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DEATH WISH TWO

Screenplay by

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and

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Based upon certain characters
created by Brian Garfield.

1. EXT. SAN FRANCISCO. DAY.

Coming out of the clouds over the Golden Gate Bridge, seen from the air, the city's shimmering beauty. Sailboats dot the harbor, their canvases billowing full. The dome of the Palace of Fine Arts and the surrounding Marina Green slip beneath us.

TITLES OVER, and a voice from a radio program.

BARBARA (V.O)

...in the past five years
homicides in the county are
up seventy-nine per cent.
San Francisco city and county
set new records for murders
last year.

Crowds of TOURISTS, little more than ants cluster between Ghirardelli Square, the Cannery, and Fisherman's Wharf. The radio voice undulates under title music.

BARBARA (V.O)

...other violent crimes are
flourishing too according to
recently released figures,
there is a rise in robbery
over a five year period of
sixty-eight per cent...

A concrete beacon, the TransAmerica Pyramid leads us to Russian Hill, Nob Hill, Chinatown, they appear and disappear beneath us. TITLES CONTINUE.

BARBARA (V.O)

...aggravated assault, another
violent crime shows an increase
of fifty-nine per cent, rapes have
increased sixty-one per cent, and
lesser crimes are up too.

Always moving, the camera sweeps over Embarcadero, Gateway Center, and the Oakland Bay Bridge. We pass over the city again. CLOSER and FASTER this time.

BARBARA (V.O)

San Francisco under-Sherriff
Herman Block says the spreading
violence has sent a cold wind of
fear through the area, he describes
the situation as a war.

1. CONTINUED:

The camera continues to circle San Francisco. The cable cars and careening streets. TITLES CONTINUE.

BARBARA (V.O)

The fear of crime has brought about the deterioration of communities just as surely as if they had been struck by enemy bombs. The number of citizens killed and maimed by criminal violence would be a cause for national mourning and resolve if resulting from enemy action. So says under-Sherriff Block.

2. EXT. PAUL'S TELEGRAPH HILL APARTMENT. DAY.

Under the shadow of Coit Tower, PAUL's apartment overlooks all of North Beach, Chinatown, the Financial District, and Russian Hill. Large glass windows on three sides accentuate the spaciousness. We MOVE toward the apartment as the radio continues.

SHERRIFF BLOCK (V.O)

Unless we are truly committed and prepared to assume the offensive in this very real war, mobilizing and deploying all necessary resources, criminal violence will devour us all.

3. INT. PAUL'S APARTMENT. DAY.

TITLES END. The radio is on and can be heard in the kitchen as the maid, LUPE, a handsome Mexican woman in her early forties, makes early preparation for a meal.

BARBARA (V.O)

But what are the resources needed to diminish the alarming rise in crimes? There are those who say heavier prison sentences, and an increased police facility are enough.

LUPE

(Preparing the food)
Yeah, I'm one of them.

PAUL wanders in and picks at some of the food. He looks at his watch as if someone is late.

BARBARA (V.O)

There are others who believe that prison never cured anyone, and judging by the rise in violence it never deterred anyone either.

3. CONTINUED:

PAUL has gone into the living room, finishes his coffee.

LUPE

Here comes the commercial.

She takes PAUL's cup away.

BARBARA (V.O)

At McLarren State Hospital Dr.
Irving Slomowitz believes the
brutality of prison is no answer
to the brutality of the offenders.
Cure by psychiatric help, he says,
is not impossible.

LUPE turns down the volume so the voice is hardly audible.

LUPE

I know it's your radio station,
Mr Kersey, and I sure like Miss
Lyons, but I can't take this.

PAUL

I'm just the station manager,
(Checking his watch)
And Miss Lyons is late.

He sees BARBARA arriving outside and makes to go.

LUPE

Don't you be late for dinner.
Your daughter sure ate well last
time.

PAUL

That's because your cooking's
so great, Lupe.

He hugs her.

LUPE

After what they did to her,
nothing in the world is too
much trouble.

PAUL

We'll be on time.

He goes out, LUPE turns the radio up.

SLOMOWITZ (V.O)

Violent crimes are committed by
people who have given up any
possibility of achieving a positive
quality of life...

LUPE snaps the set off.

4. EXT. PAUL'S APARTMENT. DAY.

BARBARA has just finished paying the taxi, PAUL comes out.

PAUL
You know Carol expects us at
two o'clock.

BARBARA
We'll make it. The Senator's
aide wouldn't get off the phone.
You know how I think we should
use the interview -

PAUL hustles her towards his car.

PAUL
Tell your story walking, darling -

5. EXT. THE PORTMAN-LAJUNE INSTITUTE. DAY.

A large nursing home outside the city. PAUL's car
enters the area and pulls up outside.

6. INT. HALLWAY OF PORTMAN-LAJUNE INSTITUTE. DAY.

CAROL KERSEY, aged about 25, sits on the bench in the
bustling lobby, an ELDERLY NURSE with her. She looks up
as PAUL and BARBARA come over.

PAUL
(Kissing her)
Hello baby, you look good.

BARBARA kisses her too.

BARBARA
Hi Carol, we're not late, are we?

PAUL sees DR. GOFELD coming over and goes to meet him,
leaving CAROL with BARBARA.

PAUL
Hello doctor, any progress this
week?

GOFELD
Nurse tells me she asked for her
dinner on Thursday night. That's
the fifth week running she's said
a few words.

6. CONTINUED:

PAUL

It doesn't seem much after two years here. Will she ever be able to come back to me?

GOFELD

You're her father, Mr Kersey. You can only give her your love, and your prayers, too.

7. EXT. CANNERY. DAY.

CLOSE on a Punch and Judy show in progress. A BAD GUY puppet is pummelled by an 1890's COP PUPPET. A CROWD of CHILDREN and ONLOOKERS watch, laughing. CAROL, PAUL and BARBARA are walking by. CAROL seems strangely attracted to the ferociously fighting puppets. The BAD GUY gets pummelled more, KIDS in the audience clap. CAROL's lips form a smile. PAUL exchanges an uneasy glance with BARBARA, but CAROL will not be edged away.

8. EXT. WASHINGTON SQUARE. DAY.

An isle of green, PAUL, BARBARA and CAROL walking past relaxing PEOPLE. Some CHILDREN fly high-flying kites. CAROL looks at them.

PAUL

You like kites? We'll get some next time.

CAROL nods and smiles. It is a small victory for PAUL.

9. EXT. EMBARCADERO PLAZA. DAY.

A CROWD of TOURISTS and sightseers, STALLHOLDERS, A BAND. PAUL, BARBARA and CAROL walk through the throng.

CAROL's attention is torn between a GLASS BLOWER, a stall of glass animals and figures beside him, and a COUPLE who walk by eating ice cream.

PAUL

Hey, we haven't bought you an ice-cream yet.

BARBARA

You mean you haven't bought yourself one yet!

9. CONTINUED:

PAUL
A man's entitled to some
vices.
(To CAROL, who is
looking at the
display of glass animals)
You choose one of these baby,
I'll get the ice cream.

CAROL smiles and nods. PAUL goes off toward a side street.

10. EXT. STREET BY EMBARCADERO CENTER. DAY.

PAUL walks toward an ice-cream stall. He briefly winces at the sound of rock music coming from a high-powered radio held by one of five tough punks (whom we shall later know as NIRVANA, PUNKCUT, JIVER, CUTTER and STOMPER).

PAUL joins a line waiting for ice-cream. He gets his wallet out, ready to pay.

On the other side of the road, the leader of the punks, a tall youngster, NIRVANA, singles PAUL out to his pals. They saunter off toward the ice-cream line.

The PUNKS, radio still blaring, swagger through the line of people. They jostle and push. One of them, JIVER, pushes against PAUL.

JIVER
Hey, asshole, watch out -

As they walk on past the line, PAUL reaches into his jacket. He checks his pockets and realizes, angrily, that his wallet is missing. He calls after them -

PAUL
Hey - !

The GROUP turn around, see PAUL calling, and start to run off.

10. CONTINUED:

PAUL
Goddamit!

He takes off after them. They run, scattering the PEOPLE who are in their way. Then they split up. PAUL heads after JIVER.

11. EXT. EMBARCADERO PLAZA. DAY.

BARBARA is with CAROL who is choosing a glass figure of a kitten. She hears a slight commotion and looks, in the distance she sees PAUL running through a CROWD that has scattered as JIVER broke through. CAROL swings round, sensing something wrong, BARBARA stands to obstruct her view and takes the glass kitten.

BARBARA
Shall we get this one?

On the other side of the Plaza PAUL and JIVER have gone from sight.

12. EXT. A STREET AND ALLEY NEAR EMBARCADERO PLAZA. DAY.

JIVER crashes through a group of TOURISTS and turns down an alley between two buildings, PAUL follows him. At the end of the alley is brick wall. JIVER turns to face PAUL, who is quite close behind him. As JIVER pulls a switch knife PAUL grabs his arm with one hand and pushes his face back against the brick wall with the other. Then PAUL grabs him by the hair and smashes his head against the wall again. The knife drops, and JIVER's face is bleeding.

PAUL
Where's my wallet?

JIVER
(Gasping)
I haven't got it.

PAUL knees him in the groin, and as he's doubled up searches his pockets. He finds nothing, certainly not his wallet. He picks up JIVER's knife and throws it away over the brick wall.

PAUL
You see I get it back.

He seems about to hit JIVER again, but he just slams him against the wall, and walks off. JIVER, breathless and bleeding, watches him go.

13. EXT. EMBARCADERO CENTER. DAY.

BARBARA and CAROL are by the glass blower's stall. CAROL holds the glass kitten in her hand, fascinated by it. PAUL comes over.

PAUL
I must've left my wallet at home,
got all the way to the front of
the line -

(BARBARA is looking at
him sceptically)
C'mon Carol, you two come with
me this time.

(As they walk off, to
BARBARA)
Can you lend me some money?

14. EXT. A YACHT HARBOR. DAY.

Hundreds of sailboats and yachts. A man, JACK, steps off his yacht and calls out.

JACK
Hey, Carol, where you been?

CAROL runs forward from PAUL and BARBARA to greet JACK who starts to help her on board.

JACK
Haven't seen you for a couple
of weeks, thought you'd deserted
me.

BARBARA and PAUL stand back, watching.

BARBARA
What happened, Paul?

PAUL
Nothing.

BARBARA
You didn't forget your wallet.
You never forget anything.

PAUL
Tell you later.

BARBARA
Shall I stay?

PAUL
Hell no, you'd only rock the
boat, be seasick all over the
place.

14. CONTINUED:

BARBARA

I can do the interview another time.

PAUL

The Senator's only in town today. We're fine. We'll see you for dinner.

JACK

(Calling)

You coming aboard!

PAUL kisses BARBARA, and turns to join CAROL and JACK on the boat. BARBARA looks after them, nervously, as the boat pulls away from the jetty.

15. INT. PAUL'S APARTMENT. DAY.

A photo of CAROL on the boat with PAUL and JACK fills the screen. We re-angle to see LUPE carefully laying the table in the dining alcove for four people. Music is heard from the radio. The room is bright and cheerful.

16. EXT. YACHT ON THE SEA. DAY.

The yacht skimming over the waves, CAROL's eyes sparkling. PAUL smiles, pleased at her happiness.

17. INT. PAUL'S APARTMENT. DAY.

LUPE at work in the kitchen preparing some dish with skill and loving care.

18. EXT. PAUL'S APARTMENT. DAY.

A battered blue van pulls up opposite the building, we cannot see, yet, who is in it.

19. INT. PAUL'S APARTMENT. DAY.

LUPE puts some beautifully arranged flowers on the table.

20. INT/EXT? THE BLUE VAN OUTSIDE PAUL'S APARTMENT BLDG. DAY.

CLOSE on PAUL's driver's license. PUNKCUT holds the license

20. CONTINUED:

and checks out the number on the building where PAUL's apartment is. He is in the front passenger seat of the van, the driver is NIRVANA, the largest and toughest of the group, and in the back are JIVER, his face still a mess, CUTTER, and STOMPER another white-faced punk.

PUNKCUT

This is the place.

21. INT. PAUL'S APARTMENT. DAY.

Some bubbling pots on the gas oven lovingly cared for by LUPE.

22. EXT. PAUL'S APARTMENT BUILDING. DAY.

A flash as one of the PUNKS checks out the name on the doorbells at street level.

23. INT. PAUL'S APARTMENT. DAY.

Brief shot of LUPE setting out decoratively and neatly some sort of salad for dinner.

24. EXT. PAUL'S APARTMENT BUILDING. DAY.

Three of the PUNKS smoking a joint back of the apartment building in an alley.

CUTTER

Superfine.

NIRVANA

(Taking it)

Easy man, we got business.

25. By the back iron staircase two of the PUNKS checking out how to get up.

26. From the back of the van one of them takes an iron bar to use as a jemmy.

27. In the back alley they group, plotting. They break up as if they now have their "instructions".

28. INT. PAUL'S APARTMENT. DAY.

LUPE carefully finishing off some preparation in the kitchen. Everything is orderly and neat and beautifully laid out. She walks into the living room and fusses a bit with the dining table arrangements in the dining area. Then she sits down and turns on the television. Some daytime serial comes on, it represents the pure decency of American life. She sits back to rest for a while and soak it up.

29. The doorbell rings.

30. LUPE reacts to it, surprised. She tears herself away from the TV and goes down the hall to the intercom phone to the street door.

LUPE
Who is it?

STOMPER (V.O)
Delivery for Mr Kersey.

LUPE
(Suspiciously)
Who from?

She reaches out and puts the chain on the apartment door from the inside.

31. At the back kitchen door to the fire escape the figures of NIRVANA and CUTTER can be seen through the glass.

32. LUPE still at the hall intercom phone.

LUPE
Who is this delivery from?

33. At the back door a jemmy, the iron bar, is inserted between the door and the frame. The wood creaks as it is levered.

34. In the hall, LUPE on the phone.

STOMPER (V.O)
Some flowers lady.

35. Suddenly the kitchen door bursts open, NIRVANA and CUTTER hurl themselves in, followed by PUNKCUT and JIVER. LUPE spins round and sees them rushing at her through the living area. She rushes for the front door of the apartment to escape. She has just opened the door when NIRVANA grabs her. CUTTER slams the door and presses the intercom button to let STOMPER in.

36. NIRVANA half carries LUPE, hand over her mouth, back into the living area. CUTTER opens the apartment door as STOMPER comes in.

37. In the living room NIRVANA pushes LUPE over the sofa burying her head in the seat cushions to stop her screaming. JIVER and PUNKCUT have checked out the other rooms in the apartment.

PUNKCUT
Just her - no-one else in.

JIVER
An' we wanted to give Mr Kersey
back his wallet -

37. CONTINUED:

STOMPER
(Taking some food from
the table)
Personally -

LUPE struggles and makes to scream. NIRVANA grabs her neck and pushes her down into the cushions of the sofa again. Her face is into the seat cushions her bottom over the arm of the sofa.

