

THE GIRL

by

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1 INT. TV SCREEN - DAY

1

Formless shadows dancing in a soft background. Greys, slowly coalescing into blacks and whites. The sound, a patchwork of muffled voices and barely heard music.

An impression of wings, and flight.

Figures begin to form, but indistinctly, as we realize we are watching a television screen come into focus.

It seems there may be two figures involved. Almost, but not quite, two faces.

HITCH (V.O.)

I've got an idea for a love scene,
where the two heads will start
apart, and then gradually come
together.

Now the TV screen resolves to show a commercial featuring a beautiful young woman, TIPPI HEDREN, aged 31, carefree and smiling as she looks into the camera.

THE GIRL

2 INT. HITCHCOCK HOUSE - KITCHEN - DAY

2

Tippi's commercial plays on TV in the corner as ALFRED HITCHCOCK, aged 62, washes up the morning coffee cups. He wears an apron over his usual dark suit, white shirt, dark tie. Only at private domestic moments like these do we ever see him without his jacket. He is speaking enthusiastically to someone outside the room.

HITCH

A quick pan, do you see, from one
face to the other, whipping the
camera, and as the two faces get
closer together, the whipping gets
less and less till it's just a
vibration...

His wife ALMA brings him a final dirty cup as he finishes his perfect clearing up routine. She is 61, small, bright, determined, unglamorous, and English.

ALMA

But the love scenes aren't really
our problem, are they?

Hitch's enthusiasm deflates, while Alma's attention wanders to the TV screen.

(CONTINUED)

2

CONTINUED:

2

HITCH

Not if the morons are still asking
"why do the birds attack?"

ALMA

Hitch.

She wants him to look at the TV, where Tippi is now tripping elegantly across the screen, being whistled at by a passing schoolboy on a bike.

ALMA (CONT'D)

I like her smile.

HITCH

I like her walk.

ALMA

Call her in?

He nods. It's quite casual, no great trumpets from heaven. Alma writes a little note to remind herself, while he goes back to worrying into the washing up. She looks at his anxious back fondly.

ALMA (CONT'D)

Come on, Hitch. You're the one who
always says...

HITCH

(quoting himself)

Logic is boring...

ALMA

(completing his quote)

... it's the emotion that matters,
not the content.

HITCH

(morose)

Won't stop the morons asking why.

He doesn't know. She smiles indulgently, and exits. He is left, thoughtfully mopping away at the worktop.

The sound of birds crying fills his mind.

3

EXT. HITCH'S HOUSE - GARDEN - DAY

3

Hitch comes out into the garden and stares up at the sky. Studies the birds as they wheel above him, landing and taking off in the trees.

3A EXT. UNIVERSAL STUDIOS - DAY

3A

Tippi drives nervously through the gates of the studio. She's a first time visitor here, with no idea where she is going.

4 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

4

Two dear little model lovebirds sit side by side on their perch. They start to lean, first left, then right.

EVAN (O.C.)

You do want it scary?

Now we see it's Hitch who is wiggling the string to make the lovebirds move. He peers happily into their cage.

HITCH

I don't want a dry seat in the house.

Screenwriter EVAN HUNTER, a tall, rangy, goodlooking American aged 35, casually dressed, laughs at the two little birds.

EVAN

Gonna need some bigger birds.

HITCH

Evan, you can write them as big as you like.

Hitch settles himself into perfect stillness in his wing chair, a fat smiling Buddha, and links his hands in his lap.

HITCH (CONT'D)

Now. Tell me the story so far.

Evan's big moment. He throws himself into it.

EVAN

So we're on the coast. Bodega Bay, beautiful, but kinda remote. Kinda place where folks notice a stranger. A woman arrives, new in town. And when the birds attack, it's her fault.

5 EXT. UNIVERSAL STUDIOS - PARKING LOT - DAY

5

Pigeons picking at litter, as Tippi walks through the car park to the drab studio backlot buildings.

Her hair is as loose and soft as is possible for an elegant woman in 1961, her clothes professional, and she carries a portfolio.

(CONTINUED)

5 CONTINUED:

5

She passes an open window, and hears a gust of male laughter come out. The sound makes her pause, just for a moment. Then we stay on the window as she trips by.

6 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

6

Hitch and Evan, in mutual admiration.

EVAN

And that's when we reveal it's her first day teaching the local kids.

Hitch's face falls.

HITCH

Teaching?

EVAN

The birds attack the kids.

HITCH

(firm)

No schoolteachers. Who pays our wages, Evan?

EVAN

The studio.

HITCH

The audience.

EVAN

Who want someone to identify with.

HITCH

Who want glamour. This is a mooovie, Evan. What the audience want is to sit in the dark while a single feeling grabs every one of them by the balls at the same time. One emotion. Doesn't matter which, desire, grief.

EVAN

Fear.

Hitch makes movie screen rectangles with his fingers.

HITCH

The movie screen, it's just a rectangle, empty, white, void... till you and I, Evan, we move across the face of the waters and fill that world with...

(MORE)

(CONTINUED)

6 CONTINUED:

6

HITCH (CONT'D)
(mournful)
Schoolteachers?

Evan laughs and surrenders.

7 INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY

7

Tippi sits waiting, surrounded by photographs of Hitchcock, and film posters starring his various blondes. She is scrutinized discreetly by a middleaged English lady, PEGGY ROBERTSON, who is Hitch's longtime personal assistant.

A clock strikes noon, Tippi jumps, and Peggy gets up.

Hitch's private office door now flies open, revealing Evan, shaking his head and laughing.

EVAN
We just got going and he threw me
out!

PEGGY
Stroke of noon! You'll get used to
it.

Peggy nods to Tippi, who rises to her feet. Evan looks her up and down, a bit dismissive.

PEGGY (CONT'D)
(confidential)
Right now every blonde in town can
get a lunch.

Evan grins and moves away.

PEGGY (CONT'D)
You know, Evan, he'd prefer it if
you didn't dress quite so casually
for work.

Evan laughs out loud. Salutes her and clicks his heels.

PEGGY (CONT'D)
Jacket and tie tomorrow, please.

8 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

8

Hitch is standing up very correctly, behind a table laid for lunch for two with white linen and nice glasses.

The door opens, and in walks Peggy. And behind her, Tippi.

PEGGY
Miss Tippi Hedren.

(CONTINUED)

8

CONTINUED:

8

A little bow, and little curtsey. They shake hands.

TIPPI

How do you do, Mr Hitchcock.

HITCH

Won't you call me Hitch?

PEGGY

You are privileged!

HITCH

(pretend wounded)

Peggy! Everyone calls me Hitch.

PEGGY

They do not! They wouldn't dare.

All smile, and Peggy withdraws. For the first time, now they are alone, Hitch looks at Tippi appraisingly, and she looks back, calm, confident, beautiful.

HITCH

Miss Hedren. Not married?

TIPPI

Divorced.

HITCH

Oh?

TIPPI

We were very young, and... I guess Peter should have dated a few more girls before we were married.

HITCH

I'm not sure about those pearls.

Tippi touches her neck protectively.

HITCH (CONT'D)

Too large for the afternoon colour of your clothes. Will you join me for lunch?

TIPPI

I'd be delighted.

He sits her down at the table with great fuss and formality, and then sits himself down too.

HITCH

A natural blonde?

(CONTINUED)

TIPPI

My family is Swedish.

HITCH

I like Nordic women. Scandinavian,
English. My wife is English.

HITCH (CONT'D)

You move well.

TIPPI

I've been modelling since I was
nineteen years old.

HITCH

And now you fancy yourself an
actress.

TIPPI

(stoutly)

Your people called me, Mr... um,
Hitch.

HITCH

They bring me a lot of young
ladies. Many are called, do you
see. But few are chosen.

He picks up a bottle of red wine, rather reverently, and
pours for both of them.

HITCH (CONT'D)

Now this a very fine Californian
Pinot Noir. They call it the
"Heartbreak Grape". Do you know
why? The grapes have a very thin
skin. Of all the grapes used to
make wine, these are the most
fragile. Every disease, every
mould, every kind of rot and virus
known to the vintner's art. So
growing Pinot Noir is just like
making a movie. Heartbreak
guaranteed.

TIPPI

Nobody would tell me who I was
coming to see. I just got this
call, and... I was just so thrilled
when I found out it was you.

He smiles, not entirely nicely, and tests her.

(CONTINUED)

8 CONTINUED: (3)

8

HITCH

There was a young lady of Trent,
Who said that she knew what it
meant. When he asked her to dine.
Private room, lots of wine.
She knew, oh she knew, but she
went.

A beat. Tippi raises her glass, unfazed, and smiles.

TIPPI

Heartbreak guaranteed.

Hitch never laughs, rarely even smiles. But the slight menace
in the room lifts and fades. He is warm and friendly now.

HITCH

Show me your hair up.

Surprised, she takes it, winds it up softly on top of her
head, and laughs. He sits back, fingers together in his
customary thinking pose, and smiles.

She is through the first hurdle.

9 EXT. TIPPI'S HOUSE - DAY

9

Tippi drives up to an ordinary suburban house and parks.
She's wearing the same clothes, but no pearls, and her hair
is up. She sits there for a moment, savouring the feeling.

The front door opens and there is JOSEPHINE MILTON, an
English nanny about the same age. Jo holds hands with Tippi's
four year old daughter MELANIE. Both look very excited.

Tippi gets out of the car, putting on a glum face.

10 EXT. TIPPI'S HOUSE - HALL/LIVING ROOM - DAY

10

As Tippi enters the house, she sweeps Melanie up into her
arms.

TIPPI

Hey, honey!

JO

(not the first time)

But what was he like!

Tippi has gone into the living room, and Jo follows her. She
sees Tippi take her pearls out of her pocket and drop them on
to the coffee table.

(CONTINUED)

10

CONTINUED:

10

Tippi and Melanie look in a mirror on the wall. She starts to take pins out of her hair, shaking it back down.

TIPPI
(to Melanie)
How about Mommy's new hair?

JO
Tippi! Tell me!

TIPPI
It was hell.

JO
Oh, Lord, I knew it.

TIPPI
Wine for lunch, a tour of the studio, a bunch of people coming to make a fuss of my hair...

As her hair tumbles down she laughs, full of joy and confidence, and kisses Melanie.

JO
Oh, you minx!

TIPPI
Mr Hitchcock was a perfect English gentleman.

JO
(darkly)
If you'd met as many "perfect English gentlemen" as I have...

11

EXT. TIPPI'S HOUSE - GARDEN - DAY

11

Birdsong in the trees above Melanie, playing in the garden, watched over by Jo and Tippi, having a cup of tea.

JO
If you need me to work more hours, you just have to ask.

Tippi looks at her gratefully, but shakes her head.

TIPPI
All I'll be doing is standing in line with a bunch of other blondes, waiting for bit parts on his TV show. Understudy to the second non-speaking corpse on the right.

They both look at the little girl, playing away.

(CONTINUED)

11 CONTINUED:

11

TIPPI (CONT'D)

A seven year contract. Seven years
before I have to spend another day
worrying about how in hell I'm
going to raise Melanie on my own.

JO

Just no shower scenes, OK.

Both women laugh, and Tippi mimes the knife attack in the
shower and squeaks the Bernard Herrmann chords.

TIPPI

Eek! Eek! Eek!

12 INT. HITCHCOCK HOUSE - KITCHEN - EVENING

12

Alma serving delicious food to Hitch, new writer Evan, and
great old friends Peggy and BOB BOYLE, production designer.
All sit round the kitchen table, except Hitch who circles
around them, pouring great wine. The first part of their
conversation is all talking at once.

EVAN

Marilyn Monroe. Come on, she'd be
great. And she's blonde.

ALMA

Too obvious.

BOB

Obvious? Gorgeous.

Alma digs him in the ribs, joke jealousy, old pals.

BOB (CONT'D)

Not as gorgeous as you, Alma,
obviously.

HITCH

What we want is drawing room ladies
who become whores in the bedroom.

ALMA

Grace Kelly.

BOB

She's too busy being a princess.

PEGGY

Hitch can get her back on screen if
anyone can.

(CONTINUED)

12

CONTINUED:

12

HITCH

Stars don't sell pictures these
days. Only stories sell pictures.
You listening, Evan?

EVAN

(deflecting)

This is delicious.

Everyone laughs. From now on they are all in one proper
conversation, all for Evan's benefit as the new boy.

ALMA

I wanted to make you a souffle, but
Hitch wouldn't hear of it.

