

Spiegel · Bergman Productions, Inc.

P H O B I A !

WRITTEN BY

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*eyes/faces
hearer puzzle scenes
ideas*

FINAL DRAFT
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1 INT. PSYCHIATRIC RESEARCH ROOM HOSPITAL DAY

1

A BLOOD RED SCREEN

ROSS (O.S.)
Well, Barbara...?

BARBARA (O.S.)
It's funny. I've dreamt of this
moment for ten months. Now that
it's here, I don't think I can
move.

Slowly...ever so slowly...the CAMERA racks into focus and we immediately have a sense of being in another world. It's a sterile, spacious, pale-blue room. Red lights wink on TV cameras mounted on stainless-steel stanchions placed around the room...there is a science fiction feeling about the entire thing.

DR. PETER ROSS is seated in the center of the room in a sleek swivel-chair alongside a futuristic-looking table which houses banks of switches for video recording machines, rear projection equipment, audio amplifiers and the remote controls for the TV cameras in the room.

ROSS sits motionless, lit from above, a strange compelling figure.

Facing ROSS, in a semi-circle at widely separated intervals, are six very strange looking swivel chairs.

Each chair is silver and quite large; shaped like half an egg; designed to totally surround and engulf the sitter; like oversized pods. Each pod glints in the reflection of its own pool of light.

The spotlights hanging over each of the first four chairs are dimmed.

The fifth one, brightly illuminated, is occupied by BARBARA GREY, a 50ish, pleasant-looking woman, dressed in a simple frock.

(CONTINUED)

1

CONTINUED:

1

ROSS
Are you frightened?
(she nods 'yes')
Excited, too, though, right?

BARBARA stares at ROSS, nervously fiddling with the sleeve of her dress. She nods 'yes' again.

ROSS
(continued)
Sometimes we can't tell the difference.

BARBARA weeps quietly.

BAILDON, a 45-year-old male nurse suddenly appears. Formerly in the Navy, he is trim and compact in his white uniform, with close-cropped greying hair.

It is subtle, but his generally demeanor, the way he watches ROSS and BARBARA, suggests disapproval. He waits, holding BARBARA'S coat.

ROSS
(continued)
Here's Baildon with your coat, Barbara.

From within the dimness of one of the nearby pod-chairs we hear: BUBBA, a huge West-Indian somewhere in his late 30's.

BUBBA
Take it easy, Senorita Barbara.

From out of the dimness of another of the pod-chairs we hear: HENRY, a wispy-haired milquetoast of a man in his 40's.

HENRY
She's not Spanish. Why do you call her senorita?

BUBBA
That's French, you nut! Not Spanish.
(he laughs)

ROSS presses a small button on the panel in front of him. The spotlight above BARBARA'S chair dims to the intensity of the other spotlights. ROSS rises. He takes the coat from BAILDON.

ROSS
Your coat, Barbara.

(CONTINUED)

1 CONTINUED (2):

1

From out of the dimness of still another pod-chair we hear: LAURA, an attractive, very fragile porcelain woman in her 20's.

LAURA

Now promise you'll wear it, Barb.
It's quite cold out.

BARBARA rises and slowly crosses to ROSS. He helps her on with her coat.

ROSS

(reassuringly)
Now, once again, what's been the matter?

BARBARA

I've had agoraphobia. I'm afraid of open spaces. I'm afraid to be outside by myself.

(pause)

But now I want to be outside by myself!

From out of the dimness of the fourth pod-chair, we hear: JOHNNY, a very-short punk-rocker type of about 19.

JOHNNY

Be out or put out, darlin'! It's your choice.

He laughs too loudly. The others ignore him.

ROSS

(To Barbara)

Well, let's go!

2 INT. LONG HOSPITAL CORRIDOR DAY

2

ROSS, BARBARA and the others emerge from a door and into the corridor. The group walks toward us, all talking together.

From BARBARA'S P.O.V. we see and hear a melange of sights and fragments of conversation. When directed at her, she responds mechanically, her foremost thought being on the very difficult journey she is about to undertake.

In a series of splintered shots like bits of a jigsaw puzzle slowly adding up we see:

(CONTINUED)

2

CONTINUED:

2

- A. CU BARBARA moving down the corridor.
- B. CU recessed light on ceiling.
- C. CU ROSS' feet.
- D. CU HENRY

HENRY

Remember to look for wild flowers
like 'Golden Stonecrop' and
'Touch-Me-Not'...

- E. MCU DOOR, or bit of it behind her.
- F. MCU BARBARA'S hand.
- G. MCU Fire hose on wall
- H. CU LAURA

LAURA

...She will find it very warm. I
knitted it...myself...Well, nearly
all of it. My mother never taught
me to knit...

- I. MED Nurse wheeling a haggard patient in an antiquated
wheelchair.
- J. MED Three Male Nurses in a tight knot. They stare as
the group passes.
- K. MED A woman patient in a hospital gown rocking herself
to and fro.
- L. CU JOHNNY

JOHNNY

...You know what a combustion engine
is? It burns fuel inside its working
parts. I got some working parts can
burn up some fuel, I tell ya.
(he laughs uproariously)

- M. MED Ancient man on cane.
- N. ECU BARBARA'S face - fright in her eyes.
- O. CU BUBBA

BUBBA

...I got another one for you...
What's a skeleton?...Someone inside
but with his outside off!
(he laughs)
Get it?

(CONTINUED)

2 CONTINUED (2):

2

P. CU DR. ROSS
Q. CU BARBARA
R. CU HENRY

HENRY
(nonchalantly)
Today is one of my bad days...

S. ECU BARBARA
T. ECU BUBBA

BUBBA
What's wrong?

U. ECU BARBARA
V. ECU HENRY

HENRY
I don't answer questions!

W. ECU BARBARA
X. ECU DR. ROSS

ROSS
(good-naturedly)
Hey, c'mon you guys, for god's sake...

Y. MED GROUP as they approach a side entranceway to the hospital. An older, very distinguished man, (DR. JORDAN CLEGG) and a very attractive woman in her 30's (DR. ALICE TOLAND) are waiting at the door.

ROSS
(To CLEGG & TOLAND: joking)
Hi! Nice of you to come.

TOLAND smiles at ROSS.

TOLAND
It is a rather auspicious occasion,
isn't it?

ROSS
(jocularly mimicking)
Rather...

CLEGG
I'm sure you are aware how much
depends on this, Dr. Ross.

2 CONTINUED (3):

2

ROSS

Let's not put any more pressure
on her than she already has, okay,
Dr. Clegg. I mean we're all on the
same team.

CLEGG

Of course we are. Of course we are.

ROSS

Well, no use standing around here.

TOLAND

(To ROSS)

I'm genuinely happy for you, Peter.

(To BARBARA)

Good luck, Barbara.

And to the good-wishes of the others, ROSS opens the hospital
door, motions to BARBARA and she moves through it.

ROSS

(To the Group)

See ya.

And with that he also disappears beyond the door...

The CAMERA lingers a moment making us suddenly aware of
BAILDON, standing in an open doorway, further down the
hall, staring intently at the scene.

3 EXT. - HOSPITAL - DAY

3

ROSS takes BARBARA'S arm as they descend the steps,
moving toward the greenery of a large park directly
across the street from the hospital.

BARBARA (V.O.)

It's such a nice day, isn't it?

ROSS

Yes, it is. A very nice day.

The CAMERA, still at the entrance of the hospital, watches
as ROSS and BARBARA walk toward the park.

4 Then, the CAMERA begins a SLOW ZOOM, past ROSS and BARBARA, 4
toward a copse at the near-side of the park...PAST the trees
toward a broad meadow beyond where children play and

(CONTINUED)

4 CONTINUED:

4

grownups linger...past the meadow toward another border of trees at the far side of the park...beyond the park to:

5 A curve of once-proud Regency houses -- now apartments -- 5
not dilapidated, but they have seen better days.

At #10, MRS. CASEY, the housekeeper, a crusty but loving Irish widow in her early 60's is standing at the front door with the postman.

He proffers an airmail letter.

POSTMAN

And this one, it's for Dr. Ross,
special delivery.

MRS. CASEY

(noting the postmark)
September 5th. Now it's October 15th.
What did you do -- walk it from California...?

POSTMAN

(he's used to her humor)
I just deliver 'em when I get 'em.

They both laugh. She closes the door. A distant bell chimes midday.

6 INT. - DR. ROSS' APARTMENT - DAY

6

A clock is chiming the noon hour. The apartment is high ceiled, with elaborate moldings and Regency casement windows. It is a smart, attractive atmosphere containing a stylish blend of antiques and modern furniture. Sunlight floods the apartment.

CAMERA PANS over an antique case filled with snuff bottles and scrimshaw, CONTINUING UP to the mantelpiece.

Photographs of ROSS fill the mantletop -- formal and informal -- It's as though we can chart his entire life by studying them. Different sizes, different frames crowded in a random order. A graduation photo; ROSS playing tennis; ROSS on a sailboat; a casual pose against a Mustang convertible ROSS as a teenager with his parents; one of ROSS with his ex-wife and two children. But more than any others, there is a group of photographs showing ROSS as we have just met him. In each of these photographs he is together with a beautiful young woman (JENNY ST. CLAIR).

(CONTINUED)

6 CONTINUED:

6

SOUND O.S. of MRS. CASEY, singing tunelessly as she slogs up the stairs.

MRS. CASEY (O.S.)
Letter for you, Doctor Ross.

CAMERA CONTINUES PANNING

Past a baker's rack, which is stacked with expensive electronic equipment; a stereo, a Uher tape-recorder, speakers, a Betamax, alongside which we can see:

STACK OF VIDEO CASSETTES

Stacked vertically, labelled, 'SESSION #36' 'Session #37' 'Session #80', etc. There are shelves of them.

CAMERA CONTINUES PANNING

past a Dynavit exercise machine, weights, tennis rackets. On the wall above, framed diplomas in a cluster, a group of Dali etchings, two framed brass rubbings.

CAMERA CONTINUES PANNING

past the Regency windows toward the door of the apartment.

Loud KNOCKING at the door.

MRS. CASEY (O.S.)
(pounding on the door)
Are you in there? Bombs dropping
wouldn't wake you up, would they?

CU DOORKNOB

Tied to the inside doorknob is a length of cord. The CAMERA begins to follow the cord downward and across the floor to the legs of a chair poised incongruously about six feet from the door.

The CAMERA SLOWLY PANS the cord up the leg of the chair to where it is attached to the trigger mechanism of a double-barrelled shotgun. The shotgun is poised facing the door and rigged to blow the head off the first person to come through it.

It looks terrifying!

(CONTINUED)

6 CONTINUED (2):

6

From out of the menacing twin-barrels of the shotgun, accompanied by the ominous wail of a moog, comes the
MAIN TITLE:

P H O B I A !

7 EXT. - PARK - DAY

7

Wide expanses of grass, a deserted bandstand, a pond, ducks, a few people sitting about on benches.

Further away, children fly kites in the stiff breeze.

ROSS and BARBARA are walking slowly through the park. BARBARA is quiet but elated. ROSS can sense the difference in her.

MEDIUM SHOT - BAILDON

who is some distance away, out of sight, keeping pace with them, making sure he is not observed.

BARBARA

I was in prison seven years, you know. Some hours fly by...
Some seconds never seem to end.
Past time is...empty.

(they keep walking.

BARBARA stares at
the ducks)

The last ten months have been a miracle for me. I still don't believe it.

ROSS smiles warmly, squeezing her arm.

ROSS

You provided the most important ingredient of that miracle.

BARBARA

What was that?

ROSS

The motivation. You wanted to get well.

BARBARA, her eyes filled with gratitude, suddenly flings her arms around his neck, then just as quickly backs off, somewhat flustered. Ross hugs her gently in return.

7 CONTINUED:

7

They continue walking in silence for a moment. Then:

BARBARA

I still think of...Herbert.

ROSS

I wouldn't expect you not to think
of a man to whom you were married
for 23 years.

BARBARA

He was a bastard, make no mistake
about it. But I never meant to
kill him.

ROSS raises an eyebrow.

ROSS

You didn't?

BARBARA suddenly carols with laughter. ROSS smiles..

BARBARA

You are funny, Doctor, I don't mind
saying. Are all psychiatrists like you?

ROSS laughs.

ROSS

Yeah, sure we are! We're all
crazy as loons...

BARBARA laughs.

BARBARA

Sometimes I think that's true.

ROSS

Guess what? Sometimes it is...
(pause)

Well, I guess this place is as good
as any. You ready to try it?

BARBARA nods 'yes'. ROSS studies her.

ROSS

You know, if it gets to be too much,
there'll be nothing to be ashamed
about. Just stay calm and get over to
my place. You know where it is, right?

(CONTINUED)

7 CONTINUED (2):

7

ROSS (Continuing)
(he points)
Across the park at 10 Fulford Crescent.
Just come over, I'll be there to help.

BARBARA
Thank you, Dr. Ross, but I don't
think it will be necessary.

ROSS smiles.

ROSS
I don't think it will be either.

ROSS squeezes her arm affectionately and smiles warmly.

ROSS
See you tomorrow.

And with that he moves off quickly, glancing back once and waving as he heads for home.

BARBARA

looks around her, then stares at the city beyond the park.

The ordinary daytime SOUNDS of the city are magnified manifold as she is alone, outside, for the first time in many years. She is overcome with emotion.

BAILDON

watches her from a footpath, hidden by bushes. BARBARA starts for home across the park. BAILDON keeps pace with her.

8 INT. - ROSS' APARTMENT - DAY

8

CLOSE on the booby-trap; the double-barrel 12-gauge shotgun, secured to the chair...waiting. Again, the threatening strains of the moog.

O.S., the front door downstairs opens and closes.

9 INT. - ROSS' APARTMENT - DAY

9

MRS. CASEY is mopping the front hallway as ROSS enters.

(CONTINUED)

9 CONTINUED:

9

ROSS

Hey-hey-hey! How's Mr. & Mrs. Casey
and all the little Caseys?

MRS. CASEY

We don't have kids -- how many times
do I have to tell you that?

ROSS

You should have, Mrs. Casey.

10 INT. - ROSS' APARTMENT - DAY

10

The shotgun sits, poised, waiting...

ROSS (O.S.)

Remind me to talk to Mr. Casey
about that!

11 INT. - HALLWAY - DAY

11

ROSS is bounding up the stairs. MRS. CASEY retrieves the
Airmail letter from her apron and holds it up to him.

MRS. CASEY

Won't you be wanting your letter?

ROSS

(as he reaches the landing
near his door)
Where's it from?

MRS. CASEY

California.

ROSS

(pulling out a large set
of keys on a keychain
from his briefcase)
What's in it?
(he turns back and trots
down the stairs)

MRS. CASEY

How should I know?

ROSS

(reaching Mrs. Casey)
Because you steam open all the
mail, don't you?

(CONTINUED)

11 CONTINUED:

11

MRS. CASEY takes a swipe at ROSS. He laughs.

MRS. CASEY

I do no such thing! And you have your nerve, accusing innocent folks...

ROSS takes the letter and winks at the old woman.

ROSS

Don't think I don't know what goes on in this house, Mrs. C.

(he bounds back up the stairs)

Making your own homemade Irish whiskey in the cellar - I know all about it! You give me any more trouble, I'll call the cops down on you...

MRS. CASEY

Be off with you! Have you done any work today?

ROSS

I've been at the hospital since seven this morning.

ROSS selects a key; puts it into the lock on his apartment door and clicks it open.

MRS. CASEY (O.S.)

Talking to folks that's stark raving bonkers. That's not work!

12 INT. - ROSS' APARTMENT - DAY

12

CLOSE on the cord as it pulls taut to the trigger as the door is opened just a crack.

MRS. CASEY (O.S.)

Hey! I thought you always played hockey on Thursday afternoons.

ROSS (O.S.)

I do---

13 INT. - HALLWAY OUTSIDE APARTMENT - DAY

13

ROSS

(realizing)

Jesus! It's Thursday! What time is it?

(CONTINUED)

13 CONTINUED:

13

MRS. CASEY
Quarter past two.

ROSS
It's the Division semi-final, for
Crissake -- how the hell are those
stumblebums gonna score any goals
without their star center-forward?

ROSS slams his apartment door shut. He bounds down the stairs.

ROSS
Hey, thanks Mrs. C. Wish me luck!

The front door slams. MRS. CASEY shrugs.

MRS. CASEY
(to herself)
If he's a hockey player, then I'm
the Flying Dutchman.

14 EXT. - PARK - DAY

14

BARBARA walking...panic mounting within her as she hurries
along, head down. She almost collides with a couple pushing
a pram.

She jumps back apologetically, unable to speak, rushing on.

- A. CU BARBARA
- B. Her P.O.V.: The street looks normal
- C. ECU BARBARA
- D. A series of jigsaw bits of the street; distorted.
- E. ECU BARBARA
- F. A series of bits; a bus, a car, a shop, a man, a
sign, etc. adding up to a busy city street very
fragmented and disjointed.
- G. CU BARBARA leaning against the railing of a large
gothic cathedral. She is perspiring profusely and
very frightened.

VOICE (O.S.)
Hey, miss ---!

BARBARA
(startled)
What? What is it?

A disconsolate BOY stands there, pointing.

(CONTINUED)

14 CONTINUED:

14

BOY
I lost my kite. It's stuck.

BARBARA
(dizzy)
Kite...?

BOY
Up there --- look!

BARBARA looks skyward

BARBARA'S P.O.V.

The BOY'S kite is caught on the massive iron cross atop the spire of the cathedral. Suddenly the image begins distorting, whirling wildly around and around. BARBARA gasps.

BARBARA
Oh, God, Oh God. Is it me? Is
it me, Dr. Ross?

BAILDON

watches her carefully from a distance

BARBARA

Panicking, she starts running.

BARBARA
Dr. Ross! Oh, God! Find me, please
Dr. Ross...

She charges blindly through traffic, nearly colliding with a car, which screeches to a halt. BAILDON is following her.

BARBARA continues running, her hysteria growing with each passing moment. She dashes through a crowd of children leaving school and races down a sidestreet; then turns into Fulford Crescent, the street where ROSS lives.

BAILDON

running after her, arrives at the street corner, looking this way and that. He's lost her momentarily, then spots her on Fulford Crescent.

15 EXT. - NO. 10 FULFORD CRESCENT - DAY

15

The blood drained from her face, BARBARA rushes down the

(CONTINUED)

15 CONTINUED: 15

street toward the building. Reaching it, she charges up the steps and in through the entrance door.

16 EXT. - INTERSECTIONS, FULFORD CRESCENT - DAY 16

BAILDON, watches BARBARA charge into the building.

17 INT. - HALLWAY & STAIRS - DAY 17

BARBARA races up the stairs, meeting MRS. CASEY who is coming down.