PUNKCUT
Hey, look at that man, isn't
that pretty.

He lifts up LUPE's dress and pulls her pants down. JIVER laughs. They are stoned and vicious. LUPE struggles again. NIRVANA twists her head up. STOMPER holds a knife to her neck.

STOMPER
You disturb the neighbors lady,
and you'll be in little pieces.

CUTTER gets a handkerchief and roughly ties it tightly into LUPE's mouth and round the back of her head. They hold her over the sofa. JIVER takes his trousers down and thrusts into her. LUPE's body convulses as they hold her down. STOMPER giggles. He stuffs food from the table into his mouth.

PUNKCUT
Hey, Jiver, leave some for me,
man.
CUTTER takes his belt off and swishes it menacingly in the air. JIVER moans and finishes. PUNKCUT comes forward, loosening his trousers.

NIRVANA
Jiver, you keep a look out of the
window for the man.

He throws the gagged LUPE toward STOMPER.

NIRVANA
You want her, take her into
the bedroom.

He throws LUPE roughly to STOMPER who catches her. He and PUNKCUT drag her toward the bedroom, CUTTER following slashing with his belt in the air. NIRVANA stays in the living room. He picks up the iron bar. JIVER, adjusting his trousers, takes up a position by the window.

38. In the bedroom LUPE is thrown onto the bed. STOMPER tears at her dress pulling it to shreds. PUNKCUT cuts off the bra. CUTTER lashes her with the belt.

STOMPER
Hey, leave it, man. My turn.

He twists LUPE over and throws himself on top of her, his trousers down.

39. In the living room JIVER looks out of the window. NIRVANA taps the iron bar against his palm. There are stifled screams from the bedroom.

NIRVANA
We can't hang in here forever.

JIVER points to the bruises on his face.

JIVER
I want him, cool it man,
he'll come.

40. In the bedroom STOMPER rolls off LUPE. PUNKCUT goes toward her. INTERCUT with JIVER waiting patiently by the window, and NIRVANA pacing with the iron bar, the other two in the bedroom, PUNKCUT and CUTTER sadistically rape LUPE. CUTTER beating her with his belt.

41. STOMPER comes into the living room.

STOMPER
Don't you want a bit -

NIRVANA
(Looking toward the bedroom)
Is there any left?

STOMPER
Enough.

The enormous NIRVANA walks toward the bedroom.

NIRVANA
You wait in here.

42. NIRVANA enters the bedroom. LUPE is half unconscious on the bed. CUTTER grabs her and hauls her up, forcing her on her knees in front of NIRVANA. PUNKCUT takes the gag out as NIRVANA drops his trousers. CUTTER holds a knife to LUPE.

CUTTER
Quietly now lady, do it.

NIRVANA smiles as they force her face towards him.

43. EXT. STREET BY PAUL'S APARTMENT. EVENING.

PAUL's car drives up, the blue van is parked opposite. PAUL and CAROL get out. CAROL carries the glass kitten she bought in the Plaza.

PAUL
(Taking her arm)
See what Lupe's got for dinner.

He leads her to the apartment door. He opens the door and they go in.

44. INT. LOBBY AND STAIRCASE AND HALL OF PAUL'S APARTMENT BUILDING. EVENING.

They walk up the stairs one flight to the landing. All seems quiet and normal. PAUL puts his key in the lock and opens the apartment door. He holds the door for CAROL to go in first. She is smiling.

45. INT. PAUL'S APARTMENT. EVENING.

CAROL walks in, PAUL follows and closes the door. Everything appears normal.

PAUL
Lupe, we're home!

They are walking up the short corridor toward the living room.

46. Suddenly JIVER, CUTTER and PUNKCUT appear in the living room entrance in front of them. PAUL spins round to see NIRVANA behind him, he's come from the washroom entrance by the front door. He slips the bolt on the door.
47. PAUL throws himself at NIRVANA but a blow from the massive man in the groin doubles him up. CUTTER and PUNKCUT grab CAROL. NIRVANA spins PAUL round and manhandles him into the living room while STOMPER holds CAROL, his hand round her mouth. PAUL looks at the five PUNKS facing him. Then -
48. ----- NIRVANA throws PAUL against the living room wall. JIVER lams into him, showering punches into his face and body. As PAUL goes down he kicks him viciously.
49. Behind them LUPE crawls from the corridor to the bedroom heading for the phone on a table. NIRVANA sees her. He crosses the room in a leap as she grabs the phone and swings the iron bar at her. The bar crashes into the side of her head splitting it open and rocking her against the wall. Her head is burst open. She sags down the wall leaving a messy trail of blood. As she crumples to the floor it is obvious she is dead, PAUL is unconscious and bleeding on the floor.

50. There is a second as the PUNKS realise what has happened. The scene is frozen. Then realisation and panic.

JIVER

Let's get the fuck out, man.

He makes for front entrance. NIRVANA grabs him.

NIRVANA

Use the back.

(He grabs CAROL and
hurls her at STOMPER)

Take her, she's seen it, she
can finger us all.

They hustle CAROL out toward the kitchen and the back stairs.

51. PAUL lies blood-stained and unconscious on the floor. LUPE is dead by the phone. The room is still. The footsteps of the PUNKS are heard disappearing out the back way. Then silence.

52. EXT. STREET OUTSIDE PAUL'S APARTMENT. EVENING.

NIRVANA starts the blue van, he pulls up by the alley at the back of PAUL's building. From the alley come the PUNKS with CAROL. They bundle her into the back of the van, and it pulls away. The street, like the inside of the apartment, is quiet and normal as the van rounds a corner and vanishes from sight. An ELDERLY COUPLE with a dog come from another side street. A car passes. It is as if nothing had happened at all.

53. INT. A HOTEL SUITE. NIGHT.

SENATOR McLEAN sits in the luxurious suite facing BARBARA. Two AIDES watch as she interviews him, a recordist, DAVE, sits at a tape recorder with headphones.

SENATOR McLEAN

...there is only one real truth
regarding the use of the Death
Penalty. Why do we kill people
who kill people, to show that
killing people is wrong?

He smiles unctuously at the neatness of the phrase.

BARBARA

Thank you Senator. That was Senator
George McLean. This has been Insight
brought to you by WXNC, Los Angeles.
I'm Barbara Lyons.

The SENATOR is already getting up.

54. EXT. AN EMPTY WAREHOUSE. NIGHT.

The punks' blue van is parked on a waste lot. Towering over it is a disused and broken down warehouse. Some spiked iron railings fence it round. A piece of glass falls and shatters from a cracked window two levels up.

55. INT. AN EMPTY WAREHOUSE. NIGHT.

In the upper loft area STOMPER stands by the window. He has dislodged the piece of glass. CAROL is cowering in a corner on the cement floor. JIVER sits by her, the others are scattered about the room. They are smoking an angel-dusted joint.

STOMPER

How long we gotta stay here?

CUTTER

(Smoking)

It's nice here.

He hands the joint to PUNKCUT.

55. CONTINUED:

PUNKCUT

Yeah, and we got a nice
little lady.

He walks over to CAROL whose eyes register terror. He
hands the joint to JIVER and starts caressing CAROL's leg.

JIVER

What we do man, we waste her -
dump her later?

NIRVANA

She saw us, she can finger us.

JIVER

The man saw me, twice.

CUTTER

We all look the same to
whitey. He'd never pick
you out, Jiver.

PUNKCUT slowly takes down CAROL's pants. She struggles but
JIVER holds her.

PUNKCUT

- gonna fuck you lady, you're strange -

PUNKCUT slowly lowers himself onto CAROL, the others watch,
stoned, the whole thing is almost in slow motion as he thrusts
into her. His ugly, distorted face looms above her. CAROL
watches as he rapes her. The others pass the joint round,
STOMPER giggles. As PUNKCUT finishes JIVER lets go of CAROL
and goes to face her, unbuttoning his jeans. The whole thing
is still slow and deliberate.

Suddenly CAROL shoots up, screams, and rushes past them.
NIRVANA grabs at her as she hurls herself hysterically at
the glass window. The glass shatters as she flies through
it.

56. EXT. AN EMPTY WAREHOUSE. NIGHT.

CAROL's body tumbles from the window, it seems to fall
almost in slow motion, turning and twisting, until with
a ghastly thud she falls, impaled, on the railings below.

57. EXT. PAUL'S APARTMENT. NIGHT.

BARBARA drives up and gets out of her car, and enters
the building. A COUPLE are leaving and she walks in.

58. INT. HALLWAY BY PAUL'S APARTMENT. NIGHT.

BARBARA tries her key, the door's locked. She rings, there is
no response. She looks puzzled and rings again.

59. INT. PAUL'S APARTMENT. NIGHT.

The living room is as we last saw it. PAUL unconscious, LUPE dead. The sound of the doorbell ringing incessantly. PAUL starts to regain consciousness. The sound of the door, unlocked, being pushed and catching on the door chain that is still on. PAUL rises, tips the jug of water from the table over his head, and goes groggily down the hallway to the front door. He hears BARBARA calling out - "Paul". He opens the door. BARBARA sees him. She screams.

60. EXT. PAUL'S APARTMENT BUILDING. NIGHT.

A flashing of rotating lights from police cars, unmarked police cars, paramedic vand, crime unit wagons. The crackle of multi-band radios. Knots of curious NEIGHBORS stand in groups.

61. INT. PAUL'S APARTMENT. NIGHT.

CRIME UNITS dusting for fingerprints, a POLICE PHOTOGRAPHER taking photos. Other POLICE scouring the apartment for clues. The body of LUPE is put on a stretcher and carried out. PAUL and BARBARA look at her near to tears. INSPECTOR SAUL MANKIEWICZ comes over to them.

MANKIEWICZ

I'm Inspector Mankiewicz, Mr. Kersey. I know this is a terrible time -

PAUL

Do you have any news of my daughter?

MANKIEWICZ

Not yet. We'll tell you soon as we hear anything.

(He refers to his notes)

These descriptions you gave my officer, of your attackers, they're - er - unclear. Is there anything you can add?

PAUL

I was knocked unconscious when I came in the door, Inspector.

MANKIEWICZ

Surely you saw them before you were attacked, however briefly.

PAUL

I told your man all I could.

61. CONTINUED:

MANKIEWICZ

We understand the same sort of
thing happened to you in New
York City?

(PAUL looks surprised that
MANKIEWICZ knows)

We ran it down on our computer.

PAUL

Some muggers followed my wife and
daughter home from the market. The
police there had a good description
of them from the check-out girl.
It didn't do any good. They told me
people who do things like this aren't
caught very often.

MANKIEWICZ

We do what we can.

(He takes the glass
kitten from his pocket)

Oh, my men found this on the floor.

62. PAUL takes the kitten and looks at it. MANKIEWICZ walks
away to talk to some of the DETECTIVES. PAUL stares down
at the glass kitten.

BARBARA

If they don't need us here, why don't
we go back to my place? They'll
be all night.

She indicates the police, as MANKIEWICZ comes over
again.

MANKIEWICZ

We just had some new in about
your girl -

PAUL

How is she?

63. INT. CITY MORGUE. NIGHT.

A sheet is withdrawn from the dead body of CAROL laid out on a slab. PAUL looks down at her. BARBARA stands back of him.

MANKIEWICZ

Is this your daughter Mr Kersey?

PAUL doesn't answer as we move in on his grief stricken face.

MANKIEWICZ

Is that Carol, Mr Kersey.

PAUL still doesn't answer.

64. EXT. SAN FRANCISCO. NIGHT/SUNRISE.

A wide panorama of the city, the sun is just beginning to rise. The rising glow of the red sun reflects on a glass window we PAN ROUND to. Sitting behind the glass PAUL stares out. He's in a dressing gown.

65. INT. BARBARA'S APARTMENT. SUNRISE.

It's a one-bedroom apartment, all wicker, ferns and flowers. PAUL sits staring out of the window. He's holding the glass kitten. After a moment a light goes on and BARBARA is silhouetted against the bedroom door. PAUL doesn't react. BARBARA comes over and puts her arms round him from behind.

BARBARA

Get some sleep, honey.

PAUL kisses her hand.

PAUL

In a moment. I'll just sit here a while. You go on back to bed.

BARBARA leans over and kisses him on the cheek, then goes back to the bedroom. PAUL stays looking out of the window. Then he looks down at the glass kitten.

66. EXT. BAY KNOLLS MEMORIAL PARK. DAY.

CLOSE on a coffin.

MINISTER (V.O)

Ashes to ashes, dust to dust.

Dirt scatters on the coffin.

67. Reangle to see about FORTY MOURNERS and the MINISTER with limos and a hearse behind them. The MINISTER hands the ceremonial spade to PAUL. Calmly sprinkling the coffin PAUL shows none of the rage which boils within, BARBARA is at PAUL's side, and on the other side is his boss, ELLIOTT CASS. PAUL turns and starts toward a waiting limousine; as they walk -

CASS

Take whatever time off you need, Paul.

PAUL

I'll be back soon.

CASS

It's not necessary.

PAUL

It is for me. Thanks for letting me have the cabin, Elliott.

He goes to BARBARA, seems about to say something, but just kisses her on the cheek. Then he gets into the limousine. The door closes.

67A. EXT. MOUNTAINS. SUNSET.

A breathtaking view of the mountains and trees, the clouds tinged with red of the setting sun.

- 67B. Close on PAUL, sitting on a tree stump, a cabin behind him - looking impassively at the view.

67C. EXT. LOG CABIN AND MOUNTAINS. DAY.

An axe crashes into a log. It splinters open.

WIDEN to see PAUL chopping a pile of logs. He takes pleasure in the whck of blade against wood. With each stroke his ferocity builds. It is a frenzy of unleashed anger, the logs splintering, the axe flailing up and down, the sweat pouring from PAUL's face. The log splinters into pieces.

68. INT. PAUL'S APARTMENT. DAY.

The entrance door opens and PAUL comes in, he has a small suitcase. He walks into the living room now empty and tidied up. He walks over to the fireplace to look at the photo of him and CAROL on the yacht. Then he reaches into his coat pocket and takes out the glass figure of the kitten CAROL got in the plaza. He places it under the photograph.

69. INT. WXNC RADIO. DAY.

PAUL looks every bit the successful manager of this successful radio station. He sets a brisk pace down the corridor trailed by News Director FRED MCKENZIE and program director TIM SHAW. He talks while reviewing a handful of ratings reports and listener surveys.

PAUL
Our market is local news, fires,
traffic jams -

SHAW
I'm not so sure, Paul. We're best
in international reporting. We've
got more awards for that -

They are passing a glass-walled announcer's booth. BARBARA, conducting an interview, looks up as PAUL goes by.

PAUL
I don't give a damn about awards.
KCTT's local news has kept us out
of first place too damn long.

