

GROUNDHOG DAY

by

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FADE IN

1 HIBERNATING GROUNDHOGS 1

A family of groundhogs is nestled together in their burrow sleeping off the end of a long winter.

ROLL CREDITS AND THEME MUSIC

DISSOLVE TO:

2 EXT. A FOREST CLEARING - EARLY MORNING 2

The crust of an old snowfall still covers the frozen ground, and the bare, icy branches of the trees glisten dully in the early morning light.

CUT TO:

3 INT. TV STUDIO - SAME TIME 3

PHIL CONNORS is standing in front of a blank green wall gesticulating animatedly at some invisible images on the wall, talking a mile a minute (MOS). He looks completely crazy as he points at nothing and winks to an unseen audience.

CUT TO:

4 EXT. WESTERN PENNSYLVANIA - SAME TIME 4

CREDITS CONTINUE as we streak across the winter landscape, flying over fields and farms, small towns and hamlets, railroad lines and interstates, coalyards and factories, until we cross the Allegheny River and follow it to the southwest.

CUT TO:

5 INT. TV STUDIO - SAME TIME 5

Phil continues pointing out features on the blank wall, but from a new angle we can see that he's looking at a monitor out of the corner of his eye which shows the chromakey insert he's pointing to-- a national weather map.

CUT TO:

6 EXT. NEAR PITTSBURGH - SAME TIME

6

The country towns turn to suburbs, traffic on the roads gets heavier and finally, at the confluence of the Allegheny with the Monongahela and the Ohio, we see the defunct steel mills and the downtown skyline of Pittsburgh.

We zoom into a tall building and

DISSOLVE TO:

7 INT. TV STUDIO - MORNING

7

As the CREDITS END, we enter the studio of the Channel 9 Action News, from the look of it a typical, big city, local news operation. A logo on the wall identifies the station as WPGH - Pittsburgh. The news has just ended and some of the personnel are still lingering in the studio.

GIL HAWLEY, Executive Producer of the Action News, comes out on the floor.

HAWLEY

Has anybody seen Phil?

A technician points to the news desk. We can see a pair of legs sticking out from behind it. Hawley looks back there and finds Phil Connors, the Action News weatherman, asleep on the floor.

HAWLEY

Phil! Hey, Phil! Wake up!.

PHIL

(groans)

Never mix ouzo and schnapps. First of all, you have to take a cab, and second of all--

He falls back asleep.

HAWLEY

Phil!

PHIL

Do you mind? I'm trying to meditate. I'm in a trance-- coming up with my five o'clock forecast.

HAWLEY

Yeah? What did you come up with so far?

Phil yawns and slowly gets to his feet. He's in his mid-thirties, smart, rugged-looking, perhaps a little too full of himself, but clearly a guy with a lot of personality.

(CONTINUED)

7 CONTINUED:

7

PHIL

So far I got, "Dark tonight,
gradually turning to light in the
morning, except for those military
personnel stationed above the Arctic
circle."

HAWLEY

What about that blizzard?

Phil points to a chart which is headed "Phil's Phorecast" with
a cute caricature of himself drawn next to the title.

PHIL

Forget the blizzard. All that
moisture coming up from the Gulf is
going to miss us completely and
paralyze Harrisburg.

HAWLEY

(with authority)

Good, because you're going up to
Punxsutawney to cover the groundhog
story tomorrow morning and I want
you back here in time to do the
five.

PHIL

Jesus, Gil, give me a break, will
you! I covered the goddamn
groundhog last year and the year
before that.

HAWLEY

And you'll do it next year and the
year after, too. When I worked in
San Diego, I covered the swallows
coming back to Capistrano for ten
years in a row.

PHIL

You should've killed the guy who
made you do that.

HAWLEY

I wanted to do it.

PHIL

Then you should've killed yourself.
I'm not going to get stuck with the
groundhog for the rest of my life.

(CONTINUED)

7 CONTINUED:

7

HAWLEY

It's a cute story. He comes out, he looks around, he wrinkles up his little nose, he sniffs around, he sees his shadow, he doesn't see his shadow-- it's nice. People like it.

PHIL

Many people are morons.

HAWLEY

Just do it.

PHIL

I will do it because it amuses me.

HAWLEY

Good boy, Phil.

Hawley looks across the studio and sees RITA HANSON enter, a very attractive segment producer in her late twenties. He calls her over.

HAWLEY

Rita, could you come here for a second? I got a little job for you.

Rita is relatively new to the station, but very competent, personable, humorous, self-assured and very pretty-- in short, a genuine princess, though Phil is too self-absorbed at this point to realize it.

PHIL

(teasing)

You can't send Rita out on a story like this. She's just a cub, a pup, still wet behind the ears. Look at her. Her ears are sopping wet. This needs a Woodward or a Bernstein. It's a big story. People need to know.

RITA

(intrigued)

What's the story?

PHIL

(to Hawley)

Please, no--

HAWLEY

The Punxsutawney Groundhog Festival.

(CONTINUED)

7 CONTINUED:

7

RITA
Sorry, Gil. I'm working on the
nurses' strike.

PHIL
What'd I tell you?

HAWLEY
You can do the nurses when you get
back.

PHIL
I'll help you.

HAWLEY
Just take the squeaky wheel here up
to Punxsutawney and get him back in
one piece. Okay?

RITA
Yeah, okay.

Hawley exits leaving Phil and Rita alone in the studio. She
knows Phil mainly by his reputation and it isn't good. Still,
she finds him appealing in an odd way.

PHIL
(pleasantly)
You know, this could be extremely
interesting.

RITA
I've never done a weather story
before. What's Punxsutawney like?

PHIL
Gee, it's an enchanted place. A
magical world. It's the
Constantinople of the entire Western
Appalachian-Susquehanna Drainage.

RITA
Do you always joke?

PHIL
No. About 70 to 80% of the time.
Inside I'm a very shy and sensitive
person, so I kid.

RITA
A lot of people around here think
you're not very sincere.

(CONTINUED)

7 CONTINUED:

7

PHIL
Well, I hope I've convinced you.

RITA
I'll line up a crew and
transportation. We can all go up in
the van together.

PHIL
I think I'll take my own car. I'm
not that fond of my fellow man.

RITA
(exiting)
Nice attitude.

PHIL
Nice face.
(calls after her)
Why don't you ride up with me?

RITA
No, thanks.

STEPHANIE DECASTRO, an attractive, dark-eyed, dark-haired
correspondent, glares at Phil from across the studio.

8 INT. PHIL'S OFFICE - LATER

8

Phil is in his cluttered cubicle talking on a headset phone
while he reviews cassettes of his groundhog spots from the past
two years on a small monitor. As he talks, he stuffs a number
of personal items in an overnight bag, all the time watching
himself on the TV monitor.

PHIL
(on the phone)
They don't really think of me as a
weatherman around here. More of a
"personality" but with the
credibility of a first-class
broadcast journalist. Once you look
at my tape I think you'll see what
they mean.

Stephanie enters and stands in the doorway looking at Phil for
a long moment. There is something vaguely off-center about this
woman, not quite FATAL ATTRACTION but still a little scary.

(CONTINUED)

8 CONTINUED:

8

STEPHANIE

(bitterly)

I just want to know one thing: did I do something wrong or are you just tired of me or what? I have to know.

Phil sighs.

PHIL

(on the phone)

Dan, can I call you back? I've just been handed something very hot, about to break. I better get on it...

(he picks up some papers and rustles them for effect)

...Okay, thanks.

He takes off the headset, gets up and closes the door for privacy.

PHIL

(kindly)

You didn't do anything wrong, Stephanie, and I'm not tired of you. It's just that I don't have time for a real relationship right now. I told you that the first time we went out.

STEPHANIE

(getting close)

Everybody says that at the beginning of a relationship.

PHIL

(gently pushing her away)

I'm different. I really meant it! Things are really starting to move for me now. I'm not going to be doing the weather for the rest of my life. I was just talking to the CBS guy about a network job. I want that. This is just the beginning for me. I can't waste any more time.

STEPHANIE

Are you saying our relationship was a waste of time?

(CONTINUED)

8 CONTINUED:

8

PHIL

Our relationship? We went out a total of four times! And only twice did anything happen. We had fun-- fun! But fun is not commitment. (chokes himself for emphasis)

STEPHANIE

(closing in again)

Just give it time. We're extremely compatible. There may even be some past lives involvement here.

PHIL

See? So we've already done this. Let's move on. Next case.

STEPHANIE

You know what's wrong with you, Phil? You're selfish. You don't have time for anyone but yourself.

PHIL

Exactly! That's what I'm trying to tell you. You don't want to be with me. You can do better. Look, Stephanie, if I ever said or did anything to mislead you I'm sorry for that, but right now I have to do this groundhog thing and I don't have a handle on it yet.

STEPHANIE

Phil, handle this.

She gives him the finger and exits.

PHIL

(calls after her)

I know you're angry, Stephanie, and I respect that.

CUT TO:

9 EXT. A HIGHWAY - AFTERNOON

9

A VAN marked "Channel 9 Action News" speeds along a two-lane highway through the winter landscape of West Central Pennsylvania. Mounted atop the van is a microwave transmitter. Rita is riding up front with LARRY, the union cameraman and techie.

(CONTINUED)

9 CONTINUED:

9

Phil is following close behind the van in a new Lexus coupe. His car has a bumper-sticker that reads "Weathermen Like it Sunny and Moist."

PHIL (V.O.)
(on his carphone,
disguising his voice)
Hello? Is this the Channel 9 news
van?.... Can I please speak with
Rita?

10 INT. THE VAN - SAME TIME

10

Larry hands Rita the cellular phone.

LARRY
It's for you.

Rita looks surprised, but takes the call.

RITA
Hello?

11 INT. THE LEXUS - CONTINUOUS

11

Phil talks to Rita in a really strange, funny voice.

PHIL
Is this Rita? You don't know me,
but I'm the guy right behind you in
the red Bronco. I watch the channel
9 news all the time and I was
wondering what Phil Connors is like.
He's always been kind of a hero to
me.

Rita looks out the back window and sees Phil following close behind.

RITA
Great. Prank phone calls, Phil?

PHIL
(in his real voice)
Don't hang up. This is as much fun
as you're going to have on this
trip.

RITA
Good-bye, Phil.

(CONTINUED)

11 CONTINUED:

11

She hangs up.

CUT TO:

12 A SIGN

12

"Welcome to Punxsutawney - The Original Weather Capitol of the World Since 1887." Depicted on the sign is a large cartoon GROUNDHOG wearing a top hat and clutching an umbrella under his arm.

The mini-convoy passes some fast food places on the outskirts of town.

CUT TO:

13 EXT. MAIN STREET - PUNXSUTAWNEY - LATER

13

The van drives along the small-town main drag. There are cartoon groundhogs everywhere you look and the whole town has been gaily festooned with banners and bunting.

14 EXT. MOTEL - LATER

14

The van pulls into the parking lot at a Quality Inn. The announcement billboard in front of the motel reads: "Groundhog Day Breakfast Special - Feb.2 - All You Can Eat - \$5.99." The parking area is already crowded with cars including a number of other news vans. The Lexus pulls in behind the van and everybody gets out.

Phil takes one look at the motel and shakes his head.

PHIL

(calls out)

Rita! I can't stay here.

Rita is already helping Larry unload equipment from the van.

LARRY

(muttering)

Prima donnas.

RITA

It's okay. I'll handle it.

She crosses to the Lexus where Phil is trying to make another call on his carphone.

RITA

What's the problem, Phil?

(CONTINUED)

14 CONTINUED:

14

PHIL
I hate this place. I stayed here
two years ago and I was miserable.
It's like the nice wing at
Leavenworth. I'm not staying here.

RITA
You're not staying here.

PHIL
(brightening)
I'm not?

RITA
No, Larry and I don't care but I
thought you might, so I booked you
at a very nice bed and breakfast on
Cherry Street. Here's the address.

She hands him a card.

PHIL
(pleased)
Great. That's great. That's the
mark of a really good producer.
Making the talent happy.

RITA
Whatever I can do.

PHIL
Really? How about a foot massage?

RITA
Whatever I can do within reason.
Would you like to have dinner with
Larry and me?

PHIL
No thanks, I've seen Larry eat. Why
don't you ditch Larry and let me
take you someplace nice?

RITA
You mean like a date? Oh, no.

PHIL
Okay. I get it. You're a little
intimidated by me, you're all
excited about the shoot tomorrow.

RITA
I can hardly contain myself.

(CONTINUED)

14 CONTINUED:

14

PHIL

I understand. You just get some sleep. Tomorrow will be great.

RITA

Well, that's something to look forward to. I'll see you in the morning.

He drives off, leaving her standing there shaking her head.

LARRY

Did he actually call himself "the talent?"

Larry snorts and continues unloading their gear.

CUT TO:

15 EXT. CHERRY STREET - DAWN

15

The first light of morning colors the sky behind the Cherry Street Inn, a rambling, white Victorian bed and breakfast.

16 INT. PHIL'S ROOM

16

CLOSE UP - CLOCK

A clock-radio changes from 5:59 to 6:00 AM. The radio comes on, playing the end of the Sonny and Cher hit, "I Got You, Babe."

SUPER: FEBRUARY 2

Phil sits up in bed and looks around the room. The decor is typical bed and breakfast, flocked wallpaper, framed prints, and an odd assortment of mismatched furniture. His suit is hanging neatly on the back of the closet door and his suitcase is open on a stand at the foot of the bed, still neatly packed.

A radio DEEJAY and his SIDEKICK come on with hyped-up, drivetime "happy talk." Phil stares at the radio and listens to them.

DEEJAY

Okay, campers, rise and shine, and don't forget your booties because it's COOOLD out there today!

Phil grimaces and swings out of bed.

(CONTINUED)

16 CONTINUED:

16

SIDEKICK

It's cold out there everyday. What is this-- Miami Beach?

The deejay laughs. Phil shakes his head at the cheesy repartee as he crosses to the sink and starts brushing his teeth.

DEEJAY

Not hardly. And you can expect hazardous travel later today with that, you know, blizzard thing--

SIDEKICK

That "blizzard thing?"

Phil splashes some water on his face and prepares to shave.

SIDEKICK (CONT.)

Oh, here's the report: the National Weather Service is calling for a big blizzard thing.

DEEJAY

Yes they are, but there's another reason today is especially exciting--

SIDEKICK

Especially cold--

DEEJAY

Especially cold, okay, but the big question on everybody's lips--

SIDEKICK

Chapped lips--

DEEJAY

--on their chapped lips, right-- Do you think Phil's going to come out and see his shadow?

SIDEKICK

Punxsutawney Phil.

Phil looks up at himself in the mirror, admiring his own face.

DEEJAY

That's right, rodent lovers! It's--

BOTH DEEJAYS

Groundhog Day!

SOUND EFFECT of GRUNTING GROUNDHOGS.

(CONTINUED)

16 CONTINUED:

16

Phil grunts at his reflection in the mirror.

PHIL
(to himself)
Never again.

CUT TO:

17 INT. CORRIDOR - DAWN

17

Phil heads for the breakfast room of the inn, now well-dressed in a suit and tie, a nice overcoat slung over his arm. A CHUBBY MAN passes.

CHUBBY MAN
Morning.

PHIL
Morning.

CHUBBY MAN
Think it'll be an early Spring?

PHIL
I'm predicting March 21st.

CUT TO:

18 INT. BREAKFAST ROOM - CONTINUOUS

18

Phil enters the old library of the house now set up with a breakfast buffet. An old spinet piano stands in the corner. One wall is lined with bookcases filled with books. A handful of guests are seated around the room, eating.

The matron of the house, MRS. LANCASTER, spots Phil as she comes out of the kitchen with a fresh pot of coffee.

MRS. LANCASTER
Did you sleep well, Mr. Connors?

PHIL
(with mock civility)
Like a Roumanian orphan, Mrs.
Lancaster.

MRS. LANCASTER
Oh, that's nice. Would you like
some coffee?

(CONTINUED)

18 CONTINUED:

18

PHIL

I don't suppose it'd be possible to
get an espresso or a capuccino
around here.

MRS. LANCASTER

(blankly)

I don't really know--

PHIL

--how to spell it. Forget it.
This'll be fine.

MRS. LANCASTER

(as she pours)

I wonder what the weather's going to
be like for all the festivities.

PHIL

My guess is it'll be cold and
overcast, high today in the low
30's, dropping to the low 20's
tonight, but I'm predicting that all
that moisture coming up from the
Gulf is going to miss us and dump
some locally heavy snow, possibly
blizzard conditions with travel
advisories in the Harrisburg area
and maybe as far east as
Philadelphia.

(off her surprised look)

Did you want to talk weather, or did
you just want to chitchat?

He heads for the door.

MRS. LANCASTER

Oh, will you be checking out today,
Mr. Connors?

PHIL

Unfortunately yes.

Phil exits.

CUT TO:

19 EXT. BOARDING HOUSE - MOMENTS LATER

19

Sipping at the steaming coffee, Phil manages to put on his coat
and gloves as he descends the front steps of the house and joins
the flow of pedestrian traffic on the street.

