

X6680

9062

"FAMILY PLOT"
Prod. No. 02079

COMBINED CONTINUITY
on

"FAMILY PLOT"

in Color

Starring

KAREN BLACK
BRUCE DERN
BARBARA HARRIS

Directed by: ALFRED HITCHCOCK
Copyright by: UNIVERSAL PICTURES
(RATED R)

Exhibition Reel Footage: 10,825 Ft. 03 Frames

Running Time: 2 Hrs. 16 2/3 Sec.

No. Reels: 6 (2,000) 1 (1,000)

April 12, 1976

PRINTED IN U.S.A.

COMBINED CONTINUITY
DIALOGUE

PROD. NO. 02079
DIRECTOR - HITCHCOCK
REEL 1A - PAGE 1

NO.
FTG.

DESCRIPTION

1
00'

PART TITLE

UNIVERSAL PICTURES
"FAMILY PLOT"
P A R T
1

(Start measuring on START MARK of Picture)

2
12'

FADE IN:
CLOSE SHOT
CRYSTAL BALL on stand.
Satin b.g.

FADE IN SUPERIMPOSED TITLE
WITHIN CRYSTAL BALL:

UNIVERSAL
an MCA Company
Presents

FADE OUT TITLE:

FADE IN SUPERIMPOSED TITLE:

ALFRED
HITCHCOCK'S

FADE OUT TITLE:

FADE IN SUPERIMPOSED TITLE:

FAMILY
PLOT

FADE OUT TITLE:

SUPERIMPOSE CLOSE SHOT
BLANCHE'S HEAD within crystal
ball. She is in a trance.

BLANCHE - Someone is here...
Not closely...

DISSOLVE THRU TO:

3
82-06

MED SHOT
INT. RAINBIRD LIVING ROOM -
Blanche in chair, faces L.

BLANCHE - ...Not willingly...
I feel a holding back...
What's the trouble, Henry?

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1A

PAGE 2

3
(Cont.)
CAMERA PULLS BACK as
she closes eyes.

She opens eyes.
SLOW PAN L. to CLOSE
SHOT Julia Rainbird
on sofa, faces R.

BLANCHE AS HENRY - ...Too many memories.
...Too much pain...Too much sorrow...

BLANCHE - Whoever is there with you...
(O.S.)...tell 'em to speak up,
Henry. Tell them to come closer.

JULIA - (O.S.) - I think I know who it is.
(ON) Madame Blanche. I think I know
what's bothering her.

4
144-15
MED FULL
Blanche, eyes closed.
She holds beads, extends
hand toward o.s. Julia.

BLANCHE - Her is it? Never you mind,
Miss Rainbird. I won't have you
doing Henry's work for him.

5
154-03
MED FULL
Julia.

BLANCHE - (O.S.) Hmm. Now, let's
have it, my love. That's why we're
here tonight, to help my friend be
rid of her torment.

6
167-11
MED FULL
Blanche, eyes open.

BLANCHE - She has a right to rest her
weary head on a pillow each night
and sleep the peaceful sleep...

7
177-15
MED FULL
Julia.

BLANCHE (O.S.) - ...of the angels.
JULIA - Who..How did you know about
my troubled sleep?

8
185-15
MED FULL
Julia L. & Blanche R.
Coffee table between
them.

JULIA - Who told you?
BLANCHE - Her nights cannot go on
like this much longer.
JULIA - I..I never told a soul about
my nightmares. How could you...
BLANCHE - Who is this person who
arrives in our presence tonight,
but does not dare to come close
to us?

NO.	DESCRIPTION	DIALOGUE	REEL 1A	PAGE 3
9 210-01	MED FULL Julia.	JULIA - It's <u>her</u> . It's my sister, Harriet. It must...		
10 219-00	MED SHOT Blanche.	JULIA - (O.S.) - ...be. BLANCHE AS HENRY - She stays her distance, Julia Rainbird, for she does not feel your love or your kindness yet. There is selfishness...		
11 235-01	MED FULL Julia. Her hands twist handkerchief.	BLANCHE (O.S.) - ...where you are. JULIA - I've had all I can take from her. Night after night, coming into my dreams...		
12 247-08	MED SHOT Blanche - puts hands to eyes.	JULIA (O.S.) - ...whining, complaining, trying to make <u>me</u> feel guilty, as though I need <u>her</u> to tell me right from wrong.		
13 258-11	MED FULL Julia. PAN UP as she rises, faces L.	JULIA - Tell her I know what has to be done. I've been wanting to do it for a year...But it is I, Julia Rainbird, who has made the decision. I don't need her to goad me on.		
14 283-06	EXTREME CLOSE SHOT Blanche - hands cover eyes. She peeks thru fingers.	JULIA (O.S.) - They're making me ill with their ugly words...		
15 288-13	MED FULL Julia nervously twists handkerchief. She turns R. to o.s. Blanche. She stops, frightened. Sits.	JULIA - ...and my ugly dreams. Tell her to stop it...to go away and leave me alone... Not..not... Oh, no, no, no,... ...d-d-d-don't let her go! Don't let her go away!		

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 1A	PAGE 4
16 304-08	CLOSE SHOT Blanche.	BLANCHE - Harriet...Harriet, stay with us, Harriet...		
17 311-05	MED SHOT Julia.	BLANCHE (O.S.) - Your sister wants to speak to you now from the depths of her soul...		
18 318-07	MED SHOT SIDE-ANGLE Blanche. She moans, raises hand with beads.	BLANCHE - Whoooooooo....		
19 320-09	MED SHOT Julia.	BLANCHE (O.S.) ...Whoooo. JULIA - What's wrong? What is it?		
20 324-10	MED SHOT SIDE ANGLE Blanche. She moans.	BLANCHE - Whooooo....		
21 326-01	MED SHOT Julia flinches.	BLANCHE (O.S.) - Whooo... She says...		
22 328-15	MED SHOT SIDE-ANGLE Blanche.	BLANCHE - I've waited so long to hear from you, Julia. I've been so unhappy without you.		
23 340-03	MED SHOT Julia.	JULIA - It is you, Harriet. Oh, I'm so sorry...I..I should never have made you do it...		
24 357-00	CLOSE SHOT Blanche, head down, glances up. She quickly bows head, puts hand to throat.	JULIA (O.S.) - Oh, it's all past now. But, I'll do what I can to make up for it.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1A

PAGE 5

25
366-10

MED SHOT
Julia.

JULIA - If he's still alive, I'll
find your son.

26
373-02

CLOSE SHOT
Blanche, head down,
eyes closed.
She raises head.

JULIA (O.S.) - ...And..And I'll take
him in my arms and love him as if
I were you, my poor Harriet.

27
383-11

MED SHOT
Julia.

JULIA - ...And I'll...I'll make him
one of us...And, and, and give
him everything...Everything!

28
395-13

CLOSE SHOT
Blanche, eyes open.

BLANCHE - Far away...So far, far away...

29
403-14

MED SHOT
Julia.

JULIA - But, but, I..I need her.
I need her help. I can't do it
alone. You see, I need her memory...

30
416-12

CLOSE SHOT
Blanche.

JULIA (O.S.) - ...It's over forty
years ago, and I don't know where
the child was taken or who it was
given to.

31
426-11

MED SHOT
Julia.

JULIA - I don't know where he is now
or who he is...

BLANCHE AS HENRY (O.S.) - The true
measure of Julia Rainbird's love...

32
436-15

CLOSE SHOT
Blanche, head down,
eyes closed.

BLANCHE AS HENRY - ... lies in what
she does now, with your help, of
course, and mine, and that of the
dear departed one who has drifted
so far from us.

She opens eyes.

BLANCHE - We understand him...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1A

PAGE 6

33
457-05

MED SHOT
Julia.

BLANCHE (O.S.) - ...don't we, Miss
Rainbird?

She nods.

JULIA - Oh, yes, yes, I do...

34
462-01

CLOSE SHOT
Blanche, head down,
eyes closed.

JULIA (O.S.) - ...I'm willing to do
anything...anything at all!

BLANCHE AS HENRY - In the end there
will be happiness...

35
472-03

MED SHOT
Julia.

BLANCHE AS HENRY (O.S.) - From the
tears of the past, the desert of
the heart will bloom. Goodbye,
Julia Rainbird!

36
484-03

CLOSE SHOT
Blanche, head down,
eyes closed.
Eyes open.
She raises hand to head.

BLANCHE AS HENRY - Goodbye, Blanche.

BLANCHE - Yes...Goodbye...

37
499-10

MED FULL
Blanche & Julia.
Blanche slumps over
arm of chair.

BLANCHE - Ohhhh...

JULIA - Madame Blanche...Are you
all right?

Blanche straightens up,
hand over mouth.

BLANCHE - Oh...Yes...(sighs)...
What in the world's been going on
here? I feel as though I've been
properly done over.

JULIA - Dear, don't you remember
what happened?

Blanche shakes head
"no", gets handkerchief.

BLANCHE - Uh-huh...Not the details,
Miss Rainbird, only the gist, if
you know what I mean.

JULIA - Suppose, you give me the
gist of it.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1A

PAGE 7

37

(Cont.)
Blanche blows nose.

BLANCHE - Well...I wonder...
(clears throat)...could I trouble
you for a sip of something, just to...

JULIA - Oh, of course. What would
you like?

Blanche points to
bottle on coffee table.

BLANCHE - Oh...double shot of anyth--....
A spot of that sherry might be nice.

JULIA - Oh, yes, of course.

Julia pours sherry.
Blanche wipes nose, puts
down handkerchief, gets
purse. She takes glass
from Julia.

BLANCHE - Thank you.

38
572-02

MED FULL
Blanche drinks.

39
575-05

MED FULL
Julia.

JULIA - Now, tell me what you remember...

40
579-01

MED FULL
Blanche puts down glass.

JULIA (O.S.) - ...of the seance.

BLANCHE - In a nutshell?

JULIA (O.S.) - Please.

Puts beads and ring
in purse.

BLANCHE - Well...(clears throat)...
about forty years ago you arranged
to have your sister Harriet's
baby given away without a...

41
599-03

MED FULL
Julia.

BLANCHE (O.S.) - ...trace. And now,
your bad dreams and troubled
conscience tell you to find the
grown up person, take him into
the family and bestow your wealth
on him.

JULIA - Excellent.

(CONTINUED)

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 1A	PAGE 8
41	(Cont.)	BLANCHE (O.S.) - Thank you.		
		JULIA - And why did I force my sister to give the child away?		
42 622-00	MED FULL Blanche, handkerchief over mouth.	BLANCHE - I guess the kid was a... illegitimate...		
43 627-01	MED FULL Julia.	BLANCHE (O.S.) - ...Miss Rainbird.		
		JULIA - I don't want you to think me a puritan, Madame Blanche, but forty years ago, an unmarried mother was not the commonplace it is nowadays. And in a family like ours, a scandal had to be covered up at all costs.		
44 652-11	MED FULL Blanche drinks, nods.	BLANCHE - I understand.		
45 656-02	MED FULL Julia.	JULIA - And I'm still sufficiently old-fashioned...		
46 659-05	MED FULL Blanche, glass at mouth.	JULIA (O.S.) - ...and sufficiently protective of the Rainbird name to want to seek some missing heir...		
47 666-13	MED FULL Julia.	JULIA - ...in a private and secret fashion, rather than go to detective agencies and put notices in the newspapers.		
48 679-05	MED FULL Blanche, glass at mouth. She drinks.	BLANCHE - A most wise decision, Miss Rainbird.		
584-13	OVERALL REEL FOOTAGE			
672-13	EXHIBITION FOOTAGE	END OF REEL 1A		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 9

49
684-14

MED FULL
Julia.

JULIA - Well, now, suppose we get to the reason for my sending for you.

50
693-04

OVER JULIA TO BLANCHE

JULIA - I'm seventy-eight years of age. I would like to go to my grave with a quiet conscious...

51
702-06

OVER BLANCHE TO JULIA

JULIA - ...particularly as I know that my only heir is out there somewhere, deprived by my acts of his true Rainbird name.

52
715-04

OVER JULIA TO BLANCHE

JULIA - Will you help me with your powers?

Blanche leans forward.

BLANCHE - If, in your heart, you believe that I can, then I owe it to both of us to try...

53
731-03

OVER BLANCHE TO JULIA

BLANCHE-....Miss Rainbird.

JULIA - Oh, I'm too old for trying. I've only time enough left for results. Find him for me, Madame Blanche.

54
742-12

OVER JULIA TO BLANCHE

JULIA - Use your spirit to control your 'Henry'. Get through to my sister. Find her son...

55
754-05

OVER BLANCHE TO JULIA

JULIA - ...whoever he is, wherever he is...and I'll pay you ten thousand...

56
761-04

OVER JULIA TO BLANCHE

JULIA - dollars.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 10

56

(Cont.)

Blanche startled.
She regains composure.

BLANCHE - Ten...(sighs)..Hmmm...
Only if you genuinely wish to,
Miss Rainbird...But let's, let's
not think of this as a payment
to me. There are many causes
dear to my heart...

57
787-12

OVER BLANCHE TO JULIA -
She smiles.

BLANCHE - ...which need all the
charity the world can spare.

JULIA - You've no idea how refreshing
it is for a woman of my wealth
to find someone who has so little
use for money.

58
802-03

OVER JULIA TO BLANCHE

BLANCHE - Thank you.

JULIA - Well, now, I regard our
arrangement as completed.

Blanche nods.

59.
811-00

OVER BLANCHE TO JULIA -
Both rise.

JULIA - I hate...It's my bed time.
I must take leave of your delightful
company.

CAMERA PULLS BACK, PANS
them as Blanche follows
Julia to hall in b.g.

BLANCHE - This has been a most memorable
evening for me, Miss Rainbird.

JULIA - See to it that you make it
a rewarding one. At the risk of
repeating myself, I hope you will
not forget that nobody...

60
838-07

FULL SHOT
ENTRY HALL - Julia &
Blanche enter L., stop at
front door in b.g.

JULIA - ...absolutely no one should
know of our search. The Rainbird
family name must be protected.

BLANCHE - My jaw is locked.

JULIA - On that note, I'll say goodbye,
and thank you for coming.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 11

61
858-06

FULL SHOT
HIGH ANGLE - EXT. RAINBIRD
HOUSE - NIGHT - Cab driver
(Lumley) stands alongside
cab. Blanche exits house,
gets into back seat of cab.
PAN Cab R-L as it exits thru
gate.

62
910-00

MED SHOT
THRU FRONT WINDSHIELD OF MOVING
CAB TO LUMLEY driving and Blanche
in rear. He smokes pipe. She
takes throat lozenger from tin.

LUMLEY - So, how'd it go?

BLANCHE - I don't know.
Having to do Henry's
murder on my throat.

63
920-08

CLOSE SHOT
Lumley.

BLANCHE (O.S.) - Murder.

LUMLEY - Yeah, yeah... I know.
So, how did it go?

64
928-03

CLOSE SHOT
Blanche.

BLANCHE - She's hooked,
waiting to be pulled in.

65
931-08

CLOSE SHOT
Lumley examines pipe.

LUMLEY - Another one a your
twenty-five dollar
sardines?

66
935-12

CLOSE SHOT
Blanche.

BLANCHE - No. This is a big
one, George. A great big
whale.

67
941-15

CLOSE SHOT
Back of Lumley - He turns
head to o.s. Blanche.

LUMLEY - Well, come on...
give.

68
945-05

CLOSE SHOT
Blanche.

BLANCHE - Keep your eyes on
the road. Don't rush me.

69
948-07

CLOSE SHOT
Lumley looks to road.

LUMLEY (exhales) - Okay,
Blanchey...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 12

70
952-05

CLOSE SHOT
Blanche.

LUMLEY (O.S.) - ...start way up at
the top.

She fingers lozenger
wrapper.

BLANCHE - Well, it was as simple as
ABC. Henry came to me from the
Upper Brightness, whispered to me,
"This woman's been having sleep
problems." From there on, things
followed...

71
968-11

CLOSE SHOT
Lumley looks to road.

BLANCHE (O.S.) - ...naturally,
logically.

Looks back to o.s.
Blanche.

LUMLEY - Ah-huh! So, I came through
for you again, didn't I darlin'?

72
976-04

CLOSE SHOT
Blanche.

BLANCHE - Huh?...What are you talking
about, George?

73
979-10

CLOSE SHOT
Lumley looks from road
to o.s. Blanche, back
to road.

LUMLEY - What do you mean, "What am I
talking about?" You know damn
well what I'm talkin' about. All
that information that I dug up by
gabbin' to the local druggist about
how she was drivin' 'im crazy
tryin' t' get sleepin' pills without
a prescription.

74
997-07

CLOSE SHOT
Blanche.

BLANCHE - That could have been very,
very useful to me. Why didn't you
tell me about that?

75
1005-12

CLOSE SHOT
Back of Lumley - He turns
head to o.s. Blanche.

LUMLEY - What'd yuh mean, "Why didn't
I tell yuh?" I told you. You
know damn well, I...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 13

76
1009-12

CLOSE SHOT
Blanche.

LUMLEY (O.S.) - ...told you, Blanche.

BLANCHE - No, you always think you
tell me things and you forget to.
I have to go thru Heaven and Hell,
the Great Beyond with Henry.

LUMLEY (O.S.) - Henry, my ass!

77
1025-12

CLOSE SHOT
Lumley looks from
o.s. Blanche to road.

LUMLEY - It was me! It's always me.
Without my research, you're about
as psychic as a dry salami.

78
1036-11

CLOSE SHOT
Blanche.

BLANCHE - Nasty! Nasty..nasty!!

79
1040-08

CLOSE SHOT
Lumley looks to road.

LUMLEY - I'm sick an' tired a having
you have me by the crystal balls.

80
1046-05

CLOSE SHOT
Blanche.

BLANCHE - Leave your crystal balls
out of this...

81
1050-12

CLOSE SHOT
Lumley .

BLANCHE (O.S.) - ...George.

LUMLEY - No, let's leave Henry outta
this and keep the bullshit for
your customers.

82
1056-02

CLOSE SHOT
Blanche, hand to face.

BLANCHE - You're jealous of him,
aren't you?

83
1059-04

CLOSE SHOT
Lumley.

LUMLEY - Oh, please, Blanche.

BLANCHE (O.S.) - I like your jealousy.
It's your driving that stinks.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 14

83	(Cont.)	LUMLEY - Hey, look, I happen to be an actor, not a cab driver. I can play cab drivers, but I sure as hell don't have to drive like one.
84 1077-03	CLOSE SHOT Blanche, hand by face.	BLANCHE - Well, until I can collect from Julia Rainbird, I'm afraid you're gonna hafta go on playing a cab driver.
85 1084-12	CLOSE SHOT Lumley.	BLANCHE (O.S.) - Neither of us seems to be very fond of starving to death. LUMLEY - Well, how we supposed to collect? How much is this Rainbird whale gonna spout up?
86 1094-14	CLOSE SHOT Blanche.	BLANCHE - Also, you're gonna have to go on playing a private eye.
87 1099-10	CLOSE SHOT Back of Lumley - He turns head to o.s. Blanche.	LUMLEY - Christ, no! I've had it playing private eyes.
88 1103-06	CLOSE SHOT Blanche.	BLANCHE - Christ, yes! Now...George, stop blaspheming. You wanna put the curse on ten big ones?
89 1115-03	CLOSE SHOT Lumley looks from road to o.s. Blanche.	LUMLEY - Now, wait a minute, Blanche. Did you say ten big ones?
90 1123-04	CLOSE SHOT Blanche - sweet smile.	BLANCHE - Mm-hmmmm.
91 1125-08	CLOSE SHOT Lumley looks to road.	LUMLEY - Ten thousand?

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 15

91

(Cont.)

BLANCHE (O.S.) - Mm-hmmm.

LUMLEY - Dollars?

92
1130-00

CLOSE SHOT
Blanche.

BLANCHE - Dollars, George.

93
1133-02

CLOSE SHOT
Lumley.

LUMLEY (exhales) - Ah, Blanche, you
got any idea of what ah...you and
I could do with ten grand?

94
1143-11

CLOSE SHOT
Blanche - rests chin
on hand.

BLANCHE - Mm-hmm. We could even
get married.

95
1146-14

CLOSE SHOT
Lumley becomes serious,
looks to road.

LUMLEY - Why are yuh always a wet
blanket for?

96
1151-05

CLOSE SHOT
Blanche.

BLANCHE - Ah!..Oh, you flatter me so!

97
1155-03

CLOSE SHOT
Lumley.

LUMLEY - Well, what's the deal? What
do we have to do for the money?

98
1158-03

CLOSE SHOT
Blanche.

BLANCHE - I'll tell you about it in
bed, afterwards.

99
1161-12

CLOSE SHOT
Lumley looks from road
to o.s. Blanche, back to
road.

LUMLEY - Aw, come on, Blanche, give
me a hint.....Just a little ah...
(chuckles)...foreplay.

100
1169-14

CLOSE SHOT
Blanche, chin on hand.

BLANCHE - All right. Find one man.
That's all.

101
1174-06

CLOSE SHOT
Lumley.

LUMLEY - Well, we've had to do worse
than that. What's his name?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 16

102
1179-01

CLOSE SHOT
Blanche.

BLANCHE - Hmm...Ah, nobody knows.

LUMLEY (O.S.) - Well, who is he?

BLANCHE - That's a problem. Nobody knows.

103
1190-14

CLOSE SHOT
Lumley.

LUMLEY (exhales) - Where is he?

104
1193-01

CLOSE SHOT
Blanche.

BLANCHE - Nobody knows!

105
1196-09

CLOSE SHOT
Lumley looks from road to o.s. Blanche, back to road.

LUMLEY - Well, for Chrissake! You mean, nobody knows, Blanche? Nobody knows his name, or where he is or who he is?

106
1204-06

CLOSE SHOT
Blanche.

BLANCHE - Well, George, stop yelling. There's a possibility of one person who might have known... (swallows hard)

LUMLEY (O.S.) - Well, who's that?

BLANCHE - Julia Rainbird didn't mention him to me. Fortunately, her friend, Ida Cookson, did.

LUMLEY (O.S.) - Well, who is it?

BLANCHE - The Rainbird family chauffeur.

107
1226-07

CLOSE SHOT
Lumley.

LUMLEY - (exhales)..Ah, now you're talkin'. Now we're on our way.

108
1231-07

CLOSE SHOT
Blanche.

BLANCHE - Trouble is...well...he's been dead for twenty-five years.

109 CLOSE SHOT
 1240-08 Back of Lumley. LUMLEY - Oh, for Chrissake, Blanche...

110 CLOSE SHOT
 1243-15 Blanche. BLANCHE - Well, no,no,no,no,no, don't start to fret, George, or our waterbed will be no fun at all tonight. As an actor, you should know fretting...

111 CLOSE SHOT
 1253-13 Lumley. BLANCHE (O.S.) - ...will ruin a performance.
 LUMLEY - You're not gonna have to worry about my performance t'night, honey.

112 MOVING P.O.V. THRU
 1260-02 CAB WINDSHIELD - Bus in distance stops at curb. LUMLEY (O.S.) - As a matter of fact... ah...on this very evening...

