

The Jungle  
Screenplay by Paul Tullis

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1 EXT. CITY STREET - DAY

1

HIGH ANGLE on a city street corner. We view it at a diagonal from the third or fourth floor, and see a YOUNG WOMAN, carrying a heavy bookbag over her shoulder and a grocery bag in her arms, walk out of a corner grocery.

Slowly ZOOM IN on her as she crosses the street from the top of the frame to the bottom. She blows the bangs out of her face as she walks, then blinks, tired.

ANGLE on the Woman, from behind and at eye-level, an angle opposite to the previous one, walking toward her apartment building.

ANGLE on the Woman walking toward us. She has her keys in her hand and looks down at them, fingering them till she has the right one. This hand moves into the lens, blackening the image.

CUT TO:

2 INT. BUILDING FOYER - DAY

2

A row of mailboxes faces us, and at a right angle another row runs down the right side of the frame, blurring as it enlarges. At the frame's left, the Woman stands before her mailbox.

ANGLE on a small mailbox key turning in the lock. The Woman's hand pulls the door open, and the mailbox contents spill into her grocery bag. The hand closes and locks the door.

From outside the entryway, we see through the door to stairs in the back of the frame. The Woman walks into the frame, turns and goes up the stairs, and disappears into the top of the screen.

CUT TO:

3 INT. STAIRWELL - DAY

3

ANGLE on the Woman walking up the last flight of stairs, with her door in the background. We are looking up the stairs at her back. She moves to unlock her apartment door.

CUT TO:

4 INT. APARTMENT - DAY

4

She opens the door and walks into a large (perhaps 20' x 20') square room with a hallway to her left (in the top right of frame), a kitchen in front and to the left of her (right-

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middle and -bottom of frame), and a living area in the left half of the frame, delineated by a large couch facing to our left and a kitchen table behind it.

She places her shopping bag on the table and swings her shoulder around to let the book bag fall on a chair. She stands and removes some of the mail and groceries.

ANGLE from 90 degrees to the left of the previous angle (couch in front, hallway top left) on the Woman taking some perishables from the bag and putting them in the fridge to her left, leaving some other stuff (including a bottle of nail polish) on the table.

She walks out of frame, a few steps down the hall, and into another room. We hear sounds of a CD being selected and placed into a stereo.

ANGLE on the hall and the kitchen-living room in the background. She walks into the frame from the other room, turns left, and walks away from us, returning to the kitchen-living area.

SAME ANGLE, but HANDHELD. As music starts playing from the CD player, the camera moves for the first time, following her down the hall.

She walks past the kitchen table and couch, turns left slightly and moves toward a chair.

The camera is catching up with her, and as she approaches the chair it MOVES over and around her shoulder, then PANS DOWN to the seat of the chair, then rights itself to become her POV.

Cat hair is evident on the seat. The Woman's hand moves into frame and collects some with its fingers.

ANGLE on the woman holding the cat hair in her fingers in front of her face, verifying its status as cat hair.

ANGLE on the Woman -- a wider angle this time -- looking around behind her to a window directly opposite the front door. It is open.

ANGLE on the Woman walking toward the window, leaning over and sticking her head out of it.

5 EXT. FIRE ESCAPE - DAY

5

ANGLE on the Woman sticking her head out the window. We hear the sounds of the street, not the music. We can see the street corner from the first shot below, but the diagonal of that angle has been righted so the building's wall fills the

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left of the screen, much as the row of mailboxes filled the right in a previous shot.

The Woman looks down the fire escape to the street.

POV looking down. Her fingers with the cat hair are barely visible in the lower left of the frame. A couple of plants may be seen on floors beneath her, but no evidence of a cat.

ANGLE on the Woman -- the same exterior angle as before -- craning her neck around and up the fire escape towards the roof.

POV looking up. No cat.

6 INT. APARTMENT - DAY

6

With the camera about a foot to the left of the previous, exterior non-POV shot, so that the interior wall is at a mirror image to where its exterior was before, the Woman backs up, careful not to hit her head as she moves back in through the window. We hear the music again, mixed in with sounds from the street.

She stands and notices the cat hair still in her fingers. She reaches her hands out the window and brushes the hair off, out of frame. A little hair blows back in. She closes the window.

ANGLE on her hand closing the window with a slam. The city sounds are muted and the music becomes louder.

FADE OUT.

Music down.

7 EXT. CITY STREET - DAY

7

HIGH ANGLE on a city street corner. It's the same diagonal from the opening shot, and the Woman, carrying the same bookbag over her shoulder and another grocery bag in her arms, again walks out of a corner grocery. The sun shines brightly today, and the woman is dressed lightly.

Slowly ZOOM IN on her as she crosses the street from the top of the frame to the bottom. She blows the bangs out of her face.

ANGLE on the Woman, from behind. Again, it's the same shot we saw in the opening sequence of exterior shots.

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ANGLE on the Woman walking towards us. Again, she fingers her keys and that hand moves into the lens, blackening the image.

CUT TO:

8 INT. BUILDING FOYER - DAY 8

Same shot as before of the Woman standing before her mailbox.

