

Part	Scene	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
1	1	1	3	0%	2	0%	In the first sentence John Sutter meets Frank Bellarosa for the first time at the nursery near his house. Sutter gives narrative exposition to reader about Frank being a mafia man. Frank indicates he's his new neighbor. John ends with foreshadow of his vision: "I did not like what I saw."	1st Sentence = Inciting Incident ; John meets a foe he is not excited about from the start, but foe seems enthusiastic to meet John. Beats: Foe approaches, Narrative backstory of Foe, they meet under pretense of getting along, they part	Normal life to a disruption	+ / -	When Frank says, "I'm your new neighbor."	1st Person John Sutter	Afternoon in early spring	5 minutes	Local nursery	Frank Bellarosa, John Sutter	2	John's wife	1
2	2	2	5	1%	9	1%	Opening Image: As John drives home he narrates an overview of the Gold Coast, it's history and it's downfall. They are in the last bastions. He sees George at the Gate House which helps provide more history of the setting and sees Susan when he gets home, which helps establish their relationship: John says straight away he's "madly in love" with her, we get the sense that Susan is removed and disinterested.	Opening image, establishing normal world. Meeting the characters in their daily lives as a narrative device to introduce them and the setting. 'show don't tell'	disrupted to spouse being disrupted too	- / -	Susan states that she'll go talk to Bellarosa about the horse trails rights of way.	1st Person John Sutter	Same afternoon	30 minutes	Driving home & back at home, the guest house	John, George Allard, Susan Sutter	3	Frank Bellarosa, Ethel Allard, William Stanhope	3
3	3	3	14	2%	8	1%	More interesting background on the Gold Coast as John rides his horse around the property. He narrates background on Bellarosa's house, their horses, some more exposition about Susan then he sees Susan out riding and they role-play and have sex on John's horse while it is walking. Afterwards Susan declares she'll walk back to her horse alone.	More imagery & normal world and a deeper look into the relationship with John & Susan. More insight is given into John's love for her and her distance from him. The narrator's humor is great and is carrying the story.	neutral to having gotten laid (happy but kicking the can of the bigger tension w. Susan)	- / +	Susan states that she'll walk back to her horse alone.	1st Person John Sutter	Saturday afternoon, maybe later that week	30 minutes	On the Stanhope estate	John, Susan	2	Bellarosa, The Dillworth's (previous Alhambra owners)	3
4	4	4	22	3%	9	1%	John and Susan go to Sunday church, picking up George and Ethel along the way. The scene uses this action to provide more imagery of the Gold Coast and its past and also continues to reveal Susan's character via her actions (driving the Jag fast). There is some "Save-the-cat" type of narration as John explains his side. John states his plight clearly: "I'm unsure of my place...and uncertain how to live a useful and fulfilling life among the crumbling ruins around me." The scene ends with John instructing Susan NOT to go introduce herself to Bellarosa, thus setting up an inevitable conflict as she continues to show that she wants to.	More opening imagery and establishing the normal world . The theme is stated (John's uncertainty about his life) and the seed is planted for the inevitable conflict of this book: the triangle between John, Susan and Bellarosa.	Agreeable to tension.	+ / -	John says, "I want you to promise me you won't go over there..." to Susan. [on last page of scene]	1st Person John Sutter	Sunday morning	~4 hours	Locust Valley Church, home at Stanhope guest house	John, Susan, George, Ethel	4	Bellarosa, Mrs. Bellarosa, William Stanhope, The Remsens	5
5	5	5	31	4%	10	1%	John and Susan go to dinner at The Creek Club with the Remsen's. The scene provides more imagery from another focal point of the Gold Coast life - private clubs. The Remsen's display shock at the mention of the new neighbor Bellarosa.	More imagery + normal world . (cool facts are entertaining). Hint at a ghost : the guilt of Susan's class (old money) for "using it like a bulldozer". Setup : John mentions the mess of being in the middle of William Stanhope's legal issues with the property. Symbol introduced: John's boat Validation of the bad guy	Neutral to problems beginning	+ / -	Lester says, "THE Frank Bellarosa?" [on last page of scene]	1st Person John Sutter	Sunday Evening	1 hour	The Creek (Country Club)	John, Susan, Lester & Judy Remsen	4	Frank Bellarosa, Ethel Allard, William Stanhope	3

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II	6	6	41	6%	21	3%	John takes us to his office, we learn he works at his father's law firm, more evidence that he is not his own man. More imagery on the business history of the Gold Coast. We get a family rundown: John's parent issues, but better relationship with his children, his sister, Susan's brother. John heads to Creek, has convo. with Lester who jokingly presents a moral temptation - to steal the stock certificates of his client, a widow. Randall & Martin are sitting too (random other dudes), Randall asks about Bellarosa (gossip). Lester & John state specifically the current demise of the gold coast estates in more detail for us. We learn more about John's bad relation with father-in-law and free legal work he has to provide. *Irony - John actually plays a role helping people with legal work and environmental stuff to maintain the facade of the Gold Coast. John states his dream to go to sea and his epiphany that occurred same time as Frank moved in - that he is no longer happy with all this, which use to make him content.	More Imagery + Normal World Not His Own Man, Hero is alone in life (parent's ignore), a mini-temptation , further crumbling of normal world, hero states unhappiness again Dream Stated - the one John will end up doing at the end States Unhappiness a Theme stated: "Revelations are like that...they smack you across the face and you know you've arrived...what you do about it is another matter" (p.61)	Generally dissatisfied to visibly discontent	- / -	Last page, John states he is unhappy: "What had once made me comfortable now...restless, generally unhappy."	1st Person John Sutter	The Next Friday	2 hours	City Office, back at The Creek	John, Lester Remsen, Randall Potter, Martin Vandermeer, Cheryl Carlisle, Susan, then Mrs. Vandermeer too at dinner	7	Perkins, Perkins, Reynolds, John's Father Joseph & Mother, William Stanhope, George Allard, Susan's Brother Peter, John's sister Emily, Emily's old & new husband, John's children Carolyn & Edward, John's new client the widow, Frank Bellarosa	15
	7	7	62	9%	6	1%	John hungover, begins narrating WW2 history for the Gold Coast & William Stanhope (donated his yacht & stayed home), Ethel's affair (& blackmail?) with Augustus Stanhope. Then John is doing errands in Locust valley, stops in pub, more exposition of town, and of John's personality. Heads to Stanhope, narrates a moral statement that he has never stolen (regarding his new client). He repeats as he gets home, the place was getting him home, not a crisis, a REVELATION. John has no idea what to do with this, but is open... Ethel informs that Bellarosa had stopped by and John says next time send him up.	Imagery & Normal World, Moral Statement States Unhappiness (2nd time) & Revelation Not sure next step, takes a small one for serendipity (telling Ethel send Frank next time). John's hinted he would prefer a mafia guy to more stockbrokers, wants some danger??	discontent to small action step	- / +	Ethel informs, "There was a gentleman here to see you." (Frank stopped by)	1st Person John Sutter	next Saturday morning into afternoon	~8 hours	Stanhope Home, Gatehouse, Locust Valley, McGlades Pub, back to Gatehouse...	John, bar patrons, John's plumber, Ethel, George	4+ crowd	The Vandermeers, William Stanhope, Augustus Stanhope, Frank Bellarosa	5
	8	7	68	10%	4	1%	Narrates a tour of the property, more imagery - says even when these estates were all built 'they are shams', obvious symbolism of the culture. Foreshadows there are more problems to come. Hedge maze & Sex temple on the property = more symbols. Ends with, "despite my disenchantment...I was going to miss this place."	Symbol - "(the estates) are shams" Nostalgia Demonstrated (starting to move past spending all the time on the imagery and normal world)	neutral to nostalgic	- / +	Ends with, "despite my disenchantment...I was going to miss this place."	1st Person John Sutter	Saturday afternoon	15 minutes	...back to home	John	1	Susan	1
	9	8	72	10%	6	1%	Lester shows up at Locust Valley office to discuss the \$10MM in stock certificates of John's client. John states money doesn't make him happy (yet he is still a prisoner in this Gold Coast life). For example in their convo, "it's a waste of \$\$...how many bathrooms do you need?" They have a 'hypothetical' convo. about stealing it and then John states his moral judgement: he has never stolen Lester brings up the dream again about sailing. John asks himself, "why am I honest?" Lester tells John, "What would life be like if we couldn't dream?...YOU SHOULD DREAM A LITTLE." John flat you rejects him, "don't be a schmuck."	Temptation scene & states the moral he will later break Lester revisits John's sailing dream (2nd convo about this) - the dream he will end up doing at the end. Theme play - John thinking, 'why am I honest?' THEME STATED and flatly rejected by our hero, the theme he needs to carry out	stuck in dream state to refusing the call	+ / -	Lester say, "What would life be like if we couldn't dream?...You should dream a little." & John rejects	1st Person John Sutter	Monday afternoon	1 hour	John's Locust Valley Office	John, Lester	2	John's client Mrs. Lauderbach, Susan	2
	10	8	78	11%	2	0%	John, Susan, George, Ethyl go to Good Friday Mass. John and Susan take a long walk around Stanhope estate afterwards.	brief padding scene to set up the next	sad tradition to home	- / +	John & Susan drop off the Allards after the service.	1st Person John Sutter	Thursday - Good Friday	1 day	St. Marks Church	John, Susan, George, Ethel, Rev. Hunnings	5	Church people, misc. crowd	~
	11	8	80	11%	11	2%	Susan asks John, "what is wrong", putting it all out on the table. She heard about his dream to sail around the world and asks if she's included? Susan tell John all the things that are wrong with him, she is spot on. (children gone, wife's a bitch, hates father in-law, hates the social conventions, getting older, etc.). There is evidence these two are soulmates despite it all, seen via John's narration and later, sex. They take a walk and physically visit Susan's Ghost - the playhouse. (servants had sex there, her mom had an affair there, she lost her virginity there.) It is realized that Susan is the one who burned it down - demonstration that she is capable of doing some shit. John says, "everything's gonna be all right." - shows he is still lying to himself. They head to the temple and make love (not role playing). This deeply demonstrates their intimacy and special connection, despite everything else that is going to have to be solved. As they walk home together, holding hands in the dark Susan states, "you need a challenge," then proposes perhaps she can think of one for him.	Lovers state theirs a problem' scene Things are not well but ' evidence of soulmate love ' is demonstrated (something big is just in the way) 'Visit the partner's Ghost' scene 'Evidence the partner who will act later has some bat shit tendencies' scene Hero demonstrates still lying to himself ("gonna be alright") More 'evidence of soulmate love' - having sex at the temple. A RECURRING SYMBOL of the theme: the Greek statues representing timeless enduring love, this keeps popping up. Partner states ' You Need A Challenge ' scene	tradition/unhappy to openness for a challenge	- / +	Susan states, "maybe you need a challenge...perhaps I can think of something to challenge you."	1st Person John Sutter	Good Friday	~3 hours	The Stanhope estate: Susan's burnt down playhouse then the Love temple]	John, Susan	2	Lester & Judy Remsen, but mainly Frank	3
	12	9	91	13%	2	0%	John drives out to the stables where Susan and 2 younger college guys she hired are cleaning out the horse manure. John has brought a cooler of drinks but he hears them laughing and gets jealous and leaves. We learn that Susan loves the carriage house for her horses, we learn the problem that she wants to move it from the Stanhope estate onto her 10 acres, brick by brick so as not to traumatize the horses. It has to happen soon before the tax surveyors account for it and it is a problem John doesn't have any interest in helping to solve.	Symbol - showing manure out of the stables? 'A small Jealousy in general' scene (John is jealous of the college boys, they are a jealous 'maguffin' however, he is not jealous yet based on Bellarosa, the real target of the triangle' 'A Problem Presented The Lover Can't/Won't Solve' scene.	neutral to jealous	+ / -	a puff of hay from the 'hay fight' hits John in the head and he drives off mad	1st Person John Sutter	Saturday	10 minutes	The stables on Stanhope estate	John	1	Rev. Hunnings, Allards (kick off the action), Susan, 2 College boys drive actual action of scene (others mentioned: george, but not driving the plot)	3 3
	13	9	93	13%	17	2%	John & Susan 'put on tennis whites' and have the Roosevelts over for a match. Some narrative philosophy/foreshadow: 'little things that make you vengeful/destructive'. Frank Bellarosa shows up. He aims to 'befriend' John while the affair will develop with Susan. Bellarosa discuss his home, Brooklyn and we see the similarities between him and the gentry. He is a mirror, talk about the 'old ways' disappearing. We see Frank's ignorance of this Gold Coast worlds' customs. This demonstration that an outsider is here to disrupt things. He invites them to Easter at his house. BIG FORESHADOW: John narrates, 'the ruin they would bring to one another' John reiterates that Frank is a killer, 'Narration in praise of the villain' Frank leaves, the four end the tennis match and go have drinks, the reaction portion of the scene. John is concerned while the other 3 are amused. THE CONFLICT: Him and Susan have differing view points on Frank. The scene ends with a fight, John takes some cheap shots then runs off drunk the hedge maze (symbol) and passes out, blows off their dinner plans - a minor step in outwardly acting out now on the tension with Susan.	THE TRIGGER Scene (the fight at the end) Narrative foreshadow 'Poop in a pool' - an active scene (tennis) as backdrop for the main event: Bellarosa arriving 'Intro to the Villain/antagonist/3rd wheel' scene 'Villain as a mirror image' of the hero. 'Villain as an outsider' going to disrupt the normal world Narration in praise of the villain (Frank's a killer) 'Conflict established' / 'Small Things Trigger' / 'Catalyst of Story is Final Straw' scene (opposite views of Frank) recurring Symbol of being lost , the hedge maze 'First acting Out Step on the Conflict' scene	minor unspoken jealousy to verbal disagreement	- / -	Catalyst: Frank shows up Resolution: Susan says to John, "you have to keep an open mind"	1st Person John Sutter	Saturday afternoon/night	~9 hours	Tennis court at home, back patio, hedge maze	John, Susan, The Roosevelts, Bellarosa	5	George, Cyrus Stanhope, The DePauws	4
	14	10	110	16%	6	1%	John wakes up in the hedge maze on Easter ("John Sutter has risen") and tries to "grasp the enormity of what he'd done". It as if he has woken up in a new world (internally). He finds his way out and Susan appears on Zanzibar looking for her and John is cold (it's like a flash change), he doesn't care about what he did. He tells her she can leave him, she says church is at 11, he takes off running. He climbs a tree, like in his childhood, then runs to Alhambra and gets cool water out of the fountain. While doing this Mrs. Bellarosa walk up on him and asks himself, 'what would an uninteresting attorney do?'. He does the opposite, John starts barking at her, she takes off frightened. She takes off, so does John and soon one of the bodyguards is after him with a dog. John hears a shotgun go off. He runs, hides, and hits the ground, lays still. A few moments later her rises, dusts himself on and walk slowly back to the house (a rebirth?) John tells himself he needed a friend he could tell this too and that Susan wasn't his friend anymore. She is gone when he returns, he missed 11am church and he doesn't care. Next step, he asks himself, is finding out what he DOES care about?	First small step into new world , small but can't go back (foregoes an obligation) The ' Testing Out his new personality ' sequence -something from childhood (climbs a tree) -something opposite (barking at Mrs. B.) '2nd small step into new world' (misses church, getting further) 'Intro to the 4th Wheel of Love triangle' scene 'A Physical Chase' scene (rebirth into the new world scene?) -Symbol: the shotgun, a warning, or launch? Purpose stated: 'What Does He Care About?' (realization he HAS to go searching)	disoriented to stepping out	- / +	instead of walking away John growls at Mrs. Bellarosa (114)	1st Person John Sutter	Easter Sunday morning	2 hours	Stanhope & Alhambra property	John, Susan, Mrs. Bellarosa	3	Frank, Bodyguard	2
	15	10	116	16%	8	1%	John eats, showers, heads out before Susan gets back, taking service gate not wanting to run into her, officially on a journey over the threshold now. He stops at pond and grabs the shotgun shell on the way out (it's real). Stops at dive bar in next town, the Rusty Hawsehole. Clearly doesn't belong, he gets a woman's # on a napkin, he doesn't seem serious about it but he's experimenting new behavior on this early stage of his journey. He knows this place isn't for him and leaves.	'Begins Journey out' sequence 'Collecting Totems': Shotgun shell, phone #, FBI biz card Our Hero in New Locations Totem: phone # on napkin 'A False Attempt' (the Hawsehole)	Starts journey to wandering	+ / -	tells himself the Howsehole wasn't for him (his reaction to self-realization is he leaves)	1st Person John Sutter	Sunday afternoon	2 hours	Home, the service exit, The Rusty Hawsehole dive bar	John, bartender, biker at bar, woman at bar	4	Susan, Aunt Cornelia	2
	16	10	124	18%	7	1%	John drives and parks in front of Alhambra, sees mafia people entering for Easter festivities, 2 bodyguards and an easter bunny out front. Agent Mancuso comes out and introduces himself, asks John to move because they are taking pictures, gives him a card and says to call him if he ever wants to talk (about what goes on in there).	Looks at temptation but doesn't act yet' scene 'Meets a Mentor-type figure' scene Totem: Mancuso's biz card	wandering to a comforting encounter	- / +	John tells himself he likes the idea of Mr. Mancuso on the case	1st Person John Sutter	Sunday afternoon	1 hour	In front of Alhambra	John, 2 bodyguards, easter bunny, Agent Mancuso	5	Frank, The Depauws, Susan, Aunt Cornelia	5

