

HEY, STELLA!

by,
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"To grasp the full significance of life is the actor's duty,
to interpret it is his problem, and to express it his
dedication."

Marlon Brando

INT. THEATER - STAGE - 1947 - PRESENT DAY

A **YOUNG MAN** (24), average height, but boyishly, nearly poetically handsome, sits on an ornate couch. Wears a shabby suit. Looks disheveled. And almost weary from boredom.

This is **MARLON BRANDO**.

Marlon is on a theatre stage. Acting in a 1947 production of Jean Cocteau's **THE EAGLE HAS TWO HEADS**. Playing the part of the assassin.

A **FEMALE VOICE** drones on in the background.

Marlon yawns. Picks his nose. Looks at the booger. Flicks it.

LAUGHTER.

Marlon farts.

UPROARIOUS LAUGHTER. Broken by...

FEMALE VOICE
How dare you!

TALLULAH BANKHEAD (mids 40s) comes toward Marlon. Eyes full of hate and rage.

Tallulah grabs Marlon's chin. Marlon slaps Tallulah's hand away. She grabs his chin again. He slaps it away. All this nice slapstick to the audience's delight.

Tallulah grabs Marlon's hand. Puts it around her waist. Brings herself close. Kisses him. Passionately. In spite of Marlon's dead fish response.

MARLON
The Queen's been drinking.

The audience bursts into HYSTERICALLY LAUGHTER.

Tallulah looks toward the audience. Back to Marlon. Takes a deep breath. And, over the laughter, returns to her monologue.

INT. THEATER - MARLON'S DRESSING ROOM - LATER

Marlon enters an extremely dirty, cluttered dressing room. Starts to change out of his costume. When...

Tallulah enters. Her anger stopped as she sees a half naked Marlon.

TALLULAH

I will give you one last chance.

TALLULAH (CONT'D)

Fuck me. And you keep your job.

Tallulah kisses Marlon. While her hand goes to his crotch.

Marlon pulls free. Sits down on a nearby chair in front of a desk with a mirror and a bottle of mouthwash.

TALLULAH (CONT'D)

Explain yourself.

Marlon opens the desk drawer. He pulls out a faded letter. It reads: "SOBER UP OR LEAVE. MARLON SENIOR."

MARLON

Sad drunk women turn me off.

TALLULAH

You insolent little shit.

Tallulah storms out of the room. Leaving Marlon to himself and the letter he's pulled out of the desk.

Marlon opens the bottle of mouthwash. Takes a swig. Starts to gargle. Looks at himself in the mirror as his eyes tear up.

FEMALE VOICE (V.O.)

(slurred sing-song)

Beat the drum slowly.

CUT TO:

INT. MARLON'S CHILDHOOD HOME - BATHROOM - NIGHT - 1932

Marlon (8) looks at himself in the mirror. Cheeks puffed out with mouthwash. Swishing it. Eyes tearing up from the alcoholic burn. As...

DOROTHY BRANDO (33) sits on the bathroom floor next to the toilet. Her face a mask of inebriated weariness. Vomit on her blouse. She continues drunkenly singing.

DOROTHY

Play the --
(hiccup)
-- fife low--
(hiccup)
-- lowly.

Marlon spits out the mouthwash.

MARLON
Just like that.

Marlon pours a little mouthwash in a glass. Extends it toward Dorothy.

DOROTHY
All I wanted was to act. And his
love. And --

MARLON
(imitating a doctor's
tone)
Open up, Mrs. Brando. Let Doctor
Brando's medicine help you feel
better.

DOROTHY
(ignores Marlon)
And all I get are the bruises and
the pain and him out with whores.
Oh, Bud. All I ever wanted was the
magic. Is this it? Is this love? Is
it --

Dorothy hiccups. She catches herself from vomiting. She looks toward Marlon, who continues to hold the cup of mouthwash. He looks confused and innocent. She obligingly grabs the cup.

DOROTHY (CONT'D)
You gotta believe in the magic. No
matter what. Believe in the magic
at all costs.

Dorothy takes the mouthwash and swishes it in her mouth.

MARLON
(still in doctor's voice)
Very good. Mrs. Brando. Now if
you're good, you get some --

Dorothy suddenly spits the mouthwash out onto Marlon's face. He stares back as the mouthwash drip down his face.

DOROTHY
I'm sorry. I'm....I'm....

Dorothy sticks her head into the toilet and vomits.

After some retching, Dorothy leans back against the wall. She pats the ground next to her.

Marlon sits next to Dorothy and curls up into her. She passes out next to him.

CUT TO:

EXT. BOSTON - DAY - PRESENT DAY

Marlon walks onto the streets. It's 1947 Boston. Men in business attire bustle about the street.

Marlon couldn't look more different. Now wearing a Woolworth jacket, raggedy jeans, dirty white tee shirt. The garb of a poor, out-of-work actor.

Marlon enters a Western Union office across the street.

INT. WESTERN UNION - DAY

Marlon goes to the Clerk at the counter.

MARLON

I got a message to send to the residence of Marlon Brando Senior. Libertyville, Illinois.

CLERK

Message?

MARLON

Mom. Tallulah Bankhead's a lousy piece of untalented shit. Hope the worst for her. More when I return to New York. Love, Bud.

EXT. BOSTON - DAY

Marlon exits the Western Union.

Marlon grabs a **NEW YORK TIMES** from a newsstand. Goes to a nearby phone booth.

INT. PHONE BOOTH - DAY

Marlon is on the phone.

MARLON

I'm on my way back. Get Russell cleaned up. Let's have a party.

Marlon opens up the paper to an article with a headline: "HOLLYWOOD ON BROADWAY: Irene Selznick Promises Big Star for Tennessee Williams' Streetcar". The byline reads, "Harold Clurman".

CUT TO:

EXT. BEVERLY HILLS - IRENE SELZNICK'S HOME - BACKYARD - DAY

ELIA KAZAN reclines in a pool chair next to a pool. Wears only a swimsuit. Revealing his tan, lean body.

The pool is on Irene Selznick's Beverly Hills palatial property.

Elia stares intently at the **NEW YORK TIMES**. Open to the same article Marlon was reading.

The giddy squeal of children playing causes Elia to look toward the pool. He sees...

His wife, **MOLLY KAZAN**, (40) plays with their older children, **CHRIS** (8) and **JUDY** (11). She senses she's being watched. Looks toward Elia. Smiles.

Elia smiles back. Then returns to the **TIMES**.

Elia's POV reveals a letter hidden by the newspaper. There's a lipstick kiss near the name, **CONSTANCE**. It reads: "I'M WAITING FOR YOU IN NEW YORK. LOVE, CONSTANCE."

FEMALE VOICE (O.S.)
Everyone's waiting in the screening room.

Elia looks up to see...**IRENE SELZNICK**, (40), pretty, petite, dressed in casual clothing rich as her surroundings.

IRENE
But I would like to have a chat first.

Elia gives her a vague smile. Waits for her to speak.

IRENE (CONT'D)
(to Molly)
Why does Elia smile like that?

MOLLY
They all smile like that.

IRENE
Who's they?

MOLLY
Anatolian Greeks. He's got an
Anatolian smile. Like his father.

Elia cocks his head at Molly's comment. Looks toward her.

IRENE
(to Molly)
Tell your Anatolian he'd better
come inside quick if he wants to
keep his job.

Irene walks back toward the house. Leaving Elia looking at
Molly. But before he speaks...

CHRIS
Monster attack!

Chris shoots up from below the water. Onto Molly's back.
Pulls her down. Under the water.

Elia laughs. Stands. Walks to the house.

INT. SELZNICK'S HOUSE - PARLOR ROOM - DAY

Irene and Elia sit opposite each other in an elegantly
decorated parlor room. Complete with portraits of Irene's
father and ex-husband, respectively: **LOUIS B. MAYER** and **DAVID
O. SELZNICK**.

IRENE
My father says I've already given
up too much to Tennessee's wishes.
And that --

ELIA
Your father works in Holly--

IRENE
Created. My father created this
town.

ELIA
(obligingly)
Your father, Mr. Mayer, created
Hollywood. Not Broadway.

IRENE
Your point?

ELIA
Broadway does things differently.
It respects the writer.

IRENE
To the point that the writer's
chosen director should get twenty
percent returns and top billing?

Elia smiles. Giving his answer with silence.

IRENE (CONT'D)
You act as if you're unconcerned
with the money.

ELIA
Money isn't why Tennessee fought
for me.

IRENE
Then for what purpose?

ELIA
I believe Tennessee's work is a
masterpiece. That it represents a
revolution in American theater.
That we must be honest to its
truth.

IRENE
A cute artistic sentiment.

ELIA
It's not a sentiment.

IRENE
When I called David about this
matter. He told me producing *Gone
With the Wind* taught him one thing.
(beat)
Truth. Money. Truth is money. Money
is truth.

ELIA
Christ.

IRENE
(ignores Elia)
Money must be made. That is the
bottom line. And, as I see it,
which is how you will see it,
casting an established star like
John Garfield as Stanley Kowalski
will ensure the bottom line and
healthy returns. Or else I will
make certain that you never work in
this town again.

Irene gives Elia a cold stare.

CUT TO:

INT. SELZNICK'S HOUSE - SCREENING ROOM - LATER

Everyone sits in Irene's comfortable, smoke filled screening room. Three couches face an ad hoc stage.

Irene sits on a couch by herself.

Elia sits next to **HUME CRONYN**.

On the couch next to Elia and Hume sits **TENNESSEE WILLIAMS**, in a suit and with his signature mustache, smoking a cigarette. His handsome Mexican boyfriend, **PANCHO**, (early 20s), who stares intently at...

JOHN GARFIELD. Playing Stanley in a scene with Blanche, played by Hume's wife, **JESSICA TANDY**. They stand in front of a projection screen.

John's "Stanley" is perfectly acceptable. But, as he acts, Elia seems to be elsewhere.

HUME
(whispers)
What do you think?

Elia looks toward Tennessee. Whose head falls back. Only to snap to a moment later.

ELIA
That Tennessee doesn't think much
of John.

Tennessee whispers to Pancho. Pancho shouts in Spanish. Storms out of the room. Interrupting the rehearsal.

Tennessee pauses a moment. Finishes his cigarette.

TENNESSEE
Apologies. Continue.

John and Jessica continue. Elia leans back in the couch.

EXT. SELZNICK'S HOUSE - DRIVEWAY - LATER

Elia finds Tennessee putting Pancho into an awaiting car.

ELIA
Tennessee.

Tennessee closes the door. Turns to Elia.

ELIA (CONT'D)
Is everything all right?

TENNESSEE
What do you mean?

Elia nods toward Pancho.

TENNESSEE (CONT'D)
My little Don Juan got jealous.

ELIA
Of what?

TENNESSEE
I told him that John probably had
one of those wonderful equestrian
dongs.

(laughs)
To think that would make a man --

IRENE (O.S.)
Gentlemen! We've John's contract to
discuss.

Elia and Tennessee look back to see Irene standing in the
front doorway. Tennessee waves to Irene.

TENNESSEE
Irene said the cutest thing while
we were waiting for you.

ELIA
I can't imagine.

TENNESSEE
She said that if I didn't follow
her on this matter of casting.
She'd ruin you. And she'd make sure
this play never saw an opening
curtain.

PANCHO
(from inside; in Spanish)
Come, my little butterfly.

Tennessee opens the door.

TENNESSEE
Pancho and I are going to
Provincetown. I'll let you handle
Irene.

Tennessee gets in the car.

TENNESSEE (CONT'D)
All I ask. Is that you find me
someone that understands Stanley.
That doesn't think him a black-dyed
villain.

Tennessee gives a wave as it drives away.

IRENE
Chop chop, Elia. We must talk
contracts before you leave.

Elia turns. Walks somberly back to Irene.

CUT TO:

INT. TRAIN - ELIA'S CABIN - NIGHT

Molly and Elia sit across from each other in a small train cabin. Molly has the **NEW YORK TIMES** open. Elia holds their recently born daughter, **KATHERINE**, while he reads what appear to be legal documents.

MOLLY
How was John?

ELIA
(without looking up)
Good. But his contract's going to
make it impossible.

Molly looks toward Elia. Notes his brooding look.

MOLLY
Is something troubling you?

Elia looks up to Molly with a smile.

MOLLY (CONT'D)
Is it what I said about your smile?
I was joking when I said that. You
know I didn't --

ELIA
No. No. It's not that.

Molly raises an eyebrow to say, "Then what?"

ELIA (CONT'D)

I'm just deeply troubled by how happy I am. Being here with the kids. And you.

After a pause, Molly laughs. Elia, too.

MOLLY

Oh, shut up. And tell me what's troubling you.

ELIA

Irene wants a star. I don't. And she told Tennessee if he doesn't fire me, she'd make sure the play was never produced.

MOLLY

What did Tennessee say?

ELIA

Find him Stanley. Someone that doesn't think him to be a black-dyed villain. Whatever that means.

MOLLY

You know what he means.

ELIA

Do I?

Molly looks directly at Elia, who has returned to the contract.

MOLLY

He means the kind of man that destroys you. But you keep loving. In spite of the cruelty. Bruises. Torment. He gives you a burning, naked desire for agony.

Elia looks up at Molly. Their eyes lock.

MOLLY (CONT'D)

Surely you must know someone.

(off Elia's silence)

Or perhaps Harold and Stella have some ideas.

Molly returns to the paper.

ELIA

You read what he wrote in the
paper. Harold thinks I've sold out.
I hardly think he'll want to help.

MOLLY

He's blowing hot steam.
(off Elia's silence)
Just go speak with them. They must
know someone.

CUT TO:

EXT. MANHATTAN - STELLA'S APARTMENT - NIGHT

Marlon looks up the side of a quiet, dark apartment building.
An Indian motorcycle parked behind him.

Marlon cups his mouth with his hands.

MARLON

Stella! Hey, Stella!
(beat)
Stella!

Finally. A light comes on in an apartment. The window opens.
STELLA ADLER (40s) pokes her head out.

STELLA

Why aren't you in Boston?

MARLON

Tallulah Bankhead tried to fuck me.
So I quit.

STELLA

Quit or fired?

MARLON

What's it matter? I'm here now. Is
Ellen up there?

STELLA

She's asleep.

Marlon looks to the next window. A light quickly goes on and off.

MARLON

I'll come by tomorrow.

Stella's already closed the window before Marlon's finished.
The lights are again out. Only now...

ELLEN ADLER (21) stands in the front entrance doorway. She has a subtle beauty. More *je ne se quais* than obvious beauty.

MARLON (CONT'D)
Hello there, beautiful.

Stella's light comes back on. Marlon runs to the front door. Just out of Stella's view.

STELLA
Marlon. Are you out there? I heard your voice. Are you there?

MARLON
(mock old man's voice)
Go to bed, you damned old hag!

STELLA
Who said that? Who said --

MARLON
(same voice)
To bed. Or I'll call the cops on you.

Stella slams the window. Marlon and Ellen run to his motorcycle.

Marlon cautiously pulls out into traffic heading downtown.

EXT. MANHATTAN - AMSTERDAM AVENUE - NIGHT

Marlon drives with Ellen wrapped around his waist. His driving is careful if not overly so. Taxis and other cars drive much faster. One taxi honks as it nearly clips them.

Marlon gives the cab the finger as Ellen's hand goes down to Marlon's crotch.

Marlon swerves. Nearly smashing into another passing taxicab.

Marlon rebalances the motorcycle.

MARLON
Are you crazy?

ELLEN
Just excited.

MARLON
For what?

Ellen whispers into Marlon's ear. He pulls off onto a side street. And...

EXT. MANHATTAN - ALLEY - NIGHT

Marlon and Ellen are having at it. Against a building wall. Behind a dumpster.

Just as Ellen pulls Marlon's hair. And opens her mouth...

MALE VOICE (V.O.)
(stern, gruff voice)
You dumb son of a bitch!

CUT TO:

INT. MARLON'S APARTMENT - NIGHT

Marlon and Ellen stop as they enter his apartment to the crowd's delight. It's a small, dirty flea stricken New York apartment. (As one might guess from Marlon's clothing.)

The apartment's packed with friends. Most of the friends are of the bohemian sort. Poor, struggling thespians.

Then, from the midst of the festive crowd...

MALE VOICE
(stern, gruff voice)
Let me get a look at you.

Marlon's smile instantly slackens. But the smile returns just as instantly. As Marlon sees his roommate...

WALLY COX (24), tall and bespectacled but with an athletic build, emerges with a drink in hand. Their pet raccoon, **RUSSELL**, on his shoulder.

MARLON
I hate it when you imitate my
father.

Russell jumps off Wally's shoulder. Runs to Marlon. Who happily kisses him.

Wally finishes his drink. Throws the glass down. Hugs Marlon then holds him at arms length.

WALLY
(again in stern voice;
loudly)
(MORE)

WALLY (CONT'D)
Everyone quiet. The asshole's going
to tell us how he got fired?

Marlon whispers into Wally's ear. Wally begins to laugh. The crowd leaning in. Eager to hear.

WALLY (CONT'D)
He wouldn't fuck Tallulah Bankhead.

Everyone laughs.

WALLY (CONT'D)
And why wouldn't you?

MARLON
Cause I got my everything,
anything, and only thing right
here.

Marlon brings Ellen close to him. Kisses her. Roaring cheers.
The party resumes.

Wally wanders off back into the crowd. Russell on his shoulder.

MARLON (CONT'D)
(to Ellen)
Dance?

ELLEN
You know I don't know --

Marlon disappears before Ellen can finish. The jazz suddenly cuts off. A Tito Puente mambo song starts.