MCKENZIE
You want us to take 'em on traffic
jam for traffic jam?

PAUL
More mobile units, more interviews,
more man on the street opinions.
People care most about their own
community.
(Slapping the sheaf
of reports)
- this proves it.

He turns into his office, leaving MCKENZIE and SHAW.

70. PAUL heads for the pile of mail on his desk, pressing the buzzer as he flicks through it. His SECRETARY comes in.

JILL
Welcome back.

PAUL
Thanks, Jill. Let's start
answering some of this.

There's a knock at the door, and before he can answer, BARBARA enters.

70. CONTINUED:

PAUL
(To Secretary)
Give me a minute, will you.

The SECRETARY goes out.

BARBARA
Well, you've made a noisy return.

PAUL
Are the troops complaining?

BARBARA
This one is.

PAUL
(Smiling)
You?

BARBARA
I don't know when you got back
in town, but you never called me...

PAUL
I'm sorry. I don't know, I
guess I still need to be alone.

BARBARA
I can't make you dinner to-night?

PAUL
Another time. I'll call you.

He smiles. BARBARA looks away.

71. EXT. WXNC RADIO STATION. EVENING.

PAUL is coming out. A Police Car is parked outside, and
as PAUL exits he nearly bumps into MANKIEWICZ going in.

MANKIEWICZ
Mr Kersey, I was coming to see
you.

71. CONTINUED:

PAUL

Me?

MANKIEWICZ

We were hoping you'd come in and look at the mug shots, see if you could pick out the people who were in your apartment.

PAUL

I didn't see them long enough Inspector.

MANKIEWICZ

Look at the pictures, might jog your memory.

PAUL

I don't think it would do any good. If you'll excuse me.

MANKIEWICZ looks after him as PAUL heads for his car.

72. INT. PAUL'S APARTMENT. NIGHT.

CLOSE on some carpet ripped back, then an iron bar prises up the floorboards. A hand goes in and comes out revealing a .22 automatic. The hand dives in again and takes out some bullets.

We see it is PAUL kneeling in the corner of the bedroom taking the gun from the carpeted area of one of the wall to wall closets. He sits on the bed and loads the gun.

73. EXT. PAUL'S APARTMENT BUILDING. NIGHT.

PAUL, carrying a small bag, comes out and gets into his car, he drives off.

74. EXT. NORTH BEACH AND WASHINGTON SQUARE. NIGHT.

PAUL moves down the narrow streets. In the crowded bars and coffee houses PEOPLE meet for drinks and company. Cutting through Washington Square he notices TWO YOUNG PUNKS break the rear window of a parked car. From the back seat they grab a camera and a portable cassette player. PAUL watches as the TWO THIEVES sprint unmolested down the block and over a fence.

75. EXT. BROADWAY. NIGHT.

PAUL walks past the glittering lights and gaudy patter of Broadway's famous body shops and live sex shows. Turning a corner he crosses toward Hal's Discount Clothing Store, open at this time, around 8pm. He goes in.

76. EXT. GREYHOUND BUS TERMINAL. NIGHT.

PAUL comes into view, now he's carrying both his suitcase and a shopping bag from Hal's Discount Clothing.

77. INT. MENS' ROOM OF GREYHOUND BUS TERMINAL. NIGHT.

PAUL locks himself in a toilet stall. From the bag he removes a well worn denim shirt, nonedescript grey trousers, knit sailors' cap and a three quarter length pea coat. He starts changing.

78. INT. GREYHOUND BUS TERMINAL. NIGHT.

Striding from the Mens' room PAUL could be anything from a down on his luck merchant marine to a day old parolee from Folsom Prison.

79. INT/EXT. PAUL'S CAR IN TURK STREET AREA. NIGHT.

PAUL driving along this rundown section of Turk Street near the Civic Center midnight missions, porno bookstores and sleazy bars for the winos. PAUL sees a For Rent sign above a porno bookstore. He pulls his car round the corner.

80. EXT. TURK STREET. NIGHT.

Walking to the porno shop PAUL sees DERELICTS passing a bottle of gutwretch. A PHILIPINO HOOKER tries to interest a CUSTOMER, a SALVATION ARMY BAND plays for no-one. PAUL enters a doorway beside the Porno Bookshop.

81. INT. TURK STREET APARTMENT. NIGHT.

A furnished one room apartment where even the cockroaches are down and out. A withered CHINESE LANDLORD carefully counts out his \$100.

LANDLORD

No trouble here, you hear?

PAUL nods.

LANDLORD

No tee-vee, no music after eleven.

The LANDLORD places the key on the butt burned dresser.

LANDLORD

And no police Mr Kimball, you hear?

PAUL

I hear.

The LANDLORD shuffles out of the door. PAUL takes his hands from his pockets and puts on his hat.

81. CONTINUED:

He puts his case on the bed and takes out the gun.

82. EXT. EMBARCADERO PLAZA. NIGHT.

PAUL stalking the streets. He walks into Embarcadero Plaza, looking, watching.

83. INT. PAUL'S APARTMENT. DAY.

BARBARA lets herself in. It is morning. She holds a suitcase, and goes toward the bedroom.

84. In the bedroom PAUL is asleep. In the foreground, as BARBARA enters, the gun is seen on a dresser by some old clothes. BARBARA doesn't see it. She puts the suitcase down and walks over to the bed. She leans over and kisses PAUL, who wakes up slowly, and then sits up with a jolt.

BARBARA

Shall I join you?

PAUL

Oh, it's you.

BARBARA

Who were you expecting?

PAUL sees the gun on the dresser and gets out of bed.

PAUL

What brings you here?

He picks up the clothes on the dresser, hiding the gun inside them and goes into the bathroom.

BARBARA

Thought I'd come and see you.
It doesn't happen too often these
days. Then half my wardrobe is here.
I was getting fed up wearing the
other half.

BARBARA is taking clothes from one of the closets and putting them in her suitcase. From the bathroom the sound of the shower being turned on. PAUL calls out.

PAUL

I'll be a while. You go on-
ahead. I'll see you at the
office.

84. CONTINUED:

BARBARA
That'll be cosy.

She hangs about a second, then thinks better of it and leaves calling -

BARBARA
Bye.

PAUL comes out of the bathroom with a towel round him. He takes a telephone directory from the bedside table and fingers through it. The front door is heard closing as BARBARA leaves. PAUL picks up the phone and dials.

PAUL
(Into phone)
Is that the General Lock Company?
Could you change some locks for
me today -

85. EXT. TACKY STREET IN SAN FRANCISCO. NIGHT.

PAUL walking along looking at the various PEOPLE in search of one of the ATTACKERS.

DISSOLVE

86. EXT. SECOND TACKY STREET IN SAN FRANCISCO. NIGHT.

PAUL, indicating another night, out prowling the streets.

87. INT. BARBARA'S APARTMENT. NIGHT.

DISSOLVE

She is dialling PAUL's number.

88. INT. PAUL'S APARTMENT. NIGHT.

The phone rings in PAUL's empty apartment.

89. INT. BARBARA'S APARTMENT. NIGHT.

She puts the phone down having got no answer, brings up the sound on the TV by remote control.

90. EXT. UNION SQUARE. NIGHT.

Under the shadow of the St Francis Hotel and near the abandoned City of Paris department store this downtown cube of green is home to HIPPIES, HIPSTERS, BUMS and BAGLADIES. It's also one of the largest open air drug markets in the world.

PAUL walks in and takes a seat on a park bench. His eyes study the scene. There's a small group of JAPANESE TOURISTS moving in unison across the park, an OLD WINO making conversation with the air, two over the hill HOOKERS, a YOUNG LONGHAIR nervously pacing back and forth.

91. The LONGHAIR leaps over a bench, exchanges kisses with a CHUBBY TEENAGE GIRL and they walk off arm in arm. A car goes by, rock music from the radio briefly filling the area.
92. A fluorescent flecked low rider pulls to the curb and discharges TWO UNSAVORY MEN in their early twenties. The car squeals off down Stockton Street.
93. One of the MEN pauses to light a cigarette. The other saunters to the center of the park. From the edge of the square PAUL studies both MEN as they aimlessly criss-cross the square as if waiting for someone. Then they move to one side of the square where they are met by a mean looking HELL'S ANGEL and a fat white punk, STOMPER. PAUL looks at them closely, as he zeroes in on STOMPER we see his memory of a flash of the men in the apartment facing him, zooming in to STOMPER. There is no doubt in PAUL's mind.
94. After exchanging perfunctory greetings the FOUR cut through the square to the empty City of Paris Department Store.
95. PAUL pulls on his gloves and follows them.
96. EXT. STREET BY CITY OF PARIS DEPARTMENT STORE. NIGHT.
- Walking down Geary Street the FOUR MEN vanish into the shadows. PAUL walks faster and comes to one of the store's side exits. A heavy padlock used to secure the door has been broken in two. PAUL slips into the building.
97. INT. CITY OF PARIS DEPARTMENT STORE. NIGHT.
- Where once shoppers bustled under the store's three storey high stained glass dome there is now only the rustle of debris and the movement of empty shadows.
- The FOUR THUGS send a family of rats scurrying for shelter. The THUGS huddle together.
98. PAUL climbs a rear stairway to the second floor balcony. He watches as STOMPER takes a brown paper bag from his jacket and dumps a dozen sealed baggies filled with white powder onto the mezzanine floor.
99. One of the LOW RIDERS opens a baggie and takes a taste.
- LOW-RIDER
- Primo.
100. PAUL slips back down the stairs. He's seen enough.

101. The LOW RIDER 1 offers the bag to his companion who also takes a sample snort. With a nod the deal is made. LOW RIDER takes a wad of bills from his pocket and starts counting.
102. PAUL walks softly toward them hidden under a darkened arch of the building. When he's about twenty feet from them he knocks into a tin can. It rolls over the floor.
103. The FOUR jolt to attention, the HELL'S ANGEL whips a pistol from his pocket. PAUL pulls the trigger of his gun. The HELL'S ANGEL is shot and collapses in a twisted heap. The others peer into the darkness where the silhouetted figure of PAUL is just visible.

PAUL
You two, beat it.

The TWO LOW RIDERS start to move away. So does STOMPER.

PAUL
Not you, fat boy.

The LOW RIDERS run like hell out of the store. STOMPER stands transfixed, the gold crucifix on his neck catching the light.

PAUL
Do you believe in Jesus?

STOMPER looks, peering into the darkness as PAUL steps forward and a shaft of light falls on his face.

STOMPER
Yes, yes I do.

PAUL
You're going to meet Him.

He pulls the trigger three times. The shots prod STOMPER into a brief dance before he falls. Then PAUL turns on his heels and vanishes into the shadows.

104. EXT. PAUL'S TURK STREET APARTMENT. NIGHT.

CRANING UP from the porno shop we see into the window of PAUL's apartment. The curtains are drawn and the light is off, but in the shadows PAUL can be seen kneeling.

105. INT. PAUL'S TURK STREET APARTMENT. NIGHT.

PAUL is taping the gun inside a closet where it is reasonably well hidden.

106. EXT. PAUL'S APARTMENT BUILDING. NIGHT.

PAUL drives up, gets out of the car carrying a bag of food he has bought. He is now dressed in his normal clothes. As he enters the building a PARTY GROUP with balloons exit from above, the noise of a party drifts down.

107. INT. PAUL'S APARTMENT. NIGHT.

PAUL comes in and turns on the lights. He dumps the food on the dining table, flicks on the TV, and goes into the kitchen. As he gets some milk from the kitchen the sound of News is heard coming from the TV.

PAUL returns to the dining table with some plates and cutlery and starts to eat the food. The News on TV mingles with the noise of the party above. The phone goes. PAUL turns the TV sound down with the remote control.

PAUL

Hello.

We intercut with BARBARA in her apartment.

BARBARA

You're in?!

PAUL

Been here all evening.

BARBARA

I called you -

PAUL

I thought it was the newspapermen, they haven't stopped since the killings, I just don't answer.

BARBARA

Are you OK?

PAUL

(Eating)

Just eating something, then I'll get to bed. If I can sleep, that is, there's a party going on up above.

He holds the phone so BARBARA can hear the party noise.

BARBARA

Can I cook dinner for you tomorrow night?

107. CONTINUED:

PAUL
Friday's better.

BARBARA
What're you doing the next
three nights?

PAUL
Just catching up on a few
things.

He's eating as he talks, seems rather happy for the first
time in a while.

BARBARA
Friday night then.

PAUL
Fine. Goodnight.

He puts the phone down. BARBARA puts the phone down.
PAUL turns up the TV sound.

NEWSCASTER
...the Mobile Six Newsteam reports
that two men were found tonight shot
dead in the now vacant Hollywood
Hotel on Hollywood Boulevard. Police
believe the two deaths were drug
related. Names have been withheld
pending notification of the families.

PAUL clicks the program to another channel. DANCING GIRLS
fill the screen in a mindless routine. PAUL sits back
to watch, munching, and drinking his milk.

108. INT/EXT. PAUL'S CAR DRIVING ON BROADWAY. NIGHT.

PAUL drives past the carnival atmosphere of Broadway's
topless, bottomless sex shows. His car radio is on.

RADIO VOICE (V.O)
...it's currently 59 degrees, WXNC
Bay time 9 o'clock. Our mobile unit
reports a hold up on Bay View Road where
a truck is overturned. Drivers are
advised to avoid the area and take the
Soul Street turn-off.

108. CONTINUED:

PAUL
 (To himself)
 That's it kiddo, give 'em
 the local news.

RADIO VOICE
 Now here's Barbara Lyons with
 news of an experiment in Illinois
 that's taking young people away
 from crime.

BARBARA'S VOICE
 In Illinois State Prison convicted
 murderers are part of a scheme to
 keep young offenders from repeating
 their crimes. Prisoners greet
 parties of youngsters with stories
 of life in prison that are so horrific
 that the day's visit to the jail leaves
 most of them determined to stay out
 of it.-.

PAUL snaps off the radio. He's passed the rented Turk
 Street Apartment and pulled around the corner. He parks
 the car and gets out.

109. INT. CORRIDOR BY TURK STREET APARTMENT. NIGHT.

Treading noiselessly on black coaches' sneakers PAUL
 approaches his door, crouches down and checks a thin
 piece of scotch tape placed between the frame and the
 door. Assured that it has never been touched he puts on
 his gloves and opens the door.

110. INT. PAUL'S TURK STREET APARTMENT. NIGHT.

Turning on a cheap table lamp he moves to the closet and
 untapes the gun. He loads the gun and puts some extra
 bullets in his pockets. He clicks in the newly loaded
 bullets.

111. INT. PIER 39. NIGHT.

A lifesize metal squirrel pops into frame. PING! It
 falls away revealing a shooting gallery where metal varmints
 dodge invisible buckshot. PAUL stands a few feet away
 watching a handful of CHINESE TEENAGERS trying their luck
 against the mechanised mammals. Moving out of the gallery
 PAUL passes the electronic machines, and then knots of
 TOURISTS checking out shops for souvenirs.

