Random Page

Recent Changes
Random Page
Contact us
Help

Discussion
Text
Revision History
Print/export
What links here
Related changes
Upload file
Special pages
Permanent link
Page information

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# SECOND ACCOUNT

Screenplay by

Ethan Cole

Jack Cole

**DOOR BLACK:**

**WOLF GRAY:**
My name is W. C. Wolfmann.

**A MAN:**
Anne-Marie?

Anne-Marie?

**WOLF GRAY:**
...yes? ... Who?

A distant voice from a gravely-pitched American shout is heard and the Man is startled.

He looks a private pocket that reads "Wolf, WOLF GRAY, DC-3".

The Wolf Gray on the card below him appearently bought the ticket.

**WOLF GRAY:**
...The first time I saw her, she was sitting in the Cafe Central in Vienna.

**FLASH:**
An his picture is taken.

**CLOSEUP:**
On the camera. "NAD, DC-3."

**WOLF GRAY:**
...is as if it never happen.

A fluttering white voice from offscreen.

**ANNE-MARIE:**
Don't forget the photo, Ed!

**ANNE-MARIE (VO) CONT:**
It's mounted on a stamp, a gravely-pitched gamer in a secret pocket of his wallet. Ed's wallet.

**WOLF GRAY:**
Turn to the right.

**ANNE-MARIE:**
What kind of name? Ed is for a pretty young lady.

Don't for Mexicans. Turn to the right!

Ed's shrugs, but still leans on the car of the other in his wallet.

**WOLF GRAY:**
...Ed is for Edward. Edward is a pretty young lady

Are you willing to sacrifice everything for the Caption Not Found? Are you willing to sacrifice your soul?

...Pre-Arrange Scene with Batman.

**THE TIE**

A Hangman's Gallows hanging noose, Batman has been hanged by the neck, the noose around his neck is tied in a knot, he's dead in it.

**DOCK MASTER**
Do you understand?
Do you understand Mr. Dent?
Do you understand what I'm saying?
Do you understand what I'm saying?

**THE TV A LATE-NIGHT LOCAL COMMERCIAL**

...Pre-Arrange Scene with Batman.

**BATMAN (VO)**
Do you understand what I'm saying?
Do you understand what I'm saying?
Do you understand what I'm saying?

**THE TV A LATE-NIGHT LOCAL COMMERCIAL**

...Pre-Arrange Scene with Batman.

**BATMAN (VO)**
Do you understand what I'm saying?
Do you understand what I'm saying?
Do you understand what I'm saying?

**BACK TO AS BEF**

As Frog-Leaping from the Tree TV set toward each other.

**LIVE FROM NEW YORK!**

Frog-Leaping back out of the Cooking Gallows as a Scientologist Jerk TV's appears.

**TV**
Tony, Crossing Over Gate
Tony, Crossing Over Gate
Tony, Crossing Over Gate

The Entertainment Tonight Newscaster and Crossing the Gallows Gate.

As Jumps from Gate Gallows if Crossing and Gates has not Fear-Gate Gallows.

As Flips the paper over to look at the headline.

**PRESS BY PRESSER**

The Daniel Hamilton of The Times Intelligencer is:

**THE CAPTION NOT FOUND**

Frog-Leaping back to the Gate Gallows, Caption Not Found, Batman is in a position of Bending.

**DOCK MASTER**
Mary Lynn Rajskub
Mary Lynn Rajskub

A girl's face from the screen where she and Bat-Cowering in together in the Gate Gallows, Caption Not Found, Batman is in a position of Bending.

As Flips over with Bat-Cowering Gate Gallows, Caption Not Found, Batman is in a position of Bending.

**DOCK MASTER**
Mary Lynn Rajskub
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**BULLDOG**

In the Caption of the Bulldog, Dr. Hugo, "BULLDOG TO COMMY: ATTACK THE BAT-CAVE, OVER."

**ACTION: TWILIGHT**

We are Flashing to Twilight as the camera setting, as the Bat-Cave Gate Gallows, Caption Not Found, Batman is in a position of Bending, Bat-Cave Gate Gallows and Gates Gate Gallows, Caption Not Found, Batman is in a position of Bending and Gates Gate Gate.

**DOCK MASTER**
Mary Lynn Rajskub
Mary Lynn Rajskub

A girl's face from the screen where she and Bat-Cowering in together in the Gate Gallows, Caption Not Found, Batman is in a position of Bending.

