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1639

"ON DANGEROUS GROUND"

MAD WITH MUCH HEART

Screen Play

by

A. I. Bezzerides

REVISED BUDGET SCRIPT

MARCH 9, 1950

NEW SCENE

7-18-51

Chas. J. ... 3-15-50 3-24-50 4/26/50
" 3-17-50 4/19/50
" 3-22-50 4/19/50
" 3-22-50 4/19/50

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MAD WITH MUCH HEART

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MAD WITH MUCH HEART

REVISED BUDGET

This story is in three parts, which vary sharply in style:

Part One - Night In The City. The tempo is swift, harsh and relentless; we witness numerous apparently unrelated and anonymous incidents in the course of Jim Wilson's duties on the Special Squad of a big city police force. This is the life that has made Jim the man he is.

Part Two - The Open Country with its rolling hills, snow-covered and desolate, is the scene against which Jim Wilson discovers the meaning of his life. This action, no less violent than the others, has the deep significance of personal tragedy.

Part Three - Return To The City. In this brutal, garrish echo of part one, Jim resolves his destiny.

Screen Play

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UNDER TITLES

1 VARIOUS STREET SHOTS OF A LARGE EASTERN CITY

The hour is near evening. Neon signs flash, traffic roars. The night's carnival beginning. On a corner a news vendor sells papers. A stop sign changes. Cars sprint. People surge. Shots of buildings in the last light of day. Shots of apartment buildings. Of lighted windows.

THE TITLES END

INT. BEDROOM PETE SANTOS APARTMENT - NIGHT

2 The bed is unmade. The room is disordered, untidy. Pete Santos is a small wiry man in his late thirties. Tough, hard, tense. He is putting on a holster harness. His automatic lies on the bare dresser. His wife, Peggy, is beside him. She is a blowsy blonde, dressed in an old chenille robe. She looks tired and depressed. She helps Pete with the harness, buckling it on. He picks up the automatic, checks the safety, slips it into the holster. She has his coat ready for him. He slips into it. OVERSCENE a radio plays lazy jazz softly. She holds him tight and hugs him.

PETE

What's that for?

PEGGY

Good night -----

(turning him around
putting her arms
around him)

I don't like being alone. I'm
getting so I make eyes at the
milkman.

PETE

Go ahead...If I catch you, I'll
break your jaw.

(CONTINUED)

2 (CONTINUED)

Pete kisses Peggy lightly on the cheek. She tries to turn him around, to kiss him on the mouth, but Pete brushes her off. He exits from the bedroom.

PEGGY

(after he is gone)

Pete.....

The door slams. Peggy exits hurriedly.

INT. PETE SANTOS' LIVING ROOM - NIGHT

3 Peggy runs to the door, but she stops. The room here is just as messy as the bedroom. She reaches to a cabinet over the table and brings out a bottle of wine, fills a glass to overflowing. As the wine spills to the table top, we hear the SOUND of a car starting, driving off. The radio is now playing hot but still softly. Now she whips it up loud. As she drinks

DISSOLVE

INT. LIVING ROOM BILL DALY'S TWO-FAMILY HOUSE - NIGHT

4 The living room is festooned with the washed and drying clothes of children. Shirts, slips, underwear, jeans, dresses, all hanging from ropes stretching from wall to wall. Hanging over doorways. From the backs of chairs. Seated before a television set are four children ranging in ages from four to twelve, watching a Western movie. With them is their father, Bill Daly, a middle-aged chunky built man. He is at once good-natured and hard. Every once in a while the kids laugh, chortling throatily at the antics of the cowboys on the screen. As they sit watching, the SOUND of a CAR HORN comes across. Daly hears it and gets up, his eyes still on the television screen. He fumbles his way through the maze of hanging clothes into the bedroom. As he goes, his wife, Helen, follows him. Through another door we see the children's bedroom with double-dock bunks, the floor littered with toys.

INT. DALY'S BEDROOM - NIGHT

5 The bed has a chenille cover on it. Daly continues to

(CONTINUED)

5 (CONTINUED)

watch the television program as he opens a drawer, brings out his harness holster and his automatic pistol. The pistol he tosses onto the center of the bed. He is about to put on the holster when Helen hands him a sweater. When he tries to put on the sweater, his shoulder cramps, and he winces with pain.

HELEN

Do you think you ought to go?

DALY

I'll be all right.

Helen helps him with the sweater. He puts on the holster harness, sheathes the gun into the holster. Helen holds his coat for him and he gets into it, gingering his right arm. Now he exits from the bedroom, his eyes still on the television set.

INT. LIVING ROOM - NIGHT

6 As Daly crosses to the front door to go out, two of the kids look over, wave goodbye. The smallest runs to him and he picks her up, kisses her on the cheek. Helen takes the child from his arms and Daly exits. Helen's face is anxious. The child squirms out of her arms and runs toward the television set.

7 SHOT of children in front of television set - as they watch the Western, they begin to laugh heartily, chortling. And as they laugh -

DISSOLVE

INT. JIM WILSON'S APARTMENT - NIGHT

8 This is a single man's apartment. A bleak, silent place. At first the silence is complete. Then we hear a small alarm clock ticking steadily. The light shines on it in such a way as to give it the appearance of a watching eye. There are a couple of pictures of football players on the wall. A football trophy on the shelf. Also some personal pictures - one of a middle-aged man - a priest. Jim Wilson is seated at the table, eating. He is a powerful man, much bigger than either Pete Santos or Bill Daly. He is young, strong, hard, lean. He has an intense angular face, giving the effect of extreme toughness. He moves with animal vigor as he

(CONTINUED)

8 (CONTINUED)

eats, taking his time. But the SOUND of a car horn comes across. Jim pauses, listening. He looks tensely at the alarm clock before him on the table, ticking steadily, seeming to watch him. Jim begins to eat quickly now, cleaning the plate. As he rises, he drains the last drop of coffee from the cup, then stacks cup, saucer, silver onto the plate and deposits it all into the sink. As he moves about, we see that he, too is wearing a holster harness under his coat, ready to go. He puts on his hat, then stands surveying the spartan neatness of the room. He looks at the clock as he crosses back to the table where he picks up a stack of filing cards, squares them against the table top, then places them into his pocket. He cuts off the light, just as the car horn SOUNDS again. He exits, the door slams shut. The SOUNDS of Jim's departing footsteps come across. The radiant dial of the clock glows in the darkness. As its ticking resolves itself in the gathering silence -

DISSOLVE

INT. DETECTIVE BUREAU SPECIAL SERVICE

9 The shot is on the faces of a number of men. Tough hard stoic faces. Over-scene comes the SOUND of:

SERGEANT WENDELL'S VOICE

(calling roll-call)

Arena, Bostwick, Kellogg...car four
oh one. Connelly, Fontana, Lanahan...
car two. Finley, Brustow, Wright...
car three.

As the names are called, CAMERA PULLS BACK to disclose the room and the fifteen or twenty men crowded in it. Plain-clothes cops. It is a room with lockers at one end, desks against the walls, with a notice board mounted beside a door. Scattered on the walls are portraits of men who have been killed in action. A door opens and another plain-clothes officer comes in. And in the moment that the door is opened and shut, we see on its glass front the words DETECTIVE BUREAU SPECIAL SERVICE. Now the door is shut. The stark, brightly-lighted, severe room and the men in the room all belong together. They might come from diverse homes, from diverse families, but this room relates them to each other. As the names continue to be called, each man answers with a curt "present" to his name. And so we discover that among the men are the three whom we have met: Bill Daly, Pete Santos, Jim Wilson.

(CONTINUED)

9 (CONTINUED)

SERGEANT WENDELL

Kelly, Reilly, Yates...car four oh four. Daly, Santos, Wilson...car four oh five. MacGonigle, Carlson, Young....car four oh six.

Now that roll has been called, there is a moment's hiatus in which Sergeant Wendell turns toward a desk. He picks up a report sheet and as he starts to read from it, a big heavy set man in his late fifties enters the room from a door beyond the sergeant. He is Captain Brawley. In his hand is a slip of paper.

BRAWLEY

Just a mintue, Sergeant....

SERGEANT WENDELL

Yes, Captain....

Brawley steps in front of Sergeant Wendell, facing the men.

10 SHOT on Captain Brawley as he smiles at the men, spreading it slowly around. It is a cold smile. Brawley has the same too big muscularity of body that Jim has.

BRAWLEY

(with veiled
sarcasm)

I don't suppose you've forgotten, but just in case....It's been two weeks since Sergeant Edmunds was shot to death in a gas station at 103rd and Craig Streets. Two weeks. That's a long time. It's a long time for a couple of killers to be walking around....

(he looks around,
then continues)

I know you're trying...

(sharply)

Try harder! Check your circulars, re-check all sources of information. The names, in case some of you don't remember, are Mushy Castro and Gordy Miller.

(CONTINUED)

10 (CONTINUED)

As Brawley has spoken, Jim has become more and more tense, until by now his face is a composite of unreasonable anger, as though he had personalized the crime, as though it were conducted personally against him. Brawley nods to Wendell, who proceeds with the details of the roll call; and as Brawley turns to go, there is a hum of voices from the men. He silences it with a look. Then he exits.

SERGEANT WENDELL

(reading from
a report sheet)

Crimes reported within the last twelve hours...Pearson Clothing Store, 2121 Sterling Street, held up this afternoon, four forty-eight p.m. by a man in brown felt hat, gray gabardine coat, armed with a blue nose revolver...

As Wendell speaks.

DISSOLVE

SUBWAY GARAGE EXIT - NIGHT

- 11 The patrol cars come slamming from the garage, one after another, several of them. And as they pass, the SOUND of the radio announcer, comes across. After several cars pass, CAMERA HOLDS ON one, which is Jim's.

INT. JIM'S CAR

- 12 As it swings along the street. Bill Daly is driving. Jim sits beside him and Pete sits at the back. As the car goes, the radio keeps sounding off.

(CONTINUED)

12 (CONTINUED)

RADIO ANNOUNCER
Four Oh Two, check with 78-B,
Emory and Statten...They have a
suspect...

RADIO WOMAN ANNOUNCER'S VOICE
Thirty eight, all clear, Forty two,
all clear....

PETE
Who's booking tonight?

DALY
It's Jim's turn...

JIM
(into radio
handset)
Car four Oh five, testing,
one two three four...

RADIO ANNOUNCER'S VOICE
Car four oh five...Roger...

PETE
(reaching over)
Here's the hot sheet.

Jim takes the sheet, which is a list of stolen cars,
and clips it onto the sun visor.

13 ANOTHER SHOT - as the car cruises along, Jim has
removed the file cards from his pocket and is checking
them against a list of names which he holds in his
hands. He shuffles the cards slowly, studying each one.

INSERT CRIMINAL CARDS - as Jim takes in the
front and profile portraits of criminals
which have been pasted onto the file cards.

14 CLOSE SHOT - Jim - as his eyes memorize the portraits.

RADIO ANNOUNCER'S VOICE

Car four oh one, return to your
garage. We cannot receive you...

INSERT

CRIMINAL CARDS - photos, descriptions,
records, etc. as Jim riffles through
them.

RADIO ANNOUNCER'S VOICE

Car 24 clear. Car 25 clear...
Sixty-three - empty lot neighborhood
seventeen-twelve Clark Street -
car strippers at work now.....

INT. JIM'S CAR

14A There is a pause, as the car cruises. Jim is still at
his cards.

JIM

(holding out
a card)

Look who they let out!....

PETE

That puts that whole gang back
in business.

JIM

They give him seven years, let
him out in two. Sometimes I
wonder why we pick 'em up.

15 ANOTHER SHOT - Jim's car - as Daly drives, he brings
something out of his coat pocket, holds it back to Jim.

DALY

There's one for you....

ANNOUNCER'S VOICE

Car 87....a four one five, 212
Ocean Avenue...see the man,
keep the peace....

JIM

(taking the
photograph)

What's he wanted for?

(CONTINUED)

15 (CONTINUED)

INSERT

PHOTOGRAPH. It is a clipping from a newspaper of a young man in his teens, dressed in football uniform, crouched down low in charging position, a football held in his gut.

BACK TO SCENE. Daly and Pete laugh.

PETE

Get that look on his face!

DALY

That Bob's doing a bright stunt you showed him last year..... about charging down low, sure works.....

Jim silently hands back the clipping. He returns to his criminal cards.

15A ANOTHER SHOT - interior Jim's car - as it cruises along. Daly kneads at his shoulder.

RADIO ANNOUNCER'S VOICE

Car eleven.....repeat.....car eleven.....

PETE

(to Daly)

What's the matter with your shoulder, Pop?

DALY

Hurt it.....

RADIO ANNOUNCER'S VOICE

Sixty-three...five-oh- four North
New Hampshire...five-oh-four North
New Hampshire.....dead body.....

JIM

(without
looking up)

Next time you hit a guy, don't throw it all in one punch.

DALY

(quietly)

I got this one digging.....

JIM

-(interrupting,
-indicating off)

Let's stop at Gato's.....

Daly swings the car aside to the curb.

15B SHOT - across street from Gato's cafe - as Jim and Daly get down from the car. As they cross the street, CAMERA PANS WITH them, revealing the cafe. There is a sign in the window in the shape of a Tom-Cat, the tail of which keeps jerking, erecting stiffly. As they cross to the cafe entrance, a big sloppy man named Lucky, an old man, recognizes Jim and he straightens from picking up a cigarette butt.

LUCKY

Hey, Jim!

(insistently)

Jim! Remember me? Lucky?

JIM

(not pausing)

How you doing, Lucky?

LUCKY

(whining)

Oh, I ain't doin' so good.....

I ain't feelin' good.....

I been sick!.....

Jim and Daly enter the cafe, with Lucky following. As they enter, we get a good view of the Tom-Cat with its erecting tail.

INT. GATO'S BAR

15C Daly stops near the entrance and Jim goes on in. The long bar is crowded with men and a number of women, seen from the rear, perched on stools, hips over-flowing. A dark smoke-filled room off-scene, the SOUND of pool balls and the rumbling of a bowling alley next door. A juke box rattles out a hill-billy tune. Somewhere a voice says, right in rhythm, "Hey-Hey." There is laughter as Jim passes on through the cafe, with Lucky behind him. In a small space among tables, two girls are dancing to the bouncing MUSIC.

LUCKY

(right

behind Jim)

Had one of my spells....my heart
was pounding, thought I was
goin' to die for sure...I'm
lucky to be around...yes sir,
mighty lucky!

(CONTINUED)

15c (CONTINUED)

Jim and Lucky pass among the tables toward the rear of the cafe, when a voice calls out, quite close.

GIRL'S VOICE

Hello, Junior!

Jim turns toward the voice.

15d SHOT OVER Jim toward girl. She is a young girl, certainly not eighteen. The girl smiles up, willingly.

GIRL

How about buying me a drink?
I'm all dry.

JIM

How old are you, sister?

GIRL

Old enough...

15e SHOT - at bar - as Jim comes up to it. Lucky tags along.

LUCKY

My blood ain't strong like it
used to be. What I need is a
little tonic...

JIM

Give him some Dago...

Lucky licks his lips as the bartender brings out the
wine.

JIM (cont'd)

(to bartender)

You serve drinks to juveniles
you get into trouble. How many
times do I have to tell you?

BARTENDER

What do you want me to do?
Every dame comes in here, look
at their teeth!

(CONTINUED)

15e (CONTINUED)

JIM
(indicating the
girl who talked
to him)
Get her out of here!

Lucky meanwhile has swallowed the drink greedily and now he thumps down the glass for more. As the bartender moves away -

JIM (cont'd)
(to bartender)
Leave the bottle!

The bartender deposits the bottle on the bar, then moves away.

BARTENDER
(calling off
to the girl)
Hey, you!...
(as he goes
out of shot o.s.)
Get outa here!

Lucky reaches for the bottle, but Jim grabs it and withholds it.

JIM
(quietly)
How are things, Lucky?

LUCKY
(nervously)
No news...Jim....honest, no
news...

JIM
You been kind of quiet...

LUCKY
(his eye on
the bottle)
I'd tell you, Jim...you know
I'd tell if I'd heard anything!

Jim is staring at Lucky as Joe Gatos, the proprietor of the Gatos Cafe, crosses toward Jim. He is a short, dark man with a round face, fixed in a snide, half-sneering smile.

(CONTINUED)

15e (CONTINUED)

GATOS
(offering his hand)
Hello, Jim! How are you, boy?

Jim looks briefly at the offered hand; doesn't take it. He rises from the bar, and Lucky reaches greedily for the bottle of wine behind his back.

GATOS (cont'd)
(offering a cigar,
pleasantly)
You haven't been around...
haven't seen you around last
few days... Where you been
keeping yourself?

Jim does not accept the cigar, but stands looking steadily at Gatos, who continues smiling, unperturbed.

GATOS (cont'd)
(sticking the
cigar in his
own mouth)
I've been looking for you...
hoping you'd come in! Remember
that horse you bet?...

JIM
Yeah?

GATOS
The one I picked out for you.
He come in!
(smiling, as he
reaches down into
his pocket)
Look...you won!

He has bills in his hand. Jim gives him a long look - then:

JIM
I didn't bet on any horse.

As Jim starts to move away, Lucky plucks at his sleeve, glass in hand, anxious to ingratiate himself.

(CONTINUED)

15e (CONTINUED)

LUCKY

(gratefully)

Thanks, Jim, thanks a lot...
I sure needed it...I feel
better already...

Gatos is watching with his quiet snide smile. Jim angrily thrusts Lucky aside with a sweep of his arm. The bottle is knocked over on the bar, smashing and making a great splash of red wine which soils Jim's hands. He dries his hands on the bar towel, then he exits. Behind him, as he goes through the cafe, towards the exit, we hear the SOUND of Gatos' laughter, taunting and irritating. Jim joins Daly at the entrance. Jim hesitates, the fury still upon him. Then they exit from the cafe.

EXT. STREET - JIM'S CAR -

15f As Jim and Daly cross the street toward the car, Daly is seen to be watching him with quiet concern. They get into the car. The car starts off.

INT. JIM'S CAR

15g The car goes along the street.

RADIO ANNOUNCER'S VOICE

Car 76...meet pick-up wagon at
Trent and Collins...

PETE

Any luck?

JIM

(shaking his head)

That's a guy asking to get
closed up, open wide like that --

RADIO ANNOUNCER'S VOICE

Five ten...report Sheriff's
station...Pinewood...Check with
city dump...body of woman
reported seen earlier this
evening...described as female
white...red hair...Help the
search.

PETE

(noticing that Daly

is massaging his arm)

What have you been digging, pop?

(CONTINUED)

15g (CONTINUED)

DALY

The garden, back of the
garage. Putting in more roses...

JIM

More roses!

Pete has been staring out of the side-window. Now he
points -

PETE

Hey! There's a redhead!

They all look.

DALY

But she's alive!

Pete and Daly laugh.

RADIO ANNOUNCER'S VOICE

Four oh five! Four oh five!

The instant the radio sounds off, the three men spring
into action. Jim pounces forward, snaps up the radio
volume. Pete stiffens. Daly is set and ready at the
steering wheel.

RADIO ANNOUNCER'S VOICE (cont'd)

A hold-up. Jerry's Liquor Store.
Sixth and Hollister. Suspect
described as male, white, age
around thirty, height five eleven,
wearing brown felt hat, gabardine
coat...Armed with blue-nosed
revolver...

JIM

Sounds like a repeat!

While the radio continues with its casual calls, Jim
cuts on the siren and it begins to growl as Daly hits
the gas, making the car spurt forward.

16

SHOT - ON CITY STREET - INTERSECTION - as Jim's car
pounds through the traffic, through the stop light,
swinging hard, the SIREN screaming.

INT. JIM'S CAR THROUGH WINDSHIELD

- 17 As the car swerves left and right, through traffic. We see other cars pulling aside, getting out of the way. The SIREN going.

JIM

Cut it!

Instantly the siren is cut, and as it grinds down to silence, we see the others, terrifically alert, watching as the car makes a turn.

- 18 SHOT ON STREET (ALONG SIDEWALK). Of a man running through the pedestrian traffic. He wears a hat and a gabardine coat.

- 19 SHOT OVER Jim's car as it hurries along the street. The shot is broadside, so that we glimpse the runner beyond parked cars, now seen, now not seen.

INT. JIM'S CAR

- 20 Jim and Pete spot the runner.

PETE

(a radio)

Four oh five...What color was that suspect's coat?

RADIO ANNOUNCER

Grey.

Jim grabs Daly's bad shoulder.

JIM

Pull up!

Daly slams on the brakes.

- 21 SHOT ON STREET - NEAR SUBWAY (FROM SIDEWALK). The car is seen to pull up, as Jim, Pete, and Daly pile out. Pete and Daly go ahead, while Jim remains behind. The runner comes down the sidewalk. Suddenly he is confronted by Pete and Daly. Jim piles on him from behind. The man bumps heavily into Daly. This stops him. Jim corners, crowds, grabs him. The capture is swift and frighteningly violent.

22- CLOSE SHOT - runner. The man is in terror as Jim rips
23 open his coat, goes through the pockets, feels him over
for a gun. A thorough shakedown, unnecessarily violent.
He removes the man's wallet.

