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FADE IN

1 EXT. SEA CLIFFS AND COASTLINE - DAY (HELICOPTER SHOT)

It is late afternoon. We are high above the sea near massive sea cliffs which overlook the Pacific near Carmel. Ahead and below us, waves break on the rocks; and the first wisps of mist are beginning to roll in from the sea. There is no sound but the echo of the breakers and the faint moaning of the wind.

2 EXT. A HOUSE ON THE CLIFF - DAY (HELICOPTER SHOT)

We move in to a house, totally isolated, stilted and cantilevered; perched at the edge of a drop-off. The house is angular, balconied, contemporary in design; a lot of glass and weathered California redwood. We see fog moving toward us. Slowly we move in on DAVE GARLAND, who stands at the edge of the balcony looking out to sea. He is in his early thirties, casually dressed, bare-headed. He is motionless.

3 CLOSE SHOT - DAVE

The sound of the wind and breakers is quite loud now, as he continues to look out toward the sea, his eyes squinted slightly against the wind, his expression unreadable. Suddenly he turns and moves off, going around the balcony which leads around the outside of the house and up toward the access road. He pauses momentarily, looking through the big, uncurtained front window. Inside the house, we see sheet-covered furniture, and over the fireplace is a large portrait of a man, unmistakably Dave Garland, which we zoom in on.

4 INT. REAR OF HOUSE - DAY

Dave comes from around the side of the house and up to the dirt road behind the house, where his open roadster is parked. As he starts to get into his car, he hears the sound of another car approaching. He turns and looks off.

5 DAVE'S POINT OF VIEW

as a Sheriff's sedan comes down the road and pulls up to a stop by Dave's car. As the SHERIFF gets out and

comes up:

6 ANOTHER ANGLE

Dave is just looking at the Sheriff as:

SHERIFF

You lost?

DAVE

No.

SHERIFF

What then?

DAVE

Nothing. A friend of mine
used to live here.

SHERIFF

Say, aren't you Dave Garland?

DAVE

That's right.

SHERIFF

Well, we're supposed to keep
an eye on these places. It's
getting pretty freaky along
this stretch of road.

Dave gets into his car. As he does so, the Sheriff
moves up to the door:

SHERIFF

That house has been closed up
for three months now.

DAVE

Closer to four.

Dave rams into low and spinning rubber, circles through
the field, back onto the access road and into the Coast
Highway, as the Sheriff looks after him.

7 EXT. SEVENTEEN MILE DRIVE - DAY

We are moving with Dave's car as he drives north up the
Seventeen Mile Drive toward Monterey. Dave leans
forward and switches on the car radio. We hear big up-
tempo music as main titles and credits start coming

over.

8 EXT. OUTSKIRTS OF MONTEREY - NIGHT

from Dave's point of view as he drives into the town of Monterey, passing the City Limits sign, the taco joints, the gas stations, bars, and ice cream stands, all with their neon signs; red, green, violet.

9 EXT. DOWNTOWN MONTEREY - NIGHT

as Dave drives through the town of Monterey, a little too fast. We pass some of the landmarks: The Old Customs House, the Casa Abrego, Fisherman's Wharf, The Robert Louis Stevenson House. So on.

10 EXT. MONTEREY - NIGHT

We are driving with Dave as he comes down Reeside Avenue and swings into Cannery Row. As we pass DeVaughn's Fish and Steak House and continue on down the Row, we see that the fog is beginning to roll in. We still hear the music coming over the car radio; it fades slightly as we hear:

AL MONTE'S VOICE

This is Al Monte from clear
channel station KMON,
Monterey. The time is seven
fifty-four -- the temperature
is sixty-eight and the
weatherman says fog.

11 EXT. CANNERY ROW - NIGHT

We pick up Dave's car coming toward us and then we pan it into a parking lot which is next door to a two-story building -- nothing splendid -- with a red neon sign identifying it to be Station KMON.

12 INT. BROADCASTING STUDIO - NIGHT

This is a small, rather informal set-up consisting of an engineer's room, a broadcasting booth -- which is a soundproof room behind a large glass window -- and, adjoining this, a larger, all purpose room in which there are a couple of news tickers, the disk jockeys' desks, record libraries and so on.

We are presently close on AL MONTE, in his mid-

twenties, the disk jockey we heard earlier. He is at the console which is a large desk with controls, a couple of turntables, a mike, a couple of phones, so on. Monte is on the air, speaking into the mike.

