

"KEY LARGO"

Written by

Richard Brooks & John Huston

Loosely based on the play "Key Largo" by
Maxwell Anderson

Copyright©1948
All Rights Reserved.

Shooting Script, 1948

Warner Brothers,
Los Angeles, CA

Key Largo (film)

Key Largo is a 1948 [crime film](#) starring [Humphrey Bogart](#), [Edward G. Robinson](#), [Lauren Bacall](#), [Lionel Barrymore](#), and [Claire Trevor](#). This was the fourth and final film pairing of married actors Bogart and Bacall. Trevor won the 1949 Academy Award for Best Actress in a Supporting Role for her performance.

The movie was supposedly adapted from [Maxwell Anderson](#)'s 1939 play, but in reality has very little to do with it, although Anderson's name still appears in the credits. The director was [John Huston](#).



Plot

Frank McCloud (Bogart) visits a small backwater [Key Largo](#) hotel run by crippled James Temple (Barrymore) and his daughter-in-law Nora (Bacall), the widow of Frank's [World War II](#) friend. The hotel has been temporarily taken over by notorious fugitive gangster Johnny Rocco (Robinson) and his gang.

Frank at first appears indifferent to the situation, but Rocco's treatment of his alcoholic mistress Gaye (Trevor) and his hand in the murder of two local Indians and a police officer convinces Frank that Rocco must be stopped. His chance comes when Rocco forces Frank to pilot the boat by which the gang intends to escape to [Cuba](#). Once at sea, with no hostages to worry about, Frank is able to kill every member of the gang, one by one, Rocco last of all. Frank then returns to Nora.

Cast

- [Humphrey Bogart](#) as Frank McCloud
- [Edward G. Robinson](#) as Johnny Rocco
- [Lauren Bacall](#) as Nora Temple
- [Lionel Barrymore](#) as James Temple
- [Claire Trevor](#) as Gaye Dawn. It is rumored that Trevor's character is based on gangster [Lucky Luciano](#)'s mistress [Gay Orlova](#).
- [Thomas Gomez](#) as Richard 'Curly' Hoff
- [Harry Lewis](#) as Edward 'Toots' Bass
- [John Rodney](#) as Deputy Clyde Sawyer
- [Marc Lawrence](#) as Ziggy
- [Dan Seymour](#) as Angel Garcia
- [Monte Blue](#) as Sheriff Ben Wade
- [William Haade](#) as Ralph Feeney

Differences from the play

In the play, the gangsters are Mexican bandidos, the war in question is the [Spanish Civil War](#), and Frank is a disgraced deserter who dies at the end.

Production

According to the [Internet Movie Database](#), the movie was filmed in only 78 days, virtually all on the Warner Bros. lot, except for a few long shots in Florida used for the opening scenes. An alternate claim is that much of the film was shot on location at the [Caribbean Club](#) on [Key Largo](#) in southern Florida.[1]

Robinson had always had top billing over Bogart in their previous films together. For this one, Robinson's name appears to the right of Bogart's, but placed a little higher on the posters, and also in the film opening credits, to indicate Robinson's near-equal status. Robinson's image was also larger and centered on the original poster.

Exterior shots of the [hurricane](#) that delays the gang's getaway were actually taken from stock footage used in *Night Unto Night*, a Ronald Reagan melodrama made the same year by Warner Bros.

Culture Reference

In "Key Largo" song by [Bertie Higgins](#).

External links

:

Key Largo (film)

- [Key Largo](#) at the Internet Movie Database
- [Key Largo](#) at the TCM Movie Database
- The Internet Archive [holds a radio adaptation of the film, originally broadcast on November 28, 1949](#) by Lux Radio Theater.

* *Page 129 missing from original Script source*

* *The screenplay contains the correct page count.*



"KEY LARGO"

Written by

Richard Brooks & John Huston

Loosely based on the play "Key Largo" by
Maxwell Anderson

Copyright ©1948
All Rights Reserved.

Shooting Script, 1948

Warner Brothers,
Los Angeles, CA

"KEY LARGO"

Written by

Richard Brooks & John Huston

Loosly based on the play "Key Largo" by

Maxwell Anderson

CHARACTERS

FRANK M'CLOUD

NORA TEMPLE

JOHNNY ROCCO

JAMES TEMPLE

GAYE DAWN

RICHARD 'CURLY' HOFF

EDWARD 'TOOTS' BASS

DEPUTY CLYDE SAWYER

ZIGGY

ANGEL GARCIA

SHERIFF BEN WADE

RALPH FEENEY

Copyright©1948 All Rights Reserved.

Warner Brothers, Los Angeles, CA

Shooting Script, 1948

FADE IN:

1 EXT. OVERSEAS HIGHWAY LONG SHOT BUS DAY 1

It is late afternoon. Route 4-A, stretching from Florida City down through the Florida Keys toward Key West, looking south toward the Keys. A lonely bus speeds along the highway, its tires on the hot road sounding like the tearing of adhesive tape. To the left is the Atlantic Ocean. To the right is the Florida Bay. It is mid-summer.

2 EXT. BUS ON HIGHWAY DAY 2

as it rushes toward CAMERA. The destination printed across the front of bus is: "KEY WEST". There are four people on the bus, beside the driver. CAMERA HOLDS as bus moves by. A black and white car, latest model, with Police insignia, speeds by. Two persons in car. These are BEN WADE AND DEPUTY CLYDE SAWYER.

3 INT. BEN'S CAR HIGHWAY DAY 3

as the car pulls abreast of the bus. Deputy raises himself slightly to peer at passengers in bus. He has a shot gun across his lap. Ben nods for the bus driver to pull over and stop.

4 EXT. BUS AND CAR FULL SHOT DAY 4

as the bus draws to side of road and stops. Ben's car pulls to stop just ahead of bus.

5 EXT. HIGHWAY BEN AND DEPUTY 5

They emerge from car. Ben pulls a rifle from leather case, which is attached near the emergency brake. They walk to the entrance of the bus. The driver opens the door.

BEN
(to Driver)
Hello, Eddie.

DRIVER
(nods)
Ben. Trouble?

Deputy enters bus. Ben remains standing in bus entrance.

6 INT. BUS

6

Deputy heads down inside bus. In b.g. passengers are Sailors, Cubans, Negroes and Conches. In the seat directly behind the Driver is Frank M'Cloud, slouching, his hat pulled down over his eyes.

DRIVER

What gives?

BEN

We're lookin' for a couple of Indians,
broke out of jail.

7 INT. BUS DEPUTY

7

as he quickly looks over the faces of the passengers. He comes back to the front of the bus and gets off.

BEN

(to Driver)

If you see anythin' looks like 'em...
Telephone my office in Palm Grove.

DRIVER

Okay.

Driver closes door to his bus and, as he shifts into gear, he addresses M'Cloud.

DRIVER

Those Indians they're looking for...
They must be from around here. They
always head for home.
(shakes head)

M'CLOUD

Home being Key Largo.

8 EXT. OVERSEAS HIGHWAY BUS DAY

8

BUS PASSES BY SIGN. IT READS:

Key West 107 m.

KEY LARGO 2 m.

9 MAIN TITLES COME ON BUS ON HIGHWAY IN B.G.

9

When titles are over...

10 EXT. HOTEL BUS COMES TO STOP DAY 10

M'Cloud steps down from bus with bag. A sign over Hotel reads:
"HOTEL LARGO", James Temple, Prop."

He enters hotel. Bus drives on.

11 INT. HOTEL LOBBY M'CLOUD DAY 11

The lobby is deserted. Most of the furniture has white dust covers. It is cooler inside, but still hot. A wooden-bladed fan idly twirls. Flies and mosquitoes are plentiful. As M'Cloud moves on toward the desk of the hotel, he passes an archway which opens out onto a bar. At the bar, three persons are gathered. M'Cloud stops at the desk. No one is behind it.

12 M'CLOUD AT DESK 12

As he raises his hand to touch the bell, a VOICE, coming from behind him, arrests his hand.

VOICE (O.S.)
Want something, Jack?

M'Cloud turns toward the voice.

13 TOOTS IN LOBBY CHAIR 13

He has a heavy magazine in his lap. Toots is about twenty. He is slim, wiry, dressed far too formally for this weather. He constantly perspires and constantly wipes away sweat with silk handkerchief.

14 TOOTS AND M'CLOUD 14

M'CLOUD
Mr. Temple around?

TOOTS
He ain't here.
(pause)
Hotel's closed down.

M'CLOUD
When'll Mr. Temple be back?

TOOTS
(stiffly)
I don't know.

15 INT. HOTEL LOBBY M'CLOUD 15

He walks around Toots and enters bar.

16 INT. HOTEL BAR M'CLOUD 16

He walks into bar. Leading off the barroom is a dining room. Tables are standing on top of each other. At the bar is a rather lush, plump, still-interesting blonde of thirty-five, GAYE. Beside her is a middleaged man who might be Toot's older brother. He, too, is rather formally attired for this part of the country and this kind of weather. This is CURLY. Behind the bar ANGEL is mixing a drink. He is dressed as formally as the others and wears a snap-brim hat. He is Cuban.

M'Cloud drops his bag beside a stool and sits down near Gaye.

M'CLOUD
(to Angel)
Beer.

ANGEL
Bar's closed down.

M'Cloud sees Angel glance toward Curly.

CURLY
(to M'Cloud)
That's right.

TOOTS
(entering)
I told you, didn't I? Hotel's closed down. Inna summer everything's closed down.

GAYE
(a little tight, her
voice edgy, harsh)
Give 'im a drink.

Nobody makes a move.

GAYE
Give 'im a drink.
(shrill, rising
inflection)
You heard me, give 'im a drink.

ANGEL
(to M'Cloud)
Did you say beer?

(CONTINUED)

16 CONTINUED:

16

Angel opens a bottle and pours beer into a glass.

M'CLOUD
(to Gaye)
Thanks.

GAYE
(elegantly)
Think nothing of it.

M'Cloud drinks his beer under the scrutiny of the three men. The RADIO, which has been on all this time, now begins to broadcast the results of a horse race at Rockingham Park.

RADIO VOICE
(describes race)
She suddenly becomes animated,
cheering on the horse to a finish.
It is as though Gaye, herself, were
at the track.

GAYE
(to radio)
Come on, Lady Bountiful. Come on.
Lady Bountiful.
(almost a refrain)

RADIO VOICE
It's Lady Bountiful by a head.
(he drones on in b.g.)

GAYE
(shows racing form
around)
How's that for picking 'em? Can I
pick 'em or can't I?

RADIO VOICE
Lady Bountiful: 14.20, 8.60, 3.10.
Roger P.: 6.90 and 2.40. Yazoo: 5.50
(MUSIC comes on)
The SOUND of a BUZZER comes in over
the last announcements on the radio.
Everybody except M'Cloud looks off
toward sound.

17 CLOSE SHOT ROOM INDICATOR ON WALL

17

It continues buzzing and arrow points to Room 11.

18 GROUP SHOT AT BAR

18

CURLY

That's him.

Angel immediately pours two cokes into a large glass with ice. He adds a twist of lime and hands glass to Toots.

GAYE

I'll take it up.

TOOTS

(curtly)

When he wants you, he'll send for you.

(he exits with drink)

Gaye pouts, pours another drink and tries to save face before the stranger. She goes back to her racing form.

GAYE

(indicating form)

I like Fancy Free. He's carrying 118 pounds. 'S a lot'v weight.

(to M'Cloud)

What do you think?

(holds out form)

The others pay no attention, but M'Cloud takes the form and glances at it briefly.

M'CLOUD

(agrees with her)

Fancy Free.

She moves over to the stool next to him. She's found a friend.

GAYE

(hopefully)

You play the ponies?

M'CLOUD

No.

GAYE

(her face falls)

Why not?

M'CLOUD

Haven't got the money.

(CONTINUED)

GAYE

(sadly)

Oh.

(regally)

Angel...another beer for the gentleman.

(Angel pours beer;

she turns to M'Cloud)

You see, I play the long shots.

Betting on a favorite what do you win? When a horse comes in for me it pays, but plenty.

(indicates form)

Take Fancy Free. Morning odds: 12 to 1. Ridiculous. He ought to be 4 to 1, or even less. Look at that breeding. By Chance Play out of Misconstrue by Omaha. Hasn't won in eleven starts...true! But he's been twice in the money. And today, he's running in a three thousand dollar claiming race. Oughta be a cinch.

M'CLOUD

(nods in agreement)

Yeah.

GAYE

(pleased)

What's your name?

M'CLOUD

M'Cloud, Frank. By John out of Helen.

GAYE

I'm Miss Dawn. Miss Gaye Dawn.

Toots reappears. He comes to Gaye and M'Cloud.

TOOTS

(to her)

You. He wants you.

She quickly gets her lipstick and hand mirror out. She applies lip rouge with some trouble. She rises, finishes her drink, simpers into the hand mirror once more.

GAYE

(to M'Cloud)

Please excuse me.

She exits regally.

19 TOOTS, CURLY AND M'CLOUD AT BAR

19

Curly comes over to M'Cloud.

CURLY
(to Toots)
Who's he?
(meaning M'Cloud)

TOOTS
I don't know.

CURLY
What's he want?

TOOTS
Old Man Temple.

CURLY
(patiently to M'Cloud)
Look, mister: if you're thinking of
putting up here...the hotel's closed.
Won't be open for another month.

M'CLOUD
What are you doing here?

CURLY
We're guests.

M'CLOUD
But you just said...

CURLY
(interrupting)
We're here by special arrangement.

M'CLOUD
I'm not staying. I only want to see
Mr. Temple.

CURLY
Oh. Why'nt you say so? He's out by
the boathouse.

M'CLOUD
(rising)
Thanks.

They watch him as he leaves by a side exit leading to
boathouse.

20 EXT. HOTEL M'CLOUD

20

as he heads down a path toward the pier, which juts out into the Bay. On the pier, in a wheelchair, is James Temple, elderly, hair bleached by the sun. He wears white duck pants and a frayed panama hat.

21 EXT. PIER TEMPLE AND M'CLOUD TEMPLE'S BOAT IN B.G

21

At anchor off the pier is a sixty foot motor launch.

M'CLOUD

Mr. Temple?

TEMPLE

(Southern accent)

Yes?

M'CLOUD

My name is M'Cloud. Frank M'Cloud.

TEMPLE

(peers at him)

M'Cloud? Not...not Major M'Cloud.

M'CLOUD

Yes, sir.

Temple puts out his hand. M'Cloud shakes hands. Temple takes M'Cloud's hand in both his own and it is almost as though he were caressing him.

TEMPLE

(calling off toward
boat in great
excitement)

Nora, Nora!

(turns chair toward
boat)

Nora!

(to M'Cloud)

When'd you get here, Major?

M'CLOUD

Just a few minutes ago.

TEMPLE

On the bus?

(M'Cloud nods)

I saw it stop.

(calls off again)

Nora! Nora!

(CONTINUED)

21 CONTINUED:

21

Nora appears. She comes up from below deck of boat. She comes toward Temple and M'Cloud.

TEMPLE
Come here, Nora. Quick. See who's
here.
(to M'Cloud)
George's wife.

Nora steps onto pier from boat.

22 GROUP SHOT ON PIER

22

TEMPLE
Nora, this is Major M'Cloud.

M'CLOUD
Hello, Mrs. Temple.
(shaking hands)
Your husband and I were in the same
outfit overseas.

TEMPLE
As if she didn't know.

NORA
I wrote you a letter, Major, to St.
Louis. It was sent on to Portland,
St. Paul, New York, Memphis. All
those places, before it came back.

M'Cloud makes no comment to this.

TEMPLE
Ever been down this way before?
(M'Cloud shakes his
head)

M'CLOUD
(looks around)
George was right. The Keys are
different than anything I've ever
seen.
(wiping perspiration;
he smiles)
And hotter.

(CONTINUED)

TEMPLE

Don't look for it to get any cooler till November. Then the thermometer will drop to about a hundred. The sand flies and the mosquitoes will disappear, and for about three months the Keys will be right livable... except for the tourists.

M'CLOUD

(looks o.s.; nods in that direction)
Black Caesar's Rock?

NORA

How'd you know?

M'CLOUD

For someone who was never here ...I know a lot about these Keys. They were a favorite subject with George.

TEMPLE

(looking toward the rock)
He used to dig for Pirates' gold over there when he was a youngster. Never lost hope of finding Blackbeard's own treasure. Lord, he must've dug ten thousand holes.

M'CLOUD

Ever find anything?

TEMPLE

Yep. Salt water. Every time.
(they laugh)
How long'll you be able to stay with us, Major?

M'CLOUD

An hour or so. I'm on my way to Key West.

TEMPLE

An hour. Only an hour? Surely, you can spare us more'n that. We've got lots to talk about.

M'CLOUD

We'll talk as long as you like, Mr. Temple. That's why I'm here.

(CONTINUED)

22 CONTINUED: (2)

22

All this time Nora has been watching M'Cloud, her probing eyes holding his face, questioning silently. She wants to ask questions at once, but doesn't.

TEMPLE

Then you'll stay the night, anyway.

(to Nora)

We'll put him up in George's old room, huh, Nora?

NORA

Yes, Dad.

In b.g. Ben Wade's car pulls up. Ben and Deputy get out and head toward our group.

Temple, Nora and M'Cloud start toward the hotel. Ben and Deputy come up.

BEN

Afternoon, Mrs. Temple. Mr. Temple.

She nods, skirts them and goes into the hotel.

BEN

(casually)

Any news 'bout the Osceola brothers?

TEMPLE

Sorry, Ben.

(proudly)

Want you to meet my son's commanding officer: Major M'Cloud. Officer, Ben Wade.

