

B L O W O U T

Previously
Personal Effects

By

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Shooting Script
10/21/80

FADE IN

1 EXT. COLLEGE CAMPUS - NIGHT - POV OF MANIAC 1

SOUND of deep, heavy, asthmatic BREATHING. The MANIAC moves past some trees across a lawn.

SOUND of FOOTSTEPS on grass.. SOUND of wind through TREES.

He comes toward a lit dormitory. He stops before a ground floor window and peers in.

2 EXT./INT DORMITORY ROOM - NIGHT 2

A young girl, PAM, dressed only in a tight T-shirt and bikini underpants lies on her bed reading a book.

SOUND of BREATHING increases. SOUND of two PAIRS of rapidly approaching FOOTSTEPS.

3 EXT./INT. DORM ENTRANCE-NIGHT 3

The Maniac looks away from the window to see a BOY and GIRL sneaking into the dorm entrance.

Above the doorway is a sign:

Immaculate Conception College
For Women

The MANIAC moves back from the window and hides behind a large bush. A surgically gloved hand comes into view, parting the bushes, so he can see the girl opening the dormitory doors. She freezes in her tracks - seeing something inside.

GIRL

Christ!

She turns to the Boy who's come up behind.

GIRL

Get down!

CONTINUED

3 CONTINUED 3

The boy and girl hit the dirt beside the door.

SOUND of FOOTSTEPS on a concrete FLOOR approaching the door.

4 EXT/INT DORM ENTRANCE-NIGHT 4

Finally a CAMPUS GUARD emerges out of the doorway. He stops for a moment looking around. At his feet, inches away, the Boy and the Girl lie stone still on the ground. The Guard reaches into his coat and takes out a dark, oval object.

SOUND of liquor SLOSHING around in bottle. SOUND of bottle CAP being UNSCREWED.

The Guard puts the bottle to his lips and takes a healthy swig.

SOUND of liquor GURGLING down throat. SOUND of bottle cap being SCREWED tight. SOUND of SLOSHING liquor.

The Guard slips the bottle back into his coat and moves away.

5 EXT. COLLEGE CAMPUS - NIGHT 5

The Maniac watches him vanish down a campus path into the darkness.

SOUND of Boy and Girl GIGGLING.

6 EXT/INT DORM ENTRANCE-NIGHT 6

The Maniac looks back to the Boy and Girl who get up from the ground.

GIRL

(trying to stop
laughing)

Will you shut up?

The Boy can't. Her laughing now under control, she speaks in an urgent whisper.

GIRL

Do you want to get me campused?

CONTINUED

6 CONTINUED 6

The Boy stops laughing. The Girl shakes her head and turns back to the dorm door, opens it and goes inside.

7 EXT/INT CAMPUS DORM HALLWAY - NIGHT 7

The Boy follows.

SOUND of loud DISCO MUSIC.

8 EXT/INT CAMPUS DORM - NIGHT 8

The Maniac stands up from behind the bushes and moves toward the music.

SOUND of MUSIC INCREASES. SOUND of FOOTSTEPS.

The Maniac moves past the window of PAM, the reading girl, to the next window where the disco music is coming from. He peers inside. Two girls, BARBARA and JUDY, are dancing. He watches the suggestive movements of their well shaped young bodies.

SOUND of KNOCK on door. The Girls continue dancing. SOUND of LOUDER, more insistent KNOCK.

One of the Girls rolls her eyes up and dances over to the door. She opens it.

9 EXT/INT DORM ROOM-NIGHT 9

PAM, the reading girl, stands in the doorway.

PAM

Could you turn that down please?
I'm trying to study.

GIRL AT DOOR

What do you think we're doing?

PAM

Making a hell of a lot of noise.

GIRL AT DOOR

Ever heard of modern dance? This
is it. And we've got finals too!
So get fucked.

CONTINUED

9 CONTINUED

9

She slams the door in Pam's face.

PAM (V.O.)

I'm going to Sue about this.

SOUND of FOOTSTEPS clattering away from the door.

The Girls continue dancing.

10 EXT/INT CAMPUS DORM-NIGHT

10

The Maniac moves past the window toward the entrance of the dorm.

SOUND of disco MUSIC FADING.

Passing another window in the dorm, he catches sight of a Girl pulling off her clothes. He stops and watches.

SOUND of asthmatic BREATHING quickens.

Moving closer to the window, the Maniac watches the Boy and Girl he saw earlier finish pulling off their clothes and start making love on the floor. He presses his head to the window.

11 EXT/INT DORM ROOM-NIGHT

11

The Girl rocks her head back and forth and pulls the Boy on top of her.

SOUND of passionate MOANS.

The Girl's eyes jerk open in a wave of passion and she looks directly at CAMERA (The Maniac).

SOUND of Girl CRYING out in terror.

12 EXT/INT CAMPUS DORM-NIGHT

12

The Maniac quickly moves back from the window, hiding himself in the bushes.

The Girl stands naked at the window. The Boy comes up behind her.

CONTINUED

12 CONTINUED

12

BOY

What's the matter?

GIRL

I saw a face. Right here. In the window.

13 EXT. CAMPUS GROUNDS - NIGHT - BOY'S POV

13

The Boy looks at where she's pointing and sees nothing.

14 EXT/INT DORM ROOM - NIGHT

14

The Boy walks away from the window and disappears from view. The Girl still stands there, rigid with fright, searching across the campus with her eyes.

GIRL

I did see something.

SOUND of Boy pulling on CLOTHES.

The Girl then turns away from the window and walks back into the room out of view.

15 EXT/INT CAMPUS DORM-NIGHT

15

The Maniac stands up from behind the bushes and moves quickly across the grass to the dorm doorway.

SOUND of FOOTSTEPS moving across grass.

16 EXT/INT DORM HALLWAY-NIGHT

16

The Maniac opens the door and enters the dorm. He looks down the hallway. It's empty. He starts down it.

SOUND of Maniac's FOOTSTEPS moving down hallway. SOUND of TWO PAIRS of FOOTSTEPS coming down a staircase at end of hallway.

The Maniac stops.

Down at the end of the hallway, PAM and another, taller, beefy girl, SUE, head up the hallway.

17 INT. DORM HALLWAY ALCOVE - NIGHT 17

The Maniac ducks into an alcove.

SOUND of FOOTSTEPS STOPPING. SOUND of KNOCK on door.

SUE. (O.S.)

Barbara, this is Sue.

SOUND of DOOR OPENING - SOUND of DISCO MUSIC - SOUND of knife CHOPPING.

18 INT. ALCOVE - ANOTHER ANGLE - NIGHT 18

The Maniac turns around in alcove and sees a FAT GIRL in dorm kitchen chopping up a piece of celery. SOUND of VOICES coming down hall.

BARBARA (disco girl) (O.S.)

What's the problem?

SUE. (O.S.)

What do you think?

BARBARA (O.S.)

Pam's got her period?

PAM. (O.S.)

You're disgusting.

BARBARA (O.S.)

I thought I told you to fuck off.

SUE. (O.S.)

Cut it out! Now you turn the music down or I'm putting you on report.

BARBARA (O.S.)

Hey, Judy, do you believe this? The little fink brought back the master fink.

The sound of the argument turns the Fat Girl around. . .

19 INT. DORM KITCHEN - NIGHT

19

The Fat Girl looks directly at CAMERA (The Maniac). Her face contorts in horror, her mouth opens wide. She starts to SCREAM, but it is cut short by the two surgically gloved hands that suddenly grip her around the throat.

The Maniac slowly eases her to the floor, choking the last bit of life out of her.

He releases his grip, stands up to find himself facing a chopping board. On it lies a large kitchen knife. He picks it up.

SOUND of BARBARA, SUE and PAM arguing down the hall.

SOUND of another DOOR opening.

GIRL'S VOICE (O.S.)

Will you guys shut up? I'm trying to study!

SOUND of door SLAM.

The argument stops abruptly.

SUE (O.S.)

I think we should continue this discussion in your room.

20 INT. DORM HALLWAY - NIGHT

20

The Maniac peers out of kitchen alcove and sees the three girls, BARBARA, PAM and SUE enter Barbara's room.

SOUND of DOOR being SHUT behind them.

As soon as it closes, the adjacent door opens and the BOY tiptoes out into the hallway. He races for the dorm entrance, passing by the kitchen alcove.

Once the boy has passed, the Maniac starts down the hallway toward the room the Boy just exited.

21 INT. DORM HALLWAY - NIGHT

Suddenly the door opens and the GIRL enters the hallway. She

CONTINUED

21 CONTINUED

21

is wearing a bathrobe.

The Maniac freezes.

The girl closes the door, keeping her back to the Maniac. She turns and walks down the hall. He follows. She goes through a door at the end of the hall and disappears from view.

The Maniac stops in front of the door and reads the sign across it: SHOWER.

SOUND of SHOWER being TURNED ON.

22 INT. DORM SHOWER ROOM - NIGHT

22

The Maniac opens the shower door and enters the room. At the end of the white-tiled room a shower stall is filling up with steam.

The surgically gloved hand is extended out in front of the CAMERA. It holds the large kitchen knife.

The Maniac moves toward the steam-enveloped GIRL, who innocently soaps herself. He moves up behind her. She turns to face him, eyes closed, a hot stream of water cascades across her face.

He jerks the knife down into her flesh. She SCREAMS. SOUND of a very unconvincing scream - thin, shrill, almost comical.

CUT TO:

23 INT. MIXING STUDIO - DAY - ECU THE PRODUCER'S EYES
TO TWO SHOT WITH JACK

23

The Producer is SAM. He winces.

JACK

That terrible!

SAM

What cat did you strangle
to get that?

CONTINUED

23 CONTINUED (1)

23

JACK

The cat you cast. That's hers.

SAM

You mean that's not yours? *

JACK

No-- it's hers *

CUT TO:

24 INT. MIXING STUDIO - DAY

24

JIM, the Mixer, SAM, the Producer, and JACK, the Sound Effects Editor, are all seated behind a mixing console. Before them on the screen is the Girl being hacked to death with the kitchen knife. Sam stands up and starts to pace. He is in his late twenties, overweight, bouncy and hyper-active.

SAM

Run it back, Jim. I want to hear that scream again.

Jim, a middle-aged, mild-mannered robot, punches the reverse button and the screen goes black. A moment later the image reappears on the screen moving backwards. The knife comes out of the Girl's breast, her mouth closes, and we HEAR the same sound of a cat being strangled -- backwards.

JIM

Far enough?

Sam nods and Jim hits the forward button. We get a replay of the Girl being stabbed. Same lousy scream.

SAM

Kill it!

Jim hits the stop button. The screen goes black. He punches the 'lights' button. The lights pop on.

CONTINUED

24 CONTINUED (1)

24

Jack blinks, shielding his eyes from the light. They are not that bright, but he's a man that's been in dark rooms too long. He's about the same age as Sam, but lanky, reserved, given to making wry wisecracks.

JACK

Don't stop now, Jim - It's beginning to grow on me.

SAM

C'mon Jack-- it's shit.

JACK

Look, Sam. You didn't hire her for her scream. You hired her for her tits.

SAM

Then what have we got to worry about? With those tits, who's going to be watching her scream?

JACK

Right!

Sam stops pacing and stares at Jack.

SAM

How long have I known you?

JACK

Let's see. We met on 'Blood Bath' - this is our fifth.

SAM

(remembering)

Almost two years.

Jack nods. Sam starts to pace again.

SAM (Cont'd.)

And I still don't understand what a smart guy like you is doing this shit for.

CONTINUED

24 CONTINUED (2)

24

JACK

Hey, I do the sound-- you do
the shit!

SAM

(getting mad)

No-- you do the shit-- like
that wind in the trees.
Sounds like you're whistling
in the crapper.

*

CONTINUED

JACK

It's out of the library. We've used it a million times.

SAM

That's the trouble. I've heard it a million times -- got something new.

Jack: nods.

SAM (Cont'd.)

And what about that scream? We got to dub it.

JACK

(innocently)

Right.

(beat)

Know any good screamers?

SAM

I got a few ideas.

CUT TO:

25 INT. JACK'S EDITING ROOM - DUSK

* 25

A large room with two long wood benches covered with sound equipment; tape splicers, sound readers, a Nagra 1/4" tape recorder, mikes, a 16 mm double system projector, a 16 mm moviola, a 16 mm KEM, 1/4" to 16 mm transfer machine, a soundproof booth, etc.

Against one wall is a large tape library. 1/4" boxes of tape line the shelves. There's every sound from airgun to zipper.

There's been no attempt at decorating or humanizing the room. Only blinds hang over the few windows and a single cot and a small TV complete the furnishings.

Jack pulls out a box of wind effects and transfers them to

CONTINUED

25 CONTINUED

25

16 mm mag. He runs them against the picture of the 'wind through the trees' and decides they're not good enough.

He crosses the room, looks at his watch (it says 6:30), and turns on the TV. During the news broadcast he's assembling equipment to record.

26 O M I T

26 *

27 INT. TV NEWS SET - NIGHT - (tape)

Image of ANCHORMAN #1 at his desk. Over his shoulder, in a box, are presented the statistics as he talks about them.

ANCHORMAN #1

... The same poll gave evidence of a groundswell of nationwide support for Governor George McRyan in his bid for the party's nomination.

If an election were held today, the poll concludes, Governor McRyan would be the hands-down winner, drawing a remarkable sixty-two percent of the vote to the President's twenty-three. The President's campaign manager, Jack Manners, told reporters earlier today:

CUT TO:

28 INT. LIMBO - DAY - MANNERS' TALKING HEAD

28 *

Supered on the image: Washington, D.C. - Jack Manners Campaign Manager

MANNERS

(heavy accent)

The President's had to make some tough economic decisions. But when these policies go into effect, and when the, uh... the economic climate improves, as we are confident it will, the people will rally to support the President in the upcoming primaries.

A29 INT. LIMBO - DAY A29 *
Angle on REPORTERS taking notes.

B29 MANNERS' TALKING HEAD B29 *
MANNERS
The primaries are still sev-
eral months away.

C29 INT. TV NEWS SET - NIGHT C29 *
ANCHORMAN #1
Meanwhile, leaders in Congress
are waiting anxiously for Gov-
ernor McRyan to declare his
candidacy. They may not have
much longer to wait. The Gov-
ernor is now at the ballroom
of the Fairmont Hotel where in
a few moments he is expected
to address the kick-off dinner
of this year's Liberty Day cel-
ebration. Some people are
guessing that he will use the
occasion to throw his hat into
the ring.
(turning away from
the camera)
What about it, Joan? Is there
any word from the Fairmont yet?

29 ANOTHER ANGLE - INT. TV NEWS SET - NIGHT 29 *
JOAN, the anchorwoman, is revealed at a desk adjoining
that of Anchorman #1.