The crowd begins to part. Revealing...

Marlon moves to the rhythm. Eyes closed. Hands clapping to the beat. Obvious sensuality. Not only to Ellen. But to every man and woman in the room. All eyes are on him.

Marlon opens his eyes. Looks directly at Ellen. Comes in close to her. Draws her tight. Guides her to the rhythm.

Ellen's a bit clumsy at first. But starts to move fluidly. Submitting to Marlon's lead.

Ellen closes her eyes. This is the closest thing to Heaven. And Marlon is delighted until he meets eyes with a pretty, dark haired collegiate girl, **BECKY** (19).

Becky lustfully stares at Marlon. Hips swaying. To his rhythm. Her stare and body language telegraphing her desire.

Marlon and Ellen finish their dance. With Ellen opening her eyes to see Marlon looking past her.

ELLEN (CONT'D)
I love you.

Marlon doesn't respond. Continues to look toward Becky.

ELLEN (CONT'D)
Did you hear me?

Marlon smiles at Ellen. Gives her a long kiss.

MARLON
I'll be right back.

Ellen watches Marlon disappear into the crowd. Greeting both men and women along the way toward Becky.

WALLY (O.S.)
What's this pretty little girl so worried about?

Ellen turns to Wally and Russell looking at her. Upon seeing his big, drunk smile, she laughs. But her face still a bit troubled.

CUT TO:

INT. STELLA'S APARTMENT - BATHROOM - DAY

Elia's in the bathroom. Looking at himself in the mirror. As he also looks at...a picture that hangs on the wall reflected in the mirror.

The framed picture is a kind of thespian class photo of what is now the famed GROUP THEATER.

Younger faces of the likes...JOHN GARFIELD, STELLA ADLER, HAROLD CLURMAN, CLIFFORD ODETS...

But Elia focuses in on one young man...YOUNG ELIA...a face far less sculpted by years of stress.

Elia hears a knock at the door.

ELIA
One moment.

Elia runs the water for a second. Dries his hands.

INT. STELLA'S APARTMENT - HALLWAY - DAY

Elia walks out of the bathroom. To see...Ellen. Her eyes red from tears.

ELIA
What's the matter?

Ellen quickly enters the bathroom. Closes the door. Leaving Elia a bit mystified. As he walks toward the sound of an argument...

INT. STELLA'S APARTMENT - DINING ROOM - DAY

Stella and Stella's husband and **NEW YORK TIMES** theater critic, **HAROLD CLURMAN**, (early 50s), sit at the dining room table. In the middle of an argument.

HAROLD
-- and I wrote the article because I firmly believe Broadway and Hollywood shouldn't mix.

STELLA
Oh, shut up. And stop acting like a pompous asshole. Elia's success is success for the Group and --

HAROLD
He whored himself for a buck. To --

Elia quietly enters. He sits at the table. He nods for them to continue, obviously having heard what Harold's said.

STELLA
(to Elia)
I'm sorry for our bickering. We're supportive no matter what you're doing in Hollywood. Or what Harold says. We all want the same thing. Don't we?

Elia nods.

HAROLD
I will say this much, Elia. Should you mess this production up. Should you bring in a star. To make a mockery of Broadway because of some Hollywood producer. I will make it my life's obsession to see to it that you never work on Broadway again.

Elia smiles diplomatically. Tactfully changes the subject.

ELIA
Ellen's crying.

STELLA
(disdainful)
She's had her heart broken again.
By her boyfriend.

HAROLD
(spiteful)
Marlon Brando.

ELIA
Marlon Brando? Why does that name
sound familiar?

STELLA
He's one of my pupils. An
incredibly talented young actor.

HAROLD
If by talent you mean an
unprincipled shit. Then, yes, he's -
-

STELLA
Sensitive.

HAROLD
You say that even after the
bastard's again destroyed your
daughter.

ELIA
What happened?

HAROLD
He came by the other night
hollering for Stella. Stole Ellen
away only to return her after
turning on an emotional spigot that
hasn't turned off for three days.
And that doesn't even begin to
address the stage antics. He
doesn't follow directions and won't
say a line without mumbling. He's a
brute. An insensitive brute that
makes a girl want him by tearing
her apart. The nerve --

ELIA
Where can I find him?

Harold gives Elia a look that says, "You can't be serious."

Elia stares back at him. Serious as can be.

CUT TO:

INT. BECKY'S APARTMENT - BEDROOM - DAY

Marlon sleeps fitfully. In the middle of a large bed. Set in an ornate bed frame. In a handsomely furnished bedroom.

CUT TO:

INT. MARLON'S CHILDHOOD HOME - LIVING ROOM - NIGHT - 1936

An empty, middle class living room. Decorated with furniture that would denote a middle class lifestyle in the 1930s. Then, in from the front door, comes...

Marlon (now 13) dragging an inebriated Dorothy (now 38) into the living room. Puts her onto the couch.

Marlon stands across from her. Starts to imitate a cow. Then a chicken.

Dorothy laughs. But her smile quickly fades.

MARLON
(John Waynesque voice)
How 'bout a cowboy song there,
Pretty Little Miss?

DOROTHY
(charmed)
Oh my. A handsome cowboy. How 'bout
"Streets of Laredo"?

Marlon starts to sing "Streets of Laredo". Still in a John Waynesque voice. Which Dorothy hums along, too. Her eyelids slowly drooping. Her voice trailing off. As Marlon, caught up in the act, continues to sing, only stopping as...

MARLON SENIOR (42), stern, military looking man, enters. Stands. Sways. A bit drunk himself. Looks at Marlon. Then at Dorothy.

DOROTHY (CONT'D)
Don't stop, mister cowboy. Don't
stop. I almost forgot that mean old
bastard I got for a husband.

Marlon looks to Marlon Senior. Who shakes his head. Mumbling, "Worthless faggot," to himself, as he leaves the living room.

Marlon starts to sing again. Shakily. As he watches Marlon Senior leave the room. Then turns back to Dorothy to see...

Dorothy's passed out. The scotch spilled next to her. Over her dress and the couch.

CUT TO:

INT. BECKY'S APARTMENT - BEDROOM - DAY

Becky enters. A tray of food in hand. Sets the tray down on the bed. Gently wakes Marlon. Who opens his eyes. Jumps with surprise.

BECKY

Sounded like you were having a nightmare.

Draws the black-out shades to reveal...a spectacular view from an Upper East Side Central Park adjacent penthouse.

MARLON

I was.

Marlon's succinctness cuts Becky short.

BECKY

Have some --

Becky stops as she sees...Marlon has already started to devour the breakfast.

BECKY (CONT'D)

-- food. Enjoying it?

Marlon looks up to Becky. Mouth full. Orange juice in one hand. Coffee in the other.

MARLON

(with mouth full)

The best.

(notes the view)

How's a guy like me land a bird like you?

BECKY

I was fucking Wally to get to you.

(off Marlon's silence)

(MORE)

BECKY (CONT'D)
You don't tell a girl that you live
with a star and not expect her to
do something like this.

MARLON
I'm not a star. Just an out of work
actor. That hates acting.

BECKY
Why would you hate it?

MARLON
Same reason my dad hates it. It's a
foolish thing for a man to be
doing. Playing around all day. Damn
right foolish. And I mumble. On
stage. Not sure why I do it. But I
do. Soon as the lights hit me.
Mumble. Mumble. Mumble. Mumble.

BECKY
It doesn't sound like it's acting
you hate.

Becky picks up Marlon's clothes. Throws them onto the bed.

MARLON
What're these for?

BECKY
Getting you back to that girl of
yours.

As Marlon starts to dress, Becky stares.

BECKY (CONT'D)
Mm. Mm. Mm. What a lucky girl.

CUT TO:

EXT. MANHATTAN - GREENWICH VILLAGE - MARLON'S APARTMENT
BUILDING - DAY

Elia walks up to Marlon's apartment building. A large, manila
envelope in hand. Searches for a buzzer.

Elia takes a step back out. Notes the address again. Tries
the building entrance. It's open.

INT. MARLON'S APARTMENT BUILDING - HALLWAY - CONTINUOUS

Elia knocks on Marlon's apartment door.

THUDS and EXPLETIVES can be heard through the door. Only to be followed by a...THUD against the door.

Elia jumps back a moment. As the door opens to reveal...

Russell staring up at him. And also...

Wally in his underwear. Taller and more athletic than Elia...

Elia, Russell, and Wally look at each other strangely. Wally squints because...

Wally's POV: Kazan is a myopic blur.

WALLY

Were you the bastard making all
that noise?

ELIA

Is this Marlon Brando's apartment?

WALLY

Whatever he's done. I've got
nothing to do with it.

ELIA

I'm just --

WALLY

And I haven't seen him for three
days. I haven't the foggiest idea
where he is.

Elia sighs. In disbelief at the situation.

ELIA

Please give this to him.

Elia hands Wally the manila envelope. Walks away.

CUT TO:

INT. STELLA'S APARTMENT - STUDY - DAY

Harold writes at a desk in a tastefully but simply decorated study. Then...

MARLON (O.S.)

(muffled)

Ellen!

Harold ignores Marlon. Continues writing.

MARLON (O.S.) (CONT'D)
(muffled)
Ellen!

Harold stops writing. Rubs his temples. Evidently, this isn't the first time with Marlon. He rises.

EXT. STELLA'S APARTMENT - DAY

Marlon is about to yell again. When...Harold opens the window.'

MARLON
Harold. Let me --

HAROLD
Stop screaming like a lunatic. And leave us alone.

MARLON
But I need to see Ellen.

Marlon looks toward Ellen's window. Sees she's looking down at him.

MARLON (CONT'D)
Ellen. Come on. Will you let me up?

Ellen closes her blind. Marlon returns to Harold. But doesn't say anything. Because...

Harold has closed the window.

Marlon kicks the ground. Starts downtown.

INT. BARRYMORE THEATER - OFFICE - DAY

Elia sits at a desk in a sparsely furnished office. A piece of paper in his hand. Across from Elia is his set designer, **JO MIELZINER** (47). Who points at sketches of what will become the **STREETCAR** stage set.

Elia listens to Mielziner. While his finger seems to trace something on the piece of paper.

MIELZINER
I thought we'd keep it simple.
Small, cramped. Something that --

The phone rings. Elia ignores it. Nods for Mielziner to go on.

MIELZINER (CONT'D)
Yes. As I was saying, something
that --

The phone rings. This time Mielziner answers it.

MIELZINER (CONT'D)
Hello...who is it...Irene
Selznick...do I accept?
(off Elia's head shake)
Yes. I accept.

Elia buries his head in his hands.

MIELZINER (CONT'D)
Hello Irene...no...it's Jo
Mielziner...yes...very good...set
is coming along
splendidly...Elia...no...he's out
right now...yes...fine...will send
along the message.

Mielziner hangs up the phone.

MIELZINER (CONT'D)
Garfield's out --

ELIA
Excellent.

MIELZINER
-- and she'll be in town tomorrow.
For an audition with Burt
Lancaster.

Elia sighs.

MIELZINER (CONT'D)
What? Lancaster's good.

Elia checks the clock on the wall.

ELIA
I should get home to Molly and the
kids.

Elia puts down the piece of paper. We see now it's the letter
from Constance. Mielziner also sees the letter. And before
Elia leaves...

MIELZINER
You forgot something.

Mielziner nods to Constance's letter on the desk. Elia grabs it.

MIELZINER (CONT'D)
Send Molly my regards.

Elia nods. Leaves. Mielziner returns to the sketches and blueprints.

INT. MARLON'S APARTMENT - EVENING

Marlon enters the apartment to find...Wally asleep on the cot. The **STREETCAR** manuscript splayed out on his chest.

Russell runs up to Marlon. Jumps on his shoulder.

MARLON
Hey ya, pal. What do you say we get some food?

INT. MARLON'S APARTMENT - KITCHEN - CONTINUOUS

Marlon goes to the refrigerator. Opens it...

The refrigerator is empty. Except for a loaf of bread and peanut butter.

Marlon grabs the peanut butter. And the bread. Starts to withdraw them. When...

WALLY (O.S.)
(Marlon Senior's voice)
You're an awfully lucky son of a bitch, Bud.

Marlon jumps. And drops the peanut butter. Shattering the jar. Spreading peanut butter everywhere.

MARLON
God damnit. Now I got nothing to eat.

Wally holds up the **STREETCAR** manuscript. Is about to speak. But Marlon gets in first.

MARLON (CONT'D)
A play? That's what I was just saying today. It isn't respectable. The lifestyle we got. Acting. Just...just --

Marlon opens the refrigerator. To emphasize the point.

MARLON (CONT'D)

-- we got no food. We got no jobs. I fucked up with Ellen. Again. I mean. Look at us. In squalor. In hunger. The other day I looked at a shoe. And wondered how it would taste. Jesus, Wally. A man shouldn't wonder how a shoe tastes. But here I am. Wondering. Thinking if I don't get something soon, I'll be eating shoes. Or, worse. Wearing a suit in an office. Wally. I can't eat leather. And I hate suits. If we don't --

Wally shakes the **STREETCAR** manuscript.

MARLON (CONT'D)

Damnit, Wally! Put that down. Can't you see I'm having a nervous breakdown?

WALLY

(reads Elia's note)

Marlon. Stella Adler gave me your address. I would like for you to read Tennessee's new play. For the part of Stanley. And get back to me at the Barrymore Theater in two days. Sincerely, Elia Kazan.

(off Marlon's non-reaction)

This is biggest meal ticket two schmucks like us could ever hope for.

CUT TO:

EXT. MANHATTAN - UPPER WEST SIDE - NIGHT

Elia stands outside a brownstone. Buzzes an apartment. The door buzzes. He enters.

INT. CONSTANCE'S BUILDING - HALLWAY - NIGHT

Elia stands in front of an apartment door. He pauses before knocking. Instead, reaches up to a spot just above the door.

A moment later, Elia finds a key. He unlocks the door. Enters the apartment.

INT. CONSTANCE'S APARTMENT - NIGHT

Elia enters the apartment to find...the lights dimmed. A sensual jazz record playing.

Elia pauses for a moment. Taking in the apartment.

CONSTANCE (O.S.)
I'm in the bedroom.

ELIA
I'll be right in.

Elia picks up a nearby phone.

ELIA (CONT'D)
Molly Kazan, please...Molly...I'll
be home soon. Just tying up some
loose ends.

Elia hangs up. Walks toward the voice and...

INT. CONSTANCE'S APARTMENT - BEDROOM - CONTINUOUS

Elia enters the bedroom to find, **CONSTANCE**, (mid-20s) tall, blond, and stunningly beautiful in a Japanese silk print robe. She runs to Elia. Hugs and kisses him.

CONSTANCE
My baby. I've been thinking about
you. Constantly. Missing you. Since
I read about you in the trades.
About your film with Zanuck.
And...dear me. I'm nervous. I'm
just rambling. Not having seen you
in so long. And...and...

Constance trails off. Noting Elia's stare.

CONSTANCE (CONT'D)
Is something the matter?

ELIA
I just phoned Molly. To tell her
that I'll be home soon.

Elia turns to leave. But stops at the sound of Constance's robe hitting the floor. Turns to see...a spectacle of perfect female form.

ELIA (CONT'D)
Goodbye, Constance.

Elia leaves. Constance stands. Not certain what to do.

CUT TO:

INT. ELIA'S BROWNSTONE - DINING ROOM - NIGHT

Elia sits at the table with Chris, Judy, and Molly. There's a bit of a scowl on Elia's face.

CHRIS
What's the matter, Daddy?

Elia looks at Chris. Who smiles. Imitating Elia's vague smile. Judy starts to laugh.

ELIA
(to Judy)
What's so funny?

Chris imitates Elia's smile. It's dead on.

JUDY
Do the scowl.

Chris' face goes from vague smile to scowl.

ELIA
(to Molly)
Is that really how I look?

Molly, who's been trying to contain her laughter, finally breaks. Nods.

Elia looks back to Chris. Who's now back to his smile imitation.

ELIA (CONT'D)
What do you think of this, tough guy?

Elia points a mock gun at Chris. At this, Chris puts his hands up.

ELIA (CONT'D)
Now listen up or I'll plug you. Got me?
(to Judy)
You, too, Missy.

Judy plays along. Familiar with the game.

ELIA (CONT'D)
Now both of you go get cleaned up
for bed. And don't give this Dame
or I any fuss. Got it?

Chris and Judy nod. Start to get up.

ELIA (CONT'D)
And give me a kiss.

Chris and Judy oblige. Give Elia a good night hug and kiss.

Molly watches all of this with a grin. Loving it. Very much a happy woman. And Elia, smiling toward Molly, looking very much the pleased husband and father.

CUT TO:

INT. ELIA'S BROWNSTONE - BEDROOM - NIGHT

Elia lays in bed. **STREETCAR** manuscript and pen in hand. Scribbling notes onto it. Looks up as...

Molly enters. In contrast to Constance, she looks quite plain. She wears a matronly robe and no makeup. She gets into bed.

MOLLY
Harold and Stella give you any ideas?

ELIA
Marlon Brando.

MOLLY
Who?

ELIA
Exactly why Irene will hate it.

MOLLY
Have you got anyone else?

ELIA
Irene wants Burt Lancaster.

Molly begins to laugh. Elia does, too. After a moment, the laughter fades.

ELIA (CONT'D)
Irene's calling for my head.
Harold's trying to shut me out on Broadway.
(MORE)

ELIA (CONT'D)
And I don't know if Tennessee will
really support me if I stand up to
Irene.

MOLLY
Let me take your mind off of it.

Molly kisses Elia. Unties her robe. Revealing a post-natal body. Still with pregnancy weight.