(they shake hands)

And Deputy Sawyer.

DEPUTY

(coldly)

Mind if we take a look 'round, Mr. Temple?

TEMPLE

You won't find those two Indians, 'cause they ain't here. Maybe they're out in the mangroves... maybe. And if you want to go wadin' maybe you'll find 'em... maybe. But if I were you I'd save myself all that trouble. I reckon they'll be givin' 'emselves up before mornin'.

(CONTINUED)

22 CONTINUED: (3)

22

BEN

They sure 'nough ought to. And that's a fact, Mr. Temple. 'Cause the longer they stay at large, the tougher it'll be on 'em.

(to M'Cloud)

Dumb Indians. Only 30 days to do and they bust out.

TEMPLE

For an Indian, Sheriff, thirty days in jail is like thirty years for somebody else.

DEPUTY

Anyway... I'd like to have a look around.

BEN

(turns on Deputy)

Look here, Clyde, if Mr. Temple says they ain't here, they ain't. His word's good 'nough for me. So it ought to be good 'nough for you.

(back to Temple)

Sorry to bother you, Mr. Temple. Come on, Clyde.

Ben and Deputy walk off toward their car. M'Cloud starts to wheel Temple toward the hotel.

TEMPLE

(over his shoulder)

Those two brothers and my boy, George, grew up together. No harm in 'em. They went to Palm Grove, got 'emselves a snootful, and started in to take Florida back for the Indians. I sent word for 'em to come in and give 'emselves up.

(with a wink)

Not that I know where they are, understand.

M'Cloud wheels Temple up onto the ramp leading to porch of hotel.

23 EXT. PORCH OF HOTEL TOOTS IN ROCKER

23

as M'Cloud and Temple enter.

TEMPLE
Major, I want you to meet Mister --
Mister ---

TOOTS
Bass.

M'CLOUD
We've already met.

TEMPLE
(proudly)
My son's commanding officer overseas.

TOOTS
(tonelessly)
Yeah.

TEMPLE
(to Toots)
They were through the Italian campaign
together. From Salerno to Cassino.

TOOTS
Yeah.

TEMPLE
My boy, George, was killed at Cassino.

TOOTS
Yeah.

OVER THIS WE HEAR THE SOUND OF A WOMAN'S SCREAM. It is shrill
and hysterical. M'Cloud quickly enters the hotel. Temple
starts to wheel himself in. Toots sits down in rocker and
picks up magazine.

24 INT. HOTEL LOBBY M'CLOUD

24

as he cuts across toward the stairs. Old Man Temple enters
lobby in his wheelchair.

25 INT. SECOND FLOOR LONG SHOT AT RAILING

25

Gaye, hair disheveled, crying, comes out of Room 11 and
screams again. Curly is immediately behind her. He grabs her
by the arm. He slaps her. She stops yelling.

26 INT. LOBBY TEMPLE

26

He has wheeled himself under railing. He calls up.

TEMPLE
What's going on up there?

CURLY
(calls down)
Nothing, Mr. Temple.

TEMPLE
What's the matter with her?

27 SECOND FLOOR CURLY AND GAYE

27

He takes her to Room 13, pushes her in, and locks the door.
M'Cloud is seen coming down toward Curly. Nora appears from Room 5.

TEMPLE'S VOICE (O.S.)
Nora... Nora!

NORA
(calling down)
Yes, father?

TEMPLE
What ails that woman? Is she hurt?

CURLY
(calling down)
Case of one too many. That's all,
Mr. Temple.

TEMPLE
If you people can't behave
yourselves, you're gonna have to
leave.

He starts to wheel himself toward his office.

28 SECOND FLOOR CURLY, NORA AND M'CLOUD

28

NORA
(to Curly)
What'd you hit her for?

CURLY
(confidentially)
I'll let you in on something. She's
a lush, the lady. After she bends
the elbow a few times, she begins to
(MORE)

(CONTINUED)

28 CONTINUED:

28

CURLY (CONT'D)
see things. Rats, roaches, snakes,
bats... you know. A slap on the kisser
is the only thing'll bring her out
of it.

He enters Room 11, closing door behind him and locking it.

29 NORA AND M'CLOUD

29

NORA
Your room's ready, Major.

They start down corridor toward Room 5. She shows him the
room, which has door open.

30 INT. ROOM 5 NORA AND M'CLOUD

30

His bag is on the bed.

M'CLOUD
(nods toward hall)
How long've they been here?

NORA
That one, Curly, and the woman showed
up first. Dad Temple told them we
were closed for the summer. But he
offered to rent the whole hotel for
a week. It was so much money Dad
couldn't afford to turn it down. Mr.
Brown and the others arrived in that
big boat four days ago.

M'CLOUD
Which one is Brown?

NORA
He's in Number 11. Never comes out
of his room except at night.

M'CLOUD
What's he like?

NORA
(thinking aloud)
He's a lady-killer or thinks so.
Rich, I guess, from the way the others
jump when he lifts a finger.

(CONTINUED)

30 CONTINUED:

30

M'CLOUD

(musing)

Out of season, in this heat, why did
they decide to sit down on Key Largo?

NORA

(shrugs)

They'll be leaving here tonight or
tomorrow.

She starts to go and stops. A change of expression crosses
her face.

NORA

(continuing)

Major... were you with George when
he died?

M'CLOUD

Yes.

NORA

(hesitates)

Was he in very much pain?

M'CLOUD

He never knew what hit him.

She hesitates. Her eyes express gratitude. She nods and exits.

He looks after her with a mixture of doubt and concern.
Finally he turns to his bag. He opens it and takes out his
shaving equipment. He goes into the bathroom. He begins to
wash his hands and face.

CURLY'S VOICE (O.S.)

'Scuse me.

M'Cloud turns and sees Curly standing in the doorway. M'Cloud
begins to dry himself. They go into bedroom.

CURLY

Staying the night, uh? I'm Curly
Hoff. I heard about how you were
with the old man Temple's son in
Italy. Kid got it, uh? Too bad.

(M'Cloud puts on fresh
shirt)

Hope you didn't take offense the way
we handled you downstairs. You caught
us at a bad time, Toots and me. We
were ready to bite anybody's head

(MORE)

(CONTINUED)

30 CONTINUED: (2)

30

CURLY (CONT'D)
off, 'specially a certain blonde's.
Look: five of us. We came down here
for the deep sea fishing. All the
way from Milwaukee.
(they exit room)

31 SECOND FLOOR HALLWAY CURLY AND M'CLOUD

31

as they walk toward the stairway.

CURLY
(continuing)
More'n a year we'd been planning it.
Come down here and fish our brains
out. What happens? One guy brings
a blonde. And after we all swore up
and down... no dames! But this
guy, he's got to bring her. Well, if
she isn't drunk and crying, she's
got a hangover and arguing. One minute
she gets mad and won't talk to you
at all. The next, she's making a
pass at you right in front of the
guy.

32 CURLY AND M'CLOUD GOING DOWNSTAIRS

32

CURLY
(continuing)
And he gets sore at us, mind you,
not her. Everything's spoiled,
including our dispositions. It's
cost us all this dough and for what?
The world's worst time. Now I ask
you, can you blame us for getting
rude?

M'CLOUD
Don't blame you.

As they get to the lobby, the PHONE is RINGING. Nora comes
out of Old Man Temple's room and crosses to phone.

33 CURLY, M'CLOUD, NORA IN LOBBY

33

CURLY
How 'bout a drink, pal?

(CONTINUED)

33 CONTINUED:

33

M'CLOUD
Not right now, thanks.

NORA
(into phone)
Hotel Largo.

CURLY
Come on. To show there's no hard
feelings.

NORA
(listens on phone)
Thank you very much.
(hangs up; to others)
The storm signals are up.

CURLY
What's that mean?

NORA
A hurricane's on its way.

CURLY
(to M'Cloud)
See what I mean? Hurricanes yet.

NORA
(to M'Cloud)
In here, Major.

She shows him toward Temple's room.

34 INT. TEMPLE'S ROOM M'CLOUD, NORA AND TEMPLE

34

The old man is seated in a wheelchair before the table. In front of him are the silver star, purple heart and a worn telegram announcing that George Temple was missing in action.

TEMPLE
(indicates chair)
Sit down, Major.

M'CLOUD
(sitting)
Look, Mr. Temple, the war's over for
a while and I'm not a major any more.

TEMPLE
I know the men who were in it don't
like to talk 'bout the war. And I
don't like imposing on you. But this
(MORE)

(CONTINUED)

34 CONTINUED:

34

TEMPLE (CONT'D)
letter from the war department here,
is all the facts we have, and it
leaves us in the dark 'bout a few
things.

M'CLOUD
I'll tell you everything I know, Mr.
Temple.

TEMPLE
Will you, Frank? Will you? I'd be
most grateful.

M'CLOUD
Where shall I start?

TEMPLE
Anywhere.

M'CLOUD
He was a good soldier, Mr. Temple.
From start to finish you'd of been
proud of him. Like every man in the
regiment was.

TEMPLE
Were they, Frank?

M'CLOUD
With reason, Mr. Temple. It wasn't
just a matter of doing his duty. He
was always looking for a way to do
more... and finding it. I don't think
he ever weighed his chances of
survival. George Temple was a born
hero. He couldn't imagine his death...
only dishonor.

TEMPLE
Of course not.

M'CLOUD
He had to be killed. The wonder is
he lasted till Cassino.

NORA
When you believe like George
believed... maybe dying isn't very
important.

(CONTINUED)

34 CONTINUED: (2)

34

TEMPLE
(shakes his head)
The thing is: George believed in
what he died for.

M'CLOUD
(tensely)
Which was, Mr. Temple?

TEMPLE
People's right to hold their heads
up.

M'Cloud rises, tries to light a cigarette. His hand is shakey.
He is obviously under great stress.

M'CLOUD
(taking a new tack)
Once, outside San Pietro, George,
with two others, established a forward
O.P. They got a direct hit and the
others were killed. So it was all up
to George. He stayed awake for three
days and nights directing our fire.
Most of that time I was on the other
end of the wire. To keep himself
awake he talked on the phone. Talked
and talked. Most of his talk was
about you.
(his glance covers
both Temple and Nora)
You'd never guess the things I know
about you both. Like the inscription,
Nora, in your wedding ring. It says:
"Evermore."

NORA
(softly)
That's right.

M'CLOUD
And you, Mr. Temple. Do you remember
telling George what this hollow is
above the upper lip?
(points to it)
Before he was born, you said, he
knew all the secrets of life and
death. Then, at the moment of his
birth, you said, an angel put his
finger right here...
(puts finger on upper
lip)
...and sealed his lips.

(CONTINUED)

34 CONTINUED: (3)

34

By this time M'Cloud's face is sweat-soaked.

TEMPLE

I remember, yes. He couldn't've been
more'n seven when I told him that
fairy tale.

For a moment or so there is silence. The old man's face
tightens.

TEMPLE

What's it like where he's buried?

M'CLOUD

Just crosses on a slope. Higher up
is what's left of a church. You can
see a river from where George is.

M'Cloud rises nervously. He walks to window.

TEMPLE

I'd like to pay a visit to that place.
Yes, I would.

(to her)

Nora... maybe we'll do just that. Go
to Italy and see where George is
buried.

(to M'Cloud)

It belongs to us, doesn't... that
plot of ground?

(puts his hand out)

I'm very grateful, Frank.

(they shake hands)

Thank you. This's done us both a lot
of good.

There is a sudden bang as the outside shutter slams shut.
The sound startles M'Cloud. Nora quickly raises the screen
and brings closed the shutters as we hear the rising wind
begin to whine.

NORA

There was a storm warning, Dad.

TEMPLE

Better see to the boat.

Temple starts to wheel himself to the far window to take
care of the other shutters. She and M'Cloud exit parlor.

- 35 INT. HOTEL LOBBY NORA AND M'CLOUD 35
as they cross on the way to the outside. They are silent.
- 36 EXT. HOTEL NORA AND M'CLOUD 36
as they head for the pier. The sky is overcast. Bits of loose paper, etc., are sent scurrying across the path.
- 37 EXT. HOTEL NORA, M'CLOUD PIER AND BOATS IN B.G. 37
as they walk along. Curly is standing at end of pier, looking off toward the large cruiser.

NORA
What brought you down this way, Frank?

M'CLOUD
I like the sea and I thought maybe
I'd like to make my living on it.

NORA
Doing what?

M'CLOUD
It doesn't matter. A hand on a fishing
boat.
(she looks at him
inquiringly)
Life's become too complicated on
land -- for my tastes.

NORA
What did you do before the war, Frank?

M'CLOUD
I was a circulation manager for a
newspaper.

NORA
You never went back to it?

M'CLOUD
Yes. But I couldn't stick it. Not
because it was a bad paper, as papers
go. And not because it lied or
distorted the news. But because of
the facts it told... the dirty rotten
facts.

(she gives him a quick
glance)
I've done a number of things since I
left the paper. Drove a taxi in New
York, picked fruit in Oregon, waited
(MORE)

(CONTINUED)

37 CONTINUED:

37

M'CLOUD (CONT'D)
table in St. Paul, but mostly it's
been day labor.

38 EXT. PIER NORA AND M'CLOUD CURLY IN B.G.

38

They approach the Temple boat.

CURLY
Getting kind of rough.

Nora goes aboard the boat. M'Cloud slips off rope and ties a sailor's knot.

NORA
(seeing him tying
knot)
Where'd you learn to tie a running
bowline?

M'CLOUD
I was born in Newport. My first
sweetheart was a boat.

CURLY
(pointing off to large
cruiser)
How do you like that boat?

M'CLOUD
(looks off)
Classy. But she ought to be away
from those reefs with a blow coming.

CURLY
That so?

M'Cloud busies himself with hanging rubber tires along the sides of the Temple boat. Nora throws M'Cloud another line to make the stern fast.

Curly looks up at the sky... out to sea... then turns toward the hotel.

In b.g. two rowboats can be seen approaching the pier. In one boat are several Indians and their belongs. Charlie Wenoka and his family. In second boat are the Osceola Brothers.

Nora sees M'Cloud wathing something o.s. She follows his glance and sees the Indians. She moves to pier and calls off:

(CONTINUED)

38 CONTINUED:

38

NORA
Charlie...

Charlie waves back. With him are his wife, his extremely old mother, and three of his children.

NORA
(turns to M'Cloud)
Charlie Wenoka and his family. From
Crawfish Island.

She goes toward them as the boat ties up to pier.

39 NORA AND WENOKA FAMILY M'CLOUD

39

NORA
Hello, Mrs. Wenoka.
(as she helps the
grandmother out)
How are you, Grandma?

CHARLIE
Pretty big blow comin'.

NORA
(to Charlie)
Hurricane blow?
(Charlie nods - to
M'Cloud)
The Indians always know. Don't ask
me how. But they do. Better than the
weather bureau even. Sometimes it
misses, but the Indians never. More'll
be along. They always come to us.
From as far as Matecumbe Key.
(she takes an infant
child from Mrs. Wenoka -
says to McCloud)
This one was born in our hotel lobby
during the last blow.
(she weighs child and
compliments mother)
Bit fellow, Mrs. Wenoka. Fat.

The boat carrying the Osceola Brothers comes in to the pier.
They make fast their boat. Nora comes to them.

NORA
I'm so glad.

She shakes hands warmly with them.

(CONTINUED)

39 CONTINUED:

39

NORA
(to M'Cloud - drawing
Indians to him)
Tom and Johnny Osceola, Frank.

M'Cloud shakes hands with them.

TOM
We get Mr. Temple message. We here
give ourself up to police.

NORA
He thinks it's the best thing.

TOM
What Mr. Temple say... we do. He
good friend to Indian.

NORA
Go on over to the Hotel. And Dad'll
call Palm Grove.

They nod and move off toward the hotel.

NORA
(to M'Cloud)
Poor fellas. They got into some
trouble and were arrested.

M'CLOUD
Mr. Temple told me about them.

NORA
They really trust Dad Temple. All
the Indians. As far as they're
concerned, he's the United States of
America.

Another family arrives at the pier in a rowboat.

She calls over to them.

NORA
Hello, Papa Ochobee.
(the Ochobee family
waves to her. To
M'Cloud)
Every Indian around here is a
descendant of Papa Ochobee. He admits
to being 108 years. But he has a son
who's 112, so we suspect Papa doesn't
tell the truth about his age.

(CONTINUED)

39 CONTINUED: (2)

39

Papa Ochobee is helped out of rowboat first. She goes to greet him.

PAPA OCHOBEE
Miss Nora...
(smiles to her, shakes
hands. Looks at
M'Cloud)
Him new husband?

NORA
(smiles)
No, Papa.

PAPA OCHOBEE
(nods)
Got cigarette?

M'Cloud produces a package of cigarettes. He extends pack to Ochobee, who takes a handful.

NORA
Big storm coming. Papa?

PAPA OCHOBEE
(calmly)
Purty big.
(he turns to his family)
Nora and M'Cloud start back toward
hotel. As they walk along.

M'CLOUD
You're happy here, aren't you, Nora?

NORA
Very.

M'CLOUD
Never lonely?

NORA
(shakes head)
Did George tell you? I met him at a
U.S.O. dance. He was lonesome. He
wanted company. I was working in a
defense plant. I knew lots of people,
but I was lonesome, too. Before George
my life hadn't made much sense. I
never had much of a home, and I didn't
like what I had. George gave me roots.
(MORE)

(CONTINUED)

39 CONTINUED: (3)

39

NORA (CONT'D)
When he went overseas I came down
here to stay with his father. And
the roots took hold. Now I'm like
that mangrove.

They pass a mangrove with its tentacle roots sticking out of
the water. It begins to rain. They both start running for
the hotel.

