

THIS IS THE PROPERTY
of
RKO RADIO PICTURES, INC.
780 North Gower St.
Hollywood

Please return promptly to

STENOGRAPHIC DEPARTMENT

when you have finished with it.

DEADLINE AT DAWN

FINAL

4/16/45

4/16/45

Received from

RKO RADIO PICTURES, INC.

DEADLINE AT DAWN

FINAL

DEADLINE AT DAWN

(Working Title)

by

Clifford Odets

FADE IN

- 1 CLOSE SHOT - NIGHT. A man's hand knocks at an apartment door. The hand waits and knocks again. (Faint SOUND of radio music heard.)
- 2 CLOSE SHOT - NIGHT - an Italian-American woman, aged thirty-four, lying fully dressed on a bed, lighted lamp behind her. Perhaps she is dead. O.s. the SOUND of the knocks on the door; the radio music louder.
- 3 INTERCUT BACK AND FORTH: The hand knocks and the body lies immobile. Finally the body stirs. The woman, Edna Romano, opens her eyes.
- INT. EDNA'S APARTMENT - BEDROOM - NIGHT
- 4 FULL SHOT - her bedroom. She sits up and blinks, has evidently been drinking. She hears the knock at the door and exits in its direction.
- INT. EDNA'S APARTMENT - HALLWAY - NIGHT
- 5 CLOSE SHOT inside the door of her apartment. She yanks open the door. A man is standing there. Wears a dinner jacket and white carnation.

EDNA
(sarcastically)
Why, it's Sleepy Parsons!
(as she turns
and leaves)
Aren't you dead yet?!

Sleepy silently follows her in.

6

FULL SHOT - the living room. She enters and pours herself some Scotch. Sleepy comes in at the archway, stops, enters and stumbles; we realize he is blind. He fumbles for and finds his unlighted cigar.

EDNA

(toasting)

Here's to nothing!

(as she tunes

the radio)

Still on your twenty cigars a day? Can your heart take it, Sleepy?

SLEEPY

Are you drunk again?

EDNA

Yes!

SLEEPY

(suspiciously)

It took you a long time to answer the door.

She abruptly turns, laughing, and enters her bedroom. Sleepy shows an undecided and pained look on his face, over and above his usual sleepy, anguished quality. Then he follows her.

INT. EDNA'S APARTMENT - BEDROOM - NIGHT

7

FULL SHOT. Edna, at the mirror, is putting on perfume. Sleepy enters and stands at the door.

EDNA

(gaily)

It's a great relief to be divorced from you, Sleepy dear.

SLEEPY

(sullenly)

Give me the money and I'll go.

EDNA

(coquetting)

Do you think it might rain and cool off?

SLEEPY

Give me my money, Edna, and don't kid around.

(CONTINUED)

EDNA
(rummaging
in her purse)
What'll you do with all that
cash? Take out a chorus girl?
(abruptly)
It's gone!

SLEEPY
(wearily)
Don't kid around -- I'm not in
the mood!

Edna hastily rummages through the dresser drawers, no longer joking. She is serious and mean now. Sleepy, seen in mirror, advances from b.g.

EDNA
It must be that kid...!

SLEEPY
What kid? You owe me fourteen
hundred dollars and I need it
bad. You said you'd have it
tonight.

EDNA
(furiously)
A sailor took it! I brought it
home from the restaurant -- Take
your sweaty hand off me! The
money's gone and that's it! He
took all my cash and some checks.
But all you think is he maybe
kissed me, too!

SLEEPY
Don't flatter yourself! All I
think is I want my money! I
remember you, Edna, as you used
to be, before, long ago...
(pausing)
Now give me my money and I'll go.

EDNA
You'll get the money when the
police pick up the sailor boy.
That's all -- good night!

Sleepy pauses, then slowly starts for her. She moves to the other side of the bed and he stops, the bed between them, bumping it with his knees.

SLEEPY
(slowly)
You'll never change, Edna --
you're bad. I loved you very
much, but you're bad.

EDNA
No, don't sit down, get out!

TWO SHOT - Sleepy seated in f.g. Sleepy has seated himself on the bed, his back to her, his face pained.

SLEEPY

You're pulling some sort of trick, but I'm just too tired to think.

EDNA

You'll be the sorriest man in New York if you don't get outa here!

CAMERA PANS AWAY AND SLOWLY MOVES ACROSS a row of 3 photos of Edna's boy friends, ending with Sleepy's photo at a piano, cheerfully and lovingly inscribed. Following heard o.s.:

EDNA'S VOICE

(sharply)

Did you hear me? I don't like to chew my cabbage twice!

SLEEPY'S VOICE

(spent)

Yes, I heard you...

EDNA'S VOICE

You're a pest! And I'd like it very nice if you never put your snout inside my door again! You hear that?

SLEEPY'S VOICE

I hear it...

TWO SHOT - Sleepy, sitting in f.g., hopeless, loving and hating her. She a vixen in b.g.

EDNA

Otherwise I'd have to send my brother around again. I don't think your heart could take another beating!

SLEEPY

Yes, I hear you, I hear you...

But a strong look of hate is growing in his face, thought, even decision!

DISSOLVE

EXT. NEWSSTAND - NIGHT

A pleasant chap, Ray, is selling newspapers to passing customers. This done, he turns to Alex Winkler, a young sailor, sitting to one side, looking sickish, wiping his face. A portable radio is playing softly.

(CONTINUED)

RAY
This heat is bad.

ALEX
Yes, I'm sweating like a river.

RAY
(sympathetically)
Yeah, it gets bad in August.
But nature takes care of it.
Did you ever realize everybody's
got an air-conditioning plant
in his nose?

ALEX
(impressed)
No, I didn't realize that.
(then, shaking
his head)
I hear a sound in my ears, like
a sea-shell.

RAY
Try some more of the black
coffee.

ALEX
(grimacing)
No, thanks...but it's very kind
of you, how you let me sit here
a few minutes an' all.

RAY
My advice is don't drink that
stuff in this heat. It's made
a million widows, booze has.
No jokes.

ALEX
(standing)
You know what I think I'll maybe
do? Walk down Broadway and cool
off down there. I got seven
hours till my bus leaves.

Alex pulls out a handkerchief and mops his brow. He
does not see that he has dropped a wad of paper money.
Ray picks it up and gives it to him.

ALEX (cont'd)
What's this?

RAY
Money an' you dropped it.

ALEX
(surprised)
Money...

RAY

Take it, it won't bite.

Alex slowly takes the roll of bills, Ray watching him curiously.

ALEX

(slowly)

Did I drop this?

RAY

It came out with the handkerchief.

The shadow of a passing policeman passes across the scene. Alex reacts fearfully to his presence.

COP

'Lo, Ray.

RAY

'Lo, Tom.

Ray turns back to Alex.

ALEX

(tentatively)

Well, so long, Ray. Very nice to have met you.

RAY

So long.

Alex begins to move off.

RAY (cont'd)

Hey, don't forget this!
(the radio)

ALEX

(retrieving it)

Gee, it shows how unconcentrated you can get.

(grinning
wanly)

Non compis mentis, that's me!

RAY

(grinning back)

No jokes!

Alex leaves, heading for a turn at the corner.

DISSOLVE

EXT. SIDE STREET - NIGHT

11

MOVING SHOT. Perplexed and unhappy, Alex examines the roll of bills as he walks slowly. He is so completely absorbed he does not notice a fruit peddler catching up with him, slowing his cart and keeping step with him. As he speaks Alex is startled:

(CONTINUED)

11 (CONTINUED)

PEDDLER

Hello, mister, I sella you
cheap. Ten pears costa you
thirty cent.

ALEX

(politely)
No, thanks.

PEDDLER

If I can-a sella you my last-a
pears, can go home. Why you
not buy?

12 MED. SHOT. Alex stops, touched. The pushcart stops.

ALEX

Oh, you wanna go home?

PEDDLER

I like to go home, yes.

ALEX

How much for the whole bunch?

PEDDLER

Two dollar.

Alex puts down his radio and reaches for his money.
The Italian Peddler enthusiastically begins to load
a large bag with several dozen pears.

DISSOLVE

EXT. CROWDED SECTION - BROADWAY - NIGHT

13 A vast throng moving two ways in the noisy, juicy
heat. Alex enters the scene, radio in one hand, the
other arm holding a bag of fruit to his chest. He is
pushed along, struggles to right himself.

ALEX

Please be careful -- I have
some pears here. Watch out --
my pears!...

CHAP

(struggling at
his side)
Don't struggle, sailor! Just
let them carry you along, like
a mother!

ALEX

What's the matter? Where is
everybody going?

(CONTINUED)

CHAP

(laughing)

To the dogs! See you there!

(barks loudly)

Alex struggles another moment before ducking into the shelter of a doorway of a dance palace called "The Jungle."

- 14 MED. SHOT - the doorway, in b.g. a long, narrow flight of stairs. A Barker stands there in a preposterous uniform, shouting. Alex meantime is ruefully noting that something has smashed in a wet, pear-like fashion.

BARKER

Upstairs! That's the place!
Upstairs, where the girls are!
Dance at The Jungle to the
haunting strains of the rhumba
bumba! Girls, girls, forty
dancing, twisting, twirling girls,
girls, girls! Step right up
and dance with forty charming
dancing partners! Forty! Count
them -- forty lovely lilting
dancing parttt-ners!

The Barker turns and, seeing Alex, stabs a card into his hand.

BARKER (cont'd)

Half price to men in uniform!
Upstairs! What's four bits in
your young life!

The Barker gives Alex a friendly shove and turns back to bawling out his wares. Alex looks out at the menacing crowd and decides to start up the stairs.

INT. THE JUNGLE - UPSTAIRS FOYER - NIGHT

- 15 FULL SHOT. A ticket booth faces a hat check hole, a flossy girl at each place, under dusty, dry jungle decorations. Even a stuffed snake is twined around a palm tree. The Check Girl looks o.s. and grunts;

CHECK GIRL

Uh-uh!

The Ticket Girl follows her gaze: Alex enters.
(Raucous dance music within)

CHECK GIRL (cont'd)

(saucily)

Check your parcels, sailor?

(CONTINUED)

ALEX

Yes, please...

Abashed, he puts his radio and hat on the counter and looks ruefully at the wet paper bag.

CHECK GIRL

What's in that bag? Cracked ice?

ALEX

Pears. You might care to eat the ones which are good. Don't I get a check?

CHECK GIRL

Oh, no, I'll remember you.

Alex, embarrassed, crosses to the Ticket Girl, who is giggling. He hands her the Barker's card.

TICKET GIRL

That saves you the general admission. How many dance tickets you want -- ten cents each.

Alex furtively reaches into his pocket and cautiously pulls out he knows not what -- a ten-dollar-bill.

ALEX

Ten dollars' worth, please.

TICKET GIRL

(sotto voce)

Don't be dumb, boychick -- we close in an hour!

ALEX

(embarrassed)

What?

A Bouncer appears in b.g. The Girl quickly changes her tune:

TICKET GIRL

They y'are -- ten dollars' worth.

Embarrassed, Alex takes the roll of tickets and starts for the slaughterhouse door.

ALEX

(to Check Girl)

You can play the radio if you want.

He exits. The Bouncer, at the hat check stand, joins the girl in eating a pear, throwing one to the Ticket Girl. The three of them munch like horses in the horrible heat.

INT. THE JUNGLE - DANCE FLOOR - NIGHT

16 FULL SHOT - the entire dance floor, FROM Alex's VIEW as he enters. Some Servicemen and others are dancing with the hot and tired girls. A spotlight whirls around the place. The heat and din are insufferable. Alex stands there, uncomfortable, not knowing what to do next. The music stops. A few couples leave the floor; a few enter the dance floor through a small gate.

17 MED SHOT. A couple comes to rest beside Alex: a prematurely bald, sallow man who wears white cotton gloves; and June Goffe, one of the dance girls.

JUNE

Sorry, son, but I'm tired.
You'll have to get another
partner.

MAN WITH WHITE GLOVES

(his manner
timid and
apologetic)

I don't think you understand...
meaning no disrespect, I...

JUNE

It's late and I'm tired.

MAN WITH WHITE GLOVES

Some refreshments? Meaning no
disrespect...

JUNE

(wearily)
No!

MAN WITH WHITE GLOVES

But after all, you see...don't
misunderstand...

The Bouncer pushes his way into the scene.

BOUNCER

What's wrong here?

MAN WITH WHITE GLOVES

(helplessly)
She tells me to get another
partner. I have so many tickets,
as you see...she won't dance...

BOUNCER

What's the big idea, Hostess?

(CONTINUED)

JUNE

(shrugging)

He's been hanging on me like a leech, all night. And the night before, and the night before that!

MAN WITH WHITE GLOVES

(hastily)

Meaning no disrespect...

BOUNCER

(sternly,
to June)

But that's what you're here for, ain't it? This gentleman don't buy all those tickets to stand here to look his self over in the mirror.

JUNE

Why don't you ask him why he's wearing those white gloves. He's been giving me the itch all night!

MAN WITH WHITE GLOVES

(frantically)

No, it's a misunderstanding.
I --

JUNE

He's got a rash on his hands!

BOUNCER

Is that a fact?

MAN WITH WHITE GLOVES

No, no, a nervous condition.
You see --

BOUNCER

(witheringly)

You got your nerve, Jack! Don't never come in The Jungle again, with things like that!

MAN WITH WHITE GLOVES

No, you don't understand --

BOUNCER

Now walk out like a gentleman where your money will be refunded at the door!

The Bouncer firmly escorts the unhappy, expostulating man to the entrance arch in b.g. Alex smiles at June, saying:

ALEX

Gee, that's terrible...he could pass that on.

June gives him a look of loathing, crosses to a divan and sits. Puzzled, he follows.

ALEX

Excuse me, it was not my
intention to get fresh.

JUNE

(annoyed)

Go away, son, I'm tired.

ALEX

Wouldn't care to dance?

She would say no, but now she sees the large roll of
tickets in his hand. She stands, in agreement:

JUNE

Welcome to the city, son!...

They cross to the gate, to the floor. He is very
polite, but she is cold. They dance off in the heat.

DISSOLVE

INT. THE JUNGLE - DANCE FLOOR - NIGHT

19

FOLLOW SHOT with June and Alex, dancing.

ALEX

Do you think it might rain
and cool off?

JUNE

(dryly)

Such things have been known
to happen.

Alex looks from one side to another. To his surprise
about six dancing girls are eating his pears.

ALEX

There's a lot of nice people
dancing here, isn't there?

JUNE

This is a post office, son,
full of second-class matter!

Alex, half frightened by her, lapses into silence.

DISSOLVE

INT. THE JUNGLE - DANCE FLOOR - NIGHT

20

The same; later. Alex breaks the silence.

ALEX

What did you want to do, Miss
Goffe, when you were twelve
years old?

(CONTINUED)

JUNE

(snappily)

Marry John Barrymore! Look,
do we have to talk? What are
you, an author or something?

ALEX

(surprised)

Conversation is very necessary,
it seems to me, as my father
says.

JUNE

Why?

ALEX

Why? What would life be without
conversation?

She gives him a biting look which he misses. Slight
pause.

ALEX (cont'd)

They are giving the men in the
Service salt pills when it gets
hot like this.

JUNE

What for?

ALEX

They say it balances up the
system.

JUNE

What system?

ALEX

I don't know...
(weakly)

I guess I need some food to
settle my stomach.

June stabs him with another look which he again misses.
But, as the band comes up and they whirl away, she
looks at him again! She is semi-amused and touched
by him!

DISSOLVE

INT. BROADWAY DELICATESSEN - NIGHT

21

FULL SHOT. A small place, jammed, a loud hubbub of
voices and two waiters calling orders to two frantically
busy counter men.

WAITERS

Two corn beef, no mustard!
Salami and eggs, an order!
Cut up a pickle! One ice tea
and lemon! A turkey on white,
butter!

CLOSER SHOT - Alex and June, waiting at the counter, jostled, unnoticed.

JUNE

Let's not wait -- my feet can't take it. We can buy some stuff and make it up my place. If you don't misunderstand, that is.

ALEX

(serious and
literal-minded)

No, I understand. We will buy the meat here, and bread, and make the sandwiches in your house.

June gives him a pitying look before she turns to the Counter Man:

JUNE

Half a pound of corned beef,
please, no fat.

DISSOLVE

INT. JUNE'S ROOM - NIGHT

23

MED. SHOT - the alcove which is used for a kitchen. June is frying on the two-burner stove. Alex, thoughts elsewhere, is slicing bread behind her.

ALEX

Bread...is the staff of life,
they say...

JUNE

Yes, but don't forget that
steak is a very good crutch!

24

WIDER ANGLE. Alex, finished with his task, walks away. Sensing that he has something on his mind, June looks back at him. He stops at his portable radio which is playing softly. Then he goes to the front window. Looking out, he suddenly pulls back.

25

LONG SHOT - FROM Alex's ANGLE. Below a cop saunters by.

26

MED. SHOT. Alex turns and walks back to the radio, June watching him from b.g.

ALEX

If you don't mind, Miss Goffe,
I'll put on your radio -- it
will save my battery.

(doing so)

There's a battery shortage,
you know.

27 CLOSE SHOT - June, fork posed over pan. She looks quizzically at Alex, then:

JUNE
Ting-a-ling! Supper's ready,
Character!

They both move in to the table.

DISSOLVE

INT. JUNE'S ROOM - NIGHT

28 At the table, the meal finished. Alex is lonely and abstracted. June, bored, pours herself the last ounce of milk. She is amused by Alex.

JUNE
Well, is your system balanced yet?

ALEX
(with sudden heat)
I'm losing respect for myself and that's the truth! I don't have any confidence in myself, not for anything! I even lost out with a certain girl of whom I cared a good deal --

JUNE
(sardonically)
Because you lacked confidence?

ALEX
Yes. People tell me I'm too slow. They --

JUNE
Did she give you that bracelet, the girl?

ALEX
No, my father did. That's where the trouble started. I come home on a pass and he isn't home. He took a body to Altoona, Pennsylvania.

JUNE
A what?!

ALEX
My father's a mortician.

JUNE
I thought that only happened in jokes.