JOAN
Not yet, Bill, but as soon as
there is we will be going there
live. As we all know, Liberty
Day is one of the most eagerly
awaited of all Philadelphia's
celebrations. But this year it's
going to be extra special. It is
exactly one hundred years since
the Liberty Bell was last rung,
and to honor this centennial there
will be a parade on Saturday down
Market Street, ending at Penn's
Landing for a spectacular display
of fireworks. In addition

(M o r e)

CONTINUED

29 CONTINUED (1)

29

JOAN

a full-size replica of the Liberty Bell has been made of pennies donated by the school children from every state in the union.

*
*
*
*
*

ANCHORMAN #1

That must have taken a lot of pennies.

*
*

JOAN

Exactly three hundred and five thousand, four hundred and sixty-two of them.

*
*
*

ANCHORMAN #1

(pulling a coin from his pocket)

Here-- I think you forgot one.

*
*

JOAN

(laughs obligingly)

It weighs two thousand and seventy-three pounds, fourteen ounces. And, believe it or not, it rings. For the first time in a hundred years we will hear what the Liberty Bell really sounds like.

*
*
*
*
*
*
*

ANCHORMAN #1

I understand that they'll be ringing it after the fireworks at Penn's landing.

*
*
*

JOAN

That's right.

(suddenly listening to her earphone)

Hold it, Bill. I think we're getting something from the Fairmont right now. Let's go live to our Eye-on-the-City political correspondent, Frank Donahue, at the Liberty Bell, in the Fairmont Hotel.

*
*
*
*
*
*
*

CUT TO:

30 INT. FAIRMONT HOTEL BALLROOM - NIGHT 30

2/
DONAHUE, a young, hip TV reporter, stands before a large dance floor. Behind him, TUXEDOED GUESTS move about to a lively foxtrot, (Lawrence Henry among them).

DONAHUE

Yes, it's me. I was afraid you guys wouldn't recognize me in this monkey suit.

*
*

CUT TO:

A31 INT. TV NEWS SET - NIGHT A31

2/
Donahue's IMAGE appears either on a TV monitor beside Joan's desk or in a chroma-key zone behind her.

*
*
*

JOAN

Frank, you look fabulous. Have you spoken with the Governor?

*
*

DONAHUE

Not yet. He's dining on the balcony now, but I'm told he will talk to me afterwards.

*

CUT TO:

B31 INT. FAIRMONT HOTEL BALLROOM - NIGHT B31

4/
DONAHUE

As he arrived I did get a chance to ask him what he thought about our Liberty Day celebration this year.

*

JOAN (O.S.)

What did he say?

*

DONAHUE

He said he was honored to be here. He plans to attend the parade and hear the ringing of the new bell Saturday night. He thought it was a shame the Liberty Bell has been silent for so long and he is looking forward to hearing a new voice of liberty ringing in the land.

CUT TO:

C31 INT. TV NEWS SET - NIGHT

C31 *

JOAN

I guess we all are, wouldn't
you say? It couldn't hurt.
Thank you, Frank. We'll get
back to you at the end of the
broadcast.

*

CUT TO:

31 INT. JACK'S EDITING ROOM - NIGHT

JACK turns off the TV, picks up his recording equipment
and heads out the door.

CUT TO:

32 EXT. WISSAHICKON DRIVE BY CREEK - NIGHT 32

JACK is standing on a small bridge running across the creek. He is holding a mike up toward the rustling trees.

Down the creek another stone bridge crosses the water. A PAIR of LOVERS stroll leisurely across it.

33 EXT. BRIDGE - WISSAHICKON DRIVE - NIGHT 33

Jack takes some levels, then begins recording various SOUNDS:

WIND
RUSTLING LEAVES
PAIR OF LOVERS GETTING IN CAR
AND DRIVING OFF
A FROG CROAKING
A SNAPPING SOUND (Buzka's wirewatch)
AN OWL HOOING

34 EXT. BRIDGE - ANOTHER ANGLE - WISSAHICKON DRIVE - NIGHT 34

After a while Jack picks up the SOUND of an APPROACHING CAR. He pans the mike around to find the direction. His mike points down to the road leading onto the bridge.

35 EXT. ROAD - WISSAHICKON DRIVE - NIGHT 35

2/ DARK LIGHT ON
A car, a silver-gray Ford, speeds up the road, moving fast and recklessly. Jack follows it with his mike. The car speeds toward him. SAWT IN CAR - BUCKS

Then suddenly a BURST of SOUND comes from the bushes to the left of the oncoming car.

36 ANOTHER ANGLE - ROAD - WISSAHICKON DRIVE - NIGHT 36

9/ The front tire of the Ford explodes and the car swerves off the road, knocking down a street lamp, crashing through the railing and into the water. KAPP PHOTOGRAPHING

37 EXT. BRIDGE - WISSAHICKON DRIVE - NIGHT 37

9/ Jack looks into the bushes for the source of the sound. He looks back to the creek.

38 EXT. CREEK - WISSAHICKON DRIVE - JACK'S POV - NIGHT 38

The silver-gray Ford slowly sinks out of view. ⁴⁴ ~~THE DUMMY~~

39 EXT. BRIDGE - WISSAHICKON DRIVE - NIGHT 39

Jack grabs up his gear and rushes off the bridge and down the creek bank.

He drops his equipment, strips off his jacket and dives into the water.

40 UNDERWATER

JACK goes under, swimming down to the submerged car, guided by a dull glow from its interior dome light.

The car lies on an angle, nose down, in the mud. It's filled with water except for a pocket of air trapped in the rear window.

A young woman, SALLY, her evening dress billowing in the water, pounds on the window, hysterical. The water is stained with blood.

Another figure, a tuxedoed man, MERVIN, floats limply in the car, tangling with the woman, who frantically kicks him away.

Jack swims to the door and tries it, but it's stuck.

He gestures to the woman to open it from the inside, but she can't.

He tries to punch, then kick a window in, but he fails.

He kicks to the surface.

41 EXT. CREEK - WISSAHICKON DRIVE - NIGHT 41

Jack swims to the riverbank. As he catches his breath, he sees a large rock. He dives back in the water.

42 UNDERWATER

Jack swims to the side window and smashes it with the rock.

CONTINUED

42 CONTINUED - UNDERWATER 42

2/ Jack swims inside and tangles with the tuxedoed Man. The man's face is badly mangled, his skull is crushed, his eyes wide and staring.

Jack pushes him away and swims to the now semi-conscious Girl, grabs her by the ankle and pulls her out of the car and up to the surface.

43 EXT. CREEK - WISSAHICKON DRIVE - NIGHT 43

2/ Jack drags Sally to the shore and collapses down beside her. She sputters out water and starts to shiver.

Jack tiredly stands up and picks up his jacket. He drapes it around her. *EQUIPMENT ON SHORE*

CUT TO:

44 INT. HOSPITAL EMERGENCY ROOM - NIGHT 44

4/ *HOSP OUTFIT*

JACK sits across from a cop in a cubicle that faces out onto the emergency room. The cop, OFFICER NELSON, is taking notes.

NELSON

A bang?

JACK

Yeah -- some kind of bang.

NELSON

Where?

JACK

It came from the left -- the left side of the car.

NELSON

You were facing the car?

JACK

Yes.

CONTINUED

44 CONTINUED (1)

44

NELSON

(matter-of-factly)

You heard the blow-out.

JACK

Yeah - I heard the blow-out -
but there was this bang before.
It came from the left. The
bang was before the blow-out.

NELSON

Some kind of an echo.

JACK

No. No. It was before. The
bang was before the blow-out.

NELSON

What were you doing up there?

JACK

I was recording sound effects
for a movie I'm working on.

NELSON

You recorded the blow-out?

JACK

Yes, but the first sound wasn't
a blow-out. I know what a blow-
out sounds like.

NELSON

So what happened then?

JACK

The car crashed off the bridge
and into the creek.

NELSON

And what did you do then?

JACK

I jumped into the creek and
gulled out the girl.

CONTINUED

44 CONTINUED (2)

44

81

NELSON

There was a girl?

JACK

Yes. There was a girl.

NELSON

What girl?

JACK

(indicating a closed
door across the hall)

The girl in the room over
there.

NELSON

She was in the car?

JACK

Yes! She was in the car.

NELSON

You sure?

JACK

I wasn't bobbing for apples -
of course she was in the car!

NELSON

It's pretty dark under eight
feet of water.

JACK

(sarcastic)

Is this what is known as ob-
taining objective eye witness
testimony?

NELSON

(he lets it pass)

What about the guy?

JACK

He was dead.

CONTINUED

44

CONTINUED (3)

44

NELSON

How do you know?

JACK

I didn't have time to take his pulse, but by the way his brains were coming out of his head, I figured him for dead.

Nelson looks up from his pad -- mad.

NELSON

Is that supposed to be funny?

JACK

(deadpan)

Officer, I'm just reporting what I saw.

Nelson snaps his book shut.

NELSON

You sound like a fucking vulture! I'm sure you're going to make a bundle being so colorful on the talk shows.

Nelson storms out of the room. Jack has no idea what the hell he's so burned up about.

45

INT. HOSPITAL - EMERGENCY HALL - HALLWAY - NIGHT

45

Jack shakes his head and goes over to the door of Sally's room. He is about to knock when he sees an ORDERLY.

JACK

My clothes ready yet?

ORDERLY

Yeah, I'm getting them for you.

JACK

Thanks.

CONTINUED

45 CONTINUED (1)

45

The Orderly leaves and Jack turns back to the door. It suddenly opens and a DOCTOR comes out.

How is she?

DOCTOR

Very lucky. Mild shock, slight hysteria, some cuts and bruises. No major injuries.

JACK

Can I go in? I just want to say goodbye to her.

DOCTOR

She might be asleep. She's been sedated. Don't stay too long.

The Doctor leaves and Jack enters the room.

46 INT. HOSPITAL - SALLY'S EMERGENCY ROOM - NIGHT

46

SALLY the girl Jack saved, is in a white hospital gown, lying in bed. She's young, attractive - but not beautiful. Her forehead is bandaged and she has an ugly bruise on her shoulder. She looks at Jack. Then sits up, slowly, painfully.

JACK

Hi.

SALLY

(confused)

Do you have my purse?

JACK

No... I don't have your purse. It's probably still in the car. I'm sure the police will find it.

SALLY

Yeah— I know.
I have to leave now!

CONTINUED

46 CONTINUED (1)

46

JACK

How is it going? Are you okay? *

SALLY

He said I was lucky— the doctor. *

JACK

I'll say— he should have been
there. *

SALLY

Thanks for getting me out. *

JACK

You're welcome. Anytime... my
pleasure. *

(beat)

God, I never realized you were
so pretty... with all that mud
and water and... *

(covering her face
in panic)

I don't have any makeup on. *

JACK

Don't worry about it. It's fine
... you look fine. Really. *

SALLY

Who are you? *

JACK

I'm Jack... Jack Luca. *

SALLY

Sally. *

JACK

How do you do, Sally. *

Sally shakes his hand and falls asleep. Jack rests
Sally's hand on her stomach and starts to leave. *

SALLY

Are you leaving? *

CONTINUED

46 CONTINUED (2)

46

JACK

Uh... well, I was gonna leave.
Look, you need your rest.
You're tired... What do you
say we have a drink sometime
... in a glass?

*
*
*
*
*

SALLY

(quickly)

How about tonight?

*

JACK

I don't think— well, I don't
know... shouldn't we check
with the doctor... I mean...
can you do that?

*
*
*
*

SALLY

They want to keep me for
observation.

(beat)

I don't like being observed.

*
*

JACK

I'm going, Sally— there's
nothing I can do.

*
*

SALLY

Please... I really don't like
hospitals. I gotta get out
of here. It's making me ner-
vous. My mother died in a
hospital.

*
*
*
*
*

JACK

Alright. Okay— where are
your clothes?

*

SALLY

I need some shoes... and a
coat.

*

CONTINUED

46 CONTINUED (3)

46

JACK

Okay... I'll find you some-
thing. Now just relax...
I'll be right back.

There's a commotion coming from the hall. Jack opens
the door.

47 EXT/INT. HOSPITAL EMERGENCY HALLWAY - NIGHT

47

Several STATE TROOPERS come barging in the emergency ward
doors, while behind them an ambulance escorted by four
police cars, come screeching up to the emergency ward ent-
rance. Jack steps out in the hall as Sally gets out of bed.

48 INT. HALLWAY - ANOTHER ANGLE - NIGHT

48

The AMBULANCE CREW unloads a covered BODY and rolls the
stretcher into the ward.

CREWMAN #1

Let me sign this guy in.

He goes to the desk as THREE DOCTORS come racing down the
hall and over to the stretcher.

CONTINUED

48

CONTINUED

48

CREWMAN #1 (Cont'd.)

Somebody wanna give me a D.C.A.
on this guy?

DOCTOR #1

In here.

The Ambulance Crewman rolls the stretcher into an examining room and the Doctors follow.

49

INT. HALLWAY IN EMERGENCY - ANOTHER ANGLE

49

NELSON comes down the hallway, escorting a middle-aged man who looks like he's been dragged out of bed. His name is LAWRENCE HENRY.

They're surrounded by a CAPTAIN and some other POLICEMEN.

HENRY

Get some men up here. I want
this place sealed. I'm not
going to have this thing turn
into some kind of circus.

NELSON

Yessir. Captain, this is the
guy—

They stop in front of JACK.

HENRY

The one that saw it?

NELSON

(dropping his voice)
He says he pulled the girl out.

HENRY

(to Jack)
Where is she?

JACK

(indicating the door
behind him)
In there.

CONTINUED

49 CONTINUED (1)

49

HENRY

I want to talk to her and
you too..

JACK

She's asleep.

HENRY

(to one of the
policemen)

Is there a room around here
where we can talk in private?

POLICEMAN

I'll find one, sir.

The Trooper starts looking for an empty room. Down at
the end of the hall a group of REPORTERS burst through
the emergency entrance.

Henry turns away from Jack and rushes down the hall to
head them off.

HENRY

Captain, I need your men
here now!

The Captain and his Men follow after Henry.

JACK

(to one of the
Policemen)

What's going on?

POLICEMAN

Car accident -- guy got killed.

JACK

Yeah, I know.

POLICEMAN

Did you know the guy was McRyan?

CONTINUED

49

CONTINUED (2)

49

JACK
(eyes widening)
Governor McRyan?

POLICEMAN
(nodding)
That stiff on the stretcher
was probably our next president.
Hell, he had my vote.

The Ambulance Crewman who has been at the emergency desk
signing in McRyan's body turns to face them.

CREWMAN #1
He had everybody's vote.

After leaving the Police to barricade the doors, Henry
comes back up the hallway and over to Jack.

HENRY
Let's talk in here.

50

INT. HOSPITAL - EMERGENCY - SMALL ROOM - NIGHT

50

HENRY leads JACK into a small room. He closes the door
behind him.

