Murder Once Experienced – Shooting Script

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1 | Text panel with location and time – like Law & Order | n/a |  |  |

Text: 6:03 PM. The auditorium of the Genesius Art Museum and Performing Arts Center.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 2 | Sternberg starts rehearsal and checks on each participant. He calls on musician first | Auditorium (seats) | Sternberg |  |

STERNBERG: Okay, I’m glad everyone could make it to this rehearsal tonight. You understand, I’m sure, how important the Artist of the Year Ceremony is to the Genesius Art Museum. Every detail must be perfect. We have a few hours before we open the doors to our invited donors and patron to make sure each of us knows just what to do. I’ll introduce everyone as we go. First, we are thrilled to have Rudolf Joplin from the performing arts division of the Genesius Center to provide music for the ceremony.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 3 | Musician is shown at the piano. Plays as he talks about what music will be played at the beginning. | Auditorium (piano) | Musician |  |

JOPLIN: Pleased to do anything I can to help the Genesius Center, Dr. Sternberg. Now, what would you like for the ceremony? Something bouncy… (plays some ragtime) …classical (Mozart) Or something a bit more modern (Axel F).

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 3b | Sternberg responds | Auditorium  | Sternberg |  |

STERNBERG: Mr. Joplin, your music is introducing one of the great minds of our times, the renowned German scientist, Dr. Leopold Zimmer. Please try to take this seriously.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 3c | Musician is shown at the piano. Plays as he talks about what music will be played at the beginning. | Auditorium (piano) | Musician |  |

JOPLIN: Oh, I see, a German scientist. Then perhaps something with a little oom-pa-pa (plays melody.) Only kidding, only kidding. I’ll stick with the Mozart.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 4 | Sternberg talks to scientist about introduction, informs us about the sponsorship  | Auditorium (seats) | Sternberg |  |

STERNBERG: See that you do. Now Dr. Zimmer. Dr. Zimmer…you come out from backstage at this time. Are you there?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 5 | Quick shot of Scientist, responding | Auditorium (podium) | Scientist |  |

ZIMMER: (coming to podium) Ja, I am here. Is it really necessary for me to give this introduction? I am not so comfortable speaking in front of people.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 6 | Sternberg finishes talking to Scientist. Asks him to rehearse introduction | Auditorium (seats) | Sternberg |  |

STERNBERG: Yes, Doctor. It is important that our patrons know of the important sponsorship that your company is providing to make the ceremony possible. Could you please rehearse the intro for us?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 7 | Scientist rehearses introduction. | Auditorium (Podium) | Scientist |  |

ZIMMER: Ja, I vill rehearse. (reading off cards) Zimmer Research Laboratories is proud to support the Genesius Art Museum and the Artist of the Year prize. This year we are pleased to present the award to a new artist who has taken the art world by storm. Ladies and gentlemen, may I present our guest of honor. The artist of the year…Lurna of the Aydoolts.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 8 | Camera cuts to other side of the stage expecting an entrance that never comes | Auditorium (triptych) | n/a |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 9 | Sternberg calls for the artist to appear. | Auditorium (seats) | Sternberg |  |

STERNBERG: Lurna? Lurna, where are you? You are supposed to enter after Dr. Zimmer’s speech.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 10 | Lurna makes his grand entrance, confused about the proceedings | Auditorium (triptych) | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 11 | Sternberg comforts him, is interrupted by a noise behind him | Auditorium (seats) | Sternberg |  |

STERNBERG: Don’t worry, Lurna. This is why we are having a rehearsal – to get us all on the same page. We can talk about it all day, but sometimes you just have to experience how the ceremony is going to work to really understand it. Now, shall we try it again?

VO: Dr. Sternberg!