BARBARA
(breathlessly)
Please...Dr. Ross...Where's his
apartment?

MRS. CASEY
Second door on the left, first landing.
(BARBARA rushes on)
But he's not in! Wait a second, Miss--
who are you?

BARBARA'S gone.

18 INT. - ROSS' APARTMENT - DAY 18

CAMERA CLOSING on both barrels of the shotgun -- waiting...
waiting...

O.S. we hear BARBARA reach the landing, and stumble past the door.

BARBARA (O.S.)
Doctor! For God's sake -- Dr. Ross!

19 INT. - FIRST FLOOR LANDING - DAY 19

MRS. CASEY, winded, reaching the top of the stairs.

MRS. CASEY
You're at the wrong door, miss.
(pointing to ROSS'
apartment)
He's over here. But like I said,
the doctor's not in just now.

19 CONTINUED:

19

BARBARA races toward ROSS' apartment door. But MRS. CASEY intercepts her, by moving between BARBARA and ROSS' apartment door.

BARBARA
(panicked)
I've got to see Dr. Ross!
(shouting)
Dr. Ross!!

And with that, BARBARA pushes MRS. CASEY away and barges into ROSS'S APARTMENT, slamming the unlocked door back onto it's hinges.

THE TWIN BARRELS OF THE SHOTGUN EXPLODE IN A DEAFENING ROAR!!

BARBARA is dead on her feet, hurled back across the landing like a rag-doll, the force of the blast catapulting her through the railing of the banister.

MRS. CASEY'S bucket overturns -- maybe she doesn't yet realize that a moment sooner, it could have been her. She screams at the blood-splattered wall, the door hanging drunkenly, BARBARA'S body, halfway down the stairs, her bucket clanking over the corpse, the blood, the acrid smoke. She screams and screams and screams...

20 INT. - HOCKEY RINK - DAY

20

Her scream becomes a whistle, blown piercingly by the referee, who is under fire from disgruntled spectators in the stands.

SPECTATOR
(yelling)
You need a seeing-eye dog, ref! It's
only the fifth time he's done that!

The call is Icing. The puck is brought back for a face-off. This is not pro hockey, but a top amateur club league played as passionately as if it was professional.

The referee blows his whistle, ready for the face-off. Players jockey for position near the face-off circle.

SPECTATOR #2
(shouting)
What're you doing? Making your will?

(CONTINUED)

20 CONTINUED:

20

SPECTATOR #2 (continued)
Drop the goddamn puck!!

The REFEREE drops the puck. There is a frenzied scramble for possession. Suddenly a shot careens off the board and sails forward to one of ROSS'S opponents.

With lightning speed, ROSS intercepts the puck, beats two opponents and begins to expertly skate toward the other team's goal cage.

The spectators cheer wildly. Among them is ROSS' fiancée, JENNY ST. CLAIR, a very attractive young woman in her late 20's or early 30's, stylishly dressed in jeans, boots, a tweed blazer and a Nikon around her neck. She is as enthusiast as any of the other spectators, clapping and jumping up and down in frenzied delight.

JENNY
(shouting exuberantly)
Pete-Pete-Pete-Pete---!!!!!!

ROSS' performance is dazzling. He beats another defense man, passes to his wing, the wing passes it back to him...executes a perfect slap shot...

IT'S A GOAL!!

The spectators go wild. The players rush up to ROSS, hugging him in awed delight. JENNY is beside herself with joy.

DISSOLVE:

21 INT. - AREA NEAR LOCKER ROOM - DAY

21

JENNY is attempting to get the team together and still for a group photograph. But the men, flush with the excitement of winning are not allowing it to happen.

JENNY
(pleasant exasperation)
D'you want your picture in the newspaper or not?

The men begin bunching together. REGGIE, a thick-set long-shoreman with carrot-red hair, eyes ROSS.

(CONTINUED)

21 CONTINUED:

21

REGGIE

Hey, doc, there's a rumor goin'
around you've got alot of trans-
planted parts -- is it true?

ROSS

(laughing)

I don't need 'em, Reggie. At least
not yet...

GROUP laughter.

JENNY looking through the eyepiece of her camera, is trying
to get all the men into the picture.

JENNY

(pleading)

Come on you guys, if you don't shape
up this thing will never work.

ROSS

(to his teammates)

Bunch up, guys, c'mon...

The men begin to crowd together.

REGGIE

Hey, doc, how could I get myself
a looker like that?

JENNY

Okay, boys, now shut up and stand
still.

(the men freeze)

Smile everybody.

CLICK! JENNY snaps the picture.

JENNY

(smiling)

Now, that didn't hurt at all, did
it?

The men laugh and head for the locker room.

ROSS hangs back with JENNY.

JENNY

The way you played today, I had a
lot of difficulty remembering you're
approaching the big four-oh.

(CONTINUED)

21 CONTINUED (2):

21

ROSS

(bantering)

Oh, yeah? What was it about my game today that gave you that difficulty?

JENNY

Your zip and dash, but mainly--

(she grasps the hem of
his shorts)

--your cute little shorts!

ROSS

(jumping back)

Jenny, for Crissakes!!

JENNY

(laughing)

What a prude! I thought you said everything you had was mine?

(changing the subject)

We'll have dinner at La Cerre, okay?

ROSS

(interrupting her)

Whatever you like. I'll leave it to you. Be right out.

22 INT. LOCKER ROOM - DAY

22

ROSS enters, pulling off his jersey. Nude and semi-nude men dance about and sing rude songs in the steamy atmosphere. ROSS gets compliments on his game and teased good naturedly about JENNY. He strips down and gets into the shower.

The place is a good-natured mad house. ROSS joins the men in song and eventually takes over as their leader. It is obvious that he is highly regarded by the group as a very special individual.

Commotion suddenly erupts over by the door to the locker room as:

JENNY marches in, camera swinging, heading for the showers and ROSS.

The men gawk at her; others, pink flashes of bare bottoms dive for cover. One man, just out of the shower grabs a jockstrap and holds it over his chest, whistling.

(CONTINUED)

22 CONTINUED:

22

JENNY, oblivious to the commotion she is causing, marches straight toward the showers.

JENNY

(to ROSS)

I changed my mind. Let's have dinner at the Star and Garter and then drive to the beach, okay?

ROSS

(terribly embarrassed)

Terrific...terrific...only would you please just get out of here???Now!

She smiles at him brightly, catching her camera in her hand and clicking it in all directions as she heads for the door.

JENNY

These are the pictures I'll sell to the newspapers.

Consternation, grabbing of towels, etc. JENNY smiles brightly and heads for the door.

JENNY

Calm down, boys. I haven't seen anything in here to get excited about!

(To ROSS)

Peter, I'll pick you up at your place at seven.

(To ALL)

Toodle.

A barrage of towels, dripping washcloths and clothing hit the door as she ducks out.

23 INT. - TUNNEL OUTSIDE LOCKER ROOM - DAY

23

ROSS, a towel wrapped around his waist, is following an old SECURITY GUARD.

The GUARD stops at a small office off the tunnel. He points at the dangling receiver of a wall telephone.

ROSS picks it up.

ROSS

(into receiver)

This is Dr. Ross.

(CONTINUED)

23 CONTINUED:

23

ROSS listens. He stops drying his hair, the blood draining from his face.

ROSS
When?...No, I'll -
(he coughs, finding it
difficult to speak)
I'll come right away...Yes...
Yes...Listen, please inform
Dr. Toland...Yes,...thank you...

He listens a moment longer, then hangs up. He stands motionless, his eyes closed, his face resting against the cold wall.

24 INT. - CITY MORGUE - NIGHT

24

An ATTENDANT pulls a sheet up over BARBARA GREY'S body.

ROSS stands with DETECTIVE BRUCE WHEELER, 29, heavy-set with thinning hair and glasses.

At this moment, WHEELER is having as difficult a time as ROSS.

WHEELER
Is she...?
(he clears his throat)
Is this your patient, Doctor?
Barbara Grey?

ROSS
Yes. That's Barbara Grey.

ROSS walks away. The ATTENDANT looks at WHEELER.

ATTENDANT
Can I put her away?

WHEELER
I think the Inspector wants to see her again.

ATTENDANT
(irritably)
Maybe the Inspector would like to take her home with him for the night?

(CONTINUED)

24 CONTINUED:

24

WHEELER shrugs, then realizes that ROSS is no longer in the room. He rushes for the door.

25 INT. - MORGUE VESTIBULE - NIGHT

25

ROSS is crossing the vestibule toward the exit to the street. WHEELER rushes through a door.

WHEELER
(shouting)
Dr. Ross - - !

He runs up to him.

WHEELER (Continuing)
Inspector Barnes wanted to speak to you.

ROSS
(fatigued)
He can reach me at home ---

WHEELER
Doctor, please! The Inspector considers this an urgent matter.

ROSS
Detective, please tell Inspector Barnes that I've made the necessary identification. If he has any questions he'd like to ask me, I'll be glad to answer them tomorrow. But right now, I'm leaving.

With that ROSS turns and exits.

26 EXT. - STREET OUTSIDE MORGUE - NIGHT

26

From the P.O.V. of the rear-view mirror of an automobile parked about twenty yards down the street from the entrance to the morgue. From this vantage ROSS is observed emerging from the morgue and walking down the street in the direction from which he is being watched.

ROSS is unaware he is being watched.

As ROSS is about to pass the car of the observer:

(CONTINUED)

26 CONTINUED:

26

BARNES
(nonchalantly)
Good evening, Dr. Ross...

ROSS is startled by the unexpected sound.

BARNES
(continuing)
Didn't mean to startle you, sir.
I'm Inspector Walter Barnes.

BARNES does not make an effort to get out of the car. Instead he merely looks up at ROSS and smiles.

BARNES
(continuing)
Sometimes the quiet is the most
stimulating place to think. You
weren't leaving, were you?

ROSS
As a matter of fact, I was...

WHEELER is seen in the background emerging from the morgue and heading in the direction of BARNES and ROSS.

BARNES
Funny. I had mentioned to
Detective Wheeler that he have you
stay. There are some things...

ROSS
He did. But I'm tired. And as I
told him, I'd be glad to talk all
you want in the morning.

BARNES lumbers out of the car. About ten years older than ROSS, he is an imposing sight; neatly, almost fastidiously dressed with a granite-like face and ice-cold eyes. BARNES wears rimless glasses, which he is inclined to polish a great deal with a handkerchief he carries in his breast pocket.

BARNES
I'd prefer now, sir, if you don't mind.
It was an ugly murder and quite frankly,
it has me worried.
(pause)
You won't find my office uncomfortable.

ROSS stares at BARNES. He senses fully the futility of protesting and instead merely shrugs his shoulders.

(CONTINUED)

26 CONTINUED (2):

26

ROSS

Okay, what-the-hell...

BARNES

Thank you, Dr. Ross. I'm sure I won't keep you very long.

(WHEELER)

Wheeler, bring my car to the station, will you? I'll ride with the doctor.

WHEELER stands about uncomfortably as ROSS gestures to BARNES in the direction of his car. The two move off toward it and get in. ROSS starts the engine. The car moves off.

27 INT. - BARNES OFFICE - NIGHT

27

The office is totally impersonal except for some scattered photographs of his wife and children, some commendations, etc. The place feels and is cold.

BARNES and ROSS have just entered. ROSS has a paper cup of coffee with him. He sits alongside BARNES' desk. BARNES paces back and forth, rubbing his hands together, trying to warm them.

BARNES

(mumbling)

I don't understand why they feel compelled to turn the heat down at night. A man could freeze--

ROSS

(slight banter)

Saves the taxpayers money, I guess --

BARNES

It never get this cold in the part of of California you're from, does it?

ROSS looks at BARNES.

ROSS

Rarely. How did you know I was from California?

BARNES

Come on now, Doctor, you're not exactly just another face in the crowd. After all, your, uh...program was a matter

(CONTINUED)

27 CONTINUED:

27

BARNES (Continuing)
of front page news not too long ago.
And the deceased was one of your
'experimentees', wasn't she?

ROSS
(Icily)
She was one of my patients.

BARNES picks up a file from his desk. He refers to it.

BARNES
Yes...yes...Barbara Grey, nee Hoskins,
56 years old.
(continues reading)
Convicted of murder one. Clubbed her
husband to death with an axe in the
cellar of their home in 1972.
(glances at ROSS)
Served six years of a life sentence--
then she was parolled to you. Incredible.

ROSS
What?

BARNES
I said it was 'incredible' Dr. Ross,
that she was parolled to you or any-
body for that matter.

ROSS rises in anger.

ROSS
Listen, Inspector, I didn't have to
come here and I sure-as-hell don't
have to stay...

BARNES virtually ignores ROSS as he continues his thought.

BARNES
Well, that takes care of the 'actual'
victim. And now, let's devote some
time...
(BARNES stares at ROSS)
...to the 'intended' one.

ROSS
I'm sorry to disappoint you, Inspector,
but there's not a goddamn person I know
who'd want me dead.

(CONTINUED)

27 CONTINUED (2):

27

BARNES

Oh, come on, Dr. Ross, someone broke into your apartment undetected and rigged up a rather sophisticated booby trap, didn't they?

BARNES gives a purse-lipped smile, removes his glasses and begins polishing them with the handkerchief from his breast pocket. There is a KNOCK on the door.

BARNES

Yes?

WHEELER enters, crossing to BARNES, murmuring something in his ear. BARNES gestures expansively.

BARNES

Of course! Show her in!

WHEELER moves to the door, motioning to someone in the hallway.

JENNY ST. CLAIR enters fast, going straight to ROSS.

JENNY

My God, Peter -- I just heard. I called you at the hospital.

BARNES

I'm Chief Inspector Walter Barnes, Miss St. Clair. Would you care to sit?

JENNY looks at ROSS and then back to BARNES. She sits slowly.

BARNES

Actually, I'm glad you're here. Perhaps you can help us.

JENNY

(puzzled)

How?

BARNES

(chattily)

Oh, we'll get to that in time...

Reaching behind him he lays the shotgun, wrapped in plastic and tagged as evidence on the desk top.

(CONTINUED)

27 CONTINUED (3):

27

BARNES

Does this belong to you?

ROSS

Yes.

BARNES

Where did you get it?

JENNY

From me, last birthday.

BARNES

Where was it kept, Doctor?

ROSS

In the closet.

BARNES

Ah. So...whoever it was knows exactly where the gun is kept...

(a beat)

...where did you keep the cartridges Doctor?

ROSS

There aren't any cartridges. I don't shoot...

BARNES

(incredulous)

You keep a shotgun worth how many hundreds of dollars - ?

JENNY

(impatiently)

Many hundreds! A Lambert 12 Bore given to me by my father. Would you like to call him?

BARNES

Well, I don't suppose your father would've tried to kill the good doctor off - unless, of course, he didn't approve of his daughter's taste in men, eh?

BARNES chuckles, twirling his eyebrows at WHEELER, who remains expressionless. ROSS and JENNY exchange glances.

(CONTINUED)

27 CONTINUED (4):

27

BARNES

Why would you give a Lambert to
a man who isn't interested in shooting,
Miss St. Clair?

JENNY

Because it's an antique, Inspector.
A work of art.

BARNES

It still did a pretty good job.
Would you like to see the evidence?

ROSS

(exploding)

What is the point of all this?
Can you tell me that?

WHEELER exits with BARNES' cup.

BARNES

(carefully)

Well, we are building up a rather
special picture, aren't we? Of some-
one who was obviously well aware of your
comings and goings, and who not only
knew what you had in your apartment, but
where you had it...it would take someone
very close to know that, wouldn't you
agree?

WHEELER enters with two cups of coffee.

WHEELER

(to JENNY)

Coffee, Miss?

JENNY jumps.

JENNY

No. Yes, thanks.

She takes the cup. WHEELER places the second cup by BARNES.

BARNES

Now, these 'experimentees' of yours...

ROSS

'Patients', Inspector. 'Patients'.

(CONTINUED)

27 CONTINUED (5):

27

BARNES

Any of them ever visit your place?

ROSS

Of course. Every one of them has been there at one time or another.

BARNES

Okay! Now we're getting somewhere. I would like you to...

ROSS

(interrupting)

My patients are involved, along with me, in sensitive rehabilitation research. Something about that seems to worry you...

BARNES

(shrugging)

Doesn't worry me exactly, doctor. I'm just a policeman. Show me a crime, I'll do my level best to catch the criminal. I leave the other mumbo-jumbo to your kind of people.

JENNY

What kind of 'people' is that?

BARNES

(airily)

Prison-reformers, psychiatrists, arty do-gooders...

BARNES smiles.

BARNES

(Continuing)

...But enough of that! I need your help. One of your 'patients' has killed again. With your knowldege of them it shouldn't be too difficult to find out which one it is.

(he smiles)

I've enjoyed our little chat, Doctor, and your company, Miss St. Clair. Goodnight. We'll talk again tomorrow.

BARNES doesn't rise. Instead he just holds out his hand. ROSS shakes BARNES' hand reluctantly but JENNY makes straight for the door, beating even WHEELER to it.

(CONTINUED)

27 CONTINUED (6):

27

BARNES stares thoughtfully into the middle distance, checks his watch, then takes out his handkerchief and begins to polish his eyeglasses.

28 EXT. - STREET OUTSIDE POLICE STATION - NIGHT

28

ROSS and JENNY are getting into the Mustang.

JENNY

That insidious sonofabitch!
Posturing like some goddamn Caesar.

ROSS

I'm wiped out...

JENNY

You have a right to be. It's been
dreadful. You need a bath, a meal...
(she smiles at him)
...some tender loving care...

ROSS returns the smile.

ROSS

Your place okay? I don't feel like
going back to mine right now...

JENNY smiles. The car drives off.

29 INT. - BARNES OFFICE - NIGHT

29

BARNES is still seated at his desk. WHEELER is just completing some reports. BARNES holds up the shotgun.

BARNES

(To WHEELER)

Bruce, I want the whereabouts of this
weapon doublechecked...I also want to
know where everyone of his 'experimentees'
was all day today...and I want you to
examine this...

BARNES unrolls a small chart on the desk-top.

WHEELER

What is it?

29 CONTINUED:

29

BARNES

A kind of family tree...Look---
(pointing)

Ross' 'experimentee', Barbara Grey
murdered her husband, Herbert Grey.
His second 'experimentee', Henry Owen
killed a youngster named Billy Purvis.
His third 'experimentee'...

WHEELER

(interrupting)

Do you have to keep calling them
'experimentees?' I know who they are.

BARNES

(acidly)

Yes, I guess you do.

(pause)

To continue, Dr. Ross' third 'experimentee',
Laura Prentiss.

The two men stare at each other without saying a word.
BARNES has pulled rank and WHEELER knows it. A slight
trace of a smile plays at BARNES' mouth.