113 CLOSE SHOT
 1265-00 Lumley turns head from road to o.s. Blanche, back to road. He brakes hard as he sees: LUMLEY - ...you're gonna see a standing ovation.

114 P.O.V. THRU WINDSHIELD -
 1272-00 MED FULL SHOT - Woman crosses street R-L in front of Cab.

115 FULL SHOT
 1274-13 HIGH ANGLE - Behind Cab & Bus at crosswalk. Girl walks R-L across street. Cab drives off. PAN & ZOOM IN BEHIND Girl as she goes to Sgt. Webster in Sentry Booth, hands him note. She takes back note. Sgt. dials phone.

(CONTINUED)

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 1B	PAGE 18
115	(Cont.) He hangs up, looks at Girl. He exits L. She follows.	SGT. WEBSTER - She's here...No, not a man. It's a woman....Right. Follow me.		
116 1350-08	LONG SHOT - EXT. ADMINISTRATION BLDG. - Girl & Sgt. walk from f.g. to door of bldg. in b.g.			
117 1371-08	CLOSE SHOT INT. ADMINISTRATION BLDG. - DOOR opens, Girl enters, stops. PAN DOWN, ZOOM IN to gun in her hand.			
118 1378-15	FULL SHOT GIRL'S P.O.V. - ROOM - Bush & Sanger sit at desks, rise. Grandison beside desk. They move forward to table in f.g. Grandison takes pouch from pocket, puts it on table.	GRANDISON - As long as you've got Victor Constantine, we can't touch you, so you might as well put that thing away.		
119 1388-03	MED FULL SIDE-ANGLE Girl - PAN her R-L from doorway to table. ZOOM IN TO EXTREME CLOSE SHOT of enormous diamond as she lays gun on table and pours diamond from pouch into gloved hand.	GRANDISON - You've been calling yourself "The Trader"...		
120 1417-09	CLOSE SHOT Girl - looks down to o.s. diamond.	GRANDISON (O.S.) - ...so we thought you were a man.		
121 1420-00	INSERT Scale & Girl's hand with diamond. She places diamond on scale, turns handle, scales balance. She removes hand R.	GRANDISON (O.S.) - I think we deserve some assurance that the victim's still alive.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 1B

PAGE 19

122
1436-12

CLOSE SHOT
Girl looks down to
o.s. diamond.

123
1439-00

INSERT
Diamond on scale.
Girl's hand enters,
puts diamond into pouch.

GRANDISON (O.S.) - All radios have
been removed from the helicopter,
as you instructed.

124
1451-09

MED SHOT
3 Men L., Girl R.
They watch as she puts
pouch into purse. She
takes note from pocket,
hands it to Grandison.
He reads note.

GRANDISON - "Mr. Constantine will be
unconscious but in perfect
condition when picked up. Just
let him sleep the drug off."

She takes back note.

GRANDISON - All right, Sargeant, turn
on the lights.

125
1479-14

MED FULL
Sgt. Webster crosses to
switch at L. of open door,
turns on lights on
Helicopter pad in b.g.

END OF REEL 1B

1484-08

OVERALL FOOTAGE

1472-08

EXHIBITION FOOTAGE

NO.
FTG.

DESCRIPTION

"FAMILY PLOT"
DIALOGUE

REEL 2A - 02079 PAGE 1
DIRECTOR - HITCHCOCK

1
00'

PART TITLE UNIVERSAL PICTURES
 P A R T
 2

(Start measuring on START MARK of Picture)

2
12'

MED FULL
PAN Girl & 3 Men as
they cross from table
to open doorway & Sgt.

3
22-15

FULL SHOT
EXT. BLDG. - NIGHT -
Girl, Grandison, Sanger,
Bush with Sgt. following
cross L-R. PAN with
Sanger as he goes ahead
of others to Helicopter.

4
49-06

MED SHOT
EXT. HELICOPTER - Pilot
inside. OVER Sanger as
he enters L-R, opens Copter
door.

SANGER - Now, don't try to be a hero.

PILOT - Yes, sir.

Sanger exits as Girl
enters Copter and
Grandison leans in.
He closes door, backs
away.

GRANDISON - Well, we've done our part.

PILOT - Where we goin'?

Girl points to:

5
71-15

INSERT
Compass - Girl's finger
points to "Northeast".

6
74-04

MED SHOT
INT. COPTER - Girl & Pilot.
She points gun at him. He
reaches to o.s. compass.

7
77-08

INSERT
Compass - Pilot's hand turns
indicator.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 2

8
80-13

MED SHOT
Girl & Pilot. He starts
engine. Both look R then
L.

9
87-09

FULL SHOT
DOWN ANGLE - Bush,
Grandison, Sanger look to
o.s. Copter.

10
91-09

FULL SHOT
Helicopter takes off.
PAN it L-R.

11
103-12

MED FULL
DOWN ANGLE - Bush,
Grandison, Sanger look
up to o.s. Copter.

GRANDISON - Not one goddamn mistake.

12
110-14

FULL SHOT
UP ANGLE - Helicopter
travels L-R in distance.

13
120-01

MED SHOT
INT. HELICOPTER - Girl
& Pilot. She looks at him.

PILOT - How far we going?

14
126-11

CLOSE SHOT
Girl - looks from o.s.
Pilot to o.s. door.

PILOT (O.S.) - It's lucky for you
you've still got the victim.

15
132-06

MED SHOT
Girl & Pilot. She
looks to o.s. door.

She motions for Pilot
to look at:

PILOT - I'd like nothin' better than
to toss you right outta this thing
on your head.

16
140-04

INSERT
Compass - Her finger enters,
points to more Easternly
direction.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 3

17
143-11

CLOSE SHOT
Pilot - looks from o.s.
compass to o.s. Girl.

PILOT - You sure have this little trip
mapped out, don't you?

18
149-12

INSERT
Compass - indicator moves
to East.

19
154-07

MED SHOT
Girl & Pilot. She looks
to o.s. door. He looks
from gun to Girl, back
to gun.

PILOT - I'll bet that thing isn't
even loaded.

She points gun past Pilot,
fires.

20
164-07

INSERT
Bullet goes thru window.

21
165-03

CLOSE SHOT
Pilot flinches, looks
to o.s. bullet hole.

22
167-07

INSERT
Bullet hole in window.

23
169-01

CLOSE SHOT
Pilot looks from window
to o.s. Girl.

24
171-04

CLOSE SHOT
Girl - looks L. out window.
She turns to o.s. Pilot,
indicates for him to descend.

25
175-06

CLOSE SHOT
Pilot looks down.

PILOT - Golf course, huh?

26
185-04

LONG SHOT
Helicopter approaches over
trees. PAN DOWN as it lands
near sandtrap.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 4

27
215-10

MED SHOT
EXT. HELICOPTER - Girl
& Pilot inside. She
opens door, looks to:

28
223-04

P.O.V. -
Golf Course & Woods.
Light blinks twice
from woods.

29
227-03

MED CLOSE
Girl - Pilot in b.g.
She gestures to pilot
for him to remain in
Copter, exits L.

30
232-09

FULL SHOT
Golf course & woods.
Girl enters f.g. R.,
walks quickly towards
woods.

31
245-13

MED FULL
THRU COPTER DOOR to
Pilot. He gets out
of Copter with flashlight.
PAN him to stand beside
bubble.

32
261-05

PILOT'S P.O.V. -
Girl in distance, enters
woods.

33
270-06

FULL SHOT
INT. WOODS - Girl enters
L-R to Adamson. PAN DOWN
AND ZOOM IN TO CLOSE SHOT
of Constantine unconscious
on ground.

34
282-08

MED SHOT
Girl & Adamson - She takes
diamond from pouch, hands it
to Adamson.

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2A	PAGE 5
35 286-05	MED SHOT Pilot beside bubble.			
36 288-07	PILOT'S P.O.V. - WOODS - Light comes on.			
37 291-14	MED SHOT Girl & Adamson. She holds flashlight as he examines diamond with jeweler's loupe.	ADAMSON - Brilliant...		
38 299-03	EXTREME CLOSE SHOT Adamson's eye looks thru loupe to diamond.	ADAMSON - ...Absolutely perfect.		
39 302-08	MED SHOT Pilot beside bubble, looks to o.s. woods, exits L. f.g.			
40 306-09	FULL SHOT Golf course & Woods - Pilot enters R. f.g., runs into woods in b.g.			
41 324-08	FULL SHOT INT. WOODS - Pilot hurries L-R to Constantine's body. ZOOM IN as he kneels beside him, shines light in his eyes.			
42 332-07	MED SHOT INT. MOVING CAR - Adamson drives, Girl (Fran) beside him. She removes sun- glasses.	FRAN - My feet are killing me. These damn six inch heels.		
		ADAMSON - I happen to like tall women. Everybody likes tall women. In fact, everyone's going to be <u>looking</u> for a tall woman.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 6

43
352-07

CLOSE SHOT
Fran looks down.

ADAMSON (O.S.) - Aside from complaining a lot, what've you been doing with yourself lately?

FRAN - Oh, nothing much. Picking up a ransom, that sort of thing.

44
363-05

CLOSE SHOT
Adamson smiles.

ADAMSON - Did you see anyone, ah, we know?

45
367-07

CLOSE SHOT
Fran removes coat.

FRAN - Two men who looked like police and a third who just had to be FBI.

46
374-07

CLOSE SHOT
Adamson.

ADAMSON - You mix with the nicest people.

47
378-07

CLOSE SHOT
Fran.

FRAN - Beats housework.

ADAMSON - (O.S.) - Did you say anything to them.

She removes wig & hat.

FRAN - not a syllable.

48
389-00

CLOSE SHOT
Adamson

ADAMSON - Now, you see, honey? I told you, you could learn to keep your mouth shut...

49
395-04

CLOSE SHOT
Fran runs fingers thru her own hair.
Looks to Adamson.

ADAMSON (O.S.) - ...if you tried.

FRAN - Look who's here.

50
403-09

MED SHOT
Fran & Adamson. He looks at her. She leans to him. They kiss.

ADAMSON - Give me a kiss...
Hmm...Has anyone seen a tall, blonde woman around here, lately?

FRAN - Gone. Poof! Who needs her?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 7

51
421-08

CLOSE SHOT
Adamson.

ADAMSON - I do.

52
424-00

CLOSE SHOT
Fran - looks to him.
She turns away.

ADAMSON - (O.S.) - At least one more
time.

53
432-10

FULL SHOT
EXT. ADAMSON HOUSE -
Adamson car enters R-L,
rounds corner to garage.
Couple cross street R-L.
ZOOM IN to car as garage door
opens, car drives in.

54
463-00

CLOSE SHOT
RAKING GARAGE DOOR -
Tail of car disappears
into garage as door closes.

55
474-11

MED FULL
INT. GARAGE - PAN Fran as
she exits car, goes to cellar
door, turns on lights.
Adamson enters L-R, unlocks
door. They go in. He turns
out light.

56
515-05

FULL SHOT
INT. CELLAR - FROM STAIR
LANDING TO CELLAR - Fran,
followed by Adamson, descends
stairs to brick wall R.

57
529-02

INSERT
Brick - Adamson's hand removes
brick to reveal lock.

58
532-14

MED FULL
SIDE ANGLE - Fran & Adamson -
She watches as he lays brick
on hose hanging on wall.

59
536-12

INSERT
Lock - Adamson's hand enters,
inserts key into lock. - 26 -

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 8

60
541-10

MED FULL
SIDE-ANGLE - Fran &
Adamson - He opens
brick door, reaches
to another brick.

61
543-13

INSERT
Another Brick - Adamson's
hand removes brick, reveals
intercom and light switch
unit. His finger goes to
switch.

62
547-10

MED FULL
SIDE-ANGLE - Adamson &
Fran - he turns on lights
in secret room, replaces
brick.
He steps back as Fran
enters room.

ADAMSON - Let me put that there, now.

63
555-14

MED FULL
INT. SECRET ROOM - Fran
enters b.g. Adamson
follows. She looks at table
with dirty dishes and bottle.
PAN L. as she puts
disguise in chair and moves
to unmade bed.

FRAN - Mr. Constantine has left us
some wine.

ADAMSON (O.S.) - I don't think he
likes the imported stuff.

FRAN - That was probably my Veal
Parmesan. I'm afraid I over-
cooked it.

64
570-02

MED FULL
Adamson at table.

ADAMSON - He likes eating in a room
with a view, that's all.
You know how fussy rich people are.

65
576-10

MED FULL
Behind Fran - she takes
sheets off bed, looks to
o.s. Adamson. She points
to:

FRAN - Don't forget to empty...

66
579-08

P.O.V.
Toilet.

FRAN (O.S.) - ...that out.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 9

67
581-15

MED CLOSE
Adamson looks from o.s.
toilet to o.s. Fran.

ADAMSON - Don't you think emptying a
chemical toilet is a little below
the dignity of a jewel collector?

68
590-01

MED CLOSE
Fran holds pillow, looks
to o.s. Adamson.

FRAN - The wages of sin, Arthur.

69
593-06

MED CLOSE
Adamson looks from o.s.
Fran to toilet, back to
Fran.

ADAMSON - I'll do it tomorrow.

70
597-04

MED FULL
PAN Fran with sheets to
Adamson. She picks up
disguise. He carries
tray with dishes.
She exits to cellar.

FRAN - Never put off until tomorrow
what you can empty out tonight.

ADAMSON - Bitch.

71
608-02

MED FULL
INT. CELLAR - Fran &
Adamson enter L-R. He
locks brick door. She
puts sheets on top of
washer in b.g. They
turn out o.s. light, go
up cellar stairs in L. b.g.

72
651-01

FULL SHOT
HIGH ANGLE - ENTRY HALL,
OVER CHANDELIER - Fran &
Adamson enter from cellar
stairs. Fran exits L.
into kitchen. Adamson
follows.

73
657-14

FULL SHOT
INT. KITCHEN - Fran and
Adamson enter from b.g. hall. FRAN - Arthur, what's Amsterdam like?
Fran opens refrigerator door.

Adamson crosses to sink in f.g. ADAMSON - Oh, lots of canals.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 10

74
665-00

INSERT
Fran's hand puts wig in
refrigerator drawer.

ADAMSON - Lots of wizened old men...

75
668-04

MED FULL
Adamson at sink. Fran
closes refrigerator, puts
coat on chair. He goes
to cabinet in b.g.

ADAMSON - ...with sharp eyes sitting
around cutting big stones into
little ones. You'll see.

76
676-11

INSERT
Adamson's hand opens drawer,
tears piece of scotch tape
from dispenser.

77
685-07

MED SHOT
Fran at sink with dishes.

FRAN - I don't know what's come over
me tonight. I'm tingling all
over.

78
690-08

MED SHOT
Adamson - looks R.

ADAMSON - I told you about danger...

79
694-12

MED SHOT
Fran looks R.

ADAMSON (O.S.) - ...didn't I? First
it makes you sick.

80
700-13

MED SHOT
Adamson - looks R.
PAN him R. to Hall.

ADAMSON - Then, when you get through
it, it makes you very...very
loving.

81
709-08

MED SHOT
Fran f.g. Adamson exits
to Hall in b.g.

82
711-13

FULL SHOT
INT. ENTRY HALL -
Adamson comes from kitchen,
takes diamond from pocket.

FRAN (O.S.) - Darling...

ADAMSON - Hmmm?...

FRAN (O.S.) - It was all too easy.
It's frightening.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 11

82

(Cont.)

He looks at diamond, crosses
to stairs R. f.g.

ADAMSON - Hmm...Brilliant planning.
They don't have a single lead
to follow.

FRAN (O.S.) - What about the ketamin
we stuck him with?

ADAMSON - Well, if Dr. Vogel didn't
miss it six months ago when I had
my wisdom tooth out, he's not
gonna miss it now.

83
746-13

FULL SHOT
INT. DINING ROOM -

ADAMSON (O.S.) - Don't finish up
in there. Let's go to bed.

Fran comes from kitchen in
b.g., turns off lights in
kitchen & dining room, exits
R. to Entry.

FRAN - Tired?

ADAMSON (O.S.) - Unh-huh. Tingling
all over.

84
755-15

MED FULL
INT. ENTRY HALL - PAN
Fran L-R as she comes from
dining room and joins
Adamson on stairs.
They ascend stairs arm in arm.

FRAN - How did I ever let you get me
into all this? I thought I fell
in love with you because I needed
some stability in my life.

ADAMSON - Well, I guess you're just
a bad judge of character.

FRAN - Where'd you put the diamond,
dear?

ADAMSON - Where everyone can see it.

FRAN (O.S.) - You didn't.

ADAMSON (O.S.) - I did.

FRAN (O.S.) - Are you gonna tell me
where?

ADAMSON (O.S.) - You'll have to
torture me first.

FRAN - (O.S.) - Oh...(laughs)...I
intend to...in a few minutes.

Light goes out.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2A

PAGE 12

85
799-03

FULL SHOT
INT. CONSTANTINE'S OFFICE -
DAY - Constantine, Grandison,
Bush, Sanger seated.

CONSTANTINE - Now, with all due respect to the FBI and the Bureau of Inspectors, I have no time to play games. Now, lest we forget, gentlemen, I have been away from this desk forcibly. I've got a lotta work to catch up on.

86
817-10

MED SHOT
Past Bush to Constantine.
PAN UP as he rises, moves
L-R around desk.

CONSTANTINE - Now how many more times we gotta go through this goddam thing?

822-14

OVERALL FOOTAGE

810-14

EXHIBITION FOOTAGE

END OF REEL 2A

REEL 2B

87
822-15

MED FULL
RAKING - Grandison
& Sanger.

GRANDISON - Until we come up with something...

88
827-02

MED CLOSE
Constantine.
PAN R as he paces L-R.

GRANDISON (O.S.) - ...Mr. Constantine
CONSTANTINE - Well, that's a helluva way to solve a kidnapping.

89
831-14

MED FULL
Sanger.

SANGER - Mr. Constantine...You're not the first victim, you know. There have been others.

CONSTANTINE (O.S.) - All right.
All right...

NO:
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 13

90
840-02

MED CLOSE
Constantine - PAN as he
moves L-R, turns.

CONSTANTINE - ...But from me, you'll
learn absolutely nothing.

91
842-15

MED SHOT
Grandison.

GRANDISON - You never know.

CONSTANTINE (O.S.) - I know!

Looks L. to o.s. Sanger.

GRANDISON - All right...
Floyd...

92
850-00

MED SHOT
Sanger.

SANGER - Now...the underground
garage...

93
853-11

MED CLOSE
Constantine.

CONSTANTINE - Full of cars.

SANGER (O.S.) - Sounds.

CONSTANTINE - People...behind me.

94
859-07

MED SHOT
Sanger.

SANGER - Was it a man or was it a
woman?

CONSTANTINE (O.S.) - I don't know.

SANGER - Man or...

95
864-03

MED CLOSE
Constantine.

SANGER (O.S.) - ...woman?

CONSTANTINE - Man!

96
866-03

MED FULL
Bush takes notes.

SANGER (O.S.) - Then what?

97
867-11

MED CLOSE
Constantine.

PAN as he moves L-R

CONSTANTINE - The...the prick in my
shoulder...I started to turn...
and...and I woke up in that room.

(CONTINUED)

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2B	PAGE 14
97	(Cont.) He stops, turns to o.s. Sanger. PAN as he moves L-R.	SANGER (O.S.) - Yes, and what did you hear?...inside or outside? CONSTANTINE - The room was sound- proofed. I never heard anything except a disembodied voice of a loud speaker.		
98 895-00	MED CLOSE Sanger.	SANGER - Describe it.		
99 896-08	MED SHOT Constantine.	CONSTANTINE - But I've already done that.		
100 899-05	MED SHOT Sanger.	SANGER - Again!		
101 900-14	MED CLOSE Constantine - PAN as he paces R-L to fireplace.	CONSTANTINE - It was the voice of a man...no accent..doctored up electronically, unrecogniz...		
102 911-02	MED SHOT Sanger.	CONSTANTINE (O.S.) - ...able. SANGER - How many of them were there?		
103 913-09	MED CLOSE Constantine - PAN as he paces L-R Stops, turns to o.s. Sanger.	CONSTANTINE - Two...A man and a woman SANGER (O.S.) - Why do you say that? CONSTANTINE - Because the faintest light filtered down from the hallway above. But nothing else to give me a chance to see who they were.		
104 929-03	MED SHOT Sanger - folds hands on lap.	SANGER - Yes, and who did the cooking?		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 15

105
931-00

MED CLOSE
Constantine.

CONSTANTINE - She did.

SANGER (O.S.) - Why?

CONSTANTINE - Because a man would not
bother to put the parsley on the
filet of sole, that's why!

106
941-02

MED SHOT
Sanger.

SANGER - How old is she?

107
942-13

MED CLOSE
Constantine - PAN as he
paces R-L

CONSTANTINE - Come on, now, please!

SANGER (O.S.) - How old is she?

He stops at fireplace, turns
to o.s. Sanger.

CONSTANTINE - Twenty-five.

108
950-12

MED FULL
RAKING - Grandison & Sanger.
Grandison makes note.

SANGER - Why?

109
953-01

MED. CLOSE
Constantine - PAN as he
paces L-R.

CONSTANTINE - Why? Because if a
man my age is gonna get kidnapped
by a woman, he wants her to be
twenty-five, that's why!

110
962-05

MED SHOT
Across desk to Sanger &
Grandison. They look at
each other. Grandison
makes note.

SANGER - Describe your return.

111
967-04

MED CLOSE
Constantine.

PAN as he paces R-L to
fireplace and back.

CONSTANTINE - The return...(exhales
cigaret smoke)...
The disembodied voice tells me to
sit with my back to the door.
The light goes out, the door opens,
they both come in. I feel a prick
in my left arm. The next thing I
know, I wake up in that hospital
bed with you sitting there,
thinking up questions!

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2B	PAGE 16
112 993-06	MED SHOT Grandison - looks from o.s. Constantine to o.s. Sanger.			
113 994-15	MED SHOT Sanger - smiles, nods.	SANCER - Thank you, Mr. Constantine. You're doing great.		
114 998-13	MED CLOSE Constantine - PAN as he paces R-L to fireplace.	CONSTANTINE - That's what you think!		
115 1001-06	MED FULL RAKING - Grandison & Sanger.	GRANDISON - All right, let's start all over, again.		
116 1005-06	MED SHOT Constantine.	CONSTANTINE - Aw, shit!!		
117 1009-03	FULL SHOT EXT. BLANCHE'S HOUSE - DAY Chauffeur in car parked in front of house. Lumley enters R., reacts to car, exits into courtyard.			
118 1035-10	FULL SHOT LOW ANGLE - BLANCHE'S BACK DOOR - Lumley enters from L. f.g., goes in back door.			
119 1050-01	FULL SHOT INT. KITCHEN - Lumley enters from back door. PAN him L-R to peek thru curtain.	BLANCHE (O.S.) - Why, Henry, it was such a beaming smile on your face. BLANCHE AS HENRY (O.S.) - I smile because I'm happy, Blanche. It comes thru you, Blanche, from your friend, Ida...		
120 1065-07	CLOSE SHOT Curtains - Lumley parts curtains, sees:	BLANCHE AS HENRY (O.S.) - ...Cookson. BLANCHE (O.S.) - I'm her guide, Henry.		

