

THE STAND



EPISODES 7 & 8 STORYBOARDS

BY
VINCENZO NATALI

FEBRUARY 18, 2020

ALL CHANGES MARKED WITH QUINTUPLE
ASTERISKS

THE STAND 701-04

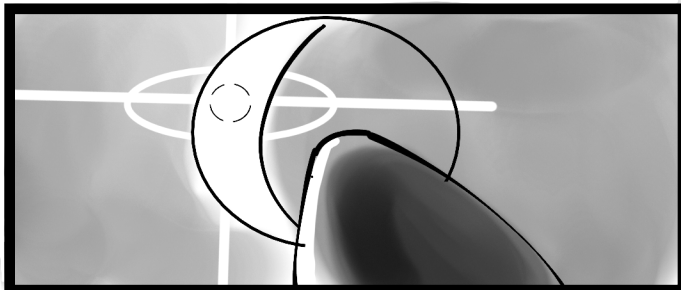
①
A



DARKNESS.

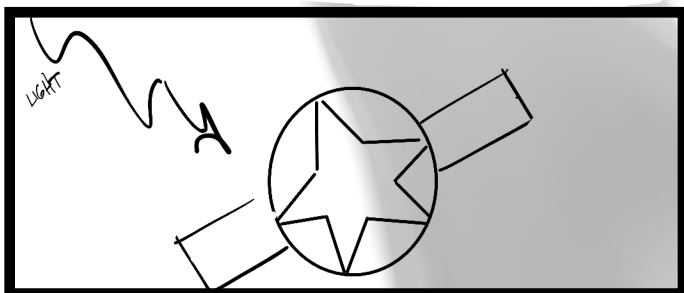
SOUNDS OF A SMALL EXPLOSION, BANGING,
GRUNTING AND STEEL AGAINST STEEL...

B



A CRESCENT SHAPE OPENS UP SPILLING LIGHT
INTO THE SILO.

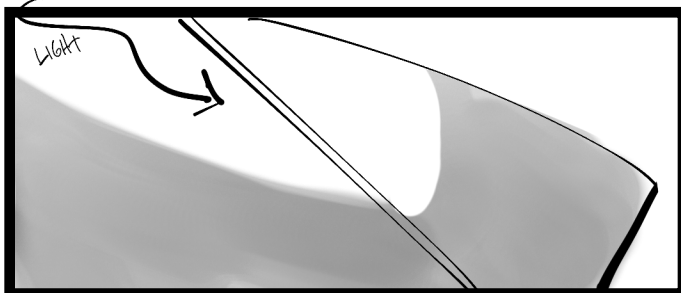
②



SENSUAL ANGLES OF LIGHT ILLUMINATING THE
FACETS OF A MINUTEMAN MISSILE:

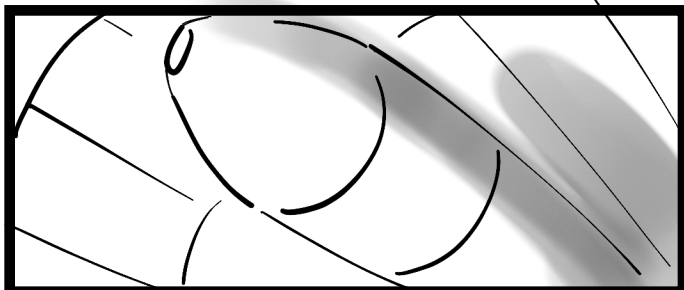
DECAL...

③



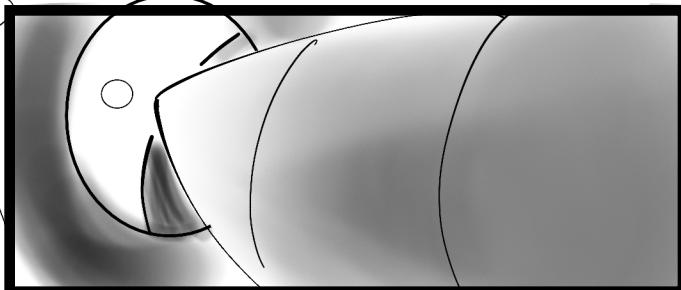
...FIN..

④



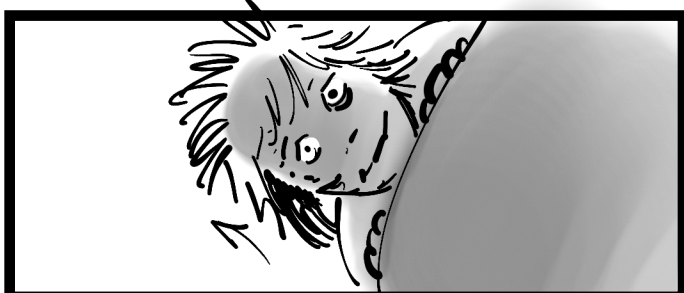
...THE CONE OF THE MISSILE.

⑤



CLANG! THE DOOR STOPS MOVING.

⑥



TRASH POKES HIS HEAD OVER THE DOOR. AND THEN
DISAPPEARS FROM VIEW.

⑦



A ROPE IS THROWN INTO THE SILO.

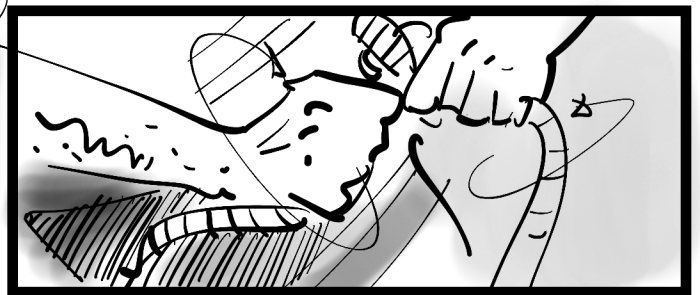
THE STAND 701-04

8



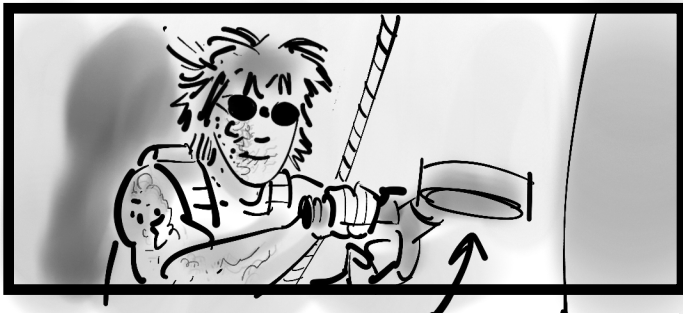
PUSH IN AS TRASH RAPPELS INTO THE SILO

9



TRASH TIES HIMSELF OFF.

10



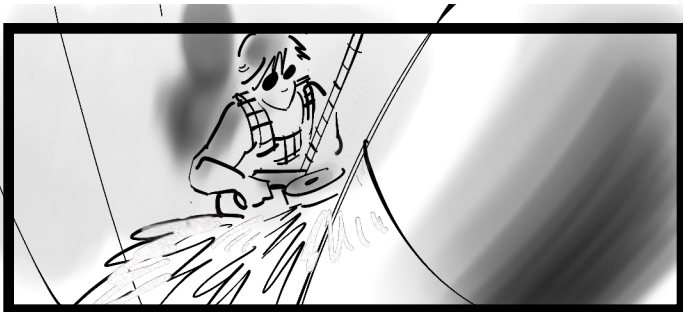
...TAKES OUT A GRINDER.

11



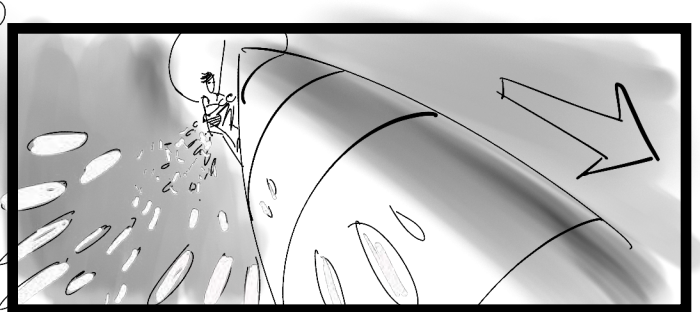
WE SEE REFLECTION OF SPARKS WITHIN THE GOGGLES.

12



TRASH GRINDS

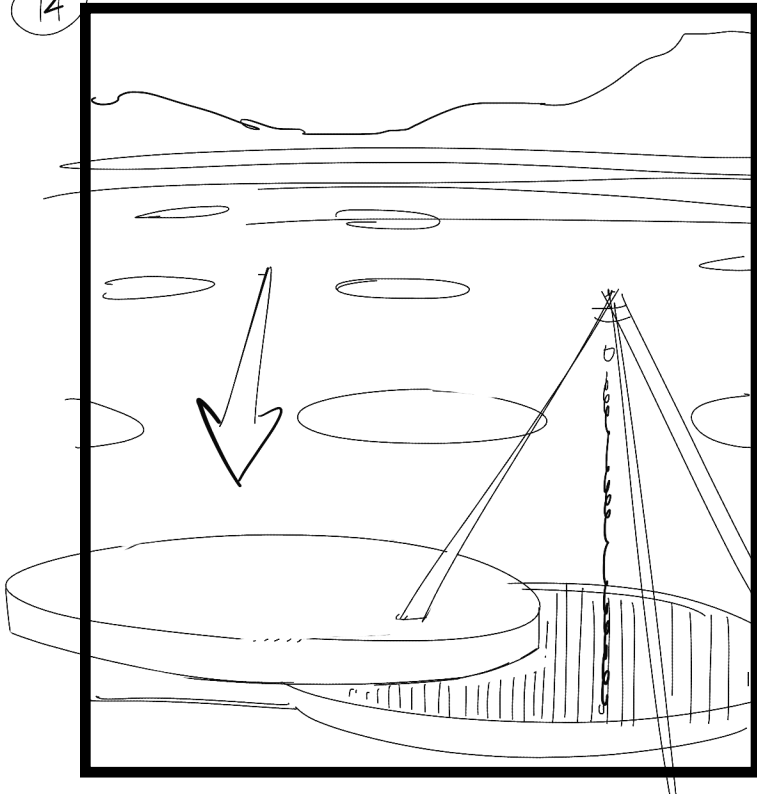
13



PULL BACK: SPARKS RAIN DOWN.

THE STAND 701-04

14



EXTERIOR MISSILE BASE. BOOM DOWN OVER ROWS OF CAPPED MISSILE SILOS.

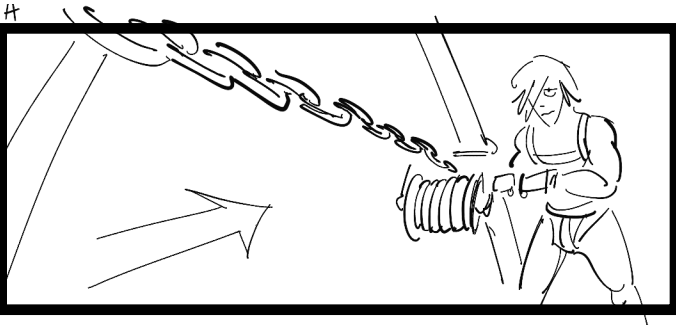
REVEAL A TRIPOD SET OVER TRASH'S SILO.

CONTINUE BOOMING DOWN TO SEE TRASH CRANKING A WINCH.

B



15



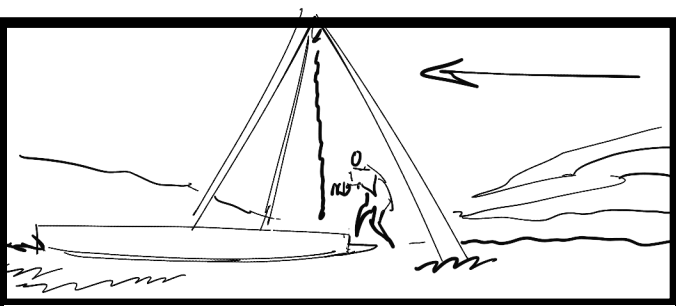
PUSH IN TO TRASH CRANKING.

B



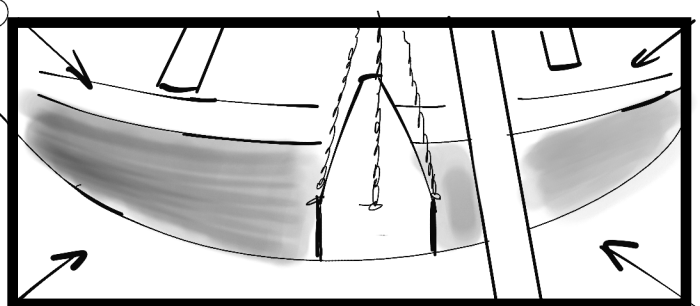
LAND IN CU, TRASH BRIMMING WITH ANTICIPATION.

16



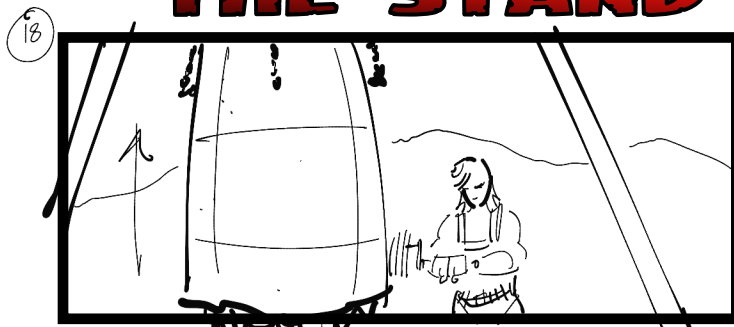
WIDE: TRASH CRANKS.

17

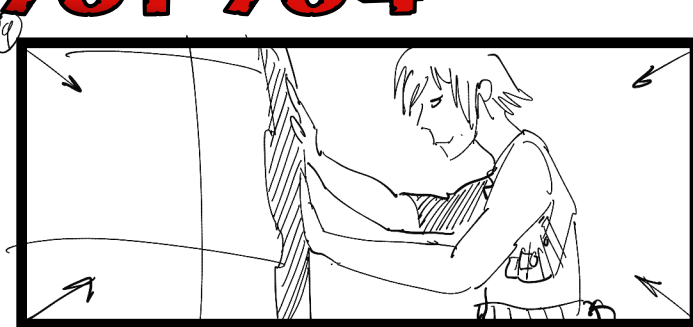


WARHEAD IS PULLED OUT OF THE GROUND...

THE STAND 701-704



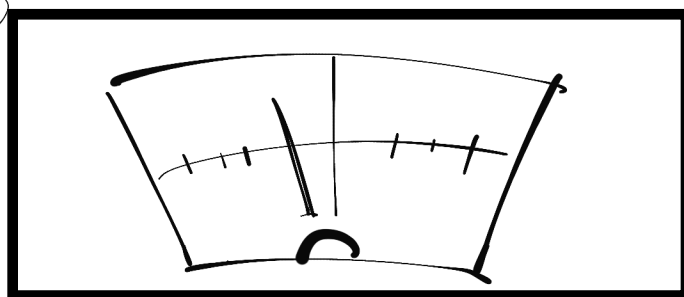
REVERSE: THE WARHEAD HANGS LIKE FISH ON A HOOK. TRASH IN THE BG. HE STARTS TO MOVE TOWARDS IT.



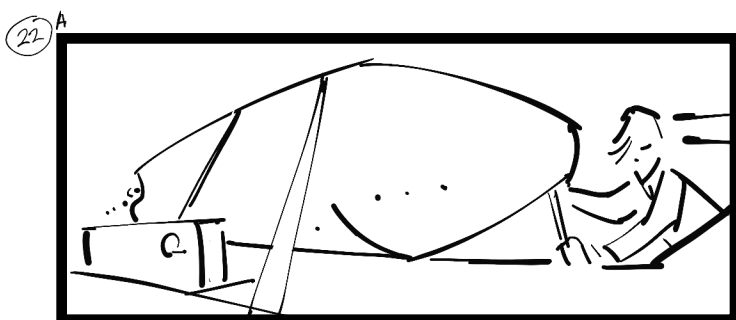
PUSH IN AS TRASH TOUCHES THE WARHEAD REVERENTLY.



PUSH IN CU TRASH AS HE PRESSES HIS FACE AGAINST ITS METAL SKIN.



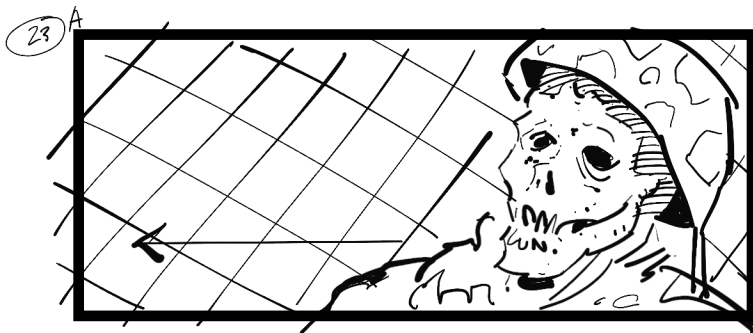
GEIGER COUNTER GAUGE NEEDLE VIBRATES WITH RADIATION.



TRASH FINISHES BINDING THE WARHEAD TO A FLATBED.



PULL BACK AS HE JUMPS INTO THE DRIVER'S SEAT.



DEAD GUARD LEANING ON A FENCE.



TRASH BLASTS BY.

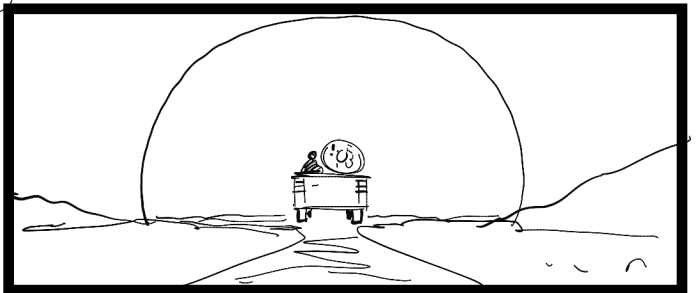
THE STAND 701-704

24



ON TRASH MERRILY DRIVING.

25



THRASH'S CART DISAPPEARS OVER THE HORIZON.

THE STAND SC 705

①



ECU HAROLD'S EYES

2



JUMP CUT OUT WIDER.

② A



AND WIDER.

3



HE LIFTS WALKIE INTO SHOT
"MY NAME IS HAROLD EMERY LAUDER. I DO THIS
OF MY OWN FREE WILL."

④



ON NADINE STARING BACK AT HAROLD.

5



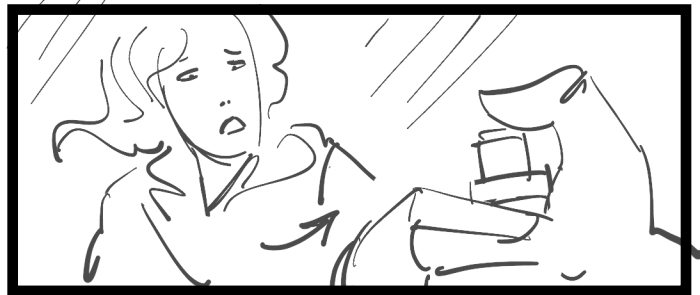
WIDE AS HAROLD HOLDS UP DETONATOR.

⑥ A



OVER DETONATOR TO NADINE

3

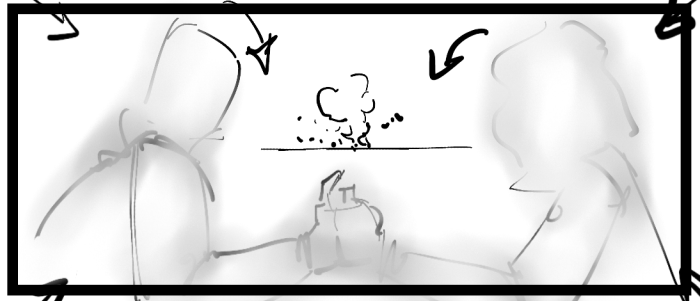


SHE PLACES HER HAND OVER HIS.

THE STAND SC 705



REVERSE (BOULDER VISIBLE IN BG). PUSH IN AS HAROLD NODS TO NADINE. AND THEN TOGETHER THEY PRESS THE TRIGGER.



IN BG MOTHER A'S HOUSE EXPLODES! THEY TURN AND WE RACK DEEP. THE SOUND OF THE EXPLOSION REACHING THEM LATE.



ON NADINE REACTING TO THE EXPLOSION.



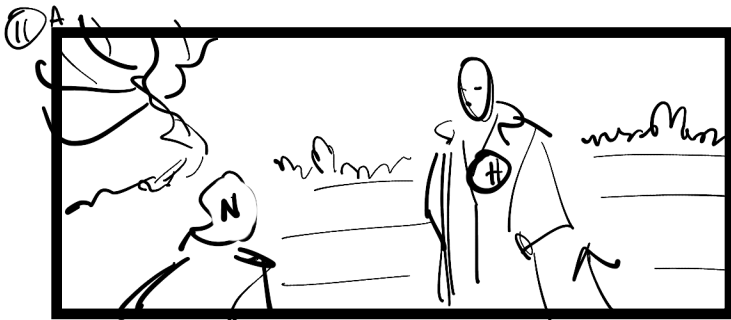
HER POV OF THE BURNING REMAINS.



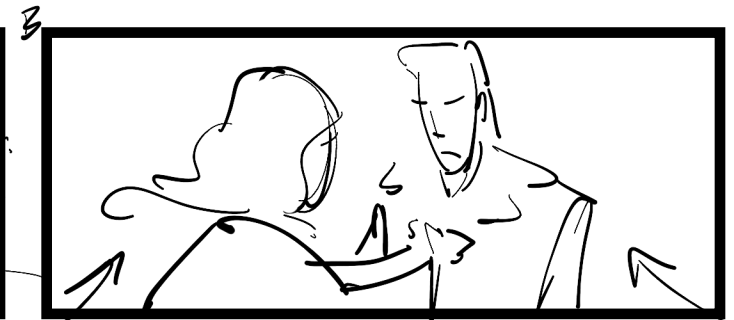
ON HAROLD



PUTS THE WALKIE TO HIS MOUTH. "BREAKER BREAKER THAT'S A TEN FOUR GOOD BUDDY."



HAROLD GETS UP AND TOSSES THE WALKIE AND DETONATOR.



NADINE STOPS HIM. "WE HAVE TO...MAKE SURE." "MAKE SURE OF WHAT?" "YOU DON'T THINK ANYTHING COULDA LIVED THROUGH THAT?"

THE STAND

SC 705

11 b



"I DON'T KNOW... I—" *NADINE VOMITS OC.*

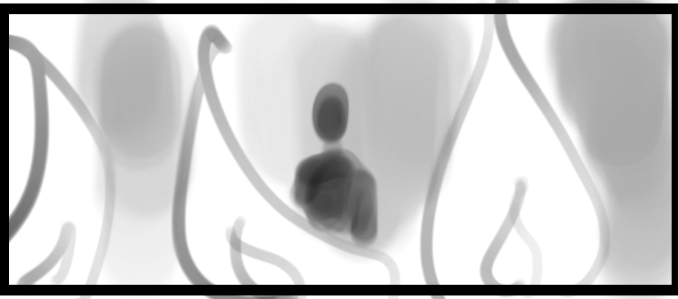
12



END ON HAROLD WATCHING HER COLDLY AS WE HEAR OC NADINE RETCHING.

THE STAND 708-712 *

① A



CANDLE FLAMES...

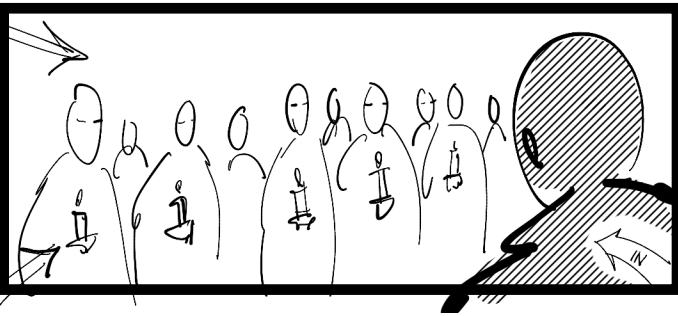
48 FPS

B



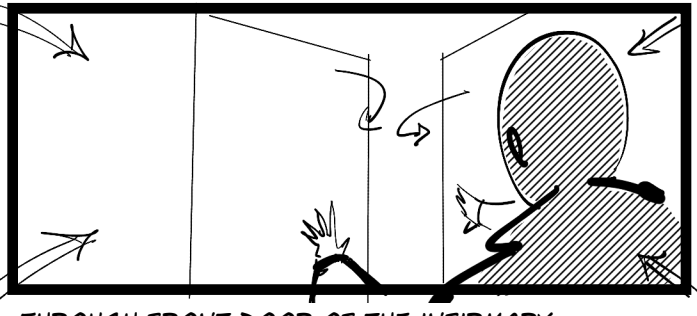
SLOW RACK FOCUS TO LARRY WALKING TOWARDS US.

② A



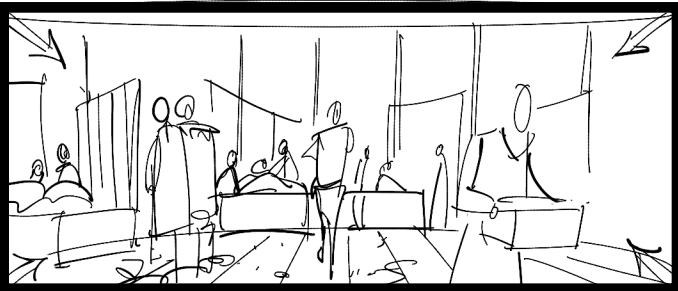
TRACK LARRY FROM BEHIND... PAST VIGIL CANDLE BEARERS.

B



THROUGH FRONT DOOR OF THE INFIRMARY...

C



GAIN PAST LARRY TO SEE THE AFTERMATH, THE WOUNDED...

D



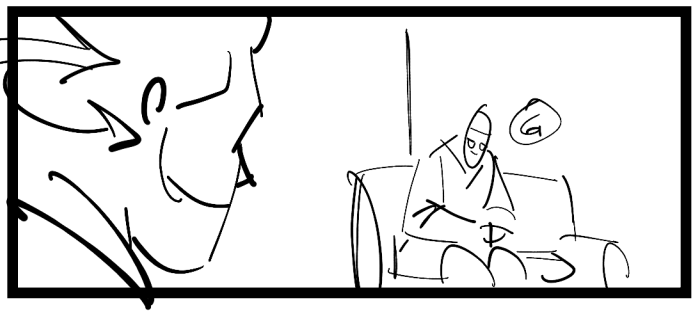
COME UP TO STU (FRANNIE NOT VISIBLE TO US)...

E



...THEN BACK TO LARRY, TAKING IT ALL IN.

F



... HE TURNS AND WE FIND GLEN.

THE STAND 708-712 *



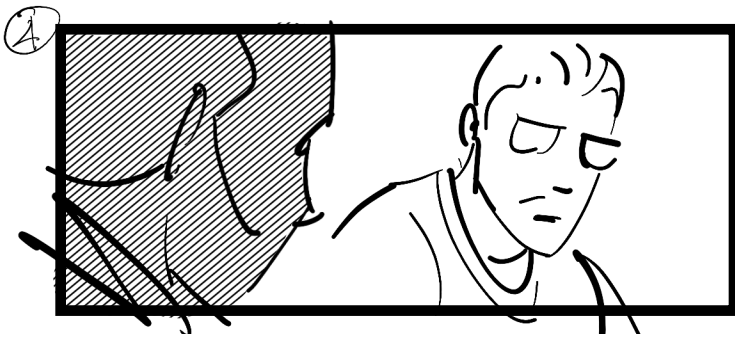
LARRY SITS NEXT TO HIM.

"HOW'S FRANNIE?"

"OKAY, THANK GOD. LITTLE BANGED UP."



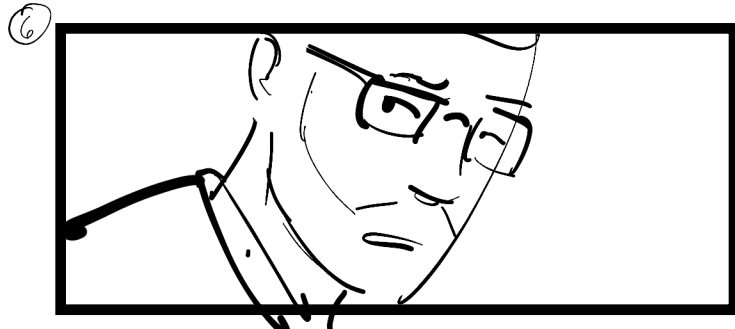
*ALL DIALOGUE FROM THIS ANGLE.



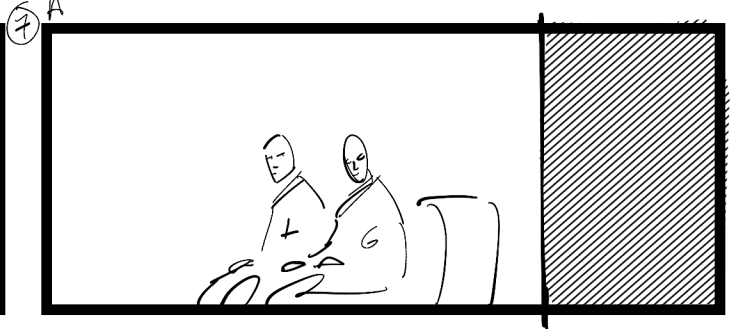
*ALL DIALOGUE FROM THIS ANGLE.



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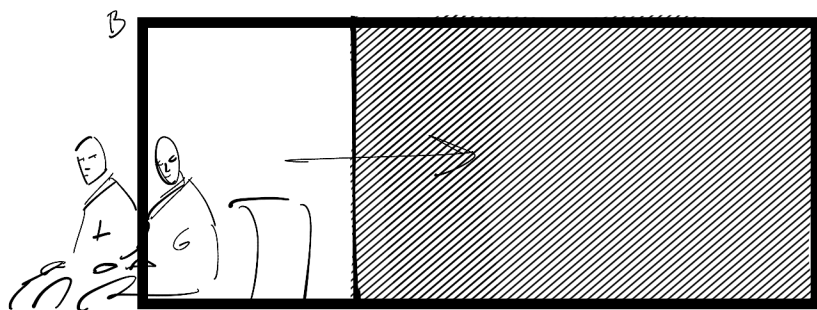


*ALL DIALOGUE FROM THIS ANGLE.

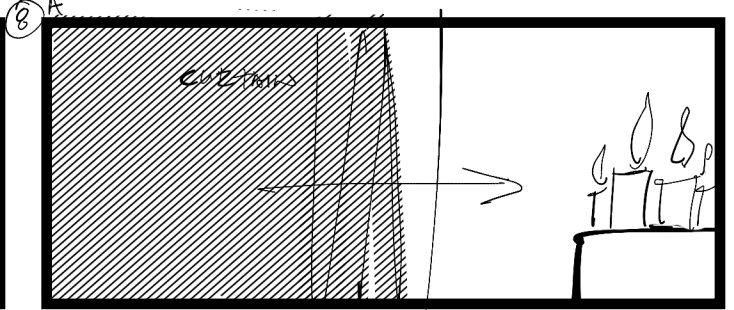


"MIGHT BE A BLESSING."

AND THEY TURN TO THE CORRIDOR AS WE...



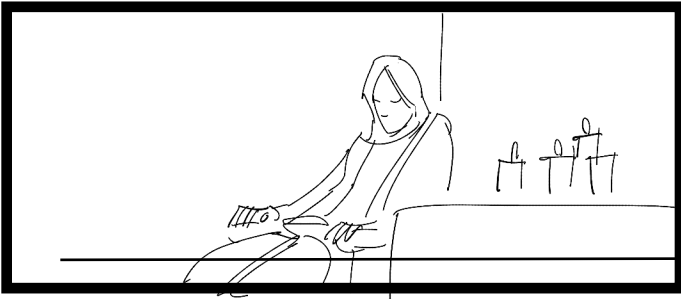
SLIDE INTO THE WALL...



...AND SLIDE OUT OF THE CURTAIN IN MOTHER ABIGAIL'S ROOM PAST CANDLES...

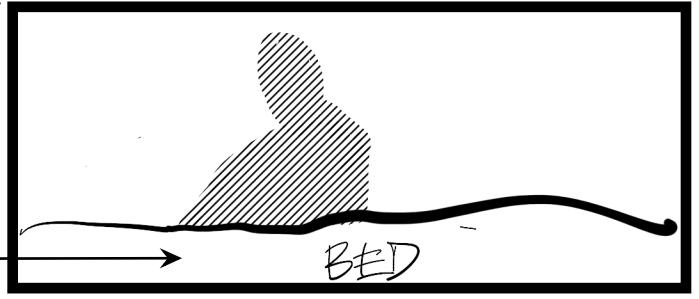
THE STAND 708-712 *

88



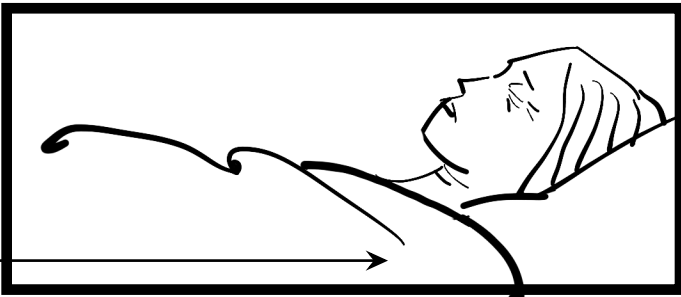
...PAST SLEEPING RAY...

89



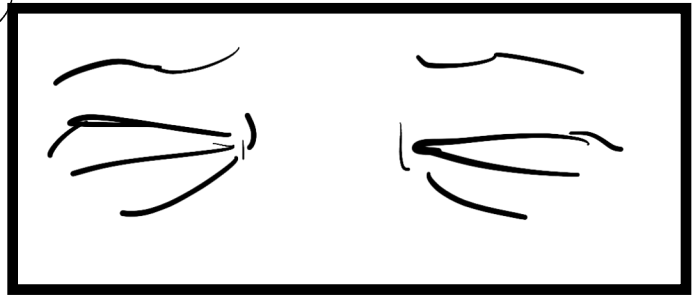
RACK TO BED...

90



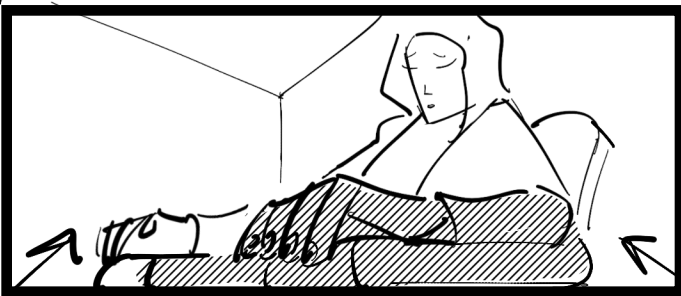
AND FIND UNCONSCIOUS MOTHER ABIGAIL.

91



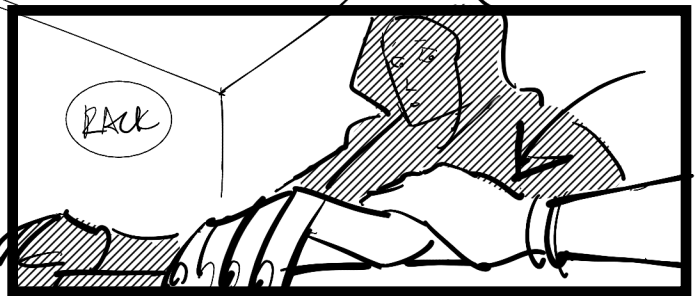
MOTHER ABIGAIL'S EYES SHUT.

100



BOOM UP ON RAY SLEEPING.

101



SUDDENLY MOTHER ABIGAIL'S HAND GRABS HER FOREARM.

110



RAY REACTS

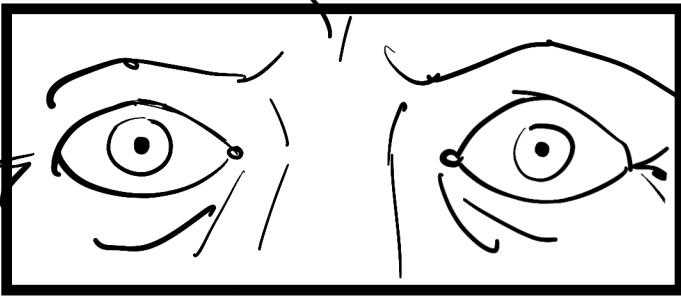
120



ON MOTHER ABIGAIL HER EYES STILL SHUT.

THE STAND 708-712 *

13



...THEN SLOWLY THEY OPEN...

14



...AND SHE TURNS...

15



"MOTHER?"

16



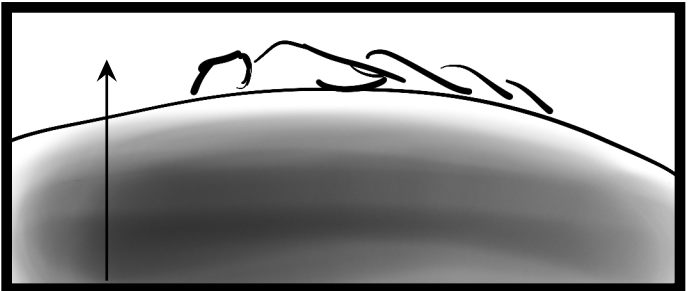
"BRING THE OTHERS TO ME."

17 A



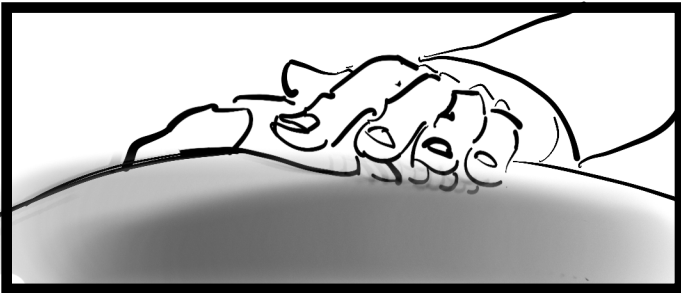
DARKNESS...

B



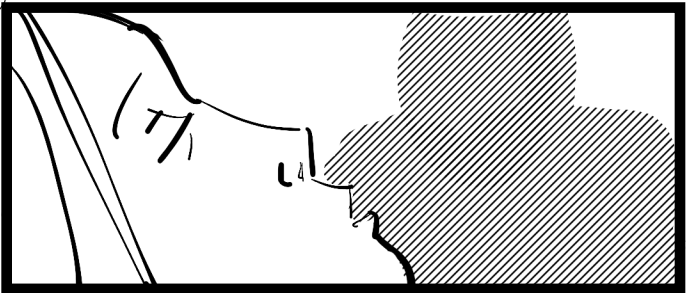
...RISE TO REVEAL IT IS THE ORB OF FRANNIE'S PREGNANT TUMMY.

C



"FRAN..."

18 A



"FRANNIE..."

THE STAND 708-712 *

18 B



SHE OPENS HER EYES.

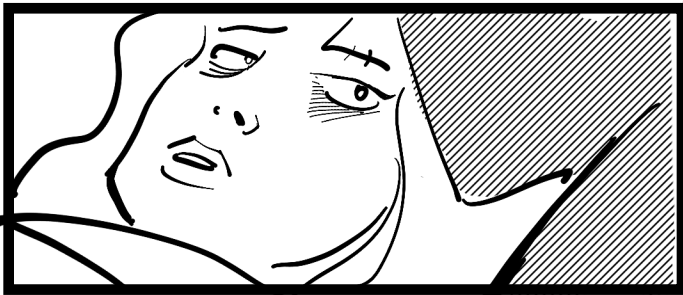
C



RACK TO STU.

"MOTHER ABIGAIL IS AWAKE."

19



FRAN TURNS TO HIM.

"IS SHE...? CAN SHE TALK?"

"SHE'S ASKING FOR US"

20



"HELP ME STAND UP."

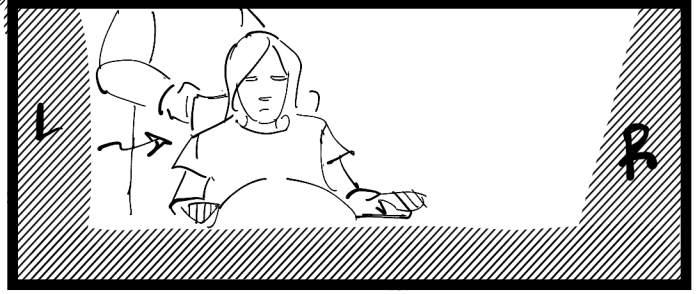
"WILL YOU JUST PLEASE USE THE WHEELCHAIR?"

21



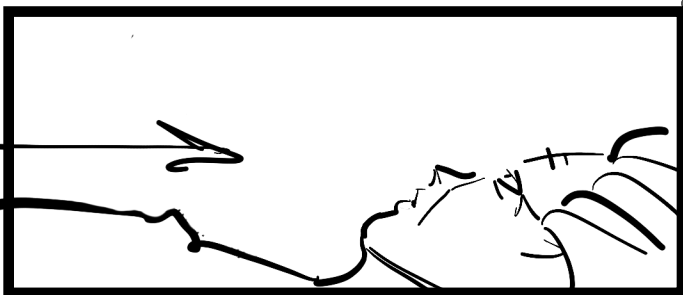
ON FRANNIE, DISLIKING THE WHEELCHAIR.

22 A



FRANNIE WHEELED INTO MOTHER ABIGAIL'S ROOM.

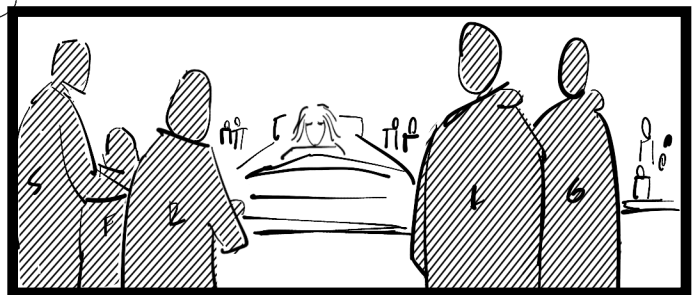
B



SLIDE TO MOTHER ABIGAIL.

"DRAW NEAR, ALL OF YOU. MY TIME IS SHORT. GOING HOME TO GLORY. NEVER BEEN NO HUMAN MORE READY THAN I AM."

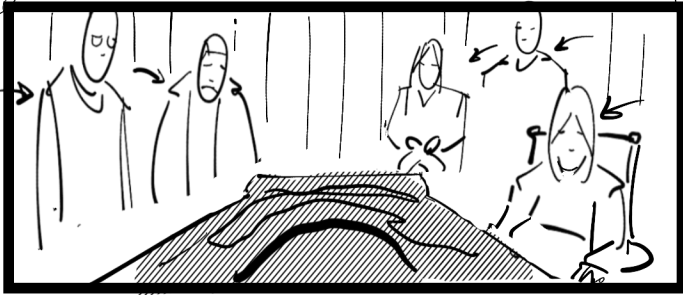
23



"I TOLD YOU - GET CLOSE TO ME NOW... GET CLOSE TO ME."

THE STAND 708-712 *

24



OUR HEROES COME CLOSER.

25



FRANNIE'S CHAIR BUMPING THE BED.

26



PUSH IN TO MOTHER ABIGAIL.

"I HAVE SINNED. I SINNED IN PRIDE.
SO HAVE YOU ALL, THINKING YOU HAVE
THE ANSWERS... WE'RE NOT THE
POTTER, BUT THE POTTER'S CLAY."

27



"GOD DIDN'T BRING YOU TOGETHER TO MAKE A
COMMITTEE OR A COMMUNITY. HE
BROUGHT YOU HERE ONLY TO SEND YOU
FURTHER. ON A QUEST."

28



"HE BROUGHT YOU HERE ONLY TO SEND YOU
FURTHER. ON A QUEST."

29



"I THOUGHT NICK'D BE THE ONE TO LEAD YOU, BUT
THE LORD HAS TAKEN NICK HOME."

30



"... SO NOW YOU MUST LEAD, STU
REDMAN."

31



ON STU.

THE STAND 708-712 *

32



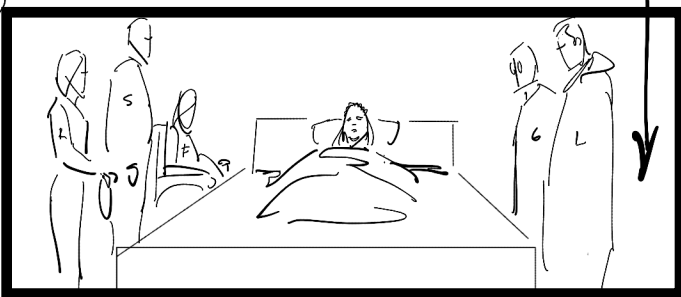
"LEAD WHERE?"

33



"WEST."

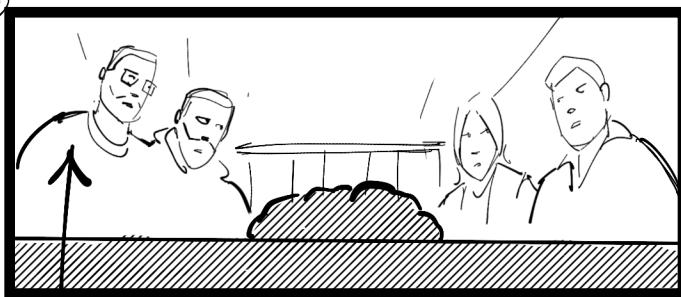
34



WIDE: BOOM DOWN:

"YOU ARE TO SET OUT THIS VERY DAY.
YOU WILL JOURNEY TO THE DARK MAN'S
STRONGHOLD. ON FOOT."

35



OVER MOTHER ABIGAIL'S BED. BOOM UP.

"YOU WILL BRING NO FOOD OR WATER. NOTHING
BUT THE CLOTHES ON YOUR BACKS."

36



"I'M IN THE WAY OF KNOWING, ONE OF
YOU WON'T REACH YOUR DESTINATION"

37



GLEN AND LARRY REACT.

38



AS DO RAY STU AND FRANNIE.

"WHICH WILL BE THE ONE TO
FALL....? APPARENTLY THAT'S NOT FOR
US TO KNOW."

39



"AND FRANCES— YOU WILL STAY HERE."

THE STAND 708-712 *

40



"WHAT? ...WHY?"

41



"LORD DON'T SEE FIT TO TELL ME WHY.
LIKELY GOT TO DO WITH WHAT YOU'RE
CARRYING INSIDE YOU, JUST A
GUESS...
(BEFORE FRAN CAN ANSWER--)
SHH. SHH. LET ME FINISH NOW."

42



"THERE'S BITTER DAYS AHEAD. DEATH
AND TERROR, BETRAYAL AND TEARS.
NOT ALL OF YOU'LL LIVE THROUGH 'EM.
THE DARK MAN GROWS STRONGER ALL THE
TIME -

43



PUSH IN TO GLEN AND LARRY.

"I KNOW YOU FEEL IT, TOO.
SO"

44



PUSH IN TO RAY AND STU.

"SOON HE'LL COME TO DESTROY ALL WHO'D STAND
AGAINST HIM. THIS IS WHAT GOD WANTS OF
YOU."

45



PUSH IN TO FRANNIE.

"HIS KINGDOM'S IN THE WEST AND IT'S THERE YOU
MUST GO TO MAKE YOUR STAND."

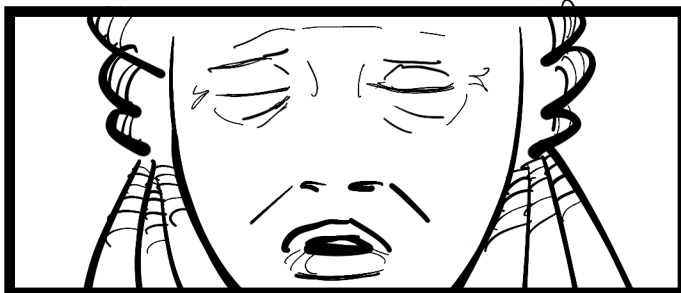
46



PUSH IN TO MOTHER ABIGAIL.

"THAT IS ALL. I HAVE SAID MY PEACE."

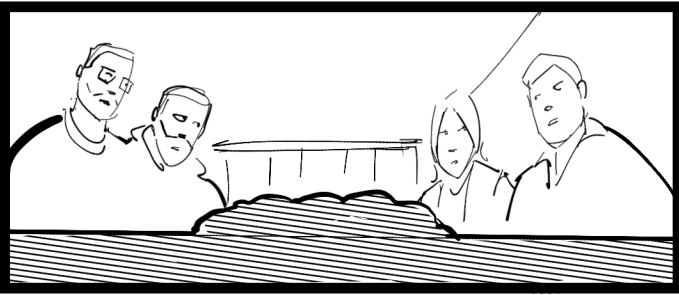
47



AND WITH A FINAL BREATH MOTHER ABIGAIL DIES.

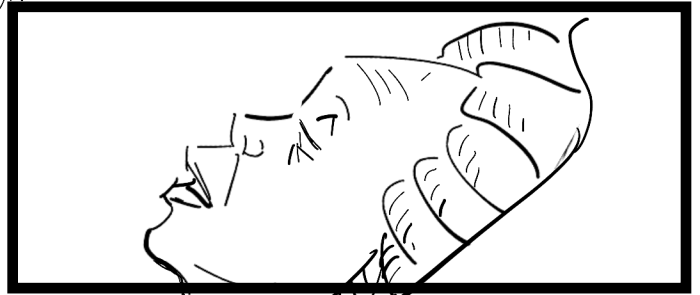
THE STAND 708-712 *

44



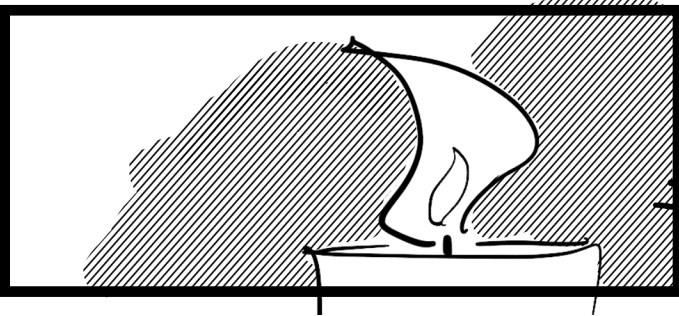
OUR HEROES LOOK ON.

45



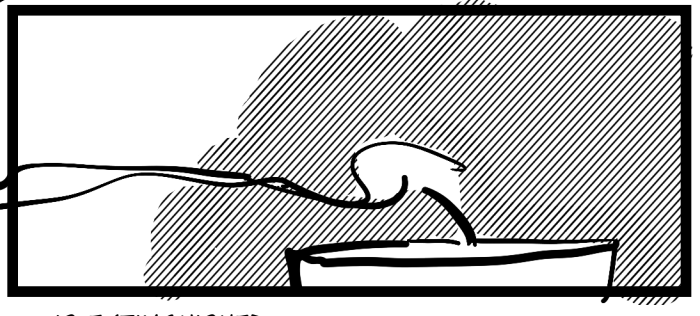
ON MOTHER ABIGAIL AT PEACE.

46



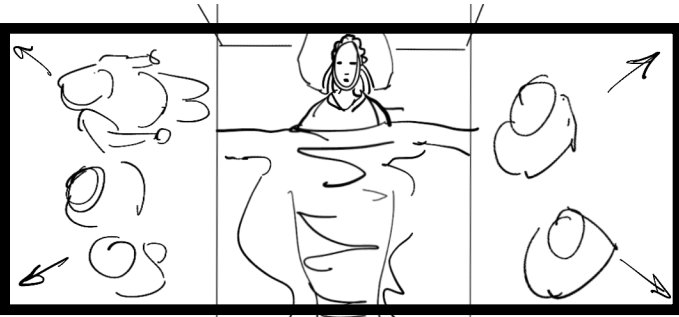
RACK TO A CANDLE AS THE FLAME...

47



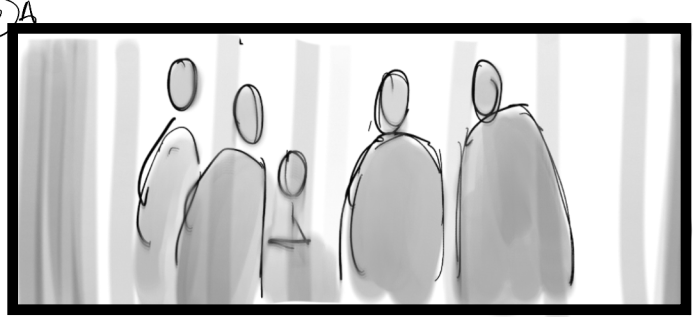
...IS EXTINGUISHED.

49



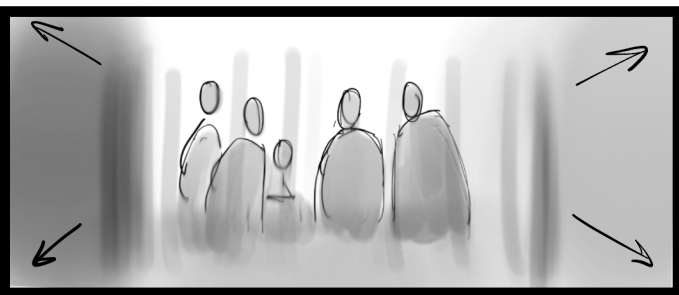
PULL BACK FROM OVERHEAD.

50



ALTERNATE END TO SCENE: OUR HEROES SEEN THROUGH THE CURTAIN...

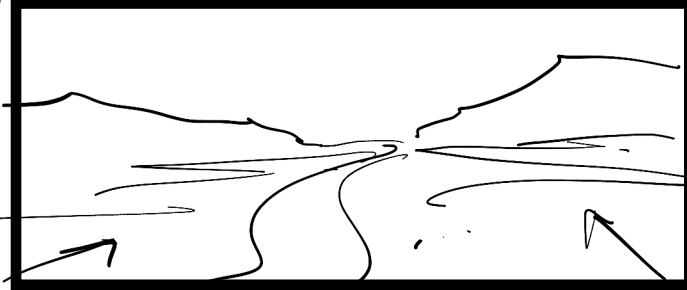
51



WE PULL AWAY.

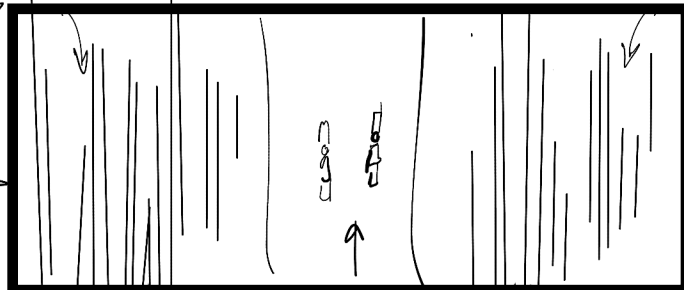
THE STAND 718

① A



DRONE SHOT TRAVELING OVER MOUNTAINOUS ROAD. DISTANTLY WE SEE TWO MOTORCYCLES.

B



AS WE APPROACH THE MOTORCYCLES TILT DOWN SO THAT WE TRACK THEM DIRECTLY OVERHEAD.

②



RUSSIAN ARM: LOW TO THE GROUND LEADING THE BIKES.

③ A



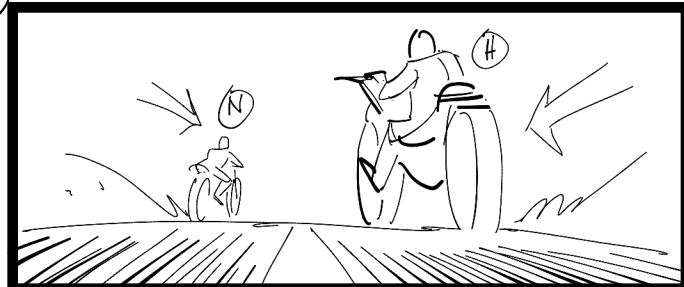
OVER HAROLD TO NADINE.

B



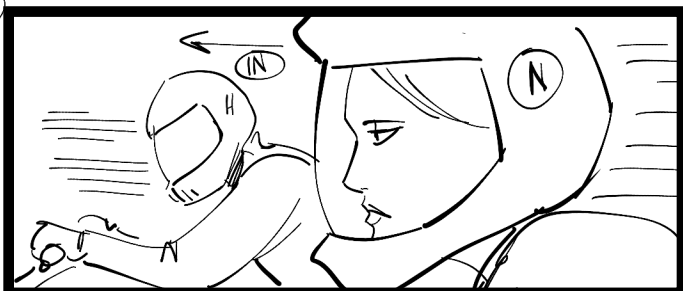
SHE SPEEDS AHEAD OUT OF SHOT.

④



RUSSIAN ARM: FOLLOWING THE BIKES. HAROLD ACCELERATES.

⑤



OVER NADINE: HAROLD CATCHES UP.

⑥



HAROLD (TRYING TO YELL OVER THE WIND):
NADINE! YOU CAN SLOW DOWN! THEY'D NEVER
CHASE US THIS FAR!

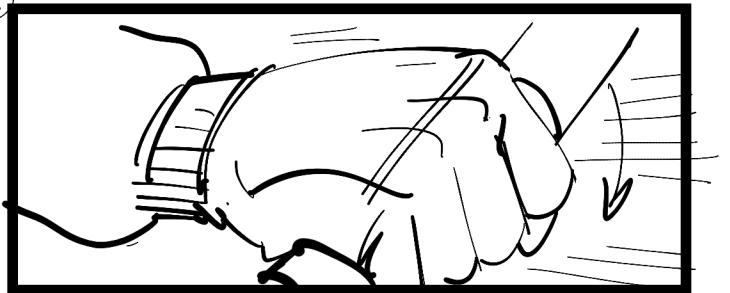
THE STAND 718

7



NADINE CASTS A LOOK TO HAROLD.

8



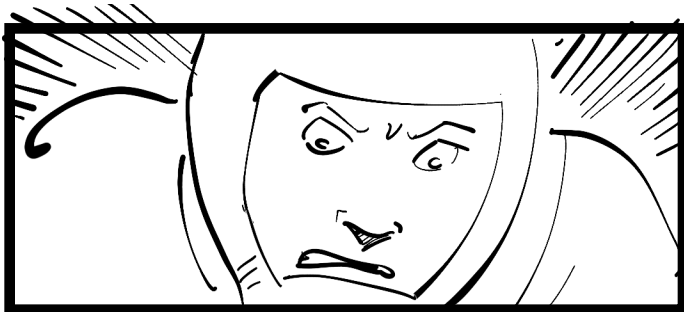
GUNS THE ACCELERATOR.

9



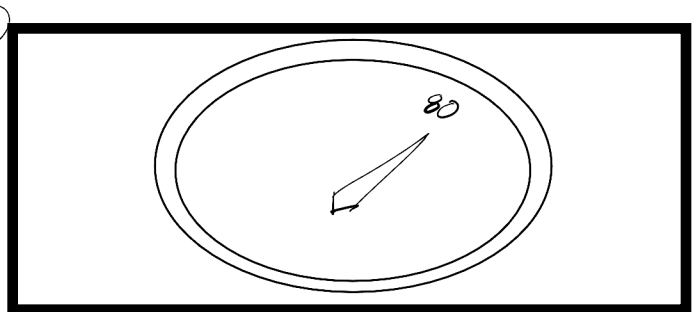
PAN WITH THEM AS THEY RACE DOWN THE ROAD.

10



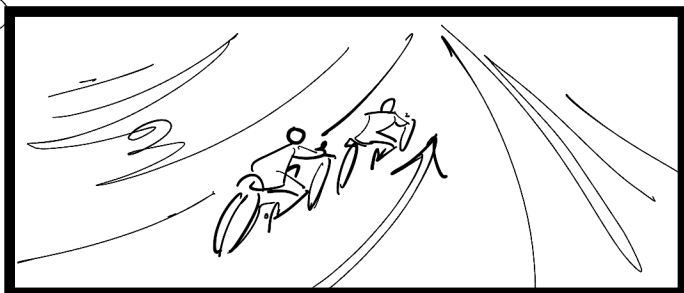
HAROLD LOOKS DOWN AT...

11



...HIS SPEEDOMETER.

12



HIGH ANGLE: THE BIKES RACE BENEATH US AS WE...

THE STAND 718

13



RUSSIAN ARM: LEADING THE BIKES.

14



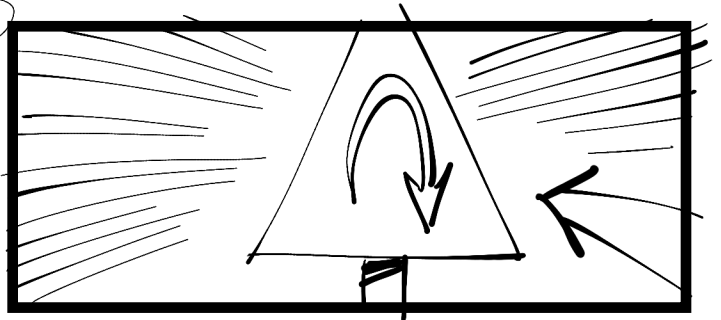
HAROLD (YELLING OVER THE WIND): NADINE, DID YOU HEAR ME? NADINE!

15



NADINE SEES...

16



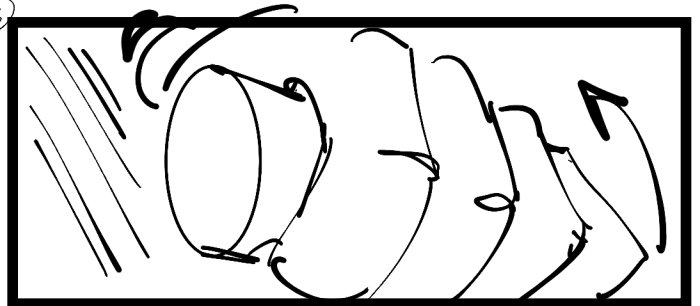
NADINE POV OF SIGN.

17



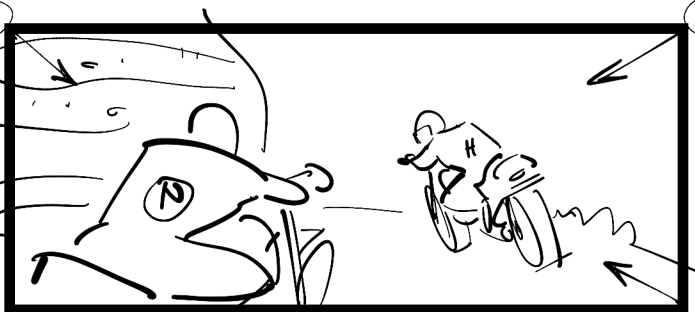
HAROLD IS TOO FOCUSED ON NADINE TO NOTICE.

18



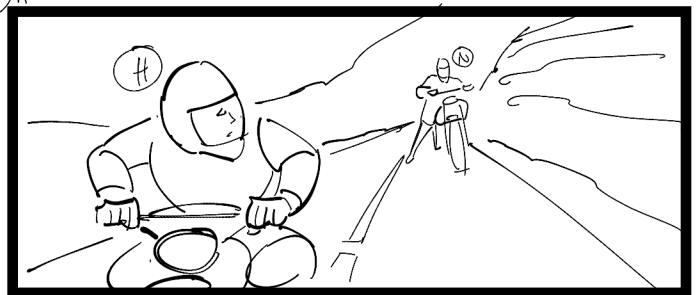
INSERT: NADINE BREAKS.

19



NADINE FALLS BACK... CONTINUE FOLLOWING HAROLD.

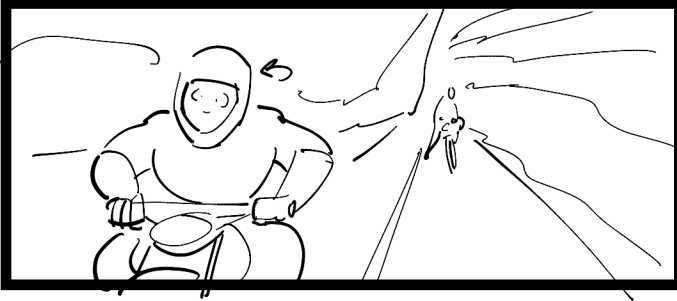
20^H



LEADING HAROLD. HE LOOKS BACK TO NADINE, CONFUSED.

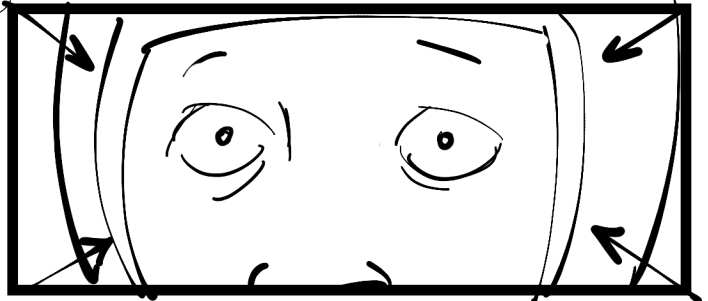
THE STAND 718

20B



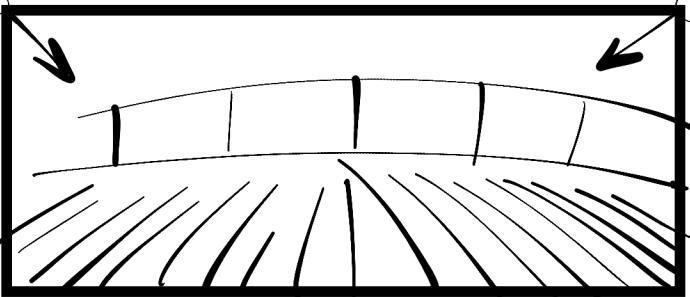
URNS...

21



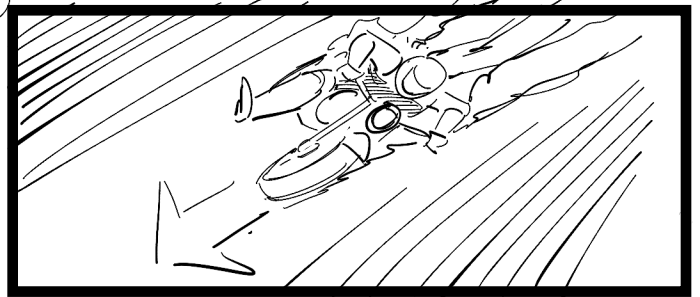
SNAP ZOOM TO HAROLD'S EYES REACTING TO...

22



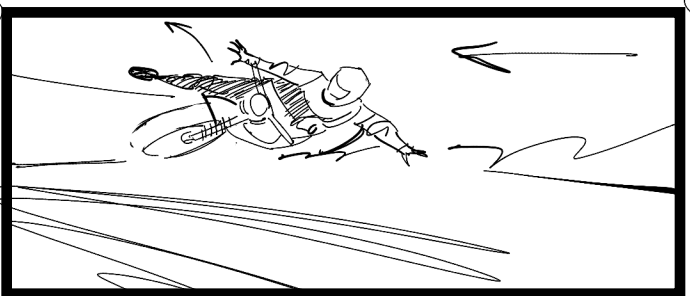
K-RAIL!

23



HAROLD BREAKS, THE BIKE SLIDING OUT FROM UNDER HIM.

24



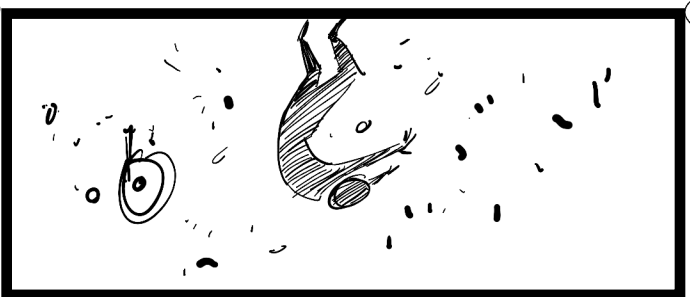
PAN WITH HAROLD AS HE SLIDES INTO THE K-RAIL AND IS SENT FLYING.

25



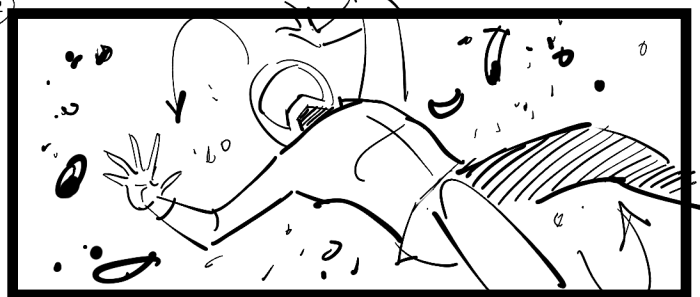
LOW ANGLE: HAROLD FILES OVER THE EMBANKMENT 300 FPS.

26



PAN WITH HAROLD AS HE ARCS EARTHWARD. 300 FPS.