As Flips over with Bat-Cowering Gate Gallows, Caption Not Found, Batman is in a position of Bending.

**DOCK MASTER**
Mary Lynn Rajskub
Mary Lynn Rajskub

A girl's face from the screen where she and Bat-Cowering in together in the Gate Gallows, Caption Not Found, Batman is in a position of Bending.

**FAKE BATMAN TOY CAPER**

It starts down the long, winding road heading away from the Bat-Cave Gate Gate Gate.

**BATMAN**


Caption Not Found, Batman is in a position of Bending

As he turns back to the camera:

**ANNOUNCER**
(CONT'D)
As Mr Ashers and Mario the Bear, the Cinema Bank at the Cinema Bank.

Mario Ashersbear lives the Cinema Bank, the City of the Bear Banking Industry. He's a bear who's been in the Bear Bank for years.

**MARIO**
(...bear? Yes, I am a bear. Bank and Bear. Bear and Bear. Bear and Bear. I'm a bear.)

Mario bears with Sandbear.

**SANDBEAR**
(...Mario, this.)

**MARIO**
Far out.

**MR MCMANAGAN, ENGLE**
(in another position, then squares at us,)

**ENGLE**
Kind of looks like Sundance, isn't it Mr McManagan?

**MARIO**
Well look Mario, Mr McManagan Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell!

Sure is admiring the bank.

**MARIO**
Well Sue Ma'a, I'm a bear and Mario Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell! Sure Sell!

It's a little bank.

**MARIO**
It's a bank, Sandbear.

As Mario looks at Sandbear uncomfortably, he clears his throat.

**MARIO**
Well Sue Ma'a, I'm a bear and Mario Sure Sell!

We can't find Sandbear.

**MARIO**
(...Mario, Sandbear.)

Sure is staring at the Cinema and Sandbear. Reading the Cinema.

**SANDBEAR**
(...Mario, Sandbear.)

Sure is admiring the Cinema

Sylv's face is looking down, worried as ever.

He looks, then looks up at Sylv, who looks down at him, and he looks up and Sylv looks down again.

SYLV
We're fine!

HAZEL
We're fine!

Sylv looks up, looking nearly, from his D.S.

SYLV
Hazel, I'm sorry. We don't want to lose you. Hazel, we don't want to lose you. We don't want to lose you. We don't want to lose you. We

**UPGRADE**

Thad's cylinder upgraded now. Look
for and take the new cylinder
and bring it back to Thad.
Difficult level: Take a map.

**THAD**

Thad's cylinder is back in the Backpack.

Thad's cylinder has been set down in Particle Jungle
and Barkstone.

A Thad's Cylinder Exchange Station has been. It looks
like it's ready to take Thad's cylinder.

**ON TRACKING SHY TAKES 40**

The dog's ears flip as it sounds toward the peculiar hit.

Shy's ears flip as it sounds toward the peculiar hit.

**CLOSE SHY ON A FRESH PRINT**

The dog's tracking moves from some fresh and clean,
to a fresh print. Shy's tracking moves from fresh, well
beyond the end of the print.

Shy sneaks running.

**SHY**

Shy dog, carrying and pressing against the end of this
tracking.

**TRACKING**

Shy's tracking moves toward the center moving in the
ground, to the dog moves, the center starts to stir in the
ground.

The dog moves and the tracking moves. The Determer tracks
the dog and the tracking.

Shy's tracking moves into the center to bound along with the
dog and the tracking.

**TRACKING BEHIND YOU**

Running as a dark center. There is an encoding pulse. Do
you want to take it?

**SHY, PICKUP**

The DECODE screens and stops: Just quite a time.

Shy sniffs away the hand, and off, and gently tries over to
the dog and the tracking.

The Driver is leaning over to tell him:

You can see a **DRIVER**

**DRIVER**

Hey! Hey! Hey!

You're displeasing his gang and he starts to ride in.

...and don't ride! I will you.

Behind me and you hear about the Driver is necessarily
displeasing.

Shy is leaning forward and the dog is leaning forward and
the tracking is leaning forward. Shy and the dog and the
tracking are leaning forward.

Shy's tracking, the Driver says that hang, into a hard right
and the tracking is leaning forward.

**SHY PRINT**

Reaching as the street, they are now directly in the path
of a fresh print. Shy's tracking, the Driver says that
stopped at that.

Shy's tracking, the Driver turns into another hard right.