112. EXT. PIER 39 AND PARKING LOT. NIGHT.

PAUL cuts through the parking lot of this imitation New England Village. He hears a muffled yell followed by sounds of a scuffle. He takes off toward the source of the sound.

113. Down a corner of the Parking Lot against a van with out of state plates a young MALE TOURIST tries vainly to free himself from TWO BLACK THUGS. He watches with horror as one WHITE GUY and another BLACK GUY (later identified as JIVER) drag his pretty WIFE into the back of the van.

114. Managing to free one arm the MALE TOURIST lands a feeble punch against one of his TORMENTORS. With obvious delight the THUG knees him a couple of times in the gut.

114. PAUL edges forward keeping hidden behind parked cars.

115. Sounds of a struggle are heard from the van.

THUG 1
We jus' borrowin' your mama
motherfucker -

THUG 2
Mmm. mmm, you old lady havin'
a good time.

The TOURIST desperately resists. This angers THUG 1 and a switchblade flashes in his hand.

THUG 1
I'm gonna stick you, boy.

116. PAUL has moved close to them under cover of the parked cars. Now he rises. As he does so he fires at THUG 2 who is not so close to the TOURIST. He falls. THUG 1 spins round, draws a .32 snubnose but he's hit before he can fire.

117. Suddenly the back door of the van flies open. The WHITE HOOD leaps out, a Colt .45 automatic in his hand, he starts firing wildly, a bullet catches the TOURIST in the leg. With a painful cry he falls against the side of the van. The windows of the car PAUL has ducked behind disintegrate in an explosion of breaking glass. PAUL fires and misses as the WHITE HOOD, still shooting, flees into the night.

118. The black guy in the van comes out using the WIFE, her dress tattered as a shield. PAUL is ducked behind the car. He watches as the black guy edges past the bodies of his two friends, still holding the terrified WIFE.

119. A flashback of recognition identifies the black guy as JIVER. A flash of the fight in the alley and another of the attack in the house.

120. JIVER backs away, and when he thinks he's safe hurls the WIFE to one side and runs for it. PAUL fires after him, and JIVER, hit, lurches, then picks himself up and runs on.

121. PAUL comes out from behind the cars, passes the sobbing and wailing WIFE, picks up the .22 from the ground where THUG 1 fell, and breaks into a run.

Passing the spot where JIVER fell PAUL sees a trail of blood. He follows it.

122. EXT. JEFFERSON STREET. NIGHT.

This narrow roadway, used primarily to service Fisherman's Wharf, is deserted save for a single truck. Ducking to avoid the lights of the passing truck, PAUL hears the howls of sirens from emergency vehicles converging on the parking lot of neighboring Pier 39. Once the probing headlights of the truck have passed PAUL again picks up JIVER's spotted trail of blood.

123. EXT. PIER 45. NIGHT.

Pier 45 extends 3/4 of a mile into the bay, a thick finger of concrete, once the home of freighters and frigates, it's now deserted and bordered by World War Two era sheds and warehouses.

PAUL sees JIVER limping into one of the unlocked sheds. Keeping close to the protection of the large metal structures, PAUL goes relentlessly after him.

124. INT. SHED. NIGHT.

PAUL comes into the shed where JIVER went. Splashes of light coming through dirty windows from a light outside make it just possible to see the place is crammed with large shipping crates. Sitting by them is a forklift motorized truck.

125. Holstering his gun PAUL runs full speed for the forklift. Half way across the warehouse a shot rings out. For an instant the muzzle flash illuminates JIVER hidden behind a wall of crates. PAUL makes it to the forklift as a second shot ricochets off the truck.

126. Jumping into the driver's seat PAUL finds the key, and the machine splutters to life. One more shot rings out, then a click, and another, as JIVER's gun is empty. PAUL swings the forklift toward the pile of crates. The headlights illuminate the area as JIVER runs out to duck behind another lot of crates. PAUL swings the truck round and crashes the vehicle full speed into the crates.

127. The crates topple, one hits JIVER in the chest and he goes down. The crate rolls off him, and another falls on his legs pinning him to the ground.

128. PAUL climbs down from the truck and runs over to JIVER. He's bleeding badly. He looks up in fear as he recognises PAUL. PAUL just stands over him.

PAUL

Goodbye.

He fires three shots into JIVER

129. The sound of police sirens as PAUL turns to run to a back door from the shed.

130. EXT. THE SHED. NIGHT.

Two police cars screech to a halt, POLICEMEN with guns rush out and into the shed.

131. EXT. BACK OF THE SHED. NIGHT.

PAUL comes out a back door of the shed. He walks calmly away into the night.

132. INT. THE SHED. NIGHT.

FIVE POLICEMEN run round the shed, guns at the ready. One of them finds JIVER.

POLICEMAN

Hey, over here.

133. EXT. PIER 39 PARKING LOT. NIGHT.

A mass of Police cars and an Ambulance. AMBULANCE MEN are putting the TOURIST on a stretcher. His WIFE has a blanket round her. MANKIEWICZ steps out of a police car, he's joined by an OFFICER who obviously reports to him as he walks quickly over to the TOURIST. He stops the AMBULANCE MEN for a minute.

MANKIEWICZ

Hold it a minute.

(To the TOURIST)

Let me get this straight. Some guy pops up from nowhere and starts shooting, and you and your wife don't even know what he looked like?

TOURIST

He saved our lives, damn it. Where the hell were you, giving out parking tickets!

MANKIEWICZ turns on the WIFE.

133. CONTINUED:

MANKIEWICZ

Alright lady, what did he look like?

WIFE

(Nervously)

He was -

TOURIST

He was a good citizen, that's what he was.

MANKIEWICZ

He was a killer. You two want to stay here forever, play it like that. You're vital witnesses. Don't play games with me, you both saw him, now let's have a description.

WIFE

(Sarcastically)

He was 21, blonde with a club foot.

TOURIST

Funny, from where I was he looked like a large black man with a red beard. Now let these guys get me to the hospital or I'm gonna give the press interviews you won't believe.

MANKIEWICZ thinks on this for a moment, then waves the AMBULANCE MEN on. As they go he turns to the OFFICER with him.

MANKIEWICZ

You know what we've got here don't you? A Goddam vigilante.

134. INT. BARBARA'S APARTMENT. NIGHT.

PAUL sits at table, casually dressed, in the setting of BARBARA's plants and wicker work he looks civilised and happy. BARBARA comes in from the kitchen with a beautifully decorated roast. She puts it on the table.

PAUL

That looks er -

(He takes a bit as it's being served)

- tastes terrific too.

134. CONTINUED:

BARBARA
It's a special occasion.

PAUL
It is, what?

BARBARA
(Serving PAUL and starting
to serve herself)
It's the first time I've seen you
in four weeks.

PAUL
I see you every day.

BARBARA
Sure, and last week you sent
me three memos.

PAUL
Four.

BARBARA
Don't you think we ought to
talk about it?

PAUL
(Smiling)
I thought the memos were pretty
clear.

BARBARA
Forgive me if I don't laugh.
After two and a half years of going
with someone, four memos a week don't
add up to much.

(PAUL starts to speak,
BARBARA interrupts)
Don't tell me you'll make it
five memos a week or I'll throw
this food all over you.

PAUL
I'm sorry.

BARBARA
What's happening to us, Paul?

PAUL
It's just taking me a while to
get over Carol's death.

134. CONTINUED:

BARBARA

It hasn't stopped you working normally at the radio station. The only person that got shut out was me. What do you want, Paul, that we have dinner every four weeks when I push for it? Is that all?

PAUL

That's not fair.

BARBARA

It's not fair on me.

PAUL

What do you want, Barbara?

BARBARA

I'd like you to stay the night. I'd like you to make love to me. I'd like to think I could help you. Maybe one day we'd even get married, we did talk about it once, remember? Or am I being too pushy?

PAUL

No. No, what you say is er -

BARBARA

Then you'll stay tonight?

PAUL says nothing.

BARBARA

(Almost in tears)
I asked you something, Paul.

PAUL

I dunno, baby. I need more time.

BARBARA wipes away a tear.

BARBARA

If this wasn't my place, I'd walk out now.

They eat on in silence.

135. INT. SAN FRANCISCO POLICE DEPARTMENT OFFICE. DAY.

A slide comes onto a screen of a bullet. It's followed by others as a LAB TECHNICIAN reports. Facing him are MANKIEWICZ, some other OFFICERS and DEPUTY COMMISSIONER HAWKINS.

LAB TECHNICIAN

A check on the bullets of people killed in the last three months on the streets reveals that this bullet, and the others taken from the bodies of the dead men on Pier 45 and in the shed two nights ago match this bullet -

The slide changes -

LAB TECHNICIAN

- and the others taken from the bodies of the people killed in the City of Paris Department Store three weeks ago. The bullets are from a .22 automatic.

An OFFICER turns on some lights.

HAWKINS

Let me get this clear. The man who shot the muggers a couple of nights ago, some stranger -

MANKIEWICZ

- who the people he saved refuse to identify -

HAWKINS

- this stranger also killed two men in the City of Paris Department Store, but there's no evidence to indicate that any member of the public was being attacked in the department store?

MANKIEWICZ

That's right sir.

HAWKINS rises. As he passes MANKIEWICZ -

HAWKINS

Come with me, Mankiewicz, will you?

MANKIEWICZ trails out after him.

136. INT. THE POLICE COMMISSIONER'S OFFICE. DAY.

HAWKINS and MANKIEWICZ are with Police Commissioner BALDWIN.

BALDWIN

..if this gets out, that there's some vigilante taking pot shots at muggers, the whole town can explode. The lid's only just held down as it is. These things breed imitators. Every so-called decent citizen with a gun could take to the streets knocking off anyone with long hair or tacky clothes.

MANKIEWICZ

If we investigate it, there's a risk of a leak to the press, sir. No doubt of that.

BALDWIN thinks, morosely.

BALDWIN

Didn't something like this happen in New York four years ago?

HAWKINS

Sure it did. Stopped as suddenly as it started. Lasted about two months as I recall.

BALDWIN

I wonder who handled it there? Maybe they could tell us something helpful.

MANKIEWICZ

We don't need any outsiders in on this.

BALDWIN

Check it out, Mankiewicz. I want to hear what New York has to say.

137. EXT. WXNC RADIO BUILDING. DAY.

PAUL walks into the building.

138. INT. LOBBY OF WXNC RADIO. DAY.

As PAUL walks through the Receptionist, BRENDA talks to him.

BRENDA

Fred McKenzie was looking for you Mr Kersey, said it was urgent.

138. CONTINUED:

PAUL walks on to the elevator.

139. EXT. CORRIDOR IN WXNC and MCKENZIE'S OFFICE. DAY.

Through a glass panel a NEWSREADER is broadcasting. Re-angle to see PAUL coming from the elevator. He walks down the corridor and turns into an office marked Fred McKenzie, Station News Director.

Inside the office BARBARA is there with MCKENZIE.

PAUL

Hello Barbara. You wanted me
Fred?

A battered and adapted portable radio crackles in a corner.
FRED walks to turn it off.

FRED

I think something interesting is
happening down at Police Headquarters,
Paul. The other night we picked up some
frantic police messages on their wavelength
at the Pier killings. Today one of
our "helpers" in the department
says there's talk of a vigilante
at work knocking off San Francisco's
community of muggers.

PAUL

I thought we were playing it as
gang warfare.

FRED

We still are. But I'd like to
put someone onto it full time.
Barbara's doing a piece on
vigilanteism in general, there's
some group in New Jersey that
have been in the news recently.
Let's kind of build things up in
case we can break the story here.

PAUL

Forget it.

BARBARA

What for?

PAUL

Because there's no real evidence.
Some bent policeman who takes our
money - he can make up anything
to earn a buck.

139. CONTINUED:

FRED
He's been right before.

PAUL
When we know he's right,
then we can play it.

BARBARA
How will we know if we don't
put anyone on it?

PAUL
We don't have enough personnel
to follow every wild goose
chase that comes up.

FRED
You wanted more local news.

PAUL
News, not fiction.
(To BARBARA)
And vigilantes in New Jersey
are hardly local.

He turns to go.

BARBARA
You're getting pretty good
at saying "no" lately, aren't
you Paul.

PAUL pauses at the door, then carries on out.

140. EXT. NEW YORK CITY. DAY.

An establishing shot.

141. INT. THE DISTRICT ATTORNEY'S OFFICE AND LOBBY. DAY.

A SECRETARY is visible, the man she is talking to, in fact
INSPECTOR OCHOA, is only seen from the back.

SECRETARY
The District Attorney will
see you now.

OCHOA walks into the door held open for him.

142. INT. NEW YORK DISTRICT ATTORNEY'S OFFICE. DAY.

PETERS, the DA, rises from behind his desk. With him is Police Commissioner DRYER.

PETERS

Well, Inspector Ochoa, you asked to see us?

OCHOA

Yes sir. You likely know, sir, that the San Francisco Police Department has asked for advice in their vigilante situation.

DRYER

I have their request on my desk.

OCHOA

You should know, Mr Commissioner, that Paul Kersey now lives in Los Angeles.

PETERS

Oh, my God!

OCHOA

Yes, sir.

DRYER

How do you know that?

OCHOA

Well, Mr Kersey was an interesting man. For my own curiosity I've kept a loose tab on him. He worked in Chicago for a while, there he met up with an old friend of his who ran a radio station, and that led to him managing an AM outlet in Los Angeles. Been there a couple of years.

DRYER

That doesn't mean he's the Los Angeles vigilante.

OCHOA

No sir.

PETERS

But, Christ, what if he is?

OCHOA

Yes, sir.

142. CONTINUED:

PETERS

If he is, and the police out there nail him, it's going to lead right back here to us. We had him in custody and let him go.

DRYER

For good reason, for damn good reason. Street crime was down fifty per cent. Muggers were frightened he was out there with his pistol just waiting to plug them.

OCHOA

Yes sir.

DRYER

We'd have had a public hero on our hands. No jury would have convicted him. We'd just have had a martyr round our necks like a big, fat albatross.

PETERS

But if they nail him, it's coming back to us, that albatross. I could be disbarred and it would sure as hell end your career, Mr Police Commissioner.

OCHOA

To say nothing of my pension. I retire this year.

DRYER

What would you suggest, Inspector.

OCHOA

Let me go to Los Angeles in answer to their request. First I'll determine if Mr Kersey is up to his old tricks again, and if he is I'll try to stop him, quietly.

PETERS

Kill him?

OCHOA

I don't think I heard that question, sir.

DRYER

And I don't think you asked it, Mr District Attorney.

OCHOA

Yeah.

143. EXT. SAN FRANCISCO. NIGHT.

Establishing shot.