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17	10	131	19%	10	1%	John arrives at family reunion at Aunt Cornelia. Tries to avoid conversation, finds bar in the pantry and his sister Emily finds him. He catches Emily up on his current situation. He tells her the deal, "I think we're bored, we need a challenge". Emily gives him a PEP talk ('have a productive crack up'). She encourages him to take his journey ('This is the old world...'). (**does she tell him evil is seductive? - SETUP - a WARNING HE'LL HEAR AGAIN LATER (from Mancuso)) He wanders around a bit more, sees kids watching a horror movie, he takes their videotape, he has a strange interaction with Terri, his cousin's wife and then he leaves.	'A gathering of the Past' scene 'Meeting of His 1 Trusted Friend' scene (his sister) 'State The Issue' scene (we're bored) SETUP - a WARNING HE'LL HEAR AGAIN LATER (evil...) 'Trusted Friend Encourages The Journey, Warns' scene 'Hero Really Doesn't Belong' scene	comfortable to warned	+ / -	Emily says, "be careful John. Evil is very seductive."	1st Person John Sutter	Sunday afternoon	1 hour	Aunt Cornelia's house	Emily, Gary, Kids, Cousin Terri	3+	Aunt Cornelia, Uncle Arthur, 3 sons, Judy/Lester Remsen, Mother, Father, Susan,	11+	
18	10	141	20%	2	0%	John leaves Aunt Cornelia & drives around. He appreciates being alone, unreachable and listening to the Block Island weather report, because there are no opinions/color commentary. He drives home and gets in bed. Susan comes home, comes in and asks if he's well and wants to talk. "Very well." and doesn't want to talk to her. She leaves. He contemplates that he is not the same man anymore. But doesn't know what he is now.	'Full Recognition That He Is Not The Same Man' scene Feels both great for stepping out and horrible that everything is falling apart.	warned to on the journey	- / +	John acknowledges to himself that he's 'not the same man' anymore	1st Person John Sutter	Sunday afternoon	2 hours	Driving then home	John, Susan	2	Mother & Father, Aunt Cornelia, Susan	5	
19	11	143	20%	16	2%	John wakes up Easter Monday alone and heads to his office to hideout. Never did that before, reads post for first time in 10 years. Frank comes in the office ('saw Jeep out front') and says he wants to ask John something, (btw Frank mentions 'some guy' growled at his wife). As they talk John learns Frank's history (La Salle Military academy). Frank says, 'American culture doesn't have some things people need' (THEME STATED). As they talk Frank's personality validates his reputation (dangerous). John narrates to himself he, 'knew no good could come but was reluctant to end the conversation'. (tempted, being strung a long to cross the threshold, his instinct is to stop, but is stringing along). FRANK ASKS JOHN to rep him in a local Real Estate deal, the fee would be \$60K (the Call). John at first makes an excuse why he has to refuse than states actually he just doesn't want to. **Good scene - they want completely opposite things John does indulge some more relationship by offering free advice on a few business things. John recognizes that, 'this is what you call a moment of truth'...(re: the fee) Frank proves his wits and smarts to John, John even thinks - they would make a good team (or a worthy advisory?)	Refusal Of The Call' scene Trying out new activities (hiding, The Post) 'Antagonist seeks Hero To Offer The Call' scene, in the form of seeking advice from him. Callback to Hero's previous behavior (growling) 'Learn The Antagonist Is a Mirror Opposite of Hero' scene THEME STATED by Antagonist' scene 'Hero at Odds w.Antagonist but Can't Completely shut away' scene (compelled to go against how he would use to act) 'Makes excuse to refuse, than refuses' **WHAT THE VILLAIN IS OFFERING is compelling, and John NEEDS IT, but it is against his old way of life** Hero realizes the Villain and he would make a good team.	Journeying on new path to refusing the call	+ / -	Frank says, "I want a Long Island guy, like you", for his Real Estate deal (John refuses The Call) (153)	1st Person John Sutter	Easter Monday	~3 hours	Home, immediately out. To coffee shop than Johns Locust Valley Office	John, Frank	2	John's law clerk (the female), Susan, Weinstein (Frank's 'Mob' lawyer), Mrs. Bellarosa, Frank's 3 kids	7	
20	12	159	22%	1	0%	Susan fax's John at the office with sense of humor saying 'all is forgiven' and will he come home for dinner and sex. John feels he's not the one who has to apologize but engages in joking via fax and goes home to meet her.	The Hero and Wife have a deep enough connection that cuts through the conflict (but the conflict can't be avoided)	Refusing call to meeting with someone who will push him	- / +	John's thought: "All of this weather is subject to change very quickly...which makes life interesting."	1st Person John Sutter	Easter Monday	~5 hours	Locust Valley office	John, Susan	2	Jeremy (junior partner), Frank, 2 College kids from hay loft	4	
21	12	160	23%	19	3%	John heads home and they eat dinner together, while Susan sits naked on his lap. They are not resolving the conflict but they are connecting. Susan wants to have sex on the beach so they head to the Jag. They talk a long winding ride through the Gold Coast back roads through many estates, it's an opportunity for John to narrate more history. They discuss Frank's visit, they talk, John holds back some (like growling at Mrs. Bellarosa). Susan questions his refusing to take the deal for Frank (perhaps nudging him). John & Susan talk about Susan's growing up on an Estate ("did you really like it?"). She knew nothing else, admits it was sheltered and probably wasn't good. (as the audience we're still very curious just how much \$\$ is she actually worth?). John's narration indicates they are not necessarily unhappy with each other, but they are unhappy with life (and as the reader we can deduce that life does involve each other, so that will get in the way). In a perfect world they could just reconcile, but they can't, and deep down they both know there is a journey ahead. John narrates the dangers in discussing previous partners in foreplay and narrates "if you play with fire you'll get burned", on subject with the theme. Susan states that they're both actually relieved Alhambra didn't get subdivided - what is going on is an evil, that John can't admit that he wanted. They discuss kids and empty nest, which is the first time in the book. 'Companionable Silence' SUSAN CHALLENGES JOHN by saying she needs him to ask Frank for a favor - to move the stables. John narrates Susan's hobby of landscape painting the estates in ruins - Symbol. "painting an intact mansion would be dull and ordinary." Before they get to the beach Susan says she wouldn't want to move, change. Wanting to 'freeze a moment in time'. They end telling each other 'I Love You'	Long, Slow, intimate conversation, 'catch your breath' scene 'A Travelling scene' through multiple locations 'The Partner Questions The Hero's Refusal' scene Symbol: Matinec Indian memorial plaque 'Hero & Partner Intimate Convo.' scene Curiosity plant still unanswered: just how much \$\$ is she worth? (perhaps not knowing makes the mystery even better, bigger - like Jaws!) Theme hinted: "play with fire...get burned:" 'Hero can't admit the call is what he needed' beat 'Discuss Shared past' beat 'PARTNER MAKES A CHALLENGE' beat - Susan forces John to cross the threshold by having to ask Frank for a favor...she is smart, i think she knows what she was doing. SYMBOL - Susan's paintings of the estates in ruins 'Lover doesn't want to change' but wants to challenge the other'	not knowing what to do to getting pushed to answer the call	- / +	Susan to John, "No big deal. John just sent it to him with a note of explanation." (Susan makes John ask a favor from Frank)	1st Person John Sutter	Easter Monday early evening	~3 hours	Home, then the drive through the Gold Coast Estates	John, Susan	2	Frank, Mancuso, Peter Stanhope, Susan's mother & father (William & Charlotte), Susans grandparents (Augustus & Beatrice), George Allard, their children Carolyn & Edward, John's parents (Joseph? & Harriet),	12	
22	12	179	25%	4	1%	John & Susan get to the beach and have sex, cuddle, then walk down the beach holding hands. John narrating references the Great Gatsby and the green light at the of Daisy's dock that stood for something. He narrates it's meaning now to him too, telling us about his character - that to him it is a symbol of "the only comforting omen I have ever seen" - the reminder of a comforting and secure moment of putting one's hand into the hand of a father or a mother. And that he wants his children to find their own green light. And that everybody should.	'Inner Admission Of The Hero' scene - Johns tells his life philosophy of what he wants - a comforting omen for his children that everything is safe and secure	lost to comforted	- / +	John says he's seen the haunting green light at the end of the pier that is no longer, from the story of the Great Gatsby (181)	1st Person John Sutter	Easter Monday evening	2-3 hours	Finishing the drive through Gold Coast roads then the beach at Garvie's Point.	John, Susan	2	Carolyn, Edward	2	
23	13	183	26%	5	1%	John is working on the stable permit - the thing forcing him to heed 'The Call'. Susan says she'll drop off the permits that need Frank's signature. Frank calls the house and John makes the ask. Frank indicates that having looked at the plans he can send some of his guys over to perform the work. John has trouble refusing this. He's gonna send his foreman, Dominic. John thinks about THIS TURN OF EVENTS. He is aware Frank is now in his life and vice versa. States that he made it 'difficult to snub'.	Hero Takes The Step He Consciously didn't want to take (by maybe subconsciously did) scene 'Pope In The Pool' - Susan eating John's dinner while he's on the phone '& The Villain Follows Through' scene (pushes himself into John's life after John asks) 'Hero is Aware he was Forced Over the Threshold' beat (difficult to snub)	Trying to stay uninvolved to getting involved	- / +	Frank says, "Hey no problem...These guys could move the Sistene Chapel" and thus John & Frank's life now overlap.	1st Person John Sutter	Wednesday- Thursday	24 hours	Home, NY Office, Home	John, Susan, Frank	3	Mrs. Bellarosa, Dominic (foreman)	2	

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	24	13	188	27%	11	2%	<p>Dominic arrives at the house and the three go off to the stable to assess the work. John acknowledges he is being forced to cross the threshold by accepting Frank's offer to do the work. (<i>But what could I do?</i>). The quote is super low, they know it's 'too good to be true'. It is... Dominic asks John "PLEASE" to accept his bid (a hostage).</p> <p>John OFFICIALLY TAKES THE STEP, when he says, "All right," to Dominic's quote and says to himself, <i>against my better instincts</i>. Frank sinks in now, further deepening the relation by having Susan keep her horses at his stable. It would be illogical not to, it seems he prepared this by having them cleaned.</p> <p>John says, "I don't like this." Susan urges him to relax, "he's our next-door neighbor..." - conflict within the scene.</p> <p>Susan asks John, "Do you like him" (if he wasn't a criminal). John ponders and ultimately it's yes, but he doesn't say it outright. She kinda of is calling him on this.</p> <p>Susan says, "I'm discovering he's quite famous." The start of the love triangle. John tells Susan his phones are probably tapped so "don't say anything embarrassing", as in social conversation, but it's as if he knows she's going to transgress.</p> <p>Susan asks John, 'What Does He Want?' Our questions, exactly. John ends by foreshadowing that he wanted his soul and wasn't even satisfied with that. (Maybe Frank just wants power over everything?)</p>	<p>'Hero recognizing the action he's being forced to take' scene (maybe doesn't know it's a domino in a chain but does acknowledge it's a line he wanted to avoid crossing)</p> <p>'A Hostage Used To Get Hero To Cross' scene (Now an innocent will be harmed if John doesn't accept Frank's offer)</p> <p>'OFFICIALLY TAKES THE STEP' Scene (verbal agreement), while acknowledging its against his old sense of judgement.</p> <p>'Old Morals Wouldn't Have Crossed'</p> <p>'Villain deepens the crossing' scene (having them keep horses at his)</p> <p>'Hero Makes Excuses Why he's not Happy He Crossed' scene (but subconsciously he probably is)</p> <p>'Love Triangle First Tangible Inroads' scene (Susan says she's learning he's famous, begging her enamoration)</p> <p>'Husband says something to Wife that subtly must mean he know's she'll betray him even if he doesn't realize he's saying that' scene (re: phone taps)</p> <p>'Heros & reader wondering the same thing' scene (what does Frank want?)</p> <p>'Foreshadowing Doom' scene</p>	Uncommitted to committed	- / +	John tells Dominic "All right," and accepts his quote to do the stable work.	1st Person John Sutter	Saturday morning	2 hours	Home	John, Susan, Dominic, Frank	3	Mrs. Bellarosa	1
	25	14	199	28%	7	1%	<p>A few weeks pass and work is progressing on the stable. Frank hasn't made a presence at all and John wonders if he underestimated his interest. He collects intel on Frank at work.</p> <p>Susan goes to Alhambra every day to get the horses in their stable and has gotten to know the gatekeeper, Anthony. George Allard is bothered by the gap leftover in the original stable where the main part was taken down.</p> <p>John visits the stables one day, offers some narrative imagery to the reader of the stables and some history. He sees the boss, Dominic out looking at Stanhope Hall (is Frank interested in Stanhope hall?). Susan's mood is very lovey-dovey (because she is happy with the stable project??) --John feels this is all not making sense-- Says if Frank is playing a game he chose the wrong person.</p> <p>Susan drops him at LIRR for work and suggests to John they meet at McGlade's pub for dinner after work.</p>	<p>'A Suspicious Quiet' scene (John has taken a step and now it's eerily nothing monumental is happening...)</p> <p>'A sense that things are not making sense' scene</p> <p>'Wife starts acting different' beat</p>	Stepping out to suspicious	+ / -	John says, 'I tried to sort things out that were not making sense' narrating	1st Person John Sutter	a work day morning a few weeks later in May	3 hours	home, stable worksite, commuter train LIRR	John, Susan, Dominic	3	Frank, George, John's secretary, Anthony, work crews	4+
	26	14	206	29%	7	1%	<p>John meets Susan at pub. After they eat she tells John that she has accepted an invitation to go eat dessert at the Bellarosa's. John not happy. Susan shows him that Frank's white collar crimes are really not that different from people they know in their lives. John agrees to go.</p> <p>For some reason he day dreams about other women he has flirted with. Says he would never cheat, he's loyal...and too chicken.</p> <p>Susan says, 'think of it as a challenge'. John narrates, 'why did I go?...because I needed a challenge'. Foreshadows that in retrospect it was a bad idea...</p>	<p>'move From purgatory of reluctantly answering the call to actively engaged in Act II' scene</p>	suspicious to in the mix	- / +	John says, "All right" to Susan and agrees to go to Alhambra for dessert	1st Person John Sutter	Later that evening	1 hour	McGlade's Pub	Susan, Gazebo friend at bar (Tabby?), John	3	Frank, Mrs. Bellarosa,	2