MONTE

That was Neil Diamond, showing
up on the charts with a fast
breaking single on the Uni
label. And now ---

As he brings the music up:

MONTE

Wrapping it up for the week --
it's a new release from the
funk capitol of the world.
The Revival with some stone
swamp rock ---

13 ANOTHER ANGLE

as Dave enters the main room of the broadcasting studio and glances at Monte who looks at his watch and makes a face of exaggerated concern. Dave grins and makes a V-salute.

MONTE

Here he comes -- just made it
again, The Big "D" himself --
Dave Garland ready to bring
you five hours of mellow
groove. So, till next Monday
it's Sweet Al Monte saying
hang in there babies because
everything's gonna be just --
everything.

During this we have panned Dave through the room and over to his desk.

14 CLOSER - BY DAVE'S DESK

as Dave comes up to his desk and picks up a small pile of letters which he starts thumbing through. On the wall by the desk are stacked half a dozen eight-by-ten glossies of Dave, mike in hand, apparently working certain jazz and rock festivals. They are flash shots of him and various gal singers: Janis Joplin, Laura Nyro, and such. There is a pennant from the Monterey Pop Festival, a couple of plaques and a sign which reads: "DISREGARD THIS SIGN." Now, Dave finds a letter

that he's apparently been expecting. He pauses for a brief moment before he tears the envelope open.

15 ANOTHER ANGLE

The record playing, Al Monte crosses out to the broadcasting booth and up to Dave.

MONTE

That Frisco gig?

As Dave nods, not looking up from the letter.

DAVE

Yep.

MONTE

And?

DAVE

They want some pictures and a biography.

As Dave hands Monte the letter, we might see that it's a business letter with a Network letterhead.

16 ANOTHER ANGLE

Dave is pulling albums and singles from his record library. Monte looks up from the letter.

MONTE

Madge Brenner?

DAVE

She's putting it together.

MONTE

You're in.

DAVE

What makes you think so?

MONTE

I've heard about Madge Brenner.

DAVE

She's a forty-five-year-old woman with grandchildren.

MONTE

When did that ever stop you?

As Dave who is now gathering up a couple of anthologies of poetry now, stops what he's doing and shoots Monte a look:

17 ANOTHER ANGLE

Monte points up at the wall clock. The second hand is sweeping toward eight sharp.

MONTE
Better get a move on.

DAVE
Cue up my theme, will you?

MONTE
Already did.

DAVE
You're a real human being.

MONTE
And you're on the air.

Dave, his arms full with records, program log, a couple of anthologies of poetry and so on, strides into the broadcasting booth.

18 INT. BROADCASTING BOOTH - NIGHT

as Dave closes the door, flicks on his theme, then working the controls bleeds out the record that's playing and brings up this theme on the other turntable. Now, he turns on the mike and finding a page in a book verse, reads:

DAVE
...Men have destroyed, the
roads of wonder,
And their cities squat like
black toads
In the orchards of life.
Nothing is clean, or real, or
as a girl,
Naked to love, or be a man
with.

He closes the book, then:

DAVE

Dave Garland back again to
bring you a little talk -- a
line or two of verse and five
hours of music to be very,
very nice to each other by ---

As he brings up the theme, the light on one of the
phones starts flashing.

19 ANOTHER ANGLE

as Dave picks up the phone.

DAVE

KMON. Dave Garland.

There is a pause, then we hear the voice of a girl we
will later come to know, EVELYN DRAPER.

EVELYN'S VOICE

Hello?

DAVE

Hi. What'll you have?

EVELYN

Would you -- play "Misty" for
me?

DAVE

(reaching
over
to rack)

"Misty." Yeah. We have that
one here somewhere. Thanks
for calling.

Dave hangs up, as he finds the album.

MONTE

The "Misty" chick again?

Dave nods and picks up the next call, as Monte exits.

DAVE

KMON. Dave Garland.

DISSOLVE
TO:

20 INT. MURPHY'S BAR - NIGHT

Murphy's is a little Cannery Row bar just across the parking lot from the radio station. It is more of a neighborhood bar than a tourist trap. There are booths along the wall and a pool table in the rear of the room. There aren't many customers, as Dave enters and crosses to the bar, where there is a small bulletin board on which notes for customers are thumb-tacked; an away-from-home message service. Dave thumbs through the scraps of paper tacked there.

