

The First Picture Show
a silent movie-dance-comedy-drama-musical-history
work-in-progress
written by **Ain Gordon** and **David Gordon**

SCENE ONE: THE RETIREMENT HOME/L.A. 1994

(NURSE ENTERS W/ANNE 99 IN WHEELCHAIR FOLLOWED BY ANNE 38.

CONNIE, THELMA AT TABLE, BILLY AT T.V.)

NURSE:Miss First? Annie? Where ya wanna sit today, honey?

Wanna sit with the ladies?

ANNE 99:No!

NURSE:Okay. How about Billy? See, he's waving at you?

Maybe there's something on T.V. Whattaya say?

ANNE 99:No!

NURSE:Well, I have to put ya somewhere, honey. Where ya

want me to put you? (DOCTOR ENTERS)

ANNE 99:You can't put me where I wanna go.

NURSE:Oh, don't talk like that. I'll leave you here but if

you need help you call me okay? (TO DOCTOR) How

is she?

DOCTOR:Seems to be hallucinating a little today. Thought I

was her brother. The growth of the tumor is

escalating - which was to be expected.

NURSE:She won't go to the hospital.

DOCTOR:She says, if I put her in the hospital, she'll curse

me from the grave.

NURSE:I'll bet she knows how.

DOCTOR:She doesn't want any of the other old ducks to know,

ya know.

NURSE:Well, maybe she'll be lucky.

(NURSE, DOCTOR EXIT)

ANNE 38:Did you hear what he said? The tumor's bigger.

ANNE 99:Who asked you? The tumor came and you came. Who's
gonna kill me first? Get outta my head.

NURSE:(OFFSTAGE) You need me?

ANNE 99:No! I don't need nobody.

ANNE 38:YOU USED TA BE TWENTY.

YOU USED TA GO DANCING.

ANNE 99:Used ta be able ta walk too.

ANNE 38:YOU WORE PURPLE EYE SHADOW

YOU SMOKED FRENCH CIGARETTES

PRODUCER! DIRECTOR!

ANNE 99:In charge of my life!

WHO KNEW I'D BE THIS WOMAN

WHO'D KEEP RIGHT ON LIVING...

WHO'D KEEP RIGHT ON LIVING...

WHO'D KEEP RIGHT ON...

ANNE 38:You were a goddamn good director.

ANNE 99:I GAVE UP DIRECTING -

THIRTY SEVEN YEARS OLD.

ANNE 38:THIRTY EIGHT.

ANNE 99:Thirty seven.

ANNE 38:THIRTY EIGHT.

ONE MORE PICTURE. You loved that picture.

ANNE 99:They hated it. I WANNA FORGET IT.

ANNE 38:I CAN'T LET YOU. WON'T LET YOU.

I WON'T LET YOU FORGET.

ANNE 99:MEEEE AND MY SHADOW

ALL ALONE AND FEELING BLUE, WAH WAH WAH,
JUST ME AND MY SHA HA HAAAH DOW,
NO ONE ELSE TA TELL MY TROUBLES...

ANNE 38:Is there anybody sorrier for you than you?

ANNE 99:Don't shadow me.

ANNE 38:FORTY YEARS OLD

YOU STARTED REAL ESTATE BROKING

YOU SOLD LOTSA HOUSES

YOU WORE NAVY BLUE DRESSES WITH LITTLE WHITE COLLARS.

ANNE 99:At least I was eating.

ANNE 38:OH GOD, WERE YOU EATING -

WHEN YOU WEREN'T DRINKING AND PUTTING ON WEIGHT.

ANNE 99:Get outta my head.

ANNE 38:Our head. It's our head.

YOU GOT TO BE SIXTY DYING OUR HAIR

BUYING A BUILDING.

ANNE 99: My life savings!

US OLD MOVIE LADIES WITH BIG PICTURE ALBUMS

FULLA OLD YELLOW CLIPPINGS

WE END UP AS LANDLADIES - RENTING APARTMENTS

BOTH:TO YOUNG MEN WITH POODLES

TO DRUNKEN EX-ACTORS

AND HOLLYWOOD NEWLYWED COUPLES.

ANNE 38:YOU NEVER MINDED THAT YOU NEVER MARRIED.

ANNE 99:OH NO. NOT I.

ANNE 38:YOU NEVER MINDED THAT YOU HAD NO CHILDREN.

ANNE 99:OH NO. NOT I.

I NEVER MINDED I GAVE UP THE MOVIES.

I NEVER MINDED THAT I WAS FORGOTTEN -

ANNE 38:That I was forgotten -

ANNE 99:THAT I WAS FORGOTTEN -

BOTH:I NEVER MINDED. OH NO. NOT I.

ANNE 99:I remember your dress.

ANNE 38:You were me. When you were young you were me.

ANNE 99: So I bought that dress?

ANNE 38:YOU LOVED THIS DRESS.

ANNE 99:DON'T CARE WHAT I'M WEARING.

I'M ALMOST A HUNDRED.

DON'T LOOK IN THE MIRROR.

STOPPED DYEING MY HAIR. (NURSE ENTERS)

NURSE COMBS IT. SHE TELLS ME

NURSE:"Ya got hair like a baby." (EXITS)

ANNE 99:(IMITATES) Ya got hair like a baby.

SHE PINS MY DAMN DIAPER.

I CAN'T HOLD MY WATER. I'M OUTTA CONTROL!

I'M OUTTA CONTROL!

I'M OUTTA CONTROL!

NURSE:(SHOUTS FROM OFFSTAGE) Ya need me honey?

ANNE 99:Nooo!

I'M HAUNTED BY VISIONS - OVER AND OVER

ANNE 38:OF THE DAYS OF THE MOVIES

ANNE 99:OVER AND OVER - leave me alone.

ANNE 38:You know, there are not really two of us. There's
just you and what you remember.

ANNE 99:I DON'T REMEMBER. I DON'T WANNA REMEMBER

ANNE 38:THE DAYS OF THE MOVIES BEFORE TALKING PICTURES

ANNE 99:WHEN I WAS JUST TWENTY AND I NEVER IMAGINED

BOTH:I'D BE THIS WOMAN

WHO'D KEEP RIGHT ON LIVING

WHO'D KEEP RIGHT ON...

ANNE 99:Am I hungry? I'm hungry. Thomas Edison. Why did I
say that?

ANNE 38:EDWIN S. PORTER.

ANNE 99: Don't start.

ANNE 38:EDWIN S. PORTER.

ANNE 99:Cameraman. Short guy, right?

ANNE 38:HE WAS A DIRECTOR - at the Edison Company.

ANNE 99:The Edison Company.

ANNE 38:THE LIFE OF AN AMERICAN FIREMAN.

THE PICTURE. THE NARRATIVE. The first narrative.

ANNE 99:You're still talking about the short guy?

ANNE 38:EDWIN S. PORTER. Narrative events in motion.

Intercut. (FILM OF LOCOMOTIVE BEGINS)

TRAIN IN THE DISTANCE. Editing. Radical editing.

ANNE 99:Who cares?

ANNE 38:TRAIN IN THE COMING.

IN THE COMING IN THE COMING AT THE DISTANCE.

IN THE COMING IN THE COMING AT THE DISTANCE

The elaborate. Great. Train. Narrative.

HE MADE IT UP. THERE WASN'T ANYTHING.

ANNE 99:Nothing.

ANNE 38: WE ALL MADE IT UP KIDDO. Lois Weber.

ANNE 99:Lois Weber, who cares?

ANNE 38:Still jealous.

BUT SHE MADE IT UP - AND YOU MADE IT UP.