HENRY
You pulled that girl out
of the car?

JACK
That's right!

HENRY
I want you to forget about
her.

JACK
(laughs incredulously)
Wait a minute -- who the hell
are you?

CONTINUED

50
8/

CONTINUED (1)

50

HENRY

My name's Lawrence Henry -- I
work for Governor McRyan.

(suddenly hit with
a wave of emotion)

I mean, I did work for him.

JACK

Look, I'm sorry about McRyan,
but I was there -- She was there.

HENRY

We know what happened. But the
Governor's dead now -- and we
don't want to embarrass his fam-
ily. Do you have any idea what
the press would do with this if
they got a hold of it?

JACK

What about the girl?

HENRY

I'll talk to her.

JACK

So what do you want me to do?
Say she wasn't there? I al-
ready told the police.

HENRY

That's all taken care of.

JACK

Great -- one playmate just van-
ished from McRyan's car.

HENRY

That's right.

JACK

I don't know ...

CONTINUED

50 CONTINUED (2)

50

HENRY

Can't you keep your mouth
shut? It's better that the
Governor died alone.

JACK

I don't know if I can do
this. I was there...

HENRY

(bursting out,
angrily)

Who gives a damn that you
were there! You want to tell
his wife that he died with
his hand up some girl's dress?
Or maybe you'd rather she read
it in the papers.

Jack shakes his head.

HENRY (Cont'd.)

Good - I knew you'd cooperate.
We'll slip you and the girl
out the back.

JACK

I don't know.

HENRY

Think about it. I'm sure
you'll see it's for the best.
But don't say anything to
anybody unless you talk to
me first. Wait here— while
I talk to the girl.

Henry leaves Jack, crossing the corridor into Sally's
room.

51 INT/EXT JACK'S CAR - NIGHT - CITY STREET

51

SALLY lies against the door, half asleep. JACK drives
aimlessly through the empty city streets.

CONTINUED

51 CONTINUED (1)

JACK

You sure you wouldn't
settle for a cup of coffee?

SALLY

(distant)

Huh? *

JACK

A cup of coffee... instead
of a drink. I just don't
think we're gonna find a bar
open this time of night. *

SALLY

How about your place? *

JACK

You're afraid to go home,
aren't you? *

SALLY

They told you who was in the
car? *

JACK

Yeah. *

SALLY

So... reporters might figure
out I was there, too. They'll
find my purse... my name, my
address, they'll probably be
camped out on my doorstep. *

JACK

How about my doorstep? They'll
be camped out there, too. *

SALLY

Right. Let's go to a motel. *

JACK

(laughs)

First it's a drink, then my
place... now a motel. We're
really living in the fast lane. *

CUT TO

52 INT. MOTEL ROOM - NIGHT 52
BRUISES

SALLY leans heavily on JACK as he opens the door to their motel room. He helps her over to the bed. She lies down and is immediately asleep.

JACK takes off her dress and her shoes, puts her under the covers and goes back out the door.

53 EXT. MOTEL PARKING LOT - NIGHT 53
RAIN

JACK goes to the trunk of his car. He opens it and takes out his tape recorder and equipment bag.

54 INT. MOTEL ROOM - NIGHT 54

JACK sets up his tape recorder on a table and plugs in a headset. He sits down in a chair, puts on the earphones, turns on the recorder playing back the tape of the accident.

He HEARS the wind in the trees, the Lovers, the Frog, the snapping sound, the owl, the car approaching, the burst of sound, the tire exploding, the swerving car, the street lamp smashing, the crash through the fence and the splash into the river.

He rewinds the tape and PLAYS it AGAIN. He stops the tape after the burst of sound. He PLAYS it AGAIN.

It sounds like a gunshot!

// 55 EXT. MOTEL ROOM - NIGHT 55

MATCH DISSOLVE TO:

// 555 EXT. MOTEL ROOM - DAY 555

55 INT. MOTEL ROOM - MORNING 55

// JACK is asleep in the chair. SALLY ^{BRUISES?} stands over him, sipping coffee out of a steaming cardboard cup. She puts it down next to another unopened coffee container on the table.

She gently slips JACK's earphones off. He wakes up.

CONTINUED

55 CONTINUED (1)

55

SALLY
Coffee? You want some coffee? *

JACK
(waking up)
Uh... yeah... good morning. *

SALLY
Morning. You listening to music? *

JACK
No. This is my tape recorder.
I do sound effects for movies. *

SALLY
Sound effects? ... I love
movies. *

JACK
Yeah? Well, whenever you see a
movie and you hear a door shut,
or a foot step or wind blowing -
I do those sounds. I go out and
record them and put them in the
movie. *

SALLY
Big movies? *

JACK
Well... no. They don't do big
movies here, they only do bad
ones. *

SALLY
You know... this is a very inter-
esting subject to me, because I
do makeup. Right now it's only
at Korvettes, but I have this
dream about doing makeup for
movies. I mean, I've seen these
big movie stars, like Barbra
Streisand, you know, and they
don't do her right. I mean, I
know how to fix her face. *

CONTINUED

55 CONTINUED (2)

55

JACK

Mmm. Well, that's good...
but I want you to hear some-
thing. Last night, right
before we... met... I was
recording some wind sound
when you had the accident
and I got the whole thing
on tape.

*
*
*
*
*
*
*

SALLY

You recorded the accident?

*

JACK

Yeah. But I don't think it
was an accident. I think
your tire was shot out.

*
*
*

Jack plays the tape. Sally LISTENS.

*

JACK

There— the gunshot— just
before the blowout— did you
hear it?

*
*
*

SALLY

Well, I heard a noise. I
don't know, was that a gunshot?
I don't feel like listening to
a replay right now.

*
*
*
*

JACK

Look— can I ask you something?
What were you doing with McRyan
last night?

*
*

SALLY

That is none of your business...
That's a very personal question.

*
*

JACK

Look, I don't want any details.

*

CONTINUED

55 CONTINUED (3)

55

Sally gets up to leave.

SALLY

Look, I have a bad cold-- I
don't have my makeup and I
really have to go.

*
*
*

JACK

Sally, look... I'm sorry.

*

SALLY .

I don't even know who you are.

*

JACK

Okay, let's drop it. I'd like
to get to know who you are.
We never had that drink and I'd
like to take you up on that.
Okay, Sally? Where can I get
ahold of you?

*
*
*
*
*
*

SALLY

Okay... I'll be staying with a
girlfriend, Judy Demming. You
can call me there.

*
*
*

JACK

What's the number?

*

SALLY

Uh... LO 5-8967.

*

JACK

Okay, I'll call you... maybe
tonight.

*

SALLY

All right.

*

JACK

Thanks a lot, Sally.

*

SALLY

Yeah... thank you.

CONTINUED

55 CONTINUED (4)

55

JACK

Can I give you a lift some-
where?

*

SALLY

No, that's okay. Oh... but
could you loan me five dollars
for a cab?

JACK

Sure.

Jack hands her the money and she leaves.

56
thru O M I T (Flashback - to be inserted later in story)
65 (Current scene numbers D82-M82)

56
thru *
65

66 INT. MOTEL - DAY - OMIT

66 *

67 INT. JACK'S EDITING ROOM - DAY

67

Jack sits at a work bench transferring the 1/4" tape of the accident to 16 mm magnetic tape. Again we HEAR the Lovers, the wind in the trees, the car approaching, the snapping sound, the gunshot, the blowout, the lamp smashing, the crash through the fence and the splash into the river.

He takes the 16 mm transfer, rewinds it on a reel, threads it through a sound reader and reels it through — slowly. We HEAR the same sounds as before, but at half speed.

He marks the mag track at the beginning and end of the wind through the trees and cuts it out of the reel, labels it, and hangs it up in the film bin.

He then pulls a moviola over, threads up the scene with the Maniac stalking the girl, runs it down to the head of the scene of the Maniac looking through the rustling trees. He takes the wind effects out of the bin, clamps on the moviola next to the frozen frame of the Maniac's POV thru the trees, starts up the machine and we HEAR the sound of wind through trees as the Maniac moves onto the college campus.

Suddenly the door to the editing room bursts open.

CONTINUED

67 CONTINUED (1)

67

It's SAM. He hurries over to Jack's TV set and snaps it on.

SAM

They got movies of McRyan's getting killed. I heard it on the radio. They may have it on the Midday News.

Sam madly switches the channels, finally stopping at:

68 (INT. TV SET) EXT. WASSAHICKON DRIVE - DAY

68

There's a picture of McRyan's silver gray car being hauled out of the water.

ANCHORMAN #2 (O.S.)

...of the casket, and a memorial service will be held at three o'clock on Monday afternoon at Grace Chapel.

*
*
*

69 INT. TV NEWS SET - DAY

69

ANCHORMAN #2

Incredible as it may seem, a local photographer, Manny Karp, was on the scene of the accident last night with his camera. Eye-on-the City News has learned that late this morning Mr. Karp sold his film to News Today magazine for an undisclosed sum of money.

*
*
*
*
*
*

Our own Frank Donahue spoke with Mr. Karp just a few minutes ago outside the magazine's offices.

CUT TO:

70 EXT. MAGAZINE OFFICE BLDG. - DAY - (ON TV SCREEN) 70

9/ MANNY KARP stands surrounded by REPORTERS, among them DONAHUE.

KARP

... so I'd gone out there to try out this new film stock, right? Very high speed, good for night shooting. I do a lot of work at night.

Then all of a sudden I hear this car barreling down the road — I didn't pay too much attention 'til I hear it start skidding. I wasn't even thinkin', I just turned 'round, the camera runnin' and I catch him going through the rail.

DONAHUE

Was Governor McRyan in control of the car?

KARP

It went into the drink, didn't it? He wasn't in no control.

DONAHUE

Was he alone?

KARP

I didn't see anybody.

REPORTER #1

Why didn't you go to the police that night? Why didn't you show the film to them?

Manny Karp smiles, pances, chuckles.

KARP

No cop ever did anything for me. He sure wouldn't gimme the kinda money these guys--

(gestures to building)
are givin' me.

M o r e)

CONTINUED

70
3/

CONTINUED (1)

70

KARP (Cont'd.)

Hey, dead is dead, right? It don't make a damn bit of difference to the guy, right? Okay.

DONAHUE

Just how much are you getting for the...

KARP

You work for the IRS or what?

The newscast continues with further commentary on the accident, reaction to McRyan's death and the sale of the film.

71
2/

INT. JACK'S EDITING ROOM - DAY

71

SAM

(disappointed)

Newsday owns it now. They're not gonna let anybody see it for nothing.

72
2/

EXT. SOUTH STREET - KARP'S OFFICE - DAY

72

Jack is on the sidewalk looking up at the second floor of offices over a porno movie house. Not only the building, but the whole area is cheap and run down.

On one of the second story windows is a sign:

KARP PHOTOS

Baby Portraits, Passports, Weddings.

CUT TO:

73
1/

INT. KARP'S OFFICE HALLWAY - DAY

73

Jack walks down the hall toward Karp's office. A CITY COP, a young guy, is in a chair, tilted back against

CONTINUED

73 CONTINUED (1)

73

8/

Karp's door. He is leafing through a stack of 8 x 10 photos. Jack stops in front of him.

JACK

Is he in?

The Cop nods negatively. There's a pause.

JACK (Cont'd.)

Can I go in?

COP

What for?

JACK

I've got to pick up some pictures.

COP

You anybody?

JACK

Just a customer.

The cop smiles, turns over another photograph and rubs tired eyes.

COP

He's got a lot of customers. You're a reporter, aren't you? Want to get a piece of Karp's film, don't you? Too bad there isn't a law against lying — I could have made a hell of a lot of dollars today—

(a beat, and then
with sarcasm)

Mr. Customer.

JACK

I am a customer.

The Cop holds up one of the pictures in his lap.

74 I N S E R T - PICTURE

74

It's a 'caught-in-the-act' shot. A fleshy, fifty year old MAN unsuccessfully tries to cover his face with a blanket. He's in a motel bed with a naked girl, SALLY, and by the look on his face, he wasn't expecting the photographer.

73 BACK TO SCENE

73

COP

He's a customer too. --
Offered me a thousand bucks.
His wife offered me three.

Jack stares at the picture.

COP (Cont'd.)

Don't seem worth it but I
guess you had to be there.

Jack nods, concealing his surprise with a smile. He has recognized the naked girl. It's Sally.

COP (Cont'd.)

Some baby picture. Looks
like Karp did a little di-
vorce work on the side.

JACK

I didn't realize he was into
that kind of work.

COP

Sure didn't give a shit about
protecting his customers. I
found these filed in a heap
under his bed.

JACK

I really got to get my pictures.
Do you know where I can find
him?

*
*
*

CONTINUED

73 CONTINUED (1)

73

COP

You know-- that's what
everybody asks... popular
guy.

(shrugs)

Beats me. He's disappeared.
Fast.

The cop indicates the office behind him.

COP (Cont'd.)

Left the place a mess.

CONTINUED

73
2/

CONTINUED (2)

73

JACK

(turning to leave)

Thanks.

COP

Glad to be of service.

CUT TO:

75
4/

EXT/INT MAGAZINE STAND - DAY - CHESTNUT ST.

75

It is one of those little dinky news stands that sells a lot of newspapers, magazines, paperback books and candy, lottery tickets, etc.

A large banner is displayed over the counter. It reads:

EXCLUSIVE PHOTOS OF McRYAN'S DEATH

JACK in his car pulls up adjacent to the news stand. He looks over and reads the banner.

He jumps out of the car. He forces his way past the other CUSTOMERS. He reaches out and grabs a copy of Newsday and turns to Karp's photos. Jack stares at them for a second, then fumbles some money out of his wallet, scoops up another copy and runs back to his car.

A COP is writing him a ticket. He grabs the ticket from the cop, gets in the car and takes off.

A76

EXT. FILM CO. - DAY JACK arrives and enters with magazines.

76

INT. FILM COMPANY - LOBBY - DAY

76

JACK enters the lobby of his film company brusquely. He has the copies of Newsday with him. DEBBY, the receptionist, is on the phone.

DEBBY

It's about time you...

JACK

Is Rick here?

CONTINUED

76 CONTINUED (1)

76

DEBBY

No, but Sam...

JACK

Let me have the key to Rick's office.

DEBBY

(hands Jack a key)

Sam's got some girls here he wants you to hear.

Jack is already way down the hall.

JACK

Not now.

77 INT. FILM CO. ANIMATION ROOM - DAY

77

Down in the animation room JACK locks the door behind him.

Then he cuts the blow-ups out of the magazine and mounts them on heavy, white paper, numbering them sequentially. They number eighty — every frame of the film from the one before the blowout to the crash off the bridge.

He goes over to the animation stand, sets up the lights, loads and checks out the camera. He notices that Sally does not appear in the passenger seat next to McRyan.

