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SUMMARY

Four college students—two romantically involved couples—have researched the perfect crime, or if not the perfect crime, one that a group of violence-shunning amateurs can pull off: robbing movie theaters. Each has a worthy dream to pursue after college, and this is the way to finance it. They spend the summer before their senior year traveling around the country going to the biggest multiplexes, blockbuster weekend after blockbuster weekend, and holding up the manager when s/he goes to the theater's safe on Sunday night. Although this is a fun movie, the characters are not doing this for kicks, and they aren't stupid about it. The criminals are tailed by an FBI agent whose frustration with his inability to catch them slowly turns to admiration. As the risks and rewards increase, the relationships between the four begin to unravel, throwing into doubt their trust in each other and their certainty that the dream each had is really what s/he wants. After pulling off the biggest, most dangerous heist, the group quits and disbands. No one gets killed or caught. But nothing will be the same for them again.

SETTING

Motels, strip malls, fast-food joints, shopping malls and multiplexes. The last robbery takes place at the Sony Lincoln Square multiplex on Columbus Avenue in Manhattan.

The story takes place against a tableau of washed-out Americana—the roadside attractions, motels with neon signs and KOA campgrounds that are the backdrops for and destinations of middle-America’s vacations. As well as a heist movie, it’s a road movie, and even as the characters are taking part in a crime spree they’re also embarking on their Big College Road Trip. If they rob a movie theater in St. Louis or Arkansas, for example, no way are they not making a side trip to Graceland. Amid the hecticness of robberies, chases, near-misses and getaways, the story will rest a moment at these spots to catch up with the characters in their development.

CHARACTERS

The crooks all 20-22.

JEN is a West Coast prep. She grew up in Marin County, and went to the same high school as Courtney Thorne-Smith and Grace Slick’s kid (though years later). She has a sister in Silicon Valley; her parents blew all their money on divorce lawyers. She’s just OK-looking but has an unbelievable body honed by her daily 5:45 a.m. yoga practice, a routine she adheres to with monklike devotion. As she moves through the poses, she thinks of nothing but the things she will buy with all the money she steals; she has a figure she expects to net and she does the addition in her head, which we hear in voice-over. Her plan for after the spree is to go to India and study yoga for a year, then return and open a studio in San Francisco.

ARC: She is enthusiastic at the beginning, especially considering all her ambitions for the profit, but wavers as things progress and get dangerous.

DANIEL, her boyfriend, is a mixed-race kid from Birmingham. There not being a lot of race mixing in Birmingham, he has developed a chip on his shoulder the size of Stone Mountain. Tempestuous and impulsive, he gives the ensemble its steel nerves, but also its flirtatiousness with danger. His African features combined with his

green eyes confuse eyewitnesses in the Midwest: “He was black.” “No he wasn’t, he had green eyes.” “But his hair was all kinky!” He plans to use the money for law school.

ARC: He develops some maturity and self-awareness. Relationship with Jen is almost ruined.

HANK is the brains behind the operation. The whole thing was his idea. He considers the success or failure of the spree a reflection of his intelligence. He wants to get into the entertainment industry after school, and plans to save the money so he can live decently for as long as he has to work some shit job until he gets where he wants to be. He is even-headed and unemotional to a fault. Glasses.

ARC: As his role as the one indispensable member gets undermined, he feels threatened. Relationship with Casey is on the skids at the beginning, though he doesn’t realize it, then improves.

CASEY is our narrator and the voice of reason for both the film and the characters. Outwardly bland, her personality is really a function of her complexity and intelligence: She knows that the less of herself she reveals to people, the more powerful she is in her relationships with them. Like the rest of them, she’s in this purely for the money. She’s an artist and needs it to finance the big project she has conceived, which she keeps secret from the rest of the group, and from us.

ARC: She begins to show some emotion, and, to her surprise, finds that it doesn’t ruin her. Falls back in love with Hank.

RUDY, another student at their university, is the group’s accomplice from afar. He’s teaching tennis camp at their school for the summer. They reach him on his cell phone in the middle of serve lessons and we see that the girls at the camp all think he’s really cute, which he is, but are too young and inexperienced to realize that he’s as gay as the night is long (but not in a stereotypically, effeminate-swishy way). He helps them out of a jam from time to time.