HITCH

I can't stand the suspense. Will it
rise, will it collapse...

ALMA

Remember when he bought me an oven
with a glass door...

BOB

...and he couldn't stay in the
kitchen to watch it.

All laughing now, and Hitch defends himself, pretending to be
wounded, enjoying every moment.

HITCH

I get anxious.

BOB

Scared of everything! Burglars.

ALMA

Policemen.

PEGGY

Crowds.

ALMA

Darkness.

HITCH

Sex.

(beat)

There was a young girl from
Sofia...

ALMA

Oh Hitch!

(CONTINUED)

12 CONTINUED: (2)

12

HITCH

Who succumbed to her lover's
desire...

ALMA

What would you do with him.

HITCH

She said it's a sin
But now that it's in
Could you shove it a few inches
higher.

Everyone laughs. Happy, jolly, a genuine family. Off Hitch,
proud and loved.

13 OMITTED

13

14 INT. POSH HOTEL ROOM - DAY

14

Tippi, transformed, standing still as a statue, and gazing
straight into the camera. Her hair in a glossy up-do, her
clothes simple, sumptuous, elegant. An haute couture queen,
modelling a beautiful gown with a stole, much more formally
dressed and coiffed than we have seen her, seductive and
confident.

Tippi's face is in full profile. She is in a beautiful posh
hotel sitting room, all very Philadelphia aristocracy.

Hitch's voice begins to creep in, as we begin to understand
that this is a film set.

HITCH (O.C.)

Tippi.

(smacking his lips)

Tipp-ee. Where does that come from?

TIPPI

It's a Swedish nickname.

HITCH (O.C.)

For what?

TIPPI

Tupsa.

HITCH (O.C.)

Would you say that again?

TIPPI

Tupsa.

(CONTINUED)

14

CONTINUED:

14

HITCH (O.C.)

Tupsa. Tupsa. Anatomical term, is
it? Meaning...?

Male voices, all laughing quietly, as if in on a dirty joke.
Tippi keeps her head high. She's used to this.

TIPPI

Little girl. In Swedish.

Now we see that Hitch sits at the side of the room, along
with Bob, and his new First Assistant Director, JIM BROWN,
tall and handsome, aged 33, all three in smart suits.

There is a minimum CREW in the background, wearing normal
clothes, and a louche actor, MARTIN BALSAM, sitting smoking
on a sofa. The sexual tension in the room is crackling.

There is just one other woman in the room - young costume
assistant RITA RIGGS, gamine and elegant in Audrey
Hepburn/Givenchy style little tunic and pants.

HITCH

Let's have a bit more shoulder, my
dear. Drop the stole, that's it.

Tippi obeys, walking up and down, smiling over her shoulder,
flirting with the lens.

Hitch is checking out her legs, his eyes travelling up to her
swivelling hips. Tippi is nervous, but she does know how to
do this, and she revels in the attention paid to her beauty.

HITCH (CONT'D)

Walk over to the man on the sofa.
Bit of a swing to your hips.

TIPPI

Like this?

HITCH

Drape yourself round him. Go on.
You've draped yourself round a man
before.

TIPPI

Ha ha ha!

Tippi reaches Martin and sits on the arm of the sofa,
extending her arm along the back of the seat.

TIPPI (CONT'D)

Hello stranger.

HITCH

Kiss him. Go on. Kiss him properly.

(CONTINUED)

14

CONTINUED: (2)

14

Tippi kisses him. Gives it all she's got. Hitch watches, critically, closely. A moment of silence.

HITCH (CONT'D)

Cut. Print it.

Tippi finishes the kiss and looks back to Hitch for a reaction. Her face is warm and innocent again, the seductive woman-of-the-world shtick only there for the camera.

But the crew are scurrying about and starting the de-rig, no longer interested in her. And Hitch is talking quietly and with great attention to his new assistant, Jim. Their dialogue is not important - what's important is to see the sudden lonely moment when Tippi is abandoned on set.

HITCH (CONT'D)

No, I never establish a room. It's too big, the eye can't absorb it. I rely on near objects to indicate the atmosphere, those flowers, for instance.

JIM

You wouldn't use a wide angle lens?

Tippi stands up straight like the model she knows how to be, and lets them talk about her as though she is a statue.

HITCH

You'd change your perspective considerably if you did. If you use a short focus lens, say 100mm, you foreshorten: your standard view is about a 50mm. That gives you what the eye sees. That's why I like it. Look at the girl now. Where do you cut her with a fifty?

Jim indicates "mcu" with his hands across his chest.

HITCH (CONT'D)

Almost. Now look through the viewfinder.

Jim looks through the viewfinder, and Tippi moves at last, responding with a little flirtatious curtsey. He laughs.

JIM

Got it.

Friendly Rita arrives at Tippi's side, breaking the little connection with Jim.

RITA

Great screen test.

(CONTINUED)

14 CONTINUED: (3)

14

TIPPI

Did I give him what he wants?

RITA

He wants you to be beautiful. And
he wants you to be blonde. Hey,
you've seen his movies.

Excited, hiding it, Hitch watches her walk away.

15 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - NIGHT

15

Tippi, seducing the camera again, now in rushes blown up on
to a movie screen.

Hitch with Alma, alone in the dark theatre, watching the
scene test footage of Tippi. Hitch is anxious that Alma agree
with him - he really wants her approval.

HITCH

It's not all out there on a plate,
that's what I like about her. A bit
of mystery, a bit of a challenge.
A volcano, waiting to go off.

ALMA

The camera loves her.

They smile at each other in the darkness, as close and
harmonious as can be.

HITCH

Green eyes. I see her in a simple
green suit...

ALMA

Kind of a shy, pale green... not
apple...

HITCH

No, almond, or celadon, and her
hair swept back off her face.

(beat)

You like her?

From the screen, Tippi stares down, a movie star in the
making.

Alma looks up at her, as Hitch waits for a response.

16 EXT. RESTAURANT - DAY

16

Tippi, hurrying down the street in her heels, holding her
newspaper over her head against the rain.

17

INT. RESTAURANT - DAY

17

Tippi enters the upmarket restaurant where Hitch and Alma like to hold court. Nervously, she pats at her hair.

The MAITRE D begins to bring her across to the table, where Hitch and Alma sit waiting. She walks a little self-consciously, a little shyly, and Hitch rises to his feet.

HITCH

Tippi my dear, may I present my wife.

TIPPI

Mrs Hitchcock, how lovely.

ALMA

Alma, dear, always Alma.

Alma is staring happily as Hitch gets Tippi seated.

ALMA (CONT'D)

Just as pretty in person as on the screen.

TIPPI

Oh, hush now! Look at me, I'm a Minnesota country girl who thinks it never rains in Hollywood.

HITCH

(to the waiter)

You may serve the champagne. Now Tippi, my dear, don't pretend you haven't seen our small gift.

At her place setting, a little box, beautifully wrapped.

TIPPI

Oh, you shouldn't...

She begins to open as the waiter pours the champagne, and Hitch and Alma twinkle away at her in great anticipation.

HITCH

It's a clue to what you're going to be doing for the next year.

Tippi opens the box and finds a brooch inside. The brooch depicts three birds flying together.

HITCH (CONT'D)

The Birds is coming. My follow-up to Psycho. It's got to be bigger, better, scarier.

(MORE)

(CONTINUED)

17

CONTINUED:

17

HITCH (CONT'D)

My most ambitious movie ever. And
we want you to play the lead.

Tippi is astonished.

TIPPI

Every actress on the planet wants
to play Melanie Daniels.

HITCH

But we don't want them. We want
you.

Speechless. She looks at the brooch and bursts into tears.

TIPPI

Thankyou. Thankyou.

Hitch smiles his indulgent, Buddha smile. She looks straight
at him, beautifully, passionately grateful.

TIPPI (CONT'D)

No-one ever believed in me that
much.

His face suddenly falls, and he is in tears too.

HITCH

Now look what you've gone and done!

Alma bursts into tears too.

ALMA

Oh where's my hanky?

The waiter steps forward and hands out new linen napkins,
which they all take to mop their faces.

TIPPI

I'll make you so proud of me. I'll
be putty in your hands. You won't
regret it, Hitch.

He looks into her lovely, tearstained face, from now on
entirely in his possession, and takes both her hands.

HITCH

Now all we got to do is hire us
some birds.

18

EXT. CITY DUMP - DAY

18

Seagulls, wheeling and crying in a big open sky.

(CONTINUED)

18

CONTINUED:

18

We tilt to reveal the birds are circling above a large household refuse site on the outskirts of the city.

Tilt further to reveal more birds at ground level, pecking through the rubbish for food.

And here is the First AD, Jim Brown, with bird wrangler RAY BERWICK, 15 years older, both in protective clothing, standing stock still amid the birds.

Both are smoking. They exchange glances and drop their cigarettes.

Deliberately, slowly, Ray bends down and picks up a rock. Takes aim. Throws.

As the birds take to the air in alarm, crying and screaming, Jim gets underneath and films them with his camera.

Jim gets bird poo on his jacket for his pains.

JIM

Oh shit!

RAY

I never did meet a gull I liked.
Vulgar kind of a bird.

They laugh, morosely. And try again.

RAY (CONT'D)

Is it true the old fool's hired
some girl nobody's ever heard of?

JIM

"The birds are the stars."

RAY

The crows, maybe. Crows can carry a
picture. You can reason with a
crow.

19

INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY

19

Peggy is typing. Evan stomps in and straight up to Hitch's door.

EVAN

Is he in?

PEGGY

Evan, you can't just...

Evan bangs on Hitch's office door, throws himself inside and slams the door.

20

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

20

Hitch, calm as a Buddha as usual, sitting in his smart dark suit and twiddling his thumbs.

Evan, furious, pacing up and down.

HITCH

Her inexperience is an asset. She has nothing to unlearn.

EVAN

God!

HITCH

Also, she's unattached, so she won't get pregnant. I do hate it when actresses get pregnant.

EVAN

See, I thought you were kidding.

HITCH

As is well known, I have no sense of humour whatsoever.

EVAN

She's a model, for Chrissake!

HITCH

(mildly)

And you're a novelist. So you've given me a lot of scenes that don't work, fundamentally undramatic, no suspense to them. The morons will be asking why do the birds do it. And we still don't have an ending.

A beat. Evan smiles.

EVAN

OK, I get it. Tippi Hedren isn't the only dumb blonde on this picture.

Hitch doesn't laugh. He doesn't show any emotion at all.

HITCH

Blondes make the best victims. They're like virgin snow that shows up the bloody footprints.

21 INT. UNIVERSAL STUDIOS - WARDROBE - DAY

21

Tippi sits at a mirror, her hair backcombed and pinned into a French pleat helmet. A MAKEUP GUY is fixing her face. He holds a lipstick to her mouth.

TIPPI

I'd usually go for something a little less pink.

Now we see Hitch in the room.

HITCH

No, I like this colour on you. I want you to wear it every day.

TIPPI

It won't suit all my clothes.

HITCH

You'll be getting new ones.

He starts to leave.

HITCH (CONT'D)

And not too much mascara, I want a natural face, groomed, ladylike, a slight glow to reflect the light.

He exits. Tippi hesitates only for a moment. And then permits the lipstick.

From the doorway, Hitch looks back.

HITCH (CONT'D)

Not losing weight, are you?

22 OMITTED

22

23 OMITTED

23

24 EXT. TIPPI'S HOUSE - DAY

24

Melanie opens the door to find two sacks on the doorstep.

Tippi joins her, and finds a card on top which says "Eat Me".

She breaks into the sacks and finds they are full of potatoes.

Tippi laughs, very happy, picks up Melanie and hugs her. Then her face gets serious.

25 EXT. TIPPI'S HOUSE - GARDEN - DAY

25

Tippi's back, as she sits on the swing, anxious, rehearsing, learning her lines, a sense of a deadline.

Close by, Jo plays with Melanie.

TIPPI

Those finches came down that chimney in fury, as if they wanted everyone in the house dead.

(beat)

Those finches came down that chimney in fury, as if they wanted everyone in the house dead.

Jo calls out.

JO

I think Mommy got that bit!

Nervy and twitchy, Tippi does not look up.

TIPPI

It's not about learning the lines, Jo. Anyone can learn lines.

JO

Hey. You can do this.

TIPPI

It's the responsibility. And there's so little time.

26 OMITTED

26

27 OMITTED

27

28 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

28

HITCH (O.C.)