LIKE SO MANY OTHER IMPORTANT EVENTS

IN PICTURES IT WAS ALL CASUAL EVENTS

IN PICTURES IT WAS ALL CASUAL AND CASUAL

AND ACCIDENTAL - AND ACCIDENTAL

AND UNDETERMINED - AND UNDETERMINED

AND INTUITIVE INTUITIVE INTUITIVE...

ANNE 99:Who cares anymore? Who gives a shit?

NURSE:(OFFSTAGE) Be nice, Miss First.

ANNE 99:AND WHEN IT'S TWELVE O'CLOCK

ANNE 38:WAH WAH WAH WAH

ANNE 99:I CLIMB THE STAIR

ANNE 38:WAHWAH WAHWAH WAH

ANNE 99:I NEVER KNOCK

ANNE 38:OH NOOOOOOOOOOOOOOOOO

BOTH:'CAUSE NO HO BAHHHHDY'ZZZ THERE.

ANNE 38:Poor little orphan Annie.

ANNE 99:I NEVER IMAGINED

ANNE 38:TAKE ME BACK, TAKE ME BACK

DON'T YOU REMEMBER WHAT YOU DID?

ANNE 99:THAT I'D BE THIS WOMAN

ANNE 38:DON'T PRETEND THAT NOTHING HAPPENED,

ANNE 99:WHO'D KEEP RIGHT ON LIVING

ANNE 38:DON'T PRETEND IT DIDN'T MATTER,

ANNE 99:WHO'D TAKE SO LONG DYING.

ANNE 38:DON'T PRETEND YOU CAN'T REMEMBER,

ANNE 99:WHEN LIVING MEANT NOTHING...

ANNE 38:LET'S REMEMBER IT TOGETHER.

ANNE 99:WHEN LIVING MEANS NOTHING...

ANNE 38:TAKE ME BACK, ANNIE.

ANNE 99:WHEN LIVING MEANS NOTHING...(NURSE ENTERS)

WHEN LIVING MEANS...

ANNE 38:ANNIE, TAKE ME...

ANNE 99:(TO ANNE 38) I don't wanna talk about it!

NURSE:(WHEELING ANNE 99) Who are you talking to?

ANNES:Myself!

NURSE:Why are you always so mad Miss First?

ANNE 99:I'm not mad.

(TRAIN FILLS SCREEN, ALARM CLOCK RINGS)

BEN:I'm glad you're not an actor.

JANE:My horny professor told me I was great.

BEN:The bastard.

JANE:He shoulda said, "Save your money Miss Furstmann,
you're nobody's idea of Camille!"

BEN:That would have stopped you?

JANE:You interrupted me.

BEN:"Conversation" Jane. You say something. Then I say
something.

JANE:Forget acting. Four years in graduate film school. I
knocked my brains out on my thesis "IF THE
SILENTS COULD TALK." Graduate summa cum the
works. What do I do next?

BEN:Nothing important enough.

JANE:Go-fer work and gaffer work and "best boy" work! The
boys still call it "best boy!"

BEN:Don't turn movie lingo into a feminist issue. "Best
girl" is not better Jane.

JANE:Nothing is better Ben. If I work shit jobs on good
films people say, she's only good for shit jobs.
If I work good jobs on shit films people say, she
always works on shit films. Hellodeeodeeo, I'm
waiting on tables for my shit to come in.

BEN:Multi-mixed metaphors. Ten points.

JANE:I've hit the big loser ceiling. So you better try

real hard to like old silent movies. If this fails I'm moving to Vermont to bake bread.

BEN:You can't bake. You can't cook.

JANE:Edison, Lumiere, Lois Weber - they made it all up.

BEN:Bread on a commune, take one umbrella step to Lois Weber and silent movies. You're really travelling.

JANE:They made it up the same way the communications network is getting made up now, Ben. They made up the things. They made up the names. The close-up, the tracking shot, the scenario. You know, like here's a new baby, I know, let's name him Ben.

BEN:My grandfather's name was Ben.

JANE:Yeah, well, the silents didn't have a grandfather.

BEN:Actually, the silents did have a grandfather. It's called the "theater."

JANE:Why aren't you glad I pulled it off? I walked into the producers office. I lied my brains out. He actually thinks I know what I'm doing.

BEN:But the name.

JANE:Millennium Dot Com Media?

BEN:Silly.

JANE:It's a serious company and they are seriously interested!

BEN:How much?

JANE:On spec.

BEN:Jane?

JANE:Ben, it's a chance. The techno revolution is a real revolution. My silent film thing is about a real revolution. Don't you get it, Benny honey?

BEN:I hate when you call me Benny honey.

JANE:What about censorship? The first movie - the first censor. Just like now.

BEN:That's my shirt.

JANE:I shrunk it.

BEN:It's brown.

JANE:I dyed it.

BEN:Brown?

JANE:I tried for black. I have to wear something over this damn swiss miss pinafore.

BEN:Brown.

JANE:Look Ben, by using C.D.ROM instead of a printed page, history doesn't have to be linear because history doesn't happen.. uhhhh linear.

BEN:History doesn't happen. Something becomes history. Why movie history? Why C.D.ROM? Why you? What makes you an authority on old - I'm sorry - on "silent" movies?

JANE:I'm not, but I'm smart. And I have a connection.

BEN:Ohhhhhh, ho, ho, ho, is that what this is all about?

You mean that old lady in the old movie folks home who you never met, never visited, never called and don't really know anything about?!

JANE;My great great aunt is named Anne First and she was the first silent movie director ever, almost, so maybe directing runs in my blood Benny honey...

BEN:Benny honey.

JANE:That old lady is gonna be so happy to have someone to talk to that she's gonna love me to pieces and tell me everything about everything and I'm gonna win all kinds of awards and you'll be so proud...

(PHONE RINGS)

BEN:Hello? Hi..(WHISPERS) Millenium whatsis com dot...

JANE:Dot com media! (GRABS PHONE) Hi. Yeah, I am going to the nursing home. What? Today. Okay, I'll call later. I have ta go, g'bye boss. (HANGS UP)

BEN:You never ask how my career is going.

JANE:How's your career going?

BEN:Not funny.

JANE:THINGS AREN'T LIKE THEY WERE BEFORE BEN

I'M THIRTY THREE, NOT TWENTY FOUR BEN

DON'T MAKE MY JOB INTO AN ISSUE.

DON'T MAKE ME CRY, WE'RE OUT OF TISSUE, BEN.

BEN:I don't wanna be a bastard

But I don't wanna be your roommate Jane.

JANE:I DON'T WANNA BE A ROOMMATE

BUT I DON'T WANNA BE A HOUSEWIFE BEN.

BEN:I don't want you to be a housewife.

JANE:But you want all my attention.

BEN:Not all. Okay, all!

JANE:Ya know, it's a wonderful thing -

WHEN YOU HAVE A BIG JOB WE DON'T FIGHT, BEN.

YOU COME HOME AFTER TEN EVERY NIGHT, BEN.

PECK ON THE CHEEK, YOU'RE IN NO MOOD TO SPEAK,

TWO BEERS. YOU COLLAPSE ON THE BED, BEN.

COVER YOU UP. KISS YOUR HEAD, BEN.

TURN OFF THE LIGHT AND WATCH TV INSTEAD, BEN.

BEN:So it's not okay when I have no time for you?

JANE:IT IS OKAY

IF IT'S OKAY WHEN I HAVE NO TIME FOR YOU.

I THINK THAT YOU SHOULD BE GENEROUS TOO

WHEN I HAVE TO DO WHAT I HAVE TO DO.

Shit. I'm gonna be late.

