

INT. BALL- NIGHT

The scene is in complete darkness.

HUMBERT
Lolita, light of my life,

HUMBERT, a middle-aged man, lights up a match and says the following lines while lighting a candle with the match.

HUMBERT
fire of my loins. My sin, my soul.

The CAMERA ZOOMS IN to Humbert's face in a side-ways angle.

HUMBERT
(Whispers) Lo. Li. Ta.

The match goes out and the CAMERA ZOOMS OUT.

The lights in the ballroom begin to light in sections and then everyone slowly becomes unfrozen.

Humbert proceeds to waltz with the thought of one, two three-
Lo, Li, Ta.

HUMBERT(V.O.)
The tip of the tongue taking a trip of
three steps down the palate to tap, at
the three, on the teeth. Lo. Li. Ta.

Humbert stomps his feet.

Classical music is heard in the background.

INT. HUMBERT'S ROOM- DAY

A piano is seen. The Lo key is played. An image of LOLITA, a young girl about 13, is seen.

HUMBERT(O.S.)
She was Lo, plain Lo, in the morning,
standing 4' feet ten in one sock!

The La key is played. Another image of Lolita is seen.

HUMBERT(O.S.)
She was Lola in slacks.

Another key is played. A different image of Lolita is seen.

HUMBERT(O.S.)
 She was Dolly at school.

Another key is played. Another image of Lolita is seen.

HUMBERT(O.S.)
 She was Dolores on the dotted line.

All the keys that were played are played at the same time. An image of the present Lolita is seen.

HUMBERT(O.S.)
 But in my arms, she was always Lolita.

EXT. THE SEA- DAY

There's sounds of seagulls, which are seen in the sky.

HUMBERT
 In point of fact, there might have been no Lolita at all had I not loved, one summer, a certain initial girl child.

Humbert who's by the sea, flips the pages from the book he is reading but does so backwards.

HUMBERT
 About as many years before Lolita was born as my age was that summer. You can always count on a murderer for a fancy prose style.

INT. BALL- NIGHT

There's a spotlight on Humbert.

HUMBERT
 Ladies and gentlemen of the jury, exhibit number one is what the seraphs, the misinformed, simple, noble-winged seraphs envied. Look at this tangle of thorns.

Humbert is idle. CAMERA ZOOMS IN on Humbert's hand and even more to a single drop of blood that's dropping to the floor.

INT. HUMBERT'S LIVING ROOM - DAY

Humbert grabs a photo-album and flips through it.

HUMBERT

I was born in 1910, in Paris.

Humbert starts flipping images of his father to make it seem as his father is moving in stop motion.

HUMBERT

My father was a gentle, easy-going person, a salad of racial genes:

INT- HUMBERT'S KITCHEN- DAY

Humbert proceeds to make a salad, using swiss cheese, crotans, forellenschluss, and a dash of salt while saying the following.

HUMBERT

a Swiss citizen, of mixed French and Austrian descent, with a dash of the Danubc in his vein.

INT- HUMBERT'S LIVING ROOM- DAY

Humbert goes back to the photo-album, eating his salad.

EXT- PARK- RAINING DAY

A picnic is seen in the middle of a storm. A beautiful lady is trying to keep her sunhat from floating away with the wind.

HUMBERT (V.O.)

My very photogenic mother died in a freak accident

An intense lighting strike is then seen.

HUMBERT (V.O.)

picnic, lightning when I was three.

EXT. PARK-SUNSET

An intense red sunset is visible.

HUMBERT

The sun of my infancy had set.

INT. HALLWAY- DAY

The door is seen in this hallway.

SYBIL, a dorky looking middle aged women, enters the house.

HUMBERT (V.O.)
 My mother's elder sister, Sybil, when
 a cousin of my father's had married
 and then neglected,

Sybil exits and comes back wearing different clothes to evoke
 a jump shot; she is now sweeping and mopping the floors.

HUMBERT (V.O.)
 served as a kind of unpaid governess
 and housekeeper.

INT- WINDOW- RAINING

It is raining but people with umbrellas are seen walking
 outside. Someone drops something and the person behind picks
 up the dropped item and runs to give it back to its owner.

HUMBERT (V.O.)
 Somebody told me later that she had
 been in love with my father, and that
 he had lightheartedly taken advantage
 of it one rainy day and forgotten it
 by the time the weather was clearer.