BARNES

(continuing)

...killed some poor sonofabitch named Tom
Greenly. His fourth 'experimentee', Johnny
Frederick killed his step-father, Brian
Frederick. His last 'experimentee', Bubba
Clough, killed a Neil and Glenda Hutton...

(He looks at WHEELER again)

So many victims, Bruce. So damn many vic-
tims. And all with friends and relatives
who might feel a legitimate reason to want
to play avenger. I want them checked out,
Bruce. All of them. Thoroughly. And quickly.

30 EXT. - LOFT-TYPE APARTMENT BUILDING - NIGHT

30

The place where JENNY resides. An expensive artist's
quarters on a picturesque street of similar buildings.
Very different in tone than the drab street ROSS lives.
ROSS' Mustang is parked in front of the building.

ROSS (V.O.)

I remember hearing about him... About
his outspoken opposition to my program.
Some higher-up brass had to finally shut
him up.

31 INT. - JENNY'S LIVING ROOM & STUDIO

31

A large high-ceilinged room, with a huge skylite. It is the place where JENNY sculpts and paints. Her work, which she takes seriously, is excellent. Various paintings, sculptures and large constructions are placed around the room. At one end of the large room JENNY is seated in front of a roaring fire in the hearth. ROSS is mixing a drink at the side bar. The remnants of a late night meal is on a nearby table.

ROSS

...He hasn't changed his mind, I guess...

ROSS crosses and sits beside JENNY.

JENNY

I guess not...

(turns to ROSS)

But you know, darling, the sad fact is, someone did try to kill you...

32 INT. - BATHROOM SHOWER - NIGHT

32

ROSS and JENNY are together, luxuriating in each other and the hot pelting water.

ROSS

It sure as hell looks that way, doesn't it?

JENNY

Who, Peter...? Who would want to do such an absolutely horrid thing?

ROSS

(facetiously)

I could make a list. Like Barnes wanted me to do...

33 INT. - JENNY'S BEDROOM - NIGHT

33

ROSS and JENNY are in bed in the throes of love. (NOTE: the initial dialogue hangs over from the previous scenes.)

ROSS (V.O.)

Let's see...There was that cab driver who I got into a shouting match with last week...Then, there are some of

(CONTINUED)

33 CONTINUED:

33

ROSS (Continuing)
my fellow-doctors at the hospital.
They think this thing I'm trying is
nuts!...Oh, yeah, right! There's my
kid brother Tom who lives in Detroit.
I don't think he really likes me, come
to think of it...

JENNY
Oh, Peter...

ROSS
Jenny, don't you see, this is all
ridiculous. I don't know who'd want
to kill me. Or why...

JENNY
Do you think they might suspend the
program?

ROSS
Not in this lifetime! Not while
I'm around. Besides, Alice Toland
will continue to support me...

JENNY
(with a twinkle)
I heard a rumor she was planning to
have her breasts surgically enlarged.
(they both laugh)

ROSS
You're whacko! You know that?
Certifiably whacko!

JENNY
And you have a perfect bedside manner...
Even for a doctor...
(more laughter)

He tickles her; they laugh; then snuggle closer...

JENNY (Continuing)
That special relationship between
England and the United States --
just gets better all the time....

ROSS
It sure do...

(CONTINUED)

33 CONTINUED (2):

33

JENNY

I love you, Peter Ross...

ROSS

And I love you, Miss Jenny St. Clair.
I love you so goddamn much...

And they embrace passionately.

34 INT. - PSYCHIATRIC RESEARCH ROOM - HOSPITAL - DAY

34

Light spills from the half-open door of ROSS' office adjacent to the Research Room, faintly illuminating the semi-circle of the six pod-like chairs.

As the CAMERA slowly moves toward ROSS' office, we hear recorded voices:

35 INT. - ROSS' OFFICE - HOSPITAL - DAY

35

Modern and functional. A bookcase is filled with labelled tapes. ROSS sits at his desk looking exhausted.

JOHNNY'S VOICE

Okay, stare at me he'd say. That's what stepfathers are for...stare at me. Take me on, I'll stare you out. I'll beat you at anything...go on...Now spell your mom's name...Go on...Well, I couldn't, see? Words never looked right to me. So then he'd lock me in the...the...lock me in the... Oh, for shit sakes...

ROSS presses fast-forward button. The tape rushes on. He stops it, at random and presses 'play'.

ROSS' VOICE

November 6th...the 49th day of the program. A similar mechanism of self punishment can often be observed...

There is a KNOCK on the door of ROSS' office.

ROSS

Come in...

ALICE TOLAND enters.

35 CONTINUED:

35

TOLAND

Hi. Am I interrupting?

ROSS shuts the recorder.

ROSS

No, not at all.

TOLAND

You look exhausted, Peter...

ROSS

It's been a rough twenty-four hours.

ROSS rises and crosses to a window overlooking the rear of the hospital.

ROSS

I don't know what's going to happen, Alice...

(pause)

Is there going to be a funeral for Barbara, or what?

TOLAND

She has a married daughter who'll be making the arrangements.

She moves toward him but stops a few feet away. Her concern for him is abit more than merely professional.

TOLAND (Continuing)

You should take a couple of weeks off.

ROSS turns and faces her, a slight smile on his face.

ROSS

Have you been delegated to get rid of me, Alice?

TOLAND

Of course not! It's not the program we're concerned about. Somebody tried to kill you and it just might be one of your patients. It may be kinder to them to take a leave of absence.

ROSS

It might, but I'm not ready to do it. C'mon, let's feed those vultures.

(CONTINUED)

36 INT. - SMALL LECTURE THEATRE - HOSPITAL - DAY

36

The place is filled with press people. DR. CLEGG is at the podium attempting to field a barrage of questions.

NEWSMAN #1

Do you know which one of these ex-prisoners the police suspect?

CLEGG

I am not speaking; cannot speak for the police.

ROSS and TOLAND enter the room from the rear, each taking a place just behind CLEGG.

NEWSMAN #3

Is it true that Johnnie Fredericks once threatened the life of Dr. Ross?

CLEGG

Not to my knowledge...

ROSS leans forward to the microphone, interrupting CLEGG.

ROSS

I can tell you most emphatically that he did not!

NEWSMAN #4

Will the police be given access to these patients private files?

CLEGG

The hospital will cooperate with any investigation necessary...

Again ROSS leans forward to the microphone, taking the play away from CLEGG.

ROSS

Of course their medical records with regard to the work I am doing with them will remain priveleged...

CLEGG shoots an angry look at ROSS.

CLEGG

As the administrator of this hospital, the final judgement will be subject to review...

(CONTINUED)

36 CONTINUED:

36

NEWSMAN#5

Dr. Clegg, it's been general knowledge that you had serious reservations about Dr. Ross' experiments. Do you feel those misgivings justified in the light of what has happened?

TOLAND

They are not experiments! And furthermore...

CLEGG silences her, shoots an icy look at ROSS, then turns to the newsmen.

CLEGG

(coldly)

I support Dr. Ross' theories with enthusiasm...

NEWSMAN #6

Did the shotgun discharge at point-blank range?

CLEGG

I don't know. You'll have to ask the police.

NEWSMAN #7

Was death instantaneous?

CLEGG

I don't know. I haven't seen the coroner's report.

NEWSMAN #8

Dr. Ross, can we have a statement?

ROSS

(as the room falls quiet)

There's not a whole lot I can add to what's already been said.

(pause)

The death of Mrs. Grey is a terrible tragedy. The idea that someone might feel so strongly about my work that they would try to kill me is very serious.

(pause)

I want to continue with my work. I greatly appreciate the support given me by Doctor Clegg and Doctor Toland

(CONTINUED)

PHOBIA!

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36 CONTINUED (2):

36

ROSS (Continuing)
and the staff of this hospital...
(pause)
It's my intention to help the police
any way I can to...to...

NEWSMAN #10
So you're certain that you are the
target?

ROSS stares at him blankly.

CLEGG
Thank you, gentlemen. That's all.

Uproar. ROSS is besieged by reporters as he walks up the
aisle and through the double doors at the other end of the
room.

37 INT. - HALLWAY IN HOSPITAL - DAY

37

ROSS is almost running to escape a couple of persistent
NEWSMEN who are following him.

ROSS
Thank you, gentlemen. I've got nothing
more to say.

He opens the 'NO ENTRY' door and locks it behind him.

A gnarled geriatric MENTAL PATIENT approaches the NEWSMEN.

MENTAL PATINET
(to NEWSMEN)
You got any Easter eggs with ya,
fella?

NEWSMAN #11
(To MENTAL PATIENT)
Do you know Dr. Ross?

The MENTAL PATIENT giggles, then turns and walks away.

38 INT. - PSYCHIATRIC RESEARCH ROOM - DAY

38

ROSS is seated at his console. LAURA, JOHNNY, BUBBA and
HENRY file in and take their seats in the pod-like chairs.

(CONTINUED)

1/29/79

38 CONTINUED:

38

They are all aware of the empty sixth chair to their left; the one which used to be occupied by BARBARA GREY.

The four patients are watchful, very nervous, even paranoid, well aware of what's happened since yesterday, not sure how ROSS is going to react.

Silence, except for ROSS flicking through pages of a file on the console.

LAURA dabs at her eyes with a handkerchief, then blows her nose.

JOHNNY starts making a high-pitched howling sound, like a wolf baying at the moon. He grins artificially at the others. No response.

ROSS closes the file he was glancing through and looks up at his patients.

ROSS

(quietly)

It's important we talk about what happened...

(paused)

...because if we don't, it will stand between where each of you are right now and where, I know, you will be very, very soon...

(pause)

Barbara's death wasn't entirely accidental. That is the killer was really trying to get at each of you...

The four PATIENTS begin murmuring, becoming increasingly upset.

ROSS regains their attention by topping them vocally.

ROSS

(continues)

That's right! At you, Johnny. At you, Laura. And you, Henry, and you, Bubba. Trying to get at you through me! What would be accomplished by getting rid of me? It's very simple. The program would be ended and each of you would go back to prison. Without ever having the chance to show the disbelievers that you can be cured and set free.

(pause)

(CONTINUED)

38 CONTINUED (2):

38

ROSS (Continuing)

And so, what would be the very best tribute each one of us could pay to Barbara. I'll tell you; by continuing our work; promising perhaps to work even harder in achieving what she was on the very threshold of achieving.

(pause)

Now, let's all think about that privately for a moment and then get back to work.

Each of the patients lapses into a quiet moment of reverie:

Then:

ROSS

Okay. Shake hands, please.

We realize this is a standard and familiar routine. The patient stand, shaking hands with each other.

ROSS

Vocal expression, please.

After a hesitant start, the four begin small-talk, as at a party, commenting on the weather, offering cigarettes, moving past each other, complimenting each other on their dress, the way they look, etc...

BUBBA

(To LAURA who doesn't shake his hand)

Good morning, Frau Prentiss. Not touching today, I see...

LAURA

Good day to you...

(To HENRY)

Good day, Mr. Owen...

HENRY

You mean 'good morning'...It's still before noon...

LAURA

You have a green tie on...Are you trying to imitate nature?

HENRY

Oh, I never answer questions like that.

(CONTINUED)

38 CONTINUED (3):

38

JOHNNY
(To BUBBA)
Morning, King Kong...Or was he your
uncle?

ROSS
(above the chatter)
Okay, everyone, take your seats...
Take your seats, please...!

Each of the four patients moves to their regular chairs.

ROSS
(continuing)
Okay, I'd like to pick up where
Laura left off last.

LAURA
Where was that, Dr. Ross?

ROSS
You were starting to tell us about
your family.

LAURA smiles.

LAURA
Oh, yes, my family. Well, let's see...
I was one girl in a family of five
boys...the baby. I used to play with
my brothers all the time...football,
baseball, everything...

JOHNNY
Everything, sweetheart....?

ROSS
What do you mean by 'everything',
Laura?

LAURA flashes a bitter look at JOHNNY.

LAURA
Not what he's talking about! I
know what he's talking about! No,
they were good to me, my brothers.
They loved me...

ROSS
What are their names?

38 CONTINUED (4):

38

LAURA

Well, first there is Bobby. He is the oldest. He was six when I was born...

JOHNNY

Your old lady didn't get much rest, did she?

LAURA

What do you mean?

JOHNNY

Bobby, then four more, then you... all in six years. Your old man must have been a horny bastard. Soon as a baby came out, he jumped in...

LAURA

You're disgusting!

ROSS

How, Laura? In what way?

39 INT. - VIEWING GALLERY - HOSPITAL - DAY

39

This anteroom, adjacent to the Psychiatric Research Room in which ROSS is conducting his group session is equipped with a TV monitor tuned to the session.

ALICE TOLAND is seated, watching ROSS at work, when BARNES and WHEELER enter. TOLAND rises.

(The ensuing dialogue takes place in muted tones.)

TOLAND

I'm sorry but Dr. Ross' sessions are highly confidential.

BARNES

(jokingly)

Are you trying to obstruct the police in the performance of their duties, Doctor Toland?

Before TOLAND can respond, DR. CLEGG appears.

CLEGG

Good morning.

(looking from TOLAND to BARNES)

Has the session started yet?

(CONTINUED)

39 CONTINUED:

39

TOLAND

I've just been telling Inspector Barnes that unauthorized attendance at these sessions are not permitted.

CLEGG

(carefully)

I think, under the circumstances, he should be permitted to do so.

TOLAND

But, Dr. Clegg, certainly Dr. Ross is entitled to have a voice...

CLEGG

(interrupting)

...Dr. Ross is still under the authority of this hospital, Dr. Toland.

TOLAND

But Dr. Clegg...

CLEGG

If you wish to discuss this any further, Dr. Toland, please see my secretary. She'll be glad to arrange a suitable appointment...

TOLAND understands the score.

TOLAND

Very well. Excuse me, Doctor. Good morning, gentlemen.

And with that she makes a hurried exit.

The three men begin observing the group session.

40 INT. - PSYCHIATRIC RESEARCH ROOM - DAY

40

The group session is continuing, unaware of the events which have just transpired in the Viewing Gallery.

LAURA is looking at ROSS in desperation.

ROSS

(reassuring)

Go on, Laura...

(CONTINUED)

40 CONTINUED:

40

JOHNNY

Don't look to him for help. He's crazier than the rest of us put together or he wouldn't be here.

BUBBA

Neither would we, pal...

ROSS

(to LAURA)

You were telling us about a man who was following you today?

JOHNNY

Right! Did he drag you kicking and screaming into some alley and yank down your panties...? Well did he, Miss Timid Tits?

LAURA

Of course not!

ROSS

Then why were you frightened of him?

JOHNNY

I wouldn't mind pulling your panties down myself...

BUBBA

Knock it off, Jack! Let her finish...

ROSS

Laura, did this man speak to you?

LAURA

He just followed me. Everytime I looked back, there he was, just a few yards behind me...

JOHNNY

(to BUBBA)

Hey, who you telling to knock it off?

BUBBA

You.

ROSS

Relax, Johnny....

(CONTINUED)

40 CONTINUED (2):

40

JOHNNY

Up yours, doc! I wanna know why a dumb spade thinks he can order me around...?

ROSS

He was asking you to let Laura finish, that's all. Go on, Laura...

LAURA

Where was I?

ROSS

The man was following you.

LAURA

That's right. He got off the same bus I did.

JOHNNY

Jesus Christ, honey, we done that already! Get to the juicy part. He was breathing hard, following you -- What next?

LAURA

Nothing.

JOHNNY

(incredulous)

Nothing? Nothing? That's all there is? Honey, I take it back. I don't want to get in your panties after all. You know why? Because there's probably nothing/ down there!

LAURA starts crying.

ROSS

(warning)

Johnny!!

JOHNNY

I'll tell you something, doc. Let me spend twenty minutes alone with Little Miss Frigid, I'll do her more good than you'll do in twenty years!

ROSS

Into the bubble, Johnny.

40 CONTINUED (3) :

40

The room suddenly falls quiet. JOHNNY goes pale, shrinking.

JOHNNY
Oh, yeah? For what?

ROSS
You know for what. Now, into the bubble.

JOHNNY slowly rises and begins slowly backing up toward the bubble, a trapped look in his eyes.

ROSS
Go ahead, Johnny...

JOHNNY
You don't think I can, huh?

ROSS
Go on, Johnny...

JOHNNY reaches the cockpit bubble and tremblingly opens the lid and climbs inside. He sits there like a frightened child, shorn of his bravado.

ROSS
Close the overhead lid, Johnny?

JOHNNY
(screams)
No!! Why the hell is everybody picking on me all of a sudden??

ROSS
To build your self-confidence, Johnny.
(sarcastically)
Just like you were doing for Laura, right?
(pause)
Barbara helped give you a lot of confidence didn't she?

The patients are all taken by surprise by the re-introduction of BARBARA'S name in the session. They stare at ROSS.

ROSS
(continued)
It was Barbara's big day yesterday, wasn't it? Going out alone, for the first time, remember?

Silence in the room.

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40 CONTINUED (4):

40

HENRY

Dr. Ross, we don't want Barbara's death to be the end of all this...

ROSS is deeply moved by this demonstration of faith and concern.

ROSS

No, no...The work goes on. Like I said, nothing could be a more fitting tribute to Barbara...

LAURA

(timidly)

Who would do a terrible thing like that?

HENRY

It's horrible, her dying like that. But I swear to God, I'm thankful it wasn't you, Dr. Ross. We all feel that way. That's a fact!

Silence.

Then...

ROSS

Someone tried to kill me. That's a fact, too.

(pause)

A frightening one.

(another pause)

That's it for today. I'll see you all tomorrow.

Slowly, uncertainly, one by one, LAURA, HENRY, JOHNNY and BUBBA get up and leave. The door closes.

ROSS sees himself in the TV monitor. He moves his head this way and that, staring at his image.

41 INT. - VIEWING GALLERY - HOSPITAL - DAY

CLEGG, BARNES, and WHEELER are watching the screen. BARNES, particularly, finds ROSS' image compelling.

BARNES

(to WHEELER AND CLEGG)

I'd like to speak to Dr. Ross alone, if you don't mind...

(CONTINUED)

41 CONTINUED:

41

CLEGG

Not at all, Inspector. If I can
be of anymore assistance...

BARNES

Thank you. I appreciate it.
Wheeler, wait in the car, all right?

WHEELER and CLEGG depart. BARNES stares at ROSS' image on the
TV monitor.

ROSS on the Monitor.

He looks very alone, deep in thought in the empty Psychiatric
Research Room. ROSS stands up, gathers some of his papers,
obviously preparing to leave.

42 INT. - PSYCHIATRIC RESEARCH ROOM - DAY

42

BARNES enters, standing for a moment at the open door. ROSS,
puzzled at BARNES' presence, stops what he is doing,
staring at him.

ROSS

What can I do for you, Inspector?

BARNES

The session you just had...Fascinating

ROSS

How did you...?