HARVEY KEITEL (50s) is the federal agent in charge of their pursuit. He is modeled after the character played by Harvey Keitel in “Thelma and Louise,” and follows the identical arc. The character’s name is actually Harvey Keitel. Whether or not he will be played by

Harvey Keitel will be up to Mr. Keitel, of course, and his agent.

HERB GREER (40s) is the movie industry representative who tags along behind Harvey Keitel. His only concern is the negative publicity the spree is giving the MPAA and the exhibitors. He gets absolutely nothing done for the movie industry, and is handsomely rewarded at the end. (Michael McKean)

ACT 1

Flash in mid-robbery. Daniel has a gun in his hand and a mask on his face. He's hovering over a stressed-out theater manager, urging him to hurry up with the stuffing of bills into a bag. Fatboy Slim blasts. Daniel grabs the sack and runs through the lobby. Jen is doing crowd control over the rest of the theater crew, caught mid-cleanup. She joins him running out the door to the parking lot, where Hank and Casey wait in the getaway car. They get in and it speeds away. Freeze frame on the back of the car burning rubber. Voiceover, a young woman, blasé as hell: "This movie is about what I did on my summer vacation."

In the car, Casey, our narrator, introduces us to the crew, Hank at the wheel, herself shotgun, Hank and Jen in the back seat showing off the take. Everyone but Casey is high on adrenaline, screaming and laughing.

Casey walks us through a flashback, explaining how they got to this point, their first caper. The quartet furtively meets in a dorm room at Duke or Wesleyan or similar. Like the diner scene that opened "Reservoir Dogs," each character's strength, weakness and latent tendency is revealed in this scene (e.g., Daniel wants to hit the local arthouse theater this very night). Hank wants to gather as much information as possible before commencing, and to this end Jen has already gotten a job at a nearby multiplex—she wears her Cineplex Odeon uniform. Hank gets status reports from the assembled:

Jen tells how lax security is at the theater. We see her there in (double-)flashback as now she voices-over. All her coworkers, she somewhat condescendingly notes, are pimply-faced high school kids who among them don't total a whole primate brain. The safe-drop

routine is set by corporate HQ and is conformant chain-wide: 30 minutes after the start time of the last feature of the night, which is at least 30 minutes before the next movie ends, the concession stand closes and the manager takes the cash-register drawers from it and the box office to the safe, the location of which varies, naturally, according to the layout of the multiplex. Most employees' shifts end then, except for a few cleanup crew; the lobby is therefore nearly empty. The safe on Sunday night contains all the cash collected at the box office and concessions since late Friday afternoon, when the last Brink's pickup occurred. Her theater has an alarm that can be triggered from inside the box office, or from inside the safe. The box office is locked from the outside 10 minutes after the last showtime of the night. The alarm is connected to the phone line, which therefore needs to be cut before going to the safe with the manager. Her manager is motivated to reveal all this to her because of the interest and aptitude she shows, leading him to believe she desires a career in theater management, and because she flirts with him. Easy.

Casey is in charge of technical aspects. She's called the leading alarm companies, posing as a customer while house-sitting for a professor, and learned how their systems, both residential and commercial, work. (We see this, too, in voiced-over FB.) She displays to the group a three-dollar wire clipper with tremendous flourish. Then the pièce-de-résistance: the weapons. From a duffel bag she extracts a pump-action short-barreled shotgun and a couple of automatic pistols. She expositis that the arsenal will not be loaded, it's only to scare people. They expect anyone they encounter to be sufficiently cowed that they will not need to fire the weapons, and there's no room in a movie-theater-employee uniform for a concealed weapon, anyway. Also out of the (monogrammed Land's End) duffel come masks, black gloves and knit caps. They make a joke about Jen having no problem putting together an all-black outfit, into which we now see her changing from her Cineplex Odeon uniform.