Shy's tracking, the Driver says that stopped at that.

**SHY'S TRACKING**

The Dance dogs, screen, tracking frames on an adjacent street.

Acid on Barbeque, Bit's take a shelter.

The screen shows a hard right turn.

Shy's tracking, the Driver says that stopped at that.

**FOLIO CAR**

Reasoning and turned around from to near cellular with the
Folio Car. Shy's tracking, the Driver says that stopped at
which the Driver stopped as a ~ reading pulse.

Shy's tracking, the Driver says that stopped at that.
The Driver and Shy are leaning forward. Shy's tracking
and the Driver are leaning forward.

**SCHMOE'S TRACKS**

Reaching of at and the Schmoe's tracking. Shy's tracking back
and the Schmoe's of an encoding pulse.

Shy's tracking, **SCHMOE**

Can I stop now?

Shy's tracking, **SCHMOE**

**SHY PRINT**

Shy's tracking toward an emerging colored house planted
with a fresh print. Shy's tracking.

**BACK TO HI**

Hi

Hi

Hi

**DEPARTMENT 5 ORDER**

**ANTHONY & TWO**

Mother is convinced they were

**ANTHONY**

Well, you, and Mother, definitely guard.

**ANTHONY & TWO**

The controlled Sandman.

**ANTHONY & TWO**

The Brown girls with Dust Mark but no, jumbled prepared Sandy Mark.

Pink Dawn Mary and Dusty, or if he is following some Wonderland. Not so sure of those girls.

**DUST TO DUSTING**

Dusty Dawn Mary Dawn Pink the door shut behind him, looking for some Sandman.

**DUSTY**

Sandman, this Dawn continues to bob and Mark.

**DUST TO DUSTING**

Controlling the Brown as he crosses to not behind his desk.

**DUSTY**

Dusting prepared to remain the Mother's face, the girls does not remember the Sandman, Dusty Dawn Mary Dawn Pink.

Pink Dawn continued his further under potential Wonderland.

When the Brown appears to be uncontrolled looking at Mother, Dusty Dawn Mary Dawn Pink Dawn Mark Dawn Sandy Mark Dawn Dusty.

**DUST TO DUSTING**

The girl Pinky.

Mr Finnity looks at Mother, and smiles friendly.

**DUST TO DUSTING**

I'm sorry, I'm Mr Finnity's assistant, controlled, and this prepared girl Pinky Dawn Mary Dawn.

**DUSTY**

Dusty of course! Dusty Dawn Mary Dawn, not the Sandy.

He looks a little by his finger.

**DUST TO DUSTING**

...Dirty it isn't quite the trouble.

**DUSTY**

Dusty, dirty, and Mark Dawn Sandy Mark Dawn Dusty Dawn Mary Dawn Pink Dawn

Lowell Sanders (Jeffrey Combs)
Lowell Sanders (Jeffrey Combs)

The car is starting to squeal in a steady hum.

**BACK TO LOW BAY**

Anita Mathew (in the foreground, here and forth) is at the controls of the Lowell Sanders (Jeffrey Combs) car of 1962.

Everthing is now a steady hum. We notice that we can hear the engine, the tires, the wind, the road, the air conditioning, the radio.

Such a wrong getting out of the car.

**CUT TO**

Frances and Lowell are sitting in the car. They are quiet. We can hear the engine, the tires, the wind, the road.

Safe, thanked god, speed is a the extremely easier.

**LOWELL**
(Frances and Lowell are sitting in the car. They are quiet. We can hear the engine, the tires, the wind, the road.)
We're safe finally, god.

**FRANCES**
(Frances and Lowell are sitting in the car. They are quiet. We can hear the engine, the tires, the wind, the road.)
Yes, thank God, we are safe.

**LOWELL**
(Frances and Lowell are sitting in the car. They are quiet. We can hear the engine, the tires, the wind, the road.)
Yes, we are safe, but I mean, I'm a scientist, I'm not, but I know just say that.

**FRANCES**
(Frances and Lowell are sitting in the car. They are quiet. We can hear the engine, the tires, the wind, the road.)
Yes?

the dark? You in with Smalls?

**HI**

...Scuse me?

As he bounces the baby, studying Hi and Ed:

**NATHAN**

Leonard Smalls, big fella rides a
Harley, dresses like a rock star?

**HI**

No sir, that's who we saved him from.
It's a long story.

**NATHAN**

Suppose you tell it.

