

ONE FLEW OVER THE CUCKOO'S NEST

by

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Based on the novel by
Ken Kesey

Shooting Script, 1975

All we SEE is an ELEVATED SHOT of the distant mountains, rolling landscape and McMURPHY -- one cheek laid-open and crusted over with dried blood, his face and prison work clothes caked with dried sweat and dust -- as he sits on the very top of a water tower watching the last rays of sunlight.

A long moment passes before McMURPHY's attention is drawn elsewhere and he looks down.

REVERSE SHOT - MCMURPHY'S POV

Far below, in the prison yard a MAN is SEEN hurrying across the yard where he joins a group of men composed of armed prison guards, officials, and medics -- a stretcher, an ambulance, a fire truck and safety nets spread out at the base of the water tower. The man is seen talking to the officials, then a bullhorn is handed to him and they all look up at McMURPHY.

MCMURPHY

As he looks down at them, a searchlight is turned on him.

MAN (V.O.)
(through bullhorn)
McMurphy! This is Doctor Shankle,
from the infirmary. Can you hear me?

McMurphy doesn't respond.

SHANKLE (V.O.)
(through bullhorn)
Can you hear me, McMURPHY?

McMurphy doesn't respond. Another searchlight goes on as a SECOND VOICE is PICKED UP on the BULLHORN.

SECOND VOICE
(through bullhorn)
Why don't we blast 'im, for Christ
sake, he ain't gonna come down...
you...

The BULLHORN is TURNED OFF. A long moment passes as McMURPHY continues to squat on the tower and wait. He shivers against the coming night when...

SHANKLE (V.O.)
(through bullhorn)
McMurphy! I have the warden's promise.
(MORE)

(CONTINUED)

1 CONTINUED:

1

SHANKLE (V.O.) (CONT'D)
If you come down, nobody will hurt
you! You'll be in my custody! I
promise!

An imperceptible smile appears on McMurphy's face.

2 INT. MEN'S DORM - OREGON STATE HOSPITAL - DAWN

2

Strange HUMMING SOUNDS, CLANKING PIPES and HISSING RADIATORS as we see beds, with patients lying asleep, line two walls. The third wall is a heavy gauge steel grill, with a door that opens on to the day room. The door is open. On the far side of the day room, a long hallway with other doors opening into rooms: the latrine, washroom, tub room, mess hall, seclusion room, psychiatrist's office, visitors' room, etc.

Across the day room, a glass enclosed nurses' station where TURKLE, a Negro night attendant, is seen preparing to go off duty.

The CAMERA PANS the beds in the men's dorm. One man turns, another twists, a third lies as if dead.

CAMERA PAN ENDS on BROMDEN, who lies still, eyes wide open, very alert. He reaches down, plucks a stale piece of gum from under the bed frame, puts it in his mouth and starts chewing.

A beat, then Bromden carefully undoes the leather strap which binds him to the bed. He slips out of bed and quietly makes his way down the aisle, paying no attention to the other patients, some of who are beginning to stir awake.

Ahead, at the end of the hallway, the door opens and three Negro day attendants, WASHINGTON, WARREN and MILLER, dressed in white uniforms, enter and move down the hallway and disappear into a side room.

Bromden continues his silent journey towards the day room as Turkle emerges from the side door to the nurses' lounge, goes up the hallway as MISS PILBOW, the day nurse, comes in, passing Turkle on the way out. She crosses to the nurses' station and enters as Bromden reaches the day room.

3 INT. DAY ROOM - DAY

3

as Bromden makes his way across the day room, past the nurses' station, unnoticed by Miss Pilbow who is busy preparing the day's medication.

(CONTINUED)

3 CONTINUED:

3

Bromden is sliding along the hallway wall, when he is suddenly cut off by a mop which THUDS against one side of his neck. A second mop yokes him on the other side. Bromden freezes. Terrified.

MILLER

Where you goin', Chief?

WARREN

You goin' t'see the Big White Fathuh?

WASHINGTON

He goin' t'see the Big White Muthuh...

They cackle, legs jiving, as the ammonia stings Bromden's eyes and burns his nose. He tries to twist his head, but Washington jams the mop harder. Bromden freezes, panic spreading across his face.

WASHINGTON

Haw, look at 'im, big 'nough to eat apples off my head an' he mine me like a baby...

A KEY is HEARD hitting the lock in the main door. Washington very adroitly releases Bromden, hands him the mop, and turns, along with Warren and Miller, to their duties, as BIG NURSE enters the ward.

THREE ATTENDANTS

(simultaneously, as
Big Nurse passes)
Mornin', Miss Ratched...

BIG NURSE

Good morning, boys.

She sweeps by and disappears into the nurses' station. The three attendants put their mops and rags aside and start towards the men's dorm, leaving Bromden pressed against the wall, mop in hand.

4 INT. NURSES' STATION

4

as Big Nurse enters to be greeted by Miss Pilbow, who wears an enormous cross between her breasts.

MISS PILBOW

Good morning, Miss Ratched. It's a beautiful day, isn't it?

(CONTINUED)

4 CONTINUED:

4

BIG NURSE
 Mean old Monday, Miss Pilbow, mean
 old Monday...
 (she flips on the
 intercom)
 Good morning, boys. Rise and shine.
 Rise and shine.

5 INT. MEN'S DORM - DAY

5

as Washington, Warren and Miller roust the patients out of
 bed.

BIG NURSE (V.O.)
 (through loudspeaker)
 Time to get up! Come on now, it's a
 beautiful day! Let's not straggle!
 Everybody up, up, up!

The Chronics are physically helped out of bed as the Acutes,
 who can handle themselves, cross out into the Day Room,
 rubbing the sleep out of their eyes. Big Nurse steps out of
 the Nurses' Station. Washington and Warren are hustling the
 patients toward the washroom.

Miller stays behind, stripping Blastic's bed and rolling up
 his mattress.

6 INT. DAY ROOM - DAY

6

as the Acutes straggle past Big Nurse.

BIG NURSE
 Good morning, Mister Sefelt... Good
 morning, Mister Fredrickson. Good
 morning, Billy, I spoke to your mother
 last night and she sends her love...
 Good morning, Mister Harding... Good
 morning, Mister Cheswick. Mister
 Scanlon...

Bromden comes drifting by, going in the opposite direction.
 Big Nurse takes his hand and reaches up and pats his face.

BIG NURSE
 Oh, Mister Bromden...
 (calling out)
 Mister Washington!

Washington comes running.

WASHINGTON
 Yes, Miss Ratched?

(CONTINUED)

6 CONTINUED:

6

BIG NURSE

Mister Washington, why don't we get a good head start on the day by shaving Mister Bromden and see if we can't avoid a disturbance.

WASHINGTON

(taking Bromden by the hand)

Yes, Miss Ratched...

7 INT. WASHROOM - DAY

7

The patients are busy washing and shaving.

Warren is assisting a vegetable wash himself as Washington guides Bromden through a cage-like partition... where an antique barber chair stands.

WASHINGTON

(calling as he goes)

Warren!

He sits Bromden down and straps his bands and legs in, then plugs the electric shaver in and turns it on and brings the BUZZING instrument towards Bromden's face. Bromden turns away.

WASHINGTON

(shouting out)

Get your black ass in here!

Warren props the vegetable up against the sink.

WARREN

Tha's it... be right back!

Warren leaves; the old man starts sliding.

QUICK CUT TO:

BROMDEN

as Warren enters and takes a firm grip on Bromden's head and Washington goes to work on Bromden's face. CAMERA PUSHES INTO EXTREME CLOSEUP of Bromden's fearfully distorted face as the BUZZING SOUND of the electric razor INTENSIFIES until it is INSUPPORTABLE.

QUICK CUT TO:

8 INT. DAY ROOM - DAY

8

No sound as we SEE Big Nurse watch the last few patients file past the side door to the Nurses' Station where Miss Pilbow hands out little cups with pills. Washington stands by, checking to see each man takes his pills before filling their cups with orange juice. The last patient takes his pills and returns to his place in the Day Room. Miss Pilbow closes the window.

Satisfied that all is well, Big Nurse turns on an old 45 record player with a stack of records, then she settles down to her work as a SOFT, NOSTALGIC NUMBER from the '40's is HEARD OVER LOUDSPEAKER. CAMERA BEGINS SLOW PAN of the Day Room.

The patients, under the influence of drugs, have settled down for the day. HARDING is playing cards with MARTINI, CHESWICK and BILLY. SEFELT and FREDRICKSON are putting a jigsaw puzzle together in brotherly love. SORENSEN is off by himself, rubbing his hands clean. TABER, pencil in hand, sits pondering over a blank piece of paper. SCANLON paces back and forth. On the Chronics' side of the room, RUCKLY is turning a grimy photograph over in his hands. BANCINI sits wagging his head, mumbling over and over, "Tired, awful tired..." ELLIS stands against the wall, arms outstretched, hands nailed to the wall by imaginary nails.

Bromden is pushing a mop around.

Washington, Warren and Miller are in the men's dorm making up the Chronics' beds when O.S. the TELEPHONE RINGS.

CUT TO:

9 INT. NURSES' STATION - DAY

9

as Miss Pilbow picks up the phone.

MISS PILBOW
 Eighty-two, Miss Pilbow speaking...
 Yes...
 (she makes a note and
 hangs it)
 ...New admission, Miss Ratched...

Miss Pilbow goes to the mirror, quickly preens herself, then turns and flips the intercom on.

MISS PILBOW
 (over loudspeaker)
 Mister Washington! Mister Warren!

(CONTINUED)

9 CONTINUED: 9
 She exits.

CUT TO:

10 INT. DAY ROOM 10
 as Miss Pilbow exits nurses' station and heads down the hallway, Washington and Warren on her heels. Miller looking wistfully after them.

CUT TO:

11 INT. MAIN ENTRANCE - STATE HOSPITAL - DAY 11
 Staff personnel are SEEN moving in and out of the main entrance where a state penitentiary car is parked. A DEPUTY SHERIFF leans on the fender smoking a cigarette as SECOND DEPUTY SHERIFF comes out of the building and motions down to First Deputy, who crushes his cigarette out, then opens the rear door to the car.

DEPUTY SHERIFF
 (to an unseen occupant)
 Okay, let's go.

A long beat, then McMurphy slowly emerges from the car. He's wearing handcuffs and dressed in faded jeans, flannel work shirt, leather jacket, black motorcycle cap, and heavy black boots. He's been scrubbed clean and has a Band-Aid on his cheek. McMurphy does a couple of knee bends to get the kinks out of his legs as Deputy reaches in the car and takes out a small gym bag containing McMurphy's belongings.

DEPUTY SHERIFF
 Let's move it...

McMurphy goes up the stairs, followed by the Deputy, and crosses into the building.

12 INT. MAIN BUILDING - DAY 12
 as McMurphy enters the building followed by the Deputies, where Nurse Pilbow, McMurphy's folder in hand, and Washington and Warren stand waiting -- all in a pleasant, receptive mood. First Deputy hands McMurphy's gym bag to Washington, who hands it to Warren.

SECOND DEPUTY
 Okay, this is it!

McMurphy turns and holds out his hands. As cuffs are removed, McMurphy impulsively takes hold of the Deputy's head and plants a kiss on his forehead.

(CONTINUED)

12 CONTINUED:

12

SECOND DEPUTY
 (squirming out of
 McMurphy's grasp)
 Jesus, you're crazy, McMurphy.

MCMURPHY
 Yeah, ain't that the truth.

DEPUTY SHERIFF
 (to Miss Pilbow)
 He's all yours, Miss.

MISS PILBOW
 Thank you, Officer...

The two Deputies start down the stairs.

MCMURPHY
 So long, fellas...

The two Deputies merely shrug their backs at McMurphy who takes a deep breath of fresh air.

MCMURPHY
 Yes, sir, it's a mighty nice fall
 day...

MISS PILBOW
 This way, Mister McMurphy.

MCMURPHY
 Yes, ma'am...

McMurphy follows Nurse Pilbow into the hallway as the door closes behind them.

CUT TO:

13 INT. HALLWAY - DAY

13

Other STAFF MEMBERS are administrative personnel are SEEN as McMurphy walks alongside Nurse Pilbow, who is noticeably nervous by his close proximity. Washington and Warren casually bringing up the rear.

(CONTINUED)

MCMURPHY

(as he peels the Band-Aid off, revealing a scar)

I tell ya, these goons showered me at the courthouse this morning, last night at the jail, and I swear they'd have swabbed my ears out on the way over if they could've found the facilities...

A young Japanese nurse, named ITSU, passes by.

MCMURPHY

(to Nurse Itsu)

Hey, how ya doin', cutie?

NURSE ITSU

Okay. How you doing?

MCMURPHY

Just great!

(calling after her)

See ya around!

Nurse Itsu laughs and disappears around the corner.

MCMURPHY

(to Nurse Pilbow)

Yes, sir, I sure am gonna enjoy my stay here.

MISS PILBOW

I'm sure you will.

MCMURPHY

(to Nurse Pilbow)

Ya know, I ain't never been in an institution of psychology before.

MISS PILBOW

Oh...

They arrive at the ward door. Nurse Pilbow unlocks the door and opens it as...

MCMURPHY

Yeah, I'm here on a ninety-day observation period. Short-timer, like they say...

Soft nostalgic MUSIC is HEARD OVER.

(CONTINUED)

13 CONTINUED: (2)

13

MISS PILBOW

Of course.
 (indicating door)
 Mister McMurphy.

MCMURPHY

After you, ma'am.

MISS PILBOW

Thank you.

Nurse Pilbow enters the ward and McMurphy watches her cross the visitors' area to a heavy-gauge steel screen wall, with security gate which she opens.

MCMURPHY

(to Washington and
 Warren as they step
 into ward)
 Man, there sure is an awful lot of
 poontang around here.

SPIVEY

(calling)
 Hold it!

McMurphy turns to see DOCTOR SPIVEY approaching.

SPIVEY

Good morning, boys.

WASHINGTON AND WARREN

(simultaneously as
 Spivey passes into
 the ward)
 Mornin', Doctor Spivey.

SPIVEY

Great day for fishing.

WASHINGTON AND WARREN

(simultaneously)
 Yes, sir!

The door closes. CAMERA HOLDS on sign that READS: SMILE AT THE NEXT FACE YOU SEE. IT MAY SAVE HIS LIFE.

MCMURPHY (O.S.)

Yeah, I was just thinking the same
 thing, Doc...

CUT TO:

14 INT. WARD - DAY

14

as McMurphy, Spivey, Washington and Warren cross the visitors' area towards Nurse Pilbow, who stands holding the security gate open. At the far end of the hallway, which opens into the day room, patients can be seen.

SPIVEY

(to McMurphy)

Oh, what's that?

MCMURPHY

Why, I'll betcha there must be a million albacore and tuna running of the coast right this minute.

SPIVEY

Oh, do you do much fishing?

As they pass through the security gate:

MCMURPHY

Fish! Hell, Doc, I'd like to have a nickel for every fish I landed between Point Conception and the Alaska coast...

Washington and Warren continue down the hallway, passing SEFELT, who shyly approaches and waits at a respectful distance.

SPIVEY

(to McMurphy)

Is that so?

MCMURPHY

Yup! Worked right outta Depoe Bay for just about every season since I was able to haul my own weight.

SPIVEY

My, my... Ah, who are you?

MCMURPHY

McMurphy, Doc. R.P. McMurphy.

They shake hands.

NURSE PILBOW

Mister McMurphy is a new admission.

(CONTINUED)

14 CONTINUED:

14

SPIVEY

Ah, yes. Well, we must talk soon,
Mister McMurphy.

MCMURPHY

You bet, Doc.

Spivey turns to Sefelt.

SPIVEY

Good morning, Jim. How are you
feeling?

SEFELT

(approaching and
pointing to his mouth)
Doc, my gums hurt me.

Spivey starts checking out Sefelt's mouth.

NURSE PILBOW

This way, Mister McMurphy.

As McMurphy follows Nurse Pilbow down the hall, Spivey's
voice trails after him.

SPIVEY (O.S.)

Have you been taking your Dilantin,
Jim?

SEFELT (O.S.)

Uh-huh...

SPIVEY (O.S.)

Well, we'll send you over to the
dentist and see what he can do.
Okay?

SEFELT (O.S.)

Okay, Doc!

McMurphy and Nurse Pilbow reach the day room.

MISS PILBOW

Make yourself at home, Mister
McMurphy...

MCMURPHY

Thank you, ma'am,

Nurse Pilbow enters the nurses' station, closing the door
behind her. Next to the door is a bulletin board which, among
other bits of information, READS:

(CONTINUED)

14 CONTINUED: (2)

14

TODAY IS MONDAY SEPTEMBER 30, 1963. THE NEXT MEAL IS LUNCH.
THE NEXT HOLIDAY IS HALLOWEEN.

ANOTHER NOTICE READS: SIGN UP NOW! BASKETBALL TOURNAMENT
STAFF VS PATIENTS. WASHINGTON, WARREN, MILLER.

There are no other names listed. Sefelt passes by.

MCMURPHY

Hi.

SEFELT

Hi.

Sefelt crosses into the day room where he joins Fredrickson,
who is putting a jigsaw puzzle together.

15 INT. DAY ROOM - DAY

15

as McMurphy drifts into the room and looks around. The room
is as it was. The MUSIC ENDS. There is a CLICK. McMurphy's
attention is drawn to the nurses' station.

MCMURPHY'S POV OF NURSES' STATION

where Miss Pilbow is SEEN through a large plate glass window,
busy typing a nameplate for McMurphy.

Big Nurse, her back to McMurphy, is turning over a stack of
records. She presses the phonograph button. A record falls
on the turntable and MUSIC BEGINS as she turns and sees
McMurphy.

ANOTHER ANGLE

McMurphy smiles and tips his hat to Big Nurse.

Big Nurse smiles back and takes her seat.

McMurphy turns and drifts into the day room.

Big Nurse looks up and studies him.

McMurphy catches the eye of a PATIENT, sitting by himself.

MCMURPHY

How ya doin', buddy?

PATIENT

Poorly, thank you.

MCMURPHY

Oh, yeah? What's ailing ya?

(CONTINUED)

15 CONTINUED:

15

PATIENT

I got the fever.

MCMURPHY

Well, that's too bad...

Taber, pencil and paper in hand, crosses to McMurphy and taps him on the shoulder.

MCMURPHY

Yeah, buddy?

TABER

Are you a doctor?

MCMURPHY

No, 'fraid not...

Taber walks away.

Martini tugs at McMurphy's sleeve.

MCMURPHY

Yeah, buddy?

MARTINI

Can you borrow me a dime?

MCMURPHY

Sorry, buddy, I'm clean outta change...

Scanlon moves in.

SCANLON

Got a cigarette?

MCMURPHY

Sure...

MARTINI

Me too! Me too!

As McMurphy hands out his cigarettes Bromden drifts by, mop in hand.

MCMURPHY

Hey, how's it look up there, big boy?

SCANLON

He can't hear you. He's just a deaf and dumb Indian!

(CONTINUED)

15 CONTINUED: (2)

15

MCMURPHY

That right?

HARDING (O.S.)

Martini, it's your turn!

Martini is staring off into space.

HARDING

Martini!

MCMURPHY

(to Martini)

Your buddy is callin' ya.

Martini crosses back to the card game as Taber returns.

MCMURPHY

What's troubling ya, buddy?

TABER

I want you to write me a letter to my brother for a hundred dollars to bury me.

MCMURPHY

You look pretty healthy to me.

TABER

I'm the next one.

MCMURPHY

How do ya know that?

TABER

Because I quit breathing.

MCMURPHY

You're breathin' right now.

Taber walks away.

McMurphy watches him go.

Nearby, an OLD VEGETABLE squeaks.

MCMURPHY

(crossing to him)

What's that, Pop?

The old man squeaks again.

(CONTINUED)

15 CONTINUED: (3)

15

MCMURPHY
 (leaning in close)
 Can't hear ya, old-timer.

OLD VEGETABLE
 Ain't this a pisser?

MCMURPHY
 Hell, compared to where I just come
 from, this is a country club.

McMurphy crosses to the card game and stands watching the
 game.

MCMURPHY
 Whatcha boys playin'?

BILLY
 H-H-Hearts.

MCMURPHY
 Shoot! No wonder you don't care
 nothin' 'bout showin' your hand.

Billy holds his hand close to his chest.

MCMURPHY
 What's your name, buddy?

BILLY
 B-B-Billy.

MCMURPHY
 Well, put 'er there, Billy boy, my
 name's McMurphy.

They shake hands.

MCMURPHY
 What I wanna know is who's the top
 loony around here?

BILLY
 Y-Y-You m-mean th-the pr-president
 of the P-P-Patients C-Council?