(CONTINUED)

ALEX

(eager to
talk)

No, someone's father has to be a mortician, don't he? I guess my father's got one of the biggest stocks of caskets in Putnam an' Dutchess Counties -- that's where I come from -- near Poughkeepsie. My father's a very honest man. My stepmother don't like it, but that's how my father is.

(gloomily)

Three or four haircuts ago, that's the last time I seen him...

(then)

Gee, here we are, both getting blue this hour of the night.

JUNE

I'm not blue, I'm tired.

ALEX

Oh, I hope you'll excuse me. The time didn't occur to me. Non compis mentis!

JUNE

That's all right. I'm beat out. It's this balmy weather.

They both stand, he awkwardly. Outside a police siren
SOUNDS.

ALEX

(quickly)

What's that?

JUNE

That, Colonel, is the prowling sisters, a ton of law -- a police car!

Crossing to the door she trips on a tear in the carpeting. She smiles wryly.

JUNE (cont'd)

You see, son, it's awright to live in a cocoon like this if you expect to be a butterfly some day. Otherwise --!

ALEX

(awed)

Are you...unhappy, too, Miss Goffe?

(CONTINUED)

JUNE

(laughing)

Yes, I was too ambitious. I'd better had stayed home and taken the commercial course!

(then)

Now say good night. Drop in at the Jungle again...

29 WIDER ANGLE. June crosses and opens the door, yawning. Alex follows, taking his radio.

ALEX

It's very nice of you, but my pass is up and I'm leaving on the six o'clock bus. I'm very proud to wear this uniform.

JUNE

(lightly)

Why not?

ALEX

And that's what worries me, Miss Goffe...

(hesitantly)

I'm sure they'd nab me before I got to Norfolk.

JUNE

Norfolk?

ALEX

Norfolk, Virginia, where the Naval Station is.

June slowly closes the door, turns and looks at him.

JUNE

Is that where you're getting a six o'clock bus to? Right into the terminal on the Northeast corner of Tazewell and Monticello? I was born in Norfolk.

ALEX

You were?

June turns away from the door with a curious little emotional twist and turn, excited beyond herself..

(CONTINUED)

(excitedly)
Yes, I was, I was, I was!
(then, looking
at him)

What's your problem, son? If you do something for me, I'll help you. Go and see my mother in Norfolk. Tell her you saw me here. She'll appreciate it. All she's got down there is a porch and an old hound dog. You saw me in a show, tell her, in a good leading part, dancing and singing. Say I looked happy and I said I'll be home for a visit soon!

ALEX

But that wouldn't be telling the truth, would it?

Suddenly June is as cold and bored as she was before. She looks at Alex with bitter scorn:

JUNE

Oh sure, of course, why not! A stickler for the truth! You'd like to go down there and tell her I'm a dance hall girl! That I'm ashamed to go home -- I'm sick with pride and depression! Is that what you'd like to go tell an old lady with one daughter, and a son a belly gunner in a plane somewhere over Japan?

ALEX

(dismayed)
Now just a minute, Miss Goffe --

JUNE

(opening
the door)
Do you get out or do I throw you out!

ALEX

Yes...I....I'm sorry...I...

He goes to the door, but with sudden resolution closes it and turns, dropping his voice:

ALEX (cont'd)

Would you do me a favor, Miss Goffe? It's not my intention to burden you with my problems... but I have a lot of money here...

(fishing it out)

It's no good to me. You could use it -- go back to Norfolk -- surprise your mother.

(CONTINUED)

June slows down, looks at him and the money suspiciously.

JUNE

That's real money, son.

ALEX

(solemnly)

I took it...

JUNE

Let us pause for station identification: you stole this money?

ALEX

I did an' I didn't...

JUNE.

In my book you do or you don't.

ALEX

(miserably)

She made me so mad I didn't know what I was doing. She an' her brother run this Italian place where I went in to eat. He comes over, the brother, and gives me a drink and asks if I care to play cassino. We played for two hours -- he was cheating like a skunk -- and then I was broke.

JUNE

Why not stop him if you saw him cheat?

ALEX

I was too embarrassed. Then they closed up and his sister asked would I come home and fix her radio as that's my rating in the Navy. Up her house she kept drinking and being disgusting in general, but I fixed her radio. By this time I had a few drinks which resulted in a real blackout for me. When I turn around she's fast asleep --

JUNE

Passed out.

ALEX

Yes. I remember I demanded if she would pay me for the radio I would go. Then I worked it out in my mind I'd take the money myself, for fixing the radio -- and that's as far as I remember.

(CONTINUED)

JUNE

Until when?

ALEX

Until I was sitting at a newsstand, drinking black coffee which the feller gave to me. And then this roll of bills fell out of my pocket!

(miserably,
pausing)

So you see what I did in this uniform!

JUNE

(having
counted it)

Fourteen hundred dollars and some checks. She's probably still out -- put it back.

ALEX

(nervously)

Suppose I'm caught? Her brother -- he's got a face like the back of a hairbrush -- he knows where I'm from.

JUNE

Your only chance then is to put it back.

(pausing)

Don't go into prayer and fasting about it!

ALEX

(hesitantly)

Ah...might I leave my radio here?

JUNE

(coldly)

You might not: I'd be asleep when you got back.

ALEX

(nervously)

Yes...yes...

(then, at
the door)

I wonder if you would help me, Miss Goffe. All you'd have to do --

JUNE

No.

ALEX

Wait downstairs while I --

JUNE

No! I should say not!

Pause; he stands at the door, tired and naive, his back to her; she is very annoyed. Then he turns:

ALEX

It's just because I'm in the uniform. I'd take my medicine standing up if not for that. I can't stand the idea to bring disgrace on this uniform.

(miserably)

You see, Miss Goffe? Suppose I was your brother, the belly gunner, Miss Goffe...?

A pause. She looks at him angrily, knowing she is hooked. She is irritated with herself.

JUNE

What an operator! Are there any more at home like you?!

They exit, he shyly shambling after her.

DISSOLVE

EXT. CORNER OF LEXINGTON AVENUE & 51st STREET - NIGHT

30 MED. SHOT. Alex is paying the cab driver, who pulls away. A few people walk by. June looks down the block.

JUNE

Which house?

ALEX

That one, opposite the place with the green lights.

JUNE

That's a police station, that "place with the green lights"!

She snorts; they start for the house.

31 MOVING SHOT - WITH them, down the street. In front of them two cops come out of the station, one entering. June and Alex see this and quickly cross the street, CAMERA PANNING them OVER to the front of the house.

ALEX

(whispering)

This is it, Miss Goffe.

JUNE

(dryly)

Call me June, it rhymes with moon.

32 TWO SHOT - both of them in the dark doorway, looking around.

JUNE

I'll turn on the radio if
anyone starts up after you.

ALEX

Yes, thanks...

He takes a deep breath and disappears into the house. Sentry-like, June looks around, radio in hand. She looks across the street; an elderly derelict is being firmly escorted out of the station house by a Cop.

COP

No you don't, no you don't, Pop.

33 - INTERCUT: CLOSE SHOTS of June watching and listening.
34

Pop tries to get into the station house again, but the good-natured Cop pushes him back.

COP

You can't come in here. Take my
advice, Pop -- don't get the
Sergeant mad.

POP

(plaintively)

All I want's a place to lay my
head down. A cell --

COP

Now move on! Don't you know
you gotta commit a crime to get
in a cell?

POP

(sadly)

I committed a crime...I'm not
a success...

The Cop chuckles and goes back to work. The old man wavers away, muttering to himself. June's watching face is full of pity, some of it for herself.

Suddenly Alex bounds into the scene, his face white and scared. He catches himself and says in a strained formal voice, in answer to her question, "Did you put it back?":

ALEX

Yes. You have been very kind,
Miss Goffe. I guess I won't
need your help no more.

JUNE

What happened?

ALEX

The woman is dead...

JUNE

(after an
incredulous
pause)

Oh sure, of course, why not!
Here, hold this!

Tired of his babyish nonsense, she gives him the radio
and starts up the stairs in b.g. He slowly follows.

INT. SECOND FLOOR LANDING - NIGHT

35 FULL SHOT - two apartment doors, one slightly ajar.
June comes into the scene from below. She sees the
open door and bustles into the apartment. In a moment
Alex comes into scene and follows June in.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

36 MED. LONG SHOT - SHOOTING ACROSS the body TO June,
entering from the short hall which leads into the
living room. (A small kitchen is off the hall, near
the apartment door.) Radio and lights on. (A sweet
"Jeannie with the Light Brown Hair.")

June enters briskly, but stops in her tracks when she
sees:

CAMERA TIPS DOWN TO CLOSE SHOT: the body of Edna
Romano on the floor, undeniably dead.

CAMERA TIPS UP TO MED. SHOT: June stands frozen in
her place, Alex moving in behind her. Both of their
voices are awed and hushed:

JUNE

I hear the whistle blowing...

(then)

Who did it? You?

ALEX

(huskily)

...You mean...you think I did it?

JUNE

(warily)

Didn't you...?

ALEX

Don't look at me like that.

(then)

I...think you'd better leave.

(CONTINUED)

JUNE

(immobile)

Yes...

(then)

Well, this is New York, where
hello means goodbye.

June turns and goes to the archway which separates
living room from hallway. She turns from there and
looks at Alex who is staring ahead, lips trembling.

JUNE (cont'd)

(muted)

What're you going to do?

ALEX

(motionless.)

I don't know...

She slowly turns; we see her walk down the little hall
and exit through the apartment door.

- 37 ANOTHER ANGLE. Alex, in his place, slowly looks
around the room. He puts the money on a table. Then,
overwhelmed, he sits in a chair and puts his face in
his hands.

DISSOLVE

EXT. FRONT OF HOUSE - NIGHT

- 38 MED. SHOT. Just as June comes out of the house, a
woman passes with a frisking puppy; scolds it. June
stops dead.

WOMAN

Now, now, no running! Either
we'll go for a walk or we'll go
home! Make up your mind now!

(seeing June)

Hot, isn't it?

JUNE

(shrinking
back)

Yes.

WOMAN

(misunderstanding)

Oh, he won't hurt you. He's
just a puppy, a baby -- he
wouldn't hurt a flea.

The Woman moves o.s., scolding, "Make up your mind now!"

39 CLOSE SHOT - June, in the doorway. She says half to herself, "A baby..." then she looks across at the active police station. Abruptly she turns and enters the house again.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

40 Alex in his chair, exactly as when last seen. He doesn't hear June until she is almost on top of him. He starts up. June looks at him with shrewd appraisal, a genuine gift of hers.

JUNE

Did you do it?

ALEX

Miss Goffe, please believe me.
Some one has to believe me!

JUNE

(appraisingly)

Oh sure, of course, why not...

Her eyes slowly travel around the room. Impatiently she hurries to the two front windows and pulls down the blinds, saying as she carefully looks out!

JUNE (cont'd)

The cops' windows look right into these windows, but you wouldn't think of that! What did you want to be when you twelve years old? Boob McNutt?

He remains silent and miserable. She crosses to the radio, snaps it off, gingerly moving around the body. But on her way back she stops and looks down at it.

JUNE (cont'd)

(softly)

It can't be suicide...there's no weapon.

(then)

Strangled, is she?

Alex comes over and quickly examines the body, June watching him.

ALEX

Yes, that's how it looks, strangled...

JUNE

You're perspiring.

ALEX

Well --

15 (CONTINUED) 20
Bang! The downstairs doorbell rings! The boy and girl stand, petrified. In the silence the bell rings again, long and loud. June immediately switches out the lights. They stand in the dark as the bell rings again.

JUNE

(whispering)

You'd better drop down on your
bendified knees and pray!

From the street below a drunken voice calls up, a voice belonging to a drunken ball player, Babe Dooley:

BABE'S VOICE

Edna?! It's the Babe! Babe
Dooley! Are you there? Why
don't you open the door for
your Babe?...

June hurries to the window and discreetly looks out. Alex stands where he is.

41 CLOSE SHOT - June looking out.

EXT. FRONT OF HOUSE - NIGHT.

42 LONG SHOT - FROM June's ANGLE. The Babe, wearing dinner clothes, standing in front of the house, looking up at the apartment, waveringly drunk. The Woman with the Dog passes by, returning.

43 MED. SHOT on the sidewalk. Babe turns to the frisking dog.

BABE

How is the little boy tonight?

DOG

Bark, bark!

BABE

Ah!

(to Woman)

And how is the little girl
tonight?

The Woman haughtily moves away, disgusted.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT.

44 CLOSE SHOT - June's face at window. Alex in b.g.
O.s. Babe calls:

44 (CONTINUED)

BABE'S VOICE

Edna! Why don't you answer me?
I need a bottle, Edna!

JUNE

(a fervid
whisper)

Rain, rain, go away, come again
some other day!

EXT. FRONT OF HOUSE - NIGHT

45 MED. SHOT - Babe on the sidewalk, sorrowfully shaking
his head.

BABE

Nobody loves a fat man! Out at
second! Out at third! Out of
my mind!

He starts wandering away toward Third Avenue. A Cop
stops on the police station steps and throws a look
at Babe before walking off in the opposite direction.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

46

She turns, relieved, saying:

JUNE

He's gone.

ALEX

Yes.

JUNE

We'd better wait in the dark a
minute. Do you hear anything?

ALEX

(listening)

Only your breathing...

JUNE

(surprised)

Is that what that is?

ALEX

Yes, and mine...

47

CLOSE TWO SHOT. Their faces are lighted by street
lights from below. June looks soberly at Alex. The
common danger just passed has relaxed her somewhat
towards him; and she is convinced of his innocence.

ALEX

Should I call the police and
have it done with it?

They move into silhouette against a window.

JUNE

It's your problem, son, not
mine.

ALEX

You're much smarter than me,
that's why I asked. What should
I do?

JUNE

Cut and run! Now! Forget all
this. Get on the bus and --

ALEX

(sadly)

They'd catch me. Her brother
knew I come up here to fix her
radio and I told him all about
myself. I'd be the first one
they'd look for.

JUNE

But what's the good...

ALEX

At least they couldn't say I
ran away. I thought if we
looked around the room, we
might --

JUNE

(annoyed)

Don't say we! It's not my
problem! What do you think
people do? Leave clues around?

ALEX

(simply)

Why are you mad all the time?

JUNE

(emphatically)

Because this weather brings me
to a boil! And so do you!
You're such a helpless baby!

48

WIDER ANGLE. She snaps on the lights; they both blink
their eyes. She looks swiftly around the room and
picks up a number of articles as named:

mte

(CONTINUED)

JUNE

(sarcastically)

Of course, here's a clue --
mentholated cigarettes -- used
by the millions! Or this, a
lipstick! Need I tell you?!

And some matches in a book, a
dead white carnation...

(stopping)

This isn't her lipstick -- it
belongs to a blonde, light.

ALEX

A man did it, not a woman.

(seriously)

A man. He came here, by
appointment, to get the money.
Otherwise she wouldn't bring all
this money home. She let him
in, so she must have known who
he was. Then she made him mad
and he did it. It was a man,
because a woman wouldn't
strangle someone. And it wasn't
premeditated because he would
bring a weapon if it was.

(excitedly)

Does that sound right, Miss Goffe?

JUNE

Continue...

ALEX

(at a loss)

I can't.

(then)

But he must've been very nervous
when he left. We have that clue
for sure; we have a nervous man!

JUNE

We have that clue! And what a
clue! He was nervous, like
every butcher, baker and
candlestick-maker in the town!

(after a
pause)

Now suppose we stick to the text.

ALEX

What?

JUNE

(waving a
hand at
the body)

The text...

49

CLOSE SHOT - the body. The following heard o.s.:

ALEX'S VOICE

It wasn't robbery. All her jewelry is on her.

JUNE'S VOICE

She lived alone and liked men, drank a lot...

ALEX'S VOICE

It looks as if she put up a good fight...

50

TWO SHOT - June and Alex, looking down at the body for a silent moment.

JUNE

This is the biggest city in the world, and somewhere in it, one man or woman...

(then)

I'm sorry. It's no use. So I guess you're it, son.

51

WIDER ANGLE. Alex is looking at her, so she turns to the table in b.g. and picks up a key.

JUNE

This her key?

ALEX

(looking
at her)

Yes, I saw her put it there...

JUNE

(uncomfortably)

What're you looking at?

ALEX

You left, and then you came back... why? To leave me more alone?

JUNE

But don't you see this is hopeless? Why not admit it? Anyway, it's not my problem!

(then)

All right, then it IS my problem-- my brother's a belly gunner! I decide to help you! But how? Do what? Go where? It's two o'clock and we'd have to find our friend before you catch that six o'clock bus. Or before a maid gets in to sweep up!

(a pause)

Well, tell me what to do!

(CONTINUED)

51 (CONTINUED)

A sober pause, with Alex looking at her intently; then he speaks in a quite manly voice.

ALEX
Let's go outside, downstairs.
I'll take the key.
(after doing so)
I think I'll call you June.

He looks at her. She looks back defiantly. He turns out the lights. They exit.

EXT. FRONT OF HOUSE - NIGHT

52 CLOSE SHOT - a man in the shadows across the street. He is watching the house.

53 MED. SHOT. June and Alex come out and stand in the shadows, whispering.

JUNE
Now concentrate.

ALEX
On what?

JUNE
You're the man who did it. You come downstairs, nervous as a cat. Here you are -- what do you do? Where do you go?

ALEX
(nervously)
Where I go? Anywhere, away from the police station. This way...

He turns to the left, she with him, taking the first few steps.

EXT. STREET - NIGHT

54 CLOSE SHOT (down the street). They are being watched by the man whose identity we cannot determine, for he is clothed in shadows.

55 LONG SHOT - FROM the man's ANGLE - Alex and June walking down the street.

56 MED. SHOT. The man begins to carefully follow them. We can't see who he is.

57 MOVING SHOT with Alex and June. They arrive at the corner, tense and indecisive.

JUNE

Here you are...

ALEX

Here I am...

JUNE

What do you do now?

In b.g. a big city truck rumbles by, squirting water on the streets.

ALEX

What I'd do is go right over there and take an orangeade because my throat is dry.

Which is what he does, she right with him.