He starts photographing the magazine frames, one at a time.

There is a KNOCK at the door. It's Sam.

SAM (O.S.)

Jack? You hon. C'mon, open up. It's Sam. Jack?

CUT TO:

78 INT. ANIMATION ROOM - LATER - DAY

Finished, JACK takes the film out of the camera, picks up the blow-ups and leaves.

79 INT. FILM CO. HALLWAY - DAY

79

SAM calls out to JACK as he passes Sam's office.

SAM

Where the fuck are you going?

JACK

I can't talk now. I have to--

SAM

(cutting him off)

I need you now. Now get in here!

80 INT. FILM CO - SAM'S OFFICE - DAY

80

JACK reluctantly enters SAM's office. Seated against the wall are THREE full-breasted young GIRLS.

JACK

Now what's so important it can't wait an hour?

Sam points to the First Girl. She SCREAMS. He points to the Second Girl. She SCREAMS. He points to the Third Girl. She SCREAMS. He looks back at Jack.

SAM

(with the pride of artistic discovery)

What do you think?

JACK

(exiting)

Keep looking.

81 EXT. STREET NEAR CITY HALL - DAY

81

JACK parks his car near a small film processing plant. He gets out the car and film in hand enters the building.

A82 EXT OR INT. PUBLIC PHONE - DAY

A82 *

JACK goes into a phone booth by the lab. He dials *
Judy Demming's number. SALLY answers the phone. *

CONTINUED

A82 CONTINUED (1)

A82 *

JACK

(into phone)

I'm so glad I caught you.
If it had been a minute
later I would have missed
you.

*
*
*
*

SALLY (O.S.)

I was out the door. I've
only got twenty minutes.

*
*

JACK

(into phone)

No problem. We'll just have
a quick drink then you'll be
on your way.

*
*
*

SALLY (O.S.)

Well... I wanted to get a
good seat.

*

JACK

Don't worry... c'mon, you
promised..

*

SALLY (O.S.)

Okay, ten minutes.

CUT TO:

B82 INT. 30TH STREET STATION - MAIN ROOM-LATE AFTER. B82

JACK meets SALLY. They walk into bar.

*
*

C82 INT. 30TH STREET STATION - BAR - LATE DAY

C82

*

JACK and SALLY are at the bar. Sally is a little bit
drunk.

*

SALLY

Oh, I could kill you for
making me miss that train.

*

Jack laughs.

SALLY (Cont'd.)

Oh, shut up... now what was
I saying?... I know it was
something important.

..

CONTINUED

C82 CONTINUED (1)

C82 *

JACK

You were explaining to me
about these models.

*
*

SALLY

Right.

*

JACK

When you see them without
makeup, they look totally
different... and with makeup
they look like glamor girls.

*
*
*
*

SALLY

Makeup is a whole philosophy
of life. I mean, what is the
first thing you see when you
meet somebody?

*
*
*
*

JACK

Uh... their face?

*

SALLY

Right! Exactly! So if your
face doesn't look right, no
one is gonna look at you again.

*
*
*

JACK

Well, I don't think your face
needs any makeup.

*

SALLY

Every face needs makeup... but
it shouldn't look like makeup.
Now look at my face. I've
worked on it and hidden every-
thing. You don't see the makeup.

*
*
*
*
*

JACK

You're wearing makeup right now?

*

SALLY

Yes I am.

*

CONTINUED

C82 CONTINUED (2)

C82 *

JACK
I don't believe it. *

SALLY
It took me two hours... this
is the no makeup look. *

JACK
I'd like to see what you look
like with makeup. *

SALLY
Well, I only do that for spe-
cial occasions. *

JACK
What would you do for a broken
nose? *

SALLY
That's easy. Just take a little
brown line right here, smudge it
in and no one will know. It has
to be very subtle, but you can
fix up things like that. *

Jack laughs.

SALLY (Cont'd.)
Why are you laughing at me?—
You're really not interested in
this. You just kept me talking
so I'd miss my train. *

JACK
I don't want you to go, Sally. *

SALLY
Why? *

JACK
I just met you. I like you...
and now you're disappearing on
me. *

CONTINUED

C82 CONTINUED (3)

C82 *

SALLY

I don't get you. Why are you
so interested in me?

*
*

JACK

I like you... simple as that.

*

SALLY

I don't know... I don't know
anything about you.

*
*

JACK

What do you want to know? I'll
tell you anything you want to
know.

*
*

SALLY

Well... like how did you become
a soundman?

*

JACK

Raw talent. It all started
when I was in school. I used
to build stereos and fix radios;
I won all the science fairs...
and after that instead of going
to college, I refined my skills
in the army.

*
*
*
*
*
*
*

SALLY

Were you in any wars?

*

JACK

(laughs)

No, I was such a communications
whiz they never let me leave New
Jersey. When I got out of the
army, I worked for the police and
then I got into the movies.

*
*
*
*

SALLY

The police. You were a cop?

*

CONTINUED

CS2 CONTINUED (4)

CS2 *

JACK

No, I worked for the Keen
Commission.

*
*

SALLY

What's that?

*

JACK

A group of politicians set
up to stop corruption in the
police force.

*
*
*

SALLY

What did you do?

*

JACK

It's a long story... you
really don't want to hear about
it.

*
*
*

SALLY

No... I do.

*

JACK

I bugged their top squealer...
a cop named Freddie Corso. You
see when Freddie busted a dealer
and took his drugs... instead of
turning them in, Freddie would
make a bundle selling them back
on the street. Trouble is, he
gets caught... so they haul him
downtown, and give him a choice
of going to jail for ten years
or working as an informer for the
Commission. Well, Freddie gets
ethics overnight.

*
*
*
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*
*
*
*
*
*
*
*
*
*
*

(Beat)

His first case is to set up a cor-
rupt police captain who's trying
to shake down a mob guy. So Freddie
set up a meeting and my job was to
rig a wire on Freddie so we could
record their conversation.

*
*
*
*
*
*

CONTINUED

C82 CONTINUED (5)

C82 *

SALLY

A wire?

JACK

Yeah... a tiny mike attached to a transmitter that I strapped around Freddie's waist. It was a great wire... Freddie could be in a car... blocks away from us and we could pick up every sound within ten feet of him.

D82
thru F L A S H B A C K - EXT. CITY STREETS - EXT. GAS
MS2 STATION - INT. GAS STATION MEN'S ROOM - NIGHT

D82 *
thru
MS2

JACK (V.O.)

So they all pile into the mob guy's car and take off. We follow. The captain tells the mob guy, who happens to be on parole, that he saw him having an espresso with his brother-in-law... a known criminal... and that he's going to have to report to his parole officer that he's fraternizing with known criminals and that he's gonna have his parole revoked. But since the captain likes the guy, he's willing to forget what he saw for five grand.

The mobster explodes and calls the captain a scumbag, Freddie a scumbag, the whole world's a scumbag-- and offers him a grand.

We're getting all this on tape clear as a bell. Then we start getting this static.

Freddie starts saying he doesn't fall so good.. must've been something he ate.

(M O R E)

CONTINUED

D82
thru CONTINUED (1)
MS2

D82
thru *
MS2

JACK (V.O.)

So he says he has to take a
leak and they pull over to a
gas station. *

Freddie gets out of the car
and heads for the bathroom and
now the static is getting worse.
He's scratching his stomach like
he's got the worst kind of itch
and I realize what's wrong. *

Freddie is sweating. He's sweat-
ing so bad that the battery in
the transmitter is shorting out
and burning him... the one thing
the fucking whiz kid didn't
think of... that maybe Freddie
was human. that he'd get nervous
and sweat. *

(Beat)

When Freddie goes, the mobster
looks at the captain like something
is not right... and follows Freddie
into the bathroom. *

By this time I'm going crazy. I
had to get to Freddie before my
battery burned a hole in him...
but I couldn't... *

SALLY (V.O.)

What happened? *

JACK (V.O.)

The mob guy comes out and takes
off with the captain. We head
for the bathroom. *

We find Freddie strung up by my
wire from one of the stalls. *

(End of Flashback)

CUT TO:

N82 INT. 30 STREET STATION BAR - LATE DAY

N82 *

SALLY

Dead?

*

Jack nods.

JACK

I quit working for the
police and got into the
movies.

*

*

*

SALLY

It wasn't your fault.

*

JACK

Tell that to Freddie.

*

SALLY

Are you okay?

*

JACK

Just tired... got a lot of
things on my mind. This
thing with Henry.

*

*

SALLY

He talked to you too?

*

JACK

Yeah.

*

SALLY

That's why I'm leaving town.
Henry gave me some money to
disappear for a couple of
months.

*

*

*

*

JACK

I figured that... you know
Sally, they're covering up a
lot more than you just being
with McRyan. I'm sure the
tire was shot out.

*

*

*

*

*

SALLY

How can you be so sure?

*

CONTINUED

NS2 CONTINUED (1)

NS2 *

JACK

Did you see those pictures
today? *

SALLY

Yeah. *

JACK

Well, I figured out a way to
put my sound with them. *

SALLY

Really? *

JACK

Yeah... and when you see it
all together... I'm sure you'll
see it's no blowout. *

Sally just stares at him.

JACK (Cont'd.)

Look, Sally... will you help
me and just stick around for
a couple of days? *

SALLY

What for? *

JACK

I need you, I like you...
just help me. *

SALLY

Jack, I'm in enough trouble
already... if I stay here— *

Jack pulls her close.

JACK

Please.. once I get myself
clear of this... I can go
with you... why disappear
alone when we can disappear
together? *

CONTINUED

N82 CONTINUED (2)

N82 *

Sally smiles.

SALLY

Okay, I'll stay... just for
you, Jack... but just for a
couple of days.

*
*
*

JACK

Thanks, Sally.

CUT TO:

82 EXT. STREET NEAR CITY HALL - NIGHT

Jack walks out of the film lab he visited earlier. He
has the processed film with him.

CUT TO:

83 INT. JACK'S EDITING ROOM - NIGHT 83

JACK makes a copy of the tape he made the night McRyan was killed. He makes the dub onto 16 mm sprocketed sound tape.

He takes the dub of the newly processed film and sits down at an editing table. He syncs the film with the tape by matching the frame where the street lamp smashes to the ground with the sound of the smashing light on the tape. He puts the picture and the sound track into a moviola and runs them together.

He watches the picture intently — just before the tire explodes there's a gunshot.

He freezes the frame at the gunshot and studies the picture carefully. There, at the top of the frame, in a clump of trees, is a small flash of light followed by a hazy balloon of white smoke.

84 EXT. JACK'S APARTMENT - NIGHT 84

JACK drives up and gets out of the car. ¹⁴ CANS OF FILM + TAPE RECORDER

Nearby on the sidewalk is a STREET MUSICIAN OR a crazy HAWKER of Liberty Bell replicas.

Jack pauses to record the man's spiel before turning to enter the building.

85 EXT. INT. JACK'S APARTMENT - NIGHT 85

JACK is standing on a chair, removing one of the acoustic tiles from the ceiling. When it's out, he takes the original McRyan killing tape and one of the prints of the film and, with black electrician's tape, secures it to the upper side of the a pipe in the ceiling. He puts the tile back.

86 EXT. POLICE STATION - DAY 86

JACK drives into the police parking lot. He gets out of his car and goes inside. He has the cans of film and tape with him. ALSO TAPE RECORDER + BLOW-UPS

87 INT. POLICE STATION - DETECTIVE MCKIE'S OFFICE - DAY * 87

2/

JACK sits uncomfortably in a hard wooden chair before MCKIE's cluttered desk. Resting on the corner is Jack's * tape recorder. Next to it lies the single frame photo of the gunshot.

MCKIE, a burly, middle-aged man, eyes Jack with hostility. * He picks up Jack's sound tape and pictures and waves them at him.

~~MCKIE~~

Do you know how many conspir-
acy nuts we've had in here?

Jack shakes his head.

MCKIE (Cont'd.)

I wish I had a dime for every
one of them. I could buy the
whole state of Florida and
retire -- in peace.

JACK

(pointing to the
photos)

You saw the flash and the smoke.

~~MCKIE~~

It could have been a lot of
things. Why does everything
have to be a conspiracy? A
guy wins a tough primary, has
too many drinks, and drives
off a bridge -- an accident --
just a plain and simple accident.

JACK

It wasn't an accident. The tire
was shot out. I heard it. I
recorded it.

~~MCKIE~~

An earwitness to assassination.
I like it. Has a nice ring.

CONTINUED

87 CONTINUED (1)

81

JACK

Aren't you heading the investigation?

McKIE

Yeah.

JACK

Did you check the tire of McRyan's car?

McKIE

Why should I?

JACK

Because there's got to be a bullet hole. Because McRyan was killed.

McKIE

Says you — everybody else says it's an accident.

JACK

Who says it's an accident?

McKIE

We got a special commission forming up that says it's an accident.

JACK

But they haven't seen the evidence — the tape, the tire — I was there.

McKIE

(suddenly exploding)

I know all about you and your fucking tapes. They put away a lot of good cops.

JACK

What's that got to do with this?

McKIE

I think you stink — that's what it's got to do with this.

CONTINUED

87

CONTINUED (2)

87

9/ Jack picks up his tape and film and starts to leave.

McKIE: (Cont'd.)

Wait a minute. Just because I don't like you, doesn't mean I don't do my job. Let me have that crap — I'll run it over to the lab and see what they have to say.

Jack hands him back the tape and film.

JACK

If I could get a hold of the original film, the gunshot smoke would be a lot clearer.

McKIE:

Karp's disappeared. He's making a pile selling his pictures to one magazine after another. What's he want to give it to us for?

JACK

It's evidence. He's got to give it to you.

McKIE:

If we can find him.

JACK

You've got to. He could answer a lot of questions. Like what the fuck he was really doing there with his camera.

McKIE:

But nobody wants to know — no sordid details — no political assassination — just an accident — the guy's dead for Christ's sake — none of this shit is going to help him now.

CONTINUED

87 CONTINUED (3)

31

JACK

This isn't for him— he's dead and gone — but if they can kill him and get away with it, who's next?

McKIE:

They! Who's they? The Communist Conspiracy or the Right Wing Terrorists? Save the paranoia for public television.

(indicating the film and tape)

I'll check this stuff out and get back to you.

88 INT. FILM CO. RECORDING STUDIO - DAY

88

57

Two girls, BETTY and JEAN, are in a recording booth, dubbing their SCREAMS to picture. One is pulling the other's hair. SAM sits with JIM behind the recording console.

SAM

(speaking to them through the console mics)

C'mon girls — try again —

Jim hits the 'record' button. He speaks into a mike protruding from the console.

JIM

Take twenty-eight.

The first girl starts pulling the other's hair again. The SCREAM is phony and unconvincing.

SAM

Cut! Cut!

The girl KEEPS SCREAMING.

