

# WOODY - SCENE 1

INT. TRADING FLOOR - DAY

Woody spots Burton heading for the elevators. Abandoning his terminal, Woody scurries after him. \*

START

WOODY  
Did you tell him? \*

BURTON  
Could you possibly be more obvious?

Burton steps on the ELEVATOR. Woody follows right behind. \*

WOODY  
I need to know. Did you say something to Hull? About me? \*

Burton considers Woody.

BURTON  
Your personal life's not a threat to the firm.

WOODY  
Oh Jesus. Thank you.

BURTON  
Next time you shag the wife of a senior partner tell her not to sext you on your company cell. \*

The elevator DINGS. The doors open one floor down. \*

WOODY  
It was a mistake, I swear. I owe you.

BURTON  
So buy me a suit.

WOODY  
42 regular?

FALLING WATER

5.13.15

1/4

# WOODY - SCENE 1 (cont.)

15.

BURTON

Go away.

WOODY

You were kidding about the suit?

STOP

5.13.15

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# WOODY - SCENE 2

INT. ALICE'S BEDROOM - DREAM (ALTHOUGH WE DON'T REALIZE IT AT FIRST) - DAY

With dolls and toys and faces cut out of magazines, Alice recreates the tableau of Andy and Mrs. Hull bent over the desk as a small boy doll pulls a larger girl doll away.

A SHADOW slides across Alice's back.

Alice slowly turns. Sitting on her bed is WOODY.

START

WOODY

You're quite the wanderer.

Silent and wary, Alice says nothing.

Woody sets out a 1979 Radio Shack CASSETTE RECORDER and MICROPHONE. He presses the big red "REC" button.

WOODY (CONT'D)

So. How'd you meet him? The Boy?  
Did you stumble across each other,  
or did he seek you out?

Alice remains mute.

WOODY (CONT'D)

I need you to tell me where he is.

Alice's mouth, now GAGGED WITH DUCT TAPE, remains shut.

WOODY (CONT'D)

This isn't a game. It's not  
checkers. You will be punished.

Alice shakes her head. She's not gonna talk. Woody comes over. Squats down. Face to face. Eye to eye.

WOODY (CONT'D)

There are forces abroad in the  
land. Assassins and queens and  
martyrs. Masterless samurai. You  
and I? We are among those cursed  
with vision. The sheep out there,  
they can't see past their own  
corral. They think their small  
patch of mud is the entirety of the  
universe. So when the farmer and  
his hatchet arrive to turn them  
into mutton, they're lost. They  
don't know that the farmer has a  
family to feed, that their death  
and misery is an integral part of a  
much larger equation.

(MORE)

FALLING WATER

5.13.15

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# WOODY - SCENE 2 (CONT)

2.

WOODY (CONT'D)

You and I, though, we are above the labyrinth. We see the maze for what it is. We trace with our pencils in search of a righteous path. But The Boy? For The Boy the maze has no walls. For The Boy there is no maze. His is the bringer of chaos and light who will doom and save us all. Sheep and non-sheep alike. The balance. Will be gone. Please. If you don't tell me, others will follow. They will find you as I found you. And they will not be kind.

(beat)

If I may?

Woody reaches up and pulls the tape off Alice's mouth --

But beneath the tape, Alice has no mouth. No lips. Just solid flesh nose to chin.

WOODY (CONT'D)

Okay. I get it. But your silence better stay golden. Because I'm watching. We're watching. *THEY'RE* watching. So keep to your own corral, little lamb.

Woody gathers his things and crosses to the door. He offers Alice a last look of empathy but not sympathy --

WOODY

Baaaaaa.

And exits.

FALLING WATER

STOP

5.13.15

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