MCMURPHY
 Yeah, that'll do for openers!

(CONTINUED)

BILLY
 (to Harding)
 H-H-Harding, the m-m-man w-wants to
 t-talk to you, y-you're the pr-pr
 pr...

HARDING
 Does he have an appointment?

CHESWICK
 Yeah, do you have an appointment?

MCMURPHY
 What for?

CHESWICK
 (to Harding)
 What for?

HARDING
 I'm a busy man!

CHESWICK
 (to McMurphy)
 He's a busy man!

A BEAT; THEN:

MCMURPHY
 I can wait...

McMurphy picks up a chair and sits down right next to Harding
 and looks at him. Another beat; then:

HARDING
 (to McMurphy)
 What are you doing?

MCMURPHY
 I'm seeing what a busy man does.

Harding, very nervous at McMurphy's proximity, turns back to
 the game.

HARDING
 Your turn, Martini!

Martini is lost in the clouds.

HARDING
 Martini, throw a card!

Martini throws a diamond.

(CONTINUED)

15 CONTINUED: (5)

15

HARDING
No, throw a club!

CHESWICK
Yeah, throw a club!

Martini throws a spade.

HARDING
Don't you have any clubs?

MARTINI
No!

HARDING
Let me see your hand!

MARTINI
No!

HARDING
(slamming his cards)
Well, if you gentlemen will excuse
me, I have some pressing matters to
attend to.

Harding gets up and crosses to the hallway, gathering his
pride as he goes.

McMurphy slides into Harding's seat and rakes all the cards
in.

MCMURPHY
Yessir, that's why I came to this
establishment for, to bring you birds
fun and entertainment 'round the
gamin' table...

McMurphy fans the deck out and lays it on the table.
Everyone's eyes pop as he scoops the cards up in one movement --
he's a card shark, a magician -- leaving the Acutes with
their mouths hanging open.

MCMURPHY
Easy now, don't smudge 'em, we got
lots of games ahead of us...

BIG NURSE (O.S.)
Mister McMurphy!

McMurphy turns to see Big Nurse approaching, Washington
casually bringing up the rear.

(CONTINUED)

15 CONTINUED: (6)

15

MCMURPHY

Yes, ma'am...

BIG NURSE

(handing him his bag)

Will you come with me, please.

MCMURPHY

(rising)

Hold the fort down, will ya, fellas!

BILLY

Sure, Mack!

McMurphy walks with her toward the men's dorm.

BIG NURSE

My name is Miss Ratched. I'm the head nurse here. You've already met Miss Pilbow and Aides Washington and Warren.

MCMURPHY

Yes, ma'am.

Big Nurse and McMurphy stop at the security gate to the men's dorm where Miller opens the gate.

BIG NURSE

Mister Miller, this is Mister McMurphy, who'll be staying with us.

Greetings are exchanged as they pass through.

16 INT. MEN'S DORM - DAY

16

as Big Nurse and McMurphy cross down the aisle.

BIG NURSE

We do appreciate the way you have taken it upon yourself to meet the other patients.

MCMURPHY

Thank you, ma'am...

Big Nurse stops at an empty bed where Warren is turning the mattress down.

BIG NURSE

This is your bed. You may leave your things in that cabinet.

(CONTINUED)

MCMURPHY

Yes, ma'am...

BIG NURSE

Please use your time to familiarize yourself with your new home and if there is anything you need to know, don't hesitate to ask us.

MCMURPHY

Now that you mention it, I sure would like to call my aunt up in Portland and tell 'er where I am so she can come visit me.

BIG NURSE

All in good time, Mister McMurphy.
All in good time.

MCMURPHY

Yes, ma'am.

BIG NURSE

Good. Now if you'll just go along with Mister Washington, he'll see that you're properly oriented.

McMurphy doesn't move.

BIG NURSE

Is there anything else?

MCMURPHY

Just that I'm glad to be here, Miss Ratched. I really am.

BIG NURSE

Good. I'm sure we'll be friends.

They smile, sizing up each other.

MCMURPHY

Yeah, you ain't half so bad looking for a head nurse.

BIG NURSE

Yes. Now go along, Mister McMurphy.
Go along.

MCMURPHY

Yes, ma'am.
(to Washington)
Lead the way, Sam.

(CONTINUED)

16 CONTINUED: (2)

16

They cross out of the men's dorm.

Big Nurse watches them go.

SPIVEY (V.O.)

What other work have you done?

17 INT. DOCTOR SPIVEY'S OFFICE - DAY

17

Doctor Spivey is seated behind his desk, on which are several glass-framed photos of Spivey's family, plus a nameplate: JOHN M. SPIVEY, M.D., and McMurphy's papers.

McMurphy, freshly showered and wearing hospital-issue clothes, sits facing him.

MCMURPHY

Hell, Doc, I've been everything from a hoopla man with a two-bit carny show to a top mechanic and bull goose catskiner for every gypo loggin' operation in the Northwest till the Army taught me what my natural bent was.

SPIVEY

Oh, what was that?

MCMURPHY

Poker!

SPIVEY

I see.

MCMURPHY

Yeah, but you know how society persecutes a dedicated man.

SPIVEY

In what way?

MCMURPHY

They say I'm a habitual hassler. Like I fight some. Sheeut. They didn't mind so much when I was a dumb logger and got into a hassle. That's a hardworkin' feller blowing off steam, they say. But if you're a gambler, all you have to do is spit slantwise and you're a goddamned criminal.

SPIVEY

I see...

(CONTINUED)

MCMURPHY

To tell the truth, ever since I found my natural callin' I done time in so many small-time jails I could write a brochure...

SPIVEY

Yes... Ah, do you know why you're here?

MCMURPHY

Well, ya know, Doc...
(indicating his papers)
Doesn't it say so there?

SPIVEY

(looking over papers)
Well, according to the Warden at Pendleton, you were a disturbing influence on others. 'It appears that there is a potential in him for instigating a revolt among the other inmates.'

(looking up at McMurphy)
What do you think of that report?

MCMURPHY

I don't, Doc...

SPIVEY

(goes back to papers)
Arrested on an assault charge five times...

MCMURPHY

That's correct, Doc...

SPIVEY

(reading from folder)
The doctor at the prison states: 'Don't overlook the possibility that this man may be faking psychosis to escape the drudgery of the work farm...' What do you say to that?

MCMURPHY

Doc, what can I tell ya?

SPIVEY

Ah, it seems you have no other psychiatric history, Mister Murphy?

(CONTINUED)

17 CONTINUED: (2)

17

MCMURPHY

No, this is my first trip, Doc.

SPIVEY

(closes folder and
sits back)

Well, you're here for a ninety-day
observation period, Mister McMurphy.
I'd like you to understand you are
here on a court order and we are
responsible to the state. So, I'd
like your cooperation!

MCMURPHY

You bet, Doc!

SPIVEY

Good. Good.

18 INT. DAY ROOM - DAY

18

CAMERA is on Big Nurse as she stands, in front of a chair,
doing a deep breathing exercise.

The patients and staff, standing in front of chairs arranged
in a circle, follow suit as best they can. After a couple of
exercises Big Nurse sits. The others do the same except
Bancini, who remains standing, wagging his head back and
forth.

BANCINI

I'm tired. Whew. O Lord. Oh, I'm
awful tired...

BIG NURSE

(busy with her papers)

Somebody please see to Mister Bancini,
so we can start the meeting.

Billy does... gently laying a hand on Bancini.

BILLY

T-t-t-take it e-e-easy, P-P-P Pete...

BANCINI

Awful tired...

Billy gently eases Bancini into his chair and sits beside
him, patting his skinny knee.

(CONTINUED)

BIG NURSE

At the close of Friday's meeting, we were discussing Mister Harding's problem, concerning his wife...

(reading from logbook)

Mister Harding stated that his wife made him uneasy because she drew stares from men on the street. Is that correct, Mister Harding?

HARDING

Yes, that's perfectly correct.

BIG NURSE

(reading)

He also thinks he may have given her reason to seek sexual attention elsewhere, but he didn't say how. He has been heard to say to his wife, 'I hate you, I don't ever want to see you again. You've betrayed me.'

(she closes book)

So. Does anyone care to touch upon this further?

Big Nurse waits. A long beat.

Harding sits, chewing his nails, tensely waiting, almost wanting someone to begin.

The patients shift uncomfortably, looking in all directions.

McMurphy looks around to see what will follow, when he sees Ellis, nailed to the wall; his pants leg darkens and a puddle of piss forms at his feet. McMurphy looks to see if Big Nurse or the Aides have noticed.

If they have, no one pays any attention.

McMurphy fidgets in his seat, then gets up, crosses to Ellis, unhooks him from the wall, and moves him over a few feet.

The other patients are aghast at this move, look at each other quizzically.

Big Nurse merely watches.

McMurphy crosses back to his chair and sits.

(CONTINUED)

BIG NURSE

Mister McMurphy, this ward is a democratic community run by the patients and their votes, so you should feel at ease in your new surroundings to the extent you can freely discuss emotional problems in front of the patients and staff. However, the cardinal rule, and I must emphasize this: Everyone keeps their seat during the meeting!

MCMURPHY

Yeah, well, it just pains me somethin' awful to see a full growed man sloshing around in his own water...

BIG NURSE

Yes... We were discussing Mister Harding's problem with his wife. Now, who will start?
(no response)
Billy.

BILLY

M-m-m-ma'am?

BIG NURSE

Would you like to start?

BILLY

N-n-n-n-n-no, ma'am.

BIG NURSE

Mister Sefelt?

Sefelt shrugs and sinks into his seat.

BIG NURSE

Mister Fredrickson?

Fredrickson passes.

BIG NURSE

Mister Taber?

Taber passes.

BIG NURSE

Mister Martini?

MARTINI

No!

(CONTINUED)

18 CONTINUED: (3)

18

BIG NURSE
Mister Scanlon?

Scanlon looks at the floor.

BIG NURSE
Mister Cheswick?

Cheswick wags his head 'no.'

BIG NURSE
Am I to take it that there isn't a
man among you who has an opinion
concerning this matter?
(no response; she
focuses in on Harding)
Mister Harding, you've stated on
more than one occasion that you
suspected your wife of seeing other
men.

HARDING
Yes, Miss Ratched, this is correct.

BIG NURSE
But you have no proof.

HARDING
No, Miss Ratched...

BIG NURSE
And yet you suspect her.

HARDING
Yes, that is correct.

BIG NURSE
Why?

HARDING
I can only speculate as to the reasons
why.

BIG NURSE
Have you ever speculated, Mister
Harding, that you are impatient with
your wife because she does not meet
your mental requirements?

One of the Chronics laughs like a child.

(CONTINUED)

HARDING

Miss Ratched. Given all the conditions of that sublime relationship, coupled with the subsequent annihilation of all that I held to be sacred, mentally, physically and emotionally, the only thing that I can speculate on, at this late date, is how I will justify the very existence of my life, with or without my dear wife.

SEFELT

What's he talkin' about?

TABER

Yeah, Harding, why don't you knockoff the bullshit and get to the point.

Several Acutes chime in, "Yeah, get to the point," AD LIB.

HARDING

The point is, I will carry on until I fully understand what the function of that relationship is regardless of form or content.

Several hands go up.

BIG NURSE

Yes, Billy?

BILLY

I-I-I-I-I d-d-don't s-s-see how anyone could lu-lu-lu-love a man who t-t-t-talks the way he does.

TABER

Yeah, Harding, you're so fuckin' dumb I can't believe it.

HARDING

That's a matter of opinion.

SEFELT

Yeah, Harding, where do you breathe anyway?

FREDRICKSON

Through the ass.

Sefelt and Fredrickson snicker into their hands. A few of the others laugh.

(CONTINUED)

HARDING

(smarting)

Is that your sense of humor or are you trying to say something?

FREDRICKSON

(innocence itself)

Now what would I be trying to say?

HARDING

I don't know. I don't know, but it makes me feel very peculiar when you throw in something like that.

FREDRICKSON

Peculiar?

SEFELT

Why?

TABER

Yeah, why?

SCANLON

Yeah, tell us why.

HARDING

I hesitate to go on.

BIG NURSE

No secrets, Mister Harding. Let's get it all out in the open...

HARDING

I mean, the other day you made an allusion to my wife and the possible sexual problems we might be having. I know that to be the case, but the way in which you broached it, if that's your idea of teaching me something...

HARDING

(his voice rising as he goes on)

...or making me aware of a condition in my life, then I say, categorically speaking, the hell with you, Taber!

(MORE)

(CONTINUED)

HARDING (CONT'D)

I don't have to justify the condition of my life to you or any of you. No matter what I will carry on until I fully understand what that function is regardless of the form or content. Regardless of the fact we must try to understand the function of our capacity to obtain, to personify the condition, the condition of our existence, our existence...

TABER

You know what, Harding? I think you're some kind of morbid asshole or something. You've been talking about your wife ever since I can remember. You know, she's on your mind and blah, blah, blah and on and on and when are you going to wise up and turn her loose!

FREDRICKSON

Yeah, wise up, Harding.

SEFELT

Yeah, turn her loose!

ACUTES

(start pouring it on)

Yeah, who do you think you are anyway?... He thinks he's God Almighty... He's a snob... He's a schmuck... Dumbbell... Creep... Cretin... Idiot... Get rid of him... Ship him upstairs...

RUCKLY

(chiming in)

Fffffffuck da wife...

BANCINI

(wagging his head)

Tired... Awful tired...

ACUTES

(not letting up)

Zap him... Give 'im lobotomy... Cut his nuts off... He doesn't have any... Fag... Pervert.

(CONTINUED)

BANCINI
(in a strong angry
voice)
I'm tired!

Everyone hushes.

BIG NURSE
Somebody see to Mister Bancini.

Two or three Acutes get up and try to soothe Bancini, but he isn't to be hushed.

BANCINI
Tired. Tired. Oh God, I'm tired...

Big Nurse nods to Washington, who goes to Pete, and gives his arm a jerk toward the door. Bancini is unmovable.

Big Nurse signals Nurse Pilbow, who heads for the nurses' station.

Washington senses danger, lets go of Pete's arm, backs away.

WASHINGTON
You a good boy, Mistah Bancini...

Nurse Pilbow returns, hypodermic needle in hand.

Pete turns to his fellow inmates.

BANCINI
You see... it's a lotta baloney...
It's all a lotta baloney...

NURSE PILBOW
Yes, yes, Mister Bancini, now if
you'll just be calm...

BANCINI
That's all it is, just a lotta
baloney. Ya see, I can't help it,
can't...

NURSE PILBOW
(working her way around
Bancini)
Yes, I know, I know...

She gets him in the ass, with the needle, and springs back.

(CONTINUED)

18 CONTINUED: (8)

18

BANCINI

...don't ya see. I was born dead.
 Not you. You wasn't born dead. Ahhh,
 it's been so hard...
 (starts going over,
 slowly; sighing and
 crying)
 Tired... I'm tired... aw-ful tired...

McMurphy looks around at the others.

Each patient is locked in his own world -- oblivious to Bancini's state.

19 EXT. BASKETBALL COURT - DAY

19

WIDE SHOT of entire court, surrounded by a high fence topped off with barbed wire, as Washington and Warren escort the Acutes -- including Bromden, Ellis, a lobotomy case and several other Chronics -- through the gate onto the court, which is run down, with cracks in its surface and leaves scattered everywhere.

Martini, who is carrying the ball, runs ahead, followed by Scanlon, where he starts dribbling the ball in a frantic circle, suddenly passes the ball to nothing.

MARTINI

(as he throws ball)
 Catch it! Catch it!

The ball rolls to the corner.

WASHINGTON

Martini, there ain't nobody there,
 ya dumb goon! Go get the ball!

MARTINI

No!

Martini turns away, his feelings hurt. Washington goes after the ball, when Martini goes running after it.

MARTINI

I get it! I get it!

But Washington gives Martini a body check and beats him to the ball.

Martini tries to get the ball from Washington, who is quite agile and teases him as he returns to the court where he and Warren start shooting baskets, freezing Martini and Scanlon out.

(CONTINUED)

19 CONTINUED:

19

The other patients just hang around or walk, as if in a prison yard.

Cheswick stands in close proximity to McMurphy and Harding, who stand watching the action. McMurphy finally offers a cigarette to Harding, who accepts. They both light up.

MCMURPHY

Well, say, buddy, is that the usual pro-cedure for those Group Ther'py shindigs? Bunch of chickens at a peckin' party?

HARDING

A pecking party?

MCMURPHY

That's right, buddy. And you want to know who pecks the first peck?

HARDING AND CHESWICK

Who? Who?

MCMURPHY

Ah, come off it! It's that Big Nurse, that's who...

The other Acutes have gathered around McMurphy and Harding.

HARDING

It's as simple as that. You've been on our ward six hours and have already simplified the work of Freud, Jung and Maxwell Jones in one grand analogy: it's a pecking party.

MCMURPHY

I'm not talking about Fred Yoong or Maxwell Jones, buddy, what I'm talkin' about is that crummy meeting and what that nurse did to you!

HARDING

Did to me?

MCMURPHY

Did to you and all the rest of you guys.

BILLY

Y-y-yes! Yes! Y-y-y-you s-s-saw wh-wh-what she c-c-can do to us!

(CONTINUED)

MCMURPHY

What did I see 'cept a grown man
gettin' whipped so bad he can't laugh
anymore.

FREDRICKSON

It's the questions she asks.

MCMURPHY

Tell 'er to go straight to hell!

HARDING

Miss Ratched is a competent
psychiatric nurse, not some, some
kind of monster pecking out our eyes!

MCMURPHY

(as calm as blue waters)
She ain't peckin' at your eyes, buddy.

McMurphy grabs Harding by his balls and Harding goes up on
his toes.

MCMURPHY

She's peckin' at your balls, buddy,
at your ever-lovin' balls.

Harding is doubled over.

SEFELT

That kind of behavior will get you a
P.A. rating, my friend.

MCMURPHY

P.A. What the hell is that?

SEFELT

Potential assaultive.

FREDRICKSON

Which gets you shipped up to Disturbed
for a nice little zap job.

MCMURPHY

Huh?

HARDING

Electro-Shock Therapy, my friend.
Five cents' worth of electricity and
you are out of everybody's hair.

MCMURPHY

Tell 'er to go to hell anyway!

(CONTINUED)

19 CONTINUED: (3)

19

HARDING

And if you persist in your ways,
they can always ship you over to
Medical Surgery.

MCMURPHY

What for?

HARDING

Lobotomy!

MCMURPHY

Lobotomy?

HARDING

(pointing to lobotomy
case)

That!

McMurphy looks.

SHOT OF A LOBOTOMY CASE

A vegetable, complete with two half-dollar scars in his
forehead.

MCMURPHY

As he absorbs this bit of information
the basketball rolls to his feet and
he picks it up.

MCMURPHY

(to Harding)

Is that your sense of humor or are
you tryin' to say somethin'?

HARDING

Now, what would I be trying to say?

Martini and Scanlon rush over and try to get the ball.

SCANLON

Gimme the ball!

MARTINI

No. Me! Me!

WASHINGTON (O.S.)

Pass the ball, McMurphy.

McMurphy crosses to the court, bouncing the ball as he goes.

(CONTINUED)

19 CONTINUED: (4)

19

When he reaches the court he holds the ball out to Washington, who reaches for it, but McMurphy snaps it back over his shoulder to Martini.

MCMURPHY
(turning to Martini)
Pass it to me, Martini.

Martini holds back.

MCMURPHY
C'mon, I'll give it back!

Martini passes to McMurphy.

MCMURPHY
Atta boy, Martini.

He passes it back to Martini, who laughs and passes it back to McMurphy, who passes it to Scanlon, who passes to McMurphy, who passes to Billy, etc. Bromden just stands watching.

MCMURPHY
(encouraging them)
Back and forth, that's it. Shoot,
man, we'll be takin' on the New York
Knicks before we're through...

McMurphy looks to see Big Nurse looking out a window at them. He catches her eye. She turns away.

MCMURPHY (V.O.)
Hey-ya, hey-ya, come on, come on,
I'm waitin' on you suckers, you hit
or you sit...

20 INT. DAY ROOM - NIGHT

20

The MUSIC is PLAYING. The TV is on the six o'clock news as McMurphy, cards in hand, is dealing blackjack to Cheswick, Harding, Sefelt, Billy and Martini. Fredrickson and Scanlon are looking on as Bromden eases up to the game. Cheswick is at the nurses' station talking to Big Nurse.

SEFELT
Hit me!

MCMURPHY
Hit, you say? Well well well and
with a king up, the boy wants a hit.
(MORE)

(CONTINUED)

MCMURPHY (CONT'D)

Whadaya know. So comin' at you and too bad, a little lady for the lad and he's over the wall and down the road, up the hill and dropped his load.