(Sternberg turns.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 12 | Kolb is entering through the house doors of the theatre, telling Sternberg that the security arrangements have been made, all doors are locked until the ceremony is ready to begin | Auditorium (doors) | Kolb |  |

KOLB: Sorry to interrupt the rehearsal. Just wanted you to know that all doors are locked and the security system is armed as you requested. If any of you gentlemen need to get out before we open the doors for the ceremony tonight, you’ll need to find me to let you out. Everyone else is out of the building.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 13 | Sternberg thanks him. | Auditorium (seats) | Sternberg |  |

STERNBERG: Thank you, Lieutenant Kolb. We do so appreciate you volunteering your off-duty time to provide security for our ceremony tonight.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 13b | Kolb responds | Auditorium (doors) | Kolb |  |

KOLB: No problem. Always glad to help out the Genesius Center. Important work you do here, Doc.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 13c | Sternberg thanks him, suggests one more quick run through. | Auditorium (seats) | Sternberg |  |

STERNBERG: I’m so glad you think so, Lieutenant. Perhaps we can squeeze in one full rehearsal before we have to open the doors for our guests. Mr. Joplin, if you would get us started.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 14 | Musician plays the opening musicHe is interrupted by an angry shout from the back, maybe with a door slamming open | Auditorium (piano) | Musician |  |

[Plays music for a moment, reacts to a shout from behind.]

VO: Lurna! Lurna!

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 15 | Anarchy yells down at Lurna, calling him a fraud | Auditorium (booth window – distance shot) | Anarchy |  |

ANARCHY: So now you’re the Artist of the Year, eh? Like I needed another reason to despise you. I wonder what these gentlemen would think of you if they knew what I knew. You are not an artist. You are nothing but a fraud!

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 16 | Sternberg turn around, wants to know who is there | Auditorium (seats) | Sternberg |  |

STERNBERG: Who is that up there?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 17 | Lurna figures out who it is | Auditorium (triptych) | Lurna |  |

LURNA: Anarchy?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 18 | Anarchy insults Lurna some more, threatens to expose him. | Auditorium (booth – close up) | Anarchy |  |

ANARCHY: (laughing) You remember me, do you? I am deeply touched. I am so glad you remember the man whose career you destroyed. Now I am going to..how do you say…return the favor. You are no artist and I can prove it. I’m going to show everyone at your precious ceremony just what you really are.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 19 | Kolb yells up at him, disturbed that his security has been breached | Auditorium (doors) | Kolb |  |

KOLB: Enough. You’re trespassing in this facility. I don’t know how you got in past my security, but I’m coming up to escort you outside immediately. Don’t move.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 20 | Anarchy laughs at his security, threatens Lurna some more, then runs off. | Auditorium (booth window) | Anarchy |  |

ANARCHY: Thank you very much, but I really can’t stay. Besides…it smells in here. It smells like fraud and failure. You’ll hear from me soon, Lurna. Very soon.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 21 | Kolb chases him off angrily. | Auditorium | Kolb |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 22 | Lurna is revealed, looking shocked | Auditorium (triptych) | Lurna |  |
| 23 | Musician shrugs and plays some comically ominous music | Auditorium (piano) | Musician |  |
| 24 | Black screen with text telling us an hour has passed | n/a |  |  |

Text: One hour later. The modern gallery of the Genesius Art Museum.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 25 | Lurna is revealed in the gallery looking at paintings | Lobby | Lurna |  |
| 26 | Anarchy explodes around the corner calling out for Lurna | Lobby | Anarchy |  |

ANARCHY: Lurna! Lurna!

