

# THE GIRL

by

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1

INT. TV SCREEN - DAY

1

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

An impression of wings, and flight.

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

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

HITCH (V.O.)

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

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

2

INT. HITCHCOCK HOUSE - KITCHEN - DAY

2

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

HITCH

A quick pan, do you see, from one

HITCH

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

ALMA

Hi tch.

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

ALMA (CONT' D)

I like her smile.

HITCH

I like her walk.

ALMA

Call her in?

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

ALMA (CONT' D)

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



She passes an open window, and hears a gust

6 CONTINUED: 6  
HITCH (CONT' D)  
(mournful)  
School teachers?

Evan laughs and surrenders.

7 INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY 7

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

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

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

EVAN  
We just got going and he threw me out!

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

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

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

Evan grins and moves away.

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

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

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

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

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

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

PEGGY  
Miss Tippi Hedren.

(CONTINUED)

8

CONTINUED:

8

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

TIPPI

How do you do, Mr Hitchcock.

HITCH

Won't you call me Hitch?

PEGGY

You are privileged!

HITCH

(pretend wounded)

Peggy! Everyone calls me Hitch.

PEGGY

They do not! They wouldn't dare.

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

HITCH

Miss Hedren. Not married?

TIPPI

Divorced.

HITCH

Oh?

TIPPI

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

HITCH

I'm not sure about those pearls.

Tippi touches her neck protectively.

HITCH (CONT'D)

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

TIPPI

I'd be delighted.

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

HITCH

A natural blonde?

(CONTINUED)

TIPPI  
My family is Swedish.

HITCH  
I



HITCH

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

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

TIPPI

Heartbreak guaranteed.

Hitch never laughs

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

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

JO  
Tippi! Tell me!

TIPPI  
It was hell.

JO  
Oh, Lord, I knew it.

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

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

JO  
Oh, you mix!

TIPPI  
Mr Hitchcock was a perfect English gentleman.

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

11 EXT. TIPPI'S HOUSE - GARDEN - DAY

11

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

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

Tippi looks at her gratefully, but shakes her head.

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

They both look Ofdm -0.160 Tm -0.24 Tcoaasgf2.16Tj 1 0 0 1 240 158.1



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

EVAN  
(deflecting)  
This is delicious.

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

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

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

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

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

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

HITCH  
I get anxious.

BOB  
Scared of everything! Burglars.

ALMA  
Policemen.

PEGGY  
Crowds.

ALMA  
Darkness.

HITCH  
Sex.  
(beat)  
There was a young girl from  
Sofia...

ALMA  
Oh Hitch!

12 CONTINUED: (2)

12

HITCH

Who succumbed to her lover's  
desire...

ALMA

What would you do with him.

HITCH

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

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

13 OMITTED

13

14 INT. POSH HOTEL ROOM - DAY

14

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

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

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

HITCH (O.C.)

Tippi.

(smacking his lips)

Tipp-ee. Where does that come from?

TIPPI

It's a Swedish nickname.

HITCH (O.C.)

For what?

TIPPI

Tupsa.

HITCH (O.C.)

Would you say that again?

TIPPI

Tupsa.

(CONTINUED)

HITCH (O. C.)  
Tupsa. Tupsa. Anatomical term, is  
HITCH Meaning...?

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

TIPPI  
Little girl. In Swedish.

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

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

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

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

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

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

HITCH (CONT'D)  
Walk over to the man on the sofa.  
Bit of a swing to your hips.

TIPPI  
Like this?

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

TIPPI  
Ha ha ha!

draped

14

CONTINUED: (2)

14

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

HITCH (CONT'D)

Cut. Print it.

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

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

HITCH (CONT'D)

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

JIM

You wouldn't use a wide angle lens?

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

HITCH

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

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

HITCH (CONT'D)

Almost. Now look through the viewfinder.

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

JIM

Got it.

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

RITA

Great screen test.

(CONTINUED)

CONTINUE, nEN2e girl, nEN20 0 1 41a.28 797.28 TINUESE

TIPPI

Did I give him what he wants?