20 EXT. MAIN STREET - PUNXSUTAWNEY - CONTINUOUS

20

There are a lot of people on the street for this hour. Traffic is so heavy in fact, the pedestrians are moving faster than the cars. Everyone seems to be going in the same direction, making the annual trek to see the groundhog.

An OLD BUM is sitting on the sidewalk leaning against a storefront. Someone throws him a coin. Phil walks by without taking any notice.

MAN (O.C.)
Hey, Phil!

A big pie-faced man, NED RYERSON, comes huffing and puffing right up to him. There is something about this guy that makes us dislike him on sight.

NED
Phil! Phil Connors! I thought that was you!

Phil assumes he's a fan.

PHIL
Good to see you. Thanks for watching.

NED
My oh my! Phil Connors. Don't say you don't remember me, 'cause I sure as heck-fire remember you. Well?

Phil stares, trying to remember.

NED
Ned Ryerson? Needlenose Ned? Ned the Head. Come on, buddy. Case Western High?

PHIL
Ned?

NED
I see you clicking through that brain of yours. Click-click, click-click-- Bing! Ned Ryerson, did the whistling belly button trick in the talent show. Bing! Ned Ryerson, got the shingles real bad senior year, almost didn't graduate. Bing again! Ned Ryerson, went out with your sister Mary Pat a couple of times-- 'til you told me not to anymore. Well?

(CONTINUED)

20 CONTINUED:

20

PHIL
(resigned)
Ned Ryerson.

NED
Bing!

PHIL
So what're you doing with yourself,
Ned?

NED
Phil, I sell insurance.

PHIL
(sorry he asked)
No kidding.

NED
Do you have life insurance, Phil?
'Cause if you do, I bet you could
use more-- who couldn't?-- but I got
a feeling you don't have any. Am I
right?

PHIL
You know, Ned, I'd love to talk to
you but I really have to--

Phil starts to walk away, but Ned won't take the hint.

NED
That's okay. I'll walk with you.
When I see an opportunity, I charge
it, like a bull. Ned the Bull,
that's me now. Some of my friends
live and die by actuarial tables,
but I think it's all just a crap
shoot anyhow. Ever heard of single
premium life? That could be the
ticket for you, buddy. God, it's
good to see you! Hey, what're you
doing for dinner?

PHIL
Dinner? Sorry. I'm in the middle
of a nine day fast.

As they continue walking, Phil steps into what looks like a
shallow puddle and ends up ankle deep in wet slush. Ned laughs
like a donkey.

(CONTINUED)

20 CONTINUED:

20

NED
Hey, look out for that first step!
It's a doozy!

Phil looks at him with murderous contempt.

CUT TO:

21 EXT. GOBBLER'S KNOB - DAWN

21

A big crowd is standing in a park-like clearing off a residential street. They are gathered around a large mound of dirt enclosed by a rail fence, waiting for the big moment. For a cold gray dawn, there is the atmosphere of a festival here.

An area close to the mound is roped off for news reporters and cameras. Rita stands there, a pocket of genuine beauty in this sea of potbellied old union guys and blow-dried reporters.

Stomping her feet against the cold, Rita looks at her watch and glances around. Larry, the cameraman, just looks bored.

RITA
How could he be late?

LARRY
Prima donnas.

RITA
It's just so-- inconsiderate.

LARRY
What happens to some people?
They're born nice. They grow up
nice. You put 'em on TV and - bam!
Prima donnas.

Rita spots Phil heading into the crowd.

RITA
Here he comes. Phil! Hey, Phil.
Over here!

Phil joins them in the press area. Rita pulls him to his mark near the rail fence.

RITA
Where've you been?

PHIL
It was horrible. A giant leech got
me.

(CONTINUED)

21 CONTINUED:

21

Rita holds up a slate for Larry to ID the tape. Phil takes the microphone from Rita and positions himself against the fence.

PHIL
Let's do this, okay?

RITA
(to Phil)
Ready when you are.

LARRY
(behind the camera)
Speed.

Phil straightens up, takes a breath and snaps into announce mode.

PHIL
(to camera)
Once a year, the eyes of the nation
turn here, to this tiny hamlet in
Pennsylvania, to watch a master at
work. The master? Punxsutawney
Phil, the world's most famous
weatherman, the groundhog, who, as
legend has it, can predict the
coming of an early spring.

Rita turns to Larry. This is impressive-- so far, so good.

The Groundhog Club Officials in top hats, striped trousers and cutaway coats parade out to the burrow that houses Punxsutawney Phil.

PHIL
(to Rita)
So, did you sleep okay without me?
You tossed and turned, didn't you?

RITA
You're incredible.

PHIL
Who told you?

A Groundhog Club Official kneels at the burrow and ceremoniously knocks on the small wooden door, then opens it and retreats.

PHIL
(to camera)
And here's the big moment we've all
been waiting for. Let's just see
what Mr. Groundhog has to say.

(CONTINUED)

21 CONTINUED:

21

The groundhog sticks his head out, looks around, steps out of the hole, and runs over to the other side of the mound, about as far away from the cameras as he can get.

PHIL

Hey! Over here, you little weasel!

Larry zooms in as far as he can but the best he can manage is a close-up of the groundhog's back. The groundhog stands there a moment, his body casting a long shadow, then he lets out a squeak and runs back into the hole.

PHIL

Great shot, huh, folks? Well, that was certainly worth the trip. Now we'll be hearing from Mr. Buster Greene, President of the Punxsutawney Groundhog Club, the so-called Seer of Seers who will interpret for us.

BUSTER GREENE, dressed up in his top hat and cutaway coat, walks onto the mound and hushes the crowd.

BUSTER

He came out, and he saw his shadow. Sorry, ladies and gentlemen, but it looks like it's going to be a long winter.

The crowd lets out a good-natured "Awwwww" in disappointment.

PHIL

(sarcastic, to camera)
Well, that's it. This is one event where television really fails to capture the true excitement of watching a large squirrel predict the weather, and I for one am deeply grateful to the powers that be at Channel 9 for making me come here today. For the Action News, this is Phil Connors.

Larry cuts the camera.

RITA

(to Phil)

That's funny, but you want to try one that's a little sweeter?

PHIL

That's fine. Nobody cares. I'm outa here.

(CONTINUED)

21 CONTINUED:

21

As he exits, Phil tosses the mike to Larry, who isn't expecting the throw and bobbles it, dropping the mike on the ground.

LARRY
(mutters)
Prima donnas.

CUT TO:

22 INT. DINER - LATER

22

Phil is sitting alone having a cup of coffee in a busy, loud and lively cafe. Rita enters, sees him sitting there, crosses to his table and sits down across from him.

RITA
That was pretty lousy.

PHIL
It's that way every year. The little rat comes out--

RITA
I'm not talking about the groundhog. I'm talking about you. You call yourself a professional?

PHIL
I'm a pro. That was right on the money.

RITA
Okay, forget professional. How about a human being? It's a funny little folk pageant. You act like it's a personal insult. Who do you think you are-- Walter Cronkite?

PHIL
God, you really take this stuff seriously, don't you.

RITA
Yes, I do. As far as I'm concerned there are no little stories, Phil. Only little reporters with big egos who think they're too good for the job they have to do. Talk about rats. You're the one who jumped ship. How's anybody supposed to count on you if--

(CONTINUED)

22 CONTINUED:

22

PHIL
When it comes to stuff like this I
don't want you to count on me.

RITA
Is that so?

PHIL
Yes, that is so.

Rita is so irritated by him she can't even respond.

Larry pokes his head in the doorway, looks around, spots Rita
and makes his way over to their table.

LARRY
(to Rita)
You ready? We better get going if
we're going to stay ahead of the
weather.

PHIL
That storm is going to miss us
completely, you know.

RITA
Nice working with you, Phil. See
you around.

Rita walks away, leaving him sitting alone.

CUT TO:

23 EXT. HIGHWAY - DAY

23

Phil's Lexus is driving down the highway. Light snow is just
starting to fall.

PHIL(V.O)
(on the carphone)
I'll call you after I see the
network guy. I should be back there
in a couple of hours... What?... I
can't hear you-- you're breaking
up... Hello? Sabrina?

24 INT. THE CAR - CONTINUOUS

24

Phil is getting annoyed as the phone connection deteriorates.
The snow is getting heavier. Phil switches on the windshield
wipers.

(CONTINUED)

24 CONTINUED:

24

PHIL

Sabrina? Can you hear me? Shit!

He slams the phone back into it's cradle, then looks up and notices slow traffic up ahead. He honks his horn as the traffic comes to a complete stop. He keeps honking but nothing moves.

He rolls down the window and looks up ahead. The highway is a parking lot.

PHIL

No. No!

25 EXT. THE CAR - CONTINUOUS

25

Phil jumps out and begins to walk down the highway, past the parked cars, shivering in his light sweater and silk sport shirt. The snowfall is getting heavier and the wind is picking up. The snow comes down unnaturally hard and fast. He walks on, slipping and sliding in his expensive loafers until he comes to a police roadblock up ahead, manned by TWO HIGHWAY PATROLMEN.

PHIL

What's going on, Commander?

PATROLMAN

Nothin's goin' on. We're closin' the road. Big accident up ahead. Blizzard movin' in.

PHIL

What blizzard? A couple of flakes! An isolated phenomenon of nature.

PATROLMAN

Are you nuts? We got a major storm movin' in.

PHIL

No, no. All that moisture is going to miss us and hit Harrisburg.

PATROLMAN

Pal, you got that moisture on your head.

PHIL

But I have to get back to Pittsburgh!

(CONTINUED)

25 CONTINUED:

25

PATROLMAN
Mister, the only place you're goin'
on this road is back to
Punxsutawney.

Phil glowers at him and shivers.

CUT TO:

26 INT. GAS STATION - LATER

26

Phil is on a pay phone. Snow is falling heavily outside. A GAS STATION ATTENDANT is shovelling around the pumps.

PHIL
So all the long distance lines are
down? What about the satellite? Is
it snowing in space?...Isn't there
some special line you keep open for
emergencies or for celebrities?...
Both! I'm a celebrity in an
emergency. Can you patch me through
on that line?

The door opens and Phil is blasted with frigid Arctic wind and blowing snow. The GAS STATION ATTENDANT enters the tiny office and in trying to squeeze past Phil accidentally bangs him on the head with his snow shovel.

CUT TO:

27 EXT. MAIN STREET - PUNXSUTAWNEY - LATER

27

Phil pulls back into town, his car still covered with snow from the blizzard.

28 INT. HOTEL BAR - EVENING

28

Phil is at the bar in Punxsutawney's oldest and best hotel, the Pennsylvanian. He looks very bored, drinking a beer, unsuccessfully hustling an attractive local girl (NANCY).

PHIL
You never saw me on TV-- on the
news?

GIRL
I don't think so. What part of the
news do you do?

(CONTINUED)

28 CONTINUED:

28

PHIL
I'm the White House correspondent
for NBC news.

GIRL
So what are you doing in
Punxsutawney?

PHIL
We got a tip the President was going
to be here to see the groundhog.

GIRL
Oh, I'm so sure.

PHIL
It's true. Ask me anything?

GIRL
Okay, how big is the White House?

PHIL
Three bedrooms, two and a half
baths, finished basement.

She just stares at him, clearly not into his sense of humor.

Suddenly, a BRIDE in full white wedding gown and veil rushes into the bar, crying and shouting. A gaggle of BRIDESMAIDS flutters around her trying to coax her back to her own wedding but she won't budge. Then the GROOM, wearing a bad rented tux, comes storming in and tries to drag her back, until the BEST MAN restrains him and the bridesmaids hustle the bride away.

Phil watches the whole drama play out, then turns back to the girl.

PHIL
Good start. I'm sure they'll be
very happy. So what do you say?
You want to play doggie obedience
school with me?

GIRL
Thanks. I'll pass.

She gets up to leave.

PHIL
Sit, Lassie! Sit! Stay! Bring me
the beer nuts, Lassie!

(CONTINUED)

28 CONTINUED:

28

GIRL
(exiting)
Grow up.

He watches her go, then tosses a tip on the bar and exits somewhat unsteadily.

CUT TO:

29 EXT. CHERRY STREET - NIGHT

29

Phil walks unsteadily up to the bed and breakfast. Snow is falling.

30 INT. CHERRY STREET INN - NIGHT - SAME TIME

30

Phil enters his room and drunkenly tosses his overcoat, scarf and gloves on the floor in a heap. As he crosses to the bed, he accidentally knocks over the suitcase stand, spilling his clothes out onto the floor. He contemplates picking them up for a moment, decides to leave them there, and flops down on the bed. He lies there looking up at the ceiling until the room starts to spin around, then he closes his eyes and quickly drops off to sleep, still fully clothed.

DISSOLVE TO:

31 INT. PHIL'S ROOM - DAWN

31

CLOSE UP - CLOCK

The clock-radio changes from 5:59 to 6:00 AM. The radio comes on, playing the end of the Sonny and Cher hit, "I Got You, Babe," just as it did the day before.

Phil sits up in bed, quickly alert, and looks around the room. Something is wrong. He's wearing pajamas, his suit is once again hanging neatly on the closet door and his suitcase is back on its stand at the foot of the bed, again neatly packed.

The song ends and the same radio deejay and his sidekick come on with the same manic energy. Phil stares at the radio and listens to them. A look of astonishment comes over his face as they banter.

DEEJAY
Okay, campers, rise and shine, and
don't forget your booties because
it's COOOLD out there today!

(CONTINUED)

31 CONTINUED:

31

SIDEKICK
It's cold out there everyday. What
is this-- Miami Beach?

The deejay laughs. Phil "mock" laughs at exactly the same time,
recognizing the repartee from the previous morning.

PHIL
(to himself)
Nice going guys. That's yesterday's
tape.

Phil crosses to the sink and gets a towel off the rack, only
half-listening to the radio.

DEEJAY
Not hardly. Expect hazardous travel
later today with that, you know,
blizzard thing--

SIDEKICK
That "blizzard thing?"

Phil turns on the water and splashes some on his face as if
trying to wake himself up, vaguely disturbed by the repetition
of the broadcast.

SIDEKICK (CONT.)
Oh, here's the report: the National
Weather Service is calling for a big
blizzard thing.

DEEJAY
Yes they are, but there's another
reason today is especially exciting--

SIDEKICK
Especially cold--

DEEJAY
Especially cold, okay, but the big
question on everybody's lips--

Phil supplies the next line in unison with the radio.

SIDEKICK AND PHIL
Chapped lips--

DEEJAY
--on their chapped lips, right-- Do
you think Phil's going to come out
and see his shadow?

(CONTINUED)

31 CONTINUED:

31

SIDEKICK
Punxsutawney Phil.

Some vague doubt causes Phil to go to the window.

DEEJAY
That's right, rodent lovers! It's--

BOTH DEEJAYS
Groundhog Day!

SOUND EFFECT of GRUNTING GROUNDHOGS as Phil pulls back the curtains and looks out.

32 HIS POV

32

The street is full of people heading toward Gobbler's Knob, exactly as they did the day before.

PHIL
(aghast)
What the hell?

CUT TO:

33 INT. CHERRY STREET INN - DAWN

33

Phil rushes out into the corridor, hastily tying his tie, his suit jacket and overcoat over his arm. As he heads for the breakfast room, the same Chubby Man passes.

CHUBBY MAN
Morning.

PHIL
Morning.

CHUBBY MAN
Think it'll be an early Spring?

PHIL
(stops, irritated)
Didn't we do this yesterday?

CHUBBY MAN
(intimidated)
I don't know what you mean.

Phil grabs him by the front of his shirt and looks deep into his eyes.

(CONTINUED)

33 CONTINUED:

33

PHIL
Don't mess with me, pork chop. What
day is this?

CHUBBY MAN
(terrified)
February second-- Groundhog Day!

Phil can see he's telling the truth and relaxes his grip on the
poor man.

PHIL
Okay. Sorry. I'm having a bad day.

Phil walks on, leaving the chubby man baffled and insulted.

CHUBBY MAN
(to himself)
I'll say.

34 INT. BREAKFAST ROOM - CONTINUOUS

34

Phil enters the old library of the house and finds everything
exactly as it was the day before. Mrs. Lancaster spots Phil as
she comes out of the kitchen with the fresh pot of coffee.

MRS. LANCASTER
Did you sleep well, Mr. Connors?

PHIL
(completely confused)
I don't know. I think I'm still
asleep.

MRS. LANCASTER
Would you like some coffee?

PHIL
Yes, thank you. I'm feeling a
little strange.

MRS. LANCASTER
(pouring)
I wonder what the weather's going to
be like for all the festivities.

PHIL
Did you ever have deja vu, Mrs.
Lancaster?

MRS. LANCASTER
Is that the Italian dessert with the
brandy and the chocolate mousse?

(CONTINUED)

34 CONTINUED:

34

PHIL
No, that's spaghetti. Never mind.

He heads for the door, still in a daze.

MRS. LANCASTER
Oh, will you be checking out today,
Mr. Connors?

PHIL
(vaguely)
I don't know. I'll tell you after
I wake up.

Phil exits.

