREDDIE
I didn't have to meet her. I saw how happy you were -- *
(MORE)

CONTINUED

150 CONTINUED 150

FREDDIE (CONT.)
-- when you weren't driving yourself crazy, of course. I'll never be that happy. And even now -- now that you're the Fishman -- I'm still jealous. I still wish it had been me. *

Freddie walks out leaving Alan alone. Alan suddenly feels very lonely. *

151 INT. SURGICAL THEATRE - NIGHT 151

It is a match for the room we saw Alan in when he was in the tank. Madison (with fins) is being hoisted on a sling apparatus back into her tank. She SPLASHES down into the water and just sinks to the bottom and lies there, spent. Watching this operation are Walter, Dr. Ross, and a couple of the other scientists.

WALTER
Does she look a little... pale? *

ROSS
(ignoring him)
Okay, that's a good day's work. Tomorrow I want to see how she interacts with other marine life, then we'll be ready for the internal examinations.

WALTER
Internal examinations?

ROSS
Of course. I'll want to study her pulmonary system, her reproductive organs, everything.

WALTER
(hesitant)
Dr. Ross, when I was looking for this... her, I just figured I'd find her and prove I wasn't crazy, * and... there'd be some talk of a Nobel prize and then we'd...
(embarrassed)
let her go.

ROSS
Let her go?! *

WALTER
Well... are you considering how the subject is responding to the * examination procedure itself?

ROSS
(pompous)
I'm considering everything. *

CONTINUED

151 CONTINUED 151

WALTER
Really? Are you even considering the possibility that you might be a sadistic putz?

ROSS
This is how a man with a 160 IQ responds? Kornbluth, I tell you honestly I have never considered you a man of science. You're only on this project because some people were impressed by the leg-work you did to get us this far. You are not a member of my team. Why don't you run along now, Walter, and see if you can find a unicorn. *

Ross turns and strides out with his other colleagues. They exit, leaving Walter alone with the tank. He goes over to the tank and looks in. Madison is still lying on the bottom, no energy, no spirit. She looks pathetic. Walter is very uncomfortable looking at her. She turns her face to him. They just stare at each other for a moment.

152 INT. ALAN'S BEDROOM - DAY 152

Alan is lying, face up on his bed, staring at his fountain.

153 INT. MEDICAL OFFICE - DAY 153

We OPEN ON a CLOSE UP of a middle-aged, severe looking DOCTOR preparing a syringe with a long needle. He holds it up and comes towards the patient.

WALTER O.S.
What is that?

DR. HESS
(German accent)
Pain killer, Mr. Kornbluth. Whoever punched you cracked your tooth. We're going to be very close to the nerve. *

WE PULL BACK TO REVEAL a dentist's office. Walter is the patient. His mouth is packed with cotton and the suction hose.

WALTER
I don't deserve any pain killer. Just drill away.

CONTINUED

153 CONTINUED 153

HESS
(intrigued)
Oh, you want pain? Let's see what we can do.

Hess starts up the drill, moves forward and the door to his office swings open. Alan enters. He is angry.

ALAN
(to Hess)
You. Get out.

HESS
Excuse me. This is my --

ALAN
Get out!

Frightened, Hess exits.

ALAN
(continuing)
All right, Kornbluth. You're going to get what you deserve.

Panicky, Walter jumps out of the chair and grabs the needle.

WALTER
(threatening with the needle)
Stay away from me!

Alan stalks him around the chair. Alan lunges and grabs Walter's hand. They struggle for control of the needle. Alan pushes hard and the needle goes into Walter's thigh.

WALTER
(continuing)
Aaaaah!

Alan pulls it out. Walter collapses into the chair.

WALTER
(continuing)
What a week I'm having.

ALAN
You ruined my life.

CONTINUED

153 CONTINUED - 1 15

WALTER
I didn't mean to. I just wanted to prove to everybody that I wasn't crazy. I didn't think about how it would affect you... or her. I'm really a nice guy. If I had friends you could ask them.

ALAN
Listen, I've been on the phone calling every employee of the United States government a son-of-a-bitch. No one can get in to see her.

WALTER
I can.

Alan pulls him out of the chair. They start for the door. Walter's novacained leg buckles under him. Alan helps him walk out as the leg keeps buckling.

153A EXT. MUSEUM - DAY 153A

Alan's car parks and Alan, Freddie, and Walter get out They all look nervous. They go up the steps.

153B INT. WHALE HALL - A FEW MINUTES LATER 153B

Still nervous, Walter leads them to the secret door. A girl passes; Freddie reaches for change. Alan shoves him.

ALAN
Not now.

They go through the door.