RITA

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

Excited, hiding it, Hitch watches her walk away.

15

INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - NIGHT

15

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

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

HITCH

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

ALMA

The camera loves her.

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

HITCH

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

ALMA

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

HITCH

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

(beat)

You like her?

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

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

16

EXT. RESTAURANT - DAY

16

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



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

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

HITCH

Tippi my dear, may I present my wife.

TIPPI

Mrs Hitchcock, how lovely.

ALMA

Alma, dear, always Alma.

Alma is staring happily as Hitch gets Tippi seated.

ALMA (CONT'D)

Just as pretty in person as on the screen.

TIPPI

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

HITCH

(to the waiter)

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

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

TIPPI

Oh, you shouldn't...

She

17 CONTINUED:

17

HITCH (CONT'D)

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

Tippi is astonished.

TIPPI

Every actress on the planet wants to play Melanie Daniels.

HITCH

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

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

TIPPI

Thankyou. Thankyou.

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

TIPPI (CONT'D)

No-one ever believed in me that much.

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

HITCH

Now look what you've gone and done!

Alma bursts into tears too.

ALMA

Oh where's my hanky?

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

TIPPI

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

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

HITCH

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

18 EXT. CITY DUMP - DAY

18

Seagulls, wheeling and crying in a big open sky.

(CONTINUED)

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

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

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

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

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

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

Jim gets bird poo on his jacket for his pains.

JIM

Oh shit!

RAY

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

They laugh, morosely. And try again.

RAY (CONT'D)

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

JIM

"The birds are the stars."

RAY

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

19

INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY

19

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

EVAN

Is he in?

PEGGY

dR6d -0.06. 1c 0 dnveowsd 6.96 0 Td -0.18 Tc -0.06 Tw 96

20

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

20

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

Evan, furious, pacing up and down.

HITCH

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

EVAN

God!

HITCH

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

EVAN

See, I thought you were kidding.

HITCH

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

EVAN

She's a model, for Chrissake!

HITCH

(mildly)

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

A beat. Evan smiles.

EVAN

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

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

HITCH

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

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

TIPPI

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

Now we see Hitch in the room.

HITCH

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

TIPPI

It won't suit all my clothes.

HITCH

You'll be getting new ones.

He starts to leave.

HITCH (CONT'D)

And not too much mascara, I want a



PEGGY  
(fervent)  
No, Hitch. Everything depends on  
you.

HITCH  
Same thing, really.

The thought cheers him up, oddly.

29

INT. HITCH'S HOUSE - LIVING ROOM - DAY

29

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

HITCH  
And now the camera finds Melanie  
Daniels behind the birdcage.

TIPPI  
(quoting the script)  
With a mischievous grin on her  
face.

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

HITCH  
The whole trick of it is, you stand  
there. I point a camera at you. I  
cut the shots together. And then  
the audience does the work.  
(taps his heart)  
In here.

TIPPI  
Do less?

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

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

HITCH (CONT'D)  
Action.

TIPPI h e r hTj 1 0 dow 0 0 1 162.96 354.

HITCH





TIPPI  
Shouldn't we wait for Alma?

HITCH  
Just one for the birds.

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

TIPPI  
Whoa!

HITCH  
Dry enough for you?

He enjoys her playful discomfiture.

HITCH (CONT'D)

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

ALMA  
No. Tippi first.

TIPPI  
To good friends.

All clink glasses.

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

All clink.

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

ALMA  
(proud)  
Our girl.

All clink again, and Tippi sy98 Tc -0.016 Tw (Allaerc (gi (happy nowA

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

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

JIM  
All of them?

BOB  
You got a lot to learn, greenhorn.

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

BOB (CONT'D)  
On location there's too much stuff  
he can't control.

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

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

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

37      EXT. BODEGA BAY LOCATION - BIRD TRUCK - DAY      37

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

A telephone box is carried past.

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

TIPPI  
Will he eat from my hand?