CONTINUED

88 CONTINUED (1)

88

2/

JIM

You have to speak into the mike. They can't hear you.

SAM

Christ.

(speaks into mike)

Cut! Okay — switch now — Betty, you pull the hair, and Jean, you scream.

The girls switch positions. Betty grabs a couple of handfuls of Jean's hair and they wait for Jim's cue. JACK pokes his head into the studio. RECORDER? BLOW-UPS?

SAM

Where the fuck have you been?

JACK

I had some business to take care of.

SAM

I thought you were working for me.

JACK

That's right — what do you want?

SAM

What about the other effects for the second reel? We made a list last week — remember? We have to mix it today because we don't have a good scream for the first.

JACK

Okay. I'll get them for you and be right back.

89 INT. JACK'S EDITING ROOM - DAY

89

JACK checks the effects list for reel two. It reads:

Police car drives up
with siren
Cards being flipped
Telephone rings,
Etc.

He looks up to his tape library and takes down a 1/4" tape labeled 'Cars Drive Up'. He threads it onto a tape recorder and turns it on.

There is NO SOUND.

He turns the volume up. He HEARS a faint clean tape HISS.

He realizes the tape has been erased. He pulls another tape out of the library and hastily threads it up. It, too, is clean. He yanks it off and tries another.

CUT TO:

90 INT. JACK'S EDITING ROOM - LATER - DAY

A pile of opened tape boxes. JACK sits blank-faced in front of his recorder. They've erased his whole tape library.

There is the repeated SOUND of his extension being BUZZED. Finally DEBBY sticks her head in the door.

DEBBY

(hassled)

Why don't you pick up? --
It's the police.

JACK

Was anybody in this room
this morning?

DEBBY

The guy came to fix the
machine. You weren't in
so I gave him a key.

CONTINUED

90 CONTINUED (1)

90

JACK

What guy?

DEBBY

I don't think I like your
tone of voice.

She SLAMS out of the room.

Jack slowly goes over to the phone, punches the flashing
extension button and puts the telephone receiver to his
ear.

JACK

(monotone)

Yeah. This is Jack Luca.

McKIE (O.S.) *

What the fuck are you trying
to pull?

JACK

What?

McKIE (O.S.) *

That tape you gave me — it
didn't have a fucking thing
on it.

JACK

(still in shock)

All my tapes are blank.

McKIE (O.S.) *

I don't get you. What did
you feed me this nutty assas-
sination shit and give me a
blank tape for?

JACK

Somebody erased it. Somebody
erased all my tapes. " " " "

CONTINUED

90 CONTINUED (2)

90

MCKIE (O.S.)
You hearing voices too? Maybe
THEY are trying to kill you now.
I think you're nuts, Luca.

*
*
*

We HEAR the phone being SLAMMED DOWN.

Jack holds the receiver in his hand. He doesn't know what to do. Slowly he hangs it up, takes his phone book out and dials a number. The PHONE RINGS twice and is picked up.

A Girl's VOICE (Judy Demming) comes on the line.

GIRL (O.S.)
Hello?

JACK
Is this Judy Demming?

GIRL (O.S.)
Yes, who is this?

JACK
My name is Jack Luca-- I'm
a friend of Sally's. She
told me to call you if I
wanted to get in touch with
her.

GIRL (O.S.)
Yes, she told me about you.
When do you want to meet her?

JACK
Now.

91 INT. FILM CO. RECEPTION AREA - DAY

91

DEBBY is talking to DONAHUE, the TV reporter. She points towards Jack's door. Donahue walks in that direction.

*
*
*

DONAHUE
He's in here?

*

CONTINUED

91 CONTINUED (1)

91

Debbie nods.

*

DONAHUE

Thank you.. sweetheart.

*

92 INT. JACK'S EDITING ROOM - DAY

DONAHUE enters.

DONAHUE

Jack... how are you? Frank
Donahue here.

*

JACK

Yes, I recognized you. How
are you?

*

DONAHUE

Fine. Good to see you. Great
set-up you have here.

*

JACK

Thank you. Uh... what brings
you here?

*

DONAHUE

Well, I tell you... I came to
see you. Have you got about
two minutes that you could
spare? Could we sit and talk?

*

*

*

*

JACK

Sure... sure. What can I get
you?

*

DONAHUE

Not a thing. I'm just fine.
Sit down.

*

*

Jack sits down across from Donahue.

DONAHUE (Cont'd.)

I don't have a lot of time and
I know your time is important.
So I want to get right to the
point.

*

*

*

M o r e)

CONTINUED

DONAHUE (Cont'd.)

I know you've been questioned
by the police. And I feel a
little awkward approaching you
on this at this time, but I
think that you'd agree that I
would be less than a competent
newsmen if I didn't ask you a
few things myself. Jack, you
told the police that someone
shot out the tire of McRyan's
car.

*
*
*
*
*
*
*
*
*
*
*

JACK

Who told you that?

*

DONAHUE

That's not important. I have
my sources.

*
*

JACK

What do you care what some
assassination nut has to say?

*
*

DONAHUE

I don't think you're a nut at
all, Jack. In fact, that's why
I'm here. Because I've looked
into this thing myself and there
are a helluva lot of things that
don't add up about this... let's
see, what are the police calling
it... "a freak accident". Like
the girl. Everyone's pretending
she wasn't in the car. You saw
her, didn't you?

*
*
*
*
*
*
*
*
*
*
*
*

JACK

Wait a minute... what else did
your "sources" have to say?

*
*

DONAHUE

Well, among other things that
you recorded that gunshot. I'd
sure like to hear it, Jack...
Could I hear it?

*
*
*
*

92 CONTINUED (2)

92

JACK

Why? That gunshot's not
going to mean anything.

*
*

He points to his sound effects library.

JACK (Cont'd.)

I could have made it up in the
studio.

*
*

DONAHUE

Yeah... you could have. But I
don't think you did, Jack. I
don't think you did. I know
you've got the tape... I know
it's the real thing. So let me
put you on the air. Then you
can say what you saw, you can
say what you heard that night,
then— SOOM— we play the tape.

*
*
*
*
*
*
*
*

JACK

Oh, come on. That's bullshit.
Nobody would believe it.

*

DONAHUE

Hey, Frank Donahue believes it.
And he's got twenty-five million
people a night that watch him.
And I'll guarantee you... now go
along with me on this... by eight
thirty tomorrow night, everyone
of those twenty-five million sons
of bitches are gonna believe Jack
Luce's story... I promise you that.

*
*
*
*
*
*
*
*

JACK

I don't think so.

*

DONAHUE

I promise you. Trust me, okay?
And I insist that my people take
care of your... uh... out of pocket
expenses. Anything you might incur
in coming on the show.

*
*
*
*
*

CONTINUED

92 CONTINUED (3)

92

JACK

Like... you'd take care of *
the cost of the tape... *
transfer time... transportation. *

DONAHUE

No problem... no problem. You *
name it... my people will take *
care of it. *

JACK

And how about me?

DONAHUE

Of course, that goes without *
saying. *

JACK

What could I get for this? *

DONAHUE

I tell you... this is the hottest *
story in the country right now. *
The HOTTEST! The sky's the limit. *
You just name your price. *

JACK

Look, what the fuck makes you *
think I would take money for *
this story? I saw a man get *
killed. I don't care if it's *
McRyan or some fucking bum off *
the street. Okay? *

DONAHUE

I agree. *

JACK

I want to know why he was *
murdered and who murdered him, *
okay? And you know why? Be- *
cause you're not supposed to *
kill people in this country and *
get away with it. *

CONTINUED

92 CONTINUED (4)

92

DONAHUE

Hey, Jack... I believe that.
I happen to believe that
very firmly.

*
*
*

JACK

Look, I think you're full
of shit, okay?

*
*

(beat)

Look, I gotta go... I've
got an appointment.

*
*

DONAHUE

Jack, do me a favor, will you?
Will you take my card?... will
you think it over? Will you
give me a call at the studio?

*
*
*
*

JACK

This is not a negotiation. The
gunshot is not for sale.

*
*

DONAHUE

(angry)

Now, excuse me... isn't that
what you do? Sell sounds?

*

JACK

Fuck you, man... get out.

*

DONAHUE

Hey, I'm sorry... think it
over... give me a call...

*
*

JACK

Get out!

*

CUT TO:

93 EXT. CITY IMPOUND GARAGE - NIGHT 93

The CAMERA CRANES down to a car parked outside of a garage.

We HEAR the SNAPPING SOUND as we near the car. A GARAGE ATTENDANT comes out of a door, locks it behind him and walks on down the block. The SNAPPING SOUND STOPS.

A MAN (Burke) gets out of the car and opens the trunk. Next to a magnetic tape eraser lies a tire. He takes out the tire. He rolls it across the street to the garage door entrance.

He pulls a crowbar from under his coat and forces open the garage door. *NOT HAVE TOOLS IN BAG*

94 INT. CITY IMPOUND GARAGE - NIGHT 94

Inside we see the wrecked remains of McRyan's car. The MAN rolls the tire inside over to the car. He leans it against the car door, walks up to the left front tire and kneels down next to it.

He studies the tire for a second, running his hand around the perimeter. His fingers stop on a small hole near the rim on the bottom edge.

He stands up, opens his coat and takes out a tire iron. He starts changing the tire.

95 INT. JACK'S APARTMENT - NIGHT 95

JACK removes the other print he made from the magazine photos and the original 1/4" tape from their ceiling hiding place.

He transfers the 1/4" tape to 16 mm magnetic. He pulls out a small 16 mm projector that can run the pic in sync with the track and packs it in a suitcase with the film and the track.

He puts the 1/4" original back in its hiding place, picks up the suitcase and heads out the door.

96 EXT. JUDY DEMMING'S APARTMENT - NIGHT 96

We see flickering lights in a darkened window.

97 INT. JUDY DEMMING'S APARTMENT - NIGHT

97

JACK switches off the projector. SALLY is seated next to him and has a shocked look on her face. He has just shown her his film of McRyan's accident with the sound.

SALLY

(remembering)

That's what I heard... just *
before the tire blew out. *
You're right... it was a shot. *
You took this to the police? *

Jack nods.

JACK

I gave them a copy. Then *
they sent it to the lab... *
it came out blank. Somebody's *
erased it. *

SALLY

Are you sure? *

JACK

I transferred it myself. I *
heard it played back. Now it's *
clean like the rest of my tapes. *

Sally doesn't quite follow this.

SALLY

The gunshot is real clear— *
but the smoke's all fuzzy. *

JACK

It's shit. Anybody could've *
made it in the studio. That's *
what they could say and they'd *
be right. Whoever's in this *
thing has contacts to the police. *
They want McRyan to sink without *
a trace. They don't want to *
know about the gunshot. *

CONTINUED

97 CONTINUED (1)

97

SALLY

What are you going to do? *

JACK

What am I going to do? What
are we going to do? *

SALLY

What do I have to do with it? *

JACK

Will you cut the shit, Sally?
I know what you were doing in
that car. *

SALLY

What do you know? *

JACK

You and your pal Karp were
setting up McRyan to be black-
mailed... getting scummy pic-
tures of the candidate getting
laid after the Liberty Ball.
What did you tell him? Running
water under a well-lit bridge
gets you hot? *

SALLY

Who told you that? *

JACK

I got a look at some of your
earlier work. Candid Camera
motel shots. You've got nice
tits. Who was paying you to
flash them for McRyan? *

SALLY

I wasn't in the car... haven't
you seen the papers? *

CONTINUED

97 CONTINUED (2)

97

JACK

How long do you think Henry's
coverup is going to hold to-
gether? I just talked to a
reporter that knows everything
... they've erased my tapes...
made you disappear... and I'm
next... but I'm not disappearing.

*
*
*
*
*
*

SALLY

I am.

JACK

What makes you think it won't
be permanent?

*
*

SALLY

What's that supposed to mean?

*

JACK

Didn't I meet you in a car wreck
ten feet underwater?

*
*

SALLY

That was an accident. Manny
wouldn't get me hurt.

*
*

JACK

Didn't Manny get you into the car?

*

SALLY

Yes, but he didn't know...

*

JACK

(completing her
thoughts)

... some guy was going to shoot
the tire out.

*
*

SALLY

(less convinced)

He couldn't have.

CONTINUED

97 CONTINUED (3)

97

JACK

Sally, if I hadn't been there
to pull you out of that car
you would be dead.

(beat)

Now, how did it all start?

SALLY

It was a job... like the
others. I'd get them into
bed and Manny would get it
all on film.

JACK

Then?

SALLY

Husbands, sometimes city
officials, mostly small town
guys.

JACK

Why?

SALLY

The money.

Sally gets up and starts pacing the room.

JACK

You need the money that bad?

She stops and turns to him.

SALLY

You know where I work. Be-
hind the makeup counter at
Korvettes. I'm paid to smile
my ass off to show the twenty
seven different color lip-
sticks they're pushing. Know
how much I make? I make shit
is what I make. I sure as hell
can't type. That doesn't leave
much, you know.

CONTINUED

97 CONTINUED (4)

97

Sally starts pacing again.

SALLY (Cont'd.)

So I did it. And I didn't *
really have to do anything, *
like screw them. Just make it... *

JACK

Embarrassing? *

SALLY

Yeah, right. Manny said it *
served them right. If the *
guy stuck his hand in the *
cookie jar, he deserved to *
get it cut off. *

JACK

Can't cheat an honest man? *

SALLY

Yeah, right. *
(beat) *
I wanted to believe it... *
made it easier. *

JACK

What about McRyan? *

98-100 INT. FAIRMONT HOTEL BALLROOM - NIGHT *

101 EXT. FAIRMONT HOTEL BACK ALLEY - NIGHT *

FLASHBACK

SALLY (V.O.) *

Manny got me into the Liberty *
Ball. I went over to McRyan and *
told him what a great man he was *
and he was hot to show me. We *
slipped out the back and took *
off in his car. *

(End of Flashback)

CUT TO: !!!

102 INT. JUDY DEMMING APARTMENT - NIGHT

102

JACK

Who hired Manny to get the pictures? *

SALLY

I don't know. I never really wanted to know. *

JACK

Don't you think Manny knew this client planned to shoot out the tire? *

SALLY

No. *

JACK

It wouldn't pay to tell you, would it? *

SALLY

Manny wouldn't do that. *

JACK

But didn't Manny want to make a buck? *

SALLY

That's right. *

JACK

He's making big bucks off those pictures now. What's your cut? *

SALLY

I got paid. *

JACK

Underpaid, you mean. *

SALLY

What do you care? *

CONTINUED

102 CONTINUED (1)

102

JACK

I'm sick of being fucked by these guys. Henry gets me to clam up to preserve the reputation of the great Governor.

Then I find out that instead of getting layed, he was murdered and nobody wants to know about it. Nobody wants to know about a conspiracy to assassinate. Okay for some crazy South American republic, but not for us. We're too decent, too innocent, too American.