Part	Scene	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
III	27	15	213	30%	29	4%	<p>John & Susan pull up to Alhambra for their dessert date. Since this is the 'new world' there is plenty of imagery of the beautiful restorations of the estate. It's a slow moving scene to get us acquainted.</p> <p>Susan is already familiar with Anthony at the gate. John waves to Mancuso before going in (a tether, or attachment to a...guide? *what role is Mancuso's character?). John asks Susan to get a headache at 9:45 (she won't).</p> <p>Frank opens door, shows them in, they talk in the palm court and on way to breakfast room. John narrates 'Susan is mostly blameless for them being here' (...perhaps he doesn't fully comprehend or chooses to ignore how her actions are pushing them this way).</p> <p>He exits, to make some calls.</p> <p>John directs Susan that he doesn't want her selling them a painting of the palm court (SETTING UP AN INEVITABLE CONFLICT).</p> <p>Susan HAD BEEN HERE BEFORE - recounts story of visiting with Katie Barrett in college.</p> <p>Frank is back, more waiting then enter Mrs. B. for the first time in our story (with cannolis & coffee, we get introduced to her personality). John has managed to slip his reading glasses on and diverts attention away from convo. about 'the man' on all 4s who was growling at Mrs. B on Easter. John's narration indicates he is trying to not give this social engagement his real best effort.</p> <p>We get more background into Frank & see his personality. We learn his backstory - his dad worked hard but his uncle was the one that he emulated and got him into 'the business'.</p> <p>Frank states some of his PHILOSOPHY: 'If you're poor you're worse than criminal, you're a nobody.'</p> <p>This is counter to John's current outlook...so if they team up one of them is going to have to compromise.</p> <p>John goes to bathroom and thinks he sees Susan talking about painting with Frank when he comes back, she says they were talking about something else (first secret between Susan and Frank, John doesn't dwell on it in the scene, which means its big)</p> <p>Frank sends the woman to do a tour while he brings John to his library to go have a cigar, a physical crossing of a threshold. End scene.</p>	<p>First Actual Time In New World scene</p> <p>New Setting + 1 New Main Character (Inside Alhambra & Anna B.)</p> <p>Imagery + Slow Moving to get us acquainted</p> <p>'Almost All Close Dialogue' - voyeuristic, an audience favorite to watch</p> <p>'Wife shows enthusiasm (already started) to be in new world' beats</p> <p>'Sets Up Inevitable Conflict with Wife' beat</p> <p>'Hero still clutching the normal world' beats</p> <p>'Wife Had been here before in another time' beat (Susan's visit with Katie Barrett)</p> <p>'Villain states his philosophy' beat (which is counter to the hero's)</p> <p>'a disguise to match new world' symbolism (John's glasses)</p> <p>'The First Secret Is Established' beat (John thinks Susan mentions painting to Frank while he is in bathroom, AND HUBBY DOESN'T DWELL on it)</p> <p>'CROSSING OF A PHYSICAL THRESHOLD' beat (as John enters the Library).</p> <p>...</p> <p>**Note - none of these steps are huge but each one is hard to argue against taking and in a way irreversible. John would have to really act out to avoid taking these steps, so it's almost like by choosing to do nothing he is entering this new world... WAIT, interesting - things are currently HAPPENING TO our hero...i wonder, when will he start taking action?***</p>	against to crossing	- / +	Frank says "in here" and John steps through the door into the dimly lit room. (but really he already crossed by going on the tour, and by going to the house for breakfast...this small crossing was already in inevitable motion for a little while now)	1st Person John Sutter	later that evening	2 hours	Alhambra, pulling up & inside	John, Susan, Anthony (at Gate), Frank, Filomena (Italian housekeeper), Anna Bellarosa	6	Mancuso, Katie Barrett, William Stanhope, Frank's Uncle, Frank's Dad, Bellarosa children (Tony, Frankie, Tommy), Sutter children (Carolyn, Edward)	10
	28	16	242	34%	22	3%	<p>Frank and John sit in the library, Frank has a ankle gun holster (evidence of the myth). Frank makes an off hand comment that "any two-bit junkie can take down Frank Bellarosa (subtle foreshadow of his demise). John takes a cigar at Frank's insistence (physical evidence of another minor step).</p> <p>Frank quotes Saint Jerome from a book, from his time at La Salle, that "men's only God is their belly..." (device to cast more warning on the plot).</p> <p>They drink some Grappa (performing a ritual together). Frank says he fired a shotgun once (hints at the past that is unspoken so far). John, speaking about the ruins at Alhambra says, "maybe to remind themselves nothing is forever" (a preview of the last line of the book).</p> <p>There is a MOMENT OF ALIGNMENT when Frank hints that maybe he would by Stanhope Hall, How did Frank find Alhambra, 'I Got Lost' - funny, b/c that's where John finds himself now. He says he wants Susan to show Anna the ropes (inroads furthering). (Frank hints they are going on an adventure together)</p> <p>Frank brings up the murder charge (elephant in the room), which is the Villain's catalyst that has him in the current situation: The U.S. Attorney, Alphonse Ferragamo has a personal vendetta. Weinstein (Frank's lawyer) embarrassed him in court 8 years ago (a SETTING UP A SAME MISTAKE JOHN WILL LATER MAKE), he announces publicly that Frank is the suspect in killing the Columbian so that the Columbians will try to murder Frank. This also pits Frank's own people against him: they would maybe sacrifice him to keep the peace.</p> <p>John is having a hard time grasping this conspiracy theory, (even though it is starting to make a little sense to him), finally he states bluntly that he 'has to go', Frank asks him to let him finish - that he WILL SHOW HIM ANOTHER SIDE (the villain will be the cause of change in the hero).</p> <p>Frank's story is now challenging John's realit, CHANGING HIM. Frank states he needs outside advice and needs an upright lawyer to go in front of Ferragamo (WHY HE NEEDS JOHN and has been targeting him).</p> <p>Frank explains why he has not other option but to push forward on all this (his stakes, ('catch a tiger by the tail...can't let go'). He says to John, "You could have fun?...he's right (a temptation and offering THE VERY CHALLENGE JOHN NEEDS).</p> <p>Finally he tells John, "OK, you have to make a decision..." Frank CALLS HIM OUT that he's 'jerking himself around'</p> <p>...and when's it's finally left up to him, JOHN DECIDES TO TAKE THE CASE. They cheers.</p>	<p>JUICY CLOSE TALK HERO AND VILLAIN really break bread SCENE, storytelling time</p> <p>'Villain quotes the thing that will be the destruction of this whole story' (the Saint Jerome quote that he says references men not being able to keep their thing in their pants...Frank's affair with Susan will be the cause of his own tragic ending)</p> <p>'Villain & Hero Both Brought Together by circumstance' backstory</p> <p>'Hero finding Sympathy for Villain against his own wishes' scene (yet recognizing the irreconcilable differences in morals btwn them)</p> <p>'Villain's enemies established' beat</p> <p>'Villain's friends against him' beat (this is the reason he needs John)</p> <p>'Villain's side is changing hero's reality' scene</p> <p>'Villain's WHY HE NEEDS THE HERO' beat (no longer can trust his friends, needs OUTSIDE ADVICE)</p> <p>'Stakes established for villain' beat</p> <p>'Villain offers the VERY THING THE HERO NEEDS' beat (a challenge)</p> <p>'Villain calls the hero out on his own BS' beat ('now you're jerking me and yourself around')</p> <p>Ultimately, 'The HERO MAKES THE DECISION TO JOIN UP' scene (he finally is the one taking action)</p>	complaining to taking action	- / +	Frank says to him, "Now you got to make a big decision" (262)	1st Person John Sutter	later that evening	45 minutes	Frank's library at Alhambra	John, Frank	2	Susan, Anna, Frank's uncle, Dominic, William Stanhope, Frank's real estate agent, Glen Cove agent (Torrance), Frank's 3 kids, Columbian drug lord Juan Carranza, Alphonse Ferragamo, Jack Weinstein,	13
	29	17	264	37%	11	2%	<p>John & Frank leave the library, John suggests to Frank he go directly to the Columbians (to 'talk it over') - he s seeing in his advice already that his normal way of thinking is not going to be what makes him succeed. John narrates that he 'FINDS THIS INTERESTING'... (maybe this was the right challenge?).</p> <p>Frank starts to reveal that it was the DEA that killed Carranza, to frame up Bellarosa (ESCALATING STAKES & bigness of this story). Frank states Ferragamo's object of desire - to move up & make a name (Villain's antagonist's object of desire).</p> <p>They meet the women, Frank makes a joke to Susan that she can use the guest room if her & John ever fight (flirting & the affair has already begun). She acts different with the Bellarosa's, not snooty (acting different, signs of being in new world). John ponders how he got to this moment (all the steps seemed so small by irreversible crossing of a threshold, never a major leap, almost UNNOTICEABLE).</p> <p>Frank takes Susan to show her the conservatory, John & Anna remain to talk. John reminds us how opposite Frank's morals are to his. John refrains from flirting (also new behavior).</p> <p>John tells Anna there are ghosts in the house.</p> <p>The clock strikes 12 and as they get ready to leave Susan makes the offer that she would like to paint their house. This seems to John like her and Frank had already discussed it (THE TURN, plants an alibi to continue the affair). Then they leave.</p>	<p>Old Mindset Won't Work' beat</p> <p>'Escalate The Stakes Of Story' beat (Frank says DEA did the hit)</p> <p>'Villain's antagonist's object of desire' beat (Ferragamo's ambition)</p> <p>'The Affair Has Already Begun' beat</p> <p>'Hero Ponders His predicament' beat (unnoticeable small steps all led to this large shift)</p> <p>'Wife Plants An Alibi To Continue the Affair' beat (Susan offers to do the painting.)</p>	leaving the house to Susan makes offer to keep coming back	+ / -	When Susan makes the offer to paint the house, as they are about to leave (273)	1st Person John Sutter	later that night, until midnight	1 hour	Inside Alhambra, palm court	John, Susan, Frank, Anna	4	Carranza, Ferragamo, State Attorney General Lowenstein, the real estate lady, Katie Barret, Katie's brother	6
	30	17	275	39%	6	1%	<p>SUMMARY SCENE OF WHERE WE ARE:</p> <p>John & Susan drive home. Susan asks if John had a good evening...he says 'yes' (is this a false calm after the crossing?). John typically walks home from the gate but doesn't this time (keeping peace since they didn't fight after a social engagement).</p> <p>John leaves calling card, Susan says you didn't have to, they move on very quickly and stop talking about it (A SETUP PLANED)</p> <p>John is sympathizing with Frank's version of the events (sympathizing with a new force).</p> <p>John ends by narrating that his good judgement was influenced by THE NEED TO PROVE SOMETHING. We see that this is the reason the whole story takes place, who is he proving to?. He says he needed a challenge and need to prove to his wife he wasn't dull (GENRE REVEALED BY THIS?)</p>	<p>'False Calm after crossing' scene, it doesn't seem chaotic yet many elements were put in place, dominoes are being lined up.</p> <p>'SETUP BEAT' - john leaves calling card, there's mention of the action but then the conversation about it is unusually short...</p> <p>'Hero Sympathizes W.The Villain' beat</p> <p>'Hero States The Object Of Desire' beat - DEFINES THE GENRE which is...<<<INSERT GENRE HERE>>> (I need to figure that out)</p> <p>**IMPORTANT: The Story Entered New World Because Of Hero's Action - John took the drink with Frank**</p>	cloudy to clarified	- / +	John narrates, "we were both responding to Bellarosa's unwanted attention for our own reasons...I needed a challenge/show Susan I wasn't dull...Susan I found out later"	1st Person John Sutter	that night	10 minutes	drive home from Alhambra	John, Susan, Anthony	3	George, Frank, Anna	3

Part	SCE	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
IV	31	18	281	40%	6	1%	Weeks are going by, Susan is now going to Alhambra every day for horses & to paint, and she chose oil, which takes longer (wife's sketchy behavior that she set up is manifesting). Susan barely mentions Frank, which tells us it's sketchy. John mentions that the silver lining is that he gets good Italian food leftovers from the Bellarosa's. Apparently Susan is getting good at growing vegetables (hint that she obviously is spending time with Bellarosa). John narrates that the changes since 'befriending' the Bellarosas have been for the better (a false rise to the midpoint?). So much time is passing that he questions if they really have a business relationship or not? John narrates about mafia dons getting shot in restaurants (a WILD hypothetical that WILL BE USED LATER IN THE STORY). John narrates that if they ever were to be seen out with the Bellarosa's at the Creek they would face social ostracism (SHOWING ONE THING THAT'S AT STAKE , this is still a fear even though he hates his life) BIG SETUP : Susan mentions that everybody at Alhambra gets searched...except for her (Setup of Frank's downfall in the end). He says that he had tried to tell Susan it would be a problem being friends with them, and if Frank & Susan insists they go out to eat, John jokes he will insist on staying home (tongue and cheek, he is sort of acknowledging that this will come to a head soon and things will inevitably change when they do).	Wife's sketchy behavior she setup manifesting' beat 'SEED PLANTED that allows for the physical action of the villain's ultimate downfall is planted' beat (that Susan doesn't get searched when she goes to Alhambra, that's how she can shoot him in the end) 'Hints through behavior That Wife Is Cheating' beat (Susan's gardening skills) 'False Rise To The Midpoint?' (John narrates that life is getting better since their union with Bellarosas SETUP: 'a WILD hypothetical that WILL BE USED LATER IN THE STORY' beat (getting shot at restaurants) 'SHOWING SOME STAKES' beat (re: social ostracism if seen out with the Bellarosa's) 'Subtle Acknowledgement That Something Will Change' beat - John basically knows that there is no way that things can't not change by them being friends with the Bellarosas	Reacting to starting to ponder what the future of this will look like	- / +	John narrates, "I tried to tell Susan this relationship with Bellarosa's would be a problem..." (his reaction is he acknowledges that life is inevitably going to change)	1st Person John Sutter	Day after Dinner/Bellarosa to the Last Wednesday in May	2-3 weeks	Omniscient narration about life in and around the house	John, Susan, George	3	Frank, Anna, Susan's Parents (mentioned in a passing imagery thought), Ferragamo	5
	32	18	287	41%	6	1%	A few days before Memorial day the stable is complete. Susan seems distracted in general (definite signs in place of a behavior pattern). Even though stables are done she's still over there a lot. John has trouble reaching her at the house and George leaves hints for John when Susan has been missing all day. He tells Susan to get Frank's house #, she says if you want it, you get it. The biggest instance is when John can't reach her that the Peterson's (old friends of her parents) are in town and he needs her to come to dinner but she misses it. Never apologizes. John narrates now that he's decided he and Frank do NOT have a lawyer/client relationship and next time they speak he will tell him that.	SYMBOL: Landmark Disappears then reappears (the stable) 'More Avert Signs of Affair' beats (John has trouble reaching Susan during the days) 'Reversing the Threshold' beat (John wants to tell Frank they actually aren't workign together)	content to reeling from the new normal that is unfolding	+ / -	John resolves that he and Frank do NOT have a lawyer/client relationship (reaction is that he will tell Frank this next time they speak)	1st Person John Sutter	Few days before Memorial Day Weekend (End of May)	1 day (kind of from the standpoint of that point in time when the stable got complete, pauses there to talk to us)	Still Omniscient narration about life at home and at work	John, Susan, George	4	Dominic, Frank, Ethel, The Petersons, Anthony, Vinnie, Lee (Alhambra gate crew), Delia (Vinnie's gf, apparently)	9
	33	18	293	41%	4	1%	John's busy at work (seemingly back to normal routine). He narrates background on his profession and states (again) the moral ground he has that will be in conflict - that he wouldn't be involved in anything illegal in the tax field. John says he believes in the system, "well until eleven am." The IRS called his secretary (inciting incident of the scene). It is Stephen Novac and he tells John he has some matters he needs to discuss but not over the phone. John is annoyed and is thinking which client of his this is about. Novac states he will be there in 30 minutes, forcefully and intelligently forces John to have him for a meeting. John knows by his tone that it must be a criminal matter, the only wonder is who it could be about. He knows that Novac is also NOT looking for John's cooperation, therefore.... (John knows this could be about him).	Falsely back to normal routine' beat 'States His Moral Ground That He will Later Break' beat (taxes and legality) 'The "These Are My Beliefs"' Hero's speech 'Hero's World About to be Thrown Into Disarray' beat (we don't know exactly what's gonna happen but plenty of foreshadowing that this is a big moment that's coming up. 'New Character Intro To Do the Throwing' (the reason there was such a big gap in time - villain was setting up this trap)	getting on with life to awaiting bad news	+ / -	Novac tells John, "I'll be there in 30 minutes" then hangs up (reaction - john tells his secretary to make him wait)	1st Person John Sutter	Still one of the days before Mem. Day, around 10:30am	10 minutes	John's NYC office	John, Louise (John's secretary), Stephen Novac (IRS)	3	Frank, Macuso, Susan,	3
	34	18	297	42%	11	2%	At 11:15 Novac enters. He is a 'special agent', which means criminal investigation. He has been with the IRS awhile (about 40 yrs old) so he is obviously a pro (a worthy adversary , we still don't know that this was set up by Frank) Novac begins, asks John about his house he bought in East Hampton for \$55,000 in 1971. (Novac represents pure conflict to John, their desires are in direct opposition). He informs John that he is in breach of the capital gains violation when he sold it in 1979 for \$365,000 and did not roll over the proceeds within 18 months (this is a great technicality as the source of the conflict, makes it super interesting). John knows he is right, his defense is he tried to build a house (which would give him 24 months) but that fell through, so he bought right away once that occurred, it was month 23. Novac is coming hard with the full force of possible penalties, John is being a dick (aka being himself) and lecturing, which is pointless but true to his character. It's probably provoking Novac and not helping his own case. Even makes fun of his clothes. (tactics are not working, even harming). After John makes fun of him not wearing leather shoes Novac indicates he is a vegetarian (Limp & An Eye Patch). John thinks about how many other criminals are out there yet HE is being targeted (the beginning thoughts that shake his beliefs , trust in the system) Novac had scribbled the penalty on a paper and leaves it, \$314, \$13, a bunch (this is 1990 btw). Then leaves. John thinks about how a jury in the criminal case would not have sympathy for a rich guy. Even if he beats the criminal charges, the \$\$ is a lot (a speech in praise of the villain). John thinks the Stanhopes would probably make a plea deal to protect Susan and screw him (they actually each own 1/2 of the property in question) so his allies would align against him , can't go to them for help. **John THINKS OF ALL THE CRIMINALS GETTING AWAY WITH IT and just then HE STARTS LOSING HIS FAITH IN THE SYSTEM.** huge shift in the character arc (THE TURN OF THIS SCENE) John realizes: he needed to stop being a good citizen and must now fight the system (NEW TACTICS TIME)	Intro To The Hero's New Big Dilemma' beat 'New Character with an agenda directly opposite of the hero' beat (a ZERO SUM situation) 'GREAT TECHNICALITY AS THE SOURCE OF THE CONFLICT' beat (makes it super interesting) **what could be my great catalyst backed by technicalities??? - could Jack have made some old bet on a Yankee game a long time ago that is now coming back to haunt?*** 'Adversary coming hard' 'hero's usual tactics not working, even harming himself' 'Limp & An Eye Patch' - Novac being a vegetarian 'the beginning thoughts that shake his beliefs' beat (john thinking about 'why me') 'a speech in praise of the villain' - john explaining the severity of this dilemma (criminal case jury and the \$\$) 'allies would align against him' beat (stanhopes would seek immunity for Susan, screw John) 'HUGE TURN IN MORAL COMPASS' beat - John begins losing faith in the system - a 'VILLAIN HAS CAUSED A TURN IN HERO'S CORE BELIEFES' scene NOW HERO must align with his villain against a newly created enemy NEW TACTICS TIME: needed to stop being good citizen --> HUGE IMPORTANT SCENE <-- (best chapter yet??)	concerned to shaken	- / -	John thinks of all the criminals getting away with their crimes and he BEGINS TO LOSE FAITH IN THE SYSTEM (reaction: decided to stop being a good citizen)	1st Person John Sutter	same day, 11:15am	1 hour	John's NYC office	John, Louise, Novac	3	Frank, The Stanhopes, Susan,	4
	35	19	308	44%	10	1%	Begins 'EN MEDIA RES'; John & Frank are having drinks at The Creek. Lots of eyeballs on him, Lester, Randall, Depauw, Rev. Hunnings, Jim Roosevelt, Martin Vandermeer, Cyril Vanderbilt (callbacks to characters, a familiar SCENE, but obviously NO LONGER BELONGS). Lester approaches John as he's getting drinks and tells him 'as a board member' he can't have Frank for dinner (the physical Manifestation of the prior acknowledged consequence: social ostracism). John tells him to go fuck himself. John & Frank having a drink, John asks Frank for his assistance - he needs the name of Frank's tax lawyer (asking the villain to help fix the problem he created , but hero doesn't know that). Frank informs John he doesn't need a lawyer, he needs someone to head it off before it gets to court (villain informs the hero of the new situation he's in). On THEME : Frank explains that this is all about power, not justice. He is better than John at seeing it through the eyes of the people out to get them (Villains powers are more useful in this new world). Frank asks John if he pissed off Novak, John says 'a little'. (hints at a weakness that will surface later (when they go in front of Ferragamo)). Frank gives John the name of Mr. Melzer to go fix the IRS problem (1st mention of a new Character - the anti to Mr. Novac). Franks says, "If you want to fight his your way go ahead, but if you want the new way w.Melzer LET ME KNOW...YOU GOT TO ACT QUICK. " (the turn). John says ok. He HAS TO TAKE NEW TACTICS.	'callbacks to characters from the intro' 'Returns to an old setting but obviously no longer belongs' scene 'the physical Manifestation of the prior acknowledged consequence' (social ostracism) 'asking the villain to help fix the problem he created' beat 'villain educates the hero' beat (of the new situation he's in) A Theme Discussed : Frank to john - it's about power not justice 'Villains powers are more useful in this new world' 'Small harp on at a weakness that will surface later' - John pissing off people in power '1st Mention of A New Character to Counter The New Antagonist created by the villain' (Frank gives John Mr. Melzer, to counter the IRS attack by Novac) 'Hero Has to Accept New Tactics presented by the villain and disregard the old' **Story Note - interesting that we have the hero and the villain in the relationship of working together, partners on the surface**	uninformed to informed	- / +	Franks says, "if you want to fight his your way go ahead, but if you want the new way w.Melzer LET ME KNOW...YOU GOT TO ACT QUICK. " (reaction: John says 'Okay, Melzer')	1st Person John Sutter	Friday Evening	1 hour	The Creek (Country Club)	John, Frank, Lester, Randall, Depauw, Rev. Hunnings, Jim Roosevelt, Martin Vandermeer, Cyril Vanderbilt, Bartender (Gustav, hot name), Beryl Carlisle & her husband,	12	Ferragamo, Mr. Melzer (Frank's tax guy), Susan, Anna	4