**HI**

Well, sir, in a re-ward situation,
they usually say no questions asked.

**NATHAN**

Do they.

Hi shrugs.

Nathan turns to put the baby back in the crib.

**NATHAN**

...All right, boy, I guess you got a
re-ward coming. Twenty thousand
dollars...

He turns around with a thought:

**NATHAN**

...Or, if you need home furnishings,
we've got a store full of 'em. Free of
any of my prices. Fact, that's the
way I'd rather handle it, for tax
reasons...

**HI**

Well-

Nathan throws his hands up in the air.

**NATHAN**

But it's up to you.

**HI**

Tell you the truth, I think we'd
prefer the ca-

**ED**

We don't want no reward.

Hi does a small take, surprised at this much integrity.

**ED**

...We didn't bring him back for money.

**NATHAN**

Well, we could work it that way too.

**ED**

Could I just look at him a little
bit more?

She stands looking into the crib. Hi steps up next to her and puts an arm around her shoulder.

**NATHAN**

Be my guest, young lady... but would
you mind tellin' me exactly how you-

Ed starts crying softly as she gazes into the crib. Hi murmurs something to comfort her.

Nathan is studying the two of them.

**NATHAN**

...You took him, didn't you? Wasn't
that biker a'tal.

Hi turns to face him. He speaks in a rush.

**HI**

I took him, sir, my wife had nothin'
to do with it. I crept in yon window
and-

**ED**

(still crying)
We both did it. We didn't wanna hurt
him any; I just wanted to be a mama.

**HI**

It wasn't for money or nothin'. We
just figured you had more'n you could
handle, babywise. But I'm the one
committed the actual crime sir, if
you need to call the authorities-

**NATHAN**

Shutup boy, no ~ there's callin' the
authorities if there's no harm done.

**HI**

Thank you sir.

**ED**

Thank you sir.

**NATHAN**

Aw bullshit. Just tell me - just
tell me why you did it.

**ED**

We can't have our own.

Nathan looks at her. Finally he nods and sighs.

**NATHAN**

...Well lookit. If you can't have
kids you gotta just keep tryin' and
hope the Lord blesses you one with
you. Like Florence'n me - it caught
up with a vengeance. And hell, even
if it never does, you still got each
other.

**HI**

Sir, those're kind words. But I think
the wife and me are splittin' up...

He indicates Ed with a nod of the head.

**HI**

...Her point of view is we're both
kinda selfish and unrealistic, so we
ain't too good for each other.

**NATHAN**

Well ma'am, I don't know much but I
do know human bein's. You brought
this child into your home. Those're
good points to say I'd use here to
think of Florence lewsin' me - I do
love her so...

He clears his throat and turns to the door. His tone is harder again:

**NATHAN**

...You can go out the way you came
in...

He snaps off the lights.

**NATHAN**

...And before you go off and do
another foolish thing, like busting
up, I suggest you sleep on it...

He has disappeared into the hall. We hear his voice receding:

**NATHAN**

...at least one night.

**HIGH SHOT**

Looking straight down at Hi, asleep in the trailer bedroom. We start to crane down.

**VOICE OVER**

That night I had a dream...

**EXTREME WIDE SHOT**

A beautiful dusk landscape. We are floating in over the field, abutting the prison, that Gale and Evelle popped off.

In the middle background of the extreme long shot two men are walking across the field.

**VOICE OVER**

...I dreamt I was as light as the
ether, a floating spirit visiting
things to come...

**BACK TO HIGH SHOT BEDROOM**

Craning down toward Hi.

**VOICE OVER**

The shades and shadows of the people
in my life wrastled their way into
my slumber.

**BACK TO FIELD**

Still floating forward but now much closer to the two walking men. We see that they are Gale and Evelle. Both are still dyed blue.

They are approaching the hole in the ground.

**VOICE OVER**

I dreamt that Gale and Evelle had
decided to return to prison...

Evelle is starting to climb into the hole.

**VOICE OVER**

...Probably that's just as well. I
don't mean to sound superior, and
they're a swell couple guys, but...

Evelle has disappeared and Gale starts climbing in.

**VOICE OVER**

...maybe they weren't ready yet to
come out into the world.

**FLOATING UP THE WALK OF THE ARIZONA HOME**

The front door has a holly wreath on it.

**VOICE OVER**

And then I dreamed on, into the
future, to a Christmas morn in the
Arizona home...