Same ANGLE on a small mailbox key turning in the lock. The Woman's hand -- with polish on her nails -- pulls the door open, and the mailbox contents spill into her grocery bag. The hand closes and locks the door.

Same ANGLE from outside and through the door to the stairs in the back of the frame. The Woman walks into the frame, turns and goes up the stairs, and disappears into the top of the screen.

CUT TO:

9 INT. STAIRWELL - DAY 9

ANGLE on the Woman walking up the last flight of stairs, with her door in the background. Same shot as before. She fumbles for another key and opens the door.

CUT TO:

10 INT. APARTMENT - DAY 10

She places her shopping bag on the table and swings her shoulder around to let the book bag fall on a chair. She stands and removes some of the mail and groceries.

Suddenly, she starts, jumping back slightly and letting out a quick gasp.

POV of a MOUSE scurrying away.

CLOSE-UP of the mouse scurrying.

POV of the mouse disappearing under something.

CLOSE-UP of the Woman. Beads of sweat form on her face; her bangs stick to her forehead. She recovers.

ANGLE on the woman moving toward the window and opening it. A breeze moves her shirt.

CLOSE-UP, from outside, of the Woman framed by the window. She lets the breeze wash over her face for a moment, then

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backs up out of the window. She moves back through the window and turns around, toward the hallway. We wait, looking through the window into the apartment, until we can hear the music she puts on.

FADE OUT.

Music down.

11 EXT. CITY STREET - DAY 11

HIGH ANGLE on a city street corner. We view it at the same diagonal from the same height, and see the Woman carrying a purse and a small brown bag.

Slowly ZOOM IN on her as she walks out of a corner grocery and crosses the street from the top of the frame to the bottom. Her bangs have been cut.

Same ANGLE as we saw in the opening sequence, on the Woman walking toward her apartment building.

Same ANGLE on the Woman walking toward us. She fingers her keys, and this hand moves into the lens, blackening the image.

CUT TO:

12 INT. BUILDING FOYER - DAY 12

Same shot of the Woman standing before her mailbox.

Same ANGLE on the Woman turning the key, pulling the door open, and removing the mail. Her hand closes and locks the door.

Same ANGLE from outside to the stairs in the back of the frame. The Woman walks into the frame, turns and goes up the stairs, and disappears into the top of the screen.

CUT TO:

13 INT. STAIRWELL - DAY 13

ANGLE on the Woman walking up the last flight of stairs, with her door in the background. Same shot as before. She fumbles for another key and opens the door.

CUT TO:

14 INT. APARTMENT - DAY 14

ANGLE on the Woman walking into her apartment. As she places her purse on the kitchen table, something catches the corner of her right eye. She looks in that direction, and the

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camera PANS over there till it catches the chair. There's a CAT in it.

ANGLE on the cat waking up.

The camera resumes its previous position, and PANS back to the Woman. She looks at the camera.

POV of the window, open.

ANGLE on the Woman -- same as before. She makes the obvious connection of the cat, cat hair, and open window, but then is momentarily perplexed. She didn't ask for a neighbor's cat to come into her apartment, but now that it has, she guesses it's not going to kill her and so walks over to it.

ANGLE on the Woman stepping hesitantly toward the cat, leaning over slightly and sticking her chin out, forming a kissy-face with her lips.

ANGLE on the cat, which couldn't care less. The Woman's hand enters the frame, much as it did before to pick up the cat hair, and strokes the cat.

ANGLE on the Woman bending over to pick up the cat. Instead, it gets up and prepares to jump down from the chair.

ANGLE on the cat jumping down.

ANGLE on the Woman with the cat at her feet. She watches the cat trot to the open window and jump out.

ANGLE on the Woman walking toward the window.

EXT. FIRE ESCAPE - DAY

Same shot as the previous fire escape shot, with the woman sticking her head out the window. She looks down, then up.

POV looking up. We can just see the cat's hind legs and tail as it climbs into a window upstairs.

INT. APARTMENT - DAY

Mirror shot -- same as the first sequence -- of the Woman backing into the apartment, turning around and walking toward the hallway. We wait a moment and hear the familiar sounds of her putting on a CD.

Music plays as she walks back into the main room.

FADE OUT.

Music down.

15 EXT. CITY STREET - DAY 15

HIGH ANGLE on a city street corner. We view it from the same diagonal and the same height, and see the Woman enter the frame. But instead of zooming down to her, we stay until she walks out of frame.

HOLD for a moment, then PAN left and through the open window, holding on the apartment door.

As we wait several seconds for her to come through the door, the mouse may be seen on the kitchen floor.

CLOSE-UP of the mouse twitching its little nose.

ANGLE on the door -- the same angle as before. We hear her turning the lock on the opposite side. When the door opens, the mouse scurries away underneath the fridge.

The woman is oblivious, and starts unloading her shit.

FADE OUT.

16 EXT. CITY STREET- DAY 16

HIGH ANGLE on a city street corner. Same angle, same Woman, same grocery bag, but no bookbag.

Slowly ZOOM IN on her as she walks out of a corner grocery and crosses the street from the top of the frame to the bottom.