BARNES

Dr. Clegg...

ROSS

(piqued)
He had no right...

BARNES

I suggest you take it up with him.

ROSS

You can bet I will...

BARNES

Is there some place we can talk?

ROSS takes him in. BARNES isn't leaving without the
conversation he desires.

42 CONTINUED:

42

ROSS
(nods)
My office...

They both move toward ROSS' adjacent office.

43 INT. - ROSS' OFFICE - DAY

43

ROSS and BARNES enter. ROSS sits behind his cluttered desk.

BARNES
We have a lot in common. You and I,
Dr. Ross...

ROSS
I hadn't noticed.

BARNES
Well, for one thing, we both deal,
to one degree or another, in the
complexities of the human mind...
You, trying to effect 'cures' for
criminals by probing their minds.
Me trying to apprehend them the
same way...

ROSS
I see. And how much progress have
you made.

A smile creases BARNES' lips.

BARNES
Probably only as much as you.

ROSS
Which is to say...

BARNES
...We've only just begun.

ROSS
I take that to mean no progress.

BARNES smiles looking directly into ROSS' eyes. They both
seem to enjoy this verbal duelling.

(CONTINUED)

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43 CONTINUED:

43

BARNES

I'm sure the killer will reveal him
or herself in time...

ROSS

In time, I hope, before he or she
tries again?

BARNES

Perhaps.

(he gestures to the
video cassettes)

Tapes of your sessions?

ROSS

(nods)

Uh, huh.

BARNES

I'd like to view them.

ROSS

I won't let you.

BARNES

I could subpoena them.

ROSS

I'd erase them first.

BARNES laughs.

BARNES

Another Watergate! What do you
know!

(turning serious)

I intend to question each of
your 'experimentees'.

ROSS

I guess I can't erase them, can
I?

BARNES

No, I guess not...

(pause)

Why don't you close the program
down?

ROSS

Why don't you bug off!

BARNES

Your life is in jeopardy.

(CONTINUED)

43 CONTINUED (2):

43

Something about the way BARNES has said that causes ROSS to pause for a moment.

ROSS

By who?

BARNES

A dangerous and crafty killer,
I'd say...

ROSS

(angry)

Then catch him.

BARNES smiles.

44 EXT. - FACTORY GATES - DAY

44

A large concrete complex, belching great billows of gray-black smoke from its towering stacks.

It is shift-change time. Crowds of people, among them LAURA, are streaming out of the gates. She crosses the street to the bus stop.

45 P.O.V. -- SOMEONE WATCHING HER FROM INSIDE A CAR:

45

As LAURA waits at the bus stop with a group of other people, the BUS arrives. LAURA gets on with the others.

The PERSON watching LAURA follows the bus.

46 INT. - BUS - DAY

46

LAURA, sitting at a window, keeps glancing nervously, around her, thinking that other passengers are staring at her. But they are not.

47 EXT. - RESIDENTIAL STREET - DAY

47

Lower middle class houses curve around a narrow street and arch up a winding hill.

The bus arrives. LAURA gets off followed by a WOMAN and two MEN. She is still in the grip of her phobia, believing that both the men are purposely following her.

(CONTINUED)

- 47 CONTINUED: 47
- She walks quickly toward No. 945, the four story building in which she lives.
- 48 P.O.V. of the DRIVE of the moving car 48
- who parks some distance away, watching LAURA enter the building.
- The CAMERA PULLS BACK to reveal the DRIVE to be DETECTIVE WHEELER. He checks his watch, twice.
- 49 EXT. - JOGGING TRACK ALONGSIDE PARK - DUSK 49
- ROSS and JENNY, both in jogging clothes are running at a brisk pace. ROSS has a stopwatch in his hand.
- Other JOGGERS are also moving along the track.
- ROSS
(to JENNY)
...It was a real scene. I don't think Clegg expected me to carry on like I did...
- JENNY
He was wrong in doing what he did.
- ROSS
Not according to him. He's got a 'hospital and reputation to protect'.
- Both nod in acknowledgement of a fellow JOGGER who greets them going the opposite way.
- What they don't see is BAILDON, who is surreptitiously watching them from a camouflaged vantage point adjacent to the jogging track.
- JENNY
How did you leave it?
- ROSS
I told him off. He told me off. And Alice Toland stepped between us. Thank God for her...
- JENNY looks at ROSS.

49 CONTINUED:

49

JENNY

Where was Barnes?

ROSS

He'd left. To do whatever the hell
he is not doing to catch the killer.

JENNY

Oh, come on, Pete, he may be a crud,
but he's still a cop.

ROSS

A damn cruddy cop if you ask me. He's
not pressing the search hard enough,
Jenny.

JENNY

You don't know that.

ROSS

Mark my words.

JENNY is becoming winded.

JENNY

I've about had it...

ROSS

Hey, don't give up now.

JENNY

(puffing)

I can't Pete...

ROSS slaps her playfully on the butt.

ROSS

Sure you can. Outrunning 'em is
what it's all about. They think
you're finished, can't go another
step, that's when you leave 'em in
a cloud of dust...

ROSS is unrelenting, pushing himself harder and harder.

JENNY begins slowing down...

(CONTINUED)

49 CONTINUED (2):

49

JENNY

I'll see you at home...

ROSS

C'mon, Jen, there's not that much left...

JENNY

Let me tell you, the spirit is willing but the flesh is weak...

ROSS

But beautiful...

JENNY

(laughs)

Even when it is sweating like a storm...see you at home...

ROSS

Okay, but have the vittles on the fire...

(growls playfully)

I aim to be hungry as a bear...

And with that he takes off. JENNY watches him disappear in the distance.

~ 50 EXT. - ROSS' APARTMENT HOUSE - DUSK

50

INSPECTOR BARNES is standing at the entrance speaking to MRS. CASEY.

MRS. CASEY

Well, I didn't know who she was, did I? Besides, I don't like strangers tramping in and out of my place...

BARNES

You were in the house from the time Dr. Ross left to the time when--

MRS. CASEY

--YES

50 CONTINUED:

50

BARNES

No-one came in or went out? You
saw no strangers in the house that
day?

MRS. CASEY

Only that poor woman...
(pointing up)
and him...

Squinting up, BARNES sees the same MAN on the roof we saw
before, fixing the tiles.

51 INT. - ATTIC - DUSK

51

BARNES with MAN on the roof, who stands in the open skylight.

BARNES

Do you know Dr. Ross, Mr. Speddings?

SPEDDINGS is 65, taciturn, suspicious, unafraid.

SPEDDINGS

Nope.

BARNES

Did you see anyone enter the house
the day the woman was shot?

SPEDDINGS

Nope.

BARNES

Did you hear the blast?

SPEDDINGS

Yup.

BARNES

Did you wonder what it was?

SPEDDINGS

Nope.

BARNES

Why not?

SPEDDINGS

I knew. A shotgun.

BARNES

You didn't go and help Mrs. Casey?

51 CONTINUED:

51

SPEDDINGS

Nope. I'm fixing the roof.

BARNES

(acidly)

And you are a living example of
the public-spirited citizen?

SPEDDINGS

And you are a living example of
the public-spirited copper?

52 INT. - LAURA'S APARTMENT - DAY

52

A small, railroad flat-type apartment consisting of an entrance foyer, a cramped kitchen, a tiny living room, a box-like bedroom and a bathroom. The apartment is furnished in Charity-used.

CAMERA moves slowly through the darkened LIVING ROOM and then the dimly lit BEDROOM toward the BATHROOM where eddyng steam is rising as both faucets are on filling the bathtub.

A portable TV, is propped on a chair, positioned so that it can be seen through the bathroom door when sitting in the tub.

The TV is on -- an inane sitcom.

LAURA is discovered in the tub, relaxing in the hot soapy water.

Slowly, she begins soaping her arms and upper body, staring dreamily through the steam up to the toilet chain.

LAURA stares at the chain through half closed eyes, the image almost hypnotizing her.

LAURA's P.O.V.:

Closer on the chain, the light flinting off it.

Closer and even closer on the chain as it becomes more and more ominous, disassociating itself from its surroundings.

53 IMPRESSIONISTIC FLASHBACK:

53

(This flashback is fragmented; a series of impressions without cohesion; a stylized series of quick cuts).

(CONTINUED)

53 CONTINUED:

53

The chain is now a motorcycle chain, surrounded by shapeless, shadowy, black-jacketed young HOODLUMS closing, closing on:

LAURA, at 14 years old, eyes wide with terror, mouth wide open in soundless screams, having male hands ripping off her blouse, her skirt...

She is held down by the menacing quartet who stand astride her white, small-breasted body, laughing at the shame and torture they are inflicting on her.

A pasty, evil face moves toward her.

END FLASHBACK:

54 INT. - LAURA'S BATHROOM - NIGHT

54

LAURA sits bolt upright. Her eyes are screwed shut. Then, they open, terror-filled, until she recognizes she is in her own bathroom.

She begins to repeat her therapy. It's not working very well. Voices from her mind are mixing with those on the television and disorienting her.

LAURA quickly gets out of the bath and exits to turn off the television set.

55 INT. - LAURA'S BEDROOM - NIGHT

55

Suddenly she hears a SOUND out in the hallway.

SOMEONE IS THERE!!

LAURA freezes.

56 LAURA'S P.O.V. TO HER FOYER:

56

A plastic card appears between the lock and the door-frame. The lock clicks back.

Terrified, LAURA flees to the bathroom.

57 INT. - LAURA'S BATHROOM - NIGHT

57

LAURA slams the door shut and tries to lock it. But there is no lock!

(CONTINUED)

57 CONTINUED:

57

A sudden small crash from somewhere in her apartment.
LAURA backs away from the bathroom door, rigid with terror.

A creak of a footstep. Then another...closer.

LAURA
(terrified)
Who's ...there....?

No reply. Another footstep...CLOSER.

Tears are running down LAURA'S cheeks as she silently sobs.

Then, the knob of the bathroom door begins slowly turning.

LAURA opens her mouth to scream, but is only able to bring forth a constricted, gargling sound.

The doorknob is released.

LAURA is transfixed, catatonic with terror.

The bathroom door slowly swings open.

58 P.O.V. - INTRUDER

58

As the INTRUDER moves forward into the bathroom. LAURA backs away, cringing with stark animal fright.

CLOSE - LAURA

her head shaking violently from side to side.

LAURA
No! No! No! No! No! No!

P.O.V. - INTRUDER

Moving forward toward LAURA. The look on her face is one of unspeakable horror.

CLOSE - LAURA

She is suddenly galvanized into action. Face contorted, she charges straight for the bathroom window and leaps through it in a shower of glass.

59 INT. - PSYCHIATRIC RESEARCH ROOM - DAY

59

BUBBA, HENRY and JOHNNY are present together with ROSS.

BUBBA and HENRY are visibly upset and very emotional.
JOHNNY sulks in his pod-chair.

BUBBA

Man, oh man, ain't that the
motherlovin' pits...

HENRY

It's terrible! First, Mrs. Grey,
now poor Laura...it's...it's horrible!
(he speaks to ROSS)
It was that last session we had.
It was too much for her, Dr. Ross.

BUBBA

I mean, like even I could see...
(indicates JOHNNY)
the punk there had got her all
crazy...

JOHNNY

Hey, wait a fucking minute! Do you
bastards think I had something to
do with...

BUBBA

Man, I wouldn't put it past you...

ROSS

Take it easy, Bubba.

JOHNNY

Lay off me, Spade, or you'll be
sorry...

BUBBA

(laughing)
What'ya gonna do, boy? Get some of
your punk friends to hold me down
while you stomp me?

JOHNNY

I don't need no help with you.

BUBBA

(adopting a Stepanfetchit
attitude)
Man, I'm just quakin' in ma boots, I's
so scared...

(CONTINUED)

59 CONTINUED:

59

Like lightning and before anyone can stop him, JOHNNY is out of his chair and over to the table behind BUBBA'S pod-chair. He grabs the bird-cage which sits on the table, sticks his hand inside and pulls out one of the squealing birds. JOHNNY then charges over to BUBBA, waving the bird in his face.

BUBBA shrinks back horrified and unable to move. His intense phobia of birds has him virtually paralyzed.

BUBBA
(frightened)
Hey, man,...hey...don't...please
(to ROSS)
Doc...please...do something

JOHNNY
Whassa matter, blacky? Something
scaring you?

ROSS is on his feet, taking the bird from JOHNNY and forcing him back to his seat.

ROSS
(angry)
Cool it, Johnny! And sit down!

JOHNNY
(to BUBBA)
Look at you...scared shitless over a
goddamn canary. And you talk about me?
You're the one who's crazy, man!

But JOHNNY is still not calmed. He starts taunting HENRY.

JOHNNY
(to HENRY)
And you, ya fat fruit, scared of water,
right? Well, I been meaning to ask
you something. How do you take a bath?
Or don't you? Man, I'd hate to get down
wind of you on a hot day.

ROSS
Enough, Johnny! I've got something
very important to tell you guys.
Something you're not going to like.

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59 CONTINUED (2):

59

JOHNNY

Oh, yeah? What?

ROSS

Inspector Barnes wants to return you to prison.

JOHNNY

Who, me?

ROSS

All of you. It might be a safer place to be right now.

BUBBA

What do you want us to do, Doc?

ROSS

I want you to continue with my program. Unless you would rather go back...

JOHNNY

No way! You gotta be kidding...

BUBBA

No, Doc. I want to stay...

HENRY

My choice is to remain here...

Suddenly BARNES enters the room. With him are CLEGG, WHEELER and TOLAND.

BARNES

But not necessarily mine.

(to JOHNNY)

Mr. Fredericks, I would like you to come with me.

JOHNNY is suddenly frightened.

JOHNNY

Where to?

BARNES

To my office. I have some questions I'd like to ask you...

(CONTINUED)

1/29/79

59 CONTINUED (3):

59

JOHNNY is like a frightened animal.

JOHNNY

(to ROSS)

Doc, please, don't let him take me...

CLEGG

(dryly)

Dr. Ross has no choice in the matter,
Johnny...

TOLAND

It's only for questioning, Johnny.
Nothing more.

JOHNNY

Please, I didn't do nothing! I
swear on my mother's life, I didn't
do nothing!!

BARNES motions to WHEELER who approaches JOHNNY.

ROSS

(resigned)

Go with them, Johnny. It'll be
easier...

TOLAND

Dr. Ross is right, Johnny, it will
be much easier that way...

JOHNNY rises hesitantly. WHEELER gently takes him by the
elbow and begins leading him from the room. ROSS just shakes
his head from side to side.

60 INT. - POLICE STATION INTERROGATION ROOM - DAY

60

A small, windowless room. A table and two chairs. The door
opens and WHEELER stands back as JOHNNY enters. Immediately,
JOHNNY is uneasy, eyeing the walls and ceiling.

JOHNNY

Anybody gonna tell me what I'm here
for?

(CONTINUED)

PHOBIA!

1/29/79⁶⁴.

60 CONTINUED:

60

WHEELER
The Inspector will.

At that moment, BARNES comes in. He nods to WHEELER, who exits. BARNES closes the door.

JOHNNY
Hey, keep the door open, will ya?

BARNES
(interrupting)
Come on, Johnny. I know about you.
Dr. Ross told me you don't like
closed-in places...

JOHNNY
(surprised)
The Doc told you...?

BARNES
Of course he did. It's no great
secret. Listen, -my Dad locked me up
too...

JOHNNY
(thinking he has an
ally)
He did? Really...?

BARNES
But I didn't beat him to death with
a bicycle chain...

JOHNNY realizes that BARNES is trying to trap him.

JOHNNY
Hey, wait a minute...

JOHNNY starts to get up but BARNES pushes him back into his chair.

BARNES
(quiet venom)
Now, are you ready to tell me about
Laura Prentiss and Barbara Grey?

(CONTINUED)

60 CONTINUED (2):

60

JOHNNY
All I know is they're dead.

BARNES
We know that, Johnny. That's why
you're here.

For one brief moment, JOHNNY'S claustrophobia is forgotten.
He looks at BARNES.

JOHNNY
Whatya mean?

BARNES
You know what I mean.

JOHNNY
Hey, wait a minute! You don't really
think...

BARNES
(interrupts)
...Didn't you?

JOHNNY
Come on! Look, you're putting me
on, right?
(BARNES doesn't reply)
You're crazy! You know that!
You're damn nuts crazy!

BARNES
Funny, but I thought you were the
crazy one. But I doubt it will
save your life this time.

JOHNNY
(paranoid)
Hey, what do you mean by that?
Why don't you go fuck yourself!

BARNES studies JOHNNY for a moment, then:

BARNES
Let's go.

JOHNNY
Where to?

(CONTINUED)

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60 CONTINUED (3):

60

BARNES suddenly grabs JOHNNY by the scruff of the neck and drags him toward a toilet on the other side of the room.

BARNES
(cold)
I said let's go!

JOHNNY
(screaming)
Hey, cut it out, will ya? I
don't wanna take a piss!!

BARNES hurls JOHNNY into the toilet, slamming the door shut and locking it.

61 INT. - POLICE STATION TOILET - DAY

61

The tiniest of rooms. Dank green walls, a bare bulb, a rusted toilet.

BARNES (O.S.)
You got something to tell me, I'll let you out. Until then, you can stay in there and rot!

JOHNNY
(screaming)
Hey, wait a minute! Please, wait a minute! Let me out! C'mon, let me out! I didn't have nothing to do with them murders!

His claustrophobia is growing uncontrollably.

JOHNNY
(continuing screaming)
Do you hear me? I had nothin' to do with them women, Laura and Barbara...
(he's pounding on the door, crying)
I only ever saw them at the hospital! I swear it on my mother's living soul. You gotta believe me, please! Let me out of here! Let me out of here!!

JOHNNY is now moaning and babbling, sweat standing out on his forehead and neck. He clings to a wet waterpipe for dear life.

(CONTINUED)

61 CONTINUED (4):

61

JOHNNY
(continuing sobbing)
Please...let...me...out...

62 INT. - DR. CLEGG'S OFFICE - DAY

62

CLEGG standing by the fireplace; ALICE TOLAND by the desk.
ROSS is seated in an easy chair, tight-faced in a pregnant
silence.

ROSS
(springing up)
Why is everybody suddenly beating
around the bush like I have to be
treated with kid gloves or something?
(to CLEGG)
What are you talking about 'the
effectiveness of the treatment'?
What does that mean?

TOLAND
(gently)
Peter, it's not only the reputation
of the hospital...Two of your patients
are dead--

ROSS
Barnes really did a number on you,
didn't he?

CLEGG
Inspector Barnes had nothing to do
with this!

TOLAND
It's true, Peter. Our sole concern
is you...and your patients.