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2B	PAGE 17
121 1069-09	P.O.V. THRU SLIT IN CURTAIN - Blanche & Ida Cookson sit at table with crystal ball and candle. Blanche in trance.	BLANCHE - Friendship can be claimed only when it cannot be denied.		
		BLANCHE AS HENRY - Tell Ida Cookson we are all thankful here for the warm tranquility in her heart.		
122 1083-05	CLOSE SHOT - Lumley peeks thru curtains, closes curtain.	BLANCHE AS HENRY (O.S.) - It will grow...		
123 1085-00	FULL SHOT INT. KITCHEN - Lumley - PAN him to get flyswatter and back to curtain.	BLANCHE AS HENRY (O.S.) - ...even warmer as she trusts in you and confides in you, and holds back no secrets from you, be they her own or those of her intimate friends.		
		BLANCHE (O.S.) - Did you hear that, Mrs. Cookson?		
		IDA COOKSON (O.S.) - Yes...		
124 1107-13	CLOSE SHOT OVER Lumley thru crack in curtain to mobile as he touches it with flyswatter.	IDA COOKSON (O.S.) - ...Madame Blanche		
		BLANCHE (O.S.) - Henry, I want you to seek Walter for us...		
125 1114-09	CLOSE SHOT Mobile - flyswatter moves it, withdraws L.	BLANCHE (O.S.) - ...now.		
126 1115-15	CLOSE SHOT Curtain - Lumley peeks thru.			
127 1118-15	MED CLOSE Blanche - ZOOM IN TO CLOSE SHOT eyes as she peeks toward o.s. curtain.	BLANCHE - Search thru to the Double...		
128 1124-05	MED SHOT Lumley peeks thru curtain motions to Blanche.	BLANCHE (O.S.) ...Strand of Kindness - 36 - until...		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 18

129
1127-00

EXTREME CLOSE SHOT
Blanche's Eyes.

BLANCHE - ...my friend, Ida Cookson,
is joined in loving...

130
1130-09

MED SHOT
Lumley thru curtain,
motions to o.s. Blanche
"come on", closes
curtain.

BLANCHE (O.S.) - ...communication
with her dear departed husband.

131
1135-08

MED FULL
DOWN ANGLE - OVER Ida
to Blanche.

BLANCHE AS HENRY - I will try,
Blanche. But first the mists
must part a little and the veil
must rise to let in the light
that will show us the path.

She looks to the Heavens.

She rises in trance.
PAN her to kitchen.

BLANCHE - I'm ready now, Henry.
Ready, ready to follow you
wherever you want me to go. Where
...where are you taking me, Henry?
Yes, yes, yes...I see...I see
your hand beckoning to me. Oh!
Aw! Oh, what a lovely garden,
Henry...My, my...Oh!...Is that...
is that a statue, there? Oh...
could this be Walter standing
beside the fountain?

She parts curtains, steps
into kitchen, closes
curtains.

132
1196-09

FULL SHOT
INT. KITCHEN - Blanche
peeks thru curtains. PAN
as she hurries to Lumley.

LUMLEY (whispers) - Come here!

BLANCHE (whispers) - How can you do
this to me?!

LUMLEY (whispers) - I need your car
keys. I'm in a hurry.

BLANCHE - (moans) OHIIIIH!...(whispers)
Do you realize what damage you
can do to my psyche breaking in
this way?

LUMLEY (whispers) - Aw, come off it,
Blanche. For godsake, just give
me your keys. I need 'em.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE REEL 2B

PAGE 19

132

(Cont.)

BLANCHE (yells) - YES, HENRY!
(whispers) What for?

LUMLEY (whispers) - I've located the
daughter of the Rainbird chauffeur
and I'm not goin' around there as
a cab driver.

BLANCHE (yells) - OHHHHH!

LUMLEY (whispers) - Give me your keys

BLANCHE (whispers) - What am I
supposed to do without my car?

LUMLEY (whispers) - Blanche, I don't
care whatcha do. Take a taxi.
Just gimme the keys.

PAN them as she goes to desk.
He follows. They search
for keys. She finds them
in drawer.

He takes them and exits
to back door. PAN her
back to curtains.

BLANCHE (yells) - THE TREES ARE SWAY!
AND THE BRANCHES PART, BUT
THERE'S NO ONE THERE. (Whispers)
Here they are!
(Yells) I SEE SHADOWS FALLING...
THE AIR IS GETTING COLD, THE
BRIGHTNESS....DIMS. GOODBYE,
HENRY!

133
1247-11

MED FULL
Curtains - Blanche comes
thru curtains.

BLANCHE - Goodbye!

134
1252-02

MED CLOSE
Ida Cookson.

IDA COOKSON - (inhales deeply)...
Did you find Walter?

135
1256-09

MED FULL
Blanche out of trance.

BLANCHE - Where?

136
1259-01

MED CLOSE
Ida Cookson.

IDA COOKSON - In the kitchen.

137
1261-09

MED FULL
Blanche astonished.

BLANCHE - I did?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 20

138 FULL SHOT
1268-15 DOWN ANGLE - INT. DEPARTMENT
STORE - Lumley & Manager in
f.g. talk. Manager points.

139 CLOSE SHOT
1286-15 Bra Dept. - Mrs.
Hannagan behind counter.
PULL BACK TO INCLUDE Lumley.

LUMLEY - I wonder if I could...ah...
speak to you for a couple minutes,
Mrs. Hannagan?

MRS. HANNAGAN - Why, sure. Do we
know each other?

LUMLEY - No, ah, I'm Frank McBride
of the law firm of Ferguson,
Ferguson and McBride and I just
wondered if you'd mind, ah,
answering a couple questions
about your background?

MRS. HANNAGAN - My background?

LUMLEY - Hmm-uh.

MRS. HANNAGAN - Oh, it's as dull as
dishwater. (laughs) I mean,
what in the world wouldcha be
wanting with that?

LUMLEY - Well, let's just say that
the, ah...the information that
I'm interested in could be worth
a great deal of money.

He leans on counter.

140 OVER LUMLEY TO MRS.
1330-10 HANNAGAN

MRS. HANNAGAN - Oh, yeah?

LUMLEY - Hm.

MRS. HANNAGAN - To who?

141 OVER MRS. HANNAGAN TO
1335-08 LUMLEY.

LUMLEY - Well, we'll get around t'
that pleasant little subject in
a minute, if you don't mind.

MRS. HANNAGAN (chuckles).

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2B	PAGE 21
142 1341-06	OVER LUMLEY TO MRS. HANNAGAN.	MRS. HANNAGAN - Okay. LUMLEY - Aw, swell.		
143 1344-07	OVER MRS. HANNAGAN TO LUMLEY.	LUMLEY - Now, why don't we just start at the beginning.		
144 1348-13	OVER LUMLEY TO MRS. HANNAGAN.	LUMLEY - Your parents. MRS. HANNAGAN - Oh, they're both dead, God rest 'em.		
145 1353-12	OVER MRS. HANNAGAN TO LUMLEY.	LUMLEY - Your father was a chauffeur though, right?		
146 1356-04	OVER LUMLEY TO MRS. HANNAGAN.	MRS. HANNAGAN - Well, how the heck did you know that? LUMLEY - He was a chauffeur for the Rainbird family. MRS. HANNAGAN - Right, again. You'd be a helluva detective...		
147 1370-02	OVER MRS. HANNAGAN TO LUMLEY.	MRS. HANNAGAN - ...Mr. McBride. LUMLEY (laughs) - I don't know about that, my dear. MRS. HANNAGAN - (laughs). LUMLEY - Now, during this period of time, though, can you remember anybody...ah...being a close friend of your father's? MRS. HANNAGAN - Ah, there was a man...		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 22

148
1388-13

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - ...It was way back when I was in school. Ah, there was this guy that my father used to drink beer with and, ah, shoot pool with down at the village. This Harry Shoe-...

149
1401-00

OVER MRS. HANNAGAN TO
LUMLEY.

MRS. HANNAGAN - ...bridge..ah..had a poultry shop, ah, with his wife, Sadie...(chuckles)...

Lumley nods, makes note.

LUMLEY - Shoebridge.

150
1409-10

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - Yeah. His business was always lousy, even when times were good. And she used to have miscarriages...

151
1420-01

OVER MRS. HANNAGAN TO
LUMLEY.

MRS. HANNAGAN - ...like other women have birthdays.

152
1423-13

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - Well...they stopped trying...and they moved away to Barlow Creek and, ah...adopted...

153
1431-15

OVER MRS. HANNAGAN TO
LUMLEY.

MRS. HANNAGAN - ...a kid, I think.

LUMLEY - A boy?.

154
1435-03

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - Yeah! An infant. But...you know, I'm not so sure... ah...It's all kind of hazy...ah... and, ah...I keep connecting it with...Well, I remember this night...with my Dad driving over there to the Shoebridge's all alone...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 2B

PAGE 23

155
1463-03

OVER MRS. HANNAGAN TO
LUMLEY.

He nods.

MRS. HANNAGAN - ...and then getting
in a big fight with Ma because
he come home at four ayem and
he wouldn't tell her what he was
doing or something...
Now...

156
1474-11

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - ...after my Dad
passed away...God rest his soul..
my Ma was damn mad at the Shoe-
bridge's because they never
showed up at the funeral. Then
she found out why...

157
1491-13

OVER MRS. HANNAGAN
TO LUMLEY

LUMLEY - Why?

158
1495-00

OVER LUMLEY TO MRS.
HANNAGAN.

MRS. HANNAGAN - A year earlier...
they'd gone to their own funeral.

159
1500-15

OVER MRS. HANNAGAN TO
LUMLEY.

LUMLEY - Dead?

160
1502-11

OVER LUMLEY TO MRS.
HANNAGAN. She nods Yes".

161
1504-15

OVER MRS. HANNAGAN TO
LUMLEY.

MRS. HANNAGAN - Their house burned
down with them in it.

LUMLEY - Well, what about the son?

SALESWOMAN (O.S.) - Mrs. Hannagan...!

162
1512-01

MED FULL
Lumley L., Mrs. Hannagan
and Saleswoman R.

SALESWOMAN - ...can't you see that
there are customers waiting?

MRS. HANNAGAN - Oh, yes, yes...I'll,
I'll be right there.

Saleswoman starts to exit L.

LUMLEY - She'll be right there, ma'am.

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 2B	PAGE 24
163 1518-10	OVER LUMLEY TO MRS. HANNAGAN.	MRS. HANNAGAN - Ah..look, look, ah.. ah..Mr. McBride, ...um...ah... about ah...all this being worth something...		
	She starts to leave. Lumley takes her arm.	SALESWOMAN (O.S.) - Mrs. Hannagan!!		
		MRS. HANNAGAN - (exhales) Yeah..		
		LUMLEY - Say, wait a second.		
164 1533-15	OVER MRS. HANNAGAN TO LUMLEY.	LUMLEY - This, ah, Shoebridge' son... Where do I look for him?		
165 1537-14	OVER LUMLEY TO MRS. HANNAGAN.	MRS. HANNAGAN - Well, try the Barlow Creek Cemetery.		
166 1542-06	OVER MRS. HANNAGAN TO LUMLEY.	LUMLEY - What d' yuh mean, the cemetery?		
167 1545-05	OVER LUMLEY TO MRS. HANNAGAN.	MRS. HANNAGAN - Well, I'm not sure, but I think he's dead, too.		
	She exits L. Lumley turns into CLOSE SHOT.	LUMLEY (exhales).		
1558-15	OVERALL FOOTAGE			
1546-15	EXHIBITION FOOTAGE			

END OF REEL 2B

NO.
FTG.

DESCRIPTION

"FAMILY PLOT"
DIALOGUE

REEL 3A - 02079 PAGE 1
DIRECTOR - HITCHCOCK

1
00'

PART TITLE

UNIVERSAL PICTURES
P A R T
3

(Start measuring on START MARK of Picture)

2
12'

LONG SHOT
EXT. CEMETERY - DAY -
PAN Lumley's car as he
drives in L-R to shack.
He exits car, looks in shack,
walks toward CAMERA, looking
at o.s. headstones.

3
90-15

MOVING P.O.V. -
Headstones.

4
98-01

MED FULL
Lumley - DOLLY BACK
as he walks to CAMERA,
empties pipe, looks to
o.s. headstones.

5
102-14

MOVING P.O.V. -
Headstones.

6
106-05

MED SHOT
Lumley - DOLLY BACK as
he walks to CAMERA, ducks
under tree limb, looks to
o.s. headstones as he walks
along.

7
118-03

MOVING P.O.V. -
Headstones.

8
122-05

MED SHOT
Lumley - DOLLY BACK as he
walks to CAMERA, fills pipe,
looks to o.s. headstones,
exits L.

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 3A	PAGE 2
9 132-03	MED SHOT Lumley - DOLLY BACK as he leaves path, walks thru graves, trips over grave.	LUMLEY - Sorry.		
10 157-15	MOVING P.O.V. - Toward Shoebridge grave.			
11 164-14	MED SHOT UP ANGLE - Lumley stops before o.s. headstone.			
12 169-12	P.O.V. Two Headstones "Shoebridge".			
13 173-12	CLOSE SHOT UP ANGLE - Lumley looks at o.s. headstones.	LUMLEY - (exhales)...		
14 181-02	INSERT Headstone - "Edward Shoebridge 1933-1950"			
15 183-09	CLOSE SHOT UP ANGLE - Lumley.	LUMLEY - Dead end, Blanche. Dead and buried.		
16 191-07	LOW ANGLE - Lumley's legs f.g. Caretaker climbs out of hole in b.g. PAN UP TO MED SHOT as he approaches Lumley.	CARETAKER - Caretaker...Do somethin' for ya?		
17 230-02	OVER CARETAKER TO LUMLEY	LUMLEY - Oh, I'm just a friend of the family.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 3

18
233-04

OVER LUMLEY TO CARETAKER
He shakes head.

CARETAKER - None left. Bad business
that.

LUMLEY - You mean the fire?

CARETAKER - Never like them multiple
funerals.

19
252-13

OVER CARETAKER TO LUMLEY.

CARETAKER - Too much work involved
all at one time.

LUMLEY - They died together, yet
they're not buried together in
the same hole. How come?

20
269-03

OVER LUMLEY TO CARETAKER.

CARETAKER - Search me.

LUMLEY - Have a look.

Lumley exits L. Caretaker
looks after him.

21
283-09

MED FULL
Lumley bends down to
headstones, rubs finger
over Edward's stone.

22
294-05

LUMLEY'S P.O.V.
Caretaker watches o.s.
Lumley.

23
296-14

MED FULL
Lumley kneeling in front
of headstones, looks to
o.s. Caretaker. He points
to Harry's stone.
He points to Edward's stone.

LUMLEY - Died in 1950...
Died 1950.

24
306-09

LUMLEY'S P.O.V.
Caretaker.

LUMLEY (O.S.) - ...Both died the
same date.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 4

25 310-04	MED FULL Lumley - empties pipe against headstone, points to Edward's stone.	LUMLEY - Old stone. This a practically new stone.
26 321-02	LUMLEY'S P.O.V. Caretaker - smiles.	CARETAKER - Smart fella, ain't ya.
27 327-10	MED FULL Lumley - lights pipe.	LUMLEY - Why? Have I stumbled on to something?
28 330-08	LUMLEY'S P.O.V. - Caretaker - smiles. Turns to leave.	CARETAKER - Well...nice meetin' you. Better get back t' my work. I got a job comin' in here tomorrow.
29 344-12	MED FULL Lumley - looks after o.s. Caretaker, turns back to Edward's stone, pushes aside weeds.	
30 351-09	CLOSE SHOT Headstone - "Born- Died-" chiseled out. PULL BACK TO LONG SHOT of Girl working on stone. Wheeler & Lumley in b.g. Wheeler turns to Girl. Girl turns down radio.	WHEELER - Turn that damn thing down, Marcella. I can't even hear myself think.
31 382-03	MED FULL Wheeler & Lumley - favors Lumley. Lumley rests foot on step.	WHEELER - How do you expect me to remember anything that far back? I'd have to go thru my old files for that kind of information. LUMLEY - Well, Mr. Wheeler, I hate to insist.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 5

31

(Cont.)
Wheeler moves closer
to Lumley.

Lumley pats Wheeler's arm.

WHEELER - You know something, Mr.
McBride? You lawyers are all
alike. Trouble, trouble, trouble
Well, come on, I don't have all d

32

413-13

MED FULL
LOW ANGLE - INT. SHACK -
Wheeler enters, followed
by Lumley. Wheeler goes
to files.

WHEELER - What year did you say the
family died?

LUMLEY - Aah, 1950.

Opens drawer, goes thru
file.

WHEELER - Aaaaah...What month?

LUMLEY - Ah, I can't help you there.

WHEELER - Shoebridge...

LUMLEY - Can I sit down, here?

Lumley sits at desk.

WHEELER - Shoebridge...Yeah, go ahead
...Shoebridge...Shoebridge...

33

439-10

OVER LUMLEY TO WHEELER

WHEELER - Aah..Here it is. Shoebridg
Harry and Sadie.

34

446-08

OVER WHEELER TO LUMLEY

WHEELER - Large marble. Model 28.
Paid in full, check number 93...

35

454-13

OVER LUMLEY TO WHEELER

WHEELER - ...First Church of Latter
Day Saints. Barlow Creek.

36

459-02

OVER WHEELER TO LUMLEY -
Lumley gets paper cup.

LUMLEY - What about the son?

37

463-04

OVER LUMLEY TO WHEELER
Wheeler looks at him,
bewildered.

LUMLEY - Edward Shoebridge. He's
their son?

Looks in file.

WHEELER - Edward?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 6

37

(Cont.)
Lumley leans forward, gets
water from cooler.

LUMLEY - Yeah.

WHEELER - Let's see...Nope!

38
473-12

OVER WHEELER TO LUMLEY

WHEELER - Nothing!

LUMLEY - Well, whaddya mean, nothing?
There's gotta be something.

39
479-09

OVER LUMLEY TO WHEELER

LUMLEY - Maybe it came later.

WHEELER - Wait a minute. You're
talking about Eddie Shoebridge.

Drinks water, nods.

LUMLEY - Right ...(chokes)...

WHEELER - ...His headstone...

LUMLEY (coughs).

WHEELER - Yeah, that did come later..

LUMLEY (coughs)

Opens another drawer.

WHEELER - I think in, ah, '65...
Sure, I remember that kid. He
wasn't too popular around here.

40
500-13

OVER WHEELER TO LUMLEY

WHEELER - Some say he set that fire
himself in order to get rid of
his family. And then disappeared
to make it look like he died in
the fire, too.

41
510-07

OVER LUMLEY TO WHEELER

WHEELER - They never did find his
body.

42
513-06

CLOSE SHOT
Lumley.

LUMLEY - You mean, there's no body
in that grave?

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 3A	PAGE 7
43 517-13	CLOSE SHOT Wheeler	WHEELER - As I recollect, that's why the local parson wouldn't say any services...		
44 523-06	CLOSE SHOT Lumley.	WHEELER (O.S.) - ...for Eddie. LUMLEY - Well...(clears throat) ... wasn't there a death certificate?		
45 529-05	CLOSE SHOT Wheeler looks from file to o.s. Lumley.	WHEELER - I wouldn't know about that and I don't need to know. I'm just a business man, Mr. McBride.		
46 538-15	CLOSE SHOT Lumley nods.	LUMLEY (exhales).		
47 541-15	CLOSE SHOT Wheeler - looks from o.s. Lumley to file.	WHEELER - Ah, here it is.		
48 546-03	OVER WHEELER TO LUMLEY Lumley gets paper, makes notes.	WHEELER - Edward Shoebridge. Granite Special. Ordered November the twelfth. Paid for November the eighteenth, 1965. Three hundred and ninety-five dollars.		
49 563-04	CLOSE SHOT Wheeler looks at o.s. file.	WHEELER - Now, that's funny. It's paid in cash.		
50 570-07	CLOSE SHOT Lumley - looks down, makes o.s. note.	WHEELER (O.S.) - They don't usually do that. LUMLEY - Who was it?		
51 573-09	CLOSE SHOT Wheeler looks to file. He looks to Lumley.	WHEELER - I don't know, Mr. McBride. I guess he didn't want his name known.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 8

52
579-09

CLOSE SHOT
Lumley - looks up to
o.s. Wheeler.

LUMLEY - Well, whaddya mean, "he"?

53
583-09

CLOSE SHOT
Wheeler looks from file
to o.s. Lumley.

54
585-13

CLOSE SHOT
Lumley.

LUMLEY - You just said "he".

55
588-05

CLOSE SHOT
Wheeler looks to o.s.
Lumley.

WHEELER - I did, didn't I?

56
591-15

CLOSE SHOT
Lumley.

LUMLEY - Un-huh.

57
593-15

CLOSE SHOT
Wheeler.

WHEELER - Well, you know, I seem
to sorta remember that it was a
man...Yeah...A young fella...
slightly bald...

58
609-15

CLOSE SHOT
Lumley - looks down,
makes o.s. note.

WHEELER (O.S.) - I'd say in his...
late twenties.

LUMLEY - And did you see him again
when you, ah...put in the head-
stone?

59
621-13

CLOSE SHOT
Wheeler.

WHEELER - We didn't do that. He
came by and picked it up, himself.
Yes, I remember, now. In one a
those tow-trucks.

60
633-09

CLOSE SHOT
Lumley - looks down,
makes o.s. note.

WHEELER (O.S.) - Y'know, the kind
that garages use?

LUMLEY - Got'cha.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 9

61
642-05

CLOSE SHOT
Glass door - "Registrar
of Births" - Silhouette of
two men behind door. PAN
off door to MED FULL SHOT
Clerk & Lumley at counter.
She looks thru file.

CLERK (O.S.) - No...there is no...
(ON) death certificate here for
Edward Shoebridge. Only Harry
J. Shoebridge and Sadie L.
Shoebridge.

LUMLEY - And that's all you have?

Pulls paper from file.

CLERK - Well, there is this. It
appears to be an application for
a death certificate for one
Edward Shoebridge, dated November
the fourth, 1965. "In as much as
applicant could furnish no proof
of death for party whose body
had never been found and who could
supply no Medical Death Certificat
and nothing from the Coroner's
Office, the application was denied
Applicant, when informed he could
file a petition for court action,
declined the suggestion."

LUMLEY - Does it say who the applican
was?

CLERK - Yes. Request was made by
Joseph P. Maloney, 426 Main Street
Barlow Creek.

LUMLEY - Thata girl. Thank you.

CLERK - You're welcome.

He exits to CAMERA L.

62
722-05

MED CLOSE
DAY - Lumley in parked
car, looks to:

63
726-04

P.O.V.
SERVICE STATION - Maloney
waits on VW.

64
734-00

MED CLOSE
Lumley - waits in car.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 10

65
747-02 P.O.V.
SERVICE STATION - VW drives
out. Truck drives thru f.g.
Maloney walks toward door of
station.

66
761-01 MED CLOSE
Lumley - waits in car,
cleans pipe.

67
767-02 P.O.V.
SERVICE STATION - empty.

68
770-07 MED FULL
THRU WINDOW TO Mr. & Mrs.
Maloney. They observe o.s.
Lumley thru window.