BEN:Me too.

JANE:KISS ME GOODBYE BEN

DON'T MAKE ME CRY BEN

IT'LL MESS UP MY EYE

THIRD DRAFT

SEPT 97

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MAKE - UP - BEN.

SCENE THREE: **LOUIS AND MAY FURSTMANN**/OHIO 1909

NURSE:(ENTERS W/ANNE 99) Do you want to look at a paper Miss First? See what's happening in the world?

ANNE 38)Ya used to read the Ohio Tribune every day. (LOUIS ENTERS W/NEWSPAPER)

MAY:What's so hot in the Tribune, Louie? I'm just taking the fudge outta the oven. (ENTERS W/HIS COAT) What, Louie?

LOUIS:There's a thing here about them Penny Arcades.

MAY:Louis, those places are for bums.

LOUIS:They're really raking it in May. I was talking to the guys in the shop. One of them has a brother-in-law who was in the bedding business...

MAY:That's a nice business.

LOUIS:Well, he got outta the bedding business.

ANNE 15:(ENTERS) Hello, everybody. (MAY LOOKS AT WATCH)

LOUIS:He emptied out his store and turned it into one of them places, them penny places.

MAY:Louis, those places are for bums.

LOUIS:I'm telling you, May, a man has to look around and see what he can do in this world. You can't stay in one place. This is America. This is 1909.

MAY:(HELPS HIM ON W/COAT) Yesterday, Louie, was also 1909 in America. (TAKES NEWSPAPER) You're gonna be

late for work, Louie. (HE EXITS, CALLS AFTER HIM)

Louieeee, fudge for after supper. (EXITS)

ANNE 15:I won't.

NAOMI:Did you tell your boyfriend?

ANNE 15:Na-o-mi, I told you a million times he's not my...

(MAY ENTERS W/HAT ON AND SHOPPING BAG)

NAOMI:Hello Mrs. Furstmann. (MAY STOPS AT DOOR)

MAY:Tell your mother I made extra fudge.

NAOMI:Thanks, Mrs. Furstmann. (MAY EXITS) Did you tell that
guy you go out with every friday night who is
definitely not your boyfriend?

ANNE 15:No, I'm going to write to him from California.

NAOMI:That'll be a nice surprise. Ooooh, I really envy you
but, oh God, I think you're nuts, Annie
Furstmann. (SHE EXITS, ANNE 15 REMAINS W/ANNE 99
WHO HAS BEEN WATCHING)

SCENE FIVE: **LOIS WEBER AND CARL LAEMMLE**/L.A. 1909

(WEBER/LAEMMLE SCENES ARE VAUDEVILLE ROUTINES)

WEBER:Good morning, Mr.Laemmle.

LAEMMLE:Lois Weber, good morning sweetheart.

WEBER:I have an idea for a picture.

LAEMMLE:Good girl.

WEBER:It's called HYPOCRITES.

LAEMMLE:That's wonderful.

WEBER:It's allegorical.

LAEMMLE:Terrific Lois.

WEBER:There's a woman called the "Naked Truth."

LAEMMLE:What an idea.

WEBER:She won't wear anything.

LAEMMLE:Not yet.

WEBER:Why not, Mr. Laemmle?

LAEMMLE:Wait till the Chicago censorship mess blows over.

WEBER:Chicago?

LAEMMLE:The police chief banned a picture.

WEBER:Is that legal?

LAEMMLE:The goddamn police chief. How much more legal?

WEBER:What about free speech?

LAEMMLE:There ain't no speeches in a silent picture.

Relax, Lois, kiddo. The motion picture exhibitor
guys got it all figured out.

WEBER:Figured how?

LAEMMLE:Do unto yourself before somebody does something
unto you. Get it?

WEBER:More or less, Mr. Laemmle.

LAEMMLE:Good. The Exhibitors League got some guy in New
York to pick a boarda censors.

WEBER:But you don't want a board of censors.

LAEMMLE:We don't. But these censors okay the pictures.

WEBER:But, what if they don't okay the pictures?

LAEMMLE:No buts. It's their "job" to okay the pictures.
They know what side the cookie crumbles.

WEBER:Bread is buttered.

LAEMMLE:I gotta go.

WEBER:I gotta go. (EXITS)

LAEMMLE:Lois. Call me uncle Carl. (EXITS)

NURSE:(ENTERS) Miss First? The doctor is ready to see you
now. (EXITS W/ANNE 99 FOLLOWED BY ANNE 38)

SCENE SIX: THE MEETING OF **THE CENSORS**/N.Y. 1909

(A MARX BROTHERS-LIKE MEETING)

HOWE:Order! This meeting is called to order! The third meeting of the National Board of Censorship of Motion Pictures.

SLICKLEN:March 26, 1909.

KLINKMAN:Excuse me, but is this Tuesday?

SLICKLEN:It's Tuesday.

KLINKMAN:Then it's the twenty seventh.

SLICKLEN:Oh, the twenty seventh. Thank you Mrs. Klinkman.

HOWE:Secretary Slicklen, please read who's here.

SLICKLEN:(SLOW) The Women's Municipal League, Children's Aid Society, the League for Political Education...

HOWE:Quicker Slicklen.

SLICKLEN:(QUICKLY) The Neighborhood Workers Association, Society for the Prevention of Crime, Federation of Churches and the Social Ethical League.

KLINKMAN:Ethical Social League, please, Mr. Slicklen.

SLICKLEN:Correction, the Ethical...

KLINKMAN:Social...

SLICKLEN:I'm getting there. Ethical Social...

HOWE:League!

KLINKMAN:It doesn't matter to me but I'm sure it matters to somebody. Thank you, Mr. Slicklen.

SLICKLEN:You're welcome Mrs. Klinkman.

HOWE:For the record the exhibitors...

SLICKLEN:Our bosses.

HOWE:Our sponsors.

KLINKMAN:The gentlemen we volunteer to guide.

HOWE:They're all upset. His honor the mayor shut down every
theater in New York on Christmas eve.

KLINKMAN:High handed if you ask me, Mr. Howe.

HOWE:He's under a lotta pressure from Reverend..?

SLICKLEN: Crafts.

HOWE:Crafts.

KLINKMAN:Oh, Crafts. Doesn't he pull a string or two?

HOWE:Did ya hear some police chief got the job of issuing
permits in Chicago?

SLICKLEN:Permits for what?

KLINKMAN:To show a picture Mr. Slicklen.

HOWE:Every sheriff in every town wantsa be an authority on
what to see or not see.

SLICKLEN:Not see.

KLINKMAN:Exhibitors tell us they want to show clean
pictures but they can't get them.

SLICKLEN:Can't get them.

HOWE:The exhibitors say the producers wanna make the kinda
pictures they're making - and the producers say
the audiences wanna see the kinda pictures...

SLICKLEN:Slower.

HOWE:Pic tures they're ma king...

SLICKLEN:Ma...kin...g.

SLI/HOWE:which is why they're ma king them.

KLINKMAN:It is our civic duty to condemn pictures so nobody
sees them.

SLICKLEN:Nobody sees them.

KLINKMAN:Pictures about white slavery? And social diseases?

SLICKLEN:Syph i lis.

KLINKMAN:Remember that picture? FUN WHILE IT LASTS? Those
festering sores? I almost fainted. Men fainted.
For goodness sake, who needs to see these things?
Immigrants? Ordinary wage earners? Persons of
limited education need to see these things?

CENSORSHIP IS FOR YOUR GOOD.

WE STAND WHERE THE RIGHTEOUS STOOD.

HOWE:WE TELL FOLKS "SHOULD NOT" AND "SHOULD".