ROSS
Your compassion is overwhelming.
(his anger rises)
Listen, why do you think someone is
doing this? Because of inferior
treatment? Or because there's some
lunatic out there who's afraid my
program will be what I know it will
be -- a 100% unqualified success!

(CONTINUED)

62 CONTINUED:

62.

CLEGG

The board of Governors has instructed me to make a full report to the County Medical Society. I'm going to recommend your program be terminated.

ROSS' manner abruptly changes. He is suddenly calm, resigned almost affable.

ROSS

Fine.

(smiles at TOLAND)

Fine. You must, of course, do what you think is best, for the hospital, for you, for the patients --

CLEGG

--and for you, for God's sake!

ROSS

And for me, yes. I musn't forget that, must I?

(CLEGG)

You don't have any objection to my continuing the sessions with my patients until we get official notice?

CLEGG and TOLAND exchange glances -- under the circumstances, what else can they do?

CLEGG

No objection.

ROSS

(nods)

Thanks. See you around.

And with that ROSS leaves.

63 EXT. - HOSPITAL PARKING LOT - NIGHT

63

ROSS is loading some boxes into his trunk. ALICE TOLAND approaches.

TOLAND

Peter...?

ROSS ignores her. He continues putting the boxes into the trunk. ALICE TOLAND comes up to him.

(CONTINUED)

63 CONTINUED:

63

TOLAND
I'm sorry, Peter.

ROSS
(busying himself)
I thought you were on my side...

TOLAND
I am...

ROSS suddenly turns to her.

ROSS
Alice, help me keep the program
going. Please...it's important to
me.

TOLAND takes a step toward him.

TOLAND
And you're still important to
me, Peter...

ROSS
(softly)
It wouldn't work, Alice, we tried
it, remember?

TOLAND
How can I forget? We had a lot
of good times...

ROSS
(gently)
And a lot of not-so-good times too.
Memories tend to smooth those rough
edges...

TOLAND looks directly at ROSS.

TOLAND
I'd do anything to get you back, Peter.

ROSS
Please, Alice.

TOLAND
Anything...

ROSS
I want the program to continue. That's
what I want more than anything...

63 CONTINUED (2):

63

And with that he gets into his car and drives off. ALICE TOLAND stares after him.

64 INT. - POLICE STATION - NIGHT

64

A PATROLMAN carrying a sheaf of papers leaves the main information room and starts down a hallway.

JOHNNY FREDERICK'S screams and pounding can be heard from the other end of the building.

The PATROLMAN knocks on WHEELER'S office door and enters.

65 INT. - WHEELER'S OFFICE - NIGHT

65

The PATROLMAN hands WHEELER the papers.

PATROLMAN

Johnny Fredericks movements last night,
from where he works, back to his home,
out to a movie with some friends, then
home. It checks out six different ways.
And by the way we're coming up with
nothing on friends and relatives of
the original murder victims.

WHEELER takes the papers, grimly heading for the door.

WHEELER

(shaking his head)

Thanks, Sargeant.

66 INT. - BARNES OFFICE - NIGHT

66

WHEELER marches in without knocking. BARNES, seated at his desk, looks up sharply, apparently oblivious to the pounding and whimpering from the toilet in the adjacent Interrogation Room.

WHEELER

Johnny's clean. He wasn't anywhere
near the Laura Prentiss place or Ross'
apartment when Barbara Grey got it...

BARNES

(taking the papers without
looking at them)

Thank you.

66 CONTINUED:

66

WHEELER

Shall I let him out?

BARNES

Thank you, Detective Wheeler. I'll
call you when I need you.

WHEELER suddenly strides across the room, toward the open door leading to the Interrogation Room. He is intent on getting JOHNNY out of his prison.

67 INT. - POLICE STATION INTERROGATION ROOM - NIGHT

67

WHEELER strides intently across the room to the door of the toilet. He unlocks and opens it, but only for an instant, as BARNES' foot slams it shut again. BARNES is trembling with rage.

BARNES

Another move like that and I'll have your guts for breakfast...now get out!!

WHEELER

(barely able to keep control)

The man's innocent! He wasn't there, either time! I know it and you know it!

BARNES

I know your kind of cop, that's what I know! A degree in criminal psychology and sympathy for every con artist and killer.

WHEELER

I don't have to stand here and...

BARNES

...you'll stand here, there, anywhere
I tell you or you'll be out on your
ass minus a badge quicker than you
can blink--

(he pushes WHEELER
into a chair)

Now you know who my Number Two was before baby Jesus dropped you into my lap?

(CONTINUED)

67 CONTINUED:

67

BARNES takes off his glasses and begins polishing them.

WHEELER

Jack Hammond.

BARNES

That's right, Jack Hammond. The best damn cop I ever saw...until he was shot to death.

(a beat)

The bastard who shot him, Lee Miller, an animal parolled after doing less than a half dozen years for murder one and armed robbery. Released on a technicality, if you really want to know -- 'psychiatric' testimony.

(he spits)

So you see, I'm not exactly a fan of psychiatry or psychiatrists. Particularly, our Dr. Ross. But, if you care to look at it another way, two of his scum 'experimentees' done away with, three left to go. Maybe the killer is doing us a favor.

BARNES abruptly stops polishing his glasses and places them carefully back on the bridge of his nose, delicately adjusting the wire frames behind his ears. His demeanor seems to have suddenly changed.

BARNES

(motioning toward
the toilet)

He's got an alibi, you said?

WHEELER nods.

BARNES

Well then, get him out of there! You want us to be sued for false arrest? I'm going home to bed. Goodnight.

WHEELER

Goodnight.

BARNES crosses toward his office. WHEELER watches him enter his office, gather some papers and pick up his coat. He turns to WHEELER. BARNES is smiling.

(CONTINUED)

67 CONTINUED (2):

67

BARNES

(To WHEELER: from the
other room)

You're a good man. I like having you
as my Number Two.

BARNES leaves.

WHEELER stands silent for a moment then opens the toilet
door. A blubbering JOHNNY falls into the room, fists
bleeding, vacant-eyed, in a state of deep regression.

JOHNNY

(blabbling)

Don't do it again, Dad. I'll learn
'em -- twelve two's are twenty,
eight-nines are forty three, three
eights are fifty-two, four-nines are...

WHEELER

...it's all right, Johnny...

JOHNNY

...don't, Dad, don't...

WHEELER

(helping him up)

I won't do anything, I promise.
You come along with me. I'll get
you a nice, hot cup of coffee.

WHEELER helps the broken boy out of the room.

68 EXT. - STREET OUTSIDE ROSS' APARTMENT - NIGHT

68

ROSS' car is parked outside the apartment building.

ROSS (O.S.)

Jenny, please! Not you, too...

JENNY (O.S.)

I can't help it Peter. It's how I
feel.

69 INT. - LANDING OUTSIDE ROSS' APARTMENT - NIGHT

69

ROSS and JENNY are coming up the stairs.

ROSS

(angry)

Well, I don't give a damn! I'm
tired of everyone telling me
what to do...

They reach the landing. ROSS inserts the key in the lock,
then PAUSES. Something makes him stand to one side and
gingerly push the obviously brand-new door open.

NOTHING HAPPENS!

ROSS

(shaking his head)

Whew! Call that paranoia...

MRS. CASEY (O.S.)

(from the landing below)

Hey, who's up there?

ROSS

It's only me. Picking up some
clean laundry.

JENNY

And me, Mrs. Casey. How are you?

MRS. CASEY (O.S.)

Still waking up in a sweat from
the nightmares, I'm telling you.
Did they find the loon yet?

ROSS

Not yet. But we'll let you know
soon as they do...

MRS. CASEY (O.S.)

Won't be any too soon for me, that's
for sure.

She slams her door shut.

ROSS gestures for JENNY to precede him into the apartment.
She does. ROSS follows her.

70 INT. - ROSS' LIVING ROOM - NIGHT

70

ROSS and JENNY enter.

(CONTINUED)

70 CONTINUED:

70

ROSS

I've got some stuff in the bedroom.

He moves to the bedroom. JENNY stays in the Living Room. She moves to the mantle, looking at the many photographs stacked there.

JENNY

(speaking so he can
hear her from the
bedroom)

I wish you'd reconsider...

ROSS (O.S.)

There's no reason to. Once they solve this thing, everything will be just like it was before...

JENNY

No, it won't. Laura Prentiss and Barbara Grey won't be around. So it won't be 'like it was before'.

ROSS re-enters the room, carrying some clothes and a few personal belongings.

ROSS

Jenny, I've got more to do...

JENNY

Jeez, it's not like I'm asking you to give up everything to become a monk. Nothing's wrong with private practice. You would be doing great in no time.

ROSS motions that he's ready to depart. They head for the door.

ROSS

Yeah. Treating middle-aged ladies who think life's passed them by because they're not getting laid enough.

JENNY

That's a cheap shot.

JENNY opens the door and jumps back in fright.

BAILDON is standing there, expressionless.

(CONTINUED)

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70 CONTINUED (2):

70

BAILDON

Dr. Ross, you're wanted at the hospital.

ROSS

What's the matter?

BAILDON

Johnny Fredericks.

71 INT. - CORRIDOR OUTSIDE ROSS' HOSPITAL OFFICE - NIGHT

71

ROSS and JENNY are rushing along the corridor toward his office. ALICE TOLAND exits ROSS' office, sees him approaching and waits.

ROSS

Where is he?

TOLAND

The research room.

ROSS

(To JENNY)

Wait here, okay?

JENNY

Sure.

ROSS hurries toward the Research Room.

The two WOMEN stand together, obviously uncomfortable in each other's singular presence.

72 INT. - PSYCHIATRIC RESEARCH ROOM - NIGHT

72

As ROSS enters, two large MALE ORDERLIES are stalking JOHNNY, attempting to grab and restrain him.

ROSS

(to ORDERLIES)

Okay, guys,...that'll be all...

ORDERLY #1

You sure, Doctor?

(CONTINUED)

72 CONTINUED:

72

ROSS
(smiles)
I'm sure. You can leave Mr.
Fredericks with me...

The ORDERLIES back off and exit.

JOHNNY is blistering with anger. He looks terrible, having
come directly to the hospital from his ordeal with BARNES.

ROSS
(calmly)
What happened, Johnny?

JOHNNY
You bastard! You rotten bastard!
You told him, didn't you?

ROSS
Told who, Johnny?

JOHNNY
The Inspector, that's who! Don't
play games with me, Doc! You handed
me over to that son-of-a-bitch!

ROSS
That's not so!

JOHNNY
(screaming)
Yes, it is!

ROSS
Hey, take it easy...

JOHNNY
Take it easy? You're telling me to
take it easy, when all we're doing
is sitting around here like fucking
clay pigeons, getting knocked off one
at a time. Hey, maybe it cures the
phobia, but we ain't around to enjoy
it, right?

ROSS
Johnny, whatever Barnes knows about
your medical problems he didn't get
from me. I give you my word on that.

(CONTINUED)

72 CONTINUED (2):

72

JOHNNY
(savagely)
Piss on your word! I think I'd be
cured faster if I went home, took
two aspirin and got into bed. At
least I'd be alive!

JOHNNY begins to head for the door.

ROSS
Where are you going?

JOHNNY
Home, do you mind! I can't stand
looking at ya'!

With that, he exits, slamming the door. ROSS shakes his head.

73 EXT. - HOSPITAL - NIGHT

73

JOHNNY emerges from the hospital; bounds down the front
steps and hurries off. The CAMERA PANS to see BAILDON
silently watching from a hospital window as JOHNNY departs.

74 INT. - ROSS' HOSPITAL OFFICE - NIGHT

74

ROSS enters. JENNY is there alone.

ROSS
Hi'...
(looks around)
Where's Alice?

JENNY
Had a call. What happened?

ROSS
Barnes did a number on the kid.
He'll be okay. I could use a drink.

ROSS crosses to his desk, opens a side drawer and pulls out
a bottle of brandy. As he sets it on the desk, he suddenly
gasps...

ROSS
(incredulous)
Holy shit...

(CONTINUED)

74 CONTINUED:

74

ROSS' P.O.V.:

Of the typewriter on his desk. In it's carriage sits a typewritten note which reads:

TWO DEAD
HOW MANY MORE BEFORE
YOU COMPREHEND?

ROSS' face pales.

JENNY

What is it?

ROSS hands her the note. JENNY reads it.

JENNY

Oh, my God! No...

ROSS

Anyone come in or out while you were here?

JENNY

No. No one at all. I was here alone...

They both realize what she has said.

JENNY

(lightly)

...but I never learned to type...
even with two fingers.

There is a soft tap-tap on the door to the office.

ROSS' P.O.V. to the door:

A SILHOUETTE of someone on the other side of the frosted-glass door.

ROSS

Come in...

But no one enters.

ROSS

Come in, I said!

(CONTINUED)

74 CONTINUED (2): 74

As ROSS crosses to the door, the SILHOUETTE vanishes.
ROSS opens the door.

75 INT. - CORRIDOR OUTSIDE ROSS' HOSPITAL OFFICE - NIGHT 75

ROSS looks up and down the corridor. No one is there.
Suddenly, the door to the emergency stairwell closes.

ROSS
(to JENNY)
Stay here!

ROSS charges toward the emergency stairwell door.

76 INT. - STAIRWELL - HOSPITAL - NIGHT 76

Almost dark, the bulb having been removed from its socket.

ROSS cautiously opens the door. He peers into the dimness,
sees no one and takes two more steps forward, still holding
the door open from the corridor.

The quiet is intense. ROSS takes another cautious step
forward and begins to release the door. As it slowly closes,
it reveals:

A FIGURE is hiding behind the door, so deep in shadow, it is
unrecognizeable.

FIGURE
Dr. Ross...

ROSS spins around. The FIGURE steps toward him. It is
HENRY OWEN.

ROSS
What the hell are you doing here?

HENRY takes another step toward ROSS.

HENRY
(cringing)
Dr. Ross...I'm so frightened...
So frightened...

PHOBIA!

1/29/79

77 INT. - ROSS' HOSPITAL OFFICE - NIGHT

77

HENRY is seated. ROSS and JENNY stand near him.

ROSS

(comforting)

Nothing's going to happen, I
promise you...

HENRY

(upset)

But first Barbara and then Laura...
I don't know, Doctor, it all
seems so...confusing...

ROSS

Tell you what! Jenny and I'll
drop you off at home, whatdya say...?

JENNY

I'm going to take a raincheck, if
it's okay...I'm bushed.

ROSS

You sure? It's not that far out of
our way...

JENNY

I know but I've got a headache. So
why don't you drop me off first. Then
you two can even stop for some coffee
if you want and have a talk...

ROSS

Okay, Henry, I guess it's you and me...

HENRY looks up at ROSS and JENNY and smiles. They go to leave.

JENNY

(to ROSS: quietly)

What about the note?

ROSS

(nods)

...later...

78 EXT. - SEEDY HOUSE & ADJACENT GARAGE - NIGHT

78

This is where JOHNNY FREDERICKS lives. A single story
ramshackle place in a non-residential area. The house is

(CONTINUED)

78 CONTINUED:

.78

in a very poor condition and no amount of face-lifting could possibly restore it.

The adjacent garage is the remnant of a long-since vacated small commercial concern. It still contains some of the left-behind paraphernalia and apparatus, including a hydraulic lift on which sits an automobile which JOHNNY works on in his spare time.

It is raining very hard.

79 INT. - JOHNNY'S APARTMENT - NIGHT

.79

JOHNNY is just shutting off the TV. He begins moving toward the small kitchen. As he does so he inadvertantly kicks the cat's empty saucer. He bends and picks it up. JOHNNY then proceeds to the kitchen where he fills it with milk from a bottle, then puts it down on the floor again.

JOHNNY looks around for his cat.

JOHNNY

Hey, Ugly, where are you?

There is no sign of the cat. JOHNNY shrugs and reaches into the refrigerator for a beer. Suddenly, he hears a "Miaow" near the back door. JOHNNY crosses, opens the door and peers out. The cat is nowhere to be seen.

80 EXT. - JOHNNY'S BACKYARD - NIGHT

80

Debris strewn, the place looks like a neighborhood garbage dump. There are piles of trash both in and out of cans; ancient discarded crates and barrels, an old refrigerator, lying on its back, the door hanging open; piles of rags and automobile parts and other forms of useless junk.

JOHNNY stands at the back door.

JOHNNY

(shouting)

Hey, Ugly, wanna snack?

Then, there is a sudden yowl of the cat in pain; an almost human sound which is abruptly cut off. It seems to emanate from somewhere near the adjacent garage.

JOHNNY

(puzzled)

Ugly...?

(CONTINUED)

80 CONTINUED:

80

JOHNNY'S P.O.V.

Nothing to see -- Nothing to hear.

JOHNNY pulls a tattered raincoat over his head and moves out into the backyard, leaving his rear door ajar.

JOHNNY

Hey, you wanna bath, you crazy
cat, I'll give you one...

He peers among the garbage cans and crates. The cat is
nowhere to be seen.

JOHNNY

Here, kitty! If you got yourself
all clawed up again, I'm gonna beat
the shit outta you! Here puss!

Then again, another YOWL. This time from within the adjacent
garage.

JOHNNY

Jesus Christ! Gotcha self a
little lady puss, huh?

JOHNNY moves toward the garage.

81 INT. - GARAGE - NIGHT

81

Dark. Rain pelts the metal roof. The side door creaks open.
JOHNNY stands in the doorway.

JOHNNY

Hey, you in here, Ugly?

He flips a switch and a single light goes on, barely
illuminating the place and creating great shadows.

JOHNNY enters the garage, proceeding slowly.

JOHNNY

Hey, where are you, you useless
bag of bones...

Then, he spots this cat, lying on its side beneath the raised
hydraulic lift. A rusted beat-up old car rests on the lift.

(CONTINUED)

1/29/79

81 CONTINUED:

81

JOHNNY bends over, moving beneath the hydraulic-lift toward his cat.

JOHNNY

Hey, whatsa matter, puss?

JOHNNY reaches the cat. It's been stunned by something and purrs in a low moaning pitch.

JOHNNY

It's okay...Johnny's here now. I'm gonna fix you right up.

Suddenly he hears a creaking, mechanical sound. He looks up toward the hydraulic lift. It is falling toward him.

JOHNNY

(screaming)

No...! No...!

And the lift slams down on him, crushing him to death.

Silence...then footsteps moving toward the door of the garage. The light is turned off. The door is opened and then closed making everything black.

82 EXT. - GARAGE - MORNING

82

The flash of a Camera's strobe light suddenly illuminates the scene: Pandemonium. People held back by uniformed police. An ambulance, police cars and other vehicles are parked in the street.

Police photographers are taking pictures. BARNES gives the order for the hydraulic ramp to be lifted wincing as he sees what's been done to JOHNNY.

WHEELER

Poor guy...

BARNES

If you're heart's bleeding for the bastard, send him some flowers...

