

gc

#33510

NIGHT GALLERY

"THE CLASS OF '99"

CAST

PROFESSOR  
TEMPLETON  
McWHIRTER  
WHEETON  
JOHNSON  
POHLMAN  
EVANS  
BRUCE  
HOGAN  
CLINTON  
BARNES  
GOLDMAN  
ASSISTANT I  
CHANG  
FARBER  
PETERSON

SETS

INTERIOR:

CLASSROOM  
AUDITORIUM

NIGHT GALLERY

"THE CLASS OF '99"

FADE IN:

1 EXT. COLLEGE CAMPUS - LONG SHOT - DAY (STOCK) 1

Favoring the complex of concrete and glass buildings arranged around a large mall. There are distant chimes and equally distant a cappella voices singing a traditional college song.

DISSOLVE THRU TO:

2 INT. CLASSROOM - FULL ESTAB. SHOT - DAY 2

A large amphitheatre-type room with graduated benches looking down at an instructor's diadem. The room is filled with perhaps fifty young men and women sitting there, conversing quietly.

3 FAVORING A CLOCK 3

on the wall as it hits "10:00." Camera pans down, the voices dying off as a Professor and Two Other Men enter the room through the lower door, move to the diadem and face the students. The Professor puts on glasses, takes a large manila folder from one of the other men, opens it, starts to spread sheets of paper out in front of him in some special order. He then looks up and, with a frosty professorial smile, peers over his glasses at the audience.

PROFESSOR

Well, good morning, young ladies and gentlemen.

(takes out a pocket watch, looks at it briefly, lays it in front of him)

This is a rather anointed day at our University -- the occasion of the oral section of your final examination.

There is a murmuring from the audience.

4 HIGH ANGLE - LOOKING DOWN ON THE WHOLE SCENE 4

The most definitive description would be - normality. Beyond a certain predictable tensing up on the part of the class, it's like a small cameo of the academe as played out for hundreds of years.

## 5 THE PROFESSOR

5

his two assistants standing behind him. As he speaks, he looks down at his notes:

## PROFESSOR

Let me review briefly our procedure. I will direct random questions to various of you and will grade you immediately. Keep in mind, however, that the question may be repeated at any time to someone else.

(again the frosty smile  
as he looks up)

Needless to say, I wish you all very good luck. It is the hope of the University -- its faculty -- its administration -- that this class of '99, already so scholastically distinguished, continue its extremely high level of performance in this, the final examination. And with that, ladies and gentlemen, we shall begin.

An assistant hands him another manila folder which he opens, studies briefly.

## 6 THE STUDENTS

6

in rapt, silent attention.

## 7 PAST STUDENTS TO PROFESSOR

7

## PROFESSOR

General heading -- Science. Sub-heading -- Propulsion. In the middle of the thirteenth century, a scientific work appeared in the Greek language written by Marcus Graecus. Annotate this work for me, please --

(consults roster)

Mr. Templeton.

## 8 REVERSE ANGLE

8

as Templeton rises to his feet.

## TEMPLETON

The publication in question was an extract from the works of Albertus Magnus and Roger Bacon.

CONTINUED

8 CONTINUED

8

PROFESSOR

Mr. McWhirter. Roger Bacon was called what?

MCWHIRTER

The English Powder Monk.

PROFESSOR

Miss Wheeton. This work is now available in what language and how is it identified?

WHEETON

It is available in a Latin translation. Its sub-title: "Lieber Ignium A.D. Zomburendum Hostes."

PROFESSOR

The names of four men in the past three centuries whose experiments have related to Propulsion. Mr. Johnson.

Johnson, a tall, nervous-looking student, rises.

JOHNSON

Sir William Congreve, William Hale, Dr. Robert Goddard --

He closes his eyes, ponders, sweats. Camera moves slowly in for an extreme closeup during the following:

PROFESSOR'S VOICE

A fourth name?

JOHNSON

(looks up, eyes glazed)

C...C...