Pa rt	SCE NE	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
36	19	318	45%	2	0%	Resolution immediately following the previous action, no break in time, Frank & John move onto new conversation. Frank asks John to sponsor him to get in The Creek, John explains that he wouldn't be able to. Frank says, so you do me another favor sometime, John agrees, Frank says, you rep me on the murder charge (TURN). John nods (the setup worked, Frank's got him, btw, as readers of this story we don't know this was Frank's plan all along, unless we are smart enough to guess it). Resolution: John nods that he'll do it. Frank says he doesn't pay for favor, John says he doesn't charge for them. (so Frank got the thing he wanted in the first place but now has an even better deal, he doesn't have to pay. Villain gets the want and need, a mini-heist) John says he owes Frank money for the stable and that he thinks Frank subsidized the job so he could try to get John in his debt. Frank asks, 'are you happy with the work and price?...ok then, end of story.' And that ends the conversation about it.	Villain gets the favor he was after Franks gets John agree to rep him on the murder charge 'Villain gets the want and need, a mini-heist' (now he doesn't have to pay for John to rep him, it's now a 'favor')	not signed up to being signed up to (defend Frank)	+ / -	Franks says, 'you rep me with this murder rap'. (reaction: John nods in agreement)	1st Person John Sutter	Friday Evening (there is no break in time from last scene)	5 minutes	The Creek (Country Club)	John, Frank	2	Anna, Dominic	2	
37	19	320	45%	12	2%	No break in time, still having drinks at The Creek. Franks says 'you look happier now that you're not going to jail.' John thinks 'I'd be happier if Frank WAS going to jail' (he is still telling himself he is reluctant in this situation and doesn't like Frank). Frank says Susan is a great painter & that he peeks at her oil work in progress at Alhambra, John sinks back into WASP, unfriendly speech with Frank (acting out his reluctance now). Susan & Anna enter The Creek. everyone looking, John narrates that the older the money the more 'eccentric' you can get away with. Susana aks if they finished their business, indicating this topic had been in discussions before the scene started (evidence of en Media Res). They are all having a conversation, Frank states 'if you betray family you are damned to hell for eternity' (STATEMENT OF VILLAINS morals stance). He says a man cheating is not betrayal but a woman is (states the exact conundrum he is creating with Susan). John narrates he how is envious of Frank's ability to say what he wants (An Envious Feature). Susan and Frank blatantly flirt about him peeking under the oil painting she is working on. They go sit in the dining room, some comedic relief with the quirky old waiter who tries to take his salad and Frank has a flash of range (Bared His Fangs), everyone kind of taken aback, John was glad it happened, like it would reveal him (probably hopes it rattles Susan back into place, but it probably made her even more attracted to Frank). They have cigars (the men) & cordials, the waiter brings out coffee beans and John thinks ' so we could make our own luck ' (kind of a statement around theme). Frank offers they all go back to Alhambra, Susan & John accept/decline simultaneously (direct demonstration of opposite views) The Bellarosas drive them home, Frank & Susan end up sitting together (a foreshadow). John & Susan have sex and role play - as if they swapped partners with the Bellarosas & A LINE IS CLEARLY CROSSED . Susan says, 'we should go away', John says he can't, she says 'don't forget I asked'. (personal note, she is really a b*tch, you don't need to go away, just don't cheat, f*k.) Susan recognizes there is trouble.	'Hero States Reluctance' beat (& he acts it out) 'evidence of en Media Res' (susan asks about their business mtg) 'STATEMENT OF VILLAINS morals stance' (on betraying family) 'Villain states the exact conundrum he is creating' (his affair with Susan and how it compromises her but not him) 'Something The Hero Envis in The Villain' (Frank says whatever he wants) 'Blatantly flirting' ("I'll paint his face") 'Villain Flashes True Colors' (Bared His Fangs and John hopes it diffuses the affair, but probably made it even stronger) Theme talk: 'so we could make our own luck' (sounds like author philosophy interjecting) 'direct demonstration of opposite views' 'A LINE IS CLEARLY CROSSED' 'Wife acknowledges there is a problem'	some innocence to crossing a line (in relationship)	+ / -	Susan says 'I am betraying my husband' while they are role playing' (reaction: John narrates, 'I had a feeling that we'd gone beyond the bounds')	1st Person John Sutter	Still Friday Evening (there is no break in time from last scene)	4 hours	The Creek then home	John, Frank, Susan, Anna, Creek staff: Charlie, Christopher, Richard, Frank's driver Lenny	8	Ferragamo	1	
38	20	332	47%	4	1%	Mr. Melzer comes for the 1st appt. at John's home. They talk, Melzer gives his fees (\$20K + half of savings), John Balks, Melzer says 'and no criminal charges', John says 'You're hired'. (this was the whole point of the scene and it happens very quick, good writing). Melzer has lizard shoes, John even points out, the clothes are a good representation of the man. Melzer says, 'they'll want to settle quick' (a clock on this mini-conflict). Melzer offers John a partnership that could double his income, John thinks he is above that, declines. Melzer indicates he knew of John from his days at the IRS, and so it is ironic that he is now here defending him. John thinks, ' IRONY SMELLS LIKE A PUT UP ' - but he suspects the wrong people, that it was the IRS (we'll find out later it was Frank)	Quick Turn in a scene with a Simple Purpose - You're hired Accessories/features of character that match personality 'a clock on the mini-conflict' IRS will want to settle quick 'Hero recognizes it might be a setup but suspects the wrong target'	in need of help to hire the guy and has a suspicion	- / +	Melzer says, 'There will be no criminal charges' (reaction: John says, 'You're hired') -- Also: john asks 'do you expect this might be a personal Vendetta against me?'	1st Person John Sutter	Wednesday in July, 6pm	30 minutes	John's office at home	John, Melzer	2	Frank, Mancuso, Novac	3	
39	20	336	48%	4	1%	John reflects on the last scene. He thinks about the theme of 'evolution not revolution' and the dying off of a particular type of culture. He grabs a drink and joins Susan on back terrace, she is drinking Campari because she probably has this at Alhambra (signs of the affair). John has to borrow \$20K from Susan to cover Melzer. She mentions a recent article about Frank - Ferragama made an announcement that he was seeking 1st degree murder case on Frank. Susan mentions that 'their children will be home tomorrow' (this is setting up our first meeting of them and that relationship). John narrates that due to their upbringing (nannies, boarding school) he barely knows his children and he thinks he missed something.	Reflection Scene. 'Hero Contemplates' 'Signs Of The Affair' (Susan drinking Campari) Padding Scene to get the Next (with Children For First Time) Sets up visibility to that relationship	preparing for battle to not happy with life	+ / -	John says, 'I barely know my children' (reaction: he says, 'July so far sucked')	1st Person John Sutter	Wednesday following the meeting	30 minutes	At home, back terrace	John, Susan	2	Hunnings, Melzer, Lester, Children (2), Stanhopes (2), Bellarosas (2) (this is all just mentioned in thought in passing, not significant to the scene), Ferragamo, Frank, Children	9 3	
40	20	340	48%	2	0%	Lester calls John and says they had a meeting at The Creek and were talking about him bringing Frank. That 20 years ago he'd have been 'asked to resign for that little stunt'. He says, 'we are concerned about all these new people moving in...don't want a reputation they can come even as guests'. John says, it's a sinking ship, Lester seems like they (the old world) chooses to actively ignore that fact. John tells Lester to go fuck himself.	Quick scene, showing reaction/fallout from The Creek scene earlier 'Hero takes step removing himself from old world' ('go fuck yourself')	moving away to actively stating his stance to the old world	- / +	John tells Lester to go fuck himself	1st Person John Sutter	Thursday morning	10 minutes	phone, John is at Locust Valley Office	John, Lester	2	Frank (really the only one of impact), Mrs. Lauderbach (John's client), Susan, Judy	4 1	
41	20	342	48%	13	2%	The kids are home and the family heads to the Seawanhaka Corinthian Yacht club for dinner and to head out on a 3-day sailing adventure. Carolyn asks, 'if everything is alright?' (1st intro of new character familiar with the heroes commenting on the apparent change that is afloat) & then suggests, 'why don't you both just leave, this place is anachronistic' (statement re-enforcing the obvious predicament from another source , by a trusted character we are seeing for the first time). They discuss things, Carolyn brings up Frank, John says he actually believes Frank is innocent of this particular murder. Susan interjects that she's behind John representing Frank (new behavior, she never comments on his work). FORESHADOW: 'This is the last time it would feel like old times' Edward asks about East Hampton and John tells them they may be selling it...Carolyn suspects they're getting a divorce. We see the dynamic as a family and than instances of John 1-1 with each child, further getting insight into their relationships. There is some distance (they don't talk much), but definitely love of parent-child. John has VISION OF HIS DREAM , sailing around the world. They prep the boat (a familiar ritual) and head out on the sail. John narrates to the reader as they pass locations mentioned previously in the story . Edward tells his father he'll give him the money for the house out of his trust. (demonstration of relationship) John tries to have a moment with his son, like he did with his father, taking his hand, looking where that 'green light' would be and tells his son "go wherever you want...don't lose site of that"	Imagery of a NEW SETTING & NEW CHARACTERS '1st intro of new character familiar with the heroes & commenting on the apparent change that is afloat' A Slow Moving Scene , going into detail, spending time watching the relationship with these important characters 'statement re-enforcing the obvious predicament from another source' (Carolyn - 'you guys should leave;') FORESHADOW: that they're at the end of the old world 'Hero has Vision Of his Dream' 'a familiar ritual' in a new situation, prepping the boat 'Preparing For Purgatory' Hero attempts to offer advice to son, sort of a ' last words' moment BEFORE THINGS BLOW UP scene ** A FORMAL 'GOODBYE' SCENE?? PURGATORY? ** THIS IS THE MIDPOINT AFTER ALL?	holding to past to saying goodbye to go on the journey	- / +	John has the moment with Edward on the last page when he tries to pass on his childhood memory, sort of says his goodbye	1st Person John Sutter	Friday	12 hours	The Yacht Club and the boat heading into LI Sound	John, Susan, Carolyn, Edward	4	Frank, Stanhopes	3	
42	21	355	50%	3	0%	Foreshadows: John says 'we should have crossed the Atlantic (narrative drive), but they did have a good weekend. He recounts each day of the sailing trip with the family. We pause in the action of the story, Why? Friday they stayed in Hempstead Harbor, Saturday morning headed to mystic Connecticut and go shopping. John & Susan ditch the kids at some point to go back to take the boat out to have sex.	Narrative Drive - John tells us (again) that something will go wrong A PAUSE IN THE ACTION SEQUENCE OF scenes (this whole chapter)	happy to probably pretty happy	(none?) - / +	they have sex	1st Person John Sutter	Friday night - Saturday Mid Day	12 hours	Mystic, CT, Long Island Sound	John, Susan, Carolyn, Edward	4	n/a	0	
43	21	358	51%	1	0%	As John & Susan sail back into Mystic Susan is distant. John suggests maybe they should get away, now Susan says 'you have to settle the tax thing before it becomes a criminal problem.' John says how about once that's done, Susan also says to John, 'didn't you and Frank exchange favors?' referring to the murder case. (sounds like she is getting some of her info. from Frank) Susan says ' WELL, THAT'S YOUR CHALLENGE ...I think it would do you some good to be involved' John says, 'All right I will'	'Hero considers running' beat & 'Now wife is the realist' (susan says they couldn't) 'Wife Is Getting Some Info. From Elsewhere' beat 'Wife Says, THIS IS YOUR CHALLENGE, I think you should' beat 'Hero says OK' beat	Hoping to flee to accepting the challenge	(none?) - / +	Susan says, 'That's your challenge, I think it would do you some good' (reaction: John says, 'All right, I will')	1st Person John Sutter	Saturday	10 minutes	LI Sounds (sailing back towards Mystic)	John, Susan, Carolyn, Edward	4	n/a	0	

