



SCRIPT FACING PAGE TWO LOVERS

Slate	Description	CR	SR	Take #	Time	Lens	Ft	T	LH	Dist	Comments
108	Wide Gold Coast Cleaners 180	X16	20	1	0:52	36	85/N9		36		-too sunny
108A	Sticks, wide frontal Gold Coast Cleaners Sticks, wide frontal Gold Coast Cleaners -- too sunny? No LNRD in shot.	X16	20	1	1:15	120	pola/ 85/N9		120		OK-ok too sunny?
108B	Sticks, med BKG cutaways wide	X17	20	1	0:41	25	85		25		-ok
108C	CU racks move	X18	20	1	0:16	50	0		50		-ok
		X19	20	2	2:29	(2) 75			(2) 75		(Take 2) FAV-
108D	CU woman presses shirt on dummy	X19	20	1	2:09	50			50		-FAV
X108	Dolly, wide boom up till cut	A289	65	1	1:18	22	1/4bpm ,85	5.6	22	8'	FAV-the one.

Sample Form



SCRIPT FACING PAGE

TWO LOVERS

Slate	Description	CR	SR	Take #	Time	Lens	Ft	T	LH	Dist	Comments
110	MED WIDE MTR towards M.Cohen MED WIDE MTR toward Michael Cohen	A12 A12 A12 A12 A12 A13	3 3 3 3 3 3	1 2 3 4 5 6	2:48 2:45 3:20 0:52 5:22 4:10	25	85/N6	2.8/4	25	15'	NG-NG don't use w/robe (Take 2) NG-NG glasses come off this take (Take 3) -dialog flubs glasses stay on. (Take 4) BSF-sun leaks in NG CAM (Take 5) -dialog flubs ok for top only (Take 6) -okay heavy improv (chair in odd position)
110A	clean mcu MICHAEL COHEN	A13 A13 A14 A14 A14 A15 A15	4 4 4 4 4 4 4	1 2 3 4 5 6 7	3:03 5:32 5:12 3:23 2:46 5:25 5:26	40	85/N6	2.8	40	59"	OK-nice open angrier - heavy improv must transcribe (Take 2) FAV-heavy improv must transcribe (Take 3) FAV-nice bit in middle "where you and I meet" (Take 4) FAV-FAV heavy improv must transcribe (Take 5) FAV-heavy improv? (Take 6) FAV-big improv "It takes balls" (Take 7) FAV-big improv
110B	mcu M.COHEN dolly in to map	A15 A15 A16	4 4 4	1 2 3	1:43 2:14 1:23	40	85/N3	2.8&2/3	40	63"-43"	OK-move? (Take 2) -ok move? (Take 3) FAV-Last time fav
110C	clean mcu LEONARD	A16 A16 A17 A17 A17 A17	4 4 4 4 4 4	1 2 3 4 5 6	Cut Cut 4:01 3:49 1:00 6:52	40	85	2.8&1/3	40	7'-5'	NG-NG BKG door closed (Take 3) OK-heavy improv key bits marked. (Take 4) -nice tilt down to bag ring (Take 5) -plate with door open for roscope see notes (Take 6) -okay bits, lots of improv,

Sample Form

108 108A 108D X108
wide wide wide wide

108B
med

108C
CU

YELLOW

110A:2
F: Good
T: good I've been running around alot
110:1,5
F: Good
T: smells just like my fathers. Every dry cleaning place smells the same.
X108:1
F: Good
T: Wow that's really good.
110:4
F: Terrific
T: How you doing
110A:1
F: Terrific. Terrific
T: I'm fine. How's your father.
110:3
F: I
T: My daughter is very interested in you and I like your parents very much (improv)
110A:1
F: I
T: I got to things in the world that are very important of me. My business and my daughter.
110A:7
F: I
T: This business is my
110:5
F: I w
T: So I'm going to direct here.
110A:5
F: I
T: I'm going to be direct with you....
110A:3
F: I
T: My daughter is crazy about you...
110A:3
F: I don't think so
T: absolutely not.
110A:5
F: I don't think so
T: Well I have fucked up before but I don't think that's going to happen anymore.
110C:4
F: I don't think so
T: no I'm not.
Omitted In: 110:1
ing
110:1 110A:2
F: Because you care about your business, and you want this merger with my father to go well
T: I have an idea
110A:1
F: well
T: and want this business to thrive. t

EXT. GOLD COAST CLEANERS - DAY

Leonard eyes the outside of the place for a beat, then walks into the cleaners.

INT. GOLD COAST CLEANERS - DAY

Leonard goes to see Michael Cohen, seated towards the back and up a small flight of stairs, in an office.

INT. OFFICE

Michael Cohen is seated behind his desk.

MICHAEL COHEN
Leonard. Sit down.

Leonard does just that, PLACING HIS CARTIER BAG next to his chair on the floor.

MICHAEL COHEN
How you been?

LEONARD KRADITOR
Wow that's really good.