MOLLY (CONT'D)
(jokingly)
How do I compare to your mistress?

Elia looks Molly over. Grabs her face. Brings her close.

ELIA
She doesn't begin to compare to
you.

Elia kisses Molly. She straddles him.

ELIA (CONT'D)
But I'm tired. If we could --

MOLLY
Yes. Yes.

Molly gives Elia a kiss. Falls onto the bed next to Elia. Who quickly falls asleep.

CUT TO:

INT. STELLA'S APARTMENT - DINING ROOM - NIGHT

Stella sits across from Marlon. The manuscript is between them.

MARLON
I thought that you could read it.
Help me with the audition. And --

Stella raises an eyebrow.

MARLON (CONT'D)
What?

STELLA
You presume I haven't?
(off Marlon's quizzical
look)
I am Stella Adler. Harold Clurman
is my husband.
(MORE)

STELLA (CONT'D)

Authors don't write a new play
until we've read it first. Do you
understand?

Before Marlon answers, the sound of the front door opening is heard.

ELLEN

Hello.

STELLA

(sly smile)

In the dining room, honey.

Ellen walks into the room a moment later. She's dolled up. Confident and happy. But all that fades very quickly as she sees Marlon.

STELLA (CONT'D)

Marlon just came by to apologize.

Ellen doesn't answer. Instead turns. Goes back out the front door.

Marlon stands. Shoots Stella a hard glance. Then chases after Ellen. Out onto...

EXT. MANHATTAN - STELLA'S APARTMENT - NIGHT

Marlon bursts out onto the street. Looks around.

Ellen walks briskly in the direction of Central Park.

Marlon runs after her.

EXT. CENTRAL PARK - COLUMBUS CIRCLE - NIGHT

Marlon chases after Ellen.

MARLON

Ellen!

Ellen goes into Central Park. Marlon follows after...

EXT. CENTRAL PARK - SHEEP'S MEADOW - NIGHT

Ellen continues to walk ahead of Marlon.

MARLON

I don't mean to do these things.
It's only human. To follow my whims
and do things that aren't the --

Ellen stops.

ELLEN

You got some way of apologizing.

Marlon looks surprised.

ELLEN (CONT'D)

What's wrong with you?

MARLON

You stopped. I didn't think you
would. I was chasing you so long. I
didn't think that --

Ellen raises an eyebrow. Giving Marlon his opportunity.

MARLON (CONT'D)

I just....I....I just....I hate that I
hurt you.

Marlon stares at Ellen. The look breaking Ellen down moment
by moment.

ELLEN

I want to slap you.

MARLON

You know you don't want to do that.

Marlon gives Ellen the opportunity to prove him otherwise.
She doesn't move. He puts his hand to her face. She nuzzles
up to it.

ELLEN

Why do you do this to me?

Marlon takes Ellen's hand. Leads her out of the park.

EXT. MANHATTAN - UPPER WEST SIDE - NIGHT

Marlon and Ellen go into a bar.

INT. BAR - NIGHT

Marlon takes Ellen to a booth.

Marlon goes to the bar. Orders. Comes back to the booth. Sets down two drinks.

One of the drinks is a quarter pint of whiskey. The other is a quarter pint of vodka.

MARLON

My mother drank whiskey. My father drank vodka.

Marlon drinks the whiskey in one long gulp. He reaches for the vodka. Ellen reaches out to stop him. Marlon shakes off her hand.

MARLON (CONT'D)

And they showed me as a kid what happens when you mix liquors. How they always fight. No matter who's around. And how that fight doesn't leave you.

Marlon takes back the half pint of vodka. Looks at Ellen. His eyes already set with a drunken gaze.

MARLON (CONT'D)

I wrote my mother. Every week when I came out here. Begging her to get away. From the booze. From the fighting. To the son that loved her. That we could be together. I wanted it so bad. Through so many unanswered letters.

Ellen draws Marlon down into the booth with her hand. She holds him.

MARLON (CONT'D)

You got a lovesick mutt. With a heart that drives him mad. And the pedigree of two drunks. Is that what you want?

Ellen covers Marlon with kisses.

CUT TO:

INT. MARLON'S HOME - DINING ROOM - NIGHT - 1941

Marlon (**18**) sits across from Marlon Senior and Dorothy.

Marlon Senior cuts hard into his steak. Stabs it with a fork. Brings it to his mouth. Masticates. Mouth open. While he scans a piece of paper on the table.

MARLON SENIOR
Flat foot. I should've figured. Not
fit for service. Big surprise.

Marlon says nothing. A bit disgusted by Marlon Senior's table manners, who's returned to eating.

Marlon looks to Dorothy. Who says nothing. But drinks from a coffee cup.

MARLON SENIOR (CONT'D)
You'll come in tomorrow. I'll
introduce you around. And see if I
can --

MARLON
I'm going to New York.

Marlon Senior chews his steak. Doesn't say anything.
Continues to chew.

MARLON (CONT'D)
I said that I'm going to --

MARLON SENIOR
We'll find you work at the company.
You'll start on the sales end.
Traveling. Eventually. Some day.
You'll move to executive with me
and --

MARLON
I don't want to work at the
company.

MARLON SENIOR
-- and maybe by that time I'll have
gotten enough funding to start my
own --

MARLON
I'm moving to New York.

Marlon Senior sets down his silverware.

MARLON SENIOR
What do you intend to do there?
Waste your time acting like your
sister?

MARLON
I don't know. I just --

MARLON SENIOR

(ignores Marlon)

You're my son, God damnit! I won't have my son prancing around like one of those fags at the local theater. Making a fool of yourself. Throwing your life away like your mother and --

DOROTHY

Stop.

Marlon Senior looks toward Dorothy. With burning rage. Picks up her cup of coffee. Takes a sip.

MARLON SENIOR

Thought you'd have to be drunk to interrupt me when --

DOROTHY

I didn't mean --

Marlon Senior suddenly slaps Dorothy. Who abides the slap with hardly a tear.

Marlon Senior goes to slap her again. But before he can...Marlon grabs his hand.

Marlon Senior stares at his now fully grown son. They stand nearly eye-to-eye.

Marlon makes to give Marlon Senior a haymaker. Marlon Senior blocks it. And...

Slaps Marlon. Who falls to the ground.

Marlon Senior slaps Marlon again. And again. Until...

Dorothy finally intervenes. Pulling Marlon Senior away...

DOROTHY (CONT'D)

I'm sorry. I'm sorry.

Marlon Senior slaps Dorothy again. Storms out of the room.

Dorothy rushes out after him.

STELLA (V.O.)

Wake up. Marlon.

INT. STELLA'S APARTMENT - ELLEN'S ROOM - MORNING

Marlon sleeps in Ellen's bed. The **STREETCAR** manuscript is open on his face. Next to Ellen. Who's wrapped up close to him.

Stella's at the foot of the bed.

STELLA
Time to get up. We've got work to do.

Marlon and Ellen continue to sleep.

Stella slaps the soles of Marlon's feet. Marlon finally wakes.

STELLA (CONT'D)
It seems your apology went well.

Marlon sits upright.

STELLA (CONT'D)
Get dressed.

Stella leaves. Marlon stumbles from the bed. Dresses. Kisses Ellen goodbye.

CUT TO:

EXT. CENTRAL PARK - MORNING

Stella and Marlon walk through Central Park.

The contrast is stark between them. Stella dressed sharply as a Hollywood icon out for a stroll. Marlon still in the dirty rags he wore home from Boston.

STELLA
What do you think of Blanche?

MARLON
I love her.

STELLA
And Stanley?

MARLON
He's a vile brute.

STELLA
Vile? Brute?

MARLON
What else is he?

STELLA
Just a man. Like your father.

Marlon shoots Stella a sharp look.

STELLA (CONT'D)
Would he stand for a woman like
Blanche?
(off Marlon's silence)
Well?

Stella and Marlon arrive outside the Metropolitan Museum of Art. Marlon looks around. Instead of answering the question...

MARLON
What're we doing here?

STELLA
I'm going to show you Stanley.

INT. METROPOLITAN MUSEUM OF ART - DAY

Marlon and Stella sit in front of Vincent van Gogh's **A Pair of Shoes**. It is a simple painting of a pair of beat up work boots on the floor.

STELLA
That's Stanley.

Marlon looks at Stella. Then back at the painting. Clearly confused.

MARLON
All I see are shoes.

STELLA
Van Gogh's shoes express the
totality of a man. Of a peasant.
Worn down by life's toil. By
practicality. By work.

CUT TO:

INT. CHICAGO - TRAIN STATION - DAY - 1941

Marlon Senior stands on a train platform. He wears a business suit and looks at his watch.

STELLA (V.O.)
A man to whom art and dreams are
worthless.

Marlon Senior pulls out a flask. Takes a swig. Then looks toward Marlon and Dorothy hugging.

MARLON SENIOR
I've got to get to work.

Dorothy gives Marlon a kiss. Walks back to Marlon Senior. Tears in her eyes.

Marlon Senior takes Dorothy's arm. Walks away without acknowledging Marlon.

Marlon is left alone on the train platform. Wiping away his own tears.

CUT BACK TO:

INT. METROPOLITAN MUSEUM OF ART - DAY

Marlon now stares deeply at the painting. A Guard comes over to him.

GUARD
I look at those shoes. Everyday.
Don't see nothing but shoes. And
occasionally I see a person like
you. Gawking at the thing like it
was Jesus Christ himself on the
Cross.

Marlon turns to the Guard. Doesn't say anything. Just stares until...

GUARD (CONT'D)
Didn't mean any offense. You just
been looking all day. I figure you
must see something.

Marlon returns to the painting.

MARLON
I see a man trying to stay in
control. A man named Stanley
Kowalski.

GUARD
That somebody I should know?

MARLON
No. Just somebody I hate.

CUT TO:

INT. MARLON'S APARTMENT - DAY

Marlon stands across from Wally and Ellen. Who respectively play Blanche and Stella.

WALLY
(as Blanche)
You must be Stanley.

Marlon looks at the **STREETCAR** script. Uncertain. Mumbling. He looks anything but the part.

ELLEN
Start again. Stop mumbling. I can't understand you.

Marlon shoots Ellen a look. Which quickly shuts her up.

WALLY
(to Ellen; still as Blanche)
How could you let yourself marry this...this...swine?

Marlon violently smacks Wally. Across the face. Then, for the first time, we hear Stanley's unmistakably nasally voice.

MARLON
(fuming)
I don't aim to being insulted by the likes of you. In my own house. You understand that?

Ellen and Wally look at each other. Not sure what to make of the scene. Finally...

MARLON (CONT'D)
How was that?

WALLY
So good it hurt.

EXT. BARRYMORE THEATER - DAY

Marlon walks into the entrance of the Barrymore Theater. The marquee above it reads: "**IRENE SELZNICK PRESENTS ELIA KAZAN'S PRODUCTION OF STREETCAR NAMED DESIRE: OPENS DECEMBER 2**".

INT. BARRYMORE THEATER - LOBBY - DAY

Marlon paces about the lobby. Manuscript in hand. But looks rather like a vagrant. With the same dingy clothes he was wearing in Boston.

A handsome, blond **THEATER ASSISTANT** comes up to Marlon.

THEATER ASSISTANT
The homeless shelters are two
avenues from here.

Marlon looks at the Theater Assistant. Their eyes settle into each other. An obviously intense connection that causes the Theater Assistant to stammer.

THEATER ASSISTANT (CONT'D)
This is the Barrymore Theater --

MARLON
I know what it is.

THEATER ASSISTANT
Yes. Yes. But the shelters are --

MARLON
Mr. Kazan told me to come by.

Marlon holds up his copy of **STREETCAR**.

THEATER ASSISTANT
Ms. Selznick gave explicit
instruction not to be disturbed
while they are in the auditorium.

Marlon eyes a **JANITOR** entering the men's bathroom.

MARLON
Mind if I use the john before I go?

THEATER ASSISTANT
Just right over there.

INT. BARRYMORE THEATER - AUDITORIUM - DAY

Elia stands on stage. Across from a shirtless **BURT LANCASTER**. Powerful, strapping, exactly the Hollywood icon that Irene wants.

ELIA
Must you have your shirt off?

BURT
It's absolutely essential. Isn't
it, Irene?

Elia looks toward Irene in the seats. Next to her is Burt's agent, **BEN HECHT**.

IRENE
(salivating)
Absolutely essential.

Irene's eyes are eating Burt up.

Elia looks to Ben. Who gives a genteel smile. As if to say to Elia, "I feel for you."

Elia returns to Burt.

ELIA
I'll play Blanche and Stella. From
the top.

CUT TO:

INT. BARRYMORE THEATER - LOBBY - SIMULTANEOUS

Marlon comes out of the bathroom in the JANITOR'S OUTFIT. Holds a broom as he pushes a trash can. Toward the auditorium entrance. Looks about. Enters.

INT. BARRYMORE THEATER - AUDITORIUM - CONTINUOUS

Marlon enters the auditorium to see Elia on stage with a shirtless Burt.

ELIA
(as Blanche)
You must be Stanley.

Burt stands up to Elia. Dwarfing him. In both height and body size.

Marlon drops the broom. In disbelief at what he's seeing.

Elia, Burt, Irene, and Ben all look back toward Marlon. Who quickly obscures his face by picking up the broom.

MARLON
Sorry.

Elia looks a bit harder toward Marlon. But Burt has started in again.

Marlon takes the opportunity to quietly exit the auditorium disappointed.

CUT TO:

INT. ELIA'S BROWNSTONE - DINING ROOM - NIGHT

Elia enters to find the dining room empty.

ELIA

Hello.

MOLLY (O.S.)

I'm putting Katherine to bed.

Elia goes to Katherine's room.

INT. ELIA'S BROWNSTONE - KATHERINE'S ROOM - CONTINUOUS

Molly sits in a rocking chair. Katherine in her arms. The **STREETCAR** manuscript open next to her.

Elia sits down on the floor. Next to Molly. Rests his head against her. Sighs heavily.

MOLLY

Was Lancaster any better than John?

ELIA

His body was.

MOLLY

Irene must've enjoyed it.

ELIA

She thinks he's a genius.

Molly stands. Hands Katherine to Elia.

MOLLY

Put her to bed.

ELIA

Where are you going?

Molly gives a wink. Leaves Elia with Katherine.

Elia sits in the rocking chair. Holds Katherine before him. They stare at each other for a moment.

Elia smiles. Genuinely content. Katherine smiles back at him.

Elia starts to rock Katherine again. Back to sleep. Sees the **STREETCAR** manuscript.

Elia puts Katherine into her crib. But, as he does so, Constance's letter slips from his jacket.

Elia, oblivious to the letter falling out, sits back down in the rocking chair. Starts to read Molly's notes.

INT. ELIA'S BROWNSTONE - ELIA'S BEDROOM - NIGHT

Elia enters to find...Molly laying in bed. Beneath the covers.

Elia starts to change into his night clothes.

MOLLY
That took you awhile.

ELIA
I was reading the notes you made.
They were good.

MOLLY
Are you surprised you married a
woman with a mind for the theater?

Elia gets into bed.

ELIA
I'm happy I did.

Elia kisses Molly. Quite passionately. Despite the passion, it's rather awkward. As Molly reaches to Elia's groin.

The phone rings.

Elia goes to answer it.

MOLLY
Ignore it.

Molly pulls Elia back to her. The phone rings and rings.

Molly gets up from the bed. Goes to the phone. Pulls the chord from the wall.

MOLLY (CONT'D)
What manners.

Molly crawls back into bed with Elia. They start to kiss again. She again grabs his groin. After a beat...

MOLLY (CONT'D)
What's wrong?

ELIA
Nothing. Why?

Molly's too demure to pursue the point.

MOLLY
Nothing.

Elia pulls away.

ELIA
I'm sorry.

MOLLY
Don't be. You've got the weight of
the theater world on you. I
understand. Just promise I'll get
my lover back someday soon.

Elia kisses Molly.

ELIA
Someday soon. You have my word.

Elia curls up into Molly. Falls asleep as she holds him.

Molly lays awake. Comforting Elia. Staring out. Obviously
disappointed.

EXT. MANHATTAN - UPPER WEST SIDE - NIGHT

Marlon is in a phone booth. Looks at the phone. Hangs up.
Exits the phone booth.

INT. MARLON'S APARTMENT - NIGHT

Marlon enters the apartment. To find Ellen and Wally waiting,
expectant looks on their faces.

WALLY
What's the word?

MARLON
Burt Lancaster.

ELLEN
Burt Lancaster?

MARLON

Burt Lancaster's playing Stanley Kowalski. I saw him on stage with Kazan.

(to Ellen)

Let me take you home.

EXT. MANHATTAN - NIGHT

Marlon and Ellen ride his motorcycle through late night Manhattan traffic.

Marlon still drives slowly. Conservatively. Until...

EXT. MANHATTAN - STELLA'S APARTMENT BUILDING - NIGHT

Marlon stops in front of Stella's building. Ellen finally releases Marlon.

ELLEN

You going to be okay?

Marlon leans over. Kisses Ellen. A long, meaningful kiss.

MARLON

All better now.

Ellen smiles. Goes inside. Marlon drives away.

CUT TO:

INT. GRAND CENTRAL - DAY - 1944

Dorothy stands in a crowded Grand Central Station. Holds a suitcase and a cage. In the cage is Russell. She looks around. Until...

MARLON (O.S.)

(as John Wayne)

Well, hey there, little lady.

Dorothy turns to see Marlon. Who has a gleeful smile at the sight of his mother.

DOROTHY

I brought us a pet. His name's Russell.