144. EXT. SEEDY STREETS IN SAN FRANCISCO. NIGHT.

PAUL is still prowling the streets. He pauses to look at GROUPS of people who are slightly like his attackers. He walks up an empty street, his shadow preceding him.

145. INT. CAFE IN SAN FRANCISCO. NIGHT.

A old-ish man, MIKE, enters, holding a file under his arm. OCHOA, seated in a booth, looks up. MIKE joins him.

OCHOA

Mike, good to see you.

MIKE

Frank -

OCHOA sneezes.

MIKE

Gezundheit.

OCHOA

Thank you. That the file?

MIKE

Photocopy of our newspaper cuttings on Paul Kersey. Most of them, of course, are about the his daughter and housekeeper were killed by muggers.

OCHOA looks up, startled.

146. INT. OFFICE IN POLICE DEPARTMENT. DAY.

A glass of water is handed over, we see it is MANKIEWICZ handing it to OXHOA. OCHOA takes a couple of pills and drinks the water. MANKIEWICZ refers to his notes.

MANKIEWICZ

So you never found out who your vigilante was?

OCHOA

Never.

He sprays his throat.

146. CONTINUED:

MANKIEWICZ

We heard rumors you did get
the guy.

OCHOA

Just rumors.

MANKIEWICZ

We were gonna check on any person
who suffered a loss through mugging
in the last three months, particularly
a death.

OCHOA

How many people does that give you?

MANKIEWICZ

Deaths ninety-six, serious injuries
1,500, rapes 579, I could go on.

OCHOA

Tie down a lot of men that way.

MANKIEWICZ

You're right, it's hopeless. What
did you do.

OCHOA

We tried that route, we gave up.
Well, I think I'll go to my hotel.
Lie down. Think I caught a cold on
the plane, you know that air
conditioning.

MANKIEWICZ

You planning to stay on?

OCHOA

I'll hang around a bit.

MANKIEWICZ

You're not holding out on me, are
you?

OCHOA

One cop to another - would I
do a thing like that?

He smiles, and walks out. MANKIEWICZ looks after him.
As the door closes the sound of a sneeze.

147. EXT. BARBARA'S APARTMENT BLOCK. NIGHT.

It is evening. BARBARA comes walking in with some groceries

148. INT. HALLWAY BY BARBARA'S APARTMENT. NIGHT.

BARBARA lets herself into her apartment.

149. INT. BARBARA'S APARTMENT. NIGHT.

BARBARA turns the lights on. The living room appears to be empty. A sudden sneeze. BARBARA drops her groceries in shock as OCHOA rises from a high-backed whicker chair that had hidden him from view.

OCHOA

It's alright, Miss Lyons,
I'm a policeman.

He holds out his card which BARBARA takes as OCHOA bends down to pick up the groceries.

BARBARA

How did you get in?

OCHOA

(Handing back
the groceries)

Comes with the job. You'd be
amazed the things they teach
us.

BARBARA

What exactly is a New York cop doing
breaking into my apartment?

OCHOA

It's about your friend Paul
Kersey -

BARBARA

How do you know - ?

OCHOA

It -

BARBARA

- comes with the job.

OCHOA

He killed nine people in New
York City four years ago.

BARBARA

He what?! You're not serious?!

OCHOA

Very.

149. CONTINUED:

BARBARA
(Suspiciously)
Could I see that ID again?

OCHOA hands her the card.

BARBARA
What station are you from?

OCHOA
West 75th Street.

BARBARA crosses to the phone.

OCHOA
It won't help to phone them.

BARBARA
They sent you here.

OCHOA
Not exactly.

BARBARA
Was Mr Kersey charged with
killing nine people?

OCHOA
He was not.

BARBARA
This is probably a silly question,
why wasn't he?

OCHOA
The people he killed were muggers.
Even though the public never knew
who he was, he became a hero. There
were those who felt we should
encourage him to stop, and leave it
at that. Now I think he's doing it
again, here in Los Angeles.

BARBARA
But I can't phone anyone to verify
this?

OCHOA
My Commander thinks I'm on holiday.

BARBARA
What about these people who "left
it at that"?

OCHOA
I'm not at liberty to reveal
their identity.

149. CONTINUED:

BARBARA

Terrific. You break in and tell me you think Paul's a murderer. What else are you entitled to tell me?

OCHOA

We think it would be better if he stopped. I asked him once, seems it didn't work. I think he'll listen to you.

BARBARA

I don't know where you get your local information from, Inspector. But Paul Kersey hasn't been listening to me much lately. I hardly ever see him outside of work.

OCHOA

Doesn't that make you wonder what he may be doing at night?

150. EXT. SAN FRANCISCO STREET. NIGHT.

PAUL walking down a grubby street. He searches for punks.

151. INT. BARBARA'S APARTMENT. NIGHT.

BARBARA, alone now, phones PAUL. No answer. She paces.

152. INT. PAUL'S TURK STREET APARTMENT. NIGHT.

PAUL puts the gun away and changes into decent clothes. He keeps an old coat on and his gloves as he goes out.

153. INT. BARBARA'S APARTMENT. NIGHT.

She rolls around in bed, snaps on the light and phones again. There is no answer. She gets up.

154. EXT. PAUL'S APARTMENT. NIGHT.

PAUL stuffs his old coat into the trunk of his car.

155. INT. HALLWAY BY PAUL'S APARTMENT. NIGHT.

BARBARA rings the bell, no answer. She tries her keys, surprised they don't fit. PAUL appears from the stairs.

BARBARA

Where've you been, Paul?

PAUL opens the door and goes in, BARBARA follows.

PAUL

I've been out.

156. INT. PAUL'S APARTMENT. NIGHT.

They walk in.

BARBARA
Out where?

PAUL
With a friend, a man.

BARBARA
What man?

PAUL
Hey, baby, calm down, will you.
Where do you think I was?

BARBARA
Killing muggers.

PAUL is leaning to turn on a lamp. A flicker of tension and surprise cross his face, but he bluffs it out.

PAUL
Are you crazy?

BARBARA
A New York cop broke into my
place to-night -

PAUL
Not Frank Ochoa?!

BARBARA
Inspector Ochoa. He said he talked
to you once.

PAUL
It was in New York. He asked me to
promise not to kill muggers.

BARBARA
That's what he told me.

PAUL
It was true.

BARBARA
That you killed muggers?

PAUL
That he asked me not to.

BARBARA
Why should he ask you not to, if
you weren't doing it in the first
place?

156. CONTINUED:

PAUL

Darling, what do the police do,
when they catch a murderer?

BARBARA

They arrest him -
(PAUL tries to continue)
- He explained that.

PAUL

They didn't arrest me because
people in "high up" places
(He raises his hands
in mocking gesture)
told him not to.

BARBARA

(Smiling)
It was all a bit odd.

PAUL

Did you speak to his superiors?
Did he reveal anyone else who shares
his idea that I'm a murderer?

BARBARA

No.

PAUL

The man's crazy, darling, it's simple
as that. He had one moment in his
life when he became a Somebody. He
was in charge of the vigilante killings
in New York. He was on television, the
newspapers asked him questions - they
all wanted to know one thing: who is the
vigilante? Have you found the vigilante?
Trouble was he hadn't. He never did.

BARBARA

Why does he think it's you?

PAUL

I was one - one on a long list -
of people whose families had been
killed by muggers. For all I know
he accused them all of being the
vigilante. He became such a pest
I quit New York. I suppose he heard
of the LA killings, heard the word
vigilante, and thought he try and get
back into the limelight.

156. CONTINUED:

BARBARA

He says if you stop now, he'll go away. Otherwise they'll catch you.

PAUL

OK, I'll stop! That make you happy?!

He kisses BARBARA lightly on the mouth.

BARBARA

You don't seem to think it's very serious.

PAUL

I don't. I'm not leaving Los Angeles for him, either. He's not coming between us.

He kisses her again, harder.

BARBARA

I thought things had.

PAUL

(Holding her)

What?

BARBARA

(As they kiss)

Come between us.

PAUL

Hell no.

(Kisses her)

Stay the night, will you?

BARBARA

I thought you'd never ask.

They kiss again.

157. EXT. PAUL'S APARTMENT. NIGHT.

In a parked car OCHOA watches as the light goes on in the bedroom. He smiles quietly to himself. Then he drives off.

158. EXT. SAN FRANCISCO. DAY.

ESTABLISHING: Panning down to PAUL's car travelling on its way to the radio station.

159. INT/EXT. PAUL'S CAR TRAVELLING ON WAY TO RADIO STATION. DAY.

PAUL looks at BARBARA who seems deep in thought.

PAUL

What you thinking?

159. CONTINUED:

BARBARA
About that little man.

PAUL
Ochoa? Forget him.

BARBARA
No, I like him. He brought us
back together.

After a second.

BARBARA
Why'd you change the locks on
your door?

PAUL
Wouldn't you? After what
happened.

BARBARA
Do I get my keys back?

PAUL
Sure.

He fishes in his pocket and hands over the keys.

PAUL
Get them copied today. Don't
lose them, or we won't get back
in to-night.

BARBARA
I can't see you to-night.

PAUL
(Smiling)
What??!!

BARBARA
It's Judy's birthday, I'm staying
over with her in Carmel, after the
party.

PAUL
Now who's keeping us apart?

160. EXT. THE RADIO STATION. DAY.

The car pulls up in front of the radio station. OCHOA's yellow Ford is parked by the front, PAUL's car passes it to park just a few feet in front. BARBARA gets out. She looks back and sees OCHOA. She leans in to PAUL.

160. CONTINUED:

BARBARA
It's him.

PAUL
Who?

BARBARA
Ochoa, he's in that yellow Ford
right behind you.

PAUL
Don't worry darling, let him
play his little games. I'll park
the car.

BARBARA walks into the radio station, looking at OCHOA.
She sees him pull away following PAUL.

161. EXT. CAR PARK AT BACK OF RADIO STATION. DAY.

PAUL pulls into the car park. OCHOA follows. As PAUL
parks he stays in the car. PAUL walks from his car,
and looks toward OCHOA. OCHOA just starts the car up
slowly, and, passing quite close to PAUL, drives out of
the car park.

162. INT. SAN FRANCISCO NEWSPAPER OFFICE REPORTER'S ROOM. DAY.

A Reporter, MIKE, answers a phone.

MIKE
Hello. Frank, hi, how are
you?

163. EXT/INT. A TELEPHONE BOOTH IN SAN FRANCISCO. DAY.

OCHOA is in the booth.

OCHOA
Mike, I hate to ask you after
you've been so helpful, but
could you help me out a bit
this evening?

164. EXT. PAUL'S APARTMENT. EVENING.

PAUL drives up, he gets out and looks up and down the
street. There is no sign of OCHOA or the yellow Ford.
He goes into the apartment building.

165. INT. PAUL'S APARTMENT. NIGHT.

The radio is on. PAUL is sipping a glass of milk. He paces about a bit, then goes to look out of the window.

166. EXT. PAUL'S APARTMENT. NIGHT.

His POV of the yellow Ford. It passes the house, then parks about thirty yards away, the driver watching the building.

167. INT. PAUL'S APARTMENT. NIGHT.

PAUL smiles to himself as he notices the car. Then he turns up the radio, and turns on more of the lights.

168. EXT. BACK FIRE ESCAPE STEPS OF PAUL'S BLDG. NIGHT.

PAUL comes out onto the fire escape steps by the kitchen exit. He walks down the steps. He ends up in the alley at back of the house. He walks off.

A second later the noise of a car engine starting. We see OCHOA parked at the back in a blue Datsun. He pulls away after PAUL.

169. EXT. STREET IN FRONT OF PAUL'S APARTMENT BUILDING. NIGHT.

The blue Datsun passes in front of the house, drives past the yellow Ford, as it passes OCHOA waves at MIKE in the yellow Ford. OCHOA drives on to see PAUL coming out of an alley into the street and walking on. He follows at a discreet distance.

170. EXT. A SUBWAY STATION IN ANOTHER PART OF TOWN. NIGHT.

PAUL appears, and walks down into the subway station. OCHOA parks the Datsun on a red line, gets out and runs after PAUL

171. INT. SUBWAY STATION. NIGHT.

PAUL comes onto the platform. He looks around, but there is no sign of OCHOA. A train comes in and PAUL gets on. At the last minute, before it pulls out, OCHOA runs from a side entrance to the platform and gets on the last coach of the train. The train pulls out.

172. EXT. THE TURK STREET APARTMENT AND PORNO SHOP. NIGHT.

PAUL comes into view, his collar pulled up around him. The CHINESE LANDLORD is talking to THREE CHINESE MEN at the entrance to the apartment. PAUL pretends to be looking in a shop window. When the CHINESE MEN move off he turns into the side entrance to go to the apartment. Over the other side of the street OCHOA makes a note. He takes out a small pair of binoculars and looks up at the apartment, but the lights are off and he can see nothing.

173. INT. THE TURK STREET APARTMENT. NIGHT.

PAUL tapes one gun to his leg, the other one he puts in his belt. He's changed into his old clothes.

174. EXT. THE TURK STREET APARTMENT. NIGHT.

OCHOA is now standing in a doorway on the same side of the road as the apartment. He looks out as PAUL comes out, checks up and down the street and walks off. OCHOA follows.

Dressed in his second hand clothes and pea coat PAUL comes to a bus stop. OCHOA looks around desperately for a cab. He finds one. Then a bus draws up at the bus stop.

OCHOA
(Getting in)
Follow that bus.

CABBIE
It isn't moving.

OCHOA
When it moves, follow it.

The bus pulls away.

175. EXT. HALLIDE PLAZA. NIGHT.

Discount stores and coffee shops flank this cobbled mall. A POLICEMAN walks through keeping an eye on the CROWD and a number of YOUTHS making small pot deals and rapping.

The bus pulls up nearby. Behind it the taxi comes to a halt a little way away. PAUL gets off the bus. OCHOA pulls out his binoculars and keeps PAUL under surveillance.

CABBIE
What now?

OCHOA
We wait.

176. Checking out the various NIGHT CREATURES, PAUL circles the Plaza. The sound of heavy blues from a portable radio suddenly grabs his attention. Gathered around the ghetto blaster, shucking and jiving with a couple of other TOUGHS are three PUNKS whose faces spring at PAUL like a bad dream. It is NIRVANA, PUNKCUT and CUTTER.

177. A flashback of their three faces in PAUL's apartment as he saw them then.
178. Moving closer to the PUNKS, PAUL buys a newspaper from a rack and pretends to read. Checking a big, gold watch NIRVANA indicates that it's time for him and his pals CUTTER and PUNKCUT to split.
179. At the taxi OCHOA watches PAUL follow the THREE PUNKS out of the Plaza toward yet another bus stop. After the PUNKS have swaggered onto the bus, PAUL hops on behind them.

OCHOA
Now that bus there.

CABBIE
I hope you got the bread for this.