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 27 | Lurna reacts | Lobby | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 28 | Anarchy reaches Lurna. We realize that he has been stabbed | Lobby | Anarchy |  |
| 29 | Lurna reacts in horror. Tries to help | Lobby | Lurna |  |
| 30 | Anarchy says his final words and dies | Lobby | Anarchy |  |

ANARCHY: (unintelligible…trying to say name of killer.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 31 | Lurna shakes him, realizes he is dead, looks at his hands | Lobby | Lurna |  |
| 32 | Close-up of blood on Lurna’s hands | Lobby | Lurna |  |
| 33 | Lurna screams for help | Lobby | Lurna |  |
| 34 | Main TitlesPerhaps over different stills of the body…perhaps Lurna washing the blood off his hands. | n/a |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 35 | Kolb sets up interrogation of Lurna | Music Library | Kolb |  |

KOLB: Lurna, Dr. Sternberg has asked me to do a preliminary investigation of Anarchy’s murder. I would prefer to just get the homicide squad out here, but Sternberg is terrified that this murder will be the downfall of the entire Genesius center. So I’ve agreed to interview subjects for an hour before I call it in. Maybe I can have an answer to this thing and ease the way. I just hope it doesn’t cost me my job. (looks around) Some interrogation room, huh? This is the center’s music library. Bet they never figured the room would be used for this. But enough talk. Time to get down to interviewing the first suspect…you.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 36 | Lurna reacts about being a suspect | Music Library | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 37 | Kolb explains that everyone in the building including himself are suspects. | Music Library | Kolb |  |

KOLB: Oh, yes. You are most definitely a suspect. If it makes you feel better, I am too. There were only five of us in the building when Anarchy was killed. Nobody has entered or left the building since I set the security system. The killer must be one of us.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 38 | Lurna responds with confusion | Music Library | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 39 | Kolb begins to talk about the investigation | Music Library | Kolb |  |

KOLB: I suspect that Anarchy had hidden in the building earlier, before I locked the doors and engaged the security system. So…just five of us. As an investigator, I’m trained to analyze each suspect in many different ways. Each one of us at the precinct has their own favorite methods. Me, I analyze people based on my own experiential system. I try to figure out how each person approaches new situations, how they learn new things. That can give me an idea of how they might have gone about committing the murder.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 40 | We see Lurna listening to Kolb’s explanationDo we perhaps see clips from the previous film illustrating Kolb’s ELC | Music Library | Lurna |  |

KOLB: Everyone learns things through a cycle of four actions. People physically experience something – like you learning how to paint. We call that concrete experience. You understand?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 40b | Kolb continues to talk about the investigation | Music Library | Kolb |  |

KOLB: But that’s not the only way to learn. You might reflect about how you painted before and learn from thinking about it. That’s reflective observation. You might read about something or watch someone else do it and come up with a way to do it yourself. That’s abstract conceptualization. Of course, you could then actually try out some of these new ideas. That would be active experimentation. Now, we all do these things all of the time in a great big cycle. But we each prefer some of the ways over others. That’s what I look for. Those preferences. That’s what helps me figure suspects out.

 So to analyze our little group, I would do something like this…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 41 | Kolb talks about Sternberg as suspect. Assimilating LS. We see either a film clip of Sternberg or a still. | Music Library | Sternberg |  |

KOLB: Dr. Sternberg. He has what I would call an assimilating personality. He works with artists all of the time, but he’s more into information. He’s into details and data. He likes abstract concepts – probably why he likes your art so much. He’d much rather reflect on things or learn by watching others than doing it himself. This is the kind of guy who goes to a boring lecture…and actually enjoys it and learns from it.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 42 | Kolb talks about Musician as suspect. Diverging LS. We see either a film clip of Musician or a still. | Music Library | Musician |  |

KOLB: Rudolf Joplin. He’s easy. Definitely a diverging personality – most artists are. They learn by experiencing things – like tons of piano practice – but they also spend a lot of time thinking about their experiences. Maybe that’s why artists are so moody. Who knows – I’m not a psychiatrist.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 43 | Kolb talks about Scientist as suspect. Converging LS. We see either a film clip of Scientist or a still. | Music Library | Scientist |  |