21 ANOTHER ANGLE

as JOHNNY MURPHY, the owner and bartender, comes over and pours Dave a drink without an order.

MURPHY
(nodding toward
the board)

Nothing for you there. Heard
your show.

DAVE
(crossing to bar)

Yeah?

MURPHY
Beats hell out of working for
a living.
(then)
Thanks for the plug.

DAVE
Got to take care of my people.

As Murphy shoves the drink in front of Dave, we hear:

EVELYN'S VOICE
Bartender?

22 ANOTHER ANGLE

as Dave looks down the curve of the bar toward Evelyn Draper, a tall, leggy blonde, about twenty-seven. She is carefully dressed, as if for a date, however she is alone. She is very pretty but we may notice that there is a strange, somewhat fey, almost disengaged quality to her sometimes.

MURPHY
Grasshopper?

EVELYN

Please.

As Murphy starts to make the drink, Evelyn turns her head away, deliberately avoiding Dave's gaze which, although no big wolf deal, is one of open admiration.

MURPHY

Forget it. She's waiting for somebody.

DAVE

You sure?

MURPHY

(shrugs)

So she says.

(then)

Guys have been striking out all night.

Dave holds up his index finger.

DAVE

One game.

MURPHY

Cry Bastion?

DAVE

What else?

23 ANOTHER ANGLE

Murphy shrugs and reaching under the bar, brings up an open cigar box with eight whisky bottle corks and eight champagne corks.

MURPHY

Okay, Buddy. You asked for it.

Murphy is taking the drink down to Evelyn as Dave is setting up the corks on the bar -

CUT TO:

24 INT. MURPHY'S BAR - NIGHT

We are angled on the bar where the corks are set -- like checkers -- in two lines of four, facing each

other. As we pull back:

MURPHY

Move.

We are holding Murphy and Dave as Dave reaches in and moves a piece. Now Murphy moves a piece, sideways. Now Dave moves two pieces. As he does so:

DAVE

Palfrey's Gambit!

MURPHY

You dirty rat.

25 ON EVELYN

She is looking down the bar at the game, intrigued in spite of herself. She moves a bar stool closer as we hear:

MURPHY

Are we playing Copenhagen rules?

DAVE

Make it easy on yourself.

CUT TO:

26 INT. MURPHY'S BAR - NIGHT

as Dave and Murphy face each other across the line of corks. Dave moves, stares at Murphy -- waiting anxiously to see what Murphy is going to do. Murphy reaches out, his hand hovers over a piece.

DAVE

(warningly)

Careful.

27 ON EVELYN

as she watches, curiously, then moves a seat closer to the game.

28 ON DAVE AND MURPHY

as Murphy suddenly makes a move:

MURPHY

Cry Bastion.

DAVE
Sorry. No Bastion.

He takes one of Murphy's pieces.

MURPHY
I didn't see that.

DAVE
Tough.

29 ANOTHER ANGLE

as Dave and Murphy make several moves. There is no discernible pattern to the moves. They are saying things like "Very nice." "Beautiful." However, we may start to get the feeling that the whole thing is a big put-on with rules and moves that are made up as you go along. As Murphy goes to make another move:

DAVE
Watch out, Murph.

30 ON EVELYN

as she rises and crosses down to stand at Dave's shoulder. Dave looks at her:

DAVE
He doesn't see it.

As Murphy moves a cork:

MURPHY
Cry Bastion.

As Dave takes a cork:

DAVE
Fool's ploy.

Dave turns to Evelyn.

DAVE
You want to play the winner?

EVELYN
I'll just watch.

31 ANOTHER ANGLE

Dave smiles and pats the stool next to him. She sits as Dave and Murphy make a couple of moves.

DAVE
My name is Dave Garland.

EVELYN
I'm Evelyn Draper.

DAVE
Like a drink?

EVELYN
Okay.

MURPHY
Nice game.

As Murphy starts picking up the pieces, putting them in the cigar box:

EVELYN
What happened?

DAVE
I won.

EVELYN
How? When?

MURPHY
When you said okay.

She looks at Dave, then:

EVELYN
I ought to be mad.

DAVE
But you're not.

EVELYN
Not really.