27



TRACK HAROLD AS HE SUMMERSAULTS THROUGH THE AIR. 300 FPS

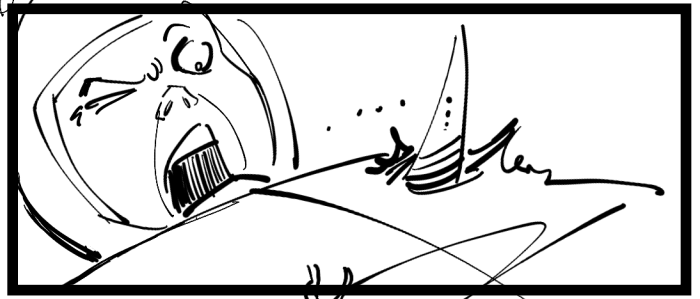
THE STAND 718 *

28



24 FPS. HAROLD LANDS ON A DEAD TREE.

29



RACK TO A TREE BRANCH IMPALING HIS SHOULDER.

30

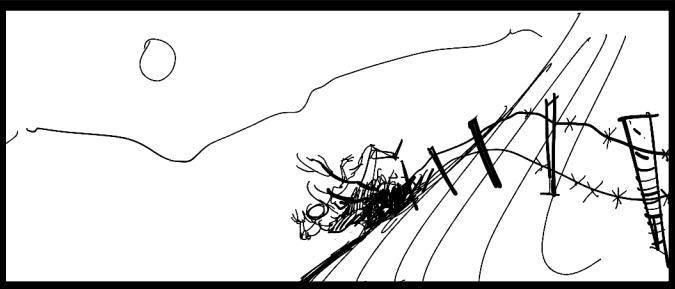


WIDER, HAROLD CRYING IN PAIN.



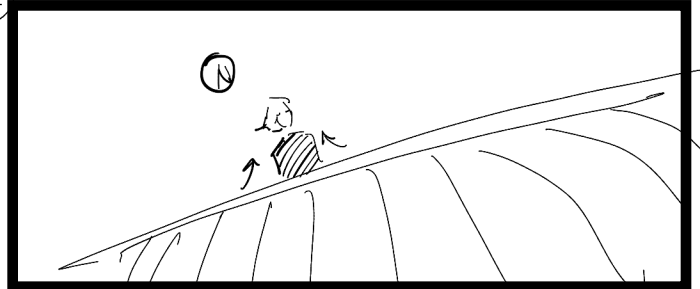
ROTATE 180 TO REVEAL HE IS UPSIDE DOWN.

31



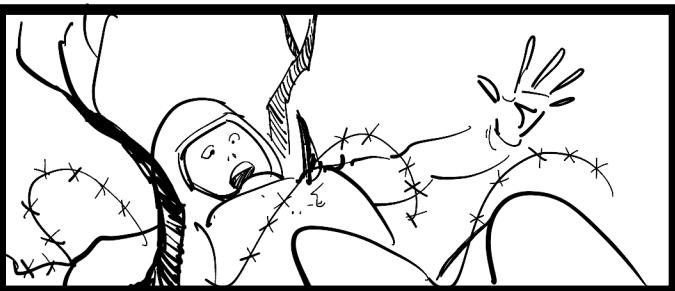
WIDE ON HAROLD STUCK.

32



NADINE PEERS OVER THE EDGE OF THE EMBANKMENT.

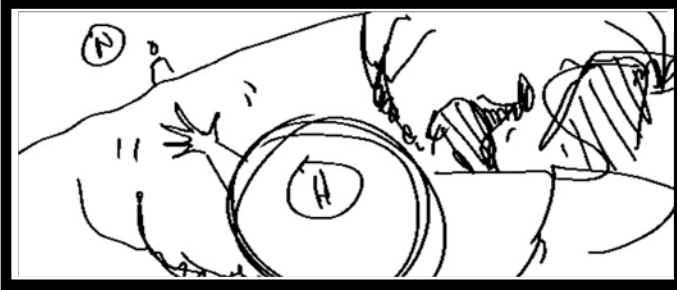
33



HAROLD: GET THE ROPE FROM MY SADDLEBAG!

THE STAND 718

32A



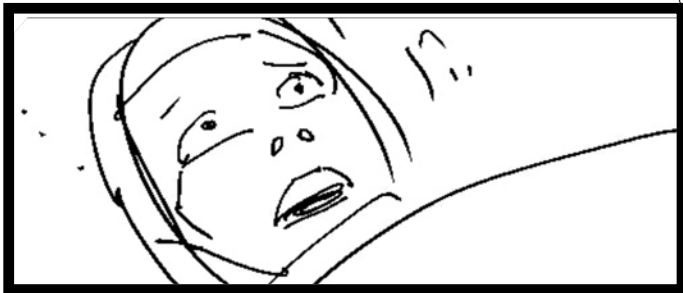
HAROLD: NADINE! I BROKE MY LEG! I NEED YOU TO THROW DOWN THE ROPE, HELP ME GET OUTTA HERE!

33



NADINE: IT'S BETTER THIS WAY, HAROLD... YOU SEE THAT, DON'T YOU?

34



HAROLD: "BETTER?" WHAT THE FUCK'RE YOU—

35



NADINE: YOU KNOW HOW HE VALUES LOYALTY - SOMEONE WHO'D BETRAY ONE SIDE IS JUST AS LIKELY TO BETRAY THE OTHER. HE'D NEVER'VE LET YOU LIVE

36



HAROLD: WHAT ABOUT YOU? HOW ARE YOU NOT A BETRAYER IN THIS?

37



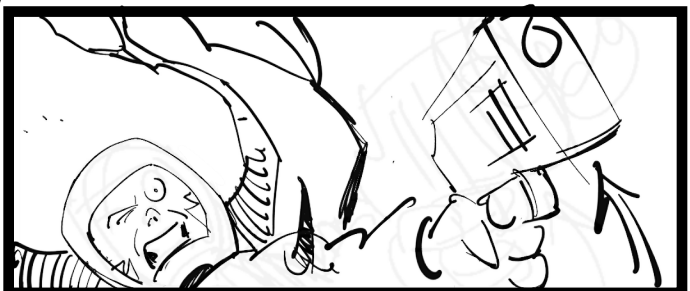
NADINE: I NEVER BETRAYED HIM IN MY HEART. (BOTTOM LINE:) HE NEEDS ME, AND I NEED HIM. YOU WERE NEVER PART OF THAT, HAROLD.

40



NADINE: I'M SORRY. YOU CAN END IT QUICKLY, IF YOU'RE BRAVE.

41



HAROLD RAISES GUN AND FIRES.

THE STAND 718

42



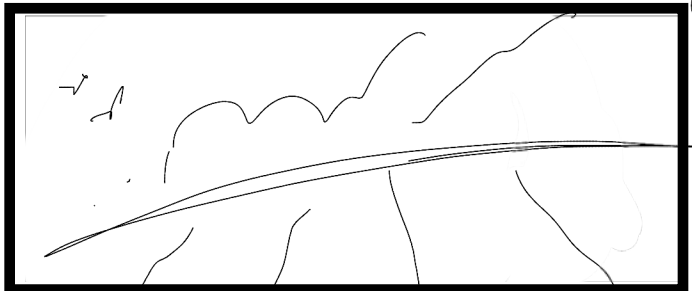
BULLET'S STRIKE K RAIL.

43



HAROLD FIRING MADLY.

44



NADINE IS GONE.

45



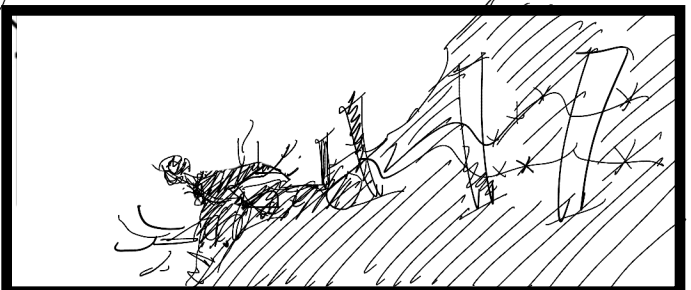
HAROLD: DID I GET YOU, YOU CROOKED BITCH?!

46



THE SOUND OF HER MOTORCYCLE STARTING AND RIDING AWAY.

47



HAROLD SCREAMS WITH ANGER AND FRUSTRATION AND BETRAYAL!

THE STAND 719-720 *****



JOE STARING INTO THE DISTANCE. PULL BACK.



LARRY CROUCHES INTO FG.

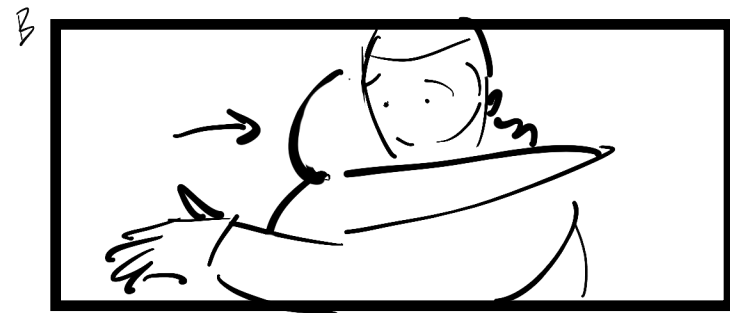


"YOU TAKE CARE OF THAT GUITAR FOR ME, LITTLE MAN. I'M GONNA NEED IT WHEN I GET BACK."



JOE DOESN'T RESPOND.

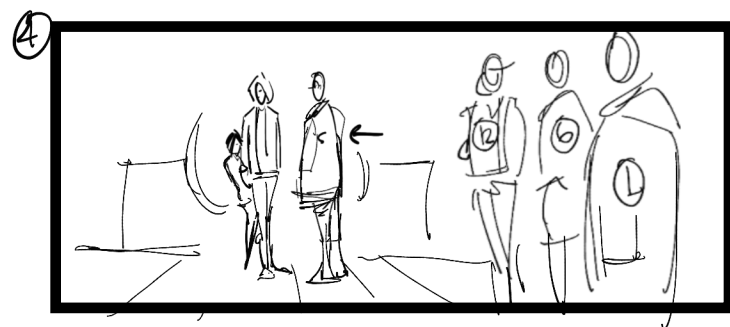
"OKAY, THEN. I'LL SEE YOU SOON."



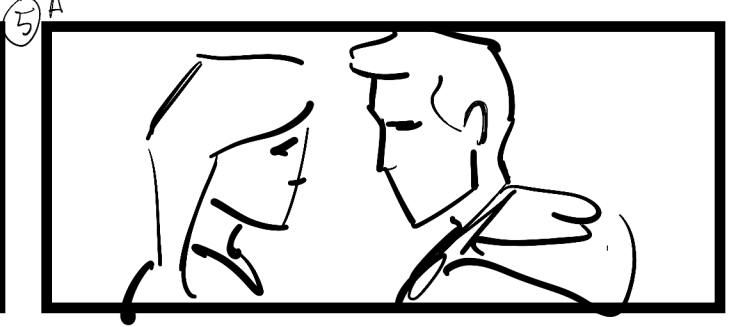
SUDDENLY JOE HUGS LARRY.



THEN JUST AS SUDDENLY RUNS AWAY TO..



...FRAN. OTHERS GET READY TO GO.



STU COMES CLOSE TO FRANNIE.

THE STAND 719-720 *

5b



THEY KISS.

c



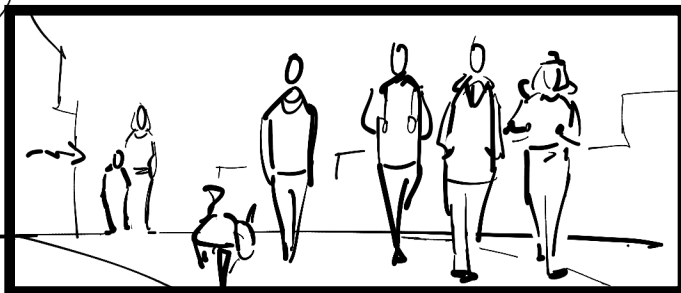
"TAKE CARE OF YOURSELF."

d



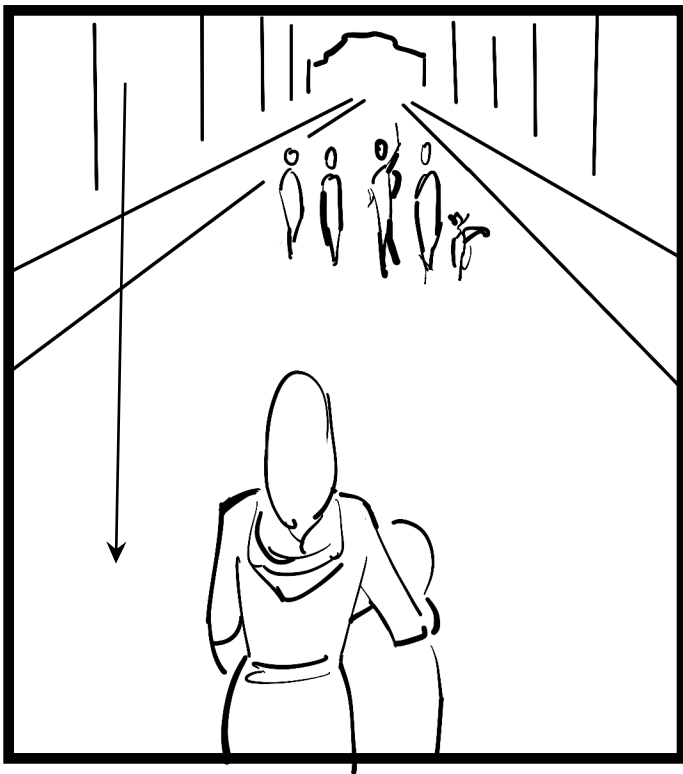
STU DEPARTS.

6



FRANNIE AND JOE STEP INTO THE STREET AS THE GROUP HEADS OUT.

7



STU WAVES BACK TO FRANNIE BOOM DOWN TO HER AND JOE.

8 A

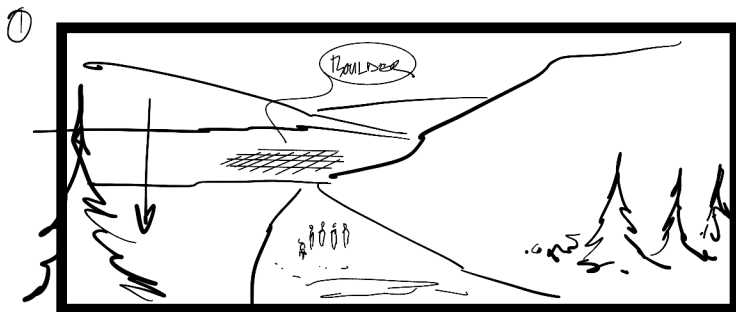


PULL BACK FROM FRANNIE WAVING.

B

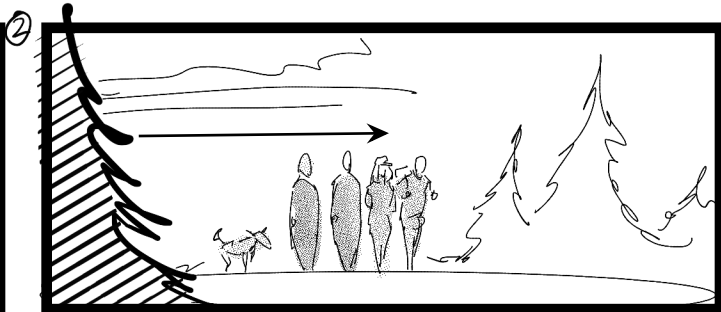


THE STAND 719-720 *



BOOM DOWN FROM HIGH ROAD (BOULDER IN DISTANCE).

"EISENHOWER TUNNEL'S TOTALLY BLOCKED, RIGHT?"



"WE'RE GONNA HAVE TO MAKE DO WITH BACKROADS AND TRAIN TRACKS. LEAST FOR A WHILE."

"RIGHT. ANYBODY THINK ABOUT HOW WE'RE GONNA GET WATER? SEEING AS EVERY DAY EACH OF US NEEDS---"



"A GALLON GIVE OR TAKE."
—THROUGH TO—
"LAST I CHECKED."



"I TOURED UTAH COUPLE SUMMERS AGO, OPENING FOR THIS FOLK DUO." —THROUGH TO—
"TRUE... YOU KNOW HOW TO TELL WHICH ONES WON'T GIVE US GIARDIA?"



"WHAT, YOU FIGURE THE 'INJUN GIRL' MUST KNOW THE 'WAYS OF EARTH' — LEAST ENOUGH TO FIND YOU WATER WON'T MAKE YOU SHIT YOURSELVES TO DEATH??



"WELL... CAN YOU?"



"OF COURSE."



EVERYONE CHEERS UP.

THE STAND 719-720 *

9



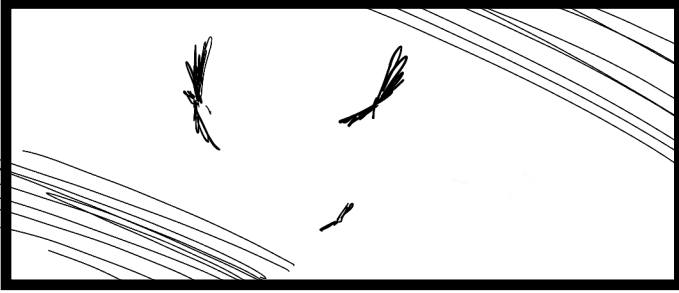
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PULL BACK AS THEY HEAD UP INTO THE MOUNTAINS.

"ARE WE THERE YET?"

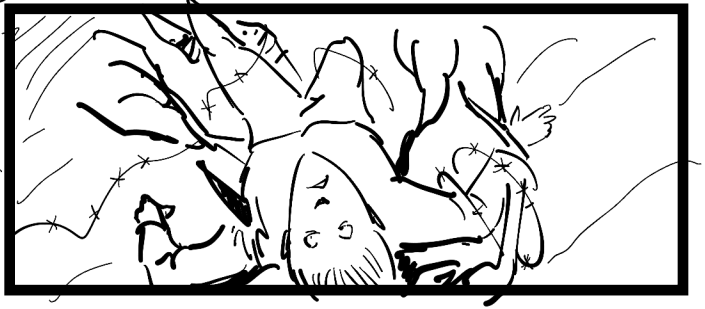
THE STAND 721

①A



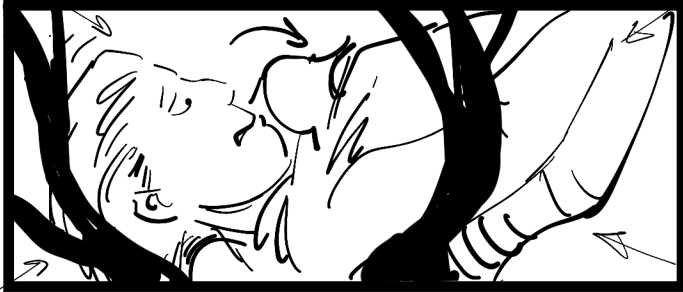
VULTURES CIRCLE OVERHEAD

B



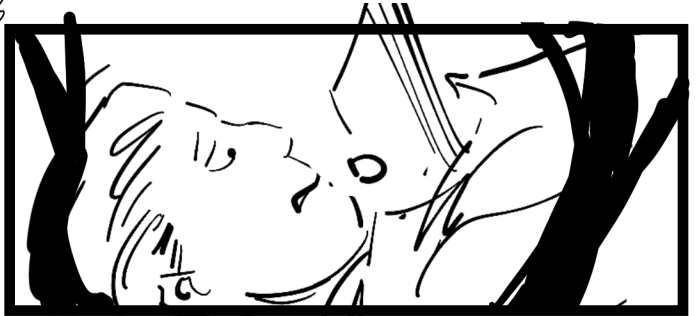
BOOM DOWN TO HAROLD.

②A



PUSH IN — HE REACHES INTO HIS POCKET.

B



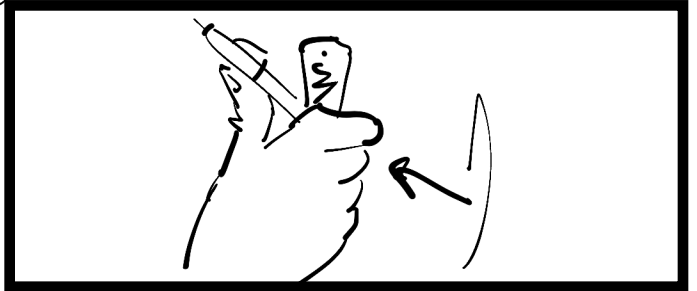
TAKES OUT THE JOURNAL.

③A



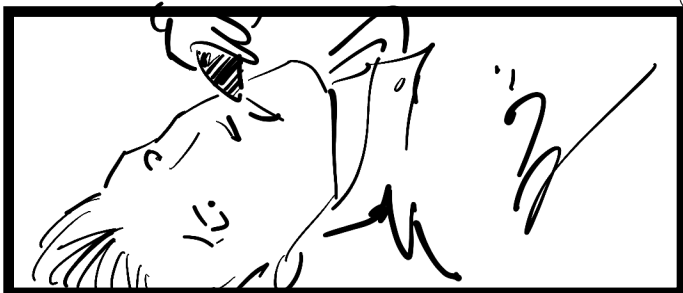
REACHES INTO HIS POCKET.

B



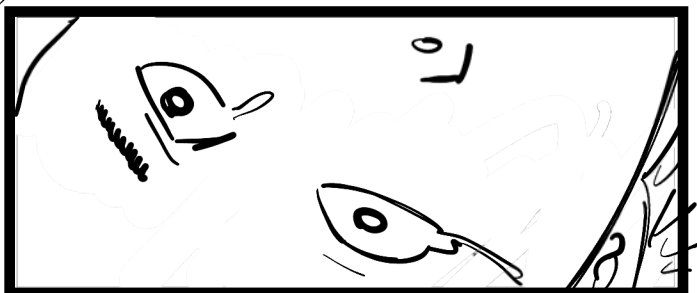
PULLS OUT PEN AND A PAYDAY.

④A



TAKES BITE.

⑤B



LOOKS UP.

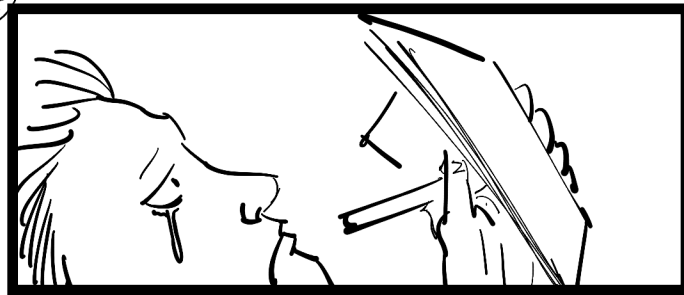
THE STAND 721

6



HAROLD'S POV OF VULTURES.

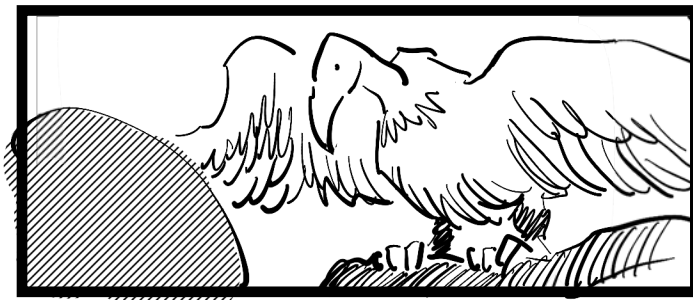
7



HAROLD BEGINS TO WRITE.

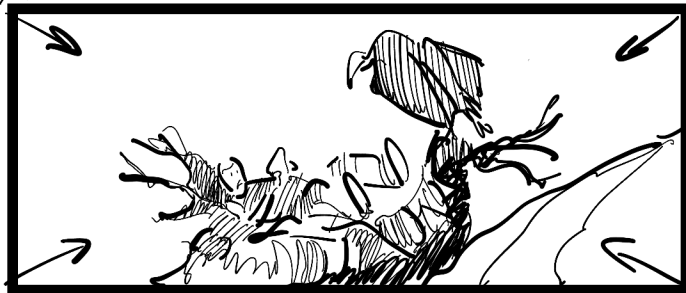
THE STAND 725

①



VULTURE PERCHED OVER HAROLD ON THE TREE.

②



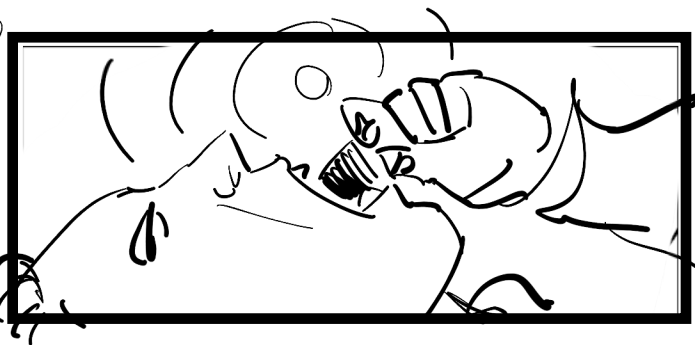
HAROLD FINISHES WRITING IN HIS JOURNAL.

③



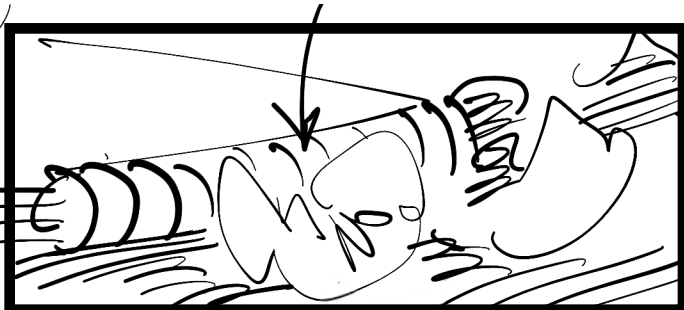
HE DROPS THE JOURNAL.

④



EATS THE LAST OF HIS PAYDAY CHOCOLATE BAR.

⑤



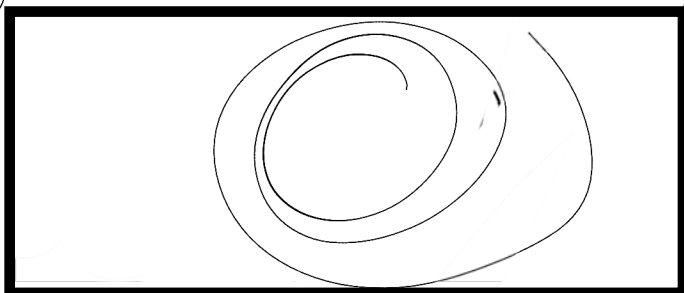
INSERT: THE WRAPPER JOINS HIS NOTEBOOK AND OTHER DISCARDED WRAPPERS ON THE GROUND.

⑥



ON HAROLD, TEARFUL. HE LOOKS UP AT...

⑦



THE GLARING SUN

⑧

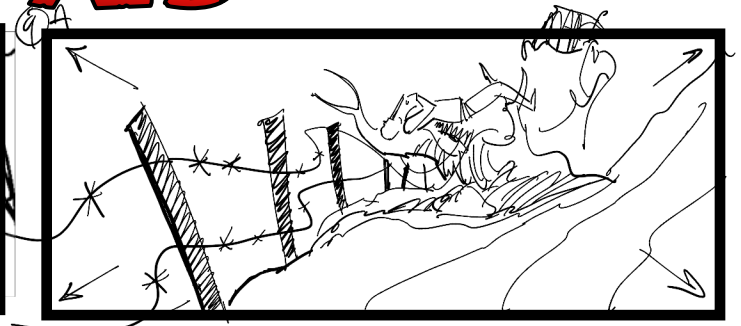


HAROLD PUTS HIS GUN IN HIS MOUTH.

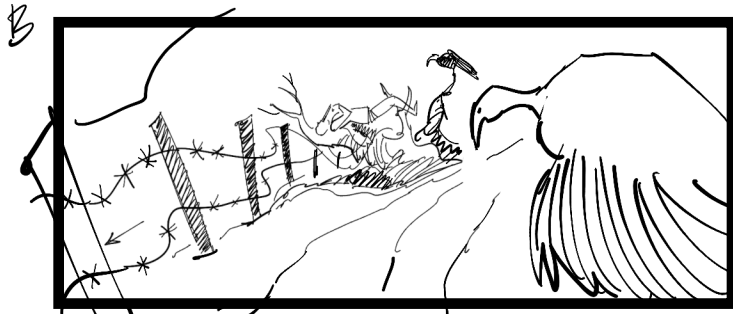
THE STAND 725



PROFILE ANGLE: PULL BACK A LONG PAINFUL
MOMENT...



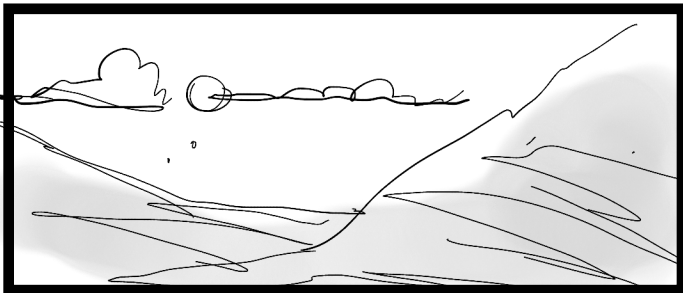
PULL BACK ALONG THE FENCE, HAROLD SHOOTS
HIMSELF.



END THE MOVE WITH A BUZZARD WAITING FOR
HIM IN THE FG.

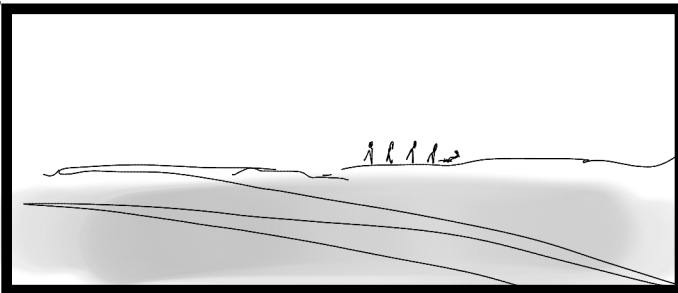
THE STAND 726-732

①A



DRONE SHOT MOVING PAST COLORADO MOUNTAINS...

B



DISCOVER OUR HEROES ON A RIDGE.

②A



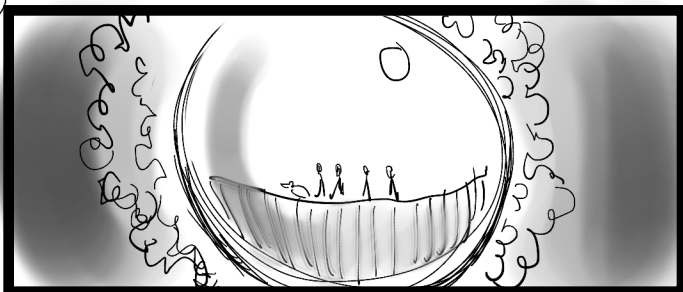
48 FPS... OUR HEROES TRUDGE PAST US.

B



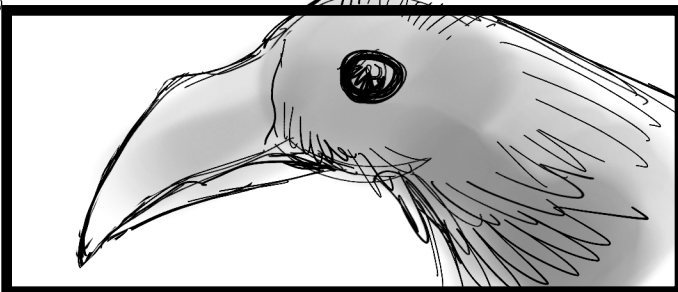
RACK DEEP TO SEE CROWS CIRCLING.

③



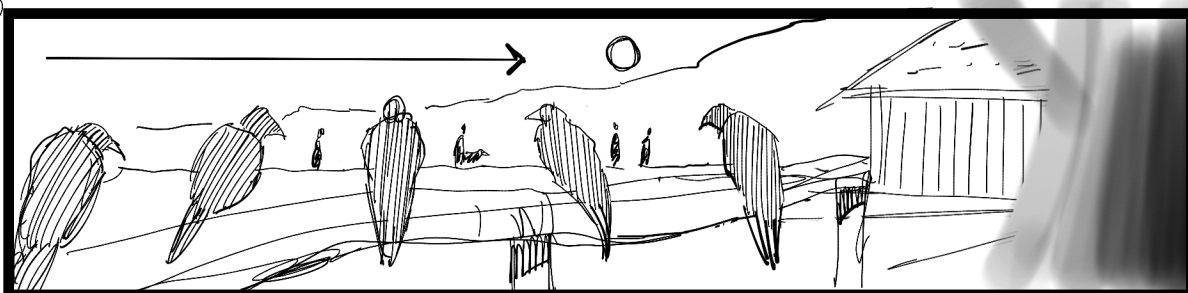
ECU CROW EYE. OUR HEROES REFLECTED WITHIN.

④



WIDER TO REVEAL THE CROW WATCHING.

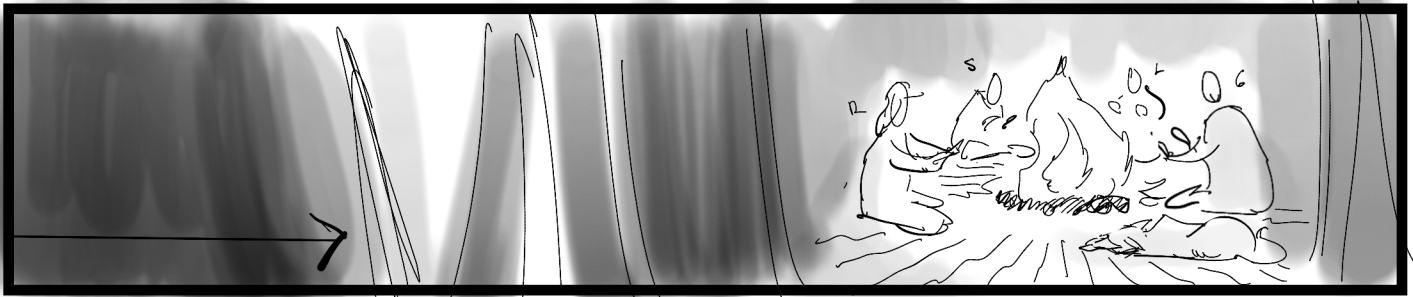
⑤



TRACK LATERALLY PAST CROWS LINED UP ON A FENCE AS OUR HEROES PASS IN THE BG... SLIDE INTO A TREE...

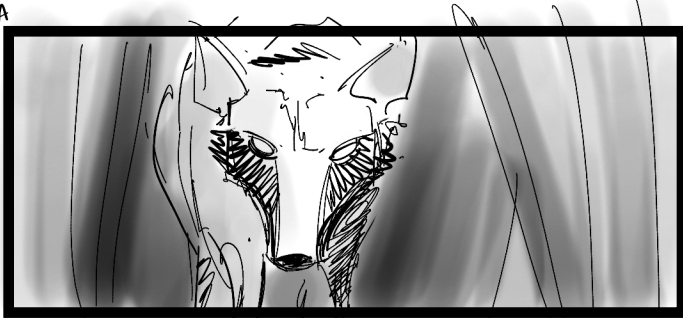
THE STAND SC 726-732

6



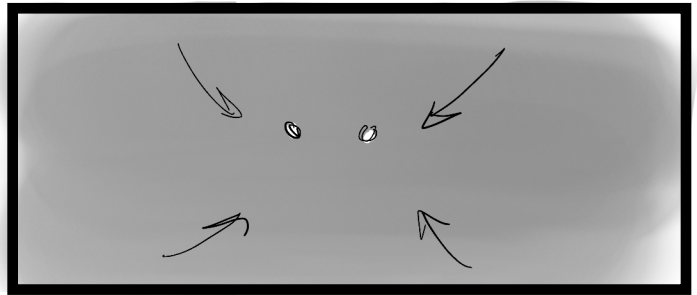
SLIDE OUT OF A TREE AND CONTINUE MOVE REVEALING IT
OUR HEROES ARE HUDDLED AROUND A CAMP FIRE.

7



REVEAL WOLF WATCHING.

8



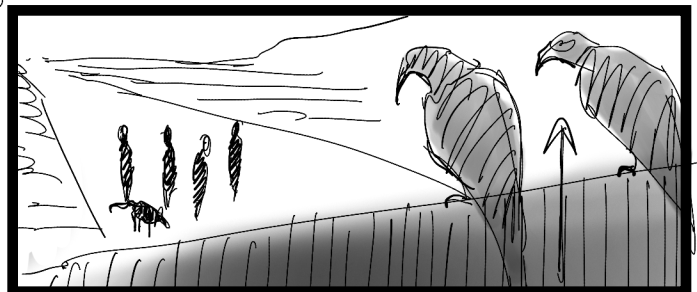
IT SLINKS BACK INTO DARKNESS... ITS EYES THE
ONLY ASPECT VISIBLE BEFORE WE ARE LEFT IN...

9



...DARKNESS...

10



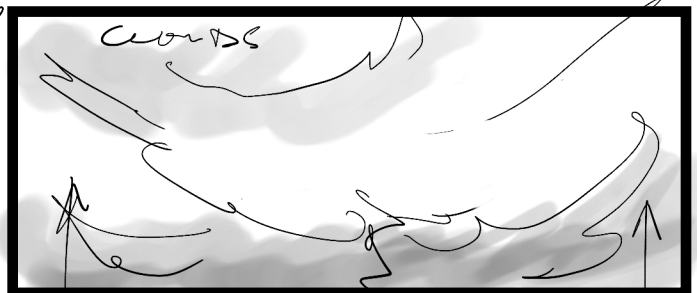
...AND FROM THAT DARKNESS WE RISE OVER THE
HORIZON OF A ROAD SIGN UPON WHICH ARE
PERCHED MORE CROWS.

11



PULL BACK FROM A PUBLIC SERVICE ROAD SIGN.
OUR HEROES MARCH ON AS WE...

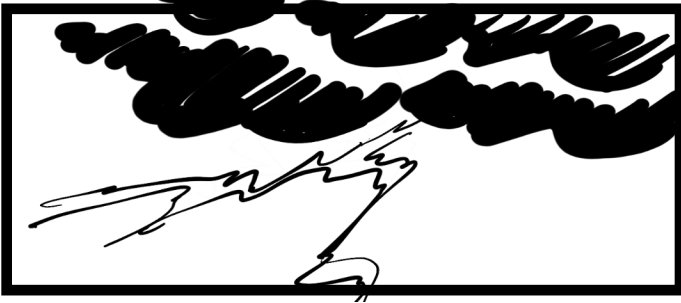
12



...TILT UP TO THE SKY WHERE STORMY CLOUDS
BREW.

THE STAND SC 726-732

9C



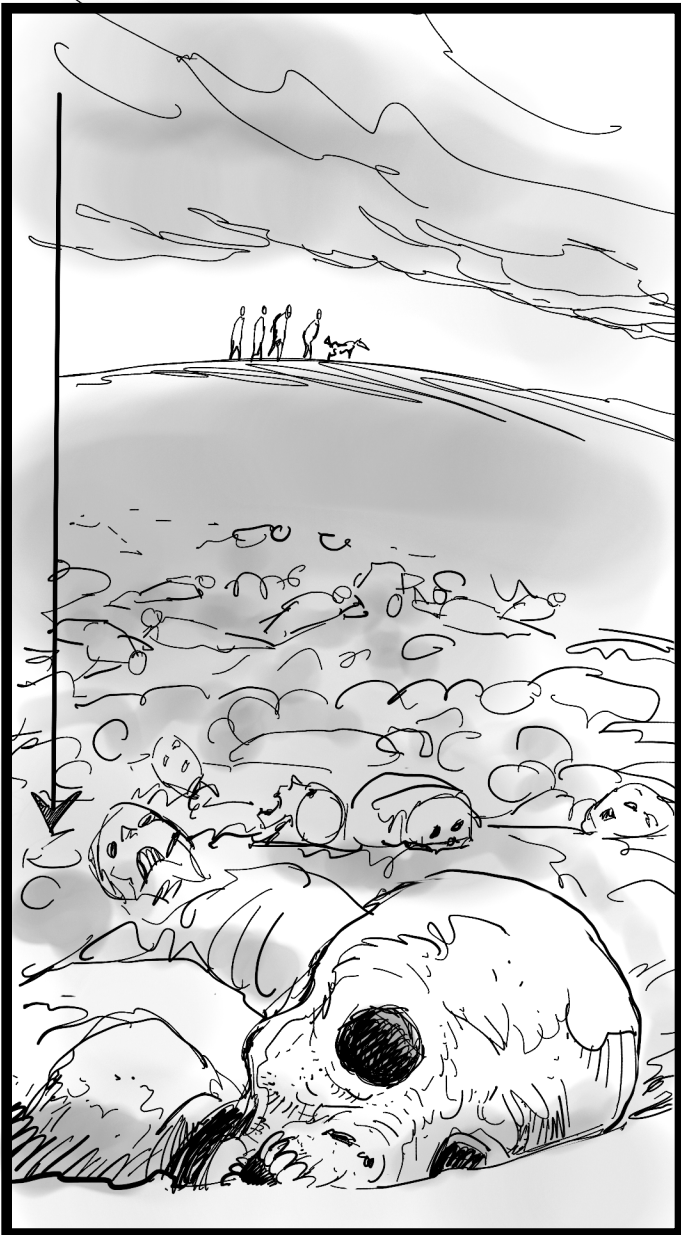
LIGHTNING FLASHES

E



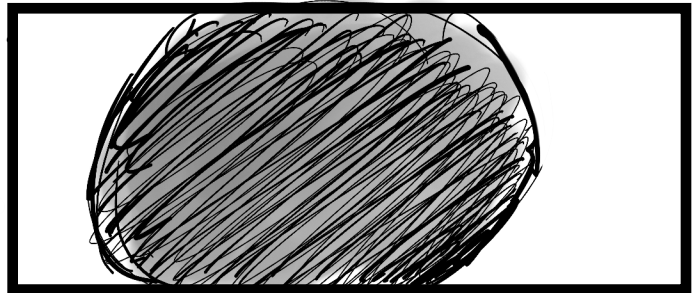
... THEN WE PUSH IN TOWARDS IT'S EMPTY EYE SOCKET...

D



AND NOW WE BOOM DOWN TO FIND OUR HEROES CROSSING A RIDGE. AS WE CONTINUE TO DROP WE DISCOVER COUNTLESS BODIES— A MASS GRAVE. WE COME TO REST ON A DESICCATED CORPSE...

F



...ENTERING IT LIKE A CAVE...

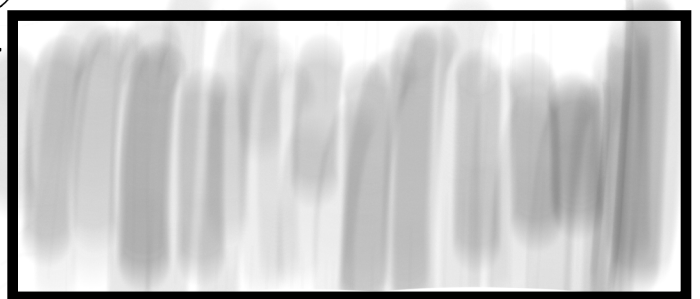
G



UNTIL WE ARE AGAIN CONSUMED BY DARKNESS.

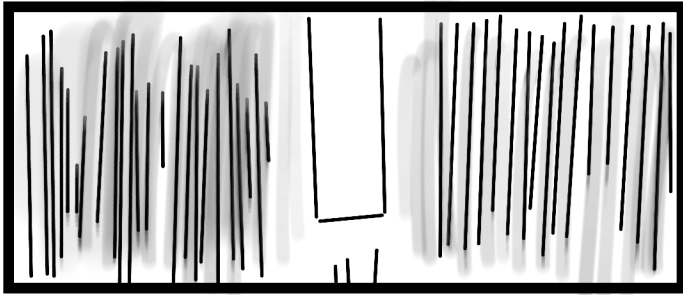
10

A

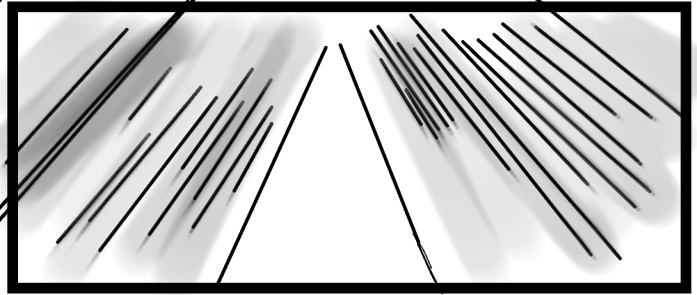


FADE UP ON ROAD...

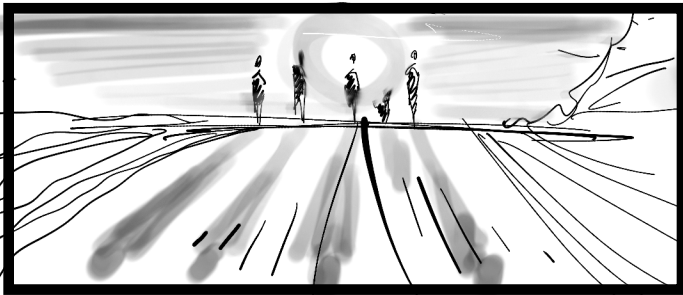
THE STAND SC 726-732



SEE THE PASSING DIVIDER LINES...



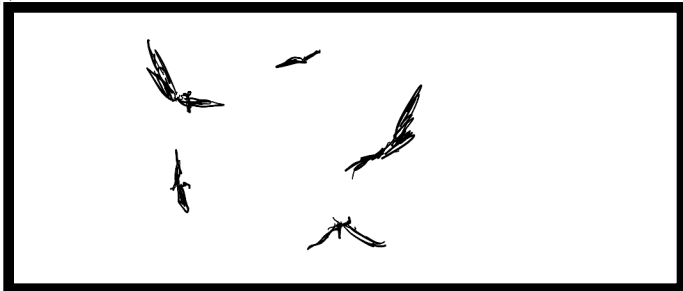
THEN TILT UP...



TO FIND OUR HEROES... NOW SOMEWHERE IN UTAH WALKING TOWARDS THE RISING SUN, THEIR SHADOWS CAST LONG ON THE ROAD (WEATHER CONDITIONS PERMITTING).



WE SWEEP PAST THEM TO THE SKY...



DISSOLVE TO ANOTHER SKY... VULTURES CIRCLE.



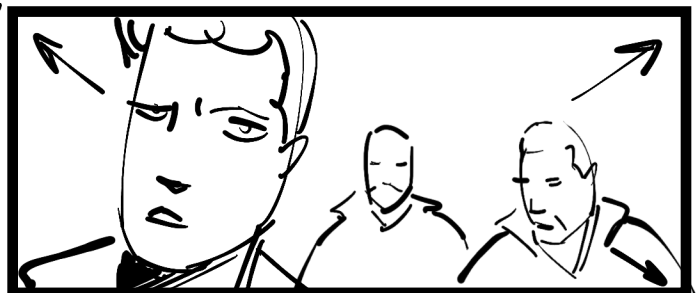
BOOM DOWN TO LARRY.

"GOTTA BE BAD LUCK - RIGHT? - CAMP UNDER CIRCLING VULTURES."



PULL BACK TO INCLUDE GLEN.

"NOT SURE LUCK'S GOT MUCH TO DO WITH IT AT THIS POINT...
(THEN---)
WE'RE IN HIS COUNTRY NOW. YOU CAN FEEL IT, CAN'T YOU?"



CONTINUE BACK TO CATCH STU.

"I FEEL IT.."

THE STAND SC 726-732

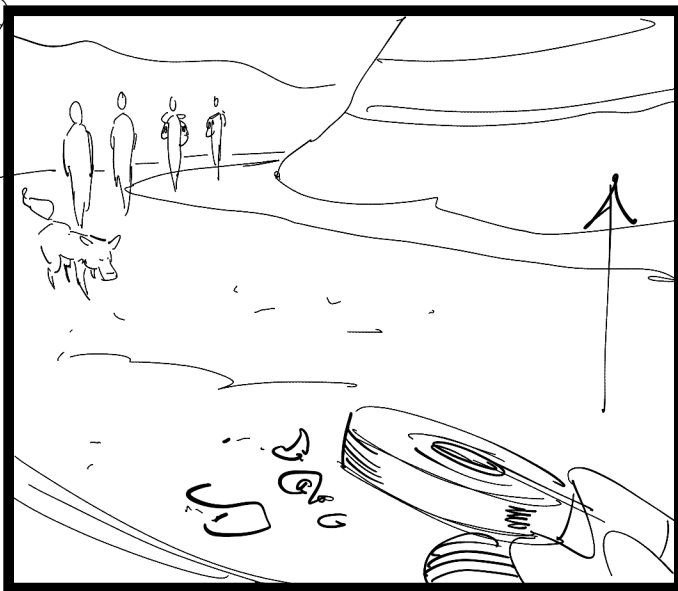
11 E



--- AND RAY.

"LOOKS LIKE THEY'VE GOT SOMETHING BIG..."

12



REVEAL MOTORCYCLE WRECKAGE. BOOM UP TO THE GROUP APPROACHING.

13



THE GROUP ARRIVE AT THE EDGE OF THE ROAD.

LARRY: NO SIGN OF HER...

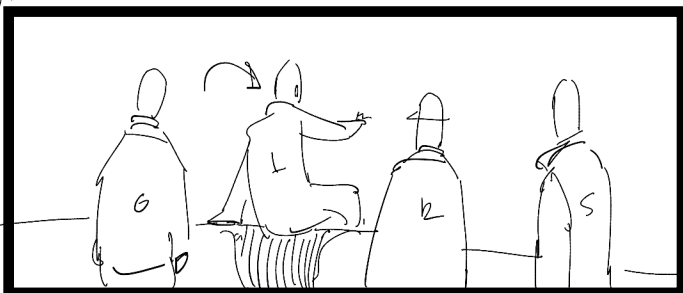
STU (AGREEING): EITHER SHE WENT ON WITHOUT HIM OR SHE NEVER EVEN MADE IT THIS FAR...

GLEN: CAN YOU TELL HOW LONG HE'S BEEN DOWN THERE?

"HARD TO SAY - WEEKS, MAYBE."

"CRITTERS BEEN AT HIM. BUZZARDS'RE JUST THE LATEST..."

14 F



"WHAT THE HE'LL' RE YOU DOING?"

15



"NOT RIGHT TO LEAVE HIM UNCOVERED."

THE STAND SC 726-732

15



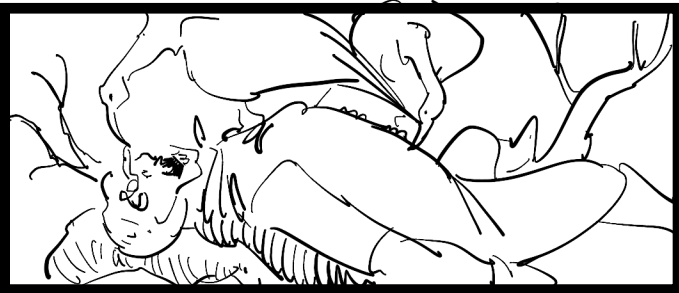
"FUCK HIM. LITTLE SHIT MURDERED NICK - THAT'S NOT RIGHT. LET THE BUZZARDS HAVE HIM."

16



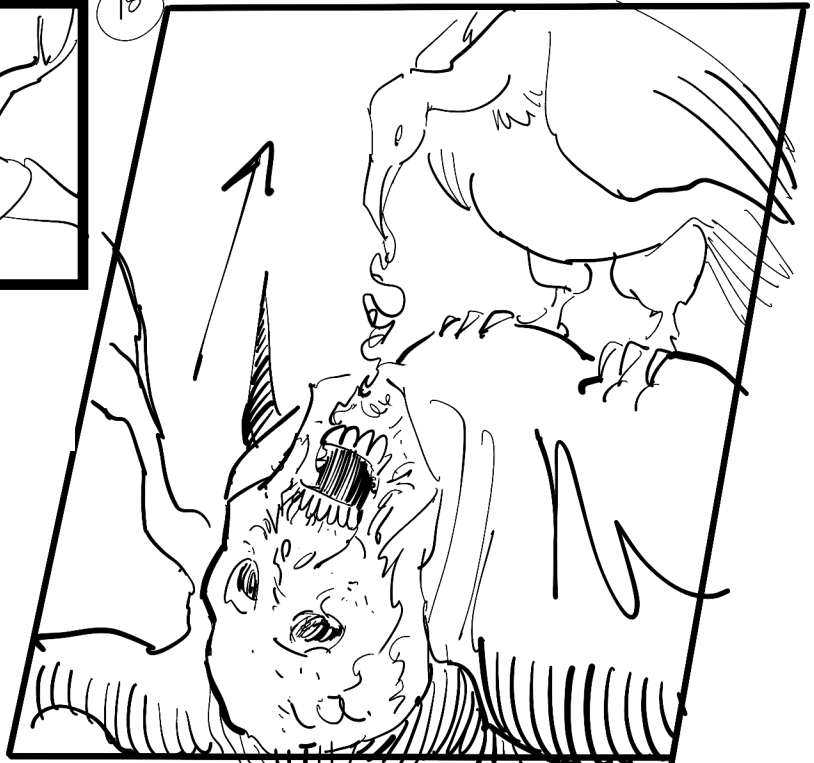
"I FOLLOWED HAROLD HALFWAY ACROSS THE COUNTRY. HE BROUGHT ME TO BOULDER. DOESN'T CHANGE, NO MATTER WHAT HE'S DONE, WHAT THE DARK MAN BRAINWASHED HIM INTO..."

17



LARRY POV OF HAROLD'S BODY.

18



TILT UP FROM HAROLD'S REMAINS TO FEASTING VULTURE.

19



"GET OUT OF HERE!"

20

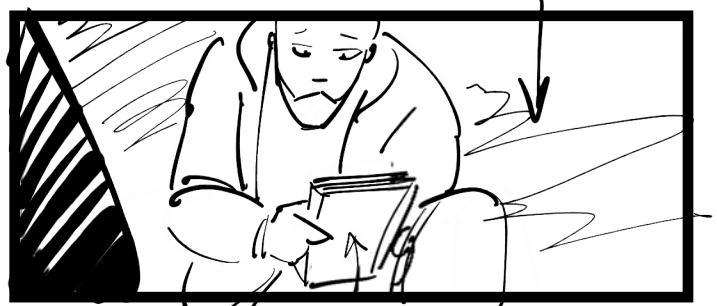


"BULLSHIT! BLEEDING-HEART BULLSHIT."

THE STAND NEW HAROLD JOURNAL MONTAGE



LARRY REACTS TO HAROLD.



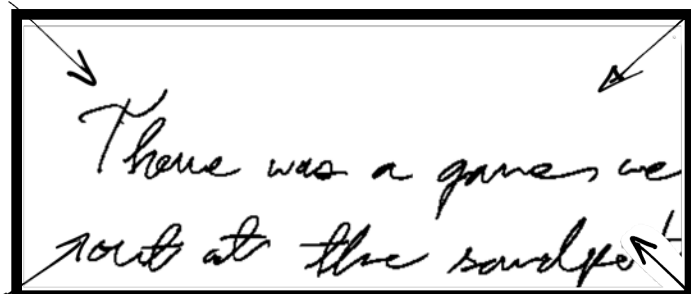
BOOM DOWN TO WITH LARRY AS HE PICKS UP HAROLD'S JOURNAL.



LARRY OPENS THE JOURNAL.



STARTS TO READ.



"THERE WAS A GAME WE PLAYED WHEN WE WERE CHILDREN...."

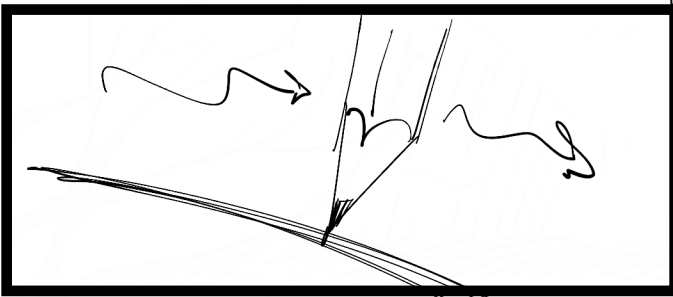
PUSH IN TO JOURNAL.... DISS TO:



PUSH IN TO HAROLD WRITING IN JOURNAL (FLASHBACK).

"...OUT AT THE SAND PIT ON ONE OF THE BACK ROADS."

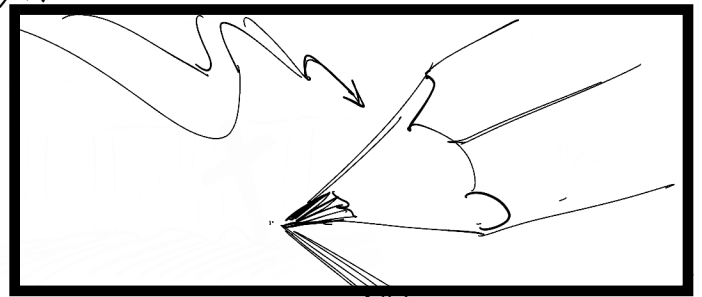
①



"WELL, A LOT OF OTHER KIDS PLAYED..."

CLOSE ON PEN WRITING.

②



"...BUT I JUST WATCHED..."

CLOSER.

2B



"I WAS TOO AFRAID."

PENCIL EXITS AND FROM THE PAGE WE
DISSOLVE TO...

3A



"THEY JUMPED FROM THE TOP OF THE PIT..."

A WHITE SCREEN...

B



"...AND ROLLED OVER AND OVER DOWN..."

PULL BACK THROUGH A WINDOW (THE EXT VIEW
BLOWN OUT).

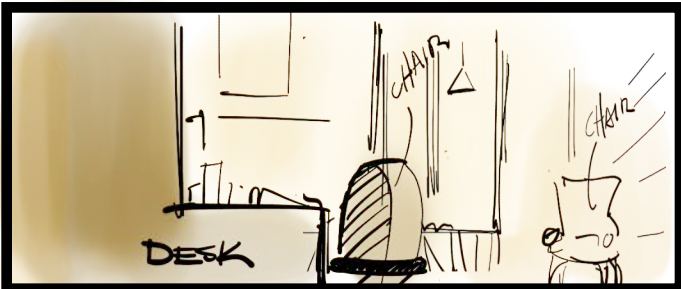
C



"LAUGHING THEIR HEADS OFF."

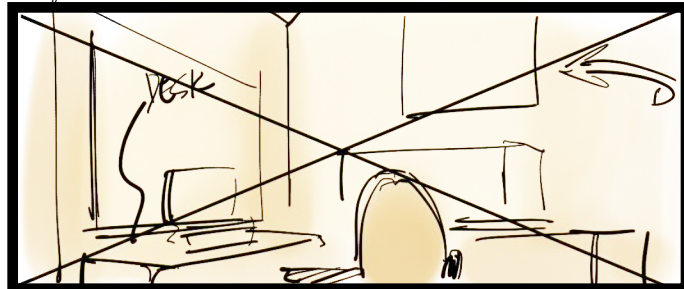
AND BACK FURTHER BOOMING RIGHT TO REVEAL
HAROLD'S OLD BEDROOM, DUST COVERED.

D

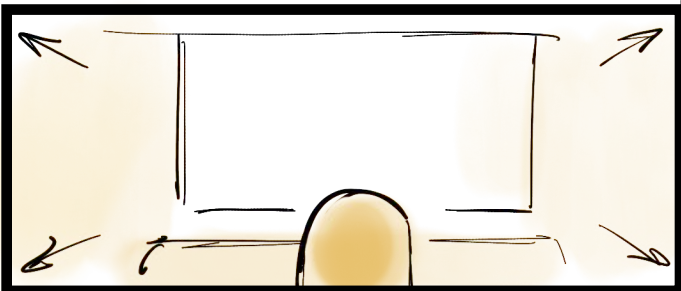


"I NEVER COULD GET MY LEGS TO DO IT,
THOUGH... TO JUMP."

CONTINUE TO WIDEN TO REVEAL HAROLD'S
OLD DESK IN FG.



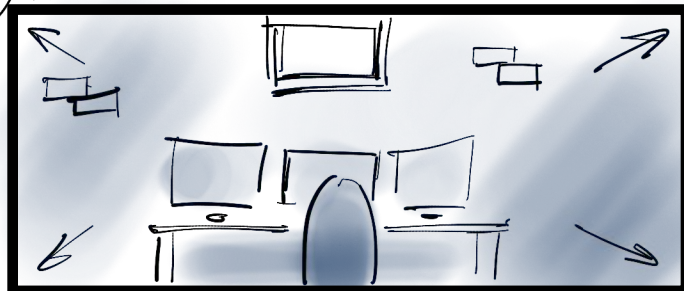
4



"EVERYONE CALLED ME A PANSY AND I KEPT GOING
BACK TO PROVE MYSELF."

CUT TO A REVERSE ANGLE SQUARE TO HIS DESK. WE
SEE HIS BROKEN LAPTOP. PULL BACK...

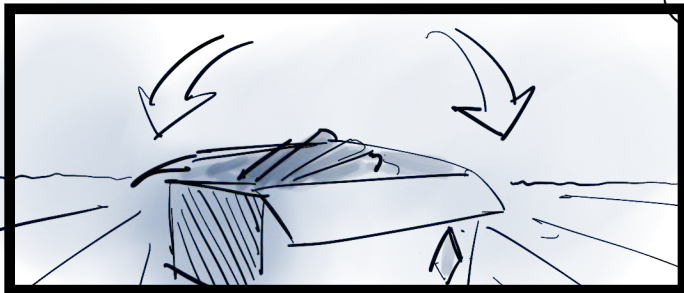
5A



"BUT I NEVER DID IT.
I WONDER IF, JUST ONCE, I COULD
HAVE CONVINCED MYSELF TO DO IT..."

AND AS WE PULL BACK WE DISSOLVE TO HAROLD'S
DESK IN HIS BASEMENT IN A MATCHING ANGLE AND
MOVE. (NOTE: COLOR SHIFT TO COOL NIGHT).

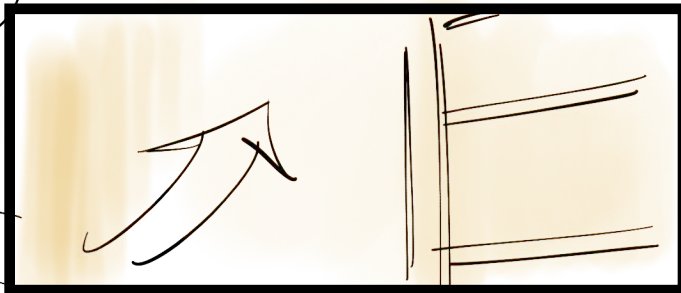
B



"I MIGHT NOT HAVE ENDED UP HERE.."

CONTINUE TO PULL BACK AND BOOM DOWN TO
AVALANCHE CHARGES.

6A



"WELL, FUCK ALL THOSE BULLYING
ASSHOLES..."

DISSOLVE BACK TO HAROLD'S OLD
ROOM AND BOOM UP BUREAU...

B



"AND FUCK ME FOR LETTING MYSELF
TURN INTO SOMETHING EVEN WORSE."

...TO REVEAL PHOTO OF FRAN...

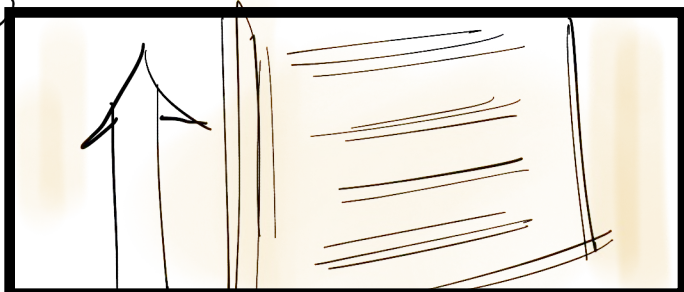
7



I APOLOGIZE FOR THE DESTRUCTIVE THINGS I'VE DONE..."

DISSOLVE TO HAROLD'S BASEMENT AND CONTINUE BOOM UP
METAL SHELF CONTAINING SHRAPNEL, NAILS AND BALL
BEARINGS.

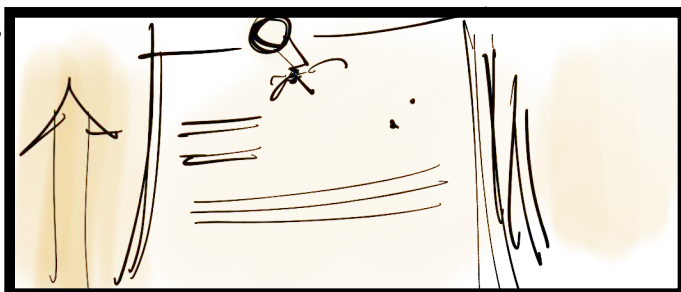
8A



"BUT I DO NOT DENY THAT I DID THEM OF MY
OWN FREE WILL."

DISSOLVE TO HAROLD'S BEDROOM AND
CONTINUE BOOM UP WALL TO REVEAL...

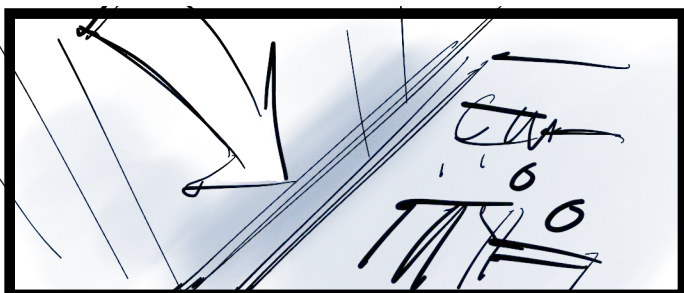
B



"THE DARK MAN IS REAL.."

... THE REJECTION LETTERS.

9A



"I LET MYSELF BE MISLED."

TILT DOWN IN HAROLD'S BASEMENT TO A
TABLE...

B



"I SIGN THIS, MY FINAL WORD, BY A NAME
GIVEN TO ME IN BOULDER. I COULDN'T
ACCEPT IT THEN"

...WITH HAROLD'S MANIFESTO OPEN TO THE PAGE
WHERE FRAN LEFT IT. PUSH IN TO THE PAGES.

10



"BUT I TAKE IT NOW
FREELY. HAWK."

DISSOLVE TO ECU PAGE OF HAROLD'S JOURNAL
(FROM EXTERIOR LOCATION, MATCHING GENTLE
ZOOM IN) AS HAROLD SIGNS HIS NEW NAME.

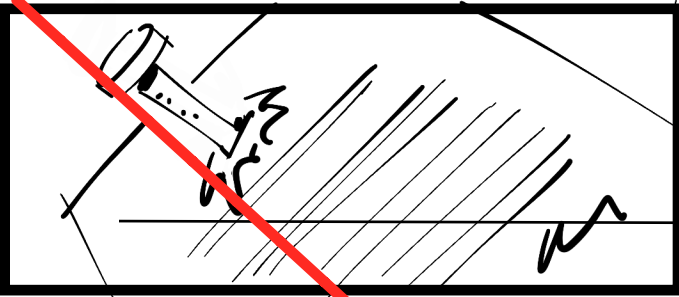
11



DISSOLVE TO LARRY'S EYES.

THE STAND SC 726-732 *

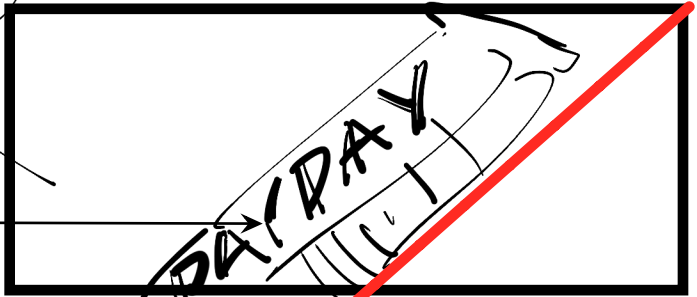
26



"THEY JUMPED FROM THE TOP OF THE PIT AND ROLLED OVER AND OVER DOWN, LAUGHING THEIR HEADS OFF."

PAST REJECTION NOTICES...

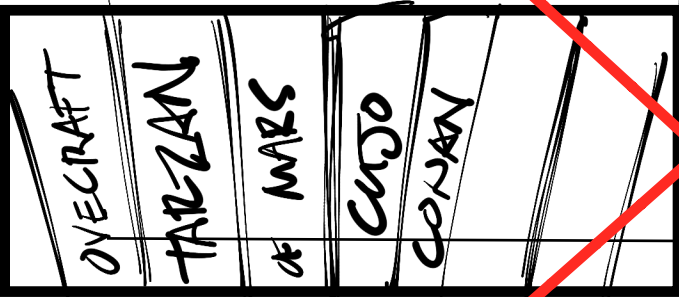
27



"I NEVER COULD GET MY LEGS TO DO IT, THOUGH. TO JUMP."

PAST PAYDAY CHOCOLATE BARS...

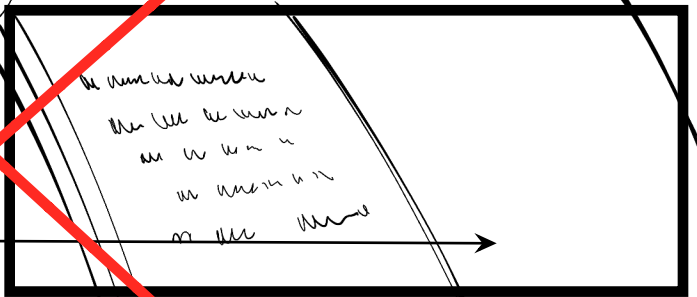
28



"EVERYONE CALLED ME A PANSY AND I KEPT GOING BACK TO PROVE MYSELF."