KOLB: And then there’s Dr. Leopold Zimmer. I have him pegged as being a converging learner. As a scientist he’s used to doing tons of research, absorbing all of these abstract concepts then looking for ways to actively experiment with them to learn more.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 44 | Lurna says “What about you?” | Music Library | Lurna |  |
| 45 | Kolb talks about himself as suspect. Accommodating LS. | Music Library | Kolb |  |

KOLB: (laughing) What about me? Fair enough, I am a suspect too. I would analyze myself as an accommodating personality. I primarily learn from hands-on experience. I often make decisions on gut instinct. And I primarily get my information from other people…like this little interview session we have going.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 46 | Lurna asks him about himself. | Music Library | Lurna |  |
| 47 | Kolb explains how he would question suspects. Concludes that his work might be easy – that he suspects Lurna | Music Library | Kolb |  |

KOLB: You? I’m not so sure about you yet. I suspect you’re probably diverging just like our piano-playing friend out there. There’s something about you though that makes me not sure… Ordinarily I would take a long time interviewing each suspect. Not today. I’m relying on my gut instincts. I already know who the killer is. He’s the person who had the most to lose if Anarchy had his way.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 48 | Kolb reaches for his handcuffs | Music Library | Kolb |  |

KOLB: In short…he’s you.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 49 | Lurna sees the handcuffs and panics. He runs out of the room. | Music Library | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 50 | Kolb calls after him. | Music Library | Kolb |  |

KOLB: There’s no place to go, Lurna. All the exits are sealed. Fine…have your little run. These will be waiting for you.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 51 | Lurna is trying to run away. Realizes the doors are locked.  | Hallway – side doors. | Lurna |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 52 | Lurna thinks back to what Kolb said about interviewing suspects. Kolb VO about Lurna entering the experiential learning cycle.Lurna makes his decision and runs off. | Hallway – side doors | Lurna |  |

KOLB (VO): Lurna thought about what I had told him about interviewing suspects. He decided that his only chance to keep from being arrested was to discover who had actually killed Anarchy. Here Lurna began the experiential cycle of learning. He had taken the abstract concept that I had given him and was now preparing to move to active experimentation…his own investigation.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 53 | Lurna enters the gallery | Lobby | Lurna |  |
| 54 | Scientist is revealed examining the body and crime scene VO reminding of LS? | Lobby | Scientist |  |

KOLB (VO): Lurna found Zimmer examining the body in the modern gallery. He recalled that the scientist was a converging learner. He was probably looking for more data to fuel an active experiment of some sort.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 55 | Lurna questions him | Lobby | Lurna |  |
| 56 | Scientist explains what he has discovered. His way of learning info ties into his LS. | Lobby | Scientist |  |

ZIMMER: Vhat? I’m sorry, you quite startled me. I know I should not be examining the body, but I just can’t just vait around doing nothing. We need information if we are going to solve this horrible crime. Besides I have found something interesting. There are deep bruises on the arm and shoulder. Apparently whoever killed him held onto him with one hand while stabbing him with the other. The killer had to have abnormally strong hands to make bruises like this. I wonder how we could test the strength of everyone’s hands…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 57 | Lurna asks another question | Lobby | Lurna |  |
| 58 | Scientist finishes his explanation. Wonders about where else Anarchy could have been. | Lobby | Scientist |  |

ZIMMER: Well, there’s also the knife itself. It is quite unusual, obviously of foreign manufacture. This type of knife is quite illegal in this country. I wouldn’t be surprised if it was bought in Europe and smuggled here somehow. I probably shouldn’t say this, but the evidence leads me to think the killer is Lieutenant Kolb.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 58b | Lurna asks “Kolb?” | Lobby | Lurna |  |

ZIMMER: Well, examine the data. As a police inspector I imagine he is very strong indeed. And who else would have better access to an unusual weapon? I expect he is around exotic knives all of the time. Hmmmm…I wonder where else Anarchy might have been in this building. We might find more data there… (HE wanders off.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 59 | Lurna ponders this. Kolb VO about his thought process and ELC. | Lobby | Lurna |  |