40 EXT. HOTEL NORA AND M'CLOUD

40

as they approach the porch. Outside stands Ben Wade's car.
The windows are down; the rain pours in.

M'CLOUD
The law's here again.

They enter hotel.

41 INT. HOTEL LOBBY NORA AND M'CLOUD

41

Toots sits in a lobby chair reading his thick magazine and
giggling over the cartoons. Ralph is at the bar.

NORA
You close the shutters while I get
the lamps.
(she goes toward
kitchen)
M'Cloud begins to close the shutters.
Curly comes downstairs.

CURLY
(affably to M'Cloud)
H'ya, pal.
(to Ralph)
Mix a drink. Take it upstairs.
(to M'Cloud)
Getting ready for the hurricane, uh?

RALPH
(on way to bar)
What's that?

CURLY
A hurricane's on the way. Didn't you
know?

RALPH
(dumbfounded)
A hurricane?
(goes into bar)

(CONTINUED)

41 CONTINUED:

41

CURLY
How's about joining me in that drink
now, pal?

M'CLOUD
(shakes head)
No, thanks.

CURLY
You not a drinking man?

M'CLOUD
Not right now.

RALPH
(returning with drink)
What all happens in a hurricane?

CURLY
The wind blows so hard the ocean
gets up on its bind legs and walks
right across the land.

RALPH
I don't like it.

TOOTS
Sing it a song. "Rain, rain go away,
little Ralphie wants to play."

Ralph goes upstairs with the drink. Temple wheels himself
out of his room and into lobby. The Osceola brothers are
with Ann. Temple starts to wheel himself toward phone. As he
passes the door, he sees the car outside.

TEMPLE
Isn't that Ben's car?
(to M'Cloud)
Seen them, Frank?

M'CLOUD
No, sir.

TEMPLE
(laughs)
That's a good one. They're snoopin'
'round lookin' for these boys and
here they are.
(to Osceola)
Go out and sit in his car, boys, and
wait for him. Or better yet. You go
find them.

(CONTINUED)

41 CONTINUED: (2)

41

Toots laughs aloud.

CURLY
What's so funny?

TOOTS
This con's in a cell, see? And a
salesman's trying to sell him a
fountain pen. And he says, the
salesman, "It's guaranteed for life."
(laughs boisterously)
When the others don't join him, he
says:

TOOTS
Don't you get it?

Nora enters with two oil lamps. She puts them down.

TOOTS
A con. The perfect customer. Fountain
pen... guaranteed... life.
(between guffaws)

CURLY
We get it, all right.

TEMPLE
Seen Ben Wade, Nora? Or the deputy?

NORA
No, Dad. I haven't.

TEMPLE
His car's standing outside in the
rain.

NORA
I know.

TEMPLE
Funny.

CURLY
Let's have a drink, everybody. What'll
be, Miss temple?

NORA
Nothing, thanks.
(she lights the lamps)

CURLY
How 'bout you, Pop?

(CONTINUED)

41 CONTINUED: (3)

41

NORA
He's not supposed to drink anything.

CURLY
That leaves it up to you, pal.

M'CLOUD
Another time.

CURLY
You know, I'm beginning to think you
don't like me. What's the matter? I
got small pox or something?

Toots bursts into laughter again.

CURLY
You still laughing at that stinking
joke?

TOOTS
Here's another one. Elevator....
bustin' through the roof, see. And
the elevator boy's sayin' to a couple
passengers: "I told you there was no
eleventh floor."
(how Is with laughter)

CURLY
Explain it for us, Toots.

TOOTS
(suddenly stops
laughing)
Wise guy.

Ralph comes down the stairs.

RALPH
It's getting dark out.
(sees oil lamps)
What's the idea of them?

NORA
If they shut the electricity off...
we'll light the lamps.

RALPH
(nervously)
I hear hurricanes blow roofs off,
and root up trees, and put the snatch
on people, and they all go flying
(MORE)

(CONTINUED)

41 CONTINUED: (4)

41

RALPH (CONT'D)
around together in the sky. Is that
right?

CURLY
(winking at M'Cloud)
Absolutely.

RALPH
I don't like it.

TEMPLE
(at door)
It's raining into Ben's car. Better
close the windows, Nora.

CURLY
Ralph'll do it. Get out there, Ralph,
and put up the windows on that car.

RALPH
And get caught out there by a
hurricane? Not me, brother.

The phone starts to ring. M'Cloud moves toward the door to
put up windows. Nora starts toward phone.

CURLY
(change of tone)
Don't answer it.

M'Cloud stops at the tone in Curly's voice. He turns. Curly
is moving toward the phone.

CURLY
I'll take it.

Nora, surprised at his attitude, stops. Curly picks up the
receiver.

CURLY
(into phone)
Hello? No... Mr. Temple isn't here.
No... she's not here, either. Me?
I'm a guest at the hotel. No, we
haven't seen him.

NORA
(reaching for it)
Give me that phone.

(CONTINUED)

41 CONTINUED: (5)

41

CURLY
 (holds her off)
 Sure. If your deputy shows up, I'll
 tell him to call you back.
 (hangs up.)

TEMPLE
 (wheeling himself
 toward Curly)
 Here, you...

Toots has risen from his chair. Ralph has come forward. Nora makes a grab for the phone. Curly holds the hook down and pushes her away. M'Cloud starts forward at this. Quite suddenly M'Cloud, Temple and Nora find themselves looking into the muzzles of drawn automatic pistols in the hands of Curly, Toots and Ralph. M'Cloud stops. He and Nora exchange glances. The ominous quality in Curly's and Toots' faces keep matters at a silent stands till. Then Curly motions with his pistol for M'Cloud and the others to move toward the stairs. As they start for the stairs -

DISSOLVE TO:

42 LOSEUP MR. BROWN INT. BATHROOM ROOM 11

42

He is smoking a cigar. A coca cola is at his side. MUSIC comes from a small portable radio.

PULL BACK TO:

43 MR. BROWN SITTING IN BATHTUB

43

Through a mirror we see the door to the living room (beyond bedroom) open. Temple is helped in by Nora and M'Cloud. Toots and Angel enter. He is followed by Curly, who locks door. Curly has a pistol in his hand.

TEMPLE'S VOICE
 I'd like to see you put your guns
 away and stand up to us. But you
 wouldn't do that, would you? No.
 Because you're cowards.

CURLY'S VOICE
 Sure, Pop, sure. Take it easy.

NORA'S VOICE
 What do you want here?
 (no answer)
 Answer me.
 (no answer)
 Who are you?

(CONTINUED)

43 CONTINUED:

43

ROCCO

(calls)
Hey, Curly.

Curly appears, enters bedroom, closes door behind him. He crosses bedroom and enters bathroom.

CURLY

The phone rang, and the girl started for it, and I stopped her. The soldier wants to get rough, so we show him our rods.

(smiles)
I'm glad that old man's in a wheel chair. He'd be lots of trouble.

ROCCO

Who was on the phone?

CURLY

The law.

ROCCO

Uh-huh. Won't be long before he shows.

CURLY

Then what?

ROCCO

We'll see.

Mr. Brown gets out of tub. Curly hands him a terrycloth robe, which Brown slips on. He shuts off radio. They leave bathroom and enter bedroom.

44 INT. BEDROOM MR. BROWN AND CURLY

44

Lying on one of the twin beds is the Deputy. He is unconscious. His head has a gash in it. Brown goes over to the Deputy and slaps his face a few times, trying to bring him to. There is only a low moan from the Deputy, who remains knocked out.

ROCCO

(going to window)
You'd think this rain would cool things off. But it don't.
(examines face in mirror)
Gonna have a hurricane, are we?

(CONTINUED)

44 CONTINUED:

44

CURLY

So they say.

We HEAR Temple's voice raised in anger and coming from the living room.

TEMPLE'S VOICE (O.S.)

I'm not afraid of that gun. Go ahead:
shoot. You haven't got the nerve.

M'CLOUD'S VOICE (O.S.)

Careful, Mr. Temple.

TEMPLE'S VOICE (O.S.)

I want to talk to your Mr. Brown.
(calls out)
Brown... you... Brown...

Brown leaves mirror and goes to open door of living room.

45 INT. LIVING ROOM BROWN STANDS IN DOORWAY

45

Curly enters living room.

TEMPLE

(to Brown)

Are you thieves or what? Do you want
money? Is this a robbery?

TOOTS

That's right, Pop. We're gonna steal
all your towels.

TEMPLE

That big gun in your hand. Makes you
look grown up, you think. I'll bet
you pose in front of mirrors, holding
it, and trying to look tough.

TOOTS

Shut up!

TEMPLE

You punk.

Toots starts toward him. Nora intervenes.

ROCCO

Toots!

(CONTINUED)

TOOTS

(stops)

Tell him to stop calling me names.

ROCCO

Shut up, Toots.

(to others)

Listen... I don't want any trouble.

(to Temple)

With you... with anybody. How's about it? Gonna act sensible?

TEMPLE

Why're they pointing those guns at us.

ROCCO

Look, Pop, forget the questions.

What you don't know, won't hurt you.

We'll be out of here in a coupla hours. Try to put up with us that long, huh?

(change of pace)

What've we got to eat tonight, Miss? Pompano, maybe?

TEMPLE

Am I to understand we're your prisoners?

ROCCO

Put it this way, Pop: you're gonna be my guests for the next two hours.

(to all)

Back in Chi in the old days we used to pay eight, ten dollars for an order of Pompano. They used to fly it in. The way they served it... done up in a brown paper bag.

(to Nora)

Got any champagne, Miss?

ANGEL

No champagne.

ROCCO

Too bad. Champagne and Pompano... they really go together.

(CONTINUED)

45 CONTINUED: (2) 45

There is a groan from the bedroom. Toots quickly circles Brown and enters bedroom.

TOOT'S VOICE
(calls back)
This one's coming around.

46 INT. BEDROOM TOOTS AND DEPUTY 46

Deputy sits up, puts hand to wound, winces.

TOOTS
Still feel tough?

Deputy gets to feet and walks uncertainly to door where Brown is standing.

47 INT. LIVING ROOM 47

as Deputy appears at door. Temple, Nora and M'Cloud stare speechlessly at the ghastly sight of the Deputy. Deputy stands swaying in doorway, facing Brown.

TEMPLE
Sawyer!

DEPUTY
You won't get away with it, Rocco.

NORA
He's hurt.

The Deputy's eyes go glassy. He pitches forward and falls to the floor unconscious. Nora runs forward to the Deputy.

TEMPLE
Why'd you hurt that boy?

TOOTS
He's a cop, that's why.

TEMPLE
Who are you? Why're you here!
(silence)
Answer me!

ROCCO
Stop hollering, old man.

(CONTINUED)

47 CONTINUED:

47

M'CLOUD
(the name and
personality of the
man penetrates)
Johnny Rocco, of course.

NORA
(over Deputy)
He's bleeding. Hot water.

ROCCO
(to Angel - eyes still
on M'Cloud)
Get some.

Angel enters bedroom to get water from bathroom.

ROCCO
(continuing - to
M'Cloud)
Yeah. That's me. Johnny Rocco.

TEMPLE
I know that name.

CURLY
Sure, Pop. Who doesn't?

M'CLOUD
Rocco, the gangster, Mr. Temple. The
one and only Rocco.

Temple stares at Rocco unbelievably. He sizes him up,
examining him as though he were an awesome grotesquerie.

TEMPLE
(almost a whisper)
Rocco... Rocco.
(incredibly; repeats)
Rocco.

ROCCO
(facetiously)
What's that, Pop? I'm kind've deaf.

TEMPLE
Rocco.
(again)
Rocco.

(CONTINUED)

47 CONTINUED: (2)

47

ROCCO
(to others)
He said, Rocco.
(laughs; they laugh,
too)

TEMPLE
But they threw you out of the country.

A sudden shadow crosses Rocco's face. The words of Temple dig deep into Rocco. He begins to seethe.

ROCCO
Yeah. Yeah, that's right. I was a
citizen. For ten years a citizen.
They pin a rap on me. Sentence: a
year and a day.
(violently)
The one day did it! Anybody isn't
born here loses his citizenship if
he serves more time 'n a year.
(bitterly)
Undesireable alien, they called me.
Me! Johnny Rocco! Like I was a dirty
Red or something.

TEMPLE
Then how is it you're here?

ROCCO
(calming down)
Maybe I'm not, Pop. This ain't real,
what's happening. You're having a
dream.

TOOTS
Wake up, Pop. You're snoring.

TEMPLE
(to Rocco)
You're right. They shouldn't of
deported you. You should've been
exterminated... like a filthy disease.

(CONTINUED)

47 CONTINUED: (3)

47

Rocco turns to Temple. However, before he can do or say anything, M'Cloud interposes.

M'CLOUD

Rocco!

(Rocco stops)

I apologize for Mr. Temple. He doesn't know what he's talking about... or who to.

(to Temple)

Sir: Johnny Rocco was more than a king -- he was an emperor. His rule extended over beer, slot machines, the numbers racket and a dozen other forbidden enterprises. He was a master of them all. Whom he couldn't corrupt he terrified. Whom he couldn't terrify he murdered.

TEMPLE

You filth... you city filth.

M'CLOUD

You're hopelessly old-fashioned, Mr. Temple. All your ideas date back years. You're still living in a time when America believed they could get along without Johnny Roccas.

(turns to Rocco)

Welcome back, Rocco. It was all a mistake. America is sorry for what it did to you.

(CONTINUED)

47 CONTINUED: (4)

47

TOOTS

(impressed)

That on the level, Boss? Were you
that big?

CURLY

(sarcastically)

On the level, are you that dumb?

ROCCO

(at M'Cloud)

Yeah. That's me. Sure. I was all
those things. And more. When Rocco
talked, everybody shut up and
listened. And what Rocco said went.
Nobody was big as Rocco. Nobody.
And it'll be like that again. Only
more so. I'll be back up there one
of these days. Then you'll really
see something.

TEMPLE

If the time over comes when your
kind can walk a city street in
daylight and have nothing to fear
from the people ---

M'CLOUD

The time has come, Mr. Temple. It's
here.

(CONTINUED)

47 CONTINUED: (5)

47

ROCCO
Okay. You know all about me. What's
with you, wise guy? Well? Give!

M'CLOUD
I'm a nobody.

ROCCO
In the war, weren't you?

M'CLOUD
(shrugs)
Yes.

ROCCO
Get any medals?
(silence)
Did you!

M'CLOUD
A couple.

ROCCO
Brave, huh?

M'CLOUD
Not very.

ROCCO
Why'd you stick your neck out?

M'CLOUD
No good reason.

ROCCO
But you did.

M'CLOUD
It had something to do with freedom.

ROCCO
Yeah?

M'CLOUD
I was a fool.

ROCCO
(to others)
He admits it.

(CONTINUED)

TEMPLE
What're you saying, Frank?

M'Cloud begins to speak in a low voice, almost to himself.
As he talks the others find themselves held by the words.

M'CLOUD
I believed something I was told.
"But we of the United Nations are
not making all this sacrifice of
human effort and human lives to return
to the kind of world we had after
the last World War. We are fighting
today for security and progress and
for peace, not only for ourselves
but for all men, not only for one
generation but for all generations.
We are fighting to cleanse the world
of ancient evils, ancient ills. Only
total victory can reward the champions
of tolerance and decency and freedom
and faith."
(there is a silence)

ROCCO
What's that all about?

M'CLOUD
Nothing -- as it turned out.

TEMPLE
(who has been affected
by M'Cloud's words)
I remember those words, Frank.

M'CLOUD
(ironically)
Then there are two of us.

(CONTINUED)

47 CONTINUED: (7)

47

TEMPLE

(to Rocco)

We rid ourselves of your kind once
and for all. You're not comin' back.

ROCCO

Who's gonna stop me, old man?

TEMPLE

If I wasn't a cripple....

ROCCO

You wouldn't be talking this way.
Right, old man?

TEMPLE

Filth.
(begins to rise out
of chair)
Filth.

CURLY

(amused at Temple)

Get him, will you?

TOOTS

(laughing)

Sic him, Pop.

Temple gets out of chair, moves across floor, supporting himself from one chair to another. Rocco retreats before him slowly, just out of reach, laughing at him.

TEMPLE

Stand your ground!

TOOTS

(mimicking)

"Stand your ground." You're killing
me, Pop.

Temple hangs onto a chair, spent. His chest heaves with impotent rage, his legs buckle. The laughter becomes general among Rocco and his men.

ROCCO

Come on, Pop. You're not quitting,
are you?

TEMPLE

My boy, George, didn't quit. Neither
will I.

(CONTINUED)

47 CONTINUED: (8)

47

His audience, capering around him, lets out another derisive howl.

CURLY

That's the spirit, Pop. Never say die.

Suddenly Nora leaps toward Rocco in a furious, unexpected attack. She rakes her fingernails across his face. Rocco sweeps her aside but she is back at him instantly. He holds her off for a few minutes, pushing her back. Then suddenly he pinions her arms and puts his mouth to hers.

M'Cloud has made an involuntary move to help Nora, but has been arrested by the menace of the gun in Toots' hand.

Meanwhile, Temple, unable to stand any longer, collapses onto a chair.

TEMPLE

(beginning to pray)
Strike them dead, Lord! Let loose a bolt of lightning. It don't matter about us, just so's You kill them.

Rocco holds Nora's arms and stays close to her.

ROCCO

Little wildcat. Smelled blood, huh?
Got her appetite up, huh?

There is a knock at the door. Rocco releases her. She goes to Temple and puts her arms around him protectively. Rocco opens the door to reveal Ralph.

RALPH

Miami wants you on the phone, boss.