PROFESSOR'S VOICE

A shining body of water... of the Spanish affirmative. Can you proceed, Mr. Johnson?

Johnson half closes his eyes in the last desperate struggle for recall, then he looks up, anguished.

JOHNSON

It's a name with two initials.

Camera shifts, pans the faces of the other students who look rigidly forward.

9 THE PROFESSOR

9

We see him scratch out a name on the roster sheet.

PROFESSOR

That will be all, Mr. Johnson.

10 FAVORING JOHNSON

10

who stands there, head down, motionless. The Professor looks up, raising his voice slightly:

PROFESSOR

I said that would be all, Mr. Johnson.

JOHNSON

(looks up; in a soft  
voice which carries  
over the silence)

Part of my answer was correct.

PROFESSOR

I'm sorry -- what was your point?

JOHNSON

I said part of my answer was correct.  
I gave three names.

PROFESSOR

(nods amiably)

Yes, Mr. Johnson -- you gave three  
names. I asked for four.

JOHNSON

(desperation showing)

I gave you three out of the four.

The Professor studies him, takes off his glasses.

PROFESSOR

Three out of the four, Mr. Johnson,  
is inadequate.

11 ANOTHER ANGLE - FAVORING THE STUDENTS

11

as if by effort, they stoically refrain from looking at either principal and, at this moment, we get the first sense of "tilt" in what is being played out; a preliminary suggestion that we are observing an upper strata of something that goes much deeper and is notably far from the norm.

CONTINUED

11 CONTINUED

11

PROFESSOR

Perhaps you didn't hear me, Mr. Johnson. You've been told to sit down.

JOHNSON

(the same still desperate little voice)

That's not fair --

The Professor dons his glasses, still altogether amiable.

PROFESSOR

I'm sorry. It's not what?

JOHNSON

I gave you three out of the four --

PROFESSOR

(interrupting him)

Indeed you did. You gave me three out of the four and I told you that was inadequate. You proved by your answer that you were incompetent. You're proving now, by your behavior, that you are even less responsive to authority than you are to the scholastic criteria established for graduation.

(again removes glasses; the amiability departs; his voice is cold and caustic)

Well, Mr. Johnson -- will you sit down -- or shall I ...

12 CLOSEUP - JOHNSON

12

his eyes wide with fear, his voice a frantic shout:

JOHNSON

No, sir -- please. No, sir --  
(then, very softly)  
I'll do as I'm told.

He slowly sits down, lowers his head, stares at the floor.

13 THE PROFESSOR

13

who smiles again, looks around the room.

CONTINUED

13 CONTINUED

13

PROFESSOR

I apologize for the delay. Now let us continue.

(a beat)

Mr. Pohlman. The fourth name, if you will.

14 POHLMAN

14

POHLMAN

C.N. Hickman.

15 FULL SHOT - THE SCENE

15

PROFESSOR

The portion of the Newtonian theory most relevant to Propulsion. Miss Evans.

EVANS

To every action on any object, there is an equal opposite reaction on some other object.

PROFESSOR

Mr. Bruce. Given "M" as the mass of a rocket and "V" as the velocity, continue that equation.

BRUCE

The equation as follows. Exterpolated, "M" would also be the mass of the propellant and with "V" as the velocity, the equation would read  $V$  equals  $V \text{ LOGe}$ .

PROFESSOR

(grudgingly)

Very good. Mr. Hogan -- would you agree with this equation?

HOGAN

It would be reasonably accurate for rockets where large "M" is not more than fifty percent of small "m".

16 THE PROFESSOR

16

as he checks the stop-watch, makes some notations on the roster sheet, then reaches for another manila folder handed him by one of his assistants.

CONTINUED

16 CONTINUED

16

PROFESSOR

We'll move now into the Behavioral Sciences.