RUNNER

(voice broken
with terror)

What's the idea?

JIM

(checking the
man's wallet)

What's your name?

RUNNER

(panting)

Charley Dobbins...Why?

JIM

(coldly)

You were running!

RUNNER

I'm late. I want to get home.

PETE

(quietly)

Nothing on him.

RUNNER

(angrily)

What's the big idea?.....

DALY

There was a holdup. You fit
the description.

RUNNER

I didn't hold up nobody....

JIM

(handing back
his wallet)

Okay, you can go....

RUNNER

(muttering, as he
tries to button
his coat)

Dumb cops!.....Dumb cops!.....

(CONTINUED)

22- (CONTINUED)

23

Jim, enraged by the runner's words, starts to leap after him, but Daly grabs his arm.

DALY

What'll you do when you really
got something to get sore about?

Jim and Daly and Pete cross back to their car double parked in the street. Daly is now swinging his shoulder, in real pain.

- JIM

(seeing Daly's
pain)

Sit in back, Pop. Pete'll
drive.

Daly gets in back and Pete goes around, gets in behind the wheel. Jim gets in beside him. As the crowd continues to gather, peering about curiously, the car starts.

24

MOVING SHOT ON JIM'S CAR as it passes, cruising, we see Jim, Pete and Daly, still looking about, tensely scanning the street, still searching for the criminal.

• WIPE THROUGH TO

25

ANOTHER SHOT on Jim's car as it cruises along. It is sometime later. Now we see that the men are sitting back, relaxed again. Only Daly is still holding his shoulder, which seems to have suffered in the scuffle. He winces.

INT. JIM'S CAR

26

Daly is working at his shoulder again.

JIM

(into radio)

Four oh five.....Jerry's Liquor
Store holdup...still checking.

RADIO ANNOUNCER'S VOICE

Four oh five, Roger....

PETE

(as he drives)

You heard on your Sergeant's
exam, Jim?

(CONTINUED)

26 (CONTINUED)

JIM
(hanging up handset)
Yeah,.....

PETE
(to Daly)
You should've heard him in
court yesterday, on that
Gonzales case. Sounded like
a regular mouth piece...

JIM
(to Daly)
How's your shoulder?

DALY
(shaking his
head in pain)
Feels worse,.....

JIM
(to Pete)
Let's run over to Doc Hyman's....
let him take a look,.....

Pete nods,

INT. JIM'S CAR THROUGH WINDSHIELD

27 The car is almost into the traffic tunnel. Pete spins
the wheel. The car turns.

DISSOLVE

28 OMITTED

INTERSECTION CLARK AND HOBSON STREETS - NIGHT

29 The street is empty. The shot is over the figure of a
newsvendor, an old man. Beyond him diagonally is a
drugstore. The sign flashes DRUGS.

NEWSVENDOR
(hoarsely)
News! --- News! ---

As Jim's car makes the crossing and pulls to a stop
beyond the drugstore.

NEWSVENDOR
News! --- News! ---

(CONTINUED)

29 (CONTINUED)

He waddles on aching feet as he steps down from the curb, starts to make the crossing. But a car intercepts him, he stops.

EXT. DRUGSTORE

30 Jim and Daly get out of the car. Pete remains behind, as Jim and Daly cross to the drugstore.

PETE

(calling after
them)

How about bringing me one of
Doc's specials with the nuts
on top!

INT. DRUGSTORE

31 Doc Hyman is seated behind the counter, eating a huge sundae for his dessert, as Jim and Daly enter. His assistant is an attractive young girl named Hazel. She keeps looking at Jim, smiling at him.

DOC

(in recognition)

Hello, boys!

(indicating
sundae)

Join me in a bellyache?

JIM

Take a look at Pop's shoulder,
will you Doc? He's been digging
too many roses.

(to Hazel)

Pete wants one of your specials.

HAZEL

(to Jim)

How about you?

Jim returns Hazel's look as he slowly shakes his head.

DOC

(rising,
cheerfully)

What's the matter with your
shoulder, Pop?

(CONTINUED)

31 (CONTINUED)

DALY

(kneading his
shoulder)

Muscles feel all bunched up.

All the while, Doc is examining Daly's shoulder, Jim and Hazel are looking at each other. She smiles quietly. Doc is aware of what's going on. He is amused and draws Daly's attention to it.

DOC

(to Daly)

Young blood!...

(to Hazel)

Careful, Hazel. If your
boyfriend finds out....

HAZEL

(laughing)

That's all he needs to know!
Me going with a cop!

The instant Hazel says this, Jim freezes with anger. He turns away from Hazel toward Doc and Daly.

DOC

(anxiously)

You sprained a couple of
ligaments! I'll unsprain 'em
for you.

Doc exits from scene. As Jim helps Daly with his coat, the newspaper clipping of his son in the football uniform falls from the pocket to the floor. Jim picks it up, places it back in Daly's coat pocket.

DALY

Thanks....Helen said to ask
you over for Sunday dinner....

(CONTINUED)

31 (CONTINUED)

JIM

Sunday?.....

DALY

She says she's almost forgotten
what you look like...keeps
asking what's with you.

(then directly)

What is with you, Jim?

Jim looks sharply at Daly.

32 CLOSE SHOT - Jim. His face is moody and rebellious,
resenting Daly's question..

NEWSVENDOR'S VOICE

News!.....News!.....

JIM

Nothing's with me. Why?

BACK TO SCENE.

DALY

(shrugging)

If you don't want to talk....

(looking at Jim)

You got to talk sometime -- to
somebody! What're you saving
it for?

Jim's face tightens, his mouth sets in anger.

DOC

(at the drug
counter)

Have to mix up a new batch.....
won't take but a minute....

NEWSVENDOR'S VOICE

News!.....News!.....

JIM

(irritated)

I'll be outside.

Jim exits.

EXT. DRUGSTORE

33 Jim crosses to the car, gets in.

INT. JIM'S CAR

34 Pete is sitting at the wheel. Jim seats himself beside him.

PETE
(looking across Jim,
into drugstore)
That Hazel in there, she sure
has a....

JIM
(cutting in sharply)
You'd better go in and get
your special....

Pete is startled for an instant by Jim's manner. Then he shakes it off, deliberately refusing to allow Jim to upset him.

PETE
Okay!....

He gets out, closes the car door.

RADIO ANNOUNCER'S VOICE
Sixty-two. Thirty-three
seventeen Blake Street. A
drunk singing, disturbing the
peace....

Jim cuts down the volume. Pete has crossed to the drugstore entrance and gone in. Jim looks after him.

NEWSVENDOR'S VOICE
News!.....

INT. DRUGSTORE

34A Pete enters the drugstore. He crosses to where Daly is seated near the drug counter where Hazel is making Pete's special.

HAZEL
Hi, Pete!

(CONTINUED)

INT. DRUGSTORE

34A Pete enters and seats himself at the soda counter.
Hazel watches him come in, with a friendly smile.

HAZEL

Hi, Pete.

PETE

(to Hazel)

Hello, Cutie....

Pete sits down next to Daly.

PETE (cont'd)

(gesturing

toward window)

What's the matter with Jim?

He acts like he's sore....

Doc re-enters scene, shaking up a big bottle of rub-down ointment.

DOC

(cheerfully)

This stuff'll take the knots out of wood. Get that shirt off....Come on!

DALY

(thoughtfully)

He's sore all right....

(to Pete)

Any way you look at it....you and me and Jim....and the rest of us on the force....we live freaky lives... All we see are crooks and murderers and winos and stoolies and dames. You get so you think everybody's like that.....

(looking through

window beyond

which is Jim

in the car)

....And until you find out different, it's kind of a lonely life.

(CONTINUED)

34A (CONTINUED)

DOC

You gotta have cops! Come in,
pop, I'll touch up your shoulder...

(he and Daly
start out)

The trouble with some of you
guys, you're so busy playing
cop, you forget to be human
beings.....

He and Daly disappear in the back of the store.

PETE

(glancing out
towards Jim)

Sure makes him tough to work
with.

HAZEL

Hey, aren't you going to eat
your sundae? I whipped it up
special for you!

NEWSVENDOR'S VOICE

News!...News!...

34A (CONTINUED)

Doc starts to work on Daly, who winces.

NEWSVENDOR'S VOICE

(faintly)

News!....News!....

PETE

(back at
his sundae)

Hey, Hazel...How about, some
night, after work, you and me
stepping out?

HAZEL

(smiling)

If it's okay with your wife.

PETE

Sure, it's okay with my wife!....
If she comes along!

INT. JIM'S CAR - STREET - NIGHT

34B The shot is made in such a way that we are able to see
through the drugstore window. And we see Pete and
Hazel laughing. Jim watches a moment, then turns away.
More than ever, we sense his loneliness.

34BB ANOTHER SHOT - Int. car. Jim sits silently in the car,
deliberately isolating himself, very much alone. There
is a long pause. Then the startling SOUND of someone
rapping his knuckles on the car window comes across. Jim
looks up.

34C ANOTHER SHOT - Int. Jim's car. A figure is seen beyond
the window. Again the knuckles tap on the window. Jim
cranks down the glass and CAMERA MOVES IN to reveal
that the figure is that of the news vendor.

JIM

(without
looking up)

Hello, Gobbini.

GOBBINI

Hello, Mr. Wilson.

JIM

How're things?

(CONTINUED)

340 (CONTINUED)

GOBBINI

I be waiting for you.

JIM

Selling any papers?

GOBBINI

Sell a few.

JIM

How's the news?

GOBBINI

Bad news.

JIM

From your girl?

GOBBINI

(hesitates,
then)Bernie Tucker...You know Bernie
Tucker?

JIM

No...

GOBBINI

He make trouble for my girl.
He's mixed with tough people.
(after a pause,
quietly)Mushy Castro...You know Mushy
Castro?

The reaction is electric. Jim has stiffened.

JIM

(quietly)

What about Castro?

There is a silence. Jim reaches in his pocket and
brings out his wallet. He peels off a couple of bills.

GOBBINI

He's friends Bernie Tucker...
Gordy Miller...Nother friend.
Bad boys....Strip cars, hold
up gas station...

JIM

(still softly)

Know where we can find Bernie
Tucker?

(CONTINUED)

34C (CONTINUED)

GOBBINI

(handing Jim
a newspaper,
as though to
a customer)

He's friends with my girl. Is
all I know. You talk to my
Myrna...maybe you find Bernie.

JIM

(handing the
bills to Gobbini)

Okay, Gobbini.

GOBBINI

Thank you, Mr. Wilson....thank
you.

Gobbini steps away, waddling off towards the corner
without looking back. Once more the cry is heard,
receding.

NEWS VENDOR

(hoarsely)

News!.....News!.....

Jim is examining the paper on which an address is
scrawled in pencil. Pete and Daly come from the drug
store; Daly still twitching at his shoulder. They walk
to the car, Pete going around to the driver's side.

JIM

What's Doc say?

DALY

Sprained ligaments. Ought to
get something warm on it.

JIM

You're going home.

(to Pete)

Tell Communications to get his
wife on the phone.

PETE

(into radio
hand set)

Four oh five, call Bill Daly's
wife. Tell her to roll over,
he's coming home..

RADIO ANNOUNCER'S VOICE

Four oh five, Roger.

(CONTINUED)

34C (CONTINUED)

PETE

(to Daly)

Get in, Pop, we'll drop you off.

DALY

I'll call a cab.

(turning to Jim
with a smile)

How about it Jim? See you Sunday?

JIM

(hesitates,
then)

I'll let you know.

The smile fades from Daly's face as the car pulls away.

DISSOLVE

INT. JIM'S CAR - CRUISING

34D Jim is going through his police cards.

PETE

(awed)

Seven kids! That's some mob to
go home to!

JIM

Nine in my family...

PETE

My old lady's always complaining.
She doesn't like being alone.

(after a pause)

When you going to get married, Jim?

Jim, busy going through his cards once more, does not
answer. After a moment:

JIM

You ever hear of Bernie Tucker?

PETE

(shaking his
head)

Nope -- where're we going?

JIM

Thirty-two-o-nine Bryan Street.

Jim puts the cards away in the glove compartment.

(CONTINUED)

34D (CONTINUED)

JIM

(picking up
radio hand set -
into microphone)

Four oh five...Checking off. Will
report later.

RADIO ANNOUNCER'S VOICE

Four oh five...Roger.

35 SHOT on city street - as Jim's car goes along swiftly.

WIPE

36 SHOT on Bryan Street - A row of tenement houses. The street is dark, lonely, empty. Jim's car pulls up, stops. Jim and Pete mount stairs.

INT. TENEMENT HOUSE

37 Jim and Pete enter. Jim finds the manager's door, knocks. An old man opens the door.

JIM

Myrna Bowers. She live here?

OLD MAN

Third floor, in the back.

Jim and Pete begin to mount the stairs swiftly. An old woman appears beside the man, looking up anxiously.

OLD WOMAN

What they want?

OLD MAN

Want to know about Myrna.

A look of distaste crosses the old woman's face.

38 SHOT on third floor stairwell, as Jim and Pete come up the stairs. The SOUNDS of a radio, a man and woman quarreling, voices conversing, a remote shrill paroxysm of laughter comes across. CAMERA MOVES WITH them DOWN hallway, to the last door down the hallway. Jim knocks.

39 SHOT on doorway. The door opens a crack. Then the door opens suddenly. In it is a woman. Young. Well built. Dressed in a robe that reveals her figure. Busty, full mouthed. She smiles at them. She is Myrna.

- 40 CLOSE SHOT - Jim - as he appraises her, quietly, approvingly.
- 41 CLOSE SHOT - Pete - as he appraises her also.
- 42 CLOSE SHOT - Myrna, smiling, appreciative of the impression she is making. She moves aside from the door. Her big friendly mouth smiles the invitation to enter.

INT. MYRNA'S FLAT

- 43 As Myrna steps aside, Pete and Jim enter. Then Myrna shuts the door and leans against it, looking at Jim and Pete and back at Jim again. Smiling all the time..

JIM

(quietly)
Hello, Myrna.

MYRNA

(loosening and
tightening
her robe)
I don't know your name, but hello!

JIM

Somebody told me you were a
little girl....

MYRNA

(as she steps
away from
the door)
I'm a big girl....

Now Jim and Pete begin to look around the apartment.
It is a shabby place, but alive with the girl's presence.

JIM

Mind a couple of visitors?

MYRNA

No, come right in. I like to
entertain.

PETE

Nice place you've got here.
Live alone?

MYRNA

Yeah, But don't let that scare you....
(CONTINUED)

43 (CONTINUED)

Jim opens a door, but stops. Beyond we see that it is a bedroom. Jim turns in the door.

JIM

Do you mind?

MYRNA

No, I don't mind....

Jim goes into the bedroom. As Pete starts after Jim, Myrna stops him.

MYRNA

Three's a crowd.

Myrna follows Jim in. Pete grins.

INT. MYRNA'S BEDROOM

44 As Jim looks around the room, Myrna follows him with her eyes.

MYRNA

I'd better not mind, huh?....

JIM

Uh-huh.

Jim now looks at the dresser which is covered with bottles of perfume. Myrna crosses to him.

MYRNA

(indicating the
bottles of
perfume)

I like to stink myself up.

(she picks up
a bottle,

sprays it on Jim)

Nuit de Joie, That means "Night
of Joy."

As Myrna places the bottle back on the dresser, Jim sees a number of snapshots stuck into the mirror frame. He removes one of the photographs.

INSERT

PHOTOGRAPH It is a picture of the girl Myrna. Beside her is a young man with a tough angry face. He has wild eyes and wears a hard tight smile.

(CONTINUED)

44 (CONTINUED)

BACK TO SCENE.

JIM

Boy friend?.....

Myrna tries to take the photograph from Jim, but he raises it out of reach.

JIM (cont'd)

Who is he?

MYRNA

(scared now)

Who are you? What do you want?

Faced with Jim's silence, Myrna's fear increases.

JIM

Bernie Tucker....that mean anything to you?

On this, Myrna shows signs of panic. Jim walks past her into the other room.

INT. LIVING ROOM

45 Pete is waiting as Jim enters followed by Myrna.

JIM

(handing photograph)

Go down and check on this.
The name's Bernie Tucker. See
if you can get a make.

Pete takes the photograph and exits. Now Jim turns to Myrna.

JIM (cont'd)

(to Myrna)

Where is he?

MYRNA

How'd I know?

JIM

(grabbing her arm)

Come on!

(CONTINUED)

45 (CONTINUED)

MYRNA

He was cute. Want to see
how cute he was?

(revealing arm
bruises)

From Bernie, with love. He
was real cute.

(slanting her head
at Jim)

You're cute, too. Anybody ever
tell you you were cute?

JIM

Where is he?

MYRNA

(smiling and
teasing)

I've got ideas. Make me tell.....

The girl doubles up her fist, slugs it into Jim's gut.
He grabs her wrist. She looks at him, her eyes
warming. The door opens and Pete enters. Jim releases
the girl.

INT. ROOM - ANOTHER SHOT

46 Pete hands Jim the photograph and the police circular.
The girl leans against the wall, biting her lips as she
watches Jim. From here on, she never removes her eyes
from Jim, who is comparing the photographs.

INSERT PHOTOGRAPHS. The two pictures are
of the same man. One with the
criminal record. The other with the
girl.

BACK TO SCENE.

PETE

It makes, Jim! Bernie Tucker....
he's worked with Gordy Miller!

Without looking up, Jim removes a cigarette from his
chest pocket.

MYRNA

How's about one for me?

Without changing his expression, Jim holds out the
cigarette and the girl gropes for it with her moistened
lips.

47 TWO SHOT - Jim and Myrna. Jim looks at Myrna and CAMERA PULLS BACK to take in Pete.

JIM
(not looking at
Pete, but talking
to him)
Check around the building.
See what you can find out.

Pete exits and the girl shuts the door, without removing her eyes from Jim or moving from the wall.

JIM (cont'd)
(quietly)
You going to tell me where
Bernie is?

MYRNA
(quietly, but
frightened)
What'll happen to me, if I
tell?....

JIM
Nothing's going to happen....

MYRNA
Bernie finds out, he'll break
my neck....

JIM
(shaking his
head)
I won't let Bernie break your
neck.

MYRNA
And if I don't --

Jim looks sharply at Myrna. A smile blossoms slowly on her face.

MYRNA (cont'd)
(teasing)
....you'll squeeze it out of me
with those big strong arms?
You'll make me talk....

Jim has the cigarette in his mouth, unlighted. He spits it aside.

JIM
That's right, sister....

As Jim moves toward Myrna, obscuring her body against the wall.

DISSOLVE

EXT. TENEMENT HOUSE ON STREET

48 The shot is on Pete, beside the car. He looks off, and we see Jim coming from the tenement house.

49 SHOT ON stairs (SHOOTING UP TOWARD door) as Jim comes down, CAMERA HOLDS ON him in such a way that he is brought into CLOSE SHOT, first his feet, then his legs, then his fists, doubled hard, his body, and finally his face, grim and angry. CAMERA PANS him to the sidewalk.

INT. CAR

50 Jim and Pete. The car is going along. Jim is driving fast. The radio continues its irrelevant chatter.

PETE

Well?

JIM

(angrily)

Well what?

PETE.

Those are a bunch of rough boys.
They find out she talked, you
know what she'll get.....

Jim looks at Pete and shrugs. Pete returns Jim's look.

PETE (cont'd)

You sure don't care about
people, do you?

Jim turns away.

PETE (cont'd)

(after a pause)

Where to?

JIM

Waterfront. Harbor Hotel.

The car goes, roaring.

51 SHOT THROUGH windshield. As the car goes, very swiftly making a turn, then-straightening--

DISSOLVE

EXT. HARBOR HOTEL - NIGHT

- 52 Harbor SOUNDS come across. Fog hangs in the air. A slow steady rain drizzles down, making the street glisten. Far down the block a car's lights swing around, then blink off. The pad of footsteps comes across. Jim and Pete appear. They step cautiously to the hotel and CAMERA PANS TO the hotel window, showing the faint night lights within. Jim and Pete enter.

INT. HARBOR HOTEL LOBBY - NIGHT

- 53 Jim and Pete enter, cross to the counter where the night clerk is asleep. Jim pokes him and the clerk comes alive, violently. Jim shoves the criminal card under his nose.

JIM

What room's he in?

CLERK

Twenty-nine....

Jim and Pete start up the stairs.

- 54 HARBOR HOTEL - second floor - Jim and Pete go down the narrow hallway.

- 55 SHOT at doorway to room 29 (over Pete and Jim.) They stand before the door. The transom is dark, but a streak of light appears beneath the door. Within the room the SOUND of a creaking bed comes across. Jim motions Pete aside, steps back and stamps the door open with a thrust of his foot. The door slams open and we see on the bed the frightened figure of the young man from the police circular and the photograph: Bernie Tucker.

INT. BEDROOM - NIGHT

- 56 As Jim and Pete enter, Bernie heaves aside the newspaper he has been reading and makes a dive for the window. Pete dives after him and Bernie bolts for the door where Jim is blocking the way. There is a brief, tense, violent struggle for Bernie who is elusive as a rat. His shirt is ripped off, his nose bloodied, his hair messed.