INT-HALLWAY-DAY

Sybil is avoiding stepping on cracks in the floor.

HUMBERT (V.O.)
 She was poetically superstitious.

INT. DINNER TABLE- NIGHT

16 birthday candles are lit.

HUMBERT (V.O.)
 She said she knew she would die soon
 after my sixteenth birthday,

A young Humbert blows on his candles.

EXT. GRAVEYARD- DAY

Sybil's gravestone is seen. A young Humbert stands before it.

HUMBERT (V.O.)
and did.

INT. LIBRARY- DAY

A little Humbert is surround by colorful books.

HUMBERT (V.O.)
I grew, a happy, healthy child in a
bright world of illustrated books,

EXT-THE BEACH- DAY

Sand, oranges, dogs, vistas, and people smiling are seen.

HUMBERT (V.O.)
clean-sand, orange trees, friendly
dogs, sea vistas and smiling faces.

EXT. HOTEL- DAY

A little Humbert is walking between two lines that are
composed of elderly ladies.

HUMBERT (V.O.)
Elderly American ladies leaning on
their cranes listed towards me like
towers of Pisa.

INT. HOTEL HALLWAY- DAY

Beautiful ladies in elegant dresses give little Humbert
bonbons.

HUMBERT (V.O.)
Ruined Russian princesses who could
not pay my father, brought me
expensive bonbons.

INT. LITTLE HUMBERT'S ROOM- NIGHT

Humbert is walking around his room heading for his bed.
Pictures of Humbert and his father are seen; there are also
books on his nightstand.

HUMBERT (V.O.)
He, mon cher petit papa, took me out
boating and biking, taught me to swim
and dive and water-ski, read to me Don
Quixote and Les Miserables, and I
adored and respected him

INT. HALLWAY NEAR SERVANTS' QUARTERS- DAY

Little Humbert is walking around. The servants are gossiping in the kitchen.

HUMBERT (V.O.)
and felt glad for him whenever I
overheard the servants discuss his
various lady-friends, beautiful and
kind beings who made much of me and
cooed and shed precious tears over my
cheerful motherlessness.

Humbert smiles.

INT. HUMBERT'S FATHER'S OFFICE- DAY

Humbert is seen older, much like an early teenage boy.

HUMBERT (V.O.)
Later, in his delightful debonair
manner, my father gave me all the
information he thought I needed about
sex.

Humbert's father hands him dirty magazines.

INT. WINDOW- DAY

Humbert's father is seen leaving in a vehicle with packed bags, a lady and her daughter.

HUMBERT (V.O.)
But alas, in the summer of that year I
had nobody to complain to, nobody to
consult.

EXT. BY THE SEA- DAY

The beach is seen, Humbert is no where in sight. There are no people, just beach sounds. Humbert speaks out loud as he writes in his book.

HUMBERT
Annabel was, like the writer, of mixed
percentage: half- English, half-
Dutch, in her case.

Humbert pours himself a drink: half gin and half jenever. He takes a sip and then continues to write.

HUMBERT

There are two kinds of visual memory:
one when you skillfully recreate an
image in the laboratory of your mind,
with your eyes open

An image of ANNABEL (14) is seen. She has honey colored skin,
think arms, brown bobbed hair, long lashes, big bright mouth.

HUMBERT

And the other when you instantly
evoke, with shut eyes,

Humbert closes his eyes while laying on the beach.

The camera pretends to be Humbert's eyes and the footage
resembles how it looks like when you close your eyes against
the sun.

HUMBERT(V.O.)

on the dark inner side of your
eyelids, the objective, absolutely
optical replica of a beloved face, a
little ghost in natural colors.

An image of Lolita is seen; she's wearing a chiffon
transparent white dress with ivory undertones.

EXT. HOTEL- DAY

A young Humbert and Annabel are seen climbing a tree. They
hear a sound; something fell.

A young Humbert and Annabel see a bird below them. Annabel
goes to pick up the injured bird.

ANNABEL

Oh no! Let me help him, I'm going to
be a nurse in some famished Asiatic
country.

HUMBERT

Suit yourself, I'll be a famous spy.

Humbert climbs the tree higher to see what caused the bird to
fall.

EXT. BEACH- DAY

A young Humbert and Annabel are in front of Annabel's parents
laying down on the sand.

HUMBERT (V.O.)

All at once we were madly, clumsily, shamelessly, agonizing in love with each other; but there we were, unable to even mate as slum children would have so easily found an opportunity to do.