58 CLOSE SHOT. The man is watching them from another dark spot across the street.

EXT. ORANGEADE STAND - NIGHT

59 TWO SHOT - Alex and June, at the orangeade stand. Two drinks are in front of them, untouched.

ALEX

(a whisper)
I'm not thirsty.

JUNE

Neither am I.

ALEX

Let's leave them...

60 WIDER ANGLE. They walk away from the stand. Abruptly June excitedly grabs Alex's arm.

JUNE

(intensely)
Wait a minute! That's just what that certain party might do!

June hurries back to the stand and speaks to the attendant, Alex remaining in b.g.

JUNE (cont'd)

Would you settle a bet?

ATTENDANT

Not only will I settle a bet,
I'll lay you a bet. You an'
your husband are looking for
a cheap hotel.

JUNE

(correcting him)

My boy friend...bets we're the
first ones who ever walked away
without drinking our drink.

ATTENDANT

(disappointed)

Is that all? It happens six - eight
times a day -- people got things
on their mind in this burg. Just
an hour ago a woman did it, a
beautiful blonde. I near fell over
when she stepped into the cab --
beautiful and lame.

JUNE

(restraining her
excitement)

Lame? How lame?

61 SIDE ANGLE - INSIDE the counter, revealing the attendant
standing next to a big cake of melting ice.

ATTENDANT

Just enough to make you want
to treat her like a sister.

JUNE

Oh...thanks.

She steps back, out of shot. The Attendant, with an
eye for her trim figure, leans out and calls:

ATTENDANT

Drop in again. Don't drink our
grapeade the next time?

EXT. STREET - NIGHT

62 MED. SHOT - around the corner - Alex and June in a
huddle.

JUNE

She stepped into a cab right
here, a beautiful blonde --
lame! She shouldn't be hard
to trace! Is it worth a try?

(CONTINUED)

ALEX

What do you think? You're
smarter than me.

JUNE

It might be worth it. Wait a
minute.

She crosses to the first of two cabs parked in curb in
b.g.

JUNE (cont'd)

Say, did you drive a blonde --?

CABBIE

Just come outa the garage, lady.
Ast Sam.

Reading a tabloid, he beckons June to the second cabbie,
yawning in his seat.

JUNE

My sister walked out on me
before. Did you maybe drive
her somewhere? A blonde,
limped a little?

SAM

That one! What was she crying
about? Don't she know life's
too short for tears?

JUNE

Where did you take her,
philosopher?

SAM

(grinning)

Downtown, on Eleventh Street,
in the Village, over a bakery.
Drive you down?

June turns around and beckons to Alex, who quickly
joins her. The second cabbie listens to them with
idle curiosity; they pitch their remarks carefully.

JUNE

He knows where he drove her.
It's bughouse, but it might be
worth a try.

ALEX

Then we'll go.

JUNE

Not we, me. I can handle a
woman alone. Every minute
counts -- you have to find a
nervous man, Alex. Isn't that
your name -- Alex?

62 (CONTINUED)

ALEX
(solemnly)
Alex Winkler, yes.

She opens the cab door; the second cabbie starts the motor.

63 CLOSE SHOT at the open cab door. Alex looks at her solemnly.

ALEX
Are you coming back, June...?

JUNE
(after a pause)
That's a chance you'll have to take.

ALEX
(solemnly)
Be careful...

They look at each other (Is it love?); she enters the cab, and it drives off. Alex watches it for a long moment before he turns and enters once again the murder block.

64 MED. SHOT. The man is watching Alex and makes a move as if to follow June; but Alex walks by on the other side of the street, and this seems to stop him.

65 MED. LONG SHOT - SHOOTING UP street, PAST front of murder building. Alex is walking into camera, disconsolately whistling. The Man, on other side of street, carefully follows Alex.

66 ANOTHER CUT - Alex closer to the murder building, rolling his eyes but not stopping.

67 REVERSE ANGLE. A Drunk is coming up the street to Alex. In b.g., on Third Avenue, a fire engine screams by.

68 TWO SHOT - Alex, startled, and the Drunk. In b.g., The Man has stopped beside the police station.

DRUNK
Hey, listen: are you the one
who told the funny story?

ALEX
No, I'm not...

DRUNK
Oh, no, you're not the one!

69 MED. SHOT - SHOOTING FROM street TO Alex before murder building. The Drunk saunters off, to Alex's relief. But abruptly a man, collarless, agitated, runs out of the murder building, almost knocks down Alex and streaks towards Third Avenue, a small black valise in one hand. Alex starts after him.

70 CLOSE SHOT - The Man, watching from beside the police station.

EXT. THIRD AVENUE - NIGHT

71 MED. LONG SHOT. The Man with the black valise dashes into the middle of Third Avenue, stops a cab, jumps in and starts south. Alex, very excited, runs to a cab parked on the corner.

72 CLOSER SHOT. Alex barks out a direction to The Cabbie, Gus Hoffman.

ALEX
Follow that cab, please!

Gus Hoffman obeys instructions.

DISSOLVE

EXT. STREET - NIGHT

73 CLOSE SHOT - Gus Hoffman driving his cab, eyes ahead, on the scent. Alex's face is right behind his, watching intently.

74 INTERCUT - the other cab going very fast.

INT. HOFFMAN'S CAB - NIGHT

75 CLOSE SHOT - Gus Hoffman's cab.

GUS
That's not soda water in his
gas tank!

ALEX
Please don't lose him!

GUS
I'm a very stubborn man. You'd
be amazed!

EXT. STREET - NIGHT

76 Both cabs turn west, the lights with them, speed undiminished.

INT. HOFFMAN'S CAB - NIGHT

77 CLOSE SHOT - Gus Hoffman's cab.

GUS
Park Avenue's like a race track
this time of the night.

ALEX
Don't lose him now.

GUS
No.

Gus is wondering what is up.

EXT. STREET - NIGHT

78 Now on Park, the two cabs race south. A light stops Hoffman but the other cab shoots ahead, turning right at 34th Street. Hoffman races to that corner, turns right and pulls sharply into the curb. The other cab has already discharged its passenger and is pulling off.

INT. HOFFMAN'S CAB - NIGHT

79 MED. SHOT.

GUS
There he is, up there.

ALEX
What is that place?

GUS
(peering)
Wholesale florist? No, that's
next door.

ALEX
Wait here, please.

Alex warily gets out of the cab, looking ten yards up the street where the Man with the black bag is ringing a bell at a store front.

GUS
(whispering)
Do I hear the musical sounds of
trouble?

EXT. STORE FRONT - NIGHT

80 MED. SHOT. The Man, black bag on the ground, is peering into a dimly lighted window. In b.g. Alex is warily approaching and Gus is getting out of his cab. The Man now pounds on the window with a fist. He is not aware of Alex, who now is close.

(CONTINUED)

ALEX

(politely)

Is something wrong?

MAN WITH VALISE

(agitatedly)

Yes, yes, something's wrong!

Now he rings a bell again. From somewhere begins a chorus of dog barks.

MAN WITH VALISE (cont'd)

(despairingly)

He's not in!

ALEX

Who?

MAN WITH VALISE

She's dying and he's not in!

ALEX

(tensely)

Who?

The Man piteously picks up and opens the black bag.

MAN WITH VALISE

My Snappy. She ate a chicken bone -- it stuck in her throat.

Gus entering, the Man, crying softly, brings out of the bag a dead cat.

MAN WITH VALISE (cont'd)

It's too late -- I see now -- too late. My dearest friend in the whole world. From a chicken bone.

ALEX

(touched)

Gee, you can't feed an animal chicken bones.

MAN WITH VALISE

My dearest friend. I'm a janitor in a house. This is my companion.

Alex and Gus glance at each other, touched. In the animal hospital the dogs are barking.

MAN WITH VALISE (cont'd)

She did everything but speak...

On the miserable little group --

DISSOLVE OUT

DISSOLVE IN

EXT. CORNER - WEST 11th STREET - NIGHT

81 June's cab pulls into the shot, stops.

SAM

(the Cabbie)

I'm no Hawkshaw, lady, but this looks like the corner.

JUNE

(getting out)

Will you wait here?

SAM

(assenting)

The night is young and so am I.

82 WIDER ANGLE. June looks around. The only living being on the street is A Janitress, sitting on the stoop of her house, in b.g. June heads for her. A fat little dog sits next to the woman who is fanning herself. As June reaches her, her husband comes out with an iced drink, a skinny, seedy man.

HUSBAND

Don't stop here if you're looking for a room. We don't want girls here.

JANITRESS

That's right. Girls want kitchen privileges and they wash their things in the sink...

83 CLOSE SHOT - the Cabbie, in his seat, using dental floss and watching June's scene with boredom.

84 MED. SHOT at the steps, June smiling at the couple.

HUSBAND

(suspiciously)

Friend of yours, you say?

JUNE

Yes...

JANITRESS

Then you oughta know where she lives.

JUNE

The number's slipped my mind.

The Husband and Wife look at each other before he answers:

(CONTINUED)

HUSBAND

Three-Fifty, on the corner. I'm
the super there, too.

(abruptly
fierce)

I'm the super of four buildings
on this block!

JUNE

(surprised)

What about it?

HUSBAND

I don't get paid enough, that's
what about it!

June starts out for the indicated house. The couple
looks after her suspiciously.

EXT. NO. 350 - NIGHT

85 MED. SHOT - the front of No. 350, a modest eight-family
house. June comes into shot, looks around, darts into
the hallway.

INT. NO. 350 - HALLWAY - NIGHT

86 FULL SHOT - eight mail boxes. June looks at the names,
wondering how she is going to find her customer. On
an impulse she pushes any old bell. In a moment a
clicking answer comes. June pushes open the door and
enters.

INT. NO. 350 - FIRST FLOOR HALLWAY - NIGHT

87 A sleepy Man pokes his head out of a back door.

MAN

Yes...?

JUNE

(apologetically)

Sorry, my hand slipped...

She passes him boldly and starts up the stairs, he
looking at her stupidly.

INT. NO. 350 - FIRST LANDING - NIGHT

88 CLOSE SHOT. June enters, holds her breath and listens.
The Man below slams his door shut with a growl: "Too
bad your foot didn't slip and you break your neck!"...
June listens another moment and then starts upstairs.

INT. NO.350 - SECOND FLOOR LANDING - NIGHT

89 FULL SHOT. A front and rear apartment door face each other. June tiptoes to each door and listens. But for a snore, silence. June starts up the stairs.

INT. NO. 350 - THIRD FLOOR LANDING - NIGHT

90 FULL SHOT. A crack of light is plainly seen coming from under the front apartment door. June tiptoes to the door and looks at the name there: "J. J. Robinson." Then she listens.

MAN'S VOICE

Is the baby asleep?
(silence)
I asked you a civil question!

WOMAN'S VOICE

Yes, she's asleep.

INT. ROBINSON APARTMENT - NIGHT

91 FULL SHOT - a small kitchen, off the apartment door. Jerry Robinson and his wife are there. She is washing a baby's bottle. He sits at the kitchen table, reading a tabloid and drinking a bottle of beer. The wife, Helen Robinson, is a gentle creature, lame and blonde, with a wounded, hopeless air about her. She wipes off her lipstick.

HELEN

(meekly)
I think you ought to go to bed
if you have to open the store
in the morning.

JERRY

(sarcastically)
You're very considerate tonight.
But that still don't answer my
question.
(waiting)
Well, what about it? Or don't
I have the right to ask where
my wife's been till two in the
morning?

EXT. ROBINSON APARTMENT - NIGHT

92 INTERCUT: June is listening outside.

INT. ROBINSON APARTMENT - NIGHT

93 FULL SHOT - kitchen.

HELEN

I told you, I went uptown and
took in a picture.

(CONTINUED)

JERRY

(disbelieving)

You took in a picture. Where'd
you get this sudden love for
pictures?

HELEN

Isn't it too hot to argue, Jerry?

JERRY

Sure! You can nag me all day!
The moment I open my mouth it's
an argument!

HELEN

Jerry, please don't wake the
baby up.

JERRY

Don't wake the baby up! How
about where you left her alone
for two three hours?!

HELEN

(pleading)

What do you want, Jerry? Mrs.
Daniels kept an eye on her.

(on the brink

of tears)

Don't I try to be a good wife?....

EXT. ROBINSON APARTMENT - NIGHT

94 INTERCUT: June is listening.

INT. ROBINSON APARTMENT - NIGHT

95 FULL SHOT - kitchen.

JERRY

Maybe your best ain't good enough!

HELEN

(pleadingly)

Jerry, please, what are we
fighting about?

JERRY

Some people call it love!

HELEN

(hopelessly)

I can't stand here and listen
to this --

JERRY

Jump out the window then!

(CONTINUED)

HELEN

(pausing,
terribly wounded)
I think I'll go downstairs and
sit on the stoop, cool off.

JERRY

(slowing down)
Awright, let's forget it. You
win -- when was a man ever right?
Where are you going?

HELEN

Downstairs, to cool off....

JERRY

(warningly)
I got my eye on you. I'm
watching you, Helen! If I ever
see you talking to a strange
man -- I'm watching you!

EXT. ROBINSON APARTMENT - NIGHT

96 MED. SHOT - including apartment door and June, on first
step, pushing herself against the outside hall wall.
The door is open; the husband's last line floats
through. Helen limps sadly down the stairs. June
waits a moment and stealthily follows her.

INT. NO. 350 - FIRST FLOOR HALLWAY - NIGHT

97 LONG SHOT - SHOOTING FROM rear of downstairs vestibule
to front door. Helen comes down the steps and walks
out through the front. In a second, June stealthily
comes into the scene and tiptoes to the front door,
CAMERA MOVING IN WITH her.

EXT. NO. 350 - NIGHT

98 MED. SHOT - FROM June's ANGLE. Helen has seated
herself on the front step. June stealthily opens the
door and tiptoes to a few steps behind Helen.

JUNE

(softly)
Mrs. Robinson....No, don't turn
around.

(then, Helen
frozen in profile)
I know where you were tonight....

99 TWO SHOT - FROM the front, Helen, rigid and unmoving;
June in b.g.

HELEN

(voiceless)
Where was I?

JUNE

You left a lipstick there.
(a pause)
Come in here a minute....

CAMERA MOVES IN WITH Helen as she joins June in the hallway, but first looking upward warily.

JUNE (cont'd)

That's right, you wouldn't want him to know, would you?

HELEN

Wouldn't want him to know what....?

JUNE

You left a fine mess in that room.

HELEN

I don't know you. What do you want?

JUNE

You took a cab from the corner of 51st and Lexington.

HELEN

Did I?

JERRY'S VOICE

Helen?

JUNE

Yes.

A silent pause, the women staring at each other, while from above Jerry is heard again, calling inquiringly, "Helen....?" Suddenly Helen throws herself on June; a brief but ghastly silent fight takes place.

JERRY'S VOICE

Helen? Are you down there?

June pulls away and stands, panting.

JUNE

Do you want him to know?

HELEN

(stopped dead)
No.

(CONTINUED)

JUNE

Then go out and sit on the
step -- fix your hair.

Helen quickly tucks her hair in place. Jerry's
impatient voice calls from above.

100 CLOSE SHOT - Jerry, in the window, with a tabloid and a
glass of beer, looking down.

101 MED. SHOT - Helen, sitting on the stoop, as if nothing
has happened.

JERRY'S VOICE

I got my eye on you, Helen!....

102 CLOSE SHOT - Jerry, at the window, satisfied that all
is well; he relaxes back to his beer and paper.

103 MED. SHOT - Helen, on the stoop, June standing behind
her out of sight of the husband above.

HELEN

(sotto voce;
tremblingly)

I don't know who you are and I
don't want to talk to you!

JUNE

You'll have to come back there
with me.

HELEN

I don't know what you're talking
about.

JUNE

No? Is that why you tried to
beat my brains out? Don't you
know Edna Romano is dead?

Helen's voice is gone for a moment, but she is thinking
fast. Now she talks quickly and low, not turning.

HELEN

I don't know who Edna Romano
is. I was at a party, with a
man. I don't want my husband
to know. He mustn't know. Please!

JUNE

What party? Where?

HELEN

In the Fifties, near there --

(CONTINUED)

JUNE

Near where?

HELEN

Near where you said. Please!

June cautiously rolls a lipstick to her. Helen picks it up as cautiously.

104 INTERCUT: Husband, reading at window.

105 MED. SHOT - stoop.

JUNE

Is that your lipstick?

HELEN

I don't use lipstick.

JUNE

Except when you go to parties?

HELEN

No. Please!

JUNE

(pausing)

Turn around...face the light.

Helen turns, her face caught by a street lamp. June looks at her face, seeing she is without lipstick. June is licked; she blusters for another moment.

JUNE (cont'd)

Go upstairs and go to bed. Don't leave the house tonight. Unless you want the police at your door!

HELEN

Yes, I will. I won't leave.
Good night.

Helen hastily enters the house. June stands alone for a silent moment, perplexed -- was she mistaken? Then she slowly leaves, headed for her cab.

INT. ROBINSON APARTMENT - NIGHT

106 MED. SHOT - living room. Jerry is reading at the window; a dingy lamp is on. Helen enters; she stares at her husband.

JERRY

Did you cool that bird brain off?

(CONTINUED)

106 (CONTINUED)

HELEN

Edna Romano has been killed...

He has been lifting the beer glass to his lips; he slowly puts it down, staring at his wife.

JERRY

You took in a movie uptown!...

HELEN

And you? Where were you till one o'clock?

They both stare at each other, their eyes large with fright, horror and suspicion.

DISSOLVE

INT. GUS HOFFMAN'S CAB - NIGHT

107 FULL SHOT - interior of moving cab, SHOOTING FROM front, Alex in b.g.

GUS

I'm taking you back where I picked you up -- right?

ALEX

Right.

GUS

(making conversation, after a pause)

It's one of the hottest nights I remember since the last war. Showers on the way, the papers say. That's what the city needs, a big fresh-air cocktail!

The cab stops for a traffic signal. Alex is looking at his hands, turning them over nervously, as if they were dipped in blood. Gus looks back and startles Alex by saying:

GUS (cont'd)

You're in the war, huh?

ALEX

Yes.

GUS

Whither mankind, that is the question!...

The car pulls off again.

DISSOLVE OUT

INT. GUS HOFFMAN'S CAB - NIGHT

108 The cab on its journey.

GUS

Twenty years ago the world seemed
a better place and I had great
hope in my heart.