PAST BOOK SPINES...

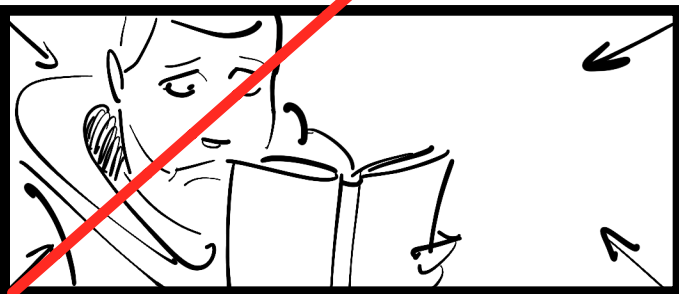
29



"BUT I NEVER DID IT. I WONDER IF, JUST ONCE, I COULD HAVE CONVINCED MYSELF TO DO IT, IF I MIGHT NOT HAVE ENDED UP HERE."

---AND FINALLY RETURN TO THE JOURNAL---

30



"WELL, FUCK ALL THOSE BULLYING ASSHOLES. AND FUCK ME FOR LETTING MYSELF TURN INTO SOMETHING EVEN WORSE. I APOLOGIZE FOR THE DESTRUCTIVE THINGS I'VE DONE, BUT I DO NOT DENY THAT I DID THEM OF MY OWN FREE WILL."

DISSOLVE TO LARRY AND PUSH IN.

31

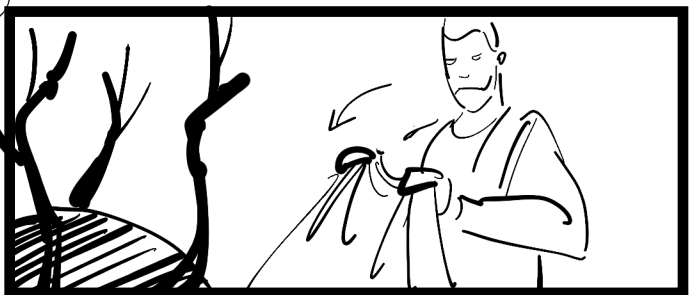


32



"THE DARK MAN IS REAL. I LET MYSELF BE MISLED."

33



"I SIGN THIS, MY FINAL WORD, BY A NAME GIVEN TO ME IN BOULDER. I COULDN'T ACCEPT IT THEN"

THE STAND SC 726-732 *

3A



"BUT I TAKE IT NOW
FREELY. HAWK."

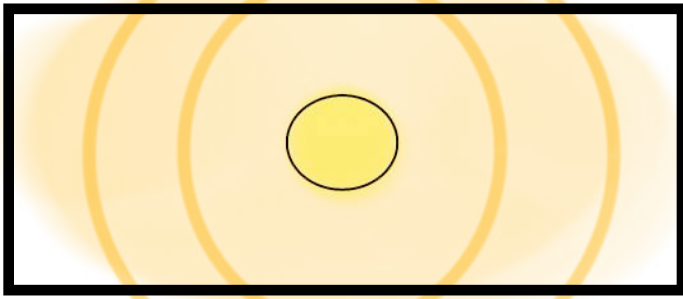
B



JACKET COVERS HAROLD'S REMAINS.

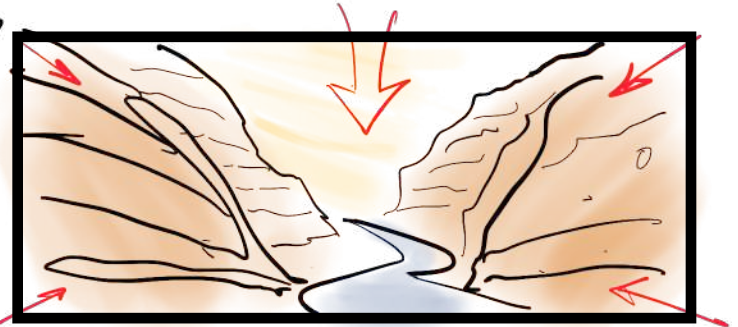
THE STAND

① A



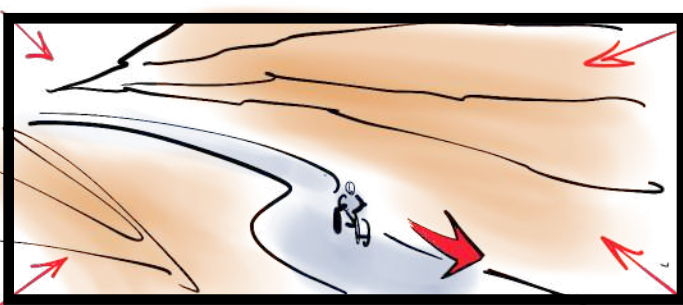
ANGLE ON BLAZING DESERT SUN

B



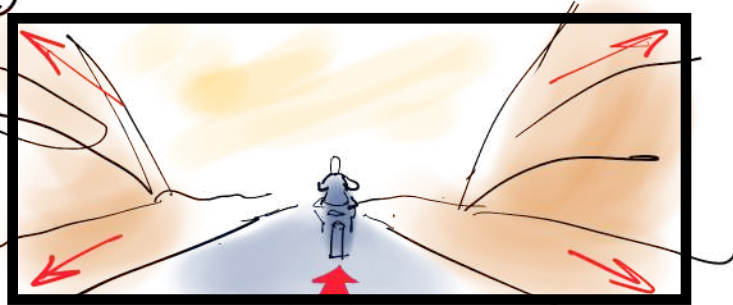
TILT DOWN TO REVEAL WE ARE MOVING THROUGH A CANYON.

C



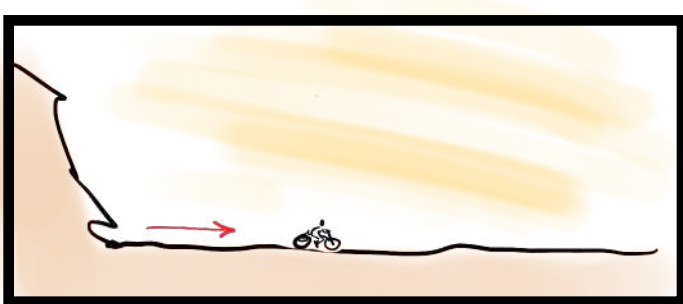
NADINE BLASTS BY US.

②



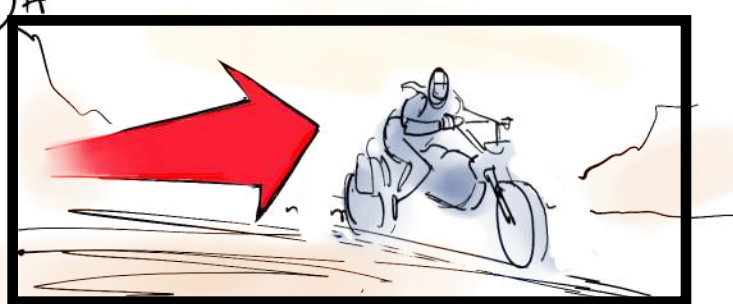
NOW PULLING BACK THROUGH THE CANYON AS NADINE DRIVES INTO SHOT AND AWAY FROM US.

③



WIDE EXPANSE: NADINE CLEARS THE CANYON.

④ H



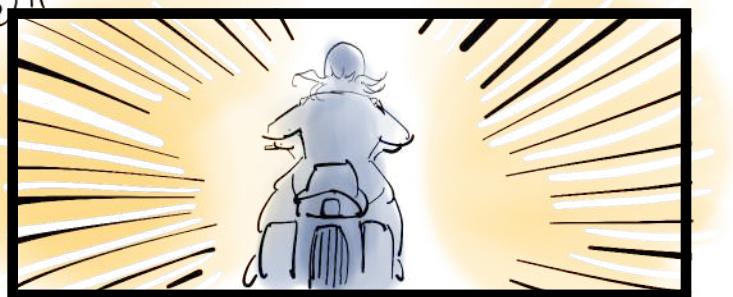
LOW ANGLE WIDE LENS: NADINE BLASTS BY.

B



RACK FOCUS TO DISCOVER THE SMILEY PIN IN EXTREME FG.

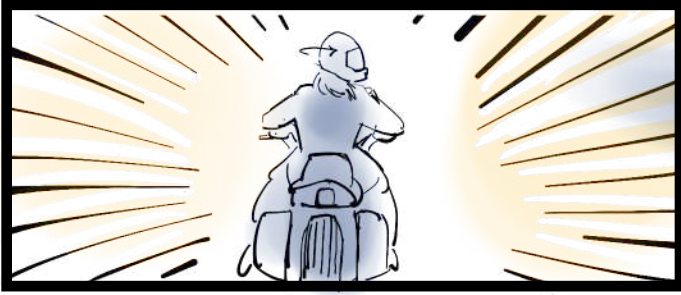
⑤ H



FOLLOWING NADINE (RUSSIAN ARM).

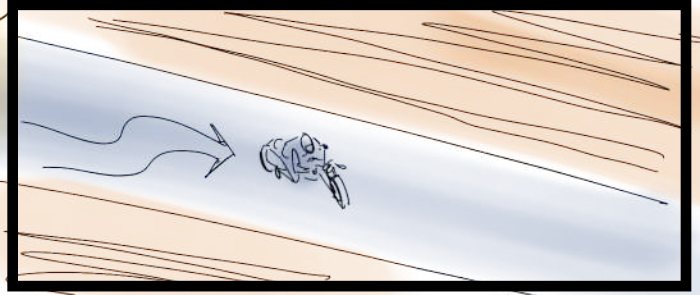
THE STAND

5B



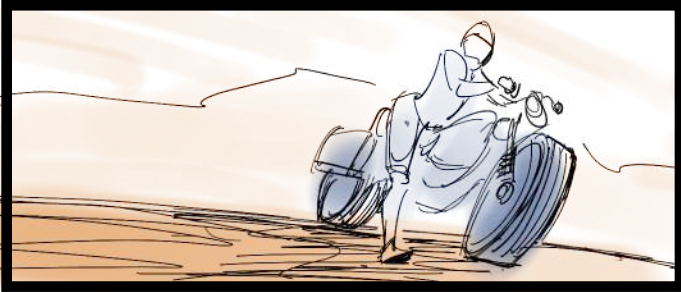
SHE LOOKS TO HER RIGHT.

6



GOD'S EYE VIEW: SHE SCREECHES TO A STOP.

7



LOW ANGLE WIDE LENS. NADINE COMES TO A REST STARING OUT INTO THE EXPANSE.

8



CU NADINE TAKES OFF HER HELMET.

9



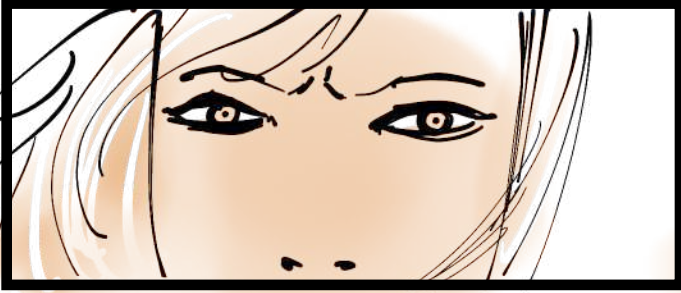
SHE REACTS TO SOMETHING SHE SEES.

10



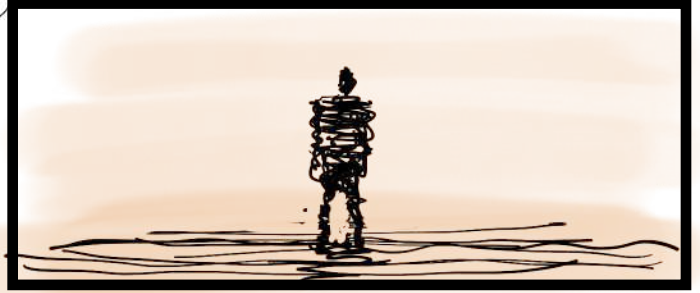
NADINE POV: AN OMINOUS SILHOUETTED FIGURE RIPPLING IN THE HEAT.

11



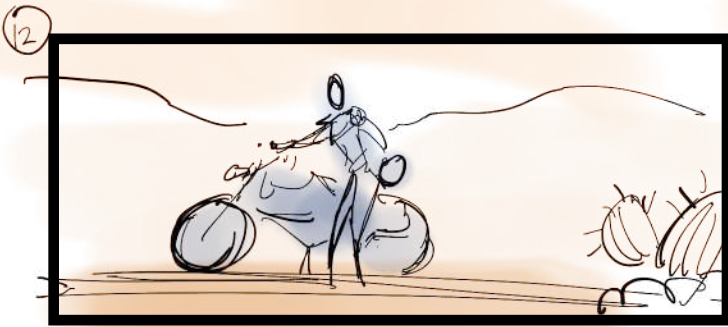
CLOSER ON NADINE: SQUINTING, TRYING TO DISCERN THE IDENTITY OF THE FIGURE.

12

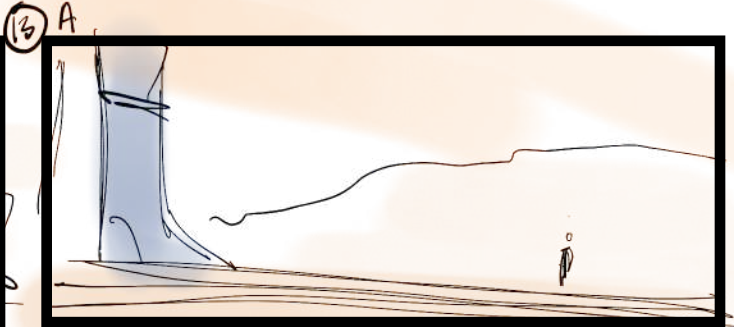


LONGER LENSE VIEW OF FIGURE: A SHIMMERING SPECTRE.

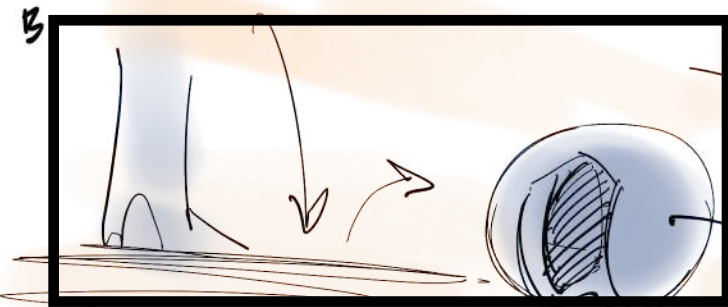
THE STAND



WIDE ON NADINE AS SHE GETS OFF BIKE.



OVER NADINE'S BOOT TO THE FIGURE.



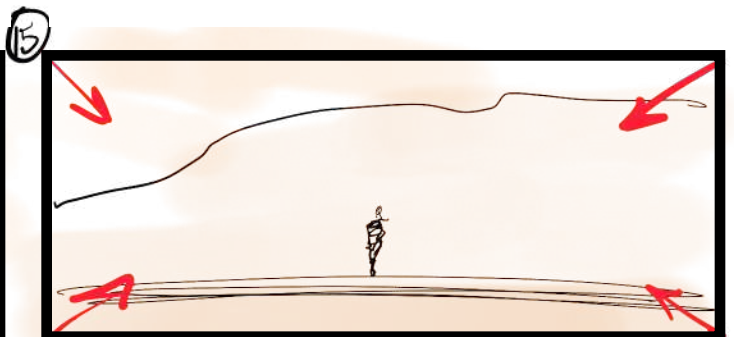
HER HELMET DROPS AND ROLLS OUT OF SHOT...



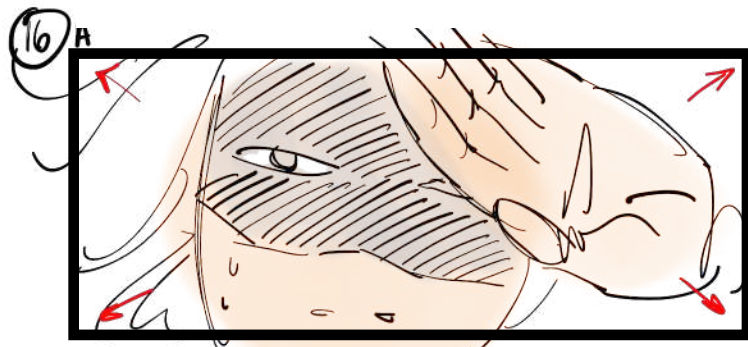
AS SHE STARTS FORWARD TOWARD THE FIGURE.



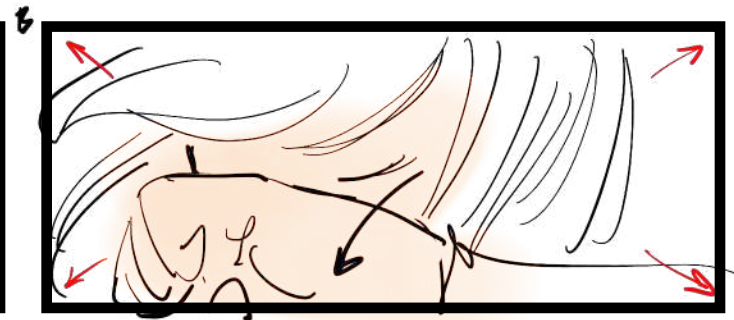
LEAD NADINE AS SHE WALKS INTO THE DESERT...
ALMOST IN HYPNOTIC STATE.



HER POV OF THE FIGURE, STILL DISTANT.



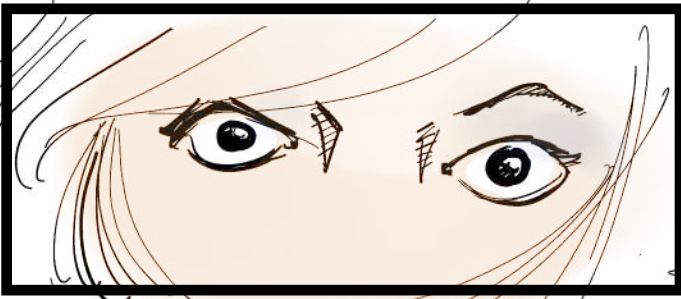
CLOSER ON NADINE, THE SUN AND SWEAT
TEMPORARILY BLINDING HER.



SHE RUBS HER EYES.

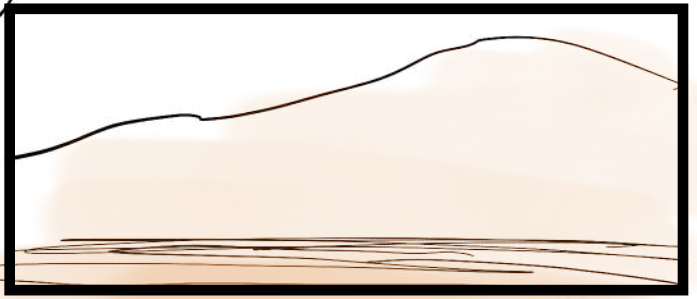
THE STAND

16c



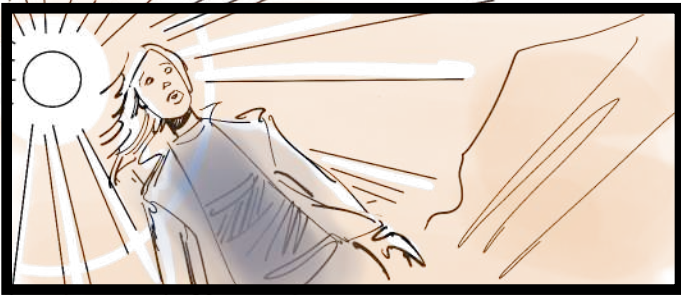
THEN REACTS WITH SURPRISE.

17



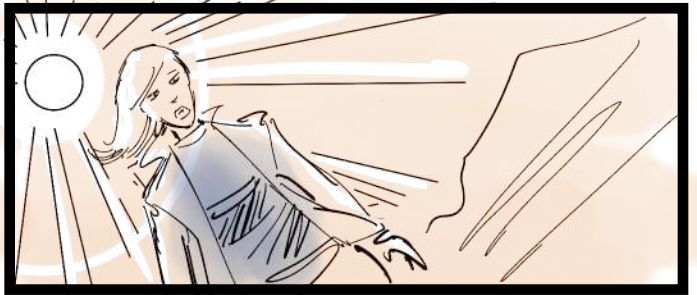
NADINE'S POV: THE FIGURE HAS VANISHED.

18A



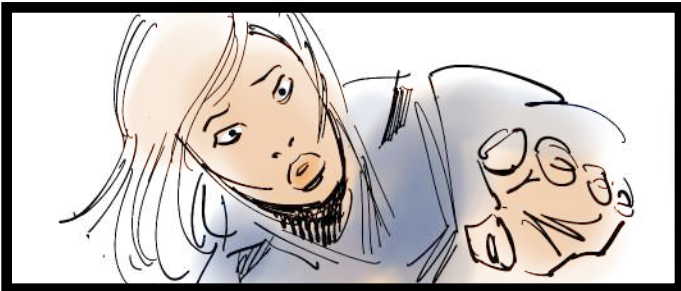
LOW ANGLE WIDE LENS: NADINE LOOKING FOR THE FIGURE. IT IS GONE.

B



...THEN SOMETHING ELSE CATCHES HER ATTENTION.

C



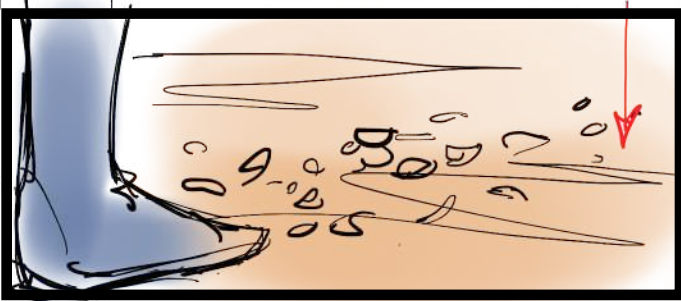
SHE LEANS DOWN AND REACHES FOR

D



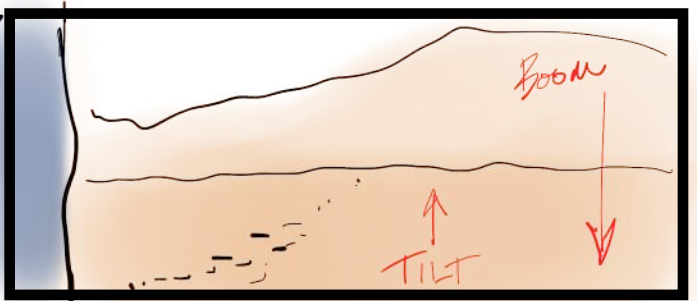
COMES UP WITH A WHITE PETAL.

19A



ANGLE OVER HER FOOT TO TRAIL OF WHITE ROSE PETALS.

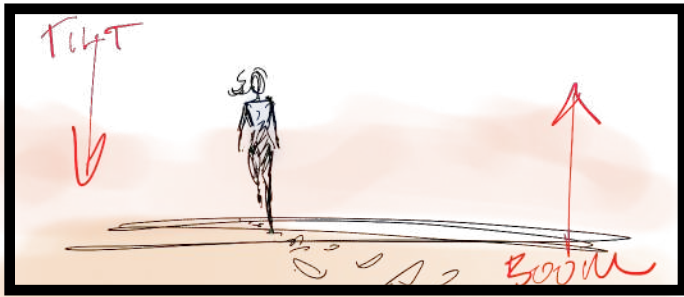
B



BOOM DOWN AND TILT UP TO REVEAL THE TRAIL GOES OFF INTO THE EXPANSE.

THE STAND

20



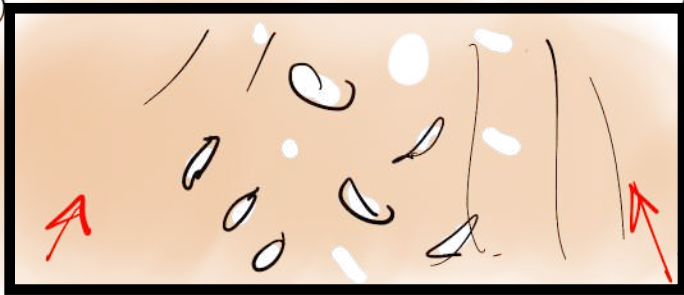
TILT DOWN AND BOOM UP OFF THE TRAIL TO FIND NADINE FOLLOWING THE TRAIL.

21



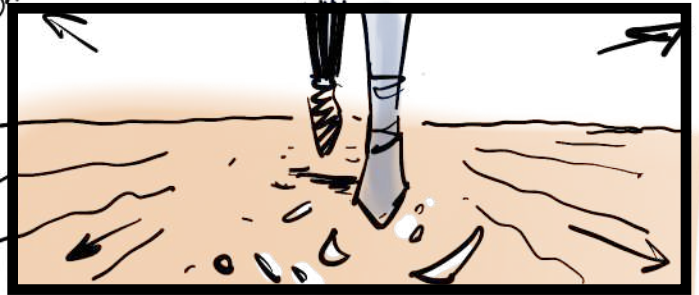
LEAD NADINE FOLLOWING TRAIL... AGAIN SHE SEEMS ALMOST HYPNOTIZED.

22



NADINE' POV OF TRAIL.

23



LEAD NADINE'S FEET FOLLOWING TRAIL OF PETALS.

24



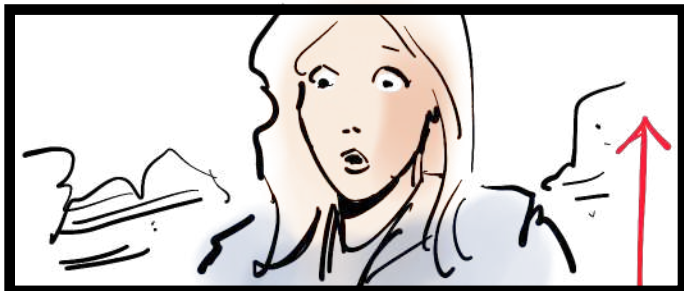
SAND GIVES WAY TO A RED CARPET.

25



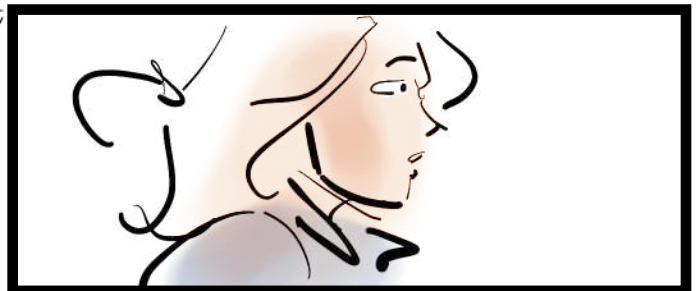
NADINE STOPS.

26



BOOM UP TO HER REACTING TO THIS SURREAL MOMENT.

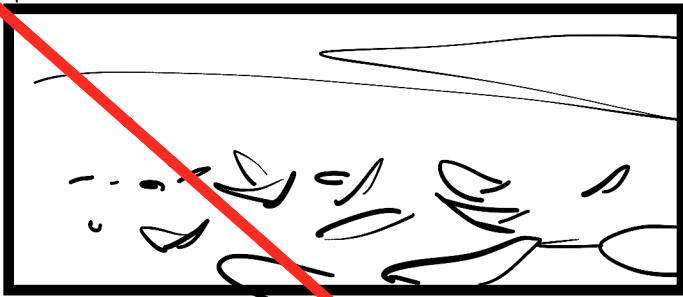
27



SHE TURNS. (THIS NEEDS TO MATCH HER TURN IN THE HALLWAY WHICH WE WILL TRANSITION TO AFTER THIS SHOT.)

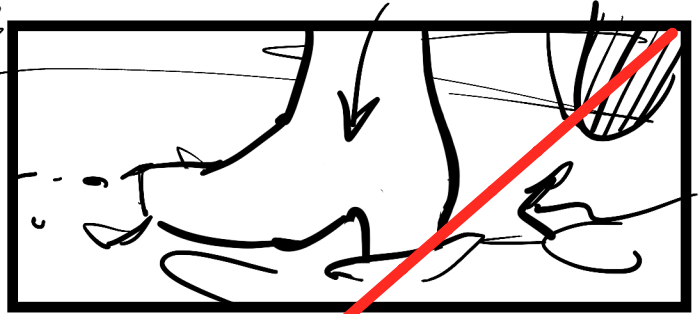
THE STAND 733-735 *

16 A



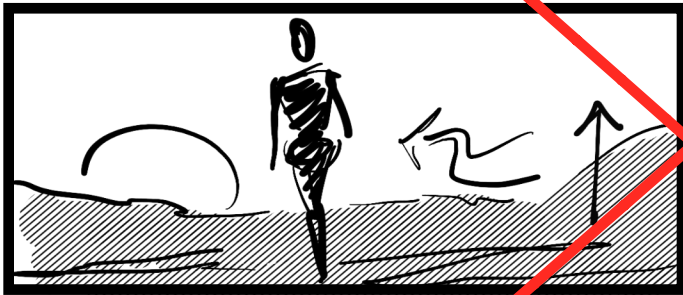
PETALS ON THE GROUND LEADING INTO THE DESERT.

B



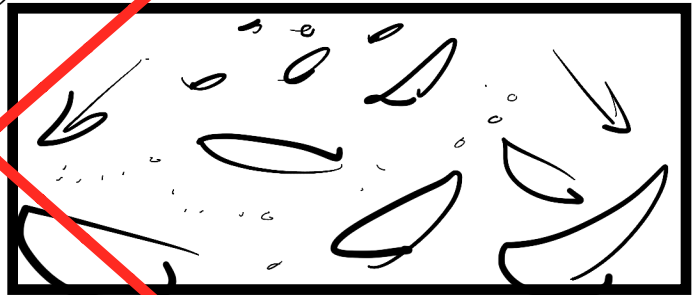
NADINE STEPS INTO SHOT.

C



BOOM UP AS SHE WALKS INTO THE SETTING SUN.

17 A



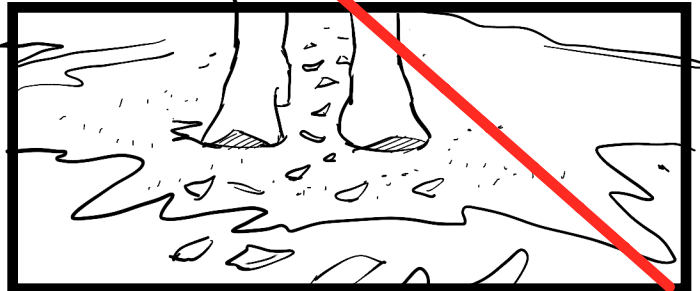
PULL BACK ALONG THE PATH OF PETALS.

B



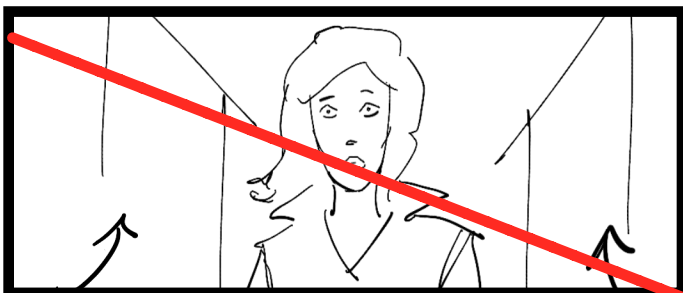
NADINE'S BOOTS ENTER SHOT.

C



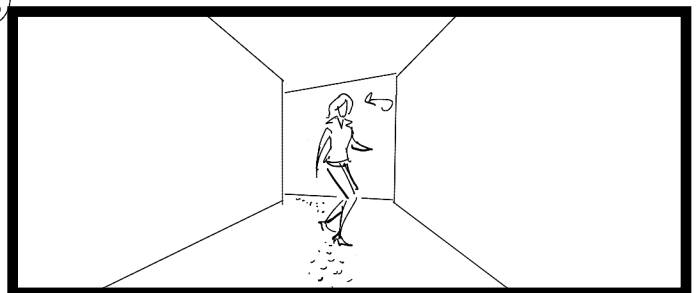
CONTINUE PULLING BACK TO REVEAL... CARPET. NADINE PAUSES...

D



AND WE BOOM UP TO SEE SHE IS IN A CORRIDOR.

18



REVERSE: SHE TURNS (THE SAND IS GONE) TO LOOK BACK AT THE WAY SHE CAME.

THE STAND 733-735 *

19



THEN SHE TURNS BACK TO THE WAY AHEAD.

20



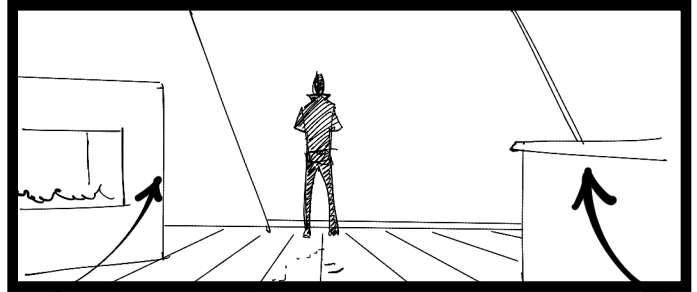
LEAD HER AS SHE CONTINUES TO FOLLOW THE TRAIL OF PETALS.

21



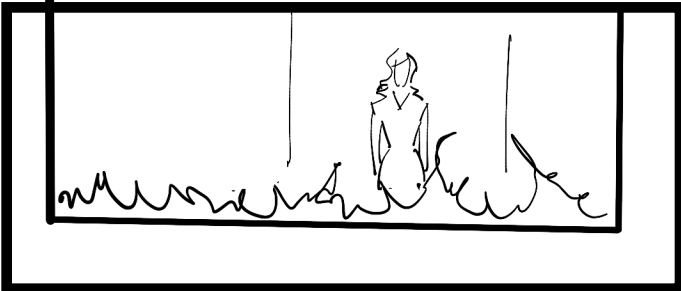
FOLLOW NADINE'S FEET INTO...

22



THE PENTHOUSE, WHERE WE SEE FLAGG (TURNED TO THE WINDOW).

23



ANGLE THROUGH THE FIREPLACE OF NADINE STEPPING INTO THE PENTHOUSE.

24



NADINE COMES TO A REST.

25



ON FLAGG, BACK TO NADINE.

"I WAS STARTING TO THINK YOU'D NEVER GET HERE, KID."

26



HE TURNS TO HER.

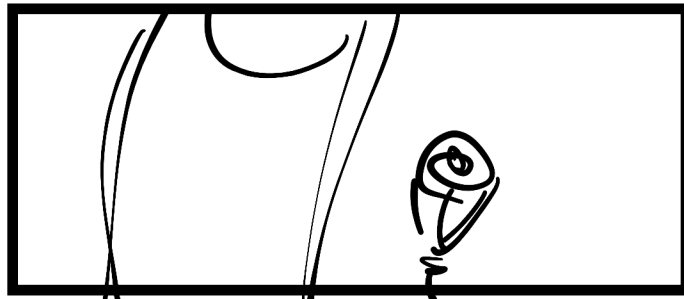
30 FPS.

THE STAND 733-735 *

23^c

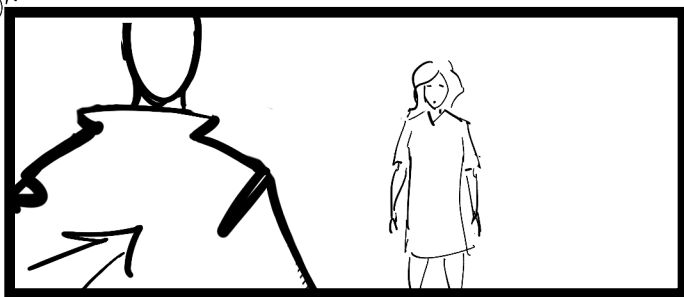


23^d



COMES UP TO CAMERA AND WE SEE HIS SMILEY PIN HAS BEEN REPLACED BY A ROSE.

24^A



FOLLOW FLAGG AS HE ENTERS SHOT, APPROACHES NADINE AND WE SEE SHE IS NOW DRESSED IN HER CHILDHOOD NIGHTY.

24^B



HE COMES CLOSE

"NADINE, NADINE..."

24^C



COME AROUND THEM...

"HOW I LOVE YOU NADINE."

24^D



...CROSS TO THE OTHER SIDE OF THEM....

"WE DID IT..."

24^E



"WE KILLED THEM."

"SURE YOU DID, BABY..."

THE STAND 733-735 *

24^F



"I DON'T KNOW HOW MANY— A LOT, I THINK—"

24^G



HE KISSES HER.

25



PULLS BACK.

26^A



"HAROLD DIDN'T MAKE IT."

"HAROLD WAS NEVER GONNA MAKE IT. HE WAS A LOYAL SERVANT, BUT NOW HIS PURPOSE IS SERVED. HE WAS NEVER MEANT TO ASCEND TO OLYMPUS, LIVE AMONG THE GODS... NOT LIKE YOU."

26^B



THEY KISS AGAIN

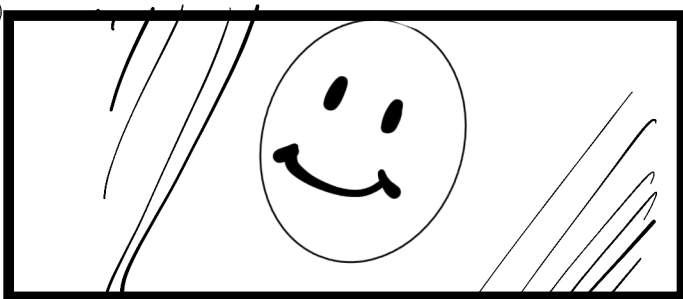
—CLINK—

27



NADINE LOOKS DOWN.

28



NADINE'S POV OF SMILEY PIN ON FLAGG'S JACKET.

29



IT WINKS AT HER. (NADINE'S REFLECTION VISIBLE.)

THE STAND 733-735 *

30



NADINE REACTS... LOOKS DOWN TO HER FEET.

31



NADINE'S FEET PLANTED ON DESERT SAND.

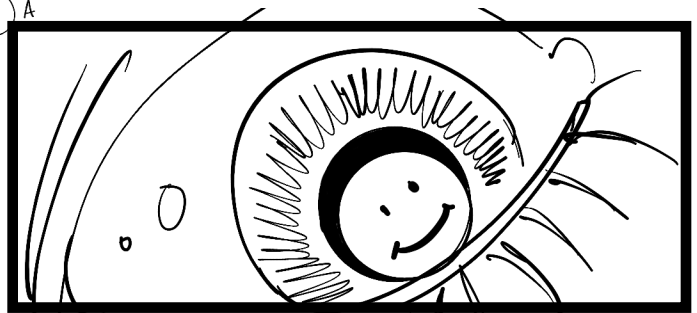
32



FLAGG DRAWS HER EYES BACK TO HIM.

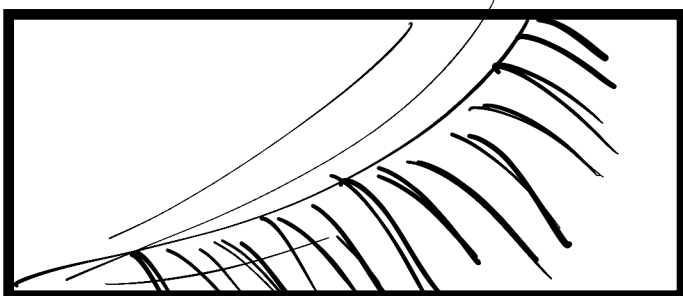
"STAY WITH ME, BABY."

33 A



SMILEY FACE PIN IS REFLECTED IN HER EYE.

B



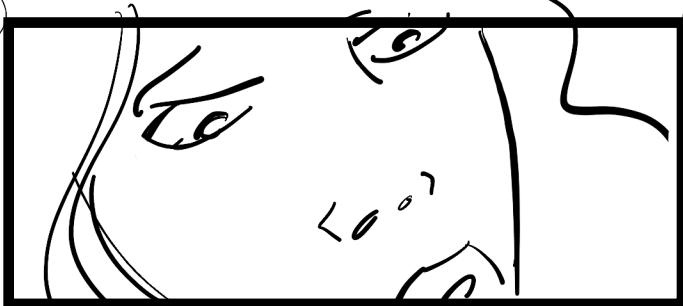
SHE BLINKS

C



AND NOW THE ROSE IS REFLECTED.

34



SHE REACTS TO...

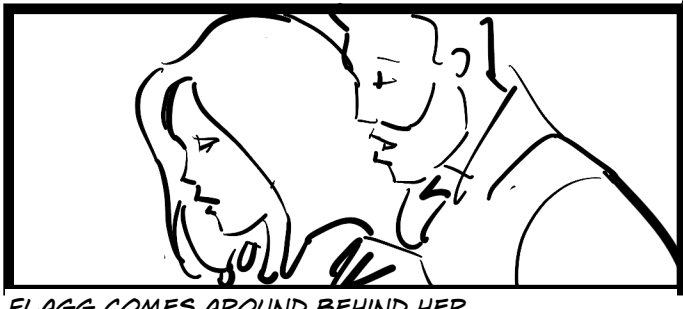
35



HER POV OF THE ROSE IS BACK ON FLAGG'S JACKET.

THE STAND 733-735 *

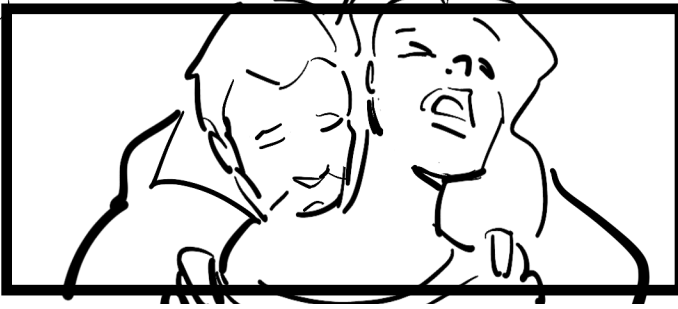
36



FLAGG COMES AROUND BEHIND HER.

"YOU HELD UP YOUR END, NADINE, KEPT YOURSELF PURE FOR ME. WHICH IS THE REASON THAT NOW YOU CAN BE MY WIFE."

37



KISSES HER NECK... BEGINS TO UNDRRESS HER.

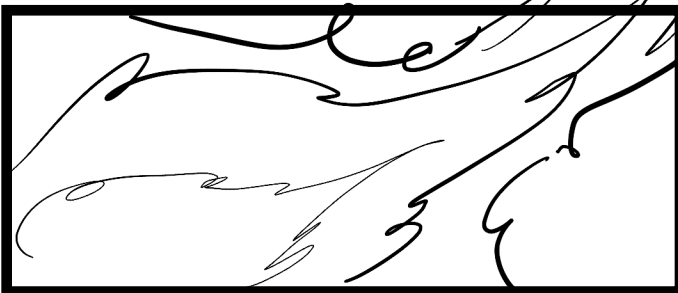
"DON'T YOU STILL WANT TO BE MY WIFE."

38



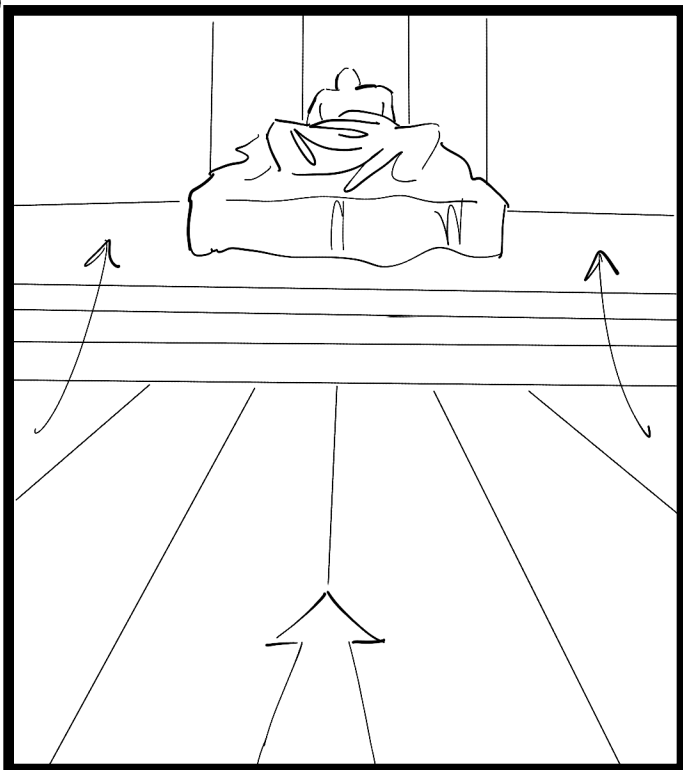
WIDE OVER THE FIRE. FLAGG PULLS OFF NADINE'S NIGHTY.

39



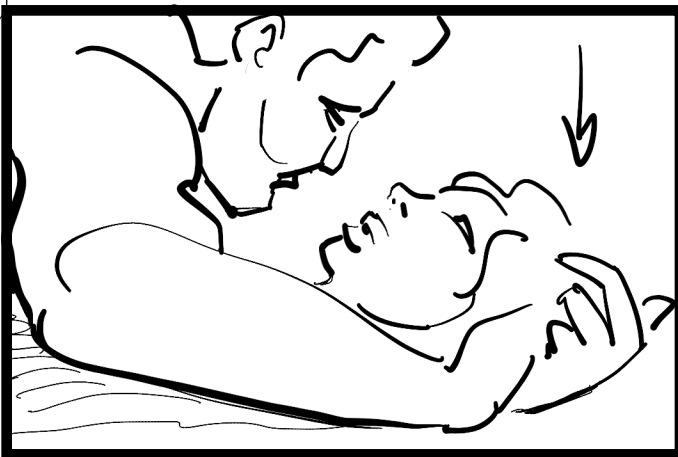
FIRE OBSCURES OUR VIEW.

39



COME OFF FLOOR TO FIND NADINE AND FLAGG IN BED.

40

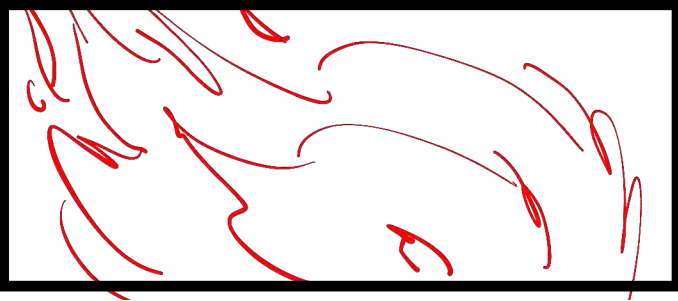


FLAGG HOLDS HER HAND DOWN.

*FROM THIS POINT ONWARD THEIR LOVEMAKING BECOMES IMPRESSIONISTIC, INTERLACED WITH SLOW DISSOLVES TO FIRE.

THE STAND 733-735 *

41



FIRE PULSING

42



FLAGG

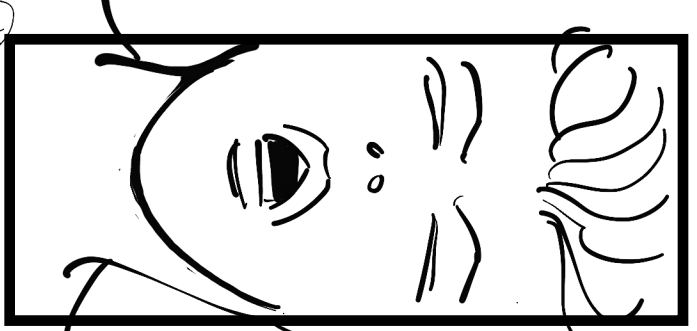
*LENS BABY 48FPS

43



FIRE

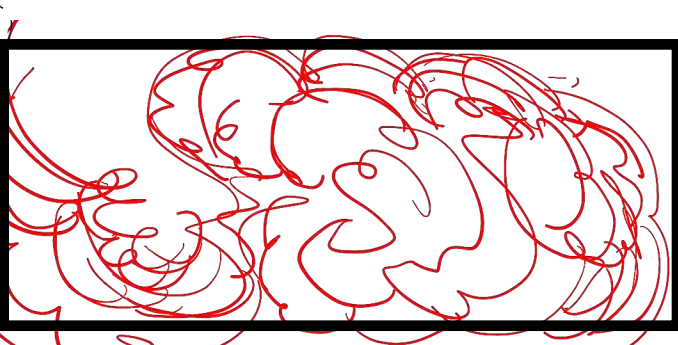
44



NADINE

*LENS BABY 48FPS

45



FIRE

46



NADINE PAUSES, UNCERTAIN.

"I JUST... SOMETHING'S NOT RIGHT."

*LENS BABY 48FPS

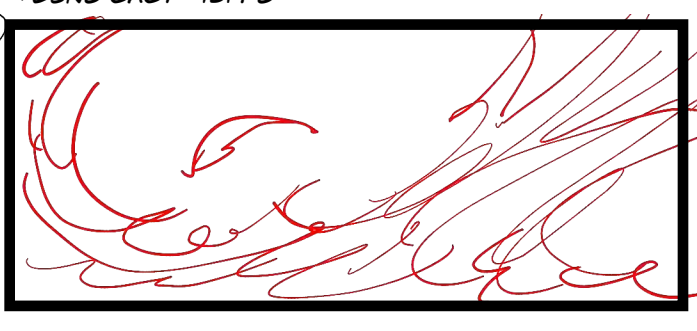
47



FLAGG PUTS FINGER TO LIPS.

*LENS BABY 48FPS

48



FIRE.

*NOTE FROM THIS POINT THE SHOTS BUILD IN RHYTHM AND INTENSITY, MIRRORING THEIR LOVEMAKING.

THE STAND 733-735 *

49



ENTANGLE BODY PARTS

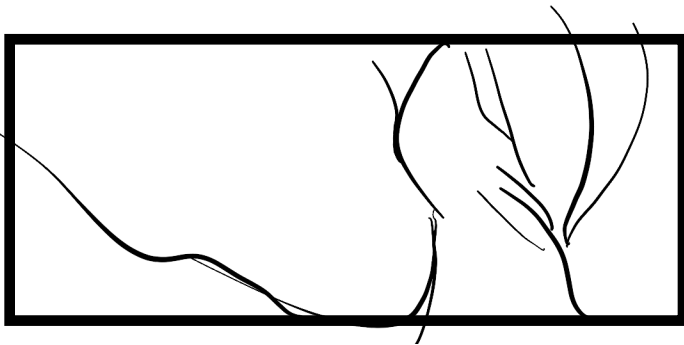
*LENS BABY 48FPS

50



FIRE

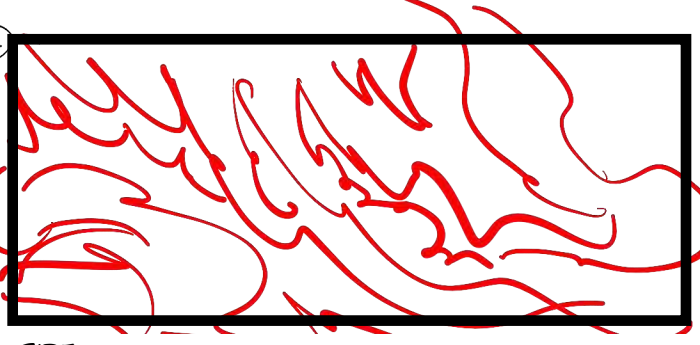
51



FINGERS AND BODY

*LENS BABY 48FPS

52



FIRE

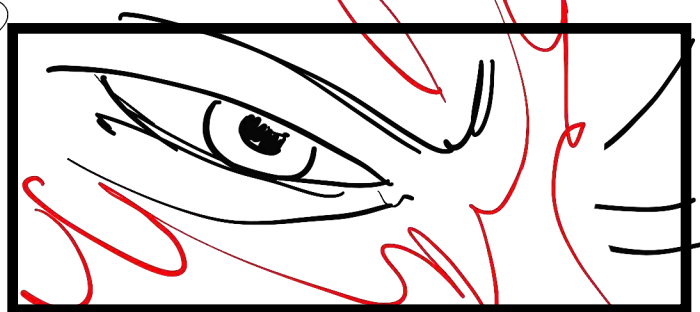
53



NADINE'S LIPS. FLAMES DANCE IN THE FG.

*LENS BABY 48FPS

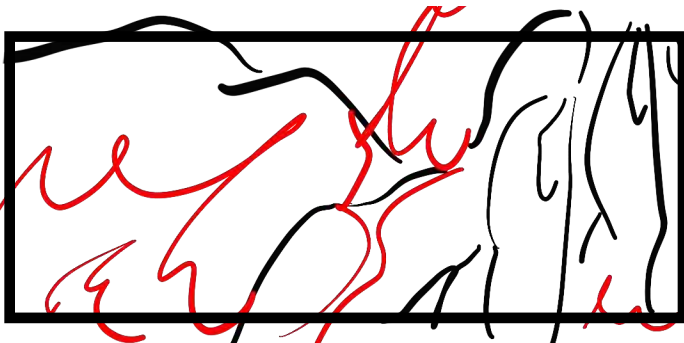
54



FLAGG'S EYE. FIRE IN THE FG.

*LENS BABY 48FPS

55



HANDS. FIRE IN THE FG.

*LENS BABY 48FPS

56

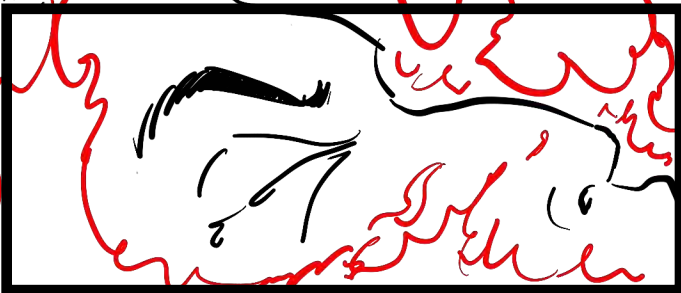


NADINE MOUTH. FIRE IN FG AND BG.

*LENS BABY 48FPS

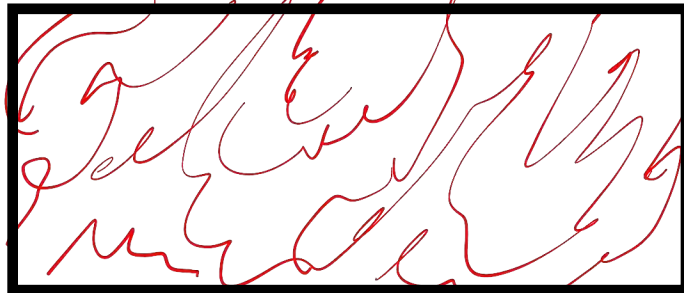
THE STAND 733-735 *

57 A



FLAGG- FIRE IN THE FG AND BG.

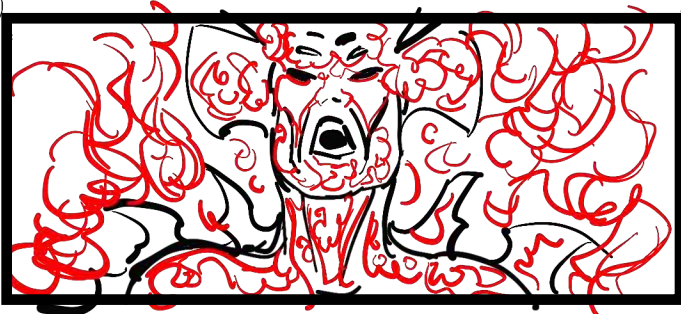
B



FIRE FILLS THE FRAME

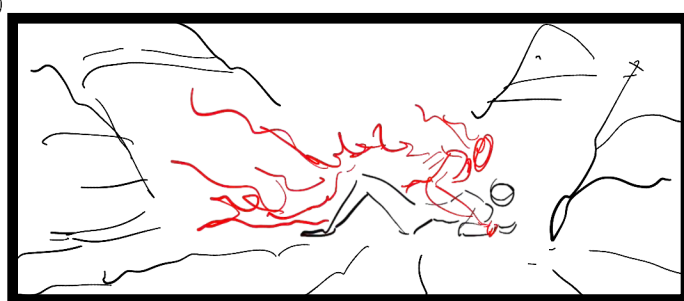
*LENS BABY 48FPS

58



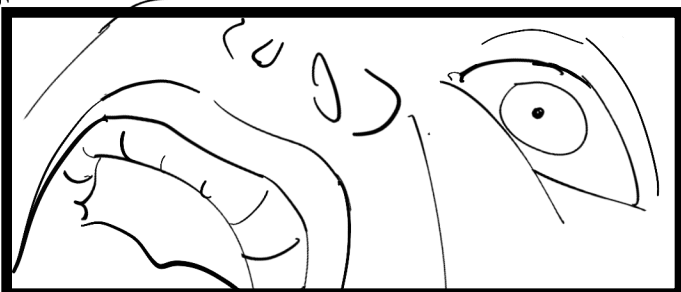
AND FOR AN INSTANT WE SEE FLAGG IN HIS DEMON FORM.

59



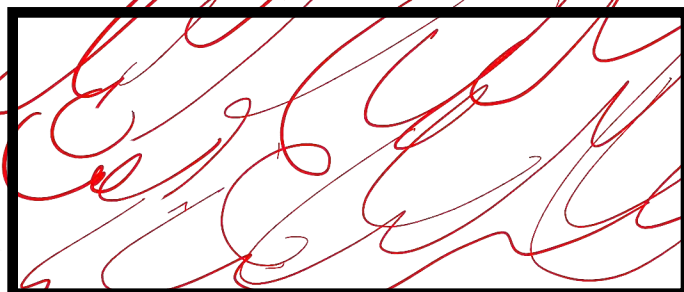
AND WE SEE THAT NADINE AND FLAGG ARE IN THE DESERT.

60 A



ON NADINE SUDDENLY LUCID. SHE CRIES OUT.

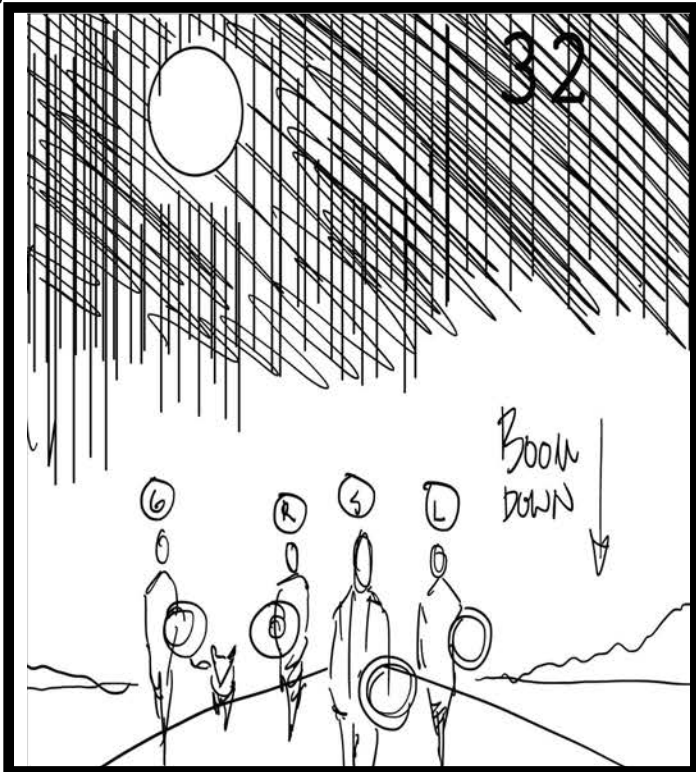
B



AND FIRE CONSUMES THE FRAME.

THE STAND 736

① A



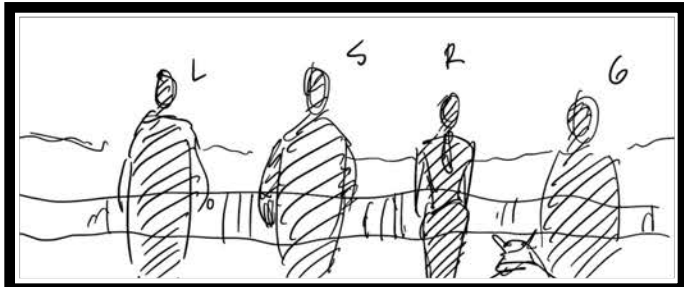
BOOM DOWN FROM SKY TO OUR HEROES AS THE WALK DOWN THE HIGHWAY.

B



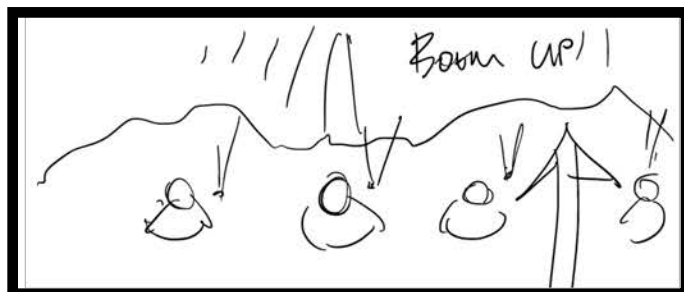
STU STEPS INTO CU. REACTS TO...

② A



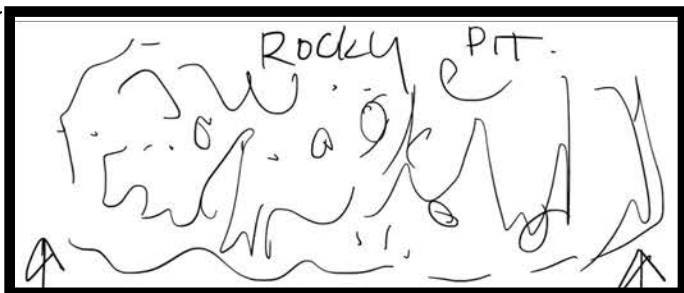
BEHIND OUR HEROES: PUSH IN AND...

B



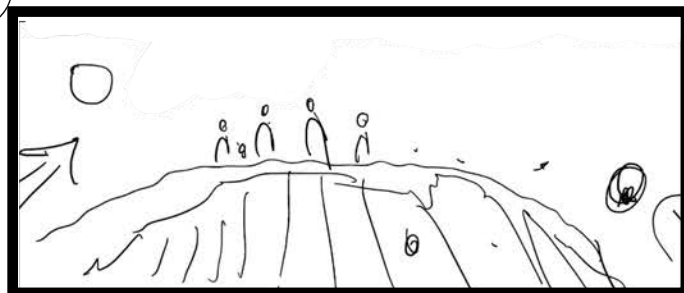
BOOM UP TO REAL CHASM.

C



AND ROCKY TERRAIN BELOW.

③

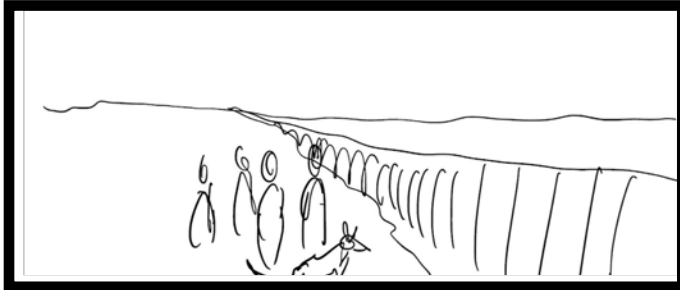


BOOM UP ON THE GROUP.

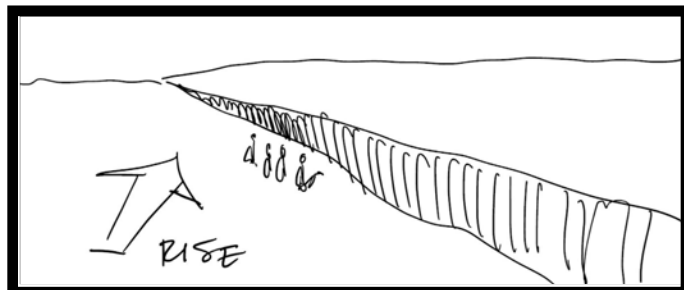
RAY: SOMEBODY OUGHTTA CALL THE HIGHWAY DEPARTMENT.

THE STAND 736

4



DRONE SHOT: WIDE ON THE GORGE— A HUGE WASH OUT.



RISE TO APPREHEND THE FULL SCALE OF IT— IT IS IMPASSIBLE.

5



RAKING PROFILE OF THE GROUP

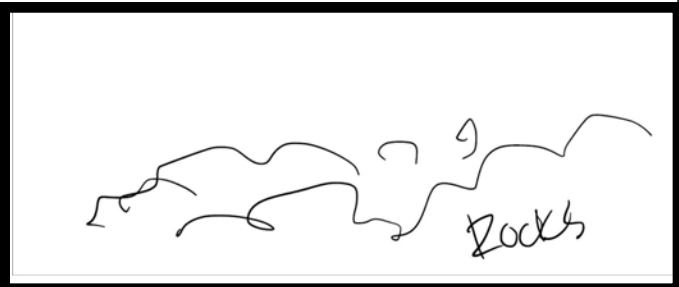
GLEN: NO WAY BUT FORWARD.

6



RACK TO THE OTHERS LOOKING TO HIM.

6



CLOSE ON ROCKS.

7



STU'S FOOT STEPS INTO SHOT. DISLODGES ROCKS AND LOOSE EARTH.

8



LOW ANGLE AS STU CLIMBS DOWN THE EMBANKMENT.

9



BOOM DOWN AS STU MAKES PERILOUS DESCENT.

THE STAND 736

10



...AND JUMPS DOWN SAFELY TO THE BASE OF THE WASHOUT.

11A



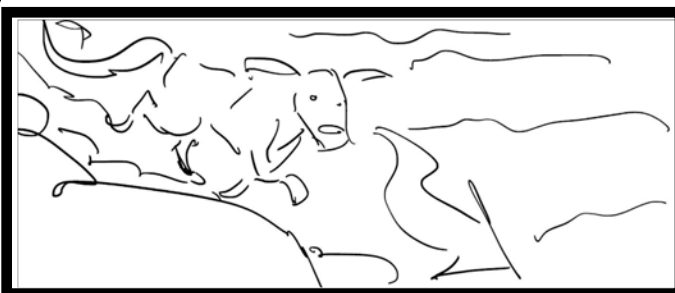
HE TURNS BACK TO THE OTHERS, PLEASED WITH HIMSELF.

11B



REACTS SURPRISED AS...

12



KOJAK TROTS EASILY DOWN THE SIDE.

13



...AND SETTLES NEXT TO STU.

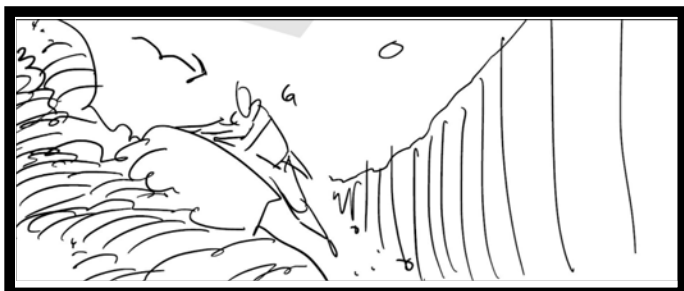
STU (TO KOJAK): SHOWOFF.

14



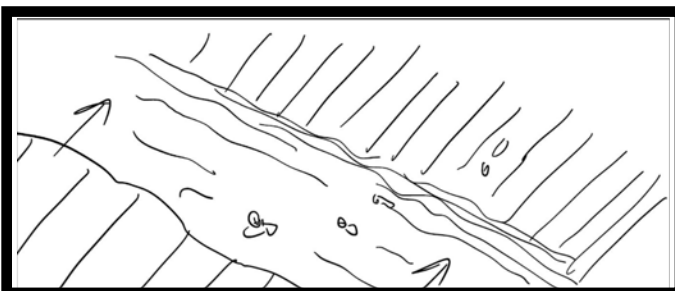
NEXT, GLEN STARTS DOWN.

15



GLEN STRUGGLES DOWN THE EMBANKMENT.

16



HIGH WIDE AS RAY AND LARRY FOLLOW.

THE STAND 736

17



STU HELPS GLEN TO THE BOTTOM.

18



ADJUST AS GLEN COMES UP TO KOJAK.

18



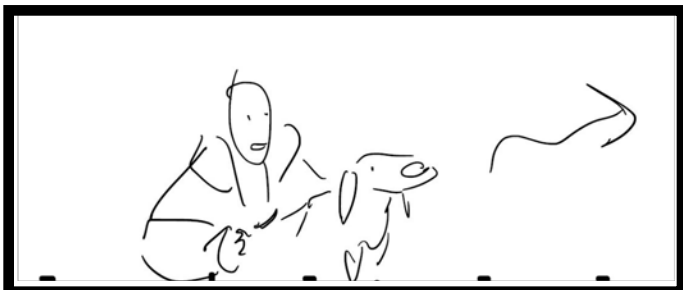
ON STU, PLEASED.

19



SLIDE OFF ROCK AS THE OTHERS ARRIVE SAFELY.