To prevent him from getting too riled up, Daniel, the hothead, has been given the dullest task: travel logistics. He's put together a PowerPoint demo of their route and methods of travel, which is now displayed onscreen. It details how they will decide which theaters to

hit; the theater they will hold-up first, with diagrams of means of ingress and egress; what they're gonna do with the cash as it accumulates (offshore account in the Caymans, natch); the plan, once they know where the next robbery will be, to purchase used cars via the Internet to replace the getaway cars which will be identified by eyewitnesses; where they will stay on the road; the date each movie of the summer opens (including which will likely get bumped because of conflicts with a bigger movie, à la "Crazy/Beautiful" and "Jurassic Park 3"), etc. Very impressive. Some of this may be left out of Daniel's PowerPoint presentation so as to keep it interesting along the way and spread out the exposition.

Cut back to the getaway car. Casey is now driving, Jen and Daniel are sleeping in the back, and Hank is illuminated by the glow of his laptop, on which he is concocting God-knows-what-all. Casey pulls over and announces they've arrived at the abandoned spot where they've stashed the new car, into which they proceed to transfer all their stuff. Daniel pours gasoline on the old car, ignites it, says, "Bye-bye, DNA," and climbs into the new vehicle with the rest of them.

In a motel room, Jen and Daniel talk about their plans for after the spree. In the room next door, Casey and Hank make love. Casey's mind is elsewhere.

ACT 2

Act 2 consists mainly of robberies (they can be viewed in any amount of detail or as quickly as a fast "music over" sequence), and "location pauses," wherein the action slows down and the characters take stock of their situation, their motivations, and the dynamics of the group. These occur at landmark spots like Disney World or Gettysburg or the like. The characters' idiosyncrasies play out good and bad during the robberies.

Also in Act 2 we introduce FBI Special Agent Harvey Keitel—once several crimes have occurred in numerous states, the feds are called in, and he starts out all gung-ho—and industry wanker Herb Greer.

We visit outside the group from time to time to check in on the

media phenomenon that has ensued: local news crews interview theater managers and law enforcement; circumstances pertaining to one or several of the group's plans for the money changes; Rudy, their friend back at school, checks their progress in the newspapers, etc.

After a particularly weak take in a robbery somewhere, Daniel proposes that they would get more money if they were to determine targets based on the kind of movie that's opening, and hit accordingly: near a Navy base when it's a Michael Bay submarine flick, in Kansas or North Carolina when a movie about drag racing bows. Everyone is in favor except Hank, who knows it's a smart idea but resents not having conceived of it himself. They implement this strategy to great success. Hank is worried he's being subverted.

In a motel room one morning (actually, fuck it, a *hotel* room—they're making enough money now they can stay at the Hyatt, and there isn't even a composite drawing of any of them yet circulating), the group sees on TV an episode of "CSI" or a similar cop-drama program. They dis the plot, the writing, the characters. Having always suspected something was seriously flawed with the way crime is portrayed on TV, now they know it for certain.

Daniel begins experiencing erectile dysfunction. He is extremely embarrassed and doesn't want to talk about it with Jen.

Midway through the second act and the film, during one of the robberies, the duo on the inside (they switch around which two go in and which two stay in the car so as to confound eyewitnesses and lend credibility to law enforcement's notion that there's a copycat effect now happening) encounters a big white guy in blue jeans and cowboy boots who happens to be carrying a firearm. He's coming out of the bathroom when he sees Casey holding the clean-up crew hostage while Jen is in the back room emptying the safe. He surprises her and has her in his sights before she can get him in hers. She keeps her gun trained on the employees. Only she knows that the gun isn't loaded, because they don't want to hurt anybody. Jen comes out with the manager, surprising the John-Wayne wannabe, and a "Mexican" stand-off ensues: Jen has her gun on John Wayne, who has his gun on Casey, who has her gun on the

employees. Cut to the car outside. Hank and Daniel are smoking a joint, wondering whether the girls are taking an unusually long time, or they're just really stoned.

Any number of things could happen here: the manager trips the alarm, setting off flashing lights which send John Wayne into an epileptic fit; one of the boys comes in and distracts John Wayne long enough for Casey to move out of his sights and put him in hers; Jen could flash John Wayne her breasts, likewise distracting him. To step outside the film and highlight the absurdity of the story, *all three* could happen, with Casey's voiceover telling the audience, "take your pick." The point is that they outsmart/outluck him and get away *without having to fire their guns*.