Marlon sees a young raccoon. It's Russell but in a much smaller state.

MARLON

A raccoon?

DOROTHY

Something unique. Something just
for us to share. Now that I'm here
with you. Ready for a new life.
With you and only you.

Marlon hugs Dorothy. A deep, very tender hug.

Marlon helps Dorothy with the luggage. Moves her through
Grand Central.

MARLON

I want to show you our place.

CUT TO:

EXT. MANHATTAN - UPPER WEST SIDE - DAY - 1944

Marlon leads Dorothy into a simple but nice looking apartment
building.

INT. DOROTHY'S APARTMENT - DAY - 1944

Marlon and Dorothy enter an unfurnished apartment.

Marlon sets down the luggage. Lets out Russell. Who runs
around. Amused by his new urban setting.

Marlon and Dorothy watch Russell roll over on the floor. They
start to laugh. But Dorothy's laughter turns to tears.

MARLON

What's the matter?

DOROTHY

Happy, Bud. Happy. Happy. Happy.

Marlon embraces Dorothy. Happy to have her all to himself.

A phone RINGS. And...

CUT TO:

INT. MARLON'S APARTMENT - DAY

Marlon shoots awake. Lets go of Russell. Stumbles out of bed.
Trips over Wally.

Marlon blearily fumbles about the dirty apartment. Following the sound of the ringing.

INT. MARLON'S APARTMENT - KITCHEN - CONTINUOUS

Marlon enters the kitchen. Goes to the cabinet beneath the sink.

Marlon puts his ear to it. Hears the phone ring.

Marlon opens the cabinet. Grabs the phone.

MARLON

Yeah.

INT. BARRYMORE THEATER - OFFICE - CONTINUOUS

Elia sits in his office. Mielziner across from him. More sketches on the wall.

ELIA

Hello. Yes. Is Marlon Brando there?

MARLON (V.O.)

Yeah.

ELIA

(a bit miffed)

Well. Can I speak with him?

MARLON (V.O.)

Yeah.

ELIA

(exasperated)

Can you get him?

MARLON (V.O.)

Yeah.

(beat)

It's Marlon.

ELIA

Why didn't you just...nevermind.

It's Elia Kazan. Can you come to the Barrymore?

INT. MARLON'S APARTMENT - KITCHEN - CONTINUOUS

Marlon sits with a dumbfounded look on his face.

MARLON
Yeah.

INT. BARRYMORE THEATER - OFFICE - CONTINUOUS

Elia hangs up the phone. Sees Mielziner looking at him.

MIELZINER
What about Lancaster?

ELIA
I need to see this kid first. Let's
look at the set.

CUT TO:

INT. BARRYMORE THEATER - AUDITORIUM - LATER

Elia stands on the stage. With Mielziner. They look at the empty stage. Milziener holds up various set sketches.

MARLON (O.S.)
Mr. Kazan.

Elia and Mielziner turn to see Marlon standing in the seats. Same dirty shirt and dirty jeans from Boston.

MIELZINER
I'll give you a moment.

Mielziner leaves.

ELIA
Come up here.

Marlon comes onto the stage. Elia assess him in silence. He starts to walk around him, holding his stare.

MARLON
Do you want me --

Elia pushes Marlon. Marlon, despite being much larger, gives way to Elia's push.

MARLON (CONT'D)
-- to read?

Elia again pushes Marlon. Marlon again gives way.

ELIA
Didn't your father teach you to
stand your ground?

MARLON
My father never taught me much. And
what he did. I never liked.

Elia gives Marlon another long look. Marlon's face now
seeming more boyish. Quite the opposite of his masculine
body.

ELIA
Let's go to the movies.

CUT TO:

INT. MOVIE THEATRE - AUDITORIUM - DAY

Elia and Marlon sit in a dark movie theater. Watching Burt
Lancaster in **THE KILLERS**.

Lancaster looks very much the part of the Hollywood idea of
masculinity.

Elia looks to Marlon. Who, by comparison to Lancaster, is a
pretty boy, almost effeminate.

Elia returns to the screen. Lancaster has just moved to hold
Ava Gardner in his arms. There's something melodramatic and
artificial to it all.

ELIA
(nudging Marlon)
You hungry?

CUT TO:

INT. DINER - DAY

Elia and Marlon sit across from each other in a diner booth.

Elia watches Marlon hungrily eat a burger. An older **WAITRESS**
walks by...

MARLON
(to Waitress)
Miss. More coffee. And an apple
pie.
(to Elia)
Is it okay if I have apple pie?

Elia nods. The Waitress hustles off.

ELIA

What do you think makes Stanley the villain?

MARLON

(with a full mouth)

He ain't a villain.

ELIA

He beats Stella. He rapes Blanche.
What is he then?

MARLON

There ain't a name. It's just that good girls like Stella. They don't go for evil. Bad. Yeah. Certainly. But not evil. That's something else

--

Marlon stops as the Waitress sets down a coffee and a slice of apple pie.

MARLON (CONT'D)

I said an apple pie. Not a slice.

The Waitress stares at Marlon in disbelief. Then at Elia.

ELIA

Bring him the pie.

The Waitress scurries off. Shakes her head in annoyance.

MARLON

(calling out)

And make it to go.

ELIA

You were saying?

MARLON

It's just a misunderstanding. All of it. Stanley just doesn't listen to what Blanche really needs.

ELIA

What does she need?

MARLON

A rock to hold on to. When all the magic's gone.

Elia stare at Marlon for a long beat. He then takes out a twenty dollar bill, slides it to Marlon.

ELIA

Go straight to Provincetown. I will phone Tennessee to tell him you're coming to audition for him.

Marlon stands. Starts to leave.

ELIA (CONT'D)

One last thing, Marlon.

Marlon stops.

MARLON

Call me Bud. It's what my family calls me.

ELIA

What's with the raccoon, Bud?

MARLON

Russell?

(off Elia's nod)

He's all I got left of my Mom.

Marlon leaves Elia to himself. Who now sits. Looking at the boxed apple pie.

Marlon comes back a moment later.

MARLON (CONT'D)

Almost forgot the pie.

Marlon grabs the apple pie. Leaves.

CUT TO:

INT. GROCERY STORE - DAY

Marlon is at the register. A middle-aged **CHECKOUT WOMAN** rings up his items. Peanut butter and white bread.

WOMAN (O.S.)

You got a strange appetite.

Marlon turns to see Becky. Stares at her for a beat. A faint glimmer of recognition.

BECKY

It's Becky.

MARLON

Oh, yeah.

BECKY

(whispers)

You've been in my dreams every
night.

MARLON

What've I been doing in --

CHECKOUT WOMAN

Hey, Burt Lancaster. That'll be
nineteen dollars.

Marlon hands the checkout woman Elia's twenty dollar bill.
Realizing that he's spent all his travel money.

After a moment, Marlon turns to Becky. All the intensity that
he can summon.

MARLON

You wouldn't by chance be able to
assist me in getting to
Provincetown. Would you?

BECKY

I was looking for a pretty excuse
to get out of town. My place. Six
o'clock.

INT. MARLON'S APARTMENT - LIVING ROOM - DAY

Wally is passed out on the cot. Snores loudly. Naked from the
waist upward.

Russell is curled up next to him. But wakes as...

Marlon enters. Grocery bag in one arm. Boxed apple pie in the
other. Walks to the kitchen. Russell follows him.

Marlon returns a moment later. Peanut butter jar and knife in
hand. Russell continues to follow closely behind.

Marlon goes to Wally. Starts to put peanut butter on Wally's
nipples. Then nods to Russell.

Russell jumps onto the cot. Starts to nibble and paw at
Wally's peanut butter covered nipple.

Marlon tries to contain his laughter.

Wally grabs for Russell. Who scurries just out of his reach.
Causing Wally to feel the peanut butter.

WALLY

Russell. That better not be what I think it is.

Wally puts his finger in his mouth.

WALLY (CONT'D)

That's delicious. What've you been eating --

Marlon starts to laugh. Wally shoots up. Sees Marlon laughing. Looks down at his nipple. Sees the peanut butter.

MARLON

Check out the kitchen.

Wally goes into the kitchen. Then...

WALLY (O.S.)

Where the Hell did you get the apple pie?

MARLON

Elia Kazan.

Wally comes back into the living room.

WALLY

Why would Kazan buy you an apple pie?

(off Marlon's smile)

You dirty son of a bitch. We're rich. Peanut butter. Apple pies. We're kings of New York.

Wally jumps up. Hugs Marlon. Marlon pulls away. Chest smeared with peanut butter.

MARLON

I've got to tell Ellen.

INT. STELLA'S APARTMENT - ELLEN'S ROOM - NIGHT

Marlon and Ellen are loudly having at it. Enjoying each other with what seems a fresh, unfettered passion.

CUT TO:

INT. STELLA'S APARTMENT - DINING ROOM - SIMULTANEOUS

Stella and Harold eat soup at the dinner table. Both are clearly trying to ignore the obvious...

ELLEN (O.S.)
Fuck me, Stanley. Fuck me you Polak
fuck.

Harold tries to take a spoonful of soup. But the vibrations from Marlon and Ellen cause the soup to splash from his spoon.

HAROLD
Sounds like he got the part.

CUT TO:

INT. STELLA'S APARTMENT - ELLEN'S ROOM - NIGHT

Ellen lays in bed. Looking a bit love drunk. As Marlon dresses. Back into the same dirty, ripped jeans.

ELLEN
I'll come with you.

Marlon comes back to Ellen. Looks at her.

MARLON
You're naked. And I'm running late.

Marlon kisses Ellen. Ellen holds onto Marlon's neck.

ELLEN
I was thinking. When you get back.
Maybe we can try something new.

MARLON
New sounds good.

Marlon breaks free. Leaves Ellen with a wink.

CUT TO:

EXT. ELIA'S BROWNSTONE - NIGHT

Elia walks up to the front door of his brownstone.

Elia looks inside the front window. Into the living room. To see...

Molly sits in her rocking chair. Katherine in her arms. Chris and Judy running about the living room.

Elia smiles at this sight. But instead of entering. He turns. Walks away from his brownstone.

CUT TO:

EXT. UPPER EAST SIDE - NIGHT

Marlon waits outside of Becky's apartment building. He looks quite out-of-place for the neighborhood.

The building's uniformed **ELDERLY DOORMAN** comes outside.

DOORMAN

Move along. Or I'll call the police.

Marlon ignores the Doorman.

DOORMAN (CONT'D)

Vagrants aren't allowed to loiter about the --

A honk interrupts the Doorman. Marlon and the Doorman look toward...

Becky sitting in her father's beautiful '45 Aston Martin coupe.

DOORMAN (CONT'D)

Good evening, little miss Becky.
Can I help you?

BECKY

Don't tell my father that I borrowed his car.

The Doorman looks at Marlon. Who breaks a smile. Before jumping into the coupe.

CUT TO:

EXT. MANHATTAN - CONSTANCE'S BUILDING - NIGHT

Elia enters Constance's building.

INT. CONSTANCE'S APARTMENT - LIVING ROOM - NIGHT

Elia enters Constance's apartment. Sits down on the couch.

Constance comes into the room a moment later. Stops. Surprised to see Elia.

Elia grabs Constance. Brings her down on the couch. Kisses her. With deep passion. She pulls free.

CONSTANCE
You naughty little man.

Constance rises. Leads Elia to her bedroom.

CUT TO:

EXT. ROADSIDE MOTEL - NIGHT

Becky's car pulls into a roadside motel.

Becky gets out. Goes into the motel office. Comes out a moment later.

Marlon follows her into a room.

INT. MOTEL - NIGHT

Becky and Marlon enter the room.

MARLON
I should keep going.

Becky kisses Marlon. Quite deeply. Passionately. Grabs his crotch.

MARLON (CONT'D)
I suppose a nap wouldn't hurt.

Becky pulls Marlon onto the bed. Covers them with the blanket. A moment of calm is soon broken by the movement of the sheets. The movement grows until...

Marlon and Becky fall from the bed. Onto the floor. Where the passionate embrace continues. Until...

MARLON (V.O.) (CONT'D)
Everything was great. She was free.
And --

BECKY (V.O.)
Who?

DISSOLVE TO:

INT. MOTEL - LATER

Marlon and Becky lay in bed. A post-coital moment. Becky kisses Marlon's neck. As her hand runs across Marlon's bare chest. Down toward his crotch.

MARLON

My mother. I'm telling you about my mother.

BECKY

Why?

MARLON

Cause you weren't saying anything.
And I felt like talking. You want
me to stop?

BECKY

No.

CUT TO:

INT. DOROTHY'S APARTMENT - DAY - 1944

Marlon stands in a cleared out space of the now fully furnished apartment. A lovely, tidy arrangement. Seemingly quite permanent.

MARLON (V.O.)

She was finally all mine.

Marlon waves to...Dorothy, who stands amidst Marlon's friends.

Marlon couldn't be happier. A big smile on his face. As he now nods to...Wally. Who cues an Afro-Cuban record.

Marlon starts to dance. Ala Katherine Dunham/Haitin style dance technique.

Marlon's quickly lost in the music. His body taken with the rhythm.

Dorothy watches on in wonder.

DOROTHY

Where'd my little Bud learn to
dance like that?

MARLON

I go dancing up in Harlem. Come on.
I'll show you how.

Marlon grabs Dorothy's wrist.

DOROTHY
I couldn't. I don't move that --

Marlon pulls Dorothy onto the ad hoc dance floor. Teaching her to dance. Much the amusement of his friends, Dorothy plays along. She eventually starts to dance on her own.

Marlon and his friends watch. They clap as Dorothy finishes. She mocks a humble response.

MARLON (V.O.)
But then I found something I didn't want to believe.

CUT TO:

INT. DOROTHY'S APARTMENT - KITCHEN - DAY - 1944

Marlon chases Russell around the apartment.

Russell runs into the kitchen. Jumps on top of a tall cabinet.

Marlon comes into the kitchen. Sees Russell poking his head out from atop the cabinet.

Marlon starts toward him. Russell runs. But in doing so sends an envelope to the ground.

Marlon opens the envelope. Smile fades as he reads.

Angle on letter: "SOBER UP OR LEAVE."

CUT TO:

INT. MOTEL - NIGHT

Marlon looks at the piece of paper. The same faded, yellow piece of paper that he was looking at in Boston.

MARLON
This letter from my father. I didn't want to believe it. I wanted the magic so badly. To believe that she was there to love me. And --

Becky snores. Her head resting against Marlon's chest.

Marlon folds up the letter. Takes the opportunity to dress. Slip out of the room. Into the night.

CUT TO:

INT. CONSTANCE'S APARTMENT - BEDROOM - EARLY MORNING

Elia lays in bed. Phone to his ear. Constance still asleep next to him.

ELIA
Provincetown. Massachusetts. Yes.
Tennessee Williams.

INT. TENNESSEE'S BEACH COTTAGE - EARLY MORNING

Tennessee sits at a desk. Writing. Pancho is asleep on a bunk bed behind him.

The phone rings.

Tennessee doesn't look up. The phone rings again.

Pancho gets up. Answers the phone.

PANCHO
Phone.

Tennessee still doesn't look up. Continues writing. Pancho plops the phone down in front of Tennessee.

TENNESSEE
What was that?

Pancho nods toward the phone. Tennessee picks it up. Watches Pancho open a suitcase and fill it with clothing.

TENNESSEE (CONT'D)
Hello...Kazan...no...he hasn't
shown up...yes...of course...will
phone first thing when he comes.
(hangs up; to Pancho)
Where are you going?

PANCHO
To a hotel. You were supposed to
call to get the toilet and
electricity fixed.

TENNESSEE
I did. But the repairman hasn't
come yet.

PANCHO

Come with me. Show me that I don't
follow you around so I can be
lonely while you stare at a page.

TENNESSEE

I've got to finish rewriting and --

PANCHO

Don't lie to me.

Tennessee goes to Pancho. Attempting to soothe him.

TENNESSEE

I wouldn't lie to you. I just can't
come with you.

PANCHO

Why?

(off Tennessee's silence)
Don't tell me it's the writing.

TENNESSEE

Kazan's sending me a boy.

Pancho slams his suitcase shut.

PANCHO

(in Spanish)

You slut.

Pancho leaves with an angry lover's flourish. Tennessee
watches him stomp out. Then returns to his writing table.

A few moments later...there's a knock at the door.

Tennessee doesn't at first answer. That's Pancho's job. But
now that Pancho's gone. The knocks continue.

Tennessee finally rises. Goes to the door to see two Texan
blonde, female friends, JO and MARY JO, (late 30s).

JO

You two get in a fight?

Tennessee nods. Ushers Jo and Mary Jo in.

MARY JO

About what?

TENNESSEE

I'm not really sure.

CUT TO:

INT. ELIA'S BROWNSTONE - DINING ROOM - NIGHT

Elia is at the dinner table with Molly, Chris, and Judy.

Chris and Judy are fighting. Because Chris keeps stabbing Judy's food with his knife.

Molly barely pays Judy attention. Elia takes note of this.

ELIA

Chris. Go to your room. Judy. You go to yours.

Elia stares at them until Chris and Judy begrudgingly accept. Leaving Elia and Molly alone.

ELIA (CONT'D)

What's the matter?

MOLLY

Where were you last night?

ELIA

Where do you think I was?

Molly doesn't answer. Elia comes next to her.

ELIA (CONT'D)

I've told you. I'm extremely happy with you. With the kids. With everything. There's nothing going on.

Molly and Elia kiss. Then...

CHRIS (O.S.)

Dad! Hurry. There's a monster under my bed.

ELIA

Can I go deal with the monster?