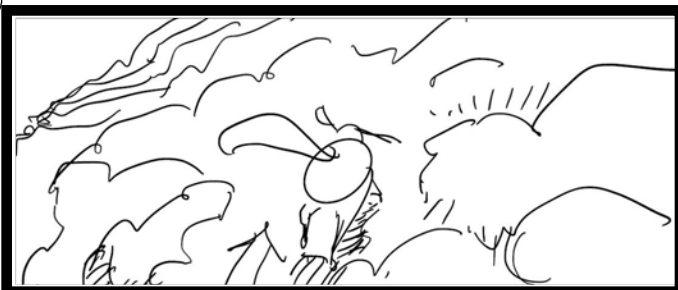
20



GLEN: GO ON, KOJAK!

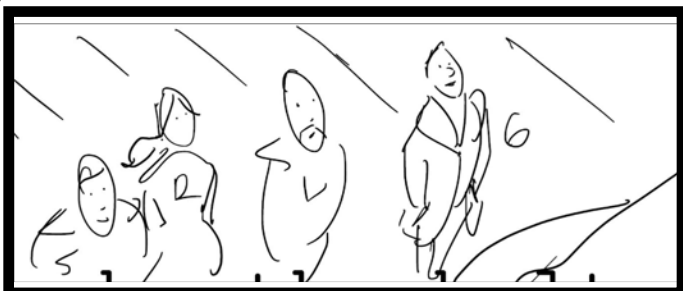
KOJAK STATS UP THE OTHER SIDE.

21



ON KOJAK EASILY CLIMBING THE OPPOSITE SIDE OF THE GULLY.

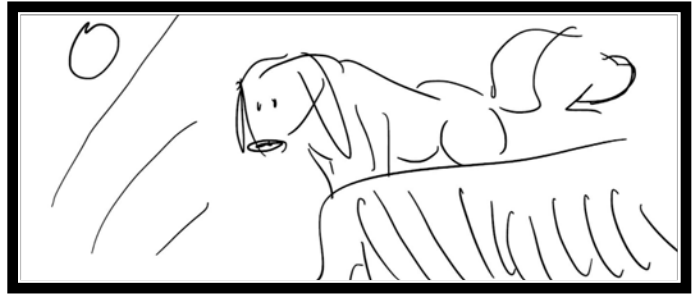
22



OTHERS WATCH

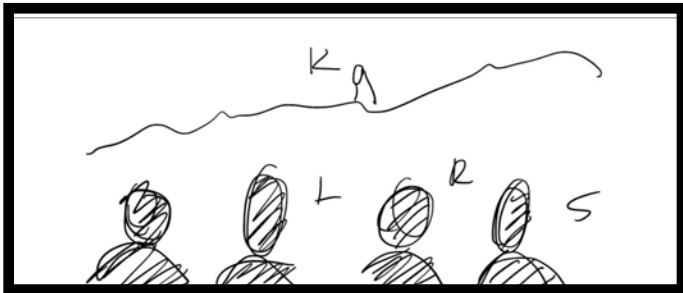
THE STAND 736

23



KOJAK GETS TO THE TOP.

24



OVER THE GROUP TO KOJAK. HE BARKS EXPECTANTLY AT THEM.

25



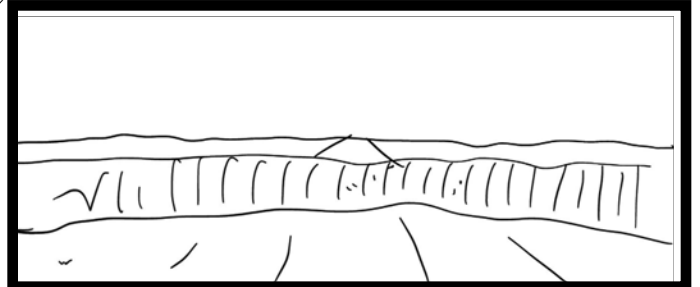
LARRY STARTS UP FIRST.

26



TRACK LARRY'S ASCENT.

27



ANGLE FROM THE ROAD.

B



LARRY'S HAND REACHES INTO VIEW...

C



LARRY PULLS HIMSELF UP.

THE STAND 736

28



FROM BELOW: LARRY SLIPS.

29



OTHERS WATCH, FEARFUL.

30



BUT LARRY GETS UP TO THE TOP. WAVES BACK TO THEM.

31



RAISING PROFILE OF THE STU, RAY AND GLEN. RAY STARTS UP.

32



WIDE: RAY CLIMBING.

33



RAY CLIMBS PAST CAMERA

34



DISCOVER GLEN AND STU COMING UP BEHIND HER.

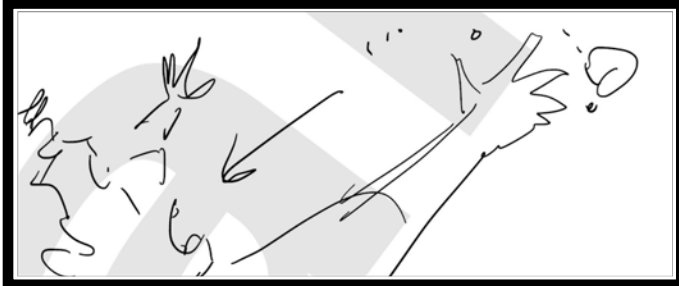
35 A



GLEN LOOKS BACK TO STU.

THE STAND 736

35 B



SLIPS!

36



STU CATCH'S GLEN.

37



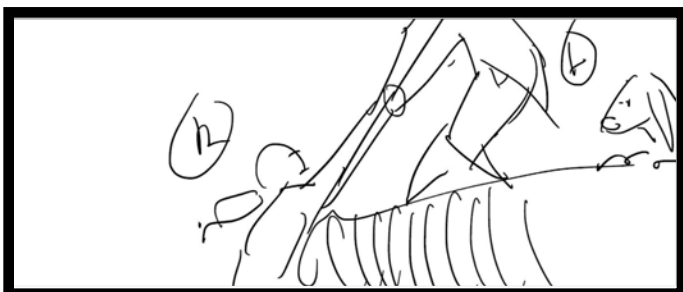
STU HOLDING GLEN.

38



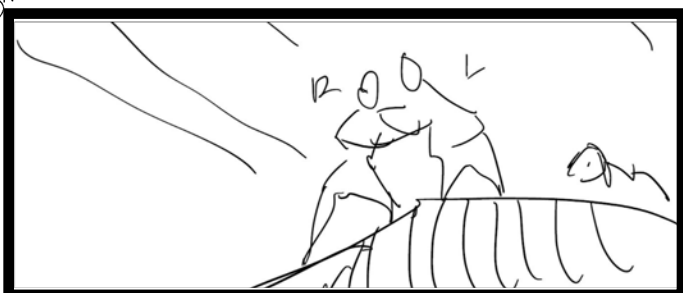
STU HAULS GLEN UP.

39



WITH RAY AS LARRY HELPS HER OVER THE LIP OF ROAD.

40 A



RAY FIND PURCHASE ON THE ROAD.

40 B



RAY AND LARRY HELP GLEN UP.

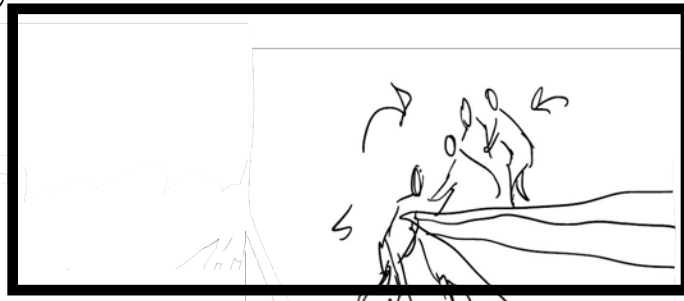
THE STAND 736

41 A



THEY TURN TO O.C. STU.

B



HELP HIM UP

42



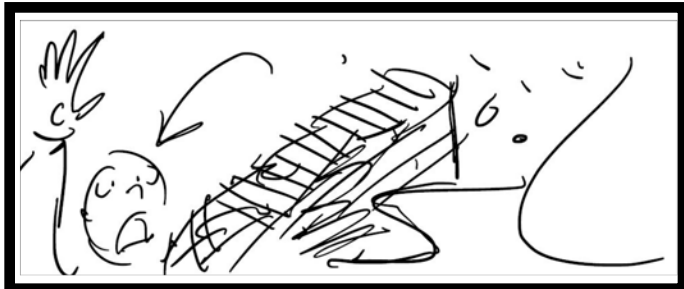
LARRY HELPS STU UP.

43 A



STU PULLS HIMSELF OVER THE LIP.

B



...WHEN IT SUDDENLY BREAKS!

44



STU FALLS.

45



STU TUMBLES DOWN THE SLOPE.

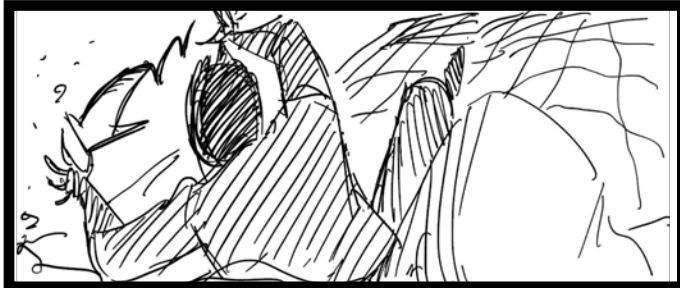
46



GLEN, LARRY AND RAY REACT.

THE STAND 736

47



LOW ANGLE: STU HITS A ROCK.

48



SIDE ANGLE: STU HITS ANOTHER ROCK.

49



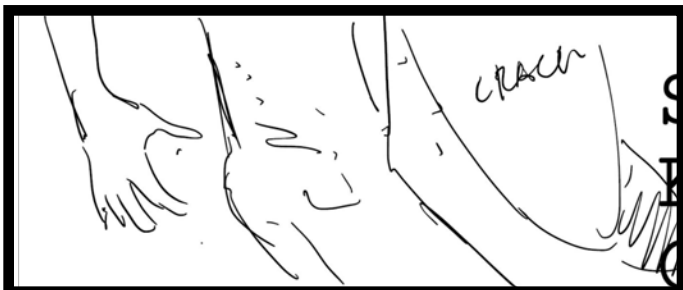
STU SLIDES...

50



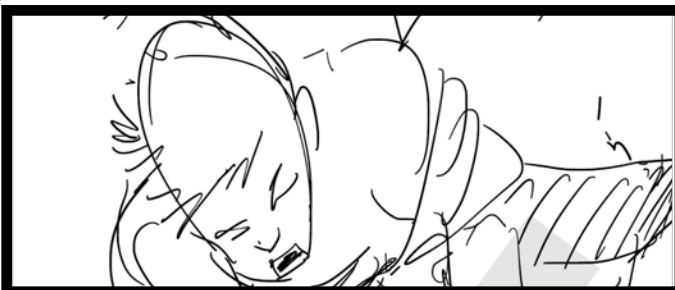
...AND DROPS DOWN THE LAST PART OF THE SLOPE.

51



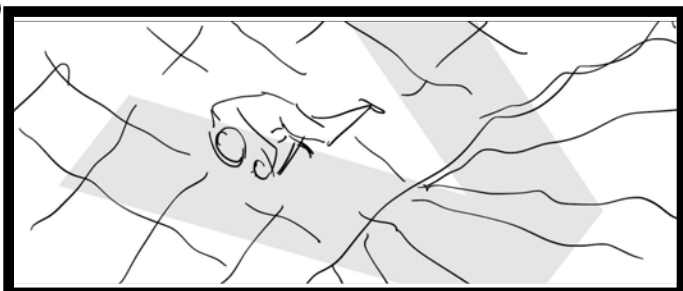
INSERT HIS LEG BREAKS.

52



STU LANDS ON THE GROUND IN AGONY.

53



HIGH ANGLE: STU CURLED IN AGONY.

THE STAND 736

54



THE OTHERS START TO CLIMB DOWN.

LARRY: HOLY SHIT, STU. HOLY FUCKING SHIT.

55



STU (FIGHTS TO STAY CONSCIOUS): LISTEN...

56



STU'S POV OF HIS INJURED LEG.

57



TILT UP TO LARRY AS HE REACHES STU.

RAY: EASY, TRY NOT TO M—

58



STU: LISTEN! (GETS THEIR ATTENTION) MY KNEECAP'S DISLOCATED...

59



LARRY: YOUR KNEECAP...?

60



STU (DIZZY WITH PAIN): WE NEEDA... PUT IT BACK IN PLACE. (LOOKS TO RAY) GET UP BY MY HEAD, GRAB ME UNDER THE ARMS. YOU TOO, GLEN. X

61



STU (LOOKS TO LARRY): YOU GRAB MY ANKLE, PULL THE LEG STRAIGHT OUT TILL THE KNEECAP SLIDES BACK AROUND...

THE STAND 736

61



OVER STU TO LARRY.

62



STU (OFF LARRY'S UNCERTAIN FROWN): IF IT DOESN'T, YOU'LL HAVE TO MOVE IT BACK BY HAND...

63

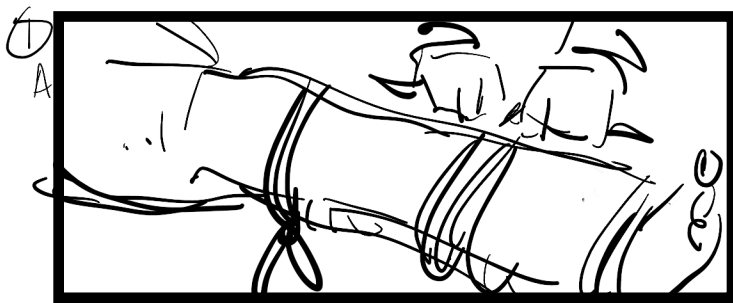


STU: YOU CAN DO IT. (STEELING HIMSELF) ONE... TWO... THREE!



CUT TO KOJAK REACTING TO STU'S CRY AS HIS LEG IS PULLED.

THE STAND 737-737A *****



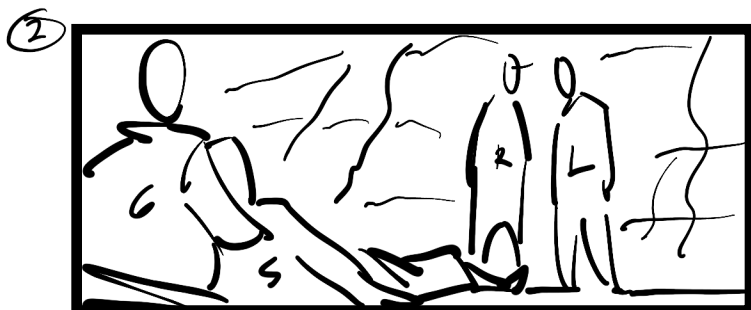
LARRY FINISHES TYING A SPLINT ONTO STU'S INJURED LET.

"YOU GUYS MAKE CAMP HERE."



TILT UP TO LARRY.

"I'LL GO FIND US A STRETCHER, ANTIBIOTICS IN CASE THOSE CUTS INFECT —"



"I'LL GO WITH YOU."

"NO."

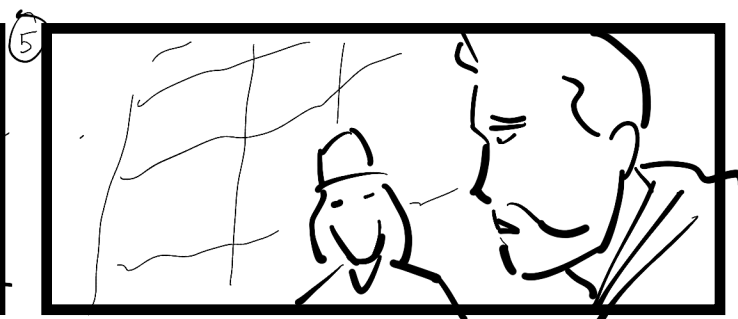


STU: SHE TOLD US THIS WOULD HAPPEN. ONE OF US WOULD FALL. I'M THE ONE.



LARRY (SEES WHERE THIS IS GOING): NO, NO, NO —

STU: WE MADE AN AGREEMENT, ALL OF US. STANDING NEXT TO MOTHER ABAGAIL'S DEATHBED. NOW WE'RE GONNA LIVE UP TO IT.



LARRY: WE'RE NOT GONNA LEAVE YOU —



STU: NO WAY YOU MAKE IT THE REST OF THE WAY CARRYING ME. (NO ONE CAN DENY) WE KNEW WHAT WE WERE SIGNING UP FOR...



GLEN (BEFORE LARRY CAN OBJECT): HE'S RIGHT, LARRY. WHOLE TRIP'S BASED ON THE IDEA MOTHER ABAGAIL KNEW WHAT SHE WAS TALKING ABOUT. IN FOR A PENNY...

THE STAND 737-737A *****

8



STU (TO LARRY): GROWING UP — YOU WENT TO CHURCH RIGHT?

9



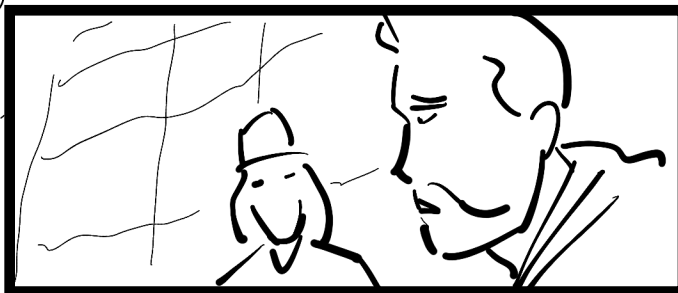
LARRY: "GOOD THING MY MA'S NOT HERE — SHE'D SLAP YOUR FACE JUST FOR ACTING LIKE IT'S A QUESTION."

10



"MINE, TOO. MADE ME BE AN ALTAR BOY, ONLY CATHOLIC KID ON THE WHOLE BLOCK."

11



BET THAT GOT YOU IN SOME SCRAPS.

12



PUSH IN TO STU.
"ONE OR TWO, YEAH. ... MOST OF THE OTHER KIDS (THROUGH TO) ONLY PAR OF ANY OF IT THAT MADE SENSE TO ME."

13



YAY, THOUGH I WALK THROUGH THE VALLEY OF THE SHADOW OF DEATH--"

14

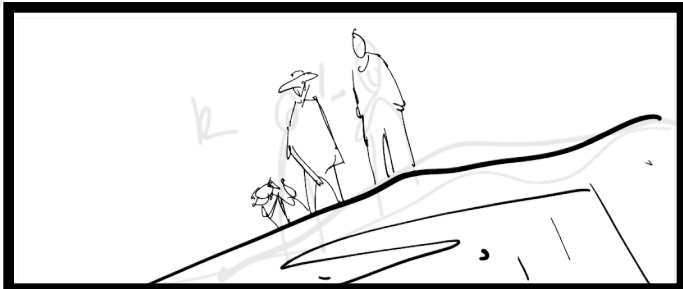


GLEN (RE: BOTTLE): REST OF THE BOTTLE'S IN THE FRONT POCKET — MAKE SURE YOU TAKE ONE EVERY 12 HOURS. THING ABOUT PAIN, IT'S IMPORTANT TO STAY AHEAD OF IT.
STU: ALL RIGHT.

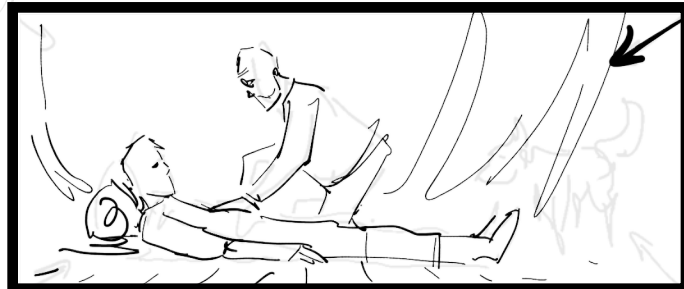
REST OF SL.
FROM THESE
ANGLES

THE STAND 737-737A *****

TIME CUT - LATER



GLEN: HOW'S THE PAIN?



STU (GRINS SLEEPILY): JUST FINE SINCE YOU GAVE ME THAT PILL...



GLEN (RE: PACK): REST OF THE BOTTLE'S IN THE FRONT POCKET - MAKE SURE YOU TAKE ONE EVERY 12 HOURS. THINK ABOUT PAIN, IT'S IMPORTANT TO STAY AHEAD OF IT.
STU: ALL RIGHT.



GLEN: CAREFUL WITH THE DOSAGE - TAKE MORE THAN THREE OR FOUR AT ONCE, LIKELY TO BE FATAL... YOU UNDERSTAND ME, EAST TEXAS?

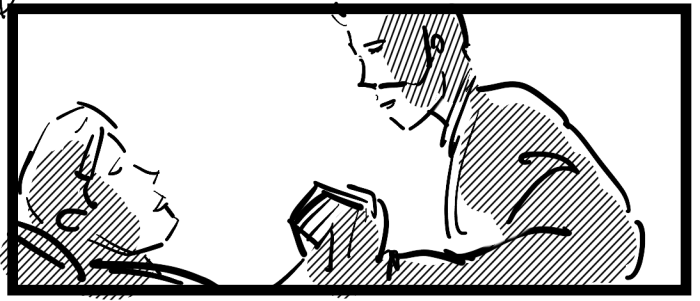
THE STAND 737-737A *****

18



STU: I UNDERSTAND. THANK YOU.

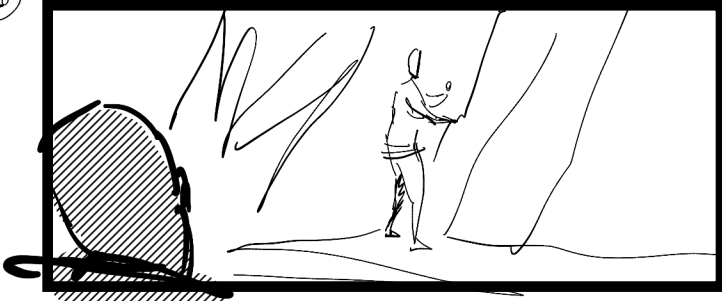
19



GLEN: PRETTY DAMN GOOD TO KNOW YA.

STU: IT'S BEEN A PLEASURE.

20



STU: GOODBYE, GLEN.

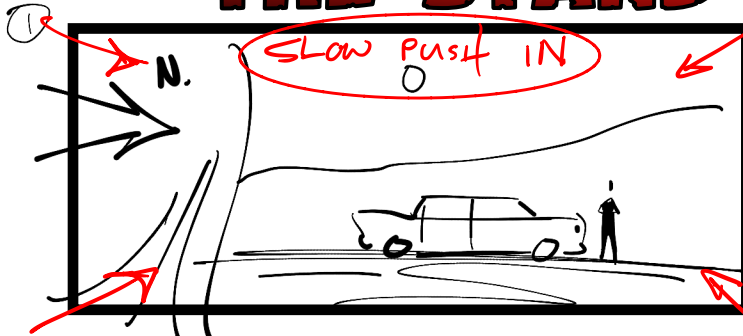
GLEN: GOODBYE, EAST TEXAS.

21



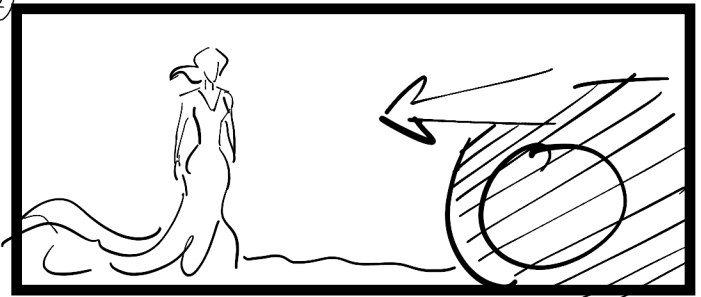
PUSH IN TO STU.

THE STAND 738-39

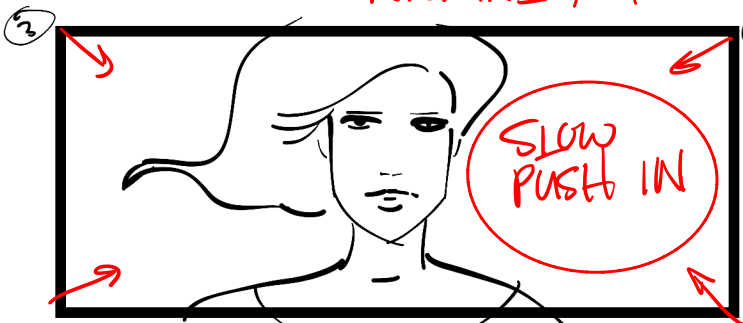


WIDE ON FLAGG STANDING BY HIS FURY. NADINE STEPS INTO FG.

* START CLEAN OF NADINE, THEN LET HER ENTER SHOT

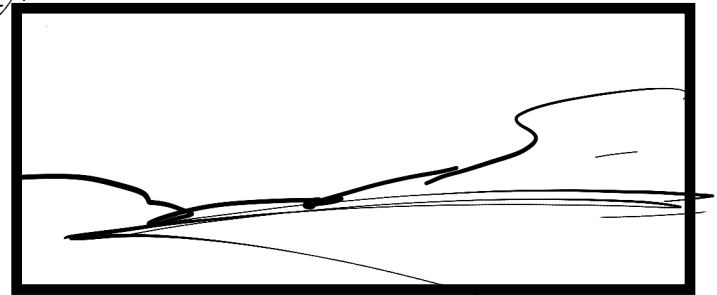


SLIDE OFF THE FURY TO REVEAL NADINE IN HER FULL GLORY— WEDDING DRESS AND SHOCK OF WHITE HAIR.

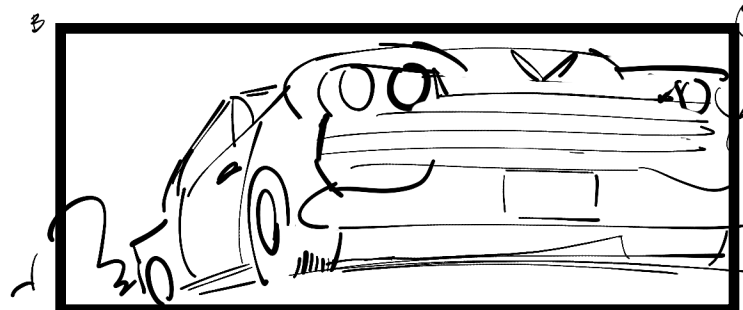


CLOSE ON NADINE, HER WHITE HAIR BLOWING GLAMOROUSLY IN THE DESERT WIND.

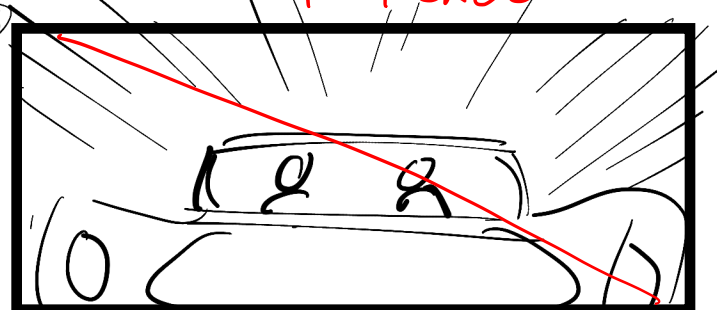
MUSIC UP... ("I PUT A SPELL ON YOU"?)



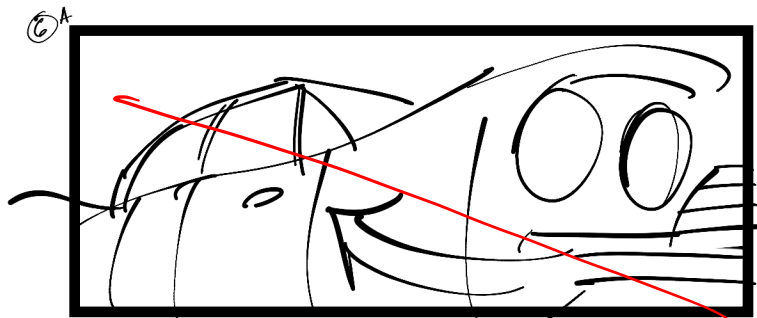
STRIP OF DESERT ROAD.



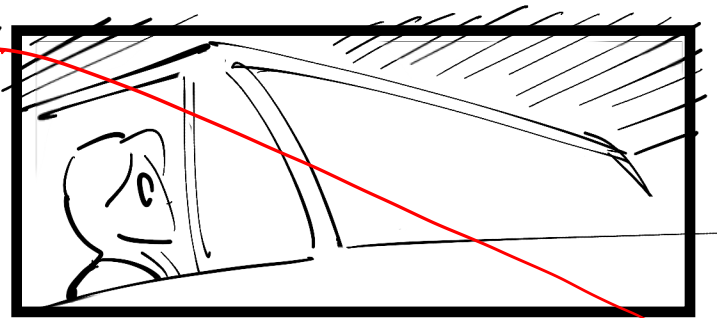
THE FURY BLASTS BY.



ON THE BACK OF THE FURY AS IT RACES THROUGH THE DESERT.

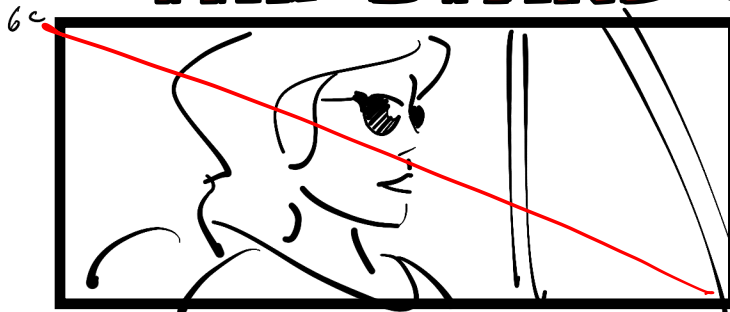


LEADING THE FURY...

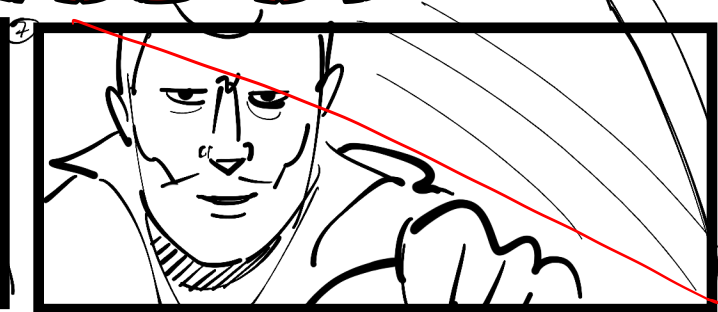


COME AROUND THE SIDE TO FIND NADINE (FLAGG OUT OF FOCUS IN BG)

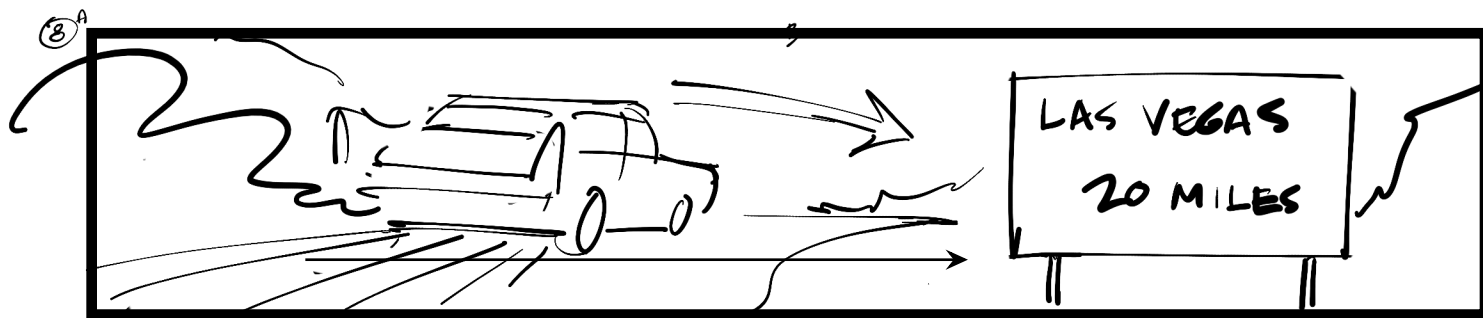
THE STAND 738-39



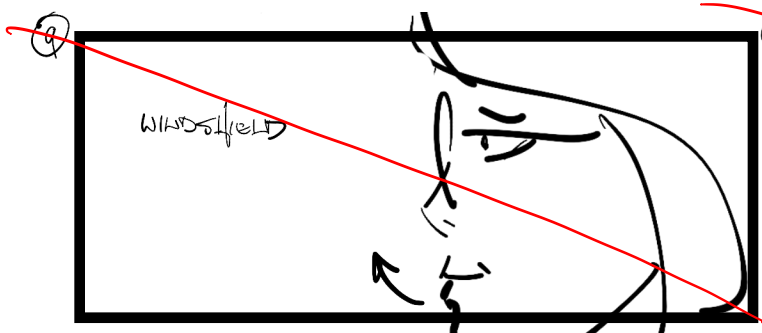
LAND ON NADINE HAPPY-STONED.



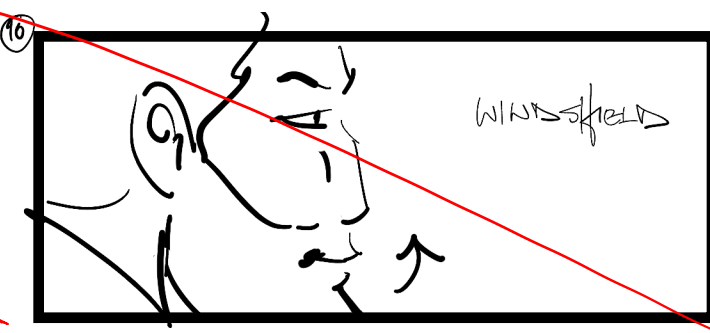
FLAGG: ALMOST HOME, SWEETHEART.



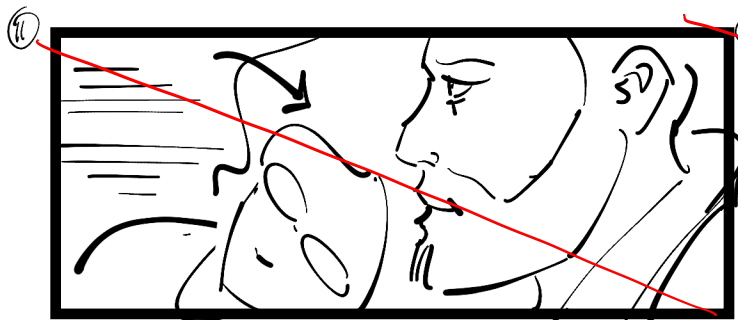
THE FURY BLAST PAST CAMERA AND WE SLIDE TO THE RIGHT TO FIND LAS VEGAS ROAD SIGN.



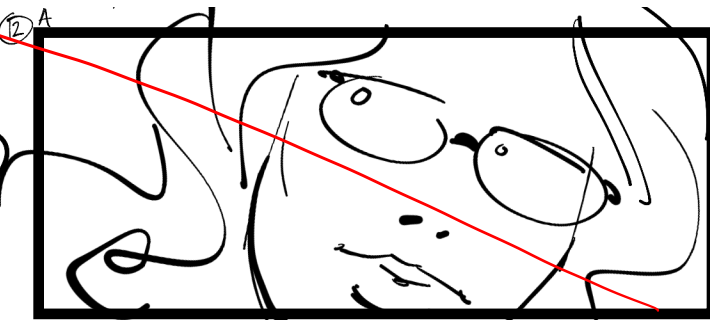
FRENCH REVERSE: NADINE LOOKS TO FLAGG.



FRENCH REVERSE: FLAGG LOOKS TO NADINE.



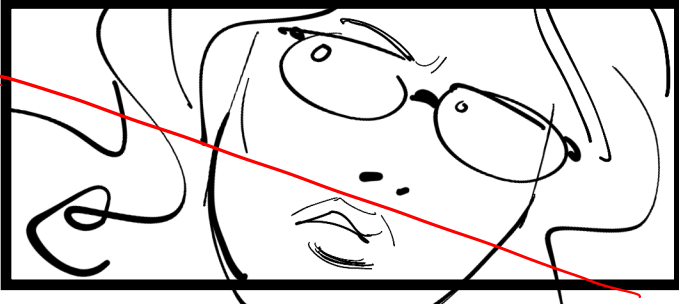
SHE RESTS HER HEAD ON HIS SHOULDER.



ON NADINE...

THE STAND 738-39

12



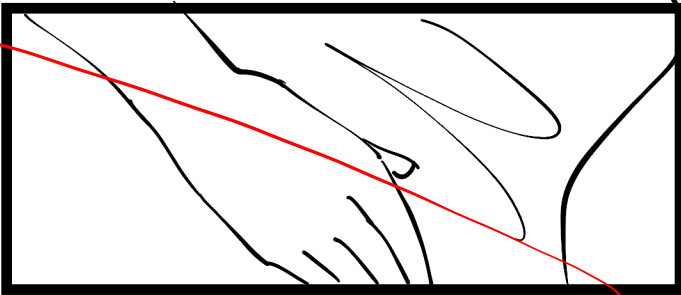
SHE FEELS SOMETHING PAINFUL...

13



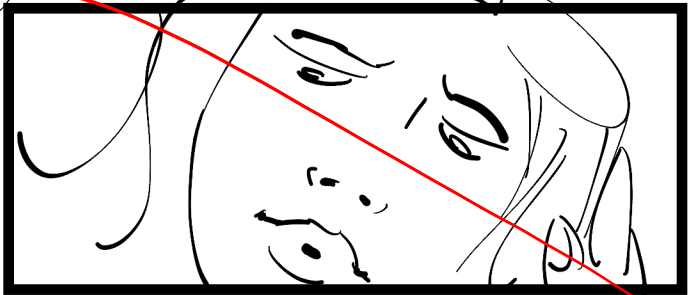
LOOKS DOWN

13



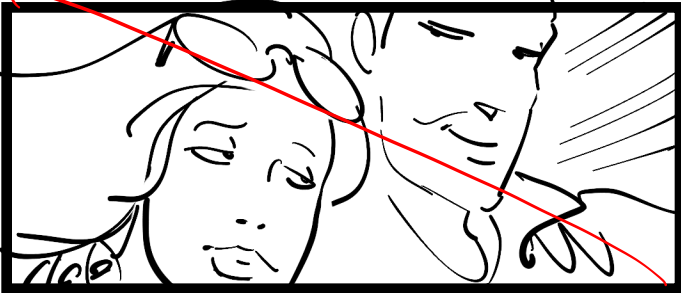
NADINE PUTS HER HEAD ON FLAGG'S SHOULDER.

14



...BUT THE PAIN PASSES QUICKLY.

15



SHE LOOKS TO FLAGG, CONTENT.

THE STAND 740

① A



CLOSE ON STU.

B



PULL OUT AS HE WAKE TO THE SOUND OF CLICKING.

②



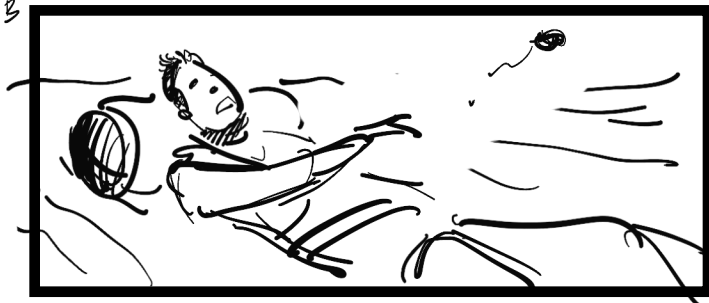
OVER STU TO HIGHWAY'S LIP. KOJAK IS THERE.

③ A



"WHAT ARE YOU DOING? YOU'LL GIVE GLEN A HEART ATTACK. GET GOING."

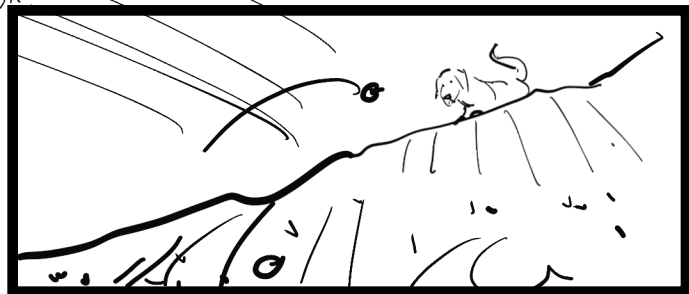
B



HE THROWS A ROCK.

"GO ON!"

④ A



ROCK FLIES AT KOJAK.

B



HE DUCKS OUT OF SIGHT.

⑤



STU IS RELIEVED.

THE STAND 740

58



THEN REACTS...

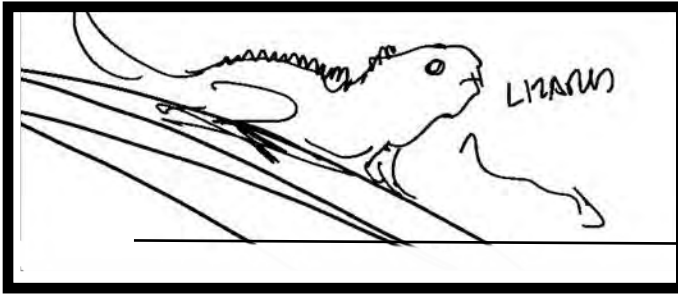
6



KOJAK REAPPEARS, UNDAUNTED.

THE STAND 741

①A



ON A LIZARD (OR MAYBE IT SHOULD BE A CROW).
SLIDE RIGHT TO FIND GLEN, LARRY AND RAY.

B



RAY: SHOULD WE STOP SOON?

②



WIDE ON THE VALLEY.

GLEN: KOJAK! HERE, BOY!

③



GLEN: KOJAK!

LARRY (TO GLEN): HE PROBABLY JUST WENT OFF
CHASING A RABBIT. HE'LL CATCH UP.

④



RAY: WHAT IS IT, GLEN?

GLEN: THE OTHER MORNING I THOUGHT I SAW... A
WOLF.

⑤



RAY: WELL, SO WHAT? KOJAK'S SMART. NO
WAY HE'S GONNA TAKE ON A WOLF - HE SAW
ONE, HE'D JUST RUN RIGHT BACK TO US. DON'T
YOU THINK, LARRY?

⑥



LARRY (LYING): I DO.

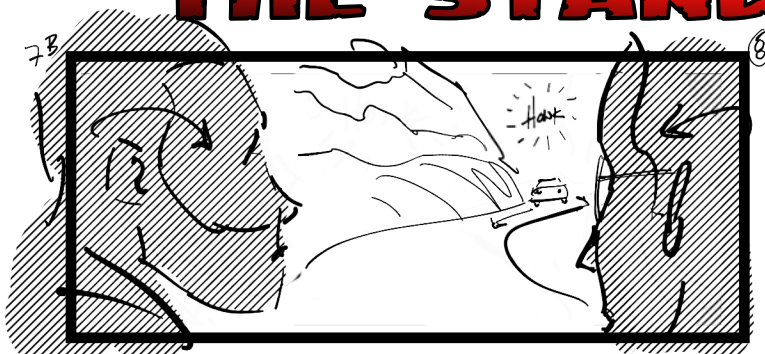
⑦A



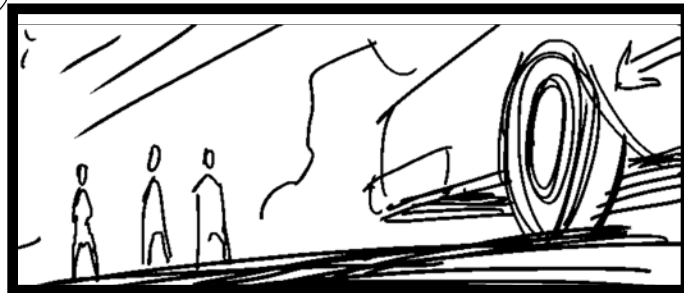
GLEN: HE'S A SPECIAL DOG.

RAY: HE SURE IS.

THE STAND 741



CAR HONKING MAKES THEM TURN. REVEAL LIMO.



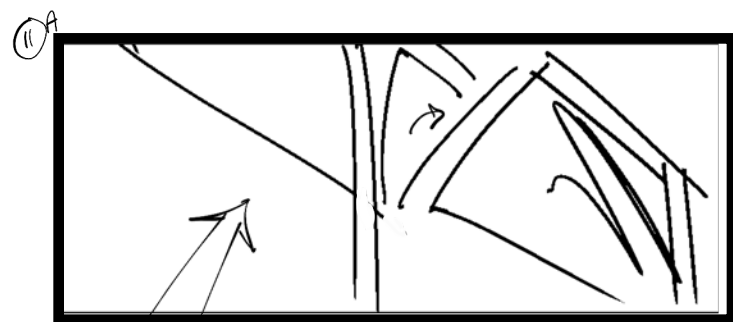
LIMO PULLS INTO THE FG.



LIMO IDLES.



GLEN (ALL BUSINESS): COME ON.



LIMO DOOR OPENS. BOOM UP AS...



LLOYD: HOP IN, FELLAS. (NODS TO RAY-) AND "FELETTES."

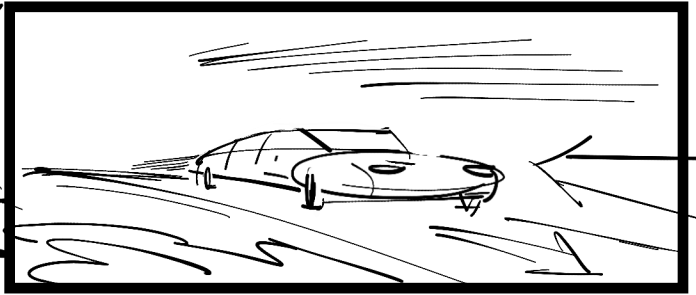
THE STAND SC 742-743 ****

①A



DRONE SHOT FLYING TOWARDS HIGHWAY...

B



LIMO ZOOMS PAST US GOING ON OPPOSITE DIRECTION.

②A



CLOSE ON LLOYD.

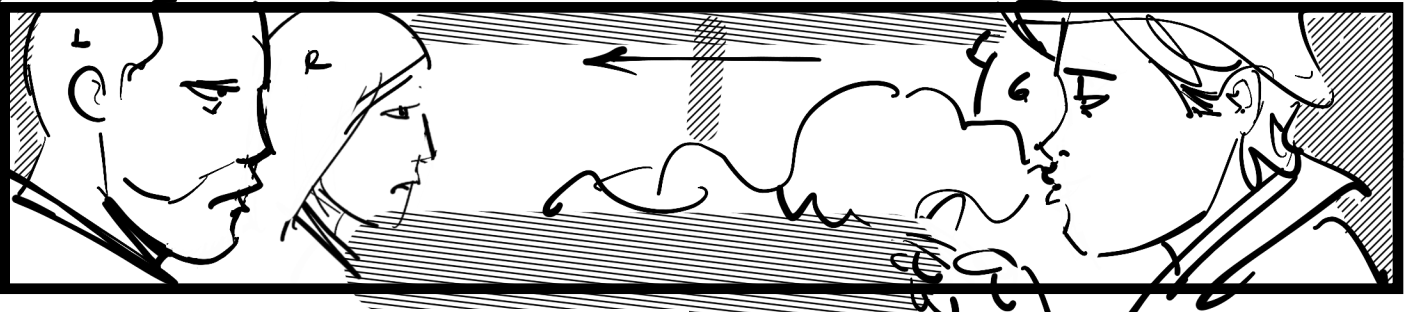
"WHICH ONE OF YOU IS REDMAN? I WAS TOLD HE WAS THE LEADER."

B



BLOWS SMOKE INTO THE LENS.

③



PAN OR SLIDE FROM LLOYD AND GLEN TO LARRY AND RAY.

"HE BROKE HIS LEG."

④



LLOYD AND GLEN

"AND YOU JUST LEFT HIM? WHOOO THAT'S COLD. ALL RIGHT SO WHO'S IN CHARGE, IS IT YOU HIPPIE?"

*TWO LIGHTING SET UPS/ALL DIAL.

⑤



LARRY AND RAY.

"ME."

*TWO LIGHTING SET UPS/ALL DIAL.

THE STAND SC 742-743 ****

6



LLOYD TAKES OUT ENVELOPE

"MAKES SENSE, LIKE THE BIBLE SAYS, "AND A PANSY SHALL LEAD THEM." OKAY LISTEN UP, BY VIRTUE..."

7



LARRY AND RAY

"OF THE POWER VESTED IN ME, I ARREST YOU?"

8



LLOYD LOOKS TO GLEN.

"BY WHOM?"
"WHAT?"

* WILL NEED NIGHT LIGHTING FOR THIS ANGLE ALSO.

9



GLEN LOOKS TO LLOYD.

"WHO GAVE YOU THE POWER TO ARREST US? WHO IS YOUR BOSS? WHAT IS HIS NAME?"

10



RAY SINGLE FOR ALL DIAL.

*TWO LIGHTING SET UPS/ALL DIAL.

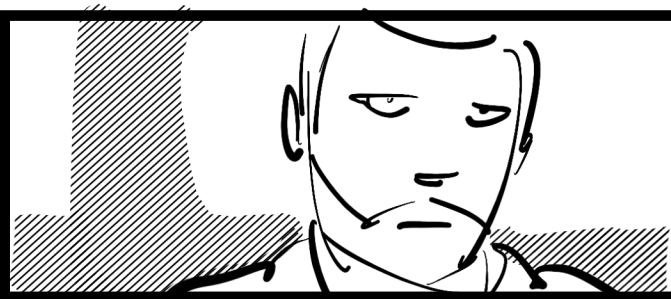
11



LLOYD SINGLE FOR ALL DIAL.

*TWO LIGHTING SET UPS/ALL DIAL.

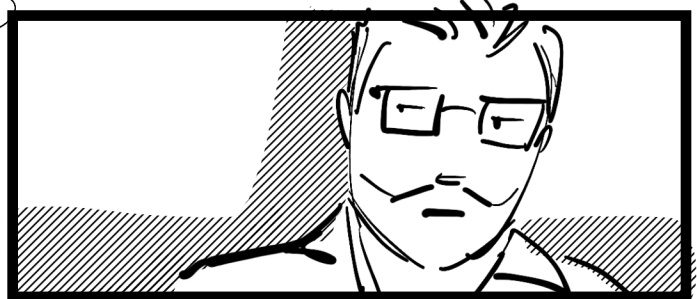
12



LARRY SINGLE FOR ALL DIAL.

*TWO LIGHTING SET UPS/ALL DIAL.

13

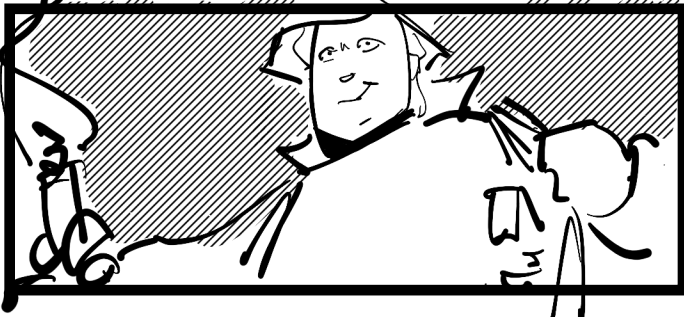


GLEN SINGLE FOR ALL DIAL.

*TWO LIGHTING SET UPS/ALL DIAL.

THE STAND SC 742-743 ****

14



LOW ANGLE: LLOYD SHOWS OFF HIS GUN.

*END OF DAYLIGHT PART OF SEQUENCE

15



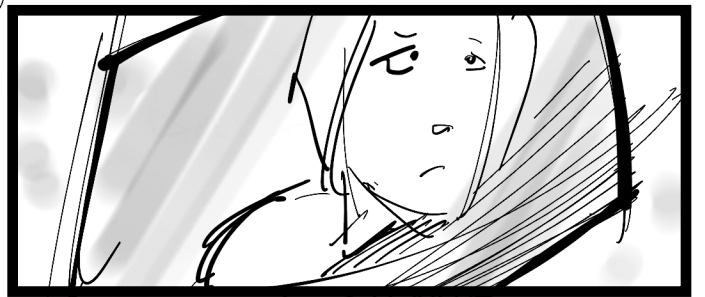
DRONE SHOT OVER THE STRIP LINED WITH CRUCIFIXES.

16



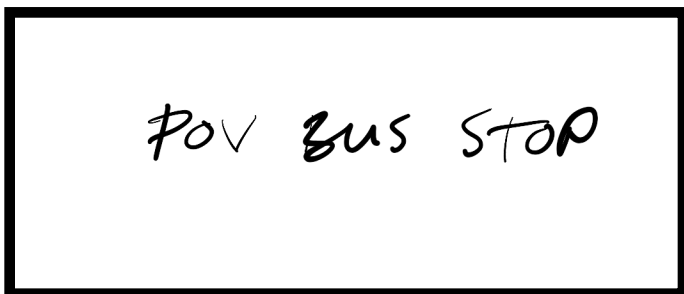
OVER CRUCIFIX TO LIMO DRIVING BY.

17

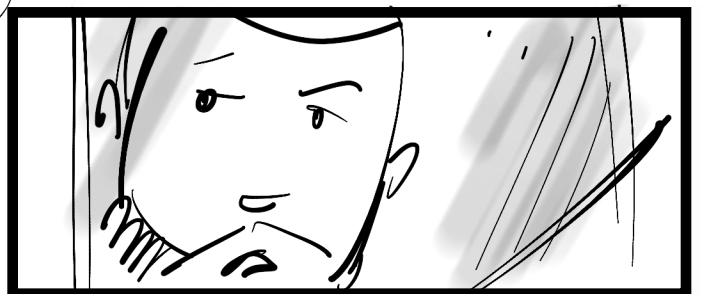


ON RAY LOOKING OUT THE WINDOW.

18



19

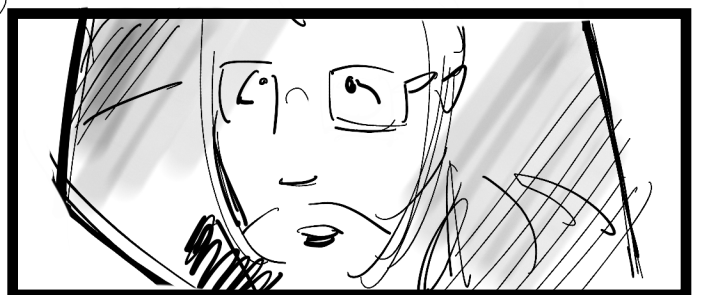


ON LARRY LOOKING THROUGH HIS WINDOW.

20



21



ON GLEN LOOKING THROUGH HIS WINDOW...
REACTING TO...

THE STAND SC 742-743 ****

22



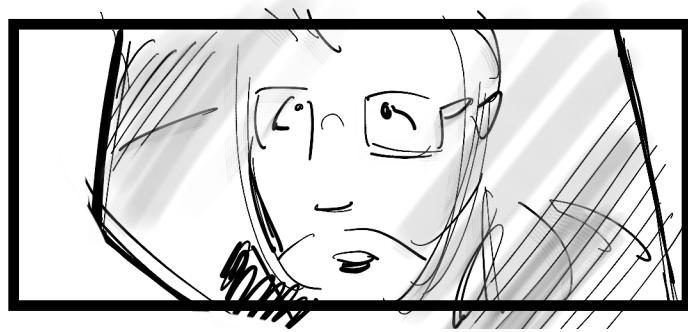
THEIR POV OF WORKERS AT BASE OF STATUE.

23



REVEAL THE SCULPTURE HAS FLAGG'S FACE!

24



"RENDER UNTO CAESAR'S..."

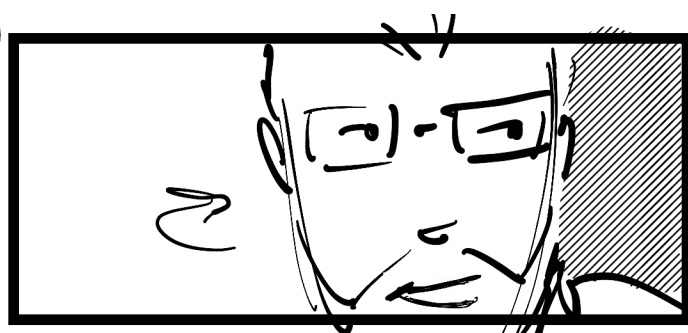
25



STINK EYE FROM LLOYD.

*NIGHT LIGHTING.

26



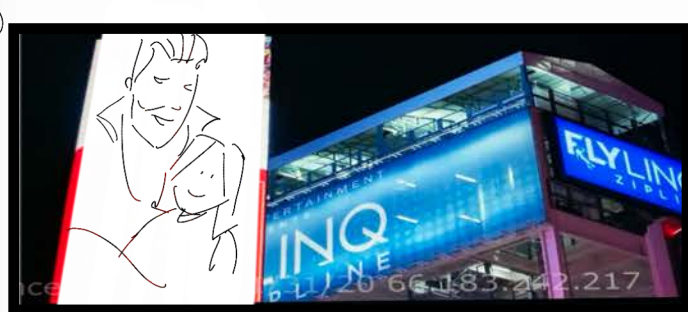
"SORRY."

27



FOLLOW THE LIMO DEEPER INTO THE STRIP.

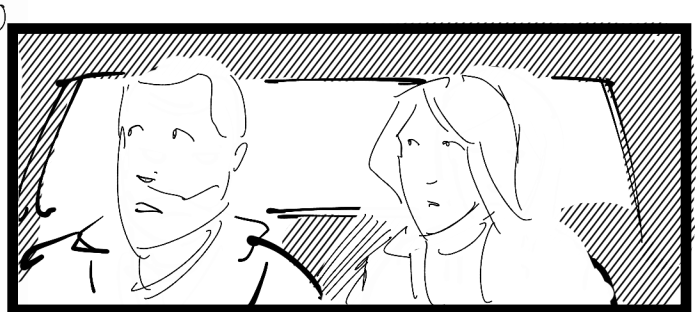
28



APPROACH JUMBO SCREEN.

"WE'RE NOT GOING TO HAVE ANY WHINING, MY FRIENDS."

29

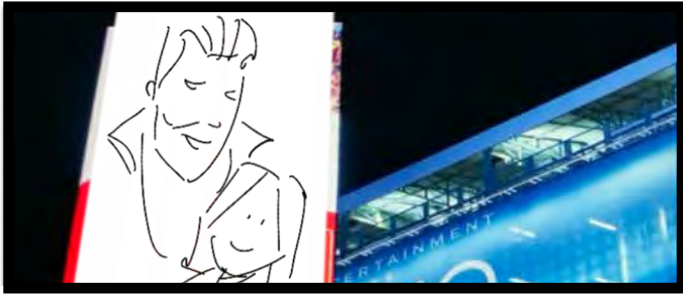


LARRY AND RAY. THEIR ATTENTION DRAWN TO FLAGG.

"WE CAN'T HAVE ANY PUSSIES, EITHER."

THE STAND SC 742-743 ****

26



CLOSER ON THE VIDEO SCREEN..

"WE TRIED IT THEIR WAY AND IT DIDN'T WORK."

27



INSIDE THE SCREEN... FLAGG.
"THAT'S RIGHT HONEY."

28



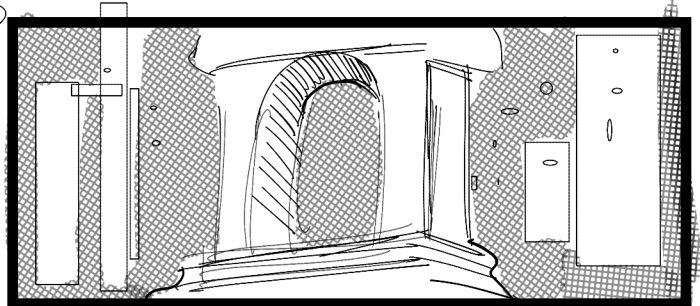
SLIDE FROM LLOYD AND GLEN TO RAY AND LARRY
WATCHING THE VIDEO PSA.

29



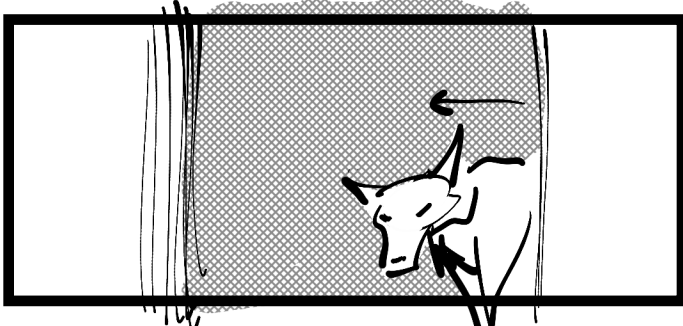
THEIR EYELINE DROPS TO...

30



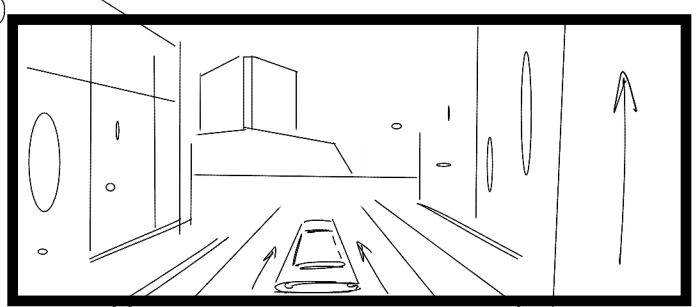
ARCH DE TRIUMPHE...

31



CLOSER... A WOLF APPEARS.

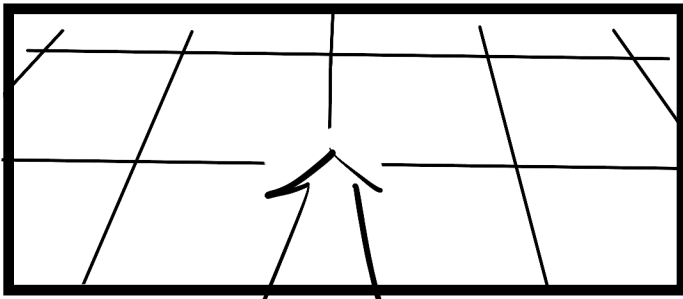
32



BEHIND THE LIMO... BOOM UP TO REVEAL THE
INFERNO HOTEL.

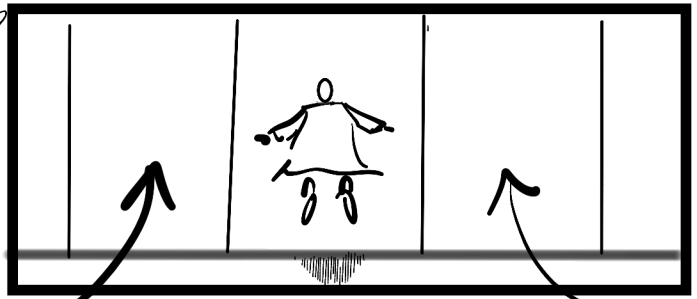
THE STAND 745-749 *

① A



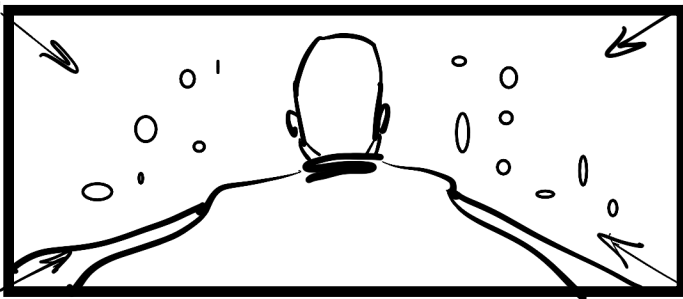
MOVING ALONG THE FLOOR (OR OVER SHINY TABLE).

B



FIND FLAGG LEVITATING IN FRONT OF WINDOW.

②



SLOW PUSH IN TO FLAGG FLOATING BEFORE THE VISTA.

③ A



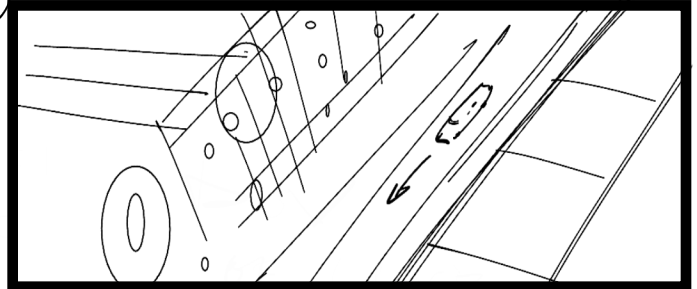
GENTLE BOOM UP: FLAGG WITH EYES CLOSED...

B



OPENS HIS EYES.

④



FLAGG'S POV OF THE LIMO CRUISING DOWN THE STRIP.

⑤ A



PROFILE FLAGG. NADINE SOFT IN THE BG.

"DARLING, WHY DON'T YOU HEAD DOWN TO GREET OUR GUESTS?"

B



NADINE EXITS.

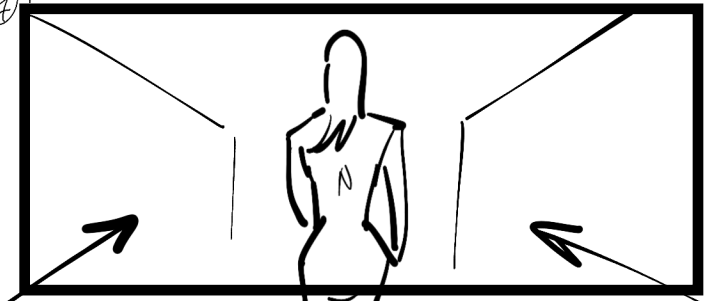
THE STAND 745-749 *

6



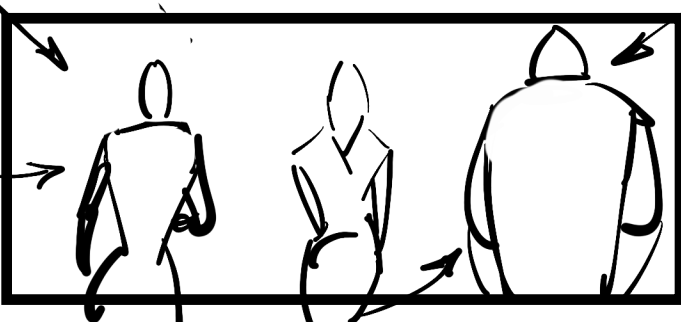
NADINE COMES THROUGH THE DOOR IN FG (WE DO NOT SEE HER), RAT WOMAN AND GUARD.

7



FOLLOW NADINE.

8



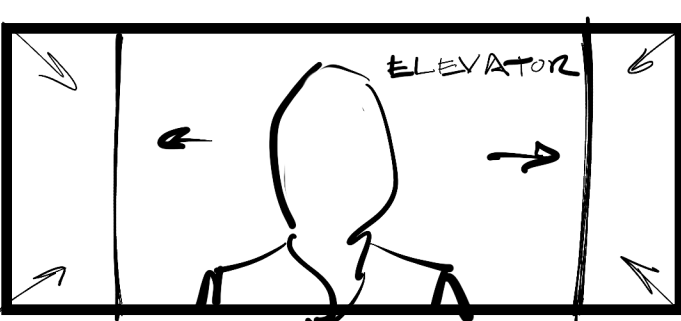
RATWOMAN AND GUARD FALL IN BEHIND HER.

9



ON RATWOMAN AND GUARD AS THEY SHARE A LOOK.

10



FOLLOW NADINE INTO THE ELEVATOR.

11



GUARD AND RATWOMAN STEP INTO THE ELEVATOR, AND STARE QUIZZICALLY AT NADINE.

12



NADINE CHECKS HER HAIR IN THE REFLECTION OF THE GLASS. PUSH IN TO HER REFLECTION (PERFECT AND BEAUTIFUL)

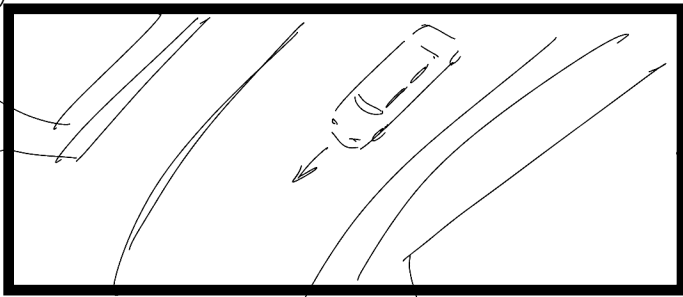
13



PUSH IN TO FLAGG SMILING AT A PRIVATE JOKE.

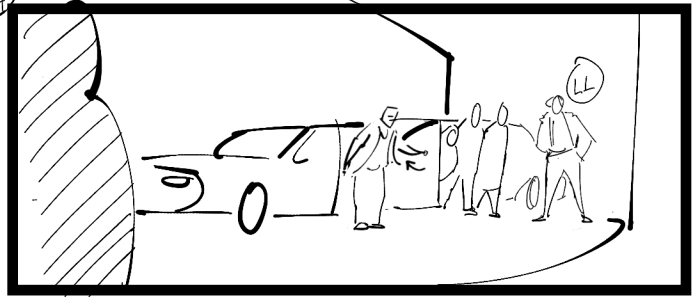
THE STAND 745-749 *

13



FLAGG'S POV OF LIMO PULLING UP TO HOTEL.