154 INT. CORRIDOR - CONTINUOUS ACTION 154

They enter and are confronted by Lieutenant Ingram. Walter casually shows Ingram his card.

INGRAM
Good evening, Dr. Kornbluth. I didn't know you were coming back tonight.

He runs Walter's card through a machine.

CONTINUED

154 CONTINUED 154

WALTER
These are Drs. Jarryd and Johanssen from the Stockholm Institute.

INGRAM
I thought they were coming in later with Dr. Ross.

WALTER
(nervous)
No, no, that story was just to fool the reporters.

INGRAM
Ahh! You know, I'm half Swedish.

He talks for several seconds in very good Swedish. Freddie and Alan freeze for a second.

FREDDIE/ALAN
Ya, ya.

They LAUGH nervously.

WALTER
Can we go in now?

INGRAM
(suspicious)
Just a second.

He rattles off some more Swedish. There is an uncomfortable silence suddenly broken by an outburst of perfect Swedish from Freddie. Alan is amazed. The soldier smiles and opens the door. They go through.

155 INT. SECOND CORRIDOR - CONTINUOUS ACTION 155

ALAN
How did you do that?

FREDDIE
Hey, come on. Many of your finer nudie flicks come from Sweden. You go four, five hundred times, stuff sinks in.

Alan, Walter and Freddie walk down the corridor trying not to look suspicious. They come to the door guarded by the young soldier, Buckhalter.

WALTER
Good evening, Buckhalter.

155 CONTINUED 155

Walter reaches for the door. Buckhalter stops him.

BUCKHALTER
Dr. Kornbluth, I'm sorry. I'm not supposed to let anyone in until Dr. Ross gets back with those Swedes.

WALTER
These are the Swedish doctors.

BUCKHALTER
They're Swedes? They're so... dark.

WALTER
They're dirty from their trip.
(angry)
Come on, Buckhalter, open the door.

He hesitates.

WALTER
(continuing; mocking)
What's the matter, Buckhalter? Are you afraid we're going to steal the mermaid? What are we going to do, fold her up and put her in my briefcase?

Buckhalter LAUGHS. He opens the door. Alan, Walter and Freddie go in and close the door behind them.

156 INT. SURGICAL THEATRE - CONTINUOUS ACTION 156

They walk in. The lights are out. Walter flicks them on. In the tank in the middle of the room is Madison, lying on the floor, looking worse than before. She opens her eyes. She sees Alan. She is a new mermaid. She swims to the side of the tank where Alan stands staring at her. She swims to the top. He climbs the stairs and kisses her.

ALAN
(to Madison)
That secret you were keeping from me all that time... was it that you're a mermaid, or is there something else?

CONTINUED

156 CONTINUED 156

MADISON
(appreciate his joke)
No, that's it. Alan, don't feel guilty.

ALAN
About what?

MADISON
About not loving me anymore.

ALAN
All the time we were together, you could always tell how I felt. Why can't you now? *

She looks at him. She knows he loves her. They kiss. He starts to climb down.

ALAN
(continuing)
Madison, I want you to meet my brother. He came to help us because he's a wonderful man.
(hugs him)
I love this guy!

FREDDIE
Hey, come on, that's embarrassing.

ALAN
Freddie, this is Madison... my fiancee.

FREDDIE
(to Madison)
A pleasure.
(to Alan, sotto)
How could you now know all that time she was a mermaid? I mean, it's obvious to me.

ALAN
I know, but before you couldn't see her -- I'll explain some other time.

WALTER
Come on, let's get going. This could be a little dangerous.

157 INT. CORRIDOR - A FEW MINUTES LATER 157

Buckhalter is still on guard.

BUCKHALTER
(singing softly to himself)
Left my wife in New Orleans,
Forty-eight kids and a can of beans,
Left-right, one-two,
Left-right -- *

He is interrupted by the door being opened.

WALTER O.S.
(blood-curdling)
Oh my God!

BUCKHALTER
What?

Walter comes out, horror-stricken.

WALTER
(to Buckhalter)
Stay back, man!
(yells inside)
Oh, God, cover up his face!

Alan comes out carrying Freddie in his arms. At least it is a limp form in Freddie's clothes. There is a blanket around "him" frm the waist down and "his" head is wrapped in a towel. Alan also looks horrified.

BUCKHALTER
What happened?

ALAN
That creature. Dr. Johanssen was examining her and suddenly these rays came out of her eyes.

Buckhalter bravely picks up his gun.

ALAN
(continuing)
Don't go in there, man. She'll melt your face off.

BUCKHALTER
I knew something like this would happen! What should we do?

157 CONTINUED 157

WALTER
Stop whining and seal off this entire area.