CUT TO:

32 INT. EVELYN'S KITCHEN - NIGHT

Evelyn is taking a butcher knife out of a kitchen

drawer.

EVELYN

Well, it certainly was nice of you to bring me home. Mr. -- Garland was it?

We have pulled back to include Dave.

DAVE

That's right.

EVELYN

I don't think I've been stood up on a date since I was in the ninth grade back in North Platte.

Evelyn has crossed to the refrigerator. As she opens it, she glances at Dave, who is frowning thoughtfully at her:

EVELYN

Something wrong?

DAVE

I just keep thinking I know you from someplace.

EVELYN

You do, eh?

As Evelyn turns and attacks the encrusted ice tray with the butcher knife:

DAVE

Let me do that.

EVELYN

No. I've got it. Why don't you see if you can get the fire started.

Dave moves into the living room, as Evelyn gets the tray out.

33 INT. EVELYN'S LIVING ROOM - NIGHT

as Dave crosses to the fireplace, takes a lighter out of his pocket and kneels to light the fire. He pauses, studying the lighter in his hand.

EVELYN'S VOICE
(calling in)
There are some matches in the
orange vase.

Dave comes to a decision and puts the lighter away.

DAVE
(standing up)
It's getting late. Maybe I'm
keeping you up.

Evelyn appears in the doorway, thinks for a moment --
apparently planning her next move -- then, having made
a decision, pins a smile on her face and moves into the
living room.

34 ANOTHER ANGLE

as Evelyn comes in.

EVELYN
I didn't have a date tonight.
I went there because you talk
about it sometimes on your
program and I just wanted to
meet you.
(then)
I listen to you all the time.

DAVE
I knew there was somebody out
there.

EVELYN
You're making fun of me.

DAVE
No, I'm not.
(then)
Say something else.

EVELYN
Such as?

DAVE
Such as?
(smiles)
Play "Misty" for me.

EVELYN

Very good.

Her face falls, as she looks towards the fireplace.

EVELYN

You didn't light the fire.

DAVE

Maybe you'd rather I take off.

EVELYN

Don't you like me?

DAVE

You're a very nice girl.

EVELYN

But who needs nice girls?

DAVE

No, I like nice girls.

(pauses)

In fact, I'm hung up on one.

EVELYN

And you don't want to
complicate your life?

DAVE

That's about it.

35 ANOTHER ANGLE

as Evelyn drops to her knees and taking a long
fireplace match lights the fire.

EVELYN

Neither do I.

Then she turns smiling with something close to simple
innocence:

EVELYN

But there's no reason we
shouldn't sleep together
tonight if we feel like it.

As Dave cocks a quizzical eyebrow at her, she rises,
standing close to him. The fire starts to blaze, as
Dave kisses her bending them slowly out of frame.

DISSOLVE THRU
TO:

36 SAME ANGLE - INT. EVELYN'S BEDROOM - NIGHT

Dave and Evelyn bend into frame and onto pillows of her bed. We slowly pull back to reveal we are now in the bedroom, and we see just enough of the two to realize they are nude and starting to make love.

37 INT. EVELYN'S LIVING ROOM - NIGHT

The fire has burned down to a bed of dusty orange embers. After a moment, we pull back and pan over to an open door to Evelyn's bedroom. David in his socks and slacks is coming out. His hair is tousled, and he has a mildly shell-shocked expression on his face.

38 ANOTHER ANGLE - ON DAVE

as he moves across the room picking up bits of his discarded clothing; a shoe here, a shirt there, he picks up a few stray bits and pieces of her apparel, which he hangs over a chair back.

39 CLOSER - ON DAVE

as he turns and starts to put on his shirt, we zoom in on his back. The fingernail scratches down his back make it look like he's been shackled up with an ocelot.

CUT TO:

40 EXT. EVELYN'S HOUSE - NIGHT

as Dave comes out into the foggy, nondescript street, gets into his car and starts the motor.

41 INT. EVELYN'S BEDROOM - NIGHT

Evelyn slips into an almost transparent wrapper and moves past a knocked-over bedside table and shattered bed lamp to the window. She looks out carefully, apparently not wanting to be seen.

42 EVELYN'S POINT OF VIEW

as Dave drives off, down the foggy street.

43 CLOSE SHOT - EVELYN

The faint smile on her face is contented and possessive and perhaps -- especially when later we might think back about it -- the slightest bit sinister.