EXT. BEACH- NIGHT

A young Humbert is laying on top of Annabel, who's laying in the sand.

Two bearded bathers, the OLD MAN (60s) in the sea and his brother, come out of the sea.

OLD MAN

Way to go, young lad!

OLD MAN'S BROTHER

You can do it! Young miss, just bear with it for a while.

Humbert and Annabel separate from each other.

HUMBERT(V.O.)

4 months later she died of typhus in Corfu.

INT. BALL - NIGHT

Humbert is still dancing.

HUMBERT (V.O.)

I am convinced, however, that in a certain magic and fateful way Lolita began with Annabel. I broke her spell by incarnating her in another.

EXT. LAKE - DAY

Humbert is sitting on a bench, writing in his black leather pocket diary. HAZE (30s), the mother of Lolita, is seen slashing Lolita who is seen bathing in the lake.

Haze dries her hands on her dress and approaches Humbert.

HAZE

What are you writing, Mr. Humbert?

HUMBERT
A series of thoughts.

HAZE
About a girl?

HUMBERT
You can say that.

HAZE
She must be special.

HUMBERT
You're quite right.

Haze smiles at Humbert.

INT. HAZE'S BEDROOM - DAY

Lolita is trying to get something out of her eye.

Humbert sees her and approaches her.

LOLITA
It's right there. I can feel it.

Humbert notices that she's trying to get rid of a speck of something.

HUMBERT
Swiss peasant would use the top of her tongue.

LOLITA
Lick it out?

HUMBERT
Yeah. Shall I try?

LOLITA
Sure.

Humbert presses his mouth against her eye.

LOLITA
Goody- goody. It is gone.

HUMBERT
Now the other?

LOLITA

You dope. There is noth(ing)...

Humbert's lips approach Lolita's eye.

LOLITA

Okay.

Humbert presses his mouth against her eye.

EXT. PATIO - NIGHT

Humbert and Haze sit on cushions heaped on the floor, while Lolita is between them.

Humbert and Haze have wine glasses next to them.

HAZE

In the winter, Lolita and myself saw this great movie about a boxer. Superb. I can't remember the name.

Humbert nods and addresses himself to Haze across Lolita's legs to let his hand creep upon Lolita's back.

HUMBERT

That's too bad. In my arctic adventures, someone handed me a rifle and I shot down a white bear who sat down and said: AH!

Haze laughs and Lolita smiles.

HAZE

And now we all think that Lo should go to bed.

LOLITA

I think you stink!

HAZE

Which means there will be no picnic tomorrow.

LOLITA

This is a free country.

Lolita storms out to her room.

Haze picks up her glass of wine, sips some of it, smiles to Humbert and then continues to smoke with her other hand.

INT. KITCHEN - DAY

Haze is sitting down near the counter. Humbert is pouring himself some juice.

HAZE

Of course moodiness is common concomitant of growing up, but Lo exaggerates. Sullen and evasive. Rude and defiant. Struck Viola...know what I would like? If you, monsieur, happened to be still here in the fall, I'd ask you to help her with her homework. You seem to know everything.

Humbert smiles.

HUMBERT

Oh, everything.

Haze gets up and approaches Humbert in a giddy manner.

HAZE

That means you'll be here!

Humbert grunts and quickly leaves.

INT. HUMBERT'S BEDROOM - A FEW MINUTES LATER

Humbert is laying on his bed with his hands pressing on his face.

Haze opens the door just enough to poke her head inside.

HAZE

Are you through with the Glance and Gulp magazine you borrowed?

LOLITA (O.S.)

I have it!

Haze smiles at Humbert and closes the door, shooting a mean look towards Lolita's direction.

INT. HALLWAY - MORNING

Humbert peers at Lolita's room and then the bathroom.

The house is silent.

Humbert circles the hallway and then goes back to his room.

HUMBERT (V.O.)
Where could she have gone?

Lolita soon walks in Humbert's room, carrying a tray.

Humbert hasn't noticed Lolita.

LOLITA
Don't tell Mother but I've eaten all
your bacon.

Humbert turns around and smiles at Lolita.

EXT. STREET - DAY

Haze and Humbert are getting into a car.

Lolita sees them from the house and runs out.

LOLITA
You! Where are you going? I'm coming
too! Wait!

HAZE
Ignore her.

Lolita pulls the door on Humbert's side.

HAZE
This is intolerable.