WHEELER ignores the remark.

BARNES

(continuing)

Any leads?

(CONTINUED)

82 CONTINUED:

82

WHEELER

None. So far everything checks out...

BARNES

Did you find our doctor friend?

WHEELER

He's playing hockey.

BARNES

Figures. Why don't you tell him the good news.

WHEELER

(sarcastically)

You'd get more pleasure from telling him yourself.

BARNES

(smiles)

You're right. But I've got other plans...

83 INT. - BARNES' OFFICE - POLICE STATION - DAY

83

HENRY OWENS sits in a chair, watching BARNES pace about polishing his glasses with his handkerchief.

BARNES

--not that I'm saying anything incriminating, you understand? Routine, Henry, simply routine--the watchword of a policeman's life--plod, plod, plod, not much time for relief. Been married 23 years, wife still a stranger...

BARNES smiles. HENRY is very nervous. He has a prickly sensation at the back of his neck. He rubs his hand across it.

BARNES

(thinking)

I haven't seen a film in I don't know, let's see -- "A Night To Remember". Did you see that?

HENRY

No...I don't get out much...

(CONTINUED)

83 CONTINUED:

83

BARNES

All about the Titanic. Terrible
business, all those folks drowning...

He fixes HENRY with a piercing stare, then motions him to his
feet, indicating the door.

BARNES

We'll go through the mug-shots,
then I'll have a car take you home...

HENRY

All right...But I don't think I
can be of help with anything...

BARNES

(smiles)

We'll see, Henry. We shall see...

84 INT. - HOCKEY RINK - DAY

84

ROSS' team is playing another. The game is intensely
competitive.

JENNY stands among the spectators absorbed in the match.
The game itself is filled with tension, overly hard board
checking.

Suddenly there is a shoving match behind the opponent's goal.
ROSS is in the middle of it.

Hockey sticks fly and a fight ensues. The OFFICIALS try to
separate the combatants.

ROSS

(explosive)

You goddamn bastard! Try that one
more time and I'll break you in half!!

OPPOSING PLAYER

(as explosive)

Try it, pal. Just try it!

ROSS charges forward and is almost impossible to restrain.
It takes the efforts of many to hold him back.

REFEREE

(to ROSS)

You! Off!

(CONTINUED)

84 CONTINUED:

84

ROSS changes at once; still somewhat wild-eyed, but restrained. He tries to laugh it off.

ROSS
Sorry about that...

OPPOSITE PLAYER
Bullshit!! You tripped him on purpose!

ROSS
(blazing again)
Because he jabbed me in the goddamn nuts!!

REFEREE
(to ROSS)
You're out of the game!

ROSS
For what?

REFEREE
Out now, or you'll be suspended
from league play...

ROSS stares angrily at the REFEREE.

ROSS' TEAMMATE
Go ahead, Pete. We've got it won
anyway...

ROSS skates off.

ROSS
Aw, the hell with it!!

ROSS joins JENNY at the sidelines.

JENNY
What was that all about?

ROSS
He speared me...

JENNY
I know. I saw it. On the thigh.

(CONTINUED)

84 CONTINUED (2):

84

ROSS
(laughs)
--try higher!

JENNY laughs. ROSS grabs her up in his arms and kisses her passionately.

ROSS
(to JENNY)
Will you always be the president
of my fan club?

JENNY
Only if you buy me the baton and
cheerleader costume you promised me...

ROSS
(delighted)
Done!

Suddenly WHEELER appears from almost out of nowhere.

WHEELER
Dr. Ross...?

ROSS and JENNY turn to WHEELER.

ROSS
Yes?

WHEELER
I have some news...

85 INT. - NARROW BASEMENT HALLWAY - PLICE STATION - DAY

85

HENRY follows BARNES along the dimly-lit passage.

HENRY
You keep the mug-shots down here??

BARNES, without warning, grabs HENRY by the collar, opens a door and throws him into:

86 INT. - STORAGE ROOM - POLICE STATION - DAY

86

HENRY makes a small sound and stumbles, falling over soggy rolls of old carpet. He wrinkles his nose, staring around fearfully.

86 CONTINUED:

86

He sees a multitude of pipes above him, most of which have accumulated condensation on them. Some of them are dripping.

BARNES pulls on an overhead light which swings crazily back and forth, illuminating HENRY like a strobe.

Panic is fast gripping HENRY. Droplets of water splash on him from the pipes above. He tries to move out of the way, but BARNES holds him firmly in place, his face inches away.

BARNES

(savagely)

All right, you grungy little wart, let's
hear it!! And no horseshit about how
you don't know anything about the killings!

HENRY

(cringing in terror and
sobbing)

I...don't...know...anything...

BARNES

(smiles)

Oh, no, eh?

BARNES is on the move with HENRY, dragging him over to a filthy sink filled to the brim. HENRY goes beserk, his face contorting wildly.

HENRY

(sobbing)

Don't...please...don't...

BARNES

How old was he, that little girl you
drowned? Twelve? Because she
splashed you with water?

HENRY

(sobbing)

Oh, momma...momma...

BARNES

You filthy murdering bastard!!

And with that, BARNES slams HENRY'S head down into the sink, oblivious to the water sloshing over the side.

(CONTINUED)

86 CONTINUED (2):

86

After what seems an eternity, BARNES yanks HENRY'S head up.

BARNES

What was that? You said something?

HENRY is gagging, close to fainting.

BARNES

Next time down, look and see if there's any fish. We'll have some for dinner --

BARNES shoves HENRY'S head under again, then pulls it out.

BARNES

Got to wash your memory out, see? Then, maybe, we'll get some information, Henry!

Down goes HENRY'S head again.

87 EXT. - ROSS' AUTOMOBILE - DAY

87

ROSS and JENNY are driving home from the hockey game and the subsequent meeting with WHEELER.

ROSS is visibly upset; dejected.

ROSS

They were right. I shouldn't have continued...

JENNY

(trying to console him)
None of this was your fault.

ROSS looks at JENNY. A wry smile crosses his face.

ROSS

Three people are dead, Jenny. You yourself said something like that to me just a few days ago.

JENNY

All you did was try and help them...

ROSS
(to himself)
...Yeah, and look where it got
them...

JENNY
I didn't mean it that way.

ROSS
But that's what happened, didn't
it?

JENNY
(sarcastically)
Oh, look at the poor man. Feeling
so sorry for himself!

ROSS
(piqued)
Stop it, damnit! Don't tell me
how I feel!

JENNY
(returning the anger)
No, you stop it! Someone's got to
open up your eyes and show you what's
going on if you can't do it for your-
self!

ROSS
It's not hard to see what's going
on...

JENNY
(fiery)
To you, Peter! To you! You've
become obsessed with finishing
your work! And to hell with the
cost!

ROSS
That's not fair...

JENNY
It is fair and it is true! Three
of your patients are dead, Peter.
You do understand that, right?
And whoever is responsible doesn't
seem inclined to stop until every
one of the rest of you is dead.
Don't you see that?

87 CONTINUED (2):

87

ROSS shakes his head slowly from side to side. He looks defeated.

ROSS

I see so many things, I just don't
see anymore...

JENNY looks at ROSS who at this moment seems so terribly vulnerable. Tears well in her eyes.

88 EXT. - STREET NEAR BRIDGE - DAY

88

A city bus pulls into its stop and begins disgorging passengers. Among them is HENRY OWENS.

He is very much as he was when he left the police station; filthy and terribly disheveled. He begins walking in the direction of the bridge; in a slow, catatonic state.

HENRY

Mommy...Mommy...I pushed Patsy.
She fell in the bathtub...

HENRY ignores the traffic signals, crossing the street directly in the path of criss-crossing traffic. Cars have to dodge him to avoid a collision. There is lots of honking and shouting from drivers.

As HENRY reaches the other side of the thorough fare, he begins moving at a faster pace.

HENRY

(singsong)

Mommy...Mommy...
Patsy's in the bathtub
With her face down...
Mommy...Mommy...

The bridge HENRY is moving towards is a large suspension-type span; much like the Golden Gate, Verazzano or Severn Bridge.

89 EXT. - APPROACHES TO BRIDGE - DAY

89

Traffic in four lanes approach a series of toll-booths. On each side of the bridge is a twelve foot bicycle and pedestrian jogging or track, all of which is cantilevered out to the sides.

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89

CONTINUED:

89

HENRY has now started running slowly along the footpath, in a catatonic state. The water, more than a hundred feet below is very choppy. There is a harsh wind.

90

EXT. - BRIDGE TOWER - DAY

90

Massive. More than 300 feet high. Suspender ropes hang 60 feet apart from cast steel clamps. The sheer sweep of the 20-inch diameter cable from the top of the tower to the mid-point of the bridge causes vertigo.

HENRY, filled with dogged, insane determination, keeps jogging closer and closer to the main tower. Traffic north and south hurtles by him. He's oblivious to it.

91

EXT. - BASE OF BRIDGE TOWER - DAY

91

FRANK, a senior maintenance man, in clean overalls and a hard-hat, stands at the base of the tower.

The tower is hollow, permitting an elevator inside, which can rise to the very top of the bridge's tower.

The elevator is descending. It stops. Three men, JACK, BERT, and TEDDY, all dressed in overalls and hardhats emerge from the elevator.

FRANK

No go, eh?

JACK

Naw. I could've told you that when I got up this morning. The cross-wind is real bad.

TEDDY

I was game --

BERT

Yeah, but you forgot your parachute...

The men laugh, unloading their gear from the elevator onto a small vehicle with a ten-foot flatbed, starting the engine, backing it up toward the door parked in the walkway.

(CONTINUED)

91 CONTINUED:

91

JACK
(to TEDDY)
You're buying the brews tonight...

TEDDY
No way...

The MEN laugh again and climb aboard the flatbed. FRANK gets into the cab and drives the vehicle away.

92 EXT. - WALKWAY, BRIDGE - DAY

92

FRANK, at the wheel of the small vehicle. BERT, JACK and TEDDY sitting behind him in the flatbed.

FRANK'S MOVING P.O.V.

Of HENRY -- jogging towards him. HENRY draws abreast, and passes them without so much as an acknowledgement.

FRANK turns around, watching HENRY jog in the direction of mid-bridge and the tower. FRANK shakes his head in wonder.

FRANK
(to himself)
Crazy bastard. Jogging in this wind.

He then drops HENRY from his mind and continues on.

93 EXT. - BASE OF BRIDGE TOWER - DAY

93

HENRY puffs to a standstill. He looks up at the looking tower.

94 INT. - OPERATION HEADQUARTERS OVERLOOKING BRIDGE - DAY

94

The nerve center of the bridge. TV monitors, layouts, maintenance plots, etc.

RICHARD ELLIOT, a portly man of 50 in shirtsleeves, is on the phone looking out toward the tower through a pair of binoculars.

ELLIOT
(exasperated)
Oh, Christ! There's someone on top again!

(CONTINUED)

94 CONTINUED:

94

ELLIOT's P.O.V. THROUGH BINOCULARS:

HENRY, at the top of the tower, the wind tearing at his clothes, transfixed, looking down.

ELLIOT
(shouting)
Stand by for closure! Alert Newhouse
and Chester, stand-by for diversions to
A38 and A48! And notify the cops!

95 EXT. - TOLL PLAZA, BRIDGE APPROACH - DAY

95

Police cars, sirens going, tear off across the bridge.

96 INT. - BARNES' CAR - DAY

96

Racing toward the bridge, BARNES at the wheel, WHEELER
alongside him.

The police radio is just concluding a transmission.

WHEELER
(into radio)
Okay, that's a 10-4.
(to BARNES)
Well, that confirms it. It's
Henry Owen...

BARNES smiles.

BARNES
Well, what do you know...little
Henry Owen is practicing his
tightrope act...

BARNES suddenly accelerates, making a too-sharp turn, almost
colliding with another car.

BARNES
(laughing)
What's the matter, Brucie? You
got a complaint about my driving?

WHEELER is grim-faced.

WHEELER
Well, if you want to know the truth,
it gives me the opportunity to review

(CONTINUED)

96 CONTINUED:

96

WHEELER (Continuing)
my life, staring death in the face with
such frequency.

BARNES laughs and accelerates to an even greater speed.

97 EXT. - TOP OF TOWER - DAY

97

HENRY stands crouched in the opening, dwarfed by the massive cables which pass through the tower.

There are three ways down: he can jump, he can go back down in the elevator -- or he can try to climb down the cable, clinging precariously to guy wires and inching his way down the dangerously, very steep incline.

Right now, he's too terrified to do anything. He stands wide-eyed, chattering to himself.

Behind him, in the hollow tower, there's a loud clang. HENRY jumps. Suddenly the elevator begins to descend leaving HENRY alone at the top of the tower which is hundreds of feet high. He's paralyzed with panic! The wind howls around him. He can't see anything. He doesn't know what to do. He gags and practically throws up.

98 EXT. - BRIDGE APPROACH - DAY

98

BARNES and WHEELER arrive as does a black and white myriad of other police vehicles.

99 EXT. - BASE OF BRIDGE TOWER - DAY

99

The elevator comes to a halt. BARNES waves TWO COPS over. Among those in the crowd is BAILDON, who silently watches the unfolding events.

BARNES
You two! Come with me!

BARNES and the TWO COPS move inside the elevator. It starts to rise.

100 INT. - OPERATIONS HEADQUARTERS OVERLOOKING BRIDGE - DAY

100

From ELLIOT'S P.O.V. THROUGH BINOCULARS:

(CONTINUED)

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100 CONTINUED:

100

As the elevator containing BARNES and the TWO COPS move steadily toward the top of the Bridge Tower. It reaches the top and stops.

101 INT. - TOP OF TOWER - DAY

101

The open elevator, with the small enclosed area in front of it. BARNES stands silently with the TWO COPS.

They can't see HENRY. BARNES motions them all to be very still.

BARNES

(silently)

Stay here!

BARNES walks slowly forward, gradually approaching the opening by the huge cable. He peers around the corner, not at all too thrilled at being up this high. The wind is tearing at him.

BARNES suddenly spots HENRY, about twenty-five feet away. HENRY is balanced on the cable, hanging on for dear life.

HENRY spots BARNES and starts screaming.

HENRY

(screaming)

No! Not you! No! Get away or I'll jump!!

BARNES

I'm not going to hurt you, Henry.
I want you to come down!

HENRY

(screaming fearfully)

No! I'm not going anywhere with you! I want Dr. Ross!

BARNES

We've sent for him. Why don't you let me take you to him, Henry? He's coming. He'll be here any second...

HENRY

No! Get away! I want Dr. Ross!
You get away!

(CONTINUED)

101 CONTINUED:

101

BARNES

All right! All right!

BARNES begins backing off.

BARNES

(to himself)

Why don't you jump and save us
all a lot of trouble!

BARNES re-enters the enclosed area. The TWO COPS are waiting
for him, weapons drawn.

BARNES

You two stay here. Quiet and out
of sight.

They nod approval. BARNES enters the elevator. It begins
descending.

102 EXT. - BASE OF BRIDGE TOWER - DAY

102

ROSS and JENNY arrive, their car being waved through by the
POLICE at the toll-booths. They get out at the base of the
tower just as BARNES emerges from the elevator.

BARNES

Doctor Ross and Miss St. Clair.
Fancy meeting you here!

ROSS ignores the sarcasm.

ROSS

(to Barnes)

Where do we stand?

BARNES

We stand here. Your 'experimentee'
dangles from a cable...

(BARNES points upward)

...up there...

ROSS

What can I do?

(CONTINUED)

102 CONTINUED:

102

BARNES

Talk to him. Try and persuade him to join you in the area by the elevator. Two of my men are hidden there. They'll overpower him easily.

ROSS shakes his head 'no'.

BARNES

What do you mean 'no'?

ROSS

It's no good. If he even catches a glimpse of them up there, he'll panic for sure...

WHEELER

Look, Ross, those cops up there are pros...

ROSS

Well, then tell them to go get him!

(to BARNES)

If you want me to get him down, I want your men off the tower.

BARNES stares at ROSS. He doesn't like having to give in. He removes his eyeglasses and starts polishing them.

BARNES

Okay, Ross, but this better work.

ROSS

It will, Inspector. It might even earn you a medal...By the way, there's something I've been meaning to ask you?

BARNES

Yeah, what?

ROSS

Why do you keep polishing your glasses? They can't be that dirty.

BARNES

Mnn?

(realizing)

Oh...force of habit, I guess...

(CONTINUED)

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102 CONTINUED (2):

102

ROSS

(smiles)

Looks like a classic case of
mysophobia to me. I think you
should see a doctor.

And with that ROSS moves to the elevator. JENNY intercepts
him.

JENNY

Peter, I don't like this...There's
something wrong. This could all be
a trick to get you up there...

ROSS puts his palm gently on her cheek.

ROSS

(gently)

It's going to be just fine,
Jen. I promise you that...

JENNY

Peter, please...

ROSS

See you in a few minutes...

And with that, ROSS gets into the elevator. It begins to rise.

103 EXT. - POSITION ON BRIDGE - DAY

103

Backed-up traffic, the drivers staring up at the man out on
the cable. BARNES, WHEELER, JENNY, POLICE and SPECTATORS
watch the elevator head toward the top of the bridge tower.

104 INT. - TOP OF TOWER - DAY

104

The elevator arrives and ROSS steps out. He sees the TWO COPS.

ROSS

(quietly)

I'm the guy's doctor. I'm going to
try and talk him back in. Go down,
then send the elevator back up, okay?

POLICEMAN #1

We have orders to stay up here, Doctor.

ROSS

Yeah, well Inspector Barnes changed his
mind.

(CONTINUED)

104 CONTINUED:

104

The TWO COPS are somewhat confused. They are not sure just what to do.

ROSS
(with authority)
Look, just ask him, okay!

The TWO COPS reluctantly leave.

ROSS moves toward the opening, steadying himself in the high wind. He looks out, seeing HENRY crouched on the cable, clinging to the guy-wires.

ROSS shouts out over the wind.

ROSS
Henry, it's me. I'm here...

HENRY looks toward ROSS. Panic is still in HENRY'S eyes.

ROSS
How're you doing?

HENRY
(quietly)
Not too good.

ROSS wasn't able to hear him.

ROSS
What'd you say?

HENRY
(shouting to ROSS)
I said 'fine', Dr. Ross. Just fine.

ROSS
I want to join you. Can I come down?

HENRY
(nodding: shuddering)
It's so cold...

ROSS
Just hold on. I'm coming...

ROSS gauges the distance between him and HENRY to be about 50 feet.

(CONTINUED)

104 CONTINUED (2):

104

Positioning himself very carefully, holding tightly on to the guy-wires, he inches out down the cable at an angle of 45 degrees. The wind is howling.

ROSS

I'm coming, Henry. Just hold on...