Peggie! PEGGEEEEEE!

Peggy enters.

HITCH (CONT'D)

We haven't got an ending.

PEGGY

We will have soon.

HITCH

And everything depends on the girl.

(CONTINUED)

28

CONTINUED:

28

PEGGY

(fervent)

No, Hitch. Everything depends on
you.

HITCH

Same thing, really.

The thought cheers him up, oddly.

29

INT. HITCH'S HOUSE - LIVING ROOM - DAY

29

Hitch and Tippi, on a sofa, rehearsing over Evan's script.

HITCH

And now the camera finds Melanie
Daniels behind the birdcage.

TIPPI

(quoting the script)

With a mischievous grin on her
face.

She tries one or two mischievous grins. It's not frivolous.
She is seriously trying. Hitch smiles, indulging her like a
child.

HITCH

The whole trick of it is, you stand
there. I point a camera at you. I
cut the shots together. And then
the audience does the work.

(taps his heart)

In here.

TIPPI

Do less?

HITCH

Do nothing. Let's try.... scene 46.
So, the camera holds her face...

He looks at her, makes the camera with his hands. All very
gentle and intimate; intense, too, for him.

HITCH (CONT'D)

Action.

TIPPI

Those finches came down that
chimney in fury, as if they wanted
everyone in the house dead.

(CONTINUED)

29 CONTINUED:

29

HITCH

Just bring your voice right down,
down at least three notes, take a
deep breath, and now say the whole
speech without taking another
breath.

TIPPI

Those finches came down that
chimney in fury, as if they wanted
everyone in the house dead.

They are very close together now. She looks up for his
approval, and finds him gazing at her.

They both look across the room for more approval - and we see
that Alma has been there the whole time.

ALMA

See. Acting's not so hard.

Tippi glows.

30 OMITTED

30

31 OMITTED

31

32 EXT/INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

32

Hitch throws open a door, and allows Tippi to enter. She
finds an elegant dressing room, fit for a star, decked out in
white and French style furniture.

TIPPI

Oh, Hitch, it's beautiful.

HITCH

Now, as you see, there is a chaise
longue and two armchairs, which
you'll be sharing with four other
starlets.

Tippi still looks thrilled. Hitch makes a show of peering
round the room.

HITCH (CONT'D)

Now where have all those other
naughty girls got to?

TIPPI

It's all mine? Oh, Hitch. I don't
know what to say.

(CONTINUED)

32

CONTINUED:

32

HITCH

Two little words.

TIPPI

Thankyou.

HITCH

And "yes". Yes to a little glass of champagne?

TIPPI

Lord, I haven't had breakfast yet.

HITCH

Later then. Come for cocktails at the house. I'll send a car.

TIPPI

It's a date.

Her smile is full of sunshine. He gazes happily, and withdraws, crossing with Rita, who enters bringing Tippi's costume.

He shuts the door, and for Rita's benefit, Tippi flings herself across the chaise longue, Cleopatra-style.

RITA

Shall I peel you a grape?

TIPPI

No, but you can bring me a mink coat and a leopard with a diamond necklace.

RITA

All I've got is six green suits. Sorry.

33

EXT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

33

Standing alone outside the dressing room, Hitch hears the women laughing inside and misinterprets it as mockery. His face falls, yearning, disappointed... almost angry.

34

INT. HITCH'S HOUSE - LIVING ROOM - NIGHT

34

Three martini glasses, and the sound of a shaker.

An olive dropped into each glass, and then the alcohol splashing as Hitch fills the glasses.

Hitch straightens up and hands one of the cocktails to Tippi.

(CONTINUED)

34

CONTINUED:

34

TIPPI

Shouldn't we wait for Alma?

HITCH

Just one for the birds.

They tinkle glasses, and Tippi takes a sip. It's strong.

TIPPI

Whoa!

HITCH

Dry enough for you?

He enjoys her playful discomfiture.

HITCH (CONT'D)

We should run another screen test.

TIPPI

(anxious)

Oh?

HITCH

Show you at a cocktail party. See what your acting's like after one of my martinis. Then after two. After three.

TIPPI

My acting will be horizontal!

Too late, she realizes the teasing little trap he has set her. He moves on smoothly.

HITCH

Here's to us, horizontal, vertical and symmetrical.

He puts out his arm and catches hers in a link, to make that linked elbow drinking position. It's awkward, and she struggles to keep her balance.

HITCH (CONT'D)

To Alfie and Tippi.

Alma is in the doorway as they clink glasses. She doesn't seem to react at all to the sight of them too close. But all the same, Tippi feels uncomfortable.

TIPPI

To Alfie and Alma! You've both been so kind. I feel as though I learned more in the last three months than I could have in ten years of film school.

(CONTINUED)

34

CONTINUED: (2)

34

Alma picks up her drink, as Hitch draws breath to make a toast. We stay on the women throughout, and Alma never gives a sign of discomfort.

ALMA

No. Tippi first.

TIPPI

To good friends.

All clink glasses.

ALMA

To birds. Specially the ones I've got roasting in the oven.

All clink.

HITCH

To the first day of principal photography on my greatest ever picture. And... to the girl.

ALMA

(proud)

Our girl.

All clink again, and Tippi smiles, happy now, and safe.

35

EXT. BODEGA BAY - JETTY - DAY

35

A lovely big sky over a beautiful peaceful bay. A few random gulls flapping about.

A jetty sticking out into the sea. A boat has just tied up, and walking along the jetty come Hitch and Evan, and Jim and Bob, all chatting generally. Hitch looks deeply grumpy.

EVAN

Sure, it's beautiful here, my question is, is it too beautiful?

HITCH

We'll turn the colours down later, in the lab. It won't be a problem.

EVAN

But...

HITCH

(grumpy)

Evan, it won't be a problem.

Evan falls back, to join Jim and Bob.

(CONTINUED)

35 CONTINUED:

35

EVAN

He chose this place. He can't have gone off it already.

BOB

He'd rather be in a studio. He hates locations.

JIM

All of them?

BOB

You got a lot to learn, greenhorn.

A "you just wait and see, greenhorns" smile from Bob.

BOB (CONT'D)

On location there's too much stuff he can't control.

36 EXT/INT. BODEGA BAY LOCATION/HITCH'S CAR - DAY

36

It's throwing it down with rain. The crew stand about in big mackintoshes trying to rig.

Jim exchanges annoyed glances with Bob, and they both look daggers towards the warm dry limo in which Hitch sits reading his newspaper.

37 EXT. BODEGA BAY LOCATION - BIRD TRUCK - DAY

37

A big truck, full of birdcages, which we hear rather than see. We just see CHARLIE, a gull, who's safe in his cage.

A telephone box is carried past.

In raincoat and galoshes, Tippi stands under an awning at the back of the van, with Ray, and a performing raven called BUDDY.

TIPPI

Will he eat from my hand?

RAY

Why don't you ask him?

TIPPI

Mr Buddy, sir, won't you join me for tea?

Tippi puts out her hand, Ray drops some food in, and Buddy jumps on.

(CONTINUED)

37

CONTINUED:

37

TIPPI (CONT'D)

Oh, Buddy, that's so clever.

RAY

Raised him myself from a chick.
Pound for pound, the raven and the
cockatoo are the cleverest animals
on the planet. In my view.

Jim gets under the awning, soaking wet, with a big umbrella.

JIM

Can I borrow the lady for a moment?

RAY

So long as you bring her back.

Jim puts the umbrella over Tippi and walks her away.

TIPPI

I want his job. I love those birds.

JIM

You sure don't. Poor guy put out a
call to every professional trapper
in every state of the union.

She links arms with Jim to stay close under the umbrella.

A subjective POV of them...

38

INTERCUT: INT/EXT. HITCH'S CAR/BODEGA BAY LOCATION - DAY

38

... from Hitch, looking up from his newspaper at Jim and
Tippi, as they trip giggling across to him in the rain.

JIM

Offered ten dollars for every bird
they brought in. Get your checkbook
ready, they said. We'll be bringing
them back by the truckload. Guess
how many arrived?

Her face, open and interested and gazing up at him in rapt
attention, as he shakes his head at her every guess.

TIPPI

A hundred? Twenty? None! Oh my God!

That subjective POV again, as Tippi rocks with relaxed
laughter and clings closer to Jim - at the same time noticing
that Hitch is staring at her from the car.

(CONTINUED)

38 CONTINUED:

38

JIM

Did it all on his own. And got
fined four hundred dollars for
exceeding the legal limit for
trapping birds.

They've arrived at the car. Tippi is flushed and dishevelled
and prettier than ever.

Hitch opens the car door and pulls her inside, leaving Jim
feeling a bit foolish.

39 INT. BODEGA BAY LOCATION/HITCH'S CAR - DAY

39

Tippi falls back into the car.

TIPPI

The guys are so funny.

HITCH

There was a young man from
Nantucket Who had such a big cock
he could suck it.
He looked in the glass
And saw his own ass
And broke his neck trying to fuck
it.

Tippi has no idea what to do. He's staring at her, testing
her.

TIPPI

I think maybe it's drying up.

HITCH

I think it dried up long ago.

TIPPI

Will we be shooting this afternoon?

HITCH

Not unless you fix your hair.

40 EXT. BODEGA BAY - JETTY - HOURS LATER

40

Tippi, in her green suit, Rita fussing over her, the MAKEUP
GUY powdering her nose. A bit of a panic in the air.

Hitch sits in his car looking cross, with the window down.

TIPPI

He's angry with me.

(CONTINUED)

40

CONTINUED:

40

RITA

He's never angry with anyone. He
just gets bored between takes.
You're done.

Tippi starts to climb down a ladder into the dinghy, where
the cage sits with the lovebirds in it.

HITCH

I won't change my timings if you
get yours wrong. So pay attention
to the camera. Let's go for a take,
shall we.

JIM

Roll 'em.

SOUND MAN

Speed.

CLAPPER LOADER

73 take one.

HITCH

Action.

Tippi climbs up the ladder with the lovebirds. She starts to
run down the jetty, but the heel breaks off her shoe.

HITCH (CONT'D)

Cut!

He watches, cold, controlling, as Rita hurries up with a
spare shoe, and the women struggle to change it.

HITCH (CONT'D)

When you're ready, ladies. Jim.

JIM

Stand by.

Now Ray comes running up, beside himself.

RAY

Goddamn idiot!

HITCH

Now what?

RAY

One small peck on the hand and he
let Charlie get away!

A goddamn idiot PROPS GUY looks miserable and mutinous,
standing with an empty bird box. Jim pulls Ray away, so that
Hitch does not have to deal with this.

(CONTINUED)

40 CONTINUED: (2)

40

Hitch just stares at Tippi, who stands there with her lovebirds looking trembly and worried.

JIM

Let him go. We'll lose the scene and you don't even like gulls.

RAY

Yeah, they're vicious and ornery and I never met one who showed affection to me or to another living creature. But his beak is wired together. Charlie will starve. Jim, for God's sake.

JIM

Jesus H Christ.

He checks his watch, checks the sky, and makes a decision.

41 EXT/INT. BODEGA BAY LOCATION/HITCH'S CAR - MINUTES LATER 41

Jim puts Tippi back into the back of the Hitch's car at the end of the shooting day.

JIM

So, Tippi, your call is 5.30 in the morning, OK. See you later, Hitch.

He slams the doors and sends them off. Then looks away across the bay, tearing his hair.

Inside the car, Hitch smiles at Tippi, all friendly again.

HITCH

Never mind, my dear. As they say in the movies, tomorrow is another day.

42 EXT. BEACH - DAY

42

Ray and Jim, trying to catch Charlie the gull, who hops and staggers about.

43 INT/EXT. HITCH'S LIMOUSINE/MOTEL - DAY

43

Hitch and Tippi in the back of the car. It's warm, and she's tired. He chatters on quietly, and she half listens, and half drifts away. We start in her pov, and develop into his, with his voice hypnotic throughout. His dialogue just floats in and out; the content is unimportant.

(CONTINUED)

43

CONTINUED:

43

HITCH

Weather won't be a problem because we are working on the sodium light system. We're having to double-print a lot of the birds over existing birds, where we have a small quantity of birds, trained ones, moving in and out, or whatever they're doing, then you print over that scene a lot of other birds. So with the sodium light process, which is a background which is lit by sodium - those yellow fog lights, you know - the camera picks up just the colour images we need and the background goes black and then I can add the actor to any scene I like.