He sighs deeply and Alex echoes him.

GUS (cont'd)

(then)

Beg pardon?

ALEX

What?

GUS

You sigh like the end of summer.
Troubles?

ALEX

Personal.

GUS

(wisely)

Oh...

(then)

"Personal," that's killed a lot
of people in its day.

ALEX

(nervously)

Yes...

DISSOLVE

EXT. THIRD AVENUE AND 51ST STREET - NIGHT

109 The cab arriving at Third Avenue and 51st Street.

GUS

This corner?

ALEX

Yes, I'll get out here is you
don't mind.

Gus and Alex step out of the cab. Alex fishes for
some money. Gus sighs.

GUS

And by the way, if it's not too
personal, what was that all
about down there?

(CONTINUED)

109 (CONTINUED)

ALEX

(flushing)

Ohh...personal...

GUS

(smiling)

Awright, I'll buy it back.
 Forget I asked. Good night.

ALEX

Good night.

110 WIDER ANGLE. Alex walks away, Gus looking after him.
 Started for the murder house, Alex turns and looks
 back at Gus. Seeing this, Gus walks up.

GUS

(warmly)

Whattsa matter, sonny?

ALEX

(tightly)

Nothing.

GUS

(stepping
closer)

Statistics tell us everyone has
 troubles. Was that your last
 dollar? Busticated? No? Then
 forget I asked. Good night.

ALEX

Good night.

They walk away from each other.

111 CLOSE SHOT - Alex's face as his feet bring him closer
 to the murder house.

112 CLOSE SHOT - Gus's face, wondering what is wrong with
 the boy. After eight steps he turns. Surprise.

113 LONG SHOT - FROM Gus's VIEW - Alex has disappeared.

114 CLOSE SHOT - Alex standing dead still, in the hall of
 the house, listening.

115 LONG SHOT - SHOOTING TOWARD Gus FROM front of house.
 He slowly starts for the house, interest quickened.

EXT. FRONT OF HOUSE - NIGHT

- 116 MED. SHOT. Gus reaches the front of the murder house. He looks in, but Alex has already gone upstairs; the hall is empty. Gus' face expresses surprise and concern; after a moment's thought, he starts back to his cab.

EXT. STREET - NIGHT

- 117 CLOSE SHOT. Across the street, to one side, The Stranger is watching from a shadowed doorway.

DISSOLVE

EXT. FRONT OF HOUSE - NIGHT

- 118 FULL SHOT - the front of the murder house. June enters and walks right by the house. In a few seconds, she enters, walking the other way. This time, satisfied that she is unwatched, she ducks into the house.

EXT. THIRD AVENUE AND 51ST STREET - NIGHT

- 119 CLOSE SHOT. Gus, standing at his cab, is looking up the street.

EXT. EDNA'S APARTMENT - NIGHT

- 120 CLOSE SHOT - June, at the partly opened apartment door, her hand on the knob, listening intently. Then she enters.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

- 121 MED. SHOT - at archway opening into living room. June tiptoes into the scene, listening intently. She looks down at the body, lighted by a reflection of a street light thrown off the ceiling -- it has not moved. Suddenly she hears a SOUND from the bedroom, stops, stiffens and calls in a whisper:

JUNE

Who....is that?

ALEX'S VOICE

Who....is that?

JUNE

Alex?

ALEX'S VOICE

June?

June switches on a lamp. Alex is standing in the doorway to the bedroom.

(CONTINUED)

JUNE

If you hear a peculiar noise,
it's my skin creeping! Anything
happen?

Alex shakes his head.

EXT. STREET - NIGHT

122 CLOSE SHOT - shadowed doorway across the street. The
Stranger is looking up at the apartment windows.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

123 MED. SHOT. June is finishing her story.

JUNE

And that makes it no hits, no
runs and two errors.

ALEX

(shyly, pausing)
I had a feeling you weren't
coming back.

JUNE

(glancing at
him, then)
Quiet, isn't it? New York
quiets down at night.
(then)
You look unhappy, Character.

ALEX

I'm glad you came back. Because
you didn't have to, but you did.

JUNE

I could drink that orangeade
now. Don't she have an icebox?
Let's see.

June goes to the kitchen. Alex looks after her, looks
at the body and exits to the kitchen.

INT. EDNA'S APARTMENT - KITCHEN - NIGHT

124 FULL SHOT - the small kitchen, next to the apartment
door. June is turning on the light. Alex enters.
There is an electric icebox. June opens it.

JUNE

Are you hungry?

ALEX

(soberly)
No.

(CONTINUED)

JUNE

Thirsty? Let's melt some ice
together.

She throws some ice cubes into two glasses, filling them
with ginger ale.

JUNE (cont'd)

Frozen joy....

A fateful knock sounds at the apartment door, gentle but
indubitably a knock! The kids are as frozen as the ice.
The knock sounds again. June and Alex look at each
other, she recovering her wits quicker. She simulates a
husky, sleepy voice:

JUNE (cont'd)

Who is it....?

VOICE

Hoffman, Gus Hoffman.

ALEX

(whispering)

He's the one who drove me up.

GUS' VOICE

Is the sailor boy in there?

JUNE

(whispering)

What did you tell him?

ALEX

Nothing. Personal, I said.

June looks intently at Alex and suddenly yanks the door
open.

JUNE

(steadily)

We're having a cold drink.
Come in....

She blocks the hall so that he can only move one step
into the kitchen. Gus smiles at Alex, saying:

GUS

I heard your voice at the door....

JUNE

(suspiciously)

You must've been listening very
close.

GUS

(simply)

As close as I could put my ear.

(CONTINUED)

ALEX
(helplessly)
This is Miss --

JUNE
(breaking in)
Miss Romano, Mr. Hoffman. Why
were you listening at the door?

GUS
This young man seemed in trouble.
I thought I could help him,
that's why. You can't hate me
for trying, can you?

JUNE
(pausing,
to Alex)
Did you mention the "text" to
Mr. Hoffman?

ALEX
Oh, no!....

JUNE
(coldly)
Mr. Hoffman, take 100 percent
for trying....and say goodnight.

GUS
(turning to go)
Goodnight....but between you
and me and a lamp-post, you're
not Miss Romano.

He is about to leave but June urgently turns him.

JUNE
What did you come up here for?

GUS
My dear young lady, you're in
a sweat -- why? And look at
that boy!

JUNE
(plunging)
Miss Romano is dead.

ALEX
In the next room.

GUS
(all sympathy)
I'm very sorry to hear that.
Excuse me for this intrusion
in your hour of grief.

Again Alex and June eye each other, urging each other
on.

(CONTINUED)

ALEX

You don't understand,
Mr. Hoffman -- she's been
murdered!

Gus's soft, sympathetic smile slowly freezes. He looks inquiringly from Alex to June, who nods with anxious solemnity. Gus swallows twice before he can say:

GUS

I'll take a deep breath and
maybe I'll say something
funny.

(then)

Am I too presumptuous to ask
if you informed the police?

ALEX

It's more complicated than that...

GUS

(cautiously)

I'm willing to listen...

There is a pause from Alex, but a look from June bolsters him up.

ALEX

My name is Alex Winkler. My
father is an undertaker near
Poughkeepsie. About seven
o'clock last night I...

DISSOLVE

INT. EDNA'S APARTMENT - BEDROOM - NIGHT

125

CLOSE SHOT - the clues, on a dresser top, including two mentholated cigarette butts, a white carnation, Alex's bankroll which includes several checks; a small vial of perfume, the lipstick; several letters and papers.

CAMERA PULLS BACK. Gus, Alex and June are clustered around the objects, Gus and June examining the letters. The bedroom is furnished in cheap taste, but is very feminine. June turns her attention to the vial of perfume while Gus continues perusing one of the letters, his lips pursed, brow furrowed:

JUNE

(of the perfume)

"Exquisita"...very expensive...

GUS

(as he reads)

What did you do, Miss Goffe,
after you trailed the blonde
woman?

(CONTINUED)

JUNE

Came right back here.

Gus nods, reads another moment and then puts the letter down.

GUS

A woman without love, with
larceny in her heart. The
Divine Being made many
loathsome creatures -- bats,
beetles -- but none so low as
a woman with a cold heart.
She held these letters for
blackmail -- even her own
brother!

Walking around the room, he looks at some of the
photos, sighing:

GUS (cont'd)

A blind man can see how many
boy friends she had. Evidently
the water tasted good, so she
jumped down the well!

He carefully looks out the window while talking. June
meantime is looking over the checks.

GUS (cont'd)

But all this adds up, in the
professor's opinion, to the
fact that we're wasting our
time.

JUNE

Why?

GUS

Beg pardon? Why? There's no
actual clue to follow.

JUNE

(promptly)

There's this check.

GUS

What check?

JUNE

A returned check for one
thousand dollars marked no
funds, signed by a Lester
Milton.

GUS

That might give Mr. Milton a
motive, but that's only in the
realm of conjecture.

(looking at
the check)

And yet I can't believe the Divine
Being would permit an innocent boy
to suffer.

June nervously spills the perfume on her dress, but waves aside Alex's proffered help, saying:

JUNE

What do you suggest we do?

GUS

(to Alex)

Get out of here, get your bus.

JUNE

He can't do that. He has his uniform to think of.

GUS

But why cut off your nose and bite your face?

ALEX

(sadly)

I can't leave, gus. But it's only fair to suggest you and June go away.

JUNE

(crossly)

Dog my cats! You don't know what you want! First it's stay, then it's go --!

ALEX

(owlishly)

Because it's getting hopeless, June.

GUS

He's got a point, Miss Goffe.

JUNE

(turning
on Gus)

Why are you so anxious to get him out of here?

GUS

(patiently)

Because it's hopeless.

JUNE

(pausing,
vehemently)

I think we should try that what's his name, that Lester Milton and his check!

GUS

(disagreeing)

I'm putty in your hands -- whatever you want, Miss Goffe.

JUNE

(crossly)
Call me June!

GUS

June...

June picks up the check and exits into the living room. Alex looks helplessly at Gus before following her. Gus stands still a moment; then, first furtively glancing out the window, he follows the others.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

126 FULL SHOT - the body as before. June is hurrying through a phone book. Alex is mopping his face. Gus enters and reflectively looks at the body.

GUS

A blitzkrieg with hair on her head...

JUNE

(snappily)
Two numbers here for Mr. Milton, home and business.

GUS

The only business he'd be at this late is monkey business.

June starts writing Milton's number on a pad, but she stops with an exclamation, lifting a leaf off the pad. The two men move in to her.

JUNE

What's this? Someone phoned her at 10:38, or she called them. Suppose I try this number first? Maybe they were here tonight!

Alex suddenly stares at the paper and takes it from June's hand, saying:

ALEX

May I see that...?
(staring
at it)

This is my handwriting...but I don't remember writing it. June...June, I think I murdered Miss Romano!

A pause; June and Gus stare at each other, June finally asking Alex in a strained voice:

JUNE

What does that mean...?

ALEX

This paper proves it! From ten to eleven...I had a few drinks... that whole hour was blank -- I didn't even know I stole the money! This paper proves it! I must have killed her then!

GUS

Using the psychology of an outsider, that's nonsense!

ALEX

(horrified)

It's possible, isn't it?

JUNE

(shaking
her head)

I'm no model -- I can be wrong -- I can be wrong four times out of five. But you're the wrongest guy I ever met!

GUS

(to June)

You mean you think he did it?

JUNE

No, but he's such a character!

GUS

Shh...let's not raise our voices. We're not exactly mice.

JUNE

(scornfully,
voice down)

You still think you did it?

ALEX

I don't know, and that's the truth!

GUS

(the peacemaker)

Awright, let's not be zigging when we should be zagging, and zagging when we should be zigging. Call that 10:38 number.

June glares at both men and then goes to the telephone. Both men lean forward tensely as she dials. In a few seconds a mechanical voice repeats monotonously:

VOICE

When you hear the signal, the time will be three-ten and one quarter...
When you hear the signal the time will be three-ten and one half...
(etc.)

126 (CONTINUED)

With slow disgust June puts up the telephone. The doorbell rings loudly! Our friends react.

JUNE

(whispering)

That's upstairs, here, right at the door!

June steps forward, turns out the switch. Gus and Alex look at her. The bell rings again.

127 THREE SHOT - June, Gus and Alex, pressed against the wall..

128 MED. SHOT at the hall archway, SHOOTING TOWARDS front door. The door opens; a woman's figure is silhouetted against the vestibule light. Then the door closes: the figure moves right to the camera.

WOMAN

(softly)

Edna...?

129 THREE SHOT - our friends, holding their breaths.

130 FULL SHOT - entire shadowed room, favoring the Woman.

WOMAN

Edna?

Pausing, the Woman slowly tiptoes to the bedroom opening. She does not see the body, but calls into the bedroom:

WOMAN (cont'd)

Are you here, Edna...?

Then she disappears into the bedroom.

131 CLOSE SHOT - our three friends, breath bated.

INT. EDNA'S APARTMENT - BEDROOM - NIGHT

132 MED. SHOT - the Woman, at the dresser. She opens a drawer, rummages, opens a second drawer..

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

133 CLOSE SHOT - our three friends, eyes glued to the bedroom entrance.

134 REVERSE SHOT. The Woman enters, standing dead still on the bedroom threshold. She moves forward, something in her hand. She stops, puts the something in her purse. She moves forward: her foot touches Edna's body.

WOMAN

Oh!...

The lights go on.

135 FULL SHOT. Gus is standing at the wall switch, Alex and June remaining at the wall. The Woman is paralyzed with fright; she is thirty and pretty.

GUS

Don't make a sound, madam.

The words are wasted: she is speechless, particularly when her frightened eyes take in the hacking badge on Gus's chest, which she mistakes for a detective's.

JUNE

Who are you?

WOMAN

(Falteringly)

I'm Mrs. Meyers....

JUNE

Welcome to the city, Mrs. Meyers! And how and why did you get in here?

MRS. MEYERS

Kiss Romano...
(Faltering away)

GUS

Was a friend of yours. So you walked in and stole some of her letters!

MRS. MEYERS

No, you don't understand--

GUS

(dryly)

I read the letters -- I understand. Now I'll take them back.

Mrs. Meyers opens her purse and hands over the letters. Gus peeps into the purse.

GUS (cont'd)

The money, too....

(CONTINUED)

MRS. MEYERS

(flushing)

I want you to believe the money
was an accident...

GUS

Between you and me and a lamp
post, you sound as fishy as
the Fulton Market!

JUNE

Were you here earlier tonight?

Suddenly Mrs. Meyers pulls a small revolver out of the
purse. Our friends fall back.

MRS. MEYERS

No, I wasn't. Now what's
happened? Who are you?

(to Gus)

Are you a detective?

GUS

(warily)

Maybe...

She has moved backwards to the arch.

MRS. MEYERS

I guess I recognize a cab
driver's badge...when I see one!

Alex, who is no physical coward, says in a level voice:

ALEX

You'd better put that gun down,
lady...

MRS. MEYERS

Don't you come near me now!

JUNE

(tensely)

Alex, be careful!

Alex is slowly moving toward Mrs. Meyers who begins to
step back and back, through the archway into the hall.
June says again, "Alex!" and suddenly snaps off the
lights. In the dark a commotion, a smothered scream, a
chair overturned, the sound of Alex falling and a door
slamming. Then the lights go on. Alex stands up and
feels his nose. Gus runs into the hallway, towards the
apartment door.

JUNE (cont'd)

(relieved)

Are you hurt, you fool?

ALEX

No.

(CONTINUED)

GUS

(returning)

She's gone.

He looks out the window.

JUNE

(admiringly,
to Alex)

Weren't you afraid of her?

ALEX

I'm not afraid of anything.
Anything that's real, I mean.
I'm polite, as that's the way
to be, but I'm not afraid.

GUS

(dryly)

If the Mutual Admiration Society
will adjourn a minute...what do
we do about that woman?

JUNE

That's right, she's running
loose!

ALEX

She won't report it to the
police -- she's a criminal
herself.

GUS

But she forgot these letters.

JUNE

She'll be back, you mean?

GUS

(shrugging)

It's possible. They're honey.
They draw flies. The town is
full of flies -- there's one
across the street right now.

He answers the youngsters' mystified look by softly
walking to the window and beckoning for them to join
him. The three of them cautiously look out.

GUS (cont'd)

To the right of the station
house...you see him?

He drops the shade; the three of them cross the room
in silence.

JUNE

(blankly)

I hear the whistle blowing.

(CONTINUED)

GUS

He's not a policeman or he'd
be up here.

ALEX

(slowly)

The thing is to find out who he
is.

GUS

But not next to the station
house.

JUNE

What happens, Gus, if you and I
ride off in your cab? The
human fly follows. If he does,
Alex goes to see Milton about
the India-rubber check.

GUS

And if the fly follows us?

JUNE

Stop and swat him!

GUS

Just like that?

JUNE

Just like that!

GUS

(dryly)

June, I think our daddies
enjoyed a better life. But
Steve Brody took a chance!

JUNE

(briskly)

Now it's your turn, Alex. Get
Mr. Milton on the phone --
Chatham 6-4961.

She leads Alex to the phone. As he begins to dial,
Gus mops his brow in b.g.

EXT. SUBWAY ENTRANCE - NIGHT

136

FULL SHOT - mouth of subway entrance, 51st Street
and Lexington Avenue. A laughing couple go down the
stairs. A second later Helen Robinson limps up the
stairs, moving cautiously. She stops and looks around
carefully before coming to the top and turning down
51st Street, past the orangeade stand.

INT. HOTEL - LESTER MILTON'S ROOM - NIGHT

137 MED. SHOT - Lester Milton at the telephone in his hotel room. He is nervously listening, then:

MILTON

Is this a gag?!

ALEX'S VOICE

Don't get excited. It's not a gag.

MILTON

You say you're in a uniform?
A sailor?

(shrewdly)

What did you say your name was?

ALEX'S VOICE

I didn't say.

MILTON

(cautiously,
pausing)

Are you alone?

ALEX'S VOICE

Yes...

MILTON

Come right over, Room 1019.
Bring the check with you.