WE'D CENSOR EVERY THING THAT'S BAD.

ALL:WE WOULD.

FOR THE GOOD FOR THE GOOD FOR THE GOOD

OF THE PEOPLE.

HOWE:CENSORSHIP IS REALLY BEST.

WHO NEEDS TO SEE A NAKED BREAST?

KLINKMAN:SHOW THE SHOULDER, SHOW THE CHEST

IN A VEST. CUT WHAT'S WORST.

BOTH:IT'S BEST,

FOR THE GOOD FOR THE GOOD FOR THE GOOD
OF THE PEOPLE.

SLICKLEN:(WRITING) Everybody's talking too fast.

HOWE:Slower for Mr. Slicklen please.

KLINKMAN:CENSORSHIP IS MORALLY RIGHT
DEFINES THE WORLD IN BLACK AND WHITE

SLICKLEN:WE ALL KNOW PEOPLE AIN'T TOO BRIGHT

KLI/SLI:YOU HAVE TO KEEP THINGS FROM THEIR SIGHT

ALL:THE WORLD IS FULL OF BLOOD AND BLIGHT

ART SHOULD BE BENIGN DELIGHT.

EVIL WHETS THE APPETITE

FOR DOING WRONG WHICH MAKES US THINK
THAT WRONG'S ALRIGHT

SLICKLEN:And thaaaat's not riiiiight

ALL:NOT RIGHT

FOR THE GOOD FOR THE GOOD FOR THE GOOD
OF THE PEOPLE.

KLINKMAN:Did we mention that George Eastman...

HOWE:Of Eastman Kodak...

KLINKMAN:Guarantees not to sell raw film stock...

HOWE:To anybody who won't submit to our censorship...

KLINKMAN:Voluntarily. They voluntarily submit the pictures.

HOWE:Which is mandatory! (THEY EXIT)

SCENE SEVEN: **LOUIS AND MAY FURSTMANN/OHIO 1910**

LOUIS:(ENTERS) May. May, I wanna talk to you.

MAY:(KNITTING) What? Something is wrong Louie?

LOUIS:No. Nothing is wrong. Why do you always think
something is wrong?

MAY:When you look like that it's something. If it was
nothing you wouldn't look like that.

LOUIS:It's nothing. It's not what you think.

MAY:You know what I think?

LOUIS:Look, I wanna talk to you about an investment.

MAY:About money? I don't wanna talk about money Louie. My
mother has a little bit of money and all you ever
wanna talk about is what you should make happen
with my mother's little money.

LOUIS:I don't want nothing for nothing May. All I wanna do
is talk about an investment - with interest. I
pay your mother back - with interest - better
than the bank pays - and we buy a projecting
machine.

MAY:A what?

LOUIS:A projecting machine and we rent the empty store
where the barber was...

MAY:Where the barber was? For what?

LOUIS:I'm getting there. Let me get there. We rent the
store. We fix it up a little - you know how to

make it nice - a little paint - we could get some
benches - we could use a sheet.

MAY:My good sheets? I'm gonna drop a stitch.

LOUIS:An old sheet. I'll stretch it from one side to the other. That'll be in the back and by the front by the door we'll put a little chair with a table.

MAY:What table?

LOUIS:The table from upstairs - we don't need to buy a table and you can sit and take the money.

MAY:What money? What are you crazy Louie?

LOUIS:I'm not crazy May. Listen for a minute. (SHE STOPS KNITTING) My sister Annie went out to California to be in the pictures right?

MAY:Fifteen years old and she changed her name. (RESUMES KNITTING) Furstmann wasn't good enough.

LOUIS:From Furstmann to First is not such a big deal. Maybe one day we'll show one of Annie's pictures. Wouldn't it be something? The Furstmann Company presents Anne First.

MAY:Pooh pooh pooh.

LOUIS:You like to look at the pictures right? And your sisters like it right? You go with them and you meet your friend Edith.

MAY:I don't talk to Edith. I don't wanna talk about it.

LOUIS:Okay not Edith. Irene. You meet your friend Irene.

MAY:Irene is a different story.

LOUIS:Don't you get it May? Everybody likes it. Everybody

wantsa go. They all get together and the ones that can read tell the other ones what the titles say and nobody minds the noise and nobody makes fun if you're a greenhorn - and everybody learns about America.

MAY:Louie...(SHE PUTS THE KNITTING AWAY)

LOUIS:And May, we could make money. (TAKES HER HAND, A WOULD BE DANCING PARTNER) We could make a lotta money. (SHE RISES, GRUDGINGLY CHARMED) We could pay your mother back with interest. (HE BEGINS TO WALTZ, SHE FOLLOWS WITH GROWING PLEASURE) We could make so much money showing pictures in our own penny arcade that you could have fur coats - one for every day of the week.

MAY:(SHE LAUGHS) Don't joke Louie.

LOUIS:And one for your mother! (THEY DANCE OFF)

SCENE EIGHT: **NAOMI AND ANNE 17** TELEPHONE/OHIO, L.A. 1911

NAOMI:It was so exciting when you came on the screen. Our Annie in pictures. We yelled so loud the guy in back of us told us ta pipe down. How d'ya get in that picture?

ANNE 17:I told Cedric Delmar, the picture maker, I need a job. He says "know anything about Egypt?" I'm from Ohio, Mr. Delmar. He says "what about your tits?"

NAOMI:What?

ANNE 17:That's what I said. What? He says "All my dancing girls show their tits when they dance around."

NAOMI:Oh my God. What did you say?

ANNE 17:Not me! So, he says "You're tough. I like you. How about being crushed by a falling idol?"

NAOMI:Oh my God. It didn't hurt when that big thing fell on you?

ANNE 17:Na-o-mi, it's not real and I made five dollars a day and no tits.

NAOMI:Five dollars for one day?

ANNE 17:Five dollars. How's Ruthie?

NAOMI:Fat as a house. She's gonna have triplets or something. We missed you at the baby shower.

ANNE 17:I felt guilty but I think I might be gonna be able to direct a picture of my own if I stick around.

I wanna direct.

NAOMI:Oh my God. They let women do that?

ANNE 19:You're playing a working man in...Iowa.

LATOURE:But ah'm General Lee in the old south.

ANNE 99:The Civil War's over. Where's the coffee girl?

ANNE 19:Change of plan, Mr. Latour. I'm sorry. Cindy? Mr.

Latour needs another jacket and where's the
coffee girl?

CINDY:(ENTERS) She's getting ready Miss First. (EXITS)

LATOURE:Ready for what? Am I acting with a coffee girl?

BILLY:What's the scene about, Anne?

ANNE 19:A young girl uh moves in with her married brother

when her mother dies. It's a comedy. Connie?

CONNIE:(ENTERS) Here I am. I can't find my costume.

ANNE 19:You look fine. You're Mr. Latour's wife.

LATOURE:And there's something about a coffee girl.

CONNIE:Is this still the old south?

LATOURE:Ah suppose ah could be buyin' and sellin' cotton.

ANNE 99:Forget the goddamn Civil War.

ANNE 19:No cotton. Corn. Iowa. He moved his sister into
your house, Connie. He didn't ask you. You're
not happy about it. Billy?

BILLY:(BRINGS CAMERA) Yeah, Anne, I'm here.

ANNES: Billy, keep this set up. Then we don't have to...

BILLY:Reset. That's smart Annie.

ANNE 19:Get rid of the flag. We need knitting. And fudge.

ANNE 99:Oh, the fudge. I forgot the fudge.

ANNE 19:We need fudge. Cindy?