776-09 OVERALL FOOTAGE

764-09 EXHIBITION FOOTAGE

END OF REEL 3A

REEL 3B

69
776-10 P.O.V.
THRU SERVICE STATION
WINDOW to Lumley's car parked
across street.

70
781-04 MED CLOSE
Lumley - starts car.
PAN with him as he drives
to Service Station.

71
810-09 MED FULL
THRU WINDOW OF STATION
TO Mr. & Mrs. Maloney.
She exits thru b.g. door.
He exits f.g. R.

- 53 -

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 11

72
815-09

MED FULL
EXT. STATION DOOR - PAN
Maloney as he comes thru
door to Lumley in car.

MALONEY - Fill 'er up?

73
834-08

MED SHOT
THRU FRONT WINDSHIELD
TO Lumley.

LUMLEY - Please.

74
836-08

MED FULL
Maloney - PAN him to pump,
back to car. Lumley exits
car.

75
850-12

MED FULL
Lumley - closes car door.

76
854-03

MED FULL
Maloney - straightens up
from rear of car.

MALONEY - You want me t' check
under the hood?

77
856-12

MED FULL
Lumley - stretches. Maloney
enters L., goes past Lumley
to front of car, exits L.
Lumley strikes match.

LUMLEY - If you would, please.

78
871-10

MED FULL
Maloney - at hood of car.

MALONEY - You better be careful
with those matches.

79
875-07

MED FULL
Lumley - lights pipe,
shakes out match.
Car hood goes up L.

LUMLEY - Oh...right! I'm sorry.

80
885-06

MED FULL
Maloney checks battery,
PAN him around car to
dip stick.

LUMLEY (O.S.) - This your place?

MALONEY - Yah.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3A

PAGE 12

81
892-03

MED SHOT
Lumley & Maloney -
PAN Lumley to front of car.

LUMLEY - Then, you must be, ah...
J. Maloney...Tell me, does that
stand for...

82
902-06

MED FULL
Maloney checks oil.

LUMLEY (O.S.) - ...ah...John or Jim?
MALONEY - Joe.

83
908-11

MED FULL
Lumley - nods.

LUMLEY - Right.

84
911-01

CLOSE SHOT
Maloney - closes hood.
PAN him to rear of car.
DOLLY IN TO CLOSE SHOT.

MALONEY - Everything's okay.
That's funny, ah ...Ya didn't
hardly need any gas...didn't
need no oil...

85
931-12

CLOSE SHOT
SIDE-ANGLE Lumley.

MALONEY (O.S.) - ...Guess yuh didn't
come here for the car, huh,
Mister?

LUMLEY - Could yuh get my windshield,
please?

86
938-04

CLOSE SHOT
MALONEY - PAN as he
returns hose to tank.

MALONEY - Don't worry.

87
946-09

CLOSE SHOT
Lumley.

LUMLEY - You wouldn't happen t'
know a guy by the name of...

88
949-06

CLOSE SHOT
Maloney - DOLLY BACK with
him as he comes from pump
to paper towel rack, to
car windshield.

LUMLEY (O.S.) - ...Edward Shoebridge,
would yuh? Used to live around
here.

89
963-02

CLOSE SHOT
Lumley.

MALONEY (O.S.) - What would yuh be
wantin' with this, ah...

NO.
FTG.

DESCRIPTION

DIALOGUE REEL 3A

PAGE 13

90
965-05

CLOSE SHOT.
Maloney - washes o.s.
windshield.

MALONEY - ...What's his name, ah...
Shoebridge?

91
968-02

CLOSE SHOT
Lumley.

LUMLEY - Yeah. Legal matter.

MALONEY (O.S.) - You a lawyer?

LUMLEY - Yeah...(clears throat)...
Names McBride...

92
979-08

CLOSE SHOT
Maloney - washes o.s.
windshield.

LUMLEY (O.S.) - ...Frank McBride.

MALONEY - First time I ever talked
to a lawyer didn't cost me money.

93
985-12

CLOSE SHOT
Lumley.

LUMLEY (chuckles)...Actually,
Mr. Maloney, ah...by talking to
me you could make your-...

94
993-12

CLOSE SHOT
Maloney - washes o.s.
windshield.

LUMLEY (O.S.) - ...self some money.

MALONEY - Yeah?

95
996-13

CLOSE SHOT
Lumley.

LUMLEY - I'm prepared to pay a
reasonable sum of cash, right
now, for any information that
could lead me to Eddie Shoebridge.

96
1009-07

CLOSE SHOT
Maloney.

MALONEY - Where I come from, lawyers
are usually bad news.

97
1014-04

CLOSE SHOT
Lumley.

LUMLEY - Oh, no, not this time. This
time they're good news...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 14

98
1018-04

CLOSE SHOT
Maloney.

LUMLEY (O.S.) - As a matter of fact,
I think that Eddie Shoebridge'll
be delighted when he hears from me

PAN as he starts around
front of car.

MALONEY - What're yuh gonna tell 'im?

99
1026-03

CLOSE SHOT
Lumley. Maloney enters R.

LUMLEY - Well, my client has asked
me to keep that confidential.

100
1033-04

MED SHOT
Maloney - washes
windshield.

MALONEY - Who hired yuh to find this
guy?

101
1036-14

CLOSE SHOT
Black of Lumley - he moves
around front of car to side.

LUMLEY - Hm, that's confidential,
also.

102
1040-14

MED SHOT
Maloney - washes windshield.

MALONEY - Sure like t' help yuh,
Mister...Business ain't all that
good around here.

103
1048-00

CLOSE SHOT
SIDE-ANGLE - Lumley.

LUMLEY - I think yuh can help me.

104
1050-09

MED CLOSE
Maloney.

MALONEY - Is that right?

105
1053-01

CLOSE SHOT
SIDE-ANGLE Lumley.

LUMLEY - Mm-huh...See, people around
here have been telling me that
Eddie Shoebridge is dead.

106
1059-13

MED CLOSE
Maloney - wipes o.s.
windshield.

MALONEY - (exhales)...Well, if he's
dead, looks like he ain't gonna
be hearin' all that good news yuh
have t' tell 'im, huh?

LUMLEY (O.S.) - I think he's alive.

(CONTINUED)

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 15

106

(Cont.)
He stops wiping, looks
to Lumley.

MALONEY - You sure don't keep this
car very clean.

107
1078-10

CLOSE SHOT
SIDE-ANGLE Lumley.

LUMLEY - You wanna tell me why you
put a headstone on an empty grave,
Maloney?

108
1084-05

MED CLOSE
Maloney.

MALONEY - What headstone?

109
1087-11

CLOSE SHOT
SIDE-ANGLE Lumley.

LUMLEY - The one you paid three
hundred and ninety-five dollars
for, back in 1965.

110
1096-02

MED CLOSE
Maloney.

MALONEY - You owe me two dollars and
forty-seven cents, Mister.

111
1102-09

CLOSE SHOT
SIDE-ANGLE Lumley.

Maloney passes in front
of him L-R, exits R.

LUMLEY - And two weeks before that
you went to the County Courthouse
and asked for a certificate of
death for Edward Shoebridge and
you were turned down.

112
1114-09

MED SHOT - Back of Maloney -
He goes from towel rack to Lumley
at rear of car.

MALONEY - You wanna give me your
credit card?

Lumley takes money from
pocket, pays Maloney, gets
into car.

LUMLEY - No. Credit cards are out.
Like you, I prefer to pay in...
in cash.

113
1146-10

MED FULL
INT. STATION - Mrs. Maloney
peers thru slightly open
door, closes door.

114
1148-10

CLOSE SHOT
THRU FRONT WINDSHIELD -
Lumley drives forward.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 16

115
1152-08

MED FULL
Maloney - grabs paper and
pen, looks to:

116
1157-13

FULL SHOT
Lumley's car enters R.,
drives away.

117
1162-05

MED FULL
Maloney - writes down license
number.

118
1165-06

INSERT
Maloney's hands write down
license number "885-DJU".

119
1170-10

MED FULL
INT. ADAMSON STORE -
Adamson seated at table f.g. L. ADAMSON - Now, this one happens
& Mrs. Cunningham R. Mrs. Clay to be my personal favorite.
in b.g. Adamson shows Mrs.
Cunningham watch. He places
it on cloth, slides it to her.

120
1178-11

MED SHOT - SIDE-ANGLE
Adamson,

ADAMSON - Isn't it exquisite?

MRS. CUNNINGHAM (O.S.) - Probably
too expensive for me.

MRS. CLAY (O.S.) - Can I help you,
sir?

Adamson looks to:

121
1193-11

FULL SHOT
Maloney at store entrance
- looks to o.s. Adamson.

122
1196-09

MED SHOT
Adamson - looks from o.s.
Maloney to o.s. Mrs.
Cunningham.
PAN UP as he rises.

ADAMSON - (exhales)...excuse me,
I'll be right back.

Ah, Miss Clay...

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 17

123
1207-01

FULL SHOT
Maloney - approaches
CAMERA to o.s. Adamson.

ADAMSON (O.S.) - ... would you take
care of Mrs. Cunningham for a
few moments.

MRS. CLAY (O.S.) - Certainly, Mr.
Adamson.

She enters R. behind
Maloney.

124
1214-06

MED SHOT
Adamson - PAN him to office
door. Maloney enters R. f.g.
He follows Adamson into
office. Door closes.

MRS. CUNNINGHAM (O.S.) - I'm afraid
I rather like it.

125
1224-11

MED FULL
INT. OFFICE - Maloney &
Adamson walk away from
CAMERA - Maloney exits R.
Adamson turns to him.

MALONEY - Hey, Eddie, you old
son-of-a-bitch.

ADAMSON - If it's all the same to
you, I'd prefer Arthur Adamson.
Now, what in the hell are you
doing here?

126
1235-14

MED SHOT
LOW ANGLE - Maloney
seated.

MALONEY - I hadda see yuh about
somethin' kinda urgent, that's
all, Eddie...Arthur.

127
1242-08

CLOSE SHOT
Adamson.

ADAMSON - Couldn't you of phoned me?

128
1244-15

MED SHOT
Maloney .

MALONEY - There are some things you
don't put on no telephone.

129
1248-03

CLOSE SHOT
Adamson.

MALONEY (O.S.) - Hey, yuh....yuh got
any booze around?

130
1259-03

MED FULL
ACROSS TABLE TO Maloney -
Puts cigarets from table
into pocket.

ADAMSON (O.S.) - All right, Joseph,
what is it this time?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 18

131
1268-12

CLOSE SHOT
Adamson - puts cap on
bottle.

ADAMSON - New freezer for your wife?
Your mother needs another
operation? Your bookies
threatening...

132
1277-12

MED SHOT
LOW ANGLE - Maloney.

ADAMSON (O.S.) - ...to kill you?
What?

MALONEY - Now, come on, Eddie, you
make me sound like some kinda
sponger. Not that I ain't
grateful for all your favors.

133
1287-07

CLOSE SHOT
Adamson - hands o.s.
drink to Maloney.

ADAMSON - Did I ever have a choice?

134
1289-12

CLOSE SHOT
Maloney.

MALONEY - Okay, okay...Here it is...

135
1293-11

CLOSE SHOT
Adamson - PAN him to
sit in chair.

MALONEY - First off, I gotta ask
you a question.

ADAMSON - Go ahead.

136
1300-14

CLOSE SHOT
Maloney.

MALONEY - I'm tellin' ya, no shit,
now, Eddie. Can you think of
any reason why anyone would be
sniffin' around in your life,
after all these years?

137
1311-12

CLOSE SHOT
Adamson - thinks.

138
1314-04

CLOSE SHOT
Maloney - looks to o.s.
Adamson.

139
1316-07

CLOSE SHOT
Adamson.

ADAMSON - I can't think of any
reason at all. Why?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 19

140
1321-13

CLOSE SHOT
Maloney.

MALONEY - Well, there's this guy
comes around the garage today...
trying to locate Eddie Shoebridge.

141
1329-12

CLOSE SHOT
Adamson.

MALONEY (O.S.) - Claims he's a
lawyer an' he's got good news,
for yuh, Eddie.

142
1336-03

CLOSE SHOT
Maloney.

MALONEY - Won't say what or who he's
workin' for. Calls himself
McBride.

143
1342-02

CLOSE SHOT
Adamson.

MALONEY (O.S.) - I knew he's a
phony the minute I seen him.

ADAMSON - Police?

144
1345-11

CLOSE SHOT
Maloney.

Takes paper from pocket.
Hands paper to o.s. Adamson.

MALONEY - No way. He's a real
amateur.
I traced his license plates
with the Bureau...doesn't even...

145
1355-10

INSERT
Maloney's hand passes note
to Adamson's hand.

MALONEY (O.S.) - ...drive his own
car.

146
1357-10

CLOSE SHOT
Adamson - looks down at
o.s. note.

ADAMSON - Blanche Tyler, 17 Castle
Heights Road.

147
1367-02

CLOSE SHOT
Maloney - drinks, nods.

148
1369-06

CLOSE SHOT
Adamson.

ADAMSON - What'd he look like?

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 20

149
1372-11

CLOSE SHOT
Maloney.

MALONEY (clears throat)...He's tall, thin, about thirty-five. He's always got a pipe on, asking a lotta smart-ass questions.

150
1381-06

CLOSE SHOT
Adamson - PAN UP as he rises.

ADAMSON - What'd you tell 'im?

151
1386-02

CLOSE SHOT
Maloney.

MALONEY - Nothing...not a goddam thing. I didn't have to. He knew everything.

152
1393-02

CLOSE SHOT
UP ANGLE - Adamson - PAN him R-L as he moves to window, back to CAMERA.

MALONEY (O.S.) - The fake headstone you had me put up. How I tried t' get'cha officially declared dead. The son-of-a-bitch says he thinks you're still alive.

153
1404-12

CLOSE SHOT
Maloney.

MALONEY - He's lookin' for ya, Eddie. And any son-of-a-bitch who's lookin' for you...is lookin' for me.

154
1414-14

CLOSE SHOT
Back of Adamson at window. PAN as he turns, moves back to sit in chair.

ADAMSON - Well...whatever he's up to, he won't find me. You worry too much, Joseph.

155
1437-00

CLOSE SHOT
Maloney.

MALONEY - Yeah, I worry too much because you only planned the fire and locked your old man and old lady in the bedroom. I poured the gasoline. I lit the rags.

ADAMSON (O.S.) - And I thank you.

156
1453-04

CLOSE SHOT
Adamson.

ADAMSON - The happiest day of my
- 63 - whole inglorious childhood.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 21

157
1459-00

CLOSE SHOT
Maloney.

MALONEY - Ah, you wanna kid about it,
it's all right with me. I'm
gonna track this guy down.

158
1467-04

CLOSE SHOT
Adamson.

ADAMSON - And then what?

159
1469-12

INSERT
Maloney's hand holds up
knife, blade pops open.

160
1471-10

CLOSE SHOT
Maloney - holds up knife.

MALONEY - This.

161
1474-10

CLOSE SHOT
Adamson - nods.

ADAMSON - You'll never change, will
you?

162
1480-08

CLOSE SHOT
Maloney - holds up knife.

MALONEY - You got no cause for
complaint. When you needed me,
I was always there, wasn't I?

163
1487-09

CLOSE SHOT
Adamson - PAN UP as he
rises.

ADAMSON - Look, put that thing
away...and listen to me.

164
1494-13

CLOSE SHOT
Maloney - holds up knife.

ADAMSON (O.S.) - Now, I want you to
go back to Barlow Creek. Do
nothing. Say nothing.

165
1501-03

CLOSE SHOT
Adamson.

ADAMSON - Let me look into this
matter in my own, quiet way. And
if I need you for anything, I'll
contact you.

166
1513-00

CLOSE SHOT
Maloney - holds up knife.
Puts away knife.

ADAMSON (O.S.) - Okay?

MALONEY - You're the boss...Arthur.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 3B

PAGE 22

167
1528-11

CLOSE SHOT
Adamson.

ADAMSON - Isn't it touching how...
a perfect murder has kept our
friendship alive all these years?

168
1538-11

CLOSE SHOT
Maloney - He looks to
o.s. door.

MALONEY - You better believe it.

169
1544-00

CLOSE SHOT
Adamson - looks to o.s.
door.

170
1545-08

MED FULL
Door - opens, Mrs. Clay
steps into office.

MRS. CLAY - I'm sorry to disturb
you, Mr. Adamson...

171
1549-08

CLOSE SHOT
Adamson.

MRS. CLAY (O.S.) - There are two
gentlemen here to see you from
the Police Depart-...

172
1552-08

CLOSE SHOT
Maloney - looks from drink
to o.s. Mrs. Clay.

MRS. CLAY - ...ment.

173
1554-02

CLOSE SHOT
Adamson.

ADAMSON - Ah...tell them I'll be
right out.

174
1559-02

MED FULL
Mrs. Clay nods, closes
door.

175
1561-07

CLOSE SHOT
Maloney - looks from o.s.
door to o.s. Adamson.

MALONEY - Jesus Christ, Eddie!

176
1564-11

MED FULL
Past Adamson to Maloney
Adamson goes to b.g. door.
Maloney rises.

ADAMSON - Wait here.

177
1575-03

MED FULL
INT. STORE - Office
Door - Adamson enters.
PAN him L-R as he goes
to 2 Policemen at counter.

Bush shows I.D. to
Adamson.

Adamson & Peterson shake
hands.

ADAMSON - Arthur Adamson. What can
I do for you gentlemen?

BUSH - Sorry to bother you, Mr.
Adamson. Andy Bush, Bureau of
Inspectors and, ah...this is
Lt. Peterson.

PETERSON - Hi.

ADAMSON - My pleasure.

BUSH - No doubt, you've been, ah...
reading or hearing about the
Constantine kidnapping.

ADAMSON - Well, I have a confession
to make, Inspector. When I heard
of the size of that stone, my
mouth watered, professionally
speaking.

BUSH - (laughs)...Well, just so
you don't feel discriminated
against, Mr. Adamson, we're, ah...
routinely covering every gem
dealer and jewelry store in the
city.

ADAMSON - Well, I'm flattered.

BUSH - Have you, ah...by any chance,
ah...noticed anything out of the
ordinary, Mr. Adamson? Any
unusual movement of large or small
stones hit the markets these
last few days?

ADAMSON - Absolutely not.

BUSH - I see.

ADAMSON - I take it then, that you're
going on the assumption that this
ah...ransom stone has been cut
up into smaller gems.

PETERSON - That's correct, sir.

ADAMSON - Makes a lot of sense.

NO.
FTG.

DESCRIPTION

DIALOGUE REEL 3B

PAGE 24

177

(Cont.)

PETERSON - Ah-huh.

BUSH - We think so.

ADAMSON - If I may presume to make a suggestion. It seems to me you gentlemen ought to be covering the antique and secondhand jewelry markets. They buy from anyone, whereas we jewelers buy exclusively on the wholesale exchanges.

BUSH - That's already being done, Mr. Adamson.

ADAMSON - Oh.

BUSH - I think we've taken up enough of Mr. Adamson's time.

ADAMSON - Well, I'm sorry I haven't been able to be of more help to you gentlemen. However, if I do hear of any unusual transactions in the market place, I'll be sure and contact you.

BUSH - Yes...we'd appreciate that. Much obliged.

ADAMSON - Take care.

PETERSON - Goodbye, sir.

ADAMSON - Good day...and good luck.

Bush & Adamson shake hands.

Adamson & Peterson shake hands.

Peterson exits R.
Bush exits R.
PAN Adamson as he goes back to office door.

178
1736-14

MED FULL
INT. OFFICE - Door -
Adamson opens door, enters,
sees:

179
1738-09

P.O.V.
Empty office - window open,
curtains blow freely.

1742-03

OVERALL FOOTAGE

1730-03

EXHIBITION FOOTAGE

- 67 -

END OF REEL 3B

NO. FTG.	DESCRIPTION	DIALOGUE
1 00	PART TITLE	UNIVERSAL PICTURES PART 4
	(Start measuring on START MARK of Picture)	
2 12'	MED. CLOSE SHOT - Adamson stands in doorway of jewelry store office.	
3 16-11	MED. CLOSE SHOT - Leather couch in Adamson's office.	
4 18-09	MED. CLOSE SHOT - Adamson stands in doorway of office. Grins - turns back to CAMERA.	ADAMSON - Uh, Mrs. Clay. Close up as soon as you wish. I have some work to do in here and uh, I'll let myself out the back way. Goodnight.
	Adamson turns back to face CAMERA - closes door.	MRS. CLAY (O.S.) - Goodnight.
5 38-13	MED. LONG SHOT - Curtains blowing from open office window.	
6 40-05	MED. SHOT - Adamson grins, looks down to floor.	
7 44-02	MED. CLOSE - Notes on floor.	
8 46-10	MED. CLOSE - Adamson. CAMERA PANS down with him to pick notes up off floor.	

NO. FTG.	DESCRIPTION	DIALOGUE
9 54-14	CLOSE SHOT - Adamson holds note with address.	
10 61-07	CLOSE SHOT - Castle Heights street sign.	
11 65-07	CLOSE SHOT - SIDE ANGLE - Adamson in drivers seat of auto.	
12 69-11	LONG SHOT - Fran stands in apartment driveway. Truck an auto pass. Fran moves to front of apartment.	
13 83-10	CLOSE SHOT - Adamson in drivers seat of auto.	
14 85-10	LONG SHOT - CAMERA PANS TO LEFT with Fran as she walks down street.	
15 103-02	CLOSE SHOT - Adamson in drivers seat of auto.	
16 105-11	LONG SHOT - CAMERA PANS TO LEFT with Fran as she crosses street toward Adamson's parked auto.	
17 117-10	CLOSE SHOT - Adamson in drivers seat of auto.	
18 120-02	FULL SHOT - Fran continues to walk past street sign till out of frame, left.	

NO. FTG.	DESCRIPTION	DIALOGUE
19 123-09	CLOSE SHOT - FRONT VIEW - Adamson in drivers seat of auto. Turns head full around to watch Fran pass in back of auto.	
20 135-03	CLOSE SHOT - Passenger's auto window. Fran's hand and face lean down into frame. Fran opens car door and enters.	FRAN - Your friend, Blanche Tyler, is a spiritualist. ADAMSON (O.S.) - A spiritualist? FRAN - That's what it says on the shingle. Also, there's no one home. ADAMSON (O.S.) - A spirit is never at home. Get in.
21 161-10	MED. CLOSE SHOT - Fran and Adamson seated in auto.	FRAN (Sighs) - What do you think we should do? ADAMSON - We'll wait. We still don't know who the man is yet. FRAN - No. (lights cigarette) ADAMSON - Must you. FRAN - Ah-ha. (indicating yes)
22 177-12	LONG SHOT - Apartment. Auto's P.O.V. Car passes.	
23 180-05	MED. CLOSE SHOT - Fran and Adamson seated in auto.	
24 184-07	LONG SHOT - Apartment. Auto's P.O.V. Red cab pulls up in front.	
25 189-14	MED. CLOSE SHOT - Fran and Adamson seated in auto.	ADAMSON - That must be her.