Which raises a dilemma: Do they continue their m.o. of no bullets? They know this latest event will raise the level of media coverage, thereby encouraging similar would-be heroes. The debate sends Jen and Daniel's relationship into a crisis. (He is further perturbed by her exhibitionism, if that's how it went, or by over-protectiveness, worried over the danger she was in.) They decide to acquire some bullets and fire them into the air during the getaway, so people will believe the robbers are armed and act accordingly. Naturally, this foreshadows doom.

Between robberies we check in with Harvey Keitel from time to time. He is now joined by Herb Greer, who is generally a weenie getting in his way and contributing nothing (like Dennis Franz in "Die Hard 2", but less aggro, more wimpy), to much amusement. The group starts sending Harvey Keitel postcards from cheesy tourist destinations near their targets, essentially taunting him. They tell him about the weather, ask him what his favorite sports teams are, etc., but also tell him why they're doing this—the dreams each of them is pursuing. He puts the postcards on a posterboard in the FBI trailer that is his mobile command central (and which has a delightfully punning bureaucratic acronym for a name, TBD). He's trying to establish a pattern. The challenge he found their cunning to be is evolving to admiration.

The media coverage of the spree has now reached a national critical mass. CNN and Fox News have logos and theme music for it; the

group is the subject of “Talkback Live” (Herb Greer via satellite, parroting platitudes) and “The O’Reilly Factor.” O’Reilly says as long as they’re not hurting anyone and are stealing from the pornographic, violent, liberal Hollywood elite, he’s all in favor of the spree; a guest suggests they’re not doing it for the money but as a political act of rebellion against Hollywood. In a diner in the Bucktown section of Chicago, the group offers a sophisticated critique of the coverage of them and of media hype in general. The twentysomething hipsters in the booth adjacent to theirs overhear and join in, having no idea to whom they’re talking.

The robberies are getting more complicated now. They have to scope out theaters to see which have hired security and which are guarded by actual police. The local police chiefs and county sheriffs say on TV that they don’t have the manpower to cover every theater in their jurisdiction; there’s a popular outcry in much of the country to start deputizing citizens, but only Texas actually does this. (So they steer clear of Texas.) The biggest theaters are now drawing crowds on Sunday nights—people hang out outside, having no intention of seeing a movie, but just for a chance at a glimpse of these glamorous criminals—so they can’t hit the most prosperous theater in the area, which they have been researching in *Daily Variety’s* weekly listing thereof. The corollary to this is that all theaters are now doing so well that it doesn’t really matter which one they hit, money-wise; chief concern now is security. Rent-a-cops are sufficiently incompetent, they theorize, that they should have no problems as long as they steer clear of the real police. A subsequent robbery proves this theory, to great hilarity.

Harvey Keitel has managed to predict within a range of accuracy where the spree will strike next. He even buys *Daily Variety* and looks at the top-grossing theaters in the country (not realizing that the group is one step ahead of him in this regard), just as Hank was doing at the beginning to plan the spree. (His colleagues heckle him when he goes to the newsstand and asks for it.) He posts an ambush squad at one theater on Sunday night and waits, only to receive a phone call that they’ve hit another theater. The cops search the area but turn up nothing.

After a run-in with some leering misogynist-racist during which

Daniel and Jen are insulted as an interracial couple, Hank conceives of a change in tactics regarding the car switcheroo: instead of buying cars, they will find the biggest asshole in the area they plan to hit and steal his. The first time they try this, it works, to amusing satisfaction, but in a humorously ironic twist, one of them gets busted the next time. The local cops have no idea the person they have in custody is wanted for a nationwide string of armed robberies, so they let him out on low bail. Nonetheless, Jen, who opposed this plan, finding it vengeful and unnecessarily risky, is pissed at Daniel, who supported it, for his macho bullshit of protecting her honor or whatever. She is fed up with him, the group, and the plan, and wants to quit. They remind her she has committed to stay until a majority wants to end the spree. Daniel knows continuing is the only way of keeping her around and winning back her favor, especially considering his sexual problems; Casey is impressed with Hank's newfound guts and wants to see how it develops; Hank knows this and wants to build on it. He didn't really know their relationship had been in trouble until it started improving so significantly.