BUCKHALTER
I'd better call the Pentagon.

WALTER
Are you mad? Do you want to create a national panic?

BUCKHALTER
(becoming hysterical)
I don't want to die!

WALTER
Get ahold of yourself! I'm counting on you to keep people out of that room. I'll be back with nuclear weapons.
(to Alan)
Come on, Doctor.

BUCKHALTER
(points to "Freddie")
Wasn't he bigger when you came in?

ALAN
My God, he's shrinking. Let's get him to the hospital before there's nothing left to save.

Walter and Alan go running down the corridor. Buckhalter stands with his gun pointed at the door.

157A INT. INGRAM'S POST - CONTINUOUS ACTION 157

The door opens and Freddie and Alan come out carrying their bundle.

ALAN
(quickly)
Jet lag.

They exit quickly into the museum.

157B INT. WHALE ROOM - CONTINUOUS ACTION 157

They scramble out into the whale room, which by this time is deserted.

158 EXT. RESEARCH CENTER 158

Walter and Alan come running out. Alan throws Madison (for, of course, that's who is in Freddie's clothing) into the car and he and Walter jump in. They drive away.

158A INT. INGRAM'S POST - A FEW MINUTES LATER 158A

Dr. Ross approaches with two middle-aged blond MEN.

INGRAM
Good evening, Dr. Ross.
Who are your guests?

ROSS
Drs. Jarryd and Johansson from the Swedish Institute.

INGRAM
(concerned)
Uh... Dr. Kornbluth just left with the Swedes a few minutes ago.

159 INT. CORRIDOR - A FEW MINUTES LATER 159

Ross and the two real Swedes are striding angrily down the corridor. Ingram is running along with them, trying to explain.

INGRAM
One of them even spoke to me in Swedish.

JOHANSSEN
What did he say?

Ingram rattles off some Swedish.

JOHANSSEN
A man claiming to be me tells you in Swedish that he has a foot-long penis and you don't get suspicious?

INGRAM
Well I figure you guys are scientists, you can do anything.

They come upon Buckhalter, who is still aiming his gun at the door. He has perspired through huge patches of his uniform shirt. Ross reaches for the door. Buckhalter shoves him away.

BUCKHALTER
Don't go in there, Dr. Ross, she'll melt your face. She got one of the Swedes.

ROSS
The Swedes? Who do you think these are? Open that door, you moron.

BUCKHALTER
I'm sorry, sir, I can't do it.

ROSS
(to Ingram)
You. Shoot him and take his key.

INGRAM
Yes, sir.

He raises his rifle and aims it at Buckhalter.

CONTINUED

159 CONTINUED 159

BUCKHALTER
All right, all right.
(gives Ross the key)
But it's your face.

Ross opens the door. He and the Swedes race in.

160 INT. SURGICAL THEATRE - CONTINUOUS ACTION 160

It's dark again. Ross flicks on the lights. In the tank, in his underwear, floating on his back, is Freddie. He waves happily.

FREDDIE
Hiya, boys, come on in, the water's fine.

161 EXT. MUSEUM - DAY * 161

The doors of an underground garage open and two large troop trucks roll up into the street. WE SEE that the trucks are filled with armed soldiers.

162 EXT. ALAN'S CAR - DAY 162

Alan is driving furiously. Next to him is Madison. Next to Madison is Walter whose broken arm hangs out the window. Alan keeps checking the rearview mirror.

WALTER
Anybody behind us?

ALAN
Not yet.

WALTER
Look!

Alan almost swerves off the road.

ALAN
What?

WALTER
She's got legs.

MADISON
I'm dry.

Alan is stuck at a red light. They HEAR A NOISE and look up. They SEE an army helicopter. Alan steps on the gas and goes around the traffic and through the light on the wrong side of the street. *

CONTINUED

162 CONTINUED 162

WALTER
There's a truck about half a mile behind us and gaining.

Alan accelerates.

ALAN
Now?

WALTER
Still gaining.

ALAN
That's as fast as I can go.

Alan begins swerving dangerously through traffic. The truck follows. Alan is running lights and jumping curbs. The troop trucks do whatever he does. Madison is frightened. They pull into a narrow side street. *

WALTER
Stop the car.

ALAN
What?

WALTER
Stop the car and let me out. I'll slow them down.

ALAN
How?

WALTER
Do as I say!

Alan hits the brakes. Walter jumps out.

ALAN
Walter --

WALTER
I caused all this, now I'm going to finish it.

Madison reaches through the window and kisses Walter.

WALTER
(continuing)
Get the hell out of here.