CUT TO:

35 EXT. BOARDING HOUSE - MOMENTS LATER

35

Phil gulps down the steaming coffee, still trying to wake up from what he assumes is a dream, and descends the front steps of the house. He accosts a PASSERBY.

PHIL
Ma'am? Excuse me. Where's
everybody going?

PASSERBY
To Gobbler's Knob. It's Groundhog
Day!

Phil slaps his own face and shakes his head as if trying to clear it and starts off down the street.

36 EXT. MAIN STREET - PUNXSUTAWNEY - CONTINUOUS

36

Phil rushes down the street, again failing to notice the OLD BUM sitting on the sidewalk leaning against a storefront.

NED RYERSON (O.C.)
Hey, Phil!

Ned Ryerson approaches with the same obnoxious attitude.

NED
Phil! Phil Connors! I thought that
was you!

Phil just stares at him and keeps walking.

(CONTINUED)

36 CONTINUED:

36

NED

My oh my! Phil Connors. Don't say
you don't remember me, 'cause I sure
as heck-fire remember you. Well?

PHIL

Ned Ryerson?

NED

Bing! First shot right out of the
box. So how's it going, ol' buddy?

PHIL

To tell you the truth, Neddy, I'm
not feeling real well. Could you
excuse me?

NED

Now it's funny you should mention
your health 'cause you'll never
guess what I do.

PHIL

(desperate to get away)
Do you sell insurance, Ned?

NED

Bing again! You're sharp as a tack
today. Do you have life insurance,
Phil? 'Cause if you do, I bet you
could use more-- who couldn't?-- but
I got a feeling you don't have any.
Am I right?

PHIL

(really annoyed)
Did I say "fuck off," Ned? I can't
talk to you right now.

He backs away from Ned and steps right into the same deep slushy
puddle he stepped in the day before.

NED

(braying)
Hey, look out for that first step.
It's a doozy!

Phil looks down at his wet shoes and cuffs and stumbles off
toward Gobbler's Knob.

CUT TO:

37 EXT. GOBBLER'S KNOB - DAWN

37

The crowd is gathered as before for the big moment.

In the press area, Rita is having the same dialogue with Larry, when she spots Phil.

RITA
Here he comes. Phil! Hey, Phil!
Over here!

She notices immediately that he is uncharacteristically dishevelled, his tie askew, his hair mussed.

RITA
Where've you been?

PHIL
Slap me, Rita.

RITA
What is this?

PHIL
(insistent)
Just slap me-- hard.

She gives up and taps him lightly on the cheek.

PHIL
I said hard!

RITA
I can't!

PHIL
Do it!

Rita shrugs and slaps him very hard.

PHIL
(his cheek smarting)
Better. Almost too hard, Rita.

RITA
Are you drunk?

PHIL
No, drunk is more fun. Can I be
serious with you for a minute?

RITA
I don't know. Can you?

(CONTINUED)

37 CONTINUED:

37

PHIL

Yes. I'm being serious. I'm having a problem-- no, I may be having a problem.

RITA

What are you trying to say?

PHIL

I'm trying to say that if I was having a problem, just hypothetically, I'd like to know that you're someone I could count on in a crisis.

RITA

(worried)

What did you do last night?

The crowd begins to hush.

LARRY

It looks like they're going to start. We better roll.

PHIL

Relax, Larry. We've got time.

LARRY

Everybody else is rolling! We're going to miss it.

PHIL

We're not going to miss it. They're going to miss it.

RITA

(emphatic)

Phil. We've been out here for an hour. We're cold and we're tired. I'm begging you. Could we please just do this?

PHIL

Okay. For you.
(to Larry)
Roll tape.

LARRY

(mumbling)

Prima donnas.

Phil takes the microphone from Rita and positions himself against the fence.

(CONTINUED)

37 CONTINUED:

37

LARRY

Rolling.

PHIL

(to camera)

Well, it's Groundhog Day-- again--
and you know what that means.

As Phil delivers his intro, he starts circling around the fringe of the groundhog pavilion, moving toward the spot where the groundhog ran the day before.

PHIL (CONT.)

(still moving)

Everybody's here on Gobbler's Knob
waiting in the cold for the
appearance of the most famous
groundhog in the world, Punxsutawney
Phil, who's going to tell us just
how much more of this we can expect.

LARRY

(whispers to Rita)

Where's he going?!

RITA

(shrugs)

Follow him.

Larry and Rita are forced to pick up all their gear and follow Phil around to the back of the knob.

PHIL

My forecast is we're going to see
the groundhog peek its head out of
its hole, look around a little bit,
then he's going to come out and
scamper right over to me.

RITA

(whispers to Larry)

He's lost his mind.

The Groundhog Club Official knocks on the groundhog's door, then opens it and retreats.

PHIL (CONT.)

Okay? And here's the little guy
we've all been waiting for.

Phil points to the hole and Larry zooms in.

(CONTINUED)

37 CONTINUED:

37

The groundhog sticks his head out, looks left, looks right, steps out of the hole, and runs away from the press pool, directly over to Phil, who casually bends down and picks the groundhog up in his arms.

PHIL
(to the groundhog)
Hi, Phil. I'm Phil. So what's the story? Six more weeks of winter or what?

Rita and Larry watch in amazement as Phil pretends to have a conversation with the groundhog. The spectators laugh appreciatively.

Buster Greene, the Groundhog club official, walks over to Phil and takes the groundhog from him.

BUSTER
(to Phil)
Thank you.
(to the crowd)
He came out, and he saw his shadow. Sorry, ladies and gentlemen, but it looks like it's going to be a long winter.

Again the crowd lets out a good-natured "Awwwww" in disappointment.

Larry pans back to Phil just in time to see him walking away, without signing off.

LARRY
Now's where's he going?

RITA
I don't know, but that was incredible.

CUT TO:

38 INT. PHIL'S ROOM - LATER

38

Phil is on the phone desperately trying to make a call.

PHIL
(on the phone)
I know there's a blizzard, but I have to get a call through to my doctor in Pittsburgh. It's a medical emergency....
(more)

(CONTINUED)

38 CONTINUED:

38

PHIL (Cont'd)
No, don't give me the Punxsutawney
Fire Department. When do you think
the long distance lines will be
working again?...But what if we
don't have a tomorrow? We didn't
have one today, my friend...
Hello...Hello?

He hangs up and shakes his head which is now really starting to
ache, then he pops a handful of Tylenol, lies down and pulls the
covers up over his head. A moment later, he sits up, takes a
pencil from the nightstand, breaks it in half and puts the
pieces back on the nightstand. Then he lies down again and
retreats back under the covers.

CUT TO:

39 INT. PHIL'S ROOM - DAWN

39

CLOSE UP - CLOCK

The clock-radio changes from 5:59 to 6:00 AM. The radio comes
on, playing the end of the Sonny and Cher hit, "I Got You,
Babe," just as it did the day before.

Phil sits up in bed fearing the worst and looks on the
nightstand. The pencil is whole again. Completely stunned by
the phenomenon, he jumps out of bed and starts dressing
hurriedly as the morning Deejays begin their now familiar rap.

DEEJAY
Okay, campers, rise and shine, and
don't forget your booties because
it's COOOLD out there today!

SIDEKICK
It's cold out there everyday. What
is this-- Miami Beach?

Phil rushes out of the room.

CUT TO:

40 EXT. CHERRY STREET - LATER

40

Phil pulls into the driveway of the bed and breakfast and gets
out of his car carrying two gallon buckets of paint and a couple
of big bags from a hardware store.

41 INT. CHERRY STREET INN - CONTINUOUS

41

Phil enters and passes Mrs. Lancaster in the breakfast room.

MRS. LANCASTER
Painting something, Mr. Connors?

PHIL
Just going to do a little
remodeling.

CUT TO:

42 INT. PHIL'S ROOM - LATER

42

Phil enters and dumps the bags on the bed. Out fall a couple of big paintbrushes, a small sledgehammer, a handsaw, a crowbar, plastic goggles and assorted other tools. He puts on the goggles, grabs a hammer and some nails and starts nailing the door shut.

CUT TO:

43 EXT. CORRIDOR - LATER

43

Mrs. Lancaster and several other guests are gathered in the hall outside Phil's room, listening at the door and looking very worried. Loud music is playing inside the room.

From inside the room, they hear the sound of loud hammering, wood splintering and glass breaking.

44 INT. PHIL'S ROOM - CONTINUOUS

44

Phil has demolished just about all the furniture and woodwork in the room. He rips off the last of the wooden moldings with the crowbar, then crosses to the mirror over the demolished sink.

Phil stands there, staring at his image in the mirror, trying to figure out what's happening to him. He starts breathing heavier, as if gathering courage, then, just when we think he's going to cut off his ear or something, he raises an electric barber clipper and shaves a bald stripe up the middle of his head. He studies his new look for a moment then smashes the mirror with his sledgehammer.

Then he opens the cans of paint, dips the two big brushes into the cans and starts slapping bright red paint onto the walls, madly, feverishly, splashing himself and everything else in the room with it.

(CONTINUED)

44 CONTINUED:

44

As a final touch he grabs the bed pillows and rips them open, then shakes them all around the room creating a storm of feathers.

Finally, Phil falls exhausted on the bed. He can hear people pounding on the door outside.

We pan over to the clock radio, the only undamaged object in the room. Feathers drift down past the face of the clock which reads 5:59 AM.

45 The time changes to 6:00, the radio clicks on and "I Got You, Babe" starts playing as we pan back to Phil sleeping on the bed.

45

He opens his eyes, jumps out of bed and looks around. No paint, no feathers, no damage. Everything is as clean and tidy as the day he checked in.

He races over to the unbroken mirror and looks at himself. His hair is completely restored, as if it had never been shaved.

The song ends and the deejays come on. Phil says every word right along with them, shocked into a state of complete wonderment.

PHIL AND DEEJAY

Okay, campers, rise and shine, and don't forget your booties because it's COOOLD out there today.

PHIL AND SIDEKICK

It's cold out there everyday. What is this-- Miami Beach?

The deejay laughs. Phil laughs insanely along with him.

CUT TO:

46 EXT. GOBBLER'S KNOB - EARLY MORNING

46

Phil is wrapping up another groundhog report, trying to be completely professional despite the circumstances.

PHIL

(with forced good humor)

...So according to Mr. Groundhog I guess we can expect six more weeks of winter. It's not very scientific, but it sure is fun.

(more)

(CONTINUED)

46 CONTINUED:

46

PHIL (Cont'd)
Hey, wait a second. If he's right,
I could be out of a job!
(mock laugh)
For Channel 9 News, this is Phil
Connors in Punxsutawney.

He holds until Larry stops tape, then approaches Rita.

PHIL
How was that?

RITA
(pleased)
It was incredible! How did you know
the groundhog would run right over
to you?

PHIL
I have kind of a St. Francis thing
going with animals. Could I talk to
you about a matter that is not work
related?

RITA
You never talk about work.

PHIL
Just come with me. We really have
to talk.

As he escorts her away he notices Larry eyeing them jealously.

PHIL
(to Larry)
It's above-the-line stuff. You'd be
bored stiff.

CUT TO:

47 EXT. MAIN STREET - A BIT LATER

47

Phil and Rita cross the street and enter the cozy looking diner
on the corner.

48 INT. DINER - CONTINUOUS

48

They sit together at the same table they had previously. The
WAITER approaches.

(CONTINUED)

48 CONTINUED:

48

RITA
(to waiter)
Could I have some coffee, please?

The waiter pours her a cup.

WAITER
(exiting)
I'll be back to take your order.

RITA
Thanks.
(to Phil)
Okay, so tell me. And don't give me
that St. Francis stuff. How'd you
know where the groundhog was going
to go?

PHIL
Because I've done it before.

RITA
I know, but the groundhog doesn't do
exactly the same thing every year,
does he?

PHIL
I'm not talking about last year.
I'm talking about today. I lived it
before.

RITA
You're telling me it was deja vu?

PHIL
Deja deja vu. Rita, I keep reliving
the same day over and over--
Groundhog Day-- today. This is the
third time.

RITA
(completely skeptical)
Uh-huh. I'm waiting for the
punchline.

PHIL
No, really. It's like today never
happened. Last night I completely
trashed my hotel room. Demolished
it.

(CONTINUED)

48 CONTINUED:

48

RITA

Phil! This isn't some rock and roll tour, you know. We don't have the budget--

PHIL

No, today it's all normal again. I shaved my head last night, this morning it was all grown back.

RITA

I'm wracking my brain, but I can't even begin to imagine why you'd make up something like this.

PHIL

Because I'm not making it up. I'm asking for your help.

Rita looks at him for a long moment.

RITA

Okay, I'll bite. What do you want me to do?

PHIL

The truth? I'd like you to spend the next 24 hours with me and don't leave my side for a second.

RITA

I see. You know, Phil, you can charm all the little P.A.'s at the station, all the secretaries, and even some of the weekend anchors, but not me-- not in a thousand years.

PHIL

Wait a second--

RITA

Not if I was dying and your breath was the only cure; not if having your child was the only way to preserve the human race. Just get it out of your head because it is NOT GOING TO HAPPEN!

PHIL

So much for the truth.

Larry pokes his head in the doorway, looks around, spots Rita and makes his way over to their table.

(CONTINUED)

48 CONTINUED:

48

LARRY
(to Rita)
You ready? We better get going if
we're going to stay ahead of the
weather.

RITA
Yeah, I'm ready, Larry.
(exiting)
Good luck, Phil.

CUT TO:

49 INT. MEDICAL CLINIC - DAY

49

INSERT

X-rays of Phil's skull are slapped up onto a light box.

Phil is having his head examined by a NEUROLOGIST.

NEUROLOGIST
No spots, no clots, no tumors, no
lesions, no aneurisms. Everything
looks fine and dandy to me, Mr.
Connors. Have you considered
psychiatric help?

CUT TO:

50 INT. PSYCHOLOGIST'S OFFICE - DAY

50

Punxsutawney's only PSYCHOLOGIST is a marriage and family
counselor at the local Lutheran church. His appearance and
manner indicate he may have some serious problems of his own.

PSYCHOLOGIST
(not too confident)
That's kind of an unusual problem,
Mr. Connors. Most of my work is
with couples and families.

Phil is lying on a couch.

PHIL
Yeah, but you're still a
psychologist. You must have had
some course in school that covered
this kind of thing.

(CONTINUED)

50 CONTINUED:

50

PSYCHOLOGIST
Sort of, I guess. Abnormal
Psychology.

PHIL
So based on that what would you say?

PSYCHOLOGIST
(hesitant)
I'd say that maybe you're-- I don't
know-- a little delusional.

PHIL
You're saying this thing is not
really happening to me?

PSYCHOLOGIST
Uh-huh.

PHIL
Then how do I know this conversation
is really happening?

PSYCHOLOGIST
I guess you don't.

PHIL
Then forget about me paying you.

A discreet little alarm sounds.

PSYCHOLOGIST
(relieved)
I'm afraid that's all the time we
have, Mr. Connors.

PHIL
Wait! Are you saying I'm crazy?

PSYCHOLOGIST
(humoring him)
Not necessarily. If it concerns you
we should schedule our next session
as soon as possible. How's tomorrow
for you?

CUT TO:

51 INSERT - A MODEL OF THE SOLAR SYSTEM

51

A SCIENTIST in a white lab coat is holding up the model. Phil
looks on with interest.

(CONTINUED)

51 CONTINUED:

51

SCIENTIST
(with authority)
Now if the moon exerts a
gravitational pull strong enough to
cause the tides, then it may be
theoretically possible for a Black
Hole or a Singularity of sufficient
magnitude to actually bend time
enough to cause it to fold back on
itself.

PHIL
You think that's a realistic
possibility?

A paper airplane sails past his head, accompanied by a noisy
outburst of juvenile laughter. We pull back to REVEAL:

INT. CLASSROOM - DAY

Twenty-five eighth-graders running amok.

SCIENTIST
(sternly)
All right! I think someone may just
need a little visit to the Assistant
Principal's office! Get back in
your seats. The bell has not rung
yet.

The kids sit back down, but keep up their noisy chatter.

SCIENTIST
(to Phil)
Well, I'm speaking purely
hypothetically.

CUT TO:

52 EXT./INT. SCHOOL CORRIDOR/FIRST GRADE CLASSROOM - LATER

52

Phil is walking toward the exit when he passes a first grade
classroom. The door is open and the TEACHER is discussing a
story with the class.

TEACHER
So the princess picked up the frog
and kissed him.

Phil stops outside the door to listen.

(CONTINUED)

52 CONTINUED:

52

INT. FIRST GRADE CLASSROOM - CONTINUOUS

TEACHER

Now who can tell me what happened
when the princess kissed the frog.

LITTLE BOY

Her lips got slimed!

The whole class erupts in giggles and shrieks.

TEACHER

Okay, come on now. What happened
when she kissed the frog?

LITTLE GIRL

The princess kissed the frog and the
spell got broke and he turned into
a handsome prince and they got
married and lived happily ever
after.

TEACHER

That's right.

INT. THE CORRIDOR - SAME TIME

Phil is leaning against the wall listening. There is something
very arresting about the fairy tale, but finally he just shakes
his head and exits.