They reach the motel where they are all staying during the Bodega Bay shoot. A small group of crew including Bob and Peggy are waiting to greet them.

Hitch sees them looking. He looks at Tippi half asleep. We are completely in his pov now. His face is loving, angry, aroused... emotions crossing and conflicting.

He puts his arm around the back of Tippi, and lunges at her. He kisses her full on the lips. She was half asleep and now her usual faultless courtesy deserts her.

TIPPI

Get off! Get off! Oh God, disgusting.

The car screeches to a halt and she flings herself out.

She half walks, half runs through the little crowd, keeping her head held high, trying to act as though nothing happened.

There is a bit of embarrassment all round, but nobody says anything as Hitch musters his dignity and gets out of the car.

44

EXT. MOTEL - DAY

44

Tippi is round the back of the motel, trembling, looking out to sea, lighting a cigarette. Everything has changed for her.

She hears footsteps. Someone stops at her door and knocks.

PEGGY (O.C.)

Tippi? You OK? Hitch says won't you join him for a drink? Tippi?

(CONTINUED)

44

CONTINUED:

44

Tippi hides. Eventually the footsteps go away. Tippi wants to cry but she won't. She forces the tears away. She waits till she is sure Peggy has left, and turns back round the corner.

To her surprise, Jim is there looking worried. She rallies.

TIPPI

That sea air feels fresh. I must be turning into a California girl.

JIM

Just a couple more days and we can all go home.

A moment of connection between them.

JIM (CONT'D)

You're doing good, you know that.

TIPPI

Don't you worry about me, Jim. I won't run out on you with my beak wired shut.

She flashes him a dazzling smile, and unlocks her door. He turns away, a bit relieved. And for an instant we see how close she still is to tears.

45

INT/EXT. TIPPI'S CAR/UNIVERSAL STUDIOS - DAY

45

Some days later. Tippi sits in her car outside the studio gates, thinking and smoking.

She checks her appearance in her mirror. Takes a deep breath. Makes a decision. Smiles winningly.

TIPPI

Hi Hitch! Hi guys!

She stubs out her cigarette and drives through the gateway.

46

EXT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

46

Tippi walks through the parking lot towards her dressing room, practising under her breath.

TIPPI

Hi Hitch, hi guys.

Jim sees her coming and holds his arms out as though to offer a hug - and when she sees that his hand is heavily bandaged, she forgets the greeting she has practised.

(CONTINUED)

46

CONTINUED:

46

TIPPI (CONT'D)

Jim, what happened to you?

JIM

Stunt man walked off the job. I got to "volunteer".

TIPPI

(laughing)

Oh sorry, I know it isn't funny.

JIM

And Tippi, listen, if you feel an itch...

TIPPI

An itch!?

JIM

Some of the guys... lice. The birds have lice.

He's gone a bit pink and embarrassed, and Tippi laughs.

TIPPI

The glamour of Hollywood!

He walks away, and she stops for a moment on the step of her dressing room, and looks a bit nervously around. No Hitch.

47

INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

47

Tippi lets herself into her dressing room, closes the door behind her, and finally lets go of her acting smile.

But the door begins to swing open.

TIPPI

(nervous)

Who is it?

The door opens a little chink more... and the raven, Buddy, hops across the threshold.

TIPPI (CONT'D)

Hey handsome!

He jumps up on to her makeup counter, and she fusses over him happily.

TIPPI (CONT'D)

You and me against the world,
Buddy. Just maybe hold the lice.

48

INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY

48

In her green suit, Tippi walks on to the sound stage. It's in darkness, apart from what looks like a tall thin cage - actually the framework of a telephone kiosk without any glass in the front. The kiosk stands in front of a yellow screen.

As she gets closer she can see Hitch is sitting in his director's chair with his back to her. Once he realizes she is in earshot, he embarks on one of his limericks.

HITCH

A worried young man from Stamboul
Discovered red spots on his tool.
Said the doctor, a cynic,
Get out of my clinic!
Just wipe off the lipstick, you
fool.

All the men are laughing when Tippi arrives, smiling.

HITCH (CONT'D)

Not one for the ladies, assuming
they are ladies, which I find is
always easy to claim and a little
difficult to prove.

Bob's there, plans under his arm. He sees Tippi and smiles warmly to welcome her.

BOB

Hey, Tippi.

TIPPI

Hi Bob, hi guys.

HITCH

Now, Tippi, cast your lovely colour
coordinated peepers upwards for me.

She can see nothing in the dark racking above them. She keeps it light and joky.

TIPPI

It's just a model, right. No lice.

HITCH

A mechanical bird on a string.
We're all faking it today. Come
this way.

From the pov of the model bird in the racks, we see Hitch take her to the phone box and follow her inside.

(CONTINUED)

48

CONTINUED:

48

HITCH (CONT'D)

Just room for a little one, as the actress said to the bishop.

Murmurs of laughter from the crew, which Hitch enjoys. Tippi is very uncomfortable but smiles blithely, acting away.

We transfer POV to the rest of the crew, watching and waiting with Jim as Hitch talks to Tippi in the b/g. Rita yawns and tries to cover it up. They all find these highly controlled and time consuming process scenes pretty boring to shoot.

HITCH (CONT'D)

All I need from you today is the foreground. Your reaction to the birds attacking the phone box. Not cold, are you? You seem to be trembling. No? Ready to try one?

Hitch extricates himself from the kiosk and walks back to sit down in his director's chair. Tippi stays in the kiosk.

HITCH (CONT'D)

The gulls are the people now, you see, and she is the bird.

JIM

Camera rehearsal. Stand by.

HITCH

No. I think we'll go for a take on this one.

JIM

(surprised)

Oh, ok. Roll 'em.

SOUND MAN

Speed.

CLAPPER LOADER

448 take one.

Close on Tippi, waiting little and lonely for her cue.

HITCH

Action.

Tippi starts to writhe and panic in response to the unseen birds. She seems like a wild creature in a cage.

Hitch watches her, his face unreadable. Then he looks up into the racking above the stage and gives a hand cue.

Tippi, unknowing, giving her all to the acting.

(CONTINUED)

48 CONTINUED: (2)

48

From his up in the racks, we see a model bird swings down on a cable and crash down into the glass at the back of the kiosk.

Jim looks up. He's the only one who feels something is wrong...

Shockingly, suddenly, the window shatters, showering Tippi with broken glass. Jim runs to rescue her.

49 INT. HITCHCOCK HOUSE - DAY

49

Hitch washing up after breakfast as usual. Alma there behind him.

ALMA

But you're sure it was an accident?

HITCH

(cross)

I told you, I don't know how it happened.

Alma is suspicious.

ALMA

Get the shot?

He keeps his eyes averted. Alma watches him levelly.

50 OMITTED

50

51 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

51

Tippi sits before the mirror, inspecting numerous tiny cuts on her face and arms.

TIPPI

I didn't ask you to come here because I'm worried about picking glass out of my hair.

She turns, and we see Peggy is in the room. Peggy knows exactly what she means, but won't engage.

PEGGY

It's just one of those film business things. Most girls try not to take it so personally.

(CONTINUED)

51 CONTINUED:

51

TIPPI

I was a model for eleven years. I learned any number of ways how to wriggle away from dodgy guys with cameras.

PEGGY

So have a quiet drink with him tonight and show him you're OK. One drink, Tippi, where's the harm?

A beat, and Tippi understands.

TIPPI

How long have you worked for him?

PEGGY

Half a lifetime.

Tippi surrenders.

52 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

52

Hitch sitting, staring in misery at a script on his desk: "Marnie", by Evan Hunter. Peggy knocks and enters without waiting for his response.

PEGGY

She's fine. Maybe a little tired.
Looking forward to that drink.
(beat)

Hitch? Is something wrong?

He shows her the letter.

HITCH

Her Serene Highness regrets...

53 EXT. UNIVERSAL STUDIOS - DRESSING ROOM - DUSK

53

Hitch exits the office block, preoccupied and worried, carrying the script. But as he approaches the dressing room he gets a grip. He fiddles with his collar, brushes down his lapels, and knocks.

TIPPI (O.C.)

Come in.

54 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DUSK

54

Hitch opens the door and sees Tippi sitting on her elegant sofa.

(CONTINUED)

54

CONTINUED:

54

He stands up straight, enters as though he owns the place, and goes to her fridge.

TIPPI

Get some shots you can use today?

HITCH

Plenty, thankyou.

He gets a bottle of champagne and two glasses out.

TIPPI

Is that why we're celebrating?

HITCH

I celebrate most days I spend with you, my dear. But not today.

He puts the bottle and glasses down on her coffee table and sits down next to her to pour. Smoothly, she jumps up to pretend to check her hair.

HITCH (CONT'D)

I had a letter from Her Serene Highness. Sit down, my dear, your fidgeting is exhausting.

Embarrassed, Tippi sits down beside him.

HITCH (CONT'D)

Princess Grace will not after all be descending from heaven to play my Marnie.

TIPPI

(shocked)

Hitch, I'm so sorry.

HITCH

I'll get another blonde.

TIPPI

Not like Grace Kelly.

HITCH

You have everything she had, and more.

The temptation hangs in the air. Surprised into complete stillness, she waits, and hopes. But he doesn't offer. He gives her a glass and turns cool and professional.

HITCH (CONT'D)

So, shall we discuss tomorrow's scenes?

(MORE)

(CONTINUED)

54

CONTINUED: (2)

54

HITCH (CONT'D)

I've been thinking about when
Melanie goes into that attic full
of birds.

TIPPI

Why does she go up there on her
own, Hitch?

HITCH

Because I want her to. Now, what
kind of expression do we think she
has on her face? Do you have any
ideas of your own?

TIPPI

About the expression on my face?

HITCH

I think she goes into that attic in
the spirit of self-sacrifice.

Tippi is surprised.

HITCH (CONT'D)

She gives herself up to the birds,
do you see. She thinks to herself:
this is all my fault. Everything is
ruined, and it's all my fault.

A beat, and Tippi can't help it. She laughs, no longer on
best behaviour, her natural self showing for once.

TIPPI

Everything is ruined and it's all
my fault. Sure. I'm a woman. I can
do that standing on my head.

He almost but not quite finds this funny. But he pushes the
laughter away, because he doesn't want funny.

HITCH

I can't tell you what it means to
me to have these little moments
with you at the end of the day.

He makes her clink glasses with him and sits closer.

HITCH (CONT'D)

Next time we must find you a part
which doesn't involve mussing up
that lovely hair. We'll find you a
beautiful romance. You and me, and
a wonderful love story. Who needs
Grace Kelly?

(CONTINUED)

54 CONTINUED: (3) 54

Her smile is frozen to her face. He stands up to leave, and at the last moment drops the script of Marnie into her lap.

HITCH (CONT'D)
Bedtime reading.

54a EXT. TIPPI'S HOUSE - NIGHT 54a

Tippi drives up.

55 INT. TIPPI'S HOUSE - MELANIE'S BEDROOM - NIGHT 55

Tippi sits by sleeping Melanie's bed, with the script of Marnie on her lap.

She sits there in the dark watching her child and thinking.

56 OMITTED 56

56A EXT. UNIVERSAL STUDIOS - SKY - DAY 56A

Birds wheel in the sky.

57 OMITTED 57

58 INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY 58

A scary moment. Some birds in their cages - heard rather than seen. The atmosphere is sombre and nervous.

Jim walks past, to see Ray and some nervous props guys pulling on big protective gauntlets.

59 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY 59

Hitch with Jim, who looks puzzled.

HITCH
Now we've got you where we want you. Here we come. This is going to be a silent murder.

JIM
Yes, the birds attack her, she knows that, it's in the script.

HITCH
So now you need to go and tell her how we're going to shoot it.

(CONTINUED)

59 CONTINUED:

59

Hitch turns his back on Jim, and we see Jim's shock.

JIM

She doesn't know?

60 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

60

Rita is fixing Tippi into another green suit. But this time, she has made little cuts and adjustments to it. She is teasing little elastics out of holes in the sleeves.

RITA

And that's how they're going to tie their legs on to you. Neat, huh?

TIPPI

Won't everyone be able to see the birds are fake?

RITA

The magic of postproduction.

Tippi, uncertain. She pulls at the elastics.

TIPPI

Unless he's intending to shoot it real close up, but even then...

A knock at the door. Rita goes. She finds Jim there, his face dark. He motions her to leave, and enters.

JIM

Hey, Tippi.