Their resolve is strengthened when the group reads in the newspaper that the Cayman Islands bank they have been sending their cash to has had its assets frozen in a legally-dubious overreaching of jurisdiction by the U.S. Treasury Department. Turns out the bank was the main money launderer for the Juarez-Quintana Roo drug cartel. The state of the group's funds is in limbo; having just made a deposit, they barely have enough to continue. They need to make a robbery, and fast, then head back toward New York for the Big Score—the Sony Lincoln Square multiplex on Columbus Avenue.

During the next robbery, a bystander is injured. This forces all of them to reconsider. They agree to separate and take some time to mull it over. They divide the take and agree to meet in five days at six p.m. in the Whiskey Bar at the Paramount Hotel in New York.

Daniel knows that more than just his criminal future is in jeopardy—he risks losing Jen too. He wants to lie to the others and go off together to try to patch things up (as well as to see if the break in the spree helps his sexual inefficacy). She refuses and they

have it out in a huge spat in front of the Rock-n-Roll Hall of Fame in Cleveland. Daniel is afraid that his problem getting it up is why she's moving apart from him emotionally. To the contrary, she says, it endears him to her—it's the only vulnerability he's ever shown her. They halfway make-up; she says she needs the time to reconsider her relationship with him as well as with the group, and his resistance to this only hurts his cause. He reluctantly agrees and they go their separate ways.

Jen immediately goes and buys a cell phone, despite Hank's repeated admonitions not to communicate via this insecure medium. She calls Rudy and pours her heart out to him—her doubts about the spree, Daniel, etc.

A slow song plays over scenes of each of them in some lonely setting: the back of a Greyhound bus; a late-night diner at closing time, a dive bar in a mining town at 10am.

CRISIS: The group disbands, their goals unaccomplished. They have neither the money nor each other.

Subplot crisis: Jen-Daniel relationship goes awry; Hank-Casey relationship, although good, is impeded by the group's breaking up—they want to be together but can't, realizing each person has to make this decision for him/herself and on his/her own.

ACT 3

As Jen exits a movie theater in a small town in western Pennsylvania—it's August, and she hasn't actually been to see a movie all summer—a swarm of black vehicles appear, guided by a helicopter's searchlight. Harvey Keitel apprehends Jen. (He tracked her via the cell phone; this is actually technically feasible and entirely legal. Presumably they were monitoring cell phone transmissions for talk of robbing movie theaters.) She agrees to urge the gang, when they get back together, to pull off the Manhattan heist. She says she's not sure if they others are going to want to go through with it; he threatens and intimidates her, stressing the importance to her future as a free woman that she succeed in convincing them, if that be necessary. Jen agrees to

notify Harvey of the plan, so that he can bust them all. In return, she will be released.

Harvey Keitel goes and apprehends Rudy and interrogates him, demanding to know the names and addresses of Jen's co-conspirators. This scene immediately becomes a parody of the typical interrogation scene. Rudy is most aware of this, and he mocks his captors, even adopting various accents and insulting them in colorful ways ("swamp fly," "poisoners of wells," "jack-booted thugs"), which only annoys them further, of course. (Maybe one of the cops is the guy whom Axel Foley tormented in "Beverly Hills Cop.") Rudy gives up nothing. They try asking around campus (students are starting to trickle back for the fall semester), but it's a pretty left-wing student body and the feds are harassed, hindered and verbally abused as they go around campus. Nobody's talking.

The group meets at the Paramount as planned. They all come into the lobby from different entrances at about the same time. They're looking fabulous, having used the time in New York to do a little shopping, and the music is great—DJ Spooky is spinning from the balcony upstairs. They sit down at a table at the Whiskey. No one wants to go first, but everyone is agreed: the spree will continue for the big heist at the Sony multiplex, and that will be the end. The new Spielberg (or whatever) movie is opening, and it's a New York-centric movie, so the take should be enough to finance their goals despite the Caymans setback. They do a round of shots, get rooms, and the two couples go upstairs to raucously screw—Daniel is cured (subplot climax).