LOLITA
Move your bottom, you.

HAZE
Lo!

Haze glances at Humbert, motioning with her eyes to push
Lolita out of the car.

LOLITA
And behold.

Lolita jerks back as Humbert jerks back and the car moves
forward.

HAZE
It is intolerable that a child should
be so ill-mannered. And so very
persevering. When she knows she is
unwanted. And needs a bath!

Haze violently puts the car into second gear.

INT. HUMBERT'S BEDROOM - DAY

Haze is standing by the door and Humbert is sitting at his desk.

HAZE

Let me contact Ivor Quilty first thing tomorrow morning if it still hurts. And, you know, I think a summer camp is so much healthier than to mope on a suburban lawn and use mamma's lipstick, and pursue shy studious gentlemen, and go into tantrums at the least provocation.

Humbert grumbles.

HUMBERT

Are you sure that she will be happy there?

HAZE

She'd better. And it won't be all play either. The camp is run by Shirley Holmes you know...Shall we take candles with us and sit for a while on the piazza, or do you want to go to bed and nurse that tooth?

INT. HALLWAY - EVENING

Lolita runs to her room and slams her door.

EXT. PATIO - NIGHT

The candles are soon turned off by the wind making Haze and Humbert sit in darkness.

HAZE

(Laughs) I told Lo that my beloved Humbert thoroughly approved of the whole camp idea. And now the child throws a fit; pretext: you and I want to get rid of her.

Haze laughs with a huge smile on her face.

INT. STAIRS - DAY

Humbert is going down the stairs. He sees Lolita going up the stairs.

Humbert tries to pat her shoulder and she pushes him towards the wall.

Humbert hits his elbow.

LOLITA
Doublecrosser.

Lolita shoots him a mean look and continues her way up the stairs without stopping.

INT. HUMBERT'S BEDROOM - DAY

Humbert is seeing Lolita get into the car from his window. She is leaving for camp.

However, Lolita doesn't close the car door and instead runs inside the house.

HAZE
Lo!

Humbert pulls up his pants and opens his bedroom door.

Lolita jumps onto Humbert, who catches her with his arms.

Lolita gives Humbert a peck on the mouth and bolts down the stairs.

INT. BALL - NIGHT

Humbert stops dancing. Everyone else continues.

HUMBERT (V.O.)
She swept me off my feet, leading me
to a spontaneous unknown dance.

Humbert's partner morphs into Lolita. Lolita and Humbert tango with the waltz music still playing in the background. Humbert and Lolita share a kiss and the music changes to that of a tango.

HUMBERT (V.O.)
She consumed me. She lead me down my
thorny, red path.

INT. KITCHEN - DAY

LOUISE, the one that manages the house, approaches Humbert.

LOUISE

Sir, a letter for you.

HUMBERT

Thank you.

Humbert turns around confused and opens the letter.

Humbert sits as he reads it.

HUMBERT (V.O.)

I am a passionate and lonely woman and you are the love of my life. Now you know. So, will you please, at once, pack and leave. This is a landlady's order. I shall be back by dinnertime and I do not wish to find you in the house. If you remain, that would mean you are willing to be my husband and a father to my little Lo.

Humbert sighs and covers his face with his hands.

Humbert anxiously drops the letter on the floor and proceeds to leave the kitchen with his hands shaking.

EXT. STREET - DAY

Humbert is seen exiting the house, however, he stops and then quickly goes back inside with a confused face.

INT. BALL - NIGHT

Humbert is alone in the ballroom. Laughter is heard in the background and slowly getting louder.

HUMBERT

Stop laughing! Fate is playing a joke on me!

The laughter grows in intensity and fingers surround Humbert, however, only Humbert and fingers are visible. Humbert covers his face with his hands.

HUMBERT

But it's not funny. It's...it's a tragedy.

The ballroom goes dark.

INT. LOLITA'S ROOM

Humbert is laying on Lolita's bed starrng at the ceiling and the posters of her favorite actors - including the very one she claims that looks like him.

After a while, Humbert takes out the letter that he dropped in the kitchen and reads it again.

INT. BALL - NIGHT

The dancing stops again. The dancers who look like elegant Russian princes and princesses from the 19th century all stare at Humbert.

The lights go out.

There's a spotlight on Humbert.

Humbert is pacing and talking with his hands.