TIPPI

Come on in. I need some convincing.

Tippi is looking the other way and laughing, so she doesn't immediately see the expression on Jim's face. But when he doesn't respond, she turns. He cannot meet her eyes.

JIM

I'm sorry, but we can't use mechanical birds for this scene.

61 INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY

61

The props guys in their big leather gauntlets, carrying sacks which wriggle, and squawk.

Tippi and Jim just on the dark side of the light which floods the distant set.

(CONTINUED)

61 CONTINUED:

61

She stands very still in her green suit. She looks ready, not willing. As he speaks, she is checking out Ray and the guys with the sacks. Rita is in earshot.

JIM

I know, it's a lot of shots to get through in one day. But we're going to be taking it methodically, shooting pretty much in cutting room order. So you'll start as you are now, neat and tidy, OK, and after every take we'll stop and check. Muss up your clothes a bit more, take your hair down, you know, progressively.

Suddenly Ray is at her side.

RAY

You'll be fine, you'll be quite safe, I'll always be here. Just...
(beat)
Don't let them near your eyes.

Jim shushes him angrily. Tippi looks across at Hitch's director's chair. It's empty.

62 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY

62

Hitch sits alone in the dark and watches rushes of Tippi in the phone kiosk.

Tears come to his eyes.

63 INT. UNIVERSAL STUDIOS - ATTIC SET - DAY

63

Tippi steps through the bird cage wire, on to the bare corner set which represents her corner of the attic at the Brenner house. One last word to Jim:

TIPPI

Where's Hitch?

JIM

He'll be here for the shot.

TIPPI

(little laugh)

Cos I'd still like to know why she goes in that attic alone.

She reaches the wall, and turns. She is alone. The lights are blinding. She can only just see the props guys in their leather gauntlets, at the edge of her vision.

(CONTINUED)

63

CONTINUED:

63

TIPPI (CONT'D)

Can we get started? Is he here yet?

Her voice sounds lonely and she can't see anyone out there beyond the cage.

His director's chair, still empty. Jim and Bob exchange panicky glances.

TIPPI (CONT'D)

I'd quite like to get today over with.

Then suddenly, Hitch appears. His POV of Tippi, waiting on the set. He sits in his chair. Jim breathes a sigh of relief.

JIM

Stand by. Roll 'em.

SOUND MAN

Sound.

CLAPPER LOADER

Four hundred and three take one.

HITCH

Action.

63A

INT. UNIVERSAL STUDIOS - ATTIC SET - LATER

63A

A montage to suggest the passing of five shooting days on the attic set.

An impression of wings and squawking, as the bird handlers repeatedly throw the birds out of their bags.

Clapperboards record slate after slate, and take after take.

JIM

You OK to go again?

TIPPI

Yes.

JIM

You sure?

Tippi, dressed and re-dressed in deteriorating versions of the same green suit.

Her hair, mussed and mussed again.

Hitch, calling Action and Cut.

Through it all, the POV belongs firmly to Jim.

(CONTINUED)

63A CONTINUED:

63A

JIM (CONT'D)

Stand by.

JIM (CONT'D)

Roll 'em.

JIM (CONT'D)

Hitch?

Jim begins full of calm industry, but gets more and more anxious, as for the first time Tippi's ordeal challenges his unthinking loyalty to Hitch.

64 EXT. UNIVERSAL STUDIOS - SOUND STAGE - FIVE DAYS LATER

64

The lot is silent. No people. A quiet oasis.

Suddenly Tippi appears in the doorway. She is a terrible mess, her hair all over her face, her suit ruined, and what look like dreadful wounds to her face and arms.

She has one hand to her face and is protecting her eye as she stumbles away.

Jim and Rita are behind her.

TIPPI

Leave me alone, I'm OK, just don't touch me...

RITA

Honey, you can't drive yourself.

JIM

It's OK, whatever she wants.

And she runs. Rita is in tears.

RITA

You told her one day. I heard you tell her it would only take one day.

65 INT/EXT. TIPPI'S CAR/UNIVERSAL STUDIOS - PARKING LOT - DAY

65

Tippi reaches her car and struggles to turn the ignition. Takes off and careers out of the lot, sobbing.

66 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

66

Jim stands formally in front of Hitch who is seated at his desk. Peggy is there too.

(CONTINUED)

66

CONTINUED:

66

JIM

Did you hear what I said? It clawed her eye.

HITCH

She'll be back.

JIM

Hitch, she was told one day with mechanical birds and special effects. Instead she got five days with real birds thrown at her and tied to her and pecking and shitting...

Hitch won't reply. Jim looks to Peggy, who shrugs.

JIM (CONT'D)

You want to lose her?

A beat. Hitch looks to Peggy. She hurries to the phone.

67

EXT. TIPPI'S HOUSE - DAY

67

Tippi falls out of her car and up her path. Nobody's home. She lets herself in the door.

68

INT. TIPPI'S HOUSE - HALL - DAY

68

Tippi falls through the door. She looks at herself in the hall mirror and is appalled. She wipes at the makeup with her sleeve, and it starts to come off.

TIPPI

Jo?

She listens, fearfully. But it's OK, nobody's home. She starts up the stairs, wobbly, uncertain, throwing off her filthy blood stained clothes, and pulling the remaining pins out of her hair.

The phone in the hall begins to ring. But she ignores it.

69

INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY

69

Hitch, Rita, Bob, Ray and the crew watch the rushes in silence.

70

INT. TIPPI'S HOUSE - BATHROOM - DAY

70

Tippi finally has her shower scene. She stands under the shower and trembles, barely able to stay upright.

71 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY 71

Hitch watches the rushes.

72 INT. TIPPI'S HOUSE - HALL - DAY 72

Total silence in the house.

The stairs look like a murder scene.

The phone rings again.

73 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY 73

The other guys file out in silence, exchanging anxious looks, as Peggy enters.

She sits down with him and shakes her head - there's still no answer.

74 INT/EXT. TIPPI'S HOUSE - AN HOUR LATER 74

Jo comes up the path with Melanie. They have been shopping and are chattering away.

Tippi opens the door to them. She looks clean and fresh, with just one little plaster above her eye.

JO

Hey, Mommy's home early.

They enter the house. The murder scene has been cleared up. But Jo sees a big plastic bag in the corner of the hall.

JO (CONT'D)

Is this for the trash?

She peeps in. Green cloth and red stains. Jo looks worried.

The phone rings again. Tippi signals she doesn't want to talk to anyone. Jo lifts the phone.

JO (CONT'D)

(into phone)

Miss Hedren's residence.

Tippi closes the kitchen door.

JO (CONT'D)

She's here, yes, but now is not a good time.

75 INT. TIPPI'S HOUSE - KITCHEN - DAY

75

Jo enters the kitchen to find Tippi pouring juice for Melanie. She spills some.

JO
Look, I can stay.

TIPPI
(to Melanie)
Here honey. Sit down now.
(to Jo)
No need. I'm fine.

JO
Never off duty, these days, are you. Acting your head off even in your own kitchen.

TIPPI
(laughing)
Shoo. Go enjoy your weekend off.

Jo hesitates, and then leaves the room, and Tippi's smile fades. She looks absolutely exhausted. She closes her eyes.

And opens them to see Melanie looking up at her, very frightened. Tippi switches the acting back on.

TIPPI (CONT'D)
Hey, scaredycat!

76 EXT. HITCH'S HOUSE - NIGHT

76

The house in darkness. Upstairs, a dim light comes on.

77 INT. HITCH'S HOUSE - BEDROOM - NIGHT

77

Hitch is pacing about the twin bedded room in his pyjamas, tidying and making everything just so, but very quietly.

All the same, Alma wakes and sees his anxiety.

ALMA
Is it the budget?

Hitch shrugs - no.

ALMA (CONT'D)
Is it the girl?

No answer.

(CONTINUED)

77 CONTINUED:

77

ALMA (CONT'D)
You're worried you've pushed her
too far?

Hitch harrumphs - absolutely no!

A beat. Unsure if she believes him, Alma watches Hitch watch himself in the mirror.

HITCH
It's the story.

78 INT/EXT. HITCH'S HOUSE - DAY

78

Peggy on the doorstep. Alma opens the door.

ALMA
Thanks, Peggy.

79 INT. HITCH'S HOUSE - LIVING ROOM - DAY

79

Alma brings Peggy into the room, to join Hitch and Bob for an impromptu weekend story conference.

BOB
As scripted, the ending is going to
cost a fortune, and my production
design budget is already way over.

The table is covered with storyboards and scripts. Hitch looks anxious but energized as he sketches away.

HITCH
Let's rescue this picture.

80 EXT. TIPPI'S HOUSE - GARDEN - DAY

80

Tippi and Melanie are planting seeds in the garden.

We are on Melanie, singing a little nursery rhyme as she plants her seeds. Satisfied with her work, she turns to her mother.

Tippi is out cold. Fast asleep on the lawn.

81 INT. HITCH'S HOUSE - LIVING ROOM - DAY

81

Hitch, Peggy, Alma and Bob, gathered around the table.

(CONTINUED)

81 CONTINUED:

81

PEGGY

But the victims in the street, the
burnt out shops, the attack on the
car, Hitch, you loved all that.

ALMA

It's all happening after the real
story has already ended, though.
They're all feeling for their hats
and leaving.

Hitch gazes at her, thrilled and relieved.

HITCH

My wife, my script editor.

ALMA

The only thing that matters is the
emotion.

HITCH

And what happens to the girl.

He rips ten pages off the back of Evan's script and drops
them into a trash can.

82 EXT. TIPPI'S HOUSE - GARDEN - DAY

82

Melanie carefully carries a glass of water from the kitchen.
Puts it down next to her sleeping mother. Shakes her gently.

MELANIE

Mommy? Mommy, wake up.

Tippi wakes, suddenly, convinced the air around her head is
full of birds, and just like her character in *The Birds*, she
fights them off, thrashing and crying, overturning the water.

She realizes it's just poor terrified Melanie. She pulls the
child to her and cries for the first time, properly,
hysterically.

And that's how Jo finds them. She runs to them, taking
charge.

JO

Right, that's it.

83 INT. HITCH'S HOUSE - KITCHEN/LIVING ROOM - DAY

83

Alma is clearing up in the kitchen. Hitch is in the
background, sitting in the living room, staring out of the
window. Peggy leaves him there and joins Alma.

(CONTINUED)

83

CONTINUED:

83

PEGGY

Doctor's orders. She'll be off for
the rest of the week.

(beat)

First time I've ever known him have
to shut down production on a
picture.

Alma moves it on, speaking in whispers.

ALMA

Surely to God she hasn't let the
old fool anywhere near her.

PEGGY

(surprised)

Of course not!

ALMA

She leading him on?

PEGGY

No. She can't help being pretty.

ALMA

They're all pretty. Grace was
pretty, Ingrid was pretty. Thank
God the crush only ever lasts as
long as the picture.

Peggy's face: this time it's different.

ALMA (CONT'D)

(upset)

OK what's she got, Peggy? What's
this one got that's so bloody
special?

A beat of silence. Alma turns to Peggy and can see she is
struggling.

PEGGY

Whatever he throws at her...
however he provokes her... she
makes him think he can't hurt her.
Nothing can hurt her.

They look at Hitch, still sitting in the window.

ALMA

Just finish the picture.

84

INT. TIPPI'S HOUSE - KITCHEN - DAY

84

Jo, preparing Melanie a drink.

(CONTINUED)

84

CONTINUED:

84

She looks up, and Tippi is in the doorway, frail and shattered in a dressing gown.

Jo almost weeps with relief.

JO

Halleluia.

Tippi sways, and Jo jumps up to catch her.

JO (CONT'D)

Thought we'd never get you back.

85

INT. TIPPI'S HOUSE - LIVING ROOM - DAY

85

Tippi lies on the sofa, exhausted, with the breeze playing softly through gauzy curtains.

Melanie plays on the rug as, O/C, Jo is making a cup of tea.

TIPPI

There's no way he made his mind up on the day to use real birds. Stuff like that takes forever to organize. He knew, Jo. He knew. And he never told me.

JO (O.C.)

Now we know why the cruel old devil needed an unknown actress.

Jo enters, looking determined bearing teacups.

JO (CONT'D)

Someone so new, she wouldn't understand that she could say no.

TIPPI

Hitch doesn't get the idea of "no".

JO

Tippi. Walk away.

Tippi, watching Melanie play.

TIPPI

Little matter of a seven year contract.