Molly nods. Lets Elia go.

EXT. PROVINCETOWN - BEACH - NIGHT

A truck stops on a beach road. Marlon jumps out a moment later. Waves goodbye.

EXT. PROVINCETOWN - TENNESSEE'S BEACH COTTAGE - NIGHT

Marlon is at the front door of Tennessee's beach cottage. Takes a deep breath. Knocks. Then...from inside...

TENNESSEE (O.S.)
Coming!

Tennessee comes to the door a moment later. Opens it. Stares at Marlon for a long beat.

MARLON
What's the matter?

TENNESSEE
You were....well....I mean....I called hours ago for you. Your boss said you'd be right over.

MARLON
(confused)
Sorry for that.

Tennessee ushers Marlon inside.

INT. TENNESSEE'S BEACH COTTAGE - CONTINUOUS

Marlon stands in the middle of the room. A bit disheveled and dirty from the travel. But still a sight for the admiring gazes of Tennessee, Mary Jo, and Jo.

MARLON
Where do you want me to start?

TENNESSEE
In the bathroom.

Marlon scratches his head. Not sure what to make of Tennessee's response.

TENNESSEE (CONT'D)
Then the electrical outlets need fixing.

Marlon's now completely confused. Mumbles to himself. But goes off to the bathroom.

Tennessee, Mary Jo, and Jo tiptoe to the bathroom door. Stare at Marlon bent over the toilet.

TENNESSEE (CONT'D)
I'd fuck him til it falls right off.

MARY JO
I'd suck him til he's dry.

Tennessee, Jo, and Mary Jo snicker. Causing Marlon to turn. Face a mess of sweat, grime, and a white smile.

MARLON
You all shit a lot for being dainty birds.

Marlon turns back to the clogged toilet. Plunges his hand in.

INT. TENNESSEE'S BEACH COTTAGE - LATER

Marlon enters the living room. With Tennessee again at his writing desk. Jo and Mary Jo lounge on a nearby sofa.

MARLON
All finished.

Tennessee grabs a checkbook from the desk drawer.

TENNESSEE
What's your name?

MARLON
Didn't Mr. Kazan tell you it?

Tennessee pauses. His turn at being confused.

TENNESSEE
You're Marlon Brando?

Marlon nods. Tennessee pauses, still stunned with confusion.

MARY JO
Why don't we do a scene?

TENNESSEE
Yes. Yes. How about --

JO
(quickly)
The scene where Stanley rapes
Blanche?

Tennessee shoots Jo a look. She returns a devilish smile.

MARLON
Works for me.

TENNESSEE
 I'll play Blanche. You come in on
 my cue.

Marlon nods. Walks into the kitchen. Tennessee closes his eyes. Takes a deep breath.

MARY JO
 You lucky bastard.

TENNESSEE
 Quiet. I'm trying to get --

MARLON
 (from doorway)
 Who you gabbing to?

Tennessee looks to Marlon. Who leans against the kitchen door frame. Beer bottle in hand.

Marlon now looks all the bit of Stanley Kowalski as we have come to know him. Dirty. Vulgar. Animalistic. Sensual.

And, as we now hear, complete with Marlon's characteristic mumbling whine. Distinct from Garfield's and Lancaster's Stanleys.

MARLON (CONT'D)
 Well?

Tennessee is flustered. Stammers. Looks down toward the page. Marlon saunters toward him as he does.

MARLON (CONT'D)
 What're you looking at there,
 Blanche? Trying to ruin my good
 mood? Baby's due tomorrow. And I
 figured I'd spend the night
 celebrating.

Marlon opens the beer bottle on the side of Tennessee's writing desk. Pours the foam over his head. Some of which splashes onto Tennessee's face.

TENNESSEE
 Stanley. I...well...you came to me -
 -

Marlon runs his finger along Tennessee's shirt. Tennessee fumbles for a word. He's completely mesmerized by Marlon. As Marlon undoes one of his buttons.

TENNESSEE (CONT'D)
I don't intend to throw my pearls
before swine.

Tennessee tries to push Marlon away.

Marlon grabs his hand. Tennessee looks up at Marlon. Eyes full of vulnerability at Marlon's sudden display of strength.

MARLON
You don't have to do any throwing.

Marlon stands Tennessee. Rips off Tennessee's shirt.

Tennessee resists. But not all that hard.

Marlon pulls down Tennessee's pants. Leaving him in his underwear.

TENNESSEE
What're you --

Marlon turns Tennessee around. Throws him over the desk. Assumes a dominant position behind him.

MARLON
Come on, Blanche. We've had this date from the beginning.

Close on Tennessee's face: a wickedly pleasant smile; as Marlon holds him firmly from behind, panting heavily like an animal.

TENNESSEE
Well?

MARLON
Well what?

TENNESSEE
Aren't you going to rape me?

MARLON
It happens off stage.

TENNESSEE
No. No it doesn't. It's in there.
It's...

Tennessee looks down at his script. Notes that the scene ends with the rape happening off stage.

TENNESSEE (CONT'D)
Damnit!

INT. ELIA'S BROWNSTONE - ELIA'S BEDROOM - MORNING

Elia sleeps in his bed. Next to Molly.

The phone rings. And rings. Until he finally picks up...

ELIA
(wearily)
Yes...Tennessee?

INT. TENNESSEE'S BEACH COTTAGE - LIVING ROOM - SIMULTANEOUS

Tennessee has the phone to his ear. Looks out the window to see...

Marlon playfully wrestles with Jo and Mary Jo.

TENNESSEE
He's a genius.

INT. ELIA'S BROWNSTONE - ELIA'S BEDROOM - CONTINUOUS

ELIA
Who?

INT. TENNESSEE'S BEACH COTTAGE - LIVING ROOM - CONTINUOUS

TENNESSEE
Marlon Brando. Tell Irene that he's the boy I want.

INT. ELIA'S BROWNSTONE - ELIA'S BEDROOM - CONTINUOUS

Elia hangs up the phone. Molly stirring next to him.

MOLLY
Who was that?

ELIA
We've got him.

MOLLY
Who?

ELIA
Stanley Kowalski. He's on his way back.
(picks up phone)
Yes. Irene Selznick, please.
(beat)
(MORE)

ELIA (CONT'D)
We've got him...Stanley
Kowalski...no...not Lancaster...his
name is Marlon Brando.

CUT TO:

EXT. PROVINCETOWN - TENNESSEE'S COTTAGE - CONTINUOUS

Tennessee walks outside to find Marlon wrestling with Mary Jo and Jo. He watches for a moment.

Marlon turns to Tennessee.

MARLON
Want to join?

TENNESSEE
We need to get you back to New
York. But first I'd like to speak
with you. Alone.

Mary Jo and Jo give a collective sigh.

Marlon stands. Follows Tennessee to the beach.

EXT. PROVINCETOWN - BEACH - DAY

Tennessee and Marlon sit next to each other. On the shore.

TENNESSEE
You're a Mama's boy. Like me.

MARLON
Were or are?

TENNESSEE
Suppose it's always so.

Tennessee and Marlon are silent. Looking at the peaceful Atlantic.

TENNESSEE (CONT'D)
I gave my mother my love. She paid
me back with pain.

MARLON
Do you resent her for it?

TENNESSEE
No. Do you?

MARLON

What do you mean?

TENNESSEE

You played Stanley too well to not
know what I meant.

(off Marlon's silence)

They always desired a cruelty we
couldn't give them.

Tennessee puts his hand on Marlon's hand. Marlon looks to Tennessee.

TENNESSEE (CONT'D)

I know you're not. I see that. But
I need you to be cruel. With the
cruelty you and I know so well. Can
you do that?

Marlon nods. Then returns to silently looking at the Atlantic. Still hand-in-hand with Tennessee.

CUT TO:

INT. DOROTHY'S APARTMENT - ENTRYWAY - NIGHT - 1944

Marlon bursts into the apartment. Greeted by Russell. They go into the living room. To find...

INT. DOROTHY'S APARTMENT - LIVING ROOM - CONTINUOUS - 1944

Dorothy asleep on the couch. Fully clothed.

Marlon kisses Dorothy's forehead. Takes her shoes off. Covers her with a blanket.

Marlon then walks to the bathroom.

INT. DOROTHY'S APARTMENT - BATHROOM - CONTINUOUS - 1944

Marlon urinates. Tries to flush when he's finished. But the toilet won't flush.

Marlon lifts the lid. Looks in to see...a bottle of whiskey floating.

Marlon closes the lid. Goes back into the living room.

INT. DOROTHY'S APARTMENT - LIVING ROOM - CONTINUOUS - 1944

Marlon stands at the foot of the couch. Watches Dorothy sleep. Tears in his eyes.

CUT TO:

INT. MARLON'S APARTMENT - LIVING ROOM - DAY

Ellen enters. Directing Marlon. Who has one hand covering his eyes. So he cannot see that the apartment is spick-and-span.

ELLEN

Open.

Marlon opens his eyes to see the apartment.

MARLON

Where is everything?

ELLEN

What do you mean?

MARLON

Everything on the floor. It's gone.

ELLEN

The trash?

(off Marlon's nod)

I had it cleaned up. I wasn't going to live in that filth.

(off Marlon's silence)

I said we should try something new.

MARLON

That's what you meant by new?

ELLEN

You don't want me here?

MARLON

Of course I do. It's just that. I got a real full house. And it wouldn't be fair to Wally and Russell if --

Wally enters the living room. With a peanut butter sandwich.

WALLY

Wouldn't mind a little feminine touch around here.

Wally gives a big, peanut butter smeared smile.

Marlon looks back to Ellen.

MARLON
Looks like we finally got a woman
of the house.

Ellen delightedly hugs Marlon. Who reciprocates with a less than enthusiastic hug.

CUT TO:

INT. BARRYMORE THEATER - AUDITORIUM - DAY

Elia stands in front of the assembled cast. Jessica Tandy. Kim Hunter. Karl Malden. Everyone except Marlon. Irene and Tennessee sit in the audience.

Elia holds onto Molly's copy of *STREETCAR*.

ELIA
Our sympathy is meant for Blanche.
But this drama occurs on Stanley's
domain. It is a struggle for
dominance. Between Blanche and
Stanley. And, thus, as all such
wars are, it will be performed with
the utmost abandon and cruelty.

IRENE (O.S.)
(from the audience)
And where might this Stanley --

Irene stops herself. As Marlon walks onto stage. Escorted by the same handsome Theater Assistant that had before tried to throw him out.

Marlon is laughing. And takes no note of everyone until...

ELIA
This is Stanley Kowalski.

And in his characteristic nasally voice...

MARLON
Hi ya everyone.

Irene and Jessica look positively shocked by what stands before them.

JESSICA
Are you in the business of
introducing stage hands?

IRENE
Good question, Jess--

ELIA
(sharply to Irene)
Quiet.
(back to cast)
This is Marlon Brando. He will be
playing Stanley Kowalski. Now. If
you please. Jessica and Kim. Let's
begin a read through.

Elia settles into a chair on stage to watch...

Kim and Jessica begin. Reading with a stiffness that lessens.
Until Marlon's entrance into the scene.

ELIA (CONT'D)
Marlon. Enter.

Marlon doesn't say anything. Simply walks around Jessica.
Quite silent. Staring at her. Taking stock of her prim and
proper posture.

Jessica's not certain what to make of Marlon. Filthy clothes.
A hunched back. A shuffling walk.

MARLON
What's your problem?

JESSICA
I smell a piece of shit.

Marlon begins to laugh.

JESSICA (CONT'D)
What?

MARLON
I didn't think you were the type to
improvise.

JESSICA
I wasn't improvising.

MARLON
What's that supposed to --

ELIA
Enough. Enough. Start from the top.

Jessica and Kim begin the scene again. Which transitions into
a montage...

Of scenes from the play. Interspersed with Elia yelling, "Stop," and, "Begin". And, nearly every time that Marlon comes onto the scene, "Meaner, Marlon".

Until...

INT. BARRYMORE THEATER - OFFICE - LATER

Elia sits at his desk. Across from Tennessee and Mielziner.

TENNESSEE
I rather like how much Jessica
hates Marlon.

ELIA
Irene seemed none too pleased.

TENNESSEE
Irene's the least of our worries.

MIELZINER
What do you mean?

TENNESSEE
Thorton Wilder read the play.

Tennessee pauses. Elia and Mielziner wait for him to continue. Instead, Tennessee only begins to laugh. Quite hard.

TENNESSEE (CONT'D)
He hated it. Said it would be a
failure.

ELIA
How's that funny?

TENNESSEE
He said the premise was all wrong.
That Stella would never go for an
animal like Stanley.
(after a moment)
It's obvious that queen's never had
a good fuck in his life.

Tennessee bursts out laughing. Along with Elia and Mielziner.

IRENE (O.S.)
Is there something comical to which
I should be alerted?

Everyone looks toward Irene...

IRENE (CONT'D)
What I saw out there was disaster.
A box office disaster. Nothing more
than filth. With that trashy little
boy mumbling and bumbling about the
stage.

ELIA
All he needs is an audience.

IRENE
He won't get an audience. And
neither will you. For as far as I'm
concerned, your services will no
longer be --

TENNESSEE
That's quite enough.

IRENE
He's ruining your play.

TENNESSEE
He's doing rather the opposite. I
should say. And I think I'm the
authority on this matter.

IRENE
But a man-child is hardly what you
ask for in Stanley.

TENNESSEE
Marlon is all that I want. Just as
Elia's vision is all that I want
for my play. If you'd like any
further discussion on the matter,
I'll have my lawyers recite to you
the original terms of the contract.

Tennessee walks out. Leaving Irene to look at Elia. Who gives
his vague, diplomatic smile.

Irene turns a moment later.

IRENE
Tennessee! Hold on a minute.

CUT TO:

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - DAY

Elia enters Marlon's dressing room. Sees no one is around.

Elia sets down the contract. Then starts to pilfer through Marlon's belongings.

Elia finds Marlon Senior's letter. Reads it quickly. But before he can place it back...

Marlon enters. With the Theater Assistant. Both giggling.

Elia quickly pockets the letter. Just before...

MARLON
Mr. Kazan.

ELIA
Bud. I was just delivering your contract.

Elia surveys the Theater Assistant.

MARLON
Thanks.
(notes Elia looking at the
Theater Assistant)
Oh. Mr. Kazan. This is Jack.

Elia surveys Jack with a stare that looks right through him. Off that...

JACK
I'll let you two alone.

MARLON
Hold on.

Marlon scribbles a note. Attaches it to the contract.

MARLON (CONT'D)
Send a copy of the contract to my parents.

Jack nods and leaves. Letting Marlon alone with Elia. Who stares at Marlon with a penetrating gaze. After a long, awkward moment...

ELIA
Would you like to come over for dinner?

MARLON
That'd be splendid.

CUT TO:

EXT. CONSTANCE'S APARTMENT - NIGHT

Elia goes inside the apartment building.

MARLON (V.O.)
Gee. Mrs. Kazan. I hope that I'm
not too early.

INT. CONSTANCE'S APARTMENT - NIGHT

Constance opens the door to Elia. Who immediately comes at her.

MARLON (V.O.)
Mr. Kazan told me to come. So, I'm
here.

Elia and Constance have at it. In the living room. Very passionate. Very opposite the way he is with Molly.

MOLLY (V.O.)
Oh, no. It's fine. Come in.

CUT TO:

INT. ELIA'S BROWNSTONE - LIVING ROOM - NIGHT

Molly leads Marlon into the dining room.

MOLLY
Elia hasn't gotten home yet. But
come in.

INT. ELIA'S BROWNSTONE - DINING ROOM - CONTINUOUS

Molly and Marlon enter the dining room. Chris and Judy are at the dining room table.

MOLLY
Judy. Chris. Come introduce
yourselves to Mr. Brando.

Chris and Judy dutifully stand. Come over to Marlon.

CHRIS
Nice to meet you, Mr. Brando.

MARLON
Call me Bud.

Marlon looks at Judy. Who stares at him.

MARLON (CONT'D)
You want to ask Bud a question?

JUDY
Why do you smell so bad?

MOLLY
Judy. That was --

Marlon starts to laugh hard. Just as Elia enters. Chris and Judy run to him. Each hugging a different leg.

Elia hugs and kisses both Chris and Judy. Walks with them clung to his leg to Molly. Kisses her. Nods to Marlon.

ELIA
Should we start eating?

INT. ELIA'S BROWNSTONE - DINING ROOM - LATER

Marlon grips his silver ware. Face bent toward his food. Focused on eating.

MARLON
(with food in mouth)
Damned good. Real damned good, Mrs. Kazan. Real good.

JUDY
We're his friends, Daddy.
(to Marlon)
Aren't we?

MARLON
(with mouth full)
Of course. You're all real tops.
Say. You know how to dance? I feel like dancing. With a pretty little girl.

Judy looks to Molly. Who nods.

CHRIS
Can I come?

MARLON
The more the merrier.

Marlon bundles Chris and Judy under his arms. Carries them to the living room.

INT. ELIA'S BROWNSTONE - DINING ROOM - LATER

Elia and Molly watch Marlon teach Chris and Judy to dance the mambo. Molly holds onto a sleeping Katherine.

MOLLY
Seems too gentle to be Stanley.

ELIA
The brute's in there somewhere.

Marlon mocks falling during the mambo. Chris and Judy fall, too.

Marlon starts to laugh. As Chris and Judy start to wrestle with him. All three enjoying themselves immensely.

MOLLY
You just need to provoke it.

Molly enters the living room.

MOLLY (CONT'D)
Time to let Bud go home.

After Marlon has said his good nights, Elia enters.