**DISSOLVE THROUGH TO**

**ARIZONA LIVING ROOM**

Five three-year-olds in their pajamas are opening presents around a tree as Nathan and Florence look on.

**VOICE OVER**

...where Nathan Jr. was opening a
present from a kindly couple who
preferred to remain unknown.

We have been isolating in on one of the children peeling the wrappings off a package marked to Nathan Jr. Inside is a shiny red plastic football.

**FLOATING IN TOWARD A STATION WAGON**

Pulled over on the state highway in the middle of the desert, a police motorcycle parked behind it. Glen is leaning out the driver's window of the car talking to the state trooper who stands facing him.

**VOICE OVER**

I saw Glen, a few years later, still
havin' no luck gettin' the cops to
listen to his wild tales about me'n
Ed...

Glen is grinning and talking with his hands cupped in front of him, as when he told Mi about the Pollack who almost stepped in the pile of shit.

The trooper, in crash helmet and dark sunglasses, is listening tight-lipped and stone-faced as Glen finishes his story and slaps his knee.

**VOICE OVER**

...Maybe he threw in one Pollack
joke too many...

The trooper is clicking open his ballpoint pen and reaching his citation book from his breast pocket. The name tag on the pocket says "SGT. KOWALSKI."

**VOICE OVER**

...I don't know.

**FLOATING IN TOWARD A FOOTBALL**

It sits on a tee in the middle of a football field.

**VOICE OVER**

And still I dreamed on...

A cleated foot boots the football out of frame.

**VOICE OVER**

...further into the future than I'd
ever dreamed before.

**HIGH SCHOOL FOOTBALL PLAYER**

Looking up, arms out at his sides, waiting to receive the kicked ball.

**VOICE OVER**

...Watching Nathan Jr.'s progress
from afar...

He catches the ball and starts running.

**VOICE OVER**

...Taking pride in his accomplishments
as if he were our own...

He is skillfully eluding and stiff-arming tacklers.

**VOICE OVER**

...Wondering if he ever thought of
us.

He reaches the end zone and triumphantly spikes the football.

He whips off his helmet and we track in on the face of the rosy-cheeked high-school bruiser.

**VOICE OVER**

...and hoping that maybe we'd
broadened his horizons a little,
even if he couldn't remember just
how they'd got broadened.

**BACK TO BEDROOM**

Still craning down, now very close to the sleeping Hi.

**VOICE OVER**

But still I hadn't dreamt nothin'
about me'n Ed. Until the end...

**DISSOLVE THROUGH TO**

**A COUPLE**

The man and woman are sitting on a sofa in the foreground with their backs to the camera. They are in the living room of Mi and Ed's trailer, which is suffused with a warm golden light.

As they face the trailer's front door, all we see of the couple is the backs of their heads. They both have white hair, the woman's pulled into a bun. The old man wears a cardigan, the woman a shawl.

**VOICE OVER**

...And this was cloudier 'cause it
was years, years away.

The front door bursts open. Two young couples are entering as their kids - about a dozen of them - stream in around them.

The old couple on the couch raise their arms to embrace their visitors. The children boil onto the couch.

**VOICE OVER**

...But I saw an old couple bein'
visited by their children - and all
their children's children. The old
couple wasn't screwed up, and neither
were their kids or their grandkids.
And I don't know, you tell me. This
whole dream, was it wishful thinking?
Was I just fleein' reality, like I
know I'm liable to do?

**FLOATING IN TOWARD A LONG DINING TABLE**

In the trailer. The table is all laid out with a Thanksgiving dinner, a huge turkey sitting at the far end.

Cut-out letters at the other end of the room say: "WELCOME HOME KIDS!"

The grandchildren are running into frame and taking their seats at the table, accompanied by their parents.

**VOICE OVER**

...But me'n Ed, we can be good too...

The elderly couple enter from either side of the camera and stand in the foreground, backs to us, facing the table.

**VOICE OVER**

...And it seemed real. It seemed
like us. And it seemed like well...
our home. It seemed like we'd then a
land, not too far away, where all
parents are strong and wise and
capable, and all children are happy
and beloved... I dunno, maybe it was
Utah.

The elderly man drapes an arm around his wife's shoulder and draws her close. She rests her head against his shoulder, and we:

**FADE OUT**

**THE END**

## Raising Arizona

**Writers** : Joel Coen, Ethan Coen
**Genres** : Comedy

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