JO

Better he sues you than kills you. Come on, you don't need this.

(MORE)

(CONTINUED)

85

CONTINUED:

85

JO (CONT'D)

You can take Melanie and pack up
your stuff and go back to New York
and modelling and your old life and
be happy.

TIPPI

I'm 33 next birthday and nobody
wants a model with wrinkles.

She's thinking hard, not willing to accept defeat.

TIPPI (CONT'D)

And anyway...

She's made a decision.

85a

INT. UNIVERSAL STUDIOS - ATTIC SET - DAY

85a

The sound stage is empty and quiet. A couple of crew members
sitting about reading newspapers, smoking, or sweeping up.

86

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

86

Hitch sits worrying. He watches the clock. He's really
anxious.

A knock on the door. It's Peggy, smiling.

PEGGY

Something you've got to see.

87

EXT. UNIVERSAL STUDIOS - DOCK DOORS - DAY

87

Hitch hurries towards the dock doors. He can hear applause
and excited laughter.

He emerges into the sunlight to see Tippi, wearing an
unspoilt green suit, in her classic pose with Buddy the raven
on her arm.

Ray, Jim, Bob, Rita and other crew stand around her, laughing
with her and welcoming her.

Buddy lights her cigarette.

Hitch's face lights up with relief as he sees her, standing
there like a goddess among her worshippers. She smiles at
him, cool and distant - less girlish than her previous smile.
Apparently unhurt. Invulnerable.

TIPPI

The boss is here, guys.

(CONTINUED)

87 CONTINUED:

87

She is first to move towards the set.

TIPPI (CONT'D)
Let's finish this picture.

Head held high, she walks past Hitch, who falls into step behind her, looking thrilled, relieved... and intrigued.

88 OMITTED

88

89 INT/EXT. HITCH'S CAR/MOVIE THEATER - NIGHT

89

Brilliant lights flashing and huzzahs sounding, as the car draws up to a premiere of The Birds. In the back, Tippi and Hitch sit quiet and tense and excited together.

HITCH
... The fear, and the pain, and the
loneliness. I know, I put you
through some hard times. But look
at you now.

Tippi peers out of the car window, looking fabulous in her gown, Hitch alongside her in his tuxedo.

HITCH (CONT'D)
The point being, my dear, there was
only so much I could teach you
through kindness.

She looks at him, a bit puzzled.

TIPPI
Is this an apology?

HITCH
(astonished)
For doing whatever it took, to turn
you into a movie star?

They look straight at each other for a moment, equals at last, as the car comes to a stop.

TIPPI
Thankyou.

A FLUNKEY opens the door and the lights and huzzahs explode.

90 EXT. MOVIE THEATER - NIGHT

90

Hitch gets out of the car and hands Tippi out too. They walk graciously up the red carpet, arm in arm, a perfect pair.

(CONTINUED)

90 CONTINUED:

90

Waiting to receive them, standing next to a cut-out of the famous still, Alma smiles unnoticed in her posh frock as Tippi passes her regally by.

91 INT. HITCH'S HOUSE - KITCHEN - NIGHT

91

Tippi's face, rapt in candle light.

HITCH (V.O.)

Here's the girl, and she's walking away from us.

Hitch monologues to an unseen company.

HITCH (O.C.) (CONT'D)

Walking away from the camera, down a long platform. We follow her all the way along the platform, where she's waiting for the train. She has dark hair, dark, and a bright yellow purse. The brightest purse you can think of, so we watch that purse, we're obsessed with that purse, we're asking ourselves what's in the purse.

A beat. Here's Tippi, intrigued, smiling. Hitch smiles back. A private moment, almost a loving moment - in a room which is now full of people.

ALMA

And that's it?

HITCH

Act one, scene one, of Marnie.

ALMA

How about the other 100 minutes?

Hitch shrugs, and the room erupts in laughter, as Alma puts their dinner down on the table. This time, Tippi and Evan have joined the informal supper party.

HITCH

Evan's job.

EVAN

She's a complex character. A thief. A liar. And Marnie can't let any man near her. It's because of childhood trauma.

HITCH

Frigid, you see.

(CONTINUED)

91 CONTINUED:

91

TIPPI

No, just scared, surely.

Hitch looks disappointed.

HITCH

You have read this script?

ALMA

But she gets rescued by the love of
a good man, right?

(laughing)

Just guessing.

EVAN

Sure.

HITCH

Maybe.

Their faces, locked in combat.

91A (93) INT/EXT. HITCH'S CAR/STREET OUTSIDE STUDIO - DAY

91A (93)

As they drive to the studio, Evan is showing Hitch two
different versions of the script for one scene.

EVAN

Because it just doesn't work for
me, Hitch. I don't believe it. I
don't believe that guy would rape
his own wife on their wedding
night. So in my version, he
comforts Marnie. Helps her.At the studio gate, a flash of two LITTLE BOYS standing with
a home made placard reading "Mr Hitchcock please stop!"

HITCH

That's not what I asked you for.

(to the driver)

Can you stop?

EVAN

Use the version I wrote for you,
and why would the audience have any
sympathy for him at all?

HITCH

I've told you before, Evan,
sympathy is not the point.The car stops, and Hitch gets out. Evan watches him waddle
back down the sidewalk to join the boys.

(CONTINUED)

91A (93)CONTINUED:

91A (93)

The driver clears his throat.

EVAN

Yeah?

DRIVER

Uh, sir, you don't mind my asking,
why did the birds do it?

Evan groans and gets out of the car.

92 EXT. STUDIO - MOMENTS LATER

92

Hitch signs autographs for the boys with a smile.

Evan is leaning against the car, lighting a cigarette. He
watches Hitch ruffle the boys' hair and walk back.

EVAN

All I'm saying is, you're asking
the whole audience to get into the
point of view of this big strong
guy raping this little doll.

Hitch holds up his hands to make a camera frame in the air,
like he did in their script meeting for The Birds.

HITCH

Evan, when he sticks it in her, I
want that camera right on her face.

He gets back in the car, which drives away, leaving Evan
astonished at the roadside.

93 OMITTED

93

94 EXT. UNIVERSAL STUDIOS - PARKING LOT - DAY

94

Hitch's limo is parked outside the office.

It's covered in bird shit. An ATTENDANT with a bucket tries
to wash it off, as Evan walks up.

EVAN

Goddamn birds still refusing to go
home.

Evan laughs. Not a nice laugh.

EVAN (CONT'D)

Don't they know they're history?

95

INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY

95

Evan enters to find the posters on the walls have been joined by one for The Birds, with the usual bits of press comment.

PEGGY

He won't see you.

Evan looks at Hitch's door, firmly shut.

EVAN

If he's still blaming me because
The Birds tanked...

PEGGY

The Times loved it.

EVAN

(scorn)

The London Times. He needs to
accept it tanked because he junked
my final scene. So nobody realized
the picture had even ended!

Evan sadly looks at Hitch's door, firmly shut.

EVAN (CONT'D)

I'll write his goddamn horrible
rape scene for Marnie. I'll write
it just like he wants it.

PEGGY

That scene is the only reason he
wants to make this movie.

A phone starts to ring, and she goes to pick it up.

PEGGY (CONT'D)

Face it, Evan, you just wrote your
own ticket back to New York.

Evan, angry and upset, accepts defeat.

96

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - NIGHT

96

On Hitch, rehearsing the rape scene in Marnie intensely with Tippi. No Alma this time. Tippi listens, a bit nervous, in awe of the part. Hitch is all professionalism.

HITCH

She's in a negligee. He's in shirt
and pants.

(MORE)

(CONTINUED)

96

CONTINUED:

96

HITCH (CONT'D)

I think we should play her quite calm, quite unresponsive, just keep the tension in the breathing, the held breath, until - right at the very bottom, when he goes to kiss her - now it breaks. I can't I can't I can't.

TIPPI

(trying hard)

Like it repulses her.

HITCH

(not listening)

And now he's really getting mad - he's been very sweet, very patient, nothing yielding from her at all.

TIPPI

"If you don't want to go to bed, please get out."

HITCH

"But I do... want to go to bed."
And he goes around to her and quite sharp, her hands come up to ward him off. The negligee falls to the floor.

A beat. He cannot speak about it any more. Tippi waits, embarrressed, and he collects himself.

HITCH (CONT'D)

There is absolutely nothing on her face at all - there shouldn't be.

He uses his hands to indicate a closeup.

HITCH (CONT'D)

I'm on a big head.

Peggy knocks and enters. Hitch is immediately alert.

HITCH (CONT'D)

And?

PEGGY

He said yes, as long as his part's as big as Tippi's.

TIPPI

Who?

PEGGY

Sean Connery.

(CONTINUED)

TIPPI

Sean Connery that just got out of
Dr No?

HITCH

You've got a problem with that?

Tippi laughs, loud and free and even a little bit dirty - her
real self, for once.

TIPPI

No sir, but Marnie is supposed to
be frigid.

HITCH

It's called acting, my dear.

TIPPI

I'm going to have to give my best
block of marble.

Tippi does "block of marble", and Peggy joins in the laugh,
till she sees Hitch's face, all pained disappointment.

HITCH

Once upon a time there was a
sculptor who made a beautiful
statue out of marble.

TIPPI

I don't want to miss my daughter's
bedtime.

She gets up to leave, but he is surprisingly quick on his
feet and he's at the door. He never touches her, but he is
close and in her face.

HITCH

Fell in love with his own creation,
and the gods looked kindly on him
and brought her to life.

TIPPI

Goodnight, Hitch. Goodnight, Peggy.

She leaves. Hitch and Peggy are alone.

HITCH

And they lived happily ever after.

Peggy doesn't know what to say. They sit there.

HITCH (CONT'D)

Now, that's the kind of movie I'd
like to make.

97

INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

97

Tippi stands perfectly still, staring at herself glumly in a long mirror. She's wearing a gorgeous gown, like the one Marnie wears to the big party in the film. Rita is in the b/g, sorting stuff out.

RITA (O.C.)
You're so angular, all these
beautiful pieces hang on you just
perfectly.

She arrives with a lovely stole to put around Tippi's shoulders, and both look at the beautiful glum reflection.

RITA (CONT'D)
Look at you. Look at Marnie.

TIPPI
It's so much harder this time.

RITA
He chose you, honey, and now he's
chosen you again.

TIPPI
Yeah. Never gives up, does he.

A beat. Rita, surprised at her brittle tone.

RITA
(gentle)
He's like a fairytale person, don't
you think? I think of him like a
handsome prince, trapped forever in
a frog suit.

A beat, and Rita looks at her like a real intimate friend.

RITA (CONT'D)
Tippi, this time around, won't you
try to love him just a little bit?

98

EXT. UNIVERSAL STUDIOS - DOCK DOORS - DAY

98

Afternoon tea break during filming. Hitch holding forth in the b/g to a group of the crew including Bob and Rita.

Tippi watches them. She's wearing riding gear - hacking jacket, jodhpurs, boots - and for the first time her hair is down and loose over her shoulders.

Jim joins her.

(CONTINUED)

98

CONTINUED:

98

JIM

Don't want to hear the same old
jokes again?

He offers her a cigarette, but she declines.

TIPPI

Everyone loves him, don't they.

JIM

(fond)

When he's not driving us all crazy.

(beat)

JIM (CONT'D)

Got to tell you, Tippi, you look
beautiful today.

TIPPI

Just today?

JIM

Never see you with your hair loose
like that.

Their two faces, smiling together, gently flirtatious. A
subjective camera looking at them.

TIPPI

Short answer? This is just the way
Hitch wants it today.

JIM

Long answer?

TIPPI

Long story.

They look at each other, and she's ready to talk, if he's
ready to listen...

But Hitch calls them from across the way.

HITCH

Tippi. Jim. May I trouble you
lovebirds for a moment while we
attempt to make this movie?

99

INT. UNIVERSAL STUDIOS - SOUND STAGE - MOMENTS LATER

99

Hitch and Tippi walking into the studio together.

(CONTINUED)

99

CONTINUED:

99

HITCH

This is the point where I'll probably take the camera in close to her, so you see for the first time that she is really under stress. This man is getting serious. I don't want any man getting serious about me. It's too dangerous. Do you see? Can't have her enjoying the moment. So she walks over here like this.

He shows her what he means, and her face is a picture of concentrations.

HITCH (CONT'D)

I think, do you see, that she is not repulsed by him, not really. It's only what is within her that stops her. You understand that, don't you?