I05 EXT. - BASE OF BRIDGE TOWER - DAY

105

Everyone is watching intently. They suddenly see ROSS inching his way out along the cable.

BARNES

(incredulous)

What the hell is he up to?

JENNY

(frightened)

Oh, God! I can't look! I just can't look!

She tries to light a cigarette but her hand is shaking too much. BAILDON lights it for her.

JENNY

(to BAILDON)

Thank you...

A strange slight smile is BAILDON'S total acknowledgement.

106 EXT. - BRIDGE CABLE - DAY

106

ROSS reaches a point about 20 feet away from HENRY, squatting down on the cable, holding onto the guy-wires.

ROSS

Hi, Henry...

HENRY

Hello, Dr. Ross. Thank you for coming...

ROSS

You don't have to thank me, Henry.
I'm here to help you.

106 CONTINUED:

106

HENRY

I know that, Dr. Ross. You're
a real friend. You always try to
help...

ROSS smiles appreciatively.

107 EXT. - BASE OF BRIDGE TOWER - DAY

107

WHEELER stands alongside BARNES. JENNY is nearby. Everyone
is intently watching the scene way above.

WHEELER

(quietly: to BARNES)
What do you think?

BARNES

It's quite a place to have a
psychiatric session is what I
think...

JENNY

(crying out)
Oh, what's he doing?

108 EXT. - THEIR P.O.V. TO THE CABLE ABOVE

108

ROSS has stood up and is moving closer to HENRY. ROSS
loses his balance momentarily; but manages to avoid a fatal
fall by gripping the guy-wire.

JENNY is very frightened. WHEELER crosses to her.

WHEELER

(politely)
Look, ma'am, maybe it would be better
if we had a car take you home...

JENNY

No, it's okay, Mr. Wheeler. I'll
be fine.

Suddenly BARNES grunts.

BARNES

What's the fucker up to now?

(CONTINUED)

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108 CONTINUED:

108

ROSS is reaching for HENRY'S hand. Suddenly, HENRY leaps off the cable. ROSS grabs for him but to no avail.

HENRY sails in a sickening slow arc out into open space and down, down, down, to the swirling river some 400 feet below.

ROSS' frenzied shout can be heard above the screams of horror from the crowd.

ROSS appears to collapse in grief where he stands.

Slowly, ever so slowly, he pulls himself back up the cable toward the elevator.

109 EXT. - BASE OF BRIDGE TOWER - DAY

109

People are racing around - some to the bridge railing, trying to see HENRY'S body in the churning water below.

BARNES
(shouting)

Get 'em away! Get all these people
away!

The police start moving the spectators away from the Bridge Tower area.

The elevator can be seen descending.

JENNY is rooted to her spot, in a state of deep shock. WHEELER comes to her.

WHEELER
(comforting her)
He's all right, ma'am. I'm sure he's
all right.

The elevator stops. A COP opens the door. ROSS is slumped in one corner, staring dully ahead of him.

JENNY runs to ROSS.

JENNY
(crying)
Oh, Peter...Peter, darling...

ROSS is in an almost hypnotic state.

(CONTINUED)

109 CONTINUED:

109

ROSS

(dully)

He had hold of me...then he...
he...I could have...just another
second, I could have...he was
listening to me...

JENNY puts her arms around him, hugging ROSS to herself,
crying.

110 EXT. - BOROUGH PARC MANOR - DAY

110

The place where BUBBA works. It is a large, sprawling manor house, zoological park, aviary and formal gardens. The manor, previously owned by a blue-blood family is now a historical landmark run by the government as a tourist attraction.

BUBBA is the swing watchman, filling in on various shifts for any colleague who might be absent from work due to illness or vacation.

ROSS and JENNY are sitting in the late afternoon sunshine with BUBBA off to the side of the Aviary Building.

BUBBA is shaking his head woefully.

BUBBA

He was such a sweet, harmless
little fella...He was my...friend...

ROSS

We all had great affection for
Henry, Bubba. It was a terrible,
terrible thing...

BUBBA looks up at ROSS, his eyes glistening.

BUBBA

The program's over now for sure,
isn't it?

ROSS

(sadly)

I'm afraid it is, Bubba. They'll
never let me continue...

BUBBA

(almost to himself)

I'm the only one left...Now
they'll send me back for sure...

(CONTINUED)

110 CONTINUED:

110

ROSS
(shakes his head)
Maybe it'll be better, Bubba...

BUBBA
How can prison be better, Doc?
There ain't no way...

ROSS
You don't have to go back, at
least for now. You can stay on
here until formal ruling comes
down...

BUBBA
When will that be?

ROSS
I don't know. A couple of days,
a week...I'll do everything I can
to help you, I promise...

BUBBA
Thanks, Doc. I know you will.

ROSS is touched by the man's abject despair.

BUBBA
(forcing a smile)
...And I was getting much better,
much, much better...
(he rises)
Come on, I want to show you...
(gestures to JENNY)
You too, Miss St. Clair...

ROSS and JENNY rise. BUBBA leads them toward the Aviary.

111 INT. - AVIARY - DAY

111

An extraordinary creation -- vast cages of birds of all types
and sizes, positioned in the center of a circular room with
a dome over 75 feet high.

Around the walls are other cages which contain hawks, eagles
falcons, kites and other carnivorous birds. All the cages
are closed.

BUBBA enters the building followed by ROSS and JENNY.

(CONTINUED)

111 CONTINUED:

111

BUBBA moves cautiously, his eyes darting constantly to the myriad of cages.

BUBBA
(to ROSS & JENNY)
A month ago, I couldn't even
come in here...

BUBBA hesitantly moves closer to one of the cages. He is obviously very nervous but determined to demonstrate the progress he has made.

BUBBA
This bird is one of my favorites...
(smiles)
Imagine me even being able to say
that...?

JENNY
What kind is it, Bubba?

BUBBA
A Cooper's Hawk. Isn't he something...

JENNY
Well he doesn't look too friendly,
that's for sure...

BUBBA
He's a hunter. Look at his claws and
beak. He uses them for grabbing onto
his prey and tearing them to pieces...

The bird suddenly hops forward in its cage. However, the move is enough to frighten BUBBA who jumps back nervously. He tries vainly to make light of it.

BUBBA
(nervously)
See, like I said, I was 'getting better'.
Didn't say I was all better...Come on,
let's get some fresh air.

He begins to leave. ROSS looks at JENNY and shakes his head sadly. They follow BUBBA toward the exit.

112 EXT. - ROSS' AUTOMOBILE - DUSK

112

ROSS and JENNY are on their way back from their meeting with BUBBA.

(CONTINUED)

112 CONTINUED:

112

JENNY

It's so damn unfair that he'll have
to go back in...

ROSS doesn't say anything. He's lost in some thought.

JENNY (continuing)

But at least he'd be out of reach
of...whomever...

ROSS emerges from his reverie.

ROSS

It's like we're pins in a shooting
gallery...

(looks at JENNY)

You know, I wouldn't blame you
for splitting...

JENNY

(after a pause)

I've thought about it. I have to
think about it. The whole thing
seems so out of control...

(leans across, kisses
him on the ear)

But, I'm not leaving, unless you
are...

(serious again)

What about it, Peter?

ROSS

Doesn't look like I have a choice,
does it?

JENNY

We have a choice, Peter. You can set
up a practice and I can paint and
sculpt anywhere we damn please!

ROSS

(looks at her)

Where would you like to live?

JENNY

(excited)

Peter, really?

ROSS

London? Paris? New York? Podunk?
Think about it...

(CONTINUED)

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112 CONTINUED (2):

112

JENNY

Hey, let me tell you something,
kind sir. Don't go feeling sorry
for yourself...Okay? That's the last
thing we need...

113 EXT. - JENNY'S APARTMENT BUILDING - DUSK

113

ROSS and JENNY drive up, parking at the curb.

ROSS

I won't, I promise...
(he kisses her)
See you later...

JENNY

Where are you off to?

ROSS

The hospital. I've got some cleaning
up to do...And I'm also still worried
about Bubba...See you later...

JENNY waves ROSS off. He drives away. She walks rapidly into
her building.

114 P.O.V. - ROSS DRIVING AWAY

114

SOMEONE has been observing ROSS and JENNY. CAMERA moves
across to JENNY'S building in time to footsteps.

115 INT. - JENNY'S APARTMENT BUILDING - EVENING

115

The unseen PERSON enters the downstairs lobby -- checks the
apartment registry -- locates JENNY'S apartment number on
the registry -- then moves toward the stairs.

116 INT. - JENNY'S APARTMENT - EVENING

116

The bathroom door is open. A stereo is playing. JENNY, in
a flimsy silk robe, crosses from the kitchen, through the
studio, into her bedroom and then into the bathroom.

117 INT. - STAIRWELL, JENNY'S BUILDING - EVENING

117

P.O.V of the unseen PERSON:

(CONTINUED)

117 CONTINUED: 117

Climbing the stairs toward JENNY'S apartment.

118 INT. - JENNY'S BATHROOM - EVENING 118

JENNY is brushing out her hair.

119 INT. - LANDING, JENNY'S APARTMENT - EVENING 119

P.O.V. of the unseen PERSON:

Reaching the landing and heading for JENNY'S apartment door.

120 INT. - JENNY'S BATHROOM - EVENING 120

The Doorbell RINGS. At once JENNY laughs, shaking her head. She thinks its ROSS.

121 INT. - JENNY'S LIVING ROOM - EVENING 121

JENNY skips across the room, heading for the door, calling out:

JENNY

Mrs. Casey's right! You would lose
your head if it wasn't screwed on --!

She flings open the door -- it's BARNES!

JENNY gasps, suddenly afraid, feeling very vulnerable with this man in her apartment.

BARNES walks in before JENNY can do anything about it. He looks around, removes his glasses and stands polishing them with his pocket handkerchief.

JENNY slams the door hard, seeing no reason why she shouldn't communicate clearly to BARNES what she feels about this intrusion.

JENNY

(sarcastically)

Conducting a survey, Inspector?

BARNES smiles sweetly, replacing his glasses carefully.

121 CONTINUED:

121

He looks at her -- a little too hard.

BARNES

And whose little girl are you?

JENNY

It's none of your business.

BARNES takes in the many art objects placed around the room. He approaches one of JENNY'S sculptures; a very large semi-abstract bronze of a couple in a passionate embrace. BARNES runs his hand along the female figure.

BARNES

They say art imitates life...

Does this imitate yours?

(he smiles)

Or is that too personal a question?

JENNY

If this is an official visit, I'd like to see some sort of warrant --

BARNES chuckles to himself.

BARNES

It won't be necessary, Miss St. Clair. I won't keep you very long. Would you like to go on with your bath? I could ask you a few questions through the open door...

JENNY

(Aghast)

I don't believe you...!

BARNES moves closer to her.

BARNES

You do speak French, I assume...?

JENNY

Yes, I do. Why?

BARNES

Cherchez la femme.-- it means 'find the woman'.

BARNES smiles.

(CONTINUED)

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121 CONTINUED (2):

121

JENNY

I don't know what you're getting at...!

BARNES

Really? Well, wasn't it you, Miss St. Clair, who gave Dr. Ross the shotgun that killed Barbara Grey...? And what about the cartridges...?

JENNY storms toward the door of her apartment.

JENNY

(furious)

I think that'll do for now, Inspector!

BARNES is over to her like lightning, throwing her across the room and locking the door to the apartment.

His manner has changed abruptly.

BARNES

It will do when I say it will do, understand that you snot-nosed, blue-blood bitch!!?

JENNY is suddenly very frightened. BARNES moves toward her.

BARNES

And stop playing games with me, okay? I know how much you liked and felt sorry for Barbara Grey and Laura Prentiss and the rest of those murdering lunatics of his...

(he approaches her
very close)

Don't believe that having a 'saint' in your name gives you some sort of ecclesiastical immunity, Miss Saint Clair...

JENNY fights to keep her fright hidden from him.

JENNY

What's next, Inspector Barnes? Are you planning to rape me at gunpoint?

BARNES

I'd make you take a bath first.

(CONTINUED)

121 CONTINUED (3)

121

JENNY

You're disgusting!

BARNES

So are you! And all your bleeding-heart dilettante friends!

JENNY

What do you want from me?

The hint of a smile crosses BARNES' lips.

BARNES

You're the only one left, see?

JENNY

(cries out)

No!!

BARNES

(continuing over her)

...Well, there's Bubba...

(he laughs)

Can you imagine anyone in their right mind naming a man 'Bubba'?

(pause)

...And yes, of course, I forgot, your lover boy, Dr. Peter Ross is still around, isn't he? Some job he's done healing the sick, I'd say...

JENNY

(scared)

I would like to call Dr. Ross --
now!!

JENNY takes a step toward the phone but BARNES steps in her path. He surveys her body.

BARNES

Men are attracted to you, aren't they? I can see why...

He touches her arm. She recoils.

BARNES

Don't touch the merchandise, right?

He drags her bodily close to him, his face nearly touching hers -- he breathes in her fragrance --

(CONTINUED)

121 CONTINUED (4):

121

BARNES

Have you ever posed in the nude...?

BARNES suddenly throws her back. JENNY slams up against a far wall. BARNES advances toward her but JENNY, in her panic, grabs a silver candlestick from the bookshelf behind her and brings it down fiercely on BARNES' head. He grunts and collapses in a heap at her feet.

JENNY, tears running down her face, is galvanized into action. She rushes to the telephone and dials the hospital.

JENNY

(into receiver)

Dr. Ross, please -- it's urgent!

VOICE

Dr. Ross is not here at the moment.
May I take a message?

JENNY hangs up, thinking furiously. She glances at BARNES who is just beginning to stir. She dials again. No reply. She dials again, almost going crazy, waiting.

VOICE RECORDING

Thank you for calling Borough Parc
Manor. The Manor is open to visitors...

JENNY drops the phone, terribly frustrated and frightened. She quickly grabs her coat, car-keys and purse and races from the apartment.

BARNES stirs as the recording from the other end of the phone can still be heard through the still-connected line.

VOICE RECORDING

...for calling Borough Parc Manor. The
Manor is open to visitors...

122 EXT. - JENNY'S CAR ON FREEWAY - NIGHT

122

Racing west, through the evening traffic.

123 INT. - JENNY'S CAR - NIGHT

123

JENNY, her face set, maneuvers through the traffic flow. An involuntary shudder ripples through her as she remembers the confrontation with BARNES.

- 124 EXT. - JENNY'S CAR - NIGHT 124
As it exits the freeway and turns up a country road.
- 125 EXT. - BOROUGH PARC MANOR - NIGHT 125
Dark...Deserted...except for some maintenance lights here and there.

The CAMERA begins to move in toward the Manor.
- 126 INT. - BOROUGH PARC MANOR - NIGHT 126

BUBBA reclines in a chair at the watchman's station, half-reading a magazine, half dozing. In front of him are a series of television monitors, each linked to a camera surveying the different areas of the Manor.

Suddenly he sits up, listening. From far off there is a noise he cannot define.

Frowning, he scans the TV monitors. Nothing. He is about to recline again when his eye suddenly catches something.

A FIGURE flitting across a doorway on TV MONITOR #4; the Gallery.

BUBBA quickly picks up his bunch of keys and a flashlight.
- 127 INT. - GALLERY AT BOROUGH PARC MANOR - NIGHT 127

Huge portraits, some centuries old, of the ancestors of the Manor hang in solemn rows along the long, narrow room.

BUBBA walks soundlessly along the gallery. He is alone except for the paintings.

Suddenly there is a rush of footsteps at the far end of the large room. BUBBA clicks his light on.

A FIGURE disappears out through the double-doors at the other end of the room.
- 128 INT. - SECOND STORY HALLWAY AT MANOR - HALLWAY 128

BUBBA emerges from the GALLERY into the hallway. He peers over the bannister to the Main Hallway below, pausing, listening.

128 CONTINUED: 128

He exits into another of the rooms.

129 INT. - BEDROOM AT MANOR - NIGHT 129

BUBBA enters, shining his light around the room. It is very eerie, seeing the canopied bed and the bust of a previous manor resident in the beam of BUBBA'S light.

He exits.

130 INT. - AQUARIUM AT MANOR - NIGHT 130

The only light in the room is the pale-green glow from the various tanks which line the walls.

BUBBA enters, shining his light around. Suddenly, there is a flurry back in the gloom. The FIGURE crashes against something, causing a loud noise.

BUBBA
(shouting)
Stay where you are -- !

Whoever it is takes off, out through the far door.

131 INT. - ARMORY AT MANOR - NIGHT 131

100 feet long lined with arms, armor, etc. Footsteps clearly echo along the far end of the Armory as BUBBA enters, wildly shining his flashlight this way and that.

The flashlight beam snatches an unidentifiable glimpse of the FIGURE for an instant.

BUBBA
(shouting)
You can't get out of here!

BUBBA races toward the far end of the Armory but the FIGURE dashes out the door.

132 INT. - HALLWAY AT MANOR - NIGHT 132

BUBBA emerges from the Armory, sweat-soaked and panting.

132 CONTINUED:

132

He looks around but sees nothing.

Suddenly he hears the sound of footsteps echoing against the concrete flooring of the internal passageway which connects the Main Manor Building to all of the adjacent buildings of the Manor.

BUBBA tears open the door and charges into the corridor.

133 INT. - CORRIDOR OF MANOR - NIGHT

133

A long, narrow, concrete passageway, dimly lit.

BUBBA is quite nervous, but determined to flush out whoever is intruding. He proceeds slowly and quietly until:

He hears the footsteps way up ahead in the distance.

BUBBA races toward them. Suddenly a suit-of-armor, which was being stored in the corridor, falls in his path, crashing to the concrete floor in a deafening clatter.

BUBBA trips momentarily, regains his balance and continues the pursuit.

Running, he comes to a 'T' in the corridor. Which way to go, right or left? He thinks he hears something to the left and charges in that direction.

There is a door at the end of the 'T' which is open just a crack. BUBBA charges toward it, crashing through the door at full speed.

134 INT. - AVIARY AT MANOR - NIGHT

134

BUBBA, breathing very hard, abruptly realizes where he is. The room is dark except for the little bit of light leaking in through the door BUBBA has just entered.

BUBBA clicks his flashlight. It doesn't work. He curses it in the dark and shakes it violently. He tries it again. This time it illuminates.

BUBBA shines the light toward the cages and suddenly sees:

The HAWK'S cage is open! The HAWK is not in it!

He swings his light wildly to the right...

The EAGLE'S CAGE! The EAGLE is not in it!

134 CONTINUED:

134

Suddenly BUBBA spots the eagle perched atop his cage, staring fiercely at him, while at the same time the low sound of birds chattering begins growing louder.

BUBBA, eyes bulging in fear, begins backing up toward the door. But suddenly, it is slammed shut and bolted from the outside. BUBBA is trapped inside.

