

TAXI DRIVER

1976

Columbia. Screenplay by Paul Schrader. Directed by Martin Scorsese.
Produced by Michael Phillips and Julia Phillips.

Setting: New York City, 1970s

Travis prowls the streets of New York at night, observing prostitution, drugs, and other unwholesome activities from behind the wheel of his taxi cab. A man on the edge, Travis is obsessed with the disintegration of society and has become filled with rage and despair. Travis falls in love with Betsy, a beautiful young woman who spurns him.

Pushed as far as he can go, Travis turns himself into a killing machine. After an aborted attempt to assassinate a presidential candidate from which he escapes undetected, Travis tries to convince Iris, a young prostitute, to give up her life on the streets and return to her parents in the Midwest. When Iris's pimp discovers Travis in her room, a struggle ensues that leaves many dead and the now insane Travis wounded. Hailed as a hero for killing the pimps and reuniting Iris with her parents, Travis returns to his taxi cab and the dark streets of New York City.

TRAVIS BICKEL

Travis relates his feelings about life on the streets in his journal.

All the animals come out at night. Whores, skunk pussies, bug-
gers, queens, fairies, dopers, junkies. Sick; venal. Someday, a
real rain will come and wash all this scum off the streets. I go
all over. I take people to the Bronx, Brooklyn — I take them
to Harlem. I don't care. Don't make no difference to me. It
does to some. Some won't even take the spooks. Don't make
no difference to me. Twelve hours of work and I still can't
sleep. Damn. The days go on and on. They don't end. All my
life needed was a sense of someplace to go. I don't believe that
one should devote his time to morbid self-attention. I believe
that someone should become a person like other people.

COMING HOME

1978

United Artists. Screenplay by Waldo Scott and Robert C. Jones. Story by
Nancy Dowd. Directed by Hal Ashby. Produced by Jerome Hellman.

Setting: California, 1960s

When Sally Hyde's husband is sent to Vietnam, she decides to do volunteer
work at the local VA hospital. There she encounters Luke Martin, her teenage
heartthrob, whose experience in Vietnam has left him a quadriplegic. De-
spite Luke's bitterness, he and Sally become friends. In a quickly changing
society, Sally is often bewildered by the many conflicting views of the war
and finds herself torn between her love for her Marine husband and her
growing feelings for Luke.

Bob Hyde returns from Vietnam a shattered man. His bravado and
blind patriotism have been destroyed by the horrific reality of war. Discov-
ering that Sally has slept with Luke pushes him over the edge, and he is dri-
ven to take his own life.

LUKE

*Luke reveals his feelings for Sally in this monologue that also
reveals his acceptance of his quadriplegia.*

Do you know that when I dream, I'm not in the chair. I don't
even have a chair. In my dream I have legs. When I was a kid
I used to jump in my mother's kitchen and touch the ceiling.
She used to get pissed off because I'd leave my hand prints on
the ceiling. You know, I still check the snow reports — the
conditions at Mammoth. I'm still the same person. It's funny:
people look at me, they see something else, but they don't see
who I am, you know? You know, I spend about ninety-five
percent of my time at the hospital thinking about making love
with you.