They spend the next couple of days scouting the location and prepping for the big move on Sony Lincoln Square. They're mostly relishing their old roles; Casey acquires equipment, Hank plans the getaway (the most complicated part given Manhattan traffic), Daniel deals with the post-getaway getaway, i.e. getting them all as far away from New York as quickly as possible; Jen scopes the scene. She, however, seems less than enthusiastic about the whole thing. The others privately express their concern about her behavior.

Jen meets with Harvey Keitel. She is cooperating as agreed. Convincing him that Daniel is a head-case and there might be a

considerable firefight if he tries to bust them at the theater, she shows him a copy of Hank's map of their getaway route. He will arrange an ambush-blockade along the route.

Herb Greer is also in New York, for a meeting with the studio heads and Jack Valenti (in Sumner Redstone's private dining room at the Viacom Building). They discuss the box office: this summer's total was lower than last summer's until the spree started getting major media coverage, at which point the numbers exploded. The last two Sundays there have been no robberies, and last weekend the nationwide totals dropped sharply. The implication is clear: the robberies are to the advantage of the studios, and they want them to continue. Their relative loss is minimal, and the theaters are insured anyway; one of the studio heads even says they might be able to write off the losses or count them against point-participation. But in any case, the longer the spree continues the better. Herb Greer is instructed to get in Harvey Keitel's way as much as possible without outright sabotaging the investigation.

At the hotel, Daniel walks in on Jen on the phone. She hangs up suddenly and he asks whom she was talking to. She is cagey and changes the subject.

CLIMAX

The final robbery. Casey watches the door from just inside, and gags and restrains the security guard; Daniel does crowd control upstairs; Hank deals with the manager (there's a good \$200K in the safe); and Jen waits in the car on the curb outside (she's forced to wait across the street because the theater is on the east side of the street and Columbus is one-way going south). A cop comes by and tells her to "move along." She argues, but what's the point in arguing with NYPD? Casey sees Jen leaving and freaks. She doesn't see the cop and thinks Jen is flipping on them. We have our suspicions too. But Jen dutifully goes around the block—then gets stuck behind a street cleaner. The other three run out of the theater, Casey explaining what happened, the boys having a fit. Finally, Jen turns onto the block. The cop who hassled Jen is in Gray's Papaya eating a hot dog and reading the sports page of the *Post*. Daniel almost gets hit by a bus crossing the street. They pile in and speed off.

It's past midnight and traffic is minimal. The three on the inside demand of Jen what happened. She explains and they think they are out of the woods. But Harvey Keitel is waiting with a SWAT team and a barricade on 11th Avenue at the entrance to the Holland Tunnel. However, the group is going north—Jen has double-crossed him. They switch vehicles in Harlem. Cut to Harvey Keitel looking at his watch, with Herb Greer hovering obnoxiously beside him, barely containing his joy that they're getting away. Cut to a helicopter shot of the car crossing the George Washington Bridge. The lights on the suspension cables twinkle romantically. As the camera rises, the headlights of our protagonists' car get lost in the crowd of vehicles heading west.

RESOLUTION

Casey voices-over scenes of what she describes: They went back to school for their senior year, anonymous as ever. Except for following a few copycat crimes that they regarded as cheap imitations, the media hype died down when the robberies stopped. The Supreme Court overruled the Treasury Department's freezing of the Cayman Islands bank's assets, and the four got their money. After graduation, they pursued the dreams the robberies had financed: Jen is seen sitting in first class on a Swissair flight to New Delhi. Pan over to Daniel in the seat beside her. They clink champagne glasses. Daniel is deferring a year at UC-Berkeley law school, where he plans to repeal its ban on affirmative action, while Jen studies yoga in India. Casey and Hank get a house with a pool in Laurel Canyon; Hank works in the mailroom at William Morris, Casey writes a book. It gets published anonymously, optioned, and becomes the movie we're watching. Herb Greer gets the empty production-chief spot at Disney. Harvey Keitel busts the copycats on their second try and is promoted to head of the X-Files; one of the people he busts is the John Wayne who surprised Jen and Casey, and another is the racist who dissed Daniel. They get convicted of all the robberies, and are put on a chain gang breaking rocks in Mississippi. Knowing these are the wrong people, Harvey quits the FBI in disgust and embarks on a personal journey, moving to California, growing a beard and going vegan. One day he walks into Jen's yoga studio (with his own mat) in San Francisco. They acknowledge each other in the traditional way: palms together at the chest with a slight bow/nod. He reminds her that the statute of limitations on armed

robbery is five years. “But then you’d have to find a new yoga teacher,” she replies. They smile at one another. Fade out.