RAY  
Why don't you ask him?

TIPPI  
Mr Buddy, sir, won't you, you

TIPPI (CONT'D)

Oh, Buddy, that's so clever.

RAY

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

38 CONTINUED:

38

JIM

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

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

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

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

39

Tippi falls back into the car.

TIPPI

The guys are so funny.

HITCH

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

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

TIPPI

I think maybe it's drying up.

HITCH

I think it dried up long ago.

TIPPI

Will we be shooting this afternoon?

HITCH

Not unless you fix your hair.

40 EXT. BODEGA BAY - JETTY - HOURS LATER

40

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

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

TIPPI

He's angry with me.

(CONTINUED)



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

JIM

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

RAY

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



## HITCH

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

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

Hitch sees them looking. He looks at Tippi half asleep. We

CON

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

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

TIPPI

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

JIM

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

A moment of connection between them.

JIM (CONT'D)

You're doing good, you know that.

TIPPI

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

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

45      INT/EXT. TIPPI'S CAR/UNIVERSAL STUDIOS - DAY      45

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

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

TIPPI

Hi Hitch! Hi guys!

She stubs out her cigarette and drives through the gateway.

46      EXT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY      46

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

TIPPI

Hi Hitch, hi guys.

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

TIPPI (CONT'D)

Jim, what happened to you?

JIM

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

TIPPI

(Laughing)

Oh sorry, I know it isn't funny.

JIM

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

TIPPI

An itchw48Tm -0.12 Tc man

48

INT. UNIVERSAL STUDIOS - SOUND STAGE - DAY

48

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

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

HITCH

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

All the men are laughing when Tippi arrives, smiling.

HITCH (CONT'D)

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

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

BOB

Hey, Tippi.

TIPPI

Hi Bob, hi guys.

HITCH

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

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

TIPPI

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

HITCH

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

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

(CONTINUED)

HITCH (CONT'D)

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

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

48 CONTINUED: (2)

48

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

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

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

49 INT. HITCHCOCK HOUSE - DAY

49

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

ALMA

But you're sure it was an accident?

HITCH

(cross)

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

Alma is suspicious.

ALMA

Get the shot?

He keeps his eyes averted. Alma watches him levelly.

50 OMITTED

50

51 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

51

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

TIPPI

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

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

PEGGY

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

(CONTINUED)

TIPPI

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

PEGGY

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

A beat, and Tippi understands.

TIPPI

How long have you worked for him?

PEGGY

Half a lifetime.

Tippi surrenders.

52

INT. UNIVERSAL STUDIOS - HITCH'S OFFICE - DAY

52

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

PEGGY

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

(beat)

Hitch? Is something wrong?

He shows her the letter.

HITCH

Her Serene Highness regrets...

53

EXT. UNIVERSAL STUDIOS - DRESSING ROOM - DUSK

53

Hitch exits the office block, preoccupied and worried, carrying the script. But as he approaches the dressing room

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

TIPPI

Get some shots you can use today?

HITCH

Plenty, thankyou.

He gets a bottle of champagne and two glasses out.

TIPPI

Is that why we're celebrating?

HITCH

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

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

HITCH (CONT'D)

I had a letter from Her Serene



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

Her smile is frozen to her face. He stands up to leave



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

JIM

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

Suddenly Ray is at her side.

RAY

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

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

62

INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY

62

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

tedenly

TIPPI (CONT'D)  
Can we get started? Is he here yet?

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

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

TIPPI (CONT'D)  
I'd quite like to get today over with.

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

JIM  
Stand by. Roll 'em.

SOUND MAN  
Sound.

CLAPPER LOADER  
Four hundred and three take one.

HITCH  
Action.

63A INT. UNIVERSAL STUDIOS - ATTIC SET - LATER

63A

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

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

Stand by. JIM (CONT' D)

Roll 'em. JIM (CONT' D)

Hi tch? JIM (CONT' D)

66 CONTINUED:

66

JIM

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

HITCH

She'll be back.