SEFELT

Boogered!

McMurphy rakes in Sefelt's cigarettes, adding them to a pile of loose cigarettes, packs of cigarettes, several cartons of cigarettes.

As Cheswick sits down, depressed:

MCMURPHY

'Kay, place your bets.

MARTINI

(holding up a cigarette)
What's this?

MCMURPHY

That's a dime, Martini.

Martini breaks a cigarette in half.

MARTINI

Bet a nickel!

MCMURPHY

(to Cheswick)
Whadaya bet, Cheswick?

CHESWICK

She won't give me any more cigarettes!

MCMURPHY

That okay. I'll take your marker.
How many ya want?

CHESWICK

Lend me twenty.

McMurphy counts out twenty cigarettes, marks it down on a piece of paper, and passes the cigarettes to Cheswick, who bets all twenty.

The Sports have come on TV and McMurphy's attention is divided.

(CONTINUED)

20 CONTINUED: (2)

20

MCMURPHY
 (checking the board)
 'Kay, all bets are down, let's wheel
 'em an' deal 'em.

He deals the cards out, the first one face down, then the next one face up.

MCMURPHY
 Big king... little deuce... another
 king... a lovely lady... big ten...
 and a trey... hey, hey, whadaya say?
 Ya hit or sit, Martini?

MARTINI
 Hit me.

MCMURPHY
 (hits with a picture)
 That's twenty up, Martini.
 (turning to TV, he
 shouts across room)
 Hey, Taber, who's pitching the opening
 game?

Taber calls back something but it's lost in the other sounds.

MARTINI
 Hit me!

MCMURPHY
 Wait a minute, Martini, I can't hear
 a thing.
 (turning back to Taber)
 What?

TABER
 (shouting back)
 Koufax against Ford!

MISS PILBOW (V.O.)
 (over loudspeaker)
 Medication time! Medication time!
 Medication!

MARTINI
 (simultaneously with
 Pilbow)
 Hit me!

McMurphy slams his cards down, stands up, crosses the day room, heading for the nurses' station. He passes Washington, who stands there waiting to dispense orange juice.

21 INT. NURSES' STATION - NIGHT

21

as McMurphy enters. Nurse Pilbow is the only one there.

MCMURPHY
 Pardon me miss, but would you mind
 turning...

NURSE PILBOW
 (scared out of her
 wits)
 Stay back! Patients aren't allowed
 to enter the... Oh, stay back!

MCMURPHY
 All I'm askin' is...

Nurse Pilbow grabs at her cross, screams and shuts her eyes,
 holding the cross in front of her.

NURSE PILBOW
 Oh, stay back, I'm a Catholic!

Big Nurse enters from the nurses' lounge.

BIG NURSE
 Mister McMurphy. Patients aren't
 allowed in here.

MCMURPHY
 Sorry, ma'am.

McMurphy steps out of the station, closing the door behind
 him.

22 INT. DAY ROOM - NIGHT

22

as McMurphy goes around to the front of the nurses' station
 and queues up behind the other Acutes who are getting their
 medication. McMurphy reaches the window, takes the cup, but
 doesn't take his pills.

MCMURPHY
 (to Big Nurse)
 Pardon me, ma'am, can I ask you
 somethin'?

BIG NURSE
 (politely)
 Yes, Mister McMurphy?

(CONTINUED)

22 CONTINUED:

22

MCMURPHY

How 'bout turning off that music for
a while so a man can hear himself
think?

BIG NURSE

(pleasantly)

That music is for everyone, Mister
McMurphy.

McMurphy leans in, placing his hand on the window.

MCMURPHY

(confidentially)

Well, say, how 'bout easin' it down
a bit so a man don't have to shout!

BIG NURSE

(aware of his physical
proximity)

Mister McMurphy, there are old men
here who couldn't hear the music at
all if it were lower. That music is
all they have, and I wish you wouldn't
lean against the glass there, your
hands are staining the window.

McMurphy jerks his hand away.

MCMURPHY

Sorry, ma'am... Sorry 'bout that...

McMurphy breathes on the glass and wipes it clean with his
sleeve.

MCMURPHY

Sorry to have bothered you.

BIG NURSE

Not at all, Mister McMurphy...

McMurphy turns to walk away.

NURSE PILBOW

Your medicine, Mister McMurphy.

MCMURPHY

(turning back, he
examines the contents
of the cup)

What's the horse pill for, honey?

(CONTINUED)

NURSE PILBOW

It's just medication, Mister McMurphy,
good for you. Now down it goes...

MCMURPHY

Look, miss, I don't like swallowing
something without knowing what it
is!

NURSE PILBOW

(stepping back a little)
Don't get upset, Mister McMurphy...

MCMURPHY

I'm not upset. All I wanna know, for
the lovva Jesus...

BIG NURSE

That's all right, Miss Pilbow, if
Mister McMurphy does not wish to
take his medication orally, he may...

MCMURPHY

No, that's okay, ma'am. Down it goes.

McMurphy makes a big show of popping the pill in his mouth,
holding his paper cup upside down, for all to see, then moving
on to Washington, who fills it with orange juice.

McMurphy gulps it down, not without some difficulty, then he
smiles at all the concerned faces and crosses the room to
the card table, where he sits to see the Acutes looking at
him.

HARDING

Why didn't you tell her to go to
hell, lover boy?

TABER

Yeah, whattsa matter, Mack, she too
much for ya?

McMurphy holds the pill up and flicks it into Harding's
forehead.

MCMURPHY

You boys seem to think you've got a
champ in there, huh?

HARDING

I don't see you scoring any points,
buddy. And you're just the man for
the job, right?

(CONTINUED)

22 CONTINUED: (3)

22

MCMURPHY

Hell, I couldn't get it up over old
hatchet-face if ya paid me!

HARDING

She's not all that homely, Mister
McMurphy. In fact, she must have
been a rather beautiful young lady.

The men look at Big Nurse.

The patients look at the nurses' station.

PATIENTS' POV

Big Nurse is busy at her work.

23 INT. NURSES STATION - BIG NURSE'S POV - NIGHT

23

The patients looking at her. They turn back to their card
game.

REVERSE ANGLE

CAMERA HOLDS on Big Nurse as McMurphy's VOICE is HEARD over
INTERCOM.

MCMURPHY (V.O.)

(through intercom)

Yeah, an' I'm tellin' ya, she's just
an icy-hearted over-the-hump gal who
never got enough of the old wham-bam
to straighten 'er out... Okay, who
wants a card?

MARTINI (V.O.)

(through intercom)

Me. Hit me!

Big Nurse looks up and studies the men gathered round the
table.

24 INT. MEN'S DORM - NIGHT

24

The patients are asleep except for Bromden, who stands by
the window looking out.

McMurphy is asleep in the bed next to his. A beat when TURKLE,
a fifty-year-old Negro night attendant, slightly drunk, lays
a gentle hand on Bromden's shoulder.

(CONTINUED)

24 CONTINUED:

24

TURKLE

Le's get back to bed, Mistah
Bromden...

Bromden allows himself to be led back to bed. Turkle fumbles around for the security belt, finds it, straps Bromden loosely in bed, then goes off clucking to himself.

Bromden reaches under his bed and plucks a stale piece of gum from under the bed frame. He starts chewing it when he sees McMurphy looking at him.

Bromden goes right on chewing and looking McMurphy right in the eye.

MCMURPHY

(whispering)

Chief? I wanna ask ya somethin'.

(sings)

Oh, does the spearmint lose its flavor
on the bedpost overnight? When you
chew it in the morning, will it be
too hard to bite? This question's
got me goin', won't somebody set me
right; does the spearmint lose its
flavor on the bedpost overnight?

McMurphy holds the last note, reaches over and rustles through his nightstand.

MCMURPHY

Here ya go, Chief...

A small object lands on Bromden's bed. It is a fresh package of gum. Bromden picks it up. Examines it. Unwraps it. Deposits his old piece of gum under the bed frame, then inserts the fresh gum in his mouth and starts chewing.

SERIES OF SHOTS

SHOWING the MEN'S DORM, the empty DAY ROOM, TURKLE ASLEEP in the NURSES' STATION, EMPTY HALLWAYS, the NIGHT SUPERINTENDENT at her desk, MORE HALLWAYS... Ending on:

25 INT. MEN'S DORM - SUNRISE

25

ABERRATED SHOT of INSTITUTIONAL GROUNDS SEEN THROUGH STEEL MESH SCREEN -- as the sun rises above the treetops.

REVERSE SHOT - BROMDEN

looking out of the window. His face washed by the sunlight. His eyes have a vague look, almost vacuous, as...

(CONTINUED)

25 CONTINUED: 25

BIG NURSE (V.O.)
 (through loudspeaker)
 Good morning, boys. Rise and shine.
 Rise and shine.

26 INT. MEN'S DORM - DAY 26

as Washington, Warren and Miller roust the patients out of bed.

BIG NURSE (V.O.)
 (through loudspeaker)
 Time to got up! Come on now, it's a
 beautiful day! Let's not straggle!
 Everybody up, up, up!

McMurphy is in bed, not ready for the world, when Washington crosses to Bromden, who is looking out the window, and leads him off.

WASHINGTON
 Le's go, Chief. Le's go get ourselves
 all nice and clean...
 (to McMurphy)
 You too, Mistah Mack-Murphy!

Washington goes off with Bromden.

CAMERA HOLDS on McMurphy as he slowly pulls it together and sits on the edge of the bed. He's naked as he opens the drawer to his nightstand and fishes around for a cigarette.

MCMURPHY
 (looking in the drawer)
 What the...
 (looking around)
 Who the fuck stole my cigarettes!

27 INT. DAY ROOM - DAY 27

as the Acutes straggle past Big Nurse.

BIG NURSE
 Good morning, Mister Sefelt, are
 your teeth any better?... Good
 morning, Mister Fredrickson... Good
 morning, Mister Harding; my, my,
 you've been biting your fingernails
 again...

She sees McMurphy approaching, wearing a towel around his waist and a scowl on his face.

(CONTINUED)

27 CONTINUED:

27

BIG NURSE

Mister McMurphy, patients are not permitted to run around in towels.

MCMURPHY

I wanna report a robbery!

BIG NURSE

On this ward?

MCMURPHY

Yeah, some creep stole my cigarettes!

BIG NURSE

Oh, I had them removed.

MCMURPHY

What for?

BIG NURSE

Patients are rationed to one pack of cigarettes a day.

Bromden comes drifting by, going in the opposite direction. Big Nurse takes his hand.

BIG NURSE

(calling out)

Mister Washington!

Washington comes running.

WASHINGTON

Yes, Miss Ratched?

BIG NURSE

Please see to Mister Bromden.

WASHINGTON

(taking Bromden by the hand)

Yes, Miss Ratched...

Washington leads Bromden off. Big Nurse turns to Cheswick and several other Acutes, who have crowded around.

BIG NURSE

Now you boys hurry along and wash up for breakfast...

(to McMurphy)

You too, Mister McMurphy.

(CONTINUED)

27 CONTINUED: (2)

27

MCMURPHY

Well, say. How 'bout springing a pack of cigarettes loose?

BIG NURSE

After breakfast, Mister McMurphy, after breakfast.

MCMURPHY

You sure run a tight-assed ship 'round here, don't ya!

BIG NURSE

Yes. Now run along like a good boy and see that you wash up properly.

WIDER ANGLE

A beat, as the Acutes wait for McMurphy's next move, then:

MCMURPHY

'Kay, let's go brush our teeth, fellas...

McMurphy turns and crosses toward the washroom, singing at the top of his lungs.

MCMURPHY

Oh, Lulu had a baby, His name was Sunny Jim, She put 'im in a piss pot, To teach 'im how to swim. Oh, he swam to the bottom, He swam to the top, Lulu got excited, An' pulled 'im by his... Cock-tail ginger-ale, Five cents a glass, An' if ya don't like it Ya can shove it up your... Ask me no more questions, I'll tell ya no more lies.

BIG NURSE

watching McMurphy who removes his towel as he enters the washroom.

28 INT. WASHROOM - DAY

28

as McMurphy enters to see Warren take a firm grip on Bromden's head and Washington goes to work on Bromden's face. CAMERA PUSHES INTO EXTREME CLOSEUP of Bromden's fearfully distorted face as the BUZZING SOUND of the ELECTRIC RAZOR INTENSIFIES until it is INSUPPORTABLE.

29 INT. MESS HALL - DAY

29

We SEE the attendants spooning food into the sucking pink mouths of the vegetables, a shade too fast for swallowing.

MCMURPHY (O.S.)

What's wrong with you guys?

We SEE McMurphy seated with the Acutes, shoveling food down his gullet. The others are barely touching their food.

MCMURPHY

Why, if I'd have known how soft this place was gonna be, I'd have arranged for my transfer sooner...

(holding up his orange juice)

Look at this here, real orange juice!

(slugging it down)

Hooee, that's good. Why, you couldn't pay me to leave this place!

(slaps his belly)

All this place lacks is a couple of sweet gals to liven things up...

He gets up and carries his tray to the proper place, where he notices Miller loading several other trays onto a dumbwaiter. Miller pushes a button and the dumbwaiter goes down. McMurphy crosses to the door to find it blocked by Washington.

MCMURPHY

Stand aside, Sam, Nature's callin'.

WASHINGTON

Nobody leaves here till seven thirty.

McMurphy turns Washington over in his mind, then he looks up at the clock above the door.

The time is 7:28. The second hand sweeping its way toward 7:29.

MCMURPHY

Don't know if I can hold it that long, Sam.

WASHINGTON

Tha's your problem.

(CONTINUED)

29 CONTINUED:

29

MCMURPHY
 (confidentially)
 Who do you like in the opening game,
 Sam?

WASHINGTON
 Huh?

MCMURPHY
 (turning away)
 Asshole.

McMurphy turns and walks away.

Washington watches him go.

CHESWICK (V.O.)
 I wanna know about my cigarettes!

30 INT. DAY ROOM - DAY

30

A group meeting is in progress. Doctor Spivey is there.

Cheswick is on his feet.

BIG NURSE
 Sit down, Mister Cheswick.

CHESWICK
 (not sitting)
 No, I ain't no kid to have my
 cigarettes keep from me like cookies!
 Ain't that right, Mack!
 (McMurphy doesn't
 respond)
 Mack???

BIG NURSE
 Sit down, Mister Cheswick!

Cheswick sits -- stunned. A beat; then:

BIG NURSE
 (to Cheswick)
 You should have thought about that
 before you gambled all your cigarettes
 away. Is that clear?

Cheswick sulks in his seat.

BIG NURSE
 Mister Cheswick, is that clear!

(CONTINUED)

30 CONTINUED:

30

CHESWICK

Yeah...

BIG NURSE

Good...

(opens her book)

Now, as I recall, we were making quite a bit of headway, last time, with Mister Harding's problem. So, does anyone care to begin?

McMurphy's hand goes up. No one else's does.

BIG NURSE

Yes, Mister McMurphy.

MCMURPHY

Right... I've been givin' some serious consideration to what you told me about the democratic something of this therapeutic community of ours, an' I got a few things I wanna get off my chest, before we get back to Harding's problem.

BIG NURSE

Certainly, Mister McMurphy.

MCMURPHY

Right!

McMurphy takes a folded sheet of paper out of his pocket, unfolds it, studies it and begins.

MCMURPHY

'Kay... Item one... I've been thinkin' 'bout the age problem we got on this ward. You know, the young an' old livin' together, an' I was thinkin' what a great thing it would be if the music was turned up louder. Louder so the old fellas could hear better...

Doctor Spivey nods with approval.

Big Nurse doesn't.

The Acutes are bewildered.

(CONTINUED)

MCMURPHY

But then I got to thinkin', the music is so loud already, it makes it difficult for the young fellas to hold a decent conversation...

Nods and murmurs of approval from the Acutes.

Big Nurse can only wait for McMurphy's next move.

MCMURPHY

Well, I was turnin' this dilemma over in my head, when I happened to hit on that old tub room out there, an' I said to myself, McMurphy, I said, that place would make a great second day room. A sort of game room for the young fellas. Whadaya think, Doc?

SPIVEY

It is worth considering... Miss Ratched?

BIG NURSE

The point is well taken, Doctor, but do we have the necessary personnel to cover a second day room?

SPIVEY

Well, since it will be largely the Chronics who remain here, one aide and one nurse should easily be able to handle any situation that might occur.

(he turns to the patients)

What do you think, men, is it workable?

CHESWICK

Right, Doc. It's workable.

Several other Acutes voice in the affirmative.

SPIVEY

Fine!

BIG NURSE

Good. Good. Yes, yes, I think we should give it a trial period. So!

(MORE)

(CONTINUED)

BIG NURSE (CONT'D)

May we get back to Mister Harding's problem...

(she sees McMurphy's hand up)

Yes, Mister McMurphy?

MCMURPHY

I'm not finished yet.

BIG NURSE

Go on...

MCMURPHY

(looking at his list)

'Kay, item two. Tomorrow, and listen carefully to me, you ding-a lings. Tomorrow is the opening game of the World Series an' what I want is to take a vote on switchin' the group meetin' to later on in the day, so we can watch the ballgame.

BIG NURSE

Just a minute, Mister McMurphy!

MCMURPHY

Yeah?

BIG NURSE

Please understand, the schedule has been set up for a delicately balanced reason that would be thrown into turmoil by a switch of routines.

MCMURPHY

The hell with the schedule, you can get back to the schedule next week when the series is over. What I want is a vote on it right now!

CHESWICK

I second the motion!

MCMURPHY

Atta boy, Cheswick!

BIG NURSE

Very well! All those in favor, please raise your hands.

Big Nurse casts a watchful eye over the patients.

(CONTINUED)

30 CONTINUED: (4)

30

MCMURPHY
 (raising his hand)
 Okay, raise your hands.

Only Cheswick's goes up.

MCMURPHY
 Come on', what is this crap? Who
 wants to watch the World Series?

Martini and Scanlon's hands go up.

Several Acutes look at them.

Scanlon and Martini's hands go down.

McMurphy can't believe his eyes.

BIG NURSE
 (politely)
 I count only two, including you,
 Mister McMurphy. Certainly not enough
 to change ward policy.

McMurphy's hand goes down.

BIG NURSE
 Yes. Now was there anything else you
 wanted to discuss, Mister McMurphy?

MCMURPHY
 No way.

CHESWICK
 No way.

McMurphy starts tearing his sheet of paper up into a thousand pieces.

BIG NURSE
 (checking her watch)
 Then I suggest we turn our attention
 back to Mister Harding's problem.
 Would anybody care to begin?

She looks around.

McMurphy is slouched in his chair.

Harding puts his hands up. No one else does.

BIG NURSE
 Yes, Mister Harding?

(CONTINUED)

30 CONTINUED: (5)

30

HARDING

Yes, thank you, Miss Ratched. Since our last meeting I have been reflecting, quite seriously, on the nature of my problem. Naturally, I'm referring to the capacity to obtain the necessary results in order to obtain... No, no. To personify the very existence of that relationship regardless of the function...

(he stops, chews his lip, then continues)

Regardless of the function, we will confront the question of... Yes. Yes. The question of... Existence... Relationship... Function... Confront... Yes, confronting us in the moment of deepest crisis... Yes, the crisis of our souls. Of our souls, which I am trying to fully understand the problem... the problem. Not to shut ourselves off, but somehow... Somehow to understand fully our capacity... to obtain... to personify... the question... existence depends... depends on the question... to reflect... to reflect...

Harding, breaks off, sweating; he begins to knead his forehead and chew his nails.

HARDING

To reflect...

ANGLE

Silence as the CAMERA REFLECTS: the room, the patients, the staff, the hallways, the hospital, the grounds, the trees, the sky, ending on.

MARTINI (V.O.)

Hold it a minute. What's a man need to buy thum hotels?

31 INT. TUB ROOM - NIGHT

31

Bromden is pressed against the wall, watching McMurphy, Martini, Scanlon and Cheswick play a game of monopoly. The others are playing cards or just hanging around, a little chagrined. Billy is most disturbed by this separation.

(CONTINUED)

31 CONTINUED:

31

MCMURPHY

You need four houses on every lot of the same color, Martini. Now let's go, for Christ's sake.

MARTINI

Hold it a minute.

There's a flurry of money from Martini, red, green and yellow bills blowing in every direction.

CHESWICK

Let's go, for Christ's sake...

MCMURPHY

It's your dirty roll, Cheswick.

Cheswick rolls the dice.

MCMURPHY

Snake eyes! Hooooee, that puts you on my Marvin Gardens, which means you owe me three hundred and fifty dollars.

Cheswick starts counting out the money.

MARTINI

What's thum other things? Hold it a minute. What's thum other things all over the board?