CINDY:(OFFSTAGE) I hear you.

LATOURE:Do I have to eat fudge?

ANNE 19:And a newspaper for Mr. Latour.

BILLY:Here she comes. She's got the newspaper and the
knitting...

CINDY:(ENTERS) And the fudge. Here I am Miss First, I got
this fudge. This okay?

ANNE 19:Very good, Cindy. Give Mr. Latour his paper.

CONNIE:If I feel like having fudge too, in the scene I
mean, I mean in my character as his wife?

THELMA:(ENTERS) Hello, everybody.

LATOURE:I may be allergic to fudge.

ANNE 19:Yes, Mr. Latour. (TO THELMA) Who are you?

CINDY:This is the coffee girl. This is Thelma.

THELMA:Thelma March, dancer and actress.

CONNIE:(TO MR. LATOURE) And coffee girl.

ANNE 19:Okay, Thelma. You're a young girl who moves into
your brother's house because your mama dies.

THELMA:Am I sad?

ANNE 19:Inside. It's a comedy.

THELMA:Am I pretty?

BILLY:Very pretty.

THELMA:Do I like fudge?

LATOURE:Where is the camera going to be?

CONNIE:What are we argueing over?

ANNE 19:You want her to go to secretary school.

THELMA:What do I want?

ANNE 19:To be an actress. On the stage.

THELMA:It's true.

ANNE 19:Okay? Billy? Cindy? Action.

THELMA:I wanna go on the stage. I know I have talent and I
don't wanna waste my life in this hick town.

CONNIE:You know what kinda girl goes on the stage?

ANNE 19:(COAXES) Bums.

ANNE 99:(SHOUTS) Bums.

CONNIE:Bums. That's who. This is the way you pay your
brother back? He shoulda left you on the street.

ANNE 19:Mr. Latour. Raise the paper higher. Show us you
don't want to hear them. Billy?

BILLY:Got it.

ANNE 19:Connie? And besides, her cheeks are too red.

CONNIE:Your cheeks are too red.

THELMA:Do I cry a little here?

ANNE 19:You don't want her to see you cry.

CONNIE:You look like a bum! (TO ANNE 19) I added that.

THELMA:Do I say something here?

ANNE 19:Tell her what you think of her.

THELMA:Ya know what I think of you? (TO ANNE 19) What do I
think?

ANNE 19:You think she never made you feel welcome since the day you came to live in her house. She's old fashioned. She has no sense of adventure. She's holding your brother back from becoming the man he could be but she's not gonna hold you back.

THELMA:You're not a very nice person.

ANNE 19:Cut! Billy, can you get that camera up? I wanna see Mr. Latour from above - to make him small.

LATOURE:Small? (BILLY GETS LADDER)

ANNE 19:We want to see the way you feel, Mr. Latour.

LATOURE:Small?

ANNE 19:The way a real person feels.

LATOURE:I'll act small.

BILLY:(MOVES CAMERA TO LADDER) The camera can help you.

LATOURE:The camera is always in front.

ANNE 19:Not this time. Billy, when Mr. Latour shows Connie the newspaper, the camera will be behind him, over his shoulder. I want to read the actual newspaper.

CONNIE:Do you want my "bad news" expression?

ANNE 19:No thank you Connie.

THELMA:Miss First?

LATOURE:What about my "Oh my God!" expression?

ANNE 19:(CLIMBS LADDER) No thank you Mr. Latour. The newspaper says it all.

THELMA:Miss First?

LATOURE:But what's in the newspaper?

CONNIE:What are we all reading?

THELMA:Miss First? Do I like fudge or not?

ANNE 19:You're all reading the headline. PENNY ARCADES

BREED LIKE RABBITS. (EVERYONE IS STILL)

DID YOU CALL NAOMI?

DIDYA TRY TO CALL RUTHIE?

CALL MY SISTER-IN-LAW MAY

AND MY SWEET FACED EX-BOYFRIEND?

DID YOU TELL THEM I SHOUT AND I SHIVER AND SWEAT?

I CRY MY EYES OUT.

I CAN'T CATCH MY BREATH.

I ROAR WITH LAUGHTER TILL MY STOMACH HURTS.

DID YOU TELL THEM I'M SCARED

AND I'M THRILLED AND I'M COLD

AND I'M HOT

BUT I'M NOT GONNA STOP

DID YOU CALL THEM?

Is everybody ready? (MOVEMENT RESUMES)

CINDY:(SHOUTING) Is everybody ready?

ANNE 19:Can everybody quiet down?

CINDY:They're shooting another Civil War picture next door.

ANNE 99:Goddamn cannons.

CINDY:Is everybody ready?

ANNE 19:Billy?

BILLY:Ready, boss. (EVERYONE IS STILL)

ANNE 99:This moment. The moment right before it starts.

ANNE 19:Action.

(MUSIC STARTS, SCENE IS ACTED AS ANNE 19 COACHES. SOUND OF
CIVIL WAR CONTINUES THROUGHOUT)

Mr. Latour. Show her the newspaper. "You should read this,
dear."

LATOURE:You should read this, dear.

ANNE 19:Connie, what's in the newspaper? Hold it up, Mr.
Latour. Read it to her!

LATOURE:From the page?

ANNE 19:Yes, just read. (HE READS ALOUD)

LATOURE:Penny Arcades...

CONNIE:Is this when I sit?

ANNE 19:Yes, sit.

CONNIE:And I knit?

ANNE 19:Knit. Oh Mr. Latour...reach out for the fudge.
Billy. Iris down to his hand.

BILLY:Got him boss.

ANNE 19:Mr. Latour? Hand in the box. Billy, stay with him!

BILLY:Ain't going nowhere.

LATOURE:Is this fudge "nut?"

ANNE 19:(CINDY HANDS MEGAPHONE) Pick it up. Higher. Good.
Cut. Wish the camera could just move. (SCENE IS
REARRANGED) Billy? Tight in on his mouth. Action.
Pop it in your mouth.

LATOURE:(MOUTH FULL) Raisin fudge. I hate raisin fudge.

ANNE 19:Cut. That's our close up! (SCENE IS REARRANGED) New set up. The front door. In this scene the young girl enters. She's very dramatic. She's getting ready to be in pictures. Action. Thelma enters. Quicker, Thelma. Say "I'm home," Thelma.

THELMA:I'm home everybody!

ANNE 19:Less acting Thelma. Connie, look at your watch. Thelma, walk to the table. Billy?

BILLY:Got it

ANNE 19:Terrific and cut.

LATOURE:Was I small enough?

CONNIE:I don't have a watch. I looked at my wrist.

LATOURE:Can the coffee girl get me some coffee?

CONNIE:She's outta coffee and in the pictures now.

LATOURE:Everybody's in the pictures now.

ANNE 19:(SCENE REARRANGED) Camera, over Latour's shoulder. Action. Thelmaaaaaa reach for the newspaper. Give us time to read. Connie, walk around the table. Mr. Latour, lower the newspaper. Slow. Connie, slowly - kneel in front of him. Camera, let her face fill the frame.

(ENTIRE SCENE ROTATES, DISBANDS IN SLOW MOTION, CINDY EXITS, NURSE ENTERS W/JANE, THEY HEAD FOR ANNE 99, BILLY AGES, HEADS FOR T.V., LATOUR EXITS W/PROPS, CONNIE, THELMA AGE, HEAD FOR TABLE IN

NURSING HOME, NURSE SPEAKS OVER MUSIC)

SCENE TEN: **JANE VISITS ANNE 99**/L.A. 1994

NURSE:Miss First? Wake up dear.

ANNE 99:(WAKING) What?