(again the glasses go off, then on; looking up, studies class)

As you know, ladies and gentlemen, this is perhaps the most integral and, indeed, the most important facet of the University curriculum. Your capacity to function in society and to contribute are of the essence. Now, Mr. Clinton -- in the area of social interrelationships, a hypothetical case. Look to your left, please. The young man in the blue blazer.

17 FAVORING CLINTON

17

who looks toward another student across the aisle: Barnes, a black student.

PROFESSOR

The hypothesis as follows. Mr. Barnes is in competition with you for an extremely important professional position. Mr. Barnes, you are aware of the competition. You are mutually aware of one another as personalities. Now, Mr. Clinton, first of all, describe Mr. Barnes for me.

CLINTON

About five foot eleven. Approximately one hundred and eighty pounds.

PROFESSOR

His age?

CLINTON

(shrugs)

Maybe twenty...twenty-one.

PROFESSOR

Look at him now...is there any other salient feature which you might consider relevant?

CLINTON

(in a flat voice)

He's black.

CONTINUED



17 CONTINUED

17

PROFESSOR

So, being black, he may pose a special problem.

(as Clinton nods)

What kind of special problem might you anticipate?

CLINTON

Pushy...aggressive.

PROFESSOR

Anything else?

CLINTON

Possibly inferior.

(looks toward Barnes)

Being black, he might be inferior.

PROFESSOR

So we have Mr. Barnes over there as an irritant...a possible block to your ambitions...an inferior man trying to usurp your superiority.

(a beat)

What would you do to a man like that, Mr. Clinton?

CLINTON

On the primary emotional level --

PROFESSOR

That's all I want from you now -- a reaction on the primary emotional level.

CLINTON

(tonelessly)

I'd slap him.

PROFESSOR

(nods)

Quite correct. You'd slap him.

(looks toward Barnes)

Do so, Mr. Clinton.

CLINTON

Yes, sir.

18 FULL SHOT - THE SCENE

18

Clinton turns, moves down the row of seats to the aisle, reaches Barnes, looks down at him.

CONTINUED

PROFESSOR

Rise, if you will, Mr. Barnes.

Barnes rises, faces Clinton who hauls off with an open-palmed blow that comes up from the floor. It almost knocks Barnes off his feet. He recovers, stands there, his face a flat mask revealing nothing.

PROFESSOR

All right, Mr. Barnes. Describe the gentleman who just slapped you.

BARNES

Five-foot-nine. One hundred and fifty pounds. Twenty-one years of age. Blonde hair.

PROFESSOR

Complexion.

BARNES

White.

PROFESSOR

A Caucasian.

-BARNES

(nods)

A Caucasian.

PROFESSOR

Primary emotional level again, please -- a reaction.

BARNES

Bigoted. Aggressive. Pre-set prejudices. Illogical attitudes.

PROFESSOR

(nods)

And your response to him?

BARNES

Slap him back.

PROFESSOR

Do so, if you will.

Barnes turns and hits Clinton. The blow is delivered with such stunning force that Clinton is knocked off his feet and tumbles down at least five steps. He slowly gets to his feet, goes back up the steps to stand opposite Barnes. Throughout all this, the entire class onlooks with no visible reaction to the proceedings.

CONTINUED

18 CONTINUED - 2

18

PROFESSOR

All right, gentlemen. Independently, please -- a reaction to what you have just done.

CLINTON

Satisfaction.

PROFESSOR

And you, Mr. Barnes?

BARNES

Satisfaction.

PROFESSOR

All right, gentlemen...take your seats.

The two men return to their desks and sit down quietly. The Professor looks down at his roster, looks up again.

PROFESSOR

Miss Peterson.

19 FAVORING PETERSON

19

who rises.

PROFESSOR

In the area of stimuli to subconscious hostility, look around the room, if you will, please. Pick a subject whom you instinctively respond to in a primarily negative way.

Peterson looks around the room. Camera follows her gaze, settling on another girl, Farber - an absolutely stunning, mini-skirted blonde - very chic.

PETERSON

Joanne Farber.