OCHOA flashes his Police Card.

OCHOA
This is police business.

CABBIE
(Hardly looking at it)
I ain't known for my community spirit, show me some money.

OCHOA sighs and takes out a fifty dollar bill.

OCHOA
Have this on account.

The taxi pulls off.

180. INT/EXT. BUS TRAVELLING IN SAN FRANCISCO. NIGHT.

PAUL passes the THREE PUNKS and moves to the back of the bus. For a second NIRVANA watches him, a brief, uncertain glimmer of recognition that soon recedes. PAUL hides his face behind a newspaper and the THUG turns his attention to the shapely legs of a YOUNG NURSE seated a few rows away.

181. EXT. VAN NESS AVENUE. NIGHT.

The bus turns onto Van Ness north towards Fisherman's Wharf and the Golden Gate Bridge. Ochoa's taxi follows about a block behind.

182. INT/EXT. BUS TRAVELLING IN SAN FRANCISCO. NIGHT.

Hiding behind his newspaper PAUL keeps an eye on his prey. Disregarding the notice against playing radios CUTTER turns on his ghetto blaster. The BUS DRIVER glares into his rear view mirror at the offending sound, CUTTER jacks the volume up even more. The PASSENGERS endure it. PUNKCUT lights a cigarette, challenging the PASSENGERS to protest, and blows a cloud of smoke menacingly at the frightened NURSE. PAUL watches.

183. EXT. LOMBARD STREET. NIGHT.

The bus stops and discharges most of its PASSENGERS. Then, followed by the taxi, it continues its journey to the Golden Gate Bridge.

184. INT. BUS TRAVELLING IN SAN FRANCISCO. NIGHT.

Except for a burly STEVEDORE type and the BUS DRIVER, PAUL is alone with the three KILLERS. CUTTER pounds out the radio rhythm on a graffiti covered bus seat. NIRVANA pulls a skinny, angel dusted joint from his pocket and lights up. Taking a long hit he passes the drug to PUNKCUT and CUTTER.

PUNKCUT

Waawhoo!

PUNKCUT leaps up and swaggers toward PAUL. PAUL feels inside his coat and his hand goes on his gun. But PUNKCUT simply starts spraying the ads with an aerosol paint.

185. EXT. PRESIDIO AREA. NIGHT.

The bus pulls over to a secluded stop in the heart of the Presidio. NIRVANA, PUNKCUT and CUTTER get off. The bus starts off. Inside PAUL jumps from his seat, pulls the buzzer and rushes for the door. With a disgruntled look the BUS DRIVER brakes and opens the door. PAUL jumps out.

In the partially wooded military reservation PAUL blends easily into the darkness. About fifty yards from the bus stop he watches the THREE PUNKS take a shortcut down a steep hill to the very base of the Golden Gate Bridge. He follows.

186. About quarter of a mile from the bus stop OCHOA's cab is parked, its lights off. Through his binoculars OCHOA watches PAUL trail the THREE PUNKS.

OCHOA

What's down there?

186. CONTINUED:

CABBIE
Fort Point.

OCHOA
What's that?

CABBIE
One of those historical monuments.
Nothing there this time of night.

OCHOA tears another fifty dollar bill in half. He gives half to the CABBIE.

OCHOA
You wait here. I'll be back with the other half. Whatever happens, wait here. If you hear some shooting, it's just target practice.

OCHOA goes off, leaving a worried looking CABBIE inspecting his half of a fifty dollar bill.

187. EXT. FORT POINT. NIGHT.

Fort Point is the last brick military fort built in the United States. It was the headquarters for the construction of the Golden Gate Bridge. It sits dwarfed by the immense concrete and steel supports for the bridge directly above it.

At the base of the bridge PAUL makes out the dark figures of the THREE PUNKS as they reach the two lane road which leads to the Parking Lot. As the THREE PUNKS reach the Parking Lot the headlights of a recent model Cadillac blink on and off.

- 188. Walking up to the parked car NIRVANA exchanges a soul-shake with one of the TWO MEN in the car.
- 189. PAUL works his way in the shadows toward the protection of the fort.
- 190. One of the men, SLICK, gets out of the Cadillac and opens the trunk. The trunk light shines on guns - lots of them, even automatic rifles. The THREE PUNKS reach for whatever death toy turns them on. NIRVANA selects a 9 mm Beretta machine pistol, PUNKCUT tries a brace of .45 autos, CUTTER checks out a .44 Magnum. The words are lost in the rustle of the trees.
- 191. Staying close to a low wall, PAUL tries to find a well protected firing position.

192. Hidden behind a brick monument, OCHOA catches PAUL making his unseen move, OCHOA turns his binoculars to the GROUP by the car, then swings away over the fort. He freezes as he sees the shadow of a LOOKOUT moving on the fort above PAUL. Silently OCHOA removes his police issue .38 and moves to close the distance between him and the LOOKOUT.
193. Around the car PUNKCUT loosens a body-belt and takes out white sausage like coils of angel dust in exchange for the guns. He hands them to SLICK's BLACK COMPANION. He takes a taste, and seems to approve.
194. PAUL inches forward to take advantage of the GROUP now heavily involved in the exchange.
195. Above, the LOOKOUT suddenly sees PAUL. He cocks his rifle, brings it up to eyeline, and draws a bead on PAUL's back.
196. From the edge of the sea wall OCHOA sees the LOOKOUT. OCHOA aims his .38 and yells to PAUL.

OCHOA

Watch it!

At the same time OCHOA fires. A bullet from the LOOKOUT's gun zips into the wall near PAUL, OCHOA's shot hits the LOOKOUT who tumbles from the upper tier of Fort Point into the San Francisco Bay.

197. At the taxi, the CABBIE hears the shots and calls frantically into his radio.

CABBIE

Control, this is Larry, I'm at
Fort Point, get the cops down here -

198. NIRVANA yanks back the bolt of his Beretta Machine Pistol. At 400 rounds a minute he sprays the fort, emptying the magazine.
199. From a prone position, NIRVANA's bullets whistling over him, PAUL opens up. CUTTER holds the huge ghetto-blaster up to his face like a shield. The impact of PAUL's shells dissolve the radio in a mess of plastic and chrome debris. CUTTER, his face ripped away by the mass of metal, drops withering to the ground.
200. PUNKCUT returns fire to where PAUL's shots come from, racing round the car to hide behind it as he does so.
201. NIRVANA grabs another weapon from the trunk and fires madly. OCHOA stands to return the fire, he hits NIRVANA who is wounded, but fires on, and OCHOA goes down, badly hurt.
202. SLICK throws himself into the driver's seat of the Cadillac,

202. CONTINUED:

crouching low he starts the car, pops up behind the wheel, and floors it. Still in a prone position PAUL fires at the tyres of the car, screeching and squealing the Cadillac veers erratically over the parking area spilling guns from its open trunk. It crashes through the wooden safety rail and plunges into the surf.

203. PAUL takes out his other gun and keeps firing. SLICK's COMPANION falls into a heap, as PUNKCUT runs for cover, PAUL's shots rip into him and he falls wounded.

204. NIRVANA, wounded but far from dead, grabs another gun that has fallen from the car, and, weaves away to cover and to get out.

205. PAUL gets up and makes through the bushes towards OCHOA. As he goes some erratic shots from NIRVANA hit the trees around him. Then NIRVANA, more interested in escape than revenge, jumps over a wall and staggers off into the night.

206. PAUL reaches OCHOA. Looking more dead than alive he rocks to and fro on the ground. The waist of his overcoat is thick with blood. PAUL kneels beside him.

PAUL
Goddam it, you!

He tries to lay OCHOA down carefully.

PAUL
You saved me, Lieutenant, why?

OCHOA
It was you or them. I guess
you were - better -

PAUL watches the life drain from the man.

OCHOA
You waste them all?

PAUL
One got away.

OCHOA beckons for PAUL to lean closer.

OCHOA
(Faintly)
Get him for me.

He falls back. The sound of Police Car sirens from above. Still distant, but coming closer. PAUL runs off.

207. PAUL clambers down to the car park area. Guns litter the ground. PUNKCUT, bleeding badly, and leaving a trail of blood, is crawling toward the shelter of the Fort.
208. PAUL picks up one of the guns, he looks to PUNKCUT some twenty yards away and seems about to go toward him. Above the sirens are closer. Suddenly headlights can be seen at a bend in the road approaching the Car Park. PAUL thinks better of it and runs into the woods at the side of the Car Park in the direction NIRVANA went.

No sooner is he gone than Two Police cars and a drab Military Police jeep skid into the area. TWO COPS stand over PUNKCUT. Another COP with MANKIEWICZ go up to OCHOA who is groaning. As they reach OCHOA he falls back, dead.

MANKIEWICZ

Poor bastard. I knew he was holding out on me.

He runs down to the Car Park. He joins the TWO COPS standing over PUNKCUT.

MANKIEWICZ

Who blew away the cop?

PUNKCUT whines a reply.

PUNKCUT

I'm bleeding man -

MANKIEWICZ

WHO?!

Another Police Car squeals in, plus an Ambulance. A COP comes over to MANKIEWICZ.

COP

No sign of the cab that called in. The cab service says he was just passing by, didn't see anything.

MANKIEWICZ

They just wanna stay out of trouble.

He turns to PUNKCUT and puts a boot slowly into his side where the wound is. PUNKCUT screams.

MANKIEWICZ

Listen Punk, you're gonna die right now unless I hear who killed the cop.

A jolt of pain rips through the dying PUNK.

208. CONTINUED:

PUNKCUT

Nirvana.

MANKIEWICZ

How's that?

PUNKCUT

Nirvana - Charles Wilson -
oh fuck!

He's racked with pain. MANKIEWICZ beckons the AMBULANCE MEN in. He turns to another COP.

MANKIEWICZ

Put out a tracer on Nirvana, also
known as Charles Wilson, for murder.

The AMBULANCE MEN are putting PUNKCUT on a stretcher. As he's on it AMBULANCE MAN 1 hurries to pick it up. AMBULANCE MAN 2 looks at PUNKCUT and covers his head with the blanket.

AMBULANCE MAN 2

No need to hurry.

209. EXT. SAN FRANCISCO SHOWING RADIO BUILDING. DAY.

PAUL enters the lobby.

210. INT. LOBBY OF RADIO BUILDING. DAY.

As PAUL comes in, his boss ELLIOTT CASS is going out. He looks at PAUL.

ELLIOTT

Hi Paul, you look terrible.

PAUL

Rough night.

ELLIOTT

McKenzie's been hollering for
you. Says he's got something
urgent.

PAUL

What else is new?

ELLIOTT

When I come back I want to
talk to you about that traffic
spotting helicopter you hired.
It's costing us an arm and a leg,
accounts reckon it at \$700 per
traffic jam!

210. CONTINUED:

PAUL

Cheap at the price. The listeners
love it.

ELLIOTT looks at his watch.

PAUL

Going somewhere special?

ELLIOTT

Sure, my wife wants me to take
her shopping.

PAUL smiles and goes on to the elevator.

211. INT. THE NEWSROOM. DAY.

FRED McKENZIE, the News Director, is on a phone, scribbling notes on a pad. The clatter of AP and UPI teletypes mixes with the electric chatter of Police and Fire Departments on radio monitors in the background.

McKENZIE

--you know what time they'll
make their move? - Uh huh.
Thanks Sergeant. Keep those
calls coming in.

He puts the phone down as PAUL enters.

McKENZIE

Jesus, you look -

PAUL

I know, I look terrible.
What's to-day's emergency?

McKENZIE

A big shoot-out last night at Fort
Point. Five people killed including
a New York cop.

PAUL

Do the police know what it was
about?

McKENZIE

Guns, drugs, the usual. One guy
got away -

(He refers to his notes)

- name of Wilson, got a rap sheet
a mile long.

211. CONTINUED:

PAUL

Do they have any idea where he is?

McKENZIE

The Tac Squad's been called in, our man in the department says they may take him this afternoon. I want to keep men on the police monitors, with a bit of luck we can be there - that should help your ratings.

PAUL

OK. Keep on top of it. Do they think this so-called vigilante was involved?

McKENZIE

We haven't been told that, yet.

PAUL

Do we have an extra police monitor?

McKENZIE crosses and hands PAUL one of their modified portable radios.

McKENZIE

The tactical squad operates on this band -

(He checks the setting)

They identify with 3A 90.

PAUL

Thanks Fred. Let me know everything that happens on this one.

212. EXT. PAUL'S TURK STREET APARTMENT. DAY.

A Newspaper Headline on a stand reads NEW YORK COP KILLED IN FORT SHOOT OUT. In the background PAUL mixes with the CROWDS, he carries a bag, and walks into the doorway leading to the rickety stairs to the apartment.

213. INT. HALLWAY BY TURK STREET APARTMENT. DAY.

PAUL puts his handkerchief over the door handle, opens the door and goes in.

214. INT. TURK STREET APARTMENT. DAY.

The radio is set to the Tac Squad wavelength. PAUL sits in the tiny apartment listening.

DISSOLVE

215. It is later. The monitor crackles into life. PAUL, lying on the bed, has nodded off. He wakes up and turns up the volume.

MANKIEWICZ (V.O)
(Under electronic garble)
3A 90 this is 5H 13, we're about
ready. Get the streets blocked off.
Do you hear me? Over --

PAUL gets up.

216. INT/EXT. A PHONE BOOTH NEAR THE TURK STREET APARTMENT. DAY.

PAUL is on the phone. He has the old clothes on.

PAUL
Fred? Any news of Smith?

We INTERCUT

McKENZIE
Our man says he's in 914 Fillmore.
The monitor's going crazy. We're
sending people down. You going there?

PAUL
Hell no. I'm doing some shopping.
Trying to find a present to surprise
Barbara with when she comes back
from Carmel. Keep at it, Fred.

He puts the phone down. He picks up his bag and walks off.

217. INT/EXT. PAUL'S CAR TRAVELLING IN SAN FRANCISCO. DAY.

With the radio crackling on the seat next to him, PAUL drives to Fillmore, he's dressed in his old clothes, still.

RADIO VOICE
5H 13 this is 3A 90. We could use
a definite 10-20.

MANKIEWICZ (V.O)
Affirmative. Niner one four Fillmore.
Stay clear. I don't want units in
position til I give the word.

218. EXT. STREET IN SAN FRANCISCO. DAY.

PAUL's car turns a corner on the way to Fillmore. PAUL is near the location now. He watches FOUR FLAK JACKETED COPS get out of their unmarked car and begin taking tear gas weapons out of the trunk. He drives on.

219. INT/EXT. PAUL'S CAR TRAVELLING IN FILLMORE AREA. DAY.

PAUL driving.

RADIO VOICE (V.O)

5H 13 this is 3A 90. We have eyeball
on your 10-30, over.

MANKIEWICZ (V.O)

Has he spotted you?