48 INT. HALLWAY SECOND FLOOR RALPH AND ROCCO

48

Rocco comes out and closes door behind him. He and Ralph go down the corridor and start downstairs toward lobby.

RALPH

There's a whole bunch outside on the porch. Looks like Indians.

(CONTINUED)

48 CONTINUED:

48

ROCCO
What do they want?

RALPH
They want in.

ROCCO
What for?

RALPH
The hurricane.

ROCCO
Keep 'em out.

49 INT. LOBBY ROCCO AND RALPH

49

Rocco goes to desk and picks up the phone.

ROCCO
(into phone)
Hello? Yeah. This is Mr. Brown.
Hello... Hello, Ziggy. How are you?
I reco'nized your voice. Yeah. Swell
hearing it again. How's every little
thing? Swell. This end, too. When
you coming down? What hurricane?
(sound of knocking at
the door. Still
talking on phone,
Rocco looks off)
Is that right? Well, look: You're
only a couple hours away. You can
beat the hurricane out. Okay? No,
it's got to be tonight. See you in a
couple hours. `Bye.

He hangs up and looks toward door, where knocking is again
heard.

RALPH
What if it's the law?

ROCCO
(going to door)
That hick?

RALPH
(going with him)
He might be hard to handle.

(CONTINUED)

ROCCO
(stops... looks at
him critically)
What's the matter you guys?
(starts, stops again)
"Hard to handle."
(shakes his head)
Crumbs.
(they stop near door
...He nods for Ralph
to open it)

Ralph opens the door a few inches. (Shutters on door prevent our seeing beyond). He sees the boat skipper standing there.

RALPH
(over his shoulder to
Rocco)
It's the skipper.

Rocco nods for him to admit the skipper (a Cuban). As the door is opened wider by Ralph, in b.g. we can see a number of Indians huddled on the porch. Outside the rain is coming down heavily. Several male Indians press toward door.

INDIAN'S VOICE
Mr. Temple.

ANOTHER VOICE
Mr. Temple, please.

Ralph closes the door as soon as the skipper enters. The skipper's clothes are rain-drenched.

SKIPPER
Storm warning. Big blow on way.

ROCCO
So what?

SKIPPER
These coral reef...not safe. Got to
make for deep water. Right away.

ROCCO
That boat stays right here.

SKIPPER
(shakes head)
Too dangerous. Boat break up on reef.

(CONTINUED)

49 CONTINUED: (2)

49

ROCCO
(grabs skipper by
coat)
I tell you when to move that boat.
(he shakes him)

SKIPPER
He skipper.

ROCCO
I paid you; you do what I say.

SKIPPER
Please, senor. You want half money
back? I give. Got to move boat.

Rocco begins to shake skipper violently. Rocco reaches out
to Ralph.

ROCCO
Give me your rod.
(Ralph hands it to
him. Rocco shoves
gun under skipper's
nose)
See this? You move that boat... I
blow your head off.

SKIPPER
(hesitates, then)
Okay, okay.

ROCCO
We'll be leaving in a couple hours.

SKIPPER
I be ready.

Rocco hands pistol back to Ralph and turns toward stairs.

ROCCO
(to Ralph)
Go out and move that car around to
the back.

Moves up the stairs. Ralph starts out.

50 INT. LIVING ROOM

50

The positions are almost the same except for Nora and the Deputy. The Deputy is sitting in a chair, head cupped in hands. Nora is bathing the wound at the back of his head. Near her is a basin with water, also a towel.

DEPUTY

(to Nora)

I came back lookin' for the Osceola boys. I was sure they were somewhere around. In the lobby I ran up against these two.

(indicates Toots and
Curly)

They didn't look right to me. So I asked 'em a few questions. The way they answered I was sure somethin' was fishy. I put a call in to Ben Wade. Before I could get through... the lights went out on me. I woke up in there...

(nods to bedroom)

Rocco was standing over me. I recognized him right away from pictures. I made a break for the door... and the lights went out again.

TOOTS

So I'm an electrician.

The door opens and Rocco enters. Curly and Toots look at him expectantly. Without saying anything, Rocco pulls out a chair and plants it in middle of the room.

ROCCO

Angel - shave.

Angel goes into bathroom to get brush and razor.

CURLY

What'd Miami have to say?

ROCCO

Everything's okay.

CURLY

How soon'll they be down?

Angel returns and starts shaving Rocco.

(CONTINUED)

50 CONTINUED:

50

ROCCO

(gets up out of chair
suddenly)

And what happens! Does he remember --
when the heat's on! Nah. He don't
want to. He only wants to save his
own dirty neck. Public enemy, he
calls me! Me, who gave him his public
wrapped up with a fancy bow on it.

(pause, thinking of
this)

Yeah.

(to Angel)

Lay my clothes out.

ANGEL

No shave, boss?

ROCCO

Nah. Forget it.

ANGEL

Which suit?

ROCCO

My blue.

ANGEL

What color shirt?

ROCCO

White, o'course.

(CONTINUED)

50 CONTINUED: (2)

50

ROCCO

They were leaving right away.

(to Deputy)

How you feeling, copper?

(no answer)

I'll say one thing. You can sure take it. The way Toots poured it on, I'm surprised you ever woke up. Sure is hot.

(to Angel)

Not too close.

(as Deputy glares at him)

So I won't get away with it, huh? How many times I heard that from dumb coppers, I couldn't count.

DEPUTY

I still say it.

ROCCO

You'd give your left eye, wouldn't you to nail me? You can see the headlines, can't you? "Local Deputy Captures Johnny Rocco." Your picture'd be in all the papers. You might even get to tell in the Newsreel how you pulled it off.

(pause)

Listen, hick: I was too much for the big city police forces to handle. They tried, but they couldn't. It took the United States Government to pin a rap on me... and they won't make it stick.

(derisively)

Why, you hick... I'll be back pulling strings to get guys elected Mayor and Governor, before you ever get a ten buck raise.

(pause)

How many those guys in office owe everything to me. I made 'em like a tailor makes a suit of clothes. I take a nobody, see? Teach him what to say, get his name in the papers. I pay his campaign expenses, give away groceries and coal, get my boys to bring out the voters and then count the votes over and over till they added up right and he was elected.

(pause)

Yeah.

(CONTINUED)

50 CONTINUED: (3)

50

Angel enters bedroom. Rocco rises from chair and goes over to the mirror. He feels his shave and looks at the scratches put there by Nora.

51 ROCCO AT MIRROR

51

as he examines himself. In the mirror we can see Nora. Rocco is looking at her. Never takes eyes off her throughout.

ROCCO

Some little wildcat. I knew one like you a long time ago. Scratched... kicked... bit. A regular hellion. She even stuck a knife in me once. Irish kid. Sang and danced. Little and kind of skinny, she was. But a real fireball. Her real name was Maggie Mooney. For professional reasons I had her change it to Gaye Dawn.

\$CURLY

She was a knockout in those days.

Rocco doesn't answer. He is looking intently at Nora. Several moments pass and his eyes still drink her in. She averts her face from his steadfast gaze. Rocco crosses to Nora. She almost braces herself against his approach. He grins at her. Whispers a few words in her ear and looks at her for the effect. Her face becomes stony-hard.

TEMPLE

(in agony)

Lord, Lord, where are you, Lord?

Again Rocco whispers something. Instinctively she turns towards M'Cloud. Rocco follows her. Again she braces herself and again he whispers in her ear, words that the others cannot hear.

Suddenly she turns on him. However, this time he catches her before her nails can get to his flesh. Holding her, he whispers something more. She spits into his face.

M'CLOUD

(rising)

Let her go.

The guns in the hands of Toots and Curly level on M'Cloud, who now takes several steps toward Nora and Rocco.

(CONTINUED)

51 CONTINUED:

51

M'CLOUD

Let her go.

Rocco looks at M'Cloud, releases Nora's arms. She turns to M'Cloud, who puts his arms around her. She begins to cry. Rocco takes a handkerchief from his robe and wipes the spittle from his face. A maniacal hatred shows in Rocco's face as he beholds M'Cloud and Nora.

TOOTS

Go ahead, Boss, smack her. Get it out of your system.

TEMPLE

(laughs gleefully)

Look at him. The great Johnny Rocco. With Nora's spittle hanging from his face.

ROCCO

(savagely)

Shut up, Old man.

TEMPLE

Come over here. I'd like to spit on you.

Rocco whirls around.

ROCCO

(to Curly, extending his hand)

Gimme.

(Curly throws him his automatic)

Nothing to stop me wiping you all out.

CURLY

What good'll that do, Boss? Forget it. Her kind's a dime a dozen.

M'CLOUD

As though Rocco doesn't know a woman's value.

TOOTS

I say smack her and let it go at that.

M'CLOUD

That'd be right for you. Toots, not for him.

(CONTINUED)

51 CONTINUED: (2)

51

ROCCO

I need advice... I ask for it.

M'CLOUD

The Roccos don't... or they wouldn't be Roccos.

ROCCO

You said it.

M'CLOUD

No, Toots. Smacking her isn't enough for such an insult. He'd have to kill her. And he'd have to kill the rest of us because we witnessed it. Not just Mr. Temple and me. But all the witnesses. It's kill us, or nothing. He needs you and Curly and Angel... so it'll be nothing.

ROCCO

(hesitates, then)

Wise guy.

Rocco tosses the pistol back to Curly. There is the sound of knocking from next door.

GAYE'S VOICE

Unlock this door. I want out.

ROCCO

(nods toward voice)

Angel... let her out.

Angel goes out of room to open Gaye's door. Rocco goes into his bedroom and closes door behind him.

CURLY

I take off my hat to you, Soldier. If you hadn't said what you did, when you said it, he'd of commenced shooting. Plenty close shave for you folks... closer'n the one he got from Angel.

GAYE'S VOICE

(coming down hallway)

Where's everybody? Downstairs?

(Angel's voice mumbles
an answer)

The door is opened and she enters with Angel. She looks surprised at seeing the roomful of people. She unconsciously touches her hair.

(CONTINUED)

51 CONTINUED: (3)

51

GAYE
Hello, everybody.
(sees M'Cloud)
Hello, fella.
(to Curly)
(Where's Johnny?)

CURLY
In there. Getting dressed.

GAYE
I need a drink. What's everybody
doing up here?
(suddenly noticing
Nora)
You been crying, honey?
(going to her)
Why? Somebody been mean to you?
(looking at M'Cloud)
Him? Did you make her cry? If you
did you ought to be ashamed.
(to Nora)
How 'bout a little drink?

NORA
No, thanks.

GAYE
(urging her)
To chase the blues away.
(Nora shakes her head--
to Angel)
I'll have one.

ANGEL
The boss said...

GAYE
I don't care what he said.
(combatively)
I need a drink.

Angel looks at Curly, who shakes his head. Angel nods that
he understands. He leaves room.

GAYE
Good evening, Mr. Temple.

TEMPLE
(nods)
Miss.

GAYE
Cigarette, please.

M'Cloud gives her a cigarette and holds a light for her.

(CONTINUED)

51 CONTINUED: (4)

51

GAYE
(between puffs)
Thank you. Did your horse win?

M'CLOUD
(startled)
My horse....oh... I'm afraid he ran
out of the money.

GAYE
I'm sorry.

Her gaze wanders to Toots. She sees the gun in his hand.
Then, she looks at Curly. She sees his gun. She seems to
sober for an instant. Fear comes into her eyes.

GAYE
(involuntarily)
Oh.

She has seen guns in the hands of these men before. Gaye
looks toward Rocco's door. Her already unsteady hands begin
to tremble violently. She tries to control them.

GAYE
(continuing)
Perhaps I'd better go back to my
room. I feel kind of faint.
(tries to get out of
her chair; her legs
are shaky; she remains
seated)
Drink's what I need.
(to Angel)
How 'bout it, you? How many times...

ANGEL
(interrupting)
The Boss...
(not wanting to offend
her)
He give orders: you have no more
drinks.

GAYE
(irked)
Oh, he did, did [...] Well, this in
a free country. And if I want a drink,
I can have one.

She fishes in her hand bag. She takes out a dollar.

(CONTINUED)

51 CONTINUED: (5)

51

GAYE
I'll buy my own.

ANGEL
Sorry. The Boss...

GAYE
(contemptuously)
The Boss! The Boss! He can go...

Rocco enters from bedroom. He is dressed with great care.

GAYE
Hello, darling.

ROCCO
(ignoring her)
How come it's hotter at night than
in the day... and when it's raining
than when it ain't?
(to M'Cloud)
Huh, wise guy?

M'CLOUD
I don't know.

ROCCO
(incredulously)
You don't know? Why, I thought you
knew all the answers. I thought you
was a wise guy from way back.

(CONTINUED)

51 CONTINUED: (6)

51

Gaye's eyes shift defensively from person to person, fall on Rocco's face. She discerns the scratches.

GAYE
(solicitously)
Darling... you've hurt yourself.
(she goes to him)

ROCCO
Huh?

GAYE
(she goes to touch
him)
Your face.
(he pulls away from
her)
How in the world...
(suddenly she knows)

Gaye looks from Rocco to Nora. Once more she emits an involuntary...

GAYE
Oh.
Toots giggles.

ROCCO
(to Toots)
What's funny?

TOOTS
(sobers)
Nothing.

ROCCO
Why'd you laugh?

TOOTS
I don't know.

ROCCO
Dumbbell.
(to Curly)
What's worse, Curly? A dumbbell or a
wise guy?

CURLY
Wise guy, I guess.

ROCCO
(turns on M'Cloud)
Got a million dollars?

M'CLOUD
(Smiling)
No.

(CONTINUED)

51 CONTINUED: (7)

51

ROCCO
How much?

M'CLOUD
Nothing.

ROCCO
But you're a wise guy.

M'CLOUD
I'm educated only in the things that
have no practical use in the world
of today. With you it's just the
opposite.

The shutter of the window bangs against its casing. It is
accompanied by a heavy gust of wind and fierce, lashing rain.
Nora quickly crosses and secures the banging shutter. A clap
of thunder accompanies the storm's violent outbreak.

GAYE
I'm afraid. I hate thunder.

ROCCO
(to Temple)
Is this it? Well, is it'.

TEMPLE
It's the beginning.

GAYE
I'm afraid.

She goes to Rocco. He shoves her away.

ROCCO
Can cars get through during a
hurricane?

TEMPLE
Maybe... maybe not.

GAYE
(to Angel)
Scotch and water, please.

Angel looks to Rocco, who shakes his head. She sees the
gesture.

GAYE
(to Rocco)
Please, darling.

ROCCO
No.

(CONTINUED)

51 CONTINUED: (8)

51

She shrugs as though it's a matter of complete indifference to her.

ROCCO

(to M'Cloud)

What you were saying. It's the truth. Only you don't believe it. I can see right through you. What you really think is: "I'm better than Rocco."

(toward Temple)

"He's filth," like the old man says. Right?

TEMPLE

Right.

ROCCO

(to M'Cloud)

"He's got a gun," you think. "And I haven't." You figure it's the gun. Listen, Soldier: thousands of guys got guns, but there's only one Johnny Rocco.

TEMPLE

How do you account for it?

M'CLOUD

He knows what he wants.

TEMPLE

What's that?

M'CLOUD

Tell him, Rocco.

(Rocco grunts)

He wants more.

ROCCO

More. That's right. I want more.

TEMPLE

Will you ever get enough?

M'CLOUD

Will you, Rocco?

ROCCO

I never have. I [...] not.

(turns on M'Cloud)

You... do you know what you want?

M'CLOUD

Yes. But I'll never get it. At one time I had hopes... but I gave them up.

ROCCO

Hopes for what?

(CONTINUED)

51 CONTINUED: (9)

51

M'CLOUD

A world in which there would be no
place for Johnny Rocco.

ROCCO

Okay, soldier. Here's your chance.

Rocco takes an automatic pistol out of his coat pocket. He quickly slides back the bolt to cock the pistol. He reaches out his hand toward Curly.

ROCCO

Gimme.

Curly hands Rocco his pistol. Rocco throws his own pistol to M'Cloud, who catches it.

ROCCO

Okay, soldier. You can make your
hopes come true. But you got to die
for it. See where I'm aiming? Right
at your belly. Go ahead. Shoot.

Nora goes to M'Cloud.

ROCCO

(to Nora)

Get away, sister.

(she remains at
M'Cloud's side)

Gaye just sits there torturing her
handkerchief.

Toots watches this tableau with his head tilted and a silly grin on his face.

The deputy sits forward. His eyes dart back and forth from M'Cloud to Rocco.

Temple is remarkably calm and relaxed. He has no doubt as to the outcome.

Curly becomes extremely busy picking his teeth.

DEPUTY

(tensely)

Shoot!

ROCCO

All right. You got a gun, now. Gonna
use it or not?

(CONTINUED)

51 CONTINUED: (10)

51

TEMPLE
Kill him, Major. Kill him.

ROCCO
(mimicking)
Yeah. "Kill him, Major."
(he laughs musically)
Go ahead. Show 'em how you're not
afraid to die.

DEPUTY
(rising)
Shoot!

ROCCO
(to M'Cloud)
Looks like you don't want it enough --
what you want.

Toots giggles. This time Rocco joins him.

ROCCO
Toots, he laughs when something's
funny, for a change.

M'CLOUD
One Rocco more or less isn't worth
dying for.

He throws the gun into a chair near him.

TEMPLE
Let me have that gun, Rocco.

ROCCO
No. I'm afraid you'd use it.
(with a laugh)
And one old man more or less 's not
worth dying for.
(to Nora)
What's the matter, sister? You look
like somebody died was near and dear?

Her face is drained of color. She sways almost imperceptibly.
Her knees give and she sits down heavily in a chair.