He hangs up, his face worried. There is a knock at his door. He whirls around, then slowly tiptoes to the door, asking quietly:

MILTON (cont'd)

Who is it?

VOICE

Nan.

MILTON

(disgusted)

What do you want?

VOICE

Let me in a minute.

MILTON

I don't want you in here.

VOICE

Let me in, before you read it
in the papers!

(CONTINUED)

Milton ponders suspiciously the meaning of the last line; then he opens the door and admits Mrs. Meyers!

MRS. MEYERS

(bitterly)

Don't flatter yourself, Lester.
I didn't come here for the love
of it!

(spitefully)

You might like to know that
Edna's been killed!

MILTON

(pausing)

Who's talking? You or whiskey-
and-soda?

MRS. MEYERS

(coldly)

I've just come from there -- she's
lying dead on her floor.
Furthermore, I have an idea who
did it.

MILTON

You have...

MRS. MEYERS

You!

He suddenly punches her right in the mouth. She
staggers back and sits, her hand to the mouth, crying
softly.

MILTON

And that's the only love I'm
giving away this morning! Now
sit there!

He goes to the telephone and rapidly dials a number,
saying into the phone:

MILTON (cont'd)

Put Val Romano on the phone...

He waits looking over at Mrs. Meyers, who is looking
back at him.

DISSOLVE

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

138 Alex is taking instructions from June. Gus is
cautiously watching at the window.

JUNE

Don't give him the check,
except as a last resort. Pick
his brains first.

GUS

(returning)

Remember, Alex, speech was
given to man to hide his
thoughts. Best wishes!

He shakes the boy's hand and leaves the room first.
June follows, but she turns in the archway and both
she and Alex look at each other a long moment.

ALEX

June...I'm almost glad, in a
way, this all happened...

JUNE

Are you nuts or what?!

ALEX

I mean it.

JUNE

Oh sure, of course, why not!

But she is covertly pleased and innerly warmed as
she turns and exits. After a moment he turns and
goes to the window and looks out cautiously.

INT. EDNA'S APARTMENT HOUSE - LOWER HALL - NIGHT

139 MED. SHOT - foot of stairs in lower hall. Gus is
waiting there; June joins him in a moment. He is
sealing an envelope and explains it.

GUS

These are her letters and papers.
I'll mail it to myself, at the
garage. If somebody comes for them
tonight, we might have a weapon
in our hands.

June is suddenly alarmed, hearing a distant rumble of
thunder.

JUNE

What's that?

GUS

(listening)

A cooler for the city -- thunder.

140 FULL SHOT - SHOOTING FROM front of short hall TOWARDS
rear. Gus and June start for the front door.

GUS

(whispering)

Be indifferent when we get
outside. Don't look around. My
cab is just beyond the door.

(CONTINUED)

JUNE

(stopping)

Every minute brings Alex closer
to his last hour of freedom,
doesn't it?

GUS

We'll do the best we can...

JUNE

He's such a baby.

GUS

But a sweet baby.

JUNE

(face softening)

Yes...

She sees Gus smiling faintly; she stiffens her face
and they start out, he opening the door. A thunder
clap!

EXT. FRONT OF HOUSE - NIGHT

141 FULL SHOT on pavement in front of house. Gus opens
cab door for June, assuming a cheerful tone:

GUS

Golly-wolly, it's hot! Not
since the old days!

JUNE

(sotto voce)

Is he there...?

GUS

Yes.

142 ANOTHER ANGLE - SHOOTING FROM front of cab. Gus
goes around and climbs into the driver's seat. In
b.g. Helen Robinson's pale face comes out of the
shadows. It seems that she wants to contact June.
The cab motor starts with a roar.

143 MED. SHOT. The Stranger starts in his place and
begins to walk rapidly up the street in the same
direction that the cab must go.

144 LONG SHOT - SHOOTING TOWARDS house FROM Lexington
Avenue corner. The cab is coming towards us. The
Stranger is running towards us on his side of the
street. Thunder and lightning are working. The
cab stops on the corner. Gus reaches out and posts
the letter.

145 MED. LONG SHOT - SHOOTING OVER hood of cab TO opposite corner. The Stranger jumps into a cab standing there.

INT. GUS'S CAB - NIGHT

146 CLOSE SHOT in Gus's cab. He chuckles quietly, saying:

GUS
Pin your ears back, June --
the chase is on!

JUNE
(grimacing)
It sure is balmy weather!

EXT. STREET - NIGHT

147 FULL SHOT - the two East corners of 51st Street and Lexington Avenue. Gus turns right and proceeds up Lexington; the other cab follows.

148 MED. SHOT between corner and the murder house. Helen Robinson has been limping for the cab. Now she stops, her face drawn and tragic. A cloudburst begins to fall. She is so intent that she is unaware she is being soaked.

149 CLOSE SHOT - her staring, tragic face, hair dripping.

DISSOLVE

INT. HOTEL - LESTER MILTON'S ROOM - NIGHT

150 Mrs. Meyers seems not to have moved from her seat. Milton is talking with polite care to Val Romano, a dark, dangerous man, all nerveless gristle and beard, with an Indian fixity; cagey and dangerous.

MILTON
(shiftily)
Let's face it, Val. After all,
we're partners in a forty-two-
thousand dollar investment.
That's why I called you, Val.
You own a twenty percent piece
of my show, Val, but if it don't
open Tuesday you own a piece of
dirt!

(CONTINUED)

ROMANO

(eating a bunch
of grapes)

We got better grapes in the
restaurant. Why won't the show
open Tuesday? And...

(of Mrs. Meyers)

...who's this twist here?

MILTON

(uneasily)

You know Mrs. Meyers, don't you?
Her husband is pledged to put
up the extra ten G's to open
the show. But if he finds out
his wife and I are friends,
we're ruined!

ROMANO

(insolently)

If you cut off her head she'd
be very pretty.

MILTON

(nervously)

Frankly, what would you do in
my place?

ROMANO

Why should her husband find out?

MILTON

Because your sister has some
letters -- little notes she...

(Mrs. Meyers)

...wrote to me last spring.
Your sister says she'd show
those notes to Mr. Meyers,
unless she gets piece of the
show herself.

ROMANO

(appreciating his
sister's talent)

People with wax heads should
keep outa the sun.

(then)

I don't know anything about it,
Lester.

He starts for the door, eating grapes.

MILTON

(nervously)

Wait a minute, don't go...

(CONTINUED)

ROMANO

(turning at
the door)

Yeah?...I happen to know you
tried to buy those letters back
from Edna. But you go an' give
her a bad check. So why be
surprised she got sore?

MILTON

(nervously)

Don't go, Val. Frankly, I don't
know how to tell you this...
we have to get those letters.
Because right now, Val...your
sister is laying dead in her
room.

ROMANO

(slowly)

Take-it-easy.

MILTON

Mrs. Meyers just came from there...

ROMANO

You shut your mouth, hear me?!

Romano looks at the pair and sees from their faces that
it is true. He hurls the grapes to the floor, strides
to Milton and takes him by the lapels of his beach robe.

ROMANO (cont'd)

(trembling
with hate)

Now you play it again and play
it sweet, yeah?!

MILTON

It's true, Val -- and I swear on
my mother's life I didn't do it!

ROMANO

Who done it? Her?

MILTON

When she got there some other
people were there. They tried
to hold her up -- a sailor and
a cabbie and a dame!

Romano holds Milton for another moment before releasing
him and turning to Mrs. Meyers with his face almost
impassive again.

(CONTINUED)

ROMANO

Who was there an' what's their name? Because I swear by the Columbus statue out there in the Circle, someone is gonna pay the bill tonight!

MILTON

The boy is coming here.

ROMANO

What boy?

The phone rings. Milton starts for it.

ROMANO (cont'd)

Stand where you are!

MILTON

That must be the boy. I'll...

ROMANO

(frigidly)

Don't I know how to talk to a boy?

He goes to the ringing phone and answers it.

ROMANO (cont'd)

Yeah?...Who's this?

(then)

Come right up, sailor boy.

Romano hangs up and turns to Milton.

ROMANO (cont'd)

Put on your clothes, Lester.

Milton turns meekly to a chair on which his shirt and trousers are placed.

DISSOLVE

INT. HOTEL - CORRIDOR - NIGHT

151 MOVING SHOT along section of hotel corridor. Alex looks up at Room 1017. He steps forward to Room 1019 and licks his lips before tapping respectfully at the door. Milton opens the door, half dressed.

MILTON

Come in...

152 FULL SHOT of room FROM Alex's ANGLE at door. The room is empty, Romano and Mrs. Meyers having secreted themselves in the bathroom. Alex steps in and the door is closed.

INT. HOTEL - LESTER MILTON'S ROOM - NIGHT

153 Alex looks wonderingly at Milton who is at the dresser mirror, putting on a bow tie, his legs still bare.

ALEX
(politely)
Going somewhere...?

MILTON
(at the
mirror)
Put the check on the desk there...
(turning,
since Alex
doesn't move)
You wanna be paid first, is that
it?

ALEX
(cautiously)
I want to make sure it belongs
to you.

MILTON
Let's face it! You found me out
of seven million people, so it
must belong to me!

Alex looks down and sees the grapes, picks them up and
puts them on the dish.

ALEX
Some grapes...

154 CLOSE SHOT inside the bathroom door. Romano is
listening with a grim face, hand on the doorknob. In
b.g. Mrs. Meyers is sitting on the bathtub.

155 MED. SHOT in the room, near the desk.

MILTON
(stalling)
Frankly, you kids are the limit.
Frankly, I could put you behind
the bars for a thing like this.

ALEX
(seriously)
In some states they put you
behind the bars for passing
bad checks.

(CONTINUED)

Abruptly he punches Alex in the face. Alex steps back and lets a punch go which catches Milton square on the button; he falls, getting up cautiously.

INTERCUT Romano ready for business.

ALEX (cont'd)

(politely)

I wouldn't hit you if you didn't hit me.

MILTON

(furiously)

Where did you get that check?!

ALEX

Found it in a cab.

MILTON

(threateningly)

Where?!

ALEX

(patiently)

In a cab.

ROMANO'S VOICE

Where you get it...?

Alex looks up and, since the room is lighted only by lamp, dimly sees, in the dresser mirror, someone approaching from behind. He whirls around.

ALEX

Who's that?

ROMANO

(facing him)

Call me Sweetheart...

Alex recognizes him immediately, not to mention Mrs. Meyers! Romano signals to the trouserless Milton:

ROMANO (cont'd)

Shut that transom so it don't rain in...and turn on the lights.

Milton does both, the room now brilliant with light.

ROMANO (cont'd)

Didn't you go home with my sister tonight, Romoo?

ALEX

Yes.

ROMANO

You killed her?

ALEX

No.

Romano's gun butt hits Alex on the top of his head, from above, like a pile driver. Alex goes down, unconscious.

MILTON

(urgently)

Don't make a fuss here. We can take him there, Val, to Edna's place, not here. Let's face it -- This is a hotel, Val, a public place.

Without waiting for an answer, Milton begins to slip into trousers. Romano agrees with a nod, pointing to Mrs. Meyers.

ROMANO

You go home to your husband.

Milton urges her in an angry, nervous voice, dressing hastily.

MILTON

Go on, if he tells you! And keep your mouth shut, too!

ROMANO

He means keep your mouth shut!

MRS. MEYERS

(nervously)

Yes...I will...

She edges to the door, unlocks it and disappears.

ROMANO

Kill my mother, someone pays the bill tonight!

He stoops to lift Alex's body. He and Milton support the boy between them, as if handling a drunkard. As they start for the door --

DISSOLVE

INT. GUS'S CAB - NIGHT

156 CLOSE SHOT. The cab, in the driving rain, has stopped at a traffic signal on 57th Street, going west to the Hudson River Driveway.

JUNE

(anxiously)

Don't lose him.

GUS
(looking in
his mirror)
He's halfway down the block,
behind us. We'll shoot up the
ramp and catch him at 72nd Street!

The light changes and Gus drives ahead. The other cab follows. Thunder and lightning. June hastily takes hairpins out of her hair. Gus sees this in his mirror.

GUS (cont'd)
What're you doing, Miss Goffe?

JUNE
I don't want hairpins in my
head when that lightning goes!

EXT. STREET - NIGHT

157 INTERCUT both cars speeding in the rain and lightning.

INT. GUS'S CAB - NIGHT

158 CLOSE SHOT - cab.

GUS.
Changed my mind. I'll make a
sharp turn under the ramp.
There's a police booth near
there to intimidate him.

EXT. 57th STREET - NIGHT

159 MED. LONG SHOT - 57th Street, under the ramp. Gus pulls in, makes a sharp right turn and pulls up to the curb. The other cab, unable to help itself, does the same.

160 CLOSER SHOT. Gus jumps out of his cab and races back to the other cab. June watches him from the back window.

161 FULL SHOT at the other cab, the ramp keeping off most of the rain. Gus enters and talks directly to the driver.

GUS
(authoritatively)
What's this all about?

(CONTINUED)

CABBIE

Don't get tough! My fare
asked me to follow you.

GUS

Who's your fare?

CABBIE

Ask him!

Gus steps forward and looks cautiously into the cab's
rear.

INTERCUT June anxiously watching from her window.

GUS

(indignantly)
What're you following the lady
for?

STRANGER

(voice and
features
muffled)
It's a mistake...

GUS

What do you mean, a mistake?
(calling)
June!

162 WIDER ANGLE. June starts from her cab.

GUS

What kind of a lounge lizard
are you, following a helpless
lady in the night?!
(turning to
June)

Do you know this man?

JUNE

I can't see him in there...

GUS

Come out, kind sir.

STRANGER

(shrinking back)
I won't!

GUS

(warningly)
There's a police booth down
there...

CABBIE

(alarmed)
Lissen, I don't wanna get in no
trouble. I work -- I'm just a
parasite on parasites.

He jumps out of his cab and turns on his fare angrily.
Gus brings out a police whistle on a bunch of keys.

CABBIE (cont'd)
(looking in cab)
What're you followin' her for?

GUS
I think I'll whistle for the
cop.

CABBIE
Why, the guy's as drunk as a
snake!

Gus, opening the door, plucks out a cringing man.
Under the street lamp he is revealed as the Man With The
White Gloves, drunk and piteous!

JUNE
(sadly)
Oh...

GUS
You know him?

MAN WITH WHITE GLOVES
Meaning no disrespect. My
admiration, Miss Goffe...

JUNE
Let him go, Gus.

MAN WITH WHITE GLOVES
No disrespect! Understand?
I am Edward Honig, Five-Twenty-
Six Fifth Avenue. Honig
Accordion Company. Cherman!
But I am since last month a
citizen of your great country.
But I am just as lonely. I
meet Miss Goffe last week --
she is just as lonely, nervous,
as me. I would help her in any
way -- I love her, I love her,
understand? Only to serve her
is my deepest pleasure. Only
to help her. Believe me, believe
me. Don't go, don't go, Miss
Goffe....

June has stepped back, disgusted and touched. The
piteous man brings his citizenship papers out of a
pocket.

MAN WITH WHITE GLOVES (cont'd)
My citizenship papers, as you
see...American. Don't go.
Please?

JUNE

Come on, Gus.

MAN WITH WHITE GLOVES

No, Miss Goffe... meaning no
disrespect...

GUS

Quiet, Mr. Honig.

Gus puts him in the cab, addressing the Cabbie:

GUS (cont'd)

Take the American citizen home.

EXT. GUS'S CAB - NIGHT

163 MED. SHOT. June and Gus come back to their cab.
Abruptly she is very tired and unhappy.

JUNE

That poor rag of a man actually
proposed to me tonight, on the
dance floor...

She begins to cry, getting in the cab.

INT. GUS'S CAB - NIGHT

164 TWO SHOT - June and Gus, he in front, quietly
sympathetic.

GUS

Why are you crying, June?

JUNE

I don't know -- I thought this
chase would lead to something.
What'll happen to that boy?
I don't know -- he can't take
care of himself. It's hot and
I feel unnerved -- electric
storms always unnerve me. Life
in this crazy city unnerves me,
too, but I pretend it doesn't.
Where's the logic to it? And
I'm far away from home and I'm
getting old, Gus -- I'm almost
twenty-three! Where's the logic!

(CONTINUED)

The distant roll of thunder; fitful dying flashes of lightning. In b.g. (PROCESS) a ferryboat moves by majestically. A boat whistle hoots distantly.

GUS

(quietly)

The storm is over Jersey now,
across the river. The city had
a bath. Statistics tell us
we'll see the stars again....

JUNE

(ruefully)

Golly, the misery that walks
around in this pretty, quiet
night!

GUS

(quietly)

June, the logic you're looking
for....the logic is that there
is no logic, but you're too young
to know it. The horror and
terror you feel, my dear, comes
from being alive. Die and there's
no trouble; live and you struggle.
At your age I think it's beautiful
to struggle for the human
possibilities -- not to say, "I
hate the sun because it don't
light my cigarette!"

(pausing)

You're so young, June -- you're
a baby! And love is waiting
outside any door you open! Some
people says, "Love's a superstition!"
Dismiss those people, those Miss
Romanos, from your mind! They
put poison bottle labels on the
sweetest facts of life! You're
only twenty-three, June. Believe
in love and its possibilities, the
way I do at fifty-three! Right
now I hear in you the musical sounds
of feeling for that boy, June!
And no matter what else happens,
that's the real mystery tonight:
how a casual, passing stranger can
change your entire life! Am I
understood? I think I am....

Silence. June's eyes are shining. A cop, wearing a
black raincape, steps up to the cab, addressing June:

(CONTINUED)

COP

What's wrong here? This man
bothering you?

JUNE

(quietly)

He's the only man in four years
in New York who hasn't.

COP

(pausing)

No place to park....

The cop strolls away. Gus turns and starts his motor.
A faint echo of thunder, a boat whistle. The cab drives
away.

DISSOLVE OUT

DISSOLVE IN

INT. GUS'S CAB - NIGHT

165 CLOSE SHOT - June in the back seat, thoughtful.

166 TWO SHOT - the same, including Gus driving.

JUNE

(shyly)

But how can you love a boy
you've just met?

GUS

(cheerfully)

You'd be amazed. My own wife
I met an' loved in a minute. In
a dentist's office. With all
the vitamins, too. I love her to
this day, although it's sixteen
years she's been gone.