RADIO VOICE (V.O)

Negative. We're across the street
from the 10-20. Can take him now.

MANKIEWICZ (V.O)

Hold it, he's mine.

RADIO VOICE (V.O)

Standing by

220. EXT. 914 FILLMORE. DAY.

NIRVANA, accompanied by TWO TEENAGE GIRLS, enters his rundown apartment building. PAUL sees him, and also an unmarked van across the street. A few doors away he sees a MAN dressed like a bum stagger into a doorway. Once out of sight the "BUM" pulls a Walkie Talkie from his paper bag.

221. INT/EXT. PAUL'S CAR TRAVELLING IN FILLMORE AREA. DAY.

PAUL is now past the apartment building.

RADIO VOICE (V.O)

3A 90 this is 3A 94. Subject entered
10-20 with 2X's

PAUL looks up, he sees:

222. EXT. BUILDING IN FILLMORE. DAY.

Small FIGURE on a roof with telescope.

RADIO VOICE

Subject lighting object, appears
to be narcotics. Permission to
move in.

223. INT/EXT. PAUL'S CAR TRAVELLING IN FILLMORE AREA. DAY.

PAUL turns to the street leading to the rear entrance to NIRVANA's building.

MANKIEWICZ (V.O)

Negative. I don't want those
women involved. Wait til he
comes out.

224. EXT. FILLMORE DISTRICT. DAY.

PAUL's car pulls up and he gets out. He's a few houses down from NIRVANA's building. He climbs a fence to enter a house some way away.

225. INT/EXT. UNMARKED VAN IN FILLMORE DISTRICT. DAY.

MANIEWICZ is in the back of the battered van lettered with a trade name. He is surrounded by radio equipment. Another COP is with him.

MANKIEWICZ
Got a cigarette?

The COP hands him one. MANKIEWICZ takes it.

226. EXT. ROOF OF BUILDING IN FILLMORE. DAY.

PAUL comes out onto a roof some houses from NIRVANA's. Running low behind the walls he crosses from house to house. He comes to a gap, takes a run and crosses to NIRVANA's house. He rolls as he hits the roof.

227. INT/EXT. UNMARKED VAN IN FILLMORE DISTRICT. DAY.

MANKIEWICZ is smoking, waiting with the COP. The radio crackles.

RADIO VOICE (V.O)
This is 3A 90. Someone just jumped
onto roof of 914. Confirm one of us-
Over.

MANKIEWICZ grabs the microphone.

MANKIEWICZ
How the hell do I know who it
is. Hold your positions.

228. INT. 914 FILLMORE. DAY.

PAUL opens the trapdoor and drops onto the top stairway. A BABY's shrill cry wails on the top floor. Pulling out his gun, he holds it close as he starts to descend the stairway.

He listens to the sounds from various battered and graffiti covered walls and doors. Muffled voices, the clatter of kitchen utensils. Soul music.

As he reaches the second floor he hears the sound of NIRVANA's drug slurred voice raised in anger.

NIRVANA (V.O)
Don't give me that shit, you fuckin'
bitch!

228. CONTINUED:

GIRL (V.O)
 Fuck off you asshole, I'm
 gettin' out.

PAUL slips against the doorway opposite NIRVANA's.

NIRVANA (V.O)
 Gimme that dust you cunt!

229. The door of NIRVANA's apartment crashes open. Her blouse undone, a GIRL rushes into the hallway. A baggie of angel dust is clasped in her hand. A step behind is NIRVANA, a knife in one hand. With the other he grabs her hair and yanks her back. PAUL steps out of his doorway. His gun points at NIRVANA.

230. The big THUG sees PAUL, in a flash he pushes the GIRL at PAUL, she throws PAUL off balance, his gun fires into the wall. At the same time NIRVANA slashes at his arm with the knife, gashing PAUL. Then he dives down the stairs, two at a time.

231. PAUL picks himself up. Through the open door of the apartment the OTHER GIRL, naked to her panties, sits on the floor singing off-key to unheard music from her headphones. PAUL starts back up the stairs.

232. EXT. 914 FILLMORE STREET. DAY.

Flinging open the street door NIRVANA charges straight into the path of TWO TACTICAL SQUAD POLICE. Armed with Tasers the two COPS fire - four tiny electrica-ly charged darts strike the drug panicked NIRVANA, but, insensitive to pain from the Angel Dust he shoves the COPS from his path and lunges for the sidewalk.

233. A WXNC REPORTER is commentating excitedly on the events.

234. A COP rises from behind a parked car, fires at NIRVANA and misses.

235. MANKIEWICZ rushes from the van as TWO MORE COPS throw themselves onto NIRVANA and get beaten aside. ANOTHER COP streams mace from a can into NIRVANA's face.

236. A PLAINCLOTHES COP near MANKIEWICZ raises a gun to fire. MANKIEWICZ knocks the gun from his hand.

MANKIEWIC
 Cool it, the street's too
 crowded - !

237. A fast thinking POLICEWOMAN swerves her patrol car in front of the partially blind running NIRVANA. He hits the fender and stumbles, and then COPS are all over him.

238. Shouting incoherently NIRVANA struggles, throwing COPS until he is crashed to the ground with a nightstick. His hands are cuffed behind him, and he's thrown face down on the street.
239. From an upstairs window, on the landing, PAUL watches as NIRVANA is bundled into a police van and COPS start to clear the street of excited ONLOOKERS.
- 239A. INT. PAUL'S TURK STREET APARTMENT. EVENING.
- PAUL takes off his shirt. His arm is badly cut and bleeding. He knots a handkerchief round the wound. He winces at the pain.
240. EXT. PAUL'S APARTMENT BUILDING. NIGHT.
- PAUL gets out of his car and enters.
241. INT. PAUL'S APARTMENT. NIGHT.
- PAUL goes in and walks straight through to the bathroom. He turns on the light and takes his jacket off. Blood is staining through the rough bandage and the shirt. He starts unbuttoning the shirt when he hears a key in the door. He hastily starts to dress.
242. BARBARA opens the door of the apartment and comes in. The only light on is the one shining from the bathroom. BARBARA holds a newspaper with the news of OCHOA's death. PAUL comes into the living room toward her, and turns on the lights.

PAUL

Hey - how was the birthday party?

BARBARA

We're getting too old for birthdays.

(She indicates the newspaper)

Did you see this?

PAUL

I saw it.

BARBARA

Know anything about it?

PAUL

No more than you. We got an exclusive this afternoon when they caught the guy who shot him.

242. CONTINUED:

PAUL looks down. A trickle of blood has run down his arm and spotted the carpet.

BARBARA
I heard it in the car.

PAUL shuffles one step to his left to cover the blood-spot.

PAUL
You eaten?

BARBARA
No. I drove straight here when
I heard the news.

PAUL
Let's have dinner at Ma Maison.

BARBARA
I'll have to go and freshen up.

PAUL
Fine. I'll pick you up in an
hour.

BARBARA makes to go. At the same time PAUL looks down to where more blood is spotting the carpet. BARBARA looks at the newspaper again and turns to PAUL.

BARBARA
I rather liked him.

PAUL moves to another part of the room to divert her eyes from the bloodstains.

PAUL
He was a nut. I told you.

BARBARA
What was he doing?

PAUL
How do I know? He was mugger-
crazy.

BARBARA
At least they caught the man who
killed him.

At last she turns to leave. PAUL stands looking down at the blood that flows down onto the carpet.

242. CONTINUED:

JUDGE (V.O)

In reviewing the case of the
people versus Charles P. Wilson

243. INT. SUPERIOR COURT ROOM. DAY.

NIRVANA faces the JUDGE. SPECTATORS, ATTORNEYS,
the BAILIFF etc are there too.

JUDGE

(Contd.)

a number of crucial questions
arise. The Prosecution has
presented no unequivocal evidence
that Charles Wilson was the person
who shot and killed Detective
Frank Ochoa on the night of May
fourteenth. It is proved that the
defendant attacked a number of
police officers on May 15th, but
psychiatric testimony indicates that
he was then, and indeed was likely
to have been on many other occasions,
under the influence of PCP, a mind-
altering drug.

244. INT. PAUL'S APARTMENT. DAY.

PAUL is reading the morning newspaper in bed. BARBARA
is making up at the dressing table.

PAUL

(Reading from the
newspaper)

"Therefore the criminal charges
against the defendant are dropped.
Charles P. Wilson, you are hereby
remanded to McLarren State Hospital
until such time as a medical
examining board finds you fit to
resume your place in Society."

PAUL puts the paper down on the bed. The headline
ACCUSED COP KILLER GETS TREATMENT! can be seen on an
inside page. PAUL gets out of bed.

PAUL

Your Doctor Slomowitz will
turn him into a little angel.

BARBARA

(Applying lipstick)
Would a normal prison do any better?

244. CONTINUED:

PAUL

It would stop him killing
anyone else for a month
or two.

PAUL flips through some photos of McLarren Hospital and
of DR. SLOMOWITZ and some of BARBARA's typed notes that
are on a folder on the bedside table.

PAUL

These are for your article?
When does it come out?

BARBARA

I've got a couple more sessions
at the hospital, it's meant to
go in the July issue.

PAUL

(Still reading)
You really believe all this?

BARBARA

You might, too, if you studied
the evidence more. You should
hear Slomowitz. What he says
makes sense. He's dealt with
these people for years.

PAUL

(Thinking)
You think he'd swing me over?

BARBARA

You might learn something if
you met him.

PAUL

(Looking at the plan of
the hospital in the file)
I might at that,

245. EXT. McLARREN STATE HOSPITAL. DAY.

The large, grey institution looms forebodingly. BARBARA's
car passes the GUARD. In the car PAUL looks out at the
various roadways and entrances. The car pulls up in front
of the hospital.

246. INT. DR. SLOMOWITZ'S OFFICE AND RECEPTION AREA. DAY.

DR. SLOMOWITZ opens his office door and beams.

SLOMOWITZ

Sorry to have kept you waiting.

PAUL and BARBARA rise from where they were sitting.

246. CONTINUED:

BARBARA
This is Paul Kersey.

SLOMOWITZ
I'm glad you wanted to come
along. The more people that can
understand our work, the better.

PAUL
(Shaking hands)
I appreciate your letting me.

They walk into SLOMOWITZ's office. BARBARA sets up
a small tape recorder on the desk, and gets her notes
out of her brief-case.

PAUL
Excuse me, could I just go to
the Mens' Room before we get
started.

SLOMOWITZ leads him to the door to the corridor.

SLOMOWITZ
Let me show you, it's down
there, round the corner and second
on the left.

PAUL walks off, SLOMOWITZ goes back inside.

246A. INT. CORRIDORS OF McLARREN HOSPITAL. DAY.

PAUL walks along the corridor. He looks at the hanging
signs above the doors. At the T-Junction of the corridor
he looks down, and on the right hand side sees a sign
reading "Doctor's Changing Room." He makes for it.
When he gets there he opens the door as if he belonged
there. As he does so TWO DOCTORS in green housecoats
and with badges, come out. He goes on in.

247. INT. DOCTOR'S CHANGING ROOM. DAY.

Inside there are rows of lockers, wash basins, some gowns
hanging on pegs. PAUL walks along and finds one gown
with a name-tag on it. He quickly unpins the tag and
puts it in his pocket.

248. INT. DR. SLOMOWITZ'S OFFICE. DAY.

SLOMOWITZ takes a file from his cabinet, puts it on
the desk.

SLOMOWITZ
This is one of our more successful
cases - I'm using false names, of
course -

248. CONTINUED:

PAUL comes back into the room.

SLOMOWITZ

Before we get started I'd like to say how much I appreciate the time you've given me on WXNC. Not everyone's as sympathetic to our work here as you and Miss Lyons.

PAUL smiles modestly.

249. EXT. BALCONY OF A RESTAURANT. DAY.

A great view over Los Angeles. PAUL sits alone at a table for two. He looks at his watch. Then BARBARA comes flying through the DINERS.

PAUL

You're late.

She kisses him, and hands him a magazine, opening it to page three.

BARBARA

Look - !

As she sits down PAUL reads it out loud.

PAUL

Next month WXNC's Barbara Lyons on Crime And Punishment in Los Angeles. A Three Part Series."

BARBARA

Think Elliott will give me a raise?

PAUL

More likely he'll deduct for the hours you spent at the hospital.

BARBARA

You spent enough time there -

A WAITER comes over and hands them a menu.

BARBARA

Thank you - You know the place nearly as well as I do.

249. CONTINUED:

PAUL

Yeah, but I'm not converted.
All those theories, are just
that - theories.

BARBARA is about to answer when she sees the WAITER appear
with champagne.

BARBARA

Dom Perignon! Are we
celebrating something?

PAUL

Sure are.

The champagne pops. The WAITER pours some in PAUL's
glass, he tastes it, nods approval, and WAITER pours
into their glasses.

BARBARA

(Thinking)
My birthday was last month.
You forgot that.

PAUL

(Raising his glass)
Will you marry me?

BARBARA

(Stunned)
Are you serious?

PAUL

'Course I'm serious.

BARBARA

You're not sick?

PAUL

I will be when I get the check.
Right now I feel fine.

BARBARA has got up, now she throws her arms round PAUL
from behind and kisses him. PAUL nearly spills his
drink.

PAUL

Hey! Take it easy!
This stuff's three dollars a
drop. That was a nine dollar
kiss.

249. CONTINUED:

BARBARA

I accept! That'll teach you!

She sits down again, the clink glasses in a toast and smile.

BARBARA

It's a bit of a conversation stopper, isn't it?

PAUL

This is how it goes. Next Wednesday we take the midnight plane to Acapulco, we get married in Mexico.

BARBARA

Why next Wednesday?

PAUL

You know what next Wednesday is?

BARBARA

June the 25th.

PAUL

What's June the 25th?

BARBARA

The anniversary of our first date?!

PAUL

Right.

BARBARA

An' I thought you weren't romantic!

PAUL

After your program, drive to my place, leave your car - you'll get there around ten thirty - and off we go!

BARBARA drains her glass.

BARBARA

Come on, let's get sloshed.
After that I want it in writing!

250. INT. PAUL'S APARTMENT. NIGHT.

CLOSE on the name Dr James Crawford written in capital letters on the name tag PAUL took from McLARREN HOSPITAL. At the top of the name tag there is a black strip with printing, white on black "McLarren Hospital: Doctor's Pass". The tag is out of its plastic cover and on the dining table. PAUL applies white liquid paper with a small brush, eliminating the name of Dr Crawford.

251. INT. WXNC RADIO OFFICES. DAY.

The photocopy machine room: The machine churns out six copies on plain paper. We see PAUL check them, they are copies of the now blank McLarren Badge. PAUL takes the original badge from the photocopy machine, puts it in a file with the copies, and walks out from the room.

252. Outside in an office with SECRETARIES, BARBARA is showing a new engagement ring to a group of admiring SECRETARIES. There is a chorus of "Congratulations" and "Isn't it a lovely ring" and all that as PAUL, smiling, passes through.