MOLLY (CONT'D)
Good night, Bud. It was --

Katherine starts to cry.

MOLLY (CONT'D)
-- Katherine is saying good night,
too.
(kisses Elia)
Now don't let this man walk all
over you during rehearsal.

MARLON
I'll fight him tooth and nail.

Marlon and Molly exchange a cordial good night kiss.

ELIA
Let me walk you to the train.

INT. ELIA'S BROWNSTONE - KATHERINE'S ROOM - NIGHT

Molly enters Katherine's room. Goes to comfort Katherine. As she picks her up, she notices something beneath the crib.

Molly bends down. Grabs the piece of paper.

Molly starts to tear up as she reads.

EXT. MANHATTAN - UPPER EAST SIDE - NIGHT

Elia and Marlon walk along the sidewalk. Toward a subway station in the near distance.

ELIA

You think I got a funny smile?

MARLON

I haven't noticed. Why?

ELIA

The kids make fun of it.

MARLON

Let me see.

Elia smiles for Marlon.

MARLON (CONT'D)

Yeah. It's funny. You don't like it?

ELIA

Molly said it looks like my father's smile.

Elia and Marlon are silent for a moment.

ELIA (CONT'D)

Whenever I saw it, I knew it meant that he was unhappy. And sometimes I worry that I smile when I'm angry. When I'm unhappy.

Elia and Marlon stop at the subway entrance.

MARLON

You got a great family. A great life. You got every reason to be happy.

Elia looks at Marlon. And seeing his sincere face.

ELIA

You're a good boy, Bud. See you tomorrow.

Elia walks back toward his brownstone.

INT./EXT. ELIA'S BROWNSTONE - ENTRANCE - NIGHT

Elia enters. Closes the door. Turns on a light. Takes note of a packed weekend bag.

Elia hangs up his coat. Walks into...

INT. ELIA'S BROWNSTONE - LIVING ROOM - CONTINUOUS

Elia enters the living room. To find Molly sitting in the rocking chair. Her face tired. Bags beneath her red eyes. A piece of paper in her lap.

MOLLY

Is this why you've been too tired.

ELIA

It's not --

MOLLY

You said it was over with her.

Elia stares straight back at Molly. Only managing a vague smile on his face.

MOLLY (CONT'D)

I deserve more than that smile.

(off Elia's silence)

You said you were happy.

ELIA

I am.

Chris and Judy start to call out, "Mom!"

MOLLY

Then why?

ELIA

Sometimes happiness isn't enough.

Molly pauses. Taking in Katherine's crying and the voices of Chris and Judy repeating, "Mom!"

Elia walks out of the living room and into...

INT. CONSTANCE'S APARTMENT - LIVING ROOM - NIGHT

Elia enters Constance's apartment. Weekend bag in hand.

Constance is present to greet him. She hugs him. They go to the bedroom.

CUT TO:

INT. MARLON'S APARTMENT - LIVING ROOM - NIGHT

Marlon and Ellen lay together. Her hand runs over his crotch.

MARLON
Just hold me.

Ellen squeezes.

ELLEN
I am holding you.

Marlon pushes Ellen's hand off his crotch.

MARLON
Not like that.

Marlon turns over. His back to Ellen. Who stares out. Confused at Marlon's request.

Ellen puts her arms over Marlon. More motherly than amorous.

CUT TO:

INT. DOROTHY'S APARTMENT - DINING ROOM - NIGHT - 1944

Dorothy stands at the head of a large dining table. Lined with Marlon and his friends.

DOROTHY
(drunkenly)
Lil' Bud. Used to do the loveliest
little impressions.

Marlon's friends are smitten with Dorothy. Finding her inebriation cheerful and charming.

Marlon gets up from the table. Passes Dorothy. Goes to the window, opens it.

Marlon looks out to see the ten story drop. Then looks back to see Dorothy on all fours imitating a cow.

DOROTHY (CONT'D)
Moo. Moooo. Moooo.

Marlon's friends are in stitches. Taking no notice as...Marlon climbs out the window. So that only his hands are visible.

DOROTHY (CONT'D)
All day long. Moo. Moo. Moo--

A primordial scream interrupts Dorothy. Marlon's friends stop laughing.

DOROTHY (CONT'D)
(ignores the scream)
Mooing and...
(imitates a chicken)
Cluck. Cluck. Clucking. Like a
chick looking for its mom and --

Another scream. Impossibly louder. Impossibly longer. Stops the laughter. Continues until Dorothy grabs a plate from the table. Smashes it.

DOROTHY (CONT'D)
Stop that at once. And come back in
here.

Marlon climbs in from the window.

DOROTHY (CONT'D)
What do you think you're --

MARLON
Getting you to stop making a
drunken ass of yourself.

Dorothy stares at Marlon not sure of what to say.

MARLON (CONT'D)
That's right. I know you've been
boozing. And I know where you been
hiding it. Come on. Tell everyone.

Dorothy gives Marlon a long stare.

MARLON (CONT'D)
In the toilet. She pulls her booze
from the toilet.

DOROTHY
You're acting --

Dorothy hiccups. Causing her an embarrassed silence. That only furthers the uncomfortable silence that has fallen on Marlon's friends.

MARLON

Tell them. How you been using your son. Cause the bastard kicked you out for not cleaning up.

(off Dorothy's silence)

I want to hear you say it!

Dorothy maintains her composure. Turns to Marlon's friends.

DOROTHY

Marlon's obviously not feeling well. He needs to rest. I apologize. I'm going to have to ask you to leave.

Dorothy ushers Marlon's friends out. She shuts the door. Turns back to see...Marlon slumped in a chair at the dining table.

Marlon looks up at Dorothy. Both are wounded. On the verge of tears.

Dorothy is about speak. But hiccups. She leaves the room.

CUT TO:

INT. BARRYMORE THEATER - STAGE - DAY

Marlon sits at a table. Across from Kim and Jessica. They're at the beginning of the famous dish breaking scene.

There's a dead silence because...Marlon sits at the table. Staring down at his plate. Not talking.

KIM

Perhaps Stanley just doesn't want to talk tonight.

Marlon looks up at Kim.

JESSICA

Perhaps he doesn't know how to talk.

Marlon mumbles.

JESSICA (CONT'D)

But he certainly knows how to mumble.

Marlon looks straight at Jessica. Everyone watching. Expectantly.

Marlon looks around. Then back down at his plate.

ELIA
Jessica. A moment.

Marlon watches Jessica go to Elia. Who puts his arm around her. Starts to whisper to her.

Marlon looks to Kim. Who shrugs her shoulders.

Elia lets Jessica go. She comes back to the stage.

ELIA (CONT'D)
From the beginning.

Kim and Jessica take their places. Begin their opening lines. As Marlon begins to eat.

JESSICA
Doesn't talk does he, Stella?

KIM
He enjoys masticating.

JESSICA
You know what he looks like to me?

MARLON
(still staring down)
What?

JESSICA
A child that never knew what it was
like to be loved.

Marlon takes a bite. Chews it slowly. Before he smashes his plate. Causing Kim and Jessica to jump back.

Marlon starts to smash the glasses on the table. Before moving back to the plates. And, standing, napkin tucked into his shirt collar...

Marlon flips the table. Sending Kim and Jessica falling back onto the floor.

Marlon stands. Unmoving. Panting. Looking about the stage. Sweating. Animalistic fury in his eye.

Marlon finally fixes his eyes on Jessica. Wipes his mouth. Moves toward Jessica. Grabs her ankle.

JESSICA (CONT'D)
Stop. What're you --

Marlon suddenly stops as...

FLASH BACK TO:

INT. MARLON'S HOME - 1932 - NIGHT

Marlon (8) sits in a dark hallway. Outside a door. With a light on inside the room.

DOROTHY (O.S.)
-- doing.

Muffled sounds can be heard. Along with the sound of punching. Marlon pushes open the door to see.

Marlon Senior holds Dorothy by the foot. Drags her away from the door.

DOROTHY (CONT'D)
I love you. I love you.

Marlon shuts the door.

CUT BACK TO:

INT. BARRYMORE THEATER - STAGE - CONTINUOUS

Marlon looks at Jessica. Vulnerable. Terrified. Her ankles red from the pressure of his grip.

Marlon releases Jessica. Stops heaving.

ELIA
Everyone out. Except you Bud.

Everyone filters out.

Elia approaches Marlon. Walks about him. Much like their first meeting.

ELIA (CONT'D)
Why did you stop?

MARLON
I didn't want to hurt her.

Elia looks a bit more sharply at Marlon.

ELIA
Who do you mean by her?
(after a long beat)
Say it.

Marlon doesn't answer. Elia walks away. Leaving Marlon to his thoughts.

INT. DOROTHY'S APARTMENT - DAY - 1944

The living room is empty. Save for Russell. Who sleeps on the couch.

Marlon comes into the living room. Gives Russell a goodbye kiss. Makes to leave when the phone rings.

Marlon answers the phone. Accepts the charges. Drops the phone a moment later. Rushing out of the apartment.

EXT. MANHATTAN - UPPER EAST SIDE - NIGHT - 1944

Marlon walks into a Manhattan police station.

INT. POLICE STATION - CONTINUOUS - 1944

Marlon talks with a **POLICE CLERK**. The Clerk watches Marlon fill out some paper work.

CLERK
You fill out that form pretty fast.

MARLON
I've had some practice.

CLERK
Sorry to hear that kid.

Marlon doesn't respond as he hands back the paper work.

CLERK (CONT'D)
(loudly; toward the back)
Bring her out.

A moment later, Dorothy emerges. Escorted by a police officer.

DOROTHY
(drunkenly)
Bud! You've come to save me. Now.
Do your Mother a favor --

MARLON
Quiet, Ma.

DOROTHY
(ignoring Marlon)
Sing your mama a little of that
song. "Streets of Laredo". Just be
a sport and --

MARLON
I said quiet.

Marlon leaves the police station with Dorothy leaning against him. She lets out a peal of drunken laughter.

DOROTHY
(sing-song)
On the Streets of Laredo...

Over this a knock can be heard. Followed shortly by another knock.

CUT TO:

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - NIGHT

Marlon lays in his dressing room. Staring at the ceiling. Stirring only as he finally hears another knock.

MARLON
Come in.

Jack enters. Holds a dry cleaning bag.

MARLON (CONT'D)
What do you got there?

JACK
Your costume. Mr. Kazan wanted you
to try it on.

Jack watches as Marlon gets up. Takes off his shirt and pants. Walks past him in his underwear.

JACK (CONT'D)
You were magnificent.

Marlon starts to put on the jeans. They're incredibly tight. He struggles to pull them up.

Jack gets to his knees. Holds on to the waist line of the pants.

JACK (CONT'D)
Just jump into them.

Marlon bounces up and down right in front of Jack's eye line. Jack's eyes, for that matter, don't move from Marlon's crotch.

Marlon finally manages to get into the jeans. Notices that Jack is still on his knees. Looking admiringly at him. Then, a soft knock.

Marlon looks to the door to see...Elia is at the door. Basketball in hand.

MARLON
What do you think?

Elia stares for a moment. Throws Marlon the ball.

ELIA
Let's play basketball.

EXT. MANHATTAN - WEST SIDE HIGHWAY - PARK - DUSK

Elia dribbles a basketball at the top of the key. A light sweat on his brow.

Marlon's in front of him. Stripped to the waist. Sweat pouring off his face.

Marlon pushes into Elia. Elia responds by jabbing his elbow into Marlon's stomach. Which backs Marlon off.

MARLON
Foul.

Elia drives past Marlon. Takes the ball to the hoop. Scores.

ELIA
Twenty-to-twenty.

MARLON
That was a foul.

Elia shrugs. Starts to dribble again.

Marlon doesn't wait. Smacks Elia's hand. Knocks the ball loose. Takes the ball. Draws up to shoot.

Elia jumps up from behind. Smacks the ball loose. But he and Marlon fall over.

They scramble and fight to get to the ball.

Elia throws an elbow into Marlon's nose.

Elia scrambles loose. Gets the ball. Starts to get to his feet. When...

Marlon grabs Elia's ankle. Causing Elia to fall and lose the ball. Elia can only watch as...

A blood speckled Marlon grabs the ball. Runs to the basket. Shoots a lay up.

Marlon turns back. Sees Elia also has blood on his face. They begin to laugh.

EXT. MANHATTAN - GREENWICH VILLAGE - NIGHT

Elia and Marlon walk.

ELIA

When I look at you. I still don't see Stanley.

MARLON

Who do you see?

ELIA

Mitch.

MARLON

Why's that?

ELIA

When Blanche asks him if he loves his mother. Don't you think he wants to say no? That he, in fact, hates her.

Elia and Marlon stop outside of Marlon's apartment building.

ELIA (CONT'D)

Do you love your mother?

MARLON

Of course I love my mother.

Elia pulls out the letter he pilfered from Marlon's desk. Hands it back to Marlon.

Marlon is suddenly aware that Elia knows far more about him than he has so far led on.

ELIA

Do you hate her?

(off Marlon's nod)

(MORE)

ELIA (CONT'D)

I need you to say it through
Stanley. Through how he dominates
Blanche. Thwarts her attempts to
bring disorder to his life.

INT. MARLON'S APARTMENT - NIGHT

Marlon enters to find Wally on the couch with Russell.

Marlon grabs a bag. Walks into the...

INT. MARLON'S APARTMENT - KITCHEN - CONTINUOUS

Marlon goes to the cupboard. Puts a peanut butter jar into
the bag. Goes to the fridge. Grabs a loaf of bread.

Marlon goes back into the...

INT. MARLON'S APARTMENT - CONTINUOUS

Marlon reenters the living room. Grabs Russell. Puts him in
the bag. As Wally wakes up.

WALLY

What're you doing?

MARLON

I'm taking Russell for a ride.

Marlon leaves before Wally can say a word.

EXT. MANHATTAN - NIGHT

Marlon rides his motorcycle uptown. Bag between his legs.
With Russell's head popped out. Looking at the city fly by
as...

Marlon opens up the throttle. The Indian picks up speed.
Passing taxis. As Marlon weaves in and out. No longer riding
conservatively.

Marlon stops at Columbus Circle. Gets off his motorcycle.

Marlon sits on a park bench. The bag containing Russell next
to him. He opens it. Pulls out a peanut butter jar.

Russell pokes his head out. Gets out. Starts to dig into the
peanut butter.

Marlon watches Russell dirty his face with peanut butter.

MARLON

That good?

Russell climbs up Marlon. Puts his peanut butter laden foot into Marlon's mouth. Marlon laughs. Takes Russell's foot out. Puts Russell back down with the peanut butter jar.

MARLON (CONT'D)

I've got to do this. Even if we love each other. That's just that. My love can't change you. I've got to accept it. You'll always be your way. And we just don't fit together. So I've got to let you go. I can't keep trying to pretend you're mine. I got to...to...goodbye Russell.

Marlon walks away.

Russell looks up from the peanut butter jar. Stares quizzically as Marlon drives away. Heading uptown. After a moment, he returns to the peanut butter.

CUT TO:

INT. CONSTANCE'S APARTMENT - BATHROOM - NIGHT

Elia is in the bathtub. With Constance behind him. Soaping his back.

CONSTANCE

Variety says you're going to be a big hit at the Oscars. That you're going to --

ELIA

I don't care about that.

CONSTANCE

(ignores Elia)

-- be really big. I was thinking. That after the awards. That you could introduce me to Daryl. And some agents. And, as for the Oscars, I can wear something from Paris. Dior. Or Lanvin. Or --

ELIA

I've got problems.

CONSTANCE

What's wrong?

ELIA

I need Marlon to own the stage. To get violent. But, then, I worry it might be too much. That perhaps it would take away from Blanche. Who is supposed to have the audience's sympathy. I'm worried everything's falling apart. That I'm coming apart. I worry that Molly's really serious about this. And our kids. I'm terrible and bad for doing this.

CONSTANCE

Why'd you come to me then?

After a long pause, Elia turns to look at Constance.

CONSTANCE (CONT'D)

Don't I make you happy?

Elia kisses Constance.

ELIA

Yes. Of course.

Elia stands. Steps out of the bathtub. Starts to dress.

Elia looks at Constance one last time. Leaves the bathroom.

INT. CONSTANCE'S APARTMENT - BEDROOM - NIGHT

Elia packs up his weekend bag. Puts on his coat. Leaves.

CUT TO:

EXT. MANHATTAN - HARLEM - NIGHT

Marlon drives his motorcycle through Harlem.

Marlon crosses an intersection. He slows as he sees a pretty, young black **WOMAN** (early 20s) waiting to cross the street. Their eyes meet for a brief moment.

Marlon continues driving. But he can't help himself. He turns around. To see that the young woman has already crossed the street.

Marlon follows her at a comfortable distance. He watches her go inside of a club.

Marlon parks his motorcycle. He enters the club.

INT. HARLEM CLUB - CONTINUOUS

Marlon enters the club to find a black band playing Afro-Cuban music to a packed house of black patrons. Judging by the looks he's getting from them, it's obvious that white boys don't come here. Ever.

Marlon stands against a wall. Away from the crowd. Watches the band. Appreciatively taps his foot to the drummer's beat. As...

The young woman enters from a back room. Dancing. A very intense, almost tribal dance. Something incredibly more erotic and sensual and animalistic than the mambo.

Their eyes lock as the drummer takes control. His beat gets more intense. More percussive.

Marlon's hips start to move as he and the young woman lock eyes in an intense stare.

Marlon gives way to the beat. Body in full motion. It's quite extraordinary. Where before his dance was playful, there's something so reckless, animalistic, and rhythmically erotic that...