So where does that leave me? The asshole that heard the gunshot? They make me into a fool, a liar, a nut.

Well, I know what I heard and saw. And I'm going to make everyone else in this fucking country hear and see the same thing. And you're going to help me.

No, let me put it to you in a way you can understand. You're going to help yourself. You're going to find your pal Karp and get his film. This isn't any good.

Jack points to the film can.

JACK (Cont'd.)

I need the original. Because if we don't get this out... get it on television for everyone to see they're going to close the book.

(M o r e)

CONTINUED

102 CONTINUED (2)

102

JACK (Cont'd.)

And any loose ends that happen
to be hanging out... like us...
are going to get cut off. *

What do you want to be... crazy
or dead? Either will do. *

SALLY

Alright! I'll try to get the
film. Then will you leave me
alone? *

JACK

I wish I was the only person
you had to worry about. *

SALLY

If you're trying to scare me,
you're doing a good job. *

JACK

I'm trying to save our asses. *

SALLY

I'll look after my own ass,
thank you. *

CUT TO:

- 103 INT. GALLERY SHOPPING MALL - NIGHT - 103
SOUND of wire SNAPPING. A MAN (Burke) waits on the balcony of a shopping mall, facing a moving escalator. It's the same Man that changed the tire.
- 104 INT. MALL ESCALATOR - NIGHT - P.O.V. 104
He sees a BLONDE come down the escalator. She looks like Sally.
- 105 INT. READING MARKET - NIGHT 105
The man follows her through the Reading Market, picking up an ice pick.
- 106 EXT. STREET NEAR EXCAVATION - NIGHT 106
The Blonde turns down an empty street adjacent to an excavation site.
- 107 EXT. STREET NEAR EXCAVATION - NIGHT 107
He moves up behind her, pulling a wire out of his watch band and looping it around her neck from behind. He garrots her.
- 108 EXT. EXCAVATION SITE - NIGHT 108
They tumble down the side into the site.
- 109 EXT. BOTTOM OF EXCAVATION SITE - NIGHT 109
She struggles, but it's too late and she slumps to the ground. He rolls her over on her back. We see her face clearly for the first time. It's not Sally.

110 EXT. EXCAVATION SITE AND SURROUNDING BUILDINGS - NIGHT 110

//
He looks up to see a large Liberty Bell billboard on the street above. He looks at the Liberty Bell.

111 EXT. EXCAVATION SITE - NIGHT 111

//
He looks back at the girl. He tears open her dress. He raises the ice pick and rather calmly proceeds to stab her in the stomach and groin in the pattern of a ball.

112 EXT. EXCAVATION SITE TO BOND HOTEL AND CITY STREET - NIGHT 112

//
CRANE UP from the Man stabbing the Blonde to SALLY walking down the street. She stops in front of a sleazy hotel—complete with a flashing red neon sign with the letter 'h' in hotel burned out. She walks inside.

113 INT. HOTEL CORRIDOR - NIGHT 113

2/
Exhausted, SALLY finally makes it to the fifth floor. She walks slowly, checking to door numbers in the dim light. She stops at Number Six and KNOCKS.

MANNY (O.S.)

Yeah?

SALLY

It's Sally.

114 INT. CHEAP HOTEL ROOM - NIGHT 114

3/
The door opens and SALLY steps inside. It's a single room, but a large one: double bed, sofa, a table, two chairs. The room hasn't been cleaned in several days. Ends of sandwiches, junk food wrappers, empty cardboard coffee containers and soda bottles, dirty clothes and an unmade bed.

A photographic enlarger threaded with Manny's 16 mm film stands in a corner. This is what he's been using to make the enlarged negatives he's been selling to the magazines.

A heat-up floor lamp illuminates the room. The red glare from the hotel sign intermittently flashes through one of

CONTINUED

114 CONTINUED (1)

114

the windows. MANNY looks more worn out than he did on the news. He seems more haggard, less cock-sure.

SALLY

Jesus, Manny. Don't they ever clean this place?

Manny closes the door.

MANNY

Well, you gotta get up really early to catch the maid. I haven't made it yet. Uh... I'm sure glad you came by. How did you find me? *

SALLY

There's only so many holes you'd crawl into, Manny. *

MANNY

Is that any way to say hello? *

You want a drink? *

SALLY

This isn't a social visit... *

You know you almost got me killed the other night. Dead, you understand? *

MANNY

Hey... I didn't have nothing to do with that. That was an accident. *

SALLY

What happened to you? *

MANNY

What do you mean— what happened to me? I took off as soon as I saw that kid jump in the water after you. I mean, he did a helluva lot better job than I could've done. I don't know if I even told you this, but I can't even swim, babe. *

CONTINUED

115 ANOTHER ANGLE

115

SALLY

You know, I've been thinking...

MANNY

(interrupting)

You sure you don't want a
drink?

SALLY

Yeah, alright.

MANNY

What do you want... scotch?

SALLY

Yeah... scotch.

MANNY

You want it straight or you
want some water?

SALLY

Straight.

MANNY

There you go.

Manny gives Sally the drink.

SALLY

You know, I've been thinking
about things... and they're
not adding up. Like how did
I end up in that car in the
bottom of the creek.

MANNY

Well, listen... what do you
think? Guy's driving along...
has a blowout...

SALLY

It wasn't a blowout, Manny.
Somebody shot out the tire.

CONTINUED

116 ANOTHER ANGLE

116

MANNY

What are you talking about?
How do you know that?

*
*

SALLY

I just know, Manny. Now,
who was it?

*
*

MANNY

Nobody.

*

SALLY

C'mon, Manny.... justs level
with me.

*
*

MANNY

Abhh Christ... some nut. I
mean, how did I know the guy
was gonna turn out to be a
jerk? I thought he was a
normal guy like you and me.

*
*
*
*
*

Listen, this nut calls me a
couple of weeks ago, right?
Says he's working for a can-
didate. Some candidate that's
interested in getting McRyan
out of the race. He sounds
like a normal Joe. He's heard
about our fine divorce work,
and he offers me six grand.

*
*
*
*
*
*
*
*

SALLY

Six! You told me three.

*

MANNY

Well... yeah. Three befora
and three after.

*
*

SALLY

And when were you gonna tell
me about the three after?

*

CONTINUED

116 CONTINUED (1)

116

MANNY

What do you think? When I collected it.

*

SALLY

Yeah... sure.

*

MANNY

What's the matter with you? You don't believe me? Think I'm pulling your leg or something? Have I ever let you down before, sweetheart?... Listen... how could I be sure he was gonna come through? You know, six grand is a lot of money for this kind of a job.

*

*

*

*

*

*

*

*

*

*

SALLY

I'd say he got his money's worth.

*

*

MANNY

Look, he wasn't supposed to die... he wasn't even supposed to get hurt. Christ, I figured out later... this nut had this idea to shoot out McRyan's tire and then cause a little crack-up. The police show up, they pull him out of the car...

*

*

*

*

*

*

*

SALLY

With me...

*

MANNY

With you... and I get it all on film.

*

SALLY

Some "little" crack-up.

*

CONTINUED

116 CONTINUED (2)

116

MANNY

He wasn't supposed to die...
it was an accident... How many
times I gotta tell you that?

*
*
*

SALLY

We got him killed.

*

117 ANOTHER ANGLE

117

MANNY

What do you mean... we? We
didn't do nothing. You were
in the car, I was in the woods.
I didn't shoot out no tire,
you didn't either... WE! We
had nothing to do with this...
so please don't give me none
of this conscious shit. And
besides, no one is exactly cry-
ing over how things turned out.
What would've happened, even if
he'd lived?

*
*
*
*
*
*
*
*
*
*
*

His career was finished thanks
to us. This way, the guy comes
out ahead. Christ... he's a
saint... a martyr... they passed
one of his bills this morning.

*
*
*
*

SALLY

You're a pig, Manny... and I'm
a pig too.

*
*

MANNY

What is this with this "pig"
shit? What's the matter with
you?

*
*
*

SALLY

Manny, we've got to tell the
truth before the books are closed
and the loose ends are cut off.

*
*
*

MANNY

What?

CONTINUED

118 ANOTHER ANGLE

118

SALLY

McRyan... was murdered... and everybody should know that!

MANNY

Are you crazy? We got him killed... you want to go to jail?

SALLY

But you were in the woods... I was in the car.

MANNY

You think anyone's gonna believe that?

SALLY

I don't know... but I've got to do something.

MANNY

Like keep your mouth shut and take the money. Babe, this is the biggest thing since the Zapruder film. Bigger! This is history we got here, girl. We've got a fortune. This is gonna be in every newspaper, every magazine... it's gonna be on the fuckin' Six o'Clock News, they're gonna build a TV special around it... They're gonna ask a goddamn fortune for this thing... don't you understand... we're set!

SALLY

I'll tell you what. You can keep your three after... I don't want any part of this thing.

MANNY

Hey, don't be a dope. Money's money.

CONTINUED

118 CONTINUED (1)

118

SALLY

We sound like a couple of vultures.

*
*

MANNY

Figs... vultures! What did you do, swallow a whole box of animal crackers? Hey girl, if the corpse is there... why not dig in?

*
*
*
*

SALLY

That isn't a porposal, is it?

*

119 ANOTHER ANGLE

SALLY (Cont'd.)

Oh, God. I need a drink. Just give me the bottle.

*
*

MANNY

You know, sweetheart, this is our money. We could do a lot of things with this... have a lot of fun, go away together until the whole thing blows over. Take a trip to Atlantic City maybe. Blow a few on the tables. We could have a good time. C'mon... what do you say? Think it over...

*
*
*
*
*
*
*
*

Sally beans Manny with the scotch bottle. Manny falls to the floor, unconscious.

She stands up, goes over to the enlarger and unloads the film.

CUT TO:

120 INT. JUDY DEMMING'S APARTMENT - DAWN

All we SEE at first is Manny's film, only this time with SOUND. SALLY is clearly visible, seated next to McRYAN in the undoctored film.

CONTINUED

120 CONTINUED (1)

120

The CAMERA PULLS BACK and we see that we have been watching the film projected against the wall. The flash of the gun and the puff of smoke is very clear. In its midst one can make out the barrel of a rifle. The film ends.

SALLY looks drawn and pale. JACK switches off the machine.

*
*
*
*
*

SALLY

Now what?

121 ANOTHER ANGLE - DAWN

121

Jack gets up and goes over to the window. The sky is just beginning to lighten.

JACK

I'm going to talk to that TV guy.

CUT TO:

122 INT. DEMMING APT - MORNING

3/
JACK is on the phone.

JACK

Mr. Donahue?

DONAHUE (O.S.)

(filtered)

Yeah.

JACK

It's Jack Luca. I've been thinking about what you said.

CONTINUED

122 CONTINUED (1)

122

DONAHUE (O.S.)
(filtered)

Yeah.

JACK

I want you to hear that gun-
shot I recorded. I've got
Karp's film too. If you run
them together, anyone can see
it was no accident.

DONAHUE (O.S.)
(filtered)

I can't talk now. Let me get
back to you in an hour. What's
your number?

CUT TO:

123 EXT. PHONE BOOTH - DEMMING APTS - MORNING

123

57 The MAN (Burke) is on the phone. He watches JACK

walk away. ¹⁷ FILM, PROJECTOR

MAN (Burke)

(hysterical and weepy)

I don't know why... she wanted
me to... she asked for it...
begged for it... the bitch. I
didn't want to do it. She made
me do it. You ask her... she'll
tell you. What?

VOICE ON PHONE

(filtered)

Where is she?

MAN (Burke)

I don't know — an alley. The excavation
site on 12th off Market. But don't
listen to her — she made me do it.

CONTINUED

123 CONTINUED (1)

123

VOICE ON PHONE

(filtered)

Okay. Everything's going to be fine. Now where are you?

124 EXT. PHONE BOOTH - ANOTHER ANGLE - MORNING

124

The MAN (Burke) abruptly hangs up the phone. He dials another number. As he waits for the call to go through, he SNAPS the WIRE that comes out of his watch. This is the same sound Jack heard in the bushes before the gunshot.

MAN (Burke)

(very cool now, with military control)

It's Burke, sir.

MANNERS' VOICE

(filtered - sleepy)

What?

We recognize the voice of the campaign chairman we saw interviewed earlier.

BURKE

It's Burke, sir.

INTERCUT WIRE

125 INT. MANNERS' BEDROOM - MORNING

MANNERS

(waking up fast)

Burke, what have you done?

BURKE

I don't understand the question, sir.

MANNERS

Are you crazy? You were just supposed to get some pictures of...

(he stops in mid-sentence)

Where are you?

CONTINUED

125 CONTINUED (1)

124

125

3/

BURKE

I'm calling from a secured public phone booth, sir. I suggest you call me back on the same.

MANNERS

What's the number?

BURKE

LO 4-2160.

MANNERS

I'll call you back in ten minutes.

CUT TO:

126 EXT. PHONE BOOTH - MORNING - SHORT TIME LATER

INTERCUT WITH

57

127 INT. MANNERS' BEDROOM - MORNING - SHORT TIME LATER

The PHONE in the booth RINGS. BURKE picks it up.

MANNERS

You were supposed to get some pictures of McRyan, not kill him!

BURKE

I understood the objectives of the operation. I never concurred with them. But I didn't kill him. It was an accident.

MANNERS

(incredulous)

You accidentally shot out the tire of his car?

BURKE

That I did as planned.

MANNERS

Whose plan?

CONTINUED

126
127 CONTINUED (1)

126
127

BURKE

As I'm sure you're aware, I never felt that the pictures obtained from the operation would be of sufficiently scandalous nature to ensure McRyan's withdrawal from the election.

I determined an accident — minor in degree — would completely secure our objective. You may recall... this was my initial plan as proposed in our meeting of June six.

MANNERS

We rejected that plan! Don't you remember?

BURKE

Of course, I admit that I did exceed the perimeter of my authority, but I always remained within an acceptable margin of errors after the objective was achieved. He was eliminated from the election.

MANNERS

Burke, I don't know you. I've never seen you. Don't ever call me again.

BURKE

But there are loose ends. Witnesses... I erased the sound guy's tape so no one believes him. Karp's disappeared — which leaves the girl.

CONTINUED

126
127 CONTINUED (2)

126
127

BURKE (Cont'd.)

I'm going to terminate her and make it look like one of a series of sex killings. This would completely secure the operation.

MANNERS

What operation?

Burke winces at the SOUND of Manners SLAMMING DOWN the phone.

CUT TO:

128 EXT. JACK'S APARTMENT - DAY - (INT. APT.)

128

CAMERA CRANES past JACK waiting by his phone down to basement door.

DISSOLVE THRU TO

129 INT. BASEMENT OF JACK'S APARTMENT - DAY

129

BURKE, dressed as a telephone repairman, is hunched over a small cassette tape recorder that's attached to Jack's phone box. He rewinds the tape and plays it back. We HEAR Jack talking with Frank DONAHUE.