CHESWICK

(to Martini)

How can a man concentrate with you sitting there hallucinating a mile a minute...

MCMURPHY

You just come on with that three fifty and Martini will take care of himself... Your dice, Scanlon.

SCANLON

Gimme those dice. I'll blow this board to pieces. Here we go...

(throws the dice)

Lebenty leben, count me over eleven, Martini...

Martini picks up a house...

(CONTINUED)

31 CONTINUED: (2)

31

SCANLON

Not that one, you crazy bastard,
that's my house...

Scanlon grabs Martini's hand and tries to get his piece back.
Martini won't let go.

MCMURPHY

Break it up, God dammit! Ain't I
got enough troubles without you guys
messin' around... can't depend on
nobody.

BILLY

(from the next table)

Some of us ha-ha-have b-b-been here
a long t-t-time, Randle, and will b
b-be here long after this Wo-Wo World
Series of yours is oh-oh-oh, what's
the use anyway...

McMurphy slams his fist down on the table, sending the
monopoly pieces flying. Martini is crestfallen.

MCMURPHY

What's the use! Hooee! It'd do you
birds some good just to get a little
exercise lifting your arms to vote!

HARDING

A baseball game isn't worth the risk,
my friend.

MCMURPHY

It is to me! An' if I hafta bust way
outta this place to see it, I will!

CHESWICK

Right!

FREDRICKSON

Oh, yeah?

MCMURPHY

Yeah!

SEFELT

Big man!

MCMURPHY

Yeah, how much you wanna bet?

(CONTINUED)

31 CONTINUED: (3)

31

SEFELT

On what?

MCMURPHY

That me an' my buddy, Cheswick, we'll be downtown tomorrow watchin' the ballgame while you suckers are sittin' around this goddamn nursery!

HARDING

And how do you propose to accomplish that little feat, my friend?

MCMURPHY

That's between me an' myself. So why don't you boys just shove off. I got some planning to do.

McMurphy sits and resumes his game of solitaire. Martini and Scanlon are putting the monopoly game back together again.

Bromden spots (or he thinks he spots) one of the attendants listening at the door. He wants to warn the others, but doesn't know how.

SEFELT

Maybe he'll just show Miss Ratched his big thing an' she'll open the door for him.

Sefelt and Frederickson smile at each other.

Bromden slides along the wall toward the door.

MCMURPHY

Maybe I'll just use that thick skull of yours as a batterin' ram, Sefelt.

SEFELT

Why, my head would just squash like an eggplant, McMurphy.

Fredrickson and Sefelt snicker in their hands.

MCMURPHY

You think it's funny, huh?

TABER

Yeah, you don't know how to get outta this place!

Bromden reaches the door and looks out. No one is there.

(CONTINUED)

31 CONTINUED: (4)

31

MCMURPHY

Put your money where your mouth is,
Taber.

TABER

Yeah, yeah, you're a fucking phony,
McMurphy!

Bromden turns back to the room to see McMurphy slam his fist
down on the table; the monopoly game goes flying.

MCMURPHY

(rising and turning
on the others, who
back off)

You want me to show ya! You want me
to show ya how!

TABER

Yeah, yeah, show me. Show me how!

MCMURPHY

All right!

He looks wildly around the room, spots the machine, crosses
to it and smacks it with his hand.

MCMURPHY

With this thing! I'm gonna put this
thing right through the window, that's
how!

HARDING

You mean you're going to try to pick
that thing up and shove it through
the window?

MCMURPHY

You're fuckin' A-right, I am!

HARDING

With your own two hands?

MCMURPHY

You heard me the first time!

TABER

I'll bet a buck you don't do it!

MCMURPHY

You're on!

(CONTINUED)

31 CONTINUED: (5)

31

BILLY

M-M-Mack, y-y-y-you c-c-can't l-l
lift that thing!

MCMURPHY

Stand aside, son. Any more takers?

SEFELT

I'll bet a dollar.

FREDRICKSON

Me, too...

MCMURPHY

Right!

MARTINI

A nickel.

SCANLON

A dime.

MCMURPHY

Okay. Who else?

HARDING

Twenty-five dollars.

MCMURPHY

(knows he's taking a
bad bet)

Okay, Harding, you're on.

HARDING

Okay, sucker.

MCMURPHY

Yeah... Okay, stand aside, you guys!
You're usin' up my oxygen!

The Acutes stand aside and McMurphy steps up to the machine.

He shifts his feet to get a good stance, wipes his hands on his thighs, leans down and gets hold of the levers on each side, and strains.

Bromden watches, in awe of McMurphy.

McMurphy turns loose, straightens up and shifts his feet for a better position.

HARDING

Giving up?

(CONTINUED)

31 CONTINUED: (6)

31

MCMURPHY

Just warmin' up.

He grabs the levers again. His whole body shakes with the strain. For just a second we HEAR the cement GRIND. Then his breath explodes and he falls back limp against the wall. There's blood on his hands. No sound but his rasping breath. He opens his eyes and looks around. Then pulls out a pocketful of IOU's and tries to sort them out, but his hands are frozen into red claws. He throws the whole bundle on the floor and walks out. At the door, he turns back.

MCMURPHY

But I tried. Goddammit, I sure as hell did that much. Didn't I?

McMurphy exits.

REACTION SHOT OF ACUTES

SHOT OF BROMDEN

looking at the machine. A long beat.

32 INT. MEN'S DORM - NIGHT

32

The patients are getting ready for bed when Billy approaches McMurphy, who is in bed.

BILLY

M-M-Mack...

McMurphy turns away from Billy, who crosses to the other side of the bed.

BILLY

M-M-Mack, I-I-I'm sorry!

HARDING

Leave him alone, he's pouting.

BILLY

Y-Y-Y-You leave him alone!

MCMURPHY

That's okay, kid...

BILLY

Th-th-then y-y-you're n-n-not m-m mad?

(CONTINUED)

32 CONTINUED:

32

MCMURPHY

No, kid, it was my own stupidity,
that's what pissed me off.

BILLY

O-o-o-oh...

MCMURPHY

What we're gonna have to do is pull
this ballclub together for our next
play. 'Kay!

BILLY

'K-k-kay, Mack!

33 INT. HALLWAY - DAY

33

Washington, Warren and Miller are at the end of the hallway,
listening to a small RADIO. We can HEAR the SPORTS ANNOUNCER
giving the line-up for the opening game of the World Series.

WASHINGTON'S POV

Way down the hall, the Group Meeting is SEEN in progress.

34 INT. DAY ROOM - DAY

34

A Group Meeting is in progress and Big Nurse is honed in on
Billy.

BIG NURSE

Try, Billy, try...

Billy tries, but can't talk.

The other Acutes are bored, restive, waiting.

McMurphy has ants in his pants as Big Nurse speaks to Billy.

BIG NURSE

Was it your idea to visit her on
Sunday?

BILLY

Y-y-y-yes...

BIG NURSE

Tell us about it...

(CONTINUED)

BILLY

I-I-I-I c-c-c-came over S-S-S Sunday
m-m-m-morning after ch-ch-ch church
and br-br-brought her s-s some
flowers, and I s-s-said, I said, 'C-
C-C-Celia, will you muh muh-muh-muh-
muh...' till the girl broke out l-l-
laughing.

Billy laughs at himself.

BIG NURSE

What was it about her that disturbed
you so, Billy?

BILLY

(rubbing scars on his
wrist)

I was in luh-love with her.

BIG NURSE

Billy, were you afraid of her, or of
her love?

No response from Billy.

BIG NURSE

That was the first time you attempted
to commit suicide, wasn't it?

(no response)

You must try to talk about it, Billy.

MCMURPHY

Jesus Christ, the man doesn't want
to talk, so get off his back an'
let's get on to some new business.

BIG NURSE

Mister McMurphy, the purpose of this
meeting is therapy. Group therapy.

MCMURPHY

Yeah, yeah, the hell with that crap!
The World Series is goin' on right'
now an' that's therapy also!

BIG NURSE

Let me pose a question to the group:
do any of you feel that Mister
McMurphy is perhaps imposing his
personal desires on you too much?

(CONTINUED)

MCMURPHY

What the hell does that have to do with it? This is an important event and I want a vote on it!

CHESWICK

Yeah, let's vote on it!

BIG NURSE

Will one more vote satisfy you?

MCMURPHY

Yeah, it'll satisfy me.

BIG NURSE

Very well. What is it you're proposing, Mister McMurphy?

MCMURPHY

I'm proposing a re-vote on watchin' the ballgame!

BIG NURSE

(to the patients)

A vote is before the group.

MCMURPHY

Okay, I wanna see the hands. I wanna see which of you birds has any guts.

BIG NURSE

Everyone in favor of changing the schedule raise his hand.

The first hand to come up is Cheswick's. Then McMurphy's. Then Martini, Scanlon, Sefelt, Fredrickson, Billy and Taber.

Harding doesn't vote.

Big Nurse starts counting the hands.

McMurphy, his face beaming, counts the hands.

MCMURPHY

That's it! We made it!

BIG NURSE

I'm sorry, Mister McMurphy, I count only eight.

MCMURPHY

So do I!

(CONTINUED)

BIG NURSE

But there are eighteen patients on the ward, Mister McMurphy.

MCMURPHY

(the light dawning)

You mean to tell me you're gonna count those old birds over there?

BIG NURSE

I'm sorry, Mister McMurphy, but you must have a majority to change ward policy.

MCMURPHY

Well, I'll be a son-of-a-bitch...

BILLY

B-But, M-M-Miss R-Ratched, y-you n never c-c-counted th-their votes before!

A beat.

BIG NURSE

(losing ground)

You mean you don't want their votes to count, Billy!

BILLY

I-I-I...

MCMURPHY

Well, screw that noise!

McMurphy rises and, taking his chair, he crosses toward the television set.

BIG NURSE

Sit down, Mister McMurphy!

McMurphy turns the TV on, flips the channel, then sits and waits for a picture.

BIG NURSE

I want you to turn the television off and return to your place!

A picture swirls onto the TV screen. The ballgame is in progress (documentary footage to be used).

Martini rushes over and joins McMurphy. Scanlon follows hot on his heels as --

(CONTINUED)

34 CONTINUED: (4)

34

MCMURPHY

Hoo-wee! Man, all I need me now is a
can of beer and a red-hot.

Cheswick gets up and starts across when --

BIG NURSE

Sit down, Mister Cheswick.

Cheswick stops and stands there, helpless to move.

CHESWICK

Mack...

McMurphy is deep into the game.

INSERT - TV SCREEN

On the screen a great play is taking place, and at the
breathtaking moment the TV picture swirls into a little eye
of light -- then nothing.

BACK TO SCENE

The Acutes are left with their mouths hanging open.

BIG NURSE (V.O.)

(over loudspeaker)

I want you men to return to your
proper places. The group meeting is
not over!

McMurphy continues looking at the blank TV screen as the
Acutes look from McMurphy to Big Nurse, not knowing what to
do next when --

MCMURPHY

(jumping up and
shouting at the blank
TV screen)

A hit! It's a hit! He's rounding
first, heading for second. Here comes
the throw. He's sliding... and...
he's safe! He's safe!

(McMurphy whistles
and claps his hands)

Hoo-wee! Whatta game! Whatta game!
Come on, Koufax! Strike 'em out!

The Acutes are stunned at McMurphy's outburst.

(CONTINUED)

BIG NURSE (V.O.)
 (over loudspeaker)
 Mister McMurphy, you are deliberately
 violating the rules!...

MCMURPHY
 He's into his wind-up. Here comes
 the pitch. Strike on the inside
 corner!

Sefelt, Fredrickson, Billy and Taber get up and cross toward
 the TV. Harding is the only one who doesn't join them.

BIG NURSE (V.O.)
 (over loudspeaker)
 You men remain seated!

MCMURPHY
 (focusing in on TV
 screen)
 He's into his wind-up. Here's the
 next pitch... and it's a hit! It's a
 hit!

MARTINI
 (jumping up and down)
 I saw thum! I saw thum!

SCANLON
 Me, too! Me, too!

SEFELT
 Yes, I see it! I see it!

MCMURPHY
 (on his feet, shouting)
 Ya-hoo, let's' play ball!

The other Acutes pick up on McMurphy and start shouting at
 the blank TV screen.

ACUTES
 Ya-hoo! It's a hit! A triple! It's a
 home run! A double! He's out! Whadaya
 blind? He's safe by a mile!
 (AD LIB)

BIG NURSE (V.O.)
 (over loudspeaker)
 You boys, stop this and go to your
 assignments! Mister McMurphy, I want
 you to set an example...

(CONTINUED)

34 CONTINUED: (6)

34

MCMURPHY

'Kay, it's two outs, bases loaded as Koufax steps up to the mound... Checks the runners... goes into his wind-up... Here comes the three-two pitch... And it's a fly ball into deep center. Mantle is going back. He's going back! Back! His back is up against the wall... and... he catches it! He catches it!

The Acutes are shouting, cheering, stomping and dancing in each other's arms.

BIG NURSE'S VOICE

(over loudspeaker)

You men stop this! Mister Washington!
Miller! Warren!

Big Nurse's last words overload the intercom and the system peaks out. Big Nurse's mouth continues to work in frantic circles as Washington, Miller and Warren rush to quell the uproar.

35 INT. SPIVEY'S OFFICE - DAY

35

Doctor Spivey is seated behind his desk, looking over McMurphy's papers.

McMurphy sits facing him.

SPIVEY

How are you feeling?

MCMURPHY

Just fine, Doc... In fact, I think I might've put on a couple of pounds since I got here.

SPIVEY

Good, good, and how are you getting along on the ward?

MCMURPHY

Come on, Doc, you know as well as I do what's been comin' down in that loony bin.

SPIVEY

Yes, well, Miss Ratched feels that you're a disturbing influence on the other patients.

(CONTINUED)

35 CONTINUED:

35

MCMURPHY

Shoot, Doc, the only one I'm disturbing is that old nurse and her fixed ways. That's all.

SPIVEY

Yes, that may be so, but in making a careful study of your past record, along with your behavior since you arrived here, my feeling is that you are not mentally ill and it is going to be my recommendation that you be returned to Pendleton where they are better equipped to handle your case.

This is the kiss of death to McMurphy.

MCMURPHY

Come on, Doc, you must be kiddin'.

SPIVEY

I'm afraid not.

MCMURPHY

Jesus, that old nurse sure wants my ass in a sling, don't she!

SPIVEY

No, Mister McMurphy, it's just that we cannot offer you the guidance and assistance that you would receive at Pendleton.

MCMURPHY

Guidance and assistance! That's insane! Doc, ya gotta help me.

SPIVEY

I'm sorry, but I can't keep you here.

MCMURPHY

When?

SPIVEY

We'll let you know.

REACTION SHOT of McMurphy.

36 EXT. BASKETBALL COURT - DAY

36

Washington and Warren are sitting on the grass watching Martini, Scanlon, Harding and Billy, who are positioned on the court waiting on McMurphy who is under the board with Bromden.

Cheswick and the other patients hang around off court as:

MCMURPHY

(with great physical
and vocal emphasis
throughout entire
scene)

Okay, Chief. This is your spot! I
don't want you to move from this
spot! Never!... 'Kay, now, take the
ball! Raise your hands, like this...

McMurphy raises his hands above his head. Bromden follows suit.

MCMURPHY

That's good! That's a good boy, Chief!
Now jump and put it in!

McMurphy jumps. Bromden doesn't. McMurphy does this a couple of times. Each time Bromden remains motionless.

HARDING

He can't hear you!

MCMURPHY

I know, goddammit! You don't have ta
tell me that!

HARDING

So why are you talking to him?

MCMURPHY

I'm not talkin' to him! I'm talkin'
to myself! It helps me think!

HARDING

It doesn't help him.

MCMURPHY

Well, it doesn't hurt him either!

(turning to Bromden)

Does it, Chief!

(no response)

See, it doesn't hurt him.

(MORE)

(CONTINUED)

36 CONTINUED:

36

MCMURPHY (CONT'D)
(to Bromden)
Jump! An' put it in!

McMurphy jumps. Bromden doesn't move.

HARDING
Well, I think you're just confusing
him...

Bromden jumps.

MCMURPHY
Ha! Did ya see that!
(calling to Cheswick
on the sidelines)
Hey, Cheswick!

CHESWICK
Yeah, Mack?

MCMURPHY
Come here!

Cheswick runs over.

CHESWICK
Yeah, Mack?

MCMURPHY
Let me get on your shoulders.

CHESWICK
Sure, Mack...

McMurphy climbs on his shoulders.

MCMURPHY
'Kay, wheel me around to the basket...
'Kay, easy, easy. Hold it! 'Kay,
now.
(he sees Bromden has
walked away)
Hey, Chief, come back!

Bromden doesn't hear.

MCMURPHY
Cheswick, go get 'im!

Cheswick goes after Bromden, catches him, and McMurphy latches
onto him.

(CONTINUED)

36 CONTINUED: (2) 36

MCMURPHY

Now, wheel me to the basket.

Cheswick, straining under the weight of McMurphy, turns toward the basket.

37 INT. MEN'S DORM - NIGHT 37

as Bromden, chewing his gum, watches McMurphy ease his way out of bed and silently cross down the aisle, past the sleep patients, toward the day room.

38 INT. DAY ROOM - NIGHT 38

as McMurphy crosses the day room, past the nurses' station where Turkle is asleep.

39 INT. HALLWAY - NIGHT 39

as McMurphy crosses down the hallway and stops at the mess hall door. He tries the handle. The door is locked. McMurphy looks up at the open transom, ponders it, then jumps up and grabs the door lintel. He tries to lift himself up, but can't make it when suddenly he is lifted up to the level of the transom by Bromden.

McMurphy worms his way through the transom and disappears down the other side.

CAMERA HOLDS on Bromden who waits. A long beat. There is a strange HUMMING SOUND HEARD O.S. Another beat, then the door opens.

McMurphy smiles at Bromden.

MCMURPHY

(pointing to the floor)

Wait here, Chief.

(more to himself as
he starts down hall)

Heh, heh, I'll show 'em who's crazy.

40 INT. MEN'S DORM - NIGHT 40

McMurphy is nudging Cheswick awake.

MCMURPHY

Hey, Cheswick! Wake up!

CHESWICK

(waking up)

Yeah, Mack, what is it?

(CONTINUED)

40 CONTINUED:

40

MCMURPHY
I'm leaving. Goodbye!

CHESWICK
(sitting up)
Where ya goin', Mac?

MCMURPHY
Shhh...

McMurphy turns and crosses to Billy.

MCMURPHY
(waking Billy)
Hey, Billy. Billy boy, wake up and
say goodbye to your ol' buddy.

BILLY
(waking up)
W-w-w-what is it, M-M-Mac?

MCMURPHY
So long, kid.

BILLY
Wh-wh-wh-wh...

MCMURPHY
Shhh...

McMurphy turns from the bewildered Billy and crosses to
Martini.

MCMURPHY
(nudging Martini awake)
Psst! Hey, Martini, wake up!

MARTINI
(waking up)
Yeah, Mac?

MCMURPHY
Bye-bye.

McMurphy turns to Scanlon.

MCMURPHY
Scanlon! Hey, Scanlon, wake up!

SCANLON
(waking up)
Yeah, what's up?

(CONTINUED)

40 CONTINUED: (2)

40

MCMURPHY

Shhhh. See ya around the ball park.

McMurphy crosses to Fredrickson and wakes him.

FREDRICKSON

(waking up)

What? What?

MCMURPHY

So long, Freddy. Don't take any wooden nickles.

FREDRICKSON

(sitting up)

What?

MCMURPHY

Shhh...

The other patients are sitting up, some of them getting out of bed as McMurphy turns to Sefelt who is snoring. McMurphy pinches his nose and Sefelt wakes up.

MCMURPHY

Bye-bye, pussy cat.

McMurphy crosses to Taber.

MCMURPHY

(waking Taber)

Up an' at 'em, Taber.

TABER

(waking up)

What's going on?

MCMURPHY

Shhhh. Time to say goodbye.

McMurphy turns and crosses to Harding.

MCMURPHY

Hey, Hard-on. Wake up, Dumbo.

Harding opens his eyes and looks at McMurphy.

MCMURPHY

Ya owe me twenty-five bucks.

HARDING

What for?

(CONTINUED)

40 CONTINUED: (3)

40

MCMURPHY

I'm busting outta this place.

HARDING

That's nice. Send me a post card.

Harding turns his back to McMurphy.

MCMURPHY

(turning to the others
who have gathered
around)

So long suckers.

BILLY

Wh-wh-where ya going, M-M-Mac?

CHESWICK

How ya gettin' out, Mac?

MCMURPHY

Shhh... That's for me to know an'
you to find out.

TABER

Bullshit. You ain't got no way out!