KOLB (VO): Having actively experimented by starting his own investigation, Lurna now had new concrete experience to reflect upon. His reflection led to another abstract concept: where else could Anarchy have gone? Where might he find another clue? More active experimentation was needed…and the experiential learning cycle began again.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 60 | Lurna climbs the stairs to the booth | Booth stairs | Lurna |  |
| 61 | Sternberg is revealed in spotlight well. Kolb VO setting us LS. | Booth | Sternberg |  |

KOLB (VO): What was Sternberg doing up in the control booth? As an assimilating learner he should be interested in data and deep consideration of the facts…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 62 | Lurna questions him | Booth | Lurna |  |
| 63 | Sternberg explains what he has discovered. His way of learning info ties into his LS. | Booth | Sternberg |  |

STERNBERG: Oh, Lurna. I thought you were with Lieutenant Kolb. He’s not ready for me yet, is he?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 63b | Lurna says “No” | Booth | Lurna |  |

STERNBERG: Good. I came up here to check the museum’s files – we have a records room right off the control booth. I wanted to see if anyone at the museum had any dealings with Anarchy. I found something very interesting. Dr. Zimmer has been very kind to the museum in helping to acquire new work from Europe. A few years ago he helped organize a purchase through a foreign contact. That contact was Anarchy. Apparently they knew each other in Europe.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 64 | Lurna asks another question | Booth | Lurna |  |
| 65 | Sternberg finishes his explanation.  | Booth | Sternberg |  |

STERNBERG: I also found this by the window from which Anarchy yelled down at us. It’s one of the museum business cards with our rehearsal time written on the back. I just gave Dr. Zimmer a stack of the cards to use to promote the show yesterday. I’m afraid he might not be the kind patron of the arts I thought him to be. If you’ll excuse me, I need to tell Lieutenant Kolb about Dr. Zimmer right away. (exits)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 66 | Lurna ponders this. Kolb VO about his thought process and ELC. | Booth | Lurna |  |

KOLB (VO): The experiential learning cycle continued for Lurna. Another concrete experience…more reflection…another abstract concept…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 66b | Look out the window down to the piano where Musician is playing | Booth/Piano | Musician |  |

KOLB (VO): And another bit of active experimentation waiting to be done…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 67 | Lurna enters auditorium through backdoors | Auditorium | Lurna |  |
| 68 | Musician is revealed at the piano. VO set up. | Auditorium | Musician |  |

KOLB (VO): Rudolf Joplin. The final suspect. A diverging type, Lurna recalled. Experience and reflection would be important to Joplin.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 69 | Lurna questions him | Auditorium | Lurna |  |
| 70 | Musician responds | Auditorium | Musician |  |

JOPLIN: Playing detective are you? Sounds fun. I have just the song for you… (plays Pink Panther), No? Everyone’s a critic…

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 70b | Lurna questions him again | Auditorium | Lurna |  |
| 70c | Musician explains what he has discovered. His way of learning info ties into his LS. | Auditorium | Musician |  |

JOPLIN: I have not left this piano all night. I’ve just been sitting here, playing, and thinking about things. It’s what I do. I think you should be careful around Dr. Sternberg. I know he discovered you as an artist, but it wouldn’t do for you to be associated with a murderer. Sternberg would do anything for this place. If he thought his precious museum…and his precious artists\…were threatened he would stop at nothing to protect them.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 71 | Lurna asks another question | Auditorium | Lurna |  |
| 72 | Musician finishes his explanation. Gives Lurna a card. | Auditorium | Musician |  |

JOPLIN: No, I don’t have proof. But I’m confident that I’m right. Don’t worry – you’ll find another patron and another museum. Hey, maybe we should work together sometime. You know how hot multimedia is right now. Your art, my music…we could be big. When I toured Europe a few years back I saw some music/art combos. Jolly good stuff. Here…take my card. You can always contact me here at the Genesius Center if you want to give it a go sometime.