Part	SCE NE	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
44	21	359	51%	5	1%	They head back south towards Montauk, they see some whales, then Edward and John SEE A SUBMARINE BREAK THE SURFACE and 'dwarfs' the 36-foot Morgan (wtf is this scene, it makes absolutely zero sense at all). They port at Southampton Yacht club. Sunday they spend on the Peconic Bay having fun then put in at Sag Harbor, get some deli, cards, etc on boat, sleep. Monday morning heading home, sail around Gardiner's Island - cool facts - an original land grant from the King. John is doing lots of reflecting. They all do some fishing and Edward tries for a shark, struggles for a long time totally exhausting himself, won't give up. Eventually Susan cuts the line. They set sail for home.	Random Fun times with family' scene 'MISPLACED SUBMARINE' beat (must be the AUTHOR's inside joke, doesn't work in the story) 'COOL FACTS' as we go (Gardiner's Island) Lots of Reflecting - **THE SHARK SCENE** a setup for a metaphor later - when John talks about his respect for Frank (in the next chapter), *note that Susan was the one who cut the line...	finish purgatory to getting back to the mission	(none?) - / +	they set sail for home	1st Person John Sutter	Saturday Afternoon - Monday	2 days	Mystic, LI Sounds, Southampton, Peconic Bay, Sag Harbor, back to Seawanhaka Yacht Club	John, Susan, Carolyn, Edward	4	n/a	0	
45	21	364	51%	2	0%	Back at home John reflects on what this was: A TEMPORARY MOMENT and recognizes there is a major fissure in the family between he and Susan that needs to be resolved one way or the other. John wants the kids to go back to school so they can deal with it (wants out of purgatory). They go out to the Hamptons and list the house for sale for \$500,000. John mentions his estimate of Susan's wealth: \$600K and thinks it spins off \$50K a year (8% return, c'mon). So that's about \$2-\$2.4MM in 2020 \$\$\$? But he can't ask her to 'touch the principal'. The sale depresses John - he liked the house and now doesn't own anything. He tells his kids he can't take off August this year (change in behavior in new circumstances)	Hero Recognizes purgatory' which helps him 'No Denying There is a Fissure with the wife' beat 'Hero Does Not Want To Stay In Purgatory' beat 'Hero Has to Part With A Beloved Asset' beat 'Changing Customs' beat (no August holiday)	purgatory to forward motion	- / +	John lists the Hamptons House for sale	1st Person John Sutter	Monday - Friday	5 days	Yacht Club on boat, home, hamptons house	John, Susan, Carolyn, Edward	4	Melzer,	1	
46	21	366	52%	8	1%	The family drives to Southampton to have dinner with John's parents. (more historical facts) We see the very poor relationship unfold. Parents are generally disinterested in everything, home, law firm, kids too. John's mother more concerned with the restaurant (shows she is concerned w. very frivolous things). At end John states to his parents they should just 'end these meaningless dinners' He then reflects that telling people what you think is not difficult (some author philosophy showing through via the character). Foreshades: John says this is GOOD TRAINING FOR ENDING OTHER RELATIONSHIPS...	New Characters & Setting (new setting = more interesting facts) 'Watch Bad Parent Relationship In Action' beat 'John Cuts Off Relationship With parents' beat 'Author Philosophy' via hero 'A SYMBOL of breaking more ties/relationships w. the old World' beat	holding on to free of old relation	- / +	John tells his parents they should end these meaningless dinners. (reaction: doesn't regret it)	1st Person John Sutter	Friday night	4 hours	Buddy's Hole', restaurant in Southampton	John, Susan, Carolyn, Edward, John's parents, 'Buddy Bear (restaurant owner), waitress	8	Frank, Judy & Lester Remsen, The Stanhopes	5 (Just ment ioned)	
47	21	374	53%	3	0%	Back to Stanhope house, kids have friends over, John drives them to their flights back to school. John thinks about the house sale and it hits him hard - realizing that he is on the cusp of change - and will not be making more long-range plans (Hero has Change in Mindset). 'you can't predict the future' And on the past he says 'you can't change it but you can break away' - THE WANT: john says his OBJECTIVE was to 'FLOAT IN A NEVER-ENDING PRESENT' His father calls, he tells secretary to tell him that he doesn't want to speak to him. Watches the Green Light on the phone fade out (A SYMBOL). Ends with thought on Theme: Can't predict the weather but what you do is on you.	'Hero realizing that he is on the cusp of change' - 'Hero has Change in Mindset' Realizing 'You Can't Predict The Future' 'Hero States Want: a Never-ending Present' beat SYMBOL of Break From Past (green light on the phone) on Theme: Can't predict the weather but what you do is on you	mundane to cutting more ties	- / +	John tells his secretary to tell his father he doesn't wish to speak to him (reaction: john's is not wavering in his severing of ties to the past)	1st Person John Sutter	Monday - Thursday?	4 days?	Home, Locust Valley Office	John, Susan, Carolyn, Edward, Anne (Locust Valley Secretary), John's father	6	n/a	0	
48	22	377	53%	20	3%	Susan had finished up her oil painting of Alhambra, went out riding. Frank calls up John and asks him to take a walk down to the old waterfront estate, Fox Point. John walks to Alhambra (late), tells Frank to have his gate guys respect him, Frank says don't keep me waiting (posturing going on). (a sign of John's flaw, needing respect). They head to the old estate. It sounds *ting cool! and there is an old 'pleasure palace' - pool, tennis courts, etc. - it is a MYSTERIOUS AND INTRIGUING SETTING that really places you in another time and place, makes you imagine. Good details - like paint weathered on the seaside of the gazebo. Frank apparently does have long range plans (opposite of hero). Apparently Edward had stopped by Alhambra, had casual chat with Frank as well. Frank knows John is selling his home to deal with the tax issues, tells him 'you don't sell in this market, you buy' (demonstrates he gets wind of things). Frank starts to break down for John the deal: Ferragamo will have him indicted on the murder in 2-3 weeks, he explains to John that that they'll try to come for him on an early Tuesday morning to make the news (he knows how things actually work). He has to educate John, who is naive. Frank lays out what John is going to do: 'My attorney will convince the judge and make a personal guarantee' in order to get him out on bail. - THE STAKES: Frank has to stay out of jail because Ferragamo will put word out on the street that he sang in the slammer when he gets out on appeal in 2 weeks. John realizes why Frank needs HIM and how long Frank must have been setting this up? (Since they met at the nursery?) - could that be why he bought the house? John now says HE RESPECTS FRANK - the same way like WHEN YOU'RE FISHING FOR A SHARK (reference to the fishing trip earlier) Frank reminds John of the deal they made to each other (that Frank setup): no jail for you, no jail for me (end scene with the vegetable exchange from their gardens metaphor, tomatoes for string beans).	Back To The Story...THE VILLAINS BIG SPEECH (is this speech in praise of...?..by...?) * 'a sign of John's flaw' (needing respect) New Setting, New Imagery, Cool Facts Vivid & intriguing ruin - really interesting setting to accompany new scene back to the story 'Villain Opposite of Hero' beat (Frank has long range plans) 'Villain Tells Hero The Plan' (has to educate John to the realities of how this new world works) 'Villain paints the reality for John that he is getting into' 'Villain OUTLINES THE STAKES' Life & Death * 'Hero Realizes How Long Villain has been targeting him' 'RESPECT FOR THE VILLAIN' beat * 'PAYOFF OF THE SHARK' Scene - metaphor for John's respect for Frank * AWESOME LONG person-to-person SCENE OF VILLAIN BREAKING DOWN THE PLAN chapter & an interesting setting to bolster it	ignorant to aware	- / +	Frank tells John, 'My attorney is going to personally guarantee' (reaction: John understands what is actually now going down and has been in planning for a long time by Frank)	1st Person John Sutter	Friday morning	2 hours	Fox Point Estate	John, Frank, Alhambra gate crew (Anthony, Vinnie, Lee, Delia)	6	Susan, Edward, Ferragamo, Anna	4	
49	23	397	56%	18	3%	John's letting work pile up at the office, absent a lot (neglecting old duties), working on his boat one weekday morning. He says 'you shouldn't go sailing along' (imagine this is setting up a scene in which he will). Mancuso shows up and asks if John has a few minutes to talk (a guardian shows up). They head out (Cold Spring, Lloyds Neck - cool!), and begin talking about Frank, obviously. John is offering some defenses of the mafia before they even get to his relationship (defending his new decisions). Mancuso explains his history tracking the Mafia and explains how Bellarosa is the single last remaining man with any real power (speech in praise of the villain). Estimates Frank's enterprises pull in \$600MM per year (damn!...\$2B in 2020 \$\$\$). He explains that Frank is a 'power freak', not money. Tells him about his 2nd - Salvatore D'Alesio (brother in law). John asks about Weinstein, apparently he has gotten him off of 2 major criminal charges. Mancuso tells him a story about Frank breaking every bone in some guys' body. This hits John ('show don't tell, Guardian demonstrates praise of villain). Mancuso reveals he knows that Susan is painting the oil paint for free for Frank (the guardian knows things that could help John...), John asks how he knows and ... Mancuso ASK JOHN TO PLANT 3-4 BUGS in Frank's house. John says, 'No', because he's his attorney. Mancuso is surprised. John tries to convince Mancuso why he has made this choice to rep him in the murder - that he thinks he innocent of this one. John not only cares about his position with the FBI but also cares what Mancuso thinks of him. John tells Mancuso to go 'save Ferragamo's soul', no response. John asks Mancuso if THEY set him up with the IRS, Mancuso says they did not, would not deal with them. John asks could they get him out of that trouble than? Mancuso says they could only put in a good word. John reflects to himself how Frank could GUARANTEE no jail time (new methods) yet the system could not (old methods). Mancuso tells him he knows 'life can get boring' (guardian really understands whats going on), but 'EVIL IS SEDUCTIVE' (john heard this warning before from a different guardian, his sister Emily)	'A GUARDIAN SHOWS UP' scene SETUP: 'you should never sail alone' - John 'Demonstrate The Guardian Likes Him' (they go sailing) 'Hero Defending his new choices to the Guardian' beat 'speech in praise of the villain' beat, Mancuso on Frank & a visual story to show>tell 'the guardian knows things that could help John...' beat (if John will help him) 'Hero Reveals to Guardian he has aligned with the Dark side' (John repping Frank) 'Hero Justifies Why To The Guardian' (John respects his position with the FBI and also cares what he thinks of him as a person) 'Hero Realizes only New Methods can get him out of trouble' (not the way he wishes could, going legit, regarding the IRS problem) 'proof that guardian actually gets the hero' (mancuso knows life gets boring 'guardian offers a warning the hero has HEARD BEFORE' (evil is seductive, previously from Emily)	guardian wants to help to guardian is against	+ / -	Mancuso says he wants John to plant 3 or 4 bugs in Frank's house. (reaction: John says No)	1st Person John Sutter	weekday morning/lunch time	3 hours	On deck the boat at the Seawahaka, sailing on the sound, back to the yacht club	John, Mancuso	2	Carolyn, Edward, Susan, Frank, Ferragamo, Weinstein, Melzer	7	
50	24	415	59%	1	0%	John & George are planting boxtree where the stable was removed (payoff from setup earlier in the story), John goes for lunch, comes back and George has died, probably a heart attack. John says, 'we need you at the gate'...ends the scene with 'the gates to Stanhope Hall were unguarded'.	A DEATH (George) Symbol: The gates to Stanhope are unguarded	ally is alive to ally is dead	+ / -	George Allard was dead.'	1st Person John Sutter	1 week after previous scene	5 hours	The old stable on Stanhope property	John, George	2	William Stanhope, Augustus Stanhope, Susan, Emily	2	
51	24	416	59%	8	1%	George's wake in Locust Valley, we see the familiar characters attending. Theme: 'George had been a happy man on the day he died...more than most of us can say'. After the funeral Ethel stays back at the grave, John says he'll go back to get her (he remembers not to leave it to the limo driver). THEME & REFLECTING: Susan asks John if he'd be at her funeral, he says depends (divorce), she swears she'll be at his no matter what. (evidence of the THEME, Susan showing that she has an understanding of the Soulmate, which is deeper than the surface level conflict) John's reflecting (ASKING THE BIG QUESTION) - should he stay with Susan or go? John goes back to get Ethel and she is weeping at Augustus Stanhope's grave. This is a demonstration of soulmates (SYMBOL) - she loved him and tells John so, but they could never be together in life. John just walks up to her and says 'time to go' (didn't try to hide that he saw - new behaviors). John's takeaway: go for it, it's later than you think	Aftermath of Death on Theme: George was happy when he died on Theme: SUSAN SHOWING she believes in soulmates at a deeper level, even though she causes much of the surface level conflict 'Hero asking the Big question' moment of thought (divorce or no) 'Symbol of the Theme' (Ethel at Augustus' grave) 'Hero taking new behaviors' - walking right up to Ethel at Augustus' grave 'Hero is Changing Worldview' (go for it, it's later than you think)	a death to a realization	- / +	Ethel says to John, 'I loved him very much' referring to Augustus	1st Person John Sutter	probably a few days later	1 day	Funeral home, cemetery	John, The Stanhopes, Carolyn, Edward, Ethel, Bellarosas, Remsens, Roosevelts, Hunnings, George's daughter Elizabeth + 2 daughters,	16	Peter (Susan's brother), George, Depaaws, Potters, Vandermeers,	8	

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	52	24	424	60%	2	0%	John & Edward are finishing the boxtrees the next day. They have some father-son bonding. John asks him if he ever told Frank anything about having to sell the summer home for tax money. Edward says, no. The subject immediately changes to something else, not even any narrated thoughts from John on this - CLEARLY SETUP & important. (planting evidence seeds that John is learning that Frank knows because HE is the one who set him up with the tax problem)	IMPORTANT SETUP 'Hero Gets a Clue He's Been Setup'	uninformed to informed	- / +	John asks Edward, 'did you ever tell Frank I was selling the summer house for taxes...' Edward replies, 'No'.	1st Person John Sutter	The morning after the funeral	1 day	Stanhope property and...(the restaurant in by Crab Meadow?)	John, Edward	2	George, Carolyn, Frank, Susan	3
	53	24	426	60%	11	2%	William Stanhope meets Frank to talk about the sale of Stanhope Hall, they strike a deal. John & Susan go out to dinner with them, William starts ordering John around about closing the property, indicates that he thinks Frank is an idiot. (SUPER INTERESTING to hear close strategic type dialogue). William says Frank will sell let Susan ride on the land, that they'll donate to the conservancy so he can't subdivide it. He talks about trying to get Ethel out of the Gatehouse. John says to him straightaway, 'You are a schmuck' (YES! VERY CATHARTIC, but let down at the lack of dialogue after this exchange). They leave, when they get home John says he is leaving and it's not of Susan's concern. Susan is calm but says please don't, when John goes up to his room to get stuff she is naked, they have sex and he is too lazy to leave now so he goes to bed (comedic, every-guy kind of finish to it, but we also know it's serious). - **note - Susan operates on the soulmate level, like she understands the surface level conflict, is even a cause of it and can keep calm when that is in turmoil, but she never wants John to leave and promises him she would be there for him at the end, at his funeral.**	Hero Finally tells off character we hate! (note: don't leave the reader hanging with the rest of the convo. that they want to hear, **think coffee scene in Heat - give them what they want** 'Hero Makes credible Move to leave' 'Wife operates at the soulmate level' (Susan calm throughout)	stuck to letting go of relationships	- / +	1st: John tells Stanhope that he's a Schmuck. (reaction: severs a tie from the old world) - 2nd John tells Susan he's leaving tonight (reaction: stays but the subject is now on the surface for real)	1st Person John Sutter	within the days following the funeral	12 hours	A restaurant in Locus Valley, home	John, Susan, The Stanhopes	5	Frank, Ethel	2

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V	54	25	437	62%	2	0%	John doesn't leave home, says he and Susan were getting along better (fake calm before storm begins). Melzer calls John that he got IRS down to \$215,000, savings of \$99K, after splitting with Melzer plus the \$20k retainer he only is saving \$30k. He plays hardball with Melzer but really has no leverage, settles for \$210K, within 60 days, he will give Melzer a check in 30. John asks Melzer, did you get any info. on how the IRS discovered this oversight? Melzer tells him do not pursue this any more. John doesn't narrate his suspicion but we get the impression it's not smelling right to him.	Fake calm before storm begins' (btwn John and Susan) 'Settling the a catalyst issue in order to move on' beat	in limbo to settled	- / +	John asks Melzer if he knows how the IRS discovered his issue. (reaction: Melzer tells him to leave it alone)	1st Person John Sutter	Toward end of July	25 minutes	on phone at home	John, Melzer	2	Susan	1
	55	25	439	62%	3	0%	Mr. Weber, John's real estate agent calls that they have an offer for \$390K on his house (listed at \$500K, John is closing loose ends but in ways that don't leave him at an advantage). The turn is the agent calls with the offer (the turn) and the rest of the scene is John's reaction - basically this sucks, he is trying to play hard but has zero leverage, it shows John on the ropes and represents the status of his life right now, reeling. Mentions 'time was running out' (urgency to close).	Closing loose ends in ways that don't make him that happy, but no other choice' scene 'Hero on the ropes' 'Hero experiencing emotional losses/severances from his old life' 'Time running out'	open to closed	- / +	Weber calls with offer - (**note - happens right away in scene, again an example where the purpose is a single execution, so we get to it right away and show some reaction to it to give evidence how it might or has affected the hero**)	1st Person John Sutter	The next day	20 minutes	on phone at Wall Street office	John, Weber (his RE agent)	2	Dr. Carleton (the buyer)	1
	56	25	442	63%	5	1%	John meets Susan at McGlades, going over expenses, has virtually no profit after the IRS and house transactions will be complete. Then Susan asks, 'have you factored in the \$20K you owe me?' This sets off a fight, it's clear that Susan is being pressured/forced to ask by her 'lawyers' she says (really her father). And she's not comfortable talking about money. Susan says to John, 'you've changed', he responds, 'and how about you? They drop it. (pointing out change in eachother). Susan asks John to apologize to her father, just to reduce anxiety, she says, 'do it for me, please.' John narrates that he would have used to do that for Susan but not any longer, he says to her, 'I will not crawl for you, or anyone.' She knows her father is and a-hole but then John makes a crude joke to 'not be so sure' he's really her father and she leaves him to eat dinner alone.	GREAT close dialogue' scene, about touchy and sore subject and we get to see both characters struggle with it and react to it. It's great. 'Wife asks Hero to Make a sacrifice for her' beat (the turn) 'Hero denies a favor that he would have once given' beat	things unsaid to said	- / +	Susan asks John if he's accounted for the \$20K he owes her. (reaction: they have a much needed fight, John throws in some low blows, said he would have used to apologize to her father for her but not any more)	1st Person John Sutter	that night	1 hour	McGlade's Pub	John, Susan	2	William Stanhope, Melzer, Weber (mentioned off hand)	3
	57	26	447	63%	14	2%	John and Susan reconciled again but not on complete speaking terms. John has gone to Bellarosa twice now on Tuesday morning to wait for the feds with no arrest yet. John narrates that 'THIS WAS REALLY EXCITING' (new world giving him some change). John does his approach to Alhambra from the rear. He reminisces about someone else living in his Hampton house (449) and how it gives them instant respectability (taking what he had). 'Hard to believe as recently as March (5 months) my only problem was boredom' (but really his biggest problem then was existential...boredom was not bad on the surface, but everything on the inside). He had called Lester the day after the McGlade's fight (previous scene) and basically was getting slammed, portfolio doing horrible, had to make several bad investment decisions and tells Lester to close his account (more nails in the coffin of severing from the past). Sets out on 3rd trip to Alhambra for Tuesday waiting, foggy morning (ambiance in the setting). Gets to kitchen, Frank dressed for TV, he knows what to expect. Frank tells him he shouldn't have told Mancuso he was repping Frank, John responds, 'that's unethical...' - thinks he is still playing it straight, even in this new paradigm. They wait & talk - Frank made an offer for Fox Point for \$9MM (showed the agent 'why his offer was the best'), offers John the commission (\$90k) and closed a deal on Stanope Hall for \$20MM. Frank says they want to do a part or something for Susan's painting, says he shouldn't have told Anna that made up ghost story and why did he growl at her? John apologizes, what else can he say? Frank tells John - you get me sprung today you make \$50k. Frank asks about Ethel moving, John says leaver her alone, Frank says tell Carolyn to get 'number 4s' (cigars) from Cuba, John asks casual 'what are you going to do with Stanhope Hall?', Frank says, 'I don't know'. Vinnie comes into the kitchen and tells them, 'Boss, they're here.'	PREPARING FOR BATTLE SCENE (starts slow with the setup, delicious anticipation waiting for something to go down) In the Mix of New World - no action yet but hero excited (not bored, that problem is gone but new problems haven't started yet) Refecting how this has all transpired- life looked normal only 5 months ago 'more nails in the coffin of severing from the past' (closing his stock account w. Lester) 'Hero heads to the front line' (3rd Tuesday at Alhambra) 'Demonstration that Hero thinks he can still hang on to the old rules' (playing it straight with Mancuso) 'Small conversation btwn hero & villain covering all kinds of loose ends' **ENDS WITH - lackey informing them...the cavalry is here**	waiting to action	- / +	Vinnie tells Frank, 'boss, they're here' - the turn beat is the end of the scene (in my view only, the author just made it go right into the next paragraph, I see it as a natural transition to the next scene, maybe would have put in a visual break in the text)	1st Person John Sutter	early August Tuesday morning at Alhambra	2 hours	Home, walk to Alhambra, Alhambra Kitchen	John, Frank, Anthony, Vinnie, Lenny, Mancuso	6	Susan, Anna, Weinstein	3
	58	26	461	65%	6	1%	Before the Feds get to the house Frank tells John, 'you never asked me about my alibi' (hero misses a big part of the ritual). Frank informs him that he was actually looking at Alhambra...and if John vouches for him he will 'blow Ferragamo out of the water'. (suggests John perjurer himself, basically completely trade in his whole old world view), or maybe Susan could.. John says, 'you son of a bitch!'. Tells Frank don't ever asks Susan or I to purjer ourselves. He has a stare down with Frank, a very dangerous maneuver, which goes to show how strongly he (thinks he) stands on this principle. Frank responds, 'OK, JUST GET ME SPRUNG'. Johns says, 'don't ever try that shit with me again'. Then...only Mancuso come walking up to make the arrest, no hype scene to their surprise. Frank goes to say goodbye to Anna, Mancuso and John have a moment in the palm court...Mancuso calls John on his situation (what is the problem? you trying to prove something?) tells John to run, John says he can't then STATES THE MISSION: "I have to see it through or I'll never break out on the other side."	'hero misses a big part of the ritual', asking Frank's alibi 'Villain Makes suggestion That Hero should completely trade in his whole old world view, CHALLENGES THE HERO' beat (that John purjer himself) 'Hero Demonstrates that he (thinks he) Stands on Principle' (stare down with Frank, says 'don't ever try that shit with me again) 'Guardian Comes To Arrest Villain' - Mancuso alone 'Guardian & hero have a moment before the battle starts' Guardian calls it - "are you trying to prove something?" guardian tries one more time to tell John to run, 'Hero Refuses & says he can't' HERO STATES HIS MISSION on the eve of battle	prepped to committed (gave up last chance at an out)	- / +	(1) Frank tells John he could purjer himself... (2) Mancuso says to John, 'I'll let Bellarosa call his attorney (Weinstein)...you can tell him you want out' - (reaction: John states his mission - that he can't)	1st Person John Sutter	same morning	10 minutes	Alhambra palm court	John, Frank, Mancuso, Lenny, Vinnie	5	Ferragamo, Anna, Susan	3
	59	26	467	66%	9	1%	Mancuso takes Frank away, John tries to do logically what a criminal attorney might do, he doesn't really know the ropes. John follows in the car with Lenny and Vinnie, Lenny says, 'if you don't walk out with the don you should find another way home' (STAKES). Once on the LIE some gray Fords box them in, try to prevent them from getting to court. John tells the driver to go straight to Foley Square to Federal Court since they've been delayed, skip meeting Frank at FBI headquarters. John thinks, 'I could have called Susan but I had no desire too' and thinks, 'THANKS FOR THE CHALLENGE'. They approached the Midtown Tunnel and John thinks, 'This was going to be very close.'	Hero making up how to act' 'First setback from enemy, mini challenge right away' 'STAKES', Lenny says he better get the Don sprung 'Ends on cliffhanger' - it was gonna be close	on plan to delayed	+ / -	This was going to be very close...ENDS ON THE TURNING POINT - - **a cliffhanger**	1st Person John Sutter	same morning	2 hours	driving	John, Lenny, Vinnie	3	Ferragamo, Frank, Susan, Mancuso	4
	60	27	476	67%	9	1%	They lose the escort at the tunnel but then get stalled in traffic near City Hall park (Immediate Conflict, #1). John takes off running for the court house with the bail. He arrives at the court house by then is held up by the security guard (conflict 2). Lost in the court house he picks a direction and walks (Hero taking action). Ask directions to Judge Rosen, the Marshal advises, 'she's a bitch on bail.' - Setup warning for imminent conflict. Enters the court & observes sketch artists...a clue the media has been tipped, John doesn't process right away. Judge Rosen has a case in front of her and denies bail, shows John how tough she is (demonstration of the challenge to come). Deputy Marshal tells John that Frank is going to be arraigned in Brooklyn, John bolts out of the court, realizes he was just scammed (conflict #3), races back in just in time as they call Frank's case.	CHALLENGING THE HERO BEFORE THE BATTLE EVEN BEGINS **not letting the hero just waltz into battle, beat him up already a bunch first** - 'Immediate Conflict #1' & making nothing easy for the hero, challenge after challenge 'Conflict #2 Security' 'Hero Taking Action' lost in the court house, picks a direction and walks 'Setup warning for imminent conflict' (she's a bitch on bail) 'A Clue Not Processed Right Away' (sketch artists) 'Demonstration of the Challenge to come' (watches judge deny bail) Conflict #3 - Marshal tells John it's in Brooklyn 'The Battle Begins' scene ends (my break in the chapter) w. Frank being called just as John gets back in the court.	held up to arrived	- / +	Court office calls Frank Bellarosa before the Judge - (last line of the scene, my natural break, the chapter actually just continues in the next paragraph)	1st Person John Sutter	same Tuesday morning	1-1.5 hours	driving then the federal court house	John, Lenny, Vinnie, US Marshal at building entrance (Wyat Earp), Deputy Marshal outside courtroom, Judge Rosen, US Attorney, Court Officer, random attorney John asks a question, a random defense attorney in front of Rosen	9	Mancuso, Ferragamo, Bellarosa	3