JIM

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

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

JIM (CONT'D)

You want to lose her?

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

67 EXT. TIPPI'S HOUSE - DAY

67

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

68 INT. TIPPI'S HOUSE - HALL - DAY

68

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

TIPPI

Jo?

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

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

69 INT. UNIVERSAL STUDIOS - PREVIEW THEATRE - DAY

69

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

70 INT. TIPPI'S HOUSE - BATHROOM - DAY

70

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





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

JO  
Look, I can stay.

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

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

77 CONTINUED:

77

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

Hitch harrumphs - absolutely no!

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

HITCH  
It's the story.

78 INT/EXT. HITCH'S HOUSE - DAY

78

Peggy on the doorstep. Alma opens the door.

ALMA  
Thanks, Peggy.

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

79

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

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

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

HITCH  
Let's rescue this picture.

80 EXT. TIPPI'S HOUSE - GARDEN - DAY

80

Tippi and Melanie are planting seeds in the garden.

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

Tippi is out cold. Fast asleep on the lawn.

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

81

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

(CONTINUED)

81 CONTINUED:

81

PEGGY

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

ALMA

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

Hitch gazes at her, thrilled and relieved.

HITCH

My wife, my script editor.

ALMA

The only thing that matters is the emotion.

HITCH

And what happens to the girl.

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

82 EXT. TIPPI'S HOUSE - GARDEN - DAY

82

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

MELANIE

Mommy? Mommy, wake up.

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

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

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

JO

Right, that's it.

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

83

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

(CONTINUED)

83

CONTINUED:

83

PEGGY

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

(beat)

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

Alma moves it on, speaking in whispers.

ALMA

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

PEGGY

(surprised)

Of course not!

ALMA

She leading him on?

PEGGY

No. She can't help being pretty.

ALMA

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

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

ALMA (CONT'D)

(upset)

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

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

PEGGY

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

They look at Hitch, still sitting in the window.

ALMA

Just finish the picture.

84

INT. TIPPI'S HOUSE - KITCHEN - DAY

84

Jo, preparing Melanie a drink.

(CONTINUED)

84 CONTINUED:

84

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

Jo almost weeps with relief.

JO

Halleluia.

Tippi sways, and Jo jumps up to catch her.

JO (CONT'D)

Thought we'd never get you back.

85 INT. TIPPI'S HOUSE - LIVING ROOM - DAY

85

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

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

TIPPI

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

JO (O.C.)

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

Jo enters, looking determined bearing teacups.

JO (CONT'D)

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

TIPPI

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

JO

Tippi. Walk away.

Tippi, watching Melanie play.

TIPPI

Little matter of a seven year contract.

JO

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

(MORE)

(CONTINUED)

85 CONTINUED:

85

JO (CONT'D)

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

TIPPI

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

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

TIPPI (CONT'D)

And anyway...

She's made a decision.

85a INT. UNIVERSAL STUDIOS - ATTIC SET - DAY

85a

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

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

86

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

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

PEGGY

Something you've got to see.

87 EXT. UNIVERSAL STUDIOS - DOCK DOORS - DAY

87

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

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

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

Buddy lights her cigarette.

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

TIPPI

The boss is here, guys.

(CONTINUED)

She is first to move towards the set.

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

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

88      OMITTED      88

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

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

HITCH  
... The fear, and the pain, and the  
loneliness. I know, I put you  
through some

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

91

INT. HITCH'S HOUSE - KITCHEN - NIGHT

91

Tippi's face, rapt in candle light.

HITCH (V.O.)

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

Hitch monologues to an unseen company.

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

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

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

ALMA

And that's it?

HITCH

Act one, scene one, of Marnie. smilesnow



TIPPI  
No, j ust scared,

91A (93)CONTINUED:

91A (93)

The driver clears his throat.

EVAN

Yeah?

DRIVER

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

Evan groans and gets out of the car.

92

EXT. STUDIO - MOMENTS LATER

92

Hitch signs autographs for the boys with a smile.