MCMURPHY

Oh, yeah?

TABER

Yeah!

MCMURPHY

How much ya wanna bet?

TABER

Ten bucks.

MCMURPHY

You're on.

(to the others)

Let's go! An' keep it quiet.

McMurphy starts down the aisle. The others follow.

41 INT. DAY ROOM - NIGHT

41

as McMurphy and the other patients cross the day room, past
the nurses' station, where Turkle shifts in his sleep.

42 INT. HALLWAY - NIGHT 42

as McMurphy and the patients cross down the hallway and enter the mess hall followed by Bromden.

43 INT. MESS HALL - NIGHT 43

Cheswick, Bromden, Martini, Scanlon, Sefelt, Fredrickson, Billy, Taber and McMurphy, stand looking at the dumbwaiter.

BILLY

Wh-wh-what's d-d-down th-there, M-M Mac?

TABER

Where's it go?

MCMURPHY

Out. It's the way out. So just keep it in your minds if ya ever wanna make use of it.

TABER

I don't believe it...

FREDRICKSON

Neither do I...

SEFELT

Me too...

MARTINI

I wanna see it...

SCANLON

Me too! Me too!

BILLY

Y-y-yeah, p-p-prove it, M-M-Mac!

CHESWICK

Yeah, show us, Mac!

MCMURPHY

Shhh. Wait a minute. You guys are gonna screw up my plans. So just gone on back to bed like nothin' happened.

MARTINI

No! I wanna go!

(CONTINUED)

43 CONTINUED:

43

SCANLON
Me too! Me too!

Several of the others chime in.

MCMURPHY
Shhh. Hold it down! I'll take you
guys down, but ya gotta come right
back up! 'Kay?

PATIENTS
(simultaneously)
'Kay, Mac!

MCMURPHY
Shhh... Remember this is a privilege,
so I don't want none of you goons
fuckin' up. Kay?

PATIENTS
(simultaneously)
'Kay, Mac!

MCMURPHY
'Kay, let's see...
(he checks the men
out)
Cheswick first... then Billy...
Martini... Scanlon... Sefelt...
Fredrickson... Taber an' the Chief...
'Kay

PATIENTS
(simultaneously)
'Kay!

MCMURPHY
Shhh!

44 INT. TUNNEL - NIGHT

44

The patients are waiting in the tunnel, which is used as an
underground connecting system to the institutional buildings,
as McMurphy gets out of the dumbwaiter.

MCMURPHY
(looking around)
Where's Martini and Scanlon?

CHESWICK
(pointing)
They went that way.

(CONTINUED)

44 CONTINUED:

44

MCMURPHY

Charlie, ya can't ever let those
goons outta ya sight! Understand!

CHESWICK

Right, Mack!

Far down the tunnel Martini and Scanlon are briefly SEEN as they skitter across the tunnel.

SEFELT

There they are!

MCMURPHY

Hey, Martini! Psst! Scanlon! Ya dumb
goons, come back here!

(starting after them)

Come on, let's get 'em!

McMurphy starts down the tunnel. The others don't move.

MCMURPHY

(calling back)

Come on, you guys, let's stick
together.

The Acutes follow McMurphy. They run down to the intersection and turn the corner.

No sign of Martini or Scanlon.

Somewhere a DOOR is HEARD SLAMMING CLOSED and FOOTSTEPS are HEARD coming their way.

TABER

Somebody's coming!

MCMURPHY

Shhh!

(he listens then)

This way!

McMurphy hustles the men round the corner as two aides pushing a gurney come wheeling by.

BILLY

I-I-I th-th-think we sh-sh-should go
back!

SEFELT

Yeah, my feet are gettin' cold.

(CONTINUED)

44 CONTINUED: (2)

44

FREDRICKSON

Mine, too!

MCMURPHY

We'll go back just as soon as we
find those guys! 'Kay?

ACUTES

(simultaneously)

'Kay, Mack!

The band takes off down the tunnel, calling out in loud
whispers, "Martini! Scanlon! Psst! Where are you?"

Down one tunnel and up another -- till they turn a corner
and see an open door.

They go to the door and peer out. Steps lead up to the outside
world.

MCMURPHY

They must be up there!

CHESWICK

Yeah!

BILLY

L-L-Let-'s go b-back!

Several Acutes express the same desire.

MCMURPHY

Come on, don't crap out on me now.
We got two buddies out there!

BILLY

I-I d-d-don't know! M-M-Miss R Ratched
g-g-g-g...

MCMURPHY

Fuck Miss Ratched!

McMurphy crosses out and up the stairs.

The Acutes look at each other. A beat, then:

MCMURPHY (O.S.)

Wow! Look at this!

The Acutes don't move.

(CONTINUED)

44 CONTINUED: (3)

44

MCMURPHY (O.S.)

Hey, you guys, come on up here and
take a gander at this!

The Acutes inch their way out the door and up the steps.

45 EXT. INSTITUTIONAL GROUNDS - NIGHT

45

as the Acutes join McMurphy to see the moon low in the sky,
silhouetting the trees and buildings, and Martini chasing
Scanlon across the wet grounds.

CHESWICK

There they are!

MCMURPHY

(his attention
elsewhere)

Hey, what's that?

SEVERAL ACUTES

(simultaneously)

What? Where?

MCMURPHY

(pointing)

Over there!

SEFELT

(squinting)

I don't know...

BILLY

I-i-it's a b-b-bus!

MCMURPHY

A bus?

BILLY

Y-y-yes, a b-b-bus!

MCMURPHY

Well, shoot, man! Whadaya say we
take ourselves a little spin around
the place.

TABER

We'll get in trouble...

CHESWICK

Yeah, maybe we ought to go back,
Mac...

(CONTINUED)

45 CONTINUED:

45

FREDRICKSON
Yeah, my feet are cold...

SEFELT
My feet hurt...

BILLY
I-I-I'm w-w-wet...

MCMURPHY
(walking towards the
bus)
Go ahead! Go back!

The Acutes cast frightened looks at each other then go after McMurphy. Martini and Scanlon join them.

BILLY
H-H-How d-d-do we g-g-get b-back?

McMurphy has reached the bus and begins checking it out.

TABER
Yeah, take us back to the dumbwaiter,
Mac.

MCMURPHY
I'm not going back in there. I told
ya this was a one way trip. Now stand
aside.

McMurphy lifts the hood to the bus and begins jumping the wire. The Acutes stand helplessly by as the engine turns over and catches. McMurphy closes the hood and gets on the bus to a chorus of, "Please, Mac, take us back... Please..." McMurphy puts the bus in gear and the bus starts moving. The Acutes start running alongside of the bus calling out for McMurphy to take them back.

MCMURPHY
(shouting to them)
Get on assholes!

They leap on.

46 EXT. INSTITUTIONAL GROUNDS - ANOTHER ANGLE - NIGHT

46

As the bus makes a full circle and stops alongside of Bromden.

MCMURPHY
(waving Bromden onto
the bus)
Come on, Chief! Let's go!

(CONTINUED)

46 CONTINUED: 46
 Bromden boards the bus. McMurphy lets out a war whoop as he closes the door and starts the bus moving.

47 EXT. INSTITUTIONAL GROUNDS - NIGHT 47
 as the bus picks up speed and churns across the grounds.

48 INT. BUS - NIGHT 48
 the Acutes look out with wild-eyed excitement.

49 EXT. INSTITUTIONAL GROUNDS - NIGHT 49
 as the bus careens out the main entrance and down the thoroughfare.

50 INT. BUS - NIGHT 50
 as the Acutes cast worried looks at each other.

51 EXT. HIGHWAY 51
 as the bus turns a corner past a sign that reads:
 DALLES 6, SALMON CREEK 8, DEPOE BAY 11, CAPE LOOKOUT 22,
 PORTLAND 46

52 INT. BUS - NIGHT 52
 McMurphy is singing at the top of his lungs.

MCMURPHY

(singing)

Your horses are hungry, That's what
 she did say, Come sit down beside
 me, An' feed them some hay. My horses
 ain't hungry, They won't eat your
 hay-ay-aeee...

BILLY

H-Hey, M-Mack.

MCMURPHY

Yeah, kid?

BILLY

W-W-Where we g-g-going?

CHESWICK

Yeah, where we going?

MCMURPHY

I dunno. Where do ya wanna go?

(CONTINUED)

52 CONTINUED:

52

MARTINI

I wanna go home!

SCANLON

Yeah, it's cold!

MARTINI

I'm hungry.

TABER

Yeah, we'll miss breakfast!

MCMURPHY

Breakfast! Hell, I know just the place where we can chow down an' thaw out before we shoot back on home. 'Kay?

BILLY

'K-Kay, M-Mack!

MCMURPHY

(singing)

Soo, fare-the-weel, darlin'. I'm gone on my way, My wagons are loaded, My whip's in my hand...

DISSOLVE TO:

53 EXT. DEPOE BAY - DAWN

53

The dawn is just cracking the horizon as the bus pulls up behind a corroded tin sheet building. A sign reads:

DEPOE BAY, SEAMANIS SERVICE, SPORT FISHING, BOATS FOR CHARTER

Beyond the boathouse is the dock with several fishing trawlers and beyond that -- the open sea.

The door to the bus opens and McMurphy gets out.

MCMURPHY

(as he steps out of
the bus)

This is it! as McMurphy walks directly to the wall, alongside the door, lifts the edge of the siding, comes up with a key, opens the door and enters.

A beat, then the lights go on inside the building.

(CONTINUED)

53 CONTINUED: 53

SHOT OF BUS

The Acutes' faces pressed against the windows, looking out.

54 INT. SEAMAN'S BUILDING - DAWN 54

as McMurphy lifts a cold bottle of beer out of a Coca-Cola cooler, opens it, takes a long pull on the bottle, then crosses to the heater and turns it on.

Nearby, a sign reads: ALL EQUIPMENT CAN BE RENTED On the walls are old photographs of people with their prize catches. Fishing equipment, tackle and wet weather gear crowd the room.

There is a counter which McMurphy walks behind and takes a bag of potato chips off a wall rack, full of beer nuts, hostess cupcakes, etc.

McMurphy eyes the keyboard to the fishing boats. Several keys are there.

INSERT - KEYBOARD

with the names of the fishing boats: The Lark. Mary Ann. Noel. Annabella. The Capri.

55 INT. BUILDING DEPOE BAY - DAWN 55

McMurphy studying the board as the Acutes stick their heads in the door. They're all miserable and cold.

MCMURPHY

Come on in an' warm up. You can put some of that gear on to keep warm. An' there's beer an' Coke in the cooler an' some food over here...

They hesitate.

MCMURPHY

Come on, don't be shy now, you're among friends.

The Acutes come in, Bromden bringing up the rear.

Martini goes for the candy. Scanlon goes for the Coke. Sefelt and Fredrickson go for the wet weather gear and boots. The others go to the heater. Bromden stands in the middle of the room.

(CONTINUED)

55 CONTINUED:

55

MCMURPHY

Why don't one of you boys help ol'
Chief there get warmed up?

Billy goes to Bromden's aid as McMurphy crosses to a window and looks out.

McMurphy turns and looks out the window. A long beat.

CHESWICK

When do you think we'll be going
back, Mack?

MCMURPHY

(looking out the window)
Come here a minute, Cheswick. You,
too, Sefelt. Hey, all you guys, come
over here, I wanna show you somethin'.

The Acutes cross to the window and look out, saying, "What? What is it? Whadaya lookin' at? I don't see a thing."

MARTINI

Oh, look at the pretty boat.

ACUTES' POV

Nestled against the dock is a trim fishing trawler, beautifully framed in the bay window.

MCMURPHY (V.O.)

Yeah, did you ever see a boat like
that? Why, I'll bet you could go all
the way to Hawaii in that boat!
Tahiti... the Philippines... Tibet...

CAMERA HOLDS on FULL SHOT of the boat.

BACK TO SCENE

A long beat, then we SEE the Acutes, wearing wet weather gear, complete with boots and squall hats, each man carrying soda pop, food, fishing equipment, etc., being led onto the boat by McMurphy who carries a case of beer.

56 EXT. FISHING BOAT - DAWN

56

as a white gorge of smoke and water pours from the stern and the boat pulls away from the dock, leaving a boiling foam of water.

57 INT. SHIP'S BRIDGE - DAWN 57

The entire crew is jammed into the bridge, McMurphy behind the wheel.

MCMURPHY'S POV

as the dock and other fishing boats slip by.

58 EXT. HARBOR JETTY - DAWN 58

as the boat passes out of the harbor and heads for the open sea.

DISSOLVE TO:

59 EXT. BOAT DECK - DAY 59

The sun is up. The engine is dead. The ballgame is HEARD OVER ship's RADIO. The men are scattered over the boat. Taber and McMurphy, beer in hand, are sunning themselves, listening to the ballgame. On the stern Martini and Scanlon are trying to rig up a pole. Fredrickson gives them a hand. Billy has a line out. So does Bromden and Sefelt who is seated nearby, fishing the ocean floor when he suddenly gets a bite and looks over the side, surprised. His line goes straight down into the depths. His glasses fall off into the water. Sefelt sighs and slowly begins reeling his line in.

Billy gets a strike and starts fighting the fish.

BILLY

H-H-Help!

MCMURPHY

Ease up on the star drag, keep the tie up, up and work hell outta that fella.

Martini gets a strike and loses it. Scanlon comes up and starts to take the pole from him.

SCANLON

My turn.

MARTINI

(hanging onto the pole)

No.

They start a tug of war. Fredrickson tries to break it up, when he gets a strike and his line spins out.

(CONTINUED)

59 CONTINUED:

59

Billy's fish breaks into the sun in a shower of silver scales, and he gets so excited he lets the end of the pole go down and the line snaps.

MCMURPHY

Up, I told you! Keep that tip up...
up! You had you one big silver there.

Fredrickson lands his salmon in a spray of scales and blood.

The fish is flopping all over the deck. Billy grabs the fish and wrestles it down.

Bromden lands a fish when --

SEFELT (O.S.)

Oh, my God! I see something!

Everyone rushes over to Sefelt and looks down into the water.

REVERSE SHOT

Deep down in the water a gigantic white form slowly rises out of the depths, becoming solid, alive.

SCANLON

Jesus God...

MARTINI

What is it?

FREDRICKSON

We'll never get that on the boat.

The fish is now clearly SEEN.

BILLY

(calling)
M-M-Mack! M-M-Mack!

McMurphy pulls himself up.

MCMURPHY

What is it, kid?

BILLY

C-C-Come here and l-look at th this!

McMurphy crosses down and looks over the side.

(CONTINUED)

59 CONTINUED: (2)

59

MCMURPHY

He's a big flounder. Could weigh two, three hundred. You got to lift him in with a winch.

FREDRICKSON

Does that mean we have to cut him loose?

MCMURPHY

Like hell we will! We got the muscle standing right here. All we need is a couple gaffin' hooks and some rope.

BILLY

I-I-I'll get them.

MARTINI

Me, too.

SCANLON

Me, too.

McMurphy turns to Sefelt who is sweating under the strain.

MCMURPHY

Steady does it, Sefelt!

SEFELT'S POV

The massive fish is closer to the surface.

DISSOLVE TO:

BACK TO SCENE

All the men are standing by as gaffing hooks and rope are made ready. The fish is gaffed and slowly hauled out of the water.

McMurphy and Bromden lean over, held by the others, grab the big fish by its gills and, with a heave-ho, the fish is slid in and flopped to the bottom of the boat. The men go sprawling over the big fish. There's a lot of laughter, handshakes and back-slapping going on when --

VOICE

(over bull horn)

All right! Stand to! Stand to!

The men look up.

(CONTINUED)

59 CONTINUED: (3) 59

REVERSE SHOT - ACUTES' POV

Off the bow is a Coast Guard cutter, and on the deck stands Doctor Spivey, Washington, Warren and several other aides dressed in white.

60 INT. HALLWAY - STATE HOSPITAL - LATE AFTERNOON 60

as the Acutes, sunburned and covered with dried brine and fish scales, are escorted down the hallway by Washington, Warren and Doctor Spivey.

It's a triumphant procession as they wheel the giant flounder with a sheet over it on a gurney, holding up their catches for all to see.

McMurphy is lagging a bit behind as they pass the mess hall where workmen are busy installing a security screen over the transom, while inside the mess hall another workman is SEEN welding a lock on the dumbwaiter.

61 INT. DAY ROOM 61

as Big Nurse steps out of the Nurses' Station.

SPIVEY

(to Big Nurse)

Here they are, Miss Ratched. Safe and sound!

BIG NURSE

Good. Well, boys, did you enjoy yourselves?

A burst of exuberance as the inmates hold up their fish.

FREDRICKSON

(to Sefelt)

Show her the one you caught, Jim.

Sefelt whips the sheet off the big fish.

BIG NURSE

My, my...

No one can find superlatives or gestures big enough to describe his catching of the big fish, "brought it in himself"
AD LIB.

(CONTINUED)

61 CONTINUED:

61

MCMURPHY

Yeah, ya should've come along with us, Miss Ratched, an' gotten a little sun on your cheeks and maybe caught a fish or two.

BIG NURSE

Mr. McMurphy, you had no right to take these men out with you!

MCMURPHY

(loudly)

Yeah, that's kind of crazy, ain't it!

BIG NURSE

No, it was irresponsible!

Big Nurse turns to the others, leaving McMurphy dangling.

BIG NURSE

(respectfully)

That's quite a catch, Jim. What are you going to do with it?

MARTINI

(crossing to McMurphy)

Gimme a cigarette!

SEFELT

I thought I might donate it to the mess hall.

MCMURPHY

(reaches in his pocket;
he has none)

I don't have any.

AD LIBS: "They could use it." "Take a picture first."

BIG NURSE

That's an excellent idea. Now, why don't you boys place your fish on the gurney and we'll see to it that everyone enjoys a fresh fish dinner.

The men toss their fish on the gurney as Martini joins the group and starts hitting the others up for a cigarette. All he gets for his troubles are a series of "No," "Get lost," "I don't have any."

(CONTINUED)

61 CONTINUED: (2)

61

BIG NURSE

Thank you, boys. Now if you'll just go along with Mister Washington to the showers, supper is in half an hour.

The inmates start AD LIBBING and laughing, "We're not hungry," as Martini sees Harding light up a cigarette and crosses to him.

MARTINI

(to Harding)

Gimme a cigarette!

HARDING

No!

MARTINI

Why not?

HARDING

I'm not running a charity ward...

Martini snaps the cigarette out of Harding's hand, and takes off with Harding chasing him.

Martini dashes around the room, pulling chairs in Harding's way, taking a drag on the cigarette whenever he can.

Harding corners Martini, but Martini tosses the cigarette over Harding's head to Scanlon.

Scanlon takes off with Harding after him, absolutely livid.

Scanlon passes to Billy who passes to Martini. Everyone in the room is getting wired.

Martini throws it away as Harding jumps him and nails him to the floor.

MARTINI

(holding his hands
up; empty)

All gone! All gone! Don't hit! Don't hit!

Harding starts pounding Martini's head on the floor when Billy and Scanlon jump Harding and start pounding him.

Fredrickson picks up the cigarette and stands there watching the fight as he smokes the cigarette as Washington, Warren and Miller move in and start separating the men.

(CONTINUED)

61 CONTINUED: (3) 61

McMurphy, watching the fight, sighs, then deliberately crosses toward the Nurses' Station.

62 INT. NURSES' STATION - MISS PILBOW'S POV - DAY 62

as McMurphy reaches the Nurses' Station and puts his hand through the plate glass window, his fist stopping inches from Miss Pilbow's startled face. Miss Pilbow's scream is added to the SOUND OF THE SHATTERED WINDOW.

63 INT. DAY ROOM - DAY 63

McMurphy reaches in and picks up his carton of cigarettes.

MCMURPHY

I'm sure sorry, ma'am. Gawd, but I am. That window glass was so clean I didn't even see it...

McMurphy turns and crosses back to the day room, opening the carton of cigarettes as he goes.

MCMURPHY

You guys want cigarettes! Here's the goddamn cigarettes!

McMurphy starts tossing packages of cigarettes into the mass of struggling bodies as Washington grabs McMurphy by the arm and tries to wheel him away.

McMurphy shakes him off and throws a pack of cigarettes in Washington's face.

Washington goes after McMurphy, grabs him, and drives him against the wall, right next to Bromden, who watches as McMurphy shoves Washington away, goes into a crouch and starts circling Washington. Washington dances in and out, chipping away at McMurphy's face until McMurphy drives his fist square into Washington's white, starched chest, drawing him against the wall.

McMurphy moves in for the kill.

WASHINGTON

Warren! Miller!

The Acutes have stopped fighting and are watching.

McMurphy tags Washington, then is grabbed from behind by Warren, who pulls him back.