ROCCO
A live war hero. Yeah. Now, I know
how you did it. Hey, Curly, Gaye,
anybody... want a hero? Here's one
for sale cheap.

(CONTINUED)

51 CONTINUED: (11)

51

Suddenly the deputy, who has been moving the gun all this time, literally dives forward to grab the gun, thrown aside by M'Cloud. He comes up with it pointing directly at Rocco.

DEPUTY

(wildly)

All right, Rocco. All right!

Rocco wheels in his direction. The Deputy has the pistol. It's levelled at Rocco's middle. The blood from the deputy's head-wound shows wet on his face. His southern drawl comes in to a high pitched voice.

DEPUTY

(edges toward door)

Let's us play that game now. You can stop me from going out that door... but you've got to die first. If he shoots me...

(meaning Toots)

You still get it.

(without looking at

Curly, as he continues

in that direction)

Get away from that door.

M'CLOUD

Don't, friend.

Rocco measures the deputy. His face is cold, calculating. His marksman's eyes are bleak and impersonal. The deputy feels for the doorknob. He finds it. He flings the door open. Behind him can be seen the railing of the hallway.

Rocco deliberately raises his pistol, takes aim and fires!

52 CLOSE DEPUTY

52

The bullet has shocked him. He fires his own pistol. The hammer falls. There is a click but no shot. From o.s. comes another shot. The bullet is like a hammer blow, driving the deputy back through the open door. His face shows dumb surprise that his pistol has failed to fire. He slides back the bolt. The pistol is empty. There are no bullets in the magazine. He falls against the balustrade behind him. The pistol slips from his grasp. He falls over the railing and down the well to the floor of the lobby, is killed by the fall.

(CONTINUED)

52 CONTINUED:

52

Ralph appears in the lobby. He stands beside the body of the deputy. Ralph looks up toward the second floor. [Section details]

53 INT. ROOM

53

NORA

The gun... wasn't loaded! He never had a chance.

She averts her face.

TEMPLE

Murderer.

Gaye is sobbing convulsively.

ROCCO

(throws gun back to
Curly)

Had to do it, Old Man. He'd been out that door and gone.

TOOTS

He's gone now.

Rocco touches Curly's shoulder. Curly rises and starts toward door. Toots remains. Rocco goes to the door. He stops and turns to Nora.

ROCCO

That's right, sister, the gun wasn't loaded... but our hero didn't know it.

Rocco exits, picks up gun, puts it in his pocket, and closes door behind him. Toots takes up a position at the door. He sits down and covers group with his gun.

54 INT. ROOM 11 LIVING ROOM

54

Nora goes to Temple.

TEMPLE

(to M'Cloud)

You knew that gun was empty, didn't you, son? You could tell by its weight.

M'CLOUD

No, sir. I didn't know.

TOOTS

(amused by this)

He just didn't have the nerve, Pop. Let's face it.

GAYE

(on M'Cloud's side)

You were smart, fella. What happened to him would of happened to you. It's better to be a live coward than a dead hero.

(embarrassed by her own words)

Oh. Excuse me.

TEMPLE

You weren't afraid, son. We all know that.

M'CLOUD

Oh, yes. I was afraid. But that's not why I didn't pull the trigger. As I said: it simply wasn't worth dying for.

TEMPLE

Tell me, son: what's the difference in fighting against a Hitler... or a Rocco?

M'CLOUD

Not much, Mr. Temple.

TEMPLE

Well, then?

M'CLOUD

I believed when we went to war. I don't any more.

TEMPLE

But we won!

(CONTINUED)

M'CLOUD

We didn't win what we were fighting for.

TEMPLE

I don't understand you.

M'CLOUD

Is it a better world for our victory? There was going to be no more fear... or hunger... or intolerance. Remember? And people everywhere were going to have the right to speak their minds. Is that the way things are, Mr. Temple? Turn on the radio... look at any front page... and tell me what our victory meant. Half the world at civil war and the other half preparing for a third world war... Famine... Terror... Bigotry... enslavement of thought. It's a blind, vicious world bent on destroying itself. Well... let it! Until then live selfishly. Sacrifice nothing for the sake of a principle... least of all your life.

NORA

Whatever George fought for... I want to fight for, too.

M'CLOUD

Why fight for a lost cause?

TEMPLE

(to M'Cloud)

Do you mean my boy died for nothing?

(no answer)

Do you?

(no answer)

NORA

If I believed your way, I'd want to be dead, too.

She turns on him accusingly.

NORA

It's true. You are a coward. What you're saying now is only to save your coward's face.

Temple seems to have become aged and defeated.

TEMPLE

(his eyes unseeing)

Maybe Frank's right, Nora. Maybe he's right.

(CONTINUED)

54 CONTINUED: (2)

54

Toots looks at them uncomprehendingly. His mind is elsewhere.

55 EXT. FLORIDA BAY ROWBOAT CURLY, ANGEL, DEPUTY'S BODY NIGHT

55

Angel is at the oars. The lashing storm makes rowing difficult. Curly is busy securing the feet of the dead deputy with rope. Occasionally a flash of lightning illuminates the scene with an effect of grisly horror.

In the b.g. we can see the pier and safely tied up is Temple's boat.

Angel stops rowing. He and Curly lift the body of the deputy and drop it over the side of the boat.

Riding at anchor a hundred yards or so further out in the Bay is the yacht in which Rocco came to Key Largo.

Angel goes back to his oars. He starts rowing back toward the pier. The sea is getting worse. The wind begins to rise even more.

56 INT. HOTEL LOBBY RALPH AND ROCCO

56

Ralph is mopping up the floor where the Deputy landed in his fall from the balcony.

Temple's empty wheelchair stands near the stairs.

Rocco paces nervously back and forth near the telephone on the desk. Beside the telephone stands one of the oil lamps brought in by Nora. It is burning.

Over scene comes the sound of voices calling from the front porch.

INDIANS' VOICES

Mr. Temple... Can we come in,
please... Let us in...

Rocco glances irritably toward the front door, which is locked and shuttered. His pacing is savage, impatient. He has an unlit cigar in his mouth. The phone rings. (Two long and two short.) He quickly snatches up the phone.

ROCCO

(into phone)

Okay... okay, okay.

(brief pause)

What's the idea. Ziggy? Why ain't
you started yet?

(MORE)

(CONTINUED)

56 CONTINUED:

56

ROCCO (CONT'D)
(most of Ziggy's words
are indistinguishable.
But we do hear the
word "hurricane"
repeated several
times)

So what??? Huh? What's the matter
you guys? Didn't I take chances?
Listen: I make the run from Cuba...
risk my neck, the boat, and a hundred
grand. And you don't wanna come out
in the rain. Well, listen to me!
Either you show tonight or the deal's
off. I know a dozen guys would break
their necks to get their mitts on
this shipment.

(looks at watch)

My watch says 7:35. I give you two
hours. You ain't here by 9:35...it's
no deal.

(something seems to
have gone wrong with
the phone)

Hello... hello. Hey!

Rocco realizes he's been cut off. He jiggles the hook.

ROCCO
(into phone)
Operator... hey, operator...

He calls and jiggles receiver, but he cannot raise the
operator. He realizes the phone has gone dead.

The lights begin to flicker. Suddenly, the first blast of
the hurricane strikes the hotel. The building shudders. Rocco
slowly hangs up. His eyes scan the ceiling.

Over scene can be heard the voices of the Indians. There is
real desperation in their voices, now.

INDIANS' VOICES
Mr. Temple... Mr. Temple, please,
sir... Can we come in...

(CONTINUED)

56 CONTINUED: (2)

56

There is a sudden crash from upstairs. It is a mixture of glass and a shattering thud.

There is a piercing scream from Gaye.

Rocco and Ralph move out into the lobby so they can look up toward the second floor.

57 BALCONY OF SECOND FLOOR SHOOTING UP

57

The door to Room 11 is flung open by a violent gust of wind. Papers, etc. come flying out. The doors to the other rooms quake and rattle. The sound of the wind through the slats of the doors is chilling.

Gaye appears. Her expression is one of terror. She starts running down the hallway toward the stairs. She keeps right on running until she reaches the lobby.

58 INT. ROOM

58

The two windows are blown in. The room is in disorder. The rain drives fiercely in. The electric lights continue to flicker.

M'Cloud and Nora are helping Temple toward the door. Toots is slightly rattled by the hurricane. He watchfully keeps them covered with his pistol. For a change Toots is not grinning. His frightened eyes keep glancing back toward the broken-in windows and the ominous darkness beyond. He follows the others out of the room. He wrestles with the door to close it against the wind.

59 SECOND FLOOR CORRIDOR NORA, M'CLOUD, TEMPLE, TOOTS

59

as they walk along the stairs. Temple is between Nora and M'Cloud.

NORA

(to Toots)

We must close the storm shutters in
the other rooms... the roof'll be
blown off.

TOOTS

(waves them on)

Downstairs, sister.

60 INT. LOBBY ROCCO

60

He is still looking up toward balcony, watching Temple and the others come down. Gaye and Ralph are fearfully standing near one another. Angel and Curly enter the lobby from the back entrance. Their clothes are soaked through from the downpour.

ROCCO
(to Curly)
The money. Get it.
(he throws Curly a
key)
Curly starts up the stairs.

61 STAIRWAY

61

On his way up, Curly passes the others coming down. Stay with Temple, M'Cloud, Nora and Toots. When they get to the lobby, Nora and M'Cloud help Temple into his wheelchair. Again from o.s. We hear a faint sound of calling. It is muted by the wind. It is so distant that it might possibly be the wind and not voices at all. Temple thinks he hears something.

TEMPLE
Listen.

Nora and M'Cloud stop to listen. They hear only the shriek of the wind.

TEMPLE
I thought I heard someone calling.

NORA
The Indians?
(Temple nods)
Nora starts toward the door. Toots
blocks her way.

ROCCO
Some Indians came to the door. I
sent 'em away.

NORA
(quickly)
You had no right...

She stops her flow of words. She realizes how impotent her statement is in the face of everything being in Rocco's control now. The storm rises again, the wind becoming more violent.

RALPH
(blanches)
Listen to it.

(CONTINUED)

61 CONTINUED:

61

NORA
The storm shutters must be closed.

TOOTS
If they ain't, she says, the roof
might come off.

ROCCO
(to Ralph)
Go close 'em.

Ralph hesitates. He stands listening to the wind. He glances toward the stairs.

62 STAIRWAY CURLY

62

He comes down the stairs, carrying a black suitcase.

Getting a little courage from their appearance, apparently unharmed, Ralph starts up the stairs to close the shutters.

Rocco starts toward the bar. Gaye joins him and enters bar. Curly, bag in hand, follows along with Angel.

TOOTS
(to others)
In there, you.

Nora wheels Temple into the bar. M'Cloud follows, Toots behind him.

63 INT. BAR

63

Curly sets the suitcase down on one of the tables. On the bar stands an oil lamp, which is lit. Gaye starts immediately for the bar. Her intention is to pour the drink she needs so badly. She gets a bottle from behind the bar. She gets a glass. She starts to pour a drink for herself.

Rocco sees this action on her part. He goes to her at the bar. He watches her raise the glass to her trembling lips. Then, he slaps the glass out of her hand.

By this time the others have entered the bar and have been witness to the incident.

(CONTINUED)

63 CONTINUED:

63

ROCCO
(to Gaye)
Didn't I say, "No drinking?"

GAYE
(in the grip of the
"shakes")
Please honey. Just one.

She is trying to keep her voice under control so that the others will not hear her.

ROCCO
(making a spectacle
of Gaye)
One thing I can't stand it's a dame
is drunk. What I mean, they turn my
stomach. No good to themselves or
anybody else.
(she realizes they
are watching her.
She makes a great
effort to stop her
hands from trembling)
She's got the shakes, see. So she
has a drink to get rid of 'em. And
then that one tastes so good, she
has another. First thing you know,
she's stinko again.

He seems almost proud of his explanation and analysis of her condition. The more he belittles her, the less he seems affected by the violence of the storm. The more he strips her of her womanhood, the more manly he appears to become.

GAYE
You gave me my first drink, Johnny.

ROCCO
(to her)
So it's all my fault, is it? Everybody
has their first drink, don't they?
(to them)
But everybody ain't a lush.

(CONTINUED)

63 CONTINUED: (2)

63

GAYE

(almost in tears)

If I'da known you were going to act
like this, I wouldn't of come here.

ROCCO

And if I'da known what you're like,
you wouldn't been asked.

(to the others)

It's eight years since I seen her.
You wouldn't know she was the same
dame.

GAYE

You certainly haven't changed one
bit.

ROCCO

Meaning what?

GAYE

(Retreating)

Nothing. Gee, honey... Don't be mean
to me.

ROCCO

(with heavy sarcasm)

"Mean to me." Now what's that remind
me of?

CURLY

Don't you remember? It was a song.
She used to sing it.

(CONTINUED)

63 CONTINUED: (3)

63

ROCCO
(confidentially to
the others)
I gave her her first chance. Took
her out of the chorus. Made her a
singer.
(to her)
Mention that while you're at it. Why
ain't you a singing star instead of
a lush, huh?

GAYE
Gee, Johnny. I didn't mean anything.

ROCCO
(as though speaking
of the deceased)
She coulda had a future.

CURLY
That's right. She has everything.

ROCCO
(Generously)
Looks, a voice, and lotsa class.

Their words send Gaye careening backwards through the years
for a moment. Her hand goes to her hair in an unconscious
gesture.

GAYE
(to others)
I was the rage.
(to Rocco)
Gee, honey.

ROCCO
(with murderous
gentleness)
Why'nt you sing us your old song,
Gaye?

GAYE
(swallows)
You mean right now?

(CONTINUED)

63 CONTINUED: (4)

63

ROCCO

Sure.

GAYE

(her hands tremble)

I can't.

ROCCO

(encouragingly)

Sure you can.

GAYE

Don't make me, Johnny.

ROCCO

I wouldn't make you do anything.
Tell you what: I got a proposition
for you. Sing us your song and you
can have a drink.

GAYE

(hesitates, then)

Can I have the drink first?

ROCCO

(shakes his head)

No. The song... then the drink.

GAYE

Without any accompaniment?

ROCCO

You want a drink or don't you?

GAYE

(after a pause)

All right.

She gets up from the bar stool. She looks at M'Cloud and the others. Her face is rigid. She stands there frozen, not doing anything.

ROCCO

Well?

She appeals to him silently. Her mournful eyes look into his but see no reprieve. She takes a breath and begins. She faces her "audience". Her voice is as jerky as her hands. It is difficult for her to control the loose muscles of her face.

(CONTINUED)

GAYE

I always wore a low-cut gown. Very day-coll-tay. I wore hardly any make-up. Just a little lip rouge. No lights. Just a baby spot. I didn't have any entrance. They'd play the intro in the dark. The spot would come on... and there I'd be.

Rocco applauds. Curly, Toots and Ralph take their cue from him. They applaud, too. Angel sits in a corner and remains quiet.

She is not certain whether they are ridiculing her or not. She assumes her singing pose. Then, once more she freezes, unable to utter a note.

ROCCO

(impatiently)

Go ahead. Sing.

In a voice that is at once faltering and brassy, she begins to sing: "Mean to Me."

GAYE

"You're mean to me. Why must you be mean to me? Gee, honey, but can't you see what you mean to me?"

Now her shaking hands make the same gestures that she made fifteen years ago. The gestures are out-of-date, pathetic. The sentimental feeling of her wretched song is in conflict with her own misery. She tries bravely to enter into the spirit of the song, to be the Gaye Dawn of fifteen years ago. But every note she sings, and every palsied gesture, are additions to the sum of her failure.

Her tragedy is reflected in the face of Temple and Nora. They lower their eyes whenever she looks at them.

M'Cloud, on the other hand, meets her gaze squarely. It is as though he were trying to impart some of his own strength to her.

Curly shakes his head as though to say: She ain't got it any more.

(CONTINUED)

63 CONTINUED: (6)

63

Toots can't help giggling.

Rocco looks on expressionlessly, betraying neither approval nor disapproval.

Gaye is now in her final stanza. She has given up all hope of pleasing any of her audience. She wants now only to finish her song and her own agony.

GAYE

"You're mean to me. Why must you be
mean to me? Gee, honey, but can't
you see what you mean to me?"

There is no longer any question now of applause. The dreadful silence is broken by Toots' giggle repeating itself. However, even that infuriating sound serves to relieve the situation.

Gaye's knees buckle. She slips down onto a chair, holding her hands, trying to keep them from trembling.

GAYE

Give me that drink, Johnny.

ROCCO

(after a pause)

No.

GAYE

(appalled)

Johnny!

ROCCO

No.

GAYE

But you promised.

ROCCO

So what!

GAYE

You said if I song...

ROCCO

You were rotten.

She begins to cry.

(CONTINUED)

63 CONTINUED: (7)

63

Now M'Cloud rises. He goes to the bar. He pours a straight shot of whiskey into a glass. He takes the glass to Gaye. He holds it out to her. She grabs it and drinks it down.

Temple sighs with relief.

Admiration kindles in Nora's eyes for M'Cloud.

Toots' jaw sags momentarily. Then he snaps his head toward Rocco.

Curly examines the ash on his cigar between glances at Rocco and M'Cloud.

Rocco gets up deliberately. He walks over to where M'Cloud is standing. He measures M'Cloud. Then he brings his hand violently against M'Cloud's face. M'Cloud takes it. Rocco slaps him three times. Each slap is deliberate, sharp, calculated to bring a response. There is no sign of resistance on M'Cloud's part, much less anger. Knowing very well there would be a penalty for aiding Gaye, M'Cloud accepts it without display of any kind.