ANGLE on the Woman, the same angle as in the opening sequence, walking toward her apartment building.

ANGLE on the Woman walking towards us. She fingers the keys and this hand moves into the lens, blackening the image.

CUT TO:

17 INT. BUILDING FOYER- DAY 17

Same ANGLE on the Woman standing before her mailbox.

Same ANGLE on her hand pulling the door open. Since she has one hand free this time, she uses it to remove her mail. The other hand closes and locks the door.

Same ANGLE from outside to the stairs in the back of the frame. The Woman walks into the frame, turns and goes up the stairs, and disappears into the top of the screen.

CUT TO:

18 INT. STAIRWELL - DAY

18

ANGLE on the Woman walking up the last flight of stairs, with her door in the background. Same shot as before. A pile of newspapers, bundled for recycling, is visible on the floor. She fumbles for another key and opens the door.

CUT TO:

19 INT. APARTMENT - DAY

19

ANGLE on the woman coming through the door.

She places her small grocery bag on the table and starts looking through the mail.

Same ANGLE as in the opening sequence -- 90 degrees to the left of the previous angle. She walks out of frame, a few steps down the hall, and into another room. We hear sounds of a CD being selected and placed into a stereo.

ANGLE on the hall and the kitchen-main room in the background. She walks into the frame from the other room and away from us, returning to the kitchen-living area.

Music up.

ANGLE on the Woman walking to a drafting desk, turning on a lamp, and sitting down to work.

ANGLE on the Woman working. A breeze shuffles some papers. She looks up in the direction of the window.

ANGLE on the open window. The cat sits in the windowframe. It jumps down.

POV of the Woman looking at the cat trotting toward her.

ANGLE on the cat jumping into the Woman's lap.

ANGLE on the Woman, not displeased, scratching the cat around the neck and head.

CLOSE-UP of the blissed-out cat being scratched.

FADE OUT.

Music down.

20 EXT. CITY STREET - DAY

20

HIGH ANGLE on a city street corner. Same angle, same Woman. The bookbag and larger grocery bag have reappeared. This time, she has entered the frame from a different angle.

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Slowly ZOOM IN on her crossing the street.

ANGLE on the Woman walking toward her apartment building.

Same ANGLE from the opening sequence on the Woman walking toward us. She fingers her keys, and this hand moves into the lens, blackening the image.

CUT TO:

21 INT. BUILDING FOYER - DAY

21

The now-familiar shot of the Woman standing before her mailbox.

The now-familiar shot of a small mailbox key turning in the lock. Her hand pulls the door open, and the mailbox contents spill into her grocery bag. The hand closes and locks the door.

The now-familiar shot from outside the door of the Woman walking into the frame, turning and going up the stairs, and finally disappearing into the top of the screen.

CUT TO:

22 INT. STAIRWELL - DAY

22

The now-familiar shot of the Woman walking up the last flight of stairs, with her door in the background. She unlocks the door.

CUT TO:

23 INT. APARTMENT - DAY

23

ANGLE on the woman coming through the door.

She places her shopping bag on the table and swings her shoulder around to let the book bag fall on a chair. She stands and removes some of the mail and groceries.

ANGLE from 90 degrees to the left of the previous angle on the Woman taking some perishables from the bag and putting them in the fridge to her left, leaving some other stuff on the table.

ANGLE on the Woman walking out of frame, a few steps down the hall, and into another room. We hear sounds of a CD being selected and placed into a stereo.

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ANGLE on the hall and the kitchen-main room in the background. She walks into the frame from the other room and away from us, returning to the kitchen-living area.

Music up.

ANGLE on the Woman walking to the drafting desk, turning on a lamp, and sitting down to work.

ANGLE on the Woman working. A scratching sound catches her attention.

She looks up and turns on her stool 90 degrees. She looks over in the direction of the kitchen.

POV of the mouse on the floor.

CLOSE-UP of the mouse.

ANGLE on the Woman, not sure what to do. She faces the camera, toward the mouse. Then she notices something else, to her right.

POV of the cat in the window.

ANGLE on the Woman, intrigued.

POV of the cat, checking out the mouse.

CLOSE-UP of the Woman's eyes moving from cat to mouse.

POV of the mouse, oblivious.

CLOSE-UP of the cat, licking its chops, its eyes intent on the prize before it.

The cat's POV of the mouse.

CLOSE-UP of the mouse, clueless to its fate.

POV of the cat leaping down from the window sill in a blur. It runs at the mouse and pounces on it, reaching down to take it in its mouth.

CLOSE-UP of the cat with the mouse in its mouth, giving a look that only those who have known the thrill of the hunt can truly understand.

WIDE ANGLE of the cat running back to the window, up to the sill, and out.

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ANGLE of the woman shaking her hand and smiling, incredulous. She lets it sink in a moment, shakes her head in disbelief and turns back to her desk.

ANGLE on the Woman at her desk, working. She looks down at her sketchpad. Suddenly she hears an ear-piercing scream (sample the one from "Blow Out") from above her, and is startled. A faint smile crosses her face as she looks up.

PAN UP with her eyes to the ceiling.

FADE OUT.

CREDITS