

ACT FIVE

FADE IN:

EXT. MONKEY CAGE - BRONSON'S POV - DAY 141

Bronson and CAMERA COME OUT the door. They see three bikes zoom away up the shore. Mook is leaning on Bronson's bike. He assumes she wants him to follow the others.

ANOTHER ANGLE 142

Without a word they mount and ride up the shore.

WIDER ANGLE 143

HOLD the first three bikes speeding up the road which Bronson first came down. The sun is seen just sneaking up over the mountains.

MED. SHOT 144

Bronson and Mook speed through the religious gate and we PAN them up to the road.

ANOTHER ANGLE 145

Bronson and Mook following the three bikes up the road.

ANGLE - WINDING ROAD 146

The three bikes shooting around the winding road and going up, up. HOLD THE SHOT as the first three LEAVE IT. Bronson and Mook ENTER SHOT. PAN them up to the top and around another curve.

ANGLE - MESA 147

Flat area of ground. An old man is standing near a bonfire, poking it with a stick. The first three bikes roar INTO SHOT. They park their bikes and dismount.

ANGLE - ROAD

148

PAN Bronson and Mook up the last hill and onto the mesa.
They dismount.

MED. SHOT - BONFIRE

149

The guitar plunker and the others have gathered around
the fire. They sit. Mook moves INTO THE SHOT.

CLOSE SHOT - BRONSON

150

He hasn't moved from bike. He stands watching.

ANGLE - BONFIRE - FAVORING MOOK

151

She looks back to Bronson.

MOOK

Hey Jimmy! Come on -- over here!

PAN TO guitar plunker.

GUITAR PLUNKER

Cool it, Mook. He does what he
wants. Just like you.

ANGLE - BIKE AREA

152

PAN Bronson past the bonfire area to the edge of the cliff.
He looks out.

PANORAMIC VIEW - BRONSON'S POV

153

What a scene! Lesser mountains. The lake in the distance.
The early dawn. Almost a religion in itself.

ANGLE - BONFIRE

154

Mook is watching Bronson. She starts to move toward him.

GUITAR PLUNKER

I said leave him be. We don't
push anybody.

MOOK

I'm not pushing. I'm just playing
out a challenge.

154
CONT'D
(2)

She moves away.

MED. SHOT

155

HOLDING Bronson with Mook approaching in the B.G. She
moves in very close to him.

MOOK

You joining us?

BRONSON

Maybe.

MOOK

You could spend a day like you
never spent before.

BRONSON

You know, looking out across there
at this time of morning...it's like
...well, there's not a soul in
sight. But looking at it...all I
can think of...is soul...one big
soul. We all might be that. Like
Tom Joad said. We're all just one
big soul.

He turns to Mook.

BRONSON

Why don't you join your friends.

MOOK

And you?

BRONSON

I don't know. You run along.

MOOK

What do you mean... 'run along?'
You said that like you think I'm
some kid! Man, you know...I think
you're scared.

BRONSON

What?

155
CONT'D
(2)

MOOK

The challenge. You're scared.

BRONSON

I don't want that challenge. I
got my own.

MOOK

You think you do.

BRONSON

Look, you got inside me a little
last night. That's fine. You
moved me a certain way...that's
it for now.

ANOTHER ANGLE - FAVORING MOOK

156

She is glaring at him. A real fire shooting out from the eyes. Still another side of this girl. You think she's one thing -- she's something else. Suddenly she turns and walks away.

WIDER ANGLE - BONFIRE AREA

157

Bronson still near the edge. The others around the bonfire.

ANGLE - BRONSON'S POV

158

He glances from the panoramic view to the bonfire area. ZOOM IN ON Mook. She is looking at Bronson. ZOOM BACK.

MED. SHOT - BONFIRE

159

CAMERA IS SHOOTING FROM the fire. PANNING the people sitting around. Very quiet. Just the crackle of the fire. As the CAMERA PANS the faces all looking into fire with the exception of Mook who still looks at Bronson. Finally CAMERA SETTLES ON the guitar plunker. He strikes a chord and then begins to sing very softly. The others join in.

GUITAR PLUNKER (sing-
 ing; others joining in)
 "Should the death angel knock at
 thy chamber,
 In the still watch of tonight,
 Say, will your spirit pass into
 torment;
 Or to the land of delight?
 Say, are you ready? Oh! Are you
 ready?
 If the death angel should call?
 Say, are you ready? Oh! Are you
 ready?
 Mercy stands waiting for all."

159
 CONT'D
 (2)

CLOSE SHOT - BRONSON

160

He listens to the singing.

BACK TO SCENE - BONFIRE

161

Still singing. All but Mook.

MED. SHOT - BRONSON

162

PAN him along the edge of the cliff farther from the fire.
 The singing still HEARD faintly. He stops as he gets to
 the far edge. The SINGING STOPS. Suddenly he HEARS a
 BIKE MOTOR start up. He turns.

WIDE SHOT

163

Mook on Bronson's bike. She speeds from mesa area and
 heads down the road.