20 FULL SHOT - THE SCENE

20

PROFESSOR

Stand, if you will, Miss Farber. Face Miss Peterson.

The blonde rises, turns toward Peterson.

PROFESSOR

Association, Miss Peterson.

CONTINUED

PETERSON

Well-dressed...obviously wealthy family...social register...that kind of thing. Debutante type. Tends toward snobbery.

PROFESSOR

The source of the hostility. Relate, if you can.

PETERSON

My...my family. Southern Pennsylvania. Father dead. Mother uneducated. Many brothers and sisters. Very poor. No...no social distinction at all.

PROFESSOR

(nods)  
Proceed then.

Peterson sidesteps her way down and in front of the row of seats across the aisle to Farber. She looks at a large gold pendant hanging around the girl's neck, reaches out and rips it off, looks down at it clutched in her fist, then suddenly flings it across the room where it lands on the floor near the Professor. He looks at it briefly, then up and across at Farber.

PROFESSOR

Miss Farber -- a reaction, please.  
(as Farber turns  
toward Peterson)  
Hostility source first.

FARBER

White trash. Ignorant. No...no graces. Envious. Money conscious. Social climber.

PROFESSOR

Proceed then.

Farber deliberately walks past Peterson, goes down the steps, picks up the pendant, carries it back up the steps over to Peterson, lifts up one of Peterson's hands, shoves the pendant into it, then spits in her face. The class stares at this entire episode emotionlessly. The Professor, his voice flat and bland, murmurs:

PROFESSOR

Take your seats, please.  
(consults roster;  
eyes narrow)  
Mr. Goldman.

21 FAVORING GOLDMAN

21

a spare, dark-haired kid who rises near the front row.

PROFESSOR

The hypothesis as follows. A society  
made up of your kind...and an enemy.  
Pick out a potential enemy, please.

Goldman turns very slowly to survey the room behind him.

22 GOLDMAN'S POINT OF VIEW - THE LAST ROW

22

An Oriental student named Chang sits in the aisle seat.

23 FULL SHOT - THE SCENE

23

GOLDMAN

William Chang.

PROFESSOR

Stand up, Mr. Chang.

Chang rises. Goldman is in the f.g. The Professor's voice  
now takes on a softer tone, almost suggestive:

PROFESSOR

How do you view a possible relation-  
ship here, Mr. Goldman?

GOLDMAN

No possibility of a relationship.  
A question only of survival.

PROFESSOR

Mr. Chang or you?

GOLDMAN

(nods)  
One or the other.

PROFESSOR

(almost a whisper)  
And how would you translate this  
into a form of action?

24 CLOSE SHOT - GOLDMAN

24

who turns and looks toward Chang.

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25 CLOSE SHOT - CHANG 25  
who stares back at him.

26 HIGH ANGLE - LOOKING DOWN 26

GOLDMAN  
(in a soft voice)  
Kill him.

PROFESSOR  
A little louder, please, Mr. Goldman.  
I'm not sure I heard you.

GOLDMAN  
(voice now over-loud)  
I'd kill him. I'd have to kill him.

27 FAVORING THE PROFESSOR 27

who nods, looks over his shoulder toward one of his assistants who reaches into a briefcase, takes out a gun, hands it to the Professor who puts it down on the table.

PROFESSOR  
The modus operandi, Mr. Goldman.  
Proceed, if you will.

Goldman steps out into the aisle, moves to the table, picks up the gun, turns, faces the class. He starts slowly up the steps, gradually lifting the gun high so that it's pointing straight ahead of him.

28 CHANG - GOLDMAN'S POINT OF VIEW 28

as he looms up larger and larger with Goldman's walk toward him.

29 PAST CHANG TO GOLDMAN 29

Goldman now points the gun directly into Chang's face. Over Goldman's shoulder we see the Professor in the b.g.

PROFESSOR  
All right, Mr. Goldman. Proceed.