Washington moves in and goes to work on McMurphy, when Bromden grabs Washington, from behind, in a bear hug.

(CONTINUED)

63 CONTINUED: 63

Miller jumps on Bromden's back. Bromden, still holding Washington, backs up into the wall, squashing Miller, who screams out.

64 EXT. HALLWAY TO DISTURBANCE WARD - LATE AFTERNOON 64

as McMurphy, bruised from the fight, and Bromden, handcuffed to a special belt, wait while an aide unlocks the first of a double set of heavy security doors.

The first door is locked, leaving McMurphy, Bromden, and the three aides crammed in the small space between the two doors while another aide opens the second door and McMurphy and Bromden step through, followed by the aides.

65 INT. DISTURBANCE WARD - LATE AFTERNOON 65

As the aide locks the door behind them, the other aides lead Bromden and McMurphy toward a bench, where they unshackle them.

AIDE
(pointing to a bench)
Wait over there...

The three aides go down the hall, leaving McMurphy and Bromden who sit and look at their new surroundings. There is a man sitting next to them.

MCMURPHY'S POV

The architecture is the same as the ward we left below, but it is the atmosphere that is different. A heaviness pervades all. Heavily sedated patients sit isolated from each other. Others stand shifting from one foot to the other, while others walk up and down the hallway, their locomotive powers not unlike that of Parkinson's Disease (caused by too much sedation).

Suddenly, one patient gets up, speaking very angrily, shouting incoherently at no one; he crosses the hall and enters a side room. An aide goes in after him. A long beat, then the aide comes out with the patient and gently leads him back to his seat, talking softly to the man.

Further down the hallway, a gurney is wheeled out of the east room with a patient lying on it, out cold; he is wheeled further down the hall to the men's dorms, where he is left to sleep it off.

Two aides come out of the EST room and head in McMurphy's direction, where one of the aides motions to the patient sitting next to McMurphy.

(CONTINUED)

65 CONTINUED:

65

AIDE

(approaching him very
gently)

Come on, Joey... this isn't going to
hurt you... good for you... make you
feel better...

The patient clings to the bench, terrified, weeping.

The aides peel him off the bench and escort him down the
hall to the EST room.

ANOTHER ANGLE

As McMurphy watches the patient go, he takes out a package
of gum. Takes a stick for himself and gives Bromden one.
McMurphy turns back to his own thoughts.

BROMDEN

Thank you.

McMurphy looks up. A long beat.

MCMURPHY

Say it again.

BROMDEN

Thank you.

Another beat.

MCMURPHY

Say... God Bless America!

BROMDEN

God Bless America.

MCMURPHY

(slapping his thigh)
Goddammit, you sly son-of-a-bitch!
Does anybody else know?

BROMDEN

No.

MCMURPHY

Shit! This is too much!
(his mind going a
mile a minute)
Chief, I tell you we're gonna bust
outta this place an' make it all the
way to Canada before they know what
bit 'em.

(CONTINUED)

65 CONTINUED: (2)

65

BROMDEN

Ca-na-da...

MCMURPHY

Ya like that, Chief, huh?

BROMDEN

Yeah...

MCMURPHY

Yeah, well, well, well. 'Bout time the rest of the world got a gander at Big Chief Bromden cuttin' down the boulevard, stopping just long enough for virgins... Oh, man, I tell you, I tell you, you'll have women trippin' you and beating you to the floor...

BROMDEN

Ca-na-da...

MCMURPHY

Shhh, Chief, don't talk. Never talk! Remember, this is just between you an' me. Do ya understand?

Bromden nods.

NURSE ITSU (O.S.)

Mister McMurphy.

McMurphy turns to see Nurse Itsu. The two aides are standing behind her.

MCMURPHY

(recognizing a long-lost friend)

Hey, how ya doin'?

NURSE ITSU

Fine, thank you.

(offering pills)

Here, please take these.

MCMURPHY

What are they?

NURSE ITSU

To help you relax... please...

McMurphy takes the pills and downs them. Bromden takes his pills.

(CONTINUED)

65 CONTINUED: (3)

65

NURSE ITSU
Please take off your shoes.

McMurphy takes off his shoes.

NURSE ITSU
Please follow me.

MCMURPHY
(rising, thumbs up)
You an' me, Chief.

McMurphy, flanked by the two aides, follows Nurse Itsu to the EST room.

MCMURPHY
(to Itsu)
You know, I never got your name.

NURSE ITSU
(stopping at the door)
Miss Itsu.
(indicating the room)
In here, please.

MCMURPHY
You comin' in to hold my hand?

NURSE ITSU
No...

MCMURPHY
Yeah... Well, see ya around, Itsu.

Itsu smiles at McMurphy.

MCMURPHY
Yeah...

McMurphy gives Bromden one last wave and goes in.

Bromden watches the door close behind McMurphy.

66 INT. EST ROOM - LATE AFTERNOON

66

There are four other aides in there, standing around an empty gurney.

A DOCTOR is at the head of the gurney, a NURSE alongside of him.

(CONTINUED)

66 CONTINUED:

66

MCMURPHY
(as he enters)
Hi...

McMurphy looks around at the six aides.

MCMURPHY
You boys can take a cigarette break
now...

The Nurse smiles at him.

DOCTOR
That's all right, Mister McMurphy,
just climb on the bed and lie down...

MCMURPHY
Whatever you say, Doc...

McMurphy climbs on the bed and lies down.

The Doctor moves around to the side of the bed and takes McMurphy's pulse, while the Nurse dips her fingers into a jar of salve.

DOCTOR
(to McMurphy)
This won't hurt you at all...

MCMURPHY
Uh, uh...

The Nurse starts applying salve to McMurphy's temples.

MCMURPHY
What's that for?

NURSE
Conductant.

MCMURPHY
(smiling up at her)
Surely, goodness and mercy will follow
this, eh, honey?

DOCTOR
(holding a mouthpiece)
Please, put this in your mouth...

McMurphy takes the bit in his teeth. The Doctor moves back to the head of the gurney and places the thongs on McMurphy's temples.

(CONTINUED)

66 CONTINUED: (2)

66

The Doctor nods to the six aides, who move in and gently place their hands, in a very professional manner, on McMurphy's knees, hips and shoulders. Once set, the Doctor turns to his controls.

SHOT OF MCMURPHY

as he looks around, not nearly as scared as he is mystified by the whole process, when suddenly, without warning, McMurphy is hit by the shock. His face is a contorted mask of surprise and pain. His whole body caught in a sudden spasm. A moment of rigidity, then McMurphy passes out and his body relaxes. Another moment, then a series of violent body spasms begin flowing down his body. Now the aides' function is very clear, as they press down, holding McMurphy firmly to the gurney, until the last spasm subsides.

SLOW FADE OUT TO:

FADE IN:

67 INT. DAY ROOM - DAY

67

A Group Meeting is in progress. Doctor Spivey is there.

BIG NURSE

(to Sefelt)

It's been brought to my attention that you're giving Mister Fredrickson your medication, aren't you, Mister Sefelt?

SEFELT

It's the Dilantin that makes my gums soft!

BIG NURSE

Now, Jim, you must be honest with yourself.

At the end of the hall, the door opens and McMurphy and Bromden enter the visitors' room, accompanied by Washington and Warren. They cross to the security gate, open it and pass into the hallway.

Washington and Warren disappear into a room, leaving McMurphy and Bromden, who walk slowly towards the day room.

The Group Meeting continues over as Fredrickson raises his hand.

BIG NURSE

Yes, Mister Fredrickson?

(CONTINUED)

67 CONTINUED:

67

FREDRICKSON

I wanna know why the dorm has to be locked in the daytime and on weekends?

TABER

Yeah, why can't a fellow even have the weekends to himself?

CHESWICK

(standing up)

Yeah, whadabout our cigarettes?

BIG NURSE

Sit down, Mister Cheswick, and wait your turn!

He sits.

BIG NURSE

If the dorms were left open, you would just return to bed after breakfast...

FREDRICKSON

So what? Is it a mortal sin? I mean, normal people get to sleep late on weekends...

BIG NURSE

With few exceptions, time spent in the company of others is therapeutic, while every minute spent brooding alone only increases separation.

CHESWICK

(jumping up as he sees McMurphy)

Mack!

Everyone looks at McMurphy and Bromden.

Bromden is as he always was, as McMurphy slowly drags himself into the day room. He looks like a zombie as he takes the room in. Then, suddenly, he slaps his thigh.

MCMURPHY

Hey, hey, you ding-a-lings, you creeps, you goons...

He enters the room doing a jig. The Acutes' faces light up.

(CONTINUED)

MCMURPHY

I got ten thousand watts and hot to
trot. First woman takes me on is
gonna light up like a pinball machine
an' pay off in silver dollars...

McMurphy does a full circle of the room, greeting the
Chronics. But it's an effort for him. His voice is slower,
his footwork slightly out of sync.

BILLY

H-h-how's it g-g-going, Mack?

MCMURPHY

Just fine, Billy boy, just fine.
Full of piss an' vinegar! They checked
my plugs and cleaned my points...

BIG NURSE

Mister McMurphy.

MCMURPHY

(turning)
Yes, ma'am?

BIG NURSE

Welcome back.

MCMURPHY

Thank you, ma'am.

BIG NURSE

I hope everything is settled.

MCMURPHY

Ma'am, I'm as gentle as a puppy dog.
Why, I haven't licked the tar out of
an aide for two weeks! Hi ya, Doc!

Spivey greets McMurphy.

BIG NURSE

Good. Why don't you join us?

MCMURPHY

Why, thank you, ma'am...
(he gets a seat and
sits heavily)
Whew. Man, I tell you, that place up
there is somethin' else!
(MORE)

(CONTINUED)

67 CONTINUED: (3)

67

MCMURPHY (CONT'D)
 (pulling it together)
 Well, ya boys been practicin' up for
 the big game?
 (no response)
 I figured as much...

BILLY
 W-W-We h-heard y-you w-were n-never
 c-c-coming back!

MCMURPHY
 Yeah, well, let me tell ya
 somethin'... While I was up there
 gettin' in-lightened, I came up with
 one hellava plan...

A great sadness suddenly sweeps over McMurphy's face and he
 breaks off.

BILLY
 Wh-wh-what p-plan, M-Mack!

No response from McMurphy.

HARDING
 What's your plan, Mack?

MCMURPHY
 (coming out of it)
 Plan?... Oh, yeah, the plan...
 Yeah...

McMurphy gets up and crosses to the window, where he joins
 Bromden who is looking out the window.

REACTION SHOT of the others as they look at McMurphy and
 each other with quizzical looks.

68 INT. GYMNASIUM - DAY

68

On the court both teams are lined up taking photographs for
 the local newspaper. The bulb pops a few times.

PHOTOGRAPHER
 (wrapping it up)
 Thank you, boys.

The line breaks up. McMurphy crosses to Big Nurse, who sits
 in the front row.

(CONTINUED)

68 CONTINUED:

68

It's the big Saturday game between the Acutes and Aides, as spectators enter the gymnasium already half-filled with male and female patients, staff members and visitors.

Doctor Spivey stands nearby at the timers' table, basketball in hand, whistle around his neck, talking to the timer.

MCMURPHY

Miss Ratched, would you please save a space for my aunt? She's comin' down from Portland.

BIG NURSE

Certainly, Mister McMurphy, with pleasure.

MCMURPHY

Thank you, ma'am...

O.S. the WHISTLE BLOWS.

MCMURPHY

Gotta go now, ma'am...

BIG NURSE

Yes. Good luck, Mister McMurphy.

MCMURPHY

Thank you, ma'am.

McMurphy crosses onto the court. Big Nurse watches him go.

BASKETBALL COURT

Doctor Spivey is at half-court, basketball in hand as the players take up their positions: Washington faces McMurphy for the jump at center. Harding and Billy are playing guard with Warren and Miller on them. Martini and Scanlon are in the forward position, with the two white Aides covering them. The other Acutes sit on the bench as substitutes.

MCMURPHY

(to Washington)

Hey, Sam, bet ya two bucks ya lose.

WASHINGTON

Shit, man, tha' ain't even worth considerin'.

MCMURPHY

How 'bout twenty?

(CONTINUED)

WASHINGTON

Now you talkin'.

MCMURPHY

Bet!

WASHINGTON

Bet you ass...

MCMURPHY

(to Spivey)

You're a witness, Doc!

SPIVEY

Me? I didn't hear a thing! Let's
play ball!

Spivey checks the court, then blows the whistle as he tosses the ball into the air.

Washington taps the ball to Warren, who passes to Miller, who hands off to Washington, who goes up for a layup. Two points. The Acutes haven't even moved from their spots. The scoreboard reads: AIDES 2 PATIENTS 0.

MCMURPHY

(taking the ball out)

Come on, wake up, you ding-a-lings.
The game is on.

The Acutes snap to and McMurphy passes the ball into Harding, who fiercely dribbles down court, McMurphy running alongside him.

MCMURPHY

Pass the ball, Harding...

(no pass)

Don't hang onto it...

(no response)

Pass it, goddammit!

Harding dribbles into the corner and finds himself bottled in by two Aides.

MCMURPHY

Harding, here, over here!

The ball is snagged from Harding's hands by an Aide, who passes it down court to another Aide, who turns and makes another basket.

(CONTINUED)

68 CONTINUED: (3)

68

SCOREBOARD: AIDES 4 PATIENTS

MCMURPHY

(to Harding)

Ya deaf! I said pass the ball!

HARDING

What are you talking about???
 Everybody was covered!!! Everybody
 was covered!!!

MCMURPHY

I was open! Come on, let's play ball!

McMurphy and Harding turn to see Martini, down court, passing
 the ball into Billy.

WASHINGTON

(slapping his hands)

Gimme tha' ball!

Billy panics and hands the ball to Washington, who turns
 around and makes another basket. Score: AIDES 6 PATIENTS 0.

McMurphy and Harding run down court, McMurphy taking the
 ball away from Martini, who would like to bring it in.

MCMURPHY

(to Washington)

What kind of crap is that???

WASHINGTON

Jus' playin' the game, sucker...

Washington chuckles and trots on down court.

MCMURPHY

(to Martini)

Get down there where ya belong,
 Martini. You, too, Scanlon.

(tosses ball to Harding)

You take it out, Harding!

Harding takes the ball and passes it in to McMurphy, who
 turns and dribbles down court exactly like Harding did.

HARDING

(running alongside

McMurphy)

Pass the ball!

(no response)

Pass it!

(MORE)

(CONTINUED)

68 CONTINUED: (4)

68

HARDING (CONT'D)

(no response)

Pass it! Pass it! I'm open, McMurphy,
pass the ball!

McMurphy stops dead in his tracks and flings the ball at Harding. The ball bounces off Harding's head and goes out of bounds. The WHISTLE BLOWS. Harding spins a few times.

MCMURPHY (O.S.)

Harding, get back here!

Harding turns to see the other team go by. They score another basket. Score: AIDES 8 PATIENTS 0.

Billy takes the ball and passes into McMurphy, who turns to see CANDY enter the gym, with her friend, ROSE.

MCMURPHY

(calling out)

Candy. Candy, over here.

(to Doctor Spivey)

Hey, Doc, time out.

SPIVEY

(blowing his whistle)

Time out!

McMurphy tosses the ball to Spivey, then crosses the court to Candy and Rose, who have had a couple of drinks on the way down.

CANDY

Mack, you sonofabitch, you ol' fucker,
how've you been?

MCMURPHY

(swinging her around
in his arms)

Terrific, baby, terrific!

(to Rose)

Hi ya doin', Rose?

ROSE

Okay, Mack!

(looking around)

Whoowe, Candy girl, are we in an
insane asylum or ain't we?

MCMURPHY

(to Candy)

How's your ass been holdin' up, honey?

(CONTINUED)

68 CONTINUED: (5)

68

Candy pokes her ass at McMurphy. He gives it a squeeze. O.S.
a WHISTLE BLOWS.

MCMURPHY

Come on, girls, we're holding up the
game!

McMurphy leads the two ladies across the court.

The entire gymnasium is riveted on the three of them. As
they reach Big Nurse:

MCMURPHY

Miss Ratched, this is my Aunt Candy
and her friend Rose...

Greetings are exchanged.

MCMURPHY

Miss Ratched was kind enough to save
you ladies a seat...

The two ladies wedge themselves in next to Big Nurse. O.S.
the WHISTLE BLOWS.

MCMURPHY

Talk to ya at half time!

McMurphy turns and crosses onto the court.

CANDY

(calling after him)
Sock it to 'em, kid!

ROSE

(taking in the players)
Are they all crazies?

BIG NURSE

No.

ROSE

Oh, just those guys dressed in white?

BIG NURSE

No, miss, it's the other way around.

ROSE

Well, you could've fooled me.

On the court, McMurphy throws the ball to Martini.

Martini throws the ball to McMurphy.

(CONTINUED)

68 CONTINUED: (6)

68

McMurphy throws the ball back to Martini.

Martini throws the ball into the stands.

THE WHISTLE BLOWS

MCMURPHY

Whadaya doin', there's no one there!

MARTINI

I saw 'em! I saw 'em.

HARDING (O.S.)

(shouting)

Mack, get back here!

McMurphy turns to see the other team go by and score a basket.

Billy passes the ball into McMurphy.

MARTINI

Gimme the ball!

MCMURPHY

(holding the ball)

Okay, Martini. That's okay. Now you watch me.

McMurphy dribbles the ball down the sideline. Stops.

Goes into his routine of ball tricks: faking one way, then the other, over his head, under his legs, finally ending on a pass behind his back which goes straight into Washington's hands. Washington dribbles down court for an easy layup.

SCORE: AIDES 10 PATIENTS

MCMURPHY

(to Spivey)

Time out!

SPIVEY

(blowing his whistle)

Time out!

MCMURPHY

(shouting to Timer)

Replacement coming in! Harding out!

McMurphy crosses to Bromden, takes his hand, and leads him onto the court and under the Acutes' basket, where he maneuvers him into the proper position. Then McMurphy raises his hands above his head and Bromden follows suit.

(CONTINUED)

MCMURPHY
(starting back up
court)
Time in!
(sees Harding still
on court)
Hold it! Time out!
(to Harding)
I said Harding out!

HARDING
I refuse!

MCMURPHY
I said out!

HARDING
(casting a quick look
at his wife)
No!

MCMURPHY
I'm the coach!

HARDING
I just started!

MCMURPHY
You can come back later!

HARDING
I don't trust you!

MCMURPHY
(looking for another
victim)
Scanlon out!

SCANLON
No!

MCMURPHY
Martini out!

MARTINI
No!

McMurphy looks at Billy.

BILLY
I-I-I-I-I'll g-g-g-go, M-M-Mack...

(CONTINUED)

MCMURPHY

Good boy, thank you, Billy.

Billy goes off and sits by Big Nurse. Now, the lineup on the bench is Billy, Big Nurse, Candy and Rose.

Spivey blows the whistle.

Under the Aides' basket, Harding passes the ball into McMurphy, who dribbles to half court, takes his mark, and lobs the ball over the outstretched arms of the Aides right into Bromden's waiting hands. Bromden turns and slams the ball into the basket.

The crowd goes bananas. Score: AIDES 10 PATIENTS 2 Bromden walks in majestic dignity the full length of the court and takes up his position under the Aides' basket, while McMurphy and his teammates have been putting tremendous pressure on the Aides, not allowing them to pass the ball in.

As soon as McMurphy sees that Bromden is firmly set, hands held up, under the Aides' basket, McMurphy turns and runs down court, followed by the other Acutes, where they take up their defensive position.

Washington and the Aides easily bring the ball down court, work themselves into position, and take a shot at the basket, which Bromden swats aside.

Each Aide gets a shot at the basket, and each time Bromden swats it aside; sending the last swat into McMurphy's waiting hands.

McMurphy dribbles the ball up court, where he runs into heavy pressure from Washington.

HARDING

(off to the side of
McMurphy)

McMurphy, pass the ball!

McMurphy passes the ball to Harding and cuts toward the basket.

MCMURPHY

(as he cuts past
Harding)

Harding, pass the ball!

Harding ignores McMurphy, as he runs by, and throws the ball to Bromden, who turns and slams the ball into the basket.

The crowd goes bananas.

(CONTINUED)

68 CONTINUED: (9)

68

SCORE: AIDES 10 PATIENTS

CANDY
 (at the top of her
 lungs)
 Atta boy, Mack!
 (to Big Nurse)
 What's he in for?

BIG NURSE
 Who?

CANDY
 Mack!

BIG NURSE
 Miss, it's a complicated case. It
 would take too long to explain.

CANDY
 Yeah, well, he looks like hell!

CHEERS are HEARD O.S. Candy turns back to the game.