CUT TO:

53 INT. DEW DROP INN - LATER THAT NIGHT

53

Phil is at a bar getting drunk with two local blue-collar
workers, GUS and PHIL.

PHIL

Gus, what would you do if there was
no tomorrow?

GUS

You mean like if the world was gonna
end?

PHIL

No, I mean like if it was never
going to end. If everyday was the
same and you were stuck here and you
couldn't get out and nothing you did
mattered?

(CONTINUED)

53 CONTINUED:

53

GUS
You're right. Everyday is the same,
I can't get out of here and nothin'
I do matters.

RALPH
No, he's askin' you a question, ya
idiot.

GUS
What was the question?

RALPH
What if nothing mattered? Jeez, I
know what I'd do. I'd just spend
all my time drivin' fast, gettin'
loaded and gettin' laid. That's it.

PHIL
That's it. It just doesn't get any
better than this, does it? Good
friends, good conversation and
quality brew. Drink up, boys.

They salute each other and drink.

CUT TO:

54 EXT. THE STREET - LATER

54

Phil, Gus and Ralph approach Ralph's big, old Red Cadillac
convertible parked outside the bar. They are even drunker than
they were before.

RALPH
(fumbling with his
carkeys)
Where you stayin', Phil? We'll drop
you off.

PHIL
Hey, friends don't let friends drive
drunk. Give me your keys.

He's as wasted as they are, but Ralph hands over his keys
without a fight.

RALPH
Thanks, man.

PHIL
It's nothing. Get in.

(CONTINUED)

54 CONTINUED:

54

They all pile into the front seat with Phil at the wheel.

PHIL
(starting the car)
Seatbelts.

Ralph and Gus give him the thumbs up sign and start digging around in the seat cracks for their seatbelts. Suddenly, Phil floors the accelerator and peels away, sideswiping a parked car as he screeches around the corner.

55 INT. THE CADILLAC - CONTINUOUS

55

Phil is having a great time. Gus and Ralph are whooping it up like kids on a roller coaster.

PHIL
This is great, Ralph!

RALPH
Oh, hey, take a left!

Phil passes the intersection.

RALPH
You missed it!

PHIL
No problem--

56 EXT. MAIN STREET - CONTINUOUS

56

Phil throws the car into a high-speed, skidding U-turn, goes up on the curb, across a couple of lawns, takes out a mailbox and a STOP sign and bounces back onto the street.

A POLICE CAR parked in front of the hardware store pulls out and takes off after him.

57 INT. THE CADILLAC - CONTINUOUS

57

Phil swerves all over the road. Gus is starting to look a little green.

PHIL
So many rules--

RALPH
You can say that again.

(CONTINUED)

57 CONTINUED:

57

PHIL
"Don't do this--"

58 EXT. THE STREET - CONTINUOUS

58

The Cadillac demolishes a parked car.

PHIL (V.O.)
"Don't do that--"

He mows down a row of parking meters.

59 POLICE CAR

59

It comes screaming around a corner in hot pursuit of the Cadillac.

60 INT. THE CADILLAC - CONTINUOUS

60

Ralph hears the siren and looks back at the police car.

RALPH
All right! Try and stop us, you mothers!

PHIL
No more rules!

RALPH
No more rules!

61 EXT. THE STREET - CONTINUOUS

61

A second police car joins the chase.

RALPH
(looking back)
That's two!

PHIL
Having a good time?

RALPH
I'm having a great time!

Phil speeds up to a hundred miles an hour. Gus is looking even worse from the liquor and the motion of the car.

GUS
Hey, uh--

(CONTINUED)

61 CONTINUED:

61

PHIL
Phil.

GUS
Yeah, Phil-- like the groundhog.

PHIL
Right.

GUS
Hey, Phil? How're we going to get
out of this?

62 THEIR POV - THE INTERSECTION AHEAD

62

Two police cars with lights flashing are parked sideways,
completely blocking the road. Officers stand in the roadway,
motioning for Phil to stop.

PHIL
(calmly)
Gus, you're just going to have to
trust me on this one.

He tromps the gas pedal to the floor. Gus's eyes go wide with
terror.

The police dive out of the way.

PHIL AND RALPH
Yahoooooo!

63 THEIR POV - THROUGH THE WINDSHIELD

63

The Cadillac crashes broadside into one of the police cars.

Policemen race over to the wreckage of the Cadillac.

Phil, Gus and Ralph are sitting there stunned, still belted in
and apparently not seriously hurt. Phil grins at the policemen
and passes out.

BLACK OUT:

64 CLOSE UP - CLOCK

64

The time changes from 5:59 to 6:00. The radio starts playing "I
Got You, Babe."

(CONTINUED)

64 CONTINUED:

64

Phil sits up suddenly and looks around, completely amazed. He is in his room at the bed and breakfast, everything exactly the same as before. He hops out of bed and quickly examines himself for signs of physical injury. Nothing. The music ends and the two deejays come on.

DEEJAY

Okay, campers, rise and shine, and don't forget your booties because it's COOOLD out there today.

Phil talks out loud along with them.

PHIL AND SIDEKICK

It's cold out there everyday. What is this-- Miami Beach?

The deejays laughs. Phil laughs, too, exhilarated at having survived the car wreck, still very confused and perplexed, but just beginning to see the possibilities of his unique situation. He starts dressing in a hurry.

CUT TO:

65 INT. BREAKFAST ROOM - CONTINUOUS

65

Phil rushes into the breakfast room just as Mrs. Lancaster comes out of the kitchen with the coffee. Everything is exactly the same as before.

MRS. LANCASTER

Would you--

Phil interrupts, answering all her questions before she even asks them.

PHIL

(urgently)

Yes, I would like some coffee; the weather is going to be cold and overcast with blizzard conditions moving in later today; and yes, I will be staying an extra day.

MRS. LANCASTER

(baffled)

Why thank you.

(CONTINUED)

65 CONTINUED:

65

PHIL

Mrs. Lancaster, has anyone been around here looking for me this morning? Maybe a state official, blue coat, hat, gun, nightstick, badge, driving a late-model Ford or Chevy, black and white with bubble lights on top--

MRS. LANCASTER

(shocked)

No, no one like that-- I don't-- Will they be?

PHIL

(greatly relieved)

Apparently not.

Phil gooses her, grabs a sweet roll, and heads for the door, starting to believe now that he can truly do anything he wants to.

CUT TO:

66 EXT. BOARDING HOUSE - DAWN

66

Phil stops on the steps, puts on his coat and gloves and again joins the traffic heading toward Gobbler's Knob.

67 EXT. MAIN STREET - MOMENTS LATER

67

Phil passes the old bum, ignoring him as usual.

NED (O.C.)

Hey, Phil!

Phil slips off his glove as Ned Ryerson lumbers toward him.

NED

Phil! Phil Connors!

PHIL

Ned! Ned Ryerson! Ned the Head!

Before Ned can say another word, Phil SLUGS HIM. Ned goes down, Phil puts his glove back on and keeps walking.

Phil deftly avoids the slushy pothole he stepped in before. A PEDESTRIAN walking behind him steps right into it.

CUT TO:

68 EXT. GOBBLER'S KNOB - LATER

68

Phil is passing through the crowd on his way to the press area when he notices NANCY, the girl he met at the hotel bar, and stops to talk to her.

PHIL

You here to see the groundhog?

She gives him a look. It's obvious she's never seen him before.

NANCY

Can you think of another reason anybody'd be out here at dawn on a freezing day?

PHIL

What's your name?

NANCY

Nancy Taylor. And you are?

PHIL

Where'd you go to high school?

NANCY

What is this?

PHIL

(playful)

High school?

She really doesn't know what to make of Phil but she decides to play along.

NANCY

Lincoln High school. In Pittsburgh.
Who are you?

PHIL

Who was your twelfth grade English teacher?

NANCY

Are you kidding?

PHIL

I'm waiting.

NANCY

Mrs. Walsh.

PHIL

Walsh. Nancy, Lincoln, Walsh.

(CONTINUED)

68 CONTINUED:

68

NANCY
Is this some kind of come-on?

PHIL
I'm not really sure. We'll have to see.

Phil walks off and joins Rita at their camera position.

CUT TO:

69 INT. DINER - LATER THAT MORNING

69

Phil is sitting at his usual table, which is covered with an incredible variety of rich foods-- eggs, bacon, sausage, pancakes, pies, cakes, eclairs, ice cream, puddings, etc.

Rita sits across from him, watching in amazement as he stuffs himself with pastry.

RITA
Is this some new fad diet? Don't you worry about cholesterol?

Phil scrapes a plate and takes a final bite of a chocolate eclair.

PHIL
I don't worry about anything anymore.

RITA
What makes you so special? Everybody worries about something.

PHIL
That's exactly what makes me so special.

He takes a big bite of cake. Rita shakes her head.

PHIL
(with his mouth full)
What?

(CONTINUED)

69 CONTINUED:

69

RITA

"The wretch, concentered all
in self,
Living, shall forfeit fair
renown,
And doubly dying, shall go
down
to the vile dust from whence
he sprung,
Unwept, unhonored, and
unsung." Sir Walter Scott.

PHIL

(stares at her for a
long moment)
"There was a young man from
Nantucket-- "

RITA

That's really funny. When are you
going to grow up, Phil?

PHIL

At this rate-- never.
(he pulls out a pack of
cigarettes)
Okay if I smoke?

RITA

You really do have a death wish,
don't you?

PHIL

(lighting up)
Just the opposite, Rita. I have a
life wish. I'm just trying to enjoy
it. Taking pleasure in the little
things. Don't you ever just want to
cut loose and go wild?

RITA

I wouldn't even know what it means
to go wild.

PHIL

Yeah, well, that's where I come in.
Going wild is one of my specialties.
Last night I got completely loaded
and smashed into a police car.

RITA

(disbelieving)
Oh, really? You look pretty good
this morning.

(CONTINUED)

69 CONTINUED:

69

PHIL

That's my point. I know you won't believe me, but we could do anything we want today and it wouldn't matter one bit. Absolutely no consequences. Complete and total freedom. We don't even have to floss.

RITA

And how do we manage that?

PHIL

You leave that to me. Why don't you send Larry back and hang out with me for the rest of the day? You never make it through that blizzard anyway.

Larry enters the diner and spots them.

RITA

I'll take my chances with the weather. But you have a good time.

PHIL

Don't worry. I plan to.

CUT TO:

70 EXT. GOBBLER'S KNOB - NEXT MORNING

70

Phil comes through the crowd and finds Nancy in the same spot she was in the day before.

PHIL

Nancy?

Nancy turns and looks at him quizzically.

PHIL

Nancy, right?

NANCY

I'm sorry, I--

PHIL

Nancy Taylor? Lincoln High? I sat next to you in Mrs. Walsh's English class.

NANCY

That--

(CONTINUED)

70 CONTINUED:

70

PHIL
Phil Connors.

NANCY
--is amazing!

PHIL
You don't remember me, do you?

NANCY
I don't-- sure, I think--

PHIL
We used to shoot spit balls.

NANCY
Yeah, oh, God--

PHIL
I even asked you to the prom.

NANCY
Phil Connors.

PHIL
Yeah.

NANCY
How ARE you?!

PHIL
I'm great. Wow, you look terrific.
Hey, listen, I gotta do this report--

NANCY
You're a reporter?

PHIL
Weatherman. Channel 9, Pittsburgh.

NANCY
Right, I should've known--

PHIL
But maybe after we could--

NANCY
Yeah, yeah, I'd like that--

RITA (O.C.)
Phil!

(CONTINUED)

70 CONTINUED:

70

Rita is calling from across the crowd. She looks at him with disapproval.

CUT TO:

71 INT. PHIL'S ROOM - NIGHT

71

Phil is making passionate love to a WOMAN in the dark.

WOMAN

(moans)

Oh, Phil.

PHIL

Oh, Rita.

The woman suddenly freezes. There is a moment of silence, then she snaps on the light. It's Nancy, not Rita. Phil is as surprised as she is by his slip of the tongue.

NANCY

(cold)

Who's Rita?

PHIL

(caught)

No one. It's just something I say when I make love. You know-- Orita, Orighta-- it's like "Oh, baby" or something.

NANCY

(not entirely convinced)

Oh.

PHIL

(corrects her)

O-rita.

Nancy laughs uncertainly. Phil switches off the light, thinking now about Rita.

CUT TO:

72 INT. BREAKFAST ROOM - MORNING

72

Some elderly GUESTS are sipping coffee and eating breakfast, staring uncomfortably at something on the other side of the room.

(CONTINUED)

72 CONTINUED:

72

THEIR POV

Phil is standing at the bookcase, wearing only pajamas, absently munching on a Danish as he reads from one of the books.

Mrs. Lancaster approaches him.

MRS. LANCASTER
Isn't it a wonderful collection?

PHIL
(not looking up)
Yes, it is. You don't usually find
this many trashy novels in one
place.

MRS. LANCASTER
You can take a book up to your room
if you like.

PHIL
No, thank you. I've actually read
them all. I was just rereading some
of the dirty parts.

He finishes and puts the book back on the shelf.

MRS. LANCASTER
(worried)
How long will you be staying with
us, Mr. Connors?

PHIL
Indefinitely. I've already been
here for 211 days, you know.

MRS. LANCASTER
(humoring him)
Really? That's quite a long time,
isn't it. I hope you're finding
things to do in our little town.

PHIL
Yes, well, I'm getting a little
tired of casual sex so today I
thought I'd rob a bank and buy
myself a really expensive car.

Phil kisses her on the lips and walks off.

CUT TO:

73 EXT. PENN BANK AND TRUST - DAY

73

Two harmless-looking old GUARDS are calmly loading bags of cash into an armored car parked in front of a local bank. Suddenly Phil appears, wielding a shotgun, wearing a Batman style cape, his face completely hidden by a ski mask.

PHIL

(shouts)

All right, freeze!! Drop your guns!!

The guards stand there frozen with terror.

PHIL

You guys ever been held up before?

(they shake their heads)

It's kind of exciting, isn't it?

FIRST GUARD

(frightened)

I guess so. Something to tell the kids about.

PHIL

Yeah. By the way, I'm Phil.

He raises the mask and shows his face.

FIRST GUARD

Herman.

SECOND GUARD

Felix.

PHIL

(shaking their hands)

Herman and Felix. Okay. Take it easy, boys. And thanks.

The frightened guards watch as Phil makes off with two large satchels of cash.

CUT TO:

74 INT. USED CAR DEALERSHIP - DAY

74

Phil pats the hood of a used BMW 850 sports car as a SALESMAN stands by beaming. Phil is wearing a full Steelers football uniform complete with shoulder pads.

SALESMAN

A real beauty, huh. We picked it up at a--

(CONTINUED)

74 CONTINUED:

74

PHIL
I'll take it. How much?

SALESMAN
Well, the sticker says \$62,999 but
if you want--

PHIL
I'll tell you what. I'll give you
\$70,000 if you just knock off the
car salesman stuff and let me get
out of here with my car.

The Salesman gawks as Phil opens his briefcase and starts
counting out stacks of bills.

CUT TO:

75 EXT. PUNXSUTAWNEY - DAY

75

From a high angle, we see the BMW tearing around the streets of
the town as if running a Grand Prix road race.

CUT TO:

76 EXT. MAIN STREET - NIGHT

76

The BMW comes screeching to a stop right in front of the movie
theater and the door opens.

A pair of really elaborate cowboy boots complete with silver
spurs hits the pavement first, then we PAN UP to see Phil emerge
from the car wearing a really gaudy, full cowboy outfit with
real six-guns on his hips. A very trashy-looking girl, LARAINÉ,
gets out on the passenger side, dressed like a French maid.

LARAINÉ
(very self-conscious)
I thought we were going to a costume
party.

PHIL
Yeah, we are, we are. But first I
have this movie theater fantasy I
want to talk to you about.

LARAINÉ
(protests)
Phil!

PHIL
I told you-- call me "Hoss."

(CONTINUED)

76 CONTINUED:

76

He escorts her into the theater.

CUT TO:

77 INT. TATTOO PARLOR - ANOTHER DAY

77

Phil is lying on the table, getting elaborately tattooed.

Rita walks by, looks in the window and is shocked to see Phil there.

Phil waves at her and points to the colorful new heart pierced by a bloody dagger being tattooed on his arm.

CUT TO:

78 EXT. BIKER BAR - NIGHT

78

We track down a line of big, shiny, elaborately tricked out Harleys parked outside the bar.

79 INT. BIKER BAR - NIGHT

79

We track down the line of ROUGH TRADE PATRONS to Phil, dressed all in black leathers, both arms heavily tattooed, looking like Sid Viscious on crack. He takes off his hat to reveal red, white and blue hair shaved almost down to his skull. A slut named ANGIE and another overweight, not very pretty MADONNA WANNA-BE, both in too-tight jeans and bullet bras are coming on to him, practically licking his ears. Angie pops a couple of mystery pills into his mouth. Phil washes them down with a shot and a beer.

CUT TO:

80 INT. PHIL'S ROOM - NIGHT

80

It looks like outtakes from Fellini's "Satyricon." Heavy metal is blaring from the radio, as several unsavory looking men and women are partying down, a few already passed out, sleeping off whatever hit them. Someone is knocking loudly on the door, shouting complaints about the music. A beer bottle smashes against the door.