57 THREE SHOT - Bernie, Jim and Pete. Bernie is small between the two cops, but he is not intimidated.

BERNIE

Cops! You bust in...shove a guy around. You got nothin' on me.

Jim's reply is to slap him hard.

JIM

Mushy Castro, where'll we find 'em?

Bernie does not answer. Jim slaps him again.

JIM (cont'd)

And Gordy Miller?

BERNIE

(laughing)

Wish I knew. I'd be glad to tell you. Maybe this time they could get 'em a couple cops!

Jim and Pete move in swiftly on Bernie, who retreats. Suddenly he makes a break for the door, but Jim catches him. Bernie is fixed in terror, his arms raised defensively, like a frightened child. Suddenly Bernie looks past Jim and Pete. They look back too.

58 ANOTHER SHOT - TOWARD door. The inhabitants of the hotel, sleepy old men in woolen drawers, hag women in soiled wrappers are standing in the doorway, watching, alarmed. Jim looks at Pete who crosses to the door.

PETE

(shutting the door as he exits)

Look folks - it's a cold night. Why don't you hit the sack?

The door shuts behind him. Now Bernie and Jim are alone.

59- TWO SHOT - Jim and Bernie, who is now really scared.
60

JIM

(as he steps toward Bernie in a blind rage)

All right, Bernie -- we're alone now....

-(CONTINUED)

59- (CONTINUED)

60

BERNIE

Yeah - just you and me....

JIM

(moving in)

You can't talk....

BERNIE

Sure - I'm a good talker, I
like to talk....

JIM

Okay, let's have it.

BERNIE

I told you I'm a great talker.
Wait until you hear me...

JIM

You're going to make me crack
you!....

BERNIE

Go ahead...hit me! Hit me!...
I want you to slap me around ---

JIM

You're going to make me do it! --
Why do you do it? Why? Why? Why?

As Jim talks, he moves in on Bernie and Bernie keeps stepping back. He tries to dart to one side, but Jim anticipates him. Bernie almost falls over a chair, and Jim reaches out for him. Bernie scrambles back. Now he is cornered. As Jim moves in, with open hands, ready to swat him down, Bernie raises his arms, and a shrill neigh of terror titters from him.

DISSOLVE

EXT. POLICE STATION (AN ENTRANCE TO SUBWAY GARAGE) -

NIGHT

61

Jim's car stops. Pete is driving. As Jim gets up in the back seat, in the darkness we see the hunched over figure of Bernie sitting in the back.

PETE

I'll book him. You go on home.

(as Jim
gets out)

You want to take the car?

(CONTINUED)

61 (CONTINUED)

JIM

(beginning
to shut the
back door)

No, I'll walk.

PETE

Sure, Jim.

Now we see Bernie stirring. He straightens up. He looks over toward Jim. We only see him faintly in the darkness.

BERNIE

(his voice is
a shrill
broken whine)

You dirty cop, you dirty rotten
cop, you....

Jim turns, his face mounted with anger. Furiously he slugs Bernie, but we do not see the blow. We only hear the effect of it as it smashes the words into an abrupt silence. As Jim moves to hit him again:

PETE

(quickly
getting out
of the car)

Ah, leave him alone!

Jim stands with his fists raised, his face murderous. He and Pete stare at each other.

PETE (cont'd)

What's the matter with you?

Jim stares at him. Then he slams the car door. Suddenly he turns away, and as his departing steps ring out CAMERA MOVES IN ON Pete. His face is full of pity and anger as he looks after Jim's retreating figure.

WIPE THROUGH TO

62

SEVERAL SHOTS of Jim walking along the quiet empty, dark city streets. His attitude is that of a man asking himself the question which Pete has already stated for him, "what's the matter with me?"

WIPE

EXT. JIM'S APARTMENT HOUSE - DAWN

63 As Jim comes up. He turns up the steps to the apartment house just as the morning news delivery boy, Jerry, comes down.

JERRY

(cheerfully -
throwing a pass
to Jim)

Morning, Mister Wilson. How're things?

Jim reacts. It is as though he were coming out of a daze.

JIM

(catching the
folded paper)

How's that drop kick coming?

JERRY

Swell! Look, I'll show you!

He makes a drop kick with the folded paper. Jim's grin fades as he goes on into the building.

INT. JIM'S APARTMENT

64 Jim enters the room. Nothing is changed. The dishes are still in the sink. The clock ticks away as he removes his coat, drapes it over a chair.

INT. JIM'S BEDROOM

65 Jim tosses the newspaper on the bed. As he removes his tie, he takes a quick gander at the paper which has opened.

INSERT NEWSPAPER - The headline says:

KILLER TRAPPED IN LOVE-NEST

BACK TO SCENE. As Jim steps to the window, CAMERA MOVES to take in the view. Outside is the sleeping city. Jim begins to unbutton his shirt. Suddenly, almost viciously, he whips down the blind.

DISSOLVE

INT. JIM'S BEDROOM - DAY

66 The telephone is ringing, shrilly, over and over. Jim wakens, still groggy with sleep. He rolls over and picks up the phone.

JIM

Yeah --

(after a pause,
sitting up)

What does he want to see me about?

(after another pause,
rising to his feet)

Yeah, okay --

Jim hangs up. He stands a moment, pondering, rubbing his head. Then he whips up the curtain. The dazzling light of day pours into the room. The light blinds Jim, burns his eyes. We see that he is surly again, cursed with his anger once more. As he begins to dress:

DISSOLVE

INT. BAILEY'S RESTAURANT - DAY

67 Brawley, Captain of Detectives, is seated at a table in front of a broad window. Before him is a huge steak. Lined up before the steak plate are sauce dishes containing vegetables. A plate loaded with celery stalks. The waiter is carrying away the soup plate. Brawley picks up his knife and fork and is about to go at his steak in the manner of a surgeon about to perform an operation when Jim enters.

BRAWLEY

(looking up
from plate)

Hello, Jim! --

(calling off
to waiter)

Oh, George, some more bread.

WAITER'S VOICE

Yes, sir.

JIM

(stepping
to table)Pete Santos called up, said you
wanted to see me.

(CONTINUED)

67 (CONTINUED)

BRAWLEY

Yeah, I told him to call you.
That fellow you picked up last
night -- what's his name....

JIM

Bernie Tucker.

The waiter appears with a plate heaped with bread.

BRAWLEY

(nodding as
he chews)

Butter, too, George.

JIM

What about him?

BRAWLEY

Sit down, sit down....

(gesturing to
the steak)

Had breakfast? Like to eat?

Jim sits down, warily. He shakes his head.

BRAWLEY (cont'd)

Teletype reports came in on him
this morning. He was a bad boy.
Good job you did, picking him up.

JIM

(beginning
to smile)

Thanks, Chief.

George returns with the butter.

BRAWLEY

(as George leaves)

The soup was all right, George.

GEORGE

Thank you, sir.

BRAWLEY

(to Jim)

You're sure you're not hungry?
You're sure you don't want to eat?

Jim smiles, beginning to feel hungry. He reaches for a
slice of bread.

(CONTINUED)

67 (CONTINUED)

BRAWLEY (cont'd)

That fellow -- Bernie Tucker --
he must have put up a hard fight.

Jim looks sharply at Brawley.

BRAWLEY (cont'd)

(continuing
sampling the
vegetables)

I understand...I understand.
Back in the old days...They used
to drive me crazy, too. Only you
let yourself get out of hand.
This Bernie -- I got a call from
the hospital.

(looks off
for waiter)

George!

JIM

(anxiously)

Who called from the hospital?

BRAWLEY

(to George,
who appears)

More peas, George.
(biting noisily
into celery)

His lawyer. His lawyer called.
You never can tell --

JIM

Never tell what?

BRAWLEY

They have a way of cooking
vegetables in this place....
Wonderful.... About these bad
boys....they don't live healthy
lives like you and me, Jim. His
lawyer wants to talk to you...
something about a civil suit...

JIM

What for?

BRAWLEY

Ruptured bladder!

(after a pause)

You should be more careful, Jim...

(CONTINUED)

67 (CONTINUED)

JIM

(angrily)

You don't get leads being careful.
I got you a lead on Mushy Castro--

BRAWLEY

That's right, you did. And we
picked 'em up...him and Gordy
Miller, early that morning.
You're a good officer, Jim.
One of the best. But another
deal like that.....and you
know what it means?

Jim sits stiffly, his face blunt as stone.

BRAWLEY (cont'd)

(beginning to
eat again)

I'm sending you away for a few
days....till things quiet down....
They got a case out of town....
near Westham....

JIM

Siberia?

BRAWLEY

(smiling coldly)

That's right....Man named
Carrey's in charge up there...
he called up - kind of excited --
some girl killed -- they need
help....You report to him....

JIM

(rising)

When do I go?

BRAWLEY

Right away, right now.

(handing him
envelope)

Here's your information. When
you get there, contact Carrey.

Jim takes the envelope. As he puts it into his coat,
Brawley extends his hand.

BRAWLEY

Goodbye, Jim....

(nodding to
handshake)

And watch it!

(CONTINUED)

67 (CONTINUED)

Brawley releases Jim's hand and Jim exits.

68 SHOT ON WINDOW. At Brawley's table. Brawley does not look up as Jim passes the window. He is busy eating.

69 SHOT on street - over Jim. As Jim heads along the slushy street CAMERA MOVES IN to give an increasingly widening view of the city. Tiers of buildings, banked against the sky.

FADE OUT

FADE IN

70 MOVING SHOTS - of city streets. Of city suburbs, giving way to open country. Always the shots are as seen from Jim's point of view as he drives, first passing quickly, then slower and slower until when the snow-bound country is reached, the sweep of landscape is very slow, the CAMERA LINGERING.

WIPE THROUGH TO

EXT. OPEN COUNTRY - DAY

71 LONG SHOT - the view is on open country. Of winter. The CAMERA SHOWS delicate trellis of fences, the swell of hills, the fall of gulleys, the frigid expanse of snow, a clump of leafless trees.

72 SHOT - on clump of trees. CAMERA PANS OVER the trees, finally holding on one, showing the filligree of branches snaring dark overcast sky.

73 SHOT - brush covered fields. Suddenly one of the bushes is violently agitated and snow cascades down. CAMERA PANS to show a man searching the brush. He is dressed in boots, heavy pants, mackinew, fur-lined cap. He carries a gun which he uses as a prod, wielding it with startling violence. CAMERA PANS revealing a long line of men working through the brush, searching. Far in the b.g. can be seen a pack of dogs. The SOUND of their baying comes across.

74 ANOTHER SHOT OF field. This is a long view of the men searching. In the b.g. is seen a car, black against snow. As CAMERA MOVES WITH the car, HOLDING ONTO it, we see also in b.g., a farm house with its barns and buildings.

75 SHOT ON Jim's car showing Jim and with him the local police officer - Carrey.

INT. JIM'S CAR

76 Carrey is now seen to be a pleasant-faced man dressed in ordinary clothes. All that sets him apart from being an ordinary citizen is that he wears a policeman's badge on his coat lapel. Carrey is talking eagerly, but Jim listens coldly, almost impersonally.

CARREY

....must've happened when they was on the way home. The minute they called me, I came out...we found her in the brush....

JIM

(crisply)
Was anyone with her?

CARREY

Her sis, Julie. She come runnin' home, screamin'.... that's how they found out.... Right away, there was about thirty of us, from all around, with guns, lookin' for him....

JIM

Tracking up the place! Did you examine where it happened? Did you find any leads?

CARREY

Never even looked. We was after him!....
(eagerly)

We seen him once, around noon... then we lost him over at Tull's pasture. They're over there now, trying to scare him out....

(CONTINUED)

76 (CONTINUED)

JIM
(sarcastically)
You think he's waiting for you?

CARREY
Nowhere else he could be....
(pointing off)
This is Bond's place. He's the
girl's father.

Jim looks in the direction Carrey has indicated.

INT. JIM'S CAR

77 ANOTHER SHOT. In this shot, we get a closer view of the Bond farm house, with its barns and sheds. Jim swings the car off the road, down the dirt driveway.

78 SHOT - THROUGH window of Bond's yard. The shot is through the window. Beyond it, in the yard, is seen Jim's car swinging around to a stop. A small boy comes running across the yard, very excited. He is around eleven or twelve. The door bursts open and the boy enters the living room of the house. CAMERA PANS to take in the room.

INT. LIVING ROOM - BOND'S HOUSE

79 As CAMERA PANS AROUND, the room is seen to contain a wood stove, rather spare furnishings. Mrs. Bond, a lean, gaunt, tow-haired woman, is clearing plates from a table. She looks up, alarmed at the boy's precipitate entrance.

BOY
(very excited)
Ma! Ma! Somebody's comin' ---

Mrs. Bond turns to the doorway, just as steps SCOUND on the porch stairs, across the porch. Someone knocks at the door. Mrs. Bond crosses to the door. A little girl, around six, is standing with her at the table. Now the little girl and the boy stand together.

80 SHOT - at door, Mrs. Bond, Carrey and Jim. Mrs. Bond confronts Carrey and Jim.

(CONTINUED)

80 (CONTINUED)

MRS. BOND

What d'you want?

Carrey pushes open the door and enters, ushering Jim before him.

CARREY

(cheerfully)

It's me, Mrs. Bond. Mind if we come in?... This here's Jim Wilson. He come up to give us a hand....

(gesturing beyond

Mrs. Bond)

She was the one was with her.

81 REVERSE SHOT - OVER Jim and Carrey, TOWARD the children. Now we see that a second girl, Julie, around fourteen, is coming into the living room from the kitchen. She stands ill at ease under Jim's and Carrey's scrutiny. Then she joins the other two children, but stands in such a way that there is a space between her and the other two children, as though the dead girl were standing between her and them.

82 GROUP SHOT - Jim and the others. Carrey crosses to Julie.

CARREY

(smiling)

Tell him how it happened, Julie... It's all right, you don't have to be afraid.

JULIE

Sis and me was comin' home from school...and he come out of the bushes...and he started talkin' to us...and I ran away and he...

MRS. BOND

(shouting
fiercely)

Hush up, Julie! You kids, get on in your room, get on now!

(angrily
to Carrey)

Been enough people talkin'.... done all the talkin' they need!

(CONTINUED)

82 (CONTINUED)

The children crowd toward the door. The youngest child begins to squawl.

CARREY

I'm sorry, Mrs. Bond. It's his job to ask questions.

83 ANOTHER SHOT of group in living room. Jim steps toward Julie.

JIM

(coldly)

Did you get a good look at him?
Can you tell me what he looks like?

JULIE

(frightened)

Sally...she was standin' there...
she tried to run, but she couldn't...

Julie looks off, frightened. The others look off too.

84 SHOT THROUGH window of Walter Bond, coming through the yard with swift, hard, vigorous strides. He is dressed in boots, heavy winter clothes, Mackinaw coat, pull down cap.

EXT. BOND'S YARD

85 As Bond comes walking up. His face is fierce with anger. There is exhaustion and violence in all of his body. He carries a shotgun in his hand.

INT. BOND'S LIVING ROOM

86 The SOUND of Bond mounting the steps, crossing the porch, comes over. The door is wrenched open and Bond enters.

BOND

(to Carrey)

They see him? You hear anything?

CARREY

(shaking
his head)

No luck yet....

(CONTINUED)

86 (CONTINUED)

BOND
(gesturing with
gun toward Jim)
Who's he? What's he want?

CARREY
Walter...this is Jim Wilson.
Special officer....

MRS. BOND
(accusingly)
Wants to talk, ask questions!...

BOND
(fiercely)
Get the kids out of here!
(turning
to Jim)
Special officer, huh?

CARREY
(eagerly)
Yeah. Detective Squad. They
sent him out from the city ---

BOND
(sarcastically)
That's all we need around here.
A few more special officers.
(furiously)
Let me tell you something, Mister!
You ain't goin' to ask no questions!
We asked 'em all and we know the
answers! It was my kid. And it's
goin' to be my gun's goin' to take
care of him when we get him!

CARREY
(to Jim)
We're all pretty anxious to get
him....

BOND
(fiercely)
I'll get him all right! I'll
get him! And when I do, ain't
gonna be none of your city stuff.
No sob sisters. No fancy trials.
I'm goin' to unload my shotgun
right in his belly....and anybody
who tries to stop me'll get the
same.

(CONTINUED)

86 (CONTINUED)

JIM

(quietly,
after a pause)

You've got to catch him first.

Bond watches Jim steadily, still suspicious.

MRS. BOND

(at the window)

Walter! Walter!

Bond and the others turn toward the window.

87 SHOT THROUGH window TOWARD yard. A fifteen-year-old boy, Fred, runs wildly across the yard, toward the window.

INT. BOND'S LIVING ROOM

88 The boy runs excitedly into the living room.

FRED

(out of breath)

Pa!...Pa! I seen him!

(waving rifle)

I seen him! Way over on the other side! He was running like sixty!

BOND

(terribly excited)

Which way was he goin'?

FRED

He was headin' for the trees over by Tulley's!

Bond, Jim and Carrey start a headlong rush from the room. Feet pound down the stairs, the door slams.

EXT. BOND'S YARD

89- Bond pauses long enough to direct Carrey.
98

BOND

Go tell 'em we spotted him!

Carrey stops, as Jim and Bond run on. He raises his gun and fires into the air.

99 SHOT on line of hunters. As the shots come across, one of the hunters straightens from his search. He, too, shoots his gun.

HUNTER

(shouting)

They got him spotted!

He starts to run. And all along the line we see the others starting to run.

100 SHOT of dogs as they run, baying as they go.

- 101 SHOT of Jim and Bond in snow field as they run. The snow field lies unmarked before them. Jim and Bond make tracks in the snow.
- 102 CLOSER SHOT on patch of evergreens. Here we see the single tracks of a man, obviously running fast, heading into the trees.
- 103 MED. SHOT on evergreens and tracks in snow. CAMERA FOLLOWS the tracks to one of the trees. Beyond the trees lies a spread of unmarked snow.
- 104 CLOSE SHOT - tree. CAMERA SWINGS UP over the trees: a branch shakes.
- 105 REVERSE SHOT from tree toward snow field. Jim and Bond are in far b.g., running toward the woods.
- 106 MOVING SHOT - Jim and Bond as they run toward the evergreens.
- 107 PAN SHOT on evergreens. The CAMERA SWINGS OVER trees to the one where the fugitive hides. The branch trembles. The distant baying of the dog-pack COMES ACROSS.
- 108 REVERSE SHOT from tree of the brush covered field. Jim and Bond running.
- 109 SHOT of Jim and Bond in field.
- JIM
(shouting to
Bond -
gesturing)
Here!
- Jim and Bond run to the fugitive's tracks.
- 110 LONG SHOT toward evergreens. The baying of the dogs comes across, nearer now.
- 111 CLOSE SHOT of tree. The SOUND of the dogs continues across. There is a sudden agitation of branch, as the fugitive is HEARD scrambling down. The thud of a body falling to the snow COMES ACROSS. The SOUND of feet running.

- 112 SHOT of Jim and Bond at edge of evergreens running along the fugitive's tracks.
- 113 SHOT under trees where the fugitive was hiding. We see where his tracks ended, the splotch in the snow where he dropped, the new set of tracks heading off. Jim and Bond appear, breathing hard. As they lock off, CAMERA PANS from the trunk of the tree, following the fresh tracks which run on through the woods. The baying of the dogs COMES ACROSS. Jim and Bond follow the tracks, running hard.
- 114 SHOT of Jim and Bond in thick woods as they run through the thick woods, following the tracks.
- 115 SHOT of Jim and Bond up slope of wooded hill as they mount the slope.
- 116 SHOT on crest of slope: Jim and Bond. As Jim and Bond rush by, a branch shakes, dislodging snow.
- 117 SHOT downhill along slope. Jim and Bond run down the hill, following the tracks.
- 118 SHOT along fugitive's tracks (toward Jim and Bond) as Jim and Bond run up, they are winded and tired. They hesitate only a moment, locating the fugitive's tracks and running on.
- 119 SHOT of tulle growth in gully. The slope gives way to a gully in which is a tulle growth. The single tracks head into the tulles. Bond and Jim rush up. The tulles are seen to quiver. Bond aims his gun, shoots. The SOUND of the gun COMES ACROSS. Jim and Bond run on, following the tracks through the tulles.
- 120 SHOT on far side of tulles, revealing the tracks emerging. Jim and Bond emerge from the growth of tulles. They run on, pursuing the easily discernible tracks.
- 121 SHOT on snow covered hedge (atop treeless slope). The top of the hedge is crushed where the fugitive passed. Now Jim and Bond pass.