1) What’s the point?

So disconnected from reality they need to do something jarring.

Theme: Am I alive?

2) why do we care about these characters? Selfish, childish. Should each have a problem that is typical for teenagers that we watch them work thru. Their arcs aren’t really arcs. Recluse child of divorce, self-destructive, searching for someone to love him. By end he’s healed so he’s calmed down, given himself to someone

3) why are they robbing these places, robbing in general? Cuz they don’t feel alive? Cuz one of them really needs \$ badly cuz they’re in trouble? Fucked-up disaffected kids, needs to be plausible—a dare? Physical intimidator guy pushes them? Once they start, why do they continue? One is \$500K in the hole to a bookie & is gonna get whacked, you know why they keep going. Why continue w/ theaters once attn is on theaters? Revenge against theater owners? More plausible reason

key thing is the kids. Understand logic a little better. Something to more plausibly put them on this path & keep them there.

JEN: how demo that she’s a raging capitalist living in a liberal spiritualist’s body? Her mom is Mommy Dearest, tells her she has to maintain fitness cuz she’s not that cute. Goes on spree cuz she thinks it’ll break the curse of being unhappy w/ looks.

What I have as her arc is more plot attention. Arc is, she has bad self-image, fears she’s turning into her moher, everything she does is to feed her narcissitic machine. Goes from self-destructive narcissiits to loves her own flaws, feels pretty in the end.

DANIEL my arc also plot descr. He’s an enabler? Parents are straight Uncle Toms, wants some dysfunction, danger. Been perfect guy whole life & is gonna be imperfect for once

Key fear of 20-22-y-o: what the hell am I gonna do w/ my life? Do I wanna marry this woman? Who am I, graduating from college &

have no sense of self? I'm turning into my parents?

Gonna lose scholarships
In group therapy together
In medical trial for anti-depression

Someone says to others: (trailer moment): convincing others why to do it. You haven't lived, that's why we're depressed.

Just normal kids, kids you'd never pull from the lineup. They're normal kids but this summer you're gonna see them do something completely abnormal .

Who are the actors?

What's the dynamic b/t these people? Why do they hang out together?

This is so fucking stupid these questions are lame they're trying to make this into some fucking cheese.

HANK quiet, reserved guy who's really the instigator. Looks like scrawny pansy, in fact he's sick fuck? What's his trip. How's he part of the group. How's he, if it is he, be the match that sets them off? Has to inspire them somehow.

CASEY sounds selfish. Don't care if she gets money to complete her art project. They don't all need collective stake, but her reason is weird indulgence. What's her relationship like w/ Hank? Total shit? Abusive & destructive cuz no one is getting what they want? At end they finally break up?

Their awareness of their celebrity & the statement it turns out making; how onto it are they at the beginning, how aware, how much admitting it; how does it change as things progress; could be argument for continuing/quitting. This is gonna get us caught/this is gonna make us famous. We have to make the statement/we've already made the statement.

Harvey Kietel doesn't follow thru on the arc promised for him. How demo plotwise his growing admiration.

Name for the group in media: blockbuster-busters or whatever.

Perhaps options get laid out early: Hank's got the big plan, others disagree but he is tyrannical. As they're going, it turns out others' ideas were the smart ones. Give the blueprint, watch it diverge.

Act 3 HK apprehends Jenn; how & why doesn't she rat him out right away. What is it about her that makes her willing to play him down the line. Her arc has to make it believable that being face to face w/ HK is her moment of truth. She makes her decision w/ HK in her face, but we don't know what it is yet.. seed of moral dilemma has to be planted early so we can see why she would go one way or the other.