CONTINUED

162 CONTINUED - 1 16

Alan speeds off. Walter steps out into the middle of the street, confidently. He holds up his hand in a "stop" signal. He watches smugly as the truck bears down on him. Gradually he appears less smug. Now he begins waving his arms frantically. He's shocked. The truck isn't slowing down at all. At the last instant he jumps out of the street and rolls onto the sidewalk and down an open sidewalk elevator. WE HEAR HIM CRASH down below. There's a pause, and we HEAR HIM MOAN.

163 EXT. STREETS - DAY * 16

Alan is speeding along. He enters an area of very narrow streets. His car barely squeezes through at high speed. The car squeezes between a parked car and a double-parked cab. The lead truck careens around the corner and, unable to make the same fit, SCREECHES to a halt. *

TRUCK DRIVER
(furious)
Move that cab! *

The cab door opens and out steps Manny. *

MANNY
Up yours, Gomer! I'm waiting for a fare! *

Immediately, the troops rush off the truck, grab Manny's cab, lift it, and turn it over onto its side. They get back on the truck and the truck races off. *

MANNY
I don't know, this city is changing. *

MAN
Cab?

164 EXT. PIER - NIGHT * 16

Alan's car pulls up. He and Madison run out and race towards the water. They stop. They're still frightened. They feel rushed.

MADISON
I was ready to stay with you forever.

ALAN
I know. But you can't. Now they know who you are. They'll never leave you alone.

MADISON
(crying)
I can never come back to you.

ALAN
(suffering)
I know. I wish I could to with you.

CONTINUED

164 CONTINUED 164

MADISON
You can.

ALAN
Huh!

MADISON
You can come with me. It can be done.

ALAN
How?

MADISON
It can be done. Remember when you were eight years old? And you fell off that ship? You were safe under the water, weren't you?

ALAN
Yes.

MADISON
You were with me.

ALAN
That was you? That was real? If I went with you now, could I --

MADISON
No. You could never come back here.

ALAN
(frightened)
Madison...

MADISON
I understand.

She kisses him. A searchlight hits them, frightening them. She clings to him. They look up at a helicopter hovering right over their heads. Off in the distance, three more helicopters are approaching. About a mile away we SEE the soldiers on foot, running towards them.

ALAN
You have to go.

CONTINUED

164 CONTINUED - 1 164

Madison stares at him, torn.

ALAN
(continuing)
I love you.

They kiss. The helicopters are close. The soldiers are closer.

ALAN
(continuing)
Go.

Madison looks at him one last time and runs for the water. With a helicopter almost on her head she dives into the water and swims. She stops swimming for a moment. Now a speck in the distance, she waves to him and disappears below the water. Alan, devastated, just stares out at the sea.

ALAN
(continuing)
Madison!!

Suddenly wildly, Alan runs for the water. He dives in and starts to swim, clumsily. As he swims he keeps SCREAMING her name and drifting further from shore. The helicopters are above him creating a TERRIBLE COMMOTION. Alan is SCREAMING and floundering. He goes under. CHOKING he comes back to the surface. He goes down again. CHOKING, he comes back up again. Used up he goes down a third time. He does not resurface.

165 UNDERWATER SHOT 165

We FOLLOW Alan down, sinking to the bottom. As before two hands grab him. It is Madison (with fins). She kisses him. His eyes open. They continue to kiss, underwater. He breaks the kiss after a long while. He realizes he can breathe. He's amazed and happy. They start to kiss again. A shaft of light distracts them. The water is distrubed by a Navy FROGMAN hitting the water right next to them.

Frightened, they recoil from him. Another FROGMAN hits the water behind them. In rapid succession, about six more FROGMEN hit the water, forming a ring around Alan and Madison. Alan doesn't know what to do. The circle tightens. Madison, seemingly in a panic, swims around rapidly within the circle. As they close in, she swims faster and faster.

CONTINUED

165 CONTINUED 165

Finally at the last possible instant, she grabs Alan's hand and with a burst of light they seem to explode out of the circle. The frogmen are left, floating, bewildered, as the light rushes at incredible speed away from them.

166 EXT. UNDERWATER 166

We SEE the sunken ship that Madison was in earlier. Madison and Alan swim past it, now no longer pursued. They are happy and relaxed. As they pass the ship, the banished mermaid comes out. She stares at them, amazed, then smiles, happy for them.

167 EXT. UNDERWATER WORLD 167

Madison leads Alan into an underwater cave. We follow them through it. Madison and Alan emerge from the cave. When they emerge, the water looks different -- more colorful, brighter. Alan looks up and he reacts, amazed. We SEE from his POV a WIDE SHOT of Madison's undersea world. They swim towards it. They enter and move through it as we...

FADE OUT.

THE END