NURSE:You've got a visitor.

ANNE 19:Cut. (ROTATION IS COMPLETE. MUSIC STOPS)

JANE>Hello. You don't know me. I'm...

ANNE 99:(TO NURSE) Who?

JANE:(LABORED AND LOUD) I'm Jane, I'm Adelaide and Nathan's
granddaughter. Nathan was Louie's son. Your
brother Louie? I'm his great granddaughter which
makes me your great great niece. Jane. I'm Jane
Furstmann.

ANNE 99:Stop yelling. I was dreaming.

NURSE:Be nice Miss First.

ANNE 99:He's dead. Louie's dead.

JANE:I know. He was my great grandfather. I'm Sidney and
Lucille's daughter. Sidney was Adelaide and
Nathan's son. They called Nathan Nat, remember?
Remember grandma Adelaide?

ANNE 99:Pepper mints.

NURSE:I'll be right back. (CROSSES TO CONNIE AT TABLE)

ANNE 38:She don't know what the hell you're talking about.

ANNE 99:Always brought damn pepper mints and she ate them
all. What's your name?

JANE:Jane. I brought flowers. They're putting them in a

vase in your room.

ANNE 99:What?

JANE:(ENUNCIATING) The flowers - they're in your room.

ANNE 99:If it's my room they should ask me.

NURSE:(RETURNS) How are we doing?

ANNE 99:When is lunch?

NURSE:A real kidder. (TO ANNE) You know you had lunch.

ANNE 99:If I knew I had it I wouldn't ask for it and if I
had it why the hell am I hungry?

NURSE:Come on, you don't want this nice young lady to think
we don't feed you, now do you?

ANNE 99:Was it any good? (TO FIRST 1) Did you eat it?

ANNE 38:You ate it. The thing they do to chicken on
Tuesday.

ANNE 99:When's dinner or did I eat that already too?

NURSE:(TO JANE) Miss First keeps us on our toes. (TO ANNE
99) I'll be back. You be good. (HEADS UPSTAGE,
JANE FOLLOWS TO SPEAK TO HER)

ANNE 99:What the hell are you doing here?

JANE:(STOPS) What?

ANNE 99:What the hell are you doing here?

NURSE:(TO JANE) Good luck. (EXITS)

JANE:(DEEP BREATH) I work for a company that produces
...well, videos of historical research...and I
want to do a...like a show about silent movies
and you are...almost the last silent movie

director.

ANNE 99:I'll get a sign - Anne First, "almost the last."

JANE:And you're a woman. And you're "family" and I don't
know anything about what you did.

ANNE 99:So?

JANE:So I want to tape your story.

ANNE 99:Not a chance in hell sweetheart. You see this
place? It's an old movie folks home. Everybody
in this damn place worked in pictures.

JANE:I know. I wanna talk to them too. Will they talk?

ANNE 99:Breakfast, lunch and dinner.

JANE:What?

ANNE 99:All anybody wants to do in this place is talk about
the good old days - breakfast, lunch and dinner.
They make half of it up. Hell, if you don't
know if you ate - how can you remember what the
hell you did seventy five years ago.

JANE:You must remember something.

(FOCUS SHIFTS TO **ANNE 19 AND BILLY/L.A. 1913**)

ANNE 19:I'm not mad, Billy. I just don't want...

BILLY:I love working with you Annie.

ANNE 19:Working for me.

BILLY:Why the hell d'ya have to say that? We're a team.

ANNE 19:I don't wanna be a team.

BILLY:I'm in love with you Annie.

ANNE 19:The thing is I'm not in love. I mean I am but...

BILLY:But what?

ANNE 19:I'm in love with making pictures. Look, what you do with that damned camera is special. I can't do it. My pictures won't be so good if you go away. They won't. But I'm not ready to be with some guy...

BILLY:"Some" guy?

ANNE 19:I don't mean "some" guy, I'm not ready to be with you all the time. I'm not ready ta...ta have ta..

I HAVE TO DO WHAT I HAVE TO DO

I WISH THAT YOU UNDERSTOOD THIS TOO

KISS ME GOODBYE BILLY.

DON'T MAKE ME CRY BILLY.

IT'LL MESS UP MY EYE

MAKE - UP - BILL.

ANNES:Oh, Billy...I just don't want to share.

(FOCUS SHIFTS TO **ANNE 99 AND JANE/L.A. 1994**)

ANNE 99:I made a hundred movies in twenty years. Every day
I imagined what to do and we figured how to do
it.

JANE:Great. Tell me about that.

ANNE 99:I just did.

JANE:(GROWS IMPATIENT) So it doesn't bother you that you're
not in the history books?

ANNE 99:Who the hell is history to me? If history says I
did it then I really did it? What's your name?

JANE:(LOUD) Jane!

ANNE 99:Jane. I don't care a rat's ass worth, Jane, what
history knows, history can kiss my ass - Jane. I
don't need no goddamn press agent at ninety nine,
no thank you. If I live to be a hundred my stone
can say "Born 1895, Used her head, Died 1995,
Enough's enough."

ANNE 38:Enough is enough. Stop hollering. This is Louie's
great grandchild. Look at her eyes. She's got
your brother Louie's eyes.

(FOCUS SHIFTS TO **LOUIS AND MAY/OHIO 1913**)

MAY:Louis, don't look at me like that, if it's money I
don't wanna talk.

LOUIS:One nickelodeon makes a lotta money - two makes twice
as much.

MAY:And how are we gonna be in two places at the same time
big shot?

LOUIS>Your sister Bella's husband is outta work again and
she has ta keep an eye on him or he bums around -
you know him - so them two could run the new
nickelodeon and they make a coupla bucks off the
books and we can trust them because they're
family. And twice a week I'll check on them.

(FOCUS SHIFTS TO **ANNE 99 AND JANE/L.A. 1994**)

ANNE 99:You got my brother's eyes. What do you want?

JANE:I want this job. I hate waiting tables.

ANNE 99:You're a goddamn waitress?

JANE:No. This swiss get up is Yves St. Laurent.

ANNE 99:And you wanna stop?

JANE:No, I wanna be queen of the goddamn waitresses.

ANNE 99:And you want me to help you?

JANE:No, I want you to shoot me in the foot.

ANNE 99:You're funnier than your mother.

JANE:Yes.

ANNE 99:I'm never gonna be nice.

JANE:Whatta surprise!

SCENE ELEVEN: **LOIS WEBER AND CARL LAEMMLE**/L.A. 1913

SIGN: L.A. 1913

LAEMMLE:(ENTERS) Whatta surprise! Lois Weber.

WEBER:I have an idea for a picture, Mr. Laemmle.

LAEMMLE:Wonderful.

WEBER:With Anna Pavlova.

LAEMMLE:Good looking?

WEBER:A ballerina, Mr. Laemmle.

LAEMMLE:You're kidding. Call me Uncle Carl.

WEBER:I need your "go ahead."

LAEMMLE:Go ahead, kiddo. Go ahead but don't make trouble.

SCENE TWELVE: MEETING OF **THE CENSORS**/N.Y. 1913

HOWE:GOTTA CALL FROM A CENSOR.

THE ONE IN AKRON, OHIO

HE SAW THE PICTURE - THE PICTURE "THE BRIBE".

THE GUY HANDS THE GIRL THE MONEY -

THAT'S OKAY.

SHE COUNTS THE MONEY -

THAT'S OKAY.

SHE NODS - IT'S OKAY.

HE WINKS - OKAY.

BUT THEN SHE SMILES LIKE IT'S GOOD!

AKRON SAYS, THAT'S NO GOOD. NOT O - KAY.