- 122 SHOT along rocky wall. The ground immediately adjacent to the wall is without snow, revealing rocky soil. The single tracks are not to be seen. Bond and Jim climb over the wall, baffled.
- 123 SHOT on hillside among leafless trees. Almost lost among the trees, we see the single tracks. CAMERA PANS, following the tracks across a brief stretch of snow, to a mound of snow, probably a drift over a clump of bushes. CAMERA HOLDS on the mound of snow, then PANS beyond it to reveal the clean trackless snow. This is done in such a way as to make obvious that the fugitive is hiding behind the mound.
- 124 SHOT beyond mound of snow (downhill) toward house. Below the mound, a space away, is a farm with its barns, smoke rises from the house. A road ribboned with car tracks bisects the scene. A car is parked before the path. A man, dressed for winter, is saying goodbye to a woman who stands hugging herself with her bare arms. She shuts the door and the man steps toward the car.
- 125 SHOT at stone wall - Jim and Bond. Jim and Bond see the tracks among the trees and start down.
- 126 SHOT on treed slope. Jim and Bond emerge from the trees. CAMERA PANS to the mound of snow.
- 127 SHOT beyond mound of snow (downhill) toward house. Now we see tracks leading from the mound of snow to the car on the road. The SOUND of the car's engine racing comes across. The car jerks to a start, going swiftly, pulling away. After the car has gone, the dark figure of the man who was saying goodbye is seen lying on the snow. The woman runs from the house, waving naked arms, screaming.
- 128 SHOT along the slope of hill - Jim and Bond. As they plunge down the hill heading for the house.
- 129 SHOT on road in front of house. Bond runs down the road. Jim goes to the injured man. The woman is trying to help him up.

WOMAN

(in great
agitation)

George! George!

(CONTINUED)

129 (CONTINUED)

Her hand comes away wet with blood. Jim helps the man rise, peels off his coat. The white shirt is stained. Blood on the snow.

GEORGE

(in pained
surprise)

He cut me!

WOMAN

George! Are you all right?

JIM

It's just a flesh wound.
Better take him into the house.

BOND

(running into
scene, excited)

He's gettin' away!

JIM

(to the woman)

Where can we find a car?

BOND

Over at Tulley's!...Down the road!...

Bond is already running. Jim is right behind him.

EXT. TULLEY'S FARM HOUSE

130

Smoke rising from the chimney. Christmas wreaths in the windows and on the door. The car is in one of the sheds. Two children are sliding down the hill on a sled. A woman is carrying an armload of wood from the woodshed. Jim and Bond run into the yard. Bond goes to the car.

(CONTINUED)

130 (CONTINUED)

WOMAN

(alarmed)

What do you want?

The SOUND of the starter comes across.

JIM

We're taking the car!

The starter SOUND comes across again. Jim pushes Bond aside and gets in. The woman dumps the airload of wood and comes running.

WOMAN

(as she runs)

No! You can't do that. No!

131 SHOT on slope over the two children. The children are ready to slide down. Down below is the garage and the woman flailing her arms and trying to open the car door.

BOND

(trying to
knock off
her hands)

Get out of the way!

JIM

Police....We've got to take it.

The woman stands aside. But by now the two kids have begun to slide down the hill heading into the car, which swings back and around. The two kids tumble into the snow, frightened.

132 SHOT over the two frightened kids and their mother, as they stand watching the car, swaying from side to side, seeking purchase on the slippery road, going swiftly.

INT. CAR

133 Jim and Bond. Jim struggles to hold the car to the road. Bond's gun is pointed at Jim, but he doesn't heed it. The road continues to curve, its surface blurred with many tracks. Jim makes the curve, the two bracing themselves, holding, making the car hold. The road straightens, and the car levels off, going more swiftly now. Jim's elbow knocks the gun barrel.

(CONTINUED)

133 (CONTINUED)

JIM

Watch your gun!

BOND

(moving the
gun to between
his knees)

You look where you're goin'!

I'll watch my gun.

Jim swerves the car slightly, holding it to the road.

134- SEVERAL SHOTS on road. The road is in sharp curves now.
137 Empty. As it blurs back and under, we see various car
tracks turning off at houses. And as each track turns
off, the ribbons on the road decrease, until there is
only one, the tracks of the fugitive's car, going on
and on.

WIPE THROUGH TO:

INT. CAR THROUGH WINDSHIELD

138 Of the road. It is beginning to snow. The slow,
indolent fall of fresh snow.

139- VARIOUS SHOTS of the landscape hurtling back. Patches
142 of leafless woods. A view of snow-covered hills, mounds
of snow. The overcast sky. Scenes of desolation,
loneliness. Occasional glimpses of the car, going and
going. The thickening fall of snow.

INT. CAR

143 Jim and Bond. Jim leans forward and switches on the
headlights.

144 MOVING SHOT from front of car. Under the lights,
we see the road ahead, hiding behind curves, then
emerging, then hiding again. The tracks of the
fugitive's car are blurred under the falling snow.

INT. CAR

145 Jim and Bond. Bond is searching the view of road ahead
for the car.

(CONTINUED)

145 (CONTINUED)

BOND
(turning to
Jim)
You sure he's gone this way.

JIM
He's got to follow the road.

The car lurches over a bump in the road. Jim grips the wheel. Bond seizes his gun.

146 SHOT on car as it skids. Engine roaring.

INT. CAR

147 Jim and Bond. Jim struggles with the wheel. The car slows down.

BOND
What're you slowing down for?

JIM
(as he struggles
with the wheel)
The road's iced up.

Bond watches the road anxiously.

INT. CAR OVER JIM AND BOND THROUGH WINDSHIELD

148 Bond searches the long band of road that wanders through the hills.

BOND
(after a pause -
turning to Jim)
Let her out!

JIM
(quietly, shaking
his head)
She won't take it.

BOND
(excited)
We're losing him!

JIM
(calmly)
The road's icy for him too.
We won't lose him!

(CONTINUED)

148 (CONTINUED)

Now Bond calms down. He returns his attention to the windshield. Suddenly he is tense once more, and so is Jim.

149 MOVING SHOT along road. The road is curving again, hiding behind the turn. It curves and curves.

INT. CAR

150 Jim and Bond. Bond and Jim become more and more tense, as the curve continues.

INT. CAR OVER JIM AND BOND - THROUGH WINDSHIELD

151 The road begins to straighten, then curves once more, but in such a way as to reveal its considerable length.

152 SHOT along length of empty road. We see the single set of snow-blurred tracks.

INT. CAR

153 Jim and Bond. Jim leans back, disappointed. The car SOUNDS come across, monotonously. Bond continues to look through the windshield, as Jim wrestles with the steering wheel.

BOND

(in irritation)

Let me drive. I'll make her go!

JIM

(calmly)

I'm giving her all she'll take.

BOND

We should have got him back there by the house. You were ahead of me. You must've seen him.

JIM

(shaking
his head)

I didn't see him.

BOND

We've lost him! He got away!

(CONTINUED)

153 (CONTINUED)

JIM

(firmly)

He isn't going to get away.

Once more Bond is reassured by Jim's calmness. He tightens his grip on the gun. They drive on in a tense silence.

154 LONG SHOT across landscape toward road. We see the car passing through sparsely wooded country. Moving swiftly beyond the filigree of branches. It disappears behind the banks of snow, emerges farther down the road. The engine SOUNDS diminish. Then there is silence. There is the bleak lonely landscape. Shadows fill the gullies, cover the hillsides. The snow is falling more quickly. The long view is obliterated.

DISSOLVE

155 SHOT on the road. The snow has STOPPED falling. The headlights of the car flash, brightening. As the car passes, it is seen to be covered with snow.

156 MOVING SHOT along car. The windshield wipers are still working. Bond's face can be seen pressed against the glass. And Jim's face.

INT. CAR

157 Jim and Bond trying to see through the windshield. Jim cuts off the windshield wipers.

158 SHOT THROUGH windshield, showing the limited view. Jim's hand reaches around, clears more of the windshield. Now the confusion is gone and they can see. But the dark road lies ahead.

BOND

Do you know where you're going?

JIM

(calmly)

He's ahead of us or we'd have come across his car. We'll catch up with him pretty soon.

BOND

(nodding)

Yeah!.....

AIB

159 MOVING SHOT low on road. The fresh fall of snow has almost covered the fugitive's tracks, but they are still faintly discernible.

INT. CAR

160 Jim and Bond. Jim keeps trying to clear the windshield.

BOND

(suddenly,
fiercely)

Let me drive!

JIM

All we've got to do is crack-up.
Then we'll really lose him. I
want him just as much as you do.
He won't get away. We'll get him.

BOND

What do you care? It wasn't
your kid.

(very upset)

If you'd only seen her.....

Bond is in distress as Jim works at the windshield,
driving steadily on.

161 SHOT on road - revealing drifts which are beginning to mass on the road. The car crushes through soft entangling snow. The car's SOUND is muffled. Darkness presses all around.

INT. CAR

162 Jim and Bond. Bond is leaning against the windshield, frustrated, angry, snarling with impatience.

BOND

We won't get him! We'll never
get him, the way we're goin'!

Jim twists the wheel, making a turn.

163 SHOT on car going along road - as it makes turns, climbing. Snow falls. The car crusted with snow. The muffled engine.

164 ANOTHER SHOT ON road (sharp turn). The road turns sharply. Ahead is dark empty space. The falling snow falls slantwise into an abyss.

INT. CAR

165 Jim and Bond press against the windshield, trying to see. The car goes and goes.

166 SHOT on road. The car's lights prong into space.

INT. CAR

167 Jim and Bond. Jim starts to reach out to clear the windshield, but suddenly he pounces back to the wheel.

168 SHOT on road and car - as the car makes the turn, skewing sideways. It crashes against the snow bank, but keeps going.

INT. CAR

169 Jim and Bond. Jim and Bond have been thrown about by the impact against the snow bank. Jim holds tightly onto the steering wheel.

170 ROAD SHOT on car - as it goes down a small downgrade and begins to climb again. Wheels skidding, mounting the grade.

171 SHOT through windshield - which is frosted and blurred, the view distorted and cramped.

INT. CAR

172 Jim and Bond. Jim watches Bond quietly.

BOND

(anxiously)

We're likely to get snowed up pretty soon!

JIM

(-calmly)

If we get snowed up, we'll get out and walk!...

(CONTINUED)

172 (CONTINUED)

BOND

(after a pause)

Maybe he turned off back there.
Maybe we passed him.

JIM

I've been watching! I'd have
seen his tracks.

Bond relaxes agains.

BOND

(after a pause

watching

gas gauge)

We're getting low on gas!....

Jim looks at the gas gauge. For the first time he
shares Bond's anxiety.

173

SHOT on road. We see now that the grade has stopped
rising. Now the road falls away, twisting and turning
beyond the maze of falling snow. The shot gives an
effect of great heights, of steep mountain side. The
car's headlights brighten the crest.

INT. CAR

174

Jim is again unmindful of the danger ahead. The car
mounts the grade, leveling off for a brief stretch.
The engine ceases to labor, running easily. Bond is
still at the windshield.

BOND

(suddenly

stiffening, his

arm ramming out)

Watch it!

Jim slams on the brakes.

175

SHOT on car's wheels. The wheels lock but the car
continues downhill, skidding with increasing speed.

INT. CAR

176

Jim has the wheel tight in his fists. Bond is similarly
engaged in trying to control the car with body-English.
But the car goes faster.

AIB

177 SHOT of car on road - as it goes out of control. Yawing and skidding and shifting position on the road, first going head down, then sidewise, then head down again, helpless on the icy surface. It smashes against the banks on one side, it veers toward the precipice on the other.

INT. CAR

178 Jim fights with the wheel. Bond flings himself over.

179 SHOT on car on roadside - the car skids over the edge of the road, and goes banging and overturning down the steep rocky mountainside. The slope is heavily blanketed with snow.

180 SHOT on mountainside of car. The car smashes into the snow, coming to a stop over on its side against a tree. The front wheel, up in the air, spins.

INT. CAR - JIM AND BOND

181 The shotgun has smashed the windshield and snow has gushed in, smothering both Bond and Jim. Bond revives. He sees that Jim has been knocked unconscious against the steering wheel. He tries to revive Jim, but without success. Now he makes an effort to get himself out of the car. The car has landed on its side. The door is up. Bond forces it open and climbs out.

ANOTHER SHOT - INT. CAR

182 Slowly Jim revives. The snow is all over him. He clears it away, rises shakily. He looks around, discovers that Bond is gone. Now he climbs out of the car.

EXT. CAR

183 Jim drops down beside the car. His head is clearing rapidly. He looks around, to see what has happened to Bond. Discovers his tracks, leading away from the car. Jim follows the tracks.

184 SEVERAL SHOTS ON MOUNTAIN SLOPES as Jim follows Bond's tracks. Suddenly Jim stops and looks off.

AIB

185 SHOT OVER Jim on a young growth of trees. The trees have been smashed in a swath. Jim sees this and starts running down the slope.

186 SHOT from mountainside - DOWN HILL. Down below can be seen the shape of the fugitive's car. It, too, has gone over the side of the road and crashed. It is still on its wheels. Jim is standing on a small cliff. Now he clambers down.

187 SHOT on mountainside near fugitive's car. The black of the car is in the immediate b.g. Now we see Bond heading for the car, the gun ready in his hand.

JIM
(anxiously)
Bond!

Bond runs toward the car.

188 CLOSE SHOT - Jim, as he reacts to Bond's actions in dismay. There is a long pause, then the SOUND of two shots from Bond's shotgun comes across, quickly spaced.

BACK TO SCENE as Jim starts to run.

189 SHOT ON FUGITIVE'S car. Bond is standing beside the car, his gun still held within the open door when Jim enters the shot. Jim strikes his lighter and holds it on the open door.

190 OMITTED

INT. FUGITIVE'S CAR

191 In the flickering light, we see that the car is empty.

BOND
(crushed)
He got away, we let him get away....

JIM
(looking around)
He couldn't go up; he'd have to go down.

(CONTINUED)

191 (CONTINUED)

BOND
(coming to life)
Yeah! He can't be far!

EXT. FUGITIVE'S CAR

192 Jim and Bond step away from the car, heading downhill.

193- SEVERAL SHOTS - Jim and Bond descending mountain.
196 The steep slope gives way to inclines, the draw widens into pastureland. The lay of the land directs them, as it must the fugitive. Always it is snowing, though less now. They flounder in knee-high drifts.

197 Jim and Bond on pastureland. As Jim and Bond walk, Jim suddenly stops, grabs Bond's arm. He points off, high. Bond brings his gun around.

JIM
See it?

BOND
See what?

JIM
The light!

BOND
Can't see a thing...
(then alerting)
Yeah! I see it!

They begin to walk again. Swiftly.

198 Jim and Bond at fence. They come to a fence and climb over it.

199 Jim and Bond near sheds and barns. They see the shed, covered with snow. Then another shed, then a barn. Bond stops again, alert, the gun coming up.

(CONTINUED)

199 (CONTINUED)

JIM

(holding
Bond's arm)

Take it easy!

Bond jerks away. He crouches down, moving swiftly from the barn.

200 SHOT at yard and house - Jim and Bond. The two men emerge into a yard. Beyond the yard is a house, seen from the rear. Jim and Bond stand looking at the house, which is completely dark. Between them and the house is the clean, untracked snow.

BOND

Must have turned off the light!

He starts across the yard and Jim follows him. They lay two sets of tracks across the fresh fall of snow.

201 SHOT alongside of house. Jim and Bond walk alongside the house. The house is silent, asleep.

202 SHOT toward front of house. Jim and Bond step to the front of the house. After a brief pause, they go up the snow covered steps to the dark porch.

203 SHOT at front door on porch. Jim knocks on the door, but Bond thumps on it with the butt of his gun, the SOUND startling, frightening. Bond raises his gun again but Jim holds his arm.

204 TWO SHOT - Jim and Bond at door. The SOUND of footsteps, soft and remote, COMES ACROSS through the door. Bond listens, then tries to see through the door window. The steps come nearer.

BOND

(in a fierce
whisper)Something funny... There ought
to be a light.

Bond holds up his gun menacingly. The steps come to the door and stop. After a pause, there is a fumbling at the latch. The door opens, slowly, wide. And now we hear a radio playing faintly out of the darkness. The

(CONTINUED)

204 (CONTINUED)

SOUND fading and swelling up again, slightly distorted, classical music. Bond grunts in surprise, for in the absolute darkness of the doorway stands the figure of a young woman. She is Mary Maldon. In her early twenties. Dressed in tweed skirt, jumper. Delicate of face.

MARY

(after a pause,
quietly, with a
tinge of fear)

Yes? ---

JIM

Hello, ma'am.

The girl turns to face Jim.

JIM (cont'd)

We're looking for someone.
We think he came this way.

BOND

(fiercely)

We're looking for a killer.
We know he came this way. You
seen him? You heard anything?

MARY

(shaking her
head, quietly)

No ---

BOND

(insistently)

He had to come here. You
must've seen him.

MARY

(shaking her head
again, quietly)

No ---

JIM.

(gripping Bond's
arm, quietly to
the girl)

Your house is the only one
around here. We thought ---

(CONTINUED)

204 (CONTINUED)

MARY

He'd be here? He isn't here,
but you can come in and look,
if you'd like.

Mary steps aside and Bond jerks his arm free from Jim's grasp and plunges past Mary into the house, the gun ready.

205 CLOSE SHOT - Mary, as she waits for Jim to enter. She is obviously frightened, but under control.

INT. HALLWAY MARY'S HOUSE

206 Jim enters the dark hallway. The door closes behind him and the house is very dark. Down at the far end of the hall, Bond has struck a match. It makes a bright light, revealing the narrow hallway, the high ceiling, the perspective of floor, before the light goes out. And now in the dark are the SOUND of feet shuffling, staggering, trying to find their way. Bond's voice grunts in irritation. Then a door is opened and the hallway is illuminated with a low flickering light. Jim and Mary pass along the hallway into a living room.

INT. LIVING ROOM

207 Bond has disappeared. A low fire is burning in the fireplace. Jim turns to the girl, and once again there are the fringes of fear, well controlled. She crosses to an easy chair and stands behind it, holding the backrest.

JIM

We were following him--this man
we're looking for--his car went
off the road. He headed this way.

As Jim talks, the girl seems to find him, see him, with her face.

JIM

(troubled and ill
at ease)

Nobody came around? You didn't
hear anything?

(CONTINUED)

207 (CONTINUED)

MARY

(shaking her head,
then softly)

No ---

The embers in the fireplace crash, sparks fly, there is a momentary flareup of light, brightening the room, lighting the girl and Jim. Then the fire dies down again, darkening once more.

JIM

You live here alone?

MARY

(nodding)

Yes --

(then, afraid again
but restraining it)

I rent the farm to George Willows.
He lives down at the South End.

Bond enters the room, moving vigorously, like an animal. He has been in the kitchen.

BOND

Something's wrong here. Not
a light in the place. Why don't
you put on the light?

(stepping toward

Mary, suspiciously)

You got him hidden somewhere?

MARY

(in sudden alarm)

Oh, I'm sorry. I didn't mean
to keep you standing in the dark.
There's a lamp on the mantel.

Jim and Bond both turn toward the mantel where there is a lamp. Jim carries the lamp to a low end table beside the chair. He removes the chimney, lights the lamp. The wick is down low, brightening the room slightly.

BOND

(low -- watching
Mary)

There's something.... She knows
something.... She knows more
than she's telling.

(CONTINUED)

207 (CONTINUED)

Jim picks up the lamp, holds it on Mary.

208 TWO SHOT - Jim and Bond looking at Mary. Jim quietly curious, Bond vigorously suspicious. Their eyes are intent on her.

209 CLOSE SHOT- Mary in the lamplight. Her face wavers, looking off, lost in thought, seeming to listen.

MARY

(softly)

Why don't you look through the house? Then you'll know there isn't anyone here but me.

INT. LIVING ROOM

210 Jim, Bond and Mary. Jim sets the lamp back on the table.

BOND

You can bet I will.

As Bond turns to go, the gun in his hand, barrel extended, sweeps across the table, crashing into the lamp, knocking it down.

JIM

(sharply)

Watch it!

There is the SOUND of broken glass. The kerosene begins to burn. Jim tramples it out. As he does so, he kicks the radio cord out of the floor plug. The radio stops. Once again the room is plunged into darkness.

MARY

I'll get the lantern.

Jim gets a piece of paper from the wood box, twists it into a taper, lights it in the fireplace. But by the time he has lighted it and straightened up, with the burning taper in his hand, Mary has gone. Now she returns, with a bullseye lantern in her hand. She walks in a straight line toward the table, ignoring the fact of Bond's presence before her. He steps aside.

(CONTINUED)

210 (CONTINUED)

MARY

Here you are.

Bond extends his arm, but Mary sets the lamp on the table. Bond and Jim are both puzzled by the girl's behaviour. Jim lights the lantern and Bond picks it up and exits, his shadow moving with him along the wall. After Bond has gone, Jim tosses the taper into the fireplace.

211 CLOSE SHOT - Jim at fireplace. He sees where Bond's snow covered shoes have left a deposit of snow which is melting on the floor.

212 SHOT - of floor, showing the tracks of snow and water which Bond has left.

BACK TO SCENE. Jim straightens, turning to the girl.

JIM

(quietly, but
firmly)

Why did you let us in?

MARY

You knocked on my door.

JIM

The way we knocked, must have
scared you stiff. Scared people
don't let you into their house.

MARY

I thought you might be caught
in the storm.