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	61	27	485	69%	18	3%	John announces himself as Bellarosa's attorney and walks up. US Attorney surprised, John is proud for conquering his mini-challenge. John receives the indictment, going off his instincts how to behave in front of the Judge, they are good despite his unfamiliarity. Frank pleads 'not guilty' and Judge starts out (deck stacked) stating murder charges don't get bail but she presumes John will want to say something. Frank indicates Ferragamo made sure this would be with Judge Rosen (hurdles previously planted by the enemy). John is saying good stuff, Judge Rosen is not biased - it's at least a fair playing field . He's just trying to win mini-battles second-by-second to get to the next moment. US Attorney requests they call for Ferragamo. Mancuso is questioned, confirms that yes Frank didn't resist, he leaves out the conversation that John and him had about John's midlife crisis (demonstration of the Guardian's authentic caring). John's actions are starting to fade in effectiveness (like stating Frank is needed at this companies) when he is saved by the bell - US Attorney (Larkin) interjects and starts talking then Ferragamo makes a GRAND ENTRANCE into the courtroom. Ferragamo is doing himself a disservice and basically talking himself out of a win, John smartly lets him dig his own grave. Ferragamo brought up the drug trade instead of why Frank is a flight risk and so Judge Rosen has to ask him blankly to address that. This causes the BURDEN TO SHIFT from John having to prove why Frank is not a risk to Ferragamo having to prove why he is a risk. John's temper & weakness does flair, establishing conflict with Ferragamo. About to lose then JOHN BRINGS UP THE ALIBI and THEN purjers himself to hold it up - says he saw Frank at Alhambra the day of the murder. Judge frants the \$5MM bail. Victory.	HUGE MINI-CLIMACTIC SCENE WE'VE BEEN WAITING FOR -** the courtroom** - 'Battle Begins' 'Hero Going Off Instincts, Serving Him Well' despite unfamiliarity 'Battle Begins w/Deck Stacked' (no bail for murder) 'Hurdles previously planted by the enemy' (scheduling for Judge Rosen's day 'A Fair Playing Field' (Judge Rosen is unbiased, at least Hero gets a chance to use his skills, his wits against the enemy) 'Hero fighting Moment by Moment' John just trying to not end the case. 'Demonstration of the Guardian's authentic caring' - Mancuso leaves out the convo he had with John 'Actions are less Effective, then he's Saved By The Bell' ** 'GRAND ENTRANCE of New Character: the enemy' (Ferragamo arrives) ** 'JUICY DIALOGUE' scene as Ferragamo begins talking 'Hero Lets Enemy make Mistakes' 'Hero's weakness appears' (temper with Ferragamo) 'Nearly a Failure CAUSES... **Hero TO MAKE AN IRREVERSIBLE DECISION OUT OF DESPARATION' (John purjers himself)					1st Person John Sutter	same Tuesday morning ~10-11am	~1 hour	Federal Courtroom	John, Frank, US attorney Miss Larkin, courtroom deputy, Judge Rosen, Ferragamo, Mancuso	8+ courtroom extras	Carranza	1
	62	27	503	71%	1	0%	PAUSE Frank and John walking down to the basement to see the district clerk. A pause scene for John to collect his thoughts and narrates that never did he think he would have done that and lays out the unexpected things that led up to this change. 'My stomach was churning, my head ached and yes, my heart ached.'	A pause scene to let this massive irreversible character change sink in. *Physiological reactions & Mental Reactions*	adrenaline to reflecting	- / +	Never did I think I would... John	1st Person John Sutter	directly following courtroom scene	1 minute	Federal court, walking to basement	John, Frank	2	Ferragamo	1	
	63	27	504	71%	12	2%	John & Frank exit the courthouse. They are being bombarded, Frank is good entertainment, John is 'no commenting', finally he gets annoyed and says a little rant about Ferragamo's witnesses are liars. The reporters are also asking about what he said in court - that Ferragamo had cars trying to stop him on the way in. They get to the car, John is reflecting that the government really annoys him. Afterwards in car, they pass John's office (familiar location but MM's of miles away). Frank says good job, gives some guidance about not blowing up. Frank is and was totally cool during this whole circus. He is outside the the looking glass of this circus, John is clearly in it and reacting to the stresses around him. Frank explains, the news is not looking for the truth, they're looking for a good story, better for them to think this whole thing is funny than not funny. 'Make it all sound funny, like it's a big joke' - this is actually very wise. NARRATIVE DEVICE: John reads the indictment in the limo and relays the government's description of the crime to the read, we get backstory . *FERRAGAMO CALLS THE LIMO DIRECTLY* he and Frank have a matter-of-fact convo about what just happened. John is blown, just goes to show he is looking at this from inside the circus, not out like Frank. (an underworld John doesn't understand). Frank tells Ferragamo not to fuck with him (meaning John). They head to Giulio's (not Caffè Roma) for lunch. Frank gives a last bit of new advice to John , 'don't give information to people who don't need it'	After-math of The Battle scene. SETUP - a Character, lover interest - there is a 'particularly pesky female reporter that he recongizes from TV Familiar location but MM's of miles away. (they pass John's office) Villain offers some guidance (don't blow up) Villain demonstrates his wisdom (make it funny) NARRATIVE DEVICE: John's reading of the indictment to give us back story and the govt's side. An underworld John doesn't understand (Frank & Ferragamo on the phone) **JUICY DIALOGUE**	ruminating to conviction	- / +	John narrates, 'I was trying to convince myself I was defending an innocent man' - reaction: he feels there is reasonable doubt	1st Person John Sutter	Post-court drive, Tuesday lunch time	1 hour	Leaving courthouse, in limo, pulling up in Little Italy	John, Frank, Lenny, Vinnie, Ferragamo - Press, crowd control cops, etc	4 +ese mble	Ferragamo	1	
	64	28	516	73%	26	4%	John and Frank pull up to Giulio's after 1 hr of evasive maneuvers (it's only 5 minutes from the court house). Old school 3rd generation classic Italian joint (New Setting, Frank's Old World). John & Frank touch glasses and Frank proceeds to show John a full 3:30 Italian lunch, we watch in detail. (John compares The Creek to Giulio's). Frank tells how the old Italian neighborhoods are gone and says, 'this is everybody's old neighborhood'. They debrief a little bit. John check his daybook for Jan-14th if his Alibi would work out - he was home (SUSPENSEFUL MOMENT). He sees that on Jan-15 he flew to Florida - HOLY KRAP that was a close call . Frank says, 'Grazie', and they should take the woman here (setting up future scene). Lots of mini-happenings that reveal this world: John goes to bathroom and Vinnie comes in and frisks him (" Everybody Got A Job " - great line), the waiters, Maitre'D and owners all showing respect to Frank, Lenny and Vinnie sitting by the door John brings up the bone-smashing incident , so that Frank knows, he knows (Frank had to obey when he was younger, he says he doesn't like that rough stuff but had no choice, creates some sympathy for him), Frank says, "there's not a thing he can do to him (Ferragamo) so can't piss him off" (explains debacle). So asks John to call him and just talk to him respectfully. (we get insights to the wisdom behind Frank's behavior) Frank goes off to other tables a few times to 'talk business'. John assesses that Frank is making his presence known so people know he's not working with the Feds. Frank say, they are going to the Plaza for a few nights. John and Frank share some personal convo. and moments, they are bonding , John even narrates that he is liking the experience, despite everything. Frank does seem to genuinely like him and is wanting to give him this experience. One more meeting for Frank (respect but not affection) then carefully pull Limo around and leave quick to The Plaza Hotel. Frank tells John 'MAYBE YOU'VE HAD ENOUGH OF THIS' and gives him the option to take the train back home. We can hear John say, 'it's your call Frank' but actually sense disappointment. John decides to stay (knows he has to see it through) . They pull up to the hotel.	New Setting, Frank's Old World - IMAGERY: Mirror Image Setting (The Creek vs. Giulio's) Realizes after - Holy Krap Close Call (Jan-15 flight to Florida, day after alibi) SETUP future scene - Franks says they should take the woman to Giulio's Lots Of Mini Examples of New World, funny, interesting - watching the door, frisking, etc. Great Line by Side Character Offers Some Theme - Vinnie, "Everybody Got a Job" Demonstrating Bonafides Of Villain & Sympathy (Frank broke that guys' bones but had no choice because he had to obey orders) Explains debacle - can't touch Ferragamo, so can't piss him off (get insights to the wisdom behind Villain's behavior) Villain & Hero Sharing Close Quarters & **HERO IS UNINTENTIONALLY BONDING** Villain displays actual like for the hero Villain Has POWER but MAYBE DOESN'T HAVE ANY TRUE FRIENDS	unsure to deciding to stay	- / +	Frank tells John maybe he's had enough, and offers that he can go home (p540, last beat of scene) - Reaction: John stays	1st Person John Sutter	Tuesday, noon-3:30	4 hours	Giulio's Little Italy	John, Frank, Lenny, Vinnie, Giulios staff: Maitre'D, Owners, couple waiters, 4 men at other table, 2 unfriendly visitors, minor extras in the restaurant	15+	Ferragamo, Anna, Susan, Weinstein, Mancuso	5	
	65	29	542	77%	11	2%	Frank, John, Lenny, Vinnie all check into a 3-bedroom suite at The Plaza. Frank calls Alhambra, Susan actually picks up, they talk very friendly, Frank asks if she wants to talk to John, she doesn't - this is actually the perfect reaction. John didn't call her and she's not going to reach out to him by saying yes, she will let John reach out. John thinks about Jan-14 and KNOWS that no matter if she remembered she would back up his alibi (demonstration of soulmates). They watch the news coverage of the day, new anchor asks, 'Why would John Defend Frank' (exterior of what John is thinking) John goes in bathroom alone and has existential moment, "You Fucked Up Sutter...Admit it" he talks to himself. He realizes that the news coverage might massare him (we realize that John probable knew subconsciously that this challenge would sever his ties to his old life, which he ultimately NEEDED) John now reminisces on what the reactions would be of every single character in his life that we have met thus far: parents, friends at the creek, the Roosevelts, other relatives, his children Emily (a comforting person, WHO HAS GONE THROUGH THE SAME TRANSFORMATION , the only one who would actually be there for him, understand him), Ethel, George, Rev. Hunnings, his fantasy woman he has flirted with, and Susan... (not her fault, but this is because of her)... **[John LAYS OUT THE SUMMARY OF WHERE WE ARE (p552): Susan found Frank interesting thus by inference more of a man than John, John cares what his wife thinks, was jealous, so he had to prove it]** John says, 'SMILE STUPID YOU GOT WHAT YOU WANT' ...(so did he prove to his wife? and what does he NEED)	SCENE WHERE WE REALLY LEARN ABOUT HEREO'S NEED . - John's Walk Down Memory Lane, Reflection on Goodbye to Old Life - Demonstration of Soulmates (John knows Susan will back his alibi) Exterior Symbol of Hero's thoughts: News anchor wondering why John is defendng Frank Hero Realizes Manifestation That His Subconscious Knew (that media could massacre him, sever his ties to old life) Role of Character (Sibling) - THE ONLY PERSON IN hero's life WHO HAS BEEN THROUGH THIS BEFORE and would be waiting on other side HERO BREAKSDOWN THE WHOLE PLOT THUS FAR (because of Susan) - how we got to where we are	cloudy thoughts to processed	- / +	John Breakdown How We got here (not Susan's fault, but b/c of her...) - reaction: he says to himself, 'smile, you got what you wanted...'	1st Person John Sutter	4:50pm - 6pm	~16 hours	Suite at Plaza Hotel	John, Frank, Lenny, Vinnie	4	parents, friends at the creek, the Roosevelts, other relatives, his children Emily, Ethel, George, Rev. Hunnings, his fantasy woman he has flirted with, and Susan... - (John's walk down memory lane)	15+	