ANOTHER ANGLE

164

Bronson running into bonfire area where the guitar plunker
 meets him.

BRONSON

What gives?

GUITAR PLUNKER

That's her thing today....her challenge.

164
CONT'D
(2)

BRONSON

On my bike?

GUITAR PLUNKER

It don't matter. You want to go after her? There's three bikes. Take any one of them. She's going to cross the plank. Maybe it'll be a challenge for you.

WIDER ANGLE

165

Bronson moves quickly to the guitar plunker's bike, mounts it, and rides out of the area.

LONG SHOT - MOUNTAIN ROAD

166

Mook speeding around a curve. QUICK PAN UP the road to Bronson two curves behind.

ANGLE - MOUNTAIN TOP

167

SHOOTING DOWN at the chase. Mook barely maneuvering the curves. Bronson has gained a little.

CLOSE SHOT - MOOK

168

This is a girl with intent.

CLOSE SHOT - BRONSON

169

A hell of a ride.

WIDE ANGLE

170

SHOOTING ACROSS a chasm to the mountain road. There is a log stretched across the fifteen to twenty foot chasm. The log has been flattened out on top. The mountain road curves just before the log. One could either stay

on the road and make the curve or angle slightly and possibly ride across the log with a lot of luck. Mook rides INTO THE SHOT maneuvering the curve. ZOOM IN CLOSE ON her as she veers from the curve and heads for the log.

170
CONT'D
(2)

ANOTHER ANGLE 171

Mook shooting across the narrow log to the other side.

CLOSER ANGLE 172

Mook stops the bike across the chasm and looks back to the other side.

ANGLE - ROAD 173

Bronson moves up the road to the curve. He sees the log and stops.

ANGLE - BRONSON'S POV 174

SHOOTING ACROSS the log to Mook. She waves.

CLOSE SHOT - BRONSON 175

He looks at the waving Mook. He then looks behind him, sizing up the distance.

WIDER ANGLE 176

Bronson backs the bike up a few feet. He sizes up the log.

MED. SHOT - MOOK 177

MOOK (yelling)

Why don't you come around the curve
and make it!

MED. SHOT - BRONSON

178

He just glares at her, backs up, guns the motor and heads for the log.

WIDE SHOT

179

Bronson shoots across the log. By the time he is on the other side, Mook has gunned his bike down the road. Bronson recovers and goes after her.

ANGLE - LAKE SHORE AREA

180

Mook riding off the mountain road and onto the sand.

ANOTHER ANGLE

181

Bronson right on her tail as they move onto the lake area.

WIDER ANGLE

182

She seems to be heading directly toward the water. Bronson pulls alongside of her and edges her away from the water and up the shore.

ANOTHER ANGLE

183

She suddenly veers away from him and turns around, moving toward the water again. Bronson is heading her off.

WIDER ANGLE

184

Near the water. He manages to turn her away again but this time she takes a spill.

ANOTHER ANGLE

185

He jumps off the bike and moves to Mook and his own bike. She is suddenly trying to re-mount. He firmly lifts her off and throws her in the water.

ANGLE - BRONSON

186

He rights his bike and begins to check it for damage.

CLOSE SHOT - MOOK

187

She rises to her feet, knee deep in water. She is hysterically laughing. Half coherent.

MOOK

Save your bike...love your bike!
Make it go...spit fire, baby!
Man and his machine...look at him!
That's his thing!

ANGLE - BRONSON

188

He is sitting on his bike. He looks at Mook.

CLOSE SHOT - MOOK

189

The laughing is still there, but now a little forced. It's as if she is trying to show a defiant face to Bronson but can't quite make it.

CLOSE SHOT - BRONSON

190

He gets the bike motor running. His actions are as if he were readying to ride away. Instead, he turns suddenly and looks again at Mook. In his head --- just leave, ride off. In his eyes as he looks at her --- could I help her? Why?

CLOSE SHOT - MOOK

191

The CAMERA PICKS UP a look of helplessness in her eyes. However, for Bronson she is still trying to maintain a certain defiance. What the audience sees is one thing --- what Bronson sees is something else.

ANGLE - BRONSON'S POV - MOOK

192

From Bronson's POV only the defiance shows.

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WIDER ANGLE

193

Bronson rides up the shore. Mook steps just to the water's edge.

CLOSE SHOT - BRONSON

194

riding up the shore. Don't look back. That's it. Suddenly he stops. Looks up.

ANGLE - SIGN - BRONSON'S POV

195

HOLD the sign above the gate. "God is man--love is the only religion."

CLOSE SHOT - MOOK

196

The helplessness is now complete as she looks after Bronson. She seems almost like a little lost, frightened girl. Maybe tears. Maybe not.

LONG SHOT - MOOK'S POV

197

Bronson riding through the gate, past the "Monkey Cage" and onto the highway.

MOVING SHOT

198

Bronson on his bike speeding up the mountain road.

CLOSE - BRONSON'S FACE

199

He HEARS the singing:

"Hey, are you ready? You ready?
If the death angel should call?"

FADE OUT.

THE END