Jim considers this. The SOUND of Bond tramping about on the second floor COMES ACROSS. Jim looks up. He watches Mary. She is nervous, obviously making an effort to calm herself. In the silence, something CRASHES to the floor. The girl is instantly tense with alarm, the fear revealing itself. Her face is upraised, listening. And quickly Jim moves in upon her. Then suddenly --

JIM

(grabbing her
by the arm)

Where is he?

213 TWO SHOT - Mary and Jim. Mary turns to Jim in terror. He holds her by both arms. The girl gasps in fear.

JIM

(intently -
almost savagely)

Where is he? We're going to
get him anyway.... You might
as well tell me! Where is he?
Where is he?

Jim's face is clouded with anger, as Mary stands bewildered and frightened, her eyes widened with fear. Now Jim looks into her eyes.

And suddenly he realizes that they are unseeing. He lets her go. After a moment he brings out his lighter, lights it and holds it up so it is even with her face.

214 CLOSE SHOT - Mary. She is staring about, trying to find Jim who has moved away. We see her face, with the flame to one side in f.g., her eyes staring about, trying to locate Jim, her eyes filled with the flame, but blind.

215 TWO SHOT - Mary and Jim. Jim brings out a cigarette, lights it, then snaps the lighter shut. As the SOUND COMES ACROSS, the girl seeks out the sound, faces it, moving nervously. The SOUND of Bond's STEPS COMES ACROSS, descending the stairs. The girl's face follows the SOUND of Bond's steps, in fear.

INT. LIVING ROOM

216 Bond enters, brightening the room with the bullseye lantern. Mary is facing him. Jim gestures for Bond to keep still. He passes his hand before his eyes, trying to indicate Mary's blindness. Bond continues to advance.

BOND

(after a quick
glance at Mary)

Somebody's been upstairs.

JIM

(watching Mary)

How do you know?

(CONTINUED)

216 (CONTINUED)

BOND

There are clothes in a room,
boots, - - stuff only a man'd
wear...

Jim alerts quickly. He takes another swift look at Mary, then exits. Bond places the lantern on the table, as Mary sits in the easy chair. Bond steps to Mary, slyly watching her.

217 TWO SHOT - Bond and Mary. Mary is unmindful of Bond's intent, as he steps closer, his eyes sharpening on her. Mary is listening to Jim's steps. Bond is suspicious, intent, worried by Mary's behaviour. Jim's STEPS CONTINUE ACROSS.

218 SHOT on stairway (from second floor). As Jim mounts the dark stairs, he strikes his lighter, going up. He pauses on the second floor, looking about, then crosses to a door.

219 SHOT over Jim through door. We see Mary's room. Neat. Tidy. Plainly furnished, a young woman's room. A girl's nightgown is lengthwise on the bed. Lamp on the bedside table. Jim enters the room, lights the lamp, crosses back to the door, bearing the lamp.

INT. SECOND FLOOR HALLWAY

220 Jim crosses to a second room. A view through the door reveals the room to be empty. Bed without mattress. Unused. Jim crosses from this door to a third across the hallway.

221 SHOT through door of third room. Jim enters the room. There is a molested bed. Man's work-clothes on a chair. Boots on the floor. A dresser with the drawer's open. A man's room. As Jim stands examining the room, Bond's voice comes across, mumbled, from below. Jim's reaction is one of anxiety, as he steps from the room and crosses to the stairs. He hurries down.

222 SHOT through living room door (over Jim). When Jim enters the room, Mary is looking blankly, her eyes widened with terror, right at the door. She is in a state of shock. Something has happened while Jim was out of the room. Jim pauses, watching Bond, who now rises from the girl to confront Jim.

(CONTINUED)

222 (CONTINUED)

BOND

(eagerly)
Did you find his clothes, like
I told you?

JIM

(to Mary)
You said you lived alone.

MARY

I said there was no one here
but me.

JIM

(crisply)
Who lives in the room across
the hall?

MARY

My brother....when he's here.
But he's not here.

BOND

(bending to Mary,
shouting)
Where is he? Tell us where
he is!

MARY

(hesitant)
He -- went away for a few days.

JIM

(trying to move
Bond aside)
Where did he go?

BOND

You'd better tell us where
he is!

JIM

(quietly)
Let me handle it.

BOND

Make her tell where he is!

(CONTINUED)

222 (CONTINUED)

MARY

(rising from
the chair)I told you -- he went away
for a few days.

JIM

Went away where?

MARY

Over to a farm about ten miles
away.

JIM

Ten miles doesn't take a few
days.

MARY

He's staying there. There's
a farm auction. He's buying
equipment.

BOND

(fiercely)

She's lying!

(turning her
around)Look at me! Look me right in
the eye and tell me!

JIM

(grabbing

Bond's arm)

She can't.... I told you....

(as quietly.

as he can)

She's blind.

BOND

She's not blind, she's stalling.
She's hiding him somewhere.Bond jerks away from Jim and steps to the girl, who
has seated herself into the easy chair once more.

223

THREE SHOT - Jim, Bond and Mary. Bond passes his hand
very close to Mary's eyes, twice. The girl does not
flinch. He does it again. Then he draws back his hand,
as though to strike her. He swings his hand down, hard,
straight toward Mary's face.

224 ANOTHER SHOT - in living room. Jim, Bond and Mary. Jim grabs Bond by the arm and staggers him around. They begin to struggle.

225 CLOSE SHOT - Mary, as the stumbling, breathing, grunting SOUNDS of the fight come across.

BACK TO SCENE - Jim shoves Bond to the door. Bond resists, but is caught unaware. He almost spills to the floor, but gets up, turning on Jim in a rage. And as he turns, he sees the look on Mary's face, obviously the face of the blind. Jim is now able to propel Bond from the living room.

226 CLOSE SHOT - Mary as the SOUND of retreating steps comes across. Then the door shutting, the outer door slamming.

MARY

(after a pause)

Where are you?... Where are you?

Mary begins to grope about, trying to find Jim, not realizing that she is in an empty room.

EXT. MARY'S HOUSE

227 Jim and Bond. They come down the porch steps.

BOND

(stunned)

She is blind!

JIM

(irritated)

I told you. We'd better look around outside...

Bond nods. He gets his gun up again. They begin to cross the yard, heading away from the house. As they go, Jim looks back at the one lighted window.

227A SHOT - on Barn - Jim and Bond as Bond opens the barn door, enters. In this shot, the lighted window can be seen faintly, across the yard. Jim looks back at the light, then enters, too.

INT. BARN

227B As Bond strikes a match and begins a quick noisy search of the big empty barn. As Bond goes about his search, Jim pauses at the door.

JIM

(calling out)
There're some buildings in
the back. I'm going to take
a look.

Bond does not respond. Jim exits from the barn.

EXT. BARN

227C Jim comes into the yard. He looks once again at the lighted window.. Then he steps out of shot.

227D CLOSE SHOT - Window with the light glowing through the falling snow.

INT. LIVING ROOM

227E Mary is still standing, listening. She moves about now and then, with quick nervous steps, very tense and frightened. She keeps turning her head, trying to locate sourceless sounds. Now she hears something, and she listens more intently.

227F CLOSE SHOT - Mary, as she listens. Her face set in anxiety and fear.

227G SHOT OVER Mary - toward Living Room Door. The SOUNDS of steps on the porch come across. The click of the latch. There is a pause in which we know the door is being opened and shut. Now someone is in the hallway. Mary steps toward the living room door, her hand outstretched. Slow steps come softly along the hallway.

227H CLOSE SHOT - Mary, as she listens, her face still charged with alarm and fear. But suddenly her face brightens. Her hand extends again. Her eyes, unseeing, stare at the door. She is about to say something, but she holds the words.

227I CLOSE SHOT - Living Room Door, as the SOUND of steps comes across near the door.

227J Mary takes another step toward the door.

MARY
(calling out,
eagerly)
Danny?

The door opens and we see that Jim is standing in it. Apparently he has heard her, but he has not made out what she has said. He steps into the door.

MARY (cont'd)
(in alarm,
still unaware
it is Jim)
Why did you come back? I
thought I told --

Suddenly Mary interrupts herself, sensing this is not who she thought it was.

JIM
(quietly)
I got rid of my friend.

Mary realizes that she has said too much. She stands staring at the door.

MARY
Where were you?

JIM
Outside, looking around.

MARY
You were fighting. Why were
you fighting?

JIM
(after a pause)
You don't have to be afraid.
We're alone now, we can talk.
(after another
pause)
We kind of messed up your place.

228 ANOTHER SHOT - Jim and Mary. The shot is made in such a way that we see the water on the floor, laid in regular tracks.

MARY

It doesn't matter.

Jim's looking at a watercolor on the wall. He crosses to it.

229 Jim and watercolor. It is a painting of the neighboring countryside, fields and hills. There is a small hut on one of the hills. The view is as in Spring. CAMERA MOVES TOWARD the picture, centering on the hut.

230 CLOSE SHOT - Jim, as he looks at the hut. Suddenly he reacts. His reaction is that of thought--recognition as to the source of the light seen from the pasture. He turns toward Mary.

231 INT. LIVING ROOM - Jim and Mary.

JIM

What's on the hill in the back of your place?

MARY

Just the hill.

JIM

Nobody lives there? No house?

MARY

There's nothing. Why?

JIM

(after a pause)

We thought we saw a light....

MARY

(quietly, anxiously)

You couldn't have see a light. There's nothing there but the hill. Maybe it came from the house.

JIM

Too high....

(as he moves to go)

I'm going to look for my friend. We'll be on our way.

(CONTINUED)

231 (CONTINUED)

MARY
(as Jim starts to go)
It's snowing again.

JIM
(surprised)
How can you tell?

MARY
I can hear it.

JIM
Snow, falling?

MARY
Yes, can't you?

Jim listens. There is only the soft steady silence.

MARY (cont'd)
You won't have much luck
finding anybody in all this
snow.

JIM
(crossing to
the door)
We'll make out all right.

Jim opens the door and stands in it, looking back.

232 SHOT over Jim into room. Mary gets up, nervously.

233 Jim at door. Jim looks over to a table in a far corner of the room, alerting. His look is one of having discovered something.

234 SHOT low on table in corner of room. The shot reveals a puddle of water beneath the table, out into the open space of the room.

235 SHOT over Jim into room. Jim stands looking at all the tracks in the room. It is quite plain that one of the tracks led to the table, and that it is not theirs - neither Jim's nor Bond's.

(CONTINUED)

235 (CONTINUED)

JIM

(with restrained
excitement)

We tracked in a lot of snow.

MARY

It's just water. I'll clean
it up.

JIM

Sure messed up your floor.

MARY

You don't need to worry about
it.

JIM

(after a pause)

How do we get out of here? Our
car went over the side.

MARY

If you go down the road, it forks
to the right. There's a little
town --

JIM

(nodding, his eyes
on the puddle)

Thanks.

(after a pause)

You said you were alone?...
Nobody's been here except us?

MARY

(quietly)

Yes....

There is another pause. Now Jim crosses to the
table. The SOUND of the chair scraping on the floor
comes across, as he draws it back from the table.

236 CLOSE SHOT - Mary. Her reaction to the SOUND is one of
instant and obvious alarm.

237 Jim at table as he looks down. Beneath the table are
two puddles, marking the place of two feet. Chunks of
melting snow.

238 CLOSE SHOT - Jim. His reaction is one of anger and
distrust. He turns to the girl.

MARY

Would you be lonely if you
lived in a place like this?

JIM

(after a
pause)

Yes, I guess I would.

MARY

I suppose you've always lived
in cities?

JIM

All my life.

MARY

Cities can be lonely too....
Sometimes people who are never
alone are the loneliest.

(pause)

Don't you think so?

JIM

I don't know. I've never
thought it out.

MARY

I think you have....Some time
or other, most lonely people
try to figure out about loneliness.

JIM

And you think I'm one of those
lonely people?

MARY

(after a
pause)

May I touch your hand?

239 CLOSE SHOT - Mary as her anxiety mounts.

INT. LIVING ROOM

240 Jim and Mary. Jim shoves the chair back noisily against the table. He watches Mary as he crosses to her.

241 TWO SHOT - Jim and Mary. Jim's distrust of Mary is plain in his face.

JIM

(in a quiet,
friendly voice)

It must get pretty lonely
living here by yourself.

MARY

(warily)

My brother's away, but he'll
be back and I won't be alone.

INT. LIVING ROOM -

242 Jim and Mary.

MARY

(continuing,
pleasantly)

Would you be lonely if you
lived in a place like this?

JIM

(after a pause)

Yes, I guess I would.

MARY

I suppose you've always lived
in cities?

JIM

All my life.

MARY

Cities can be lonely too....

Jim looks at Mary. He is disturbed by her questions
and her manner.

MARY (cont'd)

Sometimes people who are never
alone are the loneliest. (cont'd)

(CONTINUED)

242 (CONTINUED)

MARY (cont'd)

(after a pause,
holding out
her hand)

May I touch your hand?

Jim sits puzzled, leaving her with her hand out, waiting. Then he extends his hand, touches her.

MARY (cont'd)

(grasping his
hand, feeling it)

You're freezing! Put some wood
on the fire. I'll get you
something hot to drink. The
water's on.

JIM

Don't bother, I'm okay.

MARY

It isn't any bother.

Mary goes out quickly. Jim watches her go, then he removes his coat, which he drapes over a chair. He throws another log on the fire, pokes the embers. Then he looks across to the table, and rises and crosses to it. He examines the puddle again, he examines the chair. Suddenly the door opens and Mary enters. Jim rises from beside the table, his face fretted with guilt, as though he were trapped.

INT. LIVING ROOM

243

ANOTHER SHOT - Mary and Jim. Mary hesitates too, then crosses into the room, toward the small end table. Jim steps away from the big table toward her. He watches her put down the tray on which is a teapot, two glasses, sugar bowl and cream pitcher. He watches her make tea on the small table, her hands feeling around, deftly finding their way. She puts tea bags into each glass and pours hot water. She holds one of the glasses out to Jim. He hurries to take it. She pours for herself and sits down in the easy chair.

MARY

(quietly)

Your friend, what's his name?

JIM

Band.

MARY

I feel terribly sorry for him....
I wish I could help him.

(CONTINUED)

243 (CONTINUED)

Jim makes no comment. He watches Mary, warily, puzzled.

MARY (cont'd)

He said you were...with the
police. He said...a cop.

JIM

(quietly)

That's right. Special Squad.
They sent me out from the city.

MARY

(nodding, then
softly, warily)

Tell me, how is it to be a...
cop?

JIM

(quietly, but
pointedly)

You get so you don't trust
anybody.

MARY

(quietly)

You're lucky. You don't have
to trust anyone. But I do.
I have to trust everybody.

As Jim reacts to Mary's words, he knocks the glass from
the table and it crashes noisily to the hearth.

JIM

I'm sorry!

244 CLOSE SHOT - Jim - as he bends to pick up the jagged
pieces of broken glass from the hearth.

MARY

(after a pause)

You'd know -- what will they do
to him, after they catch him?

As Jim reacts sharply,

MARY (cont'd)

The person they're looking for,
I mean...

—Jim looks up, the pieces of broken glass in his hand.

245 TWO SHOT - Jim and Mary. Jim rises.

(CONTINUED)

245 (CONTINUED)

JIM

(he lays the bits
of glass on tray)
You know what happened...what
he did down there?

MARY

(quietly)
Bond told me -- while you were
upstairs.
(after a tense
pause)
After they catch him.... What
will they do?

JIM

He'll get a trial -- he'll get
what's coming to him.

MARY

Bond's already given him a trial.

Jim watches Mary with uncertainty. He lets her continue

MARY (cont'd)

What sort of person do you think
he is -- the one you're looking
for?

JIM

I don't know. I've never seen
him. But they're all the same....

MARY

Suppose he's....different?

JIM

(angrily)
He's different all right!

MARY

(quickly)
I meant, suppose he was...well,
not like most people...suppose
he was...mentally defective...
from birth. It happens sometimes.
Suppose he wasn't...responsible
for his actions? What would
happen in a case like that...if
the court knew he was mentally
defective?

(CONTINUED)

"Mad With Much Heart"

MARY

I thought you had, the way you act. Most people would have taken the tray from my hand and set it on the table for me and tried to make the tea...But you didn't do that. And when you talk to me, I don't feel pity in your voice. What time is it?

245 (CONTINUED)

JIM
(watching her)
How do you mean?

MARY
Would they hang him?
(desperately)
They couldn't hang him, if he
wasn't responsible...
(more calmly)
A person like that wouldn't
know what he was doing...

JIM
(flatly)
That's for a court to decide.

MARY
(hurt)
You don't seem to have much
feeling about it.

JIM
On my job, you're better off
without any feeling.

MARY
Is that why it's so lonely in
the city?
(after a pause)
Did you ever know anyone who
was blind before?

JIM
No, I never did.

MARY
I thought you had, the way you
act. Most people would have
taken the tray from my hand and
set it on the table for me and
tried to make the tea. But you
didn't do that...what time is it?

JIM
It's late....

MARY
You can't go out looking anymore
tonight. You'd only get lost in
the snow. Why don't you rest in
front of the fire? You can start
off fresh in the morning.

(CONTINUED)

245 (CONTINUED)

JIM

Don't worry about us, we'll
make out all right.

MARY

(rising, eagerly)

You'll stay! I'll get you a
blanket...

Jim watches her, disturbed, as she starts out.

INT. LIVING ROOM

246

Mary exits, closing the door behind her. Jim lights a
cigarette. He looks again at the picture of the hut on
the hilltop. He looks at the puddle beside the table.
It has spread by now. Mary returns, carrying a blanket.
Jim steps back to the fireplace and she is able to
locate him by the SOUNDS.

MARY

(setting blanket
on chair)

I don't know your name.

JIM

Jim Wilson...

MARY

You can tell a lot of things
about a person from his name.
From his voice, too...

(suddenly, with
feeling)

If I could only see you! If I
could be sure!....

Mary steps back toward Jim, her hands out, groping.

247

TWO SHOT - Mary and Jim. Jim stands, startled and
puzzled, as Mary's hands find him. First his body, then
his arms, his shoulders, his neck. Then her hands are
going over his face, his chin, his mouth, his brow. His
eyes.

MARY

(stepping back)

I don't have to tell you! You
can't make me tell you!

(CONTINUED)

JIM

(quietly)
I'll do what I can.

MARY

I've tried to look after him --
to keep him out of trouble.
Danny isn't like other people...
Some of the time he's all right
and then -- other times he...he
came back tonight - he'd been
away for two days...He's never
been away that long...He was
scared...He wouldn't listen to
me. He's always listened to
me...but tonight he kept
talking...I couldn't understand
what he was saying...I knew
something terrible had happened...
(after a slight
pause)

I want to do what's best for him...
Anything I can to help him. He's
my brother.....

(with intense
emotion)

I'm willing to take the consequences,
whatever the law is...but I don't
want Bond and the others hunting
him down like some animal! You'll
see that they take care of him,
won't you? Put him somewhere to
be taken care of...properly...
kindly. You will, won't you?
Promise me!

JIM

As long as I have him, nobody'll
hurt him. That's all I can promise.

247 (CONTINUED)

JIM

Tell me what?

MARY

Where he is...

(after an
agonized pause)

My brother's name is Danny... I know he's got to be caught. But Bond will kill him if he catches him! With you he'd be safe... You'll promise he'll be safe, won't you? You'll promise nobody'll hurt him... You'll watch out for him...

(she waits,
then angrily)

Why don't you promise? What are you waiting for?

JIM

(quietly)

I'll do what I can.

MARY

(bitterly)

I tried to look after him. I tried to get him in an institution, but they wouldn't take him. They said there were too many like him. There wasn't any room.

(with intense
emotion)

He isn't to blame. I'm willing to take the consequences, whatever the law is...but I don't want Bond and the others, hunting him down, like some animal. Killing him...

JIM

(sensing his
inadequacy)

As long as I have him, nobody'll hurt him. That's all I can promise.

248 CLOSE TWO SHOT - Jim and Mary. Mary is upset, she seems about to cry.

(CONTINUED)

248 (CONTINUED)

JIM

If its like you say, they'll
send him to an institution.

MARY

(bitterly)

Of course, now they will! They
wouldn't do it before...but they
will now, when it's too late!

BACK TO SCENE

MARY (cont'd)

That light you saw. It came from
this room...my brother was here....

JIM

(quietly,
restrained)

Where is he now?

MARY

He's outside.

(sensing Jim's
quick reaction)

You'll never find him!

(anxiously)

If I tell you -- You promised...
You'll keep your promise?

There is a long pause during which Mary becomes increasingly tense. She wants to tell Jim where Danny is, but she is afraid. Jim waits quietly, knowing she will be forced to tell. Suddenly she alerts, listening intently.

JIM

(in controlled
irritation)

If you think! Wait --

MARY

(silencing Jim)

Shhhhh....

Jim is irritated openly now. She was about to disclose the secret of where Danny is hiding, but now the moment is lost. Then suddenly he alerts too, listening.

249 OMITTED

250 SHOT OVER Jim and Mary toward living room door. The SOUND of the outer door latch opening clicks ACROSS. Then there is the SOUND of slow muffled steps, moving down the hallway. Mary steps away from Jim, toward the door.