253. INT. THE TURK STREET APARTMENT. NIGHT.

PAUL unpacks a green Doctor's coat from a plastic bag container. He lays it out on the bed.

254. INT. A SPORTSWEAR SHOP IN SAN FRANCISCO. DAY.

PAUL and BARBARA. He holds up a swimsuit to her, she holds a very bright Hawaian type shirt to him. They laugh.

255. INT. PAUL'S TURK STREET APARTMENT. NIGHT.

PAUL studying a plan of the McLarren Hospital, it's like a plan they might give the staff.

256. EXT. RADIO STATION. EVENING.

A flash of PAUL kissing BARBARA, they seem very happy. He goes to his car, she goes back into the station.

257. INT. LOBBY OF RADIO STATION. EVENING.

As BARBARA passes through the lobby we hold on a wall calendar showing the date: June 25th.

258. INT. PAUL'S APARTMENT. NIGHT.

CLOSE on one of the copied doctors' name tag slips. PAUL is seated at his desk writing out the name DR PETER CARTER. The first attempt doesn't work. He spaces the letters out too much and they go off the side of the disc area and onto the photocopy paper beyond. He scribbles the sheet up and throws it down. It misses the wastebasket and lies nearby on the floor.

258. CONTINUED:

PAUL starts again on one of the other photocopied slips. This time he gets it right. He cuts out the size he needs and slips it into the plastic disc he took from the hospital. Then he carefully folds the unused four copies of the badge that he made, puts them in his pocket and walks off turning off the lights.

259. EXT. TURK STREET APARTMENT. NIGHT.

The crowded porno area. The CHINESE LANDLORD standing in a group near the entrance door.

260. INT. THE TURK STREET APARTMENT. NIGHT.

PAUL putting on the doctor's gown. Then in quick cuts PAUL taping the gun to his leg. PAUL pinning on the badge. PAUL putting a coat over the gown. The door of the apartment closing.

261. EXT. McLARREN HOSPITAL. NIGHT.

PAUL's car drives toward the back entrance marked Doctors' Entrance. As he drives he has the radio on. We hear it as he waves to the GUARD, dressed in his Doctor's robe and is waved through, at that time of night there is no particular precaution at the staff entrance.

RADIO VOICE (V.O)

It's 9 o'clock here at WXNC, the downtown temperature is 83 degrees and clear. Don't forget at nine thirty Barbara Lyons completes her programs on the modern psychiatric methods of dealing with criminals - boy have we had some letters in from you on that subject! And I'm gonna let you into a secret - after the show Barbara goes off for a while - and marries our station manager Paul Kersey. So it's celebrations all round here at WXNC. Now here's Fred McKenzie with the news --

PAUL has pulled up and parked the car. He gets out and goes toward a side entrance. He enters the hospital. He carries with him clipboard with some notes attached.

262. INT. CORRIDOR IN McLARREN HOSPITAL. NIGHT.

The entrance PAUL has used leads into a corridor. He stands there for a moment, then refers to his clipboard. We see that he has had stationery printed reading Dr. Peter Carter MD Ph D, and a fake address. He raises this top sheet of paper to check underneath a crudely drawn map of the hospital.

PAUL walks down the corridor and comes to a Nursing Station. A NURSE is watching TV.

PAUL

Excuse me, I'm Doctor Carter.
I have to see a patient, Mr
Charles Wilson, I had him down
here as being in C Block, is that
right?

The NURSE skims a card index.

NURSE

Yes, C Block, section 6
room 30. It's that way -

She points, and PAUL thanks her and walks off. The NURSE returns to the TV.

263. INT. McLARREN HOSPITAL, SECTION 6 AREA. NIGHT.

A metal cage separates this Section from the rest of the wing. A white-jacketed attendant, RONALD KAY, sits the other side of the metal cage reading a book.

PAUL

I'm doctor Carter.

KAY looks up.

PAUL

I have to see a
(PAUL checks his clipboard)
Mr Charles Wilson, I'm the
Therapist ordered by the court.

KAY takes a book from a shelf on the wall and checks it.

KAY

They don't have you down here.

PAUL unclips a card from his board and passes it through the grille.

PAUL

I was due nine o'clock.

KAY looks at the card, then at PAUL dressed as the doctor.

263. CONTINUED:

KAY

They usually give me a list
of Doctors coming through.

PAUL looks at the book KAY has put down. On the back
a name is written in ink RONALD KAY, it is underlined.

PAUL

They told me a Mr Kay would be
on duty.

He refers to his clip board as if the name is written
there.

KAY

That's me. But -

PAUL

Mr Kay I'm late for my appointment
which is my fault, but I'd like to
finish and get home to dinner.
Will you let me through please.
I understand it's room 30.

KAY gives in, he unlocks the metal cage door by pressing
digits on an electronic keyboard. The door slides open.
As it does so a NURSE appears with a tray of dinner.

KAY

Hi Eileen, cook it all yourself
did you?

She smiles and goes through with PAUL. The door
slides shut. They all three walk down the corridor,
the NURSE turning into a small room off on the left
with a table and a TV. She puts the meal on a table.

KAY

I've got to take the doctor down
here - it's 3-600.

He indicates the digital board by the door.

KAY

Come back and join me baby, any
time.

The NURSE walks back. PAUL and KAY continue down
the corridor. Behind them, in the background, the NURSE
can be seen pressing the digits, and going out as the
door slides open.

263. CONTINUED:

PAUL and KAY turn a corner at the end of the long corridor. The rooms off are more like cells with barred windows.

They pass a door which is open to a larger room with a table and four chairs.

KAY

You want to use the interview room, or will you see him in the cell.

PAUL

Here looks better.

He walks into it. Leading off is another room. PAUL looks at it. It is full of electrical equipment.

PAUL

What's this, the electro shock room?

KAY

Since you fellas took over they don't use it much, it's all done with kindness now, isn't it doctor?

PAUL

Psychiatry.

KAY

Call it what you like.

They walk on, and reach a cell labelled 30. KAY takes a key and opens the door. There, sitting on a metal bed is NIRVANA.

KAY

OK Wilson, you got a visitor.

NIRVANA looks up.

KAY

Let's go. You know the routine.

NIRVANA lumbers forward. They start to walk back along the corridor.

264. We look towards the door of the interview from inside the room. Sound of footsteps and then PAUL, NIRVANA and KAY appear.

KAY

You want me to stay?

PAUL

No thanks.

KAY

If you need me, press this -
(Indicates a button)
I'll get my dinner.

He goes. NIRVANA swaggers into the room. He sits at one end of the table. PAUL follows him in.

NIRVANA

Which bit of my mind you lookin' for doc?

PAUL

I just want to help.

He looks at his notes, then crosses to the door. As he goes -

NIRVANA

Ain't I seen you before?

PAUL closes the door. He drops his clipboard after it's closed. NIRVANA laughs. The laugh dies as PAUL stands up. In his hand is the gun.

265. NIRVANA reacts at once: he throws up the table just as PAUL's gun goes off. The bullet slams into the tabletop.

266. In the room where KAY is eating his dinner. TV is on loud with pop music. He hears nothing.

267. NIRVANA grabs at PAUL's gun hand. PAUL brings his knee up into NIRVANA's groin. Then he smashes the gun down, whipping it across NIRVANA's head. It makes a red, bleeding cut on one side.

268. NIRVANA grabs PAUL at the waist and with a gasp, attempts to crush him. Cupping his hand PAUL delivers a terrible blow to NIRVANA's ears. The gun flies from his hands. NIRVANA drops PAUL and staggers backwards, stunned. PAUL is rushing for the gun when NIRVANA draws a scalpel from his sock and lunges at PAUL. The blade cuts through PAUL's gown at his side. Turning his body to deflect PAUL lands his elbow in the punk's throat.
269. They part, temporarily winded. PAUL aims a kick at NIRVANA. NIRVANA slashes the scalpel at PAUL and it sticks in his thigh. Then NIRVANA comes forward for the kill as PAUL falls. But as he comes over PAUL grabs the blade from his leg and thrusts in into NIRVANA's stomach. Bellowing in agony NIRVANA staggers into the electro-shock room. PAUL goes after him.
270. NIRVANA still has the scalpel protruding from his stomach. PAUL aims a vicious kick at him.

PAUL

- for my daughter.

NIRVANA falls and PAUL rushes forward, but, gathering his last strength NIRVANA grabs PAUL by the hair, slowly rises, and slams him against the wall.

271. PAUL goes against the electrical panel. As NIRVANA uses his last strength to crush PAUL's throat with his arm PAUL reaches out and grabs the two spiked electrical contacts on the end the wire for the shock treatment. He summons up strength to bring them down like a knife into NIRVANA's back near the nape of the neck. As NIRVANA instinctively jerks backward, PAUL rolls to one side and pulls the main electrical switch.
272. Frozen in place NIRVANA begins twitching wildly. PAUL pulls the control lever beyond the Red Danger mark. NIRVANA's hair stands on end. Sparks leap from the ends of the terminals. NIRVANA jerks violently and uncontrollably until he jerks out the wires and drops to the floor in a pool of his own blood.
273. PAUL breathes deeply, He staggers up to make for the door to the adjoining interview room.
274. Standing, silhouetted in the door of the interview room is KAY. PAUL is pulled up, shocked. KAY looks at PAUL, and the bloody mess that is now NIRVANA. PAUL is almost too exhausted to care. As KAY walks into the room to turn off the electrical switch, PAUL collapses for breath at the table in the interview room. KAY walks back to the doorway. PAUL looks up at him:-

PAUL

He raped and killed my daughter.

274. CONTINUED:

KAY
I read about it.

The two men look at each other, uneasy and uncertain.

KAY
I'll give you three minutes
before I raise the alarm.

PAUL can't believe what he's heard. He looks at KAY.

KAY
You're wasting time.

PAUL gets up, he walks uneasily toward the door of
the interview room.

KAY
Punch out -

PAUL
3-900.

PAUL walks out. He's two steps down the corridor when
KAY, coming to the door, calls -

KAY
You manage the radio station,
don't you? I may be out of a
job soon.

PAUL walks on. KAY stays by the interview room. Then
he walks down to the corner of the corridor. He looks
up the corridor out to the grille, PAUL is running up,
He presses the buttons. KAY waits til the door opens and
PAUL goes through. Then he presses a PANIC button on the
corridor wall. Bells ring out madly all over the place.
Through the grille PAUL can be seen exiting a side door.
The sound of voices raised and footsteps coming toward
the area. KAY smiles to himself.

275. INT. THE TURK STREET APARTMENT. NIGHT.

PAUL sticking on some cotton wool with plaster over the
side wound.

276. EXT. SAN FRANCISCO STREET. NIGHT.

PAUL caught in heavy traffic in his car, now in his
normal clothes.

277. EXT. PAUL'S APARTMENT. NIGHT.

BARBARA entering the building with her suitcase.

278. INT/EXT. PAUL'S CAR TRAVELLING IN SAN FRANCISCO. NIGHT.

PAUL looks at his watch anxiously.

279. INT. PAUL'S APARTMENT. NIGHT.

BARBARA dumps her suitcase down in the living room.
Calls out.

BARBARA

Paul!

She starts looking around.

280. EXT. SAN FRANCISCO STREET. NIGHT.

PAUL's car getting into another traffic jam.

281. INT. PAUL'S APARTMENT. NIGHT.

BARBARA turns on the radio. Music comes out. She looks around and notices the screwed up bit of paper, the "test" hospital badge PAUL had made, lying by the wastebasket. As she walks over to put it back in the wastebasket, the News comes on.

RADIO VOICE (V.O)

WXNC News time now at 10.30.
The murder of Charles Wilson
in McLarren Hospital has just
been revealed by hospital authorities.
The murder took place tonight of
the man charged with the slaying
of New York cop Frank Ochoa three
weeks ago who was undergoing
psychiatric treatment in the
institution. Whether it was a
killing by other prisoners or not
is unknown at this time.

The News goes on. During the above BARBARA has picked up the screwed up paper, but been intrigued by a portion of the McLarren Hospital sign on view. She straightens out the paper on the desk. She sees the "test" written name of Dr CARTER. We ZOOM IN to her face and to the paper with the radio telling of the murder as the realization hits her. She stands stunned as the rest of the news drones on. Tears fall down her cheeks. Then she turns and runs from the apartment taking her suitcase with her.

282. EXT. PAUL'S APARTMENT. NIGHT.

BARBARA runs out and gets into her car. She starts the engine and roars off. We HOLD on the empty street. A few seconds later PAUL's car comes down the street from the other end. He gets out and goes into the apartment building.

283. EXT. SAN FRANCISCO FROM THE AIR. DAY.

Similar, but briefer shot as the one which started the story.

VOICE OVER

WXNC Radio News for Tuesday October the tenth. Two murders in downtown Los Angeles last night were the subject of questions when Inspector Mankiewicz gave a press conference early this morning.

284. INT. WXNC RADIO OFFICES. DAY.

PAUL walking along a corridor. The NEWSCASTER whose voice we heard above is seen sitting in a glass booth, a loudspeaker brings his voice into the corridor.

BART

Mankiewicz still denies the existence of a vigilante in Los Angeles, but rumors persist that the spate of street killings are by one or more citizens whose patience with the law enforcement is running out. The Enquiry at McLaren hospital into the dismissal of attendant Ronald Kay fired for negligence in letting a fake doctor into the cell of detainee "Nirvana" Smith ruled that he be reinstated ---

285. PAUL has turned into his office, the radio voice is no longer heard.

286. ELLIOTT CASS is waiting in PAUL's office.

PAUL

Elliott -

ELLIOTT

At last -

PAUL

I know - that traffic helicopter's costing us too much -

ELLIOTT

Paul, you and I have been pals a long time. I know Barbara going away must've hit you, but are you drinking?

PAUL

Me?! You know better than that.

286. CONTINUED:

ELLIOTT

Then where the hell are you
at night? I've called you
dozens of times. You're never
there.

PAUL

Sometimes I don't answer the phone.
But I'm fine Elliott, don't worry
about me.

ELLIOTT

It's Betty's birthday next Thursday,
I'm giving a party for her -

PAUL

I'll be there.

ELLIOTT

Sure you're free.

PAUL

Certain. What else would I be doing?

287. EXT. SAN FRANCISCO. NIGHT.

A medium shot of some downtown streets. From a high angle. We cannot see anything particular. A shot rings out. On the shot we cut back to a wider angle of the night time city streets. A second shot is heard. On the second shot we cut to a very wide angle of the city. A third shot over the wide, twinkling lights. Music, and END TITLES over the Long Shot of the city. Under the music and during the end titles the sound of police sirens. We are too far off to see the police cars or the ambulances whose sirens join the howling. We are too far off to see PAUL walking the streets. But we know he is there.

ENDS