CUT IT!

KLINKMAN:GOTTA CALL FROM A CENSOR.

THE ONE IN KANSAS CITY

SHE SAW THE PICTURE - THE PICTURE "THE BRIBE".

WHEN THE GUY HANDS HER THE MONEY -

THAT'S OKAY.

SHE COUNTS THE MONEY -

THAT'S OKAY.

SHE NODS - IT'S OKAY -

BUT THEN HE WINKS AT HER!

KANSAS CITY DON'T LIKE WINKING!

NOT IN THEIR TOWN!

BOTH:CUT IT!

pointless chases and wanton breaking of crockery.

HOWE:Let's not forget Reverend Crafts.

SLICKLEN:The Reverend went to 250 pictures in Cleveland.

HOWE:On the look out for sin.

KLINKMAN:He was appalled.

HOWE:So am I.

KLINKMAN:He saw stealing, murder and drunkenness 13.4, 13.1

and 13.1 percent of the time.

HOWE:Ye gods and little fishes.

KLINKMAN:Loose ideas of marriage 6.5 percent; vicious

mischieif 5.8 and indecent...

SLICKLEN:Indecent...

KLINKMAN:Indecent suggestion 8.2 percent.

HOWE:Pinch me somebody.

THIS BOARD HAS GOTTA TAKE A STAND

THINGS ARE GETTING OUTTA HAND

OPINIONS VARY THROUGH THE LAND

BUT, WE WON'T CENSOR BY DEMAND

EVERY GODDAMN PICTURE CAN'T BE PANNED

EVERY GODDAMN PICTURE CAN'T BE CANNED

EVERY GODDAMN PICTURE CAN'T BE BANNED

I'LL BE DAMNED IF I UNDERSTAND

ALL:WHAT'S GOOD

FOR THE GOOD FOR THE GOOD FOR THE GOOD

OF THE PEOPLE.

SCENE THIRTEEN: **LOUIS AND MAY FURSTMANN**/OHIO 1915

MAY:Spit it out, Louie.

LOUIS:The old vaudeville house in Steubenville.

MAY:Louis, you got six places in two towns and twenty people working for you. You need more trouble with the censor lunatics? Ya better watch out Louie. That picture you showed last week, what was it?

LOUIS:THE BRIBE.

MAY:Yeah, THE BRIBE. Because of that picture I'm not talking to Irene. Cut cut cut. That picture got so much cut out it was hello goodbye. We sat down it was time to get up.

LOUIS:The shorter it is the more times a day I show it.

MAY:What a conniver. I'll call mama.

LOUIS:We don't need mama's money. And May? California.

MAY:What California?

LOUIS:Where the action is. Annie makes pictures and we distribute and show. No middle man. Ya get it May?

MAY:I get it, I get it Louie, but ya scare me honey.

YA DON'T NEED MAMA'S MONEY. SOON YA WON'T NEED ME

YOU'RE A BIG THINKER LOUIE BUT I'M JUST PLAIN MAY

I'M GETTING KINDA NERVOUS THAT YOU'LL GO AWAY

THAT YOU'LL GET SOME NEW IDEA AND YOU'LL GO AWAY -FOR GOOD.

SCENE FOURTEEN: **NAOMI AND ANNE 21**/L.A. 1915

(ANNE 21, NAOMI, ANNE 99, TRAIN STATION, OUTSIDE LADIES
ROOM. NAOMI HAS RUTHIE'S BABY IN HER ARMS)

NAOMI: Oh Annie I can't believe the week is over already.

ANNE 21: Tell Ruthie not to take too long, I gotta get to
the studio.

NAOMI: Oooh, I'm sorry. I didn't know you hadda work today.
(YELLS) You alright in there Ruthie? She won't
be long. I got the monster. The other one's the
angel. God knows what she's gonna do with another
one.

ANNE 21: She's pregnant again?

ANNE 99: And again and again.

NAOMI: Whattaya blind? (YELLS) Hurry up. The train, Ruthie.
Annie, you're so lucky. You're acting, you're
directing, you bought that cute little...
whaddyacallit?

ANNE 21: It's just a bungalow, Naomi. I really gotta go.

NAOMI: Yeah, but out here in California - what's the special
name?

ANNE 21: You mean hacienda?

NAOMI: I just love that! And that car. Oh my God. Ain't
you happy?

ANNE 99: She used ta be my best friend.

ANNE 21: Naomi, a car and a house ain't what I want.

ANNE 99:My heart was in my mouth all week.

ANNE 21:I want control. I don't wanna answer to nobody.

NAOMI:What is that called?

ANNE 21:It's called producing.

NAOMI:They let women do that?

ANNE 21:Na-o-mi, I introduced you to a lotta women who do
that. And they ain't even the only ones.

NAOMI:Oh yeah, I remember. Ya know maybe you better go. You
got so much to do. It was a wonderful week.

(KISSES ANNE) Don't wait. It's okay. (YELLS)

Ruthie! The train's gonna go. (EXITS)

ANNE 99:Oh God.

ANNE 21:(SHOUTS AFTER HER) I'm opening my own studio. First
Productions,Inc. Wish me luck.

LOUIS:(ENTERS) Annie? Is that you?

ANNE 21:Louie?

LOUIS:I just got off the train.

SCENE FIFTEEN: **JANE VISITS ANNE 99**/L.A. 1994

NURSE:Miss First?

ANNE 99:Louie just got off the damn train.

JANE:The train from where?

ANNE 99:None-a your business.

JANE:That's my head you just bit off again. I just want to
ask about this Supreme court thing in 1915?
Mutual film corporation?

ANNE 99:Not today kiddo.

JANE:You got a date?

ANNE 99:Yeah, my doctor boy friend is gonna give me a feel.

(DOCTOR ENTERS)

JANE:Okay. See ya. (TO DOCTOR) Good luck. (EXITS)

DOCTOR:How are we today?

ANNE 99:Who the hell is we?

ANNE 38:You and me.

ANNE 99:Me and me.

DOCTOR:(TO NURSE) Who's she talking to?

ANNE 99:Get lost. (DOCTOR EXITS)

ANNE 38:You don't like remembering.

ANNE 99:It hurts.

NURSE:Where does it hurt Miss First?

ANNE 99:(TO ANNE 38) Go away. (NURSE EXITS)

ANNE 38:TAKE ME BACK, TAKE ME BACK
WE WERE YOUNG TOGETHER. WE LEFT HOME TOGETHER.
FIRST APARTMENT, FIRST ADVENTURE,
OUR FIRST PICTURE SHOW TOGETHER.
FIRST SUCCESS, OUR FIRST DEFEAT,
OUR FIRST FORTY YEARS TOGETHER.

TAKE ME BACK, TAKE ME BACK
LET'S BE OLD TOGETHER. LET'S FINISH UP TOGETHER.
DON'T PRETEND THAT NOTHING HAPPENED,
DON'T PRETEND IT DIDN'T MATTER,
DON'T PRETEND YOU CAN'T REMEMBER,
LET'S REMEMBER IT TOGETHER.
YOU AND ME - A HUNDRED YEARS
LET'S FINISH IT TOGETHER.
TAKE ME BACK, ANNIE.
TAKE ME BACK.

SCENE SIXTEEN: **JANE** AT HOME/L.A. 1994

JANE:(ENTERS) I'm home. Home from the retirement home. Ben?

Did you go out? (ACTIVATES PHONE MACHINE)

MESSAGE:Ms. Furstmann what about your college loans? Take

your finger off the button, it's Ben. I don't know where you are. Literally not figuratively.