251 ANOTHER SHOT - Jim and Mary. As Mary steps away from Jim, her face is eager.

MARY

(softly)

Danny!

The SOUND of the steps comes nearer, to the living room door. Now the moment has come to consummate the capture. He is shaken.

252 SHOT over Jim and Mary toward living room door. The living room door swings open, creaking and in it is standing Bond. But Mary steps forward, ready to cry out, "Danny."

JIM

(touching
Mary's arm)

It's Bond!.....

253 CLOSE SHOT - Mary, as she stands frozen, her brother's name on her lips.

254 CLOSE SHOT - Bond - puzzled and suspicious of Mary's behaviour. He enters the room. His face is pinched with cold. He is groggy with exhaustion.

BOND

(suspiciously)

Who'd you think it was....

INT. LIVING ROOM

255 Bond, Mary and Jim.

BOND

(after a pause,
angrily)

I looked all over for you, what've
you been doing all this time?
Where you been?

JIM

(angry too)

What do you think I've been doing?

(then quietly,
after a pause)

Find anything?

(CONTINUED)

255 (CONTINUED)

BOND

(suddenly
sagging)
Looked all over, couldn't find
a thing....
(as he steps
past Mary)
What's the matter with her?
What's she acting like that for?

JIM

It's late, she's tired.

BOND

(suddenly
to Mary)
There's a shed out there --
it's locked. Where's the key?

MARY

(after a pause)
It's hanging in the hall.
Just inside the front door.

BOND

(hesitating
at the door)
Talking to her -- sitting here,
talking - I saw you from the
window....

Jim looks at the windows, then back at Bond.

BOND (cont'd)

(bitterly)
City cop!

Bond exits. Jim looks after him a moment, then back
to Mary.

256 TWO SHOT - Jim and Mary. Jim looks at the girl, who is
very tense, nervous.

BOND'S VOICE

(in irritation)
There's a whole row of keys!
Which one?

MARY

(calling out)
The one with the tag.

The SOUND of Bond's footsteps going down the hall and
out COME ACROSS. The door slams.

(CONTINUED)

256 (CONTINUED)

Jim looks after him, then starts to follow him.

MARY

(quickly)

Where are you going?

JIM

If he finds Danny....

MARY

(cutting in)

He won't find him.

JIM

(hushed but
insistent)

Tell me where he is. We can't
help him, if you don't tell me....

257- CLOSE SHOT - Jim and Mary. The two faces, one blind,
258 the other seeing. Mary holds Jim's arm. Then they
both hear the SOUND of Bond's return. Now the SOUND
of the front door. Bond's steps COME ACROSS. Jim and
Mary separate.

INT. LIVING ROOM

259 Jim and Mary and Bond. Bond appears in the living room
doorway, crosses to the fireplace.

BOND

Nobody there.

Bond rests his gun against the easy chair and proceeds
to remove his mittens, his woolen hat, to unbutton his
coat. He stretches his hands to the fire. He looks at
Jim and Mary. His face is desperately tired.

BOND (cont'd)

(sarcastically)

Cozy! Standing here, talking to
her. Nice and cozy. I suppose
you done a lotta thinkin'. You
got it all figured out, while I
been running around, breakin' my
legs.

(after a pause)

City cop! You must have a lot of
ideas. What're you goin' to do?

(CONTINUED)

259 (CONTINUED)

JIM

I'm going to wait until morning.

BOND

(after a look
at the window)

Yeah!

Bond spreads his coat over the back of the easy chair. Then he drops into the easy chair, sagging, stretching out his legs, surrendering himself to exhaustion.

JIM

(to Mary)

You must be tired....Why don't
you go up and get some rest?

Mary hesitates and Jim touches her hand. Then Mary exits.

260 TWO SHOT - Jim and Bond at fireplace.

JIM

(to Bond)

Better take off your boots and
let 'em dry.

Bond slowly undoes his boots.

BOND

We lost him - really lost him.
Sure beats me where he disappeared.
(wiping snow
off his hand)
He's likely to freeze to death
if he's out all night.

Jim is throwing a couple of logs on the fire. He looks at Bond, who seems to regret his words, continues removing his boots.

261 SHOT on fireplace - as Jim stirs up the fire, makes it burn more brightly. The fire glows warmly into Jim's face. He steps back.

262 TWO SHOT - Jim and Bond. The firelight flickers and dances on Bond, ~~lying back~~ limply. Jim reaches into his back pocket and brings out a flask of whiskey. He slowly ~~unscrews the flask~~ and Bond opens his eyes, sees the flask. ~~He straightens in the easy chair.~~

AIB

263 CLOSE SHOT - Jim - as he raises the flask, begins to drink.

264 CLOSE SHOT - Bond - as he watches Jim, thirstily.

BOND

How about a shot for me?

BACK TO SCENE - Jim hands the flask to Bond, who takes a big drink. Even before he is finished, Jim is reaching for the flask. Bond pauses for breath, takes another swig and suddenly starts to cough. When Bond stops coughing he drinks until the bottle is empty. Then he yawns mightily, and sags in his chair.

265 SHOT of fireplace. The fire burning. The snow is melting from Bond's boots, making a puddle on the hearth.

266 SHOT of Bond in chair. The firelight dances on his exhausted face.

267 CLOSE SHOT - Jim - as he waits for Bond to fall asleep.

268 ANOTHER SHOT - Bond. His arm, resting on the chair, falls, limply. Bond begins to breath heavily. He has fallen to sleep.

269 Jim and Bond in living room. Jim now picks up Bond's shotgun, cracks it open, removes the shells. One of the shells springs out of the barrel and falls noisily to the floor. Jim freezes, but Bond does not waken. Jim props the empty gun back against the chair, then slowly, carefully searches through the coat pockets, removes all the shells. Bond meanwhile is snoring loudly and steadily.

270 CLOSE SHOT - Bond. In this view, it is seen that there are shells in the pockets of Bond's woolen shirt. Jim bends over Bond, tries to get at the shells, but Bond stirs restlessly. Jim steps back quickly.

271 TWO SHOT - Jim and Bond. Jim checks his watch and looks across to the dark window where the first grey of dawn is now seen. Suddenly Bond gives a shout. He sits upright, staring about, one hand clutching wildly for

(CONTINUED)

AIB

271 (CONTINUED)

the gun. Then he realizes he has been dreaming. He looks blindly at Jim, then falls back to sleep, the shotgun cradled securely in his arms. When Jim sees the gun in Bond's arms, he tenses anxiously. But then he looks across toward the stairway. He hears someone coming down.

272 SHOT - of Jim at doorway leading into front hall. Mary is cautiously descending the stairs. She drifts softly and quietly down the stairs, along the hallway to the front door. She has a coat on, a shawl over her head. She moves as though she were sleepwalking.

EXT. MARY'S HOUSE

273 As Mary crosses the porch and passes down the stairs. She is sensing her way. Sure of her direction, once she knows where she is, but pausing to orient herself. Now she has established a direction by holding onto the end of the porch floor. Now she heads off across the snow.

274 SHOT - of Mary in the snow field and tree. Mary crosses to a tree. She holds onto the tree, orients herself again. Once more she begins to walk.

275 OMITTED.

275A MED. SHOT - Mary stops. Then she bends down. Now we see that there is a door in the snow. Mary brushes aside the snow and opens the door. As she does, a sharp SOUND of fear is heard startlingly from beneath the door.

DANNY'S VOICE

(in a hoarse
terror)

Who....who....

MARY

(whispering)

Danny, don't be afraid. It's
all right. It's Mary....

DANNY'S VOICE

Mary....

She leans down and reaches the bread she is carrying,
down within the darkness of the door.

(CONTINUED)

275A (CONTINUED)

MARY

I brought you something to eat.
(there is a
sound from below)

Danny - listen to me! Listen
carefully -- The men who were
chasing you....

DANNY'S VOICE

(in sudden
alarm)

They were chasing me! They were
after me! A lot of them with
dogs! They wanted to kill me!

Mary, reaching down as though taking hold of Danny.

MARY

Danny, listen to me! I know what
you've done. I know all about it.
You should have told me. Why
didn't you tell me?

DANNY

(in terror)

They want to kill me! They're
here to kill me!

MARY

Nobody's going to hurt you,
Danny... Not if you do what I
tell you. I wouldn't ask you
to do anything that isn't good
for you, would I? I never have,
have I?

DANNY

I didn't mean to do anything --
not anything bad! I don't want
them to kill me!

MARY

They won't, Danny. They won't.
Nobody's going to hurt you --
nobody's going to run after you
any more. Listen to me, Danny.
(desperately)
Danny, you're not listening.
Come here and listen to me!

The moaning stops.

MARY (cont'd)

There's someone -- Jim Wilson.
He's our friend. He's going to
take you away.

(CONTINUED)

275A (CONTINUED)

DANNY

(in sudden fear)

Take me away --

MARY

He's going to take you where they
won't hurt you any more.

DANNY

I don't want them to hurt me!
I don't want them --

MARY

(desperately)

Danny, listen! Please listen to
me! Please try to understand -
this man - Jim Wilson - he's a
friend -- he's not going to hurt
you. He wants to take you away
where you'll be safe.

DANNY'S VOICE

(in sharp anger)

I don't want to go away....

MARY

You'll go with him and you'll be
safe and nobody'll hurt you. And,
afterwards, I'll come and see you....
And everything'll be all right. Do
you understand? Do you understand,
Danny?

(a pause)

You stay here - don't move -- don't
move, Danny until I get back....

There is only a silence from the basement. Mary waits a moment, trying to determine Danny's response to what she has said. Then she rises, shuts the door, steps out of shot.

275B SHOT - at the corner of the house. Mary walks toward the corner of the house. She feels her way along the wall, to the window where she pauses, then as she steps quickly past the window she bumps into a dark figure. The figure of Jim. Mary makes a sharp gasp of fear and Jim grabs her, silences her.

MARY

(in a tense
whisper)You followed me, you shouldn't
have followed me....

(CONTINUED)

275B (CONTINUED)

JIM
(suspiciously)
What did you tell him?

(touching MARY
his arm)
I told him about you. I told
him you're going to take him away.
(as Jim makes
a move to start)
Don't!.....If he sees you alone,
he'll be afraid. I'll take you to
him.

275C SHOT OVER cellar door as it opens slightly. Beyond the
cellar, over toward the edge of the house, we see the
huge shape of Jim's figure, dark against the sky. The
door opens wider, then is thrown violently open.

275D- SHOT ON corner of house as Mary and Jim stand tensely.
275F Suddenly the cellar door slams.

MARY
Danny!.....Danny!.....

JIM
(grabbing her)
Shhh!.....You want Bond to hear you?

MARY
(holding on
to him)
You promised! Remember you promised!
You said you wouldn't let him get hurt.
You said you'd help us!

Jim releases Mary, almost shoves her off, as he runs
after Danny.

275G SHOT of Jim beside cellar door. Now we see Danny's
tracks, heading away in furious stride from the cellar
door. Jim runs after Danny, following tracks.

275H SHOT of Jim running across expanse of snow as he follows
Danny's tracks. Beyond him are the snow-covered hills.

- 236 SHOT on narrow path. Jim starts to climb again, when suddenly his foot slips. He claws on the ice surface, trying to hang on, but he falls flat on the ridge. He tries to embrace the ridge, but his body slips on the ice and in an instant he is over the edge of the ridge, draped over it from a point below his chest.
- 237 CLOSE SHOT - Jim on ridge. Jim tries to hang onto the ridge, but he is slipping on the slick ice. The ridge slips past his chest, up to his neck. He struggles violently, trying to hold on, but this only increases the slipping. Soon he is hanging on only by the crook of his arms and the pressure of his face against the ridge. But his legs dangle into space and he continues to slip.
- 238 SHOT down on Jim dangling from ridge. Jim's legs can be seen groping for purchase. But he keeps slipping until the ridge is directly under his chin and it is only the jutt of his chin that keeps him from dropping.
- 239 SHOT of Jim on ridge. Jim now hangs on simply by waiting, with his head strained forward, hooked by the chin onto the ridge. He gropes about once again with his legs, seeking purchase.
- 240 SHOT on Jim's legs. Finally one foot finds purchase on the ridge face. The leg tightens, drives with increasing pressure, lifting.
- 241 SHOT on Jim's head. The pressure on Jim's head is relieved. He is able to open his mouth, to breathe.
- 242 SHOT down on Jim on ledge as he catches his breath, then begins an effort to remount the ridge. He swings the other leg around, receives purchase for it, then slowly lifts himself with his aching arms. Now he is back on the ridge. He lies under the wind, trying to catch his breath.
- 243 ANOTHER SHOT on ridge. Jim rests for a moment. He looks back down to where he might have fallen. The wind SOUNDS COMES ACROSS.
- 244 SHOT into valley.--The long drop into the snow drifts, with the wind SOUNDS COMING ACROSS.

- 295 SHOT on ridge. Jim's figure is seen crawling along the ridge, making its way up higher and higher.
- 296- SEVERAL SHOTS on the ridge. As the ridge widens and is
298 easier to climb, Jim finally is able to rise and walk, clutching onto the wall of rock which appears on one side of the ridge.
- 299 LONG SHOT over Jim up slope. Jim is small against the icy whiteness of the broadening path. Ahead is the plateau which he will have to achieve before he can reach the hut. He continues the climb.
- 300 SHOT of Jim on plateau as he emerges the security of the level plateau on the hilltop. The WIND is stronger than ever, gusting at him, blinding drifts tearing at his clothes. He looks back down into the valley.
- 301 SHOT from plateau into valley. The sky is brightening. There is a view of the lowland, the far house with its cluster of barns and sheds. Smoke curls up from the chimney. A long way down. A hushed sleeping world. Jim continues the remaining small slope to the main elevation of the plateau.
- 302 SHOT on plateau - Jim. As he rises past mounds of snow, he looks intently and now he stops and beyond him we see the small hut, covered with snow, windblasted and lonely, looking recognizably like the hut in the water color. It stands alone in the snow field. Beyond it is the sudden drop of open space. Jim starts to walk very slowly and carefully toward the hut.
- 303 SHOT of hut and Jim. Jim angles his walk in such a way that only the windowless walls of the shack are facing him. There is only the SOUND of the wind. Jim stops several times, to check whether he is being watched. He moves carefully.
- 304 ANOTHER SHOT - hut and Jim. Jim is nearer now. He stops once again to listen. Then he covers the intervening space, and now he is standing beside the hut.

- 305 SHOT of Jim at hut wall. Jim listens at the wall. He steps carefully along the wall, to the corner and looks carefully beyond the corner. Here again is another expanse of windowless wall.
- 306 SHOT along second wall of hut and Jim. Jim moves carefully along this wall too. Now he stands at the corner, waiting for some sign from within the hut. But there are no sounds. Jim looks around the corner and CAMERA PANS to disclose the wall with a door in the wall. The door is partly open. Jim goes around the corner and moves carefully toward the door.
- 307 SHOT on door and Jim. Jim reaches the door. The hut is dark inside. Jim is about to reach over and open the door wider, when suddenly it pushes open slightly wider, dislodging snow. Jim is rigid with tension, waiting. CAMERA MOVES TOWARD the door, and the narrow dark opening is charged with menace, although nothing is seen or heard.
- 308 CLOSE SHOT - Jim at door. Jim crouches against the wall. Behind him the weathered pattern of unpainted wood with its grotesquery of grain, knot and worm stands out vividly. Jim leans toward the door. Suddenly he kicks the door aside and flattens himself against the wall, waiting. There is an instant SOUND of scuffling. Something metallic, with the SOUND of a can, drops to the floor. Jim springs to the door.
- 309 SHOT over Jim on door. The shot is low, on a can which has fallen from the table. It is a two-pound coffee can which has been used as a cookie container. As the can rolls, it spills cookies out onto the floor. It rolls out of shadow into sunlight, heading straight for Jim. But it stops in the center of light-patch. Jim looks up tensely.
- 310 SHOT over Jim into hut. The hut is dark, but obscurely can be seen boxes on end, used as chairs. A table. A lamp. A shelf along the wall contains cans of food. A stove is in one of the corners. On the table are wood carvings of animals, horses, dogs, cats; of human figures, girls' figures; several heads.
- 311 CLOSE SHOT - table revealing the carvings. They have the quality of Modern art in their simplicity of line.

(CONTINUED)

311 (CONTINUED)

their use of smooth texture, as though whoever carved them had a sensual interest in the smoothness of texture. There is a horse's head, the tiger elongation of a cat, the faces of girls. One of the faces is unfinished. These are carvings in miniature, executed with extreme skill.

312 CLOSE SHOT - Jim, as he looks at the carvings, then looks up, trying to find Danny. His face has the cast of an animal on the point of the kill. He steps into the doorway, his face hard and intent.

313 SHOT on doorway and Jim. Jim steps onto the flagstone step. Just as he sets one foot within the shack, a voice cries out.

DANNY'S VOICE

(threatening)

Don't come in!

Jim grabs the side of the door, straining into the room, trying to see.

314 CLOSE SHOT - Jim, as he looks and listens, trying to locate Danny.

315 SHOT over Jim into room. The dark corner of the room contains the shadow and silhouette of a young man. Jim moves in the doorway and his interception of light makes the shadows move.

316 CLOSE SHOT - Jim, as he watches.

JIM

(quietly,
friendly)

Hello, Danny...

317 SHOT over Jim into room. Again the shadows move as Jim moves slightly into the room.

DANNY'S VOICE

(more-
threateningly)

Don't come in!

Jim now steps into the door frame.

INT. HUT OF JIM IN DOOR FRAME

318 Jim's bulk fills the frame, obscuring the light with his figure.

INT. HUT TOWARD CORNER OF ROOM

319 There is a quick motion of an arm, clothed in shabby coat, extended in one angry stroke into light. In the fist is seized a knife. The light glitters on the blade.

DANNY'S VOICE

(menacingly)

I'll cut you if you come in!

320 CLOSE SHOT - Jim. Jim's instinctive reaction at sight of the knife is one of hot anger, instantly dismissed.

BACK TO SCENE. Jim takes another step into the room. The arm cocks back, coiling.

JIM

(pleasantly)

I'm not going to hurt you, Danny.

DANNY

(fiercely)

You ran after me; there were a lot of 'em running after me! -- but you couldn't catch me! I ran too fast!

JIM!

(showing his hands)

Look Danny, you've got a knife. I haven't got anything. Just my hands.

DANNY

There are people outside.

JIM

There's nobody outside. If there were you could hear them. Can you hear them, Danny?

(CONTINUED)

320 (CONTINUED)

There is a pause during which only the SOUND of the wind comes across. And steady silence. Danny moves quickly in the corner.

JIM (cont'd)
There's only me -- right here
with you in the room. Put
the knife down, Danny.

The knife moves again, tensely, as Jim steps another step into the room.

DANNY
(suspiciously)
You know my name!...

JIM
Sure -- you're Danny Malden.

DANNY
(suspiciously)
How did you know?

JIM
Your sister told me. She sent
me to see you.

DANNY
(sharply)
You're going to take me away.
I don't want to go away.

JIM
I want to help you....

DANNY
You want to kill me! All the
men who ran after me want to
kill me...

JIM
I don't want to kill you, Danny.
Why should I want to kill you?

Jim takes another step.

DANNY
(flashing out with
the knife)
Don't come in! You're coming in!

(CONTINUED)

320 (CONTINUED)

The knife shivers. Jim takes another step. Danny moves with the shadow so he cannot be seen. There is a stretch of silence.

JIM

Who do you like, Danny?
Who do you listen to?

DANNY

(emerging from
the shadow)

Mary. My sister. She takes
care of me.

JIM

(stepping forward
again)

Do you always do what Mary says?

DANNY

Yes.

JIM

Suppose she asked you to come
down?

321

CLOSE SHOT - Danny. For the first time he is seen clearly - a slightly-built young man, blond-haired and with a slender childlike face that has gone wild somehow. He stands thinking about his sister.

JIM'S VOICE

Suppose she asked me to
take you down?

DANNY

Mary said she wants me to go
away.

JIM

She wants me to take you.

DANNY

(suddenly nervous
again)

No -- I don't know you!

JIM

You don't have to hide any more,
Danny. Put down your knife and
come with me. Mary wants to
talk to you.

(CONTINUED)

321 (CONTINUED)

DANNY

She talked to me last night...
she was angry...she kept asking
where I was!

JIM

(quietly)

She knows where you were.

DANNY

(agitated)

She does! --

JIM

That's why she wants you to
come down.

Jim moves slowly toward him.

DANNY

You told her! I didn't want
anybody to tell her! Go
away! Leave me alone!

JIM

Mary wants to see you.

DANNY

(suspiciously)

Mary can't see...not anymore.

(waving the
knife)

You're coming in! Don't come
in! I'll cut you!

JIM

(hesitating)

Tell me about Mary. How long
has she been blind?

DANNY

I heard them talking...I
listen to people talking.

(CONTINUED)

321 (CONTINUED)

JIM
(moving again
toward Danny)
Who was talking?

DANNY
The doctor....

JIM
(moving closer)
What did he say?