Gaye looks up at M'Cloud from her chair. Her hands have stopped trembling. The desperation has gone out of her eyes.

GAYE
(with profound
gratitude)
Thank you.

M'CLOUD
(smiles at her)
You're welcome.

M'Cloud turns away from her and goes back to his Chair.

Curly brings out a deck of cards. He turns to Toots, who is standing nearby.

CURLY
Play a little gin?

TOOTS
Okay.

Toots takes a seat across from Curly. Curly fans the cards across the tabletop. They each pick a card to see who will be the dealer. Curly deals.

CURLY
For how much?

(CONTINUED)

63 CONTINUED: (8)

63

TOOTS

You name it.

CURLY

Nickle a point.

Once again the hurricane strikes the hotel. Where before it was only a fierce wind, now it is a blast that threatens to rip the building out by its roots. The walls tremble. The floor rocks. A picture falls from the wall. The glasses and bottles on the shelves behind the bar rattle and quake.

Rocco blanches. He spreads his legs, bracing himself. The others remain rigid in their positions. For a long moment fear has possession of the room. Rocco brings himself to face Old Man Temple.

ROCCO

(hoarsely)

Hey, old man! How bad can this get?

(Temple doesn't answer)

I asked you something. D'ja hear me?

TEMPLE

(finally)

The worst storm we ever had was back in 1935. The wind whipped up a big wave and sent it busting right across Matecumbe Key. Eight hundred people were washed out to sea.

ROCCO

(he begins to sweat -

he swallows)

How far away was that from here?

TEMPLE

(simply)

A few miles.

Rocco's head revolves as he eyes the walls, expecting to see them torn away.

Nora, during the preceding, has come to M'Cloud's table. She sits down beside him. Ralph re-enters the bar.

NORA

I'm sorry about the things I said upstairs. I know they aren't true. Will you forgive me, Frank?

(CONTINUED)

63 CONTINUED: (9)

63

M'CLOUD

Of course.

NORA

But you aren't selfish. You may want to be, but you can't. What you just did proves it. He might've killed you. And you knew it. But that made no difference. You had to help her. Because you're you. Your head said one way... but your whole life said another.

(pause)

The other things... maybe they're true. Maybe it is a rotten world. But a cause isn't lost as long as someone is willing to go on fighting.

M'CLOUD

I'm not that someone.

NORA

But you are. You may not want to be, but you can't help yourself. Your whole life is against you.

M'CLOUD

What do you know about my life?

NORA

A lot. From the way you look and talk. And from things George wrote me.

(he looks at her
quickly)

His last letter was mostly about you and him on the phone. Only he had it the other way. You were the one on the hill.

Everyone falls silent. Between blasts of the wind we can HEAR THE SURGE AND ROAR of the angry sea. Now and then a wave strikes the house. Occasionally there is a clap of thunder which snakes the glasses behind the bar.

Rocco listens to the SOUNDS of the hurricane with growing fear. He begins to pace. He follows a regular beat, almost like an animal in a cage. Whenever the sound of the wind reaches a certain note, he freezes into a position of waiting.

(CONTINUED)

63 CONTINUED: (10)

63

Toots and Curly are holding their cards but they are not playing.

Gaye sits at the bar. Her eyes are fastened on M'Cloud. There is grateful adoration in her glance.

The silence continues for a long time. Finally it becomes unbearable to Rocco. He goes behind the bar and switches on the radio. It is dead. He looks up at electric light fixture, then to the oil lamp. He remembers the power has been shut off. There is nothing for him to do but go back to his pacing.

64 CLOSE SHOT GAYE

64

She watches Rocco pacing back and forth. A smile flicks across her face. She knows what is bothering Rocco. She knows from experience that he is afraid, that while he will never fear man... he will quail before the intangible of nature.

Rocco becomes aware of her eyes on him. He puts his hands in his pockets to keep from fiddling with them. However, as the next big blast of wind grips the house, his hands are out again. The fingers on his right hand again begin to pull at the ring on his left hand, slipping the ring on and off, on and off. He catches himself at this and thrusts his hands back into his pockets again.

Suddenly Rocco wheels on Gaye.

ROCCO
(voice strained)
What's the matter with you?

GAYE
(quietly)
Nothing.

Rocco turns on Curly and Toots, who hold their cards mutely in their hands, not intent on their game at all.

(CONTINUED)

64 CONTINUED:

64

ROCCO
Why's everybody so quiet? Talk, why
don't you?
(silence)
Well?
(silence)
You, Curly, say something.

Now the tenseness is even more pronounced.

CURLY
What do you want me to say?

ROCCO
Anything, just so it's talk.

CURLY
I'm trying to think.
(pause, then)
I'll betcha two, three years we get
prohibition back.

ROCCO
(seizing on this)
Go on.

CURLY
This time we'll make it stick.

ROCCO
(encouragingly)
Yeah...

Curly talks but his mind is not on his words. He is listening fearfully to the wind, unable to concentrate.

CURLY
I'll betcha two, three years..
prohibition comes back... yeah...

CURLY
absolutely. The trouble was, see,
before I mean... Too many guys wanting
to be top dog... That was the trouble,
yeah... One mob got to massacring
another... the papers play it up
big, big, see... So what happens????

(CONTINUED)

64 CONTINUED: (2)

64

He stops talking, his words running out like an unwound clock.
He listens to the wind.

TOOTS

So what?

CURLY

(automatically)

Naturally, the papers play it up
big... and... the public... it gets
the idea that prohibition's no good.
And if they get rid of it...
prohibition, I mean...

Curly stops talking again.

Rocco has been paying no attention to Curly. He suddenly
confronts Temple.

ROCCO

(to Temple)

I don't believe it!

(Temple doesn't answer)

Eight hundred guys getting washed
out to sea. You're a liar!

(he glares at Temple.

How he tries to

rationalize his

accusation)

Nobody'd live here after a thing
like that happened.

(turns to Curly)

Would they, Curly?

CURLY

I remember reading about it in the
paper.

TEMPLE

(deliberately)

They were veterans of the First War.
The gov'ment had given 'em work
building the Highway that runs right
past our door. Thirty dollars a month,
they were getting.

(nods his head)

Signals began flying on Labor Day. A
relief train was dispatched from
Miami to evacuate the veterans. The
barometer...

(CONTINUED)

TEMPLE

(he points to it behind
the bar)

...was down to about 26 inches, when
the train pulled into Homestead. The
engineer backed his string of empty
coaches into the danger zone. But
just before it got to where the
veterans were bivouacked, the
hurricane hit!

(reliving it)

All the coaches were knocked right
off the track. Two hundred miles an
hour, that wind blew. A tidal wave
twelve feet high swept across the
keys. Whole towns were wiped out.
Miles and miles of track were ripped
up and washed away. Nothing was left
of the veterans' camps. More'n five
hundred bodies were recovered after
the storm. And for months afterward
corpses were found in the mangrove
swamps.

(pause)

There's a Memorial down the road a
piece. Inside are the remains of a
few of the veterans. If you still
don't believe me... go take a look
at it.

There is a long silence again. Curly cannot take his eyes
off Old Man Temple. Once having found comfort in the more
sound of words,

(CONTINUED)

64 CONTINUED: (4)

64

curly now does not want there to be a silence. He resumes talking exactly where he left off.

CURLY

So the public votes out prohibition.
That's the end of the mobs. Next
time it'll be different, though. We
learned our lesson, all right. Next
time the mobs'll get together...

He is silenced by the greatest blast of wind yet. Rocco stands stock still. His hands grip the chair before him. He stands like an animal at bay. The hurricane has now reached its climax and its terror has dug deep into his insides.

TEMPLE

(with religious zeal)
Make a big wave, God. Send it crashing
down on us. Destroy us all, if need
be, but punish him.

ROCCO

(afraid of Temple's
admonition)
Shut up, old man. I'm warning you.
Shut up!

TEMPLE

Hear me, O, God.

Rocco takes the pistol out of his pocket. He walks over to Temple and thrusts it into the Old Man's face.

ROCCO

I'll kill you.

M'CLOUD

(rises)
Rocco!

(CONTINUED)

64 CONTINUED: (5)

64

Rocco swivels toward M'Cloud, levelling his pistol.

TEMPLE

Make a big wave, God. Send it against
us. Take us all... but destroy him.

During this Rocco has turned back to Temple. Now M'Cloud takes a step forward. Rocco sees his move and quickly whirls on M'Cloud. He aims his pistol at M'Cloud's middle.

65 CLOSE SHOT ROCCO

65

Possessed by terror and fury, he pulls the trigger.

The hammer falls on an empty chamber. He looks at the automatic with something akin to superstitious awe. Suddenly he remembers. He plunges his hand into his other coat pocket. He brings out the cartridge clip. He slides it into his pistol.

At the same time the storm, in all its violence, hammers the building with enormous and terrible blows. This is the height of the hurricane.

66 NORA AND M'CLOUD

66

She reaches out for his hand and takes it.

67 FULL SHOT BAR

67

They all stand thus, transfixed as we...

DISSOLVE TO:

- 68 THE SEA NIGHT 68
Great waves are illuminated by flashes of jagged lightning. The Bay is a churning mass, white-capped, smashing and pushing everything that is not tightly secured.
- 69 THE TREES NIGHT 69
In another flash of lightning, we see that the palms are bent before the terrible force of the wind. Fronds are torn off and sent wheeling into the night. The sound of the wind through the trees makes a great tearing sound.
- 70 THE HOTEL NIGHT 70
Seen from a distance as it is lighted by lightning, the Hotel seems puny and incapable of withstanding the fury of the hurricane. Here and there a shutter has come loose. It flings itself against the house. One shutter comes loose and is sent hurtling into the darkness.
- 71 INDIANS ON PORCH NIGHT 71
They are huddled against the side of the building. They are in a close circle to get whatever warmth they can from themselves. The wind screams and howls around them.
- 72 WATER'S EDGE NIGHT 72
A body, not recognizable, is heaved up by the angry sea. It is flung up on the grass. It is pushed higher up by the next wave. It lies face down in the grass... something regurgitated by the forces of nature.
- 73 THE OVERSEAS HIGHWAY NIGHT 73
The hurricane-driven rain lashes the road.

74 TELEPHONE POLES AND WIRES NIGHT 74

One of the poles has been torn loose from its moorings. It has brought down with it a mass of tangled wires.

DISSOLVE TO:

75 SERIES OF CUTS NIGHT 75

Showing abatement.

The force of the hurricane is gone. The rain comes in fitful gusts. Occasional flashes of lightning break the night. The menace of the thunder is gone. It rumbles, now, distantly.

The trees stand more upright.

The sound of the wind is lessened.

76 INT. HOTEL BAR NIGHT 76

Everyone is more or less in the same position as before, except for Nora and M'Cloud.

NORA AND M'CLOUD are seated on the floor, side by side. Their backs are to the wall. She appears to have dozed off, her head against his arm. He looks at her. He brushes her hair with his lips. It is more a gesture of affection than a kiss. She is not asleep, however, and is aware of his move.

NORA
(gently)
Why did you do that?

M'CLOUD
No reason.

For a moment the wind swells and then dies. The violence is gone from it.

NORA
(listening)
The storm's passing.

M'CLOUD
A torn shutter or two... some trash
on the beach... in a few hours
there'll be little to remind you of
what happened tonight.

(CONTINUED)

76 CONTINUED:

76

NORA

Will we ever see you again, Frank?

ROCCO

(his ear to the outside)

Yeah. The storm, it's passing.

NORA

(to M'Cloud)

Will we?

M'CLOUD

I hope so.

TEMPLE

Stay right here, why don't you, Frank?
You're most welcome.

(to her)

You tell him, Nora. We'd be happy if
he made up his mind to stay on here
with us. Tell Frank.

NORA

(to Frank)

Have you got any folks?

M'Cloud shakes his head.

TEMPLE

(to him)

I'd be proud if you'd look on us as
your family.

Rocco leaves the bar and goes into the lobby, where he tries to get the operator (without success). He keeps winding the crank and ringing bell to rouse operator. Toots goes to window, opens it, unlocks shutters, looks out into darkness. Curly lays out game of solitaire.

NORA

(to Temple)

Maybe that isn't what Frank wants.

TEMPLE

I don't mean to set on you, son.
Think it over. Don't answer right
now. But bear in mind: you can leave
whenever you like.

77 Toots at window

77

A flash of lightning illuminates the pier and the bay beyond.
Peering into darkness, he calls...

 TOOTS
Hey, Boss. Hey!
 (calls again)
Hey, Boss.

Rocco returns to the bar.

 ROCCO
What's the matter?

 TOOTS
 (wildly)
The boat. It's gone.

Rocco crosses to the window. He stares out at the night until
there is another flash of lightning.

Curly has come to the window, too.

Rocco turns around. His face is dark with anger.

 ROCCO
He did it. I told him I'd kill him.
But he did it anyway.

Rocco begins to pace.

 CURLY
Maybe he'll come back now the storm's
over.

 ROCCO
No.

There are gaps of silence between speeches. Rocco continues
to pace. His men watch him hopefully, waiting for an
inspiration.

 CURLY
Why not?

 ROCCO
Because he believed me when I said
I'd kill him.

Pause.

 CURLY
What're we going to do?

Pause.

(CONTINUED)

77 CONTINUED:

77

TROOTS
(when Rocco doesn't
answer)
Huh?

CURLY
We can't stay here.

TROOTS
Can we?

ROCCO
You said it.

Pause. Curly goes to Rocco and whispers into his ear. Rocco
nods, then nods again. Gaye bursts into laughter. Rocco turns
his eyes on her. She puts a hand over her mouth, laughs into
it.

ROCCO
Your mistake, sister.

RALPH
What's that?

ROCCO
We're not in trouble.

TROOTS
Got something?

ROCCO
Uh-huh.

TROOTS
Well?

ROCCO
There's a boat out there. It's not
much, but it'll get us to Cuba.

RALPH
Who's going to run it?

Rocco jerks his head in M'Cloud's direction.

ROCCO
Him.

As they all turn toward M'Cloud, a voice calls from outside
the window.

INDIAN'S VOICE
You. Mr. Temple. You're not good
man. You don't let nobody in. That's
no good.

(CONTINUED)

77 CONTINUED: (2)

77

NORA

Tom Osceola.

Temple starts to wheel himself toward the window. Toots blocks his way. Temple calls out...

TEMPLE

Tom... Tom...

TOOTS

(to Temple)

Aw, shut up.

As Osceola talks, the other Indians appear in b.g. They are going toward the pier. They number about a dozen men, women and children. (We have seen some of them arriving at the pier earlier.)

TOM OSCEOLA'S VOICE

What for you keep woman and baby out here in storm? That no good. You no more friend my brother... me. Us not do like you say do any more. No go Ben Wade. You not good friend to Indian.

Tom Osceola and his brother join the other Indians and head toward the pier.

Temple is close to tears.

TEMPLE

(to Rocco)

You said you'd sent them away. You lied to me. They were outside my door during the whole storm.

ROCCO

(Uninterested)

So what!

TEMPLE

They might've died out there.

ROCCO

Who cares!

TEMPLE

(hopelessly)

You filth.

TOOTS

(to M'Cloud)

What he said. You can run a boat. That's a fact, huh?

(CONTINUED)

77 CONTINUED: (3)

77

CURLY

His first sweetest art was a boat.

ROCCO

(to M'Cloud)

You're taking us to Cuba.

M'CLOUD

Isn't that jumping at conclusions?

ROCCO

You'll take us.

M'CLOUD

(shakes his head)

Why should I?

ROCCO

'Cause you know what'll happen if you don't.

M'CLOUD

(quietly)

I won't take you.

ROCCO

(Unbelievably)

You'd rather die than take us.

M'CLOUD

I didn't say that.

ROCCO

Huh?

M'CLOUD

You won't kill me because I represent your only chance to get away from here.

ROCCO

(hesitates, then)

There're other ways of getting at you.

(M'Cloud raises his

eyebrows in question)

Right, Toots?

TOOTS

(giggles)

Right.

M'CLOUD

Who knows? Maybe I'd be up to it.

(CONTINUED)

77 CONTINUED: (4)

77

ROCCO

You wouldn't. After a few minutes of Toots, here, you'd start asking yourself questions, like: "What if I come out of this a cripple?" and "Do I care if they make their getaway or don't?" and "Who could blame me for folding up?" All your answers would be right ones.

M'CLOUD

I'm not so sure.

ROCCO

I am. 'Course, if you're curious, and want to find out how good you are at "taking it," we'll accommodate you. But let me warn you: Toots ain't had much practice. He's kind of clumsy. He might slip.

(pause)

That'd be a shame. 'Cause you made real sense upstairs, when you said: 'One Rocco more or less isn't worth dying for.'

There is a knocking at the front door of the hotel. For a moment everyone freezes.

CURLY

Ziggy!

ROCCO

Yeah. Or the law.

Rocco quickly crosses to the open window and closes the shutters, brings down the window.

The knocking continues at the front door.

BEN'S VOICE

Mr. Temple! Mr. Temple!

ROCCO

(to Temple)

The law.

They don't answer. Rocco knows it is.

ROCCO

A wrong word out of anybody, and he gets it. Same as the deputy did.

(to Temple)

Understand me, old man?

(CONTINUED)

77 CONTINUED: (5)

77

Rocco starts out. He stops and looks over his setting to see if everything is all right.

ROCCO
(to Nora) Y
Ou, sister... let him in.

Rocco picks up one of the two lamps and shows Nora the way.

78 INT. LOBBY NORA AND ROCCO

78

as they cross toward the front door. Rocco sets down lamp. Nora unlocks the shutters and opens the door. Ben is admitted. He is wearing a slicker and high rubber boots.