CAMERA HOLDS on Candy, Big Nurse and Billy, who is staring
 at Candy.

BIG NURSE
 (to Billy)
 Billy, it's not polite to stare!

Billy sinks back, thinks it over, then presses forward.

BILLY
 (to Candy)
 Miss!

Candy looks at Billy.

BILLY
 Hi!

CANDY
 (giving him a big
 smile)
 Hi...

Billy sinks back in his seat.

(CONTINUED)

On the court, McMurphy dribbles down to half court where he is stopped by Washington and Warren, who put the squeeze on him. McMurphy turns and gives them his ass to contend with, then manages to throw the ball under his legs and Washington's legs. The ball rolls to Martini, who scoops it up and throwing it wildly away, the ball ricochets off the backboard and goes in for two points.

The crowd goes bananas. Score: AIDES 10 PATIENTS 6 Bromden starts striding down court when the Aides make a fast break past him, but miss their shot.

McMurphy retrieves the ball as Bromden, not more than several feet from his own basket, does an about-face and returns to his basket where he turns to see McMurphy lob the ball full court to Bromden, who catches the ball on one bounce, turns and slams the ball in for another basket.

SCORE: AIDES 10 PATIENTS

The crowd goes bananas and Bromden turns and starts striding down the court when he sees McMurphy at the far end of the court yelling at him.

MCMURPHY
(yelling and gesturing)
Run, Chief, run!

Bromden gets the idea and starts loping down court abreast of Washington, who is making another fast break towards his own basket.

Washington and Bromden go up together and Bromden swats the ball to Scanlon.

MCMURPHY
(yelling and gesturing)
Run, Chief, run!

Bromden starts running towards his own basket, Washington hot on his heels, when the ball is passed to him and he goes up, makes the point, but takes a bad spill, crashing head over heels to the floor.

The crowd gasps. The WHISTLE BLOWS.

SPIVEY
(shouting)
Foul!

As McMurphy charges across court and grabs Washington by his shirt...

(CONTINUED)

68 CONTINUED: (11)

68

MCMURPHY
 (breathing in
 Washington's face)
 Ya fuckin' coon, you're not on the
 ward now!

WASHINGTON
 (cool as a cucumber)
 Take you han's offa me!

Spivey comes running, blowing his whistle.

SPIVEY
 Break it up, boys!
 (to Timer)
 Point counts. One free throw!

McMurphy pushes Washington away and turns to Bromden, who is being helped off the floor by Harding, as...

MARTINI AND SCANLON
 Great shot, Chief! Ya okay? You're
 doin' great!

They lead Bromden to the foul line.

MCMURPHY
 (to Washington as
 they line up at the
 foul line)
 We got your black ass now, Washington,
 wanna bet another twenty?

WASHINGTON
 No way...

Bromden takes the ball at the foul line. Sets himself up and lobs the ball underhand. It goes in.

The crowd goes wild.

69 INT. MEN'S DORM - NIGHT

69

The patients are asleep except for Bromden who sits on the edge of his bed watching McMurphy, his face pressed against the window, looking out.

TURKLE
 (approaching)
 What you boys doin' up at this ungodly
 time o' the night?

(CONTINUED)

69 CONTINUED:

69

MCMURPHY

Prayin', brother. Prayin'.

TURKLE

Well, you boys finish it up an' climb
back into your beds. 'Kay?

MCMURPHY

'Kay...

The men slide into their beds and Turkle goes off, clucking to himself.

A beat, then McMurphy rushes back to the window and looks out.

MCMURPHY'S POV

Outside, in the dark, Candy and Rose are seen wandering around.

REVERSE ANGLE - BROMDEN AND MCMURPHY

MCMURPHY

There they are, Chief!

McMurphy tries to get the girl's attention and fails.

MCMURPHY

Where are they goin'?

McMurphy takes off, towards the day room, followed by Bromden.

70 INT. DAY ROOM - NIGHT

70

As the two of them cross into the day room heading for the window, Turkle sticks his head out of the nurses' station.

TURKLE

I thought I told you boys to go to
bed!

MCMURPHY

(flagging the girls)
Our prayers have been answered,
Turkle! Our prayers have been
answered!

MCMURPHY'S POV

as we SEE the girls coming.

(CONTINUED)

70 CONTINUED:

70

REVERSE ANGLE

TURKLE

Oh yeah...

MCMURPHY

I tell ya, there's an angel of mercy
standing out there, Turkle.

TURKLE

Hallelujah, brother, now get back in
bed!

MCMURPHY

Come an' see.

Turkle comes out of the nurses' station, leaving the side
window open.

TURKLE

(crossing to McMurphy)

That angel of mercy, he ain't a she,
is he?

MCMURPHY

You's better believe it, brother!

Turkle reaches the window and sees the girls outside.

CANDY and ROSE'S POV - THE MEN looking out.

BACK TO SCENE

as Turkle turns to McMurphy.

TURKLE

Ah believe ya, brother. Ah believe
ya!

MCMURPHY

(taking Turkle aside;
holds up \$20 bill)

Now, wouldn't you pray for twenty
bucks, a bottle booze an' a piece of
that angel cake?

TURKLE

(taking the \$20 and
reaching for his
keys)

Ah'm on my knees, brother, ah'm on
my knees.

(CONTINUED)

70 CONTINUED: (2)

70

Turkle unlocks the security screen and raises the window.

McMurphy sticks his head out the window.

CANDY AND ROSE
(both slightly tipsy)
Hiya, Mack.

MCMURPHY
Hiya, girls...

TURKLE
Shhh...

Candy passes a heavy bag of bottles in. Then McMurphy and Turkle help her in. Her dress is above her thighs, her ass visible as she swings over the windowsill and into McMurphy's arms.

CANDY
Whew! Made it!

MCMURPHY
(embracing Candy)
Man, you look good 'nough to eat!

CANDY
Yeah, well you look like hell warmed over...

ROSE (O.S.)
Hey, pssst! Whadda 'bout me?

Turkle turns to help Rose in, but she's not as easy to handle, being a good deal heavier and twice as plastered as Candy.

TURKLE
Hey, Mac! Gimme a hand, will ya!

McMurphy disengages himself from Candy and lends Turkle a hand. Rose is finally hauled into the room.

ROSE
(giggling; loud)
Whew! Hiya, boys!

TURKLE
Shhh... let's move it away from the window...

The group shifts a few feet as Turkle closes the window and locks the screen. McMurphy turns back to Candy.

(CONTINUED)

MCMURPHY

(arms open)

Come here, sugar...

Candy moves into McMurphy's arms as Rose, straightening her dress, turns to see Bromden looming. Rose SCREAMS.

TURKLE

What happened?

ROSE

(backing into Turkle)

What's that?

TURKLE

(mystified)

What?

ROSE

(pointing at Bromden)

That!

TURKLE

Oh, that. That ain't nothin' to be afraid of, ma'am. Just ol Chief Bromden. That's all...

ROSE

Is he one of the loonies?

MCMURPHY

He's a patient, Rose...

ROSE

Oh, yeah...

MCMURPHY

Yeah...

ROSE

(approaching Bromden tentatively)

Hi ya, big boy? How's it goin'? Like it in here?

MCMURPHY

He can't hear you, Rose. He's just a big deaf an' dumb indian...

CANDY

Pssst! Hey Rose! There they are!

(CONTINUED)

70 CONTINUED: (4)

70

ROSE
(looking around)
What? Where?

CANDY points to the patients sleeping in the men's dorm.

CANDY
In there.

ROSE
Wow! They're so quiet.

TURKLE
They're sleeping, Miss. They're
sleeping. An' we gotta keep it down
so we don't disturb their sleep.

ROSE
Are they dangerous when they're awake?

TURKLE
Oh, no, Miss. Not these loonies.
These are nice guys. Nice guys.

CANDY
What's that smell?

TURKLE
What smell?

CANDY
Smells weird. Smells like pneumonia.

TURKLE
Ammonia, Miss...

ROSE
Smells like piss. Is this real, Candy?
Is this really real? I mean we are
in an insane asylum, an' I wanna
know how we got ourselves into this
scene.

TURKLE
Shhh, please, Miss. Keep it down...

Rose turns to McMurphy who has opened a bottle of booze and
is taking a long pull.

ROSE
(to McMurphy)
Who is he?

(CONTINUED)

MCMURPHY
(passing the bottle
to Turkle)
He's in charge.

ROSE
Are you a doctor?

TURKLE
(passing the bottle
to Rose)
Not exactly, Miss. Not exactly.

ROSE
(drinking and passing
the bottle to Candy)
Yeah, well, I'll tell ya somethin'.
I'll tell ya somethin'. I had this
boyfriend, Chuck.
(to McMurphy)
Ya know him, Mac. Ya remember, Chuck.

MCMURPHY
Sure, I know Chuck. I know him.

ROSE
Well, listen to this. He got mad at
me one day. Boy, did he get mad at
me. He took the light bulb, ya know.
I thought he was going to cram it
right up me, ya know. But he ate it.
He ate the whole fucking light bulb.
(to Turkle)
Now, tell me! Is he crazy? Tell me!
Is he crazy?

TURKLE
Well, Miss... I would say... I would
say, yes. Yes, he's crazy.

ROSE
I thought so.

TURKLE
Is he in an asylum?

ROSE
He's dead.

TURKLE
Oh, I see. He was a very sick man.
Very sick.

(CONTINUED)

ROSE

That's what I told his mother. And she said I was crazy. Her son ate the whole fucking light bulb and she said I was crazy.

TURKLE

I don't know anything about that, Miss. I would have to examine you first...

ROSE

You ol' fucker!

TURKLE

Well, I'm running a risk by letting you in, Miss. You know I'm runnin' a risk of gettin' my black ass fired. If you understand what I mean...

MCMURPHY

Sure, she understands what you mean. She's not dumb. Why do you think Rose came to visit us? Rose is very interested in hospitals and hospital facilities. Aren't you, Rose?

ROSE

What?

TURKLE

I'll be very glad to show you around, Miss...

MCMURPHY

Yeah, that's a good idea, Turkle. Why don't ya take Rose on a little tour of our facilities...

ROSE

Wait a minute...

CANDY

It's okay, Rose. You can go with him.

ROSE

Oh yeah! Well if ya don't mind, I'll decide on my own date!

CANDY

Shit, Rose! What's there to decide? There's only four of us.

(CONTINUED)

ROSE

Whaddaya talkin' about? There's at least twenty guys in there. Let's wake 'em up and get this party on the road.

TURKLE

Now, Miss. What do you want with twenty zombies when you got a twenty gun salute looking you right in the face.

ROSE

Oh, yeah...

TURKLE

You better believe it, you sweet little thing. You better believe it...

ROSE

Don't you sweet talk me you ol' spook, you!

TURKLE

Oh, I'm all through talkin'. Now, let's just you an' me trip on down that hall.

CANDY

Go with him, Rose. Go with him.

ROSE

Well, okay, but I just want to look at the facilities. That's all.

TURKLE

That's all I'm going to show you.

MCMURPHY'S POV - TURKLE AND ROSE

as the two of them cross out of the day room toward the hallway, Turkle suddenly turns and hurries back to McMurphy, takes the bottle of booze and hurries off clucking to himself.

BACK TO MCMURPHY and CANDY.

MCMURPHY

'Kay, lets get under way.

McMurphy crosses to package of booze, selects another bottle, unscrews the top and takes a long pull, then hands the bottle to Bromden.

(CONTINUED)

70 CONTINUED: (8)

70

MCMURPHY

Down the ol' hatch, Chief.

Bromden takes a long pull on the bottle, gags and passes the bottle to McMurphy who crosses to the nurses' station and peeks around the corner.

MCMURPHY

as he peeks around the corner.

MCMURPHY'S POV - TURKLE AND ROSE

far down the hallway, as Turkle shows Rose one room, then another, and then the seclusion room, into which Turkle playfully lures Rose, who playfully resists, but finally enters. A beat passes and they don't come out.

BACK TO MCMURPHY

Satisfied, he crosses to the nurses' station, reaches in the open side-door window, opens the door and enters.

71 INT. NURSES' STATION - NIGHT

71

as McMurphy enters the nurses' station and looks around.

72 INT. MEN'S DORM - NIGHT

72

The patients are all asleep. A very long beat, then --

MCMURPHY (V.O.)

(through loudspeaker;
very low, ominous,
drawn out)

Who knows what evil lurks in the
hearts of men...

Ominous LAUGHTER, then the lights go flashing on and off.

MCMURPHY (V.O.)

(through loudspeaker)
Medication time! Medication time!
Rise and shine! Rise and shine!
Time to say goodbye... Everybody up,
up, up!

Some of the patients immediately pop awake as Candy comes in and starts hustling the patients out of bed.

CANDY

Up and at 'em, boys.

(CONTINUED)

72 CONTINUED:

72

BILLY
 (waking up)
 H-H-Hi, Candy...

CANDY
 Hi, Billy.

73 INT. DAY ROOM - NIGHT

73

MUSIC OVER as the patients are queued up at the nurses' station where Candy is handing out cups full of whiskey, McMurphy backing her up, pouring the booze into the cups. Harding takes his cup and moves back into the day room as Ellis automatically downs the booze, gags and goes spinning off across the hallway and is nailed to the wall.

QUICK CUT TO:

DOWN THE HALL - TURKLE

sticks his head out the door to check the scene out. Sees what's happening and comes rushing down the hallway, without his shirt, and zipping up his pants.

74 INT. NURSES' STATION - NIGHT

74

as Turkle shoves his way to the intercom system and switches off the lights and music.

TURKLE
 (furiously pushing
 them out)
 You crazy goons... shut up an' get
 outta here... Out! Out! Out!

75 INT. HALLWAY - NIGHT

75

Silence as the last man is driven out of the nurses' station.
 Down the hallway, a light goes on in the visitors' room.

TURKLE
 Shit, it's the soo-per-visor come to
 fire my black ass.

A KEY is HEARD hitting the lock at the end of the hallway. Without losing a beat, Turkle reverses his movement and starts pushing everybody back into the nurses' station.

TURKLE
 (pushing)
 Get back in there! In! In! In!

(CONTINUED)

75 CONTINUED:

75

As Turkle pushes the last man into the nurses' station, he sees Rose stick her head out of the seclusion room.

TURKLE
(motioning and shouting)
Stay in there! Stay in there!

Rose ducks back into the seclusion room as, simultaneously, Turkle closes the door behind him to the nurses' station as the door to the ward opens and the NIGHT SUPERVISOR, a middle aged woman, enters the ward.

76 INT. NURSES' STATION - NIGHT

76

as Turkle, shushing the crowd, makes his way to the nurses' lounge and opens the door.

TURKLE
(harsh whisper)
Alla ya goons, get in here!

The patients pile into the nurses' lounge, Turkle cramming the last one through the door and closing it. He turns and crosses to the side door and steps out.

77 INT. HALLWAY - NIGHT

77

as Turkle steps out of the nurses' station, closing the door behind him.

NIGHT SUPERVISOR
Oh, there you are, Mister Turkle.

TURKLE
Evenin', ma'am.

NIGHT SUPERVISOR
Is everything all right?

TURKLE
(blocking her way to
the day room)
Why, sure, ma'am...

NIGHT SUPERVISOR
The lights were flashing on and off,
Mister Turkle.

TURKLE
Jus' cleanin' up, ma'am.

NIGHT SUPERVISOR
At this hour?

(CONTINUED)

TURKLE

Cleanliness is a twenty-four-hour
job, ma'am...

Harding passes by and enters the latrine.

NIGHT SUPERVISOR

What are these men doing up wandering
around?

TURKLE

(leaning in)

Ah guess the natives are restless,
ma'am...

NIGHT SUPERVISOR

(getting a whiff of
his breath)

You've been drinking on the job again,
haven't you, Mister Turkle!

TURKLE

Ah, no, ma'am... well, yes, ma'am...

(leaning in close)

A man get awful lonely at night, if
ya know what Ah mean, ma'am...

Down the hall, Rose sticks her head out the door, sees what's
happening, and ducks back in as the Night Supervisor turns
on her heel and starts back down the hallway, Turkle at her
heels.

NIGHT SUPERVISOR

I want those men put back to bed,
Mister Turkle!

TURKLE

Yes, ma'am...

NIGHT SUPERVISOR

And you haven't heard the last of
this!

TURKLE

Yes, ma'am...

She opens the gate, slams it behind her, crosses to the main
door, opens it and exits to:

TURKLE

(calling after her)

Night, night.

(CONTINUED)

77 CONTINUED: (2)

77

Turkle turns and the smile leaves his face as he hurries down the hallway.

O.S. the TOILET FLUSHES as Turkle stops at the seclusion room and sticks his head in.

TURKLE

Be right back, honey...

Turkle closes the door, crosses down to the nurses' station, and enters as Harding comes out of the latrine.

78 INT. NURSES' STATION - NIGHT

78

as Turkle enters, crosses to the nurses' lounge and opens the door to see the patients, silhouetted against the open refrigerator light, moving around, pulling the room apart. It smacks of Dante's Inferno as Turkle snaps on the light and steps into the room.

79 INT. NURSES' LOUNGE - NIGHT

79

as Turkle steps into the room and sees the extent of the plundering. The filing cabinet is open. So is the medicine cabinet. Rolls of medical gauze are strewn around, cough syrup and orange juice are flowing.

The patients start piling out of the room, carrying their plunder.

Fredrickson and Sefelt are SEEN sitting on the floor, in front of the open refrigerator, looking through their dossiers.

FREDRICKSON

Christ, they even got my first grade report card here...

SEFELT

Lemme see...

Sefelt leans in, unintentionally tipping a bottle of cough syrup in his hand which goes "glug, glug, glug..." all over the papers.

SEFELT

Jesus, they're terrible grades, Fred...

Turkle stoically takes in the shattered remains of his job, unscrews the top to his bottle of whiskey, and takes the biggest swig of his life as, O.S., Rose is HEARD SCREAMING.

80 INT. HALLWAY - NIGHT 80

as Rose, naked as the day she was born, runs screaming down the hall, Ellis loping after her, reaching out his hand.

81 INT. DAY ROOM - NIGHT 81

as the others, who are laying out food, drinking booze and stringing up hospital gauze, turn to see Rose enter the room. She runs behind McMurphy, pressing her body to his, as he gently takes hold of Ellis' outstretched hands.

MCMURPHY

(to Rose)

Don't scream, honey...

He gently guides Ellis to the wall, with Rose still clinging to his back.

MCMURPHY

Ellis ain't gonna hurt you... Ellis is nice... Nice Ellis... see the nice lady...

He pins Ellis to the wall.

MCMURPHY

There, see, nice lady touch Ellis...

Rose reaches out and touches Ellis.

The others stand agog, looking at this Holy Trinity.

DISSOLVE TO:

82 INT. DAY ROOM - NIGHT 82

A SOFT NOSTALGIC NUMBER is HEARD OVER LOUDSPEAKER as Harding, Billy and Cheswick watch McMurphy dance with Candy, Fredrickson with Sefelt and Rose, who is dressed, dance with Taber.

Martini and Scanlon are busy draping hospital gauze around the room.

Bromden sits by the window -- waiting.

DISSOLVE TO:

83 INT. DAY ROOM - NIGHT

83

Another SOFT NOSTALGIC NUMBER is HEARD OVER LOUDSPEAKER as McMurphy, Candy, Harding, Cheswick, Taber, Sefelt and Fredrickson watch Rose, on a table, doing a solo bump-and-grind dance, while Martini and Scanlon race around the room in wheelchairs.

Billy sits, watching Candy and McMurphy, who sit across the room.

Candy is tired and bored.

McMurphy is drunk and starting to fade.

CANDY

It's time to hit the road, Mack...

MCMURPHY

(snapping at her)

Don't worry 'bout the road! We'll hit the road! It'll be there when we're ready!

(to the room)

Ain't that right, fellas?

He gets up and crosses to his friends.

MCMURPHY

I jus' want you guys to have a good time... Are ya havin' a good time? You... you... good... good... Lez have some fun...

He turns to see Billy, who isn't having fun.

MCMURPHY

Whatsa matter with ya...

Billy turns away and McMurphy crosses to him.

MCMURPHY

Ain'tcha havin' a good time...

(no response)

Whadaya want? Ya wanna drink? A cigarette...

Billy looks up at McMurphy, his eyes are flooded with tears.

MCMURPHY

Whatsamatter, kid, what's botherin' you...?

(CONTINUED)

BILLY

Ah-ah-ah-are y-y-y-you g-g-g-going t-t-to muh-muh-muh-marry her?

MCMURPHY

Marry who?

BILLY

C-C-C-C-Candy!

MCMURPHY

Candy? Hell no, Billy, she's just a good friend, that's all...