NO. FTG.	DESCRIPTION	DIALOGUE
26 195-05	LONG SHOT - Red cab parked. Lumley and Blanche exit cab with groceries. Car passes.	
27 230-14	MED. CLOSE SHOT - Fran and Adamson seated in auto.	
28 234-10	LONG SHOT - Lumley and Blanche enter apartment.	
29 240-04	MED. CLOSE SHOT - Fran and Adamson seated in auto.	ADAMSON - That must be the fellow with the pipe who called on Maloney. A cab driver.
30 251-01	MED. SHOT - Lumley and Blanche exit apartment onto porch.	BLANCHE - Lumley ... Lumley. What's this. Where ya going? LUMLEY - I'm going home to my own bed where I can get some sleep. BLANCHE - No, your not. LUMLEY - Blanche, is that all you've ever got on your mind. BLANCHE - What are ya saving it for ... a rainy day! LUMLEY - Well honey, ya never know when you're gonna need it. BLANCHE - You're not being friendly, Lumley. LUMLEY - Blanche, I'm too pooped to pop. I'd be useless to you. BLANCHE - You're always useless to me. You're always pooping out when I need you most. LUMLEY (over Blanche) - What about when I'm off there looking for Eddie Shoebridge

NO. FTG.	DESCRIPTION	DIALOGUE
31 291-15	MED. CLOSE SHOT - Fran and Adamson seated in auto.	LUMLEY (O.S.) ... so we can collect a huge sum of money, ya call that being useless.
32 296-05	MED. SHOT - Blanche and Lumley on apartment porch.	BLANCHE - You know what I'm talking about. C'mon inside and stop being difficult. LUMLEY - No, not tonight, Josephine. I'm outta here. BLANCHE - You're a fink! LUMLEY - If I'm a fink, honey, you're an ungrateful bitch. BLANCHE - You've got important work to do. I want you to be sure about Eddie Shoe
33 319-02	MED. CLOSE SHOT - Fran and Adamson seated in auto.	BLANCHE (O.S.) - bridge. You're always useless.
34 321-02	MED. SHOT - Blanche and Lumley on apartment porch.	BLANCHE - ... and see that you find him, talk to him. LUMLEY - (over Blanche) How many times are you going to tell me that. Huh! BLANCHE (over Lumley) - I'll tell you as long ... LUMLEY - And how many times am I gonna have to tell you that tomorrow I have to work in my cab. So it'll wait till Sunday.
35 336-12	MED. CLOSE SHOT - Fran and Adamson seated in auto.	
36 339-03	MED. SHOT - Lumley walks over to parked cab and enters. Blanche enters apartment, closes door. Lumley drives off.	

NO.
FTG.

DESCRIPTION

DIALOGUE

37
359-13

MED. CLOSE SHOT - Fran and
Adamson seated in auto.

FRAN (shaking head) - You better
give me a quick synopsis. I'm
confused.

ADAMSON - Simple. A cab driver
shacked up with a sex starved
medium named Blanche Tyler. And
don't ask me why but apparently
they're on the trail of some spook
named Eddie Shoebridge. Fortunately,
not on the trail of your favorite
kidnapper and mine.

FRAN - How can you be so sure. You
did hear him talk about collecting
a huge hunk of money. Couldn't that
be the reward that's on our heads?

ADAMSON - Well, you got yourself a
point there Francis, old girl. But
only time will tell whether it's
any good. One things certain. We're
not going to change our game plan.
Not now.

FRAN - Buy me a drink, Arthur.

Adamson leans over to
start auto.

38
424-08

MED. FULL SHOT - Rainbird
living room. Julia and
Blanche on couch.

BLANCHE - A shiny car. Ahh ... a
limousine. Why does he drive so
fast ...

39
434-07

MED. CLOSE SHOT - Julia
seated on couch, listening.

BLANCHE (O.S.) - ... Henry? What's
that. On the seat beside him. I hear
the sound of a baby crying. Quick,
Henry ...

40
446-00

MED. CLOSE SHOT - Blanche
seated on couch, eyes shut.

BLANCHE - ... before he disappears
from view. Ask ... yes I know. Ihhh
.. I see him now. The uniform. A
chauffeur. What. Henry, I need words
Who. What. The Rainbird

NO. FTG.	DESCRIPTION	DIALOGUE
41 476-14	MED. CLOSE SHOT - Julia seated on couch.	BLANCHE (O.S.) - ... chauffeur. JULIA - Good heavens. Old Michael O'Keefe, our chauffeur. BLANCHE (O.S.) - Ohhh. Where is Michael going. Henry, ask him where he's taking Harriet's baby.
42 494-08	MED. CLOSE SHOT - Blanche seated on couch.	BLANCHE - Oh, more pictures are coming in too fast, I can hardly make them out. Henry ... a graveyard ... a headstone ...
43 507-15	MED. CLOSE SHOT - Julia seated on couch.	BLANCHE (O.S.) - I don't like this, Henry. A shoe ... bridge ...
44 516-01	MED. CLOSE SHOT - Blanche seated on couch.	BLANCHE - A shoebridge? Ah, don't do this to me, Henry.
45 522-06	MED. CLOSE SHOT - Julia seated on couch.	JULIA - Speak to the chauffeur. BLANCHE (O.S.) - Oh God, somethings burning. The house. Quick, Henry. The house is on fire.
46 533-14	MED. CLOSE SHOT - Blanche seated on couch.	BLANCHE - Well, take me away from here. Well, I don't want to see this I can't bear the sound of their awful screaming. Go back to the chauffeur, Henry. Get Michael into our presence. Miss Rainbird remember him.
47 553-15	MED. CLOSE SHOT - Julia seated on couch.	JULIA - Yes, I remember. And ... Madame Blanche. Listen to me.
48 562-14	CLOSE SHOT - Blanche's face, profile.	JULIA (O.S.) - Can you hear me?
49 567-04	CLOSE SHOT - Julia seated on couch.	JULIA - I've remembered something else that could be terribly important

NO. FTG.	DESCRIPTION	DIALOGUE
50 574-15	CLOSE SHOT - Blanche's face, profile.	BLANCHE - Wait one minute, Henry. Before you go. Miss Rainbird deserves some kind of assurance about Harriet's child.
51 586-09	CLOSE SHOT - Julia seated on couch.	BLANCHE (O.S.) - He's a man by now and we have to know, is he happy, Henry.
52 595-14	CLOSE SHOT - Blanche's face, profile.	BLANCHE - Is he alive and well and happy. But if you can't, you can't.
53 607-01	CLOSE SHOT - Julia seated on couch.	BLANCHE (O.S.) - I certainly can't force you.
54 611-03	CLOSE SHOT - Blanche's face, profile.	BLANCHE - Yes. Of course she'll understand.
55 617-06	CLOSE SHOT - Julia seated on couch.	BLANCHE (O.S.) - Until next time then. Goodbye.
56 623-11	CLOSE SHOT - Blanche's face, profile.	BLANCHE - Goodbye my love. (opens eyes and turns to face Julia) What happened?
57 633-09	CLOSE SHOT - Julia seated on couch.	JULIA - Don't you remember?
58 635-14	CLOSE SHOT - Blanche's face.	BLANCHE - Not a blessed thing.
59 640-08	CLOSE SHOT - Julia seated on couch.	JULIA - Oh, it doesn't matter now. (she stands) Listen ... listen, Madame Blanche. Your Henry jogged my memory of something I'd completely forgotten. When our poor old chauffeur, Mike, realized that he was dying, he wrote to me and said there was one person on earth who had promised that he'd make it his business to know where Harriet's son ...

NO. FTG.	DESCRIPTION	DIALOGUE
60 675-00	CLOSE SHOT - Blanche's face.	JULIA (O.S.) ... was as long as he lived.
61 678-14	MED. CLOSE SHOT - Julia standing.	JULIA - It was the Parson who baptized the new born baby. (She sits) And there's an additional thing I can tell you.
62 691-01	MED. CLOSE SHOT - Lumley driving cab. Blanche sits in back seat.	LUMLEY - Don't tell me. Let me guess. Five-hundred. BLANCHE - Not a penny. Not even a hundred for expenses. It's all or nothing, George, until I can produce his name and his present address. LUMLEY - Jesus, Blanche. BLANCHE - However, she gave me a marvelous clue. LUMLEY - Here we go again. BLANCHE - No, here you go again. To the man who might tell you if Shoebridge is dead or alive. LUMLEY - Who's that? BLANCHE - Bishop Wood at Saint Anselm's Cathedral. LUMLEY - Holly Christ, Blanche. BLANCHE - No, George ... not him. Bishop Wood at Saint Anselm's Cathedral. He was a Parson once and he baptized the Shoebridge baby.

Blanche affectionately pinches Lumley's cheek.

750-03

OVERALL REEL FOOTAGE

738-03

EXHIBITION REEL FOOTAGE

END OF REEL 4-A

NO.
FTG.

DESCRIPTION

DIALOGUE

START OF REEL 4-B

63
750-04

HIGH ANGLE LONG SHOT -
EXT. SAINT ANSELM'S
CATHEDRAL - Lumley walks
up steps. CAMERA PANS UP
steps and PULLS BACK TO
REVEAL full shot of Cathedral
with Lumley entering.

64
796-02

FULL SHOT - Lumley inside
Cathedral entry.

65
798-09

INT. SAINT ANSELM'S -
LONG SHOT - Congregation
seated; service in session.

66
803-11

FULL SHOT - Lumley stands
inside Cathedral entry.
CAMERA MOVES with Lumley
as he walks over to Verger.

LUMLEY - Excuse me.

VERGER - (motions with hand to
Lumley to extinguish pipe)

LUMLEY - Sorry. Do you know how I
could uh, make a date to see Bishop
Wood?

VERGER - If you want to make the
appointment today, you'll have to
make it through the Chaplain.

LUMLEY - Well, which one is the
Chaplain?

VERGER - When the service is over
I'll show you where to go.

LUMLEY - (nods head)

67
855-08

INT. SAINT ANSELM'S -
LONG SHOT - Congregation
sits as service continues.

"FAMILY PLOT"

PAGE 11.
REEL 4-B
DIR: HITCHCOCK
#02079

NO. FTG.	DESCRIPTION	DIALOGUE
68 870-09	FULL SHOT - Bishop Wood steps off pulpit. Moves toward F.G. CAMERA PULLS BACK with his movement.	
69 875-12	MED. SHOT - Fran dressed as elderly lady. Hides behind stairway. CAMERA PULLS BACK to reveal her walking toward pulpit. Bishop Wood enters frame from left, reaches for Fran as she faints and falls.	BISHOP WOOD - Oh, dear.
70 890-00	FULL SHOT - Adamson, dressed as Verger, emerges from pulpit bench and walks over to aide Bishop Wood in F.G.	
71 897-13	CLOSE SHOT - Needle being stuck into Bishop Wood's arm.	
72 899-11	CLOSE SHOT - Bishop Wood's face as he feels needle.	
73 900-15	CLOSE SHOT - Needle in Bishop Wood's arm.	
74 902-06	CLOSE SHOT - Bishop Wood's face as he loses consciousness.	
75 904-06	CLOSE SHOT - Fran's face on floor; eyes open.	
76 906-00	CLOSE SHOT - Fran's legs quickly rising off of floor.	

"FAMILY PLOT"

PAGE 12.
REEL 4-B
DIR: HITCHCOCK
#02079

NO. FTG.	DESCRIPTION	DIALOGUE
77 907-09	CLOSE SHOT - Adamson's face.	
78 908-04	CLOSE SHOT - Adamson's hand grabbing up under one of Bishop Wood's arms.	
79 909-02	CLOSE SHOT - Fran's hand grabbing up under Bishop Wood's other arm.	
80 910-08	MED. FULL SHOT - Congregation looking wonderingly.	
81 912-00	LONG SHOT - Pulpit. Some clergymen arise to look.	
82 913-03	MED. SHOT - Verger and Lumley stare.	
83 914-04	MED. LONG SHOT - Congregation seated; some rise.	
84 915-11	MED. CLOSE SHOT - Fran and Adamson hold Bishop Wood up. All three BACKS TO CAMERA. Fran and Adamson move away from CAMERA carrying Bishop Wood down aisle, hurriedly.	
85 920-02	MED. FULL SHOT - Congregation seated; some rise.	
86 921-13	MED. LONG SHOT - Congregation rises and moves into aisle.	
87 923-00	LONG SHOT - Pulpit. Clergymen rise to look.	

NO. FTG.	DESCRIPTION	DIALOGUE
88 924-14	LONG SHOT - Fran and Adamson carrying Bishop Wood out Cathedral side entrance.	
89 930-02	MED. SHOT - Congregation rises off benches and MOVES IN TOWARD F.G.	CONGREGATION MEMBER #1 - What's happened to the Bishop? Where are they taking him? CONGREGATION MEMBER #2 - I don't know. Do you think he's sick?
90 934-11	LONG SHOT - Empty aisle. Open door to Cathedral side entrance can be seen in distance.	
91 937-11	LONG SHOT - Adamson's auto in Cathedral alley. Pulls away.	
92 942-01	FULL SHOT - Some Congregation members exit Cathedral side entrance onto alley.	
93 944-03	LONG SHOT - Adamson's auto turns right onto street from Cathedral alley.	
94 947-11	FULL SHOT - Various members of Congregation exit Cathedral side entrance onto alley to watch auto pull away.	
95 950-06	MED. CLOSE SHOT - Fran and Adamson seated in auto. Disrobing disguise while driving and talking.	FRAN (Sighs) - You know he's moving. You sure you gave him enough? ADAMSON - Just the usual dose. He looks so harmless.

NO. FTG.	DESCRIPTION	DIALOGUE
96 964-07	INT. AUTO - MED. CLOSE SHOT - Fran taking off wig and makeup.	ADAMSON (O.S.) - Ya know when I was a little kid living in that village he always made me feel like I was something evil.
97 973-08	INT. AUTO - MED. CLOSE SHOT - Adamson looking at himself in rear view mirror.	ADAMSON - And look at me now.
98 975-09	INT. AUTO - MED. CLOSE SHOT - Fran wiping makeup off face.	FRAN - Well, I feel years younger. Ya know, one more like this one and today and we'll be naturally gray.
99 984-02	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - It was an incredible job.. Ya know I really think it's worth more than a million.
100 990-10	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN - Well, I was sorry darling but I'm not going back and re-write my ransom note that I left in my prayer book.
101 998-14	INT. AUTO - MED. CLOSE SHOT - Adamson; Fran's hand on his left shoulder.	FRAN (O.S.) - You have to be a good sport and settle for a million. ADAMSON - You were beautiful, Fran. Just beautiful.
102 1007-08	INT. AUTO - MED. CLOSE SHOT - Fran peeling off neck makeup.	FRAN - I was scared. ADAMSON (O.S.) - I told you it would be alright, didn't I?
103 1013-03	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - People in Church are inhibited. They don't jump up and run around and make alot of noise. They're all too religiously polite.
104 1024-02	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN (nods) - Shall we go on congratulating ourselves or would you like to talk about him now.

NO. FTG.	DESCRIPTION	DIALOGUE
105 1031-07	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - Who?
106 1033-13	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN - Who! The man with the pipe.
107 1037-06	INT. AUTO - MED. CLOSE SHOT - Adamson	ADAMSON (Sighs) - So you saw him there then, huh? FRAN (O.S.) - Larger than life. ADAMSON - Larger than death you mean.
108 1049-00	INT. AUTO - MED. CLOSE SHOT - Fran.	ADAMSON (O.S.) - There's no doubt about who he's after now. FRAN - What were you planning to do about him, dear.....
109 1056-00	INT. AUTO - MED. CLOSE SHOT - Adamson.	FRAN (O.S.) ... besides just not telling me. ADAMSON - I'm not planning to do anything about him. Joe Maloney's been itching for that job. He's got it.
110 1069-14	INT. AUTO - MED. CLOSE SHOT - Fran	ADAMSON (O.S.) - I'll phone him as soon as we've put our guest in his quarters. FRAN (shaking head) - I was right about that silly cab driver. For once in my life I hate being right.
111 1084-02	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - Well, how in the hell could he have known we were going to be there when you and I are the only two people in the world who knew that.

NO. FTG.	DESCRIPTION	DIALOGUE
112 1091-12	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN (Sighs) - I've got a thought. It's a dumb one. ADAMSON (O.S.) - Well, say it. FRAN - Do you believe in ESP? Extra Sensory Perception... all that sort of psychic phenomena.
113 1107-01	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - What do ya mean ... Madame whats-her-name?
114 1109-14	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN - Blanche Tyler.
115 1113-01	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - Jesus. You and I know that that's off the wall but uh, can we afford to be wrong? I'm afraid our two quarrelsome lovers are going to have to share a fatal accident.
116 1134-15	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN - Oh my God. But Maloney wouldn't be willing to do that, would he?
117 1143-09	INT. AUTO - MED. CLOSE SHOT - Adamson.	ADAMSON - Of course he'd be willing ... gladly. He'd believe he was protecting himself and his old buddy.
118 1153-06	INT. AUTO - MED. CLOSE SHOT - Fran.	FRAN - Well, I don't want to know about it. Okay.
119 1159-11	INT. AUTO - MED. CLOSE SHOT - Adamson.	FRAN (O.S.) - Promise me, Arthur. ADAMSON - Come on now, dear. That's what's so exciting about all of this. We move as one. Everything together. Nothing held back.
120 1175-00	INT. AUTO - MED. CLOSE SHOT - Fran (looking terribly worried).	

NO. FTG.	DESCRIPTION	DIALOGUE
121 1182-13	EXT. DAY - FULL SHOT Auto turns street corner. Pulls into Adamson's garage driveway.	
122 1197-03	INT. AUTO - SIDE ANGLE Fran - through auto passenger's window. She pushes remote control to open garage door.	
123 1200-02	MED. SHOT - REAR VIEW - Auto in driveway. Garage door opens, auto drives in. Door closes.	
124 1222-00	MED. SHOT - Lumley & Blanche in apartment kitchen. Lumley cooking over stove, Blanche seated at dining table.	BLANCHE - It was gross negligence losing him that way. He was all we had. LUMLEY - I didn't lose him, Blanche. He was kidnapped. (Lumley moves over to sit at dining table) BLANCHE - Oh. Why would anyone want to do that to a Bishop?
125 1240-14	MED. SHOT - Blanche and Lumley seated at dining table. Shot favors Lumley.	LUMLEY - For the ransom, dummy. It's a million dollars. I can't get over it. You know that I was right there.
126 1257-10	MED. SHOT - Blanche and Lumley seated at dining table. Shot favors Blanche.	BLANCHE - Oh, forget about the million. What about our ten thousand? (mouth full of food) We've got nowhere to go now, Lumley.
127 1271-08	MED. SHOT - Blanche and Lumley seated at dining table. Shot favors Lumley.	BLANCHE - And what am I gonna tell Miss Rainbird? I suppose Henry and I are going to have to exhaust ourselves again doing your work for you.

NO.
FTG.

DESCRIPTION

DIALOGUE

(Con't)
127
1271-08

Telephone rings.

LUMLEY - What do ya mean "my work". My work is drivin' a god damn cab, for christ sake. And startin' right this minute that's exact ...

BLANCHE - That's exact what? Go ahead.

LUMLEY - (over Blanche) Answer the telephone.

128
1300-00

MED. SHOT - Blanche and Lumley seated at dining table. Shot favors Blanche. CAMERA MOVES TO LEFT with Blanche as she picks up telephone.

BLANCHE - Hello. (brings phone back with her to table) ... Who ... Mr. Maloney ... of Barlow Creek ... Go ahead.

Lumley rises from table and moves in next to Blanche. CAMERA ZOOMS IN MED. CLOSE.

BLANCHE (Con't) ... Hello. Can you speak a little louder, Mr. Maloney.

MALONEY'S VOICE (O.S.) - I said I traced ya through the license plates on that car your lawyer friend was drivin'. I figured if ya was still lookin' for some dope on Eddie Shoebridge, I might have somethin' for ya.

BLANCHE - Oh (clears throat). How come you changed your mind, Mr. Maloney?

MALONEY'S VOICE (O.S.) - I didn't say nothin' to your man 'cause I felt it was none of my business and none of his. But I been thinkin' about it and how I could use the bread. So, for a little consideration I'm willin' to lead ya to someone who knows Eddie Shoebridge's wife. It'll cost you a grand.

Lumley raises finger indicating \$100.

BLANCHE (laughs) - Oh, don't be silly, Mr. Maloney. I have my lawyer right here beside me and he says he'll give you a hundred dollars provided it leads to something.

NO. FTG.	DESCRIPTION	DIALOGUE
(Con't) 128 1300-00	Lumley gives the okay sign.	MALONEY'S VOICE (O.S.) - Make it two. BLANCHE - Ah, alright. It's a deal. Where do we meet? MALONEY'S VOICE (O.S.) - You and that lawyer friend of yours, you drive up and meet me at Abe and Mabel's ... in two hours.
129 1401-04	MED. SHOT - Lumley rises from table, take paper and pencil off top of refrigerator. CAMERA MOVES with him back to Blanche seated at table with phone in hand.	BLANCHE (O.S.) - Abe and Mabel's ? MALONEY'S VOICE (O.S.) - It's a Cafe up the road to Mt. Sherman, about five miles up off Route 22. Ya know where it is? BLANCHE - Yeah. Why so far away? Can't we meet somewhere more convenient? MALONEY'S VOICE (O.S.) - Well, this party I'm gonna take ya to happens to be up in that area. BLANCHE - I see. Mr. Maloney, are you admitting Edward Shoebridge is still alive? MALONEY'S VOICE (O.S.) - I ain't sayin' a thing until I see the color of your money ... in two hours. BLANCHE - What do ya think? LUMLEY - Smells fishy to me. BLANCHE - Humm. (mouth full of food) I know. But even fish smells good when you're starving to death. What have we got to lose. He's the only clue left.
130 1457-01	MED. SHOT - Lumley stands in doorway of kitchen.	LUMLEY - Ya got two hundred dollars on ya?

NO. FTG.	DESCRIPTION	DIALOGUE
131 1461-04	MED. SHOT - Blanche seated at dining table.	BLANCHE (shakes her head "no") You know me better than that. Of course not. Fix me another one of these (indicating hamburger).
132 1472-06	MED. SHOT - Lumley stands in doorway of kitchen.	LUMLEY - You don't need another one. You already got one. We only got two hours to get there.
133 1479-00	MED. SHOT - Blanche seated at dining table.	BLANCHE - I'll eat it in the car.
134 1481-03	MED. SHOT - Lumley stands in doorway of kitchen.	LUMLEY - Come on. (motions to her)
135 1483-12	MED. SHOT - Blanche seated at dining table.	BLANCHE - You're impossible. (rises from table)
136 1486-10	HIGH ANGLE - LONG SHOT - Blanche's white Mustang cruises down highway. CAMERA PULLS BACK TO REVEAL auto traveling along Mtn. highway.	
137 1514-15	INT. AUTO - MED. CLOSE SHOT - Blanche and Lumley; Lumley driving.	
138 1519-01	LONG SHOT - White Mustang approaches. CAMERA MOVES with auto as it passes on down highway. CAMERA MOVES TO RIGHT AND ZOOMS IN on parked green auto; rear view. HEAD RISES from back seat of parked auto. It is Maloney.	