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

EVAN

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

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

HITCH

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

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

93

OMITTED

93

94

EXT. UNIVERSAL STUDIOS - PARKING LOT - DAY

94

Hitch's limo is parked outside the office.

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

EVAN

Goddamn birds still refusing to go  
home.

Evan laughs. Not a nice laugh.

EVAN (CONT'D)

Don't they know they're history?



HITCH (CONT' D)

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

TIPPI

(trying hard)

Like it repulses her.

HITCH

(not listening)

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

TIPPI

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

HITCH

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

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

HITCH (CONT' D)

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

He uses his hands to indicate a closeup.

HITCH (CONT' D)

I'm on a big head.

Peggy knocks and enters. Hitch is immediately alert.

HITCH (CONT' D)

And?

PEGGY

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

TIPPI

Who?

PEGGY

Sean Connery.

TIPPI  
Sean Connery that just got out of  
Dr No?

HITCH  
You've got a problem with that?

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

TIPPI  
No sir, but Marnie is supposed to  
be frigid.

HITCH  
It's called acting, my dear.

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

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

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

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

She

97

INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

97

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

RITA (O.C.)

You're so angular, all these beautiful pieces hang on you just perfectly.

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

RITA (CONT'D)

Look at you. Look at Marnie.

TIPPI

It's so much harder this time.

RITA

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

TIPPI

Yeah. Never gives up, does he.

A beat. Rita, surprised at her brittle tone.

RITA

(gentle)

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

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

RITA (CONT'D)

Tippi, this time around, won't you try to love him just a little bit?

98

EXT. UNIVERSAL STUDIOS - DOCK DOORS - DAY

98

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

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

Jim joins her.

(CONTINUED)

98

CONTINUED:

98

JIM

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

He offers her a cigarette, but she declines.

TIPPI

Everyone loves him, don't they.

JIM

(fond)  
When he's not driving us all crazy.  
(beat)

JIM (CONT'D)

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

TIPPI

Just today?

JIM

Never see you with your hair loose  
like that.

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

TIPPI

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

JIM

Long answer?

TIPPI

Long story.

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

But Hitch calls them from across the way.

HITCH

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

99

INT. UNIVERSAL STUDIOS - SOUND STAGE - MOMENTS LATER

99

Hitch and Tippi walking into the studio together.

(CONTINUED)

HITCH

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

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

HITCH (CONT'D)

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

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

HITCH (CONT'D)

Touch me.

TIPPI

What?

HITCH

Nobody can see.

TIPPI

Can we just do the scene?

HITCH

Touch me.

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

She pulls away and runs off.

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

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



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

PEGGY  
(kind)  
I just don't think you can force  
these things...

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

101

INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - NIGHT

101

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

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

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

HITCH

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

JIM

I think maybe...

HITCH

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

JIM

(helpless)

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

HITCH

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

(quoting)

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

(upset)

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

(beat)

I've seen you flirting with her.

JIM

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

HITCH

Cold, though.

JIM

No...

HITCH

Frigid.

(beat)

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

JIM

I'm a married man.

HITCH

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

102 CONTINUED: (2)

102

Jim is silenced by this.

HITCH (CONT'D)

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

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

HITCH (CONT'D)

Take me home, Jim.

103 EXT. UNIVERSAL STUDIOS - PARKING LOT - NIGHT

103

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

JIM

I can move the seat back a little.

He reaches in, pushes the seat back.

HITCH

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

JIM

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

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

HITCH

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

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

JIM

God.

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

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

HITCH

Police!

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

HITCH

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

Jim laughs at this, and

MAITRE D

Is there a problem with your meal,  
madame?

ALMA

No, everything is lovely, thankyou.

(beat)

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

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

ALMA (CONT'D)

No thankyou.

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

ALMA (CONT'D)

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

They sit there and Alma tries not to cry.

109     INT. HITCH'S HOUSE - BEDROOM - DAWN     109

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

He hears a car.