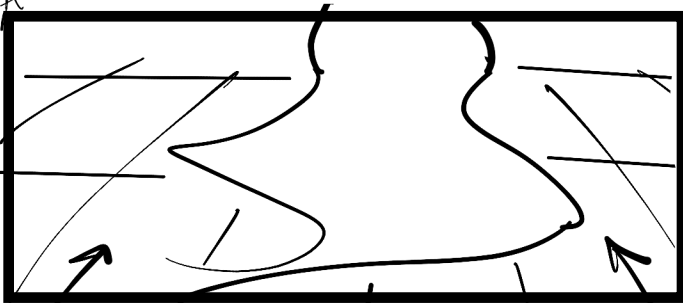
14



EXTERIOR LIMO. OUR HEROES STEP OUT.

"OUTCHA GO SHITBIRDS."

15



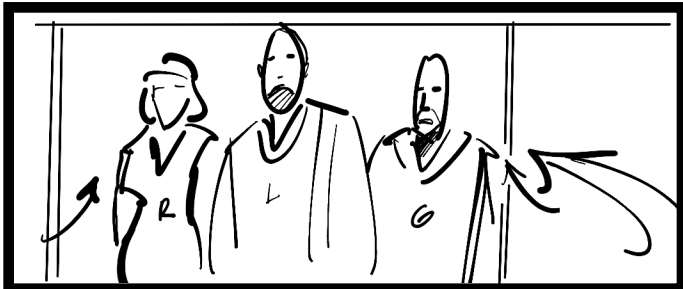
THE ATRIUM. FOLLOWING THE TRAIL OF NADINE'S WEDDING DRESS. (RONIN)

16



BOOM UP TO HER SHOULDERS. RAY, LARRY AND GLEN ENTER.

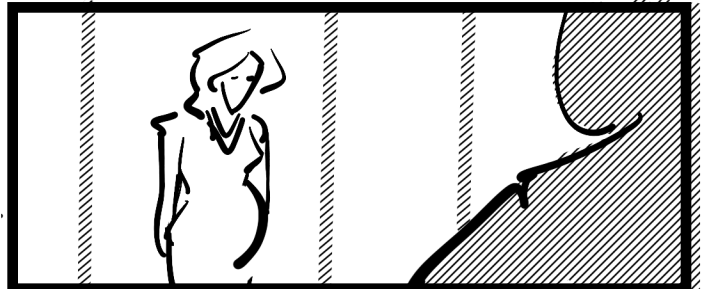
17



CONTINUE MOVING PAST NADINE AS OUR HEROES REACT AND WE MOVE 180 AROUND THEM.

"HELLO, FRIENDS."

18



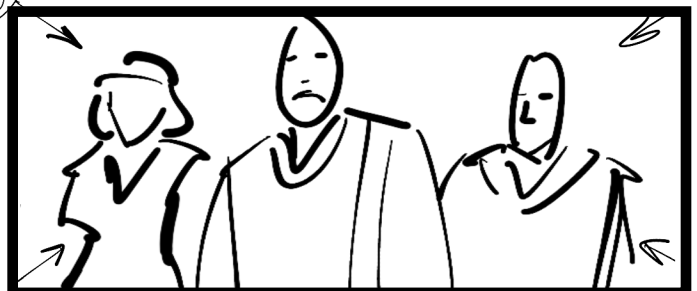
REVEAL NADINE IS SICKLY AND PREGNANT.

19



"WELCOME TO VEGAS."

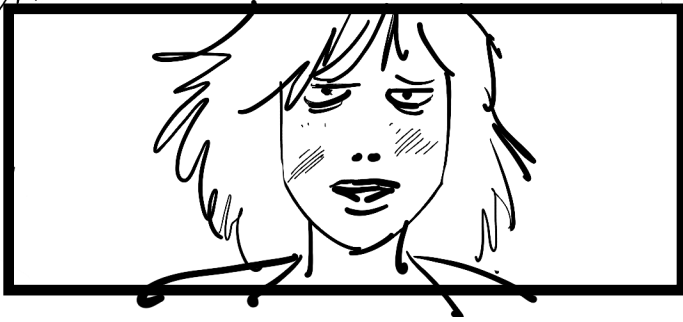
20



ON OUR HEROES REACTING.

THE STAND 745-749 *

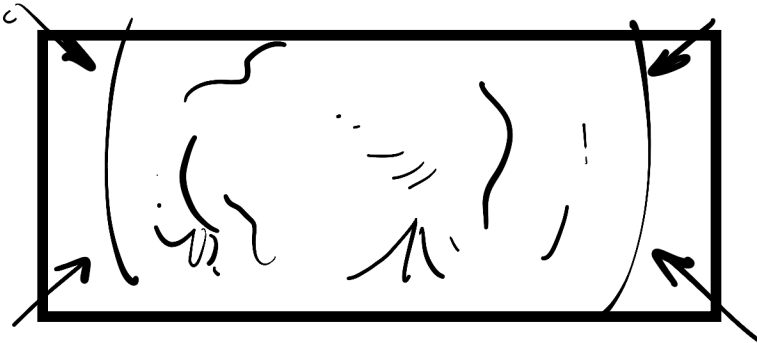
17A



ON NADINE, OBLIVIOUS.



BOOM DOWN TO HER PREGNANT BELLY.

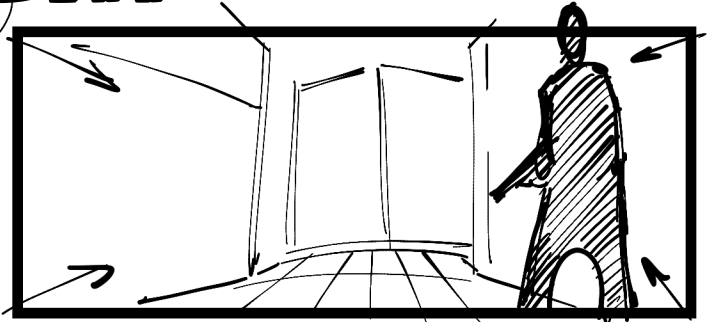


THEN PUSH IN AS SOMETHING MOVES INSIDE.

END OF EPISODE!

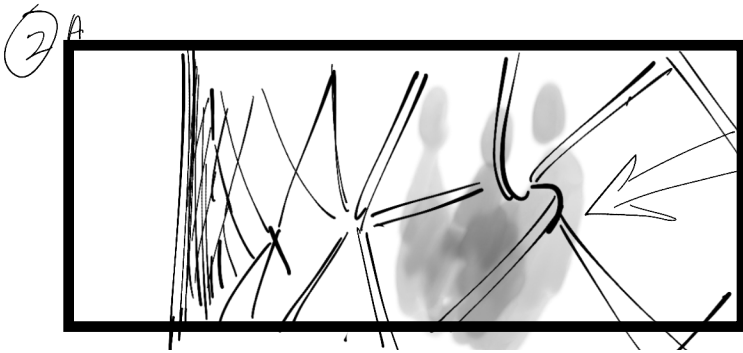
THE STAND 8A1 *****

Find up

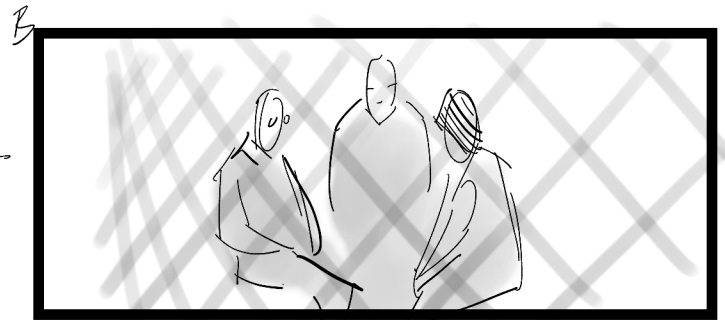


PUSH DOWN HALL PAST GUARD TO SEE CAGE.

"SO IS IT EVERYTHING YOU THOUGHT IT WOULD BE?"

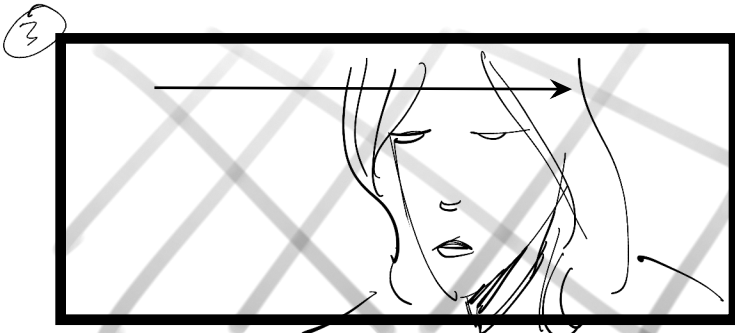


SLIDE ALONG CAGE...



THEN RACK TO GLEN LARRY AND RAY CONFINED WITHIN.

"WHAT FABULOUS LAS VEGAS?..."



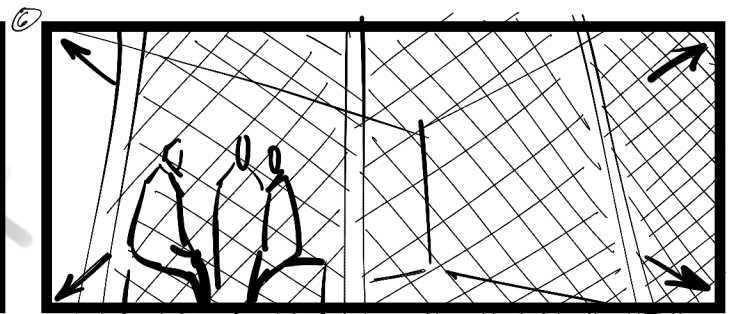
SINGLE ON RAY FOR ALL DIALOGUE.



SINGLE ON GLEN FOR ALL DIALOGUE.



SINGLE ON LARRY FOR ALL DIALOGUE.



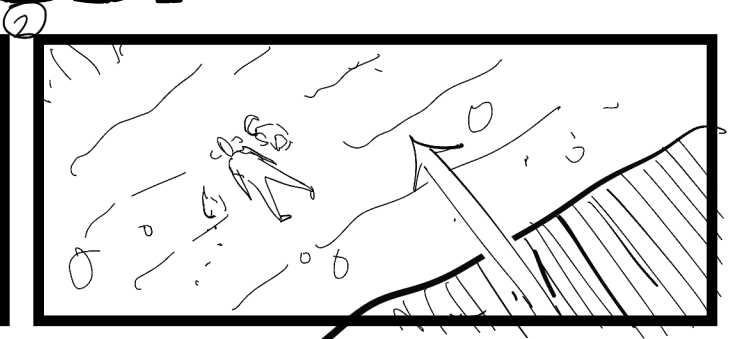
PULL BACK FROM THE CAGE:

"HOPE STU KNOWS WHAT HE'S MISSING."

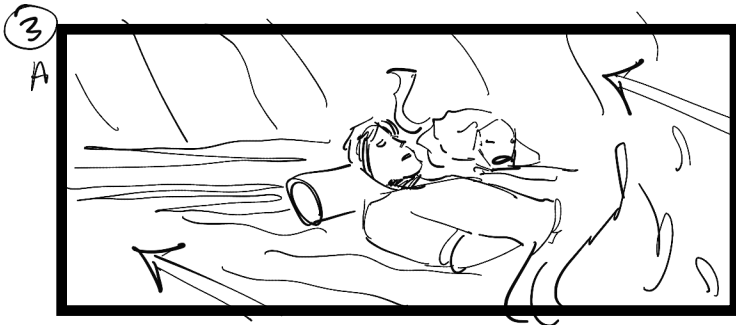
THE STAND 8B1



STU LOOKING ROUGH AND ASHEN.



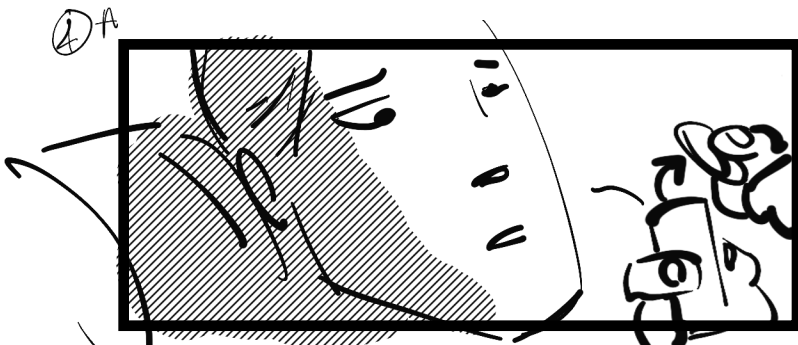
BOOM OVER ROAD TO TAKE IN HIS PREDICAMENT.



PUSH PAST TWIG FIRE.



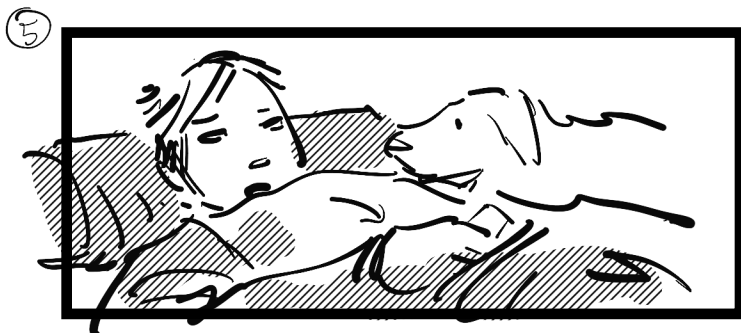
HE REACHES INTO A POCKET.



PULLS OUT PILLS AND OPENS THEM.

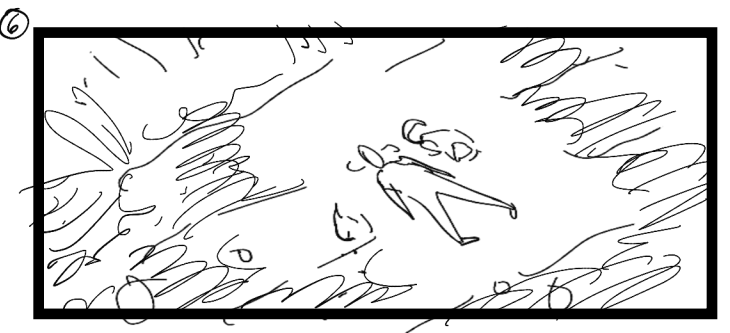


SLIDE RIGHT TO REVEAL KOJAK STARING AT HIM.
AFTER A MOMENT—
"FINE. YOU WIN..."



STU RELENTS. POCKETS THE PILLS.

"NOT YET."

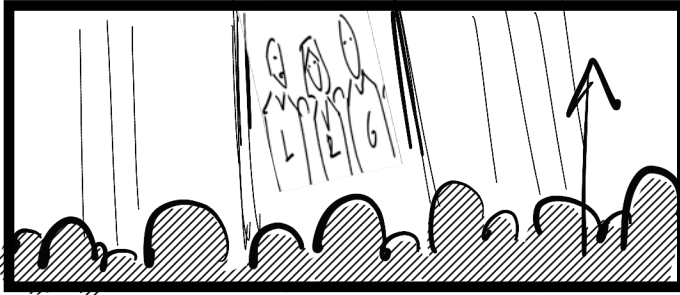


WIDE.

"HAPPY?"

THE STAND 801 *****

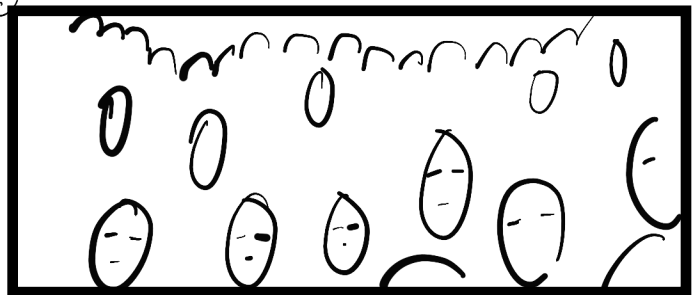
①



BOOM UP OVER CROWD TO REVEAL GIANT VIDEO SCREEN FEATURING VIDEO OF LARRY, RAY AND GLEN IN THE COURT ROOM.

"YOU THREE AVOWED AND NATURAL-BORN SHITHEADS..."

②



ON THE VEGAS CROWD WATCHING.

"STAND BEFORE THE COURT, IN THIS YEAR ONE, YEAR OF THE PLAGUE..."

③



LLOYD: — YOU ARE ACCUSED HEREBY OF ENTERING NEW VEGAS AS SPIES, WITH SEDITIONARY INTENT, WITH STEALTH, AND UNDER THE COVER OF DARKNESS...

③



LL EXITS REVEALING L, R, + G

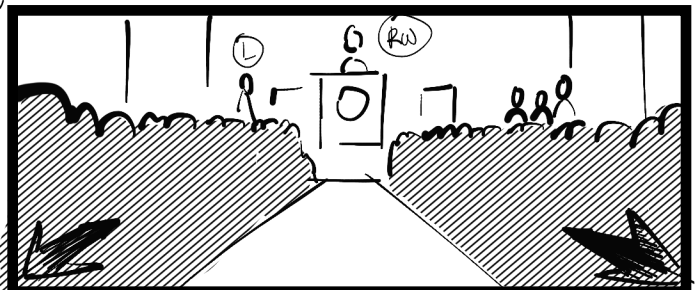
LARRY: MAN, YOU FUCKING PICKED US UP ON THE INTERSTATE IN BROAD DAYLIGHT.

④



RAT WOMAN: SHUT YE THE FUCK UP!

⑤



PULL BACK DOWN THE CENTER AISLE AS COURT ROOM GOES WILD.

⑥



CUSTODIAN IN THE CROWD

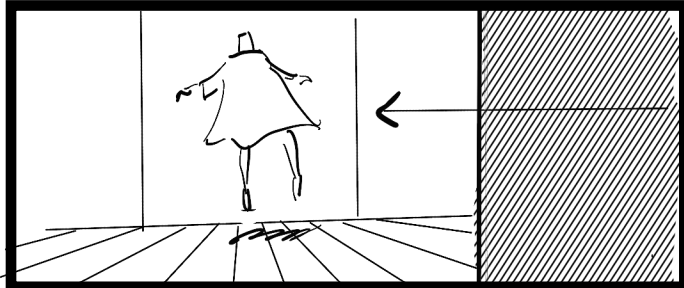
⑦



ESTABLISH JULIE IN ROWDY COURTROOM.

THE STAND 801 *****

8



SLIDE OFF FIREPLACE TO FIND LEVITATING FLAGG.

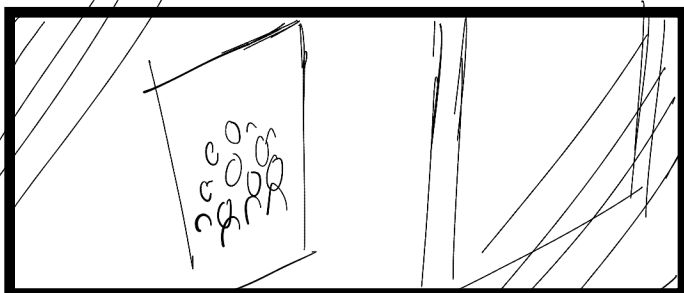
9



CLOSE ON FLAGG.

LLOYD: KNOW YOU ALL THAT THE COHORTS OF THESE MEN HAVE SENT OTHER SPIES AMONG US...

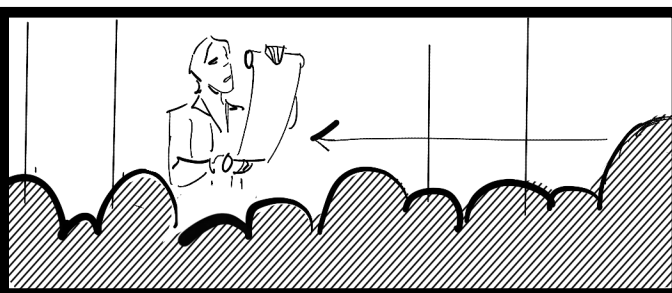
10



FLAGG'S POV OF VID SCREEN OUT THE WINDOW.

LLOYD: "...AND THEY HAVE BEEN FUCKING KILLED.—"

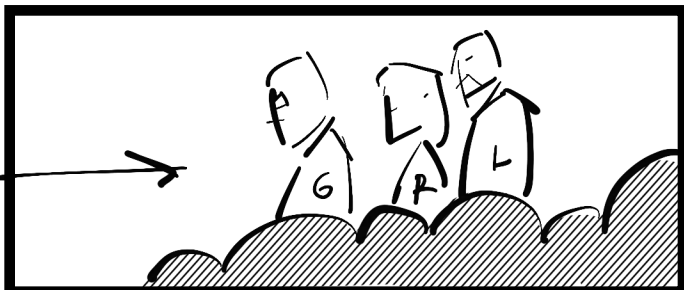
11



OVER CROWD TO LLOYD. SLIDE LEFT.

"BUT OUR SAVIOR -- IN HIS MERCY -- HAS DECIDED TO GIVE THESE THREE PARTICULAR SHITBIRDS A CHANCE TO AVOID THE SAME FATE."

12



OVER CROWD TO GLEN, RAY AND LARRY. SLIDE RIGHT.

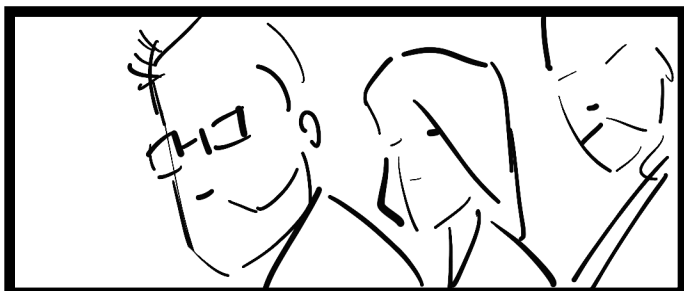
"...SIMPLE, WHAT THEY GOTTA DO -- RENOUNCE THE WITCH AND HER LIES, SWEAR LOYALTY TO THE MOTHERFUCKING ONE TRUE KING."

13



"COME ON, NOW, DON'T BE SHY."

14



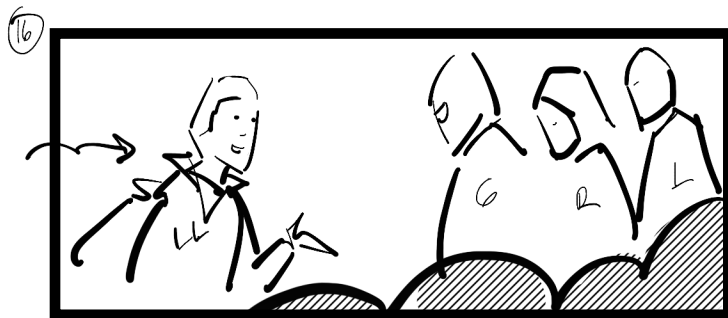
GLEN, LARRY AND RAY GIVE HIM NOTHING.

15



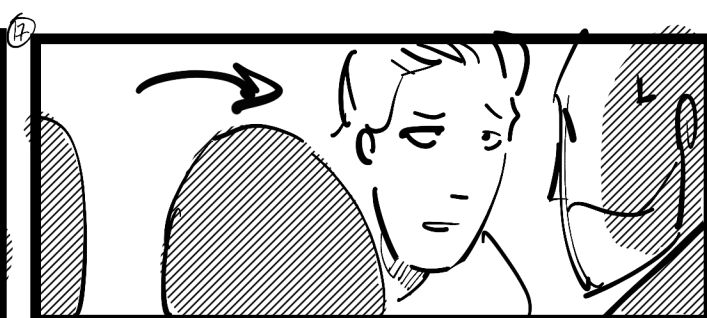
"YOU THINK THE WITCH'D STAND UP FOR YOU, SHE WAS HERE IN YOUR PLACE? DON'T SEE HER DRAGGING HER OLD BONES ACROSS THE GODDAMN ROCKIES."

THE STAND 801 *****



LLOYD GETS CLOSE.

"YOU DON'T OWE HER SHIT. SHE SENT YOU HERE TO DIE. BUT IT DON'T HAVE TO GO THAT WAY. STILL TIME TO JUMP ON THE TEAM, COME ON IN FOR THE BIG WIN..."



HE LEANS INTO LARRY

"HOW'S ABOUT YOU, BETTY LOU? BIG MAN SAYS YOU WERE ABOUT TO BE A ROCK STAR WHEN TRIPPS HIT. DONCHA' WANT ANOTHER SHOT? OR WOULD YOU REALLY RATHER DIE SCREAMING?"



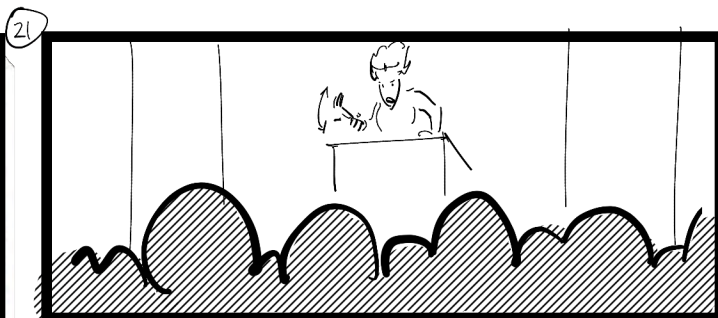
"HOW LONG DO YOU PLAN TO KEEP GOING WITH THIS?"



GASPS FROM THE CROWD.



MORE COMMOTION FROM THE CROWD.



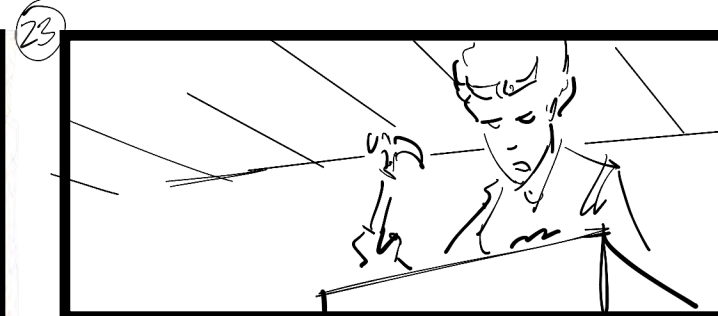
RAT WOMAN POUNDS HER GAVEL.

ORDER!



"SPEAKING OF, BEEN MEANING TO ASK -- WHOSE AUTHORITY'S THIS COURT UNDER?"

"WHO D'YA THINK, STUPID?"



"MR. HENREID, PLEASE!"
(TO GLEN)

"THIS COURT IS CONVENED UNDER THE AUTHORITY OF RANDALL FLAGG, THE GREATEST--"

THE STAND 801 *****

24



GLEN STEPS FORWARD

GLEN (CUTTING HER OFF): "RANDALL FLAGG,
MOTHER OF DRAGONS, QUEEN OF THE ANDALS
AND THE—"

25



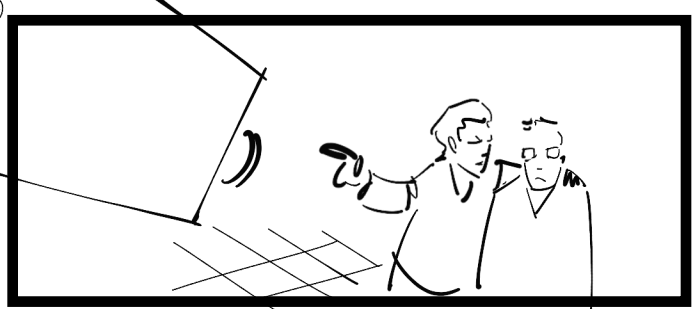
RATWOMAN POUNDS HER 'GAVEL'.

26



RATWOMAN: SHUT YOUR GODDAMNED MOUTH!!!
THE GAVEL FLIES OUT OF HER HAND

27



LLOYD (WHISPERING): "CAREFUL, MAN. YOU KNOW
HE'S WATCHING..."

GLEN: "I DON'T UNDERSTAND - WHAT ARE YOU SO
AFRAID OF?"

28



RAT WOMAN: "MR. BATEMAN, IF YOU CAN'T KEEP
QUIET, I'M GONNA HAVETA ASK THE BAILIFF TO
GOUGE YOUR EYES OUT AND SKULL-FUCK THE
HOLES..."

29



GLEN: "WHY WON'T HE FACE US HIMSELF?"

30



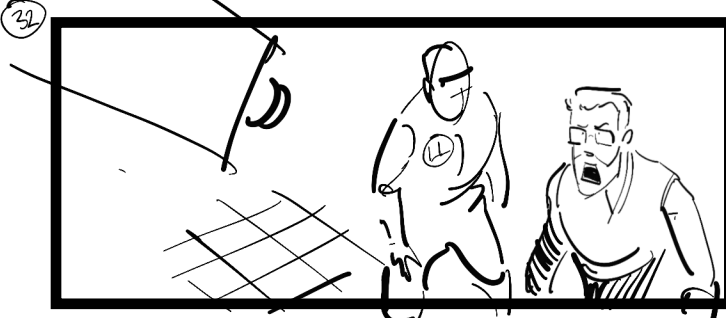
LLOYD: "WHAT THE FUCK MAKES YOU THINK YOU'RE
SO SPECIAL?"

31

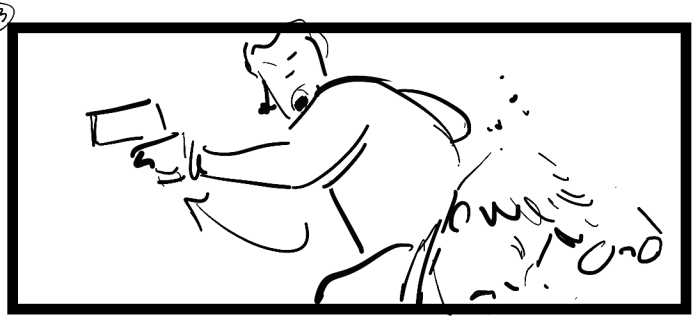


LARRY: "MEAN TO TELL US YOU TROT OUT ALL THIS
HOOPLA FOR EVERY TRAFFIC TICKET IN VEGAS?
YOU JUST TOLD US HE'S WATCHING —"

THE STAND 801 *****



GLEN: "ARE YOU WATCHING? SHOW YOURSELF, WHY DON'T YOU? COWARD."



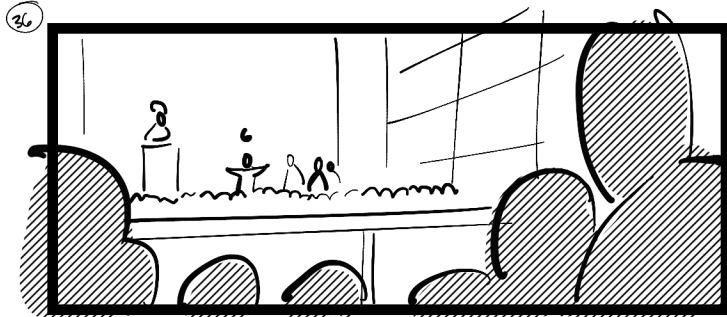
LL CLOCKS G



LARRY AND RAY REACT



GLEN: "MY GOD. YOU'RE ALL TERRIFIED OF HIM."



GLEN: "I MEAN — IS THAT ALL HE HAS OVER YOU? FEAR?"



LLOYD: "DON'T TALK ABOUT HIM THAT WAY —"

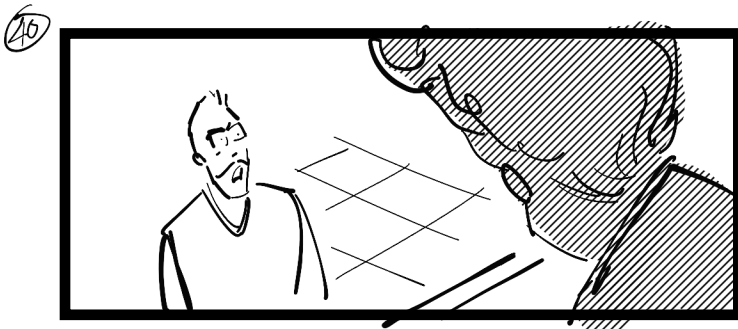


GLEN: "IT'S SO MUCH MORE PATHETIC THAN I THOUGHT. LOOK AT YOU, YOU'RE SHAKING, JUST AT THE MENTION OF HIS NAME."

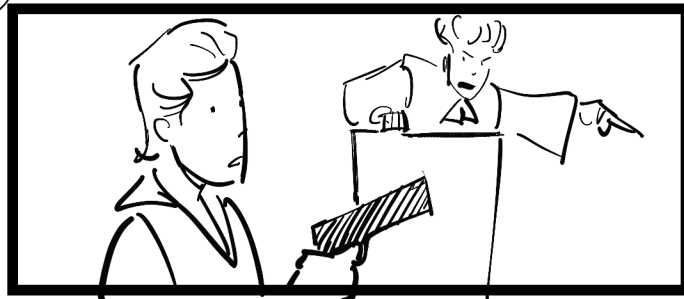


RAT WOMAN: "YOU ARE HEREBY FOUND IN CONTEMPT OF COURT."

THE STAND 801



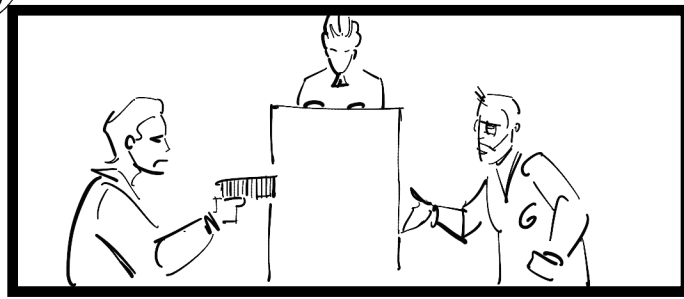
GLEN: "OH, GO FUCK YOURSELF."



RAT WOMAN: "BAILIFF, SHOOT THAT MAN!"



L + R REACT TO GUN.



GLEN: YOU'RE THE BAILIFF? I THOUGHT YOU WERE THE PROSECUTOR! WHAT KIND OF COURT ARE YOU RUNNING HERE?

RAT WOMAN: LLOYD. DO IT.



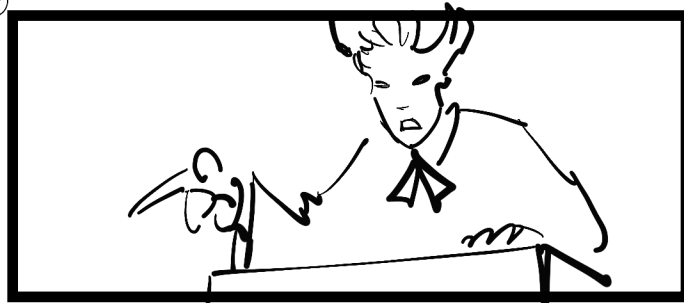
HERO CROWD REACTION.



LLOYD: "STOP FUCKING TELLING ME WHAT TO DO! (TO GLEN) YOU BETTER SHUT YOUR MOUTH, FUCKO. YOU'RE TALKING YOURSELF INTO GETTING SHOT."



GLEN: "BY WHOM? BY YOU? I DON'T BELIEVE SO, MY FRIEND."



COUNSEL, APPROACH THE BENCH!

THE STAND 801

18



LLOYD MARCHES UP TO THE BENCH

19



"WHAT THE FUCK IS YOUR PROBLEM?"

THROUGH TO—

"YOU'RE EMBARRASSING US."

20



"THIS ISN'T WHO YOU ARE, IS IT?
LOOK AT YOU, YOU'RE SHAKING --"

21



LLOYD LEVELS THE GUN AT GLEN

"I'M NOT FUCKING SHAKING --!"

22



CUSTODIAN REACTION.

THE STAND 801 *****

53



GLEN: "YOU'VE NEVER DONE IT BEFORE, HAVE YOU? KILLED A MAN."

54



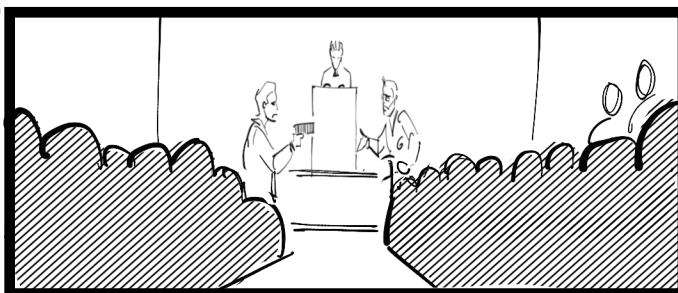
LLOYD: "YOU SHUT UP!"

55



GLEN: "YOU DON'T HAVE TO START NOW. NOT BEGGING FOR MY LIFE, MIND YOU. I'M BEGGING FOR YOURS. YOU CAN STOP THIS RIGHT NOW. I MEAN, LOOK AT YOURSELF. WHAT IS —"

56



PUSH IN DOWN THE AISLE:

GLEN (INDICATES RAT WOMAN): WHAT IS THIS, YOU TAKE ORDERS FROM HER NOW?

LLOYD: I TAKE ORDERS FROM ONE MAN.

57



THEN ADJUST TO GLEN AS HE TURNS TO CROWD

GLEN: "BUT WHY TAKE ORDERS FROM ANYONE AT ALL? LEAST OF ALL, HIM? BECAUSE IN THE LIGHT OF DAY, HE'S NOTHING."

58



G TURNS TO LLOYD.

GLEN: HE'S NOTHING WITHOUT YOUR FEAR; WITHOUT YOUR ADULATION, HE CEASES TO BE. CAN YOU NOT SEE (THAT) —

59



BLAM!

60



REVERSE: SLO MO - GLEN SHOT

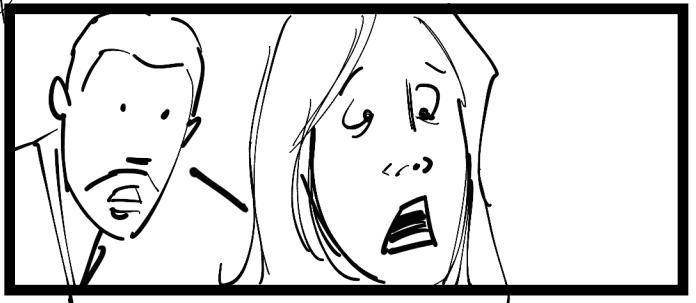
THE STAND 801 *****

58 B



G FALLS REVEALING LL.

59



L + R REACT SLO-MO.

60



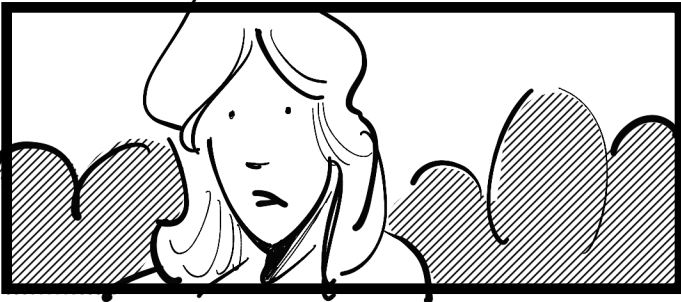
RW REACTS SLO-MO

61



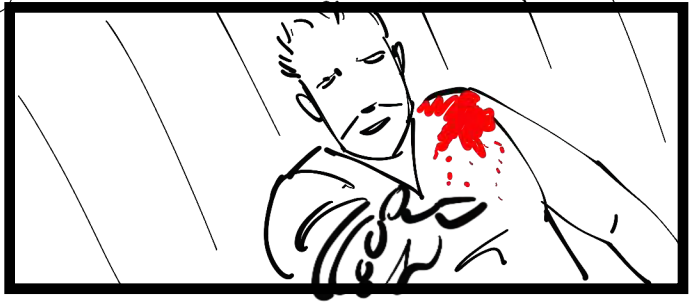
HERO CROWD REACTION SLO-MO.

62



JULIE REACTS SLO-MO

63



GLEN BLEEDING ON THE FLOOR.

GLEN: "IT'S ALL RIGHT, MR. HENREID. YOU DON'T KNOW ANY BETTER."

64



PUSH IN TO LL.

65



G LOOKS TO L + R.

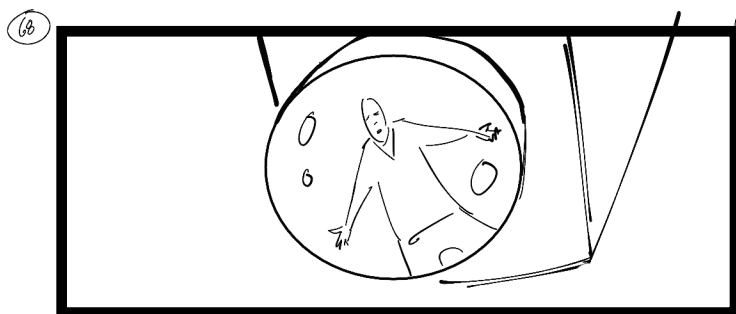
THE STAND 801 *****



G POV OF L + R.



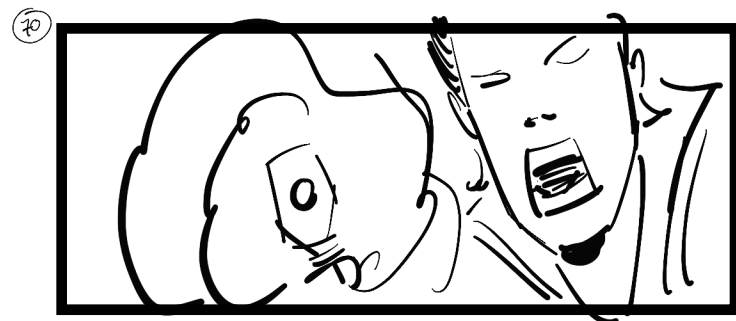
G LOOKS TO CAMERA.



G POV OF CAMERA LENS
(SEE HIS REFLECTION)



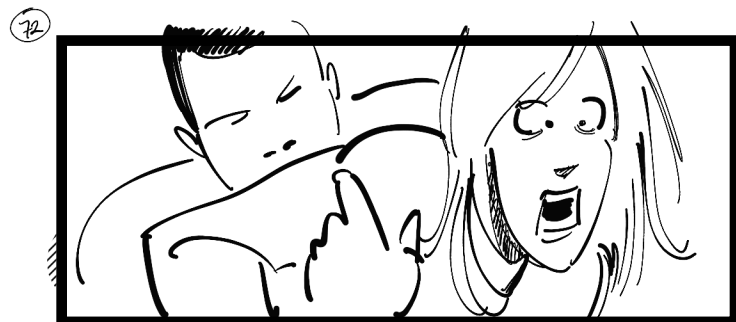
A LOOK OF SATISFACTION CROSSES GLEN'S FACE
AND THEN...



LLOYD FIRES AGAIN!



GLEN SHOT MULTIPLE TIMES.



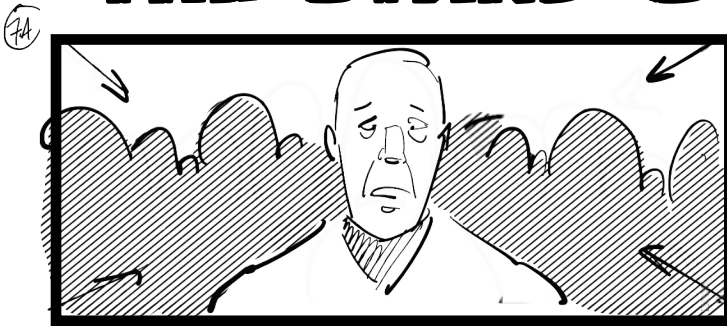
L HOLD R BACK.

LARRY: NO!



CROWD JUMPS BACK AS LLOYD EMPTIES HIS GUN.

THE STAND 801 *****



THE CUSTODIAN REACTS... SHOCKED BY WHAT HE SEES.



LL DROPS GUN.

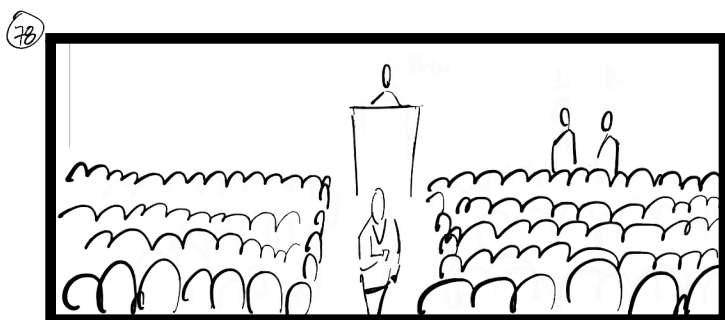


LLOYD: "WHAT THE FUCK ARE YOU ALL STARING AT? GET THEM OUT OF HERE. SENTENCE IS DEATH."

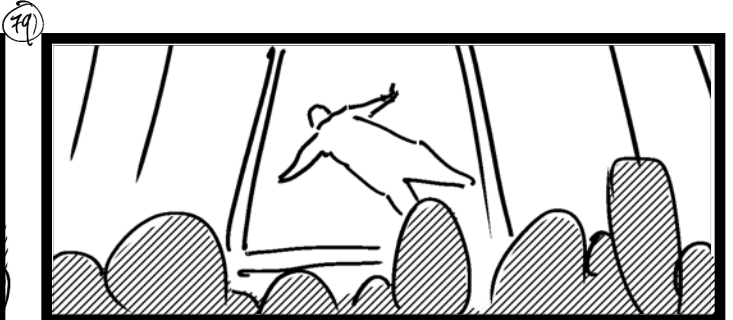


LL TURNS TO RW.

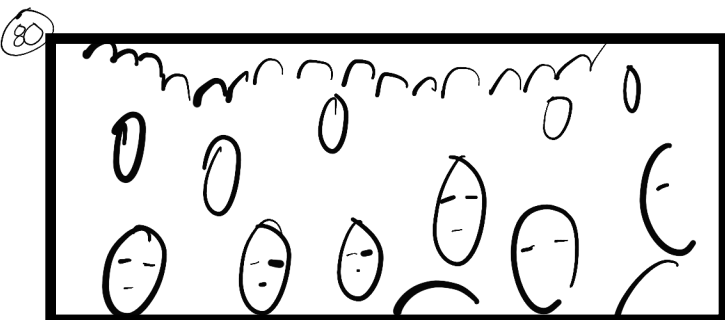
LLOYD (TO RAT WOMAN): THE PROSECUTION RESTS.



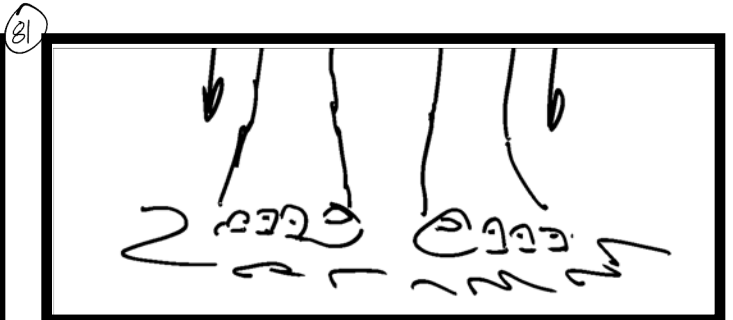
LL CUTS THROUGH CROWD.



EXT. VEGAS
GLEN'S BODY ON SCREEN.



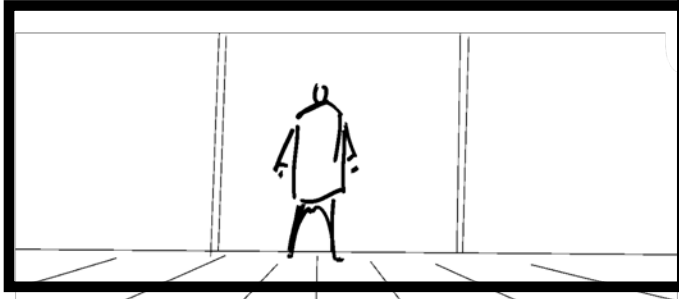
VEGAS CROWD REACTS TO THE SHOOTING.



FLAGG'S FEET HIT THE FLOOR.

THE STAND 801 *****

82



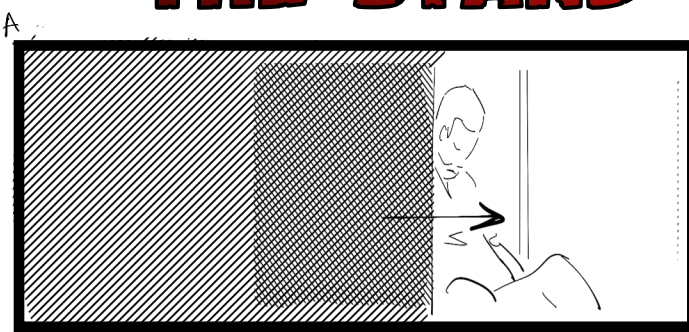
FLAGG BEWILDERED.

83



THE STAND 806

1.1



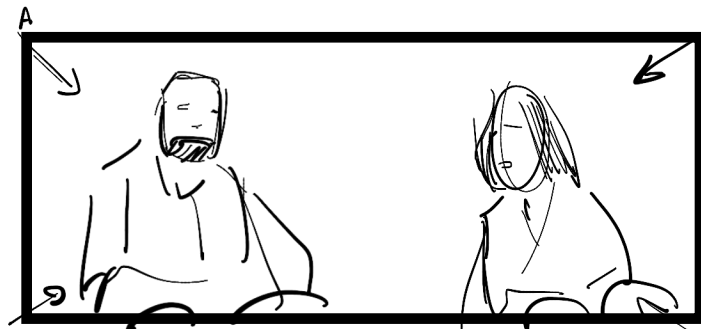
COME OFF PARTITION

1.2



.... TO FIND LARRY AND RAY.

1.2



SQUARE ON TO THEM. PUSH IN FOR ALL THEIR DIALOGUE TOGETHER.

1.3

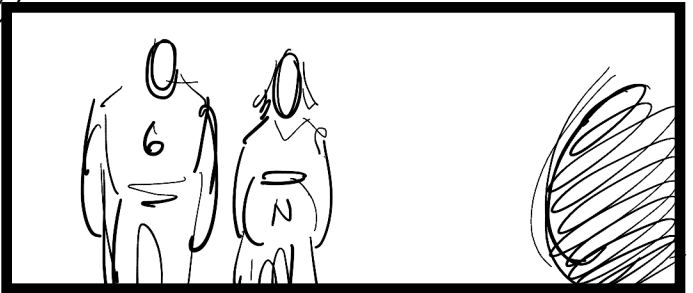


1.3



THEY REACT TO...

1.3



RAY AND A GUARD ARRIVE.

"LARRY."

1.4



"BITCH, YOU LOOK BAD."

1.5

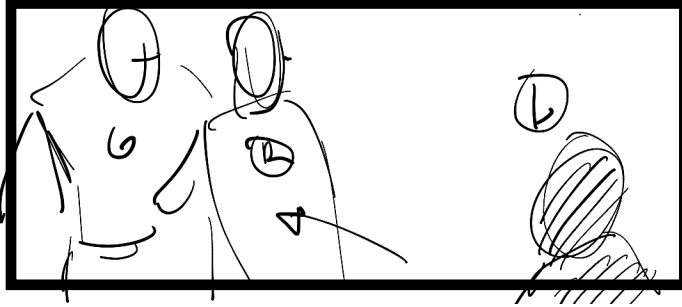


NADINE AND GUARD. THEIR DIALOGUE.

WES, HAVE HER TAKEN AWAY. I WANT * TO TALK ALONE WITH LARRY

THE STAND 806

①



GUARD TAKES RAY AWAY.

"HEY FUCK YOU BUDDY."

②



.... TO FIND L..

"I DIDN'T THINK I'D SEE YOU AGAIN."

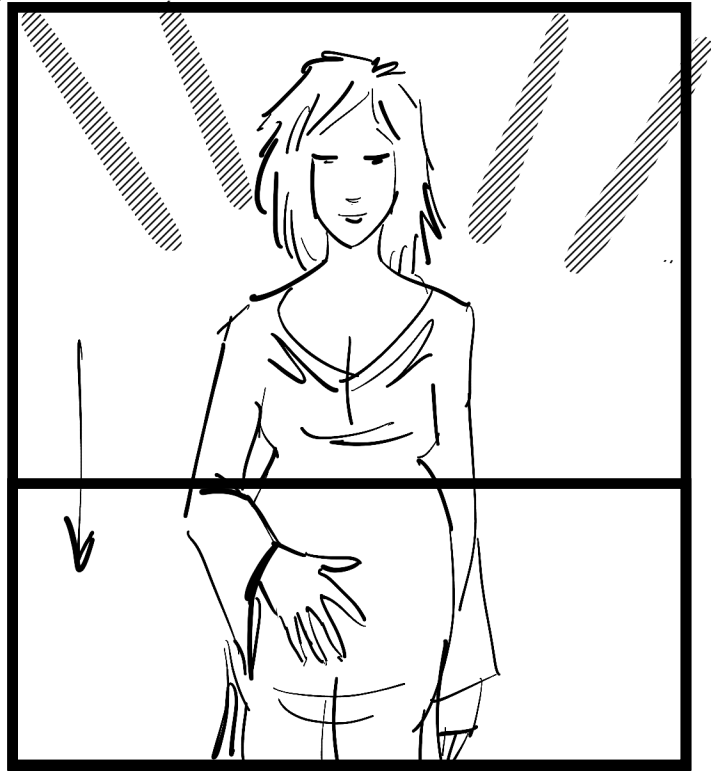
③



NADINE STEPS INTO FG.

LARRY: NADINE — WHAT THE — WHAT HAPPENED?

④

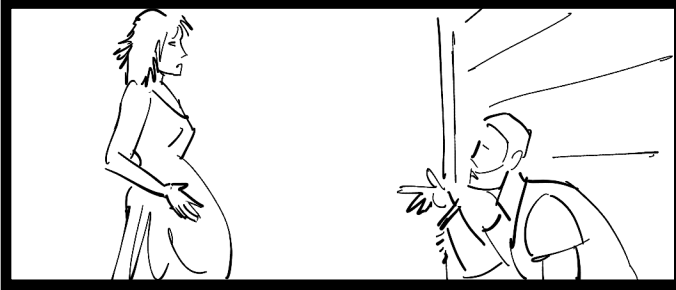


NADINE: HE CALLED ME, AND I CAME. AND NOW —
I'M CARRYING HIS PRINCE.

BOOM DOWN TO N'S BELLY.

THE STAND 806

5



LARRY: JESUS, NADINE — DO YOU HEAR YOURSELF?

6



NADINE: DID ANYONE ELSE MAKE IT?

7



LARRY: YEAH, YOU SOMEHOW MANAGED TO NOT KILL EVERYONE WITH HAROLD'S BOMB. IT WAS HAROLD, WASN'T IT? I MEAN — SERIOUSLY NADINE, WHAT THE FUCK?

8



NADINE: HOW DO YOU MEAN?

9



LARRY: THE VIGIL. YOU KEPT THE KIDS AWAY. SABOTAGED MY RIDE, KEPT ME AWAY —

10



NADINE CROUCHES CLOSE. PUSH IN.

NADINE: I DIDN'T WANT YOU TO GET HURT.
LARRY: BUT WHY WOULD YOU WANT TO HURT THEM? SO YOU COULD COME HERE, AND BECOME...THIS?
NADINE: THIS IS WHO I'VE ALWAYS BEEN, LARRY. I TOOK ME COMING HERE TO REALLY UNDERSTAND..

11



LARRY: THIS ISN'T YOU, NADINE. I KNOW YOU.

12



NADINE: THIS IS WHAT I WAS BORN FOR. TO BE THIS, FOR HIM.

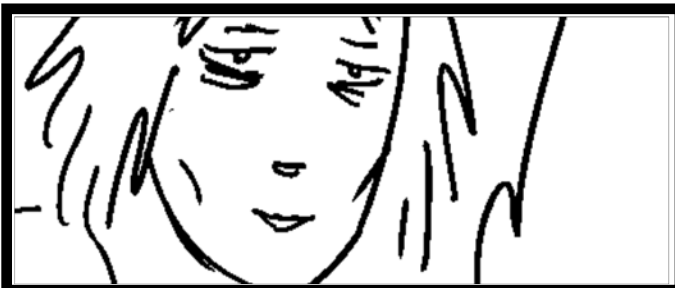
THE STAND 806

13



LARRY: HOW CAN YOU BELIEVE THAT? (STUDYING HER) WHAT'S HE DONE TO YOU?

14



NADINE (PLAYFUL): I'LL HAVE YOU KNOW, YOU'RE TALKING ABOUT THE FATHER OF MY CHILD.

15



LARRY (REALIZING): YOU DON'T SEE IT. (THEN—) NADINE, YOU GOTTA LOOK AROUND YOU. TAKE A DEEP BREATH, SOMETHING. THE HOLD HE'S GOT ON — ON ALL OF YOU — YOU GOTTA LOOK PAST THAT NOW.

16



NADINE: OH, LARRY. (SHE SHAKES HER HEAD) YOU SHOULDN'T HAVE COME HERE.

17



L GETS UP, SEARCHING.

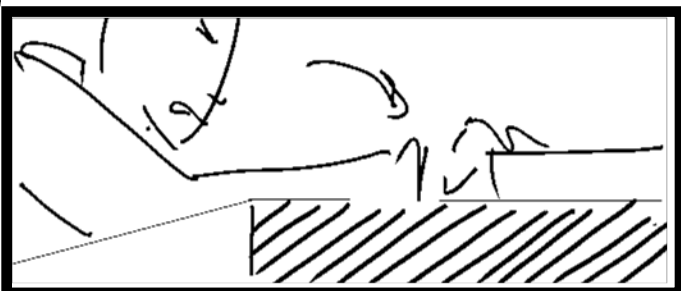
LARRY (FURIOUS, INARTICULATE): NADINE, FUCKING, JUST —

18



N STANDS WHILE LARRY SEARCHES.

19



L GRABS BOWL.

LARRY: LOOK AT YOURSELF, NADINE. LOOK WHAT HE'S DONE TO YOU!

20



HOLDS IT UP.

THE STAND 806

21



N OBLIVIOUS.

NADINE: HE'S MADE ME...COMPLETE.

22



LARRY: NO! NADINE, LOOK — !

23



N LOOKS CLOSER.

24



N'S POV OF HER REFLECTION.

25 A



PUSH IN ON N — THE TRUTH SINKING IN.

NADINE: LARRY — ? WHAT —

25 B



SUDDENLY REACTS IN PAIN.

26



LOW ANGLE.
N DOUBLES OVER.

27



N TAKES A KNEE.
LARRY: NADINE? HEY —

THE STAND 806

28



N'S BELLY EXPOSED — MOVEMENT WITHIN!

29



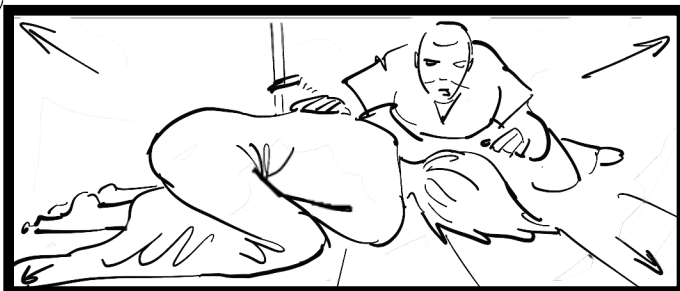
L SEES IT.

30



NADINE: OH GOD — I THINK IT'S COMING —

31

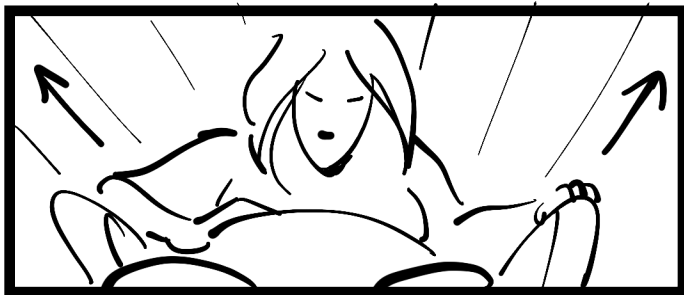


NADINE COLLAPSES ON THE FLOOR. LARRY GOES TO HER. PULL BACK.

LARRY: HELP. HEY, HELP! HELP US — !

THE STAND 808-812

①



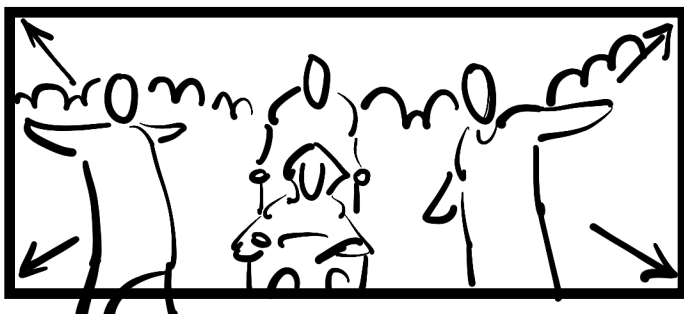
WHEELCHAIR-CAM. LOW ON NADINE PUSHED THROUGH ATRIUM.

②



NADINE'S POV OF CROWD.

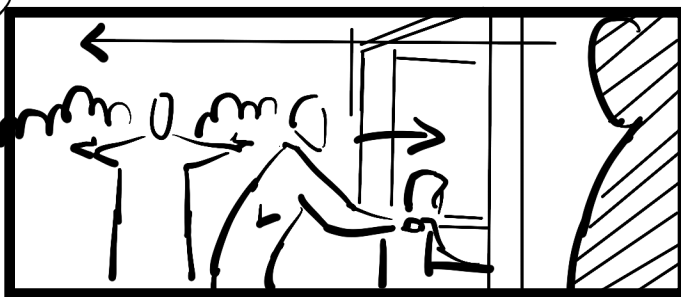
③



LEAD LLOYD PUSHING NADINE THROUGH CROWD.

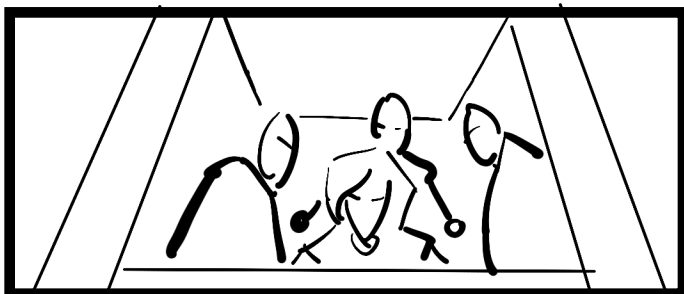
"GIVE HER ROOM! GET THE FUCK OUT OF THE WAY, LET US THROUGH!"

④



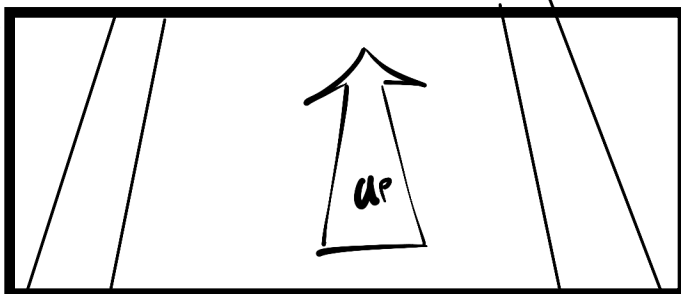
SLIDE LEFT AS NADINE IS WHEELED INTO THE ELEVATOR.

⑤



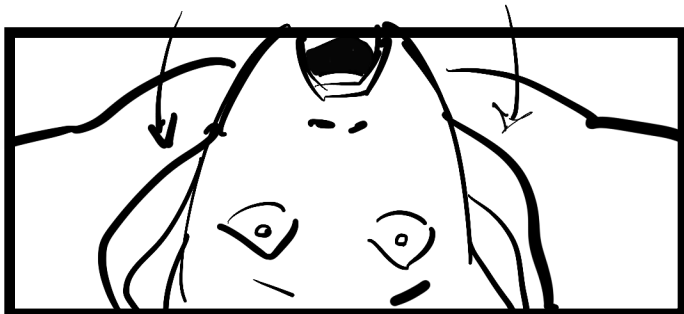
VIEW OUTSIDE THE ELEVATOR.

⑥



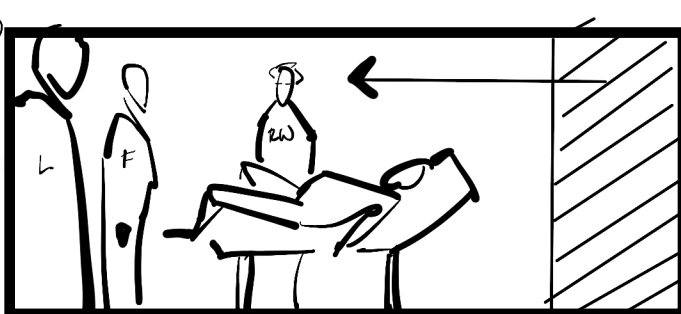
IT RISES OUT OF SHOT.

⑦



NADINE CRIES OUT.

⑧

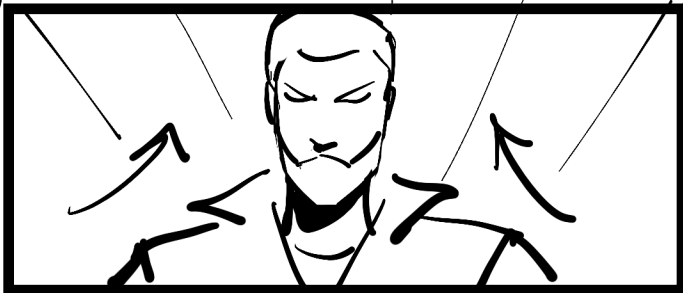


COME OFF FIREPLACE TO REVEAL NADINE IN MAKESHIFT OPERATING ROOM.

"SOMETHING'S WRONG!"

THE STAND 808-812

8



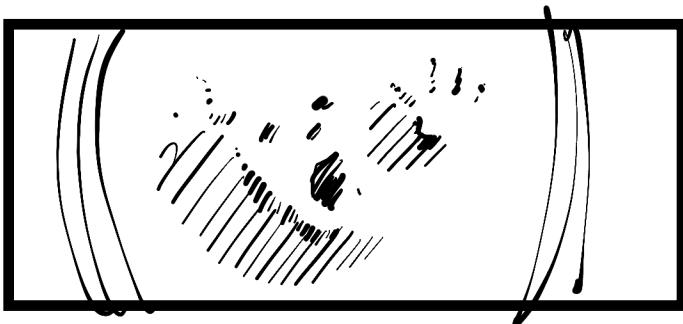
FLAGG STEPS UP.

9



BOOM DOWN ON NADINE.

3



BABY PUSHES AGAINST HER BELLY.

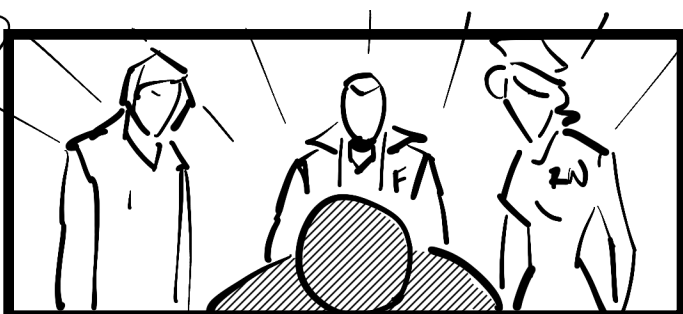
10



NADINE LOOKS OVER HORIZON OF HER BELLY.

"I THINK SOMETHING'S WRONG."

11



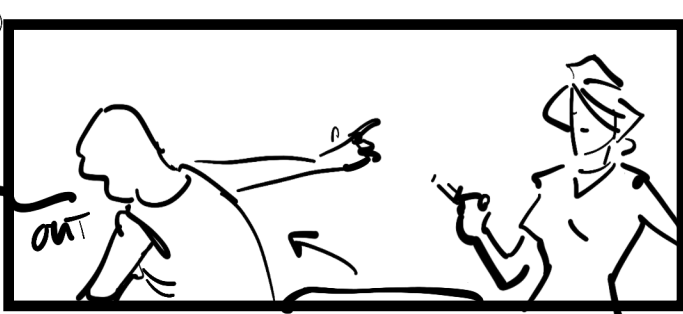
OVER NADINE TO LLOYD, FLAGG, AND RAT WOMAN.

12



RATWOMAN HOLDS UP NEEDLE.

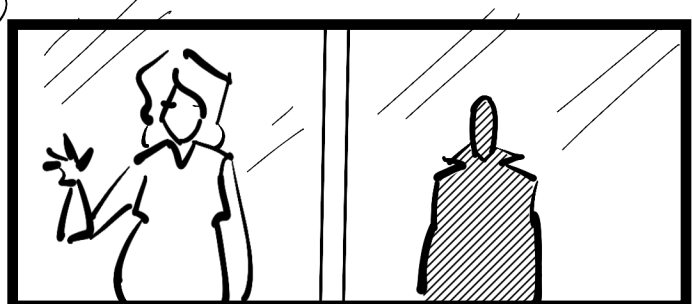
13



NADINE GETS UP

(NEW DIALOGUE?)

14



ANGLE THROUGH WINDOW. NADINE STARES OUT AT THE EXPANSE.