NO. FTG.	DESCRIPTION	DIALOGUE
139 1551-01	LONG SHOT - White Mustang drives toward F.G. CAMERA PULLS BACK TO REVEAL auto turning into Abe and Mabel's Cafe. Blanche and Lumley exit auto.	
140 1596-02	FULL SHOT - INT. ABE & MABEL'S CAFE - Blanche and Lumley enter, sit at table. Waitress walks over.	LUMLEY (Sighs) - A couple of beers, please. (glances at wristwatch) He must be late.
141 1641-13	PART TITLE	UNIVERSAL PICTURES "FAMILY PLOT" END OF PART 4
1629.13	EXHIBITION REEL FOOTAGE	

NO. FTG.	DESCRIPTION	DIALOGUE
1 00'	PART TITLE	UNIVERSAL PICTURES "FAMILY PLOT" PART 5
	(Start measuring on START MARK of Picture)	
2 12'	LONG SHOT - Green auto travels toward F.G. Pulls into Abe & Mabel's Cafe.	
3 28-04	MED. SHOT - Maloney exits parked green auto.	
4 46-07	MED. SHOT - Blanche & Lumley seated at Cafe table. Mabel's back to CAMERA. Exits frame right.	
5 59-07	MED. SHOT - Four children and Pastor enter Cafe.	
6 66-06	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	
7 68-02	MED. SHOT - Children & Pastor sit at Cafe table. CAMERA MOVES TO LEFT to include Abe & Mabel at counter.	PASTOR - You kids sit over there. ABE - Well, how was Sunday School today? PASTOR - Noisy. Five Cokes, please. LITTLE BOY - We didn't make any noise. PASTOR - That's right. That's why you're here.

NO. FTG.	DESCRIPTION	DIALOGUE
8 95-02	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	LITTLE BOY (O.S.) - (giggles)
9 100-12	FULL SHOT - Children & Pastor at Cafe table. Abe & Mabel at counter.	
10 105-01	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	
11 108-07	FULL SHOT - Children & Pastor at Cafe table. Mabel serves Cokes.	LITTLE BOY - (giggles)
12 113-10	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	BLANCHE - (clears throat)
13 126-09	MED. SHOT - Cafe door.	
14 131-09	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	LUMLEY - Don't blame me. BLANCHE - Did I say anything? (adds sarcastic laugh) LITTLE BOY (O.S.) - (giggles)
15 144-12	MED. SHOT - Front door of Cafe opens. Girl enters.	GIRL - Hello, Kenneth. I'm sorry I'm late. PASTOR - I'll get you a chair. GIRL - Uh, that's alright. I'll sit over here. PASTOR - I'll join you.
	Pastor sits at table with girl.	

NO. FTG.	DESCRIPTION	DIALOGUE
16 166-06	MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.	LUMLEY (grining) - Look at that. (indicating Pastor) - Nice arrangement! BLANCHE - Don't be obscene, George.
17 181-04	MED. SHOT - Maloney finishes wiring white Mustang auto. Enters green parked auto.	
18 187-15	MED. SHOT - Blanche & Lumley seated at Cafe table. Mabel brings two more beers.	LUMLEY (half asleep from beers) - Oh. Thank you, my dear. LITTLE BOY (O.S.) - (giggles) BLANCHE - Just see that ya keep your head screwed on straight, will ya? LUMLEY - (Sighs as if belching)
19 220-00	FULL SHOT - White Mustang auto parked outside Abe & Mabel's.	
20 227-00	MED. SHOT - Blanche & Lumley seated at Cafe table. They rise & exit Cafe.	LUMLEY - (Sighs after gulp of beer) BLANCHE - He's not coming. LUMLEY - (belches softly)
21 259-07	FULL SHOT - EXT. ABE & MABEL'S CAFE - Blanche & Lumley exit. They enter white Mustang which pulls off down highway.	
22 327-03	CLOSE SHOT - Rear of white Mustang. CAMERA ZOOMS IN to right rear tire where brake fluid is leaking.	

NO. FTG.	DESCRIPTION	DIALOGUE
23 344-06	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	LUMLEY (Sighs) - Well, that's the end of that.
24 349-01	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway.	
25 353-06	CLOSE SHOT - Right rear tire of traveling auto. Brake fluid leaking.	
26 357-02	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	
27 360-08	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway. Takes hairpin curve, left.	
28 365-05	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE - George, what's the big hurry?
29 370-12	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes two hairpin curves.	
30 380-06	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE - Just slow down a little, will ya please?
31 383-11	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.	

NO. FTG.	DESCRIPTION	DIALOGUE
32 386-11	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE (hands pressed against dash) I told you not to drive so fast, George. LUMLEY - I don't know what's wrong. The accelerator seems to be sticking.
33 395-02	HIGH ANGLE SHOT over rear of traveling auto.	
34 398-02	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE - George, for God's sake slow up, will ya. (Sighs) LUMLEY - I can't. BLANCHE - My hamburger's coming up.
35 409-10	CLOSE SHOT - Lumley's hand & foot on accelerator.	LUMLEY - The accelerator ... is stuck.
36 414-00	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE - Use the brakes.
37 417-01	CLOSE SHOT - Lumley's foot on brake pedal.	
38 418-12	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	LUMLEY (Sighs) - They don't work. BLANCHE - What?
39 424-01	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curves.	
40 426-00	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	LUMLEY (paniced) - The brakes don't work. BLANCHE (frightened) - What do ya mean?

NO. FTG.	DESCRIPTION	DIALOGUE
41 430-15	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes four hairpin curves.	BLANCHE (O.S.) - (screams)
42 437-15	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.	BLANCHE - George! (grabs his necktie) ... (barely audible) .. will you stop ... LUMLEY - G'mon, woman. Don't grab me, for God's sake. BLANCHE (over Lumley, barely audible) ... what about ... LUMLEY (Con't) - It's not me ... it's the brakes don't work. BLANCHE - I'm getting violently ill, George.
43 450-00	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.	
44 451-15	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pulls on necktie.	LUMLEY - What are ya choking me, Blanche ... for Christ's sake! BLANCHE - (light screams over Lumley)
45 457-11	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes two hairpin curves; dodges oncoming auto.	BLANCHE (O.S.) - (screams before & as they approach oncoming auto)
46 466-11	CLOSE SHOT - White Mustang drives over dirt shoulder of highway.	

NO. FTG.	DESCRIPTION	DIALOGUE
47 467-14	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche twisted in seat.	LUMLEY - Get your foot down!
48 469-08	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.	
49 472-04	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pulls on necktie.	BLANCHE - Eeee-oooh! LUMLEY - Grab the brake! Reach down and pull the hand brake.
50 477-12	CLOSE SHOT - Blanche's hand pulling on hand brake.	LUMLEY (O.S.) - Pull on it. BLANCHE (O.S.) - (moaning) I am pulling. LUMLEY (O.S.) - Get your hands off the steering wheel. Now pull on it.
51 484-03	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pressed against dashboard. Blanche throws her arms around Lumley.	BLANCHE (eyes shut) - I am pulling. LUMLEY (over Blanche) - Pull it! LUMLEY - C'mon, Blanche.
52 493-08	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.	BLANCHE (O.S.) - (mumbling into Lumley's shoulder) LUMLEY (O.S.) - Don't.
53 495-12	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him.	LUMLEY - Get your hand off the God damn wheel.

NO. FTG.	DESCRIPTION	DIALOGUE
54 499-04	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.	
55 501-09	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him.	
56 504-04	LONG SHOT FROM HIGHWAY - AUTO PASSENGER'S P.O.V. - looking right over shoulder down to valley.	
57 506-09	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him.	BLANCHE - (Screams)
58 508-04	LONG SHOT FROM HIGHWAY - AUTO PASSENGER'S P.O.V. - looking right over shoulder down to valley.	BLANCHE (O.S.) - (Gasps)
59 511-00	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat.	
60 518-11	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed.	
61 520-08	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat.	BLANCHE - (Moans)

NO. FTG.	DESCRIPTION	DIALOGUE
62 524-02	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve while dodging four autos.	
63 531-12	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat.	BLANCHE - Look out!
64 532-14	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve while dodging two autos.	BLANCHE (O.S.) - (Gasps)
65 535-02	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche climbing over him.	BLANCHE - Ah ... Oh!
66 536-08	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed up onto shoulder. Auto tilts.	
67 539-14	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling while auto tilts.	BLANCHE (barely audible) ... Give me the horn ...
68 541-12	LONG SHOT - DRIVER'S P.O.V. - Auto traveling up onto highway shoulder. Auto tilts.	
69 544-10	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling while auto tilts.	

NO. FTG.	DESCRIPTION	DIALOGUE
70 545-15	LONG SHOT - DRIVER'S P.O.V. - Auto traveling up onto highway shoulder. Auto tilts.	LUMLEY (O.S.) - Get your god damn foot down.
71 550-06	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat.	LUMLEY - Just sit in your own seat. BLANCHE - (Whines)
72 553-00	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Dodges autos & oncoming motorcyclists.	
73 564-14	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat.	LUMLEY (looking desperate) - I gotta get off this road. BLANCHE - (sighs over Lumley)
74 567-12	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed.	BLANCHE (O.S.) - (audible sighs)
75 572-12	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holds on to him.	LUMLEY - Now Blanche ... just hang on, babe.
76 575-06	LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Turns right onto dirt shoulder.	
77 578-11	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holds on to him.	

NO. FTG.	DESCRIPTION	DIALOGUE
78 582-14	LONG SHOT - DRIVER'S P.O.V. - Auto traveling over dirt & trees. Hits sign post.	
79 588-13	MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holds on to him.	
80 590-11	LONG SHOT - DRIVER'S P.O.V. - Auto traveling over dirt & Trees.	
81 594-13	FULL SHOT - White Mustang auto turned on side.	
82 597-02	CLOSE SHOT - FRONT VIEW - White Mustang auto turned on side. Blanche's head appears out of open passenger window.	
83 611-11	CLOSE SHOT - Blanche's foot on Lumley's face.	
84 615-04	MED. SHOT - SIDE VIEW - White Mustang auto turned on side. Blanche lifts herself out open passenger window.	
85 619-07	CLOSE SHOT - Blanche's foot on Lumley's face.	
86 621-01	MED. SHOT - SIDE VIEW - White Mustang auto turned on side. Blanche lifts herself out open passenger window.	

NO. FTG.	DESCRIPTION	DIALOGUE
87 624-07	CLOSE SHOT - Blanche's foot lifting off Lumley's face.	
88 626-00	MED. SHOT - SIDE VIEW - White Mustang auto turned on side. Blanche lifts herself out open passenger window.	
89 630-15	MED. CLOSE SHOT - Lumley slides out underneath tilted auto. Rises to include Blanche sitting on top of auto.	
90 681-05	(JUMP CUT) - MED. CLOSE SHOT - Blanche slides down off auto onto Lumley. CAMERA PULLS BACK TO MED. SHOT.	BLANCHE - (Grunts as she slides off) LUMLEY - Wasn't that fun! BLANCHE - Damn you, George Lumley! (hits him with bag) LUMLEY - What's the matter with you? It wasn't me ... it's Maloney. BLANCHE - He wasn't driving. LUMLEY - Of course he wasn't driving. But he screwed up the car and broke the brakes. BLANCHE - Maloney? LUMLEY - Yes. What, do ya think it's a coincidence, Blanche? Huh? BLANCHE - (gasps) LUMLEY - Uh, your car is gonna be out of comission, looks like, for a couple of days. So let's go find us another way to get home. BLANCHE - George. Are you alright?

NO. FTG.	DESCRIPTION	DIALOGUE
90	(Con't) Lumley kisses her on the cheek.	LUMLEY - Uh-um (indicating "yes"). I think so. How about you? BLANCHE - I'm okay. I'm sorry. LUMLEY (softly) - Forget it. BLANCHE - Do you really think Maloney wanted us dead? LUMLEY - Uh-um (indicating "yes"). BLANCHE - But whh .. why in the name of God would anyone want to do that to us? LUMLEY (shakes head) - I don't know. But you can bet it has somethin' to do with your mysterious friend, Eddie Shoebridge. Maloney's probably got him buried in his backyard ... doesn't want us to find out.
91 784-07	FULL SHOT - DIRT SHOULDER P.O.V. - Lumley carries Blanche onto highway pavement.	
92 810-13	MED. SHOT - HIGHWAY P.O.V. - Lumley carries Blanche onto highway pavement; sets her down.	
824-02	OVERALL REEL FOOTAGE	
812-02	EXHIBITION REEL FOOTAGE	

END OF REEL 5-A

START REEL 5-B

NO FTG.	DESCRIPTION	DIALOGUE
93 824-03	LONG SHOT - Mtn. highway.	
94 827-08	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	BLANCHE - That way. (points down road)
95 832-15	LONG SHOT - Mtn. highway.	
96 835-03	MED. SHOT - Blanche & Lumley stand on Mtn. highway. CAMERA MOVES with them as they walk to CAMERA RIGHT.	
97 859-04	LONG SHOT - Mtn. highway. Green auto in distance.	
98 864-00	FULL SHOT - Blanche & Lumley stand on side of Mtn. highway.	
99 866-04	LONG SHOT - Mtn. highway. Green auto drives toward F.G.	
100 876-06	MED. CLOSE - Blanche & Lumley hitch on Mtn. highway.	
101 879-10	FULL SHOT - Green auto drives into F.G. CAMERA ZOOMS IN MED. CLOSE.	

NO. FTG.	DESCRIPTION	DIALOGUE
102 884-11	MED. CLOSE SHOT - Blanche & Lumley hitch on Mtn. highway.	BLANCHE - Thank god. (barely audible)
103 886-11	MED. CLOSE SHOT - Maloney driving green auto.	MALONEY - Hhh ... hi there. Sorry I'm late.
104 889-11	MED. CLOSE SHOT - Blanche & Lumley stand on Mtn. highway.	LUMLEY - Congratulations on the nice job you did on our car, Maloney.
105 895-05	MED. CLOSE SHOT - Maloney seated in green auto.	MALONEY - What are ya two doin' standin' in the middle of the road?
106 900-01	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	BLANCHE - You know perfectly well what we're doing on the road, Maloney.
107 904-12	MED. CLOSE SHOT - Maloney seated in green auto.	MALONEY - Oh, you must be Blanche Tyler. Please to meet ya.
108 908-01	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	MALONEY (O.S.) - Uh, where's your car? LUMLEY - Let's just say it ain't exactly in runnin' order, you know what I mean?
109 914-11	MED. CLOSE SHOT - Maloney seated in green auto.	MALONEY - Well hop in. I'll give ya a lift to the nearest station.
110 918-00	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	LUMLEY - No, thank you. We don't ride in hearses.
111 922-08	MED. CLOSE SHOT - Maloney seated in green auto.	MALONEY - Hey, whad'ya think I came up here for the fun of it? Then ya want me to take ya to this party that know's Eddie Shoebridge's wife.

NO. FTG.	DESCRIPTION	DIALOGUE
112 931-13	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	LUMLEY - Why don't you just go ahead, uh, by yourself this time, Maloney. We'll skip it.
113 939-07	MED. CLOSE SHOT - Maloney seated in green auto. Starts auto & pulls away.	
114 953-06	MED. SHOT - Blanche & Lumley stand on Mtn. highway.	BLANCHE - He's all charm, isn't he.
115 964-01	HIGH ANGLE - Green auto traveling down Mtn. highway. Turns around.	
116 997-04	LONG SHOT - Mtn. highway. Lumley & Blanche walk in far distance.	
117 1013-13	LONG SHOT - Mtn. highway. Green auto approaches from distance.	
118 1022-06	MED. SHOT - Blanche & Lumley on Mtn. highway.	
119 1024-14	LONG SHOT - Mtn. highway. Green auto traveling toward F.G.	BLANCHE (O.S.) - Who's in that? (indicating auto)
120 1028-09	MED. SHOT - Blanche & Lumley stand on Mtn. highway. They run off.	LUMLEY - It's Maloney. He's after us.

NO. FTG.	DESCRIPTION	DIALOGUE
121 1032-13	MED. CLOSE - Blanche & Lumley run down Mtn. highway in front of green auto.	LUMLEY - Come on. BLANCHE - (barely audible yelp)
122 1037-01	LONG SHOT - Blue auto turns highway corner.	LUMLEY - (O.S.) - Look!
123 1038-01	MED. CLOSE SHOT - Blanche & Lumley run down Mtn. highway in front of green auto.	
124 1039-00	FULL SHOT - Blanche & Lumley fall onto dirt embankment.	
125 1040-08	LONG SHOT - Blue auto travels toward F.G.	
126 1041-08	HIGH ANGLE - Green auto and blue auto almost collide.	MALONEY (O.S.) - Eeehh
127 1043-02	FULL SHOT - Green auto drives over Mtn. cliff.	MALONEY (O.S. seated in auto) - No ... ooo ... ohhh (screams)
128 1047-01	MED. CLOSE SHOT - Blanche & Lumley face down on dirt embankment.	BLANCHE - (Sighs)
129 1050-07	FULL SHOT - Blue auto stopped on Mtn. highway.	PASSENGER - Hey guys, ... let's get the hell outta here!
130 1059-00	MED. CLOSE SHOT - Blanche & Lumley lean on dirt embankment.	
131 1060-07	LONG SHOT - Mtn. highway. Lumley's P.O.V.	

NO. FTG.	DESCRIPTION	DIALOGUE
132 1062-06	MED. CLOSE SHOT - Lumley & Blanche lean on dirt embankment.	
133 1065-13	FULL SHOT - Black smoke rises over edge of Mtn. highway.	
134 1069-06	MED. CLOSE SHOT - Blanche & Lumley lean on dirt embankment. CAMERA PULLS BACK as they rise and walk toward highway.	
135 1088-00	HIGH ANGLE - Green auto aflames in valley below Mtn. highway.	
136 1091-08	MED. CLOSE SHOT - Blanche & Lumley on Mtn. highway. Stare down into valley.	BLANCHE - (head on Lumley's chest, sighs) We better get the police.
137 1101-04	HIGH ANGLE - Green auto aflames in valley below Mtn. highway.	
138 1103-04	MED. CLOSE SHOT - Blanche & Lumley on Mtn. highway.	LUMLEY - And lose our ten thousand dollars?
139 1113-00	HIGH ANGLE - Green auto aflames in valley below Mtn. highway.	
140 1121-07	FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran enters.	
141 1132-09	MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Adamson walks from office to F.G.	

NO. FTG.	DESCRIPTION	DIALOGUE
142 1136-14	FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran standing.	
143 1141-06	MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Adamson standing. Exits frame left.	
144 1146-11	FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran standing. Adamson enters frame right and walks over to her.	ADAMSON - May I be of some help to you, Madame? FRAN - I'd like to see some bracelets. ADAMSON - Uh, any particular kind? FRAN - Do you have anything with turquoise, or perhaps pearls? ADAMSON - (barely audible) Yes. Please be seated.
145 1171-15	MED. CLOSE SHOT - Fran seated at Jewelry counter. Adamson seated behind counter.	ADAMSON - Anything wrong with our house guest? FRAN - He's fine. I gave him a very nice lunch and a fresh bottle of wine. ADAMSON - Maybe one of these will appeal to you. FRAN - Are those seed pearls? ADAMSON - That's right. (looks at her) What are you doing here? FRAN - These look like fresh water pearls.
146 1208-06	CLOSE SHOT - Fran.	FRAN - The message has come through on KFAG.
147 1214-07	CLOSE SHOT - Adamson.	FRAN (O.S.) - They've located the stone we asked for. In New York. Harry Winston.

NO. FTG.	DESCRIPTION	DIALOGUE
148 1222-03	CLOSE SHOT - Fran.	FRAN - Fifty-three carats.
149 1225-03	CLOSE SHOT - Adamson.	
150 1226-15	CLOSE SHOT - SIDE ANGLE Fran.	FRAN - These are very nice. How much are they?
151 1232-10	CLOSE SHOT - SIDE ANGLE Adamson.	ADAMSON - Three-hundred and fifteen dollars ...
152 1238-04	CLOSE SHOT - SIDE ANGLE Fran.	ADAMSON (O.S.) - ... including tax.
153 1240-04	CLOSE SHOT - Adamson.	ADAMSON - When do we make the pickup?
154 1242-11	CLOSE SHOT - Fran.	FRAN (breaths in) - Tomorrow night.
155 1245-11	CLOSE SHOT - Adamson.	FRAN (O.S.) - Nine-thirty. ADAMSON - (in a whsiper) - Good. Now go on home.
156 1253-08	CLOSE SHOT - SIDE ANGLE Fran.	FRAN - Would it be possible for you to set these aside ...
157 1257-13	CLOSE SHOT - SIDE ANGLE Adamson.	FRAN (O.S.) - ... so that I can bring in my husband and he can look at them. ADAMSON - Of course, Madame.
158 1264-04	CLOSE SHOT - Fran.	FRAN (Sighs) - Now for the bad news.
159 1268-01	CLOSE SHOT - Folded newspaper on top of jewelry counter.	FRAN (O.S.) - Take ...

NO. FTG.	DESCRIPTION	DIALOGUE
160 1269-14	CLOSE SHOT - Adamson.	FRAN (O.S.) - ... a look at this.
161 1271-14	CLOSE SHOT - Headlines of newspaper. Frans finger points.	
162 1277-09	CLOSE SHOT - Adamson.	ADAMSON - (smirking laugh)
163 1287-00	CLOSE SHOT - Fran.	ADAMSON (O.S.) - (smirking laugh)
164 1290-02	CLOSE SHOT - Adamson smiling.	ADAMSON - (angrily) - Incompetent bastard. He blew it.
165 1299-07	CLOSE SHOT - Fran.	ADAMSON (O.S.) - Now we'll have to eliminate these two ourselves. FRAN - Ourselves?
166 1309-09	CLOSE SHOT - Adamson.	ADAMSON (Nods) - That's right. Tomorrow night.
167 1311-10	CLOSE SHOT - Fran.	ADAMSON (O.S.) - Right after we return our guest. FRAN - Oh, I can't.
168 1319-08	CLOSE SHOT - Adamson.	ADAMSON - You must.
169 1321-07	CLOSE SHOT - Fran.	
170 1323-06	CLOSE SHOT - Adamson.	ADAMSON - Remember. Share and share alike.
171 1331-08	CLOSE SHOT - Fran.	FRAN - You stop it! Stop ...
172 1335-08	FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran rises and tips chair over.	FRAN - ... it!