He stops, suddenly enough that she must put out her hands to stop herself crashing into him. They are a little way from the rest of the crew now, just far enough that nobody can really see or hear. Small movements, quiet voices.

HITCH (CONT'D)

Touch me.

TIPPI

What?

HITCH

Nobody can see.

TIPPI

Can we just do the scene?

HITCH

Touch me.

Just for a moment, she can't control her face. A spasm of disgust, swiftly conquered. He sees it and is hurt.

She pulls away and runs off.

Jim watches her go, anxiously, but he does not follow.

100

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - NIGHT

100

Hitch with Peggy. He has a bottle of red wine open.

(CONTINUED)

100 CONTINUED:

100

HITCH

You know she's never even invited me to her home for dinner?

PEGGY

(kind)

I just don't think you can force these things...

HITCH

What do you know about it? Look at you. Back end of a bus.

101 INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - NIGHT

101

Jim enters the empty office. The door to Hitch's office opens, and Peggy comes out in tears.

JIM

Hey! You're late. You getting in as much trouble at home as I am?

Peggy doesn't want him to see she's upset.

JIM (CONT'D)

Peggy? You OK?

PEGGY

Everything's changing.

Hitch is in his doorway, all jovial.

HITCH

Jim! How about a drink?

JIM

I could really use to get home...

Hitch grins and goes back into his office. Clearly, there is no escape. Jim sighs and follows him.

102 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - HOURS LATER

102

Three empty bottles on the desk, and Hitch is opening another.

HITCH

The thing I can't work out is what does the girl want.

JIM

What do any of them want, Hitch? Women. They're a mystery.

(CONTINUED)

102

CONTINUED:

102

HITCH

What more can I do, what else can I
give her, how can I make her see...

JIM

I think maybe...

HITCH

Can't be the age difference.
Standard in Hollywood.

JIM

(helpless)

Maybe she's just sort of
concentrating on her career right
now.

HITCH

Or is it because I'm a porker. Like
two balloons tied together, someone
wrote that in a newspaper, fancy
writing something like that.

(quoting)

Ugly, bloated, purple, a walrus
dressed as a man.

(upset)

I sit here in my armour of fat but
I have the same feelings as other
people.

(beat)

I've seen you flirting with her.

JIM

We all flirt with her, Hitch. We
all like to see that pretty smile.

HITCH

Cold, though.

JIM

No...

HITCH

Frigid.

(beat)

No? Not to you? You been there,
Jim?

JIM

I'm a married man.

HITCH

You would though, wouldn't you?
You'd get your leg over if she'd
let you.

(CONTINUED)

102 CONTINUED: (2)

102

Jim is silenced by this.

HITCH (CONT'D)

I bet she'd let you, too. Young and handsome and tall and... look at you.

Jim is mortified now. He doesn't know where to look.

HITCH (CONT'D)

Take me home, Jim.

103 EXT. UNIVERSAL STUDIOS - PARKING LOT - NIGHT

103

Jim helps Hitch stagger through the parking lot to his car, which is a Carmann Ghia. As they arrive at the car, the scale of the problem becomes clear. Hitch is too fat to get into it.

JIM

I can move the seat back a little.

He reaches in, pushes the seat back.

HITCH

My wife is an excellent cook, did you know that?

JIM

Yes, I sure did, Hitch, she's a wonderful woman.

Now he starts to try to insert Hitch into the little car.

HITCH

And I've never had sex with anybody else. Nobody ever believes it, they think I say it to shock. But it's true. The only woman I've ever known. Years ago, of course, I'm celibate now. Can't get it up. Impotent.

Jim finally manages to shut the door. He straightens up, suddenly aware how drunk he is.

JIM

God.

He staggers round to his driver's door and gets in. Hitch is asleep in the corner. Relieved, Jim starts the car.

104 INT/EXT. JIM'S CAR/BEVERLEY HILLS STREET - NIGHT

104

Jim's drunken pov as he tries to concentrate on driving Hitch home. A siren passes, red lights flashing, and Hitch wakes with a start, terrified.

HITCH

Police!

JIM

It's OK, Hitch, they're not coming for us, please God they're not coming for us.

Hitch is terrified.

JIM (CONT'D)

You don't trust me to get you home?
Come on Hitch, get a grip.

105 EXT/INT. HITCH'S HOUSE/JIM'S CAR - NIGHT

105

The car stumbles into the drive of Hitch's home and stops. Jim heaves a huge sigh of relief.

A beat, and Hitch speaks again, very calmly now.

HITCH

Every night I lock myself into my room as if there were a madman on the other side of the door, waiting to slit my throat.

The security light goes on, and he jumps in terror.

JIM

Let's get you inside.

As Jim gets out of his car, the house door opens, and to his extreme embarrassment, Alma looks out, in her dressing gown.

Her POV: Jim struggling and tugging to extract Hitch from the tiny car. Very undignified.

JIM (CONT'D)

Mrs Hitchcock, hi, sorry if we disturbed you.

Furious, Alma slams the door.

105A INT. HITCH'S HOUSE - HALL - NIGHT

105A

Alma, alone, angry and upset, stomps away into the house.

105B EXT. HITCH'S HOUSE/JIM'S CAR - NIGHT

105B

Hitch and Jim, still stuck trying to get out of the car.

HITCH

She wants me to lose weight, she
should stop cooking all my
favourite things!

Jim laughs at this, and then so does Hitch, and they giggle helplessly like schoolboys as Jim gets Hitch out of the car.

JIM

Come on, push.

HITCH

I'd give it all up, Jim, all of it.
I'd give up the money and the films
and everything I've ever done in my
life...

JIM

No girl's worth that.

HITCH

... to be like you. To look like
you.

106 INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY

106

Closeup on Hitch, sitting up asleep.

Pull back to reveal that there is a shot being filmed.

All the crew look towards Hitch, waiting for the "cut".

Finally, Jim takes over.

JIM

Cut.

HITCH

(waking)

Print it.

107 OMITTED

107

108 INT. RESTAURANT - NIGHT

108

Hitch and Alma in their usual restaurant. This time, it's decorated for Christmas. They sit in silence. He drinks and eats, dogged, sullen. She pushes her food around her plate.

(CONTINUED)

108 CONTINUED:

108

MAITRE D

Is there a problem with your meal,
madame?

ALMA

No, everything is lovely, thankyou.

(beat)

Though I wish they wouldn't put the
Christmas decorations up so early.

The Maitre D shrugs and smiles and tries to fill her glass,
which she covers with her hand.

ALMA (CONT'D)

No thankyou.

Hitch motions his glass. The Maitre D fills it and moves
away.

ALMA (CONT'D)

Thirty seven years. You and me.
Happy anniversary, Hitch.

They sit there and Alma tries not to cry.

109 INT. HITCH'S HOUSE - BEDROOM - DAWN

109

Hitch awakes suddenly, out of deep befuddled sleep. He looks
across the room. Alma's bed is empty.

He hears a car.

He hurries to the window, just in time to see Alma charging
off in her car.

110 INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY

110

Christmas decorations up in the office. Peggy picks up the
phone.

PEGGY

Peggy Robertson.

On the other end of the phone, Hitch is weeping.

PEGGY (CONT'D)

Hitch? What is it?

111 EXT. HITCH'S HOUSE - DAY

111

Peggy rings at the bell. No answer.

(CONTINUED)

111 CONTINUED:

111

PEGGY

Hitch? Hitch!

She peers through the letter box.

112 EXT. HITCH'S HOUSE - GARDEN - DAY

112

Fighting irritation, Peggy comes round the back of the house and finds Hitch sitting on a bench throwing crumbs to the birds.

HITCH

She came back before.

PEGGY

(puzzled)

She left before?

HITCH

When she had cancer. She was so ill but she came back. Peggy, I'm lost without her.

PEGGY

You should tell her that, not me.

The phone starts ringing inside the house and Peggy rises.

PEGGY (CONT'D)

(mimicking Alma)

So, Hitch, I'm at the store now, you want fries or dauphinoise with your Dover sole?

HITCH

You don't get it. She's left me.

He stands up. But now he looks angry, not scared.

113 EXT/INT. STREETS/TIPPI'S HOUSE/HITCH'S CAR - DAY

113

Hitch in the back of his car, driving through the streets, ataring through the windows, winding himself up.

They drive slowly past Tippi's house. It's decorated for Christmas. Hitch stares out at it, peering into the blank windows.

Then sits back and the car speeds away.

114 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY

114

Alma sits in the dark, half watching rushes, half staring into space. The door opens at the back and the unmistakable silhouette of Hitch appears. Alma does not look round.

ALMA

I'm not sure about the kiss at the
end of the thunderstorm.

He sits down a little way from her. They do not look at each other.

ALMA (CONT'D)

I don't think she'd give into him
like that, not yet anyway.

A beat.

ALMA (CONT'D)

I was thinking I could go back to
coming down to the set a bit more
often. You could use the support,
specially on the story structure,
and I could use the entertainment.
Heck, you could even pay me!

HITCH

You left me without a word.

ALMA

I was angry. I was sad.

He looks at her, cold, loveless, implacable.

115 INT. UNIVERSAL STUDIOS - DRESSING ROOM CORRIDOR - DAY

115

Tippi opens the door and exits into the corridor. There stands Alma, against the wall, waiting for her.

TIPPI

Oh!

ALMA

I just wanted to say... I wanted to
say I'm sorry you're having to go
through this.

Tippi, speechless for a moment. Alma turns to leave.

TIPPI

You could stop it. You're the only
one who could stop it with a word.
Won't you? Mrs Hitchcock, please...

(CONTINUED)

115 CONTINUED: 115

But she hurries away.

115A INT. UNIVERSAL STUDIOS - BEDROOM SET - DAY 115A

Hitch in his director's chair, watching with great concentration.

Tippi, as Marnie, stands in her negligee.

HITCH

Action!

The unseen hand of Marnie's husband, Mark, pulls the negligee down. We see only Tippi's legs, and Marnie's face, empty and shocked.

Hitch watches as the unseen Mark moves Tippi to the bed and lays her down.

Ending on Tippi's face, as Marnie empties her mind and her heart to endure the rape.

HITCH (CONT'D)

(satisfied)

Cut.

116 INT. HITCH'S HOUSE - LIVING ROOM - NIGHT 116

Hitch sits in darkness with a drink and the telephone. In the kitchen next door, Alma O/C with their daughter and grandchildren, family jollity around a Christmas dinner.

He sits and suffers. He is drunk. He eyes the phone.

117 INT. TIPPI'S HOUSE - LIVING ROOM - NIGHT 117

Tippi, Melanie and Jo around the Christmas tree playing with their presents.

The phone rings, not for the first time. Jo looks cross.

JO

He knows what day it is.

TIPPI

I'll take it upstairs.

118 INT. TIPPI'S HOUSE - KITCHEN - NIGHT 118

Tippi enters and lifts the phone. Hitch is on the other end of the line.

(CONTINUED)

118 CONTINUED:

118

TIPPI

You have to stop this, it's
Christmas Day. I'm with my family.

HITCH

So am I. Murder, isn't it.

119 INTERCUT: INT. HITCH'S HOUSE - HITCH'S BEDROOM - NIGHT 119

Hitch sits on his bed with the phone to his ear, and a large
glass of red wine in his other hand. He is drunk and
sentimental. He's convinced himself she welcomes this call.

HITCH

I've taken refuge in my bedroom.
How about you?

TIPPI

Busy in the kitchen.

HITCH

Liar. It's too quiet.

TIPPI

Well, I hope you're having a good
day but I need to get back now.

HITCH

I'm getting through by thinking
about next Christmas. Next year
it'll all be different. Next year
and for the rest of our lives.

HITCH (CONT'D)

Alma will understand. She's like a
sister to me. All it's ever been,
really.

Tippi quietly puts the phone down. He doesn't notice. As he
keeps talking, we pull back towards the open door.

HITCH (CONT'D)

We travelled all over the world
together filming and I never laid a
finger on her. I only married her
because she asked me to.

(beat)

Tippi? Are you there?

Alma stands on the threshold, trembling.

ALMA

So, fat old director loves
beautiful blonde. Surprise! She
doesn't love him back.

(CONTINUED)

119 CONTINUED:

119

HITCH

She will.

ALMA

The day she ever really drops her
knickers, you'll run a mile.

He looks at her with distaste. Proud, fighting her tears,
Alma exits and closes the door behind her.