Everyone watches Marlon. Enraptured as he moves toward the young woman. He grabs her. She seems to try to pull away. He brings her close. She submits to his strength. They start to move together. Their motion is full of an explosive eroticism that...

The music has stopped. And...

The drummer pulls Marlon away from the young woman. Marlon turns to judge the incredibly large man confronting him.

DRUMMER
What's the dig?

BARTENDER
Let him alone. Kid don't know figs from shit.
(to Marlon)
Isn't that right?

Marlon nods. The drummer turns back to the stage. He suddenly turns back around. Punches Marlon in the stomach. Marlon punches right back. Runs for the door.

The drummer runs after Marlon.

EXT. MANHATTAN - HARLEM - CONTINUOUS

Marlon runs to his motorcycle. He starts it just as the drummer bursts from the club. Runs at him.

Marlon hits the throttle just in time to avoid the drummer's grasp.

CUT TO:

INT. RITZ-CARLTON - LOBBY - NIGHT

Elia stands across from a Hotel Desk Clerk. He starts to sign a check when...

TENNESSEE (O.S.)
You old cad.

Elia turns to see...Tennessee behind him.

ELIA
What're you doing here?

TENNESSEE
Irene put me up here. Not shabby,
eh?

ELIA
Not at all. I've been having a
problem. With the play that I --

Tennessee looks down at Elia's weekend bag.

TENNESSEE
Trouble at home?

Elia smiles. Tennessee's suddenly bashful. Having hit the mark.

TENNESSEE (CONT'D)
(to Hotel Desk Clerk)
Make sure he's in the room across
from me.
(to Elia)
Stop by for a drink?

ELIA
Another night. Have to make a call.

CUT TO:

INT. MARLON'S APARTMENT BUILDING - NIGHT

Marlon enters the apartment to find Ellen sitting on the cot. She looks at him. In his ripped white tee shirt. A tired face. Haggard.

ELLEN
Is everything all right?

Marlon stares at Ellen for a long moment. Off his prolonged silence...

ELLEN (CONT'D)
Wally told me you left with Russell
for a ride. And look at you. What
happened? Where's Russell? What --

Marlon starts to collect some clothes.

ELLEN (CONT'D)
What're you doing?

MARLON
I can't do this. I can't. It's too
much.

ELLEN
Do what? What's too much?

Marlon doesn't respond. Ellen hits the clothes out of Marlon's hands.

ELLEN (CONT'D)
Marlon. Stop. And tell me what's
going on.

Marlon starts to collect the clothes again.

MARLON
I can't stay here with you and --

Ellen knocks the clothes down again. Grabs Marlon's hands. Puts them around her. As she comes into his chest.

ELLEN
Let me in. Whatever's wrong. I'll
make it better.

MARLON
You can't do anything for me.

Ellen pulls away. Looks at Marlon.

ELLEN
How can you be so cruel?

Marlon grabs his clothes. Leaves. With Ellen on the floor. Confused. Crying.

INT. RITZ-CARLTON - ELIA'S ROOM - NIGHT

Elia lays in bed. Phone to his ear.

ELIA
It's over. I'm staying at the Ritz.
But I couldn't sleep. I could only
think about you. And the kids. And
what I've done to...hello? Molly. I
love you. I love --

CUT TO:

INT. ELIA'S BROWNSTONE - LIVING ROOM - SIMULTANEOUS

Molly sits in the living room. The phone to her ear.

ELIA (O.S.)
-- you. Are you there? I love --

Molly hangs up the phone.

CUT TO:

INT. RITZ-CARLTON - ELIA'S ROOM - NIGHT

Elia listens to the click of the receiver. He hangs up a moment later.

Elia lays back into the bed. Puts a pillow over his face. Screams into it. Beats at it with his fist.

CUT TO:

EXT. BARRYMORE THEATER - BACK ENTRANCE - NIGHT

Marlon pounds at the backstage entrance. A bag of clothes next to him. His motorcycle parked behind him in the alley.

MARLON
Hello!

Marlon pounds again. And again. And again. Until he finally gives up. Turns. Walks toward his motorcycle.

JACK (O.S.)
Did you need to get in?

Marlon turns back to see Jack standing in the doorway. They share a long stare.

MARLON
What're you doing here?

Jack shrugs. Walks toward Marlon.

JACK
What're you doing here?

Marlon watches Jack approach. Transfixed. Until he stands next to Marlon.

MARLON
Getting away.

JACK
From what?

MARLON
Does it matter to you?

JACK
Just being polite, Mr. Brando.
(noting Marlon's clothes)
Can I help you with your clothes?

Marlon looks down to see...Jack's hand lightly stroking his own hand.

MARLON
Call me Marlon.

SANDY
Well, Marlon?

Marlon nods. Jack grabs the bag from Marlon's hand.

MARLON
Show me to my dressing room?

JACK
Certainly.

CUT TO:

INT. BARRYMORE THEATER - BACK STAGE - MORNING

Wally stands at the door to Marlon's dressing room. His ear pressed to the door listening to the muffled sound of bodies wrestling.

WALLY
(in Marlon Senior's voice)
Bud! Quit wrestling. And answer the door.

MARLON (O.S.)
(from inside)
Christ, Wally!

The noise from within the room stops. After a long beat, Marlon answers the door. Closes it quickly.

MARLON (CONT'D)
How did you know I was here?

WALLY
Where the Hell else would you be?

MARLON
Ellen's place.

WALLY
After what you did to her?
(off Marlon's silence)
I'm just delivering a telegram that came for you this morning.

Wally takes a telegram from his pocket. He hands Marlon the telegram, who begins to read it.

JACK (O.S.)
(flirtatious)
Oh, Stanley.

Wally's ears perk up at the sound of a male voice.

MARLON
What?

WALLY
I didn't say anything.

Marlon folds up the telegram, pockets it.

MARLON
Go for a walk?

EXT. MANHATTAN - WEST SIDE HIGHWAY - DAY

Marlon and Wally stand at the edge of Hudson River.

MARLON
Ellen okay?

WALLY
Oh, yeah.
(off Marlon's surprised
look)
No. You idiot. You destroyed her.
And I've got no idea why. Cause
she's the best thing you got.
Besides me, of course.

Marlon smiles. He takes out the telegram and hands it to Wally. He begins to read it.

WALLY (CONT'D)
(in Marlon Senior's voice)
"Bud. You're mother and I will be
coming for opening night. Since --

MARLON
Damnit, Wally. Be serious. Ask me
if I'm worried. Ask me --

WALLY
Serious? Where do you want me to
begin? About Ellen? How you seem to
take pleasure in destroying that
girl. By fucking everything that
moves. That girl Becky. That guy in
your dressing room.

Marlon starts to walk away.

WALLY (CONT'D)
You can't run from the facts.

Marlon waves his hand to dismiss Wally. Wally follows.

WALLY (CONT'D)
Don't give me that. I haven't been
living with a guy who kept a
raccoon in his apartment. And who
got rid of it for some reason I
can't figure out. Had a nervous
breakdown when his girlfriend said
she loved him. To get that kind of
treatment.

Wally grabs Marlon's shoulder. Turns him back toward him. Sees his eyes with a film of tears.

WALLY (CONT'D)
If I didn't get you, if I didn't care for you, if I didn't love you, would I be here now? Telling you this in spite of what you do. In spite...

Wally trails off as he sees Marlon's tears turn to laughter.

MARLON
I mean...Jesus Wally...I had no idea you loved me.

Wally looks at Marlon for a moment. Then jumps on him. They wrestle. Until Wally gets the advantage. Putting Marlon in a choke hold.

WALLY
You're a God damned asshole, Bud.
But I love you. And so does everyone else.

MARLON
(through coughs)
Let me go.

WALLY
Not until you tell me you love me.

MARLON
I love --
(cough)
-- you.

Wally lets Marlon free. Marlon watches him walk away.

WALLY
(to himself)
A fucking asshole. That Bud is.
Fuck, Wally. You got a knack for choosing friends.

INT. BARRYMORE THEATER - AUDITORIUM - DAY

Elia sits next to Mielziner. Looking over some notes. As Mielziner talks to Irene. Who sits behind them. Looking toward the now completed stage set.

IRENE
Something's just not right.

MIELZINER

Elia wanted a cramped feel to the place. Cause more agitation and --

IRENE

Just a little bit off. So dreary. Claustrophobic. Perhaps it's the color of the kitchen. Yes. Perhaps that's it. Perhaps it's a color --

TENNESSEE (O.S.)

What a stage! Mielziner. It's genius.

Elia, Mielziner, and Irene turn to see Tennessee, his face lit up with a big smile, as he looks admiringly toward the completed stage.

TENNESSEE (CONT'D)

Just as I wanted.

Tennessee sits next to Irene.

TENNESSEE (CONT'D)

Irene. You look ravishing.

Elia and Mielziner share a smile as they look toward Irene, now silent with a disgust deepened by Tennessee's enthusiasm.

IRENE

Am I to be kept here all day for this run through?

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - DAY

Marlon sits in his dressing room. Looking over the Western Union telegram. And Marlon Senior's letter to Dorothy.

A knock at the door.

MARLON

I'm indisposed.

STAGE MANAGER (O.S.)

Do you want me to tell that to Mr. Kazan?

(off Marlon's silence)

You're needed on stage.

Marlon looks down at Marlon Senior's letter to Dorothy. Folds it up. Puts it away.

Marlon walks out of his dressing room.

INT. BARRYMORE THEATER - STAGE - DAY

Marlon walks onto the stage. In full costume. Pants as tight as can be.

Marlon ignores Jessica. Now dressed as Blanche. Who also stands on stage. She grows increasingly agitated as he ignores her.

Marlon instead picks up objects. Looks at them. Sets them down.

JESSICA
Nice of you to show.

Marlon mumbles in response. Jessica throws up her hands.

JESSICA (CONT'D)
Mumble. When you're not mumbling,
you're acting like a psychopath. A
moronic hulk of a --

Marlon grabs Jessica. She struggles to free herself. His grip tightens.

JESSICA (CONT'D)
What're you plannin--

Marlon slaps Jessica. To the floor.

Karl Malden steps forward.

Marlon turns to Karl. Panting. Violent. Animalistic.

MARLON
What're you doing here, Mitch?

Karl looks to Elia. Silently asking if he should intervene. Elia shakes his head.

Marlon stares at Jessica. A hungry look in his eye. His body heaves as he advances toward her.

MARLON (CONT'D)
I come home. Happy as a clam that
my woman's had a healthy boy. And
all you got for me is lip. Lipping
about this. Lipping about that.
Lipping. Lipp --

JESSICA
Marlon. This isn't in the script --

MARLON
You're mad. Calling me Marlon.

Jessica starts to move away as Marlon advances. He grabs her by the ankle. She flips onto her stomach. Tries to claw into the floorboards. Without success.

MARLON (CONT'D)
Blanche du Bois. We've had this date from the beginning.

Marlon flips her over. Jumps on top of her. Starts to tear away her costume.

JESSICA
Marlon! Marlon! Marlon!

MARLON
Don't say that name. It's Stanley. Redneck dirt and all. And you like it. Just like your sister. You like the --

Jessica manages to bite Marlon. Which stops him.

Marlon stands. Pants. Looks at Jessica on the floor...a sobbing heap of fine dress that's been torn apart.

Claps can be heard amidst the sobs. Marlon looks out toward the audience to see...Tennessee with a big smile on his face.

TENNESSEE
Fidelity! Fidelity! Such fidelity.
I love it.

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - LATER

Marlon sits in his dressing room. Staring vacantly. Oblivious as...

Elia enters the room. Walks across the room. Sits on a chair near Marlon.

MARLON
When my Pop used to cheat on my Mom. And there was nothing I could do to help her. He was the only one that could dull her pain. Make her feel good again.

Marlon starts to cry. Elia brings him close. Comforts him as a father would a son.

MARLON (CONT'D)
I don't understand.

ELIA
Love is strange, Bud. Love is
strange.

Elia stands after Marlon's crying abates.

ELIA (CONT'D)
I'm proud of you.

Elia stands. Leaves. To go to...

INT./EXT. ELIA'S BROWNSTONE - FRONT DOOR - NIGHT

Elia stands at the front door. Rings the doorbell.

Elia turns to leave after a long moment. But stops as the door opens.

Elia turns back to see Molly in the doorway. Neither says anything. Then, from behind Molly...

JUDY (O.S.)
Mom?

MOLLY
Go to bed.

Molly turns back to Elia. Assesses him. Broken down. Tired. Unkempt.

Molly shuts the door.

INT. ELIA'S BROWNSTONE - ENTRYWAY - CONTINUOUS

Molly leans against the door for a moment.

Molly turns away from the door. Walks into...

INT. ELIA'S BROWNSTONE - LIVING ROOM - CONTINUOUS

Molly walks through the living room.

INT. ELIA'S BROWNSTONE - KITCHEN - CONTINUOUS

Molly walks into the kitchen. Pours a glass of water. Takes a sip.

Then, after a long beat, she throws the glass against the wall. She pulls the dishes from the cabinet. Starts to break them one by one.

Molly stops only as she hears Katherine's cry. She walks to...

INT. ELIA'S BROWNSTONE - KATHERINE'S ROOM - CONTINUOUS

Molly enters and rushes to Katherine. Picks her up.

MOLLY
(through tears)
Quiet. Honey. Everything's fine.
Mommy's okay. Quiet. Quiet.

Katherine buries her face into Molly's neck. Quieting herself. Molly sits in the rocking chair. Katherine and herself once again quiet.

CUT TO:

INT. RITZ-CARLTON - ELIA'S ROOM - NIGHT

Elia lays in bed. Asleep. Until a thunderous crash wakes him.

Elia looks about the room. Begins to doze off again when another crash is followed by screams.

Elia gets out of bed. He puts his eye to the peephole...

Peephole POV: Tennessee stands at the door to his room. Shouts...

TENNESSEE
Come, Pancho. I was only kidding.

More muffled Spanish...then...Tennessee opens the door only to duck just in time to avoid...

A lamp that flies toward the peephole and crashes against Elia's door.

Tennessee closes the door. Tears off a piece of his ripped shirt. Ties it to the door handles. To keep the door shut.

Tennessee rushes to Elia's door. Looks into the peephole. His face distorted as if seen in a convex mirror. The moisture of his breath fogging the peephole view.

TENNESSEE (CONT'D)
Open up. I know you're watching.

Tennessee looks back toward the door. To see...the door knobs move.

ELIA
How do you know?

TENNESSEE
Cause you just answered me.

Tennessee's room door is now being violently pounded. Elia finally opens the door.

Tennessee rushes in. Slams Elia's door shut. Dead bolts it. Then. Slides down to the floor.

Tennessee's terror slips into a smile. And laughter. As...

Pancho slams himself against Elia's door. Shouting Spanish expletives.

Tennessee's now silent. Transfixed by Pancho's tirade. And as it begins to subside...

TENNESSEE (CONT'D)
Mind if I clean up?

Elia shows Tennessee to the bathroom. Who enters. Begins to clean and tend the minor cuts.

ELIA
Is everything okay?

TENNESSEE
Yes. Pancho just got a little heated. I told him Marlon probably has the dick of Adonis.

ELIA
Perhaps you shouldn't mention those observations to him anymore.

TENNESSEE
You saw Marlon in those pants. It was impossible to avoid it.

Tennessee finishes cleaning up.

TENNESSEE (CONT'D)
I should get back to the room.

ELIA
Are you sure that's safe?

TENNESSEE
Safe? Hasn't Blanche taught you
anything?
(beat)
We desire what destroys us.

CUT TO:

INT. DOROTHY'S APARTMENT - DOROTHY'S BEDROOM - MORNING - 1944

Marlon enters to find a sickly Dorothy propped up against
some pillows.

MARLON
How're you feeling?

Dorothy looks at Marlon. Who immediately notes her sickly
look.

MARLON (CONT'D)
I'll get you some aspirin and
water.

But before Marlon can leave...

DOROTHY
Come here.

Dorothy pats the bed. Marlon obediently comes next to her.
Sits.

DOROTHY (CONT'D)
I can't do it here. I need to go
back to Chicago. To get better.
(off Marlon's silence)
Did you hear --

MARLON
He was never there for you. I was.
I was always there. Trying to help
you. To get you better to --

DOROTHY
(sharply)
There's nothing you can do.

Marlon stands. Paces the room.

DOROTHY (CONT'D)
Stop fretting. I'm trying --

MARLON

(loudly)

Why won't you let me love you?

DOROTHY

My head. You --

MARLON

(still yelling)

Why don't you want my love?

DOROTHY

Quiet. You've got --

MARLON

Answer me!

DOROTHY

It's his love I need. It's his love
that I want.

Marlon looks at Dorothy. A sickly white visage of alcoholism
dressed up in a nightgown.

DOROTHY (CONT'D)

I'm sorry. I didn't mean to --

Marlon leaves. Slamming of the door. Letting Dorothy to melt
back into the pillows.

CUT TO:

INT. GRAND CENTRAL STATION - DAY

Marlon dressed nicely. Cleaned up. Stands across from Marlon
Senior and Dorothy. His parents looking much older.

MARLON SENIOR

You're looking better than I
expected. Now. Let's get some food.

Marlon looks to Dorothy. Who looks back at Marlon, a soft
smile on her face.

DOROTHY

We're so happy to see --

MARLON SENIOR

Are you listening?

MARLON

Mom's just trying to say he--

MARLON SENIOR
I've had a pit in my stomach since
Pittsburgh. I want food. Not words.

Marlon looks to Dorothy. Who puts her arm through Marlon Senior's arm. As Marlon Senior looks around.