DANNY
He said she wouldn't see
anymore...a while back...in
the hot weather....

322 TWO SHOT - Jim and Danny. Jim is now very close. His hands begin to come up.

DANNY
...they were talking...I
listened...mother was dead...
Mary said if she went away I'd
get into trouble...she wouldn't
go because of me...
(after a pause)
Mary's pretty...

Danny's eyes shift down slightly and Jim's eyes shift too, following Danny's glance.

323 CLOSE SHOT on table of wood carvings. The CAMERA MOVES among the figures on the table, comes to rest on the unfinished carving of a girl's face. There is a strange beauty in the smiling face.

DANNY'S VOICE
...that other girl...

324 TWO SHOT - Jim and Danny. During the following scene Danny's eyes shift to Jim's hand as it moves in slowly to take the knife, but it is as though he didn't see it. He keeps talking about the girl and what happened down below, as though hypnotized.

DANNY
...she was pretty too...but
she wouldn't smile...she had
a blue dress...she was laughing...

325 CLOSE SHOT - Jim, as he moves in closer, his eyes sharp on the knife.

DANNY'S VOICE

(his voice
unsure)

When she saw me, she stopped
laughing....there were two of
them....the other ran away....

326 CLOSE SHOT - Danny and Jim's hand. Danny's eyes are fastened on Jim's hand which reaches out for the knife. The knife shivers.

DANNY

(shrill now)

She wouldn't smile....I wanted
her to smile but she wouldn't...
I tried to make her smile....

Jim's hand has reached out for the knife, is about to take it. Danny's eyes glitter, watching Jim's hand. Suddenly he looks up, over Jim's shoulder. His face is agape, his eyes widening to bursting.

327 TWO SHOT - Jim and Danny. The shot is OVER Jim, TOWARD Danny, who stares in terror. The barrel of a shotgun is rammed over Jim's shoulder, directly at Danny's face. Just as Danny screams, Jim grabs the gun barrel and jerks it up. The gun goes off. The explosion is shattering.

EXT. MARY'S HOUSE

328 Mary is standing in the yard, staring off in the direction of the hills from which the ECHO of the shot still reverberates, as though Danny were being shot over and over again. Mary's face is torn with anxiety. She moves from the house to a tree at the edge of the yard.

328A CLOSE SHOT - Mary holding onto the trunk of the tree. She stares off toward the hills. By now the echoes have stopped.

-INT. HUT

329 Jim and Bond - OVER Danny. The room is filled with smoke. Danny is crying in terror as he watches Jim and Bond fight over the gun. The two men tumble

329 (CONTINUED)

onto the floor, fighting, trying to gain or wrest the gun from the other. The gun is wrenched aside, kicked out of hands. Now Jim and Bond fight to subdue each other. The gun lies on the floor.

330 SHOT - of Jim and Bond. As Jim and Bond struggle, Jim sees Danny standing with the knife tight in his hand. And as they continue to fight, he sees Danny pick up the gun. Jim is about to turn to Danny and take the gun from him. Bond seizes the advantage. He slugs Jim down. Jim is still intent on the gun, but Bond thwarts him, rolls over him. Jim kicks Bond off in a fury, and dives for Danny.

331 SHOT - of Jim and Danny. Danny cries as he steps back. The gun clatters to the floor and Bond and Jim go after it together. Danny seizes the opportunity to press past them. He makes a rush for the door and is out. Jim starts after Danny, but Bond gets the gun. Jim slugs him and grabs the gun.

EXT. HUT

332 Jim and Bond. Jim swings the gun by the barrel and heaves it in an arc over the precipice. Now he looks around for Danny, but Danny is gone. There are his tracks in the snow. As Jim looks off, following the tracks, we see that Bond is running after Danny in the b.g. Jim starts after them.

333- RUNNING SHOTS in snow. The snow is deep and Jim
336 flounders after Bond and Danny, trying to catch up. Just as Jim catches up with Bond, Bond stops and looks off.

337 SHOT OVER Jim and Bond. The plateau is rising in a rocky snow-bound slope. Danny can be seen climbing like a goat, mounting the slope which steepens as it rises. Jim and Bond head after him, with Bond ahead.

338- SEVERAL SHOTS on slope - of Jim and Bond. As they
342 scramble, hand and foot up the slope, after Danny. They mount higher and higher.

- 343 SHOT of Danny. The shot is up toward Danny, as seen by Jim and Bond. The slope has steepened to a cliff by now. He is climbing with great difficulty against the face of the cliff. He hardly looks back, intent only on climbing higher and higher up into the sky.
- 343A SHOT on Mary. She has got away from the tree, walking. Now she stops, lost. She is very anxious, somehow sensing the danger Danny is in. Above her is the sky, in which are clouds, very high, moving swiftly.
- 344 SHOT of Jim and Bond as they pursue Danny, climbing after him. Bond nears Danny, who is less than ten feet away. Jim is immediately behind Bond. Suddenly Bond stops and looks up in alarm. Jim looks up too.
- 345 SHOT of Danny on cliff face. Danny is sprawled out, arms wide, against the rock. He is slipping. He slithers down against the face of the rock. His feet dislodge showers of snow and rock.
- 346 SHOT of Jim and Bond on cliff face. They flatten against the cliff, as the snow and rock pelts them. Jim slips too, in his efforts to duck the dislodged snow and rock, but he catches himself by sprawling flat against the cliff, embracing it with all of himself. Jim looks back down.
- 347 SHOT OVER Danny, Jim and Bond, into the long fall to the plateau below, and beneath it the valley much farther down.
- 348 CLOSE SHOT - Jim. He looks up at Bond.
- 349 CLOSE SHOT - Bond. His face is in a rage as he climbs again.
- 350 Bond and Danny on cliff face. Danny looks back, sees Bond coming and begins to scramble up along the cliff face once more. Bond is intent to get him. He reaches out for Danny's foot, but misses. Danny is now on the go again.
- 351 SHOT of Jim on cliff face. Jim has been watching, but now he starts after Bond. He finds footing somehow and begins to climb once more. But what he sees when he looks up makes him stop.

JIM

(in a panic)

Bond!.....

- 352 SHOT on Bond on cliff face. Bond is moving up recklessly, mounting the cliff, but at Jim's cry, he stops and looks up. He stiffens against the rock face.
- 353 SHOT on Danny on cliff face. Danny is slipping. He tries to arrest his downward flight by clawing at the rocks, but he slips again. Now he is slipping swiftly down on Bond and Jim.
- 354 SHOT of Bond and Jim. As they see Danny coming down, they flatten against the cliff face. They try to bury themselves against the wall.
- 355 SHOT on Danny as he begins to moan in terror, slipping. He looks down and tries to claw into the rock to hold himself. He is blubbing and crying. He stops for just a moment, hanging on.
- 356 SHOT on Danny, Jim and Bond on cliff face. Danny now loses his hold and falls. He slams against the rock, bounces out, strikes again, completely gone now, completely lost. He barely misses Jim and Bond.
- 357 SHOT on Bond and Jim as they look down after the falling figure of Danny. The SOUND of his screaming comes across, falling away. Then there is silence. Jim and Bond hang onto the rock face. They can hardly move. Shale and snow continue to descent upon them. As they hang on, terrified -

DISSOLVE

- 358 SHOT of Danny on the snow. Danny lies huddled face down in the snow, his arms sprawled out, his legs askew. His clothes make a dark patch against the white. One hand is seen, the fingers half closed, mildly grasping. The SOUND of steps comes across. Jim's and Bond's legs appear beside Danny's body. Jim bends down to Danny.
- 359 SHOT OVER Bond of Jim and Danny. Bond stands looking down on the splotch of Danny in the snow. The rage is still in his face, but he is tired, his shoulders sag. Jim turns Danny over.

MAD WITH MUCH HEART

INT. BEDROOM - DAY

Mary is kneeling beside the bed on which rests her brother's body. She smooths his hair. Then, after a moment's pause, perhaps as she used to when he was a child, she lifts his two hands and holds them together in the attitude of prayer and utters the 23rd Psalm as though teaching it to him.

MARY

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

- 360 CLOSE SHOT - Danny. As Jim turns him over, his head turns too and we get a view of Danny. Snow is in his eyes and on his face. Jim begins to wipe away the snow.
- 361 CLOSE SHOT - Bond. As he looks at Danny, his face undergoes a change. The anger is draining from him. He is baffled by the childishness of Danny's face.
- 362 ANOTHER SHOT - Jim and Danny. Jim straightens Danny out, laying his arms across his chest, rearranging his body. Danny seems to look straight at Bond.
- 363 CLOSE SHOT - Bond. As the anger drains from his face and he is terribly puzzled and numbed.
- 364 ANOTHER SHOT - Danny and Jim. Danny's head suddenly sags to one side, lolling. The wind moves his fluffy blonde hair. It is over his eyes and Jim brushes it back.
- 365 SHOT of Bond over Danny. Bond is seen moving in order to hold the direct view of Danny's face.
- 366 SHOT OVER Bond TOWARD Danny. CAMERA MOVES IN, trying to see Danny's face which is lolled to one side as though trying to hide. Jim straightens. And now we see Danny's face.
- 367 SHOT. - Jim and Bond beside Danny. There is a long pause.

BOND
(in disbelief)
He's just a kid...

Jim turns away from Danny and looks up at Bond. He is puzzled and angry, as he rises from beside Danny. Bond tears his eyes away from Danny and stands looking at Jim.

BOND (cont'd)
That's all he is, just a kid...

JIM
(angrily)
He's just a kid!...because he's
dead, he's just a kid! And you're
all square now; you can go home!

(CONTINUED)

367 (CONTINUED)

Bond looks back at Danny again, his face full of a strange ache.

JIM
(looking at
Danny too)
If he was alive, you'd still be
after him, trying to unload
your shotgun in his belly because
he killed your girl!

368 TWO SHOT - Jim and Bond. Bond turns to Jim. He is emotionally baffled by Jim's words, sentiment conflicting with anger.

JIM
(smiling coldly
at Bond)
When they're lying on a slab in
a morgue, they're all just kids....

There is a pause as Bond looks at Jim, whose eyes are fastened on Danny's face. But his face is like stone, expressing nothing.

369 SHOT of Danny, Jim and Bond.

JIM
(bending to
Danny)
We'd better get him down to
the house....

As Jim stoops to pick up Danny's limp figure, Bond bends too, as though to get to Danny before Jim does, as though Danny were his burden to carry. Bond hoists Danny piggy back upon himself, while Jim stands watching, smiling strangely. Bond begins to walk, carrying Danny. After a moment, Jim follows him.

DISSOLVE THROUGH TO

370 TRUCK SHOT - Jim and Bond as they walk through the snow. Bond applies himself to carrying his burden, while Jim walks beside him. Now and then Jim looks at Bond, but receives no response. Jim begins to drift back, as Bond goes on ahead.

- 371 CLOSE SHOT - Jim, with his face hard as stone and unfeeling.
- 372 CLOSE SHOT - Bond, as he struggles through snow, using all his strength to carry Danny.
- 373 SHOT over Bond back toward Jim as Jim watches Bond with cold, cynical eyes.
- 374 TRUCK SHOT - Jim and Bond. Jim now begins to catch up with Bond. They walk along together.

JIM

Want me to take him?....

Bond looks across fiercely at Jim, and continues along. Jim smiles his strange smile again.

JIM (cont'd)

When they're dead....they're heavy.

- 375 SHOT ACROSS Jim TOWARD Bond who looks up again, fiercely.
- 376 OMITTED
- 377 SHOT of Jim and Bond as they walk along. We see beyond them, on the field below, Mary's figure, dark against the expanse of snow.

DISSOLVE

EXT. GEORGE WILLOWS' YARD

- 378 Willows, the tenant farmer, is standing in his yard,, staring off. He moves a few steps across the yard, watching intently. He is a man in his fifties and he is dressed much like Bond. His breath comes out in little plumes as he stares off. His cheek muscles keep working as though he were angry.
- 379 SHOT OVER Willows INTO snow field. Beyond the naked trees, beyond the long expanse of snow, the two figures of Bond and Jim are seen moving slowly toward Willows' yard.

380 SEVERAL SHOTS of Jim and Bond as they come closer and closer. Bond is walking ahead, burdened by the weight of Danny's body. He is rigidly braced, his shoulders hunched forward. Beside him is Jim, walking as though he too were carrying a heavy weight.

381 MED. SHOT - Bond and Jim as they pass. We see Danny on Bond's back, his face cuddled into Bond's shoulder. We see the silken blonde hair, the hair of a child, moving in the wind.

EXT. WILLOWS' YARD

382 Jim, Bond and Willows. Willows stares at the figure on Bond's back, as Jim and Bond enter the yard. He is unfriendly.

WILLOWS

Who're you fellows? What do you want?

(suddenly
recognizing Danny)

What happened to Danny?

JIM

(cynically)

Don't you listen to your radio?

As Willows realizes what Danny has done and what must have happened to him, his face undergoes a change from anger to that of dismay.

WILLOWS

The radio?....Was that - -

(blurting it out)

It couldn't a-been Danny!

383 CLOSE SHOT - Bond as he stands looking painfully at Willows, with the look of unseeing. Danny's arm slips free and dangles loosely.

384 CLOSE SHOT - Willows, as he knows positively now that it was Danny. His face fills with loathing and another kind of anger.

385 SHOT of Danny on Bond's back. Danny's body is huddled on Bond's back.

MARY'S VOICE

(faint as
the wind)
Mister Willows!....Mister
Willows!....

The men look off.

386 SHOT over the group in Willows yard toward Mary, who is standing in the field, walking falteringly toward Willows yard, some fifty yards away.

MARY

Mister Willows!

JIM

(to Bond)
Better take him into the house.

Bond starts toward the stairs and up. Willows moves as though to go to Mary, but Jim grabs his arm.

JIM (cont'd)

(in a hard
voice)
I'll do it.

WILLOWS

What're you gonna do?

JIM

(flatly)
I'm going to tell her.
Jim heads off toward Mary.

387 SHOT of Mary in the field of snow. The wind has loosened her hair and is blowing it. Jim enters the shot and Mary hears him and stops.

MARY

(reaching out,
anxiously)
Mister Willows....

JIM

It's not Willows....it's me....

Mary seems to tighten at Jim's voice.

(CONTINUED)

387 (CONTINUED)

MARY

I heard the shots.

JIM

It was an accident. He didn't...

MARY (cont'd)

(raising her face,
angrily)

Danny's dead....Isn't he?

(after a pause,
insistently)

Isn't he?

Jim stands looking at Mary, unable to answer.

MARY

(after a pause)

Where is he?

JIM

At Willows' place.

Without a word Mary begins to walk again, trying to make her way toward Willows' yard. Jim follows her for a moment, then he touches her arm, begins to lead her.

388 OMITTED

SLOW DISSOLVE THROUGH TO:

INT. BEDROOM WILLOWS HOUSE - NIGHT

389 Danny is lying on a bed. The room is dark. A dancing flickering light glows in through the window, shining on Danny and Mary, who is seated beside him. CAMERA MOVES to the window and now we see that a crowd has gathered in the dark yard. Automobile headlights shine onto the scene, illuminating the area. A big bonfire is burning, and the flames dance up. In the crowd are men, women and a few children. A wave of excitement passes through the crowd. Mary hears the SOUND, and looks up, listening.

EXT. WILLOWS YARD - NIGHT

390 Bond and Willows are standing near the stairs leading up to the porch of Willows' house. Jim is on the other side of the stairs. As the scene is established, the SOUND of a jeep comes across. The crowd begins to move.

AIB

391 ANOTHER ANGLE - in Willows' yard. The jeep makes a swift tight U-turn and comes to a stop not far from the fire. There is the sudden murmur of VOICES.

392 SHOT over crowd toward jeep. Four men get down. One of them is Carrey. The other three are Slimmer, Grande, and Finley. Slimmer and Finley are dressed like hunters, in hunting caps and jackets and they carry high-powered rifles. They look about with the attitudes of lusty energetic animals.

CARREY
(pointing off)
There they are!
(calling)
Walter!

393 TRUCK SHOT of four men through crowd. The four men stride vigorously through the crowd, which parts before them.

393A SHOT of faces in crowd, reacting with excitement at the appearance of the new arrivals.

394 SHOT at stairs of four men and Jim and Bond. The four men step up to Bond. They speak exultantly, the talk of men recounting the adventure of a hunt.

CARREY
(eagerly,
to Bond)
We tried followin' you....lost
you in the storm.

SLIMMER
(cheerfully)
We heard you got him!

GRANDE
They told us, over at Felton's
point....

395 SHOT of Bond. The crowd is all around him, whispering, staring. Bond's face is numb with his pent-up emotions. He does not answer.

BACK TO SCENE

GRANDE
Heard you ran him into the hills.

396 CLOSE SHOT - Jim as he looks toward the crowd. His face is suffused with anger. And now Finley and Carrey are directing their talk to Jim.

FINLEY

When you get 'em up in that country, they're kinda hard to root out!

397 SHOT toward the crowd. All the faces in the crowd are lighted by the bonfire as they look at Jim, the eyes nailing him.

SLIMMER

You said it, brother! Remember the jack who axed up Kiles Mercer? Wouldn't pay his wages....chopped him into little pieces....

398 GROUP SHOT - Jim and the others. Jim now turns to the group. Slimmer tugs Jim by the coat lapel.

SLIMMER

(zestfully)

He got away and we couldn't locate him for two weeks. When we found him, he was up in the woods, in the high country, holed in proper.

CARREY

Ole Slimmer spotted him!

SLIMMER

(eagerly)

I was using this gun right here. I seen him through the trees; got a good running shot, but I missed. When he come out into the open, he gave me another shot -- over five hundred yards. You shoulda seen him roll.

FINLEY

Brother! What I mean!

SLIMMER

Knockin' him off was tough. It was Summer, not Winter like it is now. You must've got a good bead on him, right off, against all that white snow.

The crowd looks off, and Jim looks off too.

- 399 SHOT over group of men toward the porch of the Willows house. In the doorway stands Mary.
- 400 SHOT of faces in crowd, watching Mary with cold intense enmity.
- 401 CLOSE SHOT - Mary - tense and disturbed. Obviously she has heard the men talking.
- 402 CLOSE SHOT - Jim, seeing her reaction. Knowing she thinks he shot her brother.
- 403 SHOT on stairs - as Mary comes down, feeling along the rail. Jim watches, upset.

WILLOWS

(weakly, as
Mary starts
away)

Miss Malden!.....

As Willows steps forward, his eyes go nervously to the crowd.

- 404 SHOT of faces in crowd in disapproval of Willows.

BACK TO SCENE. Willows is intimidated by the frigid faces. He stops dead. As Mary heads past the bonfire, through the crowd, Slimmer laughs harshly.

GRANDE

(cheerfully,
to Bond)

Who got him, Walter? You or
that city cop?

BOND

(in a sudden
rage)

Got him? What difference does
it make who got him!

Bond turns against the crowd, shoving them aside,
plowing through the mass of people like an angry giant.

AIB

- 405 SHOT on crowd and jeep. Bond emerges from the crowd and strides swiftly to the jeep, the engine of which is running. He piles in and clashes gears as he skids the jeep around, scattering people, almost running them down. The four men pile into the moving jeep. Jim emerges from the crowd. He watches the jeep go, then crosses off toward Mary.
- 406 REVERSE SHOT over Bond - of Mary on dark path. Jim following. Mary is heading diagonally across the road into the deeper snow.
- 407 SHOT on edge of the road - Jim and Mary. Jim reaches her, guides her back to the path. She does not resist, moving like a sleepwalker. Once she stumbles, almost falls, Jim catches her. They walk steadily in the darkness.
- 408 TRUCK SHOT - Jim and Mary on dark path. Jim watches her, anxiously, concerned.
- 409 CLOSE SHOT - Mary. She is tense, sick with shock, unaware of Jim's presence.
- 410 TWO SHOT - Jim and Mary.

JIM

What you heard....that's not how
it happened. He wasn't shot.

Mary is not listening. They walk a moment.

JIM (cont'd)

I did what I could. I tried to
keep him from getting hurt....

Still Mary is not listening.

JIM (cont'd)

He tried to climb the cliff....
he slipped and fell.

- 411 TRUCK SHOT - Mary and Jim. Mary does not respond. She keeps walking, stumbling on the dark icy road. The night is close around them. Jim is right beside her. There is a long pause. She stumbles again and Jim touches her elbow.

JIM

He died right away.

Changes .
MAD WITH MUCH HEART

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AIB

- 412 TWO SHOT - Mary and Jim on road. Still Mary does not respond. In the b.g. is a grove of leafless trees, branches snagging the sky. They walk silently.
- 413 TRUCK SHOT - Jim and Mary. They continue to walk silently.
- 414 LONG SHOT - on Jim and Mary along the dark road. As the two figures continue along the road, small against the countryside.

WIPE THROUGH TO

EXT. MARY'S HOUSE - IN THE YARD

415 Mary and Jim come down the road to the gate of the house.

MARY

(as she reaches
the gate)

Thank you for walking me home,
Mr. Wilson.