You didn't tell me if you were coming home to dinner. I'm gonna eat out. Maybe I'll go to a movie. A new movie. Okay. Goodbye.

(SHE PRESSES REWIND, TURNS ON T.V. NEWS, EXITS)

TV NEWS:At a news conference in Washington D.C. today

SIGN: PRESS CONFERENCE/1994.

Senator Paul Pratt announced his intention to spearhead a campaign for family entertainment reform. The Senator declared that film and TV showing explicit sexual behavior, violence and statements by left wing liberals producing anti-religious fervor in the young and the uneasy backlash on influenceable segments of American society and the nature of the dissolution of our codes and ethics degrading daily life and man's inhumanity, under the influence of art that rocks the very foundations of a moral society.

(IMAGE ON TELEVISION SCREEN APPEARS ENLARGED UPSTAGE OF TV.

TV MOVES OFFSTAGE AS IMAGE OF WASHINGTON D.C. OR

THIRD DRAFT

SEPT 97

ACT 1 PAGE

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SUPREME COURT APPEARS)

SCENE SEVENTEEN: PRESS CONFERENCES/1915

SIGN: PRESS CONFERENCE 1915

HOWE:I am Frederic C. Howe. The National Board of
Censorship of Motion Pictures is now called The
National Board of Review. We have a new motto:
Selection not censorship.

HUGHES:I'm Representative Dudley Hughes. The House veto of
the bill for federal censorship won't stop me.

LAEMMLE:I'm Carl Laemmle. I'm happy congress voted against
censorship. I hope the Supreme Court is also
nice.

ANNE 21:(ENTERS W/ANNE 99) I'm Anne First. Is there any
question that the motion picture industry has the
constitutional right to freedom of speech?

CRAFTS:I am Reverend Wilbur F. Crafts. My organization, the
International Reform bureau, demands federally
appointed censors. Congress failed us this time,
but we will not stop till the malignancy of the
picture show is expunged from all segments of
American society. We pledge, with the help of
Representative Hughes, to rid ourselves of the
National Board of Review, or whatever they're
called this week, and we are confident the
Supreme Court will see the light and pave the way
for the rescue of motion pictures from the hands

of the Devil and five hundred un-Christian Jews.

SCENE EIGHTEEN: U.S. SUPREME COURT/D.C. 1915

McKENNA:February 23rd, 1915. The United States Supreme Court is in session. Case number 456: Mutual Film Corporation versus Industrial Commission of Ohio. Justice McKenna presiding. The court feels that the argument which extends the guarantees of free opinion and speech to the multitudinous shows advertised on the billboards of our cities and towns is wrong.

JUSTICES:Yes.

McKENNA:This argument which contends these shows are examples of liberty of opinion is wrong.

JUSTICES:Yes.

McKENNA:Don't forget.

JUSTICES:No.

McKENNA:The exhibition of moving pictures is a business, pure and simple, originated and conducted for profit.

JUSTICES:Yes.

McKENNA:Pictures are not to be regarded, nor intended to be regarded, as part of the press of the country.

JUSTICES:No.

McKENNA:They are not organs of public opinion such as newspapers.

JUSTICES:No.

SCENE NINETEEN: DIRECTING A FILM/L.A. 1915

ANNE 21:Quiet on the set. Where's Thelma?

THELMA:Here I am.

ANNE 21:Okay, Thelma, you're leaving home.

THELMA:Am I sad?

ANNE 21:No. You wanna go. Your brother wants you to stay.

THELMA:Am I pretty?

ANNE 21:Yes, you're always pretty and you have big ideas.

THELMA:Ideas about what?

ANNE 21:Just pretend you have big ideas, Thelma. Camera?

BILLY:Ready.

ANNE 21:Action! Thelma head for the door. Mr. Latour grab
her hand. Look in her eyes. (LATOUR MOUTHS
ANNE'S WORDS) "I promised mama I would take care
of you. Didn't we take good care of you?" Very
good Mr. Latour. Thelma? (THELMA MOUTHS) "I just
gotta go. I wanna do things."

ANNE 99:I shoulda made her say "I don't wanna hurt you."

THELMA:You want me to cry?

ANNE 21:No.

ANNE 99:I shoulda said yes.

ANNE 21:Where's Connie?

CONNIE:Right here, Anne.

ANNE 21:You want her to go. She's ungrateful. Billy?

BILLY:Got her.

SCENE TWENTY: **ANNE 99** RETIREMENT HOME/L.A. 1994

ANNE 99: SHE WANTS ME TO REMEMBER

EVERYTHING THAT HAPPENED

SEVENTY FIVE YEARS AGO.

WANTS ME TO KNOW THE REASONS

FOR A HUNDRED AND ONE DECISIONS

I MADE SEVENTY FIVE YEARS AGO.

WHAT IT WAS LIKE TO

MOVE QUICKLY, ACT QUICKLY,

ON THE SPUR OF A MOMENT WITHOUT FEAR,

WITHOUT BLINKING.

HOW DID I FEEL WHEN

I DIDN'T FEEL SICKLY?

I CAN'T REMEMBER WHEN I COULD REMEMBER WHAT

I'M THINKING.

I CAN'T REMEMBER HOW

MAKING CHOICES FELT.

I CAN'T REMEMBER WHAT

MY TASTE WAS.

DID I ONCE WEAR CLOTHES THAT FITTED ME?

I CAN'T REMEMBER WHERE

MY WAIST WAS.

I KNOW I MUSTA WORN BRASSIERES
BUT I HAVEN'T HAD ONE ON IN YEARS
NO ONE LOOKS AT ME LIKE I'M A WOMAN NOW
NO ONE'S LOOKED AT ME THAT WAY IN YEARS.
I HAVEN'T FELT LIKE A WOMAN IN YEARS.

SHE WANTS ME TO REMEMBER
WHO OR WHAT I WAS IN LOVE WITH
SEVENTY FIVE YEARS AGO.
TO EXAMINE MY ILLUSIONS
CONTEMPLATE THE PASSIONS
I FELT SEVENTY FIVE YEARS AGO.

I CAN'T REMEMBER MY LAST LOVER
THE CRUMB
ISN'T THAT DUMB? WHO CAN I BLAME?
I CAN'T EVEN REMEMBER HOW IT FEELS
TO CHEW GUM
CAN'T REMEMBER WHO I WAS WHEN I WAS NOT
WHO I BECAME
CAN'T REMEMBER WHO I WAS WHEN I WAS NOT
THIS "HALF-A-DAME."

MY MOUTH IS DRY, I HAVE NO SPIT. THE TEETH YA LOOKIN' AT
AIN'T MINE

HELD IN WITH PASTE. MY HIP'S REPLACED. NOTHING LEFT IN
ME

IS MINE.

I'M NOT THE SAME, AIN'T IT A SHAME, I'VE BECOME SOME
FRANKENSTEIN

AND YOU WANT THIS DAME YA LOOKIN' AT TO SING YOU
"AULD LANG SYNE."

WELL, THANKS A LOT, BUT I FORGOT THE TUNE TO
"AULD LANG SYNE."

YOU ALL WANT ME

TO R E M E M B E R

JANE FURSTMANN WANTS ME

TO R E M E M B E R

LOUIE SENT HER TO ME. HE MUST WANT ME

TO REMEMBER

SOME SHADOW SAYS SHE'S ME AND SHE INSISTS THAT

I REMEMBER

EVERYTHING THAT H A P P E N E D

EVERY THING THAT H A P P E N E D

EVERY G O D D A M N E D THING THAT HAPPENED

SEVENTY FIVE FUCKING YEARS AGO!

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*** END OF ACT ONE ***