Pa rt	SCE NE	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
	66	29	553	78%	9	1%	We see a 'party' scene for the rest of the night in Frank's suite. Hundreds of Italian mafia guys come through, we get interesting and funny 1-on-1 interactions . Weinstein shows up (NEW CHAR) and gives John a pep talk and some pointers. He says, 'Frank doesn't think he'll make it to trial...' (our first HINT that the villain senses his own death). Realizes Frank tricked him betting \$50 the feds were coming - Weinstein had a leak. John has funny interaction w.Fat Paulie than meets Frank brother-in-law, Sally Da-Da, the bartender warns - you want to stay away from that guy.	PARTY SCENE funny 1-on-1 interactions NEW (mentor-type) CHAR who's been there before (Weinstein) first HINT that the villain senses his own death , Frank really is stoic Villain says he'll cheat the hero again (but it's not acknowledged by John, showing us that it will probably be important later) Evidence Villain is master manipulator - the \$50 thing	inexperienced to more experience	- / +	Bartender warns John to stay away from Sally Da-Da - This seems like a padding scene, imagery, showing the other world	1st Person John Sutter	6pm-10pm	4 hours	The Plaza Suite	John, Frank, Vinnie, Lenny, Weinstein, Fat Paulie, Sally Da-Da, bartender, waiters, mafia extras	8+ (ensemble)	0 (some random mafia guys mentioned in convo. w/Fat Paulie, but not real characters in the novel) - no off stage signals a scene with no reflection just in the minute action	~0
	67	29	562	79%	6	1%	The 10:00 news comes on, then later Ferragamo gives a press conference on TV. Ferragamo lays out the government's charges against Frank and talks about him offing the Columbian guy, 'Ferragamo fashioning a hangman's noose' John goes to bed, Sally Da is mtg with some guys in his room, so John goes to the window/balcony. Frank joins him and they light up cigars, have some more 1-on-1. (mirror image of their first mtg in the library) Frank asks, 'did you meet everybody?' to John as if its important to him that John meets his 'family', as if John is a friend he wants to show this world to (sense of affection). Frank says, 'we have a long fight ahead of us', sense his camaraderie towards John. John mentions he \$50...Frank will say 'that's the last time you CATCH me cheating' (insinuating do it again). This shows us Frank really is a master manipulator. Frank asks if he spoke to Susan? John says 'no'...he wonders if he went away on a perjury rap maybe Susan would appreciate him (hints at the hero's want)	Villain's Villain makes a play (Ferragamo TV press conference) Villain & Hero have some 1-on-1 A Cameraderie scene btwn Villain & Hero Villain shows affection for hero (did you meet everybody?) Villain shows CAMERADERIE: says we have a long fight ahead TOGETHER hints at the hero's want (john contemplates if Susan would appreciate him if he went away)	occupied to wondering	+ / -	John wonders if Susan would appreciate him	1st Person John Sutter	10pm- midnight	2 hours	The Plaza Suite	John, Frank, Vinnie, Lenny, Suitcase delivery guy, Ferragamo (via on TV), Sally Da-Da, some random mafia guys still lingering	8+	Anna, Susan (minor reflecting)	2
	68	29	568	80%	5	1%	Remaining 'party-goers' get the 'bulldog editions' of the next days paper, read the headlines. Minor mentions of John, but nothing favorable, news trying to make stories (ie: has been under investigation by IRS for criminal tax fraud). John heads to bed and sees the letter from Susan she packed in his suitcase. It says, ' What a break for Frank that you happened to see him on that day, was I out riding with you? call if you can ' - she definitely still has love for John and will have his back in his alibi, and also would like to talk to him if he wanted to. John doesn't call her (I wonder if John suspects by now that she has definitely slept with Frank?...I think maybe)	Wrap up the night scene A Reach out From Susan	wondering to more convinced (susan is cheating, I think)	+ / -	John gets the note from Susan, it's affectionate - reaction: John doesn't call	1st Person John Sutter	midnight - Next morning	~1 hour, then sleep	The Plaza Suite	John, Frank, Vinnie, Lenny, Sally, Sally's 2 goons	7	Mancuso, Ferragamo, Susan, Anna	4
	69	30	573	81%	3	0%	The next morning Frank has John plant statements with a few newspapers that they want a speedy trial (villain knows how to play offense). John goes into bedroom and dials Susan (a convo. we've been waiting to hear). Their repore is cold then John says, ' I realized from my dream last night that you were having an affair with Frank '. Susan does not admit it but John can tell she is because her reaction is a calm non-apology, apology. John said, he'd been avoiding confronting this but now he'd put his OLD LIFE BEHIND HIM and he felt good about that, he was prepared. He says, 'Susan was not at the point she could tell me she did it OR THAT SHE COULD END IT... ' - interesting twist thought - is she now at risk if she were to try and end it with Frank.	villain knows how to play offense JUICY convol we've been waiting to hear - John dials Susan JOHN CONFRONTS SUSAN w.HER AFFAIR (and REALIZES it's happened) Now that his OLD LIFE is behind him	buried to confronted	- / +	John tells Susan he's realized she's been having an affair w.Frank reaction: she doesn't apologize	1st Person John Sutter	Next Wed. morning	~2 hours	The Plaza Suite	John, Susan	2	Frank, Ferragamo	1
	70	30	576	81%	4	1%	Frank, John, Lenny, Vinnie get in the cadillac and go on a little trip around the city : Little Italy, The Rifle Club, Ferrara's Bakery, various shops and then a sausage cart near Times Square. John is watching Frank meet with various people, pick up little gifts, bits of food, seeing more of his life. Frank asks John if everything is ok with Susan? John doesn't like it but Frank says, 'I need to know your mind is on business....and because we're friends right?' John observes Frank is a true leader, like an early Ceasar, mixing with the masses. And a savvy businessman, he even jacks up the price of sausage at the carts after they eat.	Frank & John Go On A Tour - a montage of Frank's Life **A GOODBYE TOUR** Frank Demonstrates (again) that He Considers John a Friend	naive to more aware	- / +	Frank says to John, 'and because we're friends right' - reaction: john doesn't address that	1st Person John Sutter	Wed. late mornign - lunch	~4 hours	Little Italy, The Rifle Club, Ferrara's Bakery, various shops and then a sausage cart near Times Square.	Lenny, Vinnie, Frank, John, various Italians Frank is meeting with	4+ extras	Susan, Anna	2
	71	30	580	82%	9	1%	The 4 of them cross over the Williamsburg bridge into Brooklyn and go to Frank's church, Santa Lucia. The priests get out coffee, John notes about coffee as having a 'shared experience'. The priests talk to Frank about how they need \$5 to survive, he writes a check for \$50K before they leave. Frank tells John afterwards, 'can't nobody shake you down like a catholic priest.' John notes that he believed Frank ' KNEW HE WAS GOING HOME FOR THE LAST TIME ' SYMBOL : Frank paying his way in preparation for Heaven, it also shows he must really need that feeling that he has made up for something perhaps, all the bad stuff ... They walk to the street Frank grew up, talks about playing stoopball - more things we can relate to. Frank shows him the apt. where he grew up and says his Uncle took him out and put him in La Salle, showed him the greater world 'but looking back in the 50's growing up, I WAS HAPPY HERE ' (more sentimental). They make even more stops in Williamsburg, Bensonhurst, Bay Ridge, Coney Island... John observes his instinct for power . Author Philosophy: REAL POWER was based on PERSONAL LOYALTY . Also O-zone Park Queens, plays bocci in an alleyway, then 'Italian sangria' John also feels sorry for him. Frank asks if he had a good time? John says, did you need a lawyer, Frank replies, ' No I NEED A FRIEND '...John read to give a sarastic reply then decides to SAY NOTHING AT ALL... WHICH SAYS IT ALL (John would like him under different circumstances) John ends with narrating/foreshadowing that he hopes the guys coming for Frank are good marksmen.	EMPATHIZE WITH THE VILLAIN SCENE - BIG SENTIMENTAL/NOSTALGIA SCENE - builds empathy for the villain - acts in ways we all can relate SYMBOL - Frank paying into heaven More Little Moments We Can Relate to the Villain NOSTALGIA - 'I was apppy here' John observes his instinct for power Author Philosophy: REAL POWER was based on PERSONAL LOYALTY More Friend Talk From Villain 'No I NEED A FRIEND.' Shows us that John would like him under different circumstances Ends Foreshadowing Death - Good Marksmen	aware to even more sure of what he knows about the villain	- / +	John says, 'as evil as he was I nearly felt sorry for him' -	1st Person John Sutter	Wednesday afternoon	~5 hours	Williamsburg, Bensonhurst, Bay Ridge, Coney Island...	John, Frank, Lenny, Vinnie, the priests, various extra Italians throughout Manhattan, Brooklyn, Queens	4+ extras	Frank's Uncle	1 (more observing real time than reflecting)
	72	31	589	83%	2	0%	Back at the Plaza, Vinnie and Lenny get night off, just Frank and John eating dinner, Frank blurts out to John, 'you think your life is getting fucked up and that I did it but you fucked I up yourself before you laid eyes on me.' John says, 'maybe but you're not part of the solution'. Frank says, 'sure I am, I helped you get rid of all the bullshit, So, now you got to go on' (SUMMARY OF THE RELATIONSHIP) John brings up how Frank is the one who got him in trouble with the IRS. **JUICY DIALOGUE** Frank doesn't respond (there's your answer) John gets up and leaves...	Stating a SUMMARY OF THE RELATIONSHIP **JUICY DIALOGUE** - the IRS Non-Response Answer From Villain (IRS)	unspoken to spoken	- / +	John tells Frank he knows he messed him up with the IRS	1st Person John Sutter	Wed dinner time ~6pm?	30 minutes	plaza suite	john, frank	2	Susan, Melzer	2
	73	31	591	84%	13	2%	...and in the lobby he sees Jenny Alvarez'. She wants to do an interview w.John, they drink and flirt, John doesn't lie about being able to do the interview but is being bold. She'll sleep with him for the story. He gets up to leave saying he can't hold up his end of the bargain. In the lobby she approaches him again and now Vinnie & Lenny see. To coverup he puts his arm around her and brings her up to the suite. Frank is up there, Alvarez doesn't bombard him and respects that this is off the record. On the way to his room him and Frank have a quick convo. Frank asks 'what's bugging you' John says, ' if you spoke to my wife tonight , which I assume you did then you know' (and thus John calls Frank on the affair) Frank admits he did but tells John 'you got that all wrong' and tells John, 'that's dangerous, get that out of your head' John says, 'ok. open that door for me.' - what he's saying is he knows THERE IS NOTHING HE CAN DO TO FRANK and goes on to have his own affair because he knows beyond doubt John feels 'strangely at peace' now that he's 'put the burden on the people who' stuck me with it'. MIRROR IMAGE : jenny says to John, ' YOU THINK I'M INTERESTING ' CHAR MOMENT : John says he was determined NOT to let his life become obsessed with Vendetta like Frank In their banter it becomes sort of hinted that Jenny knows his alibi is made up, John doesn't admit it but...('I'm positive it was him' "If you're gonna talk business I'm leaving"...they have intelligent, knowing but not admitting at all kind of repoire. John says, it was a good night and in the morning I felt a little better than the morning before. <i>Capisce?</i> - lol	John Calls Frank On The Affair with Susan John Cross His Own Threshold - sleeps with Jenny Alvarez demonstrates he knows THERE IS NOTHING HE CAN DO TO FRANK **JOHN FINDS PEACE** - now confronted both Susan & Frank MIRROR IMAGE : "thinks Jenny is Interestng" (like susan to Frank) CHARACTER MOMENT : John decides not to be obsessed with vendetta	burden to relieved, at peace	- / +	John indicates to Frank he knows about him and Susan in their exchange before John goes into the room with Jenny. " if you spoke to my wife tonight and I assume you did " (597) - reaction: John is at peace	1st Person John Sutter	Wed night 7pm- next morning	~13 hours	plaza suite, plaza lobby bar, lobby, back to suite	Frank, John, Jenny Alvarez, Vinnie, Lenny	6	Susan, Melzer	2

Part	Scene	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
74	32	604	85%	3	0%		John & Frank spend a few more days at the Plaza, John is feeling light and Frank is feeling burdened (human feelings), and John thinks maybe even Frank feels that he'd 'gone out of bounds'. John does some business stuff, has lunch w. Weinstein, has a call with Ferragamo who starts making offers for Frank to talk. John contemplates that the mafia would basically be crippled if Frank talks that they probably want to kill him . Ferragamo tells John, 'whatever we work out for Frank we can also work out for you' . John is visibly distraught, thinking about how he has perjured himself.	Villain Has Human Feelings Hero Has a life Line He Could never grab	Waiting to progress	- / +	Ferragamo tells John he could also get an offer of immunity - reaction: John bites his pencil	1st Person John Sutter	the few days following	~3 days	plaza suite	John, Ferragamo	3	Frank, Susan, Weinstein	3
75	32	607	86%	2	0%		John talks to Weinstein at his office about Ferragamo's offer to Frank. Weinstein explains to him - how would you feel if you had to screw everybody you know and care and love, would you do it? John tells Frank the offer and Frank, of course tells him 'fuck Ferragamo.'	Insight To The Villain's Decision Tree (if squealing) Villain Rejects the Villain's Villian's Offer	offer to declination	- / +	John presents Ferragamo's offer to Frank - reaction: Frank rejects	1st Person John Sutter	the next day	~1 day	Weinstein's midtown office, the plaza suite	John, Weinstein, Frank	3	Ferragamo	1
76	32	609	86%	1	0%		Frank, John, Vinnie, Lenny go to the rifle club one night. John loses some money to Vinnie & Lenny betting (apparently, not surprising, they are really good shots). :Lots of wine flowing. Someone gives Frank a target of Ferragamo's face, Frank puts 4 of 6 rounds through the heart. The whole night makes John uneasy.	A quick scene, some padding. some character , flash of violence, - **The Quick little scenes in the days following are little glimpses into character via action** - Some breathing room scenes	routine to uneasy	+ / -	Drunk Frank puts 4 rounds into the heart of the Ferragamo target at the rifle club	1st Person John Sutter	the (next?) night	~4 hours	Rifle Club	Frank, John, Vinnie, Lenny	4	Ferragamo	1
77	32	610	86%	6	1%		A few days pass w/phone calls and some meetings in the suite, John observes that Frank doesn't cheat once ('on his wife or mistress'). Frank tells John, 'I don't mind you bringing women up but no more lady reporters.' John contemplates he couldn't really take the moral high ground, but did he need a sermon from Frank...maybe he did? John learned over the past few days that Weinstein and Frank apparently grew up together, and we get a little backstory into their characters , Frank's neighborhood was a little more integrated with other cultures. - Check out of Plaza and head home on Sunday, John's a little tense. Franks tells a one-liner joke to John then says, 'tell me one', that's a little funny quirk of his, very humanizing , just likes simple jokes with friends. John REFLECTS on the drive home, he might believe he were his friend if it weren't for the fact that he was Frank's alibi and there just has to be ulterior motive to this 'friend' business...so John can't let himself accept it. John acknowledges how complicated his relation is now and how he REALLY CAN'T CUT HIS TIES (if he recanted what he said, disbarment, bullet in the head). Frank says to John, 'I know you're pissed by some things you can't get even, but it makes you stronger'. John says 'i didn't realize all you'd done for me'. then Frank tells John don't even think about ways to get even . John says, 'i'm not into vendetta...but if i did you wouldn't even see it coming' Frank says 'you're smart enough but you're not tough enough'. John says 'fuck me again and we'll find out' Franks says, 'well I'm NOT GOING TO FUCK YOU AGAIN, so we'll never know. ' - not even an admission, they both are well past everything that's transcended being out on the table They shake hands , not sure what about. Frank invites him and Susan to Frank's welcome home party and says it will be Susan's painting party. No response from John.	Learn Some Character Backstory (Frank & Weinstein grew up together) a little funny quirk of the Villain, very humanizing , ('tell me one') - Hero can't accept that they are Friends because the ulterior motive is so strong (John's his alibi) Here acknowledges that he now **HAS NO WAY HE CAN CUT TIES. HE'S Tethered** >> This is What Susan Tells Him at the end, why she had to kill Frank - Hero & Villain exchange words, Hero Stands Up For Himself (A Little) Villain says He's done messing the Hero (does this mean their relationship has changed, at first John was a pawn, but now Frank thinks of him as a friend, but still can't take back what he did in the beginning) THEY SHAKE (but on what)	at war back to home	- / +	Frank tells John he's not tough enough to ever try and get even - reaction: John says, fuck me again and we'll see, Frank says he never will so they'll never find out	1st Person John Sutter	another few days	~3 days	Plaza and the drive home	Frank, John, Vinnie, Lenny	2	Jenny, Weinstein, Susan, Anna	4
78	33	616	87%	8	1%		John reaches home, Susan's not in, he deletes all his messages, there is one hand written note - from his sister, Emily. (the one guardian). John heads to his boat but sees Ethel who now seems like she's on John's side (Character Changed), she says Susan wanted him to go find her. John takes a drive through the Stanhope Estate (now Bellarosa's property), a mini tour of the old world ... John reflects that he is landless, moneyless, powerless, jobless and cuckolded BUT FREE . (he realizes that he had to shed all of these things that were anchors). - **JUICY DIALOGUE SCENE** He sees Susan in the plum Orchard, she seems downcast. She sees John says 'hello', comes toward him, 'looks 19', John's heart is racing (physiological descriptions). Susan says welcome home but John says he's not home, there's a price to pay for what you did, etc. He asks Susan, 'DO YOU DENY YOU AND FRANK HAD ANY SEXUAL INVOLVEMENT?' - Susan denies it. He knows she's lying. This hurts John more than admitting it, he realizes she had made her decision to lock that away in her head, contemplates maybe Bellarosa is the reason she can't admit it . John lets up for now and says he's going to his boat, Susan says, 'don't go to the Carribean without me' (heartstring dialogue) Susan says Melzer called about the taxes and John was supposed to pay...his boat has been seized by the IRS. John takes the boat out and sees the notice...	a note from the true guardian (emily) FROM THE OTHER SIDE WAITING a Former minor Antagonist Now For the Hero (Ethel) - a symbol of change, now that John is his own man, this relationship is different Old Setting after Hero is Back from War Hero Realizes He is Free (but doesn't feel great) **JUICY DIALOGUE SCENE** Susan denies the affair - THE CONUNDRUM EXPLAINED: Bellarosa needs John's alibi, John can't extracate himself from Bellarosa, and Susan can't reconcile with John by admitting the affair because Bellarosa has somehow made her not able to admit it. So there is not way they can get their relationship back. - heartstring dialogue	home to estranged	+ / -	Susan denies their affair - John is hurt, would rather have her admit it	1st Person John Sutter	Sunday of getting home	~3 hours	home & around Stanhope property	John, Ethel, Susan	3	Emily, Frank, Melzer	3
79	33	624	88%	7	1%		John gets some baloney and beer and pulls into yacht club and sees the IRS signs all over his boat, takes it out, nice final humiliation. CONTEMPLATING meaning of life, JOHN REALIZES FRANK IS THE OBSTACLE TO THEIR REAL/LASTING RECONCILIATION . Change in NARRATIVE DRIVE: John takes the axe to his own boat, is this his final SACRIFICE OF THE THING HE WANTS ., rids himself of his final possession - now nobody can take control of him or keep him prisoner using this thing that he loves, (it did seem a little extreme, but didn't quite push us over the edge of believability), but it did suck.) Ends the scen floating in his life raft (symbol - has his signal flags tied to the mast as a final 'fuck you')	SETUP: JOHN REALIZES FRANK IS THE OBSTACLE TO THEIR REAL/LASTING RECONCILIATION. Change in NARRATIVE DRIVE (the axe) **SACRIFICE OF THE THING HE WANTS**	- ** PRISONER TO FREE **	- / +	John Takes an Axe to His own boat - reaction: sacrifice the want, but frees himself of his final possession and thing that could keep him hostage	1st Person John Sutter	Sunday afternoon ('nice summer day in August)	~8 hours	yacht club and in the Long Island Sound	John, a few extras in nearby boats as he casts off	1 + some extras	Frank, Susan, Ferragamo, Novac (the IRS agent), Mancuso, Melzer	6