120 INT. TIPPI'S HOUSE - KITCHEN - NIGHT

120

Tippi clattering about in the kitchen, washing up violently.
She can see herself reflected in the kitchen window, and Jo
behind her, shocked and sad.

JO

How long?

TIPPI

Since the beginning.

JO

Why didn't you tell me?

TIPPI

How could I tell you?

She stops, hands in the sink, fighting back panic.

TIPPI (CONT'D)

I have to be professional, I have
to do my job. I can't go running
for comfort like some silly little
girl. I can deal with it. I've
always been able to deal with it.

Jo comes to her side and quietly picks up a tea towel to dry
the dishes.

JO

I used to wish I looked like you.

TIPPI

I've tried everything, Jo.

JO

Blonde, like you.

Tippi has an idea.

TIPPI

After Christmas we shoot all the
disguise scenes.

(CONTINUED)

120 CONTINUED:

120

JO

So?

TIPPI

Marnie dyes her hair.

121 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

121

Tippi leans back into a sink, and a HAIRDRESSER begins to paint dye into her hair. Tippi closes her eyes and gives herself up in relief.

122 INT. UNIVERSAL STUDIOS - DRESSING ROOM - HOURS LATER

122

Tippi sits in a dressing gown and looks at herself uneasily in the mirror. Her hair is now medium brown, in a neat up do.

TIPPI

So the line says, "the brunette with the legs". But isn't brunette a darker hair than this?

Now we see Hitch is in the room too, with the script.

HITCH

You wait till you see the black wig you're getting for the railway station scene! Now, all through this, you see, she's thinking hard. I don't think she puts on too nonchalant an attitude, because, after all, she has been caught, so she's got two emotions, there is a double thing here, you see.

All through this businesslike speech, Tippi is watching him out of the corner of her eye. He seems to be showing almost no interest in looking at her. She feels relief. She looks at her brown hair in the mirror, and touches it, unsure. Suddenly, he is behind her in the mirror.

Hitch reaches out, and she shrinks. She becomes very still, holding her breath. Their two faces, in the mirror.

HITCH (CONT'D)

Sex has never been very important to me, you know.

He breaks the spell, and turns away.

HITCH (CONT'D)

It's for kids, don't you think? For kids, and the movies.

(CONTINUED)

122

CONTINUED:

122

He gets to the door, and opens it. Tippi's breath comes back in a rush, and she doesn't know whether to laugh or cry.

But Hitch stops there, looking out at the darkness.

HITCH (CONT'D)

Look. The moon is full tonight.

And oh no! He turns, and comes back into the room, and closes the door.

HITCH (CONT'D)

Moony spoony Juney.

He goes to the fridge and pulls out a bottle of champagne. During his next speech he opens it and pours two glasses. Tippi sits silently and suffers, in a state of frozen horror.

HITCH (CONT'D)

Reminds me of my favourite fantasy about you. Don't worry, it's nothing dirty, it's a beautiful fantasy. You and I are standing together in my living room at home. Remember, when we had cocktails before The Birds started shooting? We are standing there together and the curtains are open. And the rays of the moon come in and envelop us. Me and you, Tippi. And the moon, shining in your beautiful hair.

His voice is soft. For him this is a hugely romantic moment.

Tippi knows what he's going to say it and she can't bear it. She can't act like she doesn't care.

TIPPI

Don't say it.

HITCH

I love you.

TIPPI

No!

Tippi runs from the dressing room, her hands over her ears.

Hitch looks at himself in the mirror and drinks his champagne down. He tries out her voice.

HITCH

I love you too. I love you, Hitch.

(CONTINUED)

122 CONTINUED: (2)

122

And sits there in a fat and desperate heap. He looks at his glass. He raises it, thinking maybe he'll break it. But his reflection looks back at him, ugly and swollen, and he can't.

123 EXT. UNIVERSAL STUDIOS - DOOR TO SOUND STAGE - DAY

123

Tippi approaches the door to the sound stage in her new brown hair and wearing a simple little business suit.

Jim is there, smoking a cigarette.

JIM

Whoa! That's different.

TIPPI

It's not me. I don't like it.

Tears start, but she beats them back.

TIPPI (CONT'D)

I thought it would make it easier.
I thought as soon as I stop being
blonde... but now it's like I'm
losing me.

JIM

(awkward)

Hey, don't...

He goes to put an arm round her, but she shrinks.

TIPPI

It's OK, I'll be OK, just don't be
nice to me, if you're nice to me
I'll fall apart, just tell me, tell
me I'm still here.

Jim stubs out his cigarette and stands there. Then he puts his arm around her anyway, and she gives into him just for a moment, resting her face on his chest.

JIM

I'm standing here with my arms
around the most beautiful thing I
ever saw. And she's not even sure
she's here.

She looks up at him. He makes a little joke.

JIM (CONT'D)

Hey, this is a big moment in my
humdrum little life.

She laughs, and he gently brushes a tear from her cheek.

(CONTINUED)

123

CONTINUED:

123

TIPPI
(trembly)
Can I tell you what it's like, Jim?

JIM
(embarrassed)
Aw, Tippi...

TIPPI
It's like he wants to get inside
me, all the way inside me, and
squeeze me out till there's nothing
of me left, and he's the one
looking out of my eyes.

A beat. Then Jim bends down and kisses her, tenderly, and she
responds to the warmth and comfort - till he draws back.

JIM
Tippi, he's old, he's tired, he's
the loneliest guy in the world...

Tippi, disappointed, turns away.

TIPPI
First Assistant Director Jim Brown.
Principal responsibility, keep the
show on the road.

He brings her back, looking into her eyes.

JIM
... He can never hurt you half as
much as you can hurt him.

Tippi knows she is alone.

123A

INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY

123A

Close on Tippi's face. Cold, wet, empty, possibly dead. She
lies on a cold tiled floor, alone, in silence, her hair
ragged and darkened by water.

HITCH (O.C.)
Cut.

Bustling sound creeps in O/C around Tippi's still and silent
face, as we realize we're watching a take of a scene.

In a few moments, she stirs, and begins to sit up.

The crew bustle about her, but she pays them no attention.

Suddenly Peggy is at her side, warm, smiling, very excited.

(CONTINUED)

123A CONTINUED:

123A

PEGGY

You're up against Maggie Smith and
Ursula Andress.

She has a letter, which she shows bewildered Tippi.

PEGGY (CONT'D)

Nominated as one of the Stars of
Tomorrow.

Tippi takes the letter and looks at it.

124 INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - NIGHT

124

With wet hair, wearing a long plain dressing gown, Tippi
marches through the office.

She knocks on the door.

125 INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - NIGHT

125

A knock on the door.

Hitch, standing as he did at their first lunch, takes a slug
of wine, savouring the taste.

HITCH

Come in.

Tippi enters, wearing a long plain dressing gown, and her
hair is wet. She remains calm and cool.

HITCH (CONT'D)

So what can I do for you, O little
Star of Tomorrow?

TIPPI

I would like you to give me two
days off please, so that I can
attend the ceremony in New York.

He turns and looks at her now, and laughs.

HITCH

Wet rat leaves sinking ship.

TIPPI

It's the first time I've asked you
for anything in three years.

HITCH

(mildly)

You don't ask straight out, no, but
you've taken plenty, haven't you.

(MORE)

(CONTINUED)

125

CONTINUED:

125

HITCH (CONT'D)

Taken the money. Taken the
attention. Don't you think it's
time you gave something back?

The moment they have both been expecting has arrived. For
both of them, it now plays out too fast, a car crash waiting
to happen.

HITCH (CONT'D)

From now on, I expect you to make
yourself available to me. Yes, I do
mean sexually available.

He circles her, a wounded soldier, down to his last bullet,
as she stands there proud and straight and terrified.

HITCH (CONT'D)

Whatever I want you to do, whenever
I want you to do it. Because I
think that's only fair reward,
given how much I've done for you.

A beat, a moment of silent warfare. Tippi's disgust and
disappointment. Hitch's wounded yearning.

TIPPI

That's all it ever was.

HITCH

All you ever let it be.

Hitch, too close, still hurting, still hoping.

HITCH (CONT'D)

Alfie and Tippi.

But then his breath touches her face and she recoils.

TIPPI

No!

(beat)

I want out of my contract.

HITCH

(astonished)

Well you can't get out of it, can
you? Who will hire you? What will
happen to your child? And your
parents in Minn-e-so-ta?

She's looking him right in the face and she doesn't even try
to hide her contempt.

TIPPI

We'll survive.

(CONTINUED)

125 CONTINUED: (2)

125

HITCH

You can't leave me.

As she goes to the door to leave, we stay on her face, as he tries to taunt her, starting out confidently enough, but losing it as the reality sinks in.

HITCH (CONT'D)

Tippi Hedren didn't have it. Alfred Hitchcock did his best, but she just didn't have the volcano inside. Sadly, her career went nowhere after she parted company with the man to whom she owed everything.

TIPPI

It's over.

She's at the door, very upset, her back still to him. There's something oddly satisfied in his voice, warring with his despair.

HITCH

Cold as marble.

We see Tippi master her emotions to speak.

TIPPI

You had that whole thing the wrong way round, Hitch.

She turns to face him, apparently calm and powerful.

TIPPI (CONT'D)

You found a living breathing woman. And you turned her into a statue.

126 EXT. RAILWAY PLATFORM - CAMERA POSITION - DAY

126

A deserted railway platform.

Hitch sits all alone on his director's chair, hardly thinking, hardly there, almost in a dream.

127 EXT. RAILWAY PLATFORM - CAMERA POSITION - SOME TIME LATER 127

Hitch is surrounded now by calm quiet industry. The camera position is set up, and there is much measuring and adjusting going on between Jim and Bob and the rest of the crew.

Hitch takes little notice. He looks old and tired.

127A INT. HITCH'S HOUSE - KITCHEN - DAY

127A

Alma lays her kitchen table for dinner for two. Puts a bottle of his Pinot Noit by Hitch's place.

Then sits down at the table, defeated.

128 EXT. RAILWAY PLATFORM - FAR CORNER - DAY

128

Round the corner, Tippi is being ministered to by Rita and the Makeup Guy. She is particularly fiddling with a black wig which she doesn't like.

RITA

It's only the back of your head
we're going to see.

TIPPI

That's supposed to make me feel
better? And Rita, I can feel them
wobbling.

JIM

What's wobbling?

RITA

Girl talk. Go away.

TIPPI

I gave up smoking, I put on some
weight. My little buns are jiggling
in this skirt.

JIM

They look fine to me.

All laugh, but they are little laughs. There's sorrow and discomfort in the air.

JIM (CONT'D)

Stand by for a take?

He goes back to the camera position as Tippi readies herself.

RITA

You could change your mind.

TIPPI

Rita, you're watching my last
scene.

Rita gives her the bright yellow bag, conspiratorial.

(CONTINUED)

128

CONTINUED:

128

RITA

So we'll never find out what the
lady was hiding in her purse?

TIPPI

Back off, Doctor Freud.

Little laughs, and final checks.

JIM (O.C.)

Stand by.

Rita gives her a quick and tearful hug.

129

EXT. RAILWAY PLATFORM - DAY

129

As in the opening scene of Marnie, we are on the bright
yellow bag as Tippi walks all along the railway platform.

She passes Hitch at the camera position.

Also there, Peggy, Bob and Jim. All standing very still,
watching her walk away. Only Tippi moving.

Tippi reaches a gate at the far end of the platform and can
go no further. She stops, waiting for the cut. For a moment,
we can see her and Hitch in the same frame.

Jim looks at Hitch, waiting for the cut. It never comes.

JIM

Hitch?

A beat. Tippi waits. Everyone waits. We watch Hitch stare at
Tippi, struggling to prolong the moment. Then:

HITCH

(decisive)

Cut!

It's over. Tears of joy stream down Tippi's face. She doesn't
turn round. She pulls the black wig off her head.

Hitch and the crew watch her blonde hair stream down her
back.

Tippi looks up at the sky.

The birds are flying free.

Hitch sees them too. And looks away, fighting tears. Till
very quietly, almost to himself, defeated at last:

HITCH (CONT'D)

Cut.

(CONTINUED)

129

CONTINUED:

129

A sudden, shocking cut to black.

END CAPTIONS:

Hitch and The Girl never worked together again.

When "Marnie" went on release in 1964, the critics hated it, and it flopped at the box office.

But today, half a century later, the film they made together is hailed as Alfred Hitchcock's final masterpiece.