Chang stares directly into Goldman's face and Goldman returns the stare. Angle slowly tightens on the gun as we see the safety catch released and Goldman's index finger starting to squeeze the trigger.

30 INTERCUT - SERIES OF CLOSE SHOTS 30  
 thru  
 33 Chang, Goldman, the students, and finally the Professor. 33  
 For the first time, we see the flicker of emotion on his face.

34 EXTREME CLOSEUP - THE GUN 34  
 as the trigger is squeezed off.

35 THE GLASS DOOR 35  
 behind Chang as it explodes into shattered, cascading glass.

36 TWO SHOT - CHANG AND GOLDMAN 36  
 The latter slowly lowers the gun, stands there silently with his head down.

## PROFESSOR'S VOICE

Mr. Goldman.

. (no response; louder)

Mr. Goldman!

Goldman lifts his head but does not turn. Camera shifts slightly, bringing the Professor into view.

## PROFESSOR

You deliberately missed, Mr. Goldman.  
 You did not kill the enemy.

## GOLDMAN

(softly)

No, sir.

## PROFESSOR

I didn't hear you, Mr. Goldman.

## GOLDMAN

I deliberately missed him, sir.

## PROFESSOR

Why, Mr. Goldman?

## GOLDMAN

I...I can't say.

37 REVERSE ANGLE - PAST THE PROFESSOR TO GOLDMAN AND CHANG 37  
 The Professor comes out from behind the lecturn to stand at the foot of the stairs.

CONTINUED

37 CONTINUED

37

PROFESSOR

You can't say, Mr. Goldman? Was that what I just heard? Reflect a moment, if you will. Explain to me why you failed to kill the enemy.

GOLDMAN

(very softly)

I'm not sure...I'm not sure he is the enemy.

PROFESSOR

(pouncing on every word)

You are not sure that he is the enemy?

Goldman starts to walk slowly down the stairs.

GOLDMAN

He's not the enemy.

GOLDMAN

(pauses half-way down, looks back toward Chang, then to the Professor)

He's not the enemy. I can't just... just kill without knowing why I'm killing...or who I'm killing...I just can't do that. I mean...I can't deliberately take a gun --

38 THE PROFESSOR

38

with his assistants behind him looking on tensely.

39 THE CLASS - FROM THE PROFESSOR'S POINT OF VIEW

39

For the first time, there is a murmur of reaction.

40 FAVORING THE PROFESSOR

40

His eyes dart left and right. He's conscious of the reaction. He turns abruptly toward one of his assistants, snaps his fingers, barking in a terse, high, brittle voice:

PROFESSOR

He's infecting the others. Deactivate all of them!

Angle widens slightly as an assistant moves to a panel of buttons behind him, flicks three switches, then turns.



## 41 SERIES OF SHOTS - THE STUDENTS 41

thru  
46

The classroom lights dim briefly. There's a loud electronic hum. Goldman stops abruptly on the last step and freezes, one foot in the air. Each of the other students likewise freezes in whatever he or she is doing.

thru  
46

## 47 BACK TO PROFESSOR AND HIS ASSISTANTS 47

PROFESSOR

(grimly)

Unusual...

ASSISTANT I

Sir?

PROFESSOR

Unusual to find such total resistance.

ASSISTANT I

Unusual, sir, and unpleasant.

He looks questioningly at the Professor whose narrowed gaze pans the classroom.

PROFESSOR

Give me selective control over here.

Assistant I moves back over to the panel, flicks one switch. The Professor steps away from the lecturn, looks around the room of silent frozen people.

## 48 PANNING SHOT - THE FACES - PROFESSOR'S POINT OF VIEW 48

The pan stops on Johnson.

PROFESSOR'S VOICE

Mr. Johnson. Your attention, please.

Johnson very slowly looks up, the only person in the room to show movement.

PROFESSOR'S VOICE

We have previously set up the hypothesis of a major social and political problem. Do you recollect it?