NO. FTG.	DESCRIPTION	DIALOGUE
172	(Con't) Fran exits store.	MRS. CLAY - Did you decide on this one? MALE CUSTOMER - Uh, Yeah. That'll be fine. MRS. CLAY - Good. I'll have it wrapped for you. MALE CUSTOMER - Thank you.
173 1351-04	MED. SHOT - Graveyard. CAMERA PANS RIGHT to reveal funeral service. CAMERA PANS TO RIGHT to reveal Lumley standing.	PARSON - (O.S.) - But it was more than that ... much more than that that you left behind ... as your precious gift to life. PARSON (Con't) - Yes, Joseph Maloney, you were a generous man. You gave of your heart and soul. You gave the very best that was in you ... and no more than that can ...
174 1380-00	MED. SHOT - Group of people surround casket. Mrs. Maloney stands in center.	PARSON (O.S. continues) .. be asked of mortal man on this earth. You loved your wife dearly.
175 1388-02	MED. SHOT - Group of people surround casket. Parson stands in center.	PARSON (Continues) - You bestowed upon your dear mother & father ... all the care ...
176 1394-06	MED. CLOSE SHOT - Group of people. Mrs. Maloney center.	PARSON (O.S. continues) ... all the attention, patience and comfort that they needed in the sunset of their lives.
177 1404-13	CLOSE SHOT - Parson fades OUT OF FOCUS - CAMERA FOCUSES in distance on Lumley standing.	PARSON (O.S. continues) - And those of us who are left behind to grieve for you, Joseph ...

NO. FTG.	DESCRIPTION	DIALOGUE
178 1412-07	CLOSE SHOT - Group of people. Mrs. Maloney center. Exits group frame left.	PARSON (O.S. continues) ... can only bow to the divine judgement of our Lord, ... who has chosen to take you away from us ... in this cruel accident.
179 1427-06	MED. SHOT - Lumley stands in graveyard.	PARSON (O.S. continues) - Oh,
180 1431-00	HIGH ANGLE - Graveyard sight. CAMERA PANS LEFT to show Mrs. Maloney & Lumley separately crossing mazelike paths through graveyard, till they meet.	PARSON (O.S. continues) ... how great the holliness of our God. For he knoweth all things. And there is not anything safe he knows it. And he cometh into the world ... that he may save all men if they will harken unto his voice. For behold, he suffer that the pains of all men ... yay ... the pains of every living creature ... both men, women and children ... who belong to the family of Adam. And he suffereth this .. that the resurrection might pass upon all men ... that all might ...
181 1492-07	MED. SHOT - CAMERA ZOOMS IN MED. CLOSE - Mrs. Maloney's BACK TO CAMERA. Lumley stands to her left.	PARSON (O.S. continues) .. stand before him. That the great ... (fade) MRS. MALONEY - (back to Camera) - Can't you leave me alone? Isn't it enough that you killed him. LUMLEY - Uh, that's not so, Mrs. Maloney. It was the other way. MRS. MALONEY (she turns to face Lumley) - You. You started it all coming here and messing in things that were none of your business. Now go away. Please. LUMLEY - (grabs her arm) - Mrs. Maloney, I have to talk to you. MRS. MALONEY (over Lumley) - He's dead and buried. There's nothing more to talk about.

NO.
FTG.

DESCRIPTION

DIALOGUE

181

(Con't)

LUMLEY - (over Mrs. Maloney) -
Why didn't he want me looking for
Eddie Shoebridge?

MRS. MALONEY - I am not listening
to you. Now, get away from me.

LUMLEY - Mrs. Maloney, your husband
tried to kill me and you were in on
it, weren't you?

MRS. MALONEY - No.

LUMLEY - Well, then why are you
always running away from me? Is
that why?

MRS. MALONEY - (over Lumley) -
No ... no.

LUMLEY - (Gasps a "well") - Do you
realize that you are an accessory
to an attempted murder?

CAMERA MOVES TO LEFT.

MRS. MALONEY - I had nothing to do
with that and I don't know what
you're talking about ...

LUMLEY - (grabs her arm) - Well,
perhaps the police would think that
you did have something to do with it.
You want me to go to the police
about it?

MRS. MALONEY - For God's sake ...
you wouldn't do that ...

LUMLEY - (over Mrs. Maloney) -
Look, just tell me where is Eddie
Shoebridge.

MRS. MALONEY - I can't.

LUMLEY (over Mrs. Maloney) -
Mrs. Maloney ... where is he? Please
tell me.

MRS. MALONEY - (looks away) - There
is no Eddie Shoebridge. He went up
in smoke twenty-five years ago and
came down in the city. He calls
himself Arthur Adamson.

NO. FTG.	DESCRIPTION	DIALOGUE
181	(Con't)	LUMLEY - Arthur Adamson? MRS. MALONEY - If he finds out I told you, he'll kill me. Now go away. And don't ever come near me again.
	Mrs. Maloney exits frame left.	
182 1621-13	MED. SHOT - Two headstones in graveyard. Mrs. Maloney enters from frame right; kicks Eddie Shoebridge's headstone.	MRS. MALONEY - Fake! Fake! (she starts to sob)
183 1630-03	MED. CLOSE SHOT - Lumley watches as Mrs. Maloney runs off.	MRS. MALONEY (O.S.) - (sounds of sobbing)
184 1643-07	PART TITLE	UNIVERSAL PICTURES "FAMILY PLOT" END OF PART 5
1631-07	EXHIBITION REEL FOOTAGE	

NO. FTG.	DESCRIPTION	DIALOGUE
1 00'	PART TITLE UNIVERSAL PICTURES "FAMILY PLOT" PART 6 (Start measuring on START MARK of Picture)	
2 12'	CLOSE SHOT - Eddie Shoebridge's gravestone.	
3 18-06	MED. SHOT - INT. TYLER APT. KITCHEN - Lumley seated with phone, Blanche to his right.	LUMLEY - Well, wait a second now. You're the one that's exaggerating. No .. no. Now, I'll give you two or three days maybe I missed, but never more than that.
4 29-03	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Blanche stands.	BLANCHE - Tell him it's deeply important.
5 31-06	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Lumley seated with phone; shakes finger at Blanche.	LUMLEY - Sssh!
6 34-04	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Blanche stands.	BLANCHE (whispers) - Stand up!
7 36-05	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Lumley seated with phone.	LUMLEY - Whh .. why me. What make's you think that it's me that ran up all the extra mileage. What about that little asshole, Herbie .. or, uh .. Al .. the one on the day shift.
8 50-13	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Blanche stands. CAMERA MOVES RIGHT with Blanche over to sink.	LUMLEY (O.S.) - I understand. I'll be there. Yes, I promise I'll be there.

NO. FTG.	DESCRIPTION	DIALOGUE
9 61-01	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Lumley seated.	LUMLEY - The answer's no.
10 68-04	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.	LUMLEY (O.S.) - He says I must work the shift and I must work it tonight.
11 73-09	MED. SHOT - INT. TYLER APT. KITCHEN - Lumley seated.	LUMLEY - And do me a favor, Blanche. Please don't give me a hard time.
12 80-11	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.	BLANCHE - You didn't put up much of a fight.
13 83-13	MED. SHOT - INT. TYLER APT. KITCHEN - Lumley stands; puts shirt on.	LUMLEY - Hey honey, look. After all the goffin' off I've been doin' on your behalf ... I'm within a gnat's eyelash of losin' my cab and gettin' kicked right out of
14 95-05	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.	LUMLEY (O.S.) - ... the company.
	CAMERA MOVES LEFT with Blanche to include Lumley.	BLANCHE - Lumley ... you're thick. You won't have to drive a cab if you can get this thing over and done with and collect the money.
		LUMLEY - If, darling. If. You're always givin' me if's. I can't eat if's and neither can you, While Julia Rainbird and you are waltzin' around in the great beyond. I mean come on, sweetheart. The least I can do is show up for work every now and then. Afterall ... didn't I give you the guys name. Huh?
		BLANCHE (over Lumley) - Ya. But the phone book is full of Arthur Adamsons .. Look at 'em.

NO. FTG.	DESCRIPTION	DIALOGUE
14	(Con't)	LUMLEY - Yeah, but it's very simple. All you need to do is find out the right one. That's a snap. The one that's close to forty years old and trembles a little bit at the name of Eddie Shoebridge. Easy. We do that tomorrow.
		BLANCHE - Now .. would be much better A bird in the hand, Lumley. Pll.. ease!
		LUMLEY (over Blanche) - Ahh, sweetheart. The only bird that's gonna be in my hand ... and I'm very sorry to say this ... is a steering wheel from four to mid-night.
	Lumley leans over to kiss Blanche. Blanche shrugs him.	LUMLEY (Con't) - Sure. Why should I get a kiss.
	Blanche stands. CAMERA MOVES WITH HER TO RIGHT toward sink.	BLANCHE - Just when I was beginning to think you weren't impossible. Maybe I'll do it without you.
15 175-00	MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Lumley stands.	LUMLEY - The hell you will. Come on now, Blanche. Please. This Shoebridge fellow's gone to a lot of trouble not to be found.
16 186-00	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche at sink.	LUMLEY (O.S.) - Now, you got no idea what kind of trouble you could get into.
		BLANCHE - Well .. whatever it is he'll forget about it ... when he hears about the millions he's coming into.
17 198-09	MED. SHOT - INT. TYLER APT. KITCHEN - Lumley stands.	LUMLEY - Oh, Blanche. Come on.

NO. FTG.	DESCRIPTION	DIALOGUE
18 201-14	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche at sink; Lumley enters frame left. CAMERA MOVES LEFT with Lumley as he exits.	LUMLEY - Just sit down on your pretty little ... behind. And I must say it is quite an ... no, it is. Very attractive little behind. You just wait for me, okay. And tonight, when I get home we will uh, ... right. Very nice. Plot our strategy (pats her). Know what I mean, darling.
19 242-02	MED. SHOT - INT. TYLER APT. KITCHEN - Blanche at sink.	BLANCHE - Who needs him.
20 269-07	MED. SHOT - INT. HALLWAY Blanche stands at office door. Doctor opens door.	BLANCHE - Uhh, dear. (laughs) You wouldn't be Arthur M. Adamson, would you? Excuse me.
21 286-13	CLOSE SHOT - Repairman's back to CAMERA. (A.L. ADAMSON AIR CONDITIONING) CAMERA PULLS BACK TO REVEAL Blanche standing.	BLANCHE - Excuse me.
22 299-15	MED. SHOT - INT. GARAGE - Blanche & Repairman.	BLANCHE - Hello. Are you Arthur Adamson? REPAIRMAN - Hey, Art ... ART - Yeah. BLANCHE - (whispers) Excuse me.
23 320-05	MED. SHOT - EXT. PALMS APARTMENTS - Blanche rings doorbell.	BLANCHE - A.A.? .. (shakes head). Thank you.
24 345-04	MED. SHOT - EXT. ADAMSON'S JEWELRY STORE - Blanche approaches doorway.	MRS. CLAY - I'm sorry. We're just closing.

NO. FTG.	DESCRIPTION	DIALOGUE
25 353-14	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Blanche.	BLANCHE - I understand. I'm not shopping. Is M r. Adamson around?
26 360_09	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Mrs. Clay.	MRS. CLAY - I'm afraid not. But if you come back tomorrow ...
27 364-10	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Blanche.	BLANCHE (nods) - Alright. But juh .. just to be sure I have the right Mr. Adamson ... he's a gentleman of about forty ...
28 374-15	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Mrs. Clay.	BLANCHE (back to Camera) ... I trust. MRS. CLAY - Yes. That's about right.
29 378-09	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Blanche.	BLANCHE - Ahh .. it's the first encouraging news I've had all afternoon. Now isn't there someplace I might reach him without delay? MRS. CLAY (back to Camera) - You mean tonight? BLANCHE - Yes.
30 390-10	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Mrs. Clay.	MRS. CLAY - Well, he usually goes directly home from here. But tonight would be very bad because I believe he's giving a party. I know he left unusually early ...
31 403-03	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Blanche.	MRS. CLAY (back to Camera) ... for some such reason. BLANCHE - Uh-hum (nods head) MRS. CLAY (back to Camera) - Isn't there something I can tell him for you in the morning?

NO. FTG.	DESCRIPTION	DIALOGUE
31	(Con't)	BLANCHE - Uh .. this is personal. Rather personal. MRS. CLAY (back to Camera) - I see.
32 415-03	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Mrs. Clay.	MRS. CLAY - Perhaps you'd like to leave him a note.
33 418-04	MED. CLOSE SHOT - Blanche & Mrs. Clay speak in store doorway. Shot favors Blanche.	BLANCHE - Huhmm. A note? Very good. MRS. CLAY (back to Camera) - Good. Come this way. MRS. CLAY - (as she reaches over counter) - Excuse me.
34 429-11	MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Blanche & Mrs. Clay at counter.	BLANCHE (barely audible) - Thank you (as she takes pen) - (lightly coughs as she raises hand to nose)
35 440-12	MED. CLOSE SHOT - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.	
36 442-10	MED. CLOSE SHOT - INT. ADAMSON'S JEWELRY STORE - Blanche writing note.	
37 453-15	MED. CLOSE SHOT - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.	MRS. CLAY - Is anything the matter?
38 457-07	MED. CLOSE SHOT - INT. ADAMSON'S JEWELRY STORE - Blanche.	BLANCHE - Uh .. I was, uh .. just thinking .. instead of leaving this note here ... it might be better if I sent Mr. Adamson a telegram tonight. What's
39 474-02	MED. CLOSE SHOT - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.	BLANCHE (O.S.) - ... his address, please? MRS. CLAY - Well, I don't ...

NO. FTG.	DESCRIPTION	DIALOGUE
39	(Con't)	BLANCHE (O.S.) - It's alright....
40 479-00	MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.	BLANCHE - ... We're friends.
41 481-11	MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.	MRS. CLAY (sighs) - Uh .. Ten-O-One Franklin ...
42 486-02	MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.	MRS. CLAY (O.S.) - ...street. BLANCHE - Ten-O-One Franklin. Thank you very much. Yh .. you've been very kind. (sighs as she lays pen down) You're a Capricorn, aren't you?
43 499-15	MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.	MRS. CLAY - No. I'm a Leo.
44 503-00	MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.	BLANCHE - That's ... what I thought.
45 509-08	FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Blanche exits.	
46 521-04	LONG SHOT - NIGHT - EXT. CANOPIED ENTRANCE TO HOTEL - White Mustang auto pulls up.	
47 532-08	MED. CLOSE SHOT - Blanche seated in white auto. SIDE ANGLE THROUGH DRIVER'S WINDOW.	BLANCHE (back to Camera) - Pete. Hi. PETE - Hello, there .. Blanche, baby. BLANCHE (back to Camera) - Have you seen George?

NO.
FTG.

DESCRIPTION

DIALOGUE

47

(Con't)

PETE - Yeah. He just left a few minutes ago. But he'll be back. Took a party of four out to River Valley.

BLANCHE (back to Camera) - River Valley. Oh dear, that could take all night.

PETE - Easily. What's up?

BLANCHE (back to Camera) - Would you give him a message for me?

PETE - Sure thing.

BLANCHE (back to Camera) - Just tell him .. I found him.

PETE - You found him.

BLANCHE (back to Camera) - That's right. He lives at Ten-O-One Franklin.

PETE - Ten-O-One Franklin.

BLANCHE (back to Camera) - That's where he lives and that's where I'm going now.

PETE - You found him, and that's where he lives, and that's where you're going now.

BLANCHE (back to Camera) - Thanks, Pete.

Blanche pulls off.

PETE - Anytime, Blanche.

48

578-09

LONG SHOT - NIGHT -
EXT. CANOPIED ENTRANCE
TO HOTEL - White Mustang
auto pulls away.

NO. FTG.	DESCRIPTION	DIALOGUE
4, 584-02	MED. SHOT - INT. ADAMSON BEDROOM - Fran at dressing table. CAMERA PULLS BACK TO REVEAL Adamson entering room.	ADAMSON - You wanna go over the new pickup spot once again? FRAN - I know it by heart. ADAMSON - Are you alright? FRAN (back to Camera) - I will be. ADAMSON - Sure?
50 609-01	CLOSE SHOT - Fran's handbag. Adamson places gun inside.	
51 611-08	FULL SHOT - INT. ADAMSON BEDROOM - Fran & Adamson.	ADAMSON - Have to be there at nine- thirty. Let's get going.
52 623-15	FULL SHOT - INT. ADAMSON APT. - UPSTAIRS HALLWAY - CAMERA MOVES WITH Fran & Adamson as they walk down stairway.	
53 649-02	FULL SHOT - INT. ADAMSON APT. - ENTRY WAY - Fran & Adamson walk down basement stairs.	
54 661-08	FULL SHOT - INT. ADAMSON BASEMENT - Fran & Adamson enter. CAMERA MOVES with them over to brick wall.	ADAMSON - Bishop Wood. It's time to go.
55 677-05	CLOSE SHOT - Adamson's face speaking into inter- com.	ADAMSON - Have you your vestments on? BISHOP WOOD (O.S.) - Yes ... but I haven't finished the chicken. ADAMSON - Oh ... I'm sorry, your excellency. Now here's what I want you to do. Place the armchair in the center of the room facing away from the door and seat yourself in it. You're going to be comfortably put

NO. FTG.	DESCRIPTION	DIALOGUE
55	(Con't)	ADAMSON (Con't) .. to sleep. But it'll only last for a short while.
		BISHOP WOOD (O.S.) - Thank you very much. You're most considerate.
		ADAMSON - Let me know when you're ready.
		BISHOP WOOD (O.S.) - By the way .. I haven't quite finished that book you were kind enough to let me have. May I, uh ... take it along?
56 739-15	MED. SHOT - INT. ADAMSON BASEMENT - Adamson speaks into intercom; Fran stands.	ADAMSON - (sighs) - With our finger prints on it? Tsk, tsk, tsk. Nice try, your excellency.
		BISHOP WOOD (O.S.) - Thank you. Don't bother then. I'm ready.
		ADAMSON - Alright. I'll be turning your light off now.
57 780-03	DARK - CLOSE SHOT - Fran's back to Camera. She enters basement room with Adamson. MED. SHOT - a needle is injected into the Bishop.	BISHOP WOOD (seated in darkness) - Ooomph! (grunts when needle injected)
	Fran exits room and goes upstairs.	ADAMSON - (upon hearing doorbell) - We mustn't be late. See who it is ... and be careful.
58 823-01	MED. SHOT - INT. ADAMSON APT. ENTRY - CAMERA MOVES IN CLOSE with Fran as she looks through front door peephole.	
59 837-01	MED. SHOT THROUGH FRONT DOOR PEEPHOLE - Blanche stands on Adamson porch.	

NO. FTG.	DESCRIPTION	DIALOGUE
60 840-14	MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR. Fran stands.	
61 848-01	MED. SHOT - INT. ADAMSON APT. ENTRY - Adamson appears at basement stairway.	
62 850-04	MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR - CAMERA MOVES RIGHT with Fran to include Adamson at basement doorway.	FRAN - It's her! That woman ... Blanche Tyler. ADAMSON - This is incredible! Is that cabdriver with her? FRAN - (shakes head) - She's alone. ADAMSON - If I didn't have to make this pickup in thirty-five minutes. FRAN - Well, what are we going to do? ADAMSON - Nothing until later tonight.
	CAMERA MOVES LEFT with Fran as she goes back to front door.	
63 902-15	MED. SHOT THROUGH FRONT DOOR PEEPHOLE - Empty porch; Blanche is gone.	
64 905-07	MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR - Fran stands.	FRAN - She's gone.
65 908-08	FULL SHOT - INT. ADAMSON APT. ENTRY - Adamson stands.	ADAMSON - Come on. Let's go.
66 911-04	MED. CLOSE SHOT - INT. ADAMSON FRONT DOOR - CAMERA MOVES RIGHT with Fran as she heads for basement stairs.	ADAMSON (O.S.) - Hurry ... hurry .. hurry.

NO. FTG.	DESCRIPTION	DIALOGUE
67 917-01	NIGHT - MED. SHOT - EXT. ADAMSON APT. - Blanche moves down stairway to street. Turns back to leave note on door.	
68 945-00	MED. SHOT - EXT. ADAMSON APT. - FRONT PORCH - Blanche enters frame right.	
69 949-13	CLOSE SHOT - INSERT - Note from Blanche to Adamson.	
963-12	OVERALL REEL FOOTAGE	
951-12	EXHIBITION REEL FOOTAGE	

END OF REEL 6-A

START REEL 6-B

NO. FTG.	DESCRIPTION	DIALOGUE
70 963-13	MED. SHOT - EXT. ADAMSON APT. PORCH - Blanche places note in door. Exits frame right.	
71 978-14	FULL SHOT - UP ANGLE - EXT. ADAMSON APT. - CAMERA MOVES LEFT with Blanche down stairway to street.	
72 1014-08	MED. CLOSE SHOT - INT. ADAMSON AUTO - Fran presses remote control to open garage door.	
73 1021-03	MED. SHOT - INT. ADAMSON GARAGE - Garage door opens to reveal Blanche standing.	
74 1028-14	MED. CLOSE SHOT - INT. ADAMSON AUTO - SIDE ANGLE through driver's window. Fran & Adamson seated.	ADAMSON - I thought you said ... FRAN - I know ...
75 1033-05	FULL SHOT - EXT. ADAMSON GARAGE - Blanche stands.	BLANCHE - Mr. Adamson?
76 1035-08	MED. CLOSE SHOT - INT. ADAMSON AUTO - SIDE ANGLE through driver's window. Fran & Adamson seated.	ADAMSON - Watch him.
77 1047-10	FULL SHOT - EXT. ADAMSON GARAGE - CAMERA MOVES WITH Blanche as she enters garage.	BLANCHE - Oh ... Mr. Adamson .. how lucky I am not to have missed you. Ahh .. apparently you didn't hear me at the front door. ADAMSON - Apparently.

NO. FTG.	DESCRIPTION	DIALOGUE
77	(Con't)	BLANCHE - I'm Madame Blanche Tyler ... the spiritualist. (looks over to Fran) Good evening, honey.
78 1066-02	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Adamson.	ADAMSON (takes breath) - Madame Blanche .. I wonder if I might suggest to you to, to uh .. remove your car from our driveway. You see, we're terribly late for an, uh
79 1076-04	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche.	ADAMSON (back to Camera) - ... appointment. BLANCHE - Uh, yes ... Whh .. when you hear why I've come, Mr. Adamson ... or should I say ..
80 1082-07	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Adamson.	BLANCHE (back to Camera) - .. Shoebridge? (pinches Adamson's cheek) You won't mind being late at all. (laughs). ADAMSON - My dear lady, I know exactly why ...
81 1089-14	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche.	ADAMSON (back to Camera) - .. you've come here. BLANCHE - How could you? ADAMSON (back to Camera) - .. And exactly ...
82 1092-11	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran stands behind auto.	ADAMSON (O.S.) - ... why you and your friend, that cab driver ... BLANCHE (O.S.) - You know George?
83 1096-10	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Adamson.	ADAMSON - ... have been sniffing along my trail like two little eager bloodhounds these past few weeks. BLANCHE (back to Camera) - (gasps).