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

110     INT. UNIVERSAL STUDIOS - PRODUCTION OFFICE - DAY     110

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

PEGGY

Peggy Robertson.

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

PEGGY (CONT'D)

Hitch? What is it?

111     EXT. HITCH'S HOUSE - DAY     111

Peggy rings at the bell. No answer.

PEGGY  
Hi tch? Hi tch!

She peers through the letter box.

112 EXT. HITCH'S HOUSE - GARDEN - DAY

112

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

HITCH  
She came back before.

PEGGY  
(puzzled)  
She left before?

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

PEGGY  
You should tell her that, not me.

The phone starts ringing inside the house and Peggy rises.

PEGGY (CONT'D)





But she hurries away.

115A INT. UNIVERSAL STUDIOS - BEDROOM SET - DAY

115A

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

Tippi, as Marnie, stands in her negligee.

HITCH

Action!

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

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

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

HITCH (CONT'D)

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

HITCH  
So am I. Murder, isn't it.

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

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

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

TIPPI  
Busy in the kitchen.

HITCH  
Liar. It's too quiet.

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

HITCH  
I'm getting through by thinking  
about next Christmas. Next yisni b'onk 82.16 Tm ub 4186.16 T

She will. HITCH

120 CONTINUED:

120

JO

So?

TIPPI

Marnie dyes her hair.

121 INT. UNIVERSAL STUDIOS - DRESSING ROOM - DAY

121

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

122 INT. UNIVERSAL STUDIOS - DRESSING ROOM - HOURS LATER

122

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

TIPPI

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

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

HITCH

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

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

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

HITCH (CONT'D)

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

He breaks the spell, and turns away.

HITCH (CONT'D)

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

(CONTINUED)

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

122 CONTINUED: (2)

122

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

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

123

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

Jim is there, smoking a cigarette.

JIM

Whoa! That's different.

TIPPI

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

Tears start, but she beats them back.

TIPPI (CONT'D)

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

JIM

(awkward)

Hey, don't...

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

TIPPI

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

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

JIM

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

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

JIM (CONT'D)

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

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

(CONTINUED)







125

CONTINUED:

125

HITCH (CONT'D)

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

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

HITCH (CONT'D)

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

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

HITCH (CONT'D)

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

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

TIPPI

That's all it ever was.

HITCH

All you ever let it be.

Hitch, too close, still hurting, still hoping.

HITCH (CONT'D)

Alfie and Tippi.

But then his breath touches her face and she recoils.

TIPPI

No!

(beat)

I want out of my contract.

HITCH

(astounded)

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

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

TIPPI

We'll survive.

(CONTINUED)

125 CONTINUED: (2)

125

HITCH

You can't leave me.

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

HITCH (CONT'D)

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

TIPPI

It's over.

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

HITCH

Cold as marble.

We see Tippi master her emotions to speak.

TIPPI

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

She turns to face him, apparently calm and powerful.

TIPPI (CONT'D)

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

126 EXT. RAILWAY PLATFORM - CAMERA POSITION - DAY

126

A deserted railway platform.

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

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

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

Hitch takes little notice. He looks old and tired.

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

127A

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

Then sits down at the table, defeated.

128 EXT. RAILWAY PLATFORM - FAR CORNER - DAY

128

Round the corner, Tippi is being ministered to by Rita and the Makeup Guy. She is particularly fiddling with a black wig

128 CONTINUED:

128

RITA

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

TIPPI

Back off, Doctor Freud.

Little laughs, and final checks.

JIM (O.C.)

Stand by.

Rita gives her a quick and tearful hug.

129 EXT. RAILWAY PLATFORM - DAY

129

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

She passes Hitch at the camera position.

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

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

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

JIM

Hitch?

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

HITCH

(decisive)

Cut!

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

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

Tippi looks up at the sky.

The birds are flying free.

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

HITCH (CONT'D)

Cut.

(CONTINUED)

A sudden, shocking cut to black.

END CAPTIONS:

Hitch and The Girl never worked together again.