|  |  |  |  |
| --- | --- | --- | --- |
| 73 | Lurna ponders this. Kolb VO about his thought process and ELC.All of the pieces come together for him. | Auditorium | Lurna |

KOLB (VO): Lurna started his deepest reflective observation yet as he tried to consider all of the information he had assembled during his investigation. Suddenly, the pieces fell into place and the largest abstract conceptualization of them all come together in his mind. He knew who had killed Anarchy. But how to prove it?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 74 | Kolb enters auditorium by the side door, spots Lurna and apprehends him. | Kolb | Auditorium |  |

KOLB: There you are. I think you’ve had enough exercise. Time to put these on and come with me.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 75 | Lurna desperately explains that he has figured out the mystery, encourages Kolb to get everyone together | Lurna | Auditorium |  |
| 76 | Kolb agrees, mentioning that he prefers to talk things over with others to learn (or some such to connect to accommodating) | Kolb | Auditorium |  |

KOLB: You know who killed Anarchy? And you want me to get everyone together before you reveal the answer. I think you’ve been reading too many mystery novels. But sure…why not? I told you…I’m an accommodating learner – I like talking in groups. There will be plenty of time for these (the handcuffs) leter.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 77a | Trick shot of all suspects sitting in a circle. We see Lurna talking first. Kolb VO about the data being discussed. The camera pans around the circle picking up each character in turn | Circle | Lurna |  |
| 77b | Trick shot – Kolb | Circle | Kolb |  |
| 77c | Trick shot – Scientist | Circle | Scientist |  |
| 77d | Trick shot – Sternberg | Circle | Sternberg |  |
| 77e | Trick shot – Musician | Circle | Musician |  |
| 77f | Trick shot – Back to Lurna | Circle | Lurna |  |

NOTE: Two voice-overs on this shot. Lurna is talking the entire time, quietly, underneath Kolb’s narration.

KOLB: Lurna explained all of the clues he had discovered: the strong hands of the murderer, the unusual knife of foreign manufacture, the connection between Anarchy and purchases at the museum, and the lost business card. He mentioned every theory each suspect had given him. Suddenly he voiced his abstract conceptualization and embarked on the biggest active experimentation of them all…declaring a murderer.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 78 | Lurna names Musician the murderer | Circle | Lurna |  |
| 79 | Musician confesses, falls into a heap sobbing. | Circle | Musician |  |

JOPLIN: Okay…enough…I admit it. I killed Anarchy. I had met him on my European tour a few years back…He knew about the Genesius Center and suggested I come to work here. He helped make the connections for me through Dr. Zimmer. Anarchy reappeared out of nowhere a few months ago…right after Lurna’s work started to be exhibited at the museum. He made me promise to let him know if there was ever a chance for him to confront Lurna publically. I told him about the rehearsal…I figured the worst that would happen would be a little extra publicity for the center. After the way he yelled at Lurna, though, I wasn’t so sure. I confronted him in the hallway. He threatened me…I grabbed him…I have strong hands, you know, from lots of piano practice…and then the knife…(he breaks down) I bought the knife in Germany, by the way. Just a little souvenir of my time in Europe. In retrospect, I probably should have stuck to lederhosen or a bottle of schnapps.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 80 | Kolb wraps it all up | Auditorium – near doors | Kolb |  |

KOLB: And that’s how it happened. I arrested Joplin and took him downtown. I got a little grief for not reporting the murder right away, but the chief was happy enough with the confession to go easy on me. There’s even been talk of a promotion. Not that I deserve it. Luckily the person who deserves the accolades is getting them now as we speak.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 81 | Lurna accepts applause onstage | Auditorium – triptych | Lurna |  |

ZIMMER (VO): Please velcome, our Artist of the Year…Lurna of the Aydoolts.

[ LURNA enters to huge applause. Fade Out. ]

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 82 | End Titles |  |  |  |