In a burst, every light in the aviary is ablaze - - and to his horror, BUBBA can see that all the bird cages are open!

In a crazed frenzy, BUBBA hurls his flashlight, still glowing, at the open hawk cage.

The flashlight hits the steel cage with a loud echoing clang.

Every bird in the place suddenly starts shrieking -- an incredibly frightful sound.

BUBBA is becoming catatonic, blundering this way and that -- shielding his eyes from the horrific sight and in so doing, bumping into cages and knocking them to the ground.

The birds begin flying straight at him -- macaws, parrots, hawks, kites, falcons, birds of every color and size and plumage.

It's terrifying. BUBBA shakes uncontrollably, trying to shield himself from the screaming, flapping bedlam that surrounds him.

He finally slumps to the floor in a heap, the birds swooping and pecking at him while he tries to hide his head in his tightly-folded arms.

135 EXT. - BOROUGH PARC MANOR - NIGHT

135

JENNY'S car pulls in at a screeching stop. She leaps from the car and dashes into the Manor.

136 INT. - MAIN HALLWAY OF MANOR - NIGHT

136

JENNY looks around in the dimness. She sees no one.

JENNY
(calling out)
Peter...! Peter, are you here?
(no reply)
Bubba...!!!

(CONTINUED)

- 136 CONTINUED: 136
- No reply again. JENNY sees BUBBA'S empty watchman's station. Something seems wrong. She disappears into one of the hallways.
- 137 EXT. - BOROUGH PARC MANOR - NIGHT 137
- We see another car has pulled up and is parked alongside JENNY'S auto. The car is empty.
- 138 INT. - HALLWAY IN MANOR - NIGHT 138
- JENNY is moving down the hall. Suddenly she hears someone following her. She turns to the sound.
- JENNY
(calling out: nervously)
Peter...?
(no reply: only footsteps)
Bubba...!
(no reply: only footsteps)
- Frightened, she bolts away.
- 139 INT. - AVIARY AT MANOR - NIGHT 139
- BUBBA, trying to shield himself from the swarming birds suddenly lets out a primordial scream.
- BUBBA
(screaming)
Dr. Ross --! Dr. Ross--!
- 140 INT. - HALLWAY AT MANOR - NIGHT 140
- JENNY -- reacting to the sound runs faster.
- Scared witless and no longer sure where she is going she races headlong around a corner -- and cannons into BARNES!
- BARNES clamps his hand over her mouth, stifling her scream.
- JENNY fights like a wildcat; convinced she's once more in the clutches of the killer and that her life is in mortal danger.
- 141 INT. - AVIARY AT MANOR - NIGHT 141
- BUBBA is so deeply in the grip of his phobia that he has

(CONTINUED)

141 CONTINUED:

141

become another person -- no longer the gentle black giant, but a crazed, powerful colossus.

Streaked with blood, he hurls his huge frame at the door again and again.

He is no longer aware of the shrieking hell of the birds around him -- he just methodically batters at the thick oak door which has been barred from the outside.

The door finally cracks -- and with his final lunge BUBBA breaks right out through it in a welter of splinters, blood and feathers.

JENNY'S VOICE
(far off, screaming)
Peter--! Bubba! Bubba!

BUBBA half-runs, half staggers along hallways, CAMERA TRACKING with him.

142 INT. - HALLWAY AT MANOR - NIGHT

142

JENNY and BARNES are fighting savagely. She claws and punches at him desperately as he tries to beat her into submission.

Suddenly, BUBBA charges into the corridor where JENNY and BARNES are fighting. He leaps in front of BARNES, crouched, huge hands ready -- he's been dying to get at this sadistic, officious bastard.

BARNES flings JENNY away from him and faces BUBBA. He pulls out his service revolver, breathing in gasps, inviting BUBBA to advance.

BARNES
You murdering black bastard -- I've
been waiting for this...
(BUBBA edges closer)
Come on, Nigger! Come and get a
good lick...

BUBBA suddenly springs at BARNES and is able to deflect BARNES' gun just as he fires. BUBBA is hit in the shoulder but the pistol flies from BARNES' grasp, slides across the floor thru the bannister rail, falling with a clatter to the floor below. BARNES leaps at the bleeding BUBBA and the two men grapple at the head of the flight of stairs. It

(CONTINUED)

142 CONTINUED:

142

is obvious that BARNES is an efficient and very brutal fighter.

BUBBA, in pain and bleeding from the bullet wound, grasps BARNES around the mid-section but BARNES counters with a knee into the groin and elbow smash into BUBBA's ribs. BUBBA crashes to the floor.

BARNES dives on him, going for the kill.

They roll over each other, grappling and finally struggling to their feet.

143 INT. - MAIN HALLWAY OF MANOR - NIGHT

143

JENNY, running, sobbing, bounds down the long staircase toward the main watchman's station.

On one of the TV monitors she can see the shadowy forms of BUBBA and BARNES fighting savagely.

She fumbles for the phone.

144 INT. - SECOND FLOOR LANDING OF MANOR - NIGHT

144

BARNES and BUBBA battle each other, emerging out onto the landing.

Suddenly, BUBBA utilizes his mammoth strength by heaving BARNES against the wall opposite the bannister railing. BARNES hits the wall hard and has the wind knocked out of him.

BUBBA begins advancing on BARNES, but BARNES suddenly drags an antique pike off the wall and points it menacingly at BUBBA. The black giant backs away toward the bannister.

BARNES lunges at him. BUBBA knocks the pike away -- but BARNES' momentum carries them both to the rim of the bannister -- and suddenly with one fierce blow and heave, BARNES throws BUBBA over the railing.

BUBBA hurtles downward toward the marble floor. He hits with sickening force and lays there -- dead.

145 INT. - MAIN HALLWAY OF MANOR - NIGHT

145

JENNY, barely in control, is slumped down against the wall,

145 CONTINUED:

145

weeping, the phone receiver to her ear.

JENNY
(whispering)
Be there...Please, be there...

VOICE
I'm sorry, he's not with Dr. Clegg.
Let me try his office again...

BARNES appears silently, watching JENNY. She doesn't realize he's present.

146 INT. - PSYCHIATRIC RESEARCH ROOM - HOSPITAL - NIGHT

146

Again, the eerie, science fiction atmosphere. The room is empty, the spotlights above the six pod-like silver swivel chairs dimmed. Only the lights from the console illuminates the room.

The door to ROSS' office is slightly ajar. CAMERA TRACKS slowly toward it in an ominous silence.

Suddenly the phone RINGS, shattering the stillness.

147 INT. - ROSS' OFFICE - HOSPITAL - NIGHT

147

as we remember it -- the desk, chairs, the multitude of cassettes, the tape recorders, etc.

--and suddenly a shotgun--rigged to a chair -- pointing toward the door; a length of cord running from the trigger to the doorknob.

The phone RINGS again. Abruptly a gloved hand reaches into the shot and picks it up.

148 INT. - MAIN HALLWAY OF MANOR - NIGHT

148

JENNY reacts joyously to the phone on the other end being answered.

JENNY
Peter?? Oh, darling --!--

But she stops, aware that a strange sounding VOICE is coming through the line. It's texture is rasping, adenoidal; frightening.

(CONTINUED)

148 CONTINUED:

148

VOICE ON PHONE
--they failed so I killed them.
Killed them all -- Now there is
only -- Ross.
(JENNY screams)

JENNY barely resists as BARNES crosses to her, taking the receiver away, in time to hear --

VOICE ON PHONE
(continuing)
--it's all arranged. There is no
way he can escape...No way at all...

The phone suddenly CLICKS dead!! JENNY flings herself at BARNES

JENNY
(screaming)
Help him! He's in danger!
Please help him!

BARNES grabs her by the collar.

BARNES
(gruff)
Where...?

JENNY
(gasping)
The hospital...

BARNES throws her aside and races toward his car.

149 INT. - PSYCHIATRIC RESEARCH ROOM - HOSPITAL - NIGHT

149

The room is dim with the only illumination coming from the control board in front of ROSS' chair. From out of the dimness, that same rasping, adenoidal voice is heard:

VOICE
First, there was you, Barbara Grey...

The spotlight above BARBARA'S empty pod-like chair suddenly lights.

(CONTINUED)

149 CONTINUED:

149

VOICE

(continuing)

...such a seemingly pleasant woman caught in the seemingly unfortunate and unavoidable act of murder. Would you do it again if you had the chance? Fortunately, we will never know, will we Barbara?

Suddenly the light above BARBARA'S pod-like chair goes black.

VOICE

...And then there was you, Laura Prentiss...

The spotlight above LAURA'S empty pod-like chair suddenly lights.

150 EXT. - HIGHWAY - NIGHT

150

BARNES, in his car, racing at breakneck speed, toward the hospital.

151 EXT. - BOROUGH PARC MANOR - NIGHT

151

JENNY stumbles out of the front door of the Manor and makes her way unsteadily toward her car. She gets in the auto and drives off.

152 INT. - PSYCHIATRIC RESEARCH ROOM - HOSPITAL - NIGHT

152

The room is as we left it; dim, except for the spotlight over LAURA PRENTISS' empty pod-like chair. The VOICE is continuing:

VOICE

And so, the book is closed once and for all on you, Miss Laura Prentiss.

The light above LAURA'S chair goes black. The spotlight above JOHNNY'S empty pod-like chair is illuminated.

VOICE

And now we come to you, Johnny Fredericks. Murdering Johnny Fredericks who no one thought should be out

(CONTINUED)

152 CONTINUED:

152

VOICE (Continuing)
walking the streets. No one, but
Dr. Ross. He was trying to prove
something, wasn't he Johnny? But he
was wrong. And because he just couldn't
face that fact, I had to deal with you
once and for all...

And the light above JOHNNY'S pod-like chair is dimmed.

VOICE (Continuing)
And then there was you, Mr. Henry
Owen...

The spotlight above HENRY'S pod-like chair illuminates.

VOICE (Continuing)
...You were perhaps the most devious
of the lot...

153 EXT. - HOSPITAL - NIGHT

153

BARNES drives up fast and parks. He is about to enter the
main doors, when he thinks better of it.

The CAMERA FOLLOWS him as he moves toward a side-door,
entering quietly.

154 INT. - HOSPITAL STAIRWELL - NIGHT

154

BARNES, avoiding the elevators, climbing the stairs instead.

155 INT. - HOSPITAL CORRIDOR - NIGHT

155

BARNES emerges from the stairwell, heading determinedly
toward ROSS' office. The hallway is deserted.

He stops at the door to ROSS' office. He tries the doorknob.
It is locked!

BARNES' P.O.V.:

To the door of the Viewing Gallery a short way down the hall.

BARNES moves toward it. He tries the knob. It turns. He
slowly opens the door. The body of BAILDON, his eyes
bulging in death, falls right into his arms!

(CONTINUED)

155 CONTINUED:

155

BARNES gasps in terror, recovers his composure quickly and enters the Viewing Gallery.

156 INT. - VIEWING GALLERY - HOSPITAL - NIGHT

156

BARNES props BAILDON'S body against a wall of the Gallery. He then draws his revolver. Suddenly, BARNES hears a voice. He looks around but sees no one. Then he realizes it is coming from the TV monitor linked to the camera inside the Psychiatric Research Room. BARNES tries to make out the figure on the monitor but he cannot.

BARNES begins descending the stairs toward the door leading to the Psychiatric Research Room.

157 INT. - PSYCHIATRIC RESEARCH ROOM - HOSPITAL - NIGHT

157

The CAMERA DOLLYS ever-so-slowly, past the empty pod-like chairs, their spotlights dimmed, toward the console where the video tape recorder is running...toward the Voice:

VOICE

And now we come to our star attraction, the eminent psychiatrist, Doctor Peter Ross, who is so totally devoted to eliminating evil from this evil world. The eminent psychiatrist, who knows better than any of us what the true concept of justice is and how it should be dispensed. Well, Doctor, it's all very well for you to set yourself up as some kind of God, judging men the way you do, but the question is -- the \$64,000 question is --

(whispering)

--who is going to judge you? And will you be judged far too dangerous to live...?

Suddenly the spotlight above ROSS' chair illuminates. ROSS is seated in his chair TALKING TO HIMSELF!! BARNES stands staring incredulously at the mad doctor.

BARNES

Ross!!

ROSS swivels his silver pod-like chair around twice, then stops it dead with his feet, facing BARNES

(CONTINUED)

157 CONTINUED:

157

ROSS

(affably)

Same objective, Inspector. Only different methods. Is that a fair statement?

(he extends his hand)

Shake!

BARNES

Stand up! Slowly!

ROSS does so, smiling and shaking his head.

ROSS

I'll tell you what it was -- I was having a nice little chat --

BARNES

--with yourself, Ross. You were talking to yourself.

A certain craftiness appears in ROSS' manner and voice.

ROSS

Each time I lost a patient, I felt better, do you figure that?

(eyes wide)

So I guess I'm well. Well, not totally well, not completely--

BARNES

--You're nuts, Ross...

ROSS

Why? Because I agreed with you? I've always agreed with you -- that's why I had to do something about it.

(smiles)

You were right all along. He was a dangerous man. He had to be stopped.

BARNES

You had to be stopped.

ROSS

Not me, Inspector -- him! Him with his crazy programs. Well, forget it! It's all over. He's done for now!

(CONTINUED)

157 CONTINUED (2):

157

BARNES

Not yet. Not until everyone sees
you for the madman you are.

ROSS' eyes light up in a smile.

ROSS

Gonna turn it into theatre?

BARNES

Why not? Maybe I'd make a few
bucks.

(ROSS laughs)

But when the hoopla's died down,
and all the head-shrinkers have
finished picking over your bones,
they're gonna lock you up.

(a beat)

And I'm going to enjoy watching
you rot.

ROSS begins walking toward his office door -- behind which
is rigged the booby-trap shotgun!

ROSS

I've got a report to make.

BARNES grabs ROSS by the shoulder, spins him around and knees
him viciously in the groin. ROSS collapses with his back
to his office door.

ROSS

(hurting)

But my report--

ROSS tries to pull himself upright by using the door handle
as a prop.

BARNES

(contemptuously)

I'd like to take you out myself,
you slimy, murdering --

BARNES places his foot square against ROSS' chest and kicks
him back against the office door.

The doorhandle slips and the door flies open!

(CONTINUED)

PHOBIA!

157 CONTINUED (3):

157

The shotgun explodes in a furious burst of flame, catching BARNES square-on, killing him instantly and hurtling his body backward across the room.

ROSS rises slowly staring at the sight, then straightens up, hearing people running in the hallway.

ANGLE ON DOOR FROM VIEWING GALLERY - BURSTING OPEN

JENNY, WHEELER, three uniformed POLICEMEN and various HOSPITAL PERSONNEL rush into the room.

WHEELER rushes to the body of BARNES. The other POLICEMEN move through into ROSS' office where the shotgun was rigged.

JENNY sobs, seeing BARNES, seeing ROSS on his feet, alive. ROSS moves to her.

JENNY

(to ROSS, through tears)
You're all right. Oh, God, I
can't believe that you're really
all right...

ROSS

He rigged an elaborate trap for
me...It went off too soon...

JENNY

(confused)
But Barnes was with me...I don't
understand.

ROSS

He was very slick, Jenny...

JENNY

But the voice on the phone...

Before ROSS replies, ALICE TOLAND, DR. CLEGG and three other DOCTORS barge into the room, thunderstruck at the sight of BARNES' body.

TOLAND

What happened? What happened?

ROSS

(indicating)
Barnes...

(CONTINUED)

157 CONTINUED (4):

157

CLEGG
(shocked)

What?

ROSS merely nods 'yes'.

WHEELER is bending over BARNES' body when his eye is distracted by a pulsating red-light on a bank of machines at the far end of ROSS' console.

Moving to it, WHEELER sees that it is the video-tape machine. The machine is still recording.

WHEELER glances around the room where ROSS holds JENNY surrounded by an ever-increasing hospital staff. WHEELER presses the 'STOP RECORDING' button, then the 'REWIND' button.

At the other end of the room, the conversation is becoming increasingly animated.

CLEGG
(shaking his head)
Who would have thought -- Dr. Ross,
I owe you an apology. We all do...

ROSS
Not really, Dr. Clegg. I would
have done the same as you had the
shoe been on the other foot...

JENNY
(hugging ROSS)
I'm just glad it's over...

ANGLE ON WHEELER AT THE CONSOLE AT THE OTHER END OF THE ROOM:

He presses the play button on the video tape recorder.

First there is scramble, then ROSS' IMAGE APPEARS ON THE SCREEN -- ROSS is saying something but there is no sound. WHEELER searches for the volume and turns it up: The voice is that same raspy, adenoidal one we have heard before, but the image speaking in that voice is very definitely, DR. PETER ROSS.

ROSS/TV IMAGE
...Fortunately, we will never know,
will we, Barbara?

(CONTINUED)

157 CONTINUED (5):

WHEELER glances across the room toward ROSS who is oblivious of what is happening at the console due to the crowd around him. WHEELER then presses 'FAST FORWARD', then 'STOP' then 'PLAY' again. Once more ROSS' image appears on the TV screen.

ROSS/TV IMAGE

no one thought you should be out walking the streets. No one but Dr. Ross. He was trying to prove something, wasn't he, Johnny

(WHEELER turns the volume louder. Some of the others have begun paying attention to the TV Screen)

...but he was wrong, Johnny, very, very wrong. And because he just couldn't face that fact, I had to deal with you once and for all...

WHEELER presses 'STOP', 'FAST FORWARD', then 'PLAY' again. Once more ROSS' image appears on the TV screen, only now in his regular voice. He presses another button on the console and six different TV monitors around the Psychiatric Research Room come alive -- all with ROSS' image and his voice -- heavily amplified. Everyone turns toward the monitors.

ROSS/TV IMAGE

...Same objective, Inspector. Only different methods. Is that a fair statement? Shake!

WHEELER rises from the console and faces ROSS.

JENNY

What is this, Peter?

BARNES/TV

Stand up! Slowly!

On the TV, ROSS can be seen rising.

ROSS/TV IMAGE

I'll tell you what it was -- I was having a nice little chat --

BARNES/TV

--with yourself, Ross. You were talking to yourself.

(CONTINUED)

157 CONTINUED (6):

157

JENNY looks at ROSS

TOLAND looks at ROSS

CLEGG looks at ROSS

A slight smile plays across ROSS' mouth.

WHEELER, staring straight at ROSS moves toward him. The others around him slowly back away.

ROSS (T.V. v.o.)
...Each time I lost a patient, I felt
better, do you figure that? So I
guess I'm well. Well, not totally
well, not completely --

FREEZE FRAME ON A CLOSE-UP OF ROSS:

SUPER:

DR. PETER RANDALL ROSS
KAKORRAPHIAPHOBIA
A Pathological Fear of
Failure

FADE TO BLACK

THE END