BEN
Evenin', Miss Temple.
(she nods)
I'm tryin' to find Deputy Sawyer. Is
he here?

NORA
No.

Ben is walking slowly across the lobby, suspicious, unconsciously looking for signs of trouble.

BEN
Has he been here?

NORA
(hesitates)
No.

BEN
That's funny. He put in a call to me
from here.

NORA
(constrained)
Did he?

BEN
'Bout seven o'clock.

He is abreast of the bar by this time. He sees the others gathered. He enters bar, followed by Nora and Rocco.

79 INT. BAR

79

as Ben, Nora and Rocco enter.

BEN
Evenin', Mr. Temple... Folks. Pretty
good blow, huh?
(no answer)
Power lines are down couple of places.

ROCCO
How's the road?

BEN
Passable.
(pause)
I'm tryin' to locate Deputy Sawyer.
Seen him, anybody?

There is a protracted silence. Then...

TEMPLE
No.

BEN
He was here, I know. 'Cause he put a
call in from here. 'Bout seven
o'clock. I called back a few minutes
later. Somebody answered. Was it one
of you?
(looks around at group)

CURLY
I did.

BEN
You, huh?
(pause)

CURLY
I'd just come down from upstairs,
when you called. Nobody was around,
so I answered.

BEN
(musing)
H'mmm.

The strangeness of the attitudes among those in the room, their hesitency to speak, makes Ben feel ill-at-ease. He becomes increasingly suspicious and fidgety.

(CONTINUED)

79 CONTINUED:

79

CURLY

Prob'ly he stopped in to make his call. Then he went on and got caught in the storm. He's someplace stalled on the road, right now, prob'ly.

BEN

Well, he ain't between here and Palm Grove.

(pause)

He wouldn't of called me 'less it was something special.

(he waits for someone
to volunteer something -
no one does; to Temple)

Seen anything of the Osceola brothers?

(Temple doesn't answer)

Have you?

TEMPLE

No.

BEN

(to Temple)

I figured that's what it was about.
His call I mean. The Osceola brothers.

(to others)

Copula Indians busted out of jail.
We're lookin' for 'em.

(uncomfortably)

Well... I'll take a run over Matecumbe way. If Sawyer shows up... tell him to wait. I'll be back.

No one says anything. He hesitates, looks around uncomfortably.

BEN

Well... See you later.

Temple and Nora murmur something and Ben exits into lobby. Rocco follows him.

80 INT. HOTEL LOBBY BEN AND ROCCO

80

They cross toward the door.

(CONTINUED)

80 CONTINUED:

80

BEN
First visit to the keys Mr. uh...

ROCCO
Brown. Yes.

BEN
Late in the season for a storm like
this. They usually hit early part of
the summer.

ROCCO
That right?

BEN
Been doin' any fishin'?

ROCCO
Yeah.

BEN
Well, no better fishin' anywhere
than on the keys.
(they're at the door)
See you later.

Rocco stands at the door. Ben steps out onto the porch. The rain has stopped. Sheet lightning illuminates the pier in b.g. bringing into relief the Indians gathered there.

81 EXT. HOTEL PORCH

81

Ben stands for a moment, undecided. Rocco watches him. Ben then starts toward the pier. He puts on his flashlight to light his way. The water is still high. Rocco sees Ben suddenly stop.

82 EXT. CLOSE BEN

82

He is staring down at something o.s.

83 CLOSE SHOT BODY OF DEPUTY

83

in the circle of light made by Ben's flashlight. The body lies face downward, lolling in the water.

84 CLOSE SHOT BEN

84

He goes forward to the body, leans over slowly, turns the body face up. He sees it is Deputy Sawyer. He turns away toward the porch. He sees Rocco.

BEN
(calls) Hey!

He turns back to the body.

85 ROCCO ON THE PORCH

85

Realizes something is wrong. He quickly hurries through the water to the sheriff.

86 BEN AND ROCCO BODY OF DEPUTY

86

Holding flash on body.

BEN
(excited)
It's him... Deputy Sawyer.

He hands the flashlight to Rocco. He drags the body through the water to an elevation. He takes flashlight from Rocco, runs its beam over the body. He sees the cord still tied around the deputy's feet. He examines the body more closely.

BEN
He was murdered.

Rocco seizes upon this as his time to talk and talk fast.

ROCCO
Look: I didn't want to say anything.
After all, it's not my business. But
those Indians you were talking
about... they were here.

BEN
The Osceola boys?

ROCCO
Yeah. They were here all during the
storm. They only left a couple minutes
ago.

(CONTINUED)

- 86 CONTINUED: 86
- Ben takes his pistol out of his coat. He looks at the action. Without a word more he starts for the pier.
- Rocco stands there watching Ben making his way toward the pier. Rocco lights a cigar, his eyes on the retreating officer.
- 87 CLOSE SHOT BEN ON PIER 87
- He is walking toward the group of Indians, who are loading their belongings into the rowboats. The sheriff has his flashlight on.
- 88 GROUP OF INDIANS 88
- They are staring blindly at the approaching light. The two Osceola brothers edge out of the group. They make a movement toward the side of the pier.
- BEN'S VOICE
Stop. You. Stop.
(they stop)
Suddenly the Osceola brothers run.
- 89 ANOTHER ANGLE BEN AND INDIANS 89
- As the Indians make a run for it, Ben's gun goes off.
- 90 INT. BAR 90
- Nora, M'Cloud and Temple are startled when they hear the shooting continue o.s.

(CONTINUED)

90 CONTINUED:

90

M'Cloud starts to rise. Toots levels his gun at him. Motions for M'Cloud to resume his seat. M'Cloud does so.

Temple begins to wheel himself out of the bar and into the lobby. Ralph blocks his way. Temple stops.

Curly goes to the window. He looks out. Beyond him, in the darkness, we can see the beam of a flashlight making its way toward the hotel. Curly crosses bar and exits into lobby.

TOOTS

(to M'Cloud, Nora and
Temple)

Watch yourselves. Stay in line.

After a few moments there is a slamming of a car door.

Gaye becomes nervous. She is beginning to shake again. She pours herself a drink and swallows it.

There is the sound of voices, indistinguishable, out front. Then, there is the sound of footsteps crossing the lobby toward the bar. All turn toward the archway. Toots puts away his gun.

Bon Wade enters. He is followed by Rocco and Curly.

BEN

(in terrible anger)

He's dead! Your Indians murdered
Deputy Sawyer.

(takes a step forward
toward the old man)

You lied to me, Temple! You said you
hadn't seen the Osceolas. You lied,
didn't you?

(the old man makes no
answer)

I knew Sawyer'd been here. That's
why he called. 'Cause he'd found the
Osceolas. They thought they could
hide it by sinkin' his body. But
they couldn't. The storm tore his
body loose and threw it up... right
at your door.

The SOUND of an AUTO is heard coming to a stop. A pair of headlights sweep across the window. Brakes applied. Car stops. Slam of car door.

BEN

(continuing)

And that's where the crime belongs.
At your door.

(CONTINUED)

90 CONTINUED: (2)

90

Curly has crossed to the window at the SOUND of the car. He looks out. He turns to Rocco and nods.

BEN
You prob'ly knew they killed Sawyer.
I wouldn't put it past you. And I'm
gonna lay charges namin' you as
accessory.

TEMPLE
(haltingly)
What was the shooting?

BEN
They tried to get away.
(there is no reply to
this)
I killed 'em both.

90A CLOSE SHOT M'CLOUD

90A

Ben's words hit him like a hammer blow. He tenses. His face becomes rigid, mask-like. He turns to look at Temple.

90B CLOSE SHOT TEMPLE

90B

His face is convulsed, almost in tears. His gnarled hand goes to his face to cover it, to shut out the world.

90C CLOSE SHOT NORA

90C

She is looking directly at M'Cloud.

90D M'CLOUD (FROM NORA'S VIEWPOINT)

90D

The CAMERA MOVES IN TO A CLOSE SHOT of M'Cloud. He turns his head in the direction of Rocco. For a moment a fierce wild look comes into his eyes. The jaw muscles work under the skin. His body is taut, as though about to spring. He seems to have come to a decision. From now on he is committed to an unalterable course of action.

90E GROUP IN BAR

90E

Ben takes a small notebook and stub of pencil out of his pocket. He steps before Rocco.

(CONTINUED)

90E CONTINUED:

90E

BEN
Brown, what's your first name?

ROCCO
Howard.

BEN
Address?

ROCCO
Hotel Central. Milwaukee.

BEN
How long'll you be here?

ROCCO
A week.

Ben stops, peers intently at Rocco.

BEN
Haven't I seen you some place before?

ROCCO
(modestly)
I don't think so.

Ben continues to examine Rocco at length. Then he turns to M'Cloud.

BEN
You?

M'CLOUD
Frank M'Cloud. No address.

BEN
(looks at him with
suspicion)
What'cha doin' here?

M'CLOUD
Passing through.

AS BEN TURNS TO TOOTS:

ROCCO
(to Ben)
We're all together.

BEN
Name?

TOOTS
Bass. Edward Bass. Hotel Central.
Milwaukee. We're all together.

(CONTINUED)

90E CONTINUED: (2)

90E

In the doorway appears a somber-faced man. He is about fifty. Ben is getting the names of Ralph and Angel. Meanwhile -

MAN
How far to Key West?

Nora looks quickly to man and then to Rocco. Rocco gives no sign of recognition. He nods slightly to Nora.

NORA
(constrained)
'Bout a hundred miles.

Ben [...] no attention to all this. He is intent on getting names and addresses.

MAN
Can we get something to eat?

Rocco nods to Nora.

NORA
Yes.

MAN
Swell. We're on our way to Key West. Some hurricane. Thought it would blow us right into the ocean. Had to pull up on the road for a couple hours till it blew over. Some hurricane.

Ben has finished taking his names and addresses. He comes to Temple.

BEN
I'll be back in the mornin'.

Ben exits from bar into lobby. Rocco follows him.

91 INT. HOTEL LOBBY ROCCO AND BEN

91

They cross to the front door in silence.

92 EXT. HOTEL PORCH BEN AND ROCCO

92

Ben comes down the steps and gets into his car. In the back of the car the body of the deputy can be seen. Close by is the car which has just arrived from Miami. In it are five men. Curly is talking to the men inside. Rocco watches from the porch until Ben drives off.

Rocco is at the door. He waves to the car, where a heavy-set man is getting out.

ROCCO

H'ya, Ziggy.

ZIGGY comes up on the porch. He is followed by four men, all somber-faced individuals. Curly is with them.

93 INT. HOTEL LOBBY ROCCO

93

as Ziggy and his men enter. There is a big handshake between Rocco and Ziggy.

Two men immediately take up positions behind Ziggy. Toots comes out of the bar at this with Ralph. They take up similar positions behind Rocco, to balance the power. One of Ziggy's men stands at the door. Curly keeps his eyes on this man. Another of Ziggy's men takes up a flanking position. This brings Angel out into archway between lobby and bar. He balances this flank man.

Between Ziggy and Rocco there is a great air of good fellowship and friendliness. Their spirits are high and genial. The others are obviously expecting to be double-crossed by the opposing faction. There is not an ounce of trust in their eyes or attitudes. Throughout the scene that follows, Rocco and Ziggy carry on the transaction with hilarity and open heartiness. The other men watch each other constantly to see that nothing is "pulled off".

ZIGGY

Great to see you again, Johnny, pal.

ROCCO

Sure is swell, pal.

ZIGGY

(looking Rocco over
closely)

You put on a little weight.

(CONTINUED)

93 CONTINUED:

93

ROCCO
(laughs - points at
Ziggy's bolly)
Look who's talking!

They both laugh. They slap each other on the back.

ROCCO
Guess who's here.

ZIGGY
Who?

Rocco calls toward bar.

ROCCO
Gaye. Come out here.

ZIGGY
Gaye Dawn. Don't tell me.
Gaye appears in the archway.

ZIGGY
Well, I'll be!
He crosses and embraces her briefly.

ZIGGY
(to Rocco)
Purty as ever.
(to her)
Where you been all the time Johnny
was away?

GAYE
(quietly)
Around.

ZIGGY
(with a laugh)
If I'da known, I'da tried to beat
Johnny's time.

ROCCO
Same old Ziggy.

All at once the amonities are over.

ZIGGY
Well... I know you fellas are in a
hurry.

(CONTINUED)

93 CONTINUED: (2)

93

Gaye re-enters bar.

ROCCO

Yeah. Curly, got the money.

The man behind Ziggy comes forward with a small carton box, which he has been carrying all this time. He hands it to Ziggy.

Curly brings the small suitcase to Rocco.

Ziggy hands the carton box to Rocco and gets in return the small suitcase.

Ziggy and his man quickly open the suitcase and bring out a number of bills. Ziggy takes a package of money and holds some of the bills before the light of the lamp. He is inspecting the money to see whether or not it is good. Ziggy's man is counting the money. Periodically he calls out:

MAN

25 thousands...

(at intervals)

50 five-hundreds... 250 one-hundreds... 500 fifties...

93A ROCCO AND CURLY

93A

They have taken out several engraving plates used for printing money. The plates are wrapped in cotton. Rocco looks closely at one of the plates.

93B CLOSE SHOT ROCCO AND PLATE

93B

It is a plate for making ten-dollar bills. Curly looks at plate under a magnifying glass.

93C ZIGGY, ROCCO AND CURLY

93C

As Ziggy comes to them.

ZIGGY

Well? How do you like 'em?

CURLY

(grunts)

Umh.

ZIGGY

They're as good as the ones they've got in Washington.

94 INT. BAR

94

Gaye is at the bar. Temple is in his wheelchair, deflated, defeated. Nora and M'Cloud are at a table. Gaye comes to them, sits down at their table.

GAYE
(whispers)
Mister...

M'CLOUD
Yes?

GAYE
What're you going to do?
(no answer)
Don't go with them. They'd wait till
you get them in sight of Cuba. Then
they'd kill you. You'd never walk
off that boat.

NORA
She's right, Frank. Tell them you'll
go. Or they'll hurt you. Then, when
you get outside in the dark... make
a break... run... try to get away.

GAYE
It's your only chance, mister.

M'Cloud says nothing. Nora looks at him, sees the expression
on his face, and begins to fear that her words are wasted.

NORA
(afraid of the answer)
What're you thinking, Frank?

M'CLOUD
(pause)
About how right you were.
(pause)
When the head says one thing and a
lifetime says another, the head always
loses.

GAYE
Out there in the dark, make a break
for it, mister. Run!

M'CLOUD
That's what my head says.
(MORE)

(CONTINUED)

94 CONTINUED:

94

M'CLOUD (CONT'D)

(pause)

But -- "there never has been are
never can be successful [...] between
[...] and evil. Only total victory
can reward the champions of tolerance
and [...] and freedom and faith."

95 INT. HOTEL LOBBY

95

Ziggy has the suitcase of money. Curly has the carton of
plates. Both forces still watch each other carefully. Ziggy
is shaking hands with Rocco.

ZIGGY

Johnny, pal, when you going to come
back to stay?

ROCCO

Won't be long, now.

ZIGGY

With you back it'll be like old times.
(with studied air of
knowledge)
Know something? I'll bet inside two
years we have prohibition again.

As they start walking to the door, arm in arm.

ROCCO

Only this time it'll be different.

ZIGGY

Yeah.

ROCCO

The mobs'll get together.

ZIGGY

Right.

ROCCO

No more blasting each other.

ZIGGY

You said it.

They're at the door.

ROCCO

Well...

ZIGGY

So-long, Johnny, pal.

(CONTINUED)

95 CONTINUED: 95

ROCCO
So-long, Ziggy. see you when.

96 EXT. PORCH 96

Ziggy steps down off the porch and into his car. The motor is already running. The car lurches off onto the highway and heads north.

Rocco and Curly watch them from the porch. The headlights move out into the darkness.

ROCCO
(watching car disappear)
Let's get started.

They turn and enter hotel.

97 INT. HOTEL LOBBY 97

Curly calls across to Angel.

CURLY
Get the bags.

Angel and Ralph start upstairs. Rocco crosses over to the bar. Toots is with him. Curly has the counterfeit money engraving plates.

98 INT. BAR 98

as Rocco, Toots and Curly enter.

ROCCO
Well, soldier? How 'bout it? Coming
with us?
(M'Cloud doesn't answer)
Yes or no? I'm in a hurry.
(he still doesn't
answer)
Toots. Go to work on him.

As Toots steps forward -

M'CLOUD
I'll go.

ROCCO
I thought you'd change your mind the
last minute.
(MORE)

(CONTINUED)

98 CONTINUED:

98

ROCCO (CONT'D)
 (puts hand in pocket
 for money - then to
 Temple, in high
 spirits)
 Well, old man... what's the damage?
 (no answer from Temple.
 Rocco throws some
 money at him)
 That oughta cover it.

In the b.g. can be soon Ralph and Angel bringing down the bags.

ROCCO
 (to Nora)
 Wanna come along, sister?
 (she doesn't answer)
 He goes over to her and whispers
 into her car as he did upstairs.
 After a moment of whispering, he
 bursts into loud laughter. Rocco
 starts for lobby.

ROCCO
 Come on, soldier.

Rocco exits into lobby. M'Cloud hesitates a moment. He looks to Temple.

TEMPLE
 Good luck, son.

NORA
 Frank...

He turns to her. She cannot say anything else. He looks at her with a half smile on his lips as though he were trying to communicate something to [...]. She attempts to smile, but fails. He exits into the lobby with Gaye, and followed by Toots and Curly.

99 INT. HOTEL LOBBY

99

In b.g. is the bar. Temple and Nora can be seen. Ralph and Angel are carrying the bags out of hotel. Gaye looks at the suitcases.