CUT TO:

44 INT. DAVE'S HOUSE - DAY

Dave is in the living room area of his attractive and contemporary home, which overlooks Monterey Bay. He is dressed informally -- black Japanese kimono maybe -- typing at a portable, which he has in front of him on a low coffee table. He is drinking beer out of a small green bottle and listening to cool jazz, as he works. He looks up, as the doorbell chimes sound.

DAVE

It's open.

45 ANOTHER ANGLE

as the front door opens and Al Monte comes in, looks around.

MONTE

So this is your little
hideaway. I like it.

Monte crosses and picks up one of the sheets of typed copy and glances it over:

MONTE

You disk jockeys have such
thrilling lives.

DAVE

You want a brew?

MONTE

Not really.

DAVE

Then beat it. I'm busy.

MONTE

You don't understand. I've
been sent over to get you.

DAVE

By whom?

MONTE

That chick I go with -- what's her name?

DAVE

Carol?

MONTE

That's the one. She says you are working too hard so we all go out tonight.

DAVE

Who's we all?

MONTE

You, me, Carol and your date. There's a fantastic new Mexican place in Carmel. Mama Rios. The albondigas soup is not to be believed. A total mind bender. Kids are fixing with it. Directly into the vein.

DAVE

I don't have a date.

MONTE

Big deal. Get one.

DAVE

It's too late. And besides, I've got to work.

MONTE

You've got to eat.

DAVE

I'll fix something here.

MONTE

I worry about your social life, friend.

DAVE

You'll make somebody a fine mother.

As Monte picks up Dave's beer and finishes it off:

MONTE
Too narrow in the pelvis.

As Dave starts to type again:

DAVE
I've got to get this work done
so beat it. Will you?

MONTE
Never let it be said that
sweet Al Monte couldn't take a
hint.

DAVE
Who's hinting?

At this point there is a rapping on the door. Monte crosses and opens it; a surprised expression crosses his face.

46 EXT. DAVE'S FRONT DOOR - DAY

Evelyn stands in front of Dave's door. She has her arms full of grocery bags which are slipping. As she hikes them up:

EVELYN
Oh. Hi. I was just --
(then)
Is this where Dave Garland
lives?

MONTE
If you call it living.

47 ON DAVE

Dave is looking over toward the door as Monte opens it wider to admit Evelyn. She comes in, struggling with a kind of I-Love-Lucy cuteness, with the packages, and then, briefly to Dave as she moves toward the kitchen area:

EVELYN
Hi.
(then)
Excuse me. These damn things
weigh a ton.

She crosses to the kitchen area where she puts the bags on the counter. Dave is looking after her, his expression unreadable. Monte crosses up to his shoulder.

MONTE
I know. I know. She's from
Chicken Delight.

Monte moves to the front door, turns.

MONTE
Don't work too hard.

48 ANOTHER ANGLE

as Monte exits, closing the door behind him, and Dave crosses into the kitchen area. She is looking in the refrigerator:

DAVE
Hey?

She reaches into the refrigerator and takes out a single shriveled radish, holds it up by the limp top leaf.

EVELYN
What's this? A shrunken head?
(possessively)
Who is that guy? Does he live
here?

DAVE
Come here a minute.

She turns back to the refrigerator, putting things away, talking too fast.

EVELYN
I'd better get these things
put away. I hope you like a
porterhouse. I thought you
looked like a steak and
potatoes type and ---

DAVE
(overlapping)
Listen. Evelyn.

EVELYN

(talking through)
I thought a green salad with
tomatoes and a nice roquefort

DAVE
Whoa! Wait a minute!

She stops chattering, turns, her expression contrite.

EVELYN
Don't send me away, David.
Please.

DAVE
I want to ask you one
question.

EVELYN
I just wanted to surprise you,
David.

DAVE
And what if Al and I had been
talking business -- or what if
I had a chick up here -- and
in you come with an armload of
groceries. Some surprise!

49 ON EVELYN

as she almost seems to wilt in front of Dave's gaze.

EVELYN
I'm sorry, David.
(indicates groceries)
You might as well keep that.
I seem to have lost my
appetite.

50 ANOTHER ANGLE

as she moves past him, toward the door, fast. He
reaches out, takes her by the arm, stopping her.

DAVE
Wait a minute.

She refuses to look at him.

DAVE
I'm trying to tell you

something.