Phil is sitting up on the bed with Angie. He has his arm around her shoulder and a fifth of Wild Turkey in his hand.

(CONTINUED)

80 CONTINUED:

80

PHIL
(more to himself than to
Angie)
Yeah, but eventually you'd just get
tired of screwing around and then
you'd want a real relationship,
wouldn't you?

ANGIE
I don't know.

A big German Shepherd tries to jump up on the bed with them.

PHIL
Get down, Bruno!
(continuing)
Someone decent, someone who you
respected, who respects you.

ANGIE
I guess so.

The dog jumps up again.

PHIL
Down, Bruno!
(still musing)
It's tough to find a relationship
like that, especially if your time
is kind of limited. But you still
have to try, don't you?
(the dog again)
Bruno! I told you! Off the bed!

Phil looks over at Angie who's passed out with her mouth open.

PHIL
There's got to be more to it than
this.

CUT TO:

81 EXT. A SIDE STREET - THE NEXT MORNING

81

Rita is in the news van reviewing the tape of Phil's report.
Phil hovers at the open side door.

RITA
You look good. I mean, it came out
all right. How'd you know where the
groundhog was going?

(CONTINUED)

81 CONTINUED:

81

PHIL
Psychic. So did you have a nice evening?

RITA
(guarded)
I just had a sandwich, watched some TV and went to bed.

PHIL
I got my whole body tattooed and partied all night with some nymphomaniac biker chicks.

RITA
(skeptical)
Sounds wholesome. Were those the new 24-hour disappearing tattoos or can I see them?

PHIL
No, they're gone. Rita, if you only had one day to live, what would you do with it?

She switches off the videotape and steps out of the van.

RITA
I don't know, Phil. What are you dying of?

PHIL
No, I mean like what if the entire world was about to explode?

RITA
I'd just want to know where to put the camera. What are you looking for, Phil-- a date for the weekend?

She starts walking toward the center of town. Phil sticks right with her.

PHIL
No, I just want to know you better. What do you like, what do you want, what do you think about, what kind of men are you interested in, what do you do for fun?

RITA
(she stops)
Is this real or are you just going to make me feel like a fool?

(CONTINUED)

81 CONTINUED:

81

PHIL
I'm just trying to talk to you like
a normal person. Isn't this how
normal people talk?

RITA
Close.

PHIL
Okay, so talk to me. C'mon, I'll
buy you a cup of coffee.

CUT TO:

82 INT. DINER - A LITTLE LATER

82

Phil and Rita are at their usual table, drinking coffee.

RITA
I guess I want what everybody wants--
you know, career, love, marriage,
children. So far I don't have any
of it.

PHIL
You have a career.

RITA
I have a job. Doing stories on the
Punxsutawney groundhog is not my
ultimate goal. No offense.

PHIL
How about the other stuff? You
seeing anybody?

RITA
This is getting too personal. I
don't think I'm ready to discuss
these things with you. What about
you? What do you want?

PHIL
What I really want is someone like
you.

RITA
Oh, please--

PHIL
Why not?

(CONTINUED)

82 CONTINUED:

82

RITA
Phil, you know, you have so much
talent and ability. If you'd just
drop the attitude and act like a
decent human being, then maybe I'd--
(she hesitates)

PHIL
You'd what?

RITA
I don't know what.

PHIL
Then maybe you'd like me?

She stares hard at him.

RITA
I don't know. It's sort of like the
way I feel about UFO's. I'd have to
see it to believe it.

Larry pokes his head in the doorway, looks around, spots Rita
and makes his way over to their table.

LARRY
(to Rita)
You ready? We better get going if
we're going to stay ahead of the
weather.

RITA
Yeah, I'll be right out, Larry.

Larry scowls at Phil and exits.

PHIL
(to Rita)
Why don't you stay for a while? The
road's going to be closed anyway.
Do you really want to be stuck in
the van with Larry for three hours?

RITA
I've got to get back. I'll see you
later.

Phil watches Rita exit.

83 PHIL'S POV

83

Rita gets in the news van and drives off with Larry.

Phil stares out the window, more determined than ever to win her over.

CUT TO:

84 EXT. GOBBLER'S KNOB - ANOTHER DAY

84

Phil is wrapping up his groundhog report.

PHIL
Well, you heard it right from the
groundhog's mouth. Bundle up good,
'cause it's going to be a long
winter-- at least in Punxsutawney.
Reporting for Channel 9, this is
Phil Connors.

Larry stops tape.

RITA
That was great. How did you know
the--

PHIL
(preoccupied)
I have to go now. There's something
I have to do.

Phil runs off without another word of explanation.

CUT TO:

85 EXT. THE NEWS VAN - LATER

85

Phil has the hood open and is doing something to the engine.

CUT TO:

86 INT. HOTEL BAR - LATER

86

Rita is sitting at the bar in the Pennsylvanian Hotel. Phil enters and sits down next to her.

PHIL
(acting surprised)
Oh, hi, Rita. You still here?

RITA
(glum)
The van won't start. Larry's
working on it.

(CONTINUED)

86 CONTINUED:

86

PHIL
(innocent)
Wouldn't you know it. Buy you a
drink?

RITA
Okay.

PHIL
(to the bartender)
Jack Daniels.

BARTENDER
For you, miss?

RITA
Tequila with lime. Gold, if you've
got it.

Phil nods to himself.

CUT TO:

87 SAME SCENE - ANOTHER DAY

87

Phil walks in and sits next to Rita.

PHIL
(acting surprised)
Oh, hi, Rita. You still here?

RITA
(glum)
The van won't start. Larry's
working on it.

PHIL
Wouldn't you know it. Buy you a
drink?

RITA
Okay.

PHIL
(to the bartender)
Tequila with lime, gold if you've
got it.

Rita looks at Phil, surprised.

BARTENDER
For you miss?

(CONTINUED)

87 CONTINUED:

87

RITA
Same for me, please.

The BARTENDER pours.

PHIL
(to Rita)
What should we toast to?

RITA
Your call.

PHIL
To the groundhog!

Rita stares for a moment.

RITA
I always drink to world peace.

CUT TO:

88 SAME SCENE - ANOTHER DAY

88

BARTENDER
Take your order?

PHIL
Tequila with lime, gold if you've
got it.

Rita looks at Phil.

BARTENDER
For you, miss?

RITA
Same for me, please.

The BARTENDER pours.

Phil lifts his glass.

PHIL
To world peace.

Rita smiles, re-evaluating him.

RITA
To world peace.

(CONTINUED)

88 CONTINUED:

88

They clink glasses.

CUT TO:

89 INT. BERGHOF RESTAURANT - LATER

89

Rita and Phil are now sitting together at a table in the town's best restaurant, a good chophouse with Black Forest decor and waitresses in dirndl skirts and aprons. They're sharing a plate of cheese and crackers and a bottle of white wine.

PHIL

You like your job?

RITA

It's okay. I think it could be really challenging. Of course it's about a million miles from where I started out in college.

PHIL

You weren't in broadcasting?

RITA

At Bryn Mawr? No, uh-uh. Believe it or not, I studied Nineteenth Century French Poetry.

PHIL

(laughs good-naturedly)

Really? What a waste of time.

Rita looks offended. Phil knows he made a mistake.

CUT TO:

90 SAME SCENE - ANOTHER DAY

90

PHIL

You weren't in broadcasting?

RITA

At Bryn Mawr? No, uh-uh. Believe it or not, I studied Nineteenth Century French Poetry.

Phil leans in closer to her.

(CONTINUED)

90 CONTINUED:

90

PHIL
La fille qui j'aimera
Sera comme bon vin
Qui se bonifiera
Un peut chaque matin.

Rita smiles, entranced.

CUT TO:

91 INT. FUDGE SHOP - DAY

91

Phil and Rita are sitting at a table in a small confectionery, tasting chunks of different flavored fudge. Rita takes a bite.

RITA
This is terrific.

PHIL
Best fudge in town.

RITA
How do you know so much about
Punxsutawney?

PHIL
I like small towns. I think they
engender real community more than
big cities.

RITA
That is so true! I've always
thought that, too.

PHIL
No kidding. Here-- try the white
chocolate.

RITA
Oh, yuk, don't make me sick.

PHIL
(making mental note)
No white chocolate.

RITA
There's something so familiar about
this. Do you ever have deja vu?

Phil smiles. Then Larry enters.

(CONTINUED)

91 CONTINUED:

91

LARRY
(irate, to Rita)
I don't believe it. Someone bought
every distributor cap in this town.
We're going to be stuck here all
night!

Over Phil's sympathetic look we hear the song, "I Can't Get
Started With You".

CUT TO:

92 EXT. THE BANDSTAND - NIGHT

92

The music continues over Rita and Phil dancing close.

CUT TO:

93 EXT. TOWN SQUARE - LATER THAT NIGHT

93

There is a light snow falling. Phil and Rita are making a
little snowman. Somehow the town looks magical tonight-- old
fashioned, wholesome.

A snowball hits Phil in the back. He and Rita turn around to
see a giggling KID. Phil packs a snowball and tosses it. The
kid throws one back. Rita and Phil both get into it, packing
snowballs and getting into a war with this kid and his little
gang of friends.

A snowball catches Rita unaware, she slips and goes down in a
snowbank. Phil bends down to help her and slips. They are now
together, lying in the snow, laughing. Their eyes lock for a
long sweet moment, then Rita gets embarrassed and stands up.

CUT TO:

94 EXT. CHERRY STREET INN - NIGHT

94

Phil and Rita are walking slowly, very close.

PHIL
What?

RITA
I'm just amazed. And I'm not easily
amazed.

PHIL
About what?

(CONTINUED)

94 CONTINUED:

94

RITA

How you can start a day with one kind of expectation and end up so completely different.

PHIL

Do you like how this day is turning out?

RITA

Yes. I like it very much.

They stop at the front door of the hotel. She turns to him.

RITA

You could never have planned a day like this, but it couldn't have been more perfect.

PHIL

You're wrong. I've been planning this day for weeks.

Rita ignores the remark and hugs him. Phil tries to kiss her but she gently puts her fingers to his lips, stopping him.

PHIL

Come on in. I want you to see my room.

He takes her by the hand and leads her into the bed and breakfast.

95 INT. VESTIBULE - CONTINUOUS

95

Phil and Rita enter and walk past the parlor. Then Phil stops, runs back into the parlor and comes out carrying an old console hi-fi in his arms.

PHIL

We're going to need some music up there.

96 INT. UPSTAIRS HALLWAY - MOMENTS LATER

96

Phil leads Rita to the door of his attic room and they enter.

97 INT. PHIL'S ROOM - CONTINUOUS

97

Phil has redecorated the room, anticipating Rita's visit. The lighting is subdued and romantic, there's a fire in the fireplace, and books strategically placed around the room as if he reads constantly. He sets up the hi-fi and takes her coat.

RITA
What a nice room.

PHIL
It is now.

He takes her in his arms and kisses her. She kisses back, then they sink down onto the bed and Phil gently pushes her back against the pillows. Phil starts to get passionate until Rita seems to catch herself.

RITA
I don't know, Phil. I don't think we should do this.

PHIL
No, we should. This is the perfect end to a perfect day.

RITA
Well-- it's a little fast for me.
We better not.
(she sits up)
We can be together tomorrow.

She stands up and starts to straighten her clothes.

PHIL
Tomorrow? Where you going? I've got some poetry books, Rimbaud, Beaudelaire. We have this nice fire, I've got ice cream out there on the window sill--

RITA
Thanks, but--

PHIL
(seeing it all slip away)
Please, Rita. We can--

RITA
(definite)
Phil, I'm tired. We can be together tomorrow.

(CONTINUED)

97 CONTINUED:

97

PHIL
(getting desperate)
But there is no tomorrow for me!

RITA
(adamant)
Let's not ruin it, Phil. There's no way I'm sleeping with you tonight.

PHIL
Why not? Rita, I love you!

RITA
You don't even know me!

PHIL
(grabs her hand)
Please! You have to!

Rita shakes loose from his grasp.

RITA
What's wrong with you!

There is a long moment of silent tension, then all her old doubts about Phil come rushing back.

RITA
(shaking her head)
Oh, no. I can't believe I fell for it. This whole day was just one long set-up. And I ate fudge. Yucchh! I hate fudge.

PHIL
No, it was real. I love you.

RITA
Stop saying that! Do you really expect me to trust you? The whole secretarial pool is a Phil Connors recovery group.

PHIL
But I can change! I really can--

Rita slaps him hard on the cheek.

RITA
That's for making me care about you.

She turns and exits, leaving Phil standing there hurting.

CUT TO:

98 EXT. MAIN STREET - ANOTHER NIGHT

98

The snowball fight with the kids is going on as before. Phil falls into the snowbank with Rita and they almost kiss.

CUT TO:

99 EXT. QUALITY INN MOTEL - LATER

99

Phil is trying (MOS) to talk his way into Rita's room. She pushes him away and slams the door in his face.

CUT TO:

100 EXT. MOTEL - NIGHT

100

The streets are deserted except for Phil, staring up at Rita's window in the Quality Inn.

Rita comes to her window and looks out. She sees Phil looking up at her and draws the curtains.

CUT TO:

101 INT. PHIL'S ROOM - DAWN

101

"I Got You, Babe" is playing. Phil hits the clock radio to turn it off. He lies there for a moment, then hefts himself heavily out of bed, not eager to repeat the day yet another time. With the radio off, Phil does the deejays' morning routine himself, seemingly for the millionth time.

PHIL

(dully)

Okay, campers, rise and shine, and don't forget your booties because it's coooold out there today.

Phil continues the radio report at his own pace, obviously fatigued.

PHIL

It's cold out there everyday. What is this-- Miami Beach? Haw. Not hardly. And you can expect hazardous travel later today with that, you know, blizzard thing.

CUT TO:

102 EXT. GOBBLER'S KNOB - DAWN

102

Phil is walking through the crowd. He spots Nancy, walks up to her and greets her half-heartedly.

PHIL
Hi, Nancy.

NANCY
(pleasantly)
Hi. Do I know you?

Phil can't manage enough enthusiasm to pursue her yet again.

PHIL
No, I guess not. I thought you were
someone else.

Phil wanders over to where Rita and Larry are setting up the camera. Rita comes over to him.

RITA
Are you all right, Phil? You look
terrible.

Phil looks at her sadly, then turns away.

PHIL
(vacantly)
I'm fine.

CUT TO:

103 INT. POOL HALL - NIGHT

103

The balls CRACK as the cue ball breaks the rack.

Phil is walking around the table, cue in hand, sinking ball after ball, while several admiring HUSTLERS look on.

FIRST HUSTLER
Who is this guy?

SECOND HUSTLER
I don't know. Hey, mister--
(Phil doesn't stop
shooting)
Who are you, anyway?

Phil shoots, sinks a tough one.

PHIL
You don't know me? I've been
playing here every day for two
years.

(CONTINUED)

103 CONTINUED:

103

FIRST HUSTLER

Oh, yeah? So how come I ain't seen you?

PHIL

I don't know. I seen you.

SECOND HUSTLER

So what's your name?

PHIL

They call me-- Punxsutawney Phil.

SECOND HUSTLER

Punxsutawney Phil? Like the groundhog.

PHIL

Yeah, like the groundhog.

The hustler laughs derisively then stops when Phil makes a particularly difficult shot.

HUSTLER

Lucky.

PHIL

Oh, I'm real lucky. You looking for some action?

HUSTLER

I don't bet pool.

PHIL

So what do you bet, Gertrude?

On the TV set above the bar, a 76ers basketball game is in progress.

HUSTLER

Basketball.

Phil runs the rest of the table as he talks.

(CONTINUED)

103 CONTINUED:

103

PHIL
Okay, I'll take the Sixers over the
Celts by 7--
(sinks a ball)
Atlanta over Charlotte by 15--
(sinks another)
Knicks over Washington by 11--
(sinks another)
Bulls by 5 over the Pistons--
(sinks another)
and the Sonics over the Blazers by
8.

He finishes with a very hard two rail bank shot and turns to
face the hustlers.

PHIL
So, anybody interested?

CUT TO:

104 EXT. GOBBLER'S KNOB - DAWN

104

The crowd is waiting expectantly for the groundhog to appear.
Phil is a wreck, squatting unprofessionally in front of the
camera.

PHIL
(cynically)
This is one of the most pitiful
spectacles known to civilization.
With one nod from a filthy rodent
best known to pest control agencies,
a moribund old coal mining hamlet
turns magically into the Lourdes of
Pennsylvania, Mecca to thousands of
people who, if they hate the winter
so damned much, why don't they move
to Florida, anyway?

Larry and Rita look on, incredulous.

CUT TO:

105 INT. PARLOR

105

CLOSE UP - TV SET

The program JEOPARDY! is playing.

(CONTINUED)

ALEX TREBECK
(on TV)
Nobel prize-winning co-discoverers
of the DNA molecule.

PHIL (O.C.)
Who are Watson and Crick.

CONTESTANT
(on TV)
Who are Watson and Crick?