"YOU KNEW, DIDN'T YOU? YOU'VE ALWAYS KNOWN."
"KNOWN WHAT?"

THE STAND 808-812

15



"THIS... THING YOU'VE GOT GROWING
INSIDE ME..."

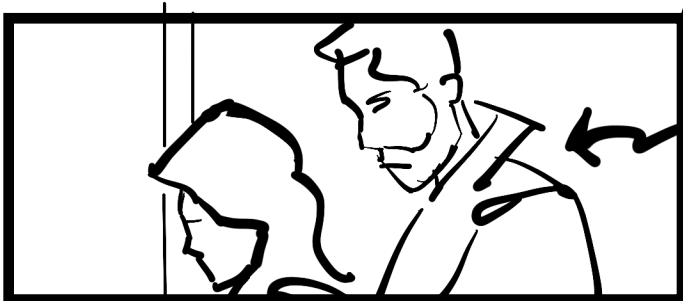
16



NADINE TURNS TO FLAGG (REFLECTED).

"NO WAY I SURVIVE
BRINGING IT INTO THE WORLD..."

17



FLAGG COMES UP TO HER.

"DON'T BE SILLY. YOU'RE MY QUEEN."

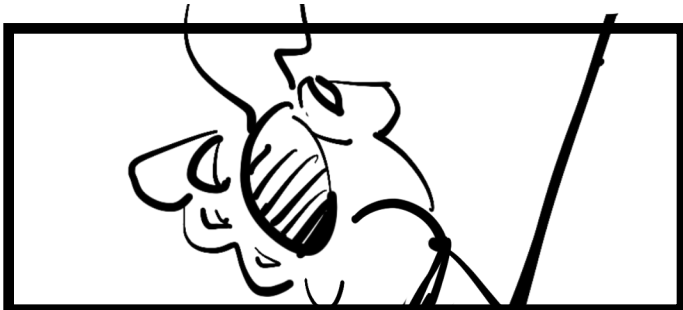
19



CLOSE ON NADINE CONTEMPLATING.

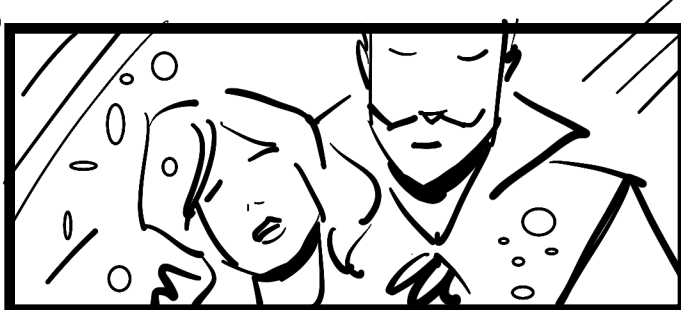
"NADINE WILL BE MY QUEEN..."

20



SHE HOLDS THE STONE.

21



NADINE SEEMS TO RELENT.

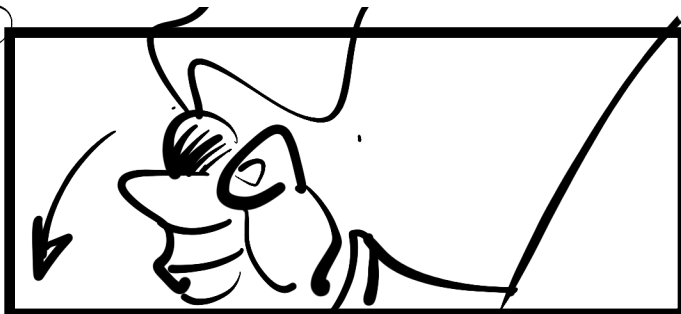
"THAT'S MY GIRL..."

22



NADINE TURNS COLD.

23



SHE TEARS OFF THE NECKLACE.

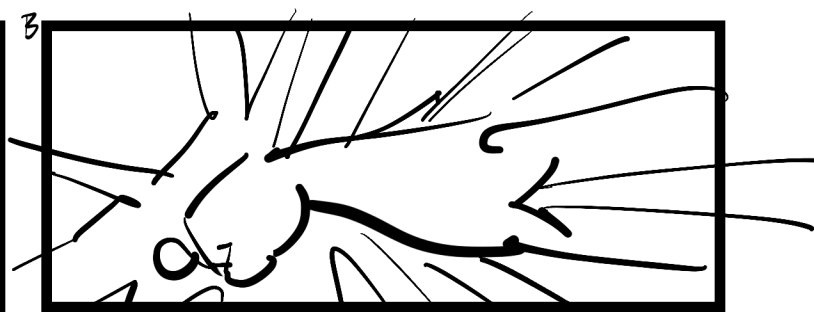
THE STAND 808-812

24^A



NADINE PULLS BACK (HER REFLECTION)

24^B



...PUNCHES THROUGH THE GLASS.

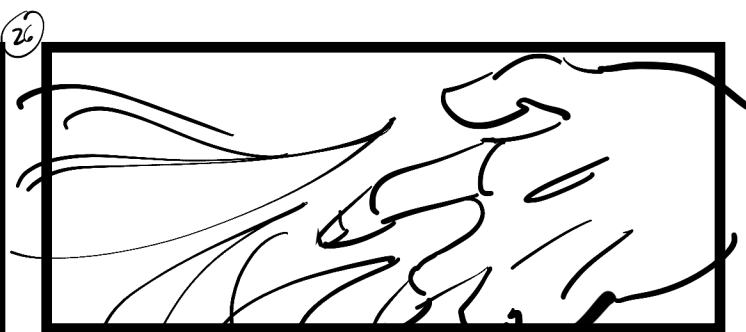
300 FPS.

25



CLOSE ON FLAGG CRYING OUT. GLASS FALLING IN FG.

300 FPS.



NADINE'S HAIR SLIPS THROUGH FLAGG'S FINGERS.

300 FPS.

27^h



NADINE FALLS THROUGH THE GLASS.

27^B



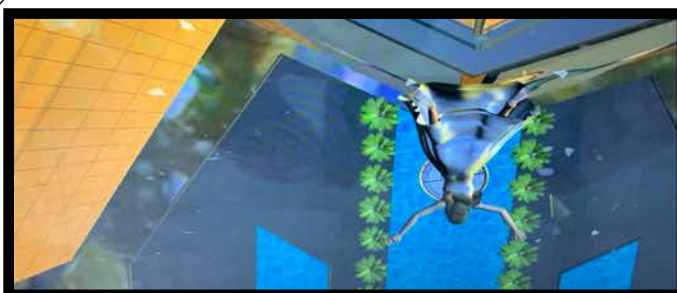
TILT DOWN.

29



LOW LOOKING UP AS NADINE PLUMMETS (FLAGG IN THE BG).

29



TRACKING NADINE'S DESCENT IN SLOW MO.

THE STAND 808-812

28



SLOW MO NADINE BEATIFIC AS SHE FALLS.

29



WIDE NADINE FALLS.

30



TILTING WITH NADINE AS SHE IMPACTS OCULUS..

31



NADINE PLUMMETS THROUGH OCULUS.

32



...AND SPLATS ON THE GROUND.

33



LOW ON FLAGG BY BROKEN WINDOW. BOOM UP.

3



LAND ON A CU FLAGG.

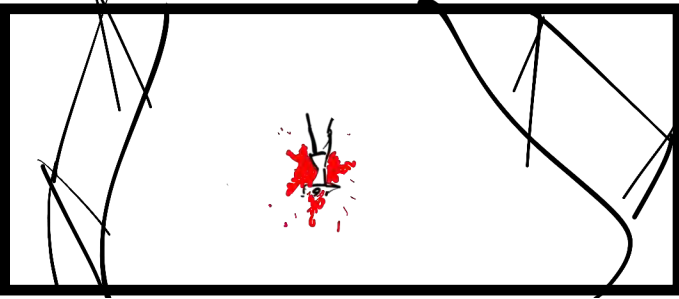
34



LLOYD, RATWOMAN AND OTHERS GATHER.

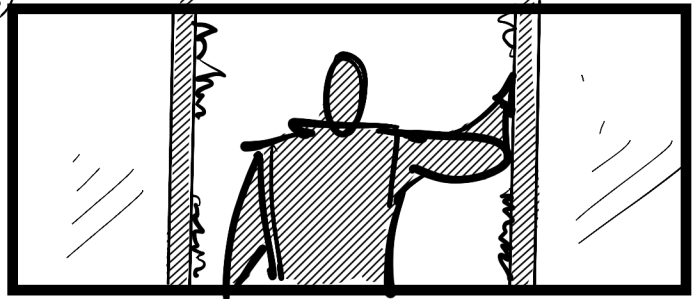
THE STAND 808-812

37



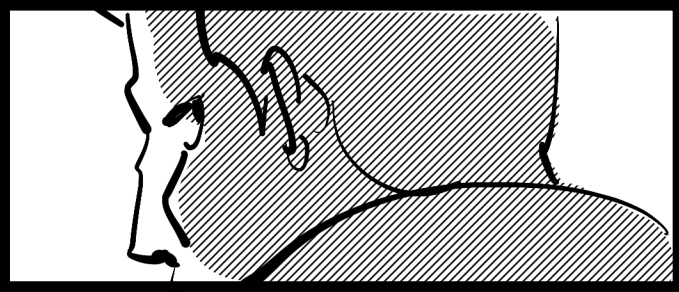
THEIR POV OF SPLATTED NADINE. WIDENING POOL OF BLOOD.

38



ON FLAGG FROM BEHIND.

39

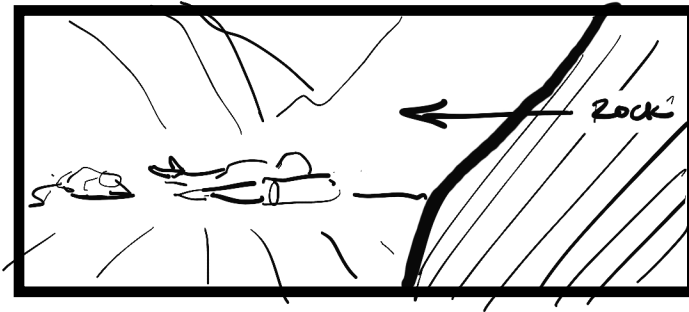


HE TURNS.

"LLOYD, CANCEL THE NURSERY."

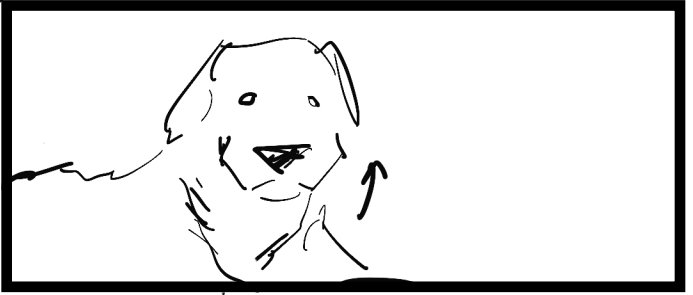
THE STAND 814 *****

①



SLIDE OFF ROCK TO FIND SLEEPING STU AND KOJAK.

②



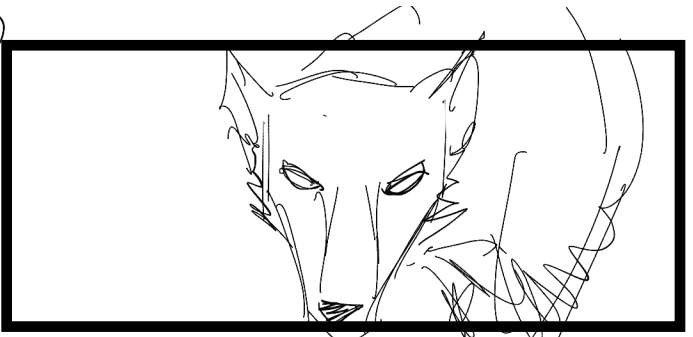
KOJAK PERKS UP... TROUBLED.

③



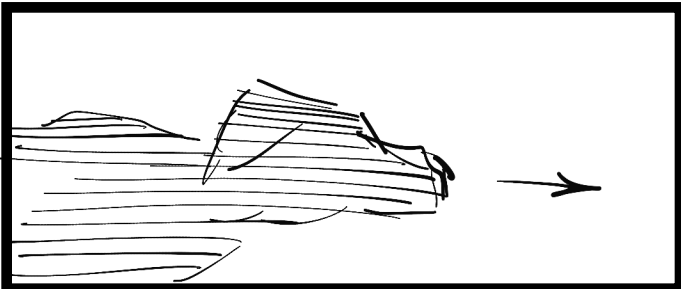
SPLIT DIOPTR: OVER SLEEPING STU TO ROCK. A WOLF EMERGES.

④



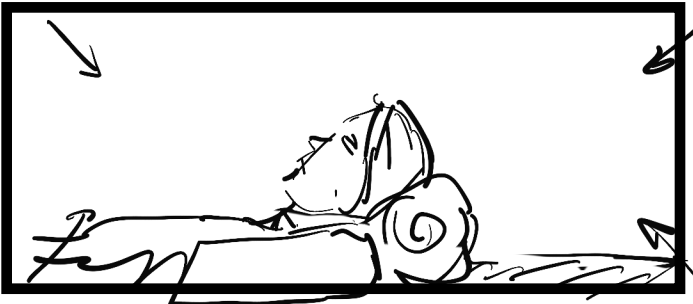
WOLF GROWLS.

⑤



KOJAK CHARGES THROUGH FRAME.

⑥



REVEALING STU. PUSH IN TO HIM.

⑦



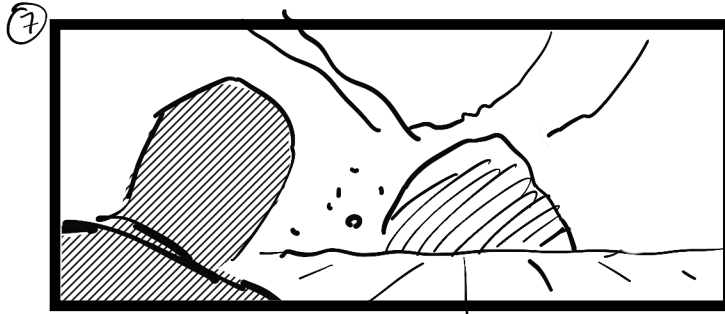
HE IS SUDDENLY WOKEN BY BARKING AND SOUNDS OF VIOLENCE.

⑧



STU TURNS TO THE ROCK. TRIES TO MOVE BUT HIS LEG WON'T LET HIM.

THE STAND 814 *****



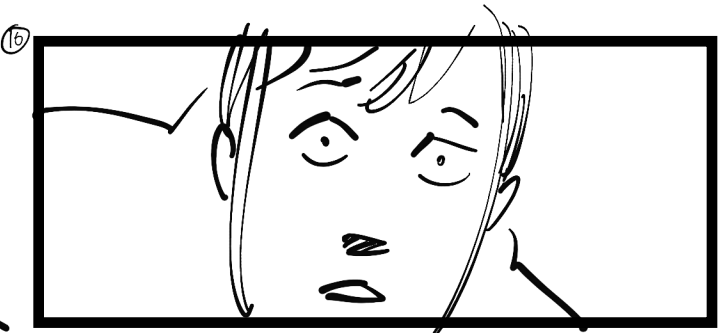
OVER STU TO ROCK.



PUSH INTO STU STRUGGLING TO MOVE.



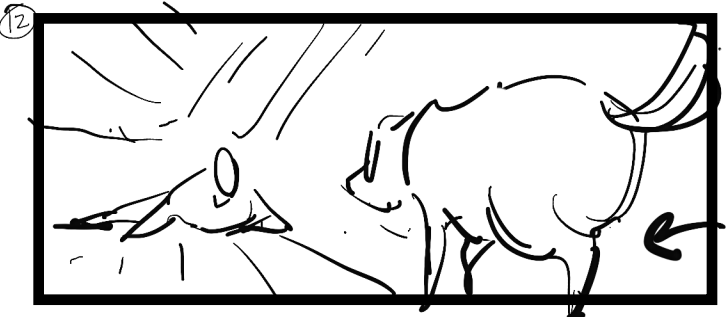
PUSH IN TO ROCK. SOUNDS OF VIOLENCE GIVE WAY TO DISTURBING SILENCE.



ON STU, ANXIOUS.

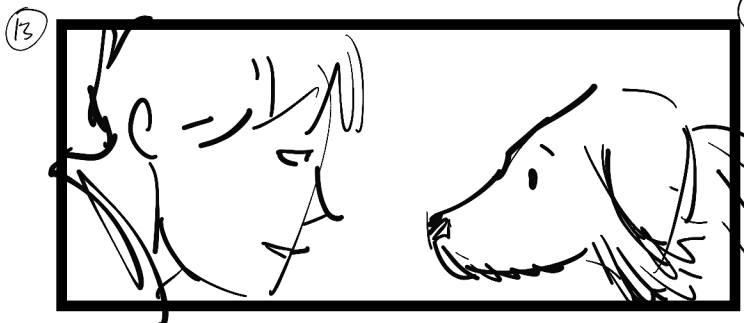


KOJAK EMERGES, MUZZLE SMEARED IN BLOOD.

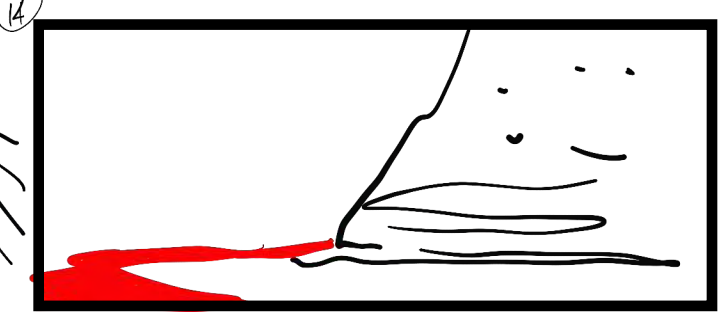


HE LIMPS TO STU.

"C'MERE BOY."



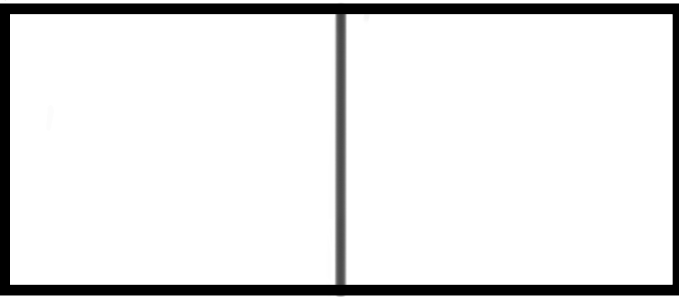
"SHHHH, IT'S OKAY. — HOW MUCH OF THIS IS YOURS. LOOKS LIKE NOT MUCH.... THAT WAS A HELLUVA JOB, BOY. FOR A SECOND, I THOUGHT WE WERE REALLY IN TROUBLE..."



ANGLE ON BASE OF ROCK... TRICKLE OF BLOOD SNAKING OVER THE GROUND.

THE STAND 815

① A



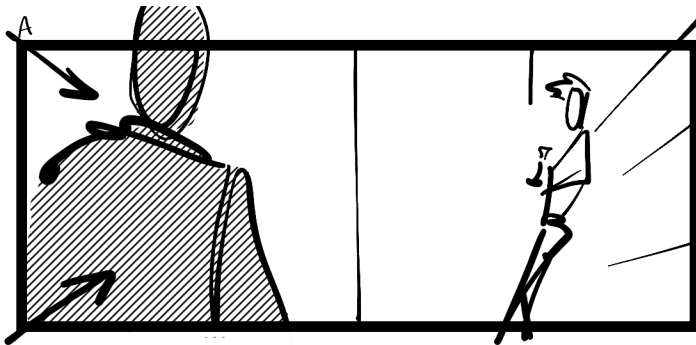
ELEVATOR DOORS.

B



OPEN TO REVEAL LLOYD. HE STEPS OUT.

② A



LLOYD LEADS US DOWN THE HALL TO RATWOMAN.

B



END IN 50/50. COVER DIALOGUE.

③



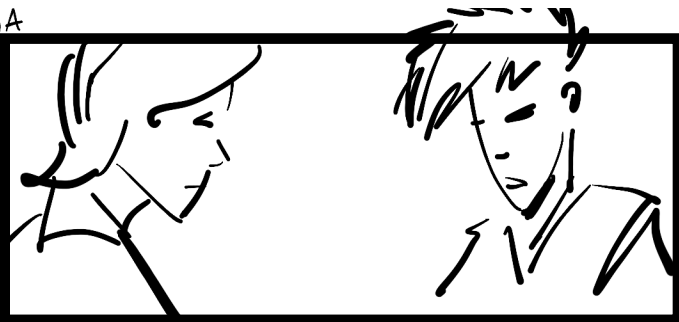
RATWOMAN CU FOR DIALOGUE.

④



LLOYD CU FOR DIALOGUE.

⑤ A



BACK TO 50/50.

B



FLAGG SHOWS UP IN BG.

"IS THE STAGE READY?"

THE STAND 815 *

6



"YESSIR. ALL SET. FIVE BY FIVE."

"JUST WAITING FOR YOUR GO-AHEAD."

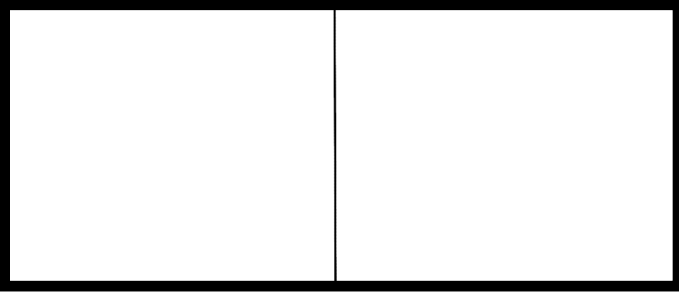
7



"I GOT A LITTLE JOB FOR YOU FIRST."

THE STAND 817-818 *

①A



ELEVATOR DOORS.

B



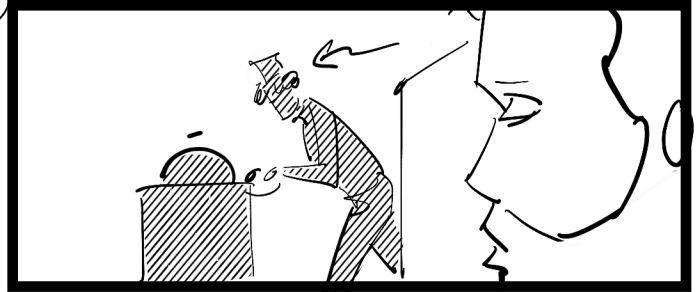
OPEN TO REVEAL RATWOMAN IN BELLHOP OUTFIT.

②



WIDER: PULL BACK AS SHE WHEELS SERVICE CART INTO KITCHEN.

③A



ON LARRY. RATWOMAN APPEARS (OUT OF FOCUS) IN BG.

B



RACK TO HER AS SHE WHEELS UP TO HIM.

④A



ON LARRY.

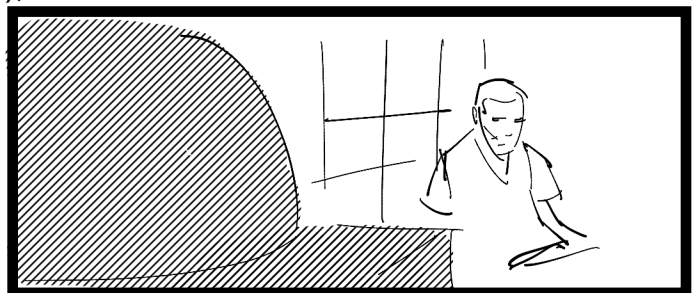
⑤



ON RATWOMAN—A BEAT.

"MR. UNDERWOOD."

⑥A

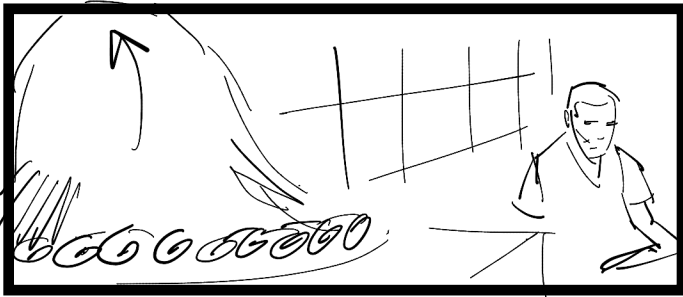


OVER CANAPÉ TO LARRY.

"MAY I PRESENT...."

THE STAND 817-818 *

63



TRAY LIFTED TO REVEAL WHITE HAIR.

7



ON RATWOMAN — DRINKING IN THE MOMENT.

8



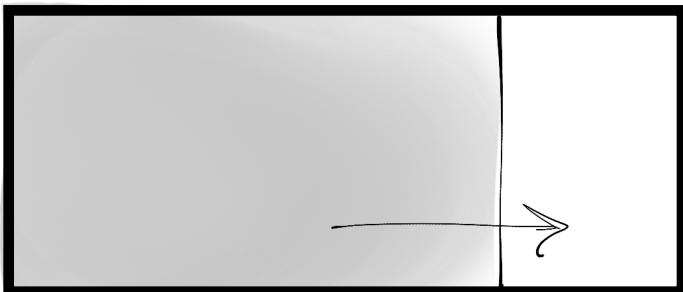
GENTLE PUSH IN TO LARRY STRUGGLING TO REPRESS HIS HORROR.

9



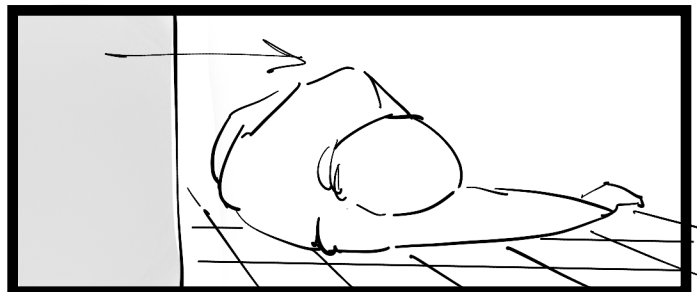
SLOW BOOM UP TO REVEAL NADINE'S HEAD.

10 A



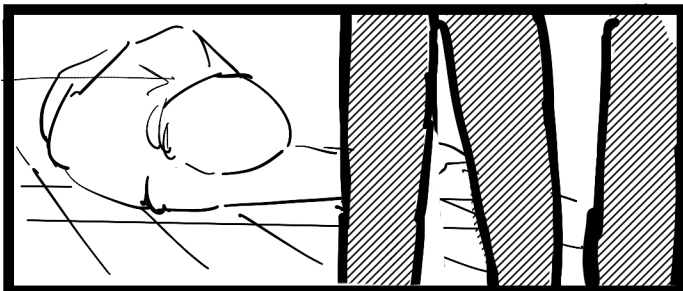
ON PARTITION. SLIDE RIGHT.

B



TO FIND LARRY ASLEEP ON THE FLOOR.

C



LAND ON COUPLE SETS OF LEGS.

D



"RISE AND SHINE, ROCKSTAR."

THE STAND 817-818 *

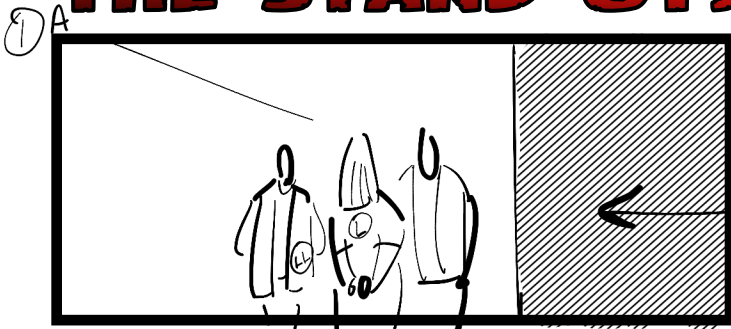
11



LARRY'S POV OF LLOYD AND TWO GOONS.

"TIME TO GO LIVE THE REST OF YOUR LIFE..."

THE STAND 819-830 ***



SLIDE OFF WALL AS CUFFED AND HOODED LARRY IS MARCHED TOWARDS CAMERA BY LLOYD AND A BODYGUARD.

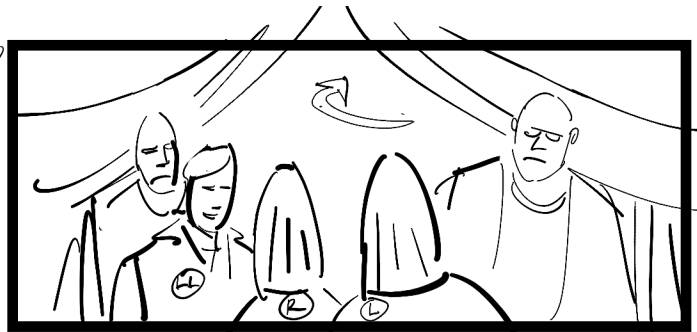


LEAD THEM AROUND THE CORNER...



...WHERE THEY MEET RAY.

"THAT YOU RAY?" —THROUGH TO—



THEY COME THROUGH CURTAINED ENTRANCE TO POOL.

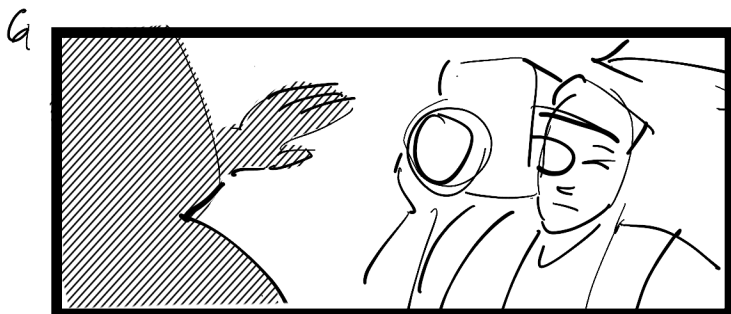
"SHEEEIT - FOR YOU... FACT YOU BETTER HOPE YOU'RE ALMOST OVER, 'CAUSE THE NEXT FEW MINUTES IS LIABLE TO BE... UNPLEASANT."



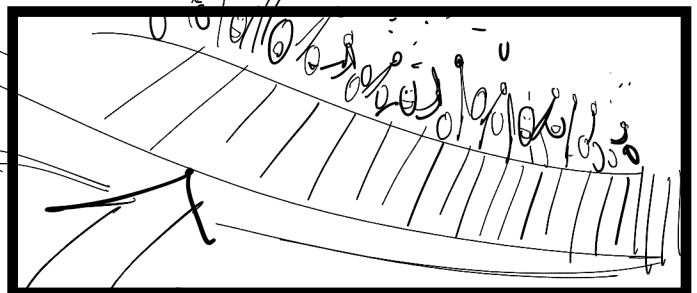
LLOYD TAKES OFF THEIR HOODS.



SPOTLIGHTS BLIND THEM AS WE BEGIN TO WRAP AROUND...

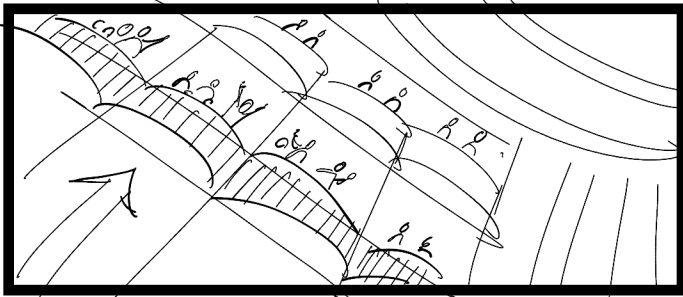


...TO REVEAL CAMERAMAN

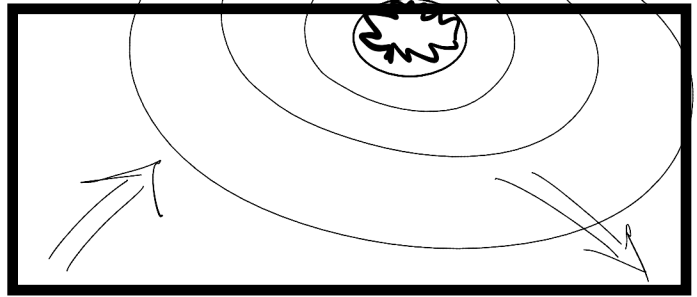


THEN TILT UP TO CROWD (CHANTING?)

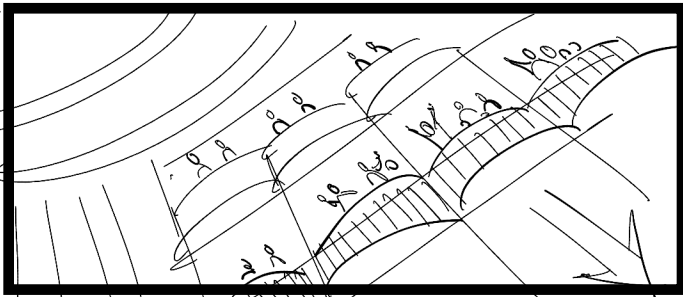
THE STAND 819-830



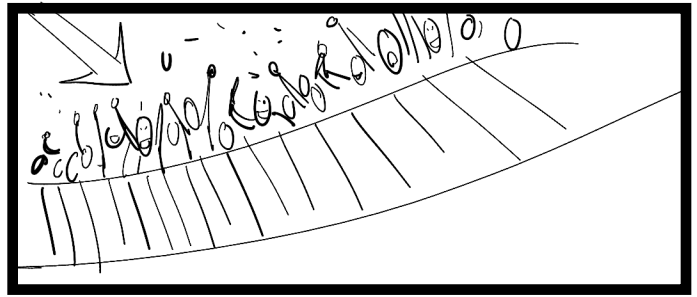
CONTINUE PAST BALCONIES...



...OCULUS...



...AND BACK DOWN THE OTHER SIDE...



...PAST MORE DENIZENS...

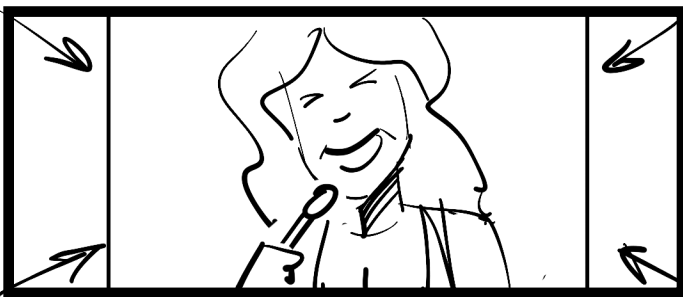


...TO FIND RATWOMAN, WHO CROSSES...

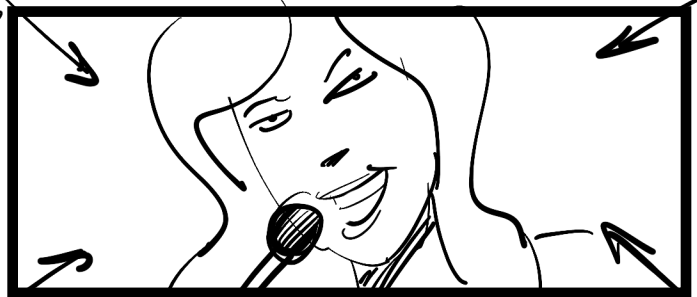
"AND... BACK ON JULIE..."



...TO A WALL OF MONITORS FEATURING RAY AND LARRY AS THEY ARE LED INTO THE POOL...



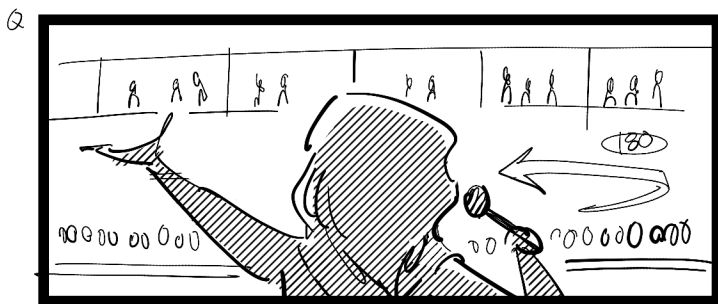
... CONTINUE TO PUSH IN AS JULIE POPS ON SCREEN...



...AND AS THE MONITOR FILLS OUR FRAME WE TRANSITION TO FULL RESOLUTION...

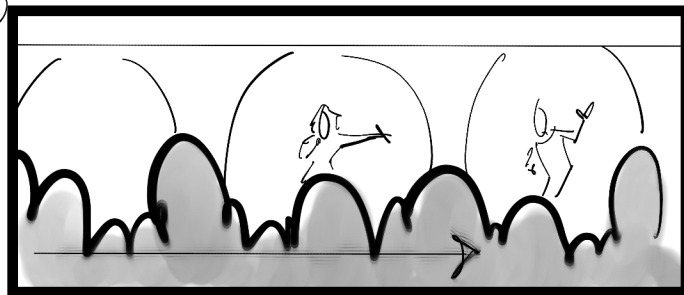
"I'M BACK, Y'ALL!"

THE STAND 819-830



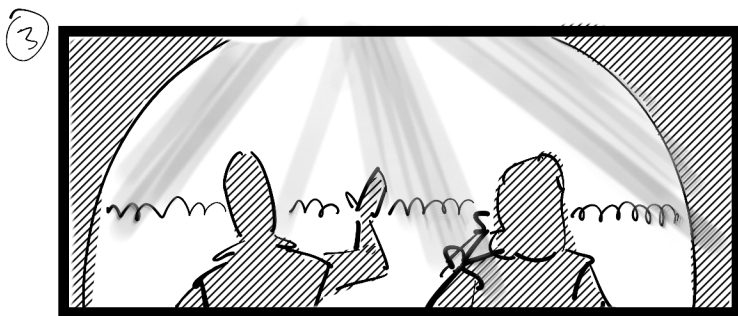
...AND WRAP 180 AROUND JULIE TO SEE THE ADORING CROWD.

"AND GUESS WHO I'VE GOT HERE—"



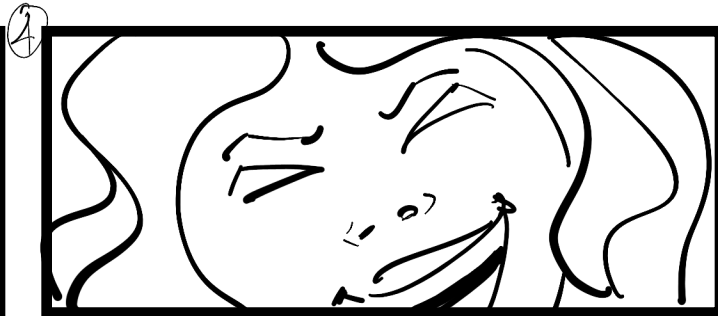
SLIDE RIGHT OVER CROWD AS LLOYD RUNS UP TO JULIE.

"MISTER! LOYD! HENREID!"



OVER LLOYD AND JULIE TO THE CHEERING CROWD.

"AY-KAY-AY, "MY MAN" —

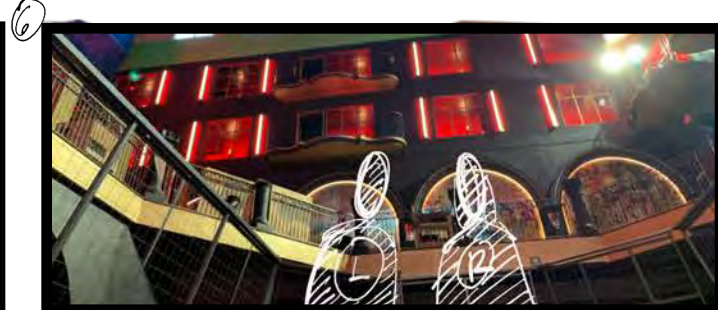


ECU JULIE.

"...AND RIGHT HAND MAN TO EVERYONE'S MAN..."

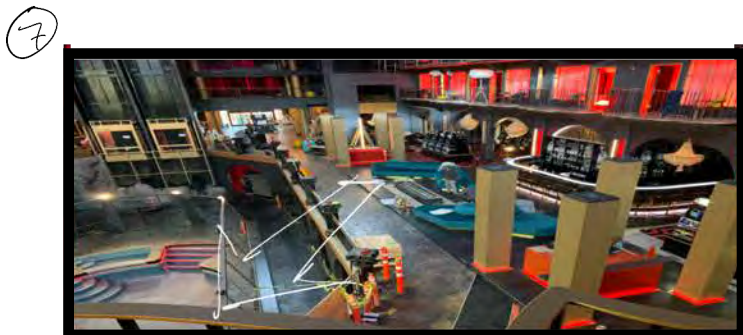


"FLAGG... FLAGG... FLAGG... FLAGG... FLAGG..."



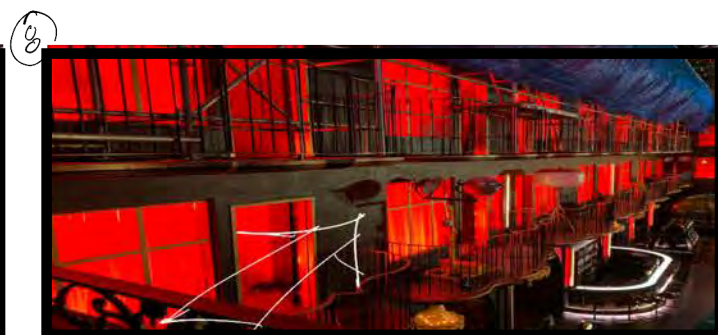
ANGLE FROM POOL AS THE CROWD CHANTS...

"FLAGG... FLAGG... FLAGG... FLAGG... FLAGG..."



PULL BACK WIDE ON CASINO.

"FLAGG... FLAGG... FLAGG... FLAGG... FLAGG..."



PUSH IN OVER 2ND FLOOR LANDING TO BALCONIES.

"FLAGG... FLAGG... FLAGG... FLAGG... FLAGG..."

THE STAND 819-830

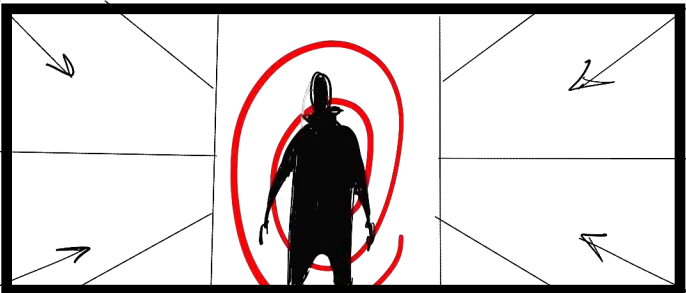
9



ANGLE ON TOM'S OLD BOSS (TOB) IN THE CROWD.

"FLAGG... FLAGG... FLAGG... FLAGG... FLAGG..."

10



PUSH IN TO FLAGG (IN HIS GREEN ROOM) SILHOUETTED AGAINST HIS SIGIL BACK TO CAMERA WHILE DISTANTLY WE HEAR THE CHANTING CROWD.

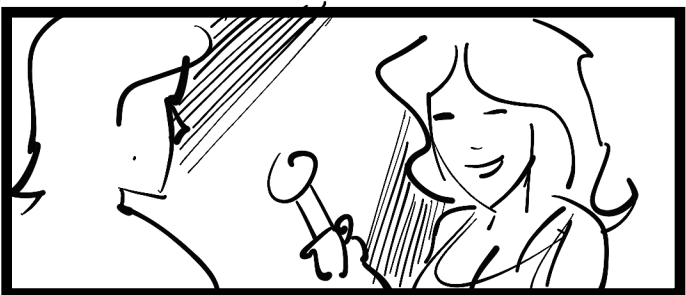
11



ANGLE FROM BAR AS THE CROWD QUIETS.

"AIN'T HE THE CUTEST... MAKES ME JUST WANNA EAT HIM RIGHT UP."

12



"LLOYD, WE ALL JUST WATCHED YOU ESCORT THE TRAITORS TO FACE THEIR PUNISHMENT— HOW DID THEY SEEM TO BE FEELING?"

13



"IN A WORD, "SCARED."

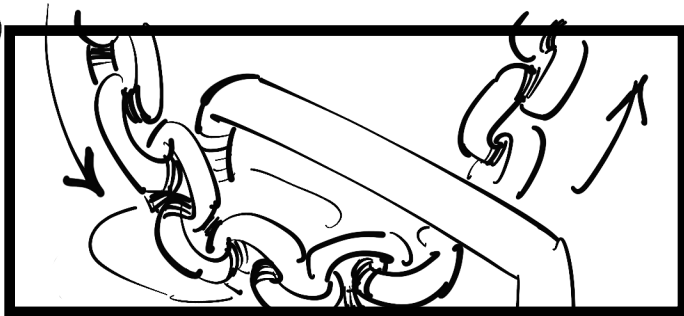
14



BACK IN THE POOL: RAY AND LARRY ARE FORCED TO THEIR KNEES.

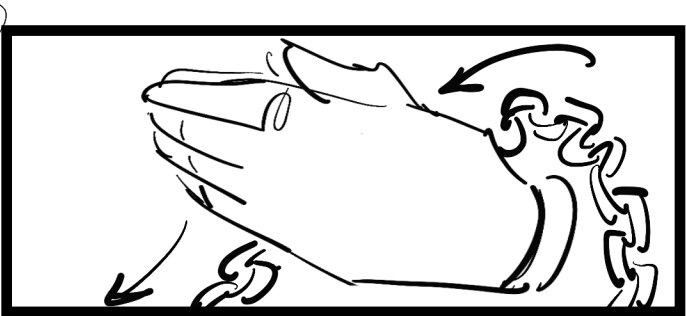
"WELL, THAT'S UNDERSTANDABLE - GOTTA KNOW WHAT'S COMING TO'M. "

15



A CHAIN IS PULLED THROUGH A RING IN THE FLOOR OF THE POOL...

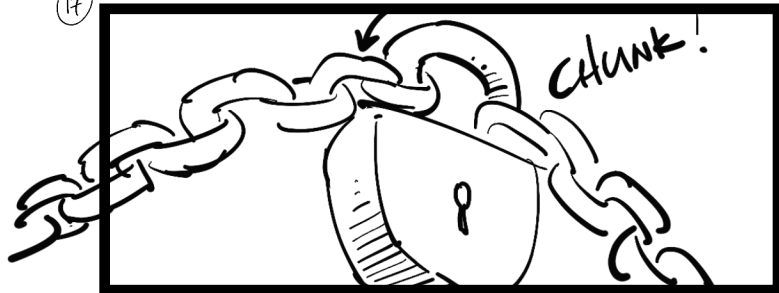
16



...WRAPPED AROUND LARRY'S HANDCUFFS.

THE STAND 819-830 ***

17



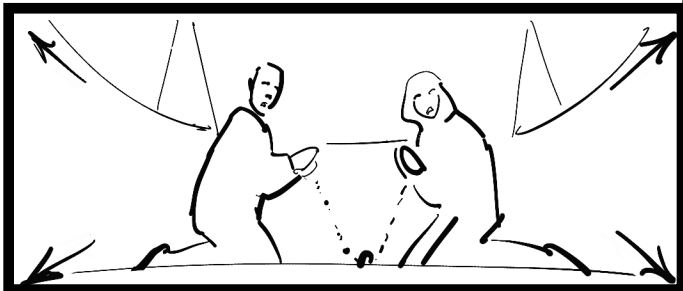
THE CHAIN IS LOCKED.

18 A



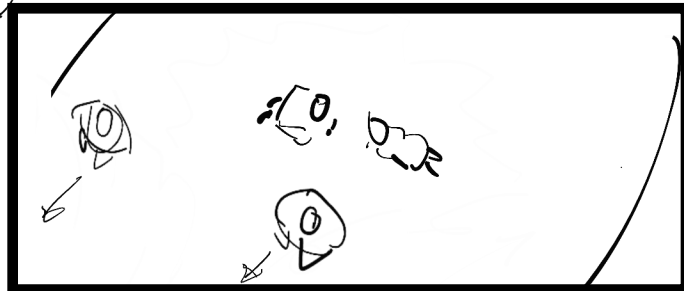
"CROSSING MR. FLAGG'S GOT CONSEQUENCES, YOU KNOW IT Y'ALL!"

B



PULL OUT FROM LARRY AND RAY AS THE GUARDS DEPART REVEALING THEM CHAINED TO THE BOTTOM OF THE POOL.

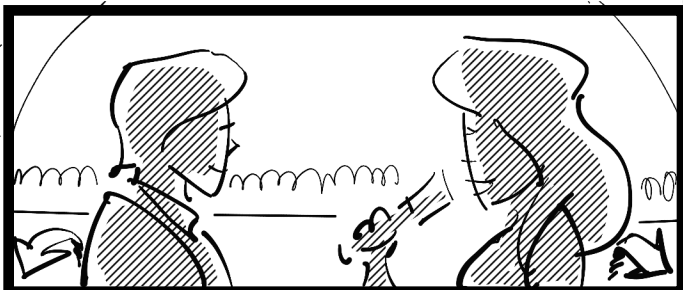
19 A



HIGH ANGLE: GUARDS DEPART AND WE RISE AND PULL BACK TO...

B

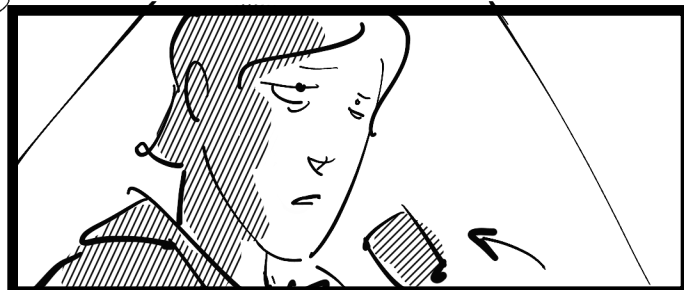
* No shot 20



...JULIE AND LLOYD.

"OKAY, FOLKS, I'M HEARING IT'S ABOUT THAT TIME... WE PROMISED YOU THE FIRE AND, BOY, DID WE DELIVER! LLOYD?"

21



LLOYD DOESN'T RESPOND.

22



JULIE LEANS IN TO LLOYD.

"WHATEVER YOUR PROBLEM IS, YOU NEED TO SNAP THE FUCK OUT OF IT. PEOPLE ARE WATCHING."

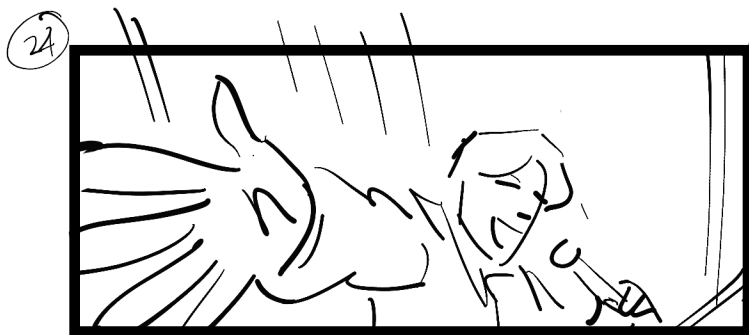
23



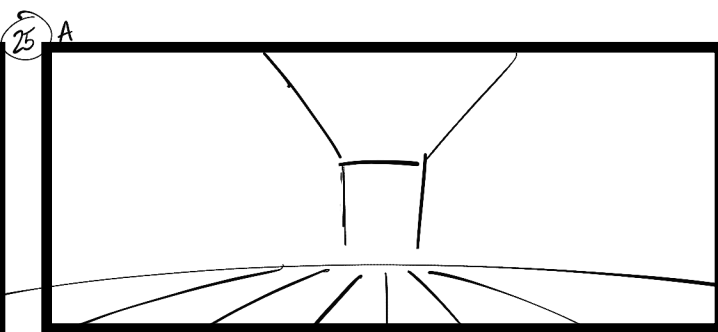
REVERSE: LLOYD TAKES THE MIKE.

"RIGHT YOU ARE, JULIE. AND NOW ITS MY PLEASURE TO INTRODUCE THE MAN WHO WILL LIGHT THE MATCH, THE MAN WHO SHOOK THE WORLD. WALKING DUDE, HIMSELF."

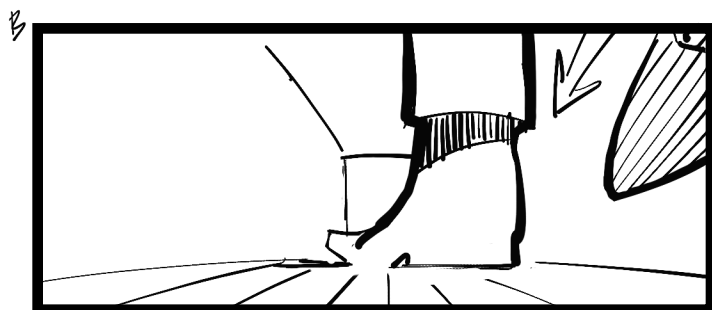
THE STAND 819-830 ***



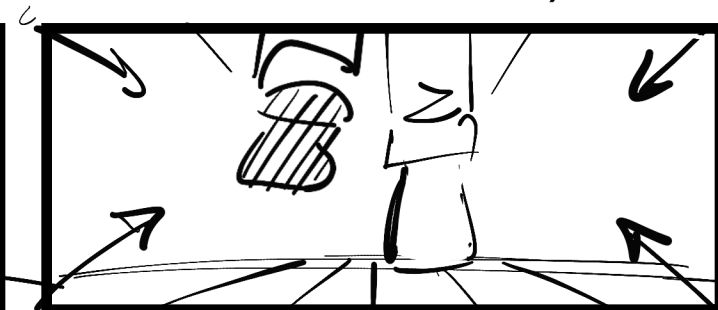
MISTER... RANDALL... FLAAAAAAAAAAG!!



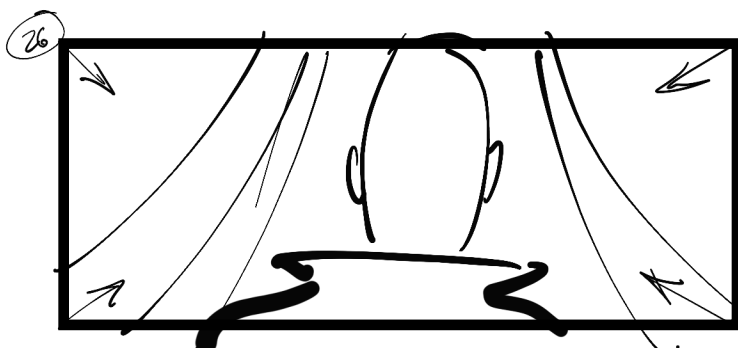
SLO-MO MOVE LOW OVER HALLWAY (CROWD AUDIBLE FROM OUTSIDE)



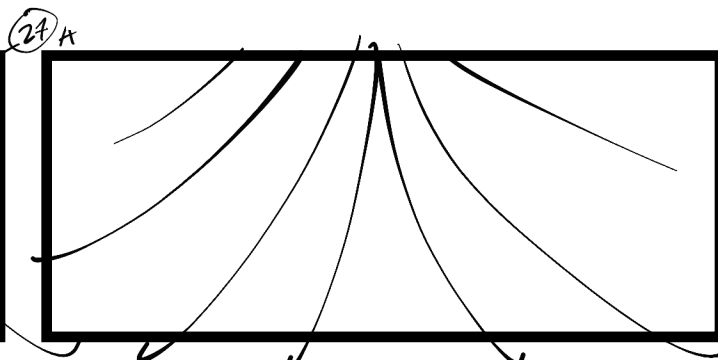
FLAGG'S ICONIC BOOTS ENTER SHOT...



...AND WE FOLLOW THEM, THE CROWD GROWING LOUDER AND LOUDER...



SLO-MO BEHIND FLAGG'S HEAD AS APPROACHES A CURTAIN.

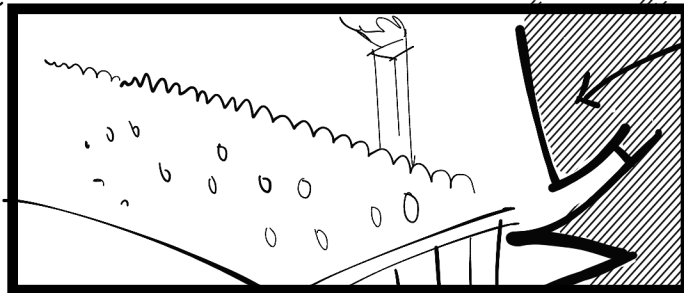


OTHER SIDE OF THE CURTAIN...

27 ^B THE STAND 819-830 ****



IT PARTS TO REVEAL FLAGG.



AND AS HE STEPS FORWARD WE ADJUST TO REVEAL HE IS ON A BALCONY LOOKING DOWN AT HIS PEOPLE.



PUSH IN TO RATWOMAN.

"STAY ON HIM."



HAND-HELD ENG CAM ANGLE FROM BALCONY LOOKING DOWN ON CHEERING CROWD...



SWISH UP TO FLAGG...

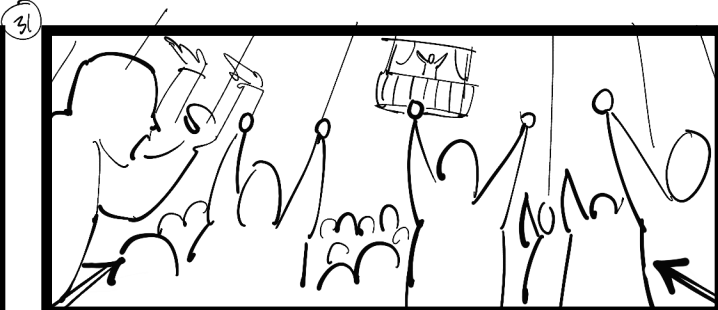


...AND ZOOM IN!

"CITIZENS OF NEW VEGAS -- WELCOME!
FROM THE ASHES OF CAPTAIN TRIPS, WE
HAVE RISEN!"



ON CROWD CHEERING.



RAPID PUSH IN THROUGH CROWD CHEERING AT FLAGG (VISIBLE IN BG).

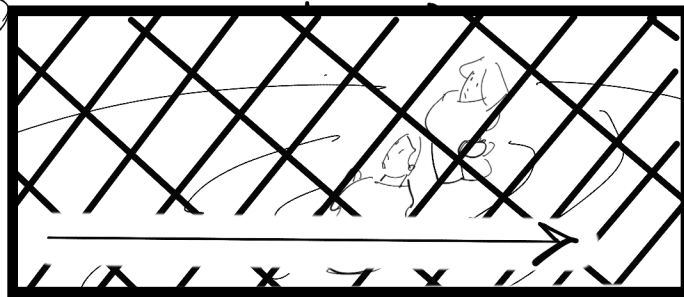
THE STAND 819-830 ****

32



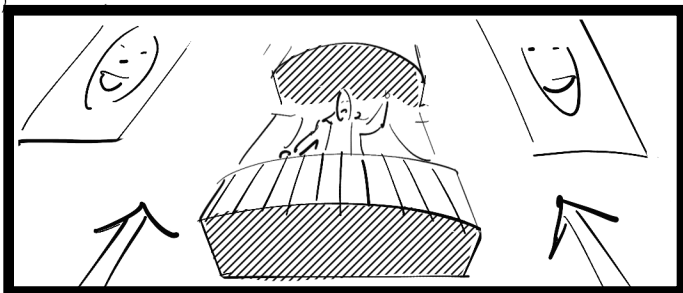
ON FLAGG FEEDING ON THE ADULATION.

33



TRACK RIGHT THROUGH MESH AS LARRY AND RAY REACT.

34



BOOM UP

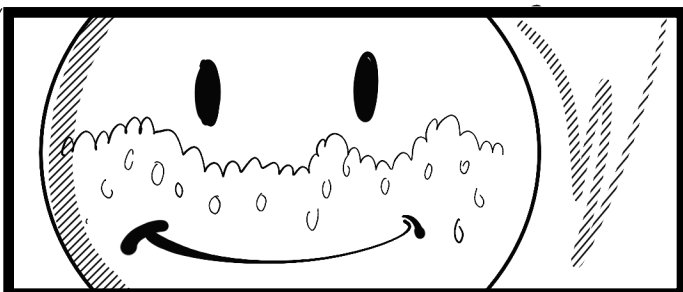
"WE'VE ALREADY BEGUN OUR RISE FROM THE TOMB OF CAPTAIN TRIPS TOWARD THE GOLDEN PROMISE OF A FUTURE WE NEVER COULD'VE DREAMT OF IN THE WORLD THAT WAS."

35



CHEERS.

36



THE CROWD REFLECTED IN HIS PIN CHEERING.

37



TOB CHEERS.

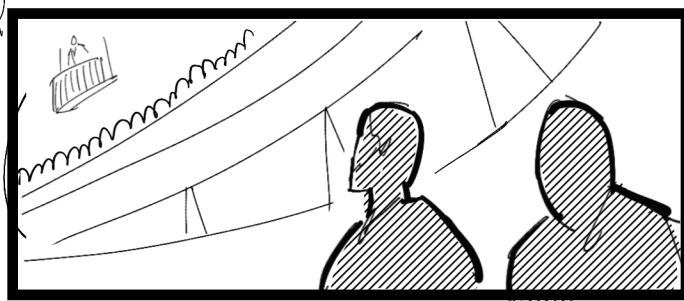
38



SLOW BOOM UP.

"BUT NOW THAT FUTURE IS UNDER THREAT. A NEW INFECTION LOOMS - EXCEPT THIS INFECTION ISN'T NEW AT ALL. THIS IS THE LAST GASP OF THE WORLD THAT WAS."

39



FLAGG GESTURES TO RAY AND LARRY.

"THESE TRAITORS KNEELING BEFORE YOU TODAY."

THE STAND 819-830 ***

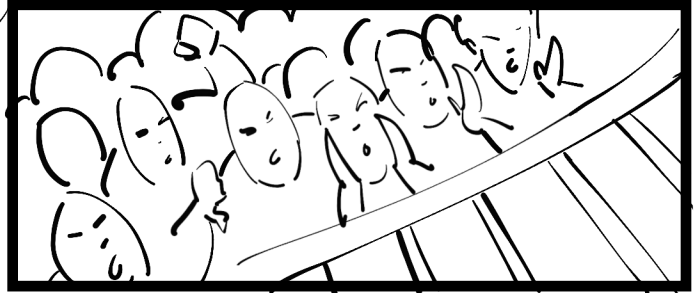
40



BOOM DOWN TO RAY AND LARRY.

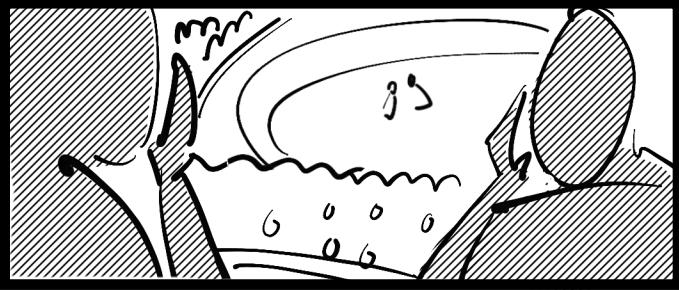
"THEY WANT TO SHACKLE YOU ONCE AGAIN IN THE CHAINS OF THEIR INVENTED MORALITY. THEY WERE SENT HERE BY PEOPLE WHO DON'T WANT YOU TO ENJOY THE FREEDOM -- THE POSSIBILITIES THIS NEW WORLD OFFERS.

41



CROWD BOOS.

42



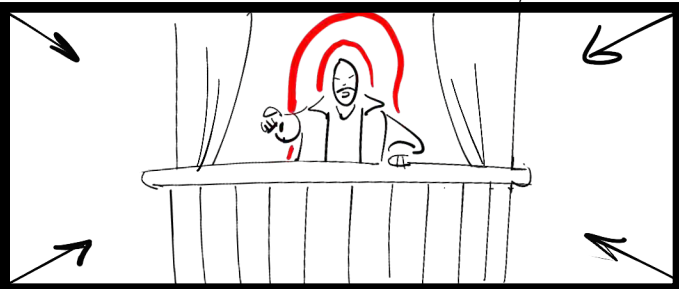
BOOING FROM BALCONY.

43



LLOYD AND JULIE BOOING.

44

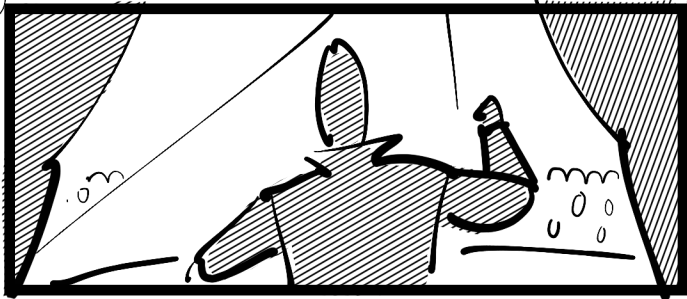


SLOW PUSH IN TO FLAGG.

"THESE POOR, DELUDED FOOLS WORSHIP AN OLD WITCH. AN OLD WITCH WHO HAS BRAINWASHED THEM INTO BELIEVING THAT CAPTAIN TRIPS WAS THE APOCALYPSE. AND MAYBE SHE'S RIGHT. MAYBE IT WAS THE APOCALYPSE -- IF YOU WERE CROOKED HEDGE FUND MANAGER OR A FAT CEO."

THE STAND 819-830 ***

45



OVER FLAGG TO THE CROWD AS THEY BOO! FUCK THOSE GUYS!

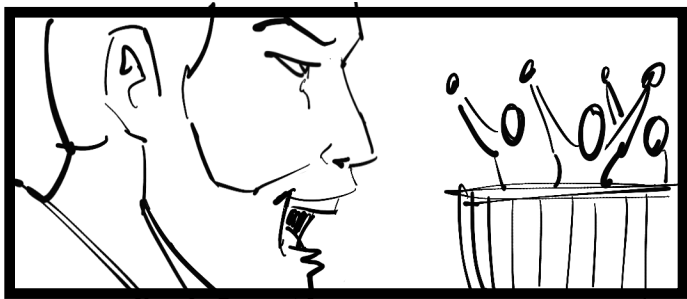
"BUT YOU. YOU, THE REGULAR, HONEST, HARD WORKING PEOPLE WHO MADE THIS NATION GREAT..."

46



"-- YOU KNOW THAT THE APOCALYPSE HAPPENED LONG BEFORE ANYONE EVEN HEARD OF CAPTAIN TRIPS. BECAUSE THERE'S NEVER BEEN ENOUGH TO GO AROUND. AND YOU'VE ALWAYS BEEN ON THE SIDE THAT GOT THE SHORT END OF THE STICK."

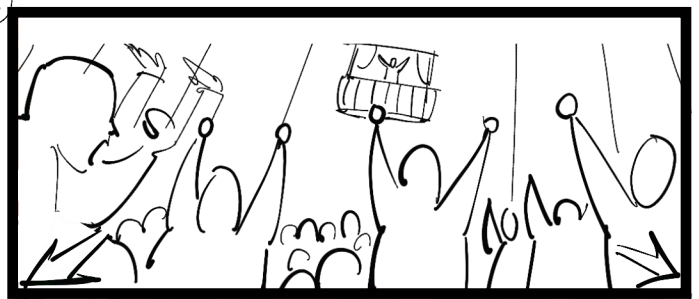
47



PROFILE FLAGG. RACK TO BALCONY IN BG (OR SPLIT DIOPTR?

"NATURE CONTAINS WINNERS AND LOSERS. PREDATORS AND PREY. ONLY THIS TIME WE ARE THE PREDATORS, AND THEY ARE THE PREY!!!"

48



PULL BACK THROUGH CROWD CHEERING.

49



PULL BACK FROM SPECTATORS ON BALCONIES CHEERING.

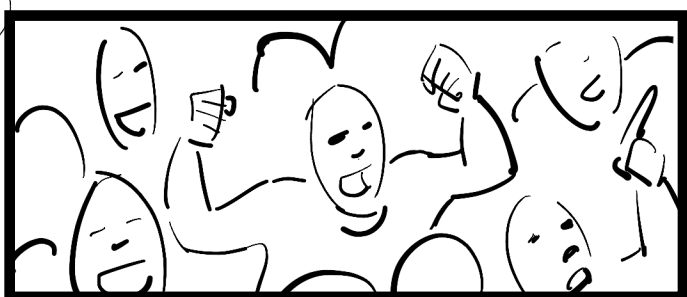
50



RATWOMAN THROUGH MONITORS.

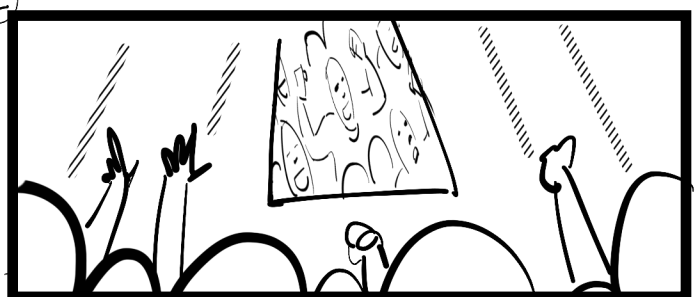
"ON THE CROWD. LET THEM SEE THEMSELVES."

51



HH ENG ANGLE ON CROWD CHEERING.