Johnson slowly looks around toward Chang, then to Goldman, then beyond to the Professor.

JOHNSON

Yes, sir, I do. You had established the presence of the enemy. And you had requested Goldman to --

- 49 THE PROFESSOR 49 54
- PROFESSOR  
Never mind what I asked him to do.  
You will assume his role, Mr. Johnson,  
but in the process, you will explain  
to me the new ramifications of the  
problem.
- 50 PAST THE PROFESSOR TO JOHNSON 50 55
- as he moves from his seat, walks down the steps to stand near  
the frozen Goldman, his voice flat, factual:
- JOHNSON 56  
Goldman has refused to respond to  
his responsibilities. He's failed  
to kill the enemy.
- PROFESSOR  
(a thin smile)  
Very good. Go on.
- Johnson takes the gun from Goldman's hand, saying:
- JOHNSON 57  
So what evolves is yet a second  
enemy.
- PROFESSOR  
In the nature of -- ? s
- JOHNSON  
Traitor. Subversive. An unreliable.
- 51 FAVORING THE PROFESSOR 51
- who looks briefly and satisfiedly at his assistants, then  
smiles at Johnson.
- 52 CLOSE SHOT - JOHNSON 52
- He lifts up the gun, aims, presses the trigger.
- 53 HIGH ANGLE - LOOKING DOWN ON THE CLASS 53
- Concurrent with the explosive roar of the gun, the students  
are galvanized back into an existence.

## 54 EYE-LEVEL ANGLE - THE STUDENTS 54

as all eyes look down toward Johnson. A slow pan along the rows of faces to the face of Johnson, then a pan down to Goldman, lying on his back at Johnson's feet. Zoom in tight on Goldman's face...or what remains of it. The destroyed face is the inside of a wrecked computer -- torn, smoking wires, cracked light bulbs, and one phony eye dangling.

## 55 UP ANGLE - JOHNSON 55

who stares briefly and emotionlessly down, then looks up toward the Professor.

## 56 THE PROFESSOR 56

He nods and smiles.

## PROFESSOR

Very good, Mr. Johnson. You've reinstated yourself most admirably. You get an "A".

DISSOLVE TO:

## 57 INT. AUDITORIUM - CLOSE SHOT - FEET - DAY 57

marching in tune to "Pomp and Circumstances." The feet and the portion of the legs visible are encased in black graduation robes. The music ends. The shot from the floor now moves up to take in a row of robed graduates, then pans up to Johnson in his robe and mortar board standing in front of a microphone.

## JOHNSON

Fellow students of the graduating class of 1999, it is my pleasant duty as representative of the class to make these few remarks during this commencement ceremony.

(a beat)

We need not be reminded of recent history and why we are here. It's sufficient that we recollect that major wars, pestilence, pollution, have reversed the over-population trend and left a world depleted and diminished. It is for this reason that we have been created -- to repopulate society. We have been created by man in his image. All that we know...our attitudes...our values...are part of the integral

CONTINUED

57 CONTINUED

57

JOHNSON (cont'd)  
data fed into us and we shall use  
them as a point of beginning. We  
must be just...but ruthless in terms  
of survival. To kill an enemy is  
an act of purification...an act of  
cleansing...

Camera starts to pull away past the rows of graduates.

JOHNSON'S VOICE  
We must recognize that many of the  
ancient virtues are simply weaknesses.  
For example, to tolerate an inferior  
is an act of misplaced compassion  
and, as such, interferes with our  
function as members of the society --

LAP DISSOLVE THRU TO:

58 INT. CLASSROOM - DAY

58

The room is empty save for the sprawled-out body of Goldman  
-- the wrecked cavern of the once human face -- the sightless  
artificial eye staring straight up and Johnson's voice pro-  
viding an obligato to the tableau.

JOHNSON'S VOICE  
We shall repay our debt to man by  
emulating him. We shall act as men  
...react as men.  
(a beat)  
We shall be men.

SLOW FADE OUT

THE END