ALEX
(on TV)
Correct.

There is a cheering from a small group of people off-screen.

Phil is sitting in his bathrobe in a big lounge chair in the parlor of his hotel. Mrs. Lancaster, and other guests watch his performance, awed by his "intellect."

ALEX
(on TV)
Twin brother and sister Sebastian
and Olivia create confusion in this
Shakespearean comedy.

PHIL
What is "Twelfth Night."

CONTESTANT
(on TV)
What is "Twelfth Night?"

ALEX
(on TV)
Correct.

More cheering from the small group.

CONTESTANT
(on TV)
I'll take New Jersey for eight
hundred, Alex.

ALEX
(on TV)
And the answer is-- an audio daily
double.

(CONTINUED)

105 CONTINUED:

105

PHIL
Count Basie.

CUT TO:

106 EXT. STREET - DAY

106

Phil is walking through town, still dressed only in his pajamas and overcoat, counting the sidewalk cracks, taking giants steps from one to the next. He looks crazy.

PHIL
Two thousand six hundred and seventy-one--
(takes another step)
two thousand six hundred and seventy-two--
(another step)
two thousand six hundred and seventy-three--

A woman passes walking her dog.

PHIL
Hey, pick up after your dog!

DOG WALKER
He hasn't done anything.

PHIL
He's going to!
(pointing)
There and there. And there!

Phil continues walking, counting the sidewalk cracks. THREE NEIGHBORHOOD KIDS notice Phil and walk along, matching him step for step.

PHIL
Two thousand six hundred seventy-four, two thousand six hundred seventy-five, two thousand--

JOEY
Five million eight hundred--

PHIL
Six hundred--

MIKE AND SUE
Ninety, twenty, four, six, fifty-seven--

(CONTINUED)

106 CONTINUED:

106

PHIL
Two thousand, four hundred--

JOEY, MIKE AND SUE
Two, eight, nine, forty-six--

Phil stops. He has lost count. His lip curls up like an animal as he turns slowly, growling at the kids. They run away screaming with glee. Phil starts after them but a COP pulls up in a cruiser and gets out.

COP
You got a problem, buddy?

PHIL
(out of control)
Yeah, I got a problem, buddy! I can't stand this place anymore! I can't stand this street and I can't stand the fourteen bars and the five banks and the one star food and the bad weather and the "quaint" little shops and most of all, I can't stand anything-- ANYTHING-- with a groundhog on it.

He rips a groundhog patch off the cop's jacket sleeve.

COP
(calmly)
Okay. Then let's see what we can do about getting you out of here. You got a name?

PHIL
(eyes downcast)
Phil.

COP
Phil. Like the groundhog!

Phil turns to the cop like a rabid dog, ready to strike.

PHIL
Yeah, like the--
(he stops as if struck)
--groundhog.

Some big new idea has formed in his mind.

CUT TO:

107 EXT. GOBBLER'S KNOB - EARLY MORNING

107

Rita is looking at Phil as Larry videotapes his report.

LARRY
(turning to Rita)
The guy's nuts. He's out of his
gourd.

RITA
Let him finish, then I'll call the
station.

They turn back to watch Phil's wrap-up.

Phil is completely unkempt, still wearing only pajama bottoms
and his overcoat, looking even more demented.

PHIL
(to camera)
There is no way this winter is ever
going to end as long as that
groundhog keeps seeing his shadow
every day. I don't see any other
way out. He's got to be stopped and
I've got to stop him. For Channel
9 news, this is Phil Connors.

Suddenly, Phil whips out a big kitchen knife from under his coat
and dives at the groundhog. Town officials and police throw
themselves on Phil as the groundhog scampers safely back into
his hole.

Rita and Larry videotape the incident, aghast at Phil's insane
attack.

CUT TO:

108 EXT. CIVIC CENTER - DAY

108

Phil passes a pedestal bearing a life-size bronze statue of the
groundhog and enters the public library.

109 INT. LIBRARY - CONTINUOUS

109

Phil walks past the front desk looking very haggard and
dangerous. No one is present except the LIBRARIAN, a young
woman, reshelving books in the stacks. He looks around quickly
and sees a window in the wall and over it a large sign which
reads: "Punxsutawney Phil - The Great Prognosticator."

Phil heads right for it.

(CONTINUED)

109 CONTINUED:

109

The groundhog scurries around his little temperature-controlled habitat, oblivious to the approaching danger.

As Phil approaches the groundhog display, he reaches into his overcoat and pulls out a pump shotgun with a short pistol grip.

The librarian sees the gun and freezes.

Phil pumps a shell into the chamber as he walks right up to the case.

PHIL'S POV

The groundhog looks right into his sights.

Phil squeezes the trigger. LOUD GUNSHOT.

The glass window is still intact, not a scratch on it. The groundhog looks up playfully.

Phil fires off four more rounds but, again, no results. Phil can't believe it. He charges the glass and pounds it with the rifle butt. He can't even chip it. Suddenly he is seized from behind by TWO STRONG MEN who take the rifle from him and wrestle him to floor.

The librarian comes running up and looks at the groundhog.

BYSTANDER

Is he all right?

LIBRARIAN

He's just fine. That's two inches of bullet-proof glass there. You can't be too careful in this day and age. We're only 85 miles from Pittsburgh, you know.

CUT TO:

110 EXT. GOBBLER'S KNOB - ANOTHER DAY

110

Larry and Rita are loading their equipment back into the van. Rita spots Phil standing on the other side of the crowd, staring at her. She marches straight over to him, furious.

RITA

Where were you this morning? How could you possibly miss the shoot?

(CONTINUED)

110 CONTINUED:

110

PHIL
(at the end of his rope)
I've come to the end of me, Rita.
There's only one way out now. Just
remember, we had a wonderful day
together once.

Phil kisses her gently on the cheek and walks off toward the back of the knob. Rita watches him, then follows at a discreet distance, very worried.

In a small clearing behind the man-made groundhog burrow, Buster Greene and TWO other GROUNDHOG CLUB OFFICIALS are lifting a cage into the front seat of Buster's pickup.

BUSTER
(to the groundhog)
There you go, ol' buddy. Good job.
Hey! He smiled at me. See that?

FIRST OFFICIAL
Right.

BUSTER
(securing the cage)
There, little fella.

The other official looks up and sees Phil walking toward them like a zombie.

OTHER OFFICIAL
Hi, there, mister. Something I can
do you for?

Without a word, Phil jumps quickly into the cab of the pickup and starts it up.

FIRST OFFICIAL
Hey! What're you--!

Phil drives off in Buster's truck.

Rita witnesses the groundhog-napping and runs back toward the knob.

RITA
(shouts)
Larry!

Buster and his aides race for another car parked nearby.

(CONTINUED)

110 CONTINUED:

110

BUSTER

Jake! Call the police, and get the word out. Somebody kidnapped Phil. We're going after him. Come on, Tommy!

They jump into a car, Buster guns the engine and takes off after the pickup.

Rita runs up to Larry and grabs the camera on the fly.

RITA

Let's go! Phil just snatched the groundhog!

Larry does a slow take and starts gathering up the rest of the gear.

RITA

Why would a grown man steal a groundhog?

LARRY

(mutters)
Pervert.

CUT TO:

111 EXT. LOCAL ROAD - MINUTES LATER

111

Phil comes tearing around a slippery curve, followed by Buster in his car, and close behind him, a contingent of police cars and the Channel 9 news van.

112 INT. PICKUP - CONTINUOUS

112

Phil looks at the groundhog on the seat next to him, then punches the gas as he turns up a mountain drive.

PHIL

Coming to the end of the trail,
Phil. Then we're going out in a
blaze of glory.

113 INT. BUSTER'S CAR - SAME TIME

113

Buster pursues Phil with relentless determination.

BUSTER

Nobody takes my groundhog and gets away with it.

114 INT. THE NEWS VAN - SAME TIME 114

Rita is driving. Larry is hooking up the camera.

RITA
(very upset)
What is he doing? What can he be
thinking? He must've just--
snapped.

Larry squeezes into the passenger seat with the camera mounted
on his shoulder.

LARRY
This oughta be good.

115 EXT. MOUNTAIN ROAD - CONTINUOUS 115

The cars chase the pickup to the top of the mountain.

116 INT. BUSTER'S CAR - CONTINUOUS 116

BUSTER
Okay! I know this road. There's no
way off 'cept the way we come up.

FIRST OFFICIAL
All right! We got him now.

117 EXT. OLD QUARRY ROAD - CONTINUOUS 117

The pickup is losing its lead over the pursuers as it nears the
sharp mountain cliff.

118 INT. THE PICKUP - SAME TIME 118

Phil looks in his rearview mirror at the cars chasing him. He
glances down at the groundhog. He takes a breath.

PHIL
Okay, pal. It's showtime.
Phil hits the gas.

119 INT. THE NEWS VAN - SAME TIME 119

Larry is taping as Rita comes around the curve just in time to
see the pickup truck speeding toward the cliff. Rita hits the
brakes and watches in horror.

(CONTINUED)

119 CONTINUED:

119

 RITA
PHIL! NO!

120 EXT. OLD QUARRY ROAD - CONTINUOUS

120

The pickup bursts through a retaining fence and rockets over the edge of the cliff.

The pickup seems to hang in the air for a long time, then it begins its SLOW MOTION descent, falling ever so gracefully until it impacts on the granite rock face far below.

BIG EXPLOSION. BIG FIREBALL. FLAMING WRECKAGE. Then a small click, followed by "I Got You, Babe."

DISSOLVE TO:

121 PHIL

121

He slowly opens his eyes and blinks. He looks around and realizes he's back in his room at the bed and breakfast.

 PHIL
Ah, nuts!

Phil throws off the covers and hurls himself out of bed.

CUT TO:

122 INT. BREAKFAST ROOM - A LITTLE LATER

122

Phil enters in his pajamas, nods to Mrs. Lancaster and grabs a toaster off the buffet table.

123 INT. BATHROOM - MOMENTS LATER

123

Phil enters, plugs in the toaster and steps into the tub.

124 INT. BREAKFAST ROOM - SAME TIME

124

Mrs. Lancaster and the other guests hear the zap of an electrocution, the lights and TV flicker and dim for a moment, then come back on again.

CUT TO:

125 EXT. A ROOFTOP - ANOTHER DAY

125

CLOSE UP - PHIL

He's standing outside somewhere with the wind blowing through his hair.

PULL BACK TO REVEAL:

Phil stands on the edge, looking off into the distance. Then he jumps off in a pretty well-executed swan dive.

126 INT. NED RYERSON'S OFFICE - DAY

126

Ned and a client are huddled over his desk looking at some papers when they see Phil come flying past the window. They rush to the window and look down at the sidewalk three stories below.

127 THEIR POV

127

Phil is sprawled there like a broken puppet, lifeless.

128 INT. PHIL'S ROOM - DAWN

128

"I Got You, Babe" is playing. Phil wakes up and smashes the radio.

CUT TO:

129 EXT. STREET- DAY

129

A BUS accelerates down Main Street. Suddenly, Phil, dressed in pajamas and overcoat, leaps out in front of the speeding bus.

DRIVERS' POV

He sees Phil through the windshield but doesn't even have time to hit the brakes before he runs right over Phil.

CUT TO:

130 EXT. THE BANK - DAY

130

The building is surrounded by police, all crouched behind their cars with guns and rifles trained on the doors.

Suddenly, the doors burst open and Phil comes running out of the bank screaming, dressed in camouflage fatigues and armed to the teeth with an assault rifle in one hand, an Uzi in the other and a couple of handguns stuck in his belt.

(CONTINUED)

130 CONTINUED: 130

He doesn't get three feet before he is shot down in an incredible hail of gunfire.

Rita stands beside the camera gaping in horror while Larry records the grisly massacre.

131 INT. CORONER'S - DAY 131

Rita weeps while Phil's body is covered with a sheet. Larry stands by comforting her.

In the shadowy darkness under the sheet, a CLICK is heard.

132 INT. PHIL'S ROOM - CONTINUOUS 132

Phil's eyes pop open. "I Got You, Babe" plays.

Phil pulls the sheet off his face and finds himself back in his bed in his room. A tear falls from his eye.

CUT TO:

133 INT. CHURCH - DAY 133

Phil enters, sits wearily in one of the pews and bows his head to pray. Behind him, light is pouring through a beautiful stained glass window. Desperate and with no place left to turn, Phil prays for help. Suddenly he hears celestial music. It builds and swells, filling him with hope, inspiring him with faith. Then just as he's about to reach some kind of true epiphany, the music seems to stick on one off-key note, which just keeps sounding over and over.

Phil looks around and sees an organ tuner up in the loft working on the church's old pipe organ.

PHIL

(shouts)

Hey! Do you mind? I'm praying here!

The organ tuner starts to apologize, but Phil just shakes his head and exits.

CUT TO:

134 INT. DINER - DAY 134

Phil and Rita are sitting in the diner at their regular table.

(CONTINUED)

134 CONTINUED:

134

RITA
I'm sorry. What was that again?

PHIL
I'm a god.

RITA
You're God?

PHIL
No, I'm A god. Not THE God-- at least I don't think I am.

RITA
That's reassuring. For a minute there I thought you might be crazy.

PHIL
No, it's true. It's the only possible explanation. I'm a supernatural being.

RITA
Because you survived a car wreck?

The waiter comes to the table.

WAITER
Are you ready to order?

PHIL
(to Rita, ignoring the waiter)
Not just the car wreck! I didn't just blow up yesterday, you know. I've been run over, drowned, crushed, stabbed, shot, electrocuted, poisoned, frozen, burned, and asphyxiated--

RITA
Really?

The waiter looks at him like he's nuts.

PHIL
--but I always wake up the next day without a scratch, without even a headache. I'm telling you, I'm immortal.

WAITER
The special today is blueberry waffles.

(CONTINUED)

134 CONTINUED:

134

RITA
Why are you telling me this?

WAITER
(shrugs)
Because some people like blueberry
waffles.

RITA
(to the waiter)
Not you-- him.

PHIL
Because I want you to believe in me.

RITA
You're not a god, Phil. Take my
word for it. This is twelve years
of Catholic school talking.

WAITER
I could come back if you're not
ready.

PHIL
How do you know I'm not a god?

RITA
Please.

PHIL
How do you know?

RITA
Because it's not possible.

WAITER
I'll come back.

The waiter turns to leave.

PHIL
Hey, Billy!

The waiter turns back.

PHIL
This is Bill. He's been a waiter
for three years because he left Penn
State and had to find work. He
likes the town, he paints toy
soldiers, and he's gay.

(CONTINUED)

134 CONTINUED:

134

WAITER

I am not!

Phil grabs an astonished Rita and pulls her over to the next table.

RITA

What are you doing?

PHIL

This is Doris Kleiser and her fiance Fred.

DORIS

Do I know you?

PHIL

They're supposed to get married tonight but Doris is having second thoughts.

FRED

What!

Doris touches her engagement ring, dumbfounded. Rita is a little embarrassed.

RITA

Lovely ring.

DORIS

Thanks.

Phil drags Rita to the counter.

PHIL

This is Ralph. Say "Hi," Rita.

Rita flashes a quick smile.

RALPH

Don't believe I've had the--

PHIL

Ralph hates his life here and wants to drive around town smashing into policemen.

RALPH

Well, who don't?

RITA

This is some kind of trick.

(CONTINUED)

134 CONTINUED:

134

PHIL

Yes, it's a trick. But maybe the real God cheats, too. Maybe God isn't omnipotent-- he's just had a lot of practice.

RITA

How about that guy?

PHIL

Tom. Worked in the coal mine 'til they shut it down.

RITA

Her?

PHIL

Nancy. Went to Lincoln High School in Pittsburgh. Takes herself out to lunch once a week.

Rita is getting very bewildered. From their reactions she can see that Phil is right about each and every one of them.

RITA

How do you know these people!

PHIL

I told you the truth. In five seconds there's going to be a grease fire in the kitchen. Five, four--

RITA

This is nuts.

PHIL

--three, two, one.

Phil points to the kitchen as smoke starts pouring from the service window. Everyone in the diner is now staring at them.

RITA

(trying to puzzle it out)

Okay, enough. Let's just sit down and think for a second.

(they sit)

What do you know about me, Phil? Do you know me, too?

Phil takes a long pause.

(CONTINUED)

134 CONTINUED:

134

PHIL

I know all about you, Rita. I know you like producing, but hope for better than Channel 9, Pittsburgh.

RITA

Everyone knows that.

PHIL

You like boats but not the ocean. There's a lake you go to in the summer with your family, up in the mountains, with an old wooden dock and a boathouse with boards missing in the roof, and a place you used to crawl underneath to be alone, and at night you'd look up and see the stars. You're a sucker for Rocky Road, Marlon Brando, and French poetry. You're wonderfully generous; you're kind to strangers, and children; and when you stand in the snow, you look like an angel.

RITA

How are you doing this?

PHIL

I told you! I wake up every day right here, right in Punxsutawney, and it's always February second and I can't turn it off. If you still don't believe me, listen--

RITA

But, Phil--

PHIL

Listen! In ten seconds Larry is going to walk through that door and take you away from me.