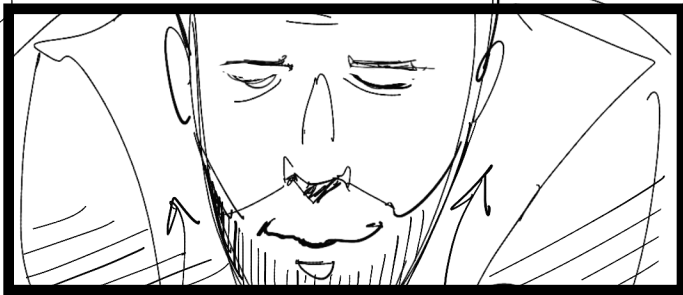
52



OVER CROWD TO THEIR IMAGE ON VIDEO SCREEN.

THE STAND 819-830 ***

53



HIGH ANGLE ON FLAGG. HE LOOKS UP, SHUTS HIS EYES LISTENING TO SOMETHING ONLY HE CAN HEAR.

54



BOOM UP TO FLAGG.

"NOW WHAT SAY WE GET THIS PARTY STARTED?"

55
No shot



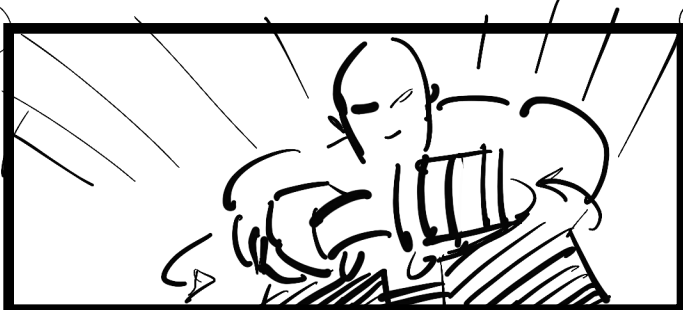
FLAGG GIVES A LOOK TO LLOYD.

56



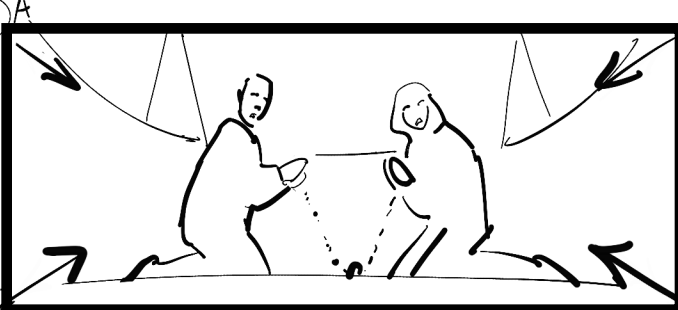
LLOYD GIVES A SIGNAL

57



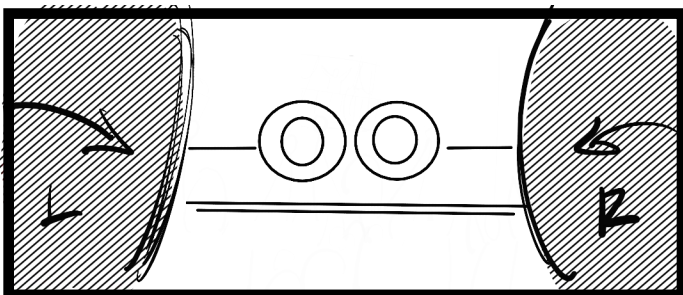
GUARD CRANKS A VALVE.

58



PUSH IN TO LARRY AND RAY.

59



THEY TURN TO...

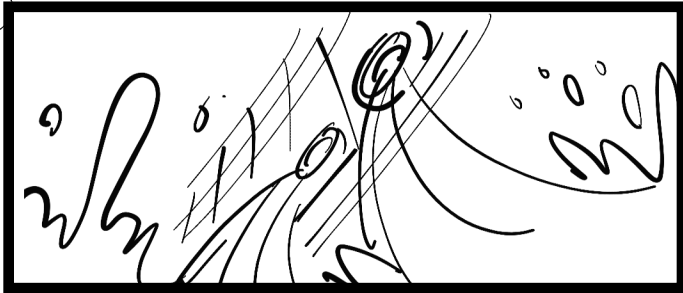
59



PIPES WHICH VOMIT WATER.

THE STAND 819-830 ***

60



48 FPS, WATER CASCADES DOWN INTO THE POOL.

61



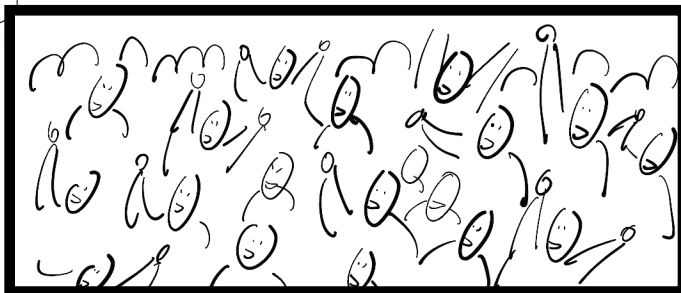
HIGH ANGLE AS WATER FILLS THE POOL.

62



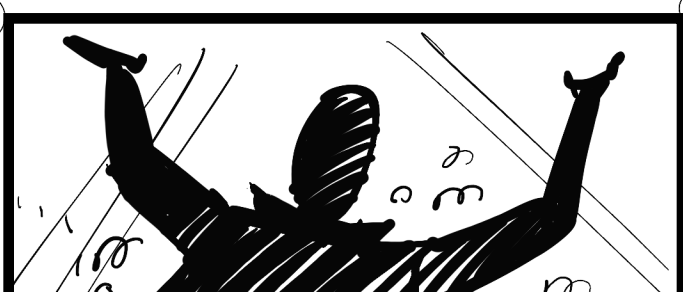
TILT UP TO FLAGG AS TECHNO MUSIC KICKS IN

62



STROBE LIGHTING. SWEEP OVER THE CROWD AS THEY GO WILD.

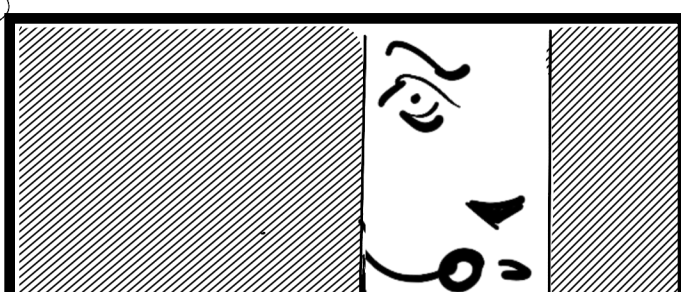
63



OVER FLAGG TO CROWD.

"FIRST WE DROWN THE RATS, THEN WE BURN THE WITCH. RID OURSELVES OF THIS INFECTION FOR GOOD...."

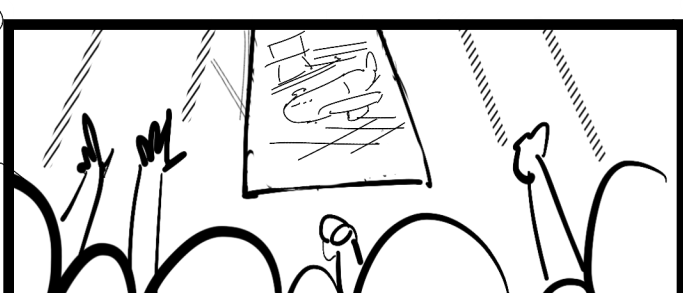
64



RAT WOMAN THROUGH MONITORS.

"AND... CUT TO AIRPORT."

65



OVER THE CROWD TO VIDEO OF AIR STRIP WITH WAITING PLANE.

"AS WE SPEAK, A PLANE IS BEING READIED TO CARRY THE BIGGEST FIRE MANKIND'S EVER SEEN TO THE WITCH AND HER MINIONS."

66



"MY LOYAL PROTEGE IS EN ROUTE NOW WITH HIS PRECIOUS CARGO FOR YOU TO BLESS. AFTER WHICH, I WILL PERSONALLY BOARD THAT PLANE AND UNLEASH HOLY HELL ON THE OTHER SIDE OF THE MOUNTAINS. MY FELLOW CITIZENS -- WHO'S READY FOR SOME FIREWORKS!?!"

THE STAND 819-830 ***

67



SWEEP OVER THE CROWD.

"BURN! THEM! DOWN!... BURN! THEM! DOWN!"

68



ON TOB, LOOKING WARY OF THE CROWD.

"BURN! THEM! DOWN!"

69



ON RAY AND LARRY.

"BURN! THEM! DOWN!"

***LEVEL 1 WATER**

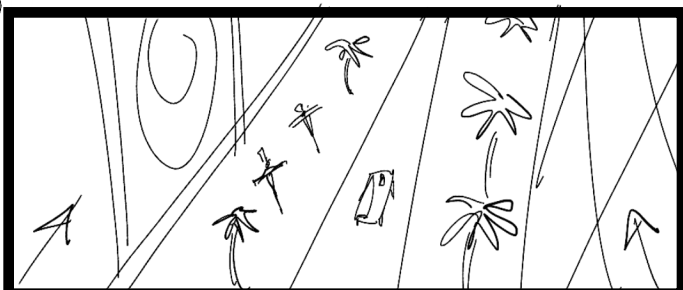
70



RAPID PUSH IN TO RATWOMAN

"TO THE DRONE IN 3.. 2... 1.."

71



DRONE SHOT OF TRASH'S APPROACH ON THE STRIP.

72



SAME ON THE GIANT VIDEO SCREEN.

73



"FELLOW CITIZENS OUR MOMENT IS AT HAND!"

74



"TRACK WITH LLOYD."

THE STAND 819-830****

75

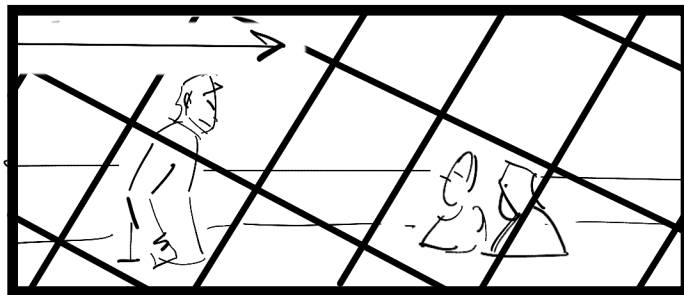


LLOYD COMES INTO POOL AREA TRAILED BY CAMERAMAN.



BOOM UP AS HE APPROACHES POOL...
RETRACTS BATON.

C



TRACK LLOYD AS HE COMES UP TO LARRY AND RAY.

"GOT ANYTHING TO SAY..."

*LEVEL 2 WATER.

76



"NOW' S THE TIME."

*LEVEL 2 WATER.

77



"I WILL FEAR NO EVIL."

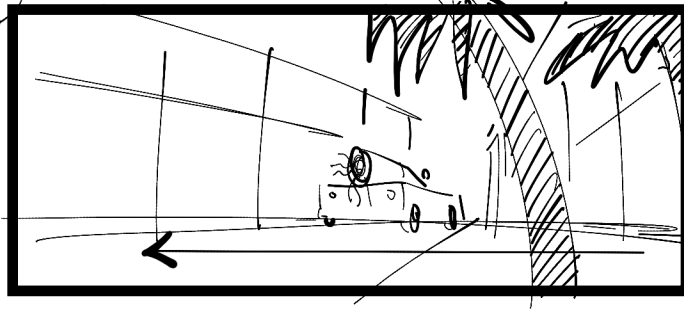
*LEVEL 2 WATER.

78



"BULLSHIT."

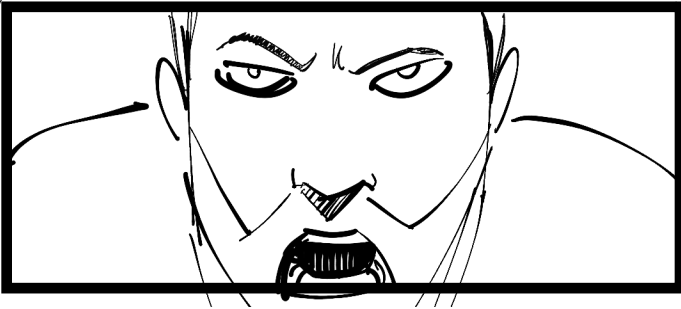
79



TRACK LEFT AS TRASH DRIVES FURTHER DOWN THE STRIP.

THE STAND 819-830 ***

86



BACK IN THE POOL:

"I WILL FEAR NO EVIL!"

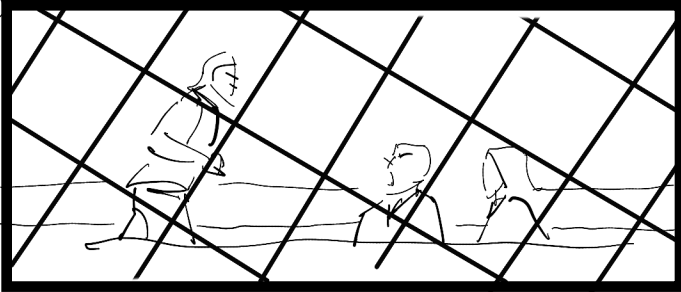
***STAGE 2 WATER**

81



'STOP SAYING THAT!'

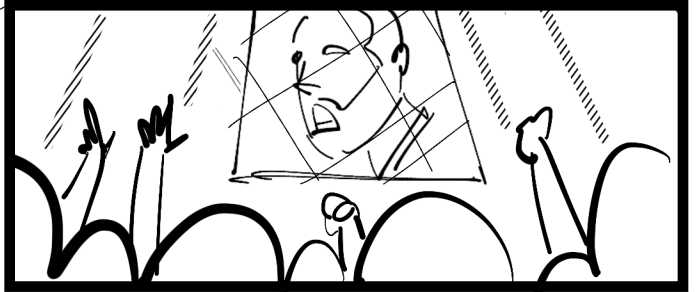
82



"I WILL..."

***STAGE 2 WATER**

83



LARRY ON THE GIANT SCREEN:

"...FEAR NO EVIL!"

84



TOB BECOMING SYMPATHETIC.

85



LLOYD LOOKS UP TO FLAGG.

***STAGE 2 WATER**

86



FLAGG GIVES HIM THE STINK EYE.

87



LLOYD QUICKLY TURNS BACK TO HOLDS UP BATON.

THE STAND 819-830 ***

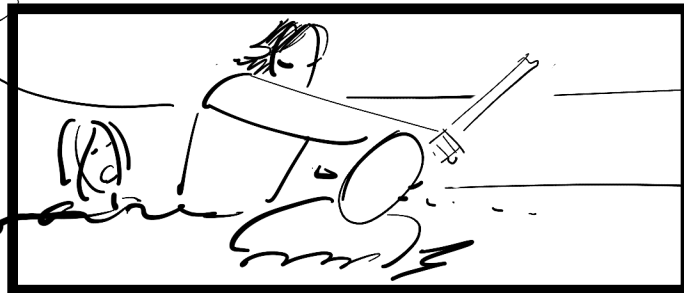
88



"I WILL FEAR NO—"

***STAGE 2 WATER**

89



WHACK!

***STAGE 2 WATER**

90



ON FLAGG, PLEASED.

91



ON LARRY, BLOODY.

***STAGE 2 WATER**

B



HE LOOKS UP, UNDETERRED.

"I WILL FEAR NO EVIL."

92



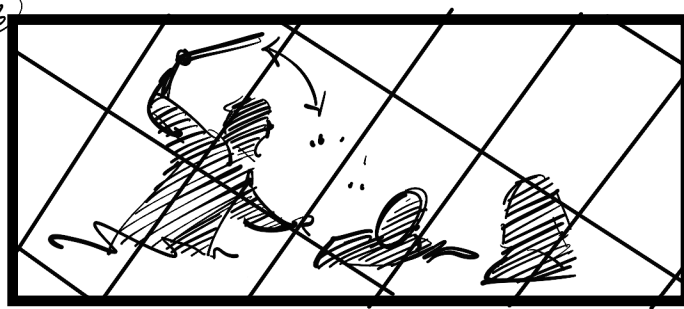
ON LLOYD, PISSED.

B



HE RAISES BATON.

93



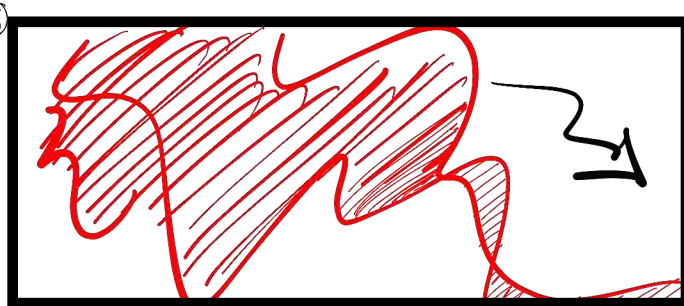
ANGLE THROUGH MESH: LLOYD BEATS LARRY.

***STAGE 2 WATER**

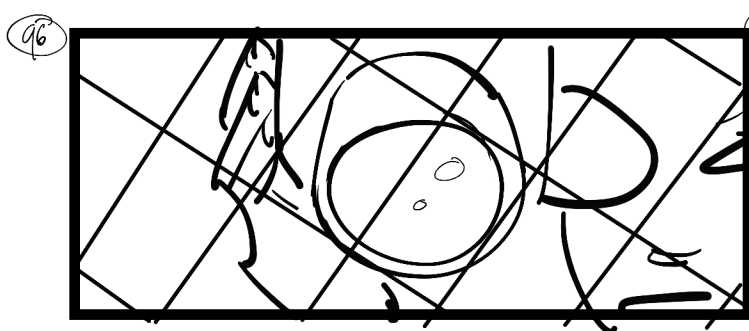
THE STAND 819-830 ***



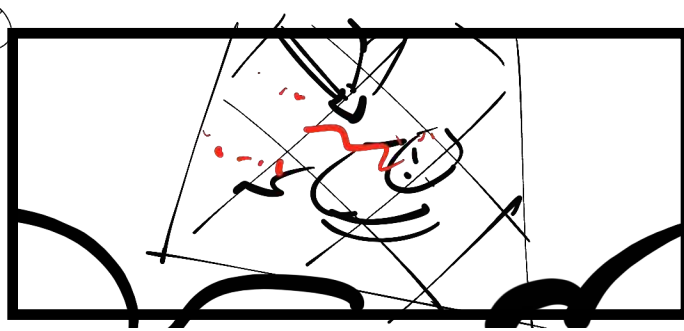
ON RAY REACTING.



SLO-MO BLOOD IN THE WATER.



ON CAMERAMAN, GETTING IT ALL...



...ON SCREEN: LARRY BEATEN.

***STAGE 2 WATER**



PUSH IN TO TOB.



SUDDENLY HE CALLS OUT.

"I WILL FEAR NO EVIL!"



FLAGG WHIRLS AROUND, EYES RED.

"WHO SAID THAT?!"



ON LARRY, LOOKS UP.

***STAGE 2 WATER**

THE STAND 819-830 ***

101



ON LLOYD STOPS HIMSELF... LOOKS UP AT...

102



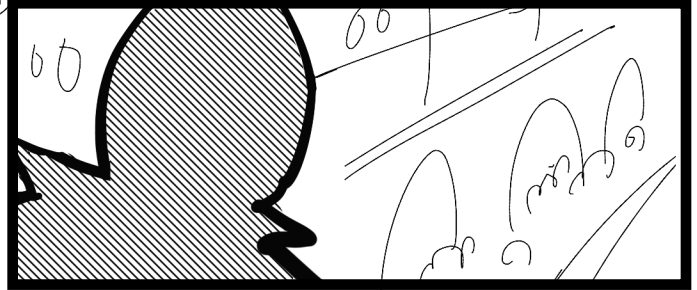
FRIGHTENED FACES... THE CROWD IS HUSHED.

103



"LLOYD. SHOOT THAT WOMAN (MAN?!)"

104



OVER FLAGG. SOMEONE ELSE CALLS OUT:

"I WILL FEAR NO EVIL."

105



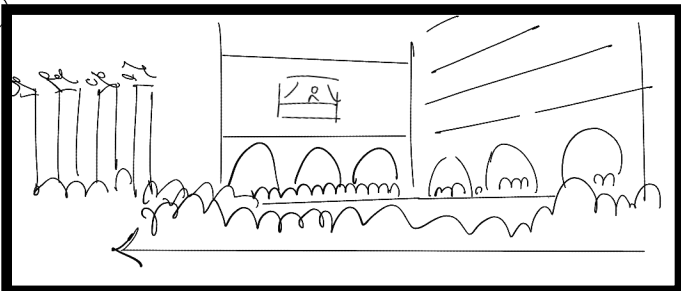
"LLOYD!"

106



"NO. NO. NO."

107



TRACK RIGHT, WIDE ON THE CASINO. MORE VOICES CALL OUT:

"I WILL FEAR NO EVIL!"

108

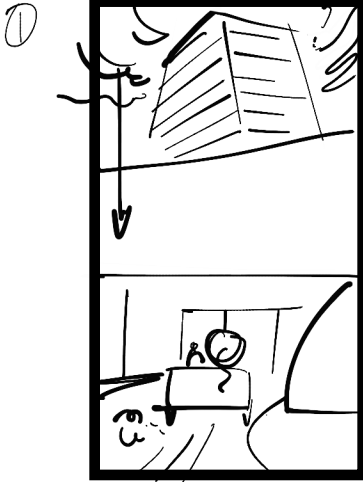


LLOYD, RAY AND LARRY REACT TO THE VOICES.

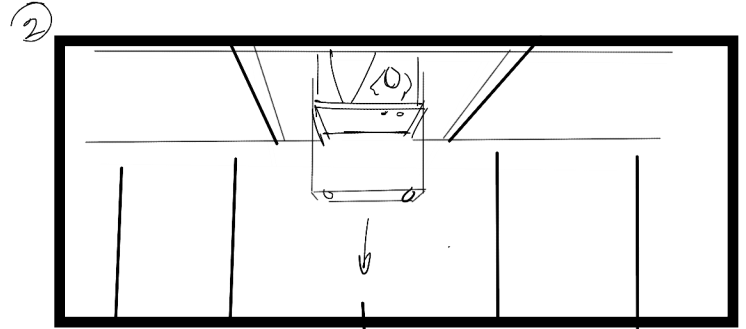
"I WILL FEAR NO EVIL!"

***STAGE 2 WATER**

THE STAND 830-835 *



WIDE ON HOTEL TOWER... DISTANT STORM BREWING... TILT DOWN TO TRASH DRIVING UP TO THE ENTRANCE.



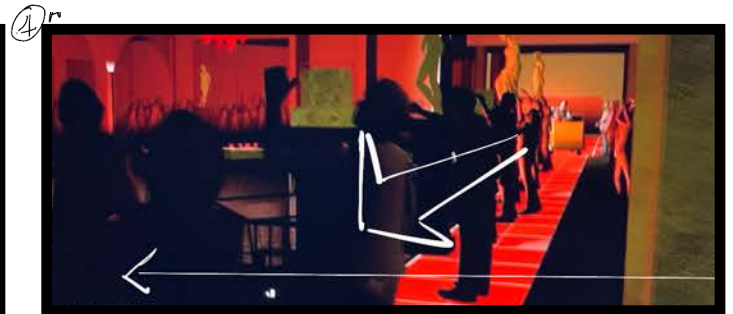
INTERIOR LOBBY. SLIDING DOORS OPEN AND TRASH DRIVES IN. O.C. WE HEAR FLAGG:

"MORE TRAITORS IN OUR MIDST! MORE SPIES!"



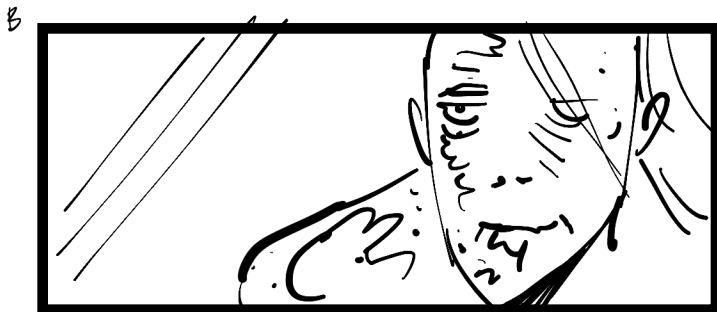
CAMERA BEHIND TRASH. PEOPLE REACT TO HIS ARRIVAL.

"THE OLD WITCH MUST REALLY BE DESPERATE. WHERE ARE THEY!"

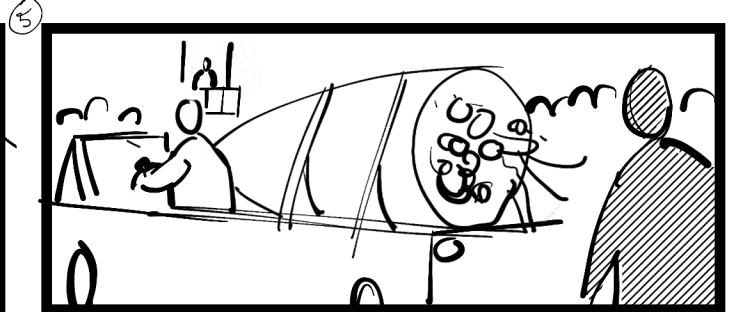


LATERAL TRACK PAST FLAME PILLARS AS TRASH DRIVES UP...

"POINT THEM OUT NOW! BETTER YET, TEAR THEM TO PIECES!"



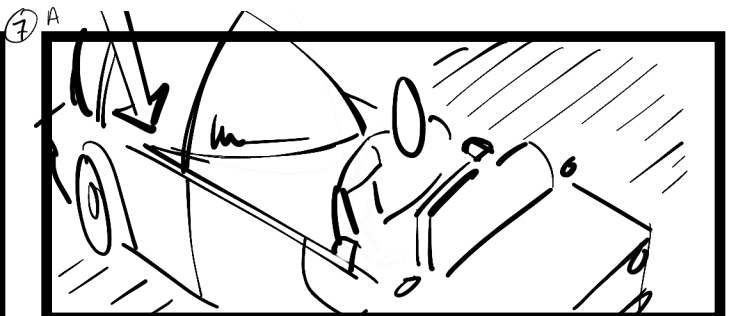
LANDING IN A CU, REVEALING HIS DETERIORATED STATE.



THE CROWD AUDIBLY REACTS TO TRASH AND THE NUKE.



FLAGG REACTS TO THE DISTURBANCE, SEES...



BOOM DOWN TO TRASH.

"I BROUGHT IT... I BROUGHT YOU THE FIRE... MY LIFE FOR YOU... PLEASE..."

THE STAND 830-835 ***

7B



"PLEASE.... I'M SORRY...."

8



FLAGG TURNS TO O.C. LLOYD.

9



LLOYD IN THE POOL, MAKES HIS WAY OUT.

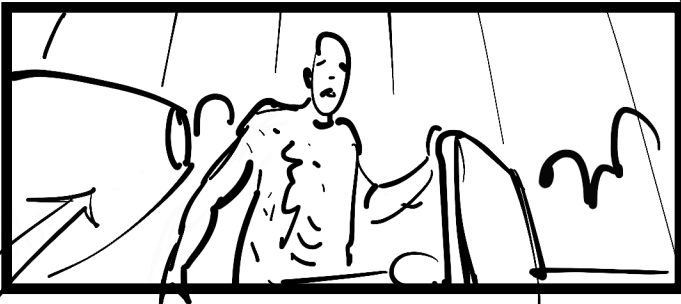
***STAGE 3 WATER**

10



BLOODY LARRY, LOOKS UP.

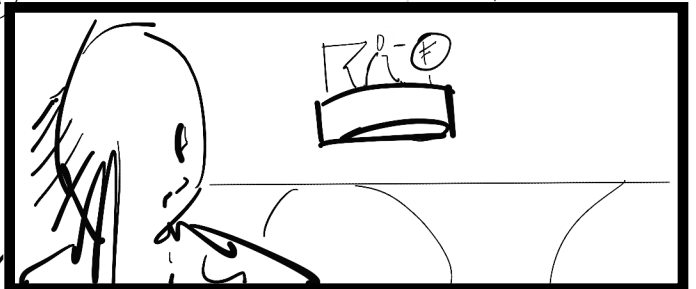
11



ON TRASH LOOKING AROUND, CONFUSED.

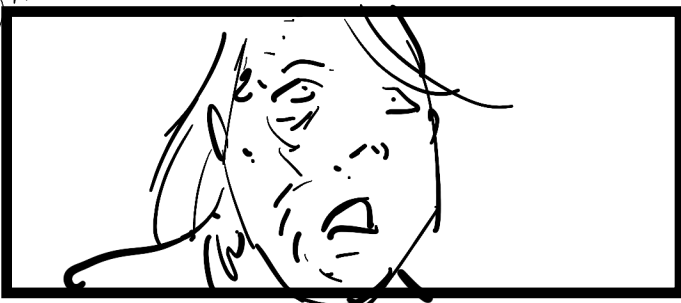
"WHERE IS HE?"

11.1



OVER TRASH... HE'S LOOKING RIGHT AT FLAGG BUT SOMEHOW DOESN'T SEE HIM.

11.2 A



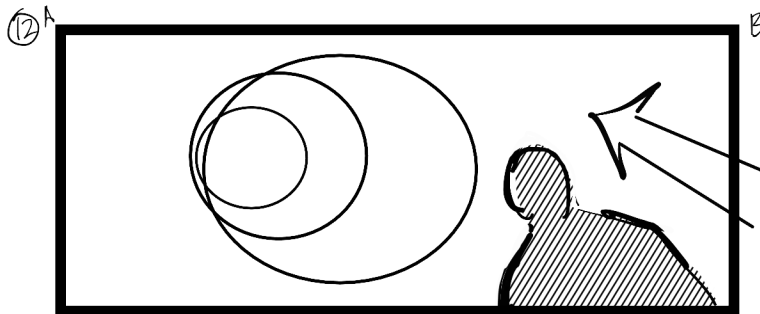
"HE'S GONE! WHAT'D YOU DO TO HIM?"

B



THEN TRASH LOOKS UP REACTING TO...

THE STAND 830-835 ***



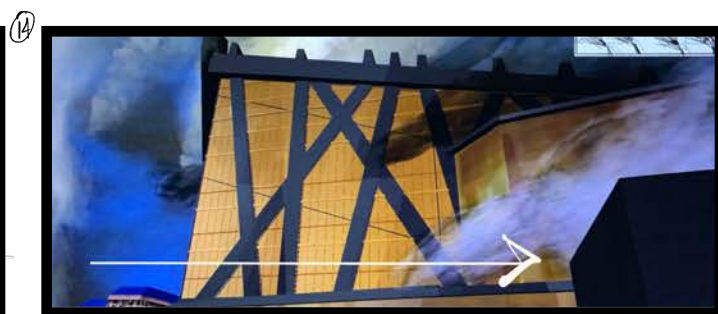
OVER TRASH TO THE OCULUS. BOOM UP PAST HIM TO SEE...



CLOUDS GATHER.



TRACK LEFT AS CLOUDS SURROUND THE HOTEL.



TRACK RIGHT: FINGERS OF CLOUDS WRAP AROUND THE HOTEL.



TRACK LEFT TO SEE THE HOTEL ENSHROUDED BY CLOUD.



BOOM DOWN AS CLOUDS FILTER INSIDE.



BOOM DOWN TO THE CROWD, ENRAPTURED BY THE SIGHT.



BOOM DOWN TO RAY AND LARRY REACTING.

*STAGE 3 WATER

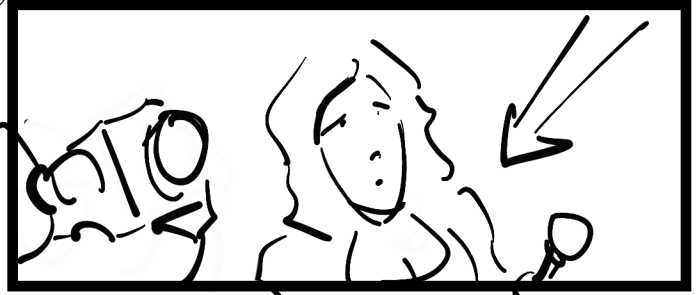
THE STAND 830-835

19



BOOM DOWN TO LLOYD, WHO STEPS FORWARD AMAZED.

20



BOOM DOWN TO JULIE, LIKEWISE AMAZED.

21



BOOM DOWN TO RATWOMAN ALSO AMAZED.

22



BOOM DOWN TO TRASH, LOOKING PLEASED.

23



BOOM DOWN TO FLAGG, LOOKING WORRIED FOR THE FIRST TIME.

24



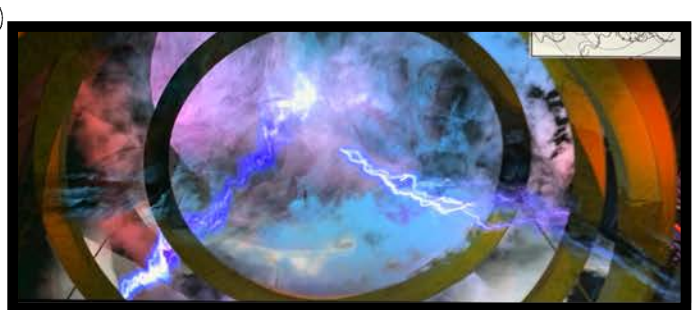
ECU, HE LOOKS DOWN AT...

25



...HIS HAND, THE HAIRS RISE WITH STATIC ELECTRICITY.

26



ON THE OCULUS AS LIGHTNING FLASHES.

THE STAND 830-835

24



HIGH ANGLE AS ELECTRICITY JUMPS BETWEEN THE RINGS (THE CROWD VISIBLE BELOW).

25 A



LOW ANGLE: THE LIGHTNING JUMPS FROM THE RINGS...

26



WHIP PAN TO VIDEO SCREEN IS STRUCK BY LIGHTNING. PAN RIGHT AS ANOTHER BOLT OF LIGHTNING IGNITES ONE OF FLAGG'S BANNERS.

27



BEHIND FLAGG: SPARKS SHOWER IN THE BG.

28 A



FLAGG SHIELDS HIS EYES FROM THE LIGHT.

29



THE CROWD RETREATS.

30 A



LOW ANGLE THROUGH THE CROWD. LIGHTING CONDUCTED BY THE RINGS AND SHOOTING OUT EVERY WHICH WAY.

THE STAND 830-835 *****

32^B



TILT DOWN TO FLEEING CROWD. LIGHTNING BLASTING THE HOTEL.

33



ON JULIE RUNNING OFF THE STAGE.

34^A

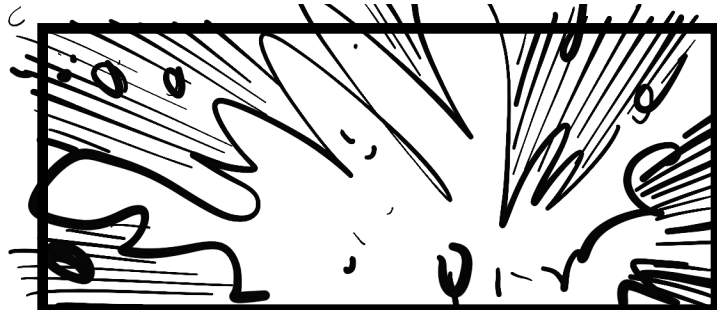


LEAD JULIE RUNNING WITHIN THE CROWD.

35

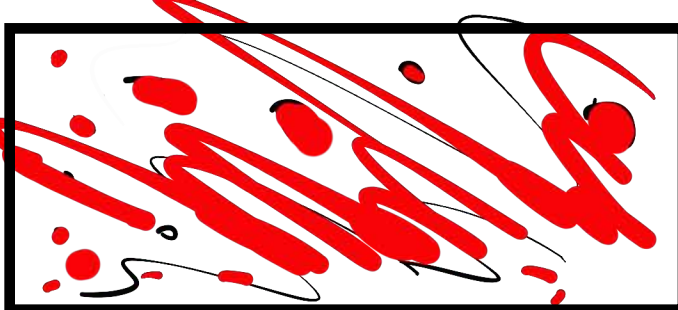


SHE IS STRUCK BY LIGHTNING!



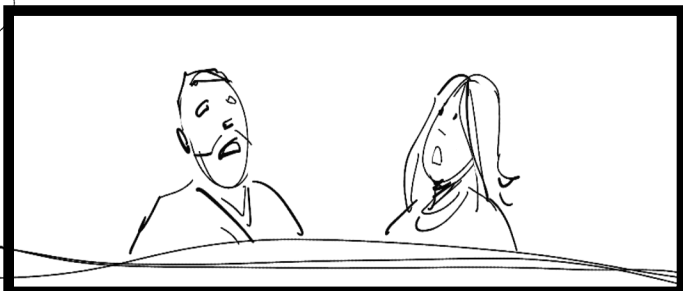
AND EXPLODES.

36



SPLATTERING THE LENS.

35

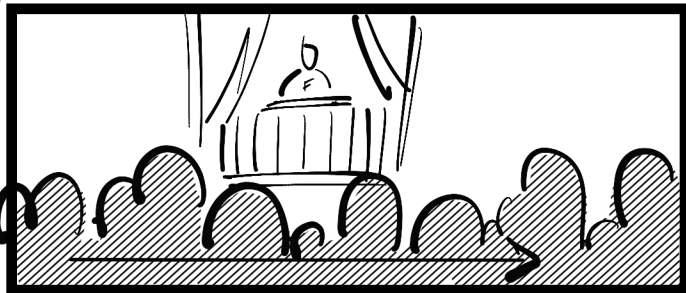


LARRY AND RAY REACT TO THE CHAOS.

*STAGE 4 WATER

THE STAND 830-835 *****

36



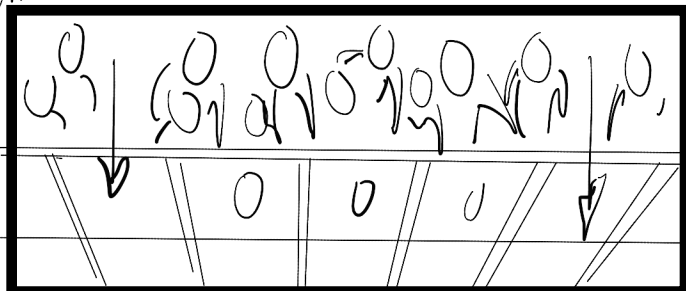
TRACK RIGHT THROUGH THE STAMPEDING CROWD. FOCUS DEEP ON FLAGG WATCHING HELPLESSLY.

37



TRACK LEFT THROUGH BALUSTRADE AS CROWD RUSHES BY.

38 A



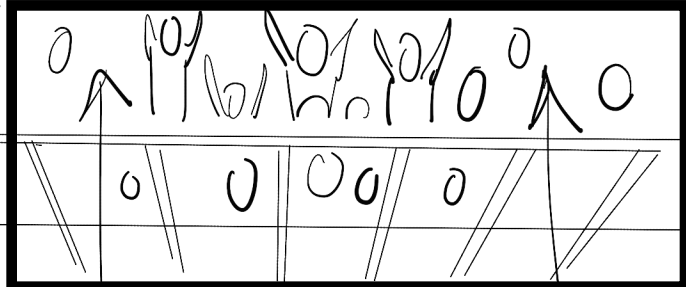
HIGH ANGLE FROM LANDING AS CROWD RUSHES BENEATH.

B



TRACK AND ROTATE 180 (WHILE OTHER PEOPLE RUSH BY OVER THE LANDING...

C



AND PUSH PAST RAILING TO FOLLOW THE CROWD BELOW...

D



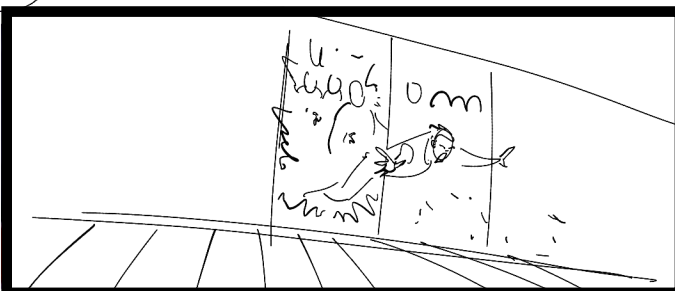
...AS THEY RUSH TO THE EXIT. BUT THE DOORS WON'T OPEN.

39



PEOPLE ARE CRUSHED AGAINST THE GLASS.

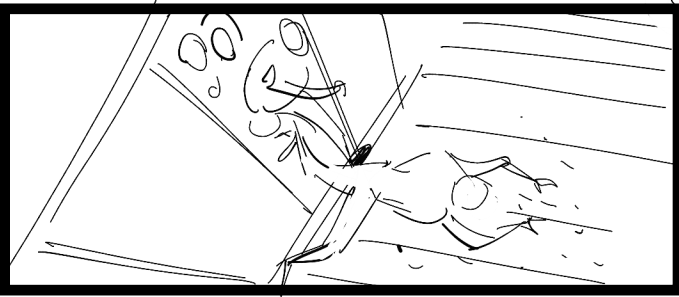
40



...GLASS BREAKS AND A MAN DROPS...

THE STAND 830-835 *****

41



LANDS ON THE GROUND.

42



THEN IS CRUSHED BY THE ESCAPING CROWD.

43 A



Move Ratwoman outside of cage.

RATWOMAN ABANDON'S HER STATION.

44 B

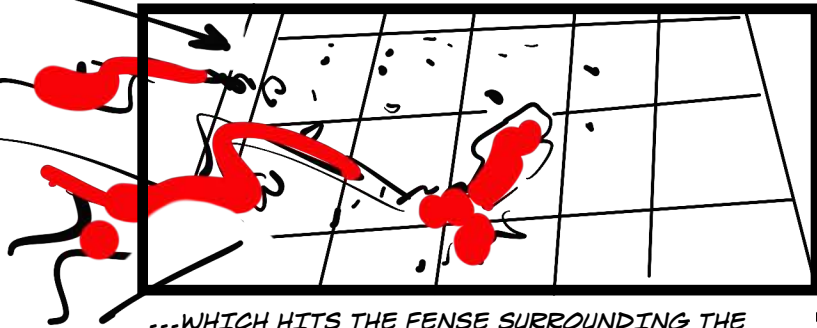


Move Ratwoman outside of cage.

ins: 40 mm

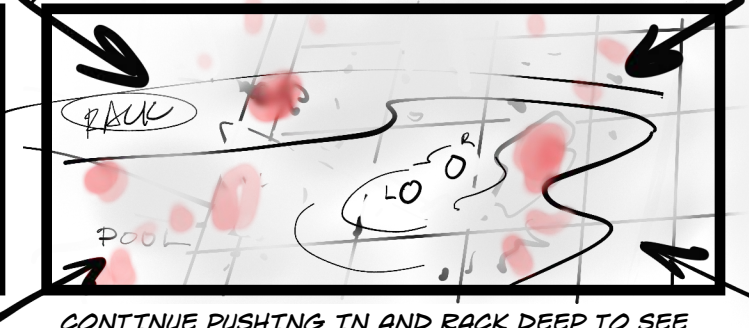
...BUT IS ALSO STRUCK BY LIGHTNING. HER BODY BLOWS APART AND WE FOLLOW THE GORE

13 **THE STAND 830-835 *******



...WHICH HITS THE FENSE SURROUNDING THE POOL.

***STAGE 5 WATER FROM THIS POINT UNTIL THE END OF THE SEQ.**



CONTINUE PUSHING IN AND RACK DEEP TO SEE LARRY AND RAY NEARLY UNDERWATER.

"OH GOD, LARRY..."



"LOOK AT IT, RAY!"



"OH, GOD!"



"DON'T BE AFRAID."



THE WATER RISES OVER RAY'S FACE.



LARRY UNDER WATER TOO. LOOKS TO RAY, MOUTHS:
"DON'T BE AFRAID."



RAY DOES HER BEST TO CALM, AND RETURN HIS SMILE.

THE STAND 830-835 *****

50



OUTSIDE: A LUCKY FEW ESCAPE.

51A



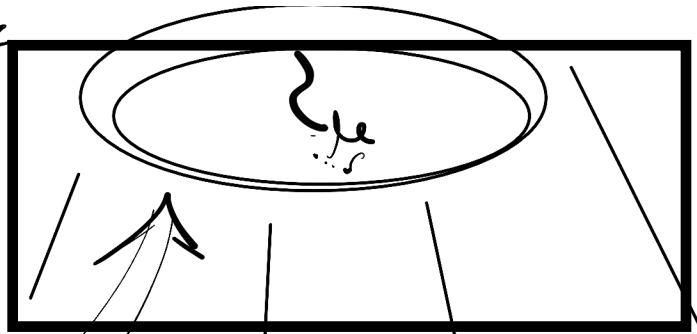
TRACK LEFT AS A MAN ON FIRE RUNS THROUGH THE CROWD.

B



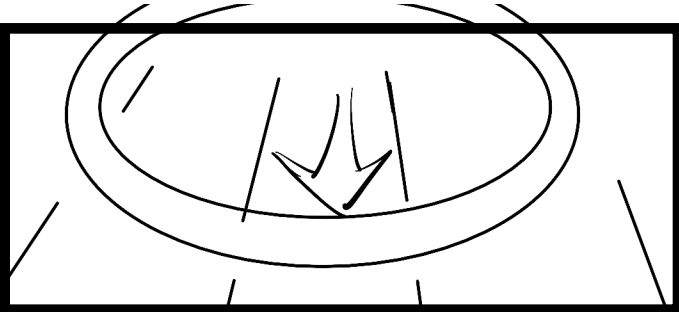
LLOYD RUNS INTO FG AND FOLLOW HIM.

C



TILT UP (OFF HIS LOOK) TO RING AS CABLES BREAK.

D



THE RING SWINGS DOWN

E



TILT BACK TO LLOYD AS HE DUCKS OFF CAMERA

F



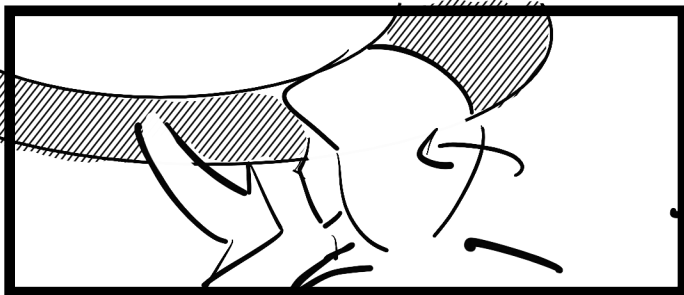
JUST BEFORE THE RING SWINGS OVERHEAD

G



LLOYD STRAIGHTENS

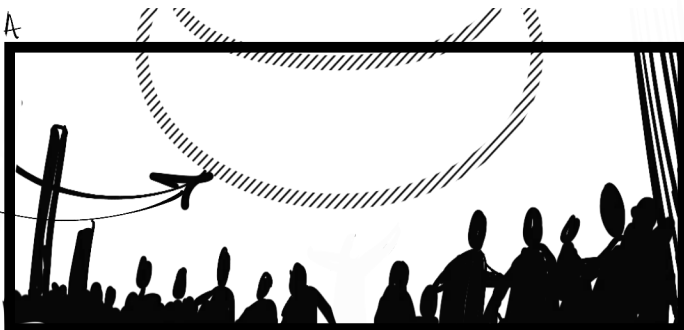
THE STAND 830-835 *****



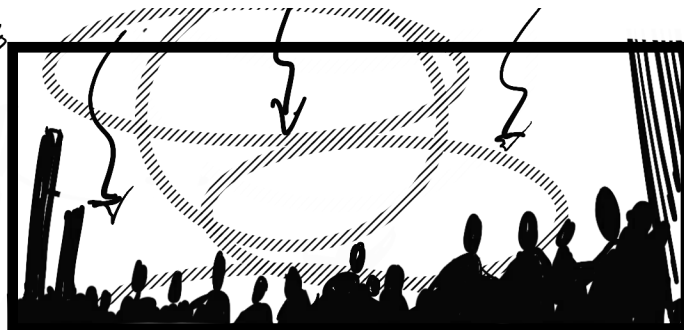
THEN TURNS IN TIME TO SEE THE RING SWING BACK!



KILLING HIM INSTANTLY.



RING FINISHES IT'S ARC JUST AS...



...ALL THE RINGS COLLAPSE INTO THE LOWER LEVEL (WHILE CROWD RUNS PAST IN FG).



DUST AND DEBRIS BILLOW UPWARD.



BOOM UP TO FLAGG, BLINDING LIGHT ILLUMINATING HIM.



ANGLE BEHIND FLAGG TO REVEAL BALL LIGHTNING FORMING.



WIDE: BALL LIGHTNING SUSPENDED IN SPACE.

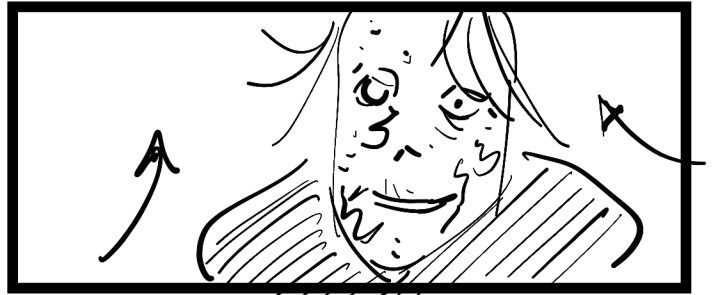
THE STAND 830-835 *****

56 A



BOOM DOWN TO TRASH AS HE CLIMBS UP ON TO CART...

B



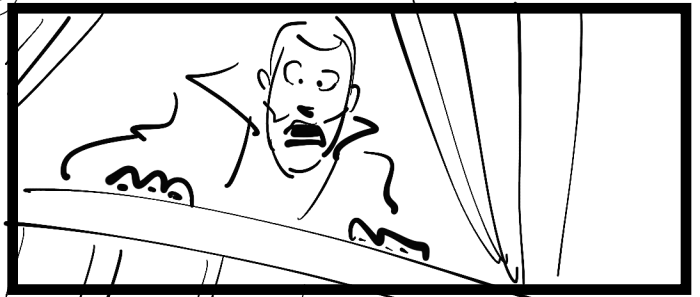
SMILING...

57



TRASH OPENS HIS ARMS WELCOMING THE END.

58



FLAGG SEES WHAT IS ABOUT TO HAPPEN.

"NO!!!"

59



HE RAISES HIS HANDS DEFENSIVELY.

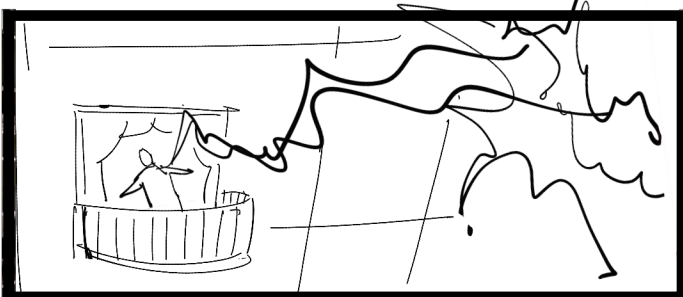
60



FLAGG CRIES WITH AN INHUMAN ROAR:

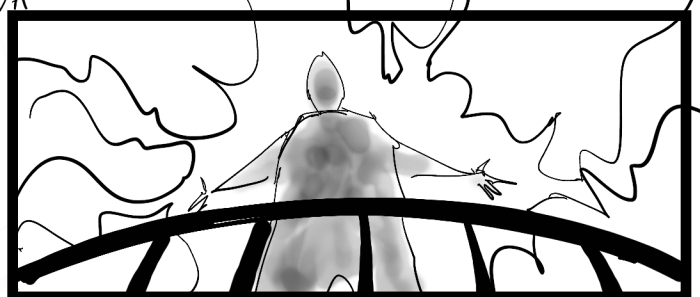
"NOOOOOO!!!!!!!!!!"

61



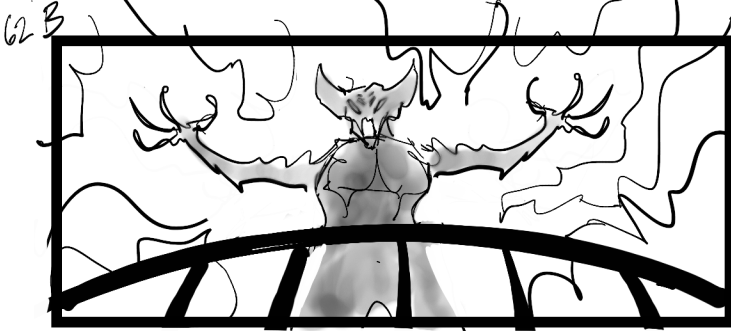
TENDRIL OF LIGHTING STRIKES FLAGG.

62 A

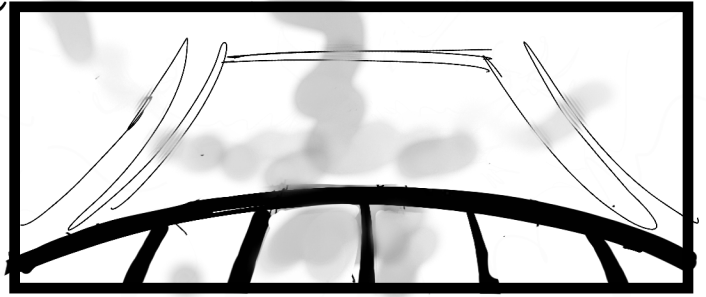


FLAGG LIT UP WITH ELECTRICITY.

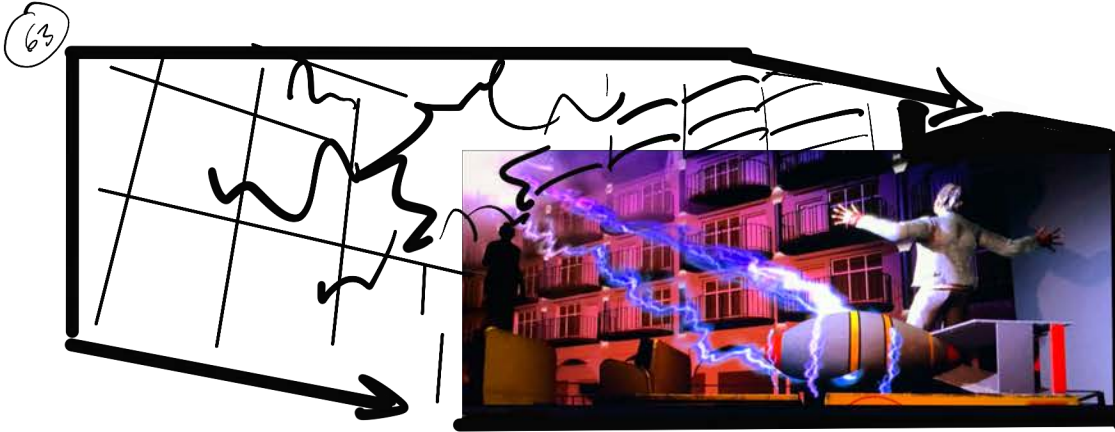
THE STAND 830-835 *****



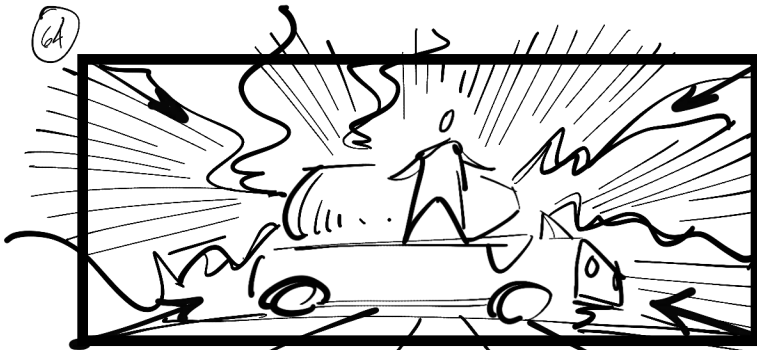
FOR AN INSTANT WE GLIMPSE HIS DEMON FORM...



...AND THEN HE IS GONE.



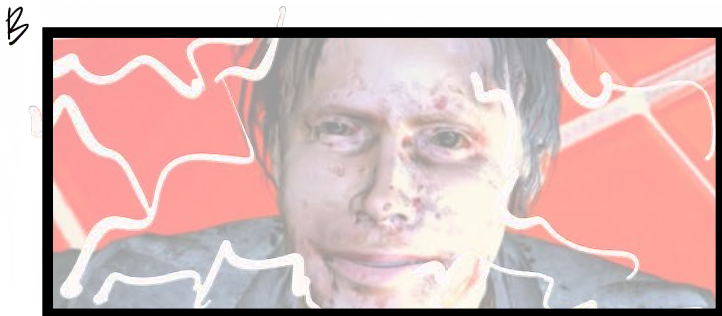
ON BALL OF LIGHTNING WHICH SENDS ANOTHER BOLT TO TRASH AND THE NUKE.



PUSH IN ON THE NUKE AS IT LIGHTS UP. (SLO-MO)



ON TRASH (SLO-MO) AS ELECTRICITY DANCES AROUND HIM.



AND THEN A BLINDING FLASH.



A LAST LOOK BETWEEN RAY AND LARRY UNDERWATER. SLO-MO.

THE STAND 830-835 *****

67 A



LOW ANGLE UNDERWATER. A MOMENT OF SILENCE AND PEACE. SLO-MO.

B



THE WORLD LIGHTS UP.

C



D



68



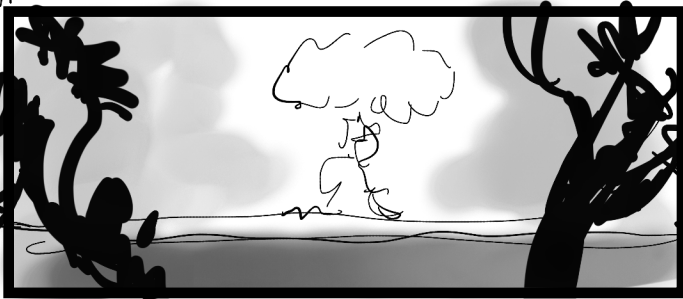
A PILLAR OF LIGHT RISES OUT OF THE HOTEL

69



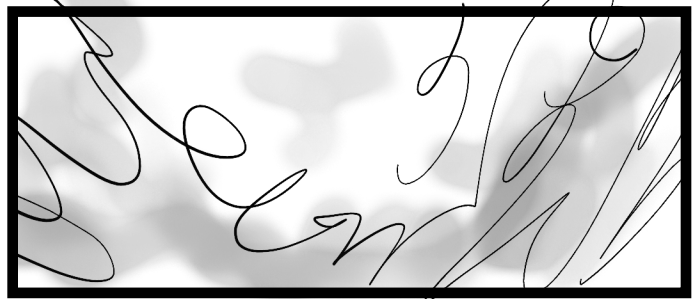
AS THE NUKE DETONATES.

70 A



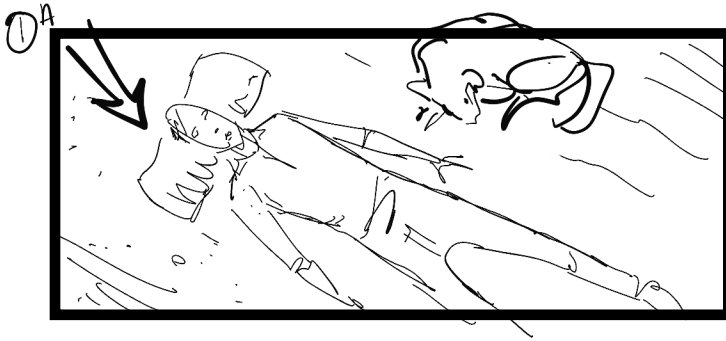
FROM THE DESERT FLOOR WE SEE THE MUSHROOM CLOUD RISE OUT OF VEGAS.

B



...AND THEN THE BLAST CONSUMES US.

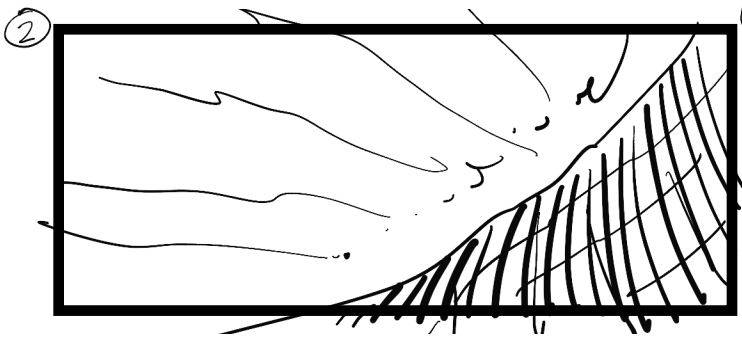
THE STAND 836



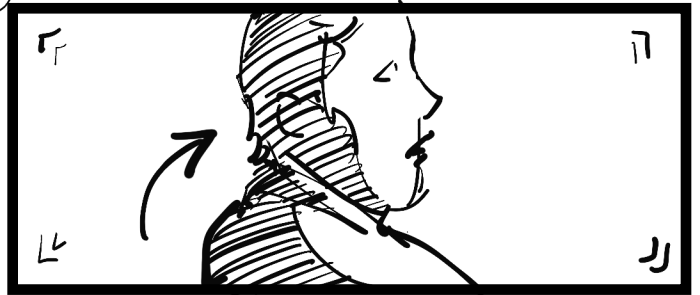
BOOM DOWN ON STU...



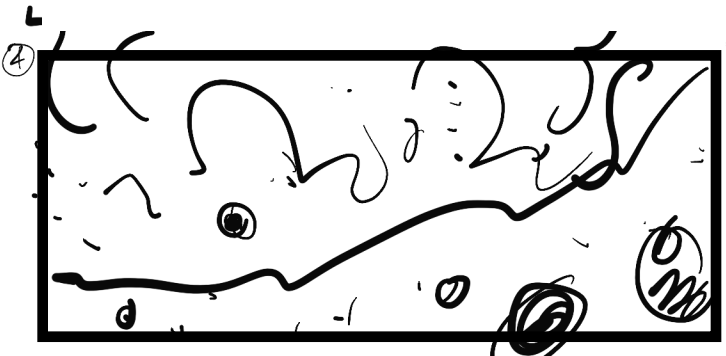
AS HE IS ILLUMINATED BY A SOFT GLOW.



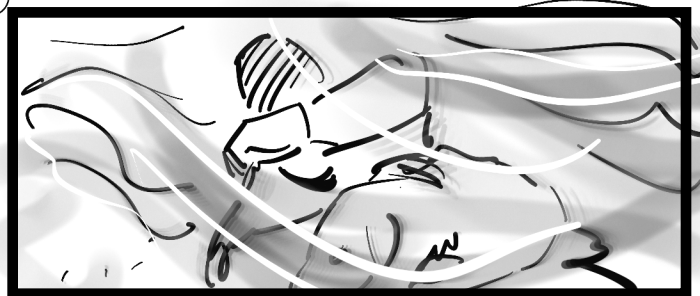
STU'S POV OF GLOW IN SKY.



STU SITS UP, JUST AS HE HEARS A DISTANT BOOM.
FOLLOWED BY A TREMOR.



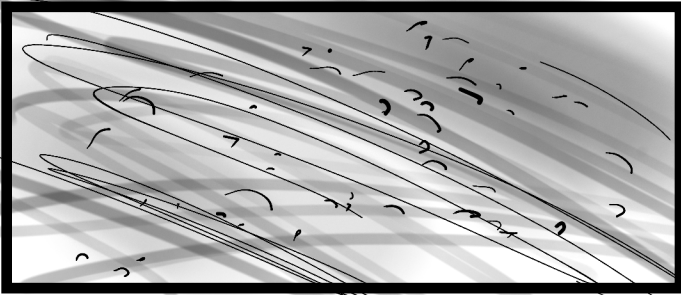
DUST AND DEBRIS RAIN DOWN.



...ENVELOP STU AND KOJAK.

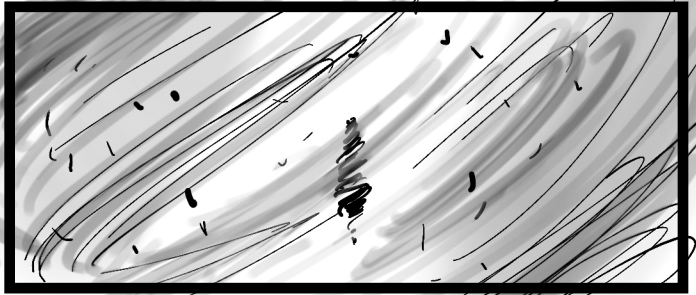
THE STAND 837 ***

1A



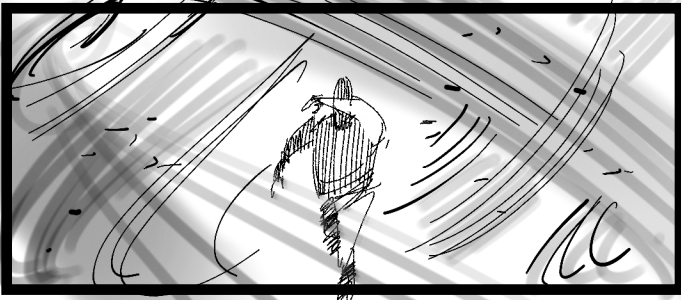
STORM

2B



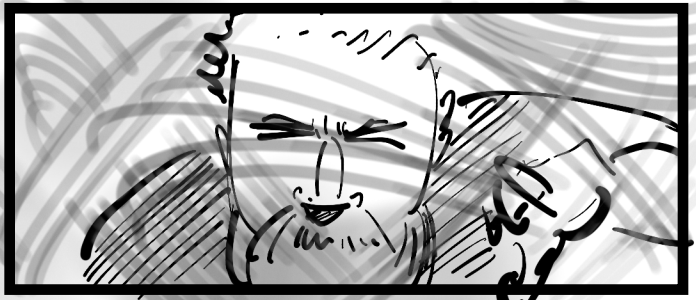
A FIGURE MATERIALIZES

3C



COMES UP TO US...

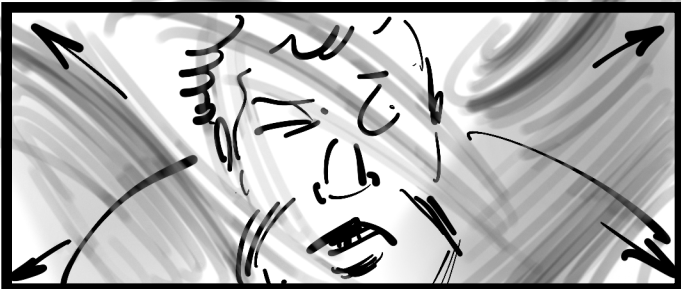
4D



IT'S TOM!

"TOM..."

5E



START PULL BACK WITH TOM AS HE REACTS TO VOICE.

"WHO'S THAT? YOU LOST IN HERE, TOO?
(THEN --) "HELLO, MY NAME IS--"

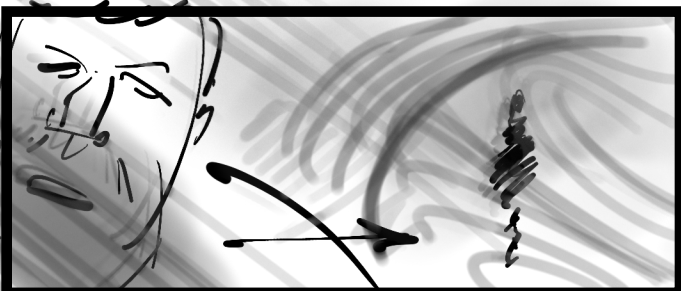
6F



"I KNOW YOUR NAME. PLEASE STOP WALKING,
TOM. IT'S NOT SAFE."

TOM STOPS MOVING.

7G



SLIDE RIGHT TO FIND ANOTHER FIGURE COMING TOWARDS
US...

"THANK YOU. --THROUGH TO--

"I THOUGHT THE LADY WHO GAVE ME THE NOTE MIGHT BE
PLANING TO COME WITH ME--"

8H



---IT'S NICK!

"TOM, OPEN YOUR EYES."

THE STAND 837 ****

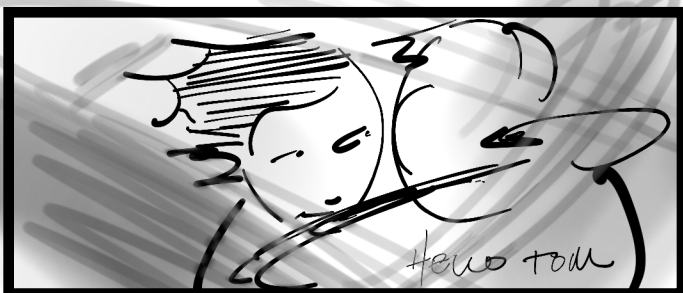


TOM TURNS AND WE WRAP AROUND NICK.

"NICK!!! MY MAIN MAN!"

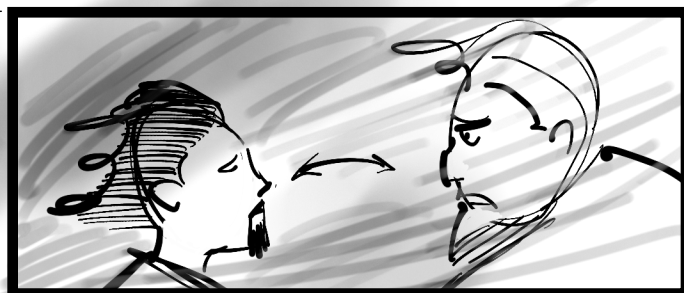


TOM HUGS.