GAYE
 Where are my things?

ROCCO
 (adjusting necktie)
 Oh, I forgot to tell you. You're not coming.
 (he takes some money
 out of his pocket)
 On this you can stay drunk for a month.

(CONTINUED)

99 CONTINUED:

99

GAYE
 (she goes to him)
 Johnny... please... take me with
 you.

ROCCO
 Let go. Get away from me.

GAYE
 (she puts her arms
 around him)
 You got to, Johnny. I'll stop
 drinking. I'll do anything. Only
 take me with you.
 (he tries to disengage
 her arms)
 Please, Johnny. I love you. I'll
 kill myself. I will. I need you,
 Johnny. Darling.

ROCCO
 Will you let go.

GAYE
 (she is sobbing)
 I'll be good luck for you. Like I
 was before. I won't let you go without
 me. You got to take me. You got to.
 You got to.

He finally gets his hands loose and flings her away from
 him. In the same movement, she hurls herself at M'Cloud.

100 GAYE AND M'CLOUD

100

Weeping loudly, she grabs and holds M'Cloud. For a split
 second a strange expression crosses M'Cloud's eyes. Almost
 imperceptibly he looks down. Gaye has just slipped Rocco's
 pistol into M'Cloud's belt, behind his coat.

101 INT. HOTEL LOBBY

101

Rocco leaves lobby and exits outside. Ralph and Angel already
 have gone. Curly nods to Toots, who says to M'Cloud:

TOOTS
 Let's go.

M'CLOUD
 (gently)
 Goodbye, Gaye.

He exits. Curly and Toots following.

102 CLOSE GAYE

102

She suddenly stops her crying. She watches the door. Temple wheels himself out. Nora comes into the lobby. Gaye, her hands clenched to her mouth...

GAYE
Why doesn't he run????
(pause)
Run, mister. Run!
(pause)
Why doesn't he run????

103 EXT. PIER

103

Ralph and Angel are stepping aboard the boat. They place bags down below. Rocco gets aboard. M'Cloud is approaching boat. Toots and Curly are behind him. M'Cloud steps aboard, followed by Curly who has engraving plates in carton. Toots casts off the ropes.

104 EXT. BOAT

104

Rocco watches closely and silently as M'Cloud tries to start the motor. It turns over a few times and doesn't catch. Rocco steadfastly watches. Sweat breaks out over Curly's face as they wait for the motor to catch. Toots and the others watch silently. Suddenly the motor catches with a healthy roar. Rocco and his men are greatly relieved.

105 INT. HOTEL LOBBY

105

We hear the roar of the motor.

GAYE
(her eyes filling)
That was his only chance. He didn't
take it. He should've run.

Old Man Temple wheels himself to the desk. He starts cranking at the bell of the phone, trying to raise the operator. Nora listens to the sound of the motor. She turns, goes to Old Man Temple. She kneels at the side of his chair. She places her arms on Temple's lap and buries her head in her arms. As the SOUND of the motor fades into the distance...

DISSOLVE TO:

106 EXT. BOAT LONG SHOT NIGHT 106

It moves through the choppy seas. The sea is rough. The boat is traveling without lights. The only light is a small one over the compass.

107 EXT. ABOARD BOAT M'CLOUD 107

He is at the wheel of the boat. The small light over the compass illuminates his face. The hatchway opens and Curly comes up. He stops and glances at the compass.

108 INSERT COMPASS 108

Boat is on a South by SSW course.

109 ABOARD BOAT CURLY AND M'CLOUD 109

Curly looks up at M'Cloud who doesn't change expression. Curly heads toward the stern of the boat.

110 EXT. BOAT STERN CURLY, TOOTS AND RALPH 110

Curly comes up. Ralph is smoking. Toots sits with head in hands.

CURLY
(to Toots)
How you feeling?

TOOTS
Not too good.

CURLY
Go below, why don't you?

TOOTS
Hot down there.
(pause)
What time is it?

CURLY
(lights lighter and
looks at watch)
Little after four. We're about half
way there.

110 CONTINUED:

110

RALPH
Johnny sleeping?

CURLY
Yeah.

Curly turns and goes back toward the hatch. He passes M'Cloud, who pays no attention to him. Curly glances at compass, then goes below.

111 INT. BOAT SLEEPING QUARTERS

111

as Curly descends. It is dark except for the glow from Angel's cigarette. The portholes are covered. Rocco is lying on a bunk. He awakens as Curly makes some noise coming down.

ROCCO
Curly!

CURLY
Yeah.

Rocco yawns.

ROCCO
What time is it?

CURLY
A little after four.

ROCCO
(yawning)
That ought to make us about half way there.

CURLY
Yeah.

There is a pause. Rocco lights a cigar. He lies serenely on bunk.

CURLY
Say, Johnny.

ROCCO
Yeah?

CURLY
I been thinking.

ROCCO
Humh?

(CONTINUED)

111 CONTINUED:

111

CURLY
About Gaye.

ROCCO
What about her?

CURLY
Think it was a good idea not to bring
her?

Rocco desn't answer.

CURLY
She's pretty sore.

ROCCO
So she's sore.

CURLY
She might squeal. Just for spite. On
Ziggy, I mean.

ROCCO
Well?

Curly chuckles.

CURLY
I get it.
(chuckles again)
There's only one Johnny.

112 EXT. BOAT ON DECK M'CLOUD AT WHEEL

112

113 EXT. BOAT STERN TOOTS AND RALPH

113

Toots has his head in his hands. He is ill.

TOOTS
(half groan)
I feel awful.

Ralph grunts in reply. Presently Ralph rises and starts
forward to where M'Cloud stands.

114 M'CLOUD AND RALPH

114

as Ralph looks at the compass.

115 CLOSE SHOT RALPH AND COMPASS

115

116 CLOSE SHOT M'CLOUD 116

He looks back at Toots in the stern. He turns and looks at hatchway.

117 RALPH AND M'CLOUD 117

Ralph starts back toward the stern. As soon as he leaves M'Cloud turns the wheel sharply. The boat swerves. Ralph lurches toward the side of the boat. M'Cloud leaves the wheel and is behind Ralph in an instant. He gives Ralph the push that is necessary to send him overboard.

M'Cloud then draws the weapon that was given to him by Gaye.

118 TOOTS AT REAR OF BOAT 118

He still sits there head in hands. In a few seconds there is a loud shout from Ralph, who is in the ocean about fifty feet astern. Toots is alerted. He grabs for his gun, at the same time standing up.

M'Cloud fires his pistol. The bullet misses Toots. Toots fires at the flash from M'Cloud's gun.

119 CLOSE M'CLOUD 119

The bullet finds him. He immediately fires back.

120 CLOSE TOOTS 120

The bullet hits Toots in the middle. He sags slowly to the deck. The gun slips from his grasp.

121 CLOSE M'CLOUD 121

He whirls toward the hatchway and fires.

122 CLOSE HATCHWAY CURLY 122

He is coming out when M'Cloud's bullet strikes him. His mouth sags. He slips back down the stairs.

123 M'CLOUD

123

He dives for the storn, where Toots' automatic lies on the deck. He gets the gun. Toots is to one side of the boat, holding his belly, curled up, as though to keep himself from oozing out.

M'Cloud faces the hatchway and lies quietly waiting for them to come out. There is silence from below.

124 INT. BOAT SLEEPING QUARTERS

124

ROCCO
My gun. It's gone.
(pause)
Gaye!

He moves cautiously toward the stairs.

125 EXT. BOAT DECK M'CLOUD

125

He still watches the hatchway.

ROCCO'S VOICE
(calls up)
Toots!
(silence... only roar
of motors)
Ralph!
(silence)
Hey, soldier!
(silence)
You there, soldier?
(silence)
Soldier!
(silence)

126 INT. BOAT ROCCO, CURLY AND ANGEL

126

Rocco's face has broken out in a sweat.

ROCCO
Angel...

ANGEL
Huh?

ROCCO
You go up.

126 CONTINUED:

126

But the faithful Angel makes no move to obey. He looks up at the hatchway.

ROCCO

Go on!

(Angel says nothing)

Did you hear me!!!

ANGEL

I'll get killed?

ROCCO

Give me your gun, Curly.

(pause)

You gonna go up there?

(shrilly)

Are you!

(silence)

There's nothing to be afraid of.

Toots killed him. He's dead.

ANGEL

(quietly)

Then you go, Rocco.

There is a sudden flash of fire from Rocco's gun.

127 CLOSE M'CLOUD

127

O.s. we hear another shot from Rocco's gun.

128 INT. BOAT

128

Angel dies with a Spanish prayer on his lips.

ROCCO

(calls up wildly)

Soldier! Hey, Soldier.

(silence)

Curly... what do you think?

CURLY

I don't know.

(he groans)

ROCCO

What's the matter?

CURLY

I'm hit.

ROCCO

You're a liar!

(CONTINUED)

- 128 CONTINUED: 128
- CURLY
No, Johnny.
- 129 EXT. BOAT M'CLOUD 129
- He crawls slowly across the deck to the wheel. Keeping an eye on the hatchway, he turns the wheel.
- 130 INSERT COMPASS 130
- The needle swings around so that the boat is going North by NNW. It is a one hundred and eighty degree circle.
- 131 INT. BOAT ROCCO 131
- As the boat tilts.
- ROCCO
The boat's turning.
(pauses - whispers)
Curly, we've got to do something.
(no answer)
Curly!
(no answer)
What's the matter?
(no answer)
Rocco grabs Curly and shakes him.
The body is limp. Curly is dead.
- 132 CLOSE ROCCO 132
- Desperation seizes him. The same sort of fear that gripped him during the hurricane. He goes to the foot of the stairs. He calls.
- ROCCO
Soldier, listen to me.
- 133 EXT. BOAT DECK M'CLOUD AT WHEEL 133
- Rocco's voice comes up.

(CONTINUED)

133 CONTINUED:

133

ROCCO'S VOICE

Look. Angel and Curly, they're dead.
There's just me and you. From now on
we'll be partners. Everything will
be fifty-fifty.

(silence)

What do you say, soldier?

(silence)

Do you hear me, Soldier!

134 INT. BOAT ROCCO

134

He strains for a sound. His face is sweat-covered. He wets
his lips feverishly. There is only silence.

ROCCO

What do you say? Is it a deal?

(no answer)

I know what you're thinking. You'll
get rid of me and have all the money
for yourself.

(pause)

Is that it? Is it?

(no answer; Rocco
screams up)

Answer me!

(no answer; he controls
voice)

Tell you what. Suppose I say "The
money's yours."

(pause as Rocco listens
eagerly for a reply)

Look!

Rocco throws the bag of money up on deck.

134A CLOSE M'CLOUD AT WHEEL

134A

as the money bag lands on deck. He regards it coldly, making
no move toward it.

ROCCO'S VOICE

It is yours, Soldier. All of it. And
there's plenty more when we get to
Cuba.

(pause)

Well?

(no answer)

Soldier!! You hear me? I'll make you
rich!

134B CLOSE ROCCO BELOW

134B

He is unnerved now by the silence and the fact that his monetary offers have failed.

ROCCO
(shouts again)
Soldier! Soldier!
(suddenly)
You're not big enough to do this to
Rocco! You hear! I'll kill you.
You'll never bring me in. Not me!
(pause; he changes to
a sly attitude)
Look, Soldier, I know what it is.
You figure I got a gun, so you can't
trust me. Right? Okay. Look.

He takes Angel's gun and throws it up on deck. He still holds the other gun ready in his hand.

ROCCO
(continuing)
See? I'm leveling with you. Okay,
Soldier? I'm coming out. Okay? You
hear me? I got no gun and I'm coming
out.
(he starts up the
stairs; his voice is
shaky; he is sweating
profusely)

135 EXT. BOAT ROCCO AND M'CLOUD

135

Rocco appears, seemingly unarmed. He is as yet in the hatchway. M'Cloud has moved away and back from the wheel. The bag of money and the pistol, thrown up by Rocco, lie untouched on the deck.

ROCCO
(calls out softly,
disarmingly)
Soldier...

Then with a rush, Rocco leaps out, firing in the direction of the wheel. But M'Cloud is not there. M'Cloud fires from aft and hits Rocco, who sags to deck. Rocco fires at M'Cloud and hits him. As they continue...

DISSOLVE TO:

135A EXT. BOAT AT SEA 135A

McCLOUD climbs down from roof to wheel, puts ship on course for home.

135B INSERT COMPASS 135B

Changing course from SSW to NNE.

135C SHIP 135C

turns and heads for home.

135D MCCLLOUD 135D

Lashes wheel, then goes below.

135E INT. CABIN 135E

McCloud enters, looks around, sees ship-to-shore 'phone.

MCCLLOUD

(into phone)

May-Day, May-Day, May-Day. Able-sugar-able-Nan -- Able-sugar-able-Nan. Calling Nan-Mike-Able. Come in, please.

OPERATOR

This is Nan-Mike-Able. Go ahead.

MCCLLOUD

Able-sugar-able-Nan -- the Santana. My name is Frank McCloud. I'm about 12 miles off Boot Key Harbor -- on my way in. Over.

OPERATOR

Are you all right? Are you all right? Over.

MCCLLOUD

Yes, but I need medical attention.

OPERATOR

Continue on course. Stand by on this frequency.

MCCLLOUD

I'm standing by. Will you put me through to the Largo Hotel?

OPERATOR

([...])

136 INT. HOTEL LOBBY TELEPHONE DAY

136

It is RINGING. Two long and two short. There is a pause. FOOTSTEPS are HEARD crossing the lobby. The phone RINGS again. Two long and two short. A hand COMES INTO VIEW and lifts the receiver.

137 BEN WADE AT TELEPHONE

137

Nora comes out of Mr. Temple's room. She approaches Wade.

BEN
(into phone)
Hello, Yeah. Yeah, this is him. They
did, huh?

NORA
(to Ben)
Is it the Coast Guard?

Gaye appears at door to Temple's room

BEN
(shakes his head to
Nora; back into phone)
Yeah, Yeah. All six of 'em, uh? What
about the money? Good. Okay.
(he hangs up; to Nora,
as they cross to
Temple's room)
The State Police. Picked up that
fella, Ziggy, and his men, crossin'
into Georgia.
(to Gaye)
You'll have to go up and identify
'em. Miss.
(Gaye nods)

Ben enters Temple's room, followed by Nora and Gaye.

138 INT. TEMPLE'S ROOM

138

Temple is in his chair.

BEN
(contritely)
Mr. Temple... I'm mighty grateful...
your savin' my life an' all but...
(shakes his head)

(CONTINUED)

138 CONTINUED: 138
Gaye and Ben exit.

138A MEDIUM SHOT NORA AND TEMPLE 138A
as telephone rings, Nora runs to answer.

138B CLOSE SHOT NORA 138B
NORA
(into phone)
Hotel Largo - Frank! Thank God!
She crosses to Temple.

NORA
He's all right, Dad. He's coming
back to us!

138C MEDIUM SHOT NORA 138C
As she crosses to window, opens shutters. Then crosses to
lobby and opens large front shutters.

138D LONG SHOT BOAT AT SEA 138D
As it comes through the fog into the sunlight toward the
Camera.

FADE OUT.

(CONTINUED)

138D CONTINUED:

138D

BEN

(Cont.)

Those boys, the Osceolas... I'd rather
been killed than have innocent blood
on my hands.

TEMPLE

I'm the one's to blame. If they hadn't
trusted me, they wouldn't 've shown
up here and they'd be alive. Seems
like we can only do harm, even when
we go to help those people.

GAYE

No. Mr. Temple. It wasn't you, or
the law, or anybody. It was only
Johnny Rocco! Nobody in the whole
world's safe, as long as he's alive.

BEN

(to Gaye)

Well... we better go, Miss.

139 CLOSE TEMPLE

139

He starts to wheel himself toward the window. His eyes are
fixed on the oceanfront beyond. He stops before the window.

(CONTINUED)

139 CONTINUED: 139

TEMPLE
(his voice awed)
Look!

Nora wheels toward the window.

140 EXT. BEACHFRONT LONG SHOT 140

The boat comes toward shore. It's about 200 yards down the beach and 100 yards out to sea.

141 INT. TEMPLE'S ROOM CLOSE NORA 141

Her face shows fear and relief and hope all at the same time. She turns and runs from the room.

142 EXT. HOTEL NORA 142

as she emerges from hotel and starts running toward the beach. Follow her to beach.

143 EXT. BEACH NORA TRUCKING SHOT 143

As she runs down the beach toward the incoming boat. She runs as fast as she can, never stopping, never uttering a word, only running.

144 EXT. BEACH NORA AND BOAT 144

She is running toward the boat. It is much closer to shore now.

145 EXT. BEACH NORA TRUCKING SHOT 145

In her eyes is the hope that M'Cloud has come back alive and well... and that he has come back to her.

146 EXT. BEACH BOAT 146

From Nora's viewpoint we see the boat ride a wave into the beach. It careens and lands high and dry on the beach as the wave recedes.

(CONTINUED)

146 CONTINUED:

146

NOTE: Page 129 Missing

[...] 1

146 CONTINUED: (2)

146

M'CLOUD

(Cont.)

Hello, Nora. You were right. As long
as we fight, George didn't die for
nothing. We've got to keep fighting.

Ben appears at side of boat. He stands immediately in front
of M'Cloud. But M'Cloud is blind to him; his eyes have become
delirious again.

NORA

(to Ben)

Get help.

Ben sees what has happened aboard boat. He quickly goes for
help.

M'CLOUD

(feverishly)

Out there during the whole storm
they might've died like the Osceola
brothers and George grow up together
and they always head for home --
home being Key Large.

She holds him closely now --

FADE OUT:

THE END