HUMBERT

Gentlemen of the jury! I cannot swear that certain notions had not drifted across my mind before. I am even prepared to tell my tormentors that perhaps once or twice I had cast an appraiser's cold eye at Charlotte's coral lips and bronze hair and dangerously low neckline, and had vaguely tried to fit her into a plausible daydream. This I confess under torture.

INT. HALLWAY - DAY

Humbert destroys the letter and walks to his room.

INT. HUMBERT'S ROOM - DAY

Humbert closes the door and stops in front of his mirror above his dresser. He looks like he hasn't slept in a week, making him look ten years older and closer to 45.

Humbert grabs the sides of his dresser.

HUMBERT (V.O.)

Gentlemen of the jury, I felt a Dostoevskian grin dawning. I imagined

all the casual caresses her mother's husband would be able to lavish on his Lolita. I would be a healthy man.

Humbert opens the dresser and takes out a picture of Lolita and caresses it with his fingertips slightly.

HUMBERT (V.O.)

To hold lightly on a gentle knee and print on thy soft cheek a parent's kiss... Mrs. Haze was to me but an obstacle.

Humbert goes towards the phone and dials Lolita's camp.

HUMBERT

I'm going to marry your mother.

LOLITA (O.S.)

What did you say?

HUMBERT

I said I'm going to marry your mother.

CUT TO:

EXT. CAMP - DAY

Lolita is outside and the other campers are squirting water to the area that she stands in.

Lolita is on the phone with Humbert but is clearly distracted.

LOLITA

(laughs) Gee, that's swell. When is the wedding? Hold on a sec, the pup here has got hold of my sock. Listen.

Lolita drops the phone and it hangs as she runs after the other campers while laughing.

EXT. BACKYARD - DAY

Humbert is cleaning the backyard while drinking gin and pineapple juice.

Humbert sees the Blue Sedan approach the house and he anxiously waits for Mrs. Haze to notice that he decided to stay.

A few minutes later , with an expression of great anguish on Mrs. Haze's face, she looks down at Humbert from the window of Lo's room.

Humbert sprints to reach Haze in Lo's room before she leaves it.

INT. LOLITA'S ROOM

Humbert lays his hands upon Mrs. Haze.

Mrs. Haze tremulously backs away crying.

MRS. HAZE
No, no, please no.

INT. KITCHEN - DAY

Mrs. Haze sits, robed in red, her elbow on the plastic-topped table, her cheek propped on her fist, and stares at Humbert with intolerable tenderness.

Humbert is sitting across Mrs. Haze, eating his ham and eggs.

The CAMERA ZOOMS IN to the newspaper sitting on the table next to Humbert's breakfast. In a column, the following sentence is seen: Edgar H. Humbert and Mrs. Haze's marriage is announced.

INT. BALL - NIGHT

The dancers are still starrng at Humbert who remains in the center.

HUMBERT
Yes, I tried to cover my preferences
by using this very suit to marry by
love's mother! I confess! But at least
I tried to keep my fantasies hidden!

INT. HUMBERT'S ROOM - DAY

Humbert walks into his room after he sees that the door was open after he remembered closing it earlier.

Mrs. Haze is on his bed crying.

Humbert, confused, approaches her to find out the source of her distress.

Humbert then sees his diary in front of Mrs. Haze.

HAZE

You detestable, abominable, criminal fraud! I knew it was too good to be true! I'm leaving and your precious Lo will go to a reform school!

HUMBERT

Wait. You misunderstand, you got it wrong!

Mrs. Haze shoves Humbert and moves towards the door.

HUMBERT

Never come near me or my daughter ever again, you perverted old fuck!

Humbert tries to go after her.

INT. BALL - NIGHT

The dancers are still starrng at Humbert who remains in the center.

Humbert is hunched down with his hands on his head.

HUMBERT

Gentlemen, diaries are supposed to contain our fantasies from reality, are they not? Private thoughts inked into creation. How was I supposed to know that she would find it! It was hidden!

EXT. STREET - DAY

Mrs. Haze is running out of the house in a state of shock and Humbert is close behind her.

Mrs. Haze runs into the street and gets hit by a car passing by.

Mrs. Haze lays dead on the street.

INT. BALL - NIGHT

The dancers circle around Humbert, slowly moving closer to him which makes the circle smaller.

HUMBERT

I didn't kill her! I didn't kill her!
It was her own damn fault. She was a

fool, a bloody nuisance!

The dancers smush Humbert and the lights turn off.