JUNE

(touched)

No children?

GUS

A girl. She's married now. Last
year I put her husband in a
dry-cleaning establishment...I
had some savings. I'd die for
that girl.

JUNE

Does she remember her mother?

GUS

My daughter? Very well! She
even remembers the man.

JUNE

(puzzled)

What man?

GUS

The man my wife ran off with.

Shocked withdrawal from June. Driving, Gus sighs,
honks his horn, turns the cab.

GUS (cont'd)

You won't believe it -- the
first six years I shaved every
night before I went to bed.
I thought she might come back...

(pausing)

I'm very sensitive tonight, like
sandpaper -- it must be the heat.

167 CLOSE SHOT - Gus's face, sad, but abruptly brisk:

GUS

Well, back to the stubborn facts
of tonight.

DISSOLVE

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

168 CLOSE SHOT - Edna's body, unmoved.

INT. EDNA'S APARTMENT - BEDROOM - NIGHT

169 MED. SHOT - Romano ransacking drawers, his face grim.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

170 FULL SHOT. Milton is nervously drinking Scotch. Alex is sitting, aching head in hands, half dazed. In a moment Romano enters from the bedroom.

ROMANO

There's no papers in there
anywhere...

He stares at the boy and then down at his sister's
body, a trace of feeling flickering over his face.

ROMANO (cont'd)

She was no lullaby, but she had
the brains...like a man. I'll
take her inside...

He gives the dazed Alex a vicious look and then lugs
the guts away.

INT. EDNA'S APARTMENT - BEDROOM - NIGHT

171 FULL SHOT. Romano carries in the body and puts it on
the bed, looking down at it.

ROMANO

Don't worry. As long as I'm
above ground I'll find out who
done it!

He is evidently very moved.

EXT. FRONT OF HOUSE - NIGHT

172 FULL SHOT. Gus's cab pulls up to the house. June gets
out, but as Gus steps out he is accosted by Helen
Robinson, who signals to him from one side. Gus sees
her and puts his finger to his lips, gesturing for
silence. Then he quickly joins June who has gone into
the hall.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

- 173 MED. SHOT. Alex comes out of his daze. The sight of Milton clears his mind completely. He looks up and sees;
- 174 CLOSE SHOT - Romano in the bedroom doorway, staring at Alex.
- 175 TWO SHOT. Alex stands, scenting danger, Milton behind him.
- 176 WIDER ANGLE. Romano suddenly rushes at the weakened boy and begins to beat him brutally with both fists, panting. Milton tries to drag him away, desperately calling in a loud whisper:

MILTON

Val, for the love of Pete's
sake, Val! Stop it! Stop it,
Val! There's cops right across
the street!

ROMANO

(panting and
beating)

I'll stop it, I'll stop it!

Milton manages to pull him back, but Romano shoves him away and pulls out his gun. Alex's face is bleeding; he is standing jammed against the wall but now he slumps down. Romano points his gun at the boy's body:

ROMANO (cont'd)

I'll stop it! I'll stop it
he ever breathes again! I'll
stop it!

He is about to shoot, but Milton grabs him by the arm. The gun explodes but the bullet hits the ceiling.

INTERCUT with Gus and June, about to mount the stairs.

INT. EDNA'S APARTMENT HOUSE - LOWER HALL - NIGHT

177

JUNE

(tired)

That rain hasn't cooled anything
off.

GUS

That perfume you spilled on
yourself smells so strong.

A shot sounds from above. June and Gus exchange looks and start upstairs.

INT. POLICE STATION - NIGHT

178 MED. SHOT in police station across street. At the desk. A lolling cop and the Sergeant. O.s., the shot.

COP

? ? ?

SERGEANT

(authoritatively)

Auto backfire.

Both men calmly go back to their reading.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

179 Milton and Romano, Alex out on the floor. Only because Romano is beside himself can Milton take the gun, holding his breath and listening.

MILTON

I hope no one heard that...

Romano shakes his head and comes to:

ROMANO

I was in the deep water there a minute.

GUS'S VOICE

Drop that gun! And don't turn around!

Milton obeys with alacrity, but Romano takes his time.

180 WIDER ANGLE including June and Gus at the archway. June darts in and picks up the gun; Gus advances, takes the gun; June hurries to Alex.

GUS

Is he hurt?

JUNE

Punched black and blue.

GUS

Get some water.

June hurries out. Romano turns, looks balefully at Gus, who says to Milton:

GUS (cont'd)

You can turn around, too.

(looking them
over)

Who are you?

ROMANO

Who likes to know?

GUS

A man with a gun in his hand.

(sharply)

Don't move!

(then, again)

The human body bleeds very
easy! Don't move!

June has returned and in b.g. is washing Alex's face.

JUNE

Where's the body?

ROMANO

(with animal
dignity)

I put my sister in her bed.

MILTON

I'm a friend of his, name of
Milton.Alex comes to, a little sick at the stomach, standing
with June's help, smiling weakly.

JUNE

Are you hurt?

ALEX

I'm pretty weak -- I can't deny
that.

GUS

(to Romano)

What did you beat the boy up for?

ROMANO

He killed my sister!

GUS

(wrathfully)

Where's your eyes, you gangster?!

This boy wouldn't harm a fly!

Can't you see it in his face?!

MILTON

Wait a minute! There's been a
murder committed here tonight!
Let's face it!

(CONTINUED)

GUS

(cutting
him short)

And you had a motive, Mr. Milton,
and you...

(Romano)

...had a motive! Why not bring
the cops if you're so legitimate?
Do you think I need this gun to
hold you here?

He abruptly throws the gun to the sofa. Milton makes
a dive for it, but Romano's voice stops him:

ROMANO

The man knows something, Lester.

Lester, gun in hand, turns, waiting stupidly. Romano is
watchfully waiting.

GUS

We'll start with some gas station
courtesy.

(then)

What's Mr. Meyer's wife's first
name?

MILTON

(sullenly,
pausing)

Nan....

GUS

(to Romano)

What's the head waiter's name
in your restaurant with who you
were in cahoots and your sister
found it out?

ROMANO

(cannily)

Why?

GUS

(cheerfully)

Put nothing in writing -- that's
the first law of life.

Milton gives Romano a side look -- perhaps he killed
his own sister!

JUNE

Time is on the wing, Gus --
don't waste it.

(CONTINUED)

GUS

(to the two
men)

I read all the incriminating
papers you're looking for. An'
I bunked them away, like a
squirrel.

MILTON

Why?

GUS

(dryly)

Intuition! But you can get
those papers back --

ROMANO

How?

GUS

We want till six o'clock to clear
this young man...

JUNE

(interrupting)

Somewhere in this city a
murderer's running loose. You'll
have to help us find him.

ROMANO

(coolly,
to Gus)

Don't I see you talking to my
sister in the restaurant, some
time ago?

GUS

(levelly)

Never seen her before tonight.

(pausing)

What about my offer?

VOICE

Hey, Edna! It's the Babe! Are
you home, Edna?

The voice is coming from the street. Everyone in the
room freezes.

ALEX

He was here before.

Romano twists to the window and looks out cautiously.

EXT. FRONT OF HOUSE - NIGHT

181 MED. LONG SHOT - FROM Romano's ANGLE. Babe is looking up, a veritable Romeo.

BABE

Edna, it's late an' I can't get
any drinkie anywhere. Throw
down a bottle, willya!

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

182 FULL SHOT. Gus joins Romano at window.

ROMANO

(curtly)
It's that drunk Babe Dooley, the
ball player.

EXT. FRONT OF HOUSE - NIGHT

183 MED. LONG SHOT - the street FROM Romano's ANGLE. Two cops leave the police station in b.g. They stop, seeing the disturbance, and head over for the Babe.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

184 CLOSE SHOT - Gus's alarmed face.

EXT. FRONT OF HOUSE - NIGHT

185 MED. SHOT on the sidewalk, the Babe calling up:

BABE

Throw it down, Edna. I'll have
to come up there if you don't
throw it down!

FIRST COP

(entering)
Where you think you are? On a
picnic? Move on now!

SECOND COP

Why, it's the Babe! It's Babe
Dooley!

BABE

(drunken)
Are you for me or against me,
are you?

(CONTINUED)

185 (CONTINUED)

FIRST COP

(admiringly)

Nothin's too good for the Babe.

BABE

(imperiously)

Then go up there -- can't
navigate -- upstairs. My friend.

SECOND COP

Are we copping the pennant this
year, Babe?

BABE

Get me the bottle an' we cop
the house!

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

186 MED. SHOT - Romano and Gus at window. Others in b.g.

ROMANO

He's coming up here, the cop.

187 FULL SHOT. Gus and Romano leave the window.

GUS

(to Romano)

The officer's coming up. What're
you going to do?Romano looks coldly at Gus, puts his gun in his armpit
holster, but doesn't answer.

EXT. FRONT OF HOUSE - NIGHT

188 MED. SHOT on the sidewalk. The Second Cop admires the
chanting Babe:

BABE

Brr! Out at second!
Crack o' the bat! Good-natured
slob, ain't I?!

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

189 FULL SHOT.

MILTON

(nervously)

Be careful, Val.

ROMANO

Shut your face, Lester!

A knock at the door. Romano looks coldly from Gus to
Alex to June. Then he exits to the front door.

190 MED. SHOT outside the door. The First Cop knocks again. The door is opened by Romano.

ROMANO

(gruffly)

What is cookin' down there?

FIRST COP

(apologetically)

It's Babe Dooley -- he says his friends live here.

191 FULL SHOT - the living room. Our friends, plus Milton, are standing tensely in their shoes.

192 MED. SHOT - at the front door - Romano and First Cop.

ROMANO

I'm her brother. She don't like this -- it gives a bad name in the neighborhood.

FIRST COP

(apologetically)

All he wants is a drink.

ROMANO

(curtly)

Here, give him this, but far away!

He has opened a closet door to his left and brought out a bottle.

FIRST COP

Sorry to make any trouble.

ROMANO

(gruffly)

Excused!

He shuts the door in the cop's face.

193 FULL SHOT - the living room. No one has moved. Romano enters and crosses to window. O.s., the Babe's bellow:

BABE'S VOICE

He never batted more than .240!
Not in his best days! HE COULDN'T
BAT AN EYELASH!

(CONTINUED)

ROMANO

(softly)

There is a fat ball player who
will some night die in the
street!

(turning from
window to Gus)

Okay, you got till six a.m.

GUS

(briskly)

We'll start with some clues.
Mentholated cigarettes, who
smokes them?

ROMANO

(shrugging)

Who chews gum? Who rides in
subways?

GUS

(pausing)

What about a man in evening
clothes? He was here tonight --
would your sister know him?

This information surprises June and Alex.

ROMANO

(sardonically)

Man in evening clothes? Sure,
about fifty thousand.

GUS

Statistics tell us a white
carnation goes with a tuxedo
coat. Do you know a man who
wears white carnations?

ROMANO

(abruptly
narrowed)

Why...?

GUS

Because he was here tonight.

ROMANO

Who said?

Gus quickly steps into bedroom and back, handing Romano
the dead flower.

GUS

This says...

Romano stupidly twirls the flower in his hand.

(CONTINUED)

193 (CONTINUED)

ROMANO
You find this here?

JUNE
On the floor.

ROMANO
(slowly)
What's the time now?

MILTON
(quickly)
Ten after four.

Romano twirls the flower.

ROMANO
I know where this sick pigeon
is! You come with me, Lester.

MILTON
(uneasily)
I have a ten o'clock rehearsal,
Val. I'd better get some sleep --

ROMANO
(imperiously)
Sleep rots away the brain, don't
it?

GUS
We'll all go.

ROMANO
You'll stay here.

GUS
No, we'll all go.

A pause: Romano glowers at our friends, who stand their ground. Then Romano waves them all out. Alone, he spits on the floor, switches out the lights and exits.

EXT. THIRD AVENUE SHOP FRONT - NIGHT

194 CLOSE SHOT - a cat, sitting in an empty butcher shop window, looking out at:

195 MED. SHOT - Babe Dooley, taking a drink. He drops the bottle. He stares stupidly at his feet. Then he starts for the corner.

EXT. FRONT OF HOUSE - NIGHT

196 MED. SHOT. Gus's cab is pulling away, loaded with the group.

EXT. STREET - NIGHT

197 MED. SHOT - Babe Dooley, turning the corner into Edna's street.

INT. GUS'S CAB - NIGHT

198 FULL SHOT - interior of Gus's cab in transit. Everyone is stiffly silent.

EXT. FRONT OF HOUSE - NIGHT

199 FULL SHOT. Babe Dooley staggers into scene and enters house.

INT. GUS'S CAB - NIGHT

200 FULL SHOT - interior of Gus's cab in transit.

GUS

I'll take Park up to 96th

ROMANO

Jump the lights!

GUS

Why attract attention by breaking laws?

MILTON

(nervously)

That's right, Val.

INT. EDNA'S APARTMENT - LIVING ROOM - NIGHT

201 MED. SHOT - window nearest to bedroom. Babe Dooley comes out of the bedroom, steps to the window throws it open and shouts:

BABE

Police! Police!...

DISSOLVE

EXT. HARLEM APARTMENT DOOR - NIGHT

202 CLOSE SHOT - Romano is ringing the bell. He spits on the floor, waits, rings again. A woman in nightdress opens the door and looks out cautiously.

ROMANO

I was lookin' for Sleepy at his house. Where is he, with your husband?

(CONTINUED)

WOMAN

Yes, the Trio's playing late at the Club tonight, some special party.

(as Romano goes)

You gone over there now?

ROMANO

(turning)

Why?

WOMAN

Ask my Eddie to bring home a container of their crab legs.

ROMANO

Sure thing.

He starts away; the woman closes the door.

EXT. HARLEM STREET - NIGHT

203 MED. SHOT - Gus's cab in front of the house. The others are in the rear; it looks like someone's funeral.

(CLOSE SHOTS of each face.)

Romano enters, gets in the cab and it starts away, he saying:

ROMANO

Back to a Hun'ed an' Ten' Street!

DISSOLVE

INT. GUS'S CAB - NIGHT

204 Cab in transit. June is thoughtfully examining Alex; he is winding his watch and restrapping it on his wrist. Romano and Milton are gnawing at cigarettes.

ALEX

(sighing)

Gee, time takes so long...and it goes so fast, don't it? The sun comes up soon, don't it?

GUS

(driving)

Yes, like a bloodshot eye.

ALEX

What're you thinking, June?

(CONTINUED)

JUNE

(embarrassed)

Tired, son?

ALEX

Well, I'm in trouble an' sick at heart, I know that. But nothing can happen to me. I was dead once. Didn't I tell you that?

JUNE

No....

ALEX

I drowned in a river, when I was twelve. The doctor declared me dead, but they revived me after two hours. The next day, to prove I was alive, I played two games of handball. Then I fell down in a faint an' had to stay in bed six weeks. So nothing more can happen to me!

ROMANO

(sullenly)

The night air goes to your head like dope, don't it?

ALEX

Mr. Romano, you hit me in a very unfair manner before. I'm mighty sorry about your sister, but I'm apt to punch you right on the nose, before six o'clock! And that's the truth!

ROMANO

(coldly)

Why not donate that to the Red Cross?

Both men make moves towards each other. Milton stops Romano and June stops Alex, putting her hand in his. Romano spits viciously out the window. Alex looks down at June's hand in his, softened.

DISSOLVE

INT. DOMINO CLUB - NIGHT

205

FULL SHOT - The Trio, featuring Sleepy Parsons at the piano; playing one of those bitter love songs. Sleepy's piano spreads long and black in front of him, its surface broken only by a small white dish on which stands a glass of gin which he sometimes sips. A dead cigar hanging from his lips, he looks dull, sad and smashed. The other two are wearing white carnations, but Sleepy's lapel is empty.

WHITE

(annoyed)

...And who's the gang with him?
Didn't you tell him it was a
private party?

HEAD WAITER

I couldn't stop him -- you know
how Val is.

The Head Waiter goes. Billy White sets his face and
starts for --

207

FULL SHOT - our group at a table, somewhat but not
quite opposite the small musicians' stand. Romano
is watching Sleepy like a hungry cat. A Waiter is
standing at the table, refusing Milton's request:

WAITER

No dice. It's much too late
for drinks. Sandwiches?

MILTON

(lapsing)

No.

GUS

Sandwiches, anyone?

(shaking
heads)

Bring some mineral water, waiter,
and a few lemonades.

The Waiter exits. Billy White, putting on a pleasant
face, enters.

WHITE

What a pleasant surprise, Val!

ROMANO

Who's all the people here this
late?

WHITE

It's a private party -- for a
retiring police captain.

ROMANO

!!

(then)

This boy is leaving on his ship.
I'm showing him some sights.
Don't tell Sleepy we're here.

(CONTINUED)

WHITE

Sure, Val, sure.

White goes. Hushed consternation at the table.
Romano carefully buries his gun in a nearby ice bucket.
The following sotto voce:

ROMANO

All cops...delicious!

GUS

That means we'll have to wait.

ROMANO

For what? Till school opens?

ALEX

Why not turn him over to the
cops?

GUS

And if he didn't do it...?

ROMANO

He done it.

O.s., the music stops. Romano tenses, prepared to
spring across the room. Milton puts a nervous but
restraining hand on him.

MILTON

Wait, better wait, Val.

208 MED. SHOT at the piano. The three musicians stand.
Two go out but Sleepy stands, sips some gin, dusts
off and lights his cigar stump and sits again, running
off a ripple of notes into a sad ballad. In b.g.,
the guests, with appropriate sounds, are acting like
a herd of buffalo.

209 FULL SHOT at the table. Gus cautions Romano:

GUS

He'll see you if you stand.

MILTON

He's blind as a bat.

GUS

Blind?

ALEX

Gee...

Silence. This news has sickened Gus and Alex, June
less.

JUNE

Don't waste your pity.

ROMANO
(approvingly)
This girl is got a head.

They all look out at Sleepy.

210 MED. SHOT at the piano. A beefy guest wiggles by, rubbing a woman's scarf across his behind, in a private version of the rhumba. A Cop, sans uniform, stops and asks Sleepy:

COP
What's that song about, Jack?