RITA

Larry?

PHIL

But you can't let him. Please believe me. You've got to believe me.

RITA

I don't--

(CONTINUED)

134 CONTINUED:

134

Larry pokes his head in the doorway, looks around and spots Rita.

PHIL

Look.

As Rita turns around to see Larry, Phil grabs a pen and pad from a passing waitress and quickly writes something down as Larry makes his way to their table. Phil finishes writing.

LARRY

(to Rita)

You ready? We better get going if we're going to stay ahead of the weather.

Phil hands the paper to Rita. She reads it.

RITA

(reading)

"... stay ahead of the weather."

Larry looks at the paper.

LARRY

What's that?

Rita looks at Phil with new understanding and empathy.

CUT TO:

135 EXT. PUNXSUTAWNEY - DAY

135

Phil and Rita are walking down the sidewalk.

PHIL

It's not bad enough I have to live the same day over and over; I got Groundhog Day in Punxsutawney, Pennsylvania. I was in St. Thomas once, in the Virgin Islands. I met a girl down there. She was outstanding. We ate lobster, we drank pina coladas, we made love on the beach. Why couldn't I get that day?

Phil abruptly pulls Rita aside. A big pile of snow slides off a roof and onto the sidewalk where they would have walked. Phil doesn't even look up. Rita looks, as if she's seeing a miracle.

RITA

How did this start?

(CONTINUED)

135 CONTINUED:

135

PHIL
I don't know. I just woke up. Just
like always.

NED RYERSON approaches.

NED
Hey, Phil! Phil Connors!

PHIL
Rita, this is Ned Ryerson. He's an
asshole.

NED
He remembers me!

Phil and Rita keep walking. Rita looks back at Ned, perplexed.

PHIL
Trust me on that one.

CUT TO:

136 EXT. FUDGE SHOP - DAY

136

Phil and Rita come out of the shop, sharing pieces of fudge.

RITA
This is great.

PHIL
No, it isn't. You hate fudge.

RITA
Just how well do we know each other?

PHIL
I told you. I know everybody.

Rita stops walking.

RITA
Did we ever...you know?

PHIL
(teasing)
Did we ever! You were an animal.

RITA
Come on.

PHIL
You're European trained, aren't you.

(CONTINUED)

136 CONTINUED:

136

Phil continues walking.

RITA
(blushing)
Phil! It's not funny.

She catches up to him. Phil turns to her.

PHIL
You weren't interested.

RITA
(relieved)
Okay.

She begins walking again.

RITA
Not that it would've been so awful.

PHIL
I understand.

RITA
I just had to know whether to smack
you or not.

PHIL
You did.

RITA
Good.

CUT TO:

137 EXT. PARK - DAY

137

Phil and Rita are sitting on a park bench.

PHIL
So do you believe any of this?

RITA
I don't know. I don't know how else
you could know so much. Maybe it is
really happening.

(CONTINUED)

137 CONTINUED:

137

PHIL

I used to try to stay up all night sometimes. I thought if I could stay conscious I could figure out what was going on, or at least hang onto something from the day before. But I gave up on that a long time ago.

Rita looks at him with compassion.

RITA

It sounds so-- lonely.

PHIL

(trying to shrug it off)
It's not that bad. You get used to it.

Rita comes to a decision.

RITA

Maybe I should spend the rest of the day with you-- as an objective witness. Just to see what happens. Okay?

PHIL

Yeah, sure. That'd be okay.

CUT TO:

138 INT. PHIL'S ROOM - NIGHT

138

A hat is lying on Phil's bed. A playing card flies past. A second playing card sails right into the hat. Another playing card sails past, missing. Another playing card sails right in. Phil and Rita are tossing cards. Rita is missing. Phil is hitting.

PHIL

It's not in the wrist so much as the fingers. Be the hat.

RITA

It would take me a year to get good at this.

PHIL

Uh-uh. Six months. Four, five hours a day.

(CONTINUED)

RITA
Is this what you do with eternity?

PHIL
Now you know. It's like waiting for
a bus that never comes. You should
see me play pool-- and bowling,
juggling, hacky sack. I can ride a
unicycle.

There's a knock on the door.

PHIL
I'll get it!

Phil jumps for the door and opens it. The PIZZA GUY is there.

PHIL
Hi, Marty. \$11.75 including the
delivery charge, right?

PIZZA GUY
Uhhhh--

Phil pays him, takes the pizza and closes the door.

RITA
(opening the pizza box)
MMM. Pepperoni and olives. My
favorite.

PHIL
Of course. I told you; I know
everything.

RITA
(taking a bite of pizza)
I don't think I'd want to know
everything that's going to happen.
I like to be surprised.

PHIL
That's not the worst part.

RITA
What's the worst part?

PHIL
The worst part is starting over
every day. Tomorrow you won't
remember any of this. You'll go
back to treating me like a complete
jerk--

(CONTINUED)

RITA

No--

PHIL

It's not your fault. I am a jerk.

RITA

No, you're not.

PHIL

Okay, I'm not. It really doesn't make a lot of difference. I've killed myself so many times, I don't even exist anymore. I'm just completely empty.

RITA

Or completely clean.

PHIL

If you're going to be this positive all the time I may have to rough you up a little.

RITA

Wait! Have we done this before?

PHIL

Which part?

RITA

You getting me up here, the card game, the pizza--

PHIL

No, this is the first time.

RITA

(excited)

Well?

PHIL

Well, what?

RITA

Well how does it feel to be doing something completely new?

Phil looks at her with tremendous affection and gratitude.

PHIL

Good. Really good.

(CONTINUED)

138 CONTINUED:

138

He takes a slice of pizza and starts eating with gusto.

DISSOLVE TO:

139 THE PIZZA BOX - LATER

139

There's only one slice left.

Phil and Rita are sitting together on the bed, close but not touching. Soft music is playing on the radio.

RITA

Sometimes I wish I had a thousand lifetimes. One to be a great journalist. One to, I don't know, go back to school, study art, or auto mechanics. One just to take care of all the busywork, you know, pay the bills, get my car tuned up. One to be the wild woman of Borneo. One to be Mother Theresa. Maybe it's not a curse, Phil. It all just depends on how you look at it.

Phil stares at her for a long time letting this sink in. Then he belches really loud. Rita stares at him, then burps surprisingly loud herself.

RITA

I want you to know, it's been a really nice day for me.

PHIL

Me, too.

RITA

Maybe, if it's not too boring for you, we could do it again.

PHIL

I hope so.

The clock reads 11:59. Rita grabs Phil's hand. He puts his arm around her.

They look into each others' eyes. Rita gives Phil a reassuring smile. She squeezes his hand. Their eyes turn to the clock.

11:59 turns to 12:00.

Rita looks up at Phil as if expecting some magical event.

(CONTINUED)

139 CONTINUED:

139

RITA
You're still here!

PHIL
I know.

RITA
I thought you were supposed to
disappear-- or I was or something.

PHIL
Not 'til six.

RITA
You rat!

She is mad in a playful way.

PHIL
I never said midnight--

RITA
You knew I was waiting for midnight!

PHIL
But I never said it.

RITA
Oh, I can't believe you!
(she slugs him with a
pillow)
I didn't know this was going to take
all night!

PHIL
Does that mean you're going?

RITA
No.

Phil takes Rita's hand. She doesn't resist.

DISSOLVE TO:

140 LATER

140

Rita is now sitting right next to Phil on the bed, her head
resting on his shoulder. She nods off then catches herself.

RITA
I'm sorry.

(CONTINUED)

140 CONTINUED:

140

PHIL

It's okay to go to sleep you know.
I promise I won't touch you-- much.

RITA

No, it's all right. I'm not tired.
What were you saying?

Her eyes start to close again.

PHIL

I was saying that the cow was
eventually returned to its rightful
owner.

RITA

(drifting off)
Really?

PHIL

That's right.

He looks at her, sees she's truly asleep, and gently maneuvers her into a comfortable reclining position on the bed. Then he carefully puts a pillow under her head and settles down next to her.

PHIL

What I was going to say was, I think
you're the kindest, sweetest,
prettiest, most wonderful girl I
ever met in my life.

She starts to stir but he gently kisses her back to sleep.

PHIL

Shhhh. That's good.
(satisfied she's still
asleep)

I could never tell you this, but
from the first minute I looked at
you I wanted to just hold you close
and be with you forever. Everytime
I saw you around the station, I
thought my heart was going to
explode. I used to dream about us
being together. In my dream you
loved me as much as I loved you and
we didn't have to say anything
because I knew you understood
everything.

She stirs again but he kisses her until she returns to deep sleep.

(CONTINUED)

140 CONTINUED:

140

PHIL
I know a guy like me could never
deserve to have someone like you,
but if I did, I swear I would love
you for the rest of my life.

Rita opens her eyes.

RITA
(half-asleep)
Did you say something?

PHIL
Good-night, Rita.

He kisses her gently on the forehead.

RITA
Good-night, Phil.

141 CLOSE UP - THE CLOCK

141

The time changes from 5:59 to 6:00. The radio starts playing.

Phil wakes up alone in bed. He lies there for a moment then
leaps out of bed like a man reborn and heads straight for the
shower.

CUT TO:

142 EXT. GOBBLER'S KNOB - DAWN

142

Rita and Larry are in the packed press area, beginning to set up
the equipment.

Phil arrives, carrying two cups of coffee.

PHIL
Rita?

She looks at him without a trace of the rapport they shared the
night before.

RITA
Oh, hi, Phil.

PHIL
Thought you might like some--

He hands her the coffee.

(CONTINUED)

142 CONTINUED:

142

RITA
Thanks!

PHIL
Careful, it's hot. Larry?

He hands Larry a cup.

LARRY
(surprised, mutters)
Yeah, great.

RITA
We're just setting up.

PHIL
You know, I bumped into Buster
Greene, he kind of runs this thing,
and he tipped me off that we might
get a better shot over there.

RITA
Really?

PHIL
I mean, maybe we should go for it.
What do you think?

RITA
Sounds good to me. Larry?

LARRY
Sure, why not?

RITA
All right. Thanks, Phil. Good
work.

She reaches for an equipment case.

PHIL
I'll get that.

Phil helps Larry carry the camera gear.

PHIL
(to Larry)
You and I never talk, Larry. You
got kids?

Larry looks suspicious. Rita looks on, re-evaluating Phil.

CUT TO:

143 INT. LIBRARY - DAY

143

Phil enters the library, approaches the Librarian.

PHIL
Where would I find the Philosophy
section?

LIBRARIAN
Down and to the left, 600's.

Phil walks through the stacks, past the groundhog window.

CUT TO:

144 EXT. A HOUSE - DAY

144

Phil rings the doorbell. A kindly young woman, MARY, answers.

MARY
Yes?

PHIL
I'd like a piano lesson, please.

MARY
Oh. Okay, I'm with a student now,
but--

PHIL
I'll give you a thousand dollars.

Mary hesitates only a moment, then ushers Phil into the house and closes the door.

A moment later the door opens and a LITTLE GIRL with an armload of music books exits as if pushed. The door closes behind her.

CUT TO:

145 INT. HALLWAY - DAWN

145

Phil walks happily down the hallway. He passes the chubby man.

CHUBBY MAN
Morning.

PHIL
Buon Giorno, signore.

CHUBBY MAN
Think it'll be an early Spring?

(CONTINUED)

145 CONTINUED:

145

PHIL
"Winter slumbering in the open air
wears on his smiling face a dream of
Spring."

CHUBBY MAN
Oh.

CUT TO:

146 INT. MARY'S HOUSE - DAY

146

Phil and Mary are sitting together at the piano. Phil is playing, poorly.

MARY
Not bad, Mr. Connors. You say this
is your first lesson?

PHIL
Technically, yes.

Phil plays on, definitely improving.

CUT TO:

147 INT. LIBRARY - DAY

147

We see several cuts of Phil studying at the library.

SUPERED over these cuts is a calendar with the pages flipping by. They all read "February 2."

CUT TO:

148 EXT. GOBBLER'S KNOB - DAWN

148

Phil stands in front of the camera, giving his report.

PHIL
In fact, the groundhog's legendary
ability to predict the weather may
be more than just the German
folklore of the region. Higher
temperatures trigger hormonal
changes in the testosterone levels
of male groundhogs, which may in
fact wake them from hibernation and
send them out to battle with other
males for mating rights.
(more)

(CONTINUED)

148 CONTINUED:

148

PHIL (Cont'd)
So, the truth is they're not looking
for their shadows, they're looking
for groundhog chicks.

Rita looks on, clearly delighted with the report.

CUT TO:

149 INT. MARY'S HOUSE - DAY

149

Phil is playing the piano with ever increasing skill as more
February 2nd calendar pages flip by.

CUT TO:

150 EXT. GOBBLER'S KNOB - DAWN

150

Phil is delivering another report.

PHIL
Groundhog Day, February second, also
known as Candlemas Day or the Feast
of the Purification of the Virgin
Mary, the day Mary first came to the
temple for ritual blessings
following the birth of the infant
Jesus, and celebrated since the
Middle Ages by the sacramental
lighting of candles. Hence the old
Scottish couplet which long predates
the American groundhog tradition:
"If Candlemas dawns bright and
clear, there'll be two winters in
the year."

Larry whispers an aside to Rita.

LARRY
Is he making this stuff up?

RITA
(riveted)
Shhhhh.

CUT TO:

151 EXT. CEMETERY - DAY

151

Phil and Rita wander among the old gravestones.

152 INT. WORK SHED - LATER

152

Beyond the graveyard is a work shed with various tombstones scattered about. Old TUCKER, the town stonecarver, is at work chiseling a name into a gravemarker.

Behind him, Phil is chipping away at a small hunk of marble, sculpting a very lovely cherub.

Rita sits on a stool eating an apple and sipping hot tea watching him with amazed interest.

PHIL

But what if the rules changed? What if none of your actions had consequences?

RITA

There would still be an absolute morality. There has to be an absolute good, regardless of the circumstances.

PHIL

Oh, is that so, Miss Plato? Then let me ask you this. Where does this "absolute good" come from? From the sky?

Rita shrugs.

RITA

I don't know. From my freshman Philosophy course, I guess.

They both laugh. Then she looks at him for a long moment and grins.

PHIL

What?

RITA

Nothing. I just can't believe you're such a fine sculptor.

Phil takes a bite of her apple and gets up.

PHIL

I gotta go.

RITA

Where do you have to go in Punxsutawney?

PHIL

I got piano and then drums.

(CONTINUED)

152 CONTINUED:

152

RITA
Here?

PHIL
Come on, I'll drop you off.

They exit.

CUT TO:

153 EXT. MAIN STREET - LATER

153

Phil drops Rita off and watches as she crosses the street to Larry who is waiting on the other side.

Across the street, Rita takes a wistful glance toward Phil, then gets in the news van and drives off.

Phil gets out of the car and starts walking, but finds himself face to face with Ned Ryerson.

NED
Phil! Phil Connors! I thought that was you!

PHIL
Ned? Ned Ryerson! I don't believe it. I've missed you so much.

Phil gives Ned a big hug and keeps holding on for an uncomfortably long time, actually giving Ned a hickey on the neck. Ned goes into homophobic shock.

NED
Uh, I gotta get going. Nice to see you, Phil.

He hurries off.

CUT TO:

154 INT. MARY'S HOUSE - DAY

154

Phil is sitting on the piano bench with Mary, playing pretty well. Mary is astonished.

MARY
How long have you been studying, Mr. Connors?

(CONTINUED)

154 CONTINUED:

154

PHIL
One day. I'm gifted.

CUT TO:

155 EXT. STREET - DAY

155

Phil is walking down the street. He glances down the alley as he passes, stops, walks back and enters the alley. The OLD BUM that Phil never noticed before is lying there, huddled against a wall. Phil goes to help him.

PHIL
Hey, mister. Hey. Come on, let's
get you somewhere warm.

The old bum turns to look at Phil, then closes his eyes.

PHIL
(helps the old man to
his feet)
There you go.

Phil practically carries him out of the alley.

CUT TO:

156 INT. HOSPITAL EMERGENCY ROOM - NIGHT

156

A nurse approaches Phil.

NURSE
You the one brought in the old man?

PHIL
How is he?

NURSE
He passed away just now.

Phil pauses for a long moment.

PHIL
What'd he die of?

NURSE
(shrugs)
He was just old. It was his time.

PHIL
I want to see his chart. Excuse me.

(CONTINUED)

156 CONTINUED:

156

Phil brushes past her and makes for the big double doors leading to triage.

NURSE
Sir, you can't--
(hurrying after him)
Look! Some people just die!

PHIL
Not on my watch.

CUT TO:

157 INT. DINER - MORNING

157

Phil is propping up the old man at a table, trying to feed him hot soup.

CUT TO:

158 INT. HOSPITAL - DAY

158

Phil is furiously looking over X-rays, flipping through medical journals and making notes.

CUT TO:

159 EXT. ALLEY - NIGHT

159

Phil is in the alley, shaking the old man, trying to rouse him.

PHIL
Come on. Hang on. Hang on, there.
Breathe.

Phil stops. The body lies, unmoving. Phil sits back, breathing heavily.