DONAHUE on tape

Right... yeah... I'm glad you called. You know, this doesn't mean shit unless you say it's what you heard.

JACK on tape

It's what I heard.

DONAHUE on tape

Okay... now what about the girl? She was there— she must have heard it. Can we get her on?

CONTINUED

129 CONTINUED (1)

129

JACK on tape
She heard it... but don't
get her involved, okay?

*
*

DONAHUE on tape
Why not?

*

JACK on tape
Because she's not exactly
proud of what she did.

DONAHUE on tape
Can I at least talk to her?

*

JACK on tape
That's up to her.

DONAHUE on tape
Sounds great, Jack. When can
I hear it?

*

JACK on tape
Anytime.

*

DONAHUE on tape
Jack, I tell you... if you've
got the real thing, I'm putting
it on the Eleven O'Clock News.
Now, the bottom line... what's
the cost?

*
*
*
*
*

JACK on tape
Just get it on the air-- that's
the cost.

*

DONAHUE on tape
Great, Jack. I'll get back to
you this afternoon and we'll set
up a meeting.

CUT TO:

130 INT. JACK'S BASEMENT - DAY - ANOTHER ANGLE 130

BURKE advances the tape. He HEARS the sound of Jack dialing a number. Sally picks up.

SALLY on tape

Hello.

JACK on tape

It's Jack. I just talked
to Donahue.

*

Burke runs the tape forward. There are no other calls. He rewinds it to the place Jack dialed Sally's number. He plays it back, noting each dialing digit.

131 ANOTHER ANGLE 131

BURKE disconnects the tape recorder and puts it in his pocket. He unscrews the phone box and starts re-wiring it. He fixes it so Jack's phone gives a BUSY SIGNAL to all incoming calls.

132 INT. T.V. NEWSROOM - DAY 132

DONAHUE is at a desk, dialing his phone. He gets a BUSY SIGNAL. He's annoyed. This is not the first time.

133 INT. BASEMENT OF JACK'S APARTMENT - DAY 133

The rewired phone box. On the soundtrack we HEAR the sound of a BUSY SIGNAL, getting LOUDER, starting to reverberate.

134 INT. JUDY DEMMING'S APARTMENT - LATE AFTERNOON 134

The phone is RINGING as SALLY comes in. She looks very weary. She goes to the kitchen, pours herself a stiff drink and takes a heavy swallow. The phone is STILL RINGING. She lets it ring some more before finally picking it up.

INTERCUT WITH

135 INT. JACK'S BASEMENT

135

BURKE is on the phone.

BURKE

Hello?

SALLY

Yes?

BURKE

Is this Sally Badina? *

SALLY

Who wants to know?

BURKE

Frank Donahue. Your friend
Jack called me.

SALLY

From television?

BURKE

Yes. *

SALLY

You were supposed to call...

BURKE

You know, Sally, it's the
damnest thing. I can't get
Jack on the phone to arrange
a meeting. His line has been
busy all day so I thought I'd
give you a ring. *

SALLY

(suspicious)

What for?

BURKE

Sally, I've got to level with
you. Sally... I need both of
you on the air. Don't say 'no'
now. Maybe we could meet... *

(M o r e)

CONTINUED

134
135 CONTINUED (1)

134
135

BURKE (Cont'd.)

... just the two of us... so we
can talk. Hey, I tell you what.
Bring that tape and film along
and maybe we can wrap this whole
thing up over a drink. What do
you say? *

SALLY

(reluctantly)

I don't know... I have to talk
to Jack about this... when do
you want to meet? *

She writes the information down on a small pad by the
phone. Then she hangs up and leaves.

CUT TO:

136 INT. JACK'S APARTMENT - DAY 136

JACK watches the Afternoon News, looking over at the phone. It hasn't rung all afternoon.

137 INT. TV NEWS SET - D - (Video Tape) 137

The ANCHORMAN is seen at his desk, and in a 'box' over his shoulder is a picture of Police Chief McKIE standing at a microphone.

ANCHORMAN

Police Chief McKie told a news conference today that the preliminary investigation into Governor McRyan's death revealed that he was the victim of a freak accident.

Also in the news is the bizarre sex killing of Mary Robert.

CUT TO:

A138 EXT. EXCAVATION SITE - EARLY MORNING A138

A SERIES of SHOTS of Stretcher with BODY under sheet, CROWD of onlookers, Ambulance drives off, POLICE taking measurements at the site of the murder.

ANCHORMAN (O.S.)

Her body was found early this morning in the Reading Terminal excavation site. The police were summoned to the site by the murderer himself. The girl was first strangled and then repeatedly stabbed in a bell-like pattern across her stomach and groin area.

CUT TO:

B138 INT. TV NEWS SET - DAY - ANCHORMAN B138

ANCHORMAN

Police warn women in the center city area to be especially cautious until the murderer is apprehended.

138 INT. JACK'S APARTMENT - LATE AFTERNOON 138

There is an urgent KNOCK at Jack's door.

CONTINUED

138 CONTINUED

138

SALLY (O.S.)
(through the door)
Jack-- it's Sally-- open up.

JACK snaps off the television, crosses the room and opens the door.

SALLY walks into the room.

SALLY
Something's wrong with your phone. I tried to call you and I kept on getting a busy signal.

JACK
I haven't used the phone all afternoon. I've been waiting for Donahue's call.

SALLY
He's been trying to call too, but he got a busy signal.

Jack walks over to his phone and picks it up. He HEARS a dial tone.

JACK
How do you know that?

SALLY
He called me. He wants to meet me at Thirtieth Street Station at five.

JACK
How did he get your number?

SALLY
Didn't you give it to him?

JACK
No.

CONTINUED

138 CONTINUED (2)

138

SALLY

What difference does it make?
Reporters have a way of getting
numbers. I can give him the
tape and film and that will be
it.

*
*
*

JACK

You can give him the tape and
film? Why didn't he call me?

*

SALLY

He wants to talk to me alone.
He's trying to talk me into going
on the air.

*
*

JACK

He said he was going to call me
back.

*
*

CONTINUED

138 CONTINUED (2)

138

SALLY

Your phone's out of order.
Big deal.

(sarcastic)

Or maybe the phone company's
in on the conspiracy? What
difference does it make?

C'mon, let's give him the
film and get it over with.

JACK

Once he's got the film, that's
it.

(he thinks for a moment)

He wants to talk to you, right?

SALLY

Yeah.

JACK

You meet him. Talk to him. If
he sounds okay, give him
the film.

SALLY

Where are you going to be?

JACK

Close.

SALLY

I don't get it.

JACK

I'm going to wire you. If he
disappears with the film, we'll
have him on tape so he can't
pretend he didn't take it.

SALLY

Aren't you getting a little
paranoid? He's a newsman —
this is a big story — why
wouldn't he want to put it on
the air?

CONTINUED

138 CONTINUED (3)

138

JACK

I don't know. — What's wrong
with covering ourselves?

SALLY

Okay, okay —
~~Let's get this over with~~ *

(she starts unbuttoning
her dress)

Bring on the wire.

JACK

I've got to stop by the office
and pick up some equipment.

139 EXT. JACK'S APARTMENT - LATE AFTERNOON

139

SALLY and JACK walk out onto the street and get into Jack's
car. The Liberty Bell HAWKER is peddling his wares.

140 INT. 30TH STREET STATION - LATE AFTERNOON

140

SOUND of wire SNAPPING, CLICKING. BURKE sits on a bench
and watches the clock. It's 4:30. He finishes flicking
plaster dust off his jacket, gets up and walks over to the
news stand and buys an evening paper. The headline reads:

Liberty Bell Strangler Kills Girl

Burke smiles and returns to the bench to read the article.

141 ANOTHER ANGLE - LATE AFTERNOON

141

On the bench across from Burke, a young, blonde hooker,
MARGO, propositions a YOUNG MAN. He's not buying.

142 ANOTHER ANGLE

142

A train has arrived and a GROUP of SAILORS come into the
station. One SAILOR (Harry) catches Margo's eye. He walks
over and sits down beside her. They talk for a second,
negotiating a price for a between train blow job. They
agree.

- 143 ANOTHER ANGLE - LATE AFTERNOON 143
 // MARGO gets up and leaves, heading into a deserted waiting room.
- 144 ANGLE ON BURKE 144
 // BURKE checks his watch, thinks for a moment, then stands up and follows Margo.
- 145 INT. DESERTED WAITING ROOM - LATE AFTERNOON 145
 // MARGO goes to the rear of the waiting room into the last phone booth of a bank of five. She kneels down and disappears from view.
- 146 ANOTHER ANGLE 146
 // A few seconds later the SAILOR (Harry) enters the same booth, loosens his pants and sits down.
- 147 ANOTHER ANGLE 147
 // BURKE moves into the first phone booth and watches through the glass as Margo (out of view) services the Sailor.
- 148 ANOTHER ANGLE 148
 // After Margo finishes, the SAILOR stands up, buckles his pants, drops a twenty on the phone counter and leaves the booth. Then MARGO stands up.
- 149 ANOTHER ANGLE 149
 // BURKE smiles at her and holds up a twenty. MARGO smiles back, holds up five fingers and leaves the booth to go to the Ladies' Room. Burke follows her.
- 150 INT. LADIES' ROOM - 30TH STREET STATION - LATE AFTERNOON 150
 // MARGO walks into the Ladies' Room. It's deserted. She walks over to a group of five stainless steel toilet stalls, opens the door to the first and goes inside.

CONTINUED

151 INT. BATHROOM STALLS - LATE AFTERNOON

151

3
MARGO enters the door and locks it behind her. She goes over to the sink and TURNS ON the cold WATER. She opens her purse and takes out a tube of toothpaste and a toothbrush. She squeezes some toothpaste onto her toothbrush and dips it under the cold running water and proceeds to brush her teeth.

Suddenly a wire is looped around her neck, jerking her up -- off her feet. The CAMERA PANS UP to reveal BURKE, leaning over the stall partition, strangling the life out of Margo.

CUT TO:

152 EXT. 30TH STREET STATION - INT. JACK'S CAR - LATE AFTER-
57 NOON.

152

JACK and SALLY sit in his car. On the dashboard is a wireless receiver hooked up to a cassette recorder. As Sally talks we hear her voice echoed in the speaker of the receiver.

SALLY

(eyeing the receiver)

You don't think this is a little overkill, do you?

JACK

We've got nothing to lose.

*
*
*

Jack hands her the film and tape. She looks at them for a second and then stuffs them in her bag.

SALLY

If I had any sense, I'd dump this stuff in the trash - and that would be it.

JACK

I got the original at home.

CONTINUED

152 CONTINUED (1)

152

7/

SALLY

(indicating the wire)

Then why all this?

JACK

Manny's film. We got to be careful with it.

SALLY

You know, the only real trouble I ever got into was when I was too careful.

(beat)

Okay.

(checks her watch)

I better get going.

JACK

If you need any help --

(tapping the mike

between her breasts)

-- just give a holler.

SALLY

Affirmative.

She gets out of the car.

153 EXT. 30TH STREET STATION AND JACK'S CAR - LATE AFTERNOON

153

2/

SALLY

Over and out.

She walks into the Station.

The CAMERA CRANES UP to reveal BURKE watching from the sixth floor catwalk.

154 INT. 30TH STREET STATION - MAIN WAITING ROOM - LATE AFTERNOON

154

//

SALLY walks across the room to the Information Desk.

155 INT. CATWALK - LATE AFTERNOON

155

//

BURKE watches SALLY waiting by the Information Desk.

156 EXT. 30TH STREET STATION - INT. JACK'S CAR - LATE 156
AFTERNOON

JACK adjusts his receiver. The sound coming from Sally's wire is clear as a bell.

157 INT. 30TH STREET STATION - MAIN WAITING ROOM - LATE 157
AFTERNOON

SALLY looks up at the huge clock over the Information Desk. It reads 5:15.

SALLY

(whispering into the
mike between her breasts)

He's late.

BURKE comes up behind her.

BURKE

Sally?

SALLY

Yes?

She turns to face Burke.

BURKE

I'm Frank Donahue.

SALLY

(nodding)

Nice to meet you.

BURKE

Look- I think we've got a
little problem here. *

SALLY

What? *

BURKE

Sounds crazy but I think I'm
being followed. *

CONTINUED

157 CONTINUED (1)

157

SALLY
(a little nervous.)
Really?

BURKE
(nodding)
Yeah - but I think I know how
to lose him. Follow me.

They walk off toward the entrance to the subway.

CUT TO:

158 EXT. 30TH STREET STATION - INT. JACK'S CAR - LATE AFTERNOON

158

JACK shakes his head, realizing it isn't Donahue's voice.

JACK

(to the receiver)

Don't go. Oh please --
don't go.

SOUND of TWO PAIRS of FOOTSTEPS moving across station.

Jack jumps out of the car, carrying the receiver and wearing earphones.

CUT TO:

159 INT. SUBWAY - LATE AFTERNOON

159

BURKE

Where's Jack?

SALLY

At home - resting.

BURKE

I know what this pressure
can do to you - this way.

SALLY

What train are we taking?

160 INT. MAIN WAITING ROOM - LATE AFTERNOON

160

⁴RECEIVER & EARPHONES
JACK rushes into the terminal of the 30th Street Station.

BURKE'S VOICE

(over receiver)

I don't know yet. You got
the tape and film?

SALLY'S VOICE

(over receiver)

Yeah. in my bag.

Jack looks from one side of the Terminal to the other, hoping to see Sally and Burke. They're not there. Then

CONTINUED

160 CONTINUED (1)

160

//
he HEARS over his receiver the SOUND of a subway TURNSTILE. It turns twice. He looks to his left and sees a subway entrance sign. He runs toward it.

161 INT. SUBWAY PLATFORM - LATE AFTERNOON

161

3/
BURKE leads SALLY to the far end of the platform. He looks over his shoulder, pretending to be concerned that they are being followed. The end of the platform is deserted and leads into a dark tunnel. On the subway platform walls are Liberty Day posters, already covered with graffiti.

As Burke is about to pull out his strangling wire, a BLACK SUBWAY WORKER steps out of the tunnel. He's holding a water hose. He points the STREAM OF WATER to the graffiti covered walls and starts wiping them clean.

Burke snaps his wire back in his watch.

162 INT. SUBWAY TURNSTILE - LATE AFTERNOON

- 162

//
^{RECEIVER & EAR PHONES}
JACK passes through the turnstile into the subway underground. He looks bewildered at the different signs directing him to different trains. He doesn't know which one to head for.

163 INT. SUBWAY PLATFORM - LATE AFTERNOON

163

3/
A trolley is coming toward SALLY and BURKE. The location sign reads:

Franklin Bridge Express

SALLY

Franklin Bridge -- isn't that where they're going to have the fireworks tonight? *

BURKE

I don't know, but it's a cheap place to park your car inexpensively. *

The trolley comes to a stop.