MICHAEL COHEN
Terrific. Terrific... Listen, uh... I wanted to sit down with you today, talk about some things. All right?

LEONARD KRADITOR
Okay.

MICHAEL COHEN
I wanna ask you a questions here. (beat) Are you a fuck-up?

LEONARD KRADITOR
(thrown) I don't think so.

MICHAEL COHEN
You understand why I'm asking you that, right?

LEONARD KRADITOR
Because you care about your business, and you want this merger with my father to go well.

110
wide

110:6 110A:3,4,5,6,7 On:
you
shakes
110:8,4 Before: LEONARD
KRADITOR
Leonard sits
110:5,6 On: today
leans in
110A:4 On: today
michael leans back
110:2 On: things
glases off rh onto desk

110 X108
wide

110A 110B 110C

PINK2

MICHAEL COHEN
That's right. It's important to a lot of people.

LEONARD KRADITOR
I'm aware of that.

Michael leans forward.

MICHAEL COHEN
Listen, that's a helluva location your father's got out ther and we're gonna be in that space soon. When that happens, I want you to know there could be an opportunity for you. Do you follow?

LEONARD KRADITOR
I do.

MICHAEL COHEN
Good. Because it could be a terrific thing for you, for your future. I you apply yourself

Michael points to the CARTIER BAG on the floor.

MICHAEL COHEN
What do you got there?

LEONARD KRADITOR
(tense; clears his throat)
It's, it's a present. For a friend.

Michael laughs. Then:

MICHAEL COHEN
Uh-huh...
(beat)
Well, I'm gonna see you tonight right? We're all gonna stop by your parents' for New Year's. You can talk to Sandra. Tell her we met, had a discussion.

LEONARD KRADITOR
Okay...

MICHAEL COHEN
Good...

Just then a YOUNG MAN comes over:

On: Listen
lean in

110:3 On: do
Leonard fiddles with thing

On: yourself
Michael leans ack

110A:4 On: Uh
I'll keep your surprise.

On: Well
Michael elbows on table.

110:6 On: Okay
shake, Leonard stands.

110A:7
F: Listen
T: I wouldn't let my daughter marry anyone stupid..
110:5 110A:1
F: location
T: that we're going to move into as our 7th store.
Omitted In: 110:1
father's
Inserted On: gonna In: X108:1
LEONARD KRADITOR
Screw dad I'm leaving.
110A:3
F: for you
T: a fresh start for you and Sandra
110:5
F: Do you follow
T: A kid's got to start thinking about his futher
110A:2
F: Do you follow
T: somthing for the rest of your life.
110:3
F: do
T: know
110A:3
F: for your future. I you apply yourself
T: for both of you.
110A:4
F: yourself.
T: because this merger is just not important to you or me but to a lot of people.
110A:1
F: What do you got there
T: What's in the bag.
110A:4
F: It's, it's a present. For a friend
T: It's a surprise.
110C:3
F: present
T: gift for someone...It's a surprise.
110:2
F: Uh-huh
T: I won't ask anything more about it
110:3
F: We're
T: omit flips
110A:2
F: we met, had a discussion
T: that we spoke that we reached an agreement. Can you do that?
110A:1
F: Okay
T: yes I understand Mr.
110A:4
F: Good
T: You do like me.

110 X108
wide

110A110C
MICU MICU

OLD MAN
Mr. Cohen, you want your lunch now?

MICHAEL COHEN
Yeah--thank you...
(beat)
Give Leonard a menu, let's get him something...

110:1
F: Mr. Cohen, you want
T: Mr. Cohen it's almost noon you want
110:1
F: thank you
T: Veal Parmigiana thank you.
Inserted On: Giv In: 110A:1
LEONARD KRADITOR
Leonard w

111 111A 111A
wide wide wide

111 EXT. CONEY ISLAND AMUSEMENT PARK - MAGIC HOUR

Jose is here, smoking, watching the carts. Leonard approaches, holding the Cartier bag.

111

JOSE CORDERO
My man! I knew you'd come back!
(as Leonard approaches)
I was lookin' for you. I got some good odds on the Timberwolves--

Inserted Before: JOSE CORDERO In: 111:3
LEONARD KRADITOR
What the fuck are you doing?

LEONARD KRADITOR
I just come to say goodbye, Jose.

JOSE CORDERO
(shocked)
Goodbye? Where you goin'?

LEONARD KRADITOR
I'm goin' to California. With my girlfriend.

JOSE CORDERO
Wow... Oh man, that's cool. I never been to California. I went to Florida once, to see my cousin-- we went to Epcot.

LEONARD KRADITOR
(gets emotional)
Anyway... I saved up enough for the trip because of you.

JOSE CORDERO
Hey, man--I just laid down the bets. And I made a few dollars too, riding on your coattails. Tell you the truth, I ain't never seen anyone as lucky as you.

Leonard shrugs. Then, even more emotional:

On: Anyway
hug

On: Hey
hug