

46 CONTINUED:

46

Then, slowly, Shane starts to walk Carmen backward, never once breaking from the kiss, using the kiss to guide her across the kitchen, into the hallway, down the corridor, each of them holding her wine glass out to the side to keep from spilling. They arrive at Shane's bedroom door.

(Note: This will be the longest kiss in cinema history, topping the Jane Wyman kiss of 3 minutes & 30 seconds from YOU'RE IN THE ARMY NOW by at least two seconds.)

*
*
*

47 INT. JENNY'S/SHANE'S HOUSE - SHANE'S ROOM - CONTINUOUS

47

Shane and Carmen move into the room, still never breaking from the kiss. Shane closes the door behind them, propels Carmen to the bed. She takes the wine glass from her hand and, still kissing her, blindly places both glasses on the platform by the bed. With both hands now free, but still kissing, she eases Carmen down onto the bed, Kissing, ever kissing, she moves on top of her, takes her in her arms, presses her body into Carmen's. They move together, still kissing.

*

48 INT. BETTE & TINA'S HOUSE - LIVING ROOM - NIGHT (N3)

48

Bette is in the tank with Tina, holding her from behind as Tina has another contraction.

DAVINA
(to Bette)
Why don't you check to see?

St. Sebastian
ooo 2pgs

Bette reaches down under the water, between Tina's legs.

BETTE
Oh my god. I feel something.

Revised

Davina comes to the tank with her stethoscope, examines Tina. She smiles.

DAVINA
The baby's head is crowning.

1/2

49 INT. WAREHOUSE - NIGHT (N3)

49

*

Jenny sits with a group of her new friends, watching as ST. SEBASTIAN lets one of the TG girls etch a deep cut across his chest. He's getting a cross carved into his body. They're all discussing, the tone conversational and friendly and natural.

(CONTINUED)

49

CONTINUED:

49

Start →

ST. SEBASTIAN

I started cutting myself as a teenager. It made me feel good. It took me away from my life.

JENNY

What were you getting away from? What happened to you?

ST. SEBASTIAN

Religious fanaticism. My parents were Pentecostal freaks.

End →

TIME CUT:

50

INT. WAREHOUSE - LATER

50

*

The TG cutting artist is almost finished doing a drawing on the back of an ██████ GIRL. The cutting is a childlike drawing of a house, a mom and dad, two kids, a dog.

██████ GIRL

Incest.

TIME CUT:

51

INT. WAREHOUSE - LATER

51

*

The woman strung up as JESUS Christ looks down at Jenny.

JESUS

Constant beatings.

TIME CUT:

52

INT. WAREHOUSE

52

*

Cameron and Emile, entwined, indeed strapped together such that their flesh is almost pierced by leather binding.

EMILE

Absence.

CAMERON

Neglect.

2/2

52A

INT. JENNY'S/SHANE'S HOUSE - SHANE'S ROOM - LATE NIGHT (N32A)

Shane is on her back, naked, holding onto the headboard behind her head. Move down slowly until we see Carmen's head between her legs. Carmen looks up at Shane. Whispers.

(CONTINUED)