NO. FTG.	DESCRIPTION	DIALOGUE
84 1104-06	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche.	BLANCHE - I had no idea ... Mr. Adamson. ADAMSON (back to Camera) - Well, alright, Madame Blanche ... you found me. BLANCHE - Music to my ears! ADAMSON (back to Camera) - (nods) Yeah. And I'm perfectly willing to listen to your demands .. whatever they might be but ...
85 1117-04	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Adamson.	ADAMSON - ... not right now. BLANCHE (back to Camera) - No demands, Mr. Adamson. Oh, .. no, no, no.
86 1124-07	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche.	BLANCHE - Hardly that. Julia Rainbird wants nothing from you but the privilege of making you heir ...
87 1133-06	CLOSE SHOT - INT. ADAMSON GARAGE - Adamson.	BLANCHE (O.S.) - ... to the entire Rainbird fortune.
88 1137-06	CLOSE SHOT - INT. ADAMSON GARAGE - Blanche.	BLANCHE - The whole lovely millions and millions of it.
89 1140-12	CLOSE SHOT - INT. ADAMSON GARAGE - Adamson.	BLANCHE (O.S.) - (takes a breath) Now, if she made any ...
90 1143-15	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran stands.	BLANCHE (O.S.) - .. demands at all, they were on me to find you.
91 1147-10	CLOSE SHOT - INT. ADAMSON GARAGE - Blanche.	BLANCHE - Through psychic means, of course.

NO. FTG.	DESCRIPTION	DIALOGUE
92 1152-03	CLOSE SHOT - INT. ADAMSON GARAGE - Adamson.	ADAMSON - Uh, let me get this straight. Is that the only reason you and your friend have been ... shall we say ... investigating me?
93 1159-09	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran stands, looking down.	BLANCHE (O.S.) - Oh, yes. And don't think it's been ...
94 1162-02	MED. HIGH SHOT - INT. ADAMSON GARAGE - Door of Adamson auto with Bishop's vestments exposed.	BLANCHE (O.S.) - ... easy. Oh, Mr. Adamson ... you've givin' Ge ...
95 1165-07	CLOSE SHOT - INT. ADAMSON GARAGE - Fran.	BLANCHE (O.S.) - ... orge and me the devil's own time of it. Tracing you from a fondling baby ...
96 1172-10	CLOSE SHOT - Door handle of Adamson auto. Fran's hand.	BLANCHE (O.S.) - ... to a young boy named Shoebridge ... to a ..
97 1177-00	CLOSE SHOT - Door of Adamson auto with Bishop's vestments exposed. Fran's hand.	BLANCHE (O.S.) - ... man named Adamson. Oh, but Mr. Adamson ...
98 181-02	UP ANGLE - INT. ADAMSON GARAGE - Fran reaches for vestments stuck in auto door.	BLANCHE (O.S.) - .. Here you are. Here I am. It's a happy moment for us all, isn't
99 1186-02	CLOSE SHOT - Bishop's head slides out from open auto door.	BLANCHE (O.S.) - .. it. FRAN (O.S.) - Eeehhh!
100 1187-13	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Blanche stands.	

NO. FTG.	DESCRIPTION	DIALOGUE
101 1189-01	CLOSE SHOT - Bishop's head hangs out open auto door.	BLANCHE (O.S.) - It's
102 1190-15	MED. SHOT - INT. ADAMSON GARAGE - Fran, Adamson & Blanche.	BLANCHE (back to Camera) ... the Bishop! Eeehhh!
103 1192-13	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Blanche runs for street.	
104 1201-01	MED. SHOT - INT. ADAMSON GARAGE - Adamson & Fran.	ADAMSON - Does anyone know that you've come here?
105 1213-06	MED. SHOT - INT. ADAMSON GARAGE - Blanche holds on to garage door.	BLANCHE - Anyone know ... anyone know ... no ... no ... not a soul ... not even George soul. You have nothing to worry about, Mr. Adamson. I promise ... Ihh .. I won't breath a word ... to anyone.
106 1254-05	MED. SHOT - INT. ADAMSON GARAGE - Adamson walks Camera left and strikes Blanche.	
107 1264-03	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran.	
108 1268-00	CLOSE SHOT - Blanche stunned on floor of garage.	
109 1279-10	UP ANGLE CLOSE SHOT - INT. ADAMSON GARAGE - Adamson looks down at Blanche.	ADAMSON - It looks like Miss Tyler needs some res

NO. FTG.	DESCRIPTION	DIALOGUE
110 1287-10	MED. SHOT - INT. ADAMSON GARAGE - Fran stands next to auto. Shakes head "no".	ADAMSON (O.S.) - ... sst.
111 1294-03	UP ANGLE CLOSE SHOT - INT. ADAMSON GARAGE - Adamson looks over to Fran.	ADAMSON - Will you do as I say.
112 1299-07	MED. SHOT - INT. ADAMSON GARAGE - Fran stands next to auto.	
113 1312-06	CLOSE SHOT - INSERT - Fran's hand holds hypodermic needle.	
114 1321-03	MED. SHOT - INT. ADAMSON GARAGE - Adamson approaches Blanche with needle.	
115 1324-14	MED. CLOSE SHOT - DOWN ANGLE - INT. ADAMSON GARAGE - Blanche on floor, rises.	BLANCHE - No no ...
116 1330-09	MED. SHOT - INT. ADAMSON GARAGE - Blanche rises off floor; struggles with Adamson.	BLANCHE - You wouldn't ... you wouldn't ...
117 1336-05	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran. CAMERA ZOOMS IN ON HER FACE.	FRAN - (Gasps).
118 1337-06	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Blanche & Adamson struggle.	BLANCHE - (barely audible gasps & choking sounds).
119 1340-07	CLOSE SHOT - OVER BLANCHE'S SHOULDER - Adamson & Blanche struggle.	

NO. FTG.	DESCRIPTION	DIALOGUE
120 1341-11	CLOSE SHOT - OVER ADAMSON'S SHOULDER - Blanche struggles.	
121 1343-06	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Legs of Adamson & Blanche.	
122 1344-14	HIGH ANGLE - INT. ADAMSON GARAGE - Blanche & Adamson struggle.	
123 1347-05	HIGH ANGLE - Adamson struggles with Blanche's arm.	BLANCHE (O.S.) - (moans a "no")
124 1351-01	CLOSE SHOT - OVER BLANCHE'S SHOULDER - Blanche struggles with Adamson.	BLANCHE - (Screams).
125 1353-10	CLOSE SHOT - Hypodermic needle jams into Blanche's arm.	
126 1355-03	CLOSE SHOT - Blanche holding on to Adamson. Shot takes affect.	BLANCHE - (moans a "no" ... screams).
127 1360-09	CLOSE SHOT - Blanche's arm with blood stains from needle.	
128 1365-09	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran turns away.	FRAN - (barely audible, whines).
129 1367-09	MED. SHOT - INT. ADAMSON GARAGE - Blanche slides down onto garage floor.	
130 1380-10	MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran turns back to face camera.	

NO. FTG.	DESCRIPTION	DIALOGUE
131 1386-05	FULL SHOT - INT. ADAMSON GARAGE - Fran & Adamson; Blanche on floor.	ADAMSON - Unlock the door. (carries Blanche; BACK TO CAMERA) Cheer up, Fran. Let's go get the new diamond for our chandelier.
132 1429-09	MED. CLOSE SHOT - NIGHT - INT. ADAMSON AUTO - Fran & Adamson seated; Adamson driving.	ADAMSON - Wow ... it's georgeous.
133 1466-14	LONG SHOT - TRAVELING AUTO P.O.V. - City street at night.	
134 1471-03	CLOSE SHOT - INT. ADAMSON AUTO - Adamson driving.	ADAMSON - And now, .. for Madame Blanche.
135 1478-09	MED. SHOT - NIGHT - EXT. ADAMSON GARAGE - Lumley seated in cab.	
136 1483-05	LONG SHOT - NIGHT - CAMERA ZOOMS IN ON parked white auto.	
137 1487-12	MED. SHOT - NIGHT - EXT. ADAMSON APT. - Lumley exits cab. CAMERA MOVES WITH HIM as he walks up to Adamson Apt.	
138 1538-09	MED. SHOT - NIGHT - EXT. ADAMSON APT. PORCH - Lumley enters frame right. Reads note.	
139 1567-07	LONG SHOT - EXT. ADAMSON APT. - CAMERA MOVES WITH Lumley as he walks over to parked white auto.	

NO. FTG.	DESCRIPTION	DIALOGUE
140 1594-02	MED. SHOT - NIGHT - EXT. ADAMSON GARAGE - Parked white auto; Lumley examines situation.	
141 1609-01	CLOSE SHOT - INSERT - INT. PARKED WHITE AUTO - Keys in ignition.	
142 1611-09	MED. CLOSE SHOT - Lumley's head in window of white parked auto. CAMERA MOVES WITH HIM as he examines Adamson garage door.	
143 1648-14	HIGH ANGLE - CLOSE SHOT - White paint on pavement.	
144 1651-06	MED. SHOT - EXT. ADAMSON GARAGE - Lumley leans down to examine paint.	
145 1656-09	HIGH ANGLE CLOSE SHOT - Lumley's hand touches paint on pavement.	
146 1661-00	CLOSE SHOT - EXT. ADAMSON GARAGE - Lumley examines paint on finger. Tries garage door once more.	
147 1705-11	MED. SHOT - ALLEY ALONGSIDE ADAMSON GARAGE.	
148 1708-12	MED. SHOT - EXT. ADAMSON GARAGE - Lumley rises; CAMERA MOVES LEFT WITH HIM over to alley. Walks down alley.	

NO. FTG.	DESCRIPTION	DIALOGUE
149 1772-09	CLOSE SHOT - OVER LUMLEY'S SHOULDER - Window vent into Adamson garage. Lumley tries to open it.	
150 1816-11	CLOSE SHOT - LUMLEY'S HAND - Uses switchblade to try and open window vent latch.	
151 1821-03	CLOSE SHOT - INT. LATCH TO VENT IN ADAMSON GARAGE - Switchblade jimmies it open.	
152 1832-08	MED. SHOT - INT. ADAMSON GARAGE - Window vent opens. Lumley climbs in.	LUMLEY - (some moans and grunts)
153 1862-09	MED. CLOSE SHOT - INT. ADAMSON AUTO - Fran & Adamson seated; Adamson driving.	
154 1865-06	MED. SHOT - INT. ADAMSON GARAGE - Lumley closes window vent. CAMERA MOVES RIGHT WITH HIM as he climbs stairs into Apt.	
155 1896-15	MED. CLOSE SHOT - INT. ADAMSON APT. - Lumley opens basement door.	
156 1909-07	MED. CLOSE SHOT - INT. ADAMSON BASEMENT - Lumley opens basement door, turns light on.	
1923-00	PART TITLE	UNIVERSAL PICTURES "FAMILY PLOT" END OF PART 6
1911-00	EXHIBITION REEL FOOTAGE	

"FAMILY PLOT"
DIALOGUE

REEL 7A - 02079 PAGE 1
DIRECTOR - HITCHCOCK

NO.
FTG.

DESCRIPTION

1 PART TITLE UNIVERSAL PICTURES
P A R T
7

(Start measuring on START MARK of Picture)

2 LUMLEY'S P.O.V.
12' INT. GARAGE - Empty
PAN R-L to include
purse on floor.

3 MED CLOSE
21-01 Lumley - at partially open
door, reacts to o.s. purse.

4 P.O.V.
23-02 ZOOM IN to purse and blood.

5 MED FULL
25-11 Lumley - DOLLY BACK as he
goes to purse, kneels.

6 INSERT
40-00 Handbag with blood - Lumley's
hands pick up bag. LUMLEY (O.S.) - Oh, my God.

7 CLOSE SHOT
54-13 Lumley looks to o.s. bag,
looks back to o.s. door.

8 INSERT
61-06 Lumley's hands put down bag.

9 MED FULL
62-10 Lumley rises, turns off
light, exits garage.

10 FULL SHOT
83-00 UP ANGLE FROM CELLAR -
Lumley enters R-L from garage,
goes up stairs to Entry Hall.

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 7A	PAGE 2
11 90-14	MED CLOSE ENTRY HALL - Lumley arrives at top of Cellar Stairs. PAN him R-L to kitchen door.			
12 112-11	MED CLOSE INT. KITCHEN - Lumley at door, turns on light. He turns off light.	LUMLEY - Blanche?...		
13 123-14	FULL SHOT HIGH ANGLE - Lumley comes from kitchen door to look in dining room. PAN him L-R to look in living room. PAN him up stairs to top. He hears o.s. garage door, moves back down stairs to landing. PAN DOWN as Fran and Adamson enter from b.g. cellar door. Lumley hurries to top of stairs. She goes to kitchen. He follows her.	LUMLEY - Blanche?... ...Blanche?... ADAMSON (O.S.) - If I'm talking too much, perhaps it's because you're not talking at all. FRAN - It's my stomach, Arthur. Murder doesn't agree with it. ADAMSON - Do you think I'm looking forward to it?		
14 212-04	MED CLOSE UP ANGLE - Lumley leans over rail to o.s. kitchen, listens.	ADAMSON (O.S.) - If Joe Maloney had been more efficient, they'd both be dead by now.		
15 220-13	LUMLEY'S P.O.V. KITCHEN DOORWAY - Fran's legs move from refrigerator to table.	FRAN (O.S.) - You can have my share, Arthur. You can keep both diamonds all to yourself, if you'll just end it.		
16 231-07	MED FULL Lumley looks over rail to o.s. kitchen.	ADAMSON - I'll tell you what I'll do. If you help me carry sleeping beauty up out of the cellar and load her into our car and drive her out to some deserted road where a suicide can take place, I promise you we'll talk this thing over.		

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 7A	PAGE 3
17 251-15	LUMLEY'S P.O.V. Kitchen doorway - Adamson's legs enter by table.	ADAMSON (O.S.) - Okay? FRAN (O.S.) - What about the cab driver?		
18 258-05	MED FULL UP ANGLE - Lumley looks over rail to o.s. Kitchen.	ADAMSON (O.S.) - Well, if she was able to find us, I'm sure he can, too. He'll walk right into our hands. FRAN (O.S.) - Your hands, Arthur, not mine. ADAMSON (O.S.) - Don't you think we ought to go down and take a look at her?		
19 275-12	LUMLEY'S P.O.V. Adamson's legs by table. His legs move toward kitchen door.	ADAMSON (O.S.) - It's been a while since we gave her that shot. FRAN (O.S.) - You do it. ADAMSON (O.S.) - Okay.		
20 284-00	MED FULL Lumley - exits up stairs.			
21 285-05	FULL SHOT ENTRY HALL - Adamson comes from kitchen L-R to turn on light in cellar and exit down stairs.			
22 292-15	MED FULL Lumley - kneels at top of stairs, comes down, stops at bottom.			
23 304-08	CLOSE SHOT Lumley's legs - he removes shoes.			

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 4

24
307-05

FULL SHOT
Lumley - PAN him from stairs
to kitchen door.

25
316-15

OVER LUMLEY TO FRAN SITTING
AT TABLE IN KITCHEN - He looks
to kitchen. PAN with him to
exit onto Cellar Stairs. FRAN - (Exhales).

26
325-01

MED CLOSE
UP ANGLE FROM CELLAR -
Lumley enters onto first
landing, hugs wall, sees:

27
336-02

LUMLEY'S P.O.V.
Adamson unlocks brick door,
opens it.

28
340-00

CLOSE SHOT
Lumley - looks down, reacts
to door opening.

29
342-12

LUMLEY'S P.O.V.
Adamson enters Secret Room.

30
347-04

MED FULL
UP ANGLE to Lumley. PAN
with him as he hurries
down stairs to open brick
door, peeks in, sees Adamson
and Blanche in b.g. He crosses
R-L

31
362-06

MED CLOSE
Lumley - moves behind the boiler,
peeks out.

32
371-10

FULL SHOT
THRU OPEN DOOR TO Adamson
and Blanche in b.g. Adamson
comes forward to door.

33
378-01

MED CLOSE
Lumley - jumps back.

NO. FTG.	DESCRIPTION	DIALOGUE	REEL 7A	PAGE 5
34 379-05	MED FULL Adamson takes hose from wall, exits up Cellar Stairs.			
35 390-11	MED CLOSE Lumley - watches o.s. Adamson.			
36 393-01	MED FULL UP ANGLE - Adamson enters R. onto first landing of stairs. He turns on garage light, exits into garage.	ADAMSON - You'll be happy to know, she's still unconscious.		
37 403-07	MED CLOSE Lumley - PULL BACK as he goes into Secret Room. Blanche in bed in b.g.			
38 421-08	MED CLOSE Blanche - unconscious on bed. Lumley enters L. behind her, touches her cheek. Her eyes open. She turns to him.	LUMLEY - Blanche. BLANCHE - Shhhh...		
39 438-14	FULL SHOT UP ANGLE CELLAR STAIRS - Fran enters at top from Kitchen, comes down stairs to First Landing.			
40 467-05	MED FULL INT. GARAGE - Fran comes from stairs into Garage landing, looks to:			
41 473-04	FRAN'S P.O.V. Adamson cuts hose.	ADAMSON - I'll put this end in her exhaust pipe...and the other end in the window. That way it'll look like...		
42 486-06	MED FULL Fran - in doorway.	ADAMSON (O.S.) - ...suicide.		

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 6

43
490-06

FRAN'S P.O.V.
PAN Adamson L-R to get remote
from car, garage door opens
b.g.

44
505-02

MED FULL
Fran at doorway, looks
to o.s. Adamson.

45
507-00

FRAN'S P.O.V.
Adamson - Goes out to put hose
in Blanche's car, returns, lowers
door, puts remote in car, opens
car door. PAN him to Fran on
landing, exits. ADAMSON - Better go and get her, now.
I'll take her in our car and you
follow in hers.

46
548-08

FULL SHOT
UP ANGLE CELLAR STAIRS -
Adamson enters from garage, Fran
follows. PAN them down stairs
to exit into Secret Room.

47
568-06

FULL SHOT
INT. SECRET ROOM - Blanche
on bed in f.g. - Adamson
and Fran come to her from
b.g. door.
They try to pick her up.
She holds onto bed.

ADAMSON - You take hold of her feet.

48
575-07

INSERT
Blanche's hand hangs onto
bed.

49
578-12

FULL SHOT
Group - Adamson & Fran
try to lift Blanche.
Blanche jumps up. Adamson
and Fran jump back.

ADAMSON - Jesus, she's heavy!

BLANCHE (yells) - Aaaaaaa!!!

50
583-03

MED SHOT
BEHIND FRAN to Blanche
as she pushes Fran aside.

BLANCHE (yells) - Aaaaa....GEORGE!!!

(CONTINUED)

50

(Cont.)
PULL BACK as Blanche runs
from Secret Room into Cellar.
Lumley enters R., slams door
shut. They lean against door.
She breathes heavily.
Lumley locks door, holds up key.

LUMLEY - Got 'em. Blanche, you
faked that one beautifully.
You are still the champ.

She leans against him.
He holds her.

BLANCHE (breathes heavily) -
Thank you, George. Do you
realize how much the reward
is for those two?

She is about to fall
asleep.

LUMLEY - (laughs)...Yes...(laughs)
...But do you realize how
much more the reward would be
if we could find the diamonds
...and turn 'em in.
What's the matter with you?

She pulls away from him,
in trance.

BLANCHE - I...

LUMLEY - Blanche, what's the
matter?

PAN with her as she staggers
to stairs.

BLANCHE - Hm...

LUMLEY (O.S.) - Blanche, what's
the matter?

She starts up stairs.

51
678-10

MED FULL
Lumley - PAN with him as he
goes to stairs, follows her
up stairs.

LUMLEY - What is it?

52
695-11

MED SHOT
DOLLY BACK as Blanche and
Lumley come up stairs to
Entry Hall. PAN them to
mount Entry Hall stairs.
She stops on stairs, points
L. PAN OFF HER, along her
arm to DIAMOND in chandelier.
ZOOM IN.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 8

53
739-01

CLOSE SHOT
Lumley - looks to o.s.
diamond.

LUMLEY - Blanche, you did it!!!
You are psychic.

PULL BACK to include Blanche
as he takes hold of her.

BLANCHE - What am I doing here on
the stairs?

He points. She turns her
head to o.s. diamond.

LUMLEY - You're not a fake! You
actually found one. Look!

BLANCHE - I did?

LUMLEY - Now, I'll get the police on
the phone, give'em our good news
and call Miss Rainbird and give
her the bad.

He exits R. She
looks after him.

54
772-03

BLANCHE'S P.O.V.
Back of Lumley as he
enters living room,
goes to phone, dials.

LUMLEY - Operator...can I have the
police?

55
786-13

CLOSE SHOT
Blanche - TILT DOWN with her
as she sits on step, looks
into CAMERA, winks.

56
801-00

INSERT
Diamond - hangs on chandelier.

ROLL UP CREDITS BEGIN:

Directed by

ALFRED
HITCHCOCK

Screenplay by

ERNEST
LEHMAN

Director
of Photography

LEONARD J.
SOUTH
A.S.C.

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 9

56

ROLL UP CREDITS CONT.

Music

JOHN
WILLIAMS

The Cast

Starring

KAREN
BLACK
as Fran

BRUCE
DERN
as Lumley

BARBARA
HARRIS
as Blanche

WILLIAM
DEVANE
as Adamson

Co-starring

ED LAUTER
as Maloney

CATHLEEN
NESBITT
as Julia Rainbird

KATHERINE
HELMOND
as Mrs. Maloney

WARREN J.
KEMMERLING
as Grandison

With

EDITH
ATWATER
Mrs. Clay

WILLIAM
PRINCE
Bishop

56

ROLL UP CREDITS CONT.

NICHOLAS
COLASANTO
ConstantineMARGE
REDMOND
Vera HannaganJOHN
LEHNE
Andy BushCHARLES
TYNER
WheelerALEXANDER
LOCKWOOD
ParsonMARTIN
WEST
SangerProduction
DesignerHENRY
BUMSTEADCostumes
Designed byEDITH
HEAD

Film Editor

J. TERRY
WILLIAMSSpecial
Visual EffectsALBERT
WHITLOCKSet Decorations
JAMES W.
PAYNEAssistant
to Mr. Hitchcock
PEGGY
ROBERTSONUnit Production Manager
ERNEST B.
WEHMEYERFirst Assistant Director
HOWARD G.
KAZANJIANSecond
Assistant Director
WAYNE A
FARLOWSound
JAMES
ALEXANDER
ROBERT L. HOYTScript Supervisor
LOIS
THURMANMake-up Man
JACK BARRONProduction Illustrator
THOMAS J.
WRIGHTColor by
TECHNICOLOR ®

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FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 11

56

ROLL UP CREDITS CONT.

Titles & Optical Effects
UNIVERSAL
TITLE

From the novel
"The Rainbird Pattern" by
VICTOR
CANNING

Approved No. 24483
M.P.A. Emblem

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I.A.T.S.E. Logo

Westrex
Recording System

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FADE OUT:

57
883-15

TITLE CARD POPS ON:

The
Motion Picture
Code and Rating
Administration
has rated
this motion picture

PG

Parental guidance suggested -
some material may not be suitable
for pre-teenagers

M.P.A. Seal

58
891-15

FADE IN:

TITLE POPS ON, ZOOMS TO F.G.

Produced at
(emblem)
Universal Studios
California U.S.A.
The Entertainment Center of the World
- 146 -

NO.
FTG.

DESCRIPTION

DIALOGUE

REEL 7A

PAGE 12

DISSOLVE TO:

59
905-06

TITLE OVER STILL OF TRAM

When in Hollywood
Visit
Universal Studios

FADE OUT:

915-14

OVERALL FOOTAGE

903-15

EXHIBITION FOOTAGE

END OF REEL 7A