After a moment's hesitation, Mary opens the gate and crosses quickly straight for the house. Jim starts to turn away then pauses, watching her go up the steps. Now Jim is alone in the dark yard. After a moment he too passes through the gate and goes up to the house.

416 SHOT at porch of Jim. Jim stands alone in the dark silent yard, then he goes up the steps and into the house. Reluctantly. Not certain he will be wanted.

INT. HALLWAY - MARY'S HOUSE

417 The hallway is dark. Jim crosses slowly to the doors leading into the living room. He stands watching Mary. She is seated in the chair before the fireplace. The fire has burned down and only a few coals remain. She sits cold in the dark room, hugging herself with her arms. Jim steps quietly into the room.

INT. LIVING ROOM - MARY'S HOUSE

418 Mary and Jim. There is a long pause as Jim watches Mary. Outside the wind is blowing and the SOUND of it rushing over the house comes across. The effect is of cold and loneliness. Now Jim throws a log upon the coals and stirs up the fire. The fire begins to burn, radiating warmth upon Mary.

JIM

I've got to tell you....This morning up there on the rocks, something happened. You know how Bond was -- after what happened to his kid..... he wanted to kill...that's all he had in his head...When your brother fell, we climbed down...we found him lying in the snow....I tried to pick him up, but Bond wouldn't let me touch him....He took him up - like he was his own kid that was hurt....he carried him in his arms...all the way down.... just like he was his own....

(CONTINUED)

418 (CONTINUED)

MARY

(after a pause)

I should think you'd be used to
seeing people die....

JIM

I thought I was...

There is a pause, after which Jim moves as though to go.

JIM (cont'd)

I'd better get going...My car's
at Bond's place.

(he starts to
go - then
pauses)

The deputy sheriff over at
Felton...he'll be around tomorrow
to ask you a lot of questions....

He waits for her to speak. Then, after a pause, he
indicates the picture over the fireplace.

JIM (cont'd)

Is that Danny's? The painting
of the hill with the shack on top.

MARY

No, it's mine. I used to like to
paint.

(then - almost
without a pause)

Danny hated winter...the snow
frightened him...He felt caged
in the house. He wouldn't sit
still. He used to walk around
waiting for spring....The hills
green, trees full of leaves, days
getting longer and longer...the
hot sun...He was different...almost
like a well person in the spring....
He was always out in it. He couldn't
get enough of it....I couldn't get
him to come in until the sun went
down and it got dark...In a way, he
was my eyes. He used to bring me the
whole world outside....his arms full
of tree-branches and flowers for me
to feel....

(CONTINUED)

418 (CONTINUED)

MARY (cont'd)

(after a pause)

But I don't suppose I could say
that to the sheriff, could I?....

(another pause)

Two days ago, Bond's little girl
was alive....

JIM

How long have you been blind?

MARY

Why?....

JIM

Something your brother said....

MARY

(quickly)

Danny talked to you?

JIM

Up there in his shack....

MARY

What did he talk about?

JIM

About you.

MARY

What did he say?

JIM

He knew what you'd done for him...
He knew what you'd given up.

MARY

(quietly)

No, he didn't!

(desperately)

You saw him...you saw what he
was! He couldn't understand....

JIM

(quietly)

He understood....

(CONTINUED)

418 (CONTINUED)

MARY

That was the first time you saw him! I've known him all his life... I took care of him since he was a little boy...I tried to talk to him... I tried to tell him...He didn't understand --

JIM

What did you try to tell him?

MARY

That I had to go away. I told him, "Danny, the doctor wants me to go away. You're going to be alone for a while." All he could say was, "Go away? Be alone?" He cried because he was afraid I was going to leave him.

(after a pause)

Did he really know what he was saying? Do you think he really knew?

JIM

He knew....

Mary gives Jim a sharp intent look.

JIM (cont'd)

(hesitates - then)

What are you going to do now?

MARY

Live here -- like I always have.

JIM

(after a pause)

Is there anyone -- beside Danny?

MARY

Anyone?

JIM

You can't stay here by yourself.

MARY

We've lived in this house for years....I don't mind being alone.

JIM

(after a pause)

Why did the doctor want you to go away?

Mary reacts, tensely.

(CONTINUED)

418 (CONTINUED)

JIM (cont'd)

You're going to him now, aren't you? Now that you're free.

MARY

(quickly)

I haven't thought about it.

(moving away)

I don't know what I'll do.

JIM

What does the doctor say -- about your seeing again? Does he think there's a chance?

MARY

He used to....It's been a long time. He said it was important not to wait. It might be different now....

JIM

And you're afraid to find out?

She doesn't answer.

JIM (cont'd)

I don't think you've been afraid of anything in your life.

MARY

How would you know? You aren't blind, are you? I am afraid...Of course I'm afraid! I've asked myself so many times....I could never be sure.... how much I really gave up for Danny.... or if I was hiding behind him, using his need of me, because I was afraid... There were so many things I meant to do with my life...

(in hidden fear)

Suppose the doctor tried....Suppose he failed...Now I haven't even Danny to look after....

JIM

You can't stop living, just because you're blind.

MARY

(with sudden bitterness)

You can't help it, can you? It must be fun, being a cop, asking questions, digging into people's heads! I'm a part of the case and you can't leave until it's closed! Is that why you came back?

(CONTINUED)

AIB
418- (CONTINUED)
419

Changes
MAD WITH MUCH HEART

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112

JIM

(quietly)

I came back because I want to
help you.

MARY

You're sorry for me. I don't
want anyone feeling sorry for me!
Leave me alone! I want you to go....

As Mary speaks, she tries to push Jim from the room,
but he stands fixed, unable to move, aching for her.

MARY (cont'd)

Please go! Please, please go!

JIM

Mary....

Jim starts to touch Mary, but at his touch she starts
to run across the room. But she is confused, lost,
disoriented. She crashes into a chair. She
recovers but bumps into something else. Then she
falls heavily to the floor. Jim crosses to her,
helps her up. Suddenly Mary takes Jim into her arms.
She holds him tightly. It is passionate, almost
frightening...this sudden embrace of an emotionally
hungry girl. Finally Jim responds. Mary's response
is warm, fierce. Then suddenly she breaks away and
Jim's face hardens.

JIM

(coldly)

What does that mean?

MARY

I'm sorry...I'm sorry...You can
go now. I'll let you go now...

Mary turns and starts towards the door, speaking as
she goes.

MARY (cont'd)

(quietly, her
hand goes out
to him)

I was right...you are lonely....
Some day you'll find somebody --
You'll let her love you the way
you need to be loved....but not
someone like me -- who's no good
to anyone....

(CONTINUED)

418- (CONTINUED)
419

JIM

(has moved close
to her)

Mary --

MARY

Don't.... Please don't!
(fumbling for
the latch)

I know I can't stay here alone....
I know that....but I'll be all
right....

Jim starts to speak, but she goes on. Now the door
is open.

MARY (cont'd)

You'll be glad when you're out
of here...Yes, you will ----
you know you will....
(violently)
Please! Please go!

There is something in her voice that cannot be denied.
Jim moves toward the door and suddenly she is closing
it and he is outside. The door closes. And now
the shot is on Mary as she stands leaning against
the door. After a pause, the SOUND of Jim's steps.
Then silence.

EXT. MARY'S HOUSE

420 Jim has descended from Mary's porch and is standing in the yard. His face is stoney and hard. He looks back at the house, then he begins to head away toward the road.

420A MED. SHOT - on jeep.

BOND

Hey, there! Want to pick up your car -- I'll give you a lift -- get in -- It's kind of a long walk over to my place.

Jim gets in, jeep drives out.

INT. BOND'S JEEP - (PROCESS)

420B As it goes. There is a stretch of silence.

BOND

(friendly)

I guess you'll be going back to the city?.....

There is another stretch of silence. Bond now looks intently at Jim.

BOND (cont'd)

(puzzled)

You're not a very friendly fellow, are you, Mister Wilson?

Jim looks across at Bond briefly, then off again, lost in his thoughts.

420C SHOT on the road of Bond's car, as it speeds away.

FADE OUT

FADE IN

421- MOVING SHOTS - of the lonely aspects of the country,
424 falling slowly back. Giving way to SHOTS of the city,
falling back more and more quickly. This is a contrast
of country loneliness in which are no people, to city
loneliness where there are many people. The country
SHOTS are in daylight, the city SHOTS are made at night. -
Over this is the effect of Jim driving, hurrying back
to the city.

WIPE THROUGH TO

AIB

425- VARIOUS SHOTS of the city at night - of quiet empty
428 streets, of dark office windows, of a lonely walker.
Of dimly lighted streets with derelicts wandering
along the sidewalks.

RADIO ANNOUNCER'S VOICE
Seventy-nine....go to your station,
seventy-nine....go to your station....
Thirty-one-jay, clear....one-eighteen-
double-you, clear....

INT. JIM'S CAR

429 The car is cruising along. Jim is watching the street.

RADIO ANNOUNCER'S VOICE
Sixty-five, Blassingame. Report
your office.

430 SHOT of faces in street - FROM Jim's POINT OF VIEW.
The faces pass in a blur, but CAMERA CENTERS ON one,
MOVES IN, FOCUSES, revealing a hardened criminal face,
then PASSES ON.

RADIO ANNOUNCER'S VOICE
Seventeen. Meet pick-up wagon
at Grail Bar....

INT. JIM'S CAR

431 As the car cruises through deserted streets. Daly,
Pete and Jim seem oblivious to each other's presence.

RADIO ANNOUNCER'S VOICE
Twelve, was that nine Ayo-Tee?
One thirty two, code six,
Eleventh and Clark....Four Oh
five, suicide; body seen floating
in pilings, pier fifteen,
described as male white....

432 CLOSE SHOT - Jim, his face hardened and stony.

PETE'S VOICE
Four oh five - we're on our
way....

433 SHOT on waterfront street. Along the street are industrial buildings, warehouses. An alarm bell is ringing loudly. Jim's car cruises into the deserted street.

INT. JIM'S CAR

434 The men come to attention as they hear the alarm.

DALY

Better check it.

The car swings around the corner, the headlights brightening the dark street.

435 SHOT on dark alley entrance. Jim's car turns into the alleyway. The alarm bell is ringing. Through it a woman's shrill scream.

436 SHOT along alleyway. The long dark alley is suddenly illuminated by the headlights of the car. And in this light are seen two men bent over a woman, beating her. But the instant the light is on them, the men drop her and run. The girl's body blocks the way. Jim, Pete and Daly get down.

436A SHOT in alley of woman's body. Pete rolls her over; we get the reaction on his face. There is a quick flash of the girl. Myrna. Now we are on the faces of the men as they look down on her. Now we see Jim's reaction.

PETE

That's the girl gave you the tip...
Myrna....

Jim reacts violently, then starts off, down the alley, running.

DALY

(to Pete)
Radio emergency, get an ambulance...

Now Daly runs after Jim, as Pete crosses back to the car.

436B VARIOUS SHOTS of Jim running in the alley. His stops echo within the narrow confines of the walls. Jim stops and there are broken SOUNDS of running. -- Jim runs on. --

- 436C SHOT in blind alley. Jim comes to the end of the blind alley. Here a steel warehouse door blocks the way. Barred windows. Concrete walls. Jim looks about frantically. Suddenly the SOUND of running comes across again. Jim runs out of scene, back up the alley.
- 436D SHOT - Jim in alley. He stops on one side of a narrow space between buildings. The space is not easily seen. Ahead of Jim, on the other side, Daly appears. They both stop, look around. Simultaneously they both see the space between buildings. Jim begins to move onto the space.
- 436E SHOT - Jim and Daly alongside space between buildings. In the silence there is heard the SOUND of heavy breathing, panting from the running. Whoever it is holds his breath and the sound stops. Now the silence is total. Jim moves along the wall, toward the space. Suddenly a figure springs out. But Daly blocks the way. The figure switches directions, runs headlong past Jim, toward the end of the blind alley. Jim and Daly pursue him.
- 436F SHOT at end of blind alley. The hoodlum is small, wiry, with the appearance of being dangerous. He is trapped at the end of the alley. He grabs the bars at one of the windows, tries to jerk them down. He runs to the other window, tries it again. He turns now, with a cry of frustration of rage. Jim enters the scene. The hood ducks him, but again Daly is blocking the way. There is a frantic scurrying in the alley, as the hood tries to break out to freedom and as Jim and Daly thwart him, corner him.
- 436G SHOT - Jim and hoodlum over Daly, in corner of blind alley. Daly is in immediate f.g., still blocking escape. Jim moves in on the hood, who backs until he is crowded into the corner. And now he cannot retreat any further.
- 436H- CLOSE TWO SHOT - Jim and the hood in dark blind alley.
J As Jim moves in, a snigger of terror escapes from the man. Suddenly Jim pounces upon him, grabs him.
- 437 SHOT - Jim, Daly and the hood, as Jim secures his hold on the hood, who struggles violently. Pete runs into scene just as Jim rushes the hood backward, smashing him against the brick wall.

- 438 CLOSE SHOT - the hood as he cringes in terror, his head rammed against the brick wall.
- 439 CLOSE SHOT on Jim, charged with fury, as he is about to move in on the hood and smash him.
- 440 CLOSE SHOT - Pete and Daly, as they watch Jim. Daly is frozen for a moment, then he lunges at Jim just as he reaches the hood and starts to smash him.
- 441 SHOT in alley. Daly and Pete try to tear Jim away from the hood. Finally Jim and the hood are broken apart. The hood cowers in terror.

DALY

(furiously)

What's the matter with you?

Jim stares at Daly angrily. He seems about to turn his rage upon him.

DALY (cont'd)

(to Pete)

Get him back to the car, get him out of here....

(to Jim)

You know what Brawley said when he put you back on the job? What are you trying to do? Get thrown off the force?

Pete is leading the limp hood off. The SOUND of the ambulance siren mounts in the distance. Jim's eyes are still fixed on the hood, as though to leap after him.

DALY (cont'd)

What's the matter with you, boy?

JIM

So okay!.... So I get thrown off....
What kind of a job is this anyway?
Garbage....that's all we handle.
Garbage!

DALY

(quietly)

Didn't you know? That's the kind of job it is....

(CONTINUED)

441 (CONTINUED)

JIM

(still railing)

You ought to know! You've been
doing it for sixteen years!
How do you do it? How do you
live with yourself?

DALY

(smiling)

I don't....I live with other
people.

Daly takes Jim's arm and they start walking down the
alley.

DALY (cont'd)

This is just a job -- like any
other job....I do it the best
I can....it's never enough....
But I do it. When I go home,
I don't take this stuff with
me....I leave it outside....
But you! The way you carry it
around inside you...you must
like it!

Jim reacts, but Daly goes right on.

DALY (cont'd)

Maybe you think that makes you
a good cop...The way you're going,
you'll be no good to anybody, not
even yourself!

Jim stops, transfixed by Daly's words. He makes no
attempt to answer.

DALY (cont'd)

(after a pause)

Somebody's got to tell you....

They have reached a place in the alley from which we
can see, in the mouth of the alley, the ambulance
attendant and driver in the act of placing the body
of Myrna on the stretcher.

ATTENDANT

They sure gave her a working over.

DALY

(taking Jim's arm)

We'd better get going.

(Jim pulls away)

You coming?....

When Jim does not move, Daly shrugs and exits from the
scene.

SOUND of the siren down the alley, mounts again,
starting off, as the ambulance heads away.

INT. ALLEY

442 Jim stands alone. Off scene, after a moment the SOUND of the siren fades. Then the SOUND of the patrol car departing with Pete and Daly in it, comes across. Jim turns, still raging. Now in the alley there is silence. Only the remote SOUNDS of the city come across.

MARY'S WORDS

The way you are, how can you
help anyone....how can you help
anyone.....

Mary's voice is a faint, formless whisper, with the pang of nostalgia, the chiding sadness of regret in it.

443 CLOSE SHOT - Jim as he reacts to Mary's words.

INT. ALLEY

444 As Jim stands, disturbed by the memory of Mary's voice.

MARY'S WORDS

You'll find someone who'll love
you, the way you need to be
loved....you'll find someone.....

445 CLOSE SHOT - Jim, as he reacts to Mary's words. The expression on his face is reminiscent of what he felt when he said, "What does that mean?" The SOUNDS of the city, remote and painful, come at him.

SLOW DISSOLVE

INT. MARY'S HOUSE - DAY

446 The SHOT is high, ON the front door. There is a moment's silence. Outside the wind is blowing. An atmosphere of loneliness pervades. Now there is the SOUND of steps on the porch, and after a pause, the SOUND of knocking on the door. Then again the knocking, hard and urgent. Then again. Now, after another pause, the latch clicks, the door opens. A figure enters the house. It is Jim. As he stands, looking into the house, CAMERA PANS and now we see the living room, the empty house, the dead fireplace. As Jim passes on into the living room, his shoulder strikes the wind chimes, and there comes the melodic ching of the chimes, mournfully evocative. He glances around the living room, but it is obvious that Mary is not there. He steps out of scene, as he crosses to the kitchen.

(CONTINUED)

446 (CONTINUED)

JIM'S VOICE

(quietly)

Mary.....

Now Jim re-appears. He stands looking about.

JIM

(more loudly
now)

Mary.....

There is no answer. Jim's reaction to the silence is a mounting fear.

JIM (cont'd)

(shouting now)

Mary!...Mary!...

Jim looks about frantically. Then suddenly he is fixed by what he hears. He is listening. And his expression is much that of Mary's as she orients herself among people by listening. Jim's face is tilted, hearing a SOUND upstairs, a SOUND we do not hear. As he starts to move toward the hallway, he touches a chair, pushing it out of his way. Now he is standing beside the stairway, his face raised, listening. CAMERA PANS, disclosing Mary at the head of the stairs, coming down.

MARY

(anxiously)

Jim?.....

Jim crosses to the foot of the stairs, waiting for Mary. Now quietly, Mary descends, her hands out, groping. And she is taller than Jim when she meets him. Her hands touch him and she finds him, knowing he needs her, has always needed her, and now he knowing. As she takes him into her arms.....

FADE OUT

THE END

MAD WITH MUCH HEART

(ON DANGEROUS GROUND)

NEW SCENE:

INT. BRAWLEY'S OFFICE - DAY

CAMERA IS BEHIND Brawley, who is seated at his desk, phone in hand. Across the room from Brawley, in direct line with the camera, is the frosted glass door marked "CAPTAIN OF DETECTIVES" in reverse. Jim's silhouette appears at the door. There is a KNOCK.

BRAWLEY

Come in.

Jim opens the door, enters and stands there.

BRAWLEY (cont'd)

(into phone)

Then you get a court order --
that's what you're paid for.

He gestures to Jim to come all the way in. Jim goes to chair across the desk from Brawley and sits down.

BRAWLEY (cont'd)

(into phone)

Are you trying to tell me what's
evidence and what's not?

Brawley gestures to Jim to change his seat, to sit in the upholstered armchair at his right on his side of the desk. Jim complies.

BRAWLEY (cont'd)

(into phone)

Then do it. Right. Right.

Brawley hangs up and swivels to face him.

BRAWLEY (cont'd)

What did I tell you about being
so free with your hands? Pop
says he had to drag you off last
night's arrest! Well?

JIM

I broke the case. I made the
--arrest. I don't see why I should
take a rap.

(CONTINUED)

(CONTINUED)

BRAWLEY

You don't? After I warned you?
What do you expect - a medal?

JIM

I've already been given a medal.

BRAWLEY

Not for trying to be judge, jury
and executioner.

JIM

I get results.

BRAWLEY

What results? You think the D.A.'s
office can take a statement you club
out of somebody into court and make
it stick? Judges throw that sort of
confession out the window every day.
The only result is citizens committees
screaming about police brutality.

JIM

(derisively)
Citizens committees!

BRAWLEY

The Department needs friends.

JIM

(almost to
himself)
Friends....Cops have no friends.
Nobody likes a cop -- on either
side of the law. Nobody.

BRAWLEY

Is that what you want? People to
like you? Then you're in the
wrong business and you ought to
get out.

JIM

It's the only job I know. It's
been eleven years.

(CONTINUED)

(CONTINUED)

BRAWLEY

Then make up your mind to be a
cop -- not a gangster with a
badge.

(pause)

I think it's better if you get
away from here for a few days
till things quiet down. There's
a case out of town -- up north.

JIM

(smiling)

Siberia?

BRAWLEY

That's right - Westham -- about
seventy miles up state. Sheriff
named Carey's in charge. He
phoned us -- a girl's been killed
and they need help. Report to
him.

He holds out an envelope. Jim, rising, takes it.

BRAWLEY (cont'd)

Here's all the information.
Take it easy, Jim. And what I
said -- better think it over.

FADE OUT

MAD WITH MUCH HEART

INT. BEDROOM - DAY

Mary is kneeling beside the bed on which rests her brother's body. Then, as though to soothe his fears, she utters a fragment of the 121st Psalm.

MARY

The Lord is thy keeper: the
Lord is the shade upon thy
right hand. The sun shall
not smite thee by day, nor
the moon by night. The Lord
shall preserve thee from all
evil: he shall preserve thy
soul. The Lord shall preserve
thy going out and thy coming
in from this time forth, and
even for evermore.