SLEEPY
(heavily)
About a boy an' girl.

The Cop, leaving, nods wisely.

211 FULL SHOT at the table.

ROMANO
(watchfully)
If I can get him outside a minute...

MILTON
This party'll break up any minute.

GUS
(softly)
Blind...

ROMANO
(jeeringly)
Breaks your heart, don't it?

GUS
(unheeding)
The city's full of men like that, the stomachs crushed outa them: nerves and worry. Friendless, living on cigars an' coffee, bicarbonate of soda...wrung out by sleepless nights...hmmmm.

ROMANO
He'll sleep good in a box.

GUS
(gently,
chidingly)
Ah, Mr. Romano, the bedbugs will never forgive you -- your skin is made of iron.

Romano's answer is an elbow viciously jabbed in Gus's side. He doubles up with pain. Eyes flashing, Alex is about to spring to his aid, but Gus hisses quietly:

GUS (cont'd)

Don't make a fuss in here...

Repressing his pain, Gus sips some water. O.s., Sleepy's music changes.

212 CLOSE SHOT at the piano. The same Cop, coming back, asks Sleepy:

COP

Now what's this song about?

SLEEPY

(impassively)

About a boy an' girl...

213 FULL SHOT - the entire club. The party is on its last legs. People yawn; a man whispers in a female ear and roars with laughter. One cop is drawing diagrams on the tablecloth for several others. An elderly gent is asleep and abandoned. A sweating man is performing a trick with a fork and bottle. A giddy woman walks around, cigarette in mouth, saying, "Light! Light, please, light!" And a few couples are waltzing.

214 MED. SHOT - our group at the table.

ROMANO

What's the plot? I'm supposed to baby him along all night?

MILTON

(nervously)

Why not be patient, Val?

Alex is anxiously watching Gus:

ALEX

Do you feel better?

GUS

Yes.

(to Romano)

What would you like to do?
Because I suggest you do it!
Well...?

(a silent
pause)

That's right, we'll wait. It's not your nature to wait, not yours and not your sister's. You're unclean, dishonest and hopeless: take, break, smash and kill -- you an' your sister alike!

(CONTINUED)

ROMANO

(suspiciously)

Whatta you know about my sister?

GUS

(quietly)

You forget I read her intimate correspondence. Highly perfumed.

JUNE

(abruptly)

Right in the smack dab middle!
The perfume!

(all interested)

This is Miss Romano's perfume
on me -- the bottle spilled.
Suppose I stand at the piano
and don't make a sound...and
he gets a good whiff?

GUS

(slowly)

And what'll that prove?

JUNE

Nothing, if he's innocent. But
if he's guilty...we'll see it
with our eyes!

ROMANO

This girl is got a head.

O.s., someone has started rapping for attention on a
table. The music stops. Our friends look out:

215 FULL SHOT. A portly gent, sporting a tissue paper
cap, is bracing himself for a speech. He is Captain
Bender in person. From now till the end of the scene
his voice is heard o.s.

BENDER

Friends, who have been so kind
as to make this gathering
possible...the hour grows late
and we must part...

216 CLOSE SHOT. Sleepy sits heavily in his seat, head
bowed, once sipping his gin.

BENDER

"Parting is such sweet sorrows," as the poet says. And yet it would be amiss of me not to say a few words before "We won't get home until morning." I have heard myself referred to tonight as "a credit to the Force." We all had the pleasure of a visit somewhere along one in the morning from Inspector Unkefer....

(applause)

....and his spouse, bless her. In brief, as I am trying to say it, you have made my cup to overflow this evening and it would be amiss of me, as previous stated, not to acknowledge this signal honor you have bestowed upon me. From the bottom of my heart -- and I know my wife here at my side concurs in this sentiment -- there is not the words to thank you.

(applause)

Mrs. Bender here has shared thirty-eight years with me, for better or worse, but I doubt if she has ever shared a prouder moment than this one we are living right here and now!

(applause)

Well, as I began to say, the hour grows late. And this has a double significance, my friends, as it may also appertain to the span of life. The hour grows late. Was the better half really the better half? he asks himself. Was he as good and kind at home as he might have been? When in line of duty, was that duty fulfilled to its utmost degree? Has the man been fearlessly a man, we might ask? These are the thoughts which mingle through the mind as mellow evening comes and the cares of the long day are banished, as the poet says. Yes, dear friends -- some of you my oldest and best -- the hour is late indeed; but memory serves and rest assured that I and Mrs. Bender, at home in Flushing (where we moved when our last son married in 1942)... well, to say it as simply as possible, you will always be welcome there and Mrs. Bender, bless her, will always have an extra bottle of beer on the ice for all of you! I thank you!

(applause)

mte

This speech is heard above the following cuts and scenes:

- 218 FULL SHOT at our table. All are half turned, seeming to be listening to the Captain. But their eyes follow June who starts for the piano.
- 219 ANOTHER ANGLE. June reaches and leans against the piano, seeming to listen to the Captain. But her attention is all behind her where Sleepy is sitting, seeming too to be listening to the speech, his fingers softly playing "Auld Lang Syne."
- 220 INTERCUT SHOT of the Captain speechifying.
- 221 INTERCUT SHOT of our table group furtively watching June and Sleepy.
- 222 CLOSE SHOT. Sleepy slowly raises his head. His nose moves faintly, like a rabbit's. A pause; he nervously fingers the keys.
- 223 WIDER ANGLE - the same, including June, who now half turns to face Sleepy. Silently she moves in closer. Sleepy's cheeks puff out slightly. He sips a little gin and moistens his lips with the tip of his tongue, playing with one hand. June moves in closer.
- 224 MED. SHOT - our group watching, at their table, their interest quickened.
- 225 TIGHT TWO SHOT with June and Sleepy. He sits up straight, breathing deeply, but still softly strumming the keys. He speaks in a frightened whisper:

SLEEPY

...Who's that?...

(no answer)

Is that -- ? Who is that?

Is someone standing here?

JUNE

Yes...

SLEEPY

Who's it?

JUNE

(slowly)

Edna is dead.

He seems not to have heard, not comprehended.

226 INTERCUT SHOT of group at our table.

227 TIGHT TWO SHOT with June and Sleepy.

SLEEPY

What? What's that?

JUNE

(low and
incisively)

Edna is dead and you killed
her!

SLEEPY

What? What's that?

He stops playing, reaching blindly for his rolled up handkerchief on the keyboard, finding it and nervously mopping his face. Several impulses to answer back result in nothing but a quaking shudder; he looks as if he is going to faint.

228 MED. SHOT at our table. Romano has half risen to his feet, as if about to spring.

229 MED. SHOT at the piano. O.s. some applause seems to greet Sleepy as he stands, leaning on the front of the piano for support. Then he pushes at June, turns and half shuffles, half runs out through the entrance.

230 WIDER ANGLE - including music stand and our table, i.e., front third of the club. Romano starts after Sleepy, Gus behind him; both are stopped by a Cop who cautions them:

COP

Shh! Don't you hear the
Captain talking! Don't
run!

They slow down and meekly walk out to the foyer. In b.g. June walks back to her table, joining Alex. and Milton. The latter goes to the entrance and warily stands there.

231 FULL SHOT - the small foyer. A very small bar to the right, a stairs leading down to the left. Romano is at the front door. He turns back to Gus in the middle of the foyer.

(CONTINUED)

ROMANO

He's downstairs. Kill my
mother, he won't come up
alive!

He starts down the stairs. Gus, with a despairing
look backwards, starts down after him. Milton passes
through quickly and leaves the Club.

232

FULL SHOT - a small, unpretentious Men's Room.
SHOOTING FROM the door, the back wall is a large
mirror; two sinks under it. Two closeted booths to the
right; a chair and a table with toilet articles to
the left.

Sleepy has backed up to the sinks, facing the door,
horror and terror on his face. The door is thrown
open. Romano enters, Gus behind him the door closing.

(Entire scene in mirror)

Silence. Only Sleepy's asthmatic breathing and the
whirring of a ventilation fan in this stifling cubicle.
Sleepy has only a whispering strength left:

SLEEPY

Who's 'at....?

ROMANO

You know who it is....

SLEEPY

(terrorized)

Val?! Val, I just heard -- a
woman whispered --

ROMANO

You just heard? What you just
heard?!

SLEEPY

Edna...? She...?

Romano's face is livid with fury, but strangely
Gus's face is as tortured as Sleepy's, filled with
pity and agony. Romano strides forward and takes
Sleepy by the lapels of his coat in one hand. With
the right fist, and he is about to bash Sleepy's
face.

SLEEPY (cont'd)

No, don't hit me, don't hit me.
I didn't do anything! I can't
take it Val, please don't hit
me! I loved her, I always
loved her! If I get burned to
ashes I love her!

(CONTINUED)

GUS

(very emotional)

Let him alone! You can see he
didn't do it! Let him alone!

Sleepy is suddenly a limp sack of bones and fat, flat on the floor, his supine weight pulling itself out of Romano's powerful grasp. He is dead of a heart attack.

The door is now thrown open and the Cop last heard enters angrily.

COP

What's all this noise? Don't
you know the Captain --?

He never finishes his sentence, for he sees the body on the floor. Then he looks from one to the other, saying:

COP (cont'd)

Which one of you spoiled the
Captain's party...?

Silence.

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

233

FULL SHOT. Romano sullenly sits behind a desk. Alex sits in a swivel chair behind another desk. Two detectives, Yerkes and Markey, are questioning him. Two cops to one side express mild interest. June and Gus, sitting on the other side of a rail, are very concerned. Alex is very pale and tired, but polite.

YERKES

You're sure of that?

ALEX

Yes, sir.

MARKEY

You're not lying?

ALEX

No, sir.

234

CLOSE SHOT - Alex and the detectives, momentarily stopped.

YERKES

Now let's go back a bit. - You
say Miss Romano kept teasing
you all night to give her a
hug?

ALEX

Yes, sir.

YERKES

But you wouldn't?

ALEX

No, sir, I wouldn't.

INTERCUT: CLOSE TWO SHOT of June and Gus.

YERKES

Why?

ALEX

(shy and
weary)I guess she didn't appeal to me
in that sort of way.

MARKEY

(sarcastically)

You don't say so!

YERKES

She puts her arms around you
an' you say no? You expect us to
believe that boloney anecdote?Alex jumps up, trembling with indignation and
resentment.

ALEX

I expect you to believe it, yes!
Why would I lie? Do I look like
a liar? Don't you see I'm
telling the truth? I never had
such a time as this since my
Aunt won a car in a raffle and
the whole family had a right!

Quivering, close to tears, he sits.

235 CLOSE SHOT - Gus and June, very moved for him, she
half standing.236 MED. SHOT - the two detectives, looking down at the
boy with puzzled disgust. A Cop in b.g. is moving
in to a buzzing phone; after a few low words he hangs
up and addresses Yerkes.

237 WIDER ANGLE - including the sullen Romano.

FIRST COP

They don't want him...

(Romano)

...In Narcotics, Detective.
That's long ago, they say.

ROMANO

You got no call to keep me here.

MARKEY

(shutting

him up)

You phoned your lawyer, didn't
you?

FIRST COP

And Lieutenant Kane is outside
to see you.

238

FULL SHOT. Yerkes nods for Markey to exit with him,
one of the cops with them. Alex slowly looks up
at June. She, with a tremulous smile, crosses and
brings Alex a paper cup of water. Gus is warm,
silent and moody.

ROMANO

(spitefully,
to Alex)The Homicide Squad is out in
the hall. You're gonna see the
foundations of the building now!

ALEX

(drinking
the water)

It's very sweet of you, June.

June on the desk beside him, Alex looks up at the
wall clock -- 5:55. He says unhappily:

ALEX (cont'd)

Gee, look at the time. What's
Captain Sterling gonna say when
I don't report for duty? And
what'll my father say when he
hears about this?

ROMANO

(jeeringly)

Listen to the murderer, how he
talks!

ALEX

(sharply)

A punch on the nose! Remember
that!

(CONTINUED)

June puts a comforting hand on Alex; he relaxes, giving her a wonderful look.

ALEX (cont'd)

June, I have to tell you something, no matter what happens. I don't know how I existed before I met you, and that's the truth!

FIRST COP

You'll have to go back to your seat, sister.

June's eyes try to pour her soul into Alex before she crosses and sits beside the heavy, immobile Gus.

ALEX

(to Cop)

Is it legal if I speak to her from here?

FIRST COP

Okay.

Unabashed, Alex addresses June across the room, Romano scowling in b.g. (Music)

ALEX

(earnestly)

I'm sorry we can't be alone a minute. I know I don't have the right...but I had the feeling you were the girl of my future. I never had a girl before. Now it's maybe all too late. Maybe my future won't ever begin. But how I existed before we met is more than I can see...

(then)

That's what I want you to know, even though it's too late.

GUS

(heavily)

It's not as late as you think it is...

June and Alex, looking at each other, miss Gus's unhappy remark.

INT. POLICE STATION - OUTSIDE CORRIDOR - NIGHT

239

MED. SHOT. Yerkes and Markey are conferring with Lieutenant Kane and Detective Smiley of the Homicide Squad. The latter are the usual detective team; i.e., Smiley who blusters, Kane who speaks softly and seems sympathetic to the prisoner, being personable and clean-cut, even looking like Bing Crosby, wearing a straw hat, coat slung over one shoulder.

(CONTINUED)

KANE

(finishing
a spiel)

So that means Babe Dooley's in
the case with both feet. But
I don't think he done it...

YERKES

(dolefully)

This gets more complicated by
the minute, Lieutenant.

SMILEY

(growling)

They trampled the dame's apartment
like a herd of elephants. It's
a mess!

KANE

What do you think of the girl,
Yerkes?

YERKES

She's air-tight. She never left
the dance hall till one o'clock.

KANE

Why'd she go to the apartment
with the boy?

MARKEY

(grimacing)

It seems her brother's a belly
gunner! Sympathy!

KANE

What about Romano? We can't
hold him for the Parsons death --
it's obviously heart failure. Do
you think he might have tapped
his sister?

YERKES

I doubt it, but I'm open to
conviction -- I don't like him!

SMILEY

How about the cabbie?

YERKES

Just a super. We went through
him one-two-three -- a clean
record. I think we're wasting
time.

KANE

Why?

(CONTINUED)

VERKES

Because the boy done it! But
you can't break him down!

KANE

(quietly)
Maybe he's innocent.

SMILEY

(growling)
And maybe he ain't!

KANE

(smiling
faintly)
Ready for work, Smiley?

SMILEY

Say "when," Lieutenant!

KANE

When...

Kane and Smiley start for the Squad Room door, the
others following behind.

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM -NIGHT

240 FULL SHOT. The cop is toying with a radio. The door
practically kicked open. Smiley fills the doorway,
glowering at all who look up.

SMILEY

(bellowing)
What's that radio for? Shut it
off!

He enters the room, followed by Kane and the others.
Kane winks to the Cop, who shuts off the radio,
indicating that the whole proceedings will be an act.

JUNE

(sotto voce)
I hear the whistle blowing...

KANE

(politely)
Hello, Romano, still making book?

ROMANO

(cagily)
I never had no interest in that,
Lieutenant.

(CONTINUED)

SMILEY

(raging at
Alex)

Are you the boy who killed her?

ALEX

(stoutly)

I did not.

SMILEY

Stand up!

(Alex standing)

What did you say? What? What
was that?

ALEX

I said I did not!

The white-faced Alex abruptly sits again.

SMILEY (cont'd)

Get up, get outa that chair!
You're takin' orders around here!

ALEX

No, I'm too tired -- I won't get
up.

SMILEY

You're in line for a big promotion
to a grave in Potter's Field!

ALEX

(wanly)

Don't yell at me, please. My
friends here can tell you --Smiley whirls on June and Gus who have been indicated
by Alex.

SMILEY

Your friends?! Put them out in
the hall with the mops and
brooms!The two cops cross to June and Gus and escort them out,
June looking back at Alex before the door is closed.

SMILEY (cont'd)

Now you're alone! No friends!
A murderer has no friends!
Are you ready to sign a confession?!

ALEX

I'm ready to lay down and sleep
for a year. And that's the truth!

INT. POLICE STATION - OUTSIDE CORRIDOR - NIGHT

241 TWO SHOT - June and Gus in corridor, hearing snatches of the conversation in the Squad Room, through the open transom. June is very unhappy and Gus puts his arm around her; he is haggard.

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

242 MED. SHOT - the Squad Room.

SMILEY

(raging on)

Do you realize what's in store for you? Do you know what it means to fry in the electric chair!

ALEX

(helplessly)

You'd better stop this! You'd better stop talking like that!

Alex is almost hysterical by now. Kane has been coolly watching from the sidelines, appraising, holding himself in readiness. Now he steps in with his calm, sympathetic voice (all part of the game):

KANE

Now just a minute, Detective. You're getting pretty rough there.

SMILEY

(shouting at Kane)

Kids like this make my blood boil! They -- !

KANE

Now let's calm down, Detective. We're in the United States. Officer, bring this lad some cold water...

Alex looks up with a fugitive, girlish look of gratitude. The cop hurries to obey. Silence.

INT. POLICE STATION - OUTSIDE CORRIDOR - NIGHT

243 TWO SHOT - June and Gus in corridor. June is straining to hear with nine ears.

JUNE

What's happening in there now?

(CONTINUED)

GUS

(heavily)

Now the other one steps in,
sympathetic, soothing the troubled
waters. And Alex tells him
everything.

JUNE

What can he tell him?

GUS

About that blank hour in his
life.

JUNE

But he didn't do it, Gus!

GUS

(quietly)

I know he didn't...I know, June...

June misses a certain point in Gus's words which must
not be lost on the audience!

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

244 FULL SHOT. Alex is drinking the water, everyone
watching him keenly. Alex looks around wanly.

KANE

(quickly)

Do you want these others to
leave?

ALEX

Oh, no, they don't bother me.
I mean I'm bothered anyway...

Smiley swings into action again.

SMILEY

I don't get it, Lieutenant.
Why are you coddling this
prisoner! He don't deserve it!

KANE

(quietly)

I don't see any reason to lose
your head, do you?

(then, to Alex)

Did you enlist or were you
drafted, lad?