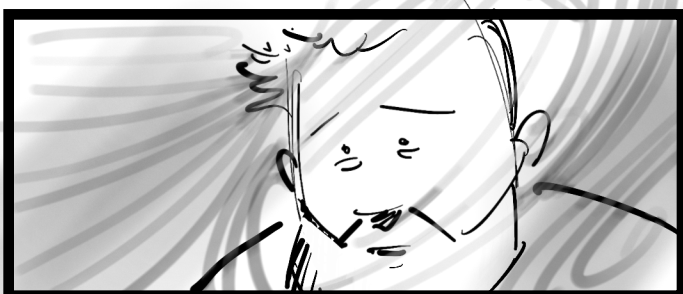
TOM WHIRLS NICK AROUND HIS ARMS OPENING NICK TO US---

"HELLO, TOM."

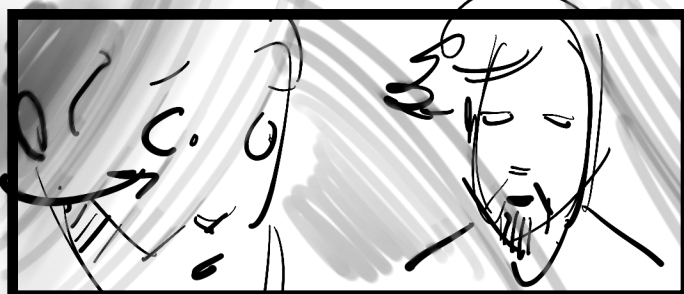


"IT ISN'T NICE TO LIE TO A FRIEND, YOU KNOW? I MEAN, I'M STILL REAL HAPPY TO SEE YOU AND I'M HAPPY YOUR EYE LOOKS LIKE IT HEALED UP BUT--"

"I WASN'T LYING, TOM. I SWEAR."

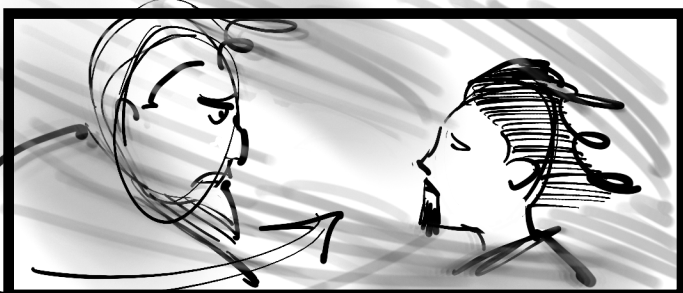


"SO YOU REALLY COULDN'T TALK? SO HOW COME NOW YOU CAN?"



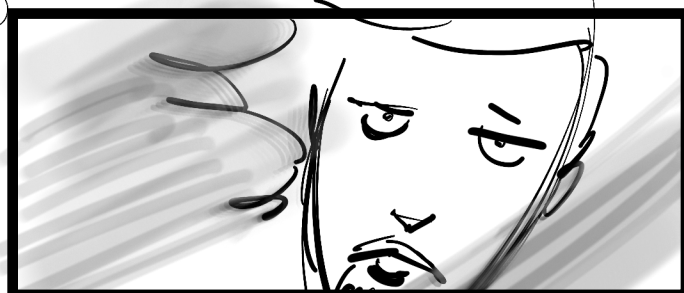
ADJUST TO REVEAL THAT NICK IS NOW BEHIND TOM.

"'CAUSE IT'S THE ONLY WAY I CAN MAKE YOU UNDERSTAND ME."



ADJUST TO 50/50.

"'CAUSE IT'S THE ONLY WAY I CAN MAKE YOU UNDERSTAND ME."

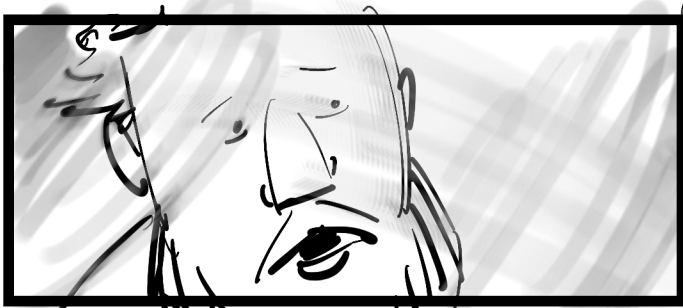


NEXT SECTION OF DIALOGUE IN SINGLES:

"STU'S IN TROUBLE" —THROUGH TO—
"I BELIEVE IN YOU."

THE STAND 837 ***

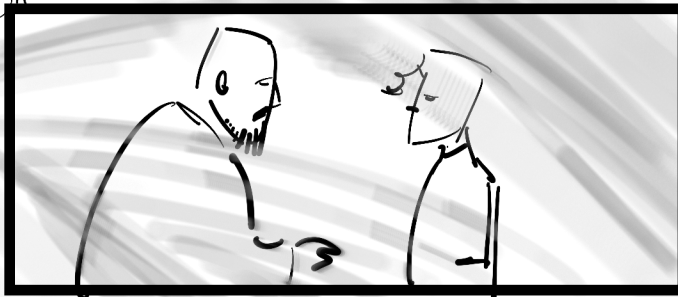
4



NEXT SECTION OF DIALOGUE IN SINGLES:

"STU'S IN TROUBLE" —THROUGH TO—
"I BELIEVE IN YOU."

5



COVER SAME DIALOGUE IN 50/50

"STU'S IN TROUBLE" —THROUGH TO—
"I BELIEVE IN YOU."

B



"YOU STILL HAVEN'T TOLD ME HOW TO
FIND ST--"

REACTS TO BARKING.

6



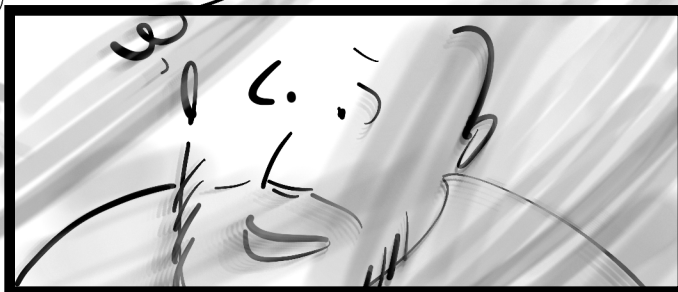
TOM'S POV OF SOMETHING IN THE STORM...

B



KOJAK!

7



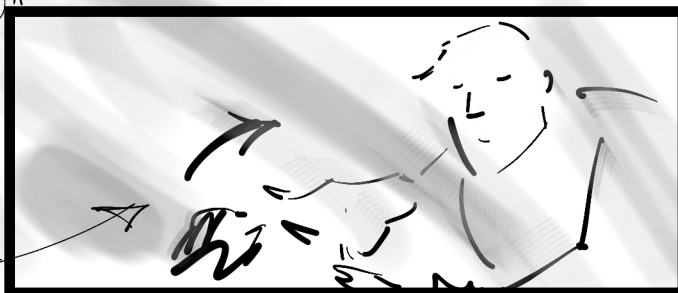
"KOJAK! IS GLEN WITH YOU? HAVE YOU
SEEN STU? CAN YOU TAKE US TO HI--"

8



TOM TURNS. NICK IS GONE.

9



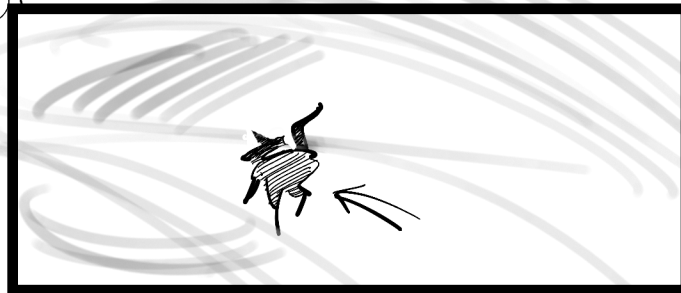
WITH KOJACK AS HE RUNS UP TO TOM.

"ALL RIGHT, BOY - SHOW ME WHERE HE'S AT."

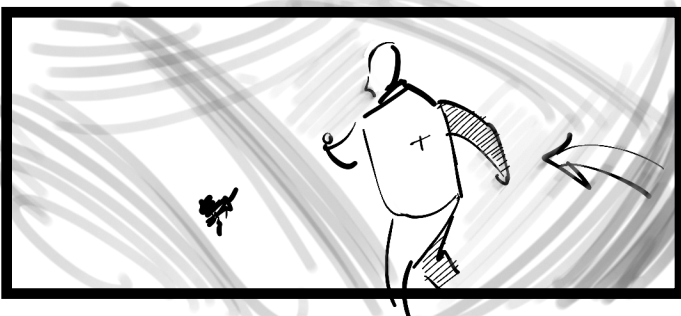
THE STAND 837 ***



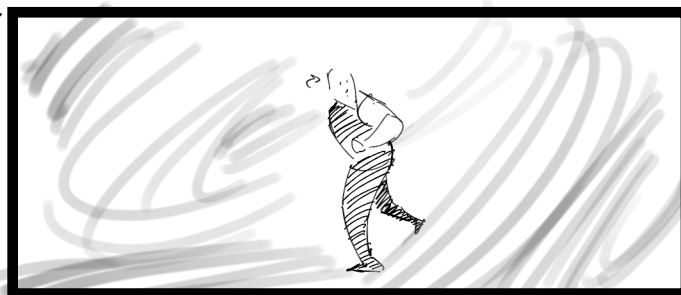
KOJAK HEADS OUT.



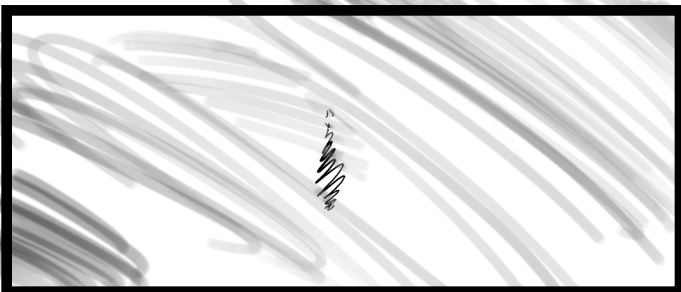
KOJAK RUNNING AWAY FROM US.



AND TOM RUNS AFTER HIM.



...CASTS A FINAL WALK BACK TO WHERE NICK HAD BEEN.



THEN VANISHES INTO THE STORM.

THE STAND 8A37 *****

① A



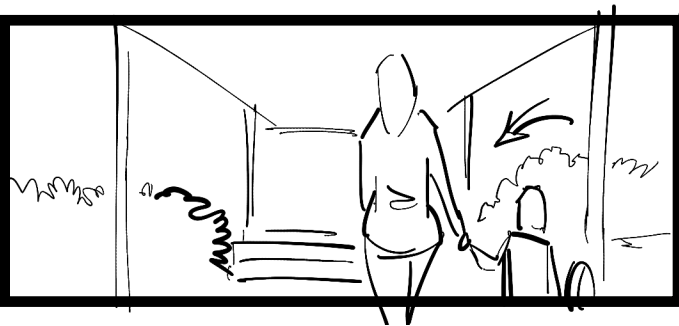
PULL BACK ON THE HUB.

② B



JOE AND FRANNIE ENTER IN FG.

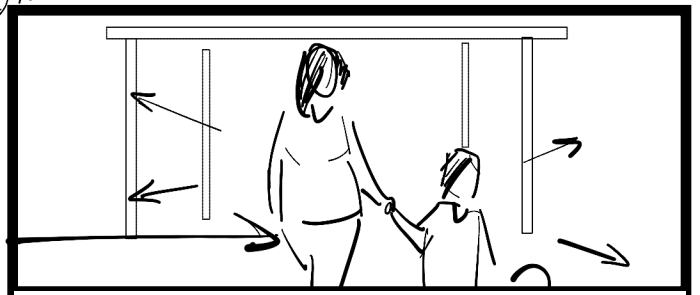
③ C



HEAD UP THE WALK.

"MRS. SOPHIA SAYS YOU'RE MAKING PROGRESS..."

④ A



REVERSE:

"SHE'S HOPING NEXT WEEK, YOU'LL WANT TO ACTUALLY SING A FEW LINES WHILE YOU PLAY --"

⑤ B



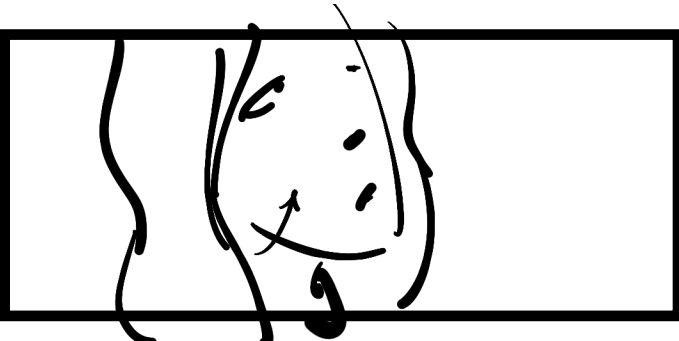
JOE GROWS INTO CU. STOPS. LOOKS UP.

⑥ A



FRANNIE FOLLOWS HIS GAZE...

⑦ B



...REACTS...

⑧ A



ABOVE, THE SKY GLOWS.

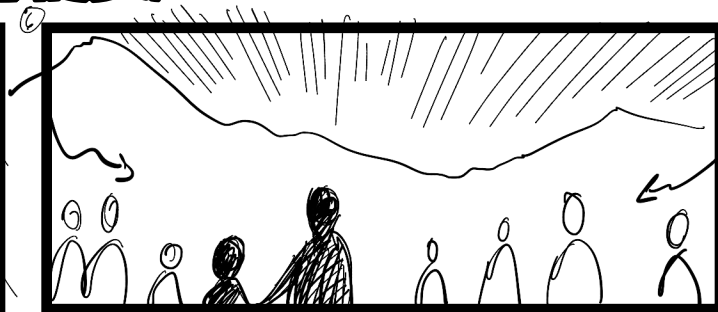
THE STAND 8A37 *****



ON FRANNIE AND JOE REACTING.

"JOE, LET'S GET INSIDE."

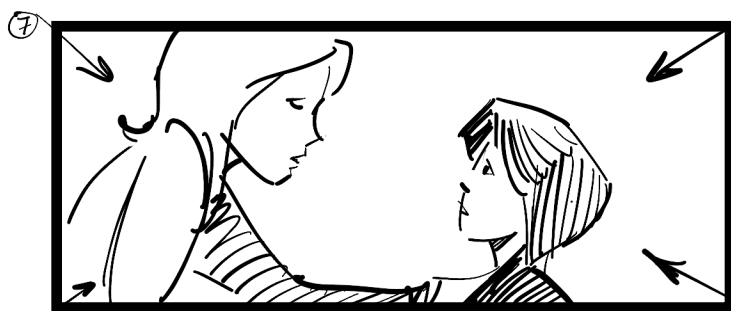
BUT JOE WON'T MOVE.



WIDER TO SEE THE MOUNTAINS AND THE GLIMMERING SKY, WHICH FADES BACK TO DARKNESS.

"JOE..."

"HE'S GONE."

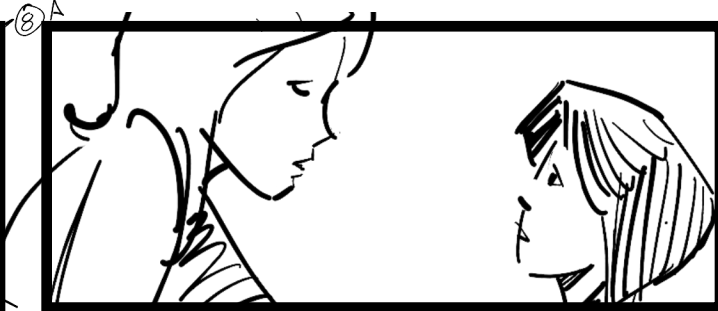


FRANNIE CROUCHES DOWN TO JOE.

"WHO'S GONE?... STU?"

"THE DARK MAN."

"HOW DO YOU KNOW THAT."



"CAN YOU SEE WHAT'S HAPPENED? CAN YOU SEE STU?"
(STILL NOTHING)
JOE, ANSWER ME!

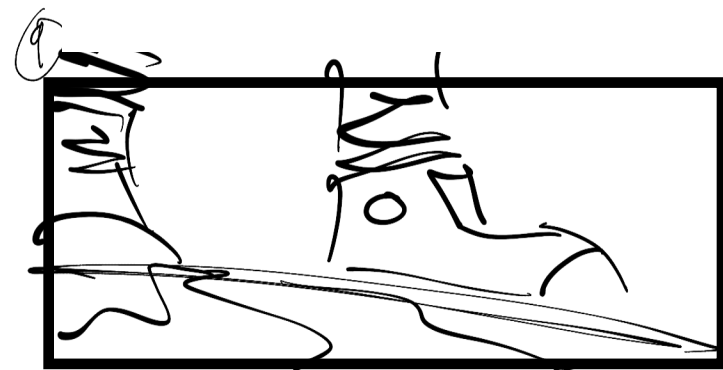


ISOLATE FRANNIE.

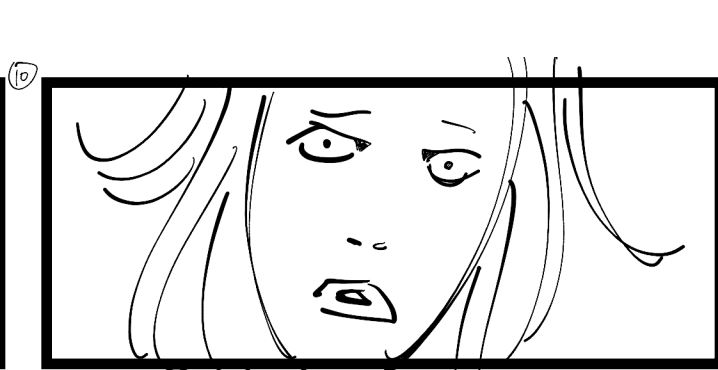
"JOE, PLEASE."



SHE REACTS TO SOUND OF WATER.



ON THE GROUND: HER WATER BROKE.



LOW ANGLE ON FRANNIE.

"OH, SHIT."

THE STAND 838 *****

① H^s



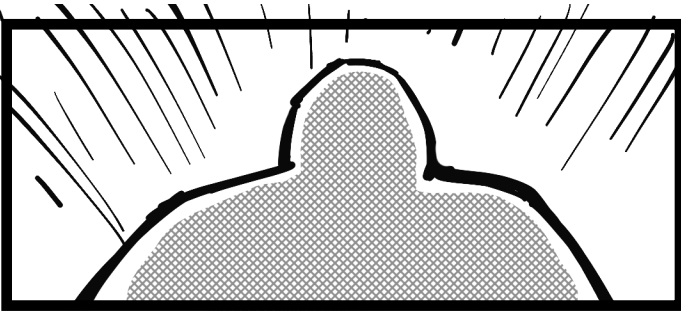
CLOSE ON STU DELIRIOUS.

"TURN YOUR PUMPS OFF! HE'S COMING.
THE DARK MAN'S COMING..."



GO, FRANNIE, TAKE THE BABY!
(RE: FIGURE)
I'LL HOLD HIM HERE...

②



ANGLE ON STU'S POV OF OMINOUS FIGURE (OUT OF
FOCUS).

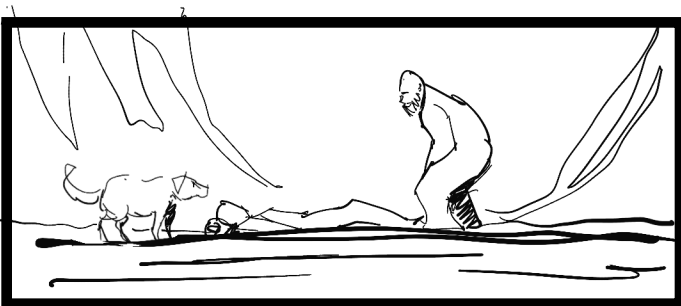
B



HE LEANS INTO FOCUS... IT'S TOM!

"STU! STU, MY LAWS! IT'S ME, TOM!"

③

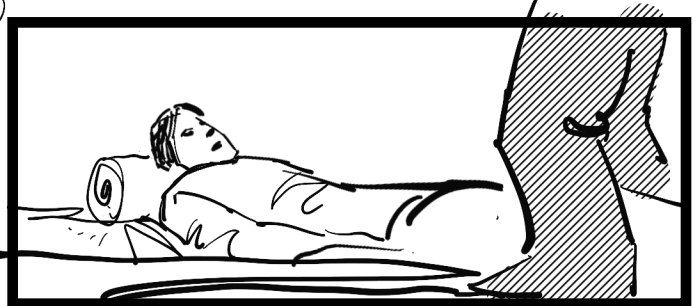


"CULLEN! MY LAWS!"

"...TOM...?"

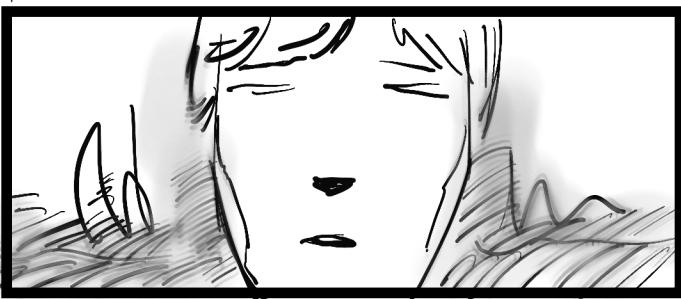
"DID I HEAR YOU SAY FRANNIE'S OUT HERE, TOO?"

④



IT'S REAL GOOD TO SEE YOU, TOM..."

⑤ A



AND WITH THAT, STU PASSES OUT...

B



AND DRIFTS OUT OF FOCUS.

THE STAND 839-849 *****

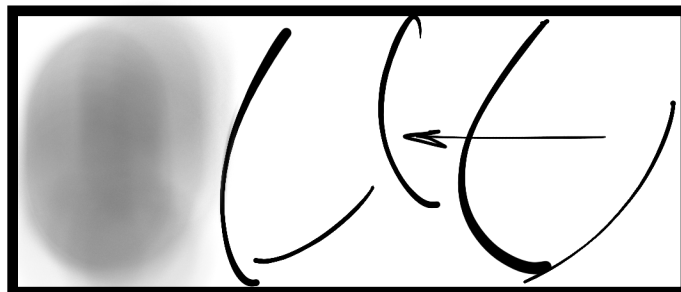
①A



*NOTE, THIS ENTIRE SEQUENCE SHOT AT 48 FPS.

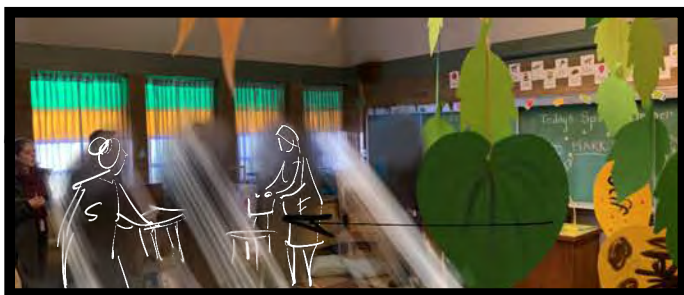
"FEELS LIKE EVERY DAY WE'RE MAKING PROGRESS."

B



RACK TO LEAVES... THEY'RE PAPER... SLIDE LEFT...

C



REVEAL FRANNIE AND SOFIA ADDING DESKS TO CLASSROOM.

"QUESTION IS, WHERE ARE WE HEADED?"

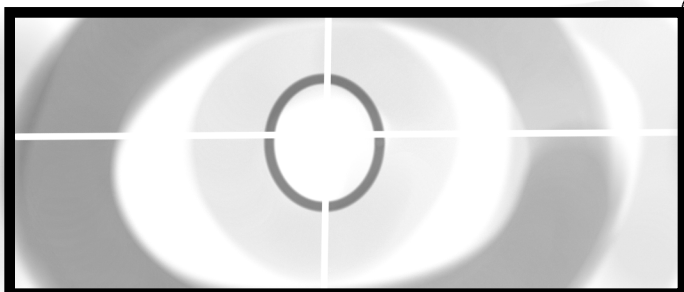
②A



SLOW ZOOM IN TO FRANNIE...

"AND HOW MUCH FARTHER DO WE HAVE TO GO BEFORE WE GET THERE?"

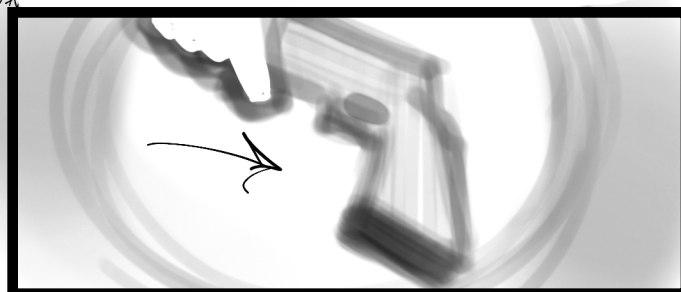
B



END ON FLARED OUT WINDOW...

"HOW LONG BEFORE WE GO FROM REBUILDING BACK TO JUST LIVING AGAIN."

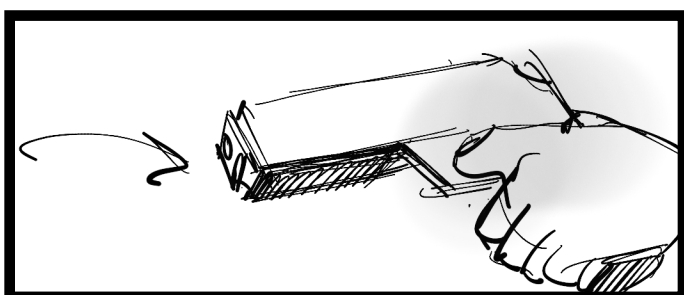
③A



DISSOLVE TO GUN AS IT IS PASSED ON FROM ONE HAND...

"AND HOW LONG AFTER THAT BEFORE THIS PLACE GOES BACK TO BEING JUST LIKE..."

B



...TO ANOTHER.

"...BEFORE."

C



SLOW ZOOM IN TO BG TO REVEAL FRANNIE WATCHING IN THE HUB.

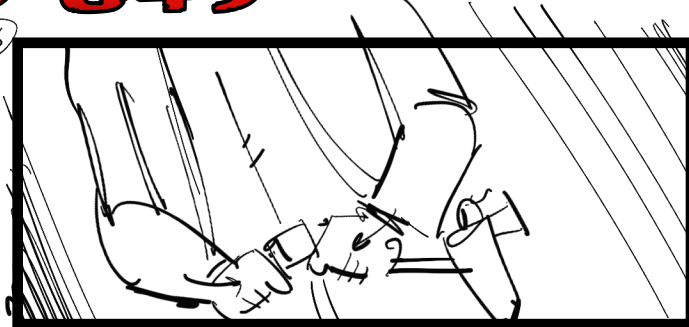
"SOMETIMES IT FEELS LIKE CAPTAIN TRIPS WAS LIKE FLIPPING A BREAKER SWITCH;"

THE STAND 839-849 *****



OVER FRANNIE TO WATCHMEN DISTRIBUTING WEAPONS.

"EVERYTHING IS NEW, A CHANCE TO DO IT ALL DIFFERENT."



CLOSE ON A BELT HITCHED UP.

"BUT EVERY DAY I WONDER -- WILL WE? WILL WE DO ANYTHING DIFFERENT THIS TIME?"



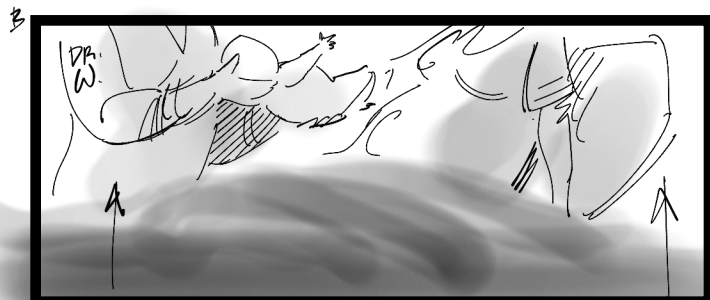
SLOW ZOOM INTO FRANNIE, CONCERNED.

"CAN WE EVEN? ARE WE CAPABLE."

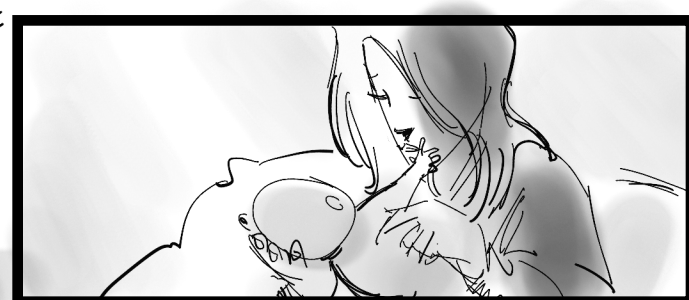


BLACK

"WHICH BRINGS ME TO YOU."

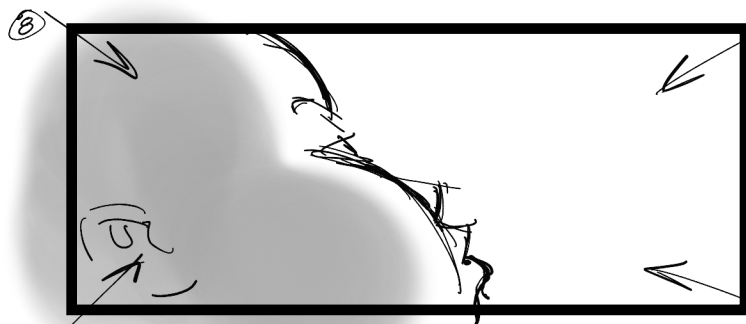


RISE OVER BED TO FIND...



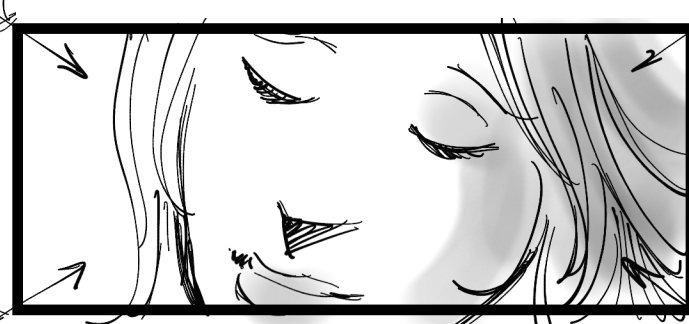
FRANNIE WITH HER NEW BABY.

"WHEN YOU GOT HERE, YOU WERE PERFECT. SIX POUNDS, NINE OUNCES OF EVERYTHING I HAD EVER DREAMED OF."



SLOW ZOOM IN TO BABY

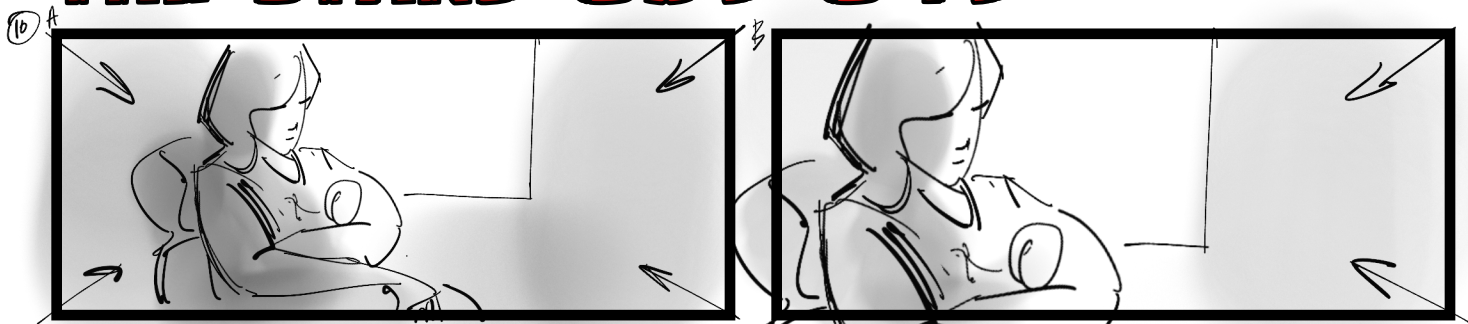
"EVERYONE BROKE OUT THE LIQUOR - JUST ABOUT ALL THE BOOZE WE'D BEEN HOARDING..."



SLOW ZOOM IN TO FRANNIE

"RAISED IN A TOAST TO YOU, TO THE FUTURE YOU PROMISED."

THE STAND 839-849 *****

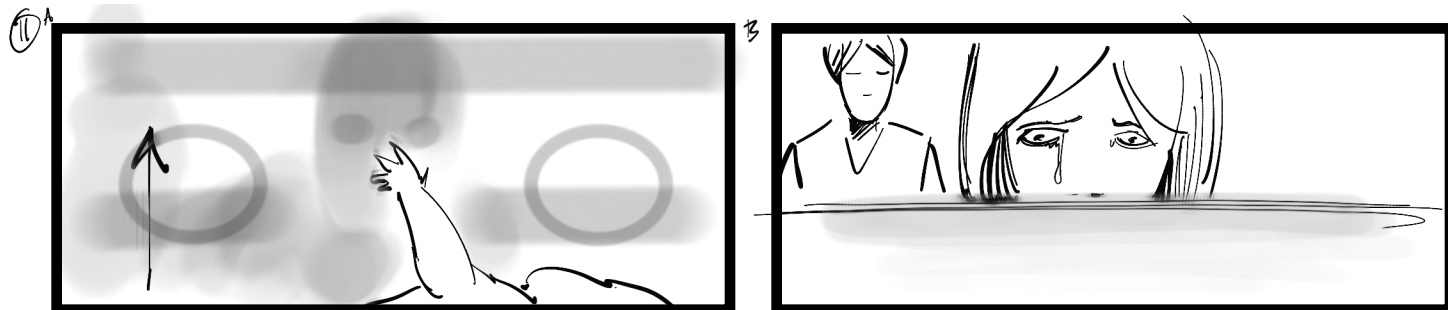
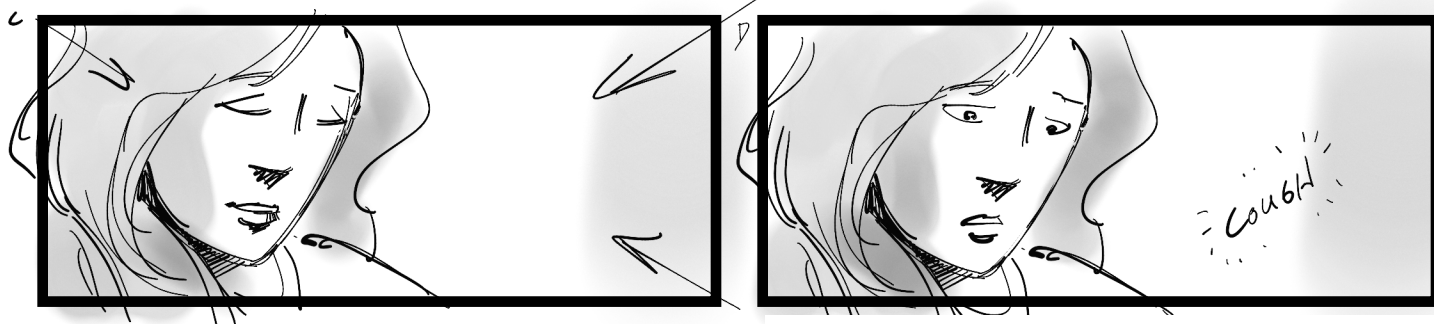


SLOW ZOOM IN TO FRANNIE NURSING THE BABY

"IT WAS A HELL OF A PARTY."

CONTENTED

"AND THEN..."

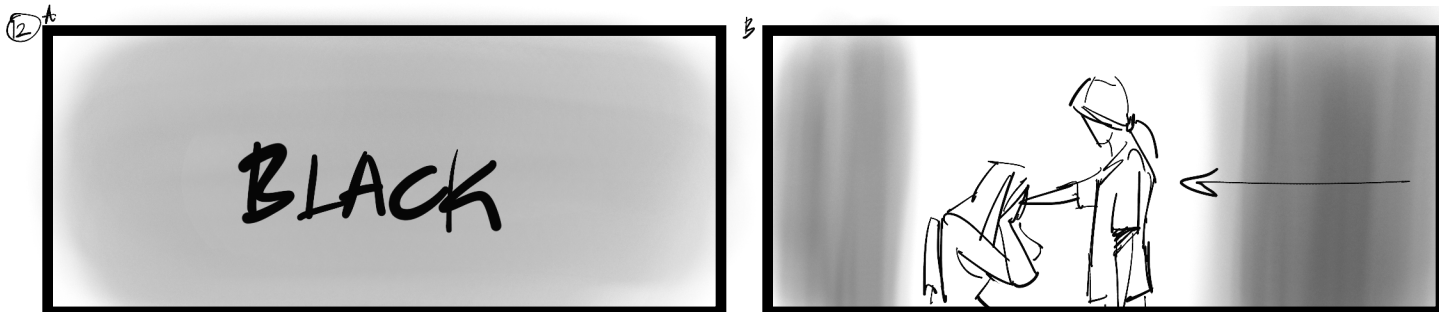


VIEW THROUGH INCUBATOR... RISE TO FIND...

"DR. WEN AND I TRIED TELLING EACH OTHER IT WAS PROBABLY JUST CROUP OR SOMETHING."

FRANNIE... DR. WEN IN BG.

"EVEN REGULAR FLU. ANYTHING BUT THAT. BUT THEN, YOUR NECK STARTED TO SWELL..."



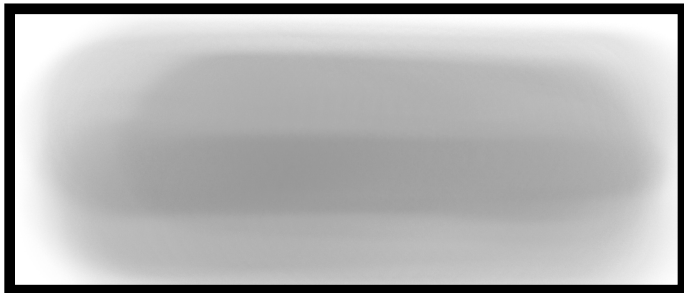
BLACK

SLIDE OFF WALL TO FIND FRANNIE CRYING

"AS SOON AS IT WAS CLEAR YOU HAD TRIPS, WE ALL ASKED OURSELVES THE QUESTION. 7-POINT-3 BILLION PEOPLE CAUGHT CAPTAIN TRIPS. 7-POINT-3 BILLION PEOPLE DIED. NOT ONE PERSON RECOVERED. THERE WAS NO HOPE."

THE STAND 839-849 *****

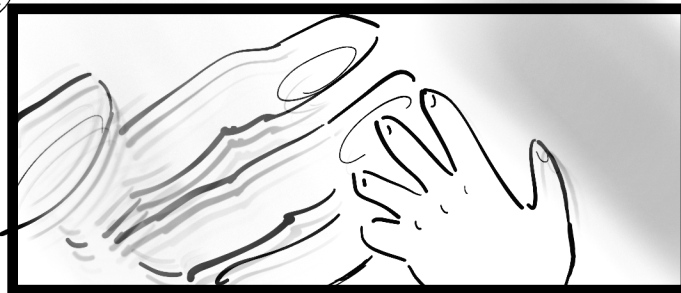
12c



BACK INTO DARKNESS

"HOW COULD WE LET YOU SUFFER?"

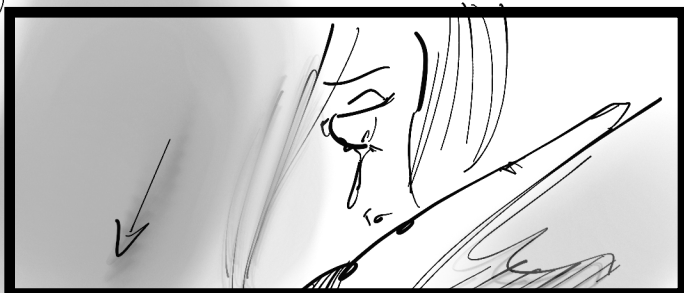
12



FADE UP ON BABY'S HAND SEPARATED FROM ITS MOTHER BY THE WALL OF THE INCUBATOR.

"I HATE THAT THE NOTION EVER CROSSED MY MIND."

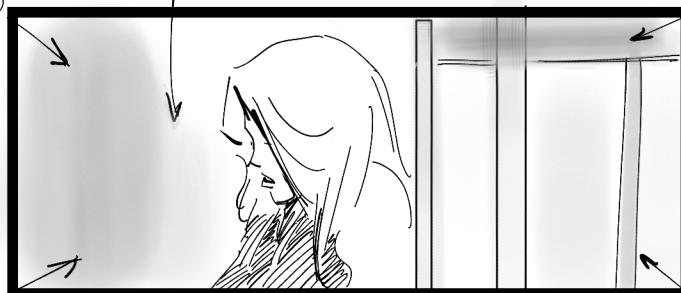
14



ON FRANNIE DESTITUTE, SHE SLIDES OUT OF SHOT.

"BUT IT FEELS IMPORTANT TO TELL YOU THAT... IT DID."

15



SLOW ZOOM INTO HER ON THE FLOOR

"BUT THERE WAS NO WAY. I JUST COULDN'T. I KNOW GLEN WOULD SAY IT WAS SELFISH, LET YOU KEEP SUFFERING TO SPARE MY CONSCIENCE."

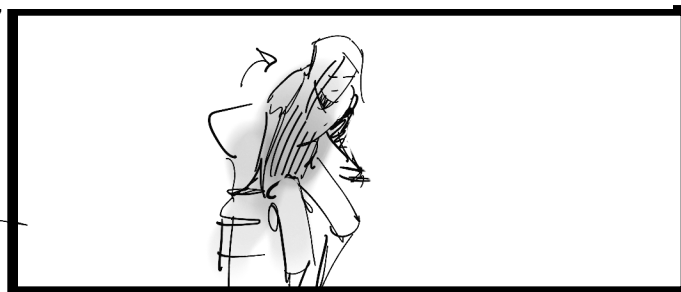
16A



DISSOLVE TO FRANNIE ASLEEP IN A CHAIR.

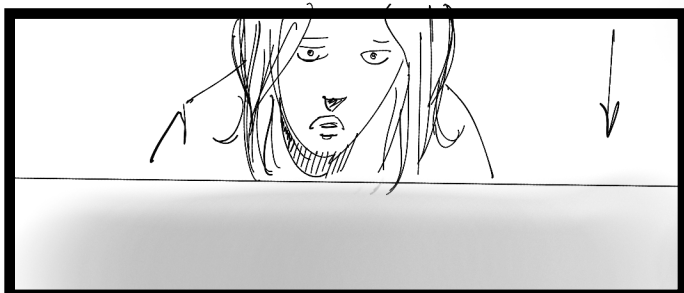
"NO ONE'D EVER HEARD OF SOMEONE IMPROVING ONCE THEY CAUGHT TRIPS."

B



SHE WAKES... RISES

C



GOES TO THE INCUBATOR... BOOM DOWN

"EVERYONE WE'D SEEN OR HEARD ABOUT JUST GOT WORSE AND WORSE UNTIL THEY DIED."

D



AS FRANNIE PEERS INSIDE.

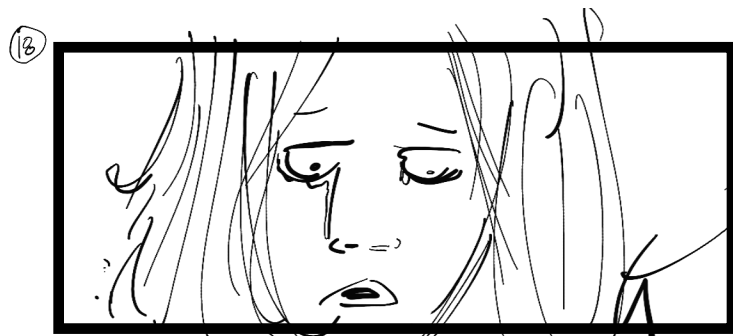
THE STAND 839-849 *****



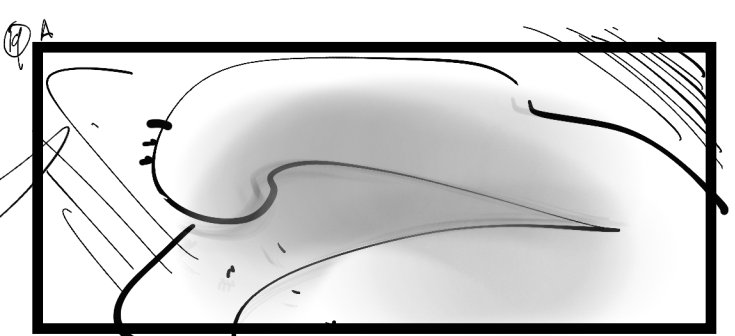
ZOOM IN TO PROFILE VIEW...



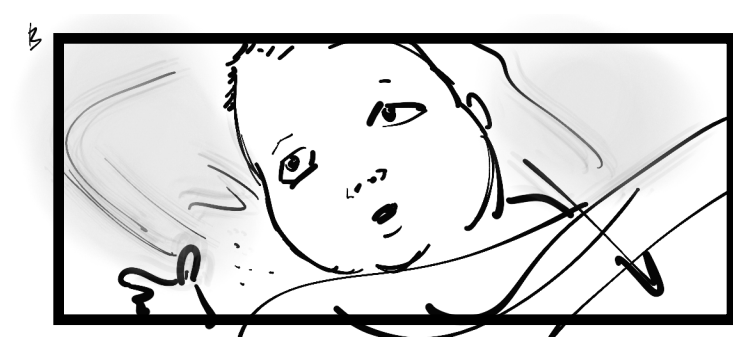
FRANNIE OPENS INCUBATOR.



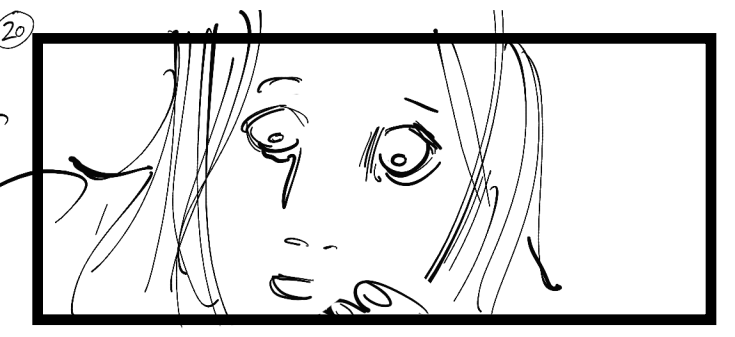
ON FRANNIE, DAWNING HORROR...



THE BABY IS MOTIONLESS BENEATH THE BLANKET



FRANNIE PULLS BACK THE BLANKET TO REVEAL THE BABY IS ALIVE!... RECOVERING



ON FRANNIE'S RELIEF

"WHEN YOUR FEVER BROKE, I DIDN'T LET MYSELF CELEBRATE. NOT WHEN YOU STOPPED COUGHING, NOT EVEN WHEN YOUR NECK WENT BACK TO NORMAL---"



PULL BACK THROUGH DOORWAY AS FRANNIE PICKS UP BABY.

"EVEN WHEN I KNEW WE HAD YOU BACK, I COULDN'T SHAKE THE IMAGE."

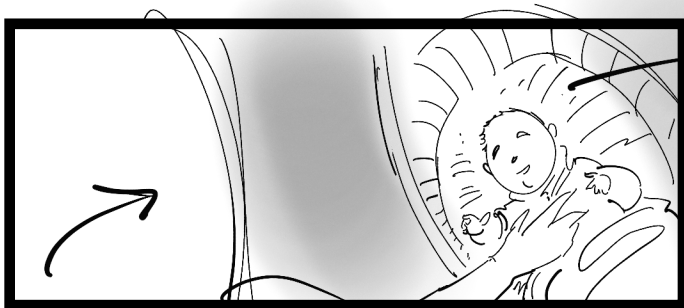


DISSOLVE TO FRANNIE'S HOUSE... FRANNIE VISIBLE THROUGH GLASS DOOR.

"-- THERE YOU WERE, SURROUNDED BY ALL THOSE EMPTY CRIBS. 'COURSE, THEY WON'T STAY EMPTY---"

THE STAND 839-849 *****

23



ARC OVER FRANNIE AS SHE CHECKS HER BABY

"JEN AND TYLER CURTIS' BABY WAS JUST TEN WEEKS BEHIND YOU"

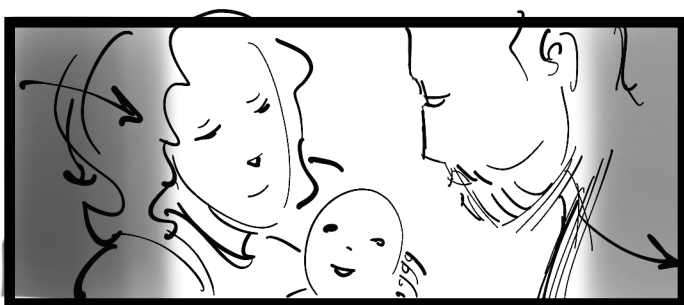
24



CONTINUE MOVE THROUGH CURTAIN TO FIND A LOVEABLE COUPLE WITH THEIR NEWBORN.

"HE CAME EARLY. BUT HE NEVER GOT TRIPS. FIRST BABY BORN TO TWO IMMUNE PARENTS -"

25



CLOSER ON THE SAME, CONTINUING THAT FLOATY MOVE

"SO FAR, SO GOOD. MAYBE THERE'S HOPE FOR US YET."

26



DISSOLVE TO PAPER— FRANNIE WRITING

"GOD, I WISH YOU COULD MEET STU..."

27



ON FRANNIE OVER HER JOURNAL

"PEOPLE KEEP TRYING TO GET ME TO SEND SCOUTS TO VEGAS, SEE IF THEY CAN FIND OUT WHAT HAPPENED TO OUR PEOPLE, TO FLAGG, WHAT MADE THOSE LIGHTS IN THE SKY."

28



PULL BACK TO A VIEW FROM OUTSIDE THE HOUSE LOOKING THROUGH WINDOW AS FRANNIE PICKS UP HER BABY.

"KEEP SAYING NO, TOO DANGEROUS, WE CAN'T SPARE THE MANPOWER. IS IT POSSIBLE I JUST DON'T WANT TO KNOW THE ANSWER?"

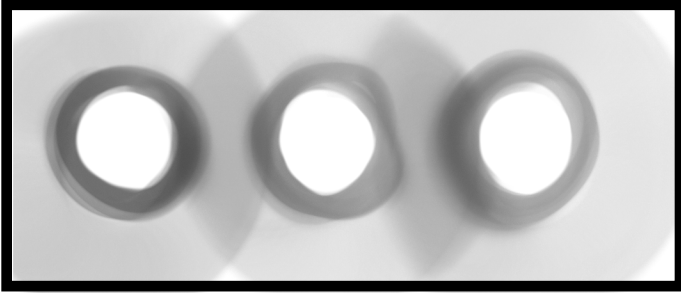
B



NORRIS PASSES THROUGH FG (?)

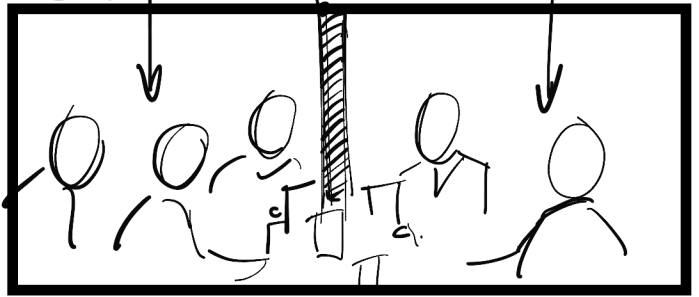
THE STAND 852 *****

①



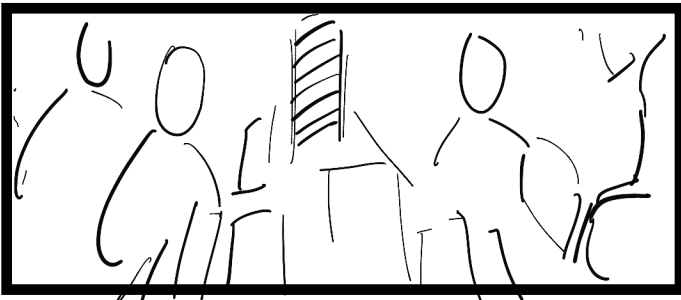
STRING OF LIGHTS

②



BOOM DOWN TO CITIZENS OF BOULDER PLACING PHOTOS AND KEEPSAKES AT BASE OF SHRINE.

③

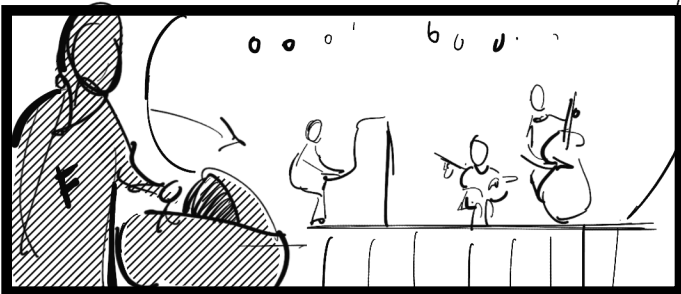


④



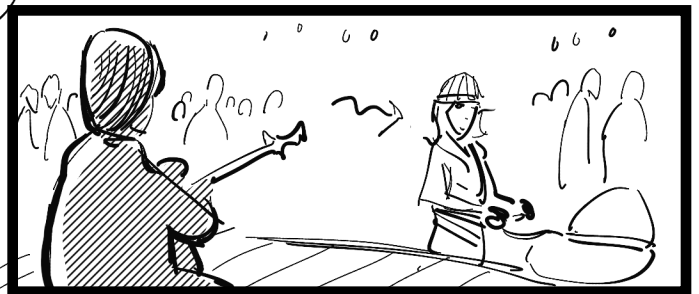
FRANNIE WHEELS STROLLER INTO SHOT.

⑤



REVERSE WE SEE SHE IS HEADED TO BAND STAGE AND MUSICIANS PLAYING, INCLUDING...

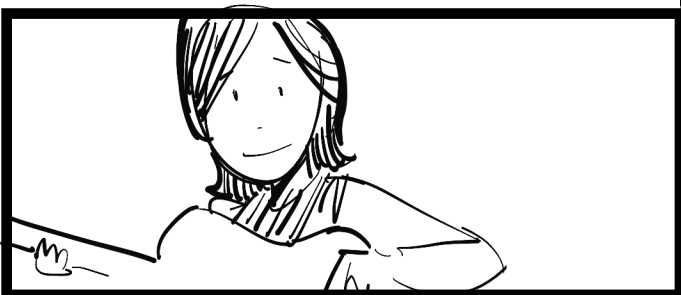
⑥



...JOE TO FRANNIE.

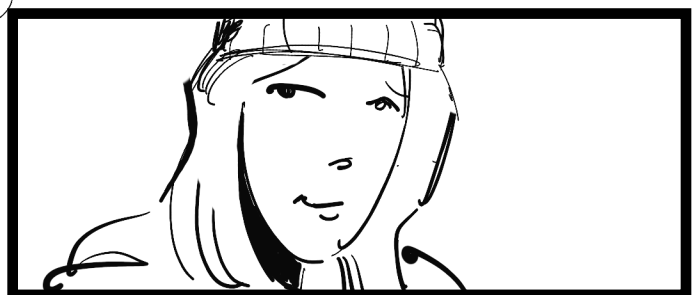
"JOE."

⑦



JOE LOOKS UP AND SMILES AT HER WHILE HE PLAYS.

⑧



ON FRANNIE WARMING TO THE MOMENT... THEN TURNING SAD.

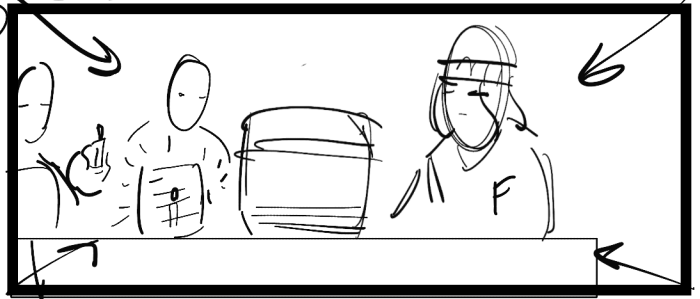
THE STAND 852 *****

6



ECU FRANNIE WRITES STU'S NAME ON A CARD.

7



PUSH IN AS SHE FINISHES WRITING.
*IN BG WE SEE OTHER PEOPLE DOING THE SAME...
MAYBE ALSO PLACING CANDLES IN LANTERNS.

8



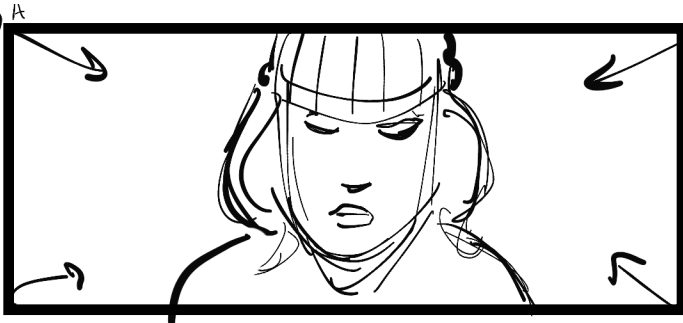
CLOSE ON FRANNIE, THINKING OF STU AS SHE...

9



TIES THE CARD TO THE LANTERN.

10

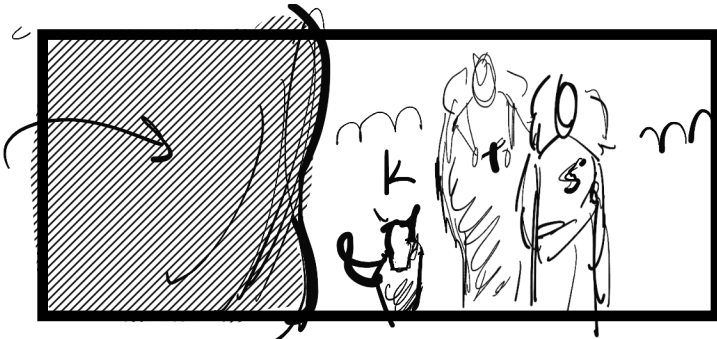


PUSH IN TO FRANNIE LOST IN THE MOMENT.

11



SHE HEARS A DOG BARKING...



URNS... TO REVEAL... STU! AND TOM!

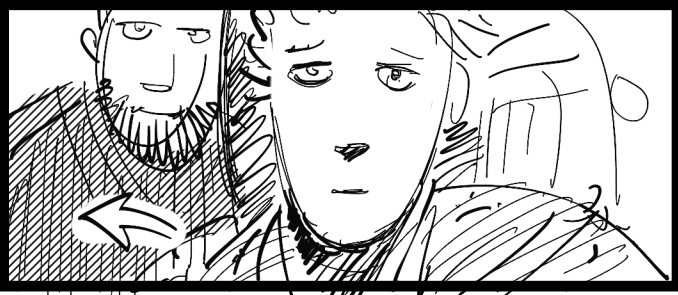
12



ON FRANNIE, STUNNED.

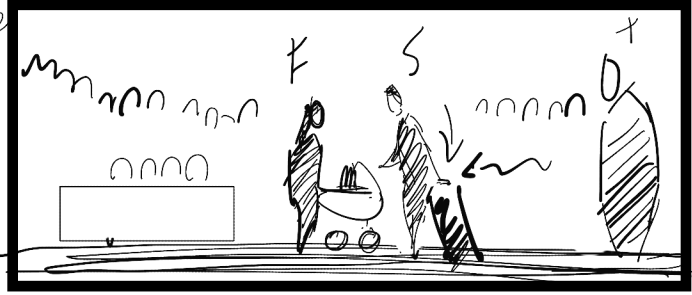
THE STAND 852 *****

12



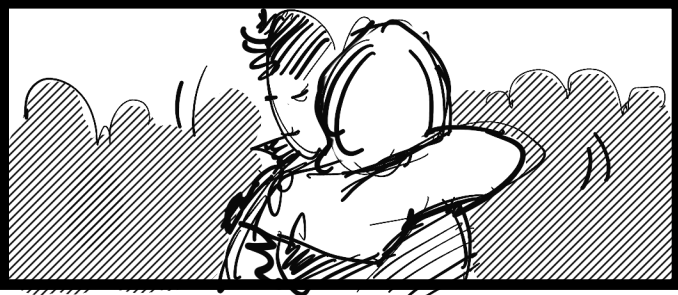
CLOSE ON STU. HE STARTS FORWARD

13



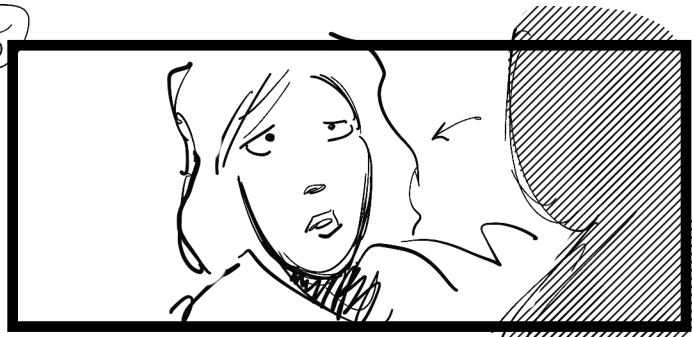
WIDE PROFILE AS STU COMES UP TO FRANNIE.

14



CLOSE PROFILE AS THEY FALL INTO EACH OTHER'S ARMS.

15



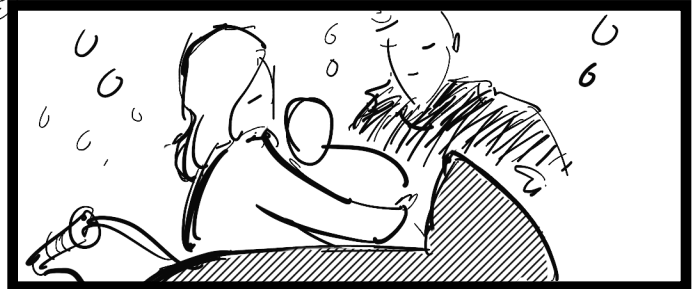
"ARE YOU REAL."

16



"ASK ME IN A LITTLE WHILE."

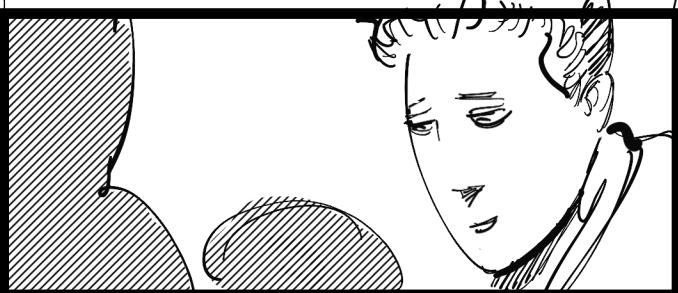
17



OVER CARRIAGE AS FRANNIE TAKES OUT ABBIE.

"THIS IS ABAGAIL. ABAGAIL, MEET STU. HE'S GONNA BE YOUR DADDY."

18



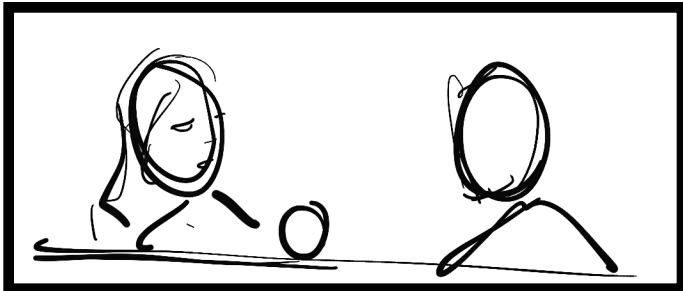
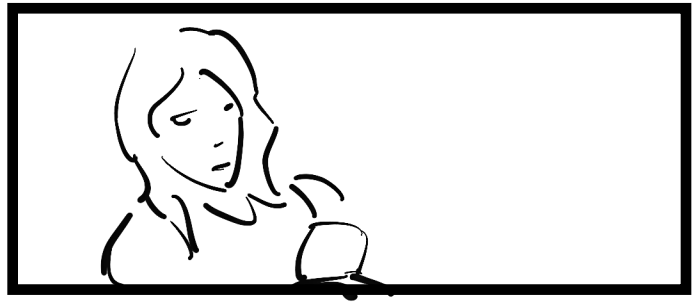
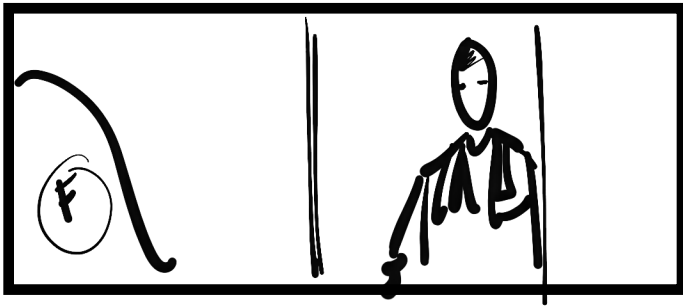
"HI, ABAGAIL, PLEASD TO MEETCHA..."

19

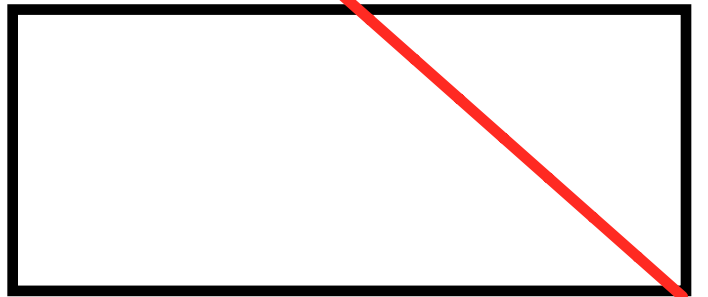
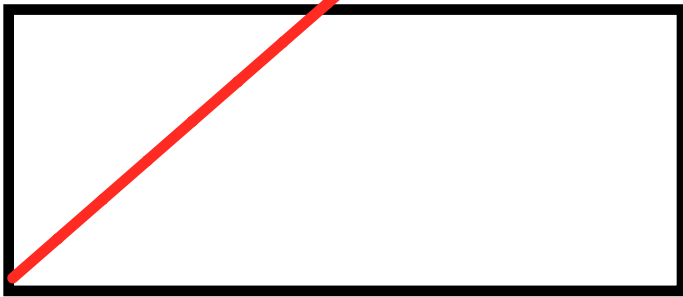
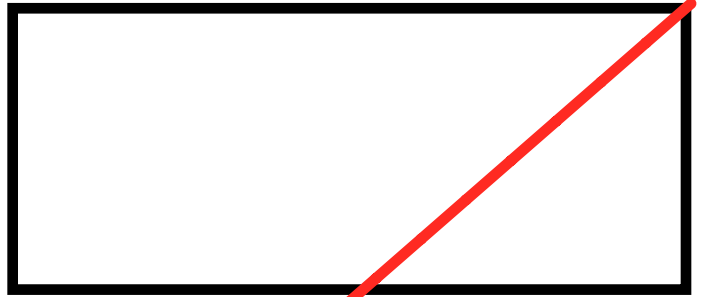
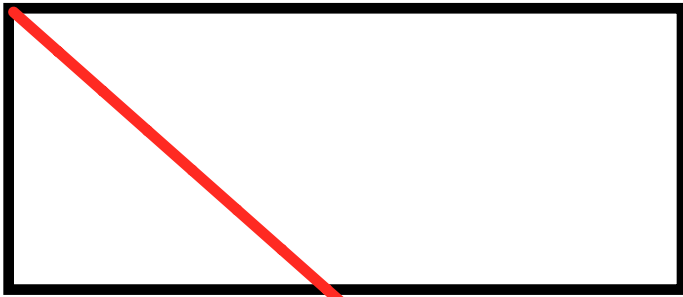
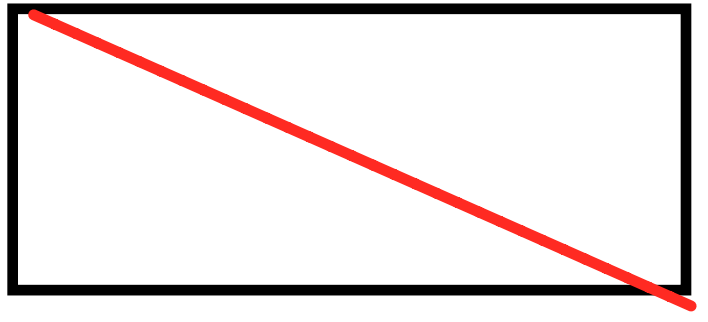


"AND PROUD TO KNOW YA."

THE STAND SC 8A53



THE STAND



A53

CONTINUED: (2)

A53

And off this newly-reunited family--

53

OMITTED

53

ROLL "CREDITS"

END EPISODE