CUT TO:

160 EXT. GOBBLER'S KNOB - DAWN

160

Phil is delivering his report. Everyone there is silent and listening to Phil. Even the other reporters have turned their cameras on him.

(CONTINUED)

160 CONTINUED:

160

PHIL

...When Chekhov saw the long winter,
it was a winter bleak and dark and
bereft of hope; and yet, we know
winter's only one more step in the
cycle. And standing among the
people of Punxsutawney--

(Phil looks directly at
Rita)

--basking in the warmth of their
hearths and hearts, I couldn't
imagine a better fate than a long
and lustrous winter.

Phil smiles. Rita smiles, too.

PHIL

For Channel 9 news, I'm Phil
Connors.

There is much applause. Even Larry brushes away a tear.

Phil hands the microphone to Rita.

RITA

Phil--

PHIL

Sorry. I'm gonna be late.

Phil rushes off.

RITA

Late for what? Phil?

(To Larry)

Could you break it down and wrap out
of here by yourself, Larry?

LARRY

Sure.

RITA

Thanks.

Rita rushes off after Phil.

CUT TO:

161 EXT. STREET CORNER - DAY

161

Phil walks briskly toward an intersection, glancing nervously at
his watch. Rita follows him at a distance, hurrying to keep up.

(CONTINUED)

161 CONTINUED:

161

MARIE, a little nine-year-old girl, approaches the intersection shielding her brand new puppy under her winter coat. She isn't paying attention to traffic and fails to notice a big truck bearing down on her.

As she steps off the curb, Phil arrives and, with split-second timing, nonchalantly but firmly grabs her coat to hold her back, just as the big truck rushes past in the street, narrowly missing her.

PHIL

Hey! Did you forget to look both ways? You didn't even look one way.

MARIE

My doggie was cold.

PHIL

Yeah, well, my doggies are freezing, but I'm still gonna watch out for cars. See you around, kid.

Phil looks at his watch and rushes off.

Rita looks on amazed and follows him at a distance.

CUT TO:

162 INT. BERGHOF RESTAURANT - DAY

162

Phil enters the crowded restaurant and pushes past all the people waiting to be seated. He walks casually, but quickly and purposefully around the tables, squeezing past busy waitresses and seated patrons toward a commotion in the back of the restaurant.

A WOMAN and her two grown children, a SON and a DAUGHTER, are leaning over her husband who is prostrate on the floor. It's Buster Green, the groundhog official, still wearing his tailcoat.

WOMAN

Oh, my God! He's having a heart attack!

DAUGHTER

Somebody please help us!

SON

What do I do? He's not breathing!

WOMAN

He's turning blue! Help!

(CONTINUED)

162 CONTINUED:

162

Phil walks straight up to the scene, pulls Buster up to a sitting position, grabs him from behind in the Heimlich grip and squeezes sharply.

A bolus of food flies across the room. Buster coughs and sputters, then starts breathing again.

DAUGHTER
You okay, Daddy?

SON
I think that did it.

Phil lets go of the grateful victim.

PHIL
If you're going to eat steak, get better teeth, will you? Enjoy the rest of your lunch, folks.

He exits.

SON
Wow. Who was that guy?

Phil gets to the door and finds Rita standing there, looking at him in awe.

PHIL
Rita!

RITA
(confronting)
Okay, hold it right there. I want to know what's going on and I want to know right now.

PHIL
I'm sorry, I'm really pressed right now. Meet me outside the hospital about 4:00 and we'll talk about it.

RITA
The hospital?

Phil looks at his watch and rushes away.

PHIL
Try the curlycue fries. Killer.

CUT TO:

163 INT. HOSPITAL CORRIDOR - LATER

163

A gurney bursts through the double doors, paramedics and nurses in attendance. The patient is a teenage girl, JANEY, totally unconscious.

164 INT. EMERGENCY ROOM - CONTINUOUS

164

The gurney is wheeled into the surgery.

NURSE

Looks like insulin shock. She's probably diabetic.

Phil enters wearing a doctor's scrub suit and begins barking orders.

PHIL

She's not diabetic. It's an overdose. Let's get her up here and pump her stomach, then I want a complete blood work-up, STAT.

NURSE

Right, Doctor-- uh--

She realizes she's never seen him before.

PHIL

Call me Phil.

NURSE

Phil. Like the groundhog?

PHIL

Exactly.

CUT TO:

165 INT. CHILDREN'S WARD - LATE AFTERNOON

165

Sick CHILDREN in hospital gowns are gathered around Phil, laughing and squealing. Phil is making balloon animals.

KID

Make a giraffe!

PHIL

A giraffe? Let's see. It's just like a dog with a biiiiiig-- what was it?

ALL THE KIDS

Neck!

(CONTINUED)

165 CONTINUED:

165

PHIL
A big tail? Okay, a big tail.

KIDS
Neck! A big neck!

Phil makes an animal really quickly.

Rita watches from the doorway, unseen by Phil.

PHIL
There. A dog with long legs.

KIDS
Nooo! Long neck!

PHIL
Oh! Right! A dog with a big head.

KIDS
Nooooo!

The kids attack Phil. Lots of rolling around on the bed. Rita watches, completely enthralled.

Finally, Phil extricates himself and exits to find Rita waiting.

RITA
All right, now what's going on?

PHIL
(taking her arm)
Come on. We have to hurry.

CUT TO:

166 EXT. RESIDENTIAL STREET - A LITTLE LATER

166

Phil rushes down the sidewalk with Rita close behind him. He runs up to an old house and puts his arms out just as a YOUNG BOY falls off the garage roof and right into Phil's arms, knocking him to the ground. The kid runs off unhurt as Phil gets back to his feet and brushes himself off.

PHIL
(to Rita)
That little bastard has never thanked me once. I ought to just let him fall. Teach him a lesson.

RITA
Phil, this is too-- I must be dreaming.

(CONTINUED)

166 CONTINUED:

166

PHIL
Yeah, you and me both. Come on.
We're almost done.

CUT TO:

167 EXT. ALLEY - NIGHT

167

Phil kneels on the cold ground beside the old bum who lies huddled against the wall, immobile.

Rita is standing by at the end of the alley, watching as Phil examines him.

Phil writes something down on a small pad. He finishes, and sets it down by the old man. Then he takes his coat and uses it to cover the man up. A siren is heard.

Phil stands and walks away, as an ambulance pulls into the alley.

RITA
Is he--?

PHIL
Yeah. Let's go.

RITA
In a minute.

She waits and watches.

The paramedics, BUD and ANDY, get out of the ambulance and inspect the scene.

BUD
It's ol' Reilly.

ANDY
That's a shame.

BUD
Look here.

Bud picks up the note Phil left.

(CONTINUED)

167 CONTINUED:

167

BUD
(reading aloud)
"Every night, by cold bricks
glow,
I watch the shadow rising
from this old man in the
snow.
At 8:02 we let it go."

ANDY
(repeating)
"At 8:02 we let it go."

BUD
Wow, that's nice.

Rita walks away, even more impressed by Phil.

CUT TO:

168 EXT. MAIN STREET - NIGHT

168

Rita and Phil come to the Pennsylvanian, the town's oldest and best hotel.

RITA
Now what?

PHIL
Come on. You'll see.

They enter.

CUT TO:

169 INT. HOTEL LOBBY - CONTINUOUS

169

As Phil and Rita enter there is music coming from a side room.

The black velvet announcement board proclaims: KLEISER-SCOTT WEDDING.

CUT TO:

170 INT. PARTY ROOM - CONTINUOUS

170

Phil and Rita walk into a banquet room decorated with streamers, balloons and flowers. There is a long buffet table and a punch bowl. Another long table is loaded with wedding gifts. A small band is playing.

(CONTINUED)

170 CONTINUED:

170

People are dancing. The wedding party is dressed in rented tuxedos and appropriately pouffy bridesmaid dresses.

RITA
This is incredible. Who's wedding
is this?

Phil grabs two glasses of champagne and hands one to Rita.

PHIL
Just some friends. Doris!

The bride, DORIS, young and cheery, is on her way to see Phil. She is dragging FRED, her groom, with her.

DORIS
Hi, Mr. Connors! Come ON, Freddy.

FRED
Hi.

DORIS
This is the guy I told you about.

FRED
No way!

PHIL
How's it going, Fred?

FRED
Hey, I'd like to thank you for
making Doris go through with this.

PHIL
Are you kidding? Don't buy that
playing hard to get stuff. She's
crazy about you, you stud.

DORIS
I'm really glad you could come.

PHIL
Congratulations.

Phil reaches into his pocket, pulls out two tickets and hands them to Doris.

DORIS
What is this? Oh, no way! No way!
Ahhh!

Doris throws herself on Fred and jumps up and down. Fred grabs the tickets.

(CONTINUED)

170 CONTINUED:

170

FRED
Wrestlemania! No way! No way!

Doris throws herself on Phil.

DORIS
How did you know?

FRED
We're like going to be in Pittsburgh anyway.

PHIL
I don't know. I just thought about you two, tried to picture what you'd want more than anything in the world and it came to me. Bing! Wrestlemania.

FRED
Thanks, Mr. Connors. You're a real pal.

DORIS
This is the best!

Doris gives Phil a kiss. She and Fred move on.

RITA
I don't understand. You rush from one person to the next in a town you only visit once a year, you know everything before it happens, and you-- I don't know, you seem to be Punxsutawney's leading citizen.

The band finishes a set. The guests stop dancing and head for the refreshments. Phil and Rita are left alone for the moment.

PHIL
What do you want to know?

RITA
Who are you?

PHIL
I really don't know.

RITA
No, there's something going on with you.

(CONTINUED)

170 CONTINUED:

170

PHIL

Okay, I wake up in Punxsutawney on February second-- every day. It's supernatural. I don't even try to explain it anymore. So, I live each day as if it's the only day I've got.

Rita stares into his eyes for a very long time, but sees only good, true things.

RITA

That's pretty amazing.

PHIL

You want to know what's really amazing? I've been waiting for you every day for ten thousand years. I dream of you every night of my life. You've been my constant weapon against total despair, and just knowing you exist has kept me alive. How's that?

Rita can't even speak. This is clearly the nicest thing anybody has ever said to anybody.

Mary the piano teacher notices Phil.

MARY

Phil!
(to her friend)
This is the guy.

PHIL

Hello, Mary. Rita, this is one of Punxsey's finest musicians.

MARY

Give me a break. You should talk. Why don't you play something?

PHIL

No, I--

MARY

Please.

FRED

Hey, Mr. Connors. Go for it.

Phil looks at Rita. She nods and shrugs.

(CONTINUED)

170 CONTINUED:

170

Phil walks up to the platform and sits at the piano. He begins to play a slow, serious, classical piece. Everyone falls silent. It's so beautiful, Rita is almost in tears.

Then, after a pause to let the serious notes sink in, Phil transforms the piece into a fast, lively, upbeat jazz romp. Everyone is delighted, and as the rest of the band kicks in, everyone grabs a partner and begins to dance.

An old coot, UNCLE LEO, grabs Rita and the two of them dance up a storm.

LEO

That's a great guy you've got there.
Doctor Connors fixed my back today,
you know.

RITA

Doctor Connors?

Rita looks over at Phil, joyously playing the piano.

CUT TO:

171 EXT. STREET - NIGHT

171

It is snowing lightly. Phil and Rita are walking slowly, arm in arm, close. They stop and embrace. Phil looks at Rita. She looks like an angel.

PHIL

Wait! Don't move!

Phil scoops up some snow and begins packing it down, furiously, joyously, then rolling it into a large ball.

RITA

Making a snow man? I'll help.

PHIL

No, stay there. Stand right there.

Phil lifts the now larger chunk of packed snow and sets it on a mailbox. Then he looks at her, and starts to sculpt it.

DISSOLVE TO:

172 LATER

172

Phil is using a stick and the heat of his bare hands to model a delicate fold in the snow sculpture. Several bystanders look on with interest as Phil stands back from his work.

(CONTINUED)

172 CONTINUED:

172

RITA
Can I look?

PHIL
Okay, look.

It is an excellent likeness of Rita, the snow white as alabaster, pure as marble, a beautiful and delicate homage.

RITA
(overwhelmed)
Nobody's ever done this for me. Not even a drawing. It's beautiful.

PHIL
This is how I see you. When it all gets too much, I just close my eyes and there you are-- just like this. Take it home and keep it in the freezer.

Rita embraces Phil. They are about to kiss, looking deep into each others eyes.

PHIL
This one's for the Frog Prince.

RITA
What?

PHIL
Nothing.

They kiss-- a long, deep, soul-stirring kiss.

PHIL
Will you come with me?

Rita nods. They continue standing there, embracing, warming each other in the cold night air.

RITA
(looks back at the ice sculpture)
We're just going to leave her?

PHIL
It doesn't matter. Really, it doesn't.

They kiss again.

CUT TO:

173 CLOSE UP - THE CLOCK

173

The digital clock-radio changes from 5:59 to 6:00. "I Got You, Babe" starts playing.

Phil opens his eyes feeling more bereft than ever.

DEEJAY
(interrupting the song)
Not again.

SIDEKICK
Can't get enough of Cher.

DEEJAY
Yeah, but that's way too much of
Sonny.

Phil sits up in bed as the Deejays continue this new banter. He looks around the room. Things are different, messier. Then he sees the covers move. Wide-eyed now, he looks over and sees Rita waking up, snuggling deep under the covers.

PHIL
(disbelieving)
It's not true. It's not. It can't
be true. Rita? Rita!

RITA
(stretching luxuriously)
Mmmm. Morning.

Phil pounces on Rita, showering her with kisses.

PHIL
You're here! My god! I can't
believe you're here!

RITA
Glad to see you, too.

PHIL
No! It's happened. Don't you get
it? It's tomorrow! Listen!

DEEJAY
... still shoveling out the
highways, but if you're walking,
it's a beautiful day.

SIDEKICK
Yeah, the snow kind of cleaned
everything up--

DEEJAY
--except your mouth.

(CONTINUED)

173 CONTINUED:

173

Phil kisses the radio.

PHIL
I love those guys.

RITA
Are you always this jolly in the morning?

Phil runs to the window and looks out.

174 HIS POV - THE STREET

174

The street is virtually empty, the town just waking up. Kids are throwing snowballs.

175 INT. PHIL'S ROOM - CONTINUOUS

175

PHIL
No groundhog! Rita! They're all gone!

RITA
You must've had some dream.

Phil stops, thinks.

PHIL
Did I just dream it?

Phil opens the door and runs into the hallway wearing only pajama bottoms.

RITA
Phil? Phil!

Rita sits up in bed and waits. Suddenly, from somewhere else in the inn comes the sound of Phil at the piano expertly playing a difficult classical piece. He stops after a few bars.

PHIL (O.C.)
Yeah!!!!

Phil runs back into the room.

PHIL
It really happened! You're really here!

He pounces on Rita again.

(CONTINUED)

175 CONTINUED:

175

PHIL
You're really actually here.

RITA
(laughing)
I'm here, I'm here!

They kiss, passionately, hungrily.

PHIL
Let's go!

He scoops her up in his arms.

RITA
Where're we going?

PHIL
Anywhere! Everywhere!

CUT TO:

176 INT. BREAKFAST ROOM - LATER

176

Phil and Rita, dressed now, enter and encounter Mrs. Lancaster.
Phil hugs her.

MRS. LANCASTER
Oh, my!

PHIL
Florence! Say hello to Rita. She
loves me.

MRS. LANCASTER
I'm not surprised.

He kisses her on the cheek and rushes out with Rita.

177 EXT. THE STREET - DAY

177

Phil and Rita walk down Main Street hand in hand.

A MAN
Phil! Good morning!

A LADY
Mr. Connors. I wanted to thank you.

PHIL
That's all right. I--

(CONTINUED)

177 CONTINUED:

177

A FLORIST steps out of the flower shop with a bouquet.

FLORIST

Phil, here. I want you to have these.

PHIL

Thanks, Carl.

Phil smells the flowers, and hands the bouquet to Rita.

PHIL (V.O.)

And so began my final lifetime, and ended the longest winter on record. I would find myself no longer able to affect the chain of events in this town, but I did learn something about time. You can waste time, you can kill time, you can do time, but if you use it wisely, there's never enough of it. So you'd better make the most of the time you've got.

A car skids on the ice and smashes into a tree. Phil and Rita rush over to help, but the driver waves that he's okay. Rita and Phil continue their walk.

PHIL (V.O.)

Larry never got through the blizzard, so none of my groundhog reports ever made it on the air. But Rita and I-- we lived happily ever after.

Phil and Rita walk off together.

Across the street, Larry is trying to get rid of Ned Ryerson who is doggedly trying to sell him insurance.

NED

But Phil told me you were his accountant!

LARRY

Look, I told you! He's nuts!

Larry keeps trying to walk away, but Ned won't leave him alone.

NED

Let me just tell you about single premium life--

Finally, Larry slugs Ned and storms off, leaving Ned floundering in a snowbank.

(CONTINUED)

177 CONTINUED:

177

Phil and Rita walk on as we pull up and away from Main Street revealing the whole of Punxsutawney and the snowy countryside that embraces it.

THE END