Part	SCE NE	Ch.	Pg #	% Cum.	Pgs	%	STORY EVENT	NOTES (Scene/Beat types)	VALUE SHIFT	POLARITY SHIFT	TURNING POINT	POINT OF VIEW	PERIOD/TIME	DURATION	LOCATION	ON STAGE CHARACTERS	No.	OFF STAGE CHARACTERS	No.
VI	80	34	631	89%	21	3%	Frank, John, Susan, Anna eating dinner at Giulio's. John foreshadowing: 'you'll see why the day sticks out in my mind'. John reminisces - haven't heard from IRS...maybe sinking the Paumanok was futile (seems annoying to the reader, and I think he would be a lot more depressed not having it for the rest of the summer. He still lives at home, in separate bedrooms. SYMBOL: the fat lady singing... RECAPS: Kids: had come home around labor day, they played golf at Creek, John resigned from club the next day. Didn't want to <i>belong</i> . Carolyn tells him, 'he changed...you're more grown up' College: John drives the kids to college, reminisces at Yale with Carolyn, 'the greatest place in the world'... at his old club, Mory's - he'll never give up his membership b/c it's his only connection to his old self that he liked. Work: He's on half salary at the law firm and the partners will send him a letter asking him to leave, including his father...(John's gonna make them offer him something to leave) The Case: moving slow, no date scheduled, Ferragamo says witness are getting gold feet and in witness protection...he's stalling & trying to wait out for 'the streets' to take care of Frank for him...John narrates, 'he wouldn't have long to wait' ... Home: separate bedrooms but they still joke, 'and that's a hopeful sign' Back at Giulios John says, pretty sure it was Lenny who snitched, btw he's not acting mad at Frank or Susan b/c he wants them to 'keep their guards down'...at dinner Frank is trying to act cold to Susan and praising John (is he trying to help John?)... Lenny & Vinnie go to get the car, Frank goes out, John says he'll go to, when car pulls up, 2 guys in black with shotguns pop out from behind it and shoot Frank through the window of Giulio's, aim at John but don't fire...John kneels down by Frank and sees he has a vest and is alive but bleeding out his neck (THE TURN) , John puts pressure and SAVES FRANK'S LIFE . Susan's body language is angry w. John. She says to John, 'I wouldn't have saved him.' John goes with police for questioning..	John narrates as if you know what's coming in the scene. (the mystery is sort of the what...but mostly the how) 'he wouldn't have long to wait' (Ferragamo) - Recap narration of past few weeks to current moment - Frank Betrayed... Villain gets Popped but HERO SAVES HIM	quiet to action	- / +	John notices Frank is a live but bleeding out his neck - reaction: saves his life	1st Person John Sutter	Friday, September 17, 1993	~4 hours	Giulio's Little Italy	John, Frank, Susan, Anna, Vinnie, Lenny, 2 gunmen, police officers, EMT, extras	10 +extras	Carolyn, Edward, Partners at work, Ferragamo, Jenny Alvarez	9+
	81	34	652	92%	8	1%	...at police station, cops asking him about sally da-da looking at mugshots, and pics of Italians in the wild, SEE PICS FROM EASTER AT ALHAMBRA, and one of HIMSELF waving that night at Frank's for dessert, can't pick them out BUT SAYS HE WOULD IF HE COULD. Mancuso shows up, they found Lenny's body in trunk of limo at Newark Airport. Sketch artist comes in, Mancuso drives John home as the sun is coming up... John arrives home, goes to bed, Susan comes in to check on him. John contemplates - he did the right thing for the wrong reason...he wanted Frank to live to suffer humiliation, that he 'wanted his piece of him'...and admitted to himself that he still liked the guy .	Hero contemplates saving villains life -he wanted him to live to suffer -he wanted to get some sort of revenge -and he likes him	tired to clarifying his own thoughts	- / +	John lies in bed and has unsettling feeling - reaction: feels that he did the right thing for the wrong reason	1st Person John Sutter	Midnight - next morning, Saturday September 18	~8 hours	police station to back home	John, 2 police officers, mancuso, sketch artist, susan	6	Frank, Lenny, Sally da-da	2
	82	35	660	93%	14	2%	Frank survived, John is going to Alhambra to pay a call on him. (btw he'd been meeting Jenny Alvarez for lunch still in Manhattan but not sleeping together)... The FEDs are now running security at Alhambra, they frisk John when he goes in. (SYMBOL: like the caged birds in the palm court), seems like Frank has turned state's evidence (SYMBOL: pizza oven door is rusty). SETUP: they run metal detector over John (how will Susan get in with a gun later?) They inform John Frank has relieved him of being his attorney. MIRROR IMAGE: Frank is sitting in the same easy chair as when they had grappa (the dessert night that John effectively agreed to be his lawyer by not leaving when Frank gave him a choice). Filomena is the only worker still left. Frank tells John he's NOT cooperating, that's Ferragamo's bullshit., it's because he's witness to a killing, which he says Ferragamo set him up for, but he's straightened it out. John asks him, 'WHY WAS I FIRED' , Frank doesn't really say (is it because he wants to free John, b/c he likes him?) John mentions Sally-da-da is suspected (his brother-in-law), Frank shrugs it off, and Anna stays at their house! FRANK GIVES A SPEECH about holding up the old way and not being a rat - leading by example... SOMETHING ABOUT FRANK FEELS DIFFERENT to John (is Frank telling the truth about not flipping?) **THE MARIGOLDS** - John sees them in Frank's room, same ones he planted at Stanhope (FROM THE NURSERY SCENE IN THE BEGGINING?) - sign that Susan is still visiting. Frank tells John Ferragamo now has a vendetta against him (John), irony - Frank may have a deal and JOHN may have 10 yrs for perjury...Frank says I WON'T RAT YOU OUT . Frank asks, 'how's your wife?' & John finally says it really straight - 'you know its not going well and you know fucking well why...if she wants to come here that's her business, don't talk to me about her as if its polite small talk'. John says he has to go. FRANK SAYS, I didn't say thank you for savings my life because I OWE YOU ONE . tells John, 'YOU GOTTA ASK A FAVOR' 'John asks would you not have Weinstein call me as your witness?', Frank says sure. John says, 'WELL LET ME THINK OF A BIGGER ONE' As John's leaving he tells Frank a joke, which makes him laugh and really hurts his ribs - a very human connection moment that captures both their friendship and rivalry.	SYMBOLS Mirror Images Villain Frees The Hero? Villain Gives A Speech about His Principles (not ratting) ...but he seems different (is he telling the truth in his speech) A TOTEM from scene 1 (at the nursery) - the marigolds Hero Still Loves Wife (John says he should have moved out but he still loves Susan and she had asked him to stay) **VILLAIN OWES A FAVOR** HUMAN CONNECTION that Cuts Both ends of the Relationship btwn HERO & Villain - John tells Frank a joke	nothing to owe a favor	- / +	Frank tells John, 'YOU GOTTA ASK A FAVOR' - reaction: John says I have to think of a big one	1st Person John Sutter	mid October, Columbus Day	~1 hour	Alhambra	John, Fed's, Frank, Filomena	3+ Fed Extra s	Susan, Anna, Sally Da-Da, Marie (Anna's sister), Ferragamo, Weinstein, Jenny Alvarez, Mancuso, law firm partners	8 +law firm partners
	83	36	674	95%	2	0%	John goes to Wall Street office and tidies up all his affairs there, puts notes on all his clients' files and assigns them out to other attorneys. Lives at the Yale club for 2 weeks. Meets with Jenny Alvarez still, but not sex (the Mets lost the world series to the Yankees 4-0). Heads home, Susan is on her way back to Hilton head. John tells Susan, 'if we move away from here permanently...I think we can start over.' Susan says, she doesn't want to move, wouldn't do any good anyway, we'll solve them here or separate here . John says, 'don't go over there anymore,' Susan says she has to 'do this my way' . She says she thinks John shouldn't go over there.'	tidying up old world affairs Foreshadow - Susan has to handle Frank 'her way'	offer reconciliation to moving further away	+ / -	Susan tells John she has to 'do this my way' about continuing to go over to Bellarosa's	1st Person John Sutter	end of October/early November	~2 weeks	Wall Street office, Yale Club, home	John, Jenny Alvarez, Susan	3	Secretary Louise, partners, Frank	2+ partners
	84	36	676	96%	9	1%	John goes to Alhambra to collect his fees from Frank. 3 FBI guys stop him and say he can't go up, John says, 'you let my wife come and go as she pleases' (SETUP) The place looks visibily different (which matches that the circumstances have changed), the birds are gone, the FBI guys indicates, 'there's only one songbird left' . John goes up to Frank's bedroom, says he can't pay the bill, he sold himself to the government and they now control his assets, picture book of Naples on the table. Frank's gonna sell Alhambra, Stanhope and Fox point are already sold to developers and the Iranians. FRANK LOOKS LIKE A BEATEN MAN SPIRITUALLY and John's not enjoying it (like catching the shark). Frank says he's going back to Italy, gives his SPEECH THAT THE OLD WORLD IS DEAD . John & Frank joke a little (8 or 12 slice in pizza pie). John gives Frank some advice (friends in another life) **John ASKS FOR HIS FAVOR: Tell Susan it's over, he's not taking her to Italy (which John thinks Susan believes) and he only used her to get to him.** John goes to leave, tells Frank, 'We won't see each other again...forgive me if I don't shake your hand' **JUICY DIALOGUE EPIC GOODBYE SCENE** (pp. 683-684) Frank calls out, 'John' - never called him that before...tells John, 'we'll look back and think of this as a good time...we got smarter by knowing each other.' They say 'Good luck'...'yea, you too'. scene.	SETUP: Susan comes and goes at Alhambra Physical Setting Change Matches Circumstance Change THE VILLAIN IS BEATEN SPIRITUALLY & hero is NOT enjoying it Villain's speech that the OLD WORLD IS DEAD Villain Jokes with Hero (STILL WANTS TO BE FRIENDS on lighter terms) Hero gives advice (would be friends in another life) HERO ASKS FOR THE FAVOR - a villain suicide, Frank will oblige (note - he will do it because John saved his life but would he have done it out of 'friendship' that he was claiming if he hadn't have gotten shot? hmm, i wonder) **JUICY DIALOGUE EPIC GOODBYE SCENE** Frank gives a heartfelt goodbye	seeking closure to goodbye	- / +	Frank calls out, 'John' as John's leaving... - reaction: John stops and Frank gives heartfelt goodbye	1st Person John Sutter	1 week later, in November	~1 hour	Walking over to Alhambra, Frank's bedroom	Frank, John, ~4 FBI mean	2 +FBI guys	Susan, Anna, Ferragamo	3
	85	37	685	97%	1	0%	John's preparing to drive down to visit Emily in Galveston, TX. As he's packing that night Susan says she's going out riding. She says to John, 'please wake me before you go'...(is her plan to shoot Frank pre-meditated? Or is she just saying this).	**PRE-CLIMACTIC FINALE**	packing to one more weird convo	+ / -	Susan says, 'I'm going out for a ride'	1st Person John Sutter	a few days later	5 minutes	home	John, Susan	2	Emily	1

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	86	37	686	97%	13	2%	<p>11pm, John's getting ready to go to sleep but Susan isn't back yet, he's waiting up waiting to hear hooves but hears a car pull up, Mancuso comes to the door (John's heart in throat), says wife is ok, picks up John to go to Alhambra. John asks on the way, 'is he dead?' Mancuso nods. Mancuso & John exchange some words on the way (Mancuso genuine caring for John), John chastises him for letting Susan come and go w.out being searched to 'keep the witness happy'. (PAYOFF FROM PREVIOUS SCENE SETUP)</p> <p>Frank is lying in the palm court, just a robe, naked, 3 shots - groin, stomach heart (why would he be naked? - proof Susan and him were getting or going to get intimate). John closes Frank's eyelids.</p> <p>John sees Susan sitting in chair, she's dressed (now) but hair disheveled, which was up before for riding (more evidence that this happened while they were probably getting naked).</p> <p>-</p> <p>**John/Susan intimate JUICY DIALOGUE** CLIMACTIC SCENE</p> <p>Susan explains, she was obsessed, he seduced her, he took advantage, he promised he was going to save Stanhope Hall (btw, I don't actually like these explanations once their given, even though I really wanted to hear what it was, see notes* below)</p> <p>Susan says, 'I killed him because you couldn't...TO RETURN YOUR HONOR TO YOU (I'm confused with this explanation a little, seems more like she's saying because John was too weak, rather than b/c of her love for him)</p> <p>John narrates, 'If I told you I wasn't enjoying this at all I'd be a liar.' - wow,</p> <p>THEY PART - 'I love you'...'I've always loved you, John, forever'</p> <p>-</p> <p>They take Susan away, John punches his fist through the oil painting Susan did of the Palm Court of Alhambra in ruins.</p> <p>-</p> <p>*my thoughts - ending could have been stronger if instead of Susan's explanation that she was obsessed it was because Frank was threatening her that he'd give up John's fake alibi if she didn't continue their relationship*</p>	<p>**CLIMACTIC FINALE**</p> <p>-</p> <p>Physiological descriptions - whenever at the most intense moments</p> <p>Climactic reveal that Frank's dead is not at Alhambra, but John asking Mancuso on the way over, GOOD AUTHOR CHOICE FOR THE REVEAL, realistic, not making it melodramatic - GREAT NARRATIVE DRIVE THIS CHAPTER.</p> <p>PAYOFF FROM PREVIOUS SCENE: Susan not being searched</p> <p>Evidence The Murder Happened as they were getting it on (naked, susan's hair disheveled)</p> <p>-</p> <p>**JUICY DIALOGUE CLIMACTIC SCENE**</p> <p>Demille always gives us the intimate character-character dialogue scenes that we really want to see</p> <p>-</p> <p>The book has plenty of OVERT SYMBOLS, a few sort of hidden, but plenty blatant symbols</p>	burdened to free	- / +	(1) John says to Mancuso, 'is he dead?' - (2) Susan explains to John why she killed him (p. 696)	1st Person John Sutter	that night, 11pm	1 hour	home then Alhambra palm court	John, Mancuso, Frank, Susan, 6 FBI, Police men, Coroner, photographer, 2 lab people	15+	n/a	2 is the most important	0
	87	38	699	99%	8	1%	<p>John takes a walk around Alhambra and contemplates this new normal.</p> <p>-Alhambra is a heap of rubble, contemplates WHAT IF FRANK HADN'T GOTTEN LOST THAT DAY 1 YEAR AGO, JANUARY 14th???</p> <p>(Maybe John would still be miserable with his life and not have a path forward, as he does now...)</p> <p>-Relief Frank is dead, but also misses him (thinks, Frank seduced her, or was it the other way around?)...thinks that HE LOST A FRIEND</p> <p>-Alhambra is already prepped for subdivisions</p> <p>-Some of Stanhope is prepped</p> <p>-John indicates he hangs at McGlade's Pub a lot.</p> <p>Sees the physical settings where he recalls being there with people:</p> <p>-John walks past where reflecting pool and fountain use to be, smiles when he remembers growing at Anna, the Palm Court where Frank had lain dead</p> <p>-The kitchen and breakfast room where the Bellarosas entertained them,</p> <p>-remembers that night he and Susan went to Alhambra for dessert (stood in that picture-perfect setting like an ad for something good and expensive)</p> <p>**Remembers LAST TIME HE SAW SUSAN outside Court in November</p> <p>-the government basically dropped the case, an embarrassment, she pleaded insanity and has to see counseling</p> <p>**HEART STRING GOODBYE**</p> <p>-I didn't know when ORIE I'd see her again so I said to her, 'I still love you, you know...'...'You'd better forever'...'Yes, forever'...'Me too'</p> <p>-we parted there on the steps</p> <p>John lives with Ethel at the Gate House now.An intense young couple (NYC commuters) lives in their old home now.</p> <p>-he'd gone to Frank's funera, at Santa Lucia church in Brooklyn. He saw Anna and the 3 kids, Mancuso and FBI at a distance.</p> <p>JOHN REFLECTING:</p> <p>-THEME: there is an ebb and flow to life...and spring follows just as sure as winter ends, right?</p> <p>thinks about how he'll buy a boat and circumnavigate the globe...</p> <p>**GREAT ENDING LINE**</p> <p>And maybe, I thought, when I come back to America, I'll put in at Hilton Head and see if forever is forever.</p>	<p>EPILOGUE - last view of Hero in the NEW NORMAL</p> <p>Great good bye tour, remembering all the old setting</p> <p>Demille did a great job of setting descriptions</p> <p>More Juicy Dialogue and classic heart felt ENDING LINE</p> <p>-</p> <p>PARTING SENTIMENTS:</p> <p>FRIENDSHIP: They would have been real friends in another life</p> <p>-</p> <p>LIFE: there is an ebb and flow</p> <p>-</p> <p>TRUE LOVE: LEAVES THE READER FEELING POSITIVE ABOUT TRUE SOULMATES AND A SENSE OF OPTIMISTIC HOPE THEY'LL END UP TOGETHER</p>	FINALLY ON THE OTHER SIDE	+ / ++	'I'LL PUT IN AT HILTON HEAD AND SEE...'	1st Person John Sutter	A Sunday in January, 4pm	30 minutes	walking Alhambra and then begins the walk up Grace Lane...	John	1	Frank, Susan, Anna, The Stanhopes, Ethel, Jenny Alvarez, Sally Da-Da, Jack Weinstein, Anthony, Fat Paulie, Franks 3 sons (Frankie, Tommy, Tony aka Frank Jr.), Mancuso, Carolyn, Edward, Emily, Gary (Emily's husband/bf/whatever they were)	19	

707 100% 0%