BILLY

Wu-wu-wu I-I-I-I th-th-think sh-sh sh-she's th-th-th-the ma-ma-ma-most bu-bu-bu-beautiful wu-wu-wu-woman in th-th-the whole world!

A long beat as McMurphy looks at Billy, then Candy, then Billy.

MCMURPHY

(softly)

Why don't ya go tell 'er...

Billy doesn't move.

MCMURPHY

Go on, son, now's your chance...

Billy slowly crosses toward Candy, stopping halfway to look back at McMurphy, who gives him an affirmative gesture. He crosses to Candy, who just looks at him.

BILLY

C-C-Candy, wu-wu-will y-y-you mu-mu marry me!

CANDY

Ah, Billy...

Candy rises, kisses Billy on the cheek, and dances with him.

McMurphy beams on the twosome, unscrews his whiskey bottle, takes a long pull on the juice, and looks at Bromden.

Bromden sits by the window waiting.

DISSOLVE TO:

- 84 INT. DAY ROOM - NIGHT 84
- as the MUSIC ENDS. A long silence, then another NUMBER begins as McMurphy, who has nodded off, starts awake and looks around.
- MCMURPHY'S POV
- Bromden sits by the window waiting.
- Cheswick is asleep on the table.
- Martini and Scanlon are sitting in their wheelchairs filling their cups from through the enema tube.
- Harding sits, maintaining his aloofness, smoking a cigarette.
- Sefelt is sitting on the floor, in a drunken stupor, while Fredrickson dances around him.
- Candy and Billy stand, locked in each other's arms, swaying to the MUSIC.
- MCMURPHY
- struggles to his feet, steadies himself, crosses to the nurses' station.
- 85 INT. NURSES' LOUNGE - NIGHT 85
- as McMurphy enters and goes to Turkle, who is dead asleep. McMurphy lifts Turkle's keys and leaves.
- 86 INT. DAY ROOM - NIGHT 86
- as McMurphy crosses to Billy and Candy, and gently parting them, he puts his arms around them -- as much for support as affection.
- MCMURPHY
- Come on, you lovers, it's gettin'
 late...
- They move toward the hallway.
- Bromden and Harding are the only two who watch them go.
- 87 INT. HALLWAY - NIGHT 87
- as McMurphy passes several doors, reaches the door of his choice, fumbles with the keys, finds the right one, and opens the door to the seclusion room.

(CONTINUED)

87 CONTINUED:

87

MCMURPHY
 (standing aside)
 In ya go...

BILLY
 (holding back)
 M-M-M-Mack?

MCMURPHY
 It's okay, kid. Everything it going
 to be okay... I'll come back an'
 getcha in a while... 'Kay...

Candy and Billy, hand in hand, enter the small room, which has a bed in it.

McMurphy closes the door, looks at the keys, and pockets them. CAMERA TRACKS with McMurphy, who is a very weary man, back into the day room.

88 INT. DAY ROOM - NIGHT

88

MUSIC OVER LOUDSPEAKER as McMurphy crashes heavily into his chair. He can hardly keep his eyes open as he looks around.

Harding sits nearby.

Taber is lying on a couch, his head in Rose's lap.

Cheswick is asleep on the table.

Ellis stands nailed to the wall.

Bromden sits by the window -- waiting. CAMERA HOLDS on Bromden.

MCMURPHY (V.O.)
 Hey, Harding, wake me in an hour.

HARDING (V.O.)
 Sure, Mack...

CAMERA PUSHES INTO WINDOW. TIME LAPSE SHOT of the DAWN and SUN RISING.

WASHINGTON (V.O.)
 (very far away; getting
 closer)
 Bibbit? Where's Bill Bibbit, ya damn
 goons?

89 INT. DAY ROOM - EARLY MORNING

89

as Washington jostles McMurphy awake.

WASHINGTON

Come on, get over there!

McMurphy allows himself to be led to the heavy security partition, by the men's dorm, where all the patients are lined up.

It is morning and the day room is a mess:

A few chairs turned over. Paper cups and empty bottles. Puddles of cough syrup, orange juice and apple juice worked into sticky masses.

Rose sits by herself on the couch.

Bromden is the last one led to the lineup, where Big Nurse waits.

BIG NURSE

Thank you, Mister Washington! Mister McMurphy, do you know where Billy is?

McMurphy shrugs "no."

BIG NURSE

Mister Harding, have you seen Billy?

Harding shrugs "no."

BIG NURSE

Mister Sefelt...

Big Nurse's question is cut off as all the patients and attendants turn their heads toward the hallway and start laughing. Big Nurse turns to see Turkle, without his shirt on, walk into the seclusion room and close the door behind him.

Big Nurse turns and starts down the hallway, the laughter trailing after her when, suddenly, the laughter breaks off as Big Nurse stops and in the silence, she opens the door.

90 INT. SECLUSION ROOM - EARLY MORNING

90

as Big Nurse opens the door to see Candy snuggled up to Billy, who lies there, eyes closed, a smile on his face.

(CONTINUED)

90 CONTINUED:

90

TURKLE
 (buttoning up his
 shirt)
 Morning, Miss Ratched...

He slides out of the room as Billy opens his eyes. A long
 beat as they look at each other.

BILLY
 M-M-M-M-M-M-

Big Nurse shakes her head and exits, closing the door behind
 her.

91 INT. HALLWAY - MORNING

91

as Big Nurse heads for the day room, walking straight for
 McMurphy when:

BILLY (O.S.)
 (shouting)
 M-M-M-Miss Ratched!

Big Nurse stops and turns to see Billy, half naked, pulling
 his pajama pants up as he runs, stumbling toward Big Nurse.

BILLY
 (crying out as he
 runs)
 P-p-p-please du-du-don't t-t-t-tell
 m-m-my muh-muh-muh-mummy!

He trips on his pajamas and falls sprawling at Big Nurse's
 feet, his bare ass exposed to all.

BILLY
 (blubbering as he
 rises)
 P-p-p-please du-du-du-don't t-t tell
 her, p-p-please...

BIG NURSE
 You should have thought about that
 before you brought that woman in
 here!

BILLY
 N-n-n-n-no, no, I du-du-du-didn't, I
 didn't!

(CONTINUED)

BIG NURSE

I don't want your mother to believe something like this but what am I to think?

BILLY

Sh-sh-sh-she m-m-made m-m-me do it!

BIG NURSE

Billy, that girl couldn't have pulled you in there forcibly...

BILLY

Sh-sh-she did! Everybody did!

BIG NURSE

Who? Tell me!

BILLY

M-M-Muh-Muh-McMurphy!

MCMURPHY

Ahhh, Billy...

BILLY

(caught in his own anxiety)

P-p-p-please duh-duh-duh-duh t-t tell, M-M-M-Miss R-R-Ratched, y-y you don't need to!

BIG NURSE

Get up, Billy.

BILLY

(screaming)

No! No! No!

Billy pitches forward and collapses on the floor, screaming, pounding his fists and feet against the floor.

BILLY

N-n-n-n-duh-duh-duh-pl-pl-pl-pl-muh muh-muh...

BIG NURSE

(ignoring McMurphy)

Mister Washington.

(CONTINUED)

MCMURPHY

(helplessly to Billy)

Hey, Billy, stop cryin'. You don't have to cry... You ain't got nothin' to be ashamed of. She ain't gonna tell you mother... stop crying...

WASHINGTON

Yes, Miss Ratched!

BIG NURSE

(to Washington)

Put him in Doctor Spivey's office!

WASHINGTON

Yes, Miss Ratched...

Washington nods to Warren and the two of them scoop Billy off the floor and carry him screaming to Doctor Spivey's office as Big Nurse crosses into the nurses' station and picks up the phone as Candy eases her way into the day room and joins McMurphy.

A beat, then Miller starts herding the patients toward the washroom, staying clear of McMurphy and Bromden, who don't move.

McMurphy pulls the keys out of his pocket.

MCMURPHY

(to Candy)

Let's go!

McMurphy checks the nurses' station, sees Big Nurse is busy on the telephone.

MCMURPHY

(to Bromden)

Let's go, Chief...

McMurphy crosses to the window, followed by Bromden, Candy and Rose, where he begins fumbling with the lock.

MILLER

as he herds the patients out of the day room. He turns to see McMurphy trying to open the screen. Miller crosses to McMurphy.

MILLER

Hey, what's gone here?

McMurphy turns around and punches Miller.

92 INT. NURSES' STATION - MORNING 92

as Big Nurse, still on the phone, sees Miller go sprawling across the floor. She grabs the intercom.

BIG NURSE (V.O.)
(through loudspeaker)
Washington! Warren! To the day room,
immediately!

93 INT. DAY ROOM - MORNING 93

McMurphy opens the screen, raises the window, and helps Candy and Rose out as Washington and Warren converge on them. McMurphy and Bromden wheel around.

Washington, Warren and Miller appear around the corner, take one look, and head straight for McMurphy.

WASHINGTON
(stopping just short)
'Kay, let's have the keys an' nobody
get hurt!

Washington's words are cut off as, O.S., Nurse Pilbow SCREAMS... a bloodcurdling scream. They turn to see Nurse Pilbow enter the nurses' station, her uniform splattered with blood, hysterically talking to Big Nurse (we can't hear her).

Big Nurse and Nurse Pilbow rush out of the nurses' station and head down the hallway.

McMurphy is glued to the spot.

CANDY
(calling from outside)
Come on, come on, let's go!

McMurphy hesitates, then moves across the day room toward the hallway.

94 INT. DOCTOR SPIVEY'S OFFICE - MORNING 94

CAMERA SHOOTING TOWARD the door, crammed full of patients, who stare at the scene with curious detached looks, as Big Nurse and Nurse Pilbow force their way through the patients. The crowd parts and Big Nurse stops in the doorway, horrified at what she sees. CAMERA HOLDS on Big Nurse's reaction. A beat, then McMurphy appears alongside Big Nurse and is stricken by what he sees.

(CONTINUED)

94 CONTINUED:

94

MCMURPHY AND BIG NURSE'S POV - REVERSE SHOT - DOCTOR SPIVEY'S OFFICE

The office is splattered with blood. Billy is lying face up, hanging over Spivey's desk, dead. His throat and both wrists are cut. A broken picture frame, containing a photograph of Spivey's family, lies nearby.

MCMURPHY

Billy, oh, Billy boy...

McMurphy crosses into the room and kneels alongside Billy's body. He gently lays his hand on Billy's face.

BIG NURSE

Get away from him! Don't you dare touch him!

McMurphy turns and leaps at Big Nurse, grabbing her throat; he drives her into the Acutes and Nurse Pilbow.

95 INT. HALLWAY - MORNING

95

as McMurphy, Big Nurse, Nurse Pilbow and several Acutes go down, arms and legs intertwined, kicking, trying to get away as McMurphy strangles Big Nurse.

Nurse Pilbow screaming, as Washington, Warren, Miller rush in, trying to break his hold on Big Nurse's throat, her face turning blue. McMurphy's face, twisted by his passion, when Washington lands a rabbit punch and McMurphy's face relaxes as he passes out.

DISSOLVE TO:

96 INT. DAY ROOM - DAY

96

MUSIC OVER LOUDSPEAKER. The day room is as it was in the beginning. Harding is dealing out a game of blackjack to Martini, Scanlon, Cheswick and Fredrickson.

Taber, pencil in hand, sits pondering over a blank sheet of paper.

Ruckly is turning a grimy photograph over in his hands.

Bancini sits wagging his head, mumbling over and over, "Tired... awful tired..." Ellis stands against the wall, arms outstretched.

(CONTINUED)

96 CONTINUED:

96

HARDING (V.O.)
 (over last scene, in
 McMurphy's style)
 Okay, suckers, place your bets...

97 INT. HALLWAY - DAY

97

Bromden is mopping the floor near the security gate to the visitors' room, when a key hits the lock. Bromden looks up expectantly.

BROMDEN'S POV

as Sefelt and Miller enter the visitors' room, cross to the security gate and pass into the hallway. Bromden goes back to his mopping.

98 INT. DAY ROOM - DAY

98

as Sefelt jauntily enters the day room.

BIG NURSE (V.O.)
 (through loudspeaker)
 Did everything go well, Mister Sefelt?

Sefelt turns to the nurses' station where, inside, Big Nurse sits very erect, wearing a back brace that reaches up around her neck. Sefelt shows his teeth and gums to Big Nurse.

BIG NURSE
 (through loudspeaker)
 That's very nice. Now, doesn't that
 make you feel better, Mister Sefelt?

SEFELT
 Yes, ma'am...

BIG NURSE
 Good...

She turns back to her work.

Sefelt crosses to the card game, where he sits and catches Fredrickson's attention; showing him his teeth. Fredrickson smiles at Sefelt and blows him a kiss.

HARDING
 (who has been dealing)
 Big Ace... a lovely lady... another
 ace... an' a little trey, hey, hey,
 whadaya say... hit or sit?

(CONTINUED)

SCANLON

Hit!

SEFELT

(to Fredrickson)

Ya know what, Fred?

FREDRICKSON

What?

HARDING

(dealing a card to
Scanlon)

Big king, too bad...

SEFELT

Just wait till you hear...

HARDING

Hear what?

SEFELT

McMurphy killed two attendants and
escaped...

HARDING

When?

SEFELT

Yesterday...

HARDING

Who told you that?

SEFELT

Gary Blinker...

SCANLON

Gary Blinker's fulla shit!

MARTINI

He's not!

SCANLON

He is!

Harding slams his card down on the table, rises and crosses to the nurses' station where he taps on the side window.

Big Nurse gets up, crosses to the window and slides it open.

BIG NURSE

Yes, Mister Harding?

(CONTINUED)

98 CONTINUED: (2)

98

HARDING

Is it true McMurphy killed two attendants and escaped yesterday?

BIG NURSE

No. Mister Harding, that is not true.

DISSOLVE TO:

99 INT. HALLWAY - LATE AFTERNOON

99

Bromden is squatting, leaning against the wall near the security gate to the visitors' room, when a KEY HITS THE LOCK. He looks up expectantly. This time it is McMurphy. Or what was McMurphy, for his head is bandaged, and his tongue hangs out of his mouth as he is led across the visitors' room by an ATTENDANT.

McMurphy shows Bromden no sign of recognition, which Bromden pays no attention to, thinking McMurphy is putting on the same act he did when he came back from Electro-Shock Therapy.

Bromden joyously turns and runs down the hallway to the day room.

100 INT. DAY ROOM - LATE AFTERNOON

100

as Bromden crosses into the day room, gets a seat, and sits facing the hallway, bursting with expectation.

A long beat, then the Attendant appears with McMurphy and taps at the side door to the nurses' station.

The Acutes break off their card game and look at McMurphy; their faces hang open at his appearance.

Big Nurse crosses to the side door, opens it, and steps out into the day room. To the Attendant as she takes McMurphy by the arm:

BIG NURSE

Thank you...

ATTENDANT

Yes, ma'am...

The Attendant exits.

BIG NURSE

(to McMurphy)

Now, let's find you a place to sit, shall we, Mister McMurphy?

(CONTINUED)

100 CONTINUED:

100

Big Nurse gently guides McMurphy to a seat on the Chronics' side of the room.

Bromden can hardly contain himself as he waits for McMurphy to go into his act.

The Acutes have already absorbed the reality of McMurphy's condition as they exchange looks with each other.

FREDRICKSON
(whispering)
Lobotomy...

HARDING
Yeah...

SCANLON
Yeah, that Gary Blinker is fulla
shit...

The Acutes turn back to their card game as Harding shuffles and deals the cards out.

Bromden keeps his eyes glued to Big Nurse and McMurphy.

BIG NURSE
(sitting McMurphy
down)
Here now, you sit here... That's
it...

Big Nurse pats McMurphy's face and crosses back to the nurses' station.

McMurphy just sits there, his head lolling to one side.

Bromden waits for McMurphy to go into his routine.

McMurphy just sits there.

Bromden snaps his fingers and slaps his thigh, then waits for McMurphy to follow suit.

McMurphy just sits there slobbering.

Bromden slaps his thigh again.

No response from McMurphy.

The MUSIC PLAYS ON.

DISSOLVE TO:

101 INT. MEN'S DORM - DAYBREAK 101

as Bromden stands by the window looking out. A long beat, then he turns into the room and looks around.

BROMDEN'S POV

The patients are all asleep. The new night attendant is fast asleep in the nurses' station.

Bromden quietly takes his pillow and goes to McMurphy's bed, where he kneels and puts his head very close to McMurphy's. A long beat as Bromden studies McMurphy's face.

BROMDEN
(whispering in
McMurphy's ear)
When I first came here I was so scared
of being lost I had to holler so
they could track me... I figured
anything was better than being lost...

On the last word, Bromden places his pillow over McMurphy's face and begins to suffocate him. McMurphy starts thrashing and Bromden lies full length on McMurphy. A long beat, then the thrashing ends. Bromden gets off McMurphy, replaces his pillow, and crosses down the aisle toward the day room.

102 INT. DAY ROOM - DAYBREAK 102

The night attendant continues to sleep as Bromden passes the nurses' station, heading for the tub room.

103 INT. TUB ROOM - DAWN 103

as Bromden crosses to the heavy machine which McMurphy had once tried to lift, sizes it up, then bends over and takes hold and heaves. The GRINDING WEIGHT is HEARD as Bromden exerts all his strength, slowly lifts the machine off the floor, balances it above his shoulders, then crosses out of the tub room.

104 INT. DAY ROOM - DAWN 104

as Bromden comes around the corner and past the sleeping night attendant in the nurses' station.

Bromden lines himself up with the window across the room, then starts toward it, picking up speed as he goes. Then, at the last moment, he stops and, with an enormous effort, he hurls the machine through the security screen and the window.

A LOUD CRASH.

(CONTINUED)

104 CONTINUED: 104

In the nurses' station, the night attendant starts awake and looks around. Too late as Bromden vaults through the window. CAMERA HOLDS on window as Bromden runs across the grounds and disappears into the pine trees.

105 INT. DAY ROOM - DAWN 105

as the night attendant comes out of the nurses' station and looks confusedly around. Then he spots the shattered window.

106 EXT. COUNTRYSIDE - EXTREME LONG SHOT - SUNRISE 106

Rolling hills, forests and distant mountains, bathed in sunlight, as Bromden runs across a far-off meadow.

CREDITS OVER.

THE END

Kesey Ken. "one flew east, one flew west, One flew over the cuckoo's nest. Children's folk rhyme Part 1 1 They're out there. Black boys in white suits up before me to commit sex acts in the hall and get it mopped up before I can catch them. They're mopping when I come out the dorm, all three of them sulky and hating everything, the time of day, the place they're at here, the people they got to work around. When they hate like this, better if they don't see me. I creep along the wall quiet as dust in my canvas shoes, but they got special sensitive equipment detects my fear and they all look up, ... One flew over the cuckoo's nest. Children's folk rhyme. Part 1. One Flew Over the Cuckoo's Nest is a 1975 American drama film directed by Miloš Forman, based on the 1962 novel One Flew Over the Cuckoo's Nest by Ken Kesey. The film stars Jack Nicholson as Randle McMurphy, a new patient at a mental institution, and features a supporting cast of Louise Fletcher, Will Sampson, Sydney Lassick, William Redfield while being the film debut for Christopher Lloyd, Danny DeVito and Brad Dourif. The Making of 'One Flew Over the Cuckoo's Nest'. 70 min., color Director: Charles Kyselyak An abridged version of Completely Cuckoo is on the two-disc DVD edition of the film © 2002 The Saul Zaentz Company. Reviews. English. Portions of the 1963 World Series Broadcast - Courtesy of NBC, Inc. The play version of "One Flew Over the Cuckoo's Nest" is by Dale Wasserman. Casting. Mike Fenton & Jane Feinberg. 01 December 2020 | Gold Derby. "One Flew Over The Cuckoo's Nest": Grappling With The Nuances Of This Timeless Classic 20 November 2020 | The Playlist. "Run Review: A Wheelchair-Using Teen Tries to Escape a Sadistic Caregiver in Wild Sarah Paulson Thriller 20 November 2020 | Variety. See all related articles »." I thought it was great the way one of the very first frames depicted the institution as something far more similar to a prison than a hospital. Milos Forman did a great job of making that contrast very powerful to the viewer. The film is very moving and a truly beautiful cinematic experience. Cuckoo's nest. To Vik Lowell. who told me dragons did not exist. then led me to their lairs. one flew east, one flew west, One flew over the cuckoo's nest. --children's folk rhyme. Part I. They're out there. Black boys in white suits up before me to commit sex acts in the hall and get it mopped up before I can catch them. They're mopping when I come out the dorm, all three of them sulky and hating everything, the time of day, the place they're at here, the people they got to work around. When they hate like this, better if they don't see me. I creep along