(CONTINUED)

ALEX

I enlisted the day after Pearl Harbor. The President spoke on the radio...

KANE

(softly)

You didn't kill that woman, did you?

ALEX

(earnestly)

No, sir, I didn't.

KANE

Who do you think did?

ALEX

(warming to

Kane)

I honestly don't know. We thought it was her husband, but I don't know.

KANE

But you didn't?

ALEX

No, sir...but...

KANE

But what?

ALEX

Well...sometimes you just wish you could have a sore toe or something, to sit down and not be bothered with things. That's the mood I was in last night. No place to go. Disgusted. Then she keeps offering me these drinks. I have no sales resistance, as my father says. After a few drinks...well, non compis mentis!

KANE

(murmuring)

Non compis mentis...

ALEX

Yes, sir, I just didn't know where I was for a time -- like swimming under water in the dark. The next thing I know the money was in my pocket and I'd run away.

KANE

And you were unaware of what you'd done?

ALEX

I was unaware.

KANE

(delicately)

That the money was in your pocket?

ALEX

That's right.

INT. POLICE STATION - OUTSIDE CORRIDOR - NIGHT

245 INTERCUT: June and Gus listening outside.

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

246 The Squad Room.

KANE

(poising himself)

You want to help us find the killer, don't you?

ALEX

(earnestly)

I certainly do!

KANE

You want to see the right one's nabbed?

ALEX

Yes, sir!

KANE

(deftly)

Did you do it? I mean when you were non compis mentis and didn't know you took the money? Is it possible? Be sincere.

ALEX

(honestly
pondering).

Yes, sir, it's possible. I might've done it and not know I did.

KANE

(quickly
shifting)

Did Miss Romano drink a lot?

ALEX

More than I could count, and I'm not dumb.

KANE

(softly)
No, you're not dumb...

INT. POLICE STATION - OUTSIDE CORRIDOR - NIGHT

247 CLOSE SHOT - June and Gus. Gus puts his arm around her as she bitterly whispers:

JUNE

No, he's not dumb! What's he doing in there?!

GUS

(comfortingly)
Shh, shh...

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

248 TWO SHOT - Alex and Kane.

KANE

And you think...it's possible you did it, when you were fuzzy in the head? Be sincere!

ALEX

Yes, sir, it's possible.

Kane steps back, objectively cool, knowing he has the killer. He is unfriendly now. In b.g. the cop answers a buzzing phone.

KANE

You pinned the tail on the donkey, lad. That's all we want to know.

Alex slowly stands, puzzled.

ALEX

But, Lieutenant, it's only possible, I said.

KANE

That's a technical distinction, out of my hands.
(to Yerkes)
Book him on a murder charge!

Alex is horrified, can't understand. In b.g. the cop indicates that the telephone is for Kane, the latter taking the instrument.

INT. POLICE STATION - OUTER CORRIDOR - NIGHT

249 TWO SHOT. June is horrified. Gus is silent and pale.

JUNE

Gus!...

GUS

Yes?

JUNE

Do you know what that means?

GUS

(heavily)
Yes, I know what it means. The
boy is innocent. In a minute
he'll be free. Look at me,
June...

He puts his hands on her shoulders and turns her to him.
His eyes are moist. She looks wonderingly at him.

GUS (cont'd)

Your face looks very beautiful
when it's sad...

(then)

A certain party is guilty. All
night he's been sawing off the
branch he's sitting on.

JUNE

(whispering)

Who is it...?

GUS

(gently)

Even now don't you know?

(no answer)

Do you want to come in with me?

June slowly nods, her eyes glued to Gus's face. He
turns and she follows him to the Squad Room door.

INT. LOCAL POLICE STATION - DETECTIVE SQUAD ROOM - NIGHT

250 FULL SHOT. Kane is still on the telephone. Alex is
seated, staring ahead blankly. Romano is standing,
buttoning his vest.

ROMANO

Tell my lawyer to go back to
sleep, when he gets here.

The door opens. Gus enters, followed by June. He stops, holding onto the railing.

GUS

Lieutenant...

Kane hangs up the telephone and says quietly:

KANE

The murderer of Edna Romano has just confessed to Captain Dill, down at Homicide.

SMILEY

Who?

KANE

A man, a man I never heard of.

251- CLOSE SHOTS: Alex, standing now.
255 Romano.
Gus and June.
Yerkes and Markey.
Gus.

DISSOLVE

EXT. EIGHTH AVENUE - DOWNTOWN SIDE - MORNING

256 MED. LONG SHOT. Two screaming cars shoot by: the detectives' sedan paced by a little dolly car.

DISSOLVE

EXT. FRONT OF MANHATTAN HOMICIDE BUREAU - MORNING

257 The dolly car and sedan pull up to the door and stop. Out of the sedan come Kane, Smiley, Gus, June, Alex and Romano. They start into the building.

INT. CAPTAIN DILL'S OFFICE - MORNING

258 PANNING SHOT - FROM Helen Robinson, trembling in a chair, TO Captain Dill (a grizzled, quiet veteran), smoking a pipe, TO Jerry Robinson, nervously standing at an airshaft window.

JERRY

What're you keeping my wife waiting for?

CAPTAIN DILL

What's your hurry?

JERRY

We have a baby home.

(CONTINUED)

CAPTAIN DILL
(cryptically)
No one appreciates babies more
than me.
(to Helen)
Does my smoking bother you?

HELEN
No...

INT. RECEPTION ROOM - MORNING

259 MED. ANGLE at door. The door opens. Kane and Smiley usher in our friends. Kane goes right to Captain Dill's door and knocks.

INT. CAPTAIN DILL'S OFFICE - MORNING

260 FULL SHOT. Dill looks up, calls, "Come in." Kane enters, closing the door. He looks from Jerry to Helen in silence.

CAPTAIN DILL
Ever see them before?

KANE
Nope.

CAPTAIN DILL
(puffing pipe calmly)
Just walked in and confessed
like a baby doll.

JERRY
(bitterly)
Make fun -- that's right --
make fun!

INT. RECEPTION ROOM - MORNING

261 CLOSE SHOT - Gus in Reception Room. He is straining his ears to hear the conversation in Dill's office.

INT. CAPTAIN DILL'S OFFICE - MORNING

262 MED. SHOT - Kane close to Jerry,

KANE
What did you want to kill her
for?

(CONTINUED)

JERRY

(strained)
That's my business.

CAPTAIN DILL

(mildly)
Not now, it isn't. It's our
business now.

JERRY

I killed her, that's enough.
Now why don't you let my wife
go home. She's exhausted --
the baby's hungry --

CAPTAIN DILL

(shrewdly)
Do you love your wife?

JERRY

(stolidly)
Yes.

KANE

(to Jerry)
Where did you get the gun?

JERRY

(sullenly)
I don't care to answer that!
(raising
his voice)
Now let my wife go home! Do
you hear me?

INT. RECEPTION ROOM - MORNING

263 CLOSE SHOT. Gus slowly stands, hearing Jerry's last
remarks. Straining his ears he goes to the water
bottle and pretends to drink, closer to the partition.

INT. CAPTAIN DILL'S OFFICE - MORNING

264 MED. SHOT - Kane and Jerry, others in b.g.

KANE

Did you ever rob a house before?
What did you do with her rings?

JERRY

(bitterly)
Ate them with mustard! Now I
ask you one thing -- let my
wife go home! I told you I
did it!

265 CLOSE SHOT - Gus, at water bottle. He recognizes Jerry's voice.

INT. CAPTAIN DILL'S OFFICE - MORNING

266 MED. SHOT - Kane and Jerry.

KANE

(softly)
This gun you shot her with --
you bought it?

JERRY

(violently)
I bought it! What's the diff?!

KANE

The diff is she wasn't robbed
and she was strangled, not shot!

HELEN

(abruptly)
Yes, that's so, Jerry, not shot!

She stands. Kane whirls on her.

KANE

How do you know?

JERRY

(to Helen)
Shut your mouth!

CAPTAIN DILL

How do you know, Mrs. Robinson?

KANE

She knows because she did it!

JERRY

No, no no, no!

Suddenly, face in hands, Jerry begins sobbing.

KANE

(to Helen)
How do you know she wasn't
shot?

267 CLOSE SHOT - Helen, pale, trembling, speechless.
Jerry weeping in his hands in b.g.

GUS' VOICE

Because she was there...

268 FULL SHOT. Gus is standing in the open doorway. Dill gets to his feet. Gus comes in and puts an arm around Helen. June and Alex are looking in at the door, Romano behind them.

GUS

My daughter is innocent. She's protecting me, he's protecting her. She followed me to the apartment. Too late.

CAPTAIN DILL

Sit down...

Gus sits. Dill closes the door, goes to his desk.

INT. RECEPTION ROOM - MORNING

269 FULL SHOT. Romano is standing rigidly beside Smiley. June and Alex are standing at the water bottle, listening to Gus's voice coming over the glass partition.

GUS' VOICE

Jerry met Miss Romano in the course of his dry-cleaning business. Met and was conquered. My grandchild was about to be born. At that time I visited with the lady and begged her to cut it out. She refused.

INT. CAPTAIN DILL'S OFFICE - MORNING

270 MED. SHOT - favoring Gus.

GUS

Jerry's "romance" continued after the child was born. Naturally my daughter was very unhappy. I visited Miss Romano a second time. Useless!

INT. RECEPTION ROOM - MORNING

271 CLOSE SHOT. Romano listens with a baleful face.

GUS' VOICE

Last night I visited the lady again. The lady was very abusive. At the best I'm not a happy man, but the years bring you discipline. She made me break that discipline. I took her...

Romano, listening, is turning white and murderous. Smiley, watching him, says:

SMILEY

Sit down, Romano.

Romano gives him an animal look but stands still.

INT. CAPTAIN DILL'S OFFICE - MORNING

272 MED. SHOT - favoring Gus, talking ahead.

GUS

Anything can happen in this heat
and it happened.

(pausing)

And yet I felt calm and satisfied.
As if I did the right thing. That
woman's heart was made of ice --
she made people suffer, people I
love. Maybe you won't believe it --
I murdered her for love. Statistics
tell us...I forget what they tell
us.

INT. RECEPTION ROOM - MORNING

273 TWO SHOT - June and Alex, listening. Romano in b.g.

GUS' VOICE

Then I picked up the boy. Innocence
personified! I tried to chase him
away. He wouldn't go. So I had to
tag along. Every hour it got more
involved. Myself, I could've saved
a dozen times...but not at that boy's
expense!

INT. CAPTAIN DILL'S OFFICE - MORNING

274 CLOSE SHOT - Gus, tiring.

GUS

Between you and me and a
lamppost, Captain, happiness
is no laughing matter.

(then)

No, don't cry, Helen.

HELEN

(quivering)

No...

275 FULL SHOT - all in the office.

GUS

Take her home, Jerry. You
earned the right tonight.
Cherish her, cherish anyone
who loves you the unselfish
way she does.

(CONTINUED)

Romano gives him an animal look but stands still.

INT. CAPTAIN DILL'S OFFICE - MORNING

272 MED. SHOT - favoring Gus, talking ahead.

GUS

Anything can happen in this heat
and it happened.

(pausing)

And yet I felt calm and satisfied.
As if I did the right thing. That
woman's heart was made of ice --
she made people suffer, people I
love. Maybe you won't believe it --
I murdered her for love. Statistics
tell us...I forget what they tell
us.

INT. RECEPTION ROOM - MORNING

273 TWO SHOT - June and Alex, listening. Romano in b.g.

GUS' VOICE

Then I picked up the boy. Innocence
personified! I spent the night
trying to chase him away. Every
hour it got more involved. I tried
to save myself...I couldn't do it
at the expense of that boy.

INT. CAPTAIN DILL'S OFFICE - MORNING

274 CLOSE SHOT - Gus, tiring.

GUS

Between you and me and a
lamppost, Captain, happiness
is no laughing matter.

(then)

No, don't cry, Helen.

HELEN

(quivering)

No...

275 FULL SHOT - all in the office.

GUS

Take her home, Jerry. You
earned the right tonight.
Cherish her, cherish anyone
who loves you the unselfish
way she does.

(CONTINUED)

JERRY

(muted)

Yeah...

(then)

We'll be back this afternoon.

Jerry goes to his wife. She has eyes only for Gus, but Jerry manages to get her out of the office, but only after she has embraced her father. Dill's face is a study of pity and duty.

CAPTAIN DILL

Better lock him up now.

GUS

Release the boy now -- he has
a bus to catch.

Kane has moved ahead into the Reception Room. Gus turns and follows.

INT. RECEPTION ROOM - MORNING

276 FULL SHOT. June and Alex are turned to the door as Gus comes out. He looks at them, then:

GUS

June, he's a very fine character --
he'll give you real incentive.
Pack your bag and move closer to
him -- go back to Norfolk together.
Take a later bus.

JUNE

(moved)

Yos...

GUS

Push through the daily shellshock
of life together! Go ahead -- the
fist of God is in your back!

He turns and stares coldly at Romano, who glares back.

GUS (cont'd)

(faintly
amused)

Just imagine, at my age, to
have to learn to play a harp...

He exits, Kane after him. Captain Dill is standing in the doorway of his office. June turns to Alex for comfort. Romano stands like a baffled animal.

CAPTAIN DILL

Hmm!

DISSOLVE OUT

New Tag Ending

DEADLINE AT DAWN

DISSOLVE IN

EXT. FRONT OF MANHATTAN HOMICIDE BUREAU - MORNING

277 FULL SHOT. June and Alex hurry out of the building, Smiley with them. They head for the detectives' sedan at the curb. Behind them Romano comes out of the building. Alex, putting June in the car, turns and sees Romano walk off. Alex goes after him.

278 MED. SHOT on sidewalk.

ALEX

It's terrible what happened,
all of it, so let's not be
mad, Mr. Romano.

Alex turns his back on Romano, returning to the car. Romano hits him hard, from behind, grunting. Alex gets up, slowly faces Romano, smiles and suddenly hits him one-two! Romano goes down! Alex hurries back to the car in b.g.

DISSOLVE

INT. POLICE CAR - DAWN - (PROCESS)

279 TWO SHOT - June and Alex. Alex is mad - looking out the rear window. June watches, pleased.

JUNE

(slyly)
What's the matter? Afraid you
hurt him?

ALEX

(seething)
I didn't hit him enough. I
should've hit him more.

JUNE

It'll have to wait, character.
We've got a bus to catch.

His anger subsides.

ALEX

To Norfolk...?

JUNE

(nodding)
Home.

(CONTINUED)

DISSOLVE IN

EXT. FRONT OF MANHATTAN HOMICIDE BUREAU - MORNING

277 FULL SHOT. June and Alex hurry out of the building, Smiley with them. They head for the detectives' sedan at the curb. Behind them Romano comes out of the building. Alex, putting June in the car, turns and sees Romano walk off. Alex goes after him.

278 MED. SHOT on sidewalk.

ALEX

It's terrible what happened,
all of it, so let's not be
mad, Mr. Romano.

Alex turns his back on Romano, returning to the car. Romano hits him hard, from behind, grunting. Alex gets up, slowly faces Romano, smiles and suddenly hits him one-two! Romano goes down! Alex hurries back to the car in b.g.

DISSOLVE

EXT. PULASKI SKYWAY - MORNING

279 FULL SHOT - the busy roadway, New York skyscrapers in distant b.g. A big bus is coming on. Closer, its sign says, "Norfolk & Richmond."

DISSOLVE

INT. BUS - MORNING

280 MED. SHOT - a back seat in a bus. Alex, on the aisle, is aimlessly perusing a picture magazine. June is narrowly watching him from her seat at the window, appraising him.

JUNE

(finally)
Alex? What interests you in
that dumb magazine?

ALEX

There's a girl here who looks
just like you.

JUNE

(pointing
to herself)
There's a girl here who looks
just like me.

She briskly slips the magazine out of sight.

(CONTINUED)

DISSOLVE IN

EXT. FRONT OF MANHATTAN HOMICIDE BUREAU - MORNING

277 FULL SHOT. June and Alex hurry out of the building, Smiley with them. They head for the detectives' sedan at the curb. Behind them Romano comes out of the building. Alex, putting June in the car, turns and sees Romano walk off. Alex goes after him.

278 MED. SHOT on sidewalk.

ALEX

I don't hold anything against you -- I'm too happy, Mr. Romano, so we'll forget that punch.

Alex turns his back on Romano, returning to the car. Romano hits him hard, from behind, grunting. Alex gets up, slowly faces Romano, smiles and suddenly hits him one-two! Romano goes down! Alex hurries back to the car in b.g., June grinning.

DISSOLVE

EXT. PULASKI SKYWAY - MORNING

279 FULL SHOT - the busy roadway, New York skyscrapers in distant b.g. A big bus is coming on. Closer, its sign says, "Norfolk & Richmond."

DISSOLVE

INT. BUS - MORNING

280 MED. SHOT - a back seat in a bus. Alex, on the aisle, is aimlessly perusing a picture magazine. June is narrowly watching him from her seat at the window, appraising him.

JUNE

(finally)

Alex? What interests you in that dumb magazine?

ALEX

There's a girl here who looks just like you.

JUNE

(pointing
to herself)

There's a girl here who looks just like me.

She briskly slips the magazine out of sight.

(CONTINUED)

279 (CONTINUED)

They smile, slide into each other's arms, kiss.

DISSOLVE

EXT. BUS - PULASKI SKYWAY - MORNING
(SHOT TO BE TAKEN IN NEW YORK)

280 As the Norfolk bus speeds away from the city which looms
enormously in the b.g.

THE END

JUNE (cont'd)

Now I want to ask you something,
Alex. That business your father
is in...do you have to be in it,
too?

ALEX

Well, not if you don't want me
to.

JUNE

I don't want you to.

ALEX

Can I ask you something? Because
you're smarter than me...

(shyly)

Should I kiss you? Because you're
smarter than me...

JUNE

(archly)

Oh sure, of course, why not!

He reaches forward, puts an arm around her and kisses
her. A man in front of them snores loudly.

EXT. MOVING BUS - MORNING

281 FULL SHOT. A truckload of thirty sailors are riding
alongside Alex's window. They look in at the kissing
pair and jeer and whistle, etc. The shade is pulled
down. The bus blows its horn.

FADE OUT

THE END