164 INT. SUBWAY PLATFORM - LATE AFTERNOON 164

SALLY and BURKE climb on the trolley.

SALLY

Are we driving somewhere? *

BURKE

Out to the TV station— *
you know it's not in town. *

SALLY

I didn't know.

BURKE

Yeah, it's on City Line Avenue.

SALLY

Oh, City Line Avenue. *

165 ANOTHER ANGLE - LATE AFTERNOON 165

BURKE and SALLY sit down in the back of the trolley. Just as the trolley is pulling out, JACK races down the subway steps, waving madly at Sally. She doesn't see him, and to anyone who does, he looks like a guy who just missed his train.

166 INT. SUBWAY PLATFORM - LATE AFTERNOON 166

JACK races down the platform and up the staircase.

167 INT. SUBWAY TURNSTILE - LATE AFTERNOON 167

JACK races toward the exit.

A168 INT. SUBWAY EXIT - JACK races through A168*

B168 INT. WAITING ROOM - JACK races through B168*

168 EXT. 30TH STREET STATION - STREET - LATE AFTERNOON 168

JACK comes out of the station, runs over to his car, *
jumps in and drives off.

169 EXT. MARKET STREET - LATE AFTERNOON 169

JACK drives downtown toward the City Hall Circle.
We HEAR.

CONTINUED

- 169 CONTINUED (1) 169
 // from his receiver the SOUND of the subway TROLLEY traveling downtown.
- 170 EXT. MARKET STREET NEAR CITY HALL - LATE AFTERNOON 170
 // The circle of TRAFFIC forming a ring around City Hall is hopelessly congested. JACK hits his HORN and drives right into it.
- 171 EXT. CITY HALL - LATE AFTERNOON - HELICOPTER SHOT 171
 // JACK's car cuts its way through the circle of traffic - going through City Hall instead of around it.
 When his car emerges on the Juniper St. side, he runs smack into the Liberty Day PARADE.
- 172 INT. JACK'S CAR - LATE AFTERNOON 172
 // JACK's surprised face.
- 173 EXT. STREET - MUMMERS - JACK'S POV - LATE AFTERNOON 173
 // A group of terrified MUMMERS jump out of the way of Jack's car.
- 174 EXT. STREET - LATE AFTERNOON 174
 // In order to avoid a head-on collision with a huge Liberty Day FLOAT, JACK turns his car onto the sidewalk. It careens out of control.
- 175 EXT. STORE WINDOW - LATE AFTERNOON 175
 // The car crashes through a store window (a historical dummy replica of Nathan Hale on the scaffold) and comes to a sudden stop.
 JACK's head hits the dashboard leaving him unconscious in the smashed up car.

176 EXT. SUBWAY EXIT - END OF LINE - DUSK

176

SALLY and BURKE walk over to Burke's car. They stop in front of the trunk. Burke unlocks the trunk.

BURKE

Sixteen or thirty-five?

SALLY

What do you mean?

BURKE

They've only got sixteen millimeter equipment at the station.

SALLY

I think that's what it is.

BURKE

Why don't you let me take a look?

SALLY

Here.

(sound of opening purse)

See for yourself.

Burke takes the film and tape. He opens the film can and checks the gauge.

BURKE

It's sixteen.

He drops it in the trunk. He looks at the tape.

BURKE

This is the original?

SALLY

No - Jack's got the original.

BURKE

This is no good. I got to have the original.

CONTINUED

176 CONTINUED (1)

176

SALLY

This is the same thing. What do you need the original for?

Suddenly Burke grabs her throat, squeezing the life out of her.

Sally struggles and tries to scream, but it's hopeless. He lowers her into the trunk.

BURKE

Where is it?

SALLY

(gasping for breath)

Jack's - it's at Jack's

Burke doesn't relent until Sally passes out. He then ties her arms and legs, tapes her mouth closed and SLAMS the trunk shut.

CUT TO:

177 INT. AMBULANCE - NIGHT

177

JACK lies on a stretcher inside an ambulance that races through the city streets. As he opens his eyes and looks out the window, he realizes it's night.

On his belt is his wire receiver with the earphones dangling from it. He reaches down, grabs the earphones and puts them to his ear. An AMBULANCE ATTENDANT is standing by.

He HEARS the sound of the Liberty Bell HAWKER, the man he recorded outside his apartment.

178 EXT. CITY STREET NEAR PARADE - NIGHT

178

A large GROUP of PARADERS block and cross the street, causing the ambulance to skid to an abrupt stop.

179 INT/EXT. AMBULANCE - CITY STREET NEAR PARADE - NIGHT

179

BRUISED EARRPHONES & RECEIVER

JACK jumps up from the stretcher, pushes the AMBULANCE ATTENDANT aside before pushing open the rear doors.

180 EXT. BLOCKED CROSSWALK - STREET NEAR PARADE - NIGHT 180

// WEAR PHONES & RECEIVER
 JACK jumps out of the ambulance and runs down the street.
 AMBULANCE ATTENDANT B.G.

CUT TO:

181 EXT. JACK'S APARTMENT - NIGHT 181

3/
 BURKE exits Jack's apartment, carrying the original tape and film.

He walks over to the car and tells the Liberty Bell HAWKER to get lost. The Liberty Bell Hawker jumps up and down in response. Burke grabs him by his coat and gives him a forceful shove down the street.

Finally alone, Burke opens the trunk and takes out the tape and film he took from Sally, a roll of wire and a lead weight.

He takes little notice of SALLY's fear-filled eyes as he shuts the trunk again upon her.

Burke walks around to the front of the car and gets inside.

182 EXT. JACK'S APARTMENT - INT. CAR - NIGHT 182

2/
 There he carefully wires the weight to the film and the two tapes (the original and the copy). When he's finished, he has a solid bundle perfect for 'deep sixing' in the Delaware River.

As he starts up his car to drive, all we see is JACK down the street running toward him.

183 EXT. JACK'S APARTMENT - NIGHT 183

// BRUISED WEAR PHONES & RECEIVER
 But JACK's too late again and BURKE drives off, leaving Jack staring after him on the deserted street.

Jack stands for a second to catch his breath, then turns dejectedly to his apartment building and walks toward it.

CUT TO:

184 INT. JACK'S APARTMENT - NIGHT

184

JACK walks in. The place is in shambles and the TV set is on. He immediately sees a large gaping hole in his ceiling where Burke has removed Jack's original tape. He drops to a chair, totally beaten, buries his face in his hands. *

A185 EXT. WALKWAY ADJACENT TO DELAWARE RIVER - NIGHT
(formerly 190)

A185 *

BURKE drops the weighted bundle into the river. He turns and looks at the upper balcony of the Port of History Building. *

B185 EXT. PORT OF HISTORY BUILDING - POV - NIGHT
(formerly 191)

B185 *

It overlooks the New Liberty Bell, a large AUDIENCE standing on bleachers, looking up at the fireworks display over the boat basin.

C185 EXT. PARKING AREA NEXT TO BOAT BASIN - NIGHT
(formerly 187)

C185*

BURKE opens the trunk of his car, unties and ungags SALLY.

BURKE

One sound and you're dead!

SALLY

Please don't hurt me! *

BURKE

Shut up.

He SLAPS her.

D185 INT. JACK'S APARTMENT - NIGHT (formerly part of 184)

D185*

JACK HEARS the slap - then he starts to HEAR a POPPING sound from his wire receiver. It sounds like static. 'Oh God' he thinks - is the transmitter burning Sally like it did Freddie Corso.

CONTINUED

D185 CONTINUED (1)

D185 *

But then Jack sees a flashing at his window. It's in sync with the popping he's hearing over Sally's wire.

He rushes to the window and looks out over the river-front skyline.

185. EXT. SKYLINE WITH FIREWORKS - NIGHT

185

Fireworks are bursting in the sky. That's what the popping sound is - Sally is near the fireworks.

186 INT. JACK'S APARTMENT - NIGHT

186

JACK rushes out of the apartment.

187 O M I T

*

CUT TO:

188 EXT. CITY STREET - NIGHT

188

JACK races down the street toward the fireworks.

189 EXT. RIVER FRONT SKYLINE WITH FIREWORKS - NIGHT
TRUCKING SHOT - JACK'S POV

189

CAMERA is PUSHING IN as Jack advances.

190 O M I T

*

191 O M I T

*

192 EXT. PORT OF HISTORY BUILDING NEAR BLEACHERS - NIGHT

192

BURKE pushes SALLY into a narrow passage behind the bleachers that leads to a hole in a fence that stands before a staircase that leads up to the lower balcony.

193 EXT. BOAT BASIS WALKWAY - NIGHT

193

JACK races down the walkway, the earphons of his receiver pressed to his ear.

194 EXT. PORT OF HISTORY BUILDING - LOWER BALCONY - NIGHT 194

BURKE drags SALLY across the lower balcony adjacent to the New Liberty Bell.

Suddenly the fireworks stop and there is a fanfare from the band.

195 EXT. BOAT BASIN WALKWAY - NIGHT 195

JACK is running down the walkway toward the Port of History Building. He listens intently to the receiver for some clue of where Sally is in the Liberty Day CROWD.

196 EXT. MIDDLE BALCONY ADJACENT TO THE NEW LIBERTY BELL NIGHT 196

BURKE drags SALLY up the stairs as the Liberty Bell CHIMES .

- 197 EXT. BOAT BASIN WALKWAY - NIGHT 197
BRUISED TELEPHONE & RECEIVER
 JACK HEARS the chiming BELL coming through his receiver. He stops running and looks directly at it.
- 198 EXT. PORT OF HISTORY BUILDING - STAIRCASE TO UPPER BALCONY 198
 NIGHT - JACK'S POV
 On the staircase to the side he sees SALLY. He cries out her name and starts running toward the Port of History Building.
- 199 EXT. WALKWAY BY BOAT BASIN - NIGHT - SALLY'S POV 199
BRUISED TELEPHONE & RECEIVER
 JACK is running towards the building.
- 200 EXT. PORT OF HISTORY BUILDING - STAIRS TO UPPER BALCONY- 200
 NIGHT
 SALLY sees Jack running toward her and cries out. The SCREAM is HEARD distinctly between the LAST TWO bell CHIMES.
- 201 EXT. WALKWAY, GRANDSTAND AND PORT OF HISTORY BUILDING - 201
 NIGHT
 JACK HEARS Sally's SCREAM over the wire. He pushes his way behind the grand stand, over the fence and up the stairs of the Port of History Building.
- 202 EXT. UPPER BALCONY - PORT OF HISTORY BLDG. - NIGHT 202
BRUISED TELEPHONE & RECEIVER
 SALLY is starts SCREAMING again when BURKE loops his wrist wire around her neck and drags her down to the ground.
- 203 EXT. LOWER BALCONY - NIGHT 203
BRUISED TELEPHONE & RECEIVER
 JACK races across the lower balcony as the fireworks and band start up again.
- 204 EXT. STAIRCASE TO UPPER BALCONY - NIGHT 204
BRUISED TELEPHONE & RECEIVER
 JACK takes the stairs three at a time until he reaches the upper balcony.
- 205 EXT. UPPER BALCONY - NIGHT - *POSS. REAR SCREAM* 205
 BURKE is hunched over SALLY's prone body. He slips the

CONTINUED

- 205 CONTINUED (1) 205
- wire from around her neck and snatches it back in his watch. He takes the icpick out, raises it up above Sally's stomach, and then jerks it down.
- BRUISED / BURKE'S RECEIVER*
 JACK runs up behind Burke and grabs the hands with the upraised icpick.
- 206 EXT. UPPER BALCONY - NIGHT - NIGHT - POST. FEAR SCENE 206
- They fight until BURKE has JACK pressed against the wall adjacent to the upper staircase.
- Burke slowly presses the icpick into Jack's neck.
- Jack rocks over the wall, pulling Burke with him.
- 207 EXT. STAIRCASE TO UPPER BALCONY - NIGHT 207
- JACK and BURKE roll down the stairs together.
- 208 EXT. BOTTOM OF STAIRS - MIDDLE BALCONY - NIGHT 208
- BURKE lies on top of JACK. They lie dead still for three beats. Then Burke moves. He pulls himself to his feet and starts to walk away from Jack's motionless body.
- Halfway across the balcony he suddenly drops, and as he hits the ground WE SEE the icpick protruding from his chest.
- A beat later Jack starts to move. He rubs his hand across the back of his head as he slowly rises to his feet. He looks across the balcony and sees the dead Burke. He looks back up the staircase and remembers Sally.
- 209 EXT. UPPER STAIRCASE - NIGHT 209
- NOPE / BURKE'S*
 JACK starts running back up the stairs.
- 210 EXT. UPPER BALCONY - NIGHT 210
- JACK stumbles over to SALLY. She lies face up on the concrete, her eyes staring, glazed and dead. Her dress

CONTINUED

210 CONTINUED (1)

210

214

is slit open and her body is covered with ugly stab wounds. Blood is everywhere.

211 ANOTHER ANGLE

JACK's eyes are blank. His face erased of emotion.

CUT TO:

212 INT. JACK'S APARTMENT - DAWN

212

NOISE BRUISED *RECALLING A HAPPY MOMENT*
 JACK pushes the door open. The television is blaring out the early morning news. The place is a shambles. He sits down in the middle of the rubble.

He takes the cassette recorder out of his pocket. He rewinds the tape. He presses 'playback'. We don't hear the tape because of the sound from the television set.

215

213 INT. TV NEWS SET (ON TV SCREEN)

213

An ANCHORMAN gravely reads a local news story.

ANCHORMAN #3

Two more young women were killed last night by the Liberty Bell strangler. But the tragedy ended late last night when the final victim, Sally Sadina, killed her attacker in a bloody struggle on the top of the Port of History Building during the Liberty Day fireworks celebration.

The identity of the strangler remains unknown.

CUT TO:

214 INT. COLLEGE DORM - GIRLS' SHOWER ROOM - THE MANIAC - NIGHT

214

He moves toward the steam-enveloped GIRL. She's innocently soaping herself. He moves up behind her. She turns to

CONTINUED

214 CONTINUED (1)

214

face him, eyes closed, a hot stream of water cascades across her face.

He raises a knife high above her breast.

SOUND of asthmatic BREATHING reaches a fever pitch.

The Maniac jerks the knife down into her flesh. She SCREAMS.

SOUND of Sally's SCREAM. Those horrible violent death cries that Jack recorded from Sally's wire.

CUT TO:

215 INT. MIXING STUDIO - DAY

215

NOPE BRUDDER

SAM, JACK and JIM are seated behind the mixing panel. Sam, smiling, slaps Jack on the back.

Jack stares at the screen blankly.

SAM

Now— that's a scream!

CUT TO:

BLACK

THE END