DOROTHY
Why don't we get some food?

INT. RESTAURANT - NIGHT

Marlon sits rather rigidly. Watching Marlon Senior eat. Hardly any more genteel than how Marlon portrayed Stanley eating.

Meanwhile, Dorothy tries to get Marlon's attention...

DOROTHY
Your father and I want to say that
we're sorry. For anything that we'd
done in the past to hurt you. And
if you could find it in yourself to
listen to this and possibly forgive
us, we'd be --

MARLON
Forgive you for what?

DOROTHY
You can say what's in your --

MARLON SENIOR
(to Dorothy)
You heard him. Everything's fine.
(to Marlon)
Isn't it?

MARLON
Yeah. Sure.

MARLON SENIOR
Very good. Now. Your old man has
taken it upon himself to offer you
his services.

MARLON
For what?

MARLON SENIOR
Managing your finances. That's why
you sent me your contract. Isn't
it?
(MORE)

MARLON SENIOR (CONT'D)
(off Marlon's silence)
If this thing's a hit. You'll be
getting a healthy paycheck for
awhile. But you'll need to stay
focused. So what of it? Old Bud
Senior and Junior in business
together. An unstoppable father son
combination.

MARLON
(in disbelief)
Work for me?

MARLON SENIOR
With you. Not for you. With you.

Marlon looks to Dorothy. Who nods in affirmation of Marlon Senior's statement.

Marlon returns to his food without answering.

MARLON SENIOR (CONT'D)
All right. Yes. No need to answer
now.

They continue to eat in silence.

EXT. MANHATTAN - HOTEL - NIGHT

Marlon stands outside a hotel entrance with Dorothy. Marlon Senior can be seen in the background, checking in with a hotel clerk.

DOROTHY
I'm sorry if he was a bit gruff. At
dinner.

Marlon mumbles. Dorothy raises his chin to her.

DOROTHY (CONT'D)
What's wrong?

MARLON
Nothing.

DOROTHY
A mother can always tell when
something's wrong.

Marlon looks at Dorothy for a moment. But before he says anything...Marlon Senior comes outside.

MARLON SENIOR
We're all checked in.

Dorothy nods to Marlon Senior.

MARLON
Night Pop.

Marlon Senior nods. Walks back inside the hotel. Dorothy returns to Marlon.

DOROTHY
Now tell your mother what's the matter before she says good night.

MARLON
Nervous for the opening. That's all. Any advice?

DOROTHY
Just don't make an ass of yourself.

Dorothy kisses Marlon good night. Goes inside. Leaving Marlon to himself.

CUT TO:

INT. STELLA'S APARTMENT - ELLEN'S BEDROOM - NIGHT

Stella lays with Ellen. Who sleeps soundly. Curled up next to her mother.

MARLON (O.S.)
Ellen!

Ellen doesn't wake.

MARLON (O.S.) (CONT'D)
If you're up there. Turn your light on.

Stella carefully extricates herself from Ellen. Covers her with the blankets.

EXT. MANHATTAN - STELLA'S APARTMENT BUILDING - SIMULTANEOUS

Marlon stands outside the building.

MARLON
Turn on the --

Ellen's light comes on. A silhouette takes place in the window frame.

MARLON (CONT'D)
You're the only one that
understands me. That puts up with
me. And all this. It isn't me. How
I've been with you. How I've been
on stage. It's made me cruel. I
want to get away. From my parents.
From acting. From everything but
you. Let's skip out on tomorrow.

The silhouette goes away from the window.

MARLON (CONT'D)
I love you.

Marlon sees the light turn off. He deflates. Walks away.

CUT TO:

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - LATER

Marlon lays in his dirty dressing room. Doesn't stir at the sound of a knock.

Another knock. Marlon rises. Goes to the door.

The opened door reveals Stella, a bag in hand.

STELLA
I thought you'd never answer.

Stella enters, sits at the desk, and sets her bag down. Pulls out a black turtle neck and black slacks from the bag.

STELLA (CONT'D)
Put these on.

Stella takes her gloves off while watching Marlon put on the black turtle neck and slacks.

STELLA (CONT'D)
Much better.

MARLON
You didn't just come by to give me
new clothes.

STELLA
Ellen told me about what you said
to her. Through hours of tears.
(MORE)

STELLA (CONT'D)
I'd just sedated her when you came
along and --

MARLON
It was you in the window. Listening
to me. What a dirty trick you --

STELLA
Marlon Brando!

Stella stands. She moves toward Marlon. He falls back into a chair.

STELLA (CONT'D)
I haven't suffered you this long to
let you throw everything --

MARLON
I don't give a shit!

Stella stares at Marlon for a moment. Slaps him. Marlon looks up at her with incredibly wounded eyes.

STELLA
Have I not given you what your
mother denied you? Have I not given
you the love that you crave? And in
giving you this love, what have I
asked? All I have ever tried to do
is to show you that you are not a
coward, that you have the strength
to confront, to feel, to use your
pain.

(off Marlon's silence)
Myself, Tennessee, Harold, Elia,
have sacrificed so much of our
lives to theater. Working for this
moment. A moment that cannot and
will not be denied. Do you
understand?

(off Marlon's nod)
Now hand me my gloves.

Marlon hands Stella her gloves. She slides her fingers into them.

STELLA (CONT'D)
I will tell Ellen what you said.

Stella gives Marlon a kiss on the forehead, leaves.

Marlon sits alone. The sound of camera flashbulbs going off leads to...

CUT TO:

EXT. MANHATTAN - BARRYMORE THEATER - DAY

An extravagant red carpet scene. Star cluttered. Clark Gable, Cary Grant, Humphrey Bogart. And in the middle of this scene is Irene. With her father, Louis B. Mayer next to her.

Irene poses for the cameras.

Next comes Harold and Stella. Dressed to the nines. Only to be followed by...

Ellen escorted by Wally. Wally hamming it up for the cameras.

The glamorous mob scene is in stark contrast to...

CUT TO:

INT. BARRYMORE THEATER - CONTROL ROOM - NIGHT

Elia moves about the busy, crammed control room. Talking to a stage engineer.

ELIA

Make sure the first cue on Stanley happens a moment before he comes on to the stage and...and...

Elia looks toward the stage. In doing so, he sees...Molly. Dressed elegantly. She has a graceful, wise air. Everything that Constance lacks in her youthful beauty.

ENGINEER

What were you saying, Mr. Kazan?

ELIA

Dim the lights. Five to opening.
(to Production Assistant)
Let backstage know. We're on in five.

The Production Assistant scampers off.

INT. BARRYMORE THEATER - BACKSTAGE - CONTINUOUS

Stage Manager moves through the backstage.

STAGE MANAGER
On in five. On in five.

Stage Manager goes to Marlon's dressing room.

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM - NIGHT

Marlon sits in his dressing room. Looking at Marlon Senior's letter to Dorothy.

STAGE MANAGER (O.S.)
On in five, Mr. Brando.

MARLON
Yeah. Yeah.

Marlon folds up the note. Puts it into his pocket. He quickly runs to...

INT. BARRYMORE THEATER - BACKSTAGE - BATHROOM - NIGHT

Marlon enters the bathroom. Looks at himself in the mirror. Ghost white face. Tinge of sickly green.

STAGE MANAGER (O.S.)
Mr. Brando! You're on in three.

Marlon pauses at this information. Vomits into a nearby trash can. Washes off his face. Wets his hair. Walks out. Still looking sickly.

INT. BARRYMORE THEATER - BACKSTAGE - CONTINUOUS

Marlon walks to the edge of the stage, stops next to the Stage Manager.

Marlon looks out to see Kim and Jessica performing the opening of the play.

Marlon's eyes drift toward the audience. He finds Dorothy and Marlon Senior.

Marlon stares at his parents watching the play, absorbed to the point that he does not see Kim pass him as she exits the stage.

The Stage Manager shakes Marlon's shoulder.

STAGE MANAGER
You're on.

Marlon gives the Stage Manager a confused look. The Stage Manager nods toward the stage, where Jessica moves about awaiting Marlon's entrance.

STAGE MANAGER (CONT'D)
You're on.

Marlon's moment has arrived. He walks onto the stage.

INT. BARRYMORE THEATER - STAGE - CONTINUOUS

Marlon walks across the stage toward Jessica. He bumps into stage props as he contends with the blinding lights.

Marlon looks forward to see...Jessica staring at his bewildered movements.

JESSICA
Y-y--y-you must be Stanley. I'm
Blanche.

Marlon looks at Jessica for another moment. She looks scared stiff. Not stage fright. But, rather, a real, terrible fear for what Marlon might do to her.

Marlon stares at Jessica for a moment. Seeming to search for something. As his hand goes to his pocket. He touches the note.

CUT TO:

INT. MARLON'S CHILDHOOD HOME - LIVING ROOM - NIGHT - 1936

Dorothy is on the couch. Tired. Drunk. On the verge of tears.

DOROTHY
Oh, Bud. The magic. Make me
believe. In the magic. Take me
away.

Close in on young Marlon's pupils. And...

CUT BACK TO:

INT. BARRYMORE THEATER - STAGE - NIGHT

Marlon with his gaze still on Jessica. Still in dead silence.

Marlon picks a prop from the table on stage. Quiet as can be. Looks at it. Slowly circling Jessica at the same time.

CUT TO:

INT. BARRYMORE THEATER - AUDIENCE - SIMULTANEOUS

Irene sits next to Louis B. Mayer. She closes her eyes. Unable to bear Marlon's pause.

CUT TO:

Tennessee sits just behind Irene and Louis B. Mayer. Next to Poncho. Squeezing his hand until its nearly white from pressure.

CUT TO:

Elia sits in the midst of the rest of the control room peons. All awaiting breathlessly for Marlon to respond.

CUT BACK TO:

Marlon finally looks back toward Jessica.

MARLON
Stella's sister?

Jessica's so surprised she can't respond. Marlon does it for her. Supplying her line.

MARLON (CONT'D)
Yes?

Jessica simply nods. And off that...

CUT TO:

INT. BARRYMORE THEATER - CONTROL ROOM - CONTINUOUS

Mielziner, now in the control room, pats Elia on the back. Elia turns to Mielziner. Gives a relieved nod.

ELIA
Let's hope Jessica can keep it
together.

Off that...

JESSICA (V.O.)
(terrified)
I warn you, don't. I'm in danger.

CUT TO:

INT. BARRYMORE THEATER - STAGE - NIGHT

Jessica squares off against Marlon, a glass bottle in her hand. The fear in her eyes is not acting.

Marlon smiles wryly, takes a step toward Jessica. She smashes the bottle on the prop table, holding the broken end toward him.

MARLON

What did you do that for?

JESSICA

So I could twist the broken end in
your face!

MARLON

Oh! So you want some rough house!
All right, let's have some rough
house.

Marlon leaps toward Jessica. She raises her arm to strike him with the broken end of the bottle. He catches her wrist.

MARLON (CONT'D)

(screaming)

Drop the bottle top! Drop it! We've
had this date with each other from
the beginning!

Jessica stares into Marlon's crazed eyes. Trumpets and drums fill the silence. She drops the broken bottle.

Jessica falls to the ground before Marlon's feet. He picks her up, carries her to the bedroom on stage. The lights dim as the drums beat harder. As the stage goes dark...

Marlon looks down to see Jessica staring up at him, truly terrified. He pulls off of her, exits the stage.

The Stage Manager intercepts Marlon.

STAGE MANAGER

Mr. Kazan wants you to be soaking
for the last scene.

Marlon looks at the Stage Manager in quiet disbelief.

STAGE MANAGER (CONT'D)
Just relaying the message.

The Stage Manager nods toward an ad hoc shower.

Marlon goes to the shower, stands beneath it. He is soon soaked, as Alex North's jazzy **STREETCAR** theme song starts to play.

INT. BARRYMORE THEATER - STAGE - NIGHT

Marlon walks out to the gasp of the crowd. Excited seeing him soaked through. The clothes clinging snugly to his body. Making him look all the animal that Stanley is.

Marlon goes to the foot of the staircase. And...

MARLON
Stella. Hey, Stella!

Kim descends the staircase. Toward Marlon. They embrace. As North's jazz score crescendoes.

CUT TO:

INT. BARRYMORE THEATER - ELIA'S OFFICE - NIGHT

Elia enters his office. Sits down. Listens to applause.

Elia turns his chair toward the wall. Stares ahead.

The door opens. Clearly, now, the calls of, "Bravo".

Elia turns to see Molly. Neither says anything.

MOLLY
I hate that I love you.

Elia stands. Goes to Molly. He embraces her. Her defiance gives way. As the applause grows to more deafening volumes...

CUT TO:

INT. BARRYMORE THEATER - STAGE - SIMULTANEOUS

Tennessee is on the stage. Taking the bow with the rest of the cast.

TENNESSEE
(toward wings)
Find Marlon.

INT. BARRYMORE THEATER - MARLON'S DRESSING ROOM -
SIMULTANEOUS

Marlon sits alone in his dressing room. Doesn't move as Ellen enters. Briefly letting in the applause.

Ellen stands behind Marlon. Her hands are balled in a fist.

Marlon turns to look at her.

MARLON

You want to hit me?

Marlon and Ellen hold each other's stare. After a moment, she grabs his hair, brings his face against her stomach.

Marlon wraps his arms around Ellen's waist, burying his face into her stomach. She runs her hands through his hair.

MARLON (CONT'D)

(into her stomach)

I'm sorry. I'm sorry. I'm --

A knock interrupts.

STAGE MANAGER (O.S.)

Mr. Williams has requested your presence at the curtain.

Marlon doesn't move away from Ellen. Another knock.

ELLEN

Go. I'll be waiting for you at home.

Marlon nods. Leaves the dressing room.

INT. BARRYMORE THEATER - BACKSTAGE - CONTINUOUS

Marlon walks along. Oblivious to the congratulatory applause from the stage hands that he passes.

The Stage Manager turns to Marlon. Indicates for him to wait a moment. As they stop just off stage right. So that Marlon can see Tennessee bow. And bow.

Tennessee comes to Marlon. Hugs him tightly.

TENNESSEE

My boy. My boy. Go. Let the world applaud your genius. For tomorrow you shall play the great Dane!

Marlon walks out onto the stage. The applause somehow inestimably louder than it was for Tennessee.

Marlon stands in the spotlight. Flowers piling up around him.

Marlon squints to see...Marlon Senior cheering Marlon. Eyes glimmering at thought of the money to come.

Marlon and Dorothy finally meet eyes. She cries. At the sound and sight of her lauded son.

Marlon looks away. Back to the rest of the audience. Staring out. Blinded by the spotlight that doesn't move. The applause growing louder. The flower pile growing at his feet.

The applause fades as...

CUT TO:

EXT. MANHATTAN - GREENWICH VILLAGE - MARLON'S APARTMENT BUILDING - LATER

Marlon and Dorothy stand outside his apartment building. Marlon now in the black turtle neck and slacks.

Marlon Senior waits in an idling taxicab.

MARLON

Did I make an ass of myself?

Dorothy looks at Marlon. She shakes her head. She hugs him, seemingly for the first time feeling the fullness of her love.

DOROTHY

Promise you won't get mad at what I'm about to say?

MARLON

I promise.

DOROTHY

I was trying to tell you last night. That your father was fired. He needs to work for you. Oh, Bud. It's terrible. I'm afraid he might relapse if you say no.

Marlon continues to hug Dorothy. He looks towards Marlon Senior sitting in the taxi cab.

DOROTHY (CONT'D)
I'm afraid that the darkness will
start all over again...

Dorothy tapers off into tears. Marlon looks at her a moment.
Starts to wipe away her tears.

MARLON
Of course Pop can work for me. All
that darkness is behind us.

Marlon hugs Dorothy until a honk from the taxi interrupts.

MARLON SENIOR
Let's get a move on.

Dorothy kisses Marlon good night, gets into the cab.

Marlon watches the taxi drive away. His face is a piece of
placid work, completely silent and still. Stoic as he
appears, he is dying inside.

Marlon waits until the taxi is out of sight. He walks inside.

INT. MARLON'S APARTMENT - CONTINUOUS

Marlon enters the apartment. Finds Ellen and Wally looking at
an early edition of the **NEW YORK TIMES**.

MARLON
What's it say?

Marlon goes to the kitchen.

INT. MARLON'S APARTMENT - KITCHEN - CONTINUOUS

Marlon pulls out a loaf of bread and a peanut butter jar.
Makes a sandwich.

WALLY (O.S.)
You're the sexiest thing to hit
Broadway. Ever.

Marlon walks back into...

INT. MARLON'S APARTMENT - LIVING ROOM - CONTINUOUS

Marlon goes to the window. He opens it, sits on the sill, and
looks out toward the city.

MARLON
Everything's changed. But nothing's
different.

Marlon takes a bite of his peanut butter sandwich.

MARLON (CONT'D)
(to Wally)
You know Streets of Laredo?

Wally starts singing, "**Streets of Laredo**," in a John Waynesque fashion.

Marlon takes out the faded yellow note. Looks at it for a moment. Tears it up. Lets the pieces fly out the window.

Marlon listens to Wally. Continues eating his peanut butter sandwich. Stares out at the city.

POSTSCRIPT:

STREETCAR became a Broadway, and later, a Hollywood hit. It is now considered a classic work in American literature, theater and cinema and is credited with establishing Brando as one of the greatest actors of his generation and the twentieth century.

Marlon's mother Dorothy remained with Marlon Sr all their lives, but true to his word he employed his father until his death in 1965.

Marlon's fame never stopped his longing to be loved. His life was filled with public, tumultuous love affairs, with both men and women, resulting in him fathering 15 children.