EVELYN

I don't understand. Should I go? Should I stay? What do you want me to do?

DAVE

I just wanted to point out that there is a telephone. I dial it and you say hello and I say what are you doing?

EVELYN

And I say I'll be right over.

DAVE

Next time let's try it that way.

EVELYN

Any way you like, David.

(smiles)

Next time.

(then)

How do you like your porterhouse?

DAVE

Extremely rare.

51 ANOTHER ANGLE

as she crosses back to the kitchen counter:

EVELYN

(meaningfully)

That's just how I like mine.
Extremely rare.

Dave crosses to a little wine rack, takes out a bottle of red. Evelyn sees him.

EVELYN

All this and heaven too.

DAVE

Whatever happened to this no strings deal? One-night stands. All that.

Evelyn turns and comes up to him, moving very close.
She stands, looking up at him, then:

EVELYN

There are no strings, but I
never said anything about not
coming back for seconds --
(then)

Did I?

She holds her arms to her sides and does a little
weaving body movement to the cool jazz that's still
playing. Dave puts the wine bottle over on the
counter, taking her into his arms as we ---

CUT TO:

52 EXT. DAVE'S HOUSE - NIGHT

It is very late. Almost dawn. Dave and Evelyn are out
of his house and up to a small car parked in the street
behind Dave's car.

EVELYN

Here we are. The bomb.

He opens the door and she gets in, starts her motor.

DAVE

Well, good night. Or good
morning. Or whatever.

EVELYN

When will I see you?

DAVE

I'll give you a ring.

After a moment she laughs, then:

EVELYN

David. You're so funny.

DAVE

How's that?

EVELYN

If you want to keep playing
the little games, we'll play
them, but it really isn't
necessary anymore. Not for

me.

53 ON DAVE

as a faint cloud crosses his face at this last. There is a recurrent feeling that he's being moved in on, but before he can say anything, we hear:

MAN'S VOICE

Hey!

They look up toward a house on the other side of the street from Dave's.

54 ANOTHER ANGLE - INCLUDING THE HOUSE

as a sleepy man sticks his head out of the window.

MAN

People trying to sleep here.

EVELYN

People trying to talk here.

MAN

How'd you like to tell it to the law?

EVELYN

How would you like to go screw yourself?

Her expression changes, as she rams the heel of her hand down hard on the auto horn.

55 CLOSE - DAVE AND EVELYN

as Dave looks at her, somewhat surprised. She still presses down on the horn. After a moment Dave pulls her hand from the horn. She looks at him still wild-eyed -- almost as if for a split second she didn't recognize him.

DAVE

Hey, hey, cool it. The man's only asking to sleep.

Suddenly, like the snap of fingers, she smiles at Dave.

EVELYN

It's such a lovely morning. Why be selfish with it?

As Dave is looking at her, slightly puzzled, the man
slams the window shut.

56 ANOTHER ANGLE - EVELYN AND DAVE

as she turns back to Dave, blows him a kiss, then
shifts into gear and starts off.

57 ON DAVE

as he looks after her, slightly perplexed.

58 EXT. MONTEREY POST OFFICE - DAY

It is midday as we pick up Dave as he comes out of the
Post Office and starts down the street. Suddenly he
stops, looks off. His expression alters.

59 DAVE'S POINT OF VIEW - DAY

Across the plaza we see a girl getting into a car. We
can't see her face but she has dark hair and wears an
identifiable sweater -- a knit cardigan of bold orange
and white stripes perhaps. As the car drives off:

60 ON DAVE

as he looks off:

DAVE

Hey!

(then louder)

Hey!

He runs down to his car which is parked in the green
zone by the curb, the top down. He jumps into his car
without opening the door and starting the car, looks
off.

61 DAVE'S POINT OF VIEW

The car with the girl in the orange striped sweater --
we still haven't been able to see her face -- is on the
other side of the plaza going in the opposite direction
to that in which Dave is headed. Now, the other car
turns out of the plaza, toward the bay.

62 CLOSE SHOT - DAVE

as he starts his car, make an abrupt U-turn, just missing a couple of cars, and starts after the girl in the orange striped sweater.

63 EXT. MONTEREY STREET - DAY

as the girl's car drives down the street, cuts around a sight-seeing bus and turns into a market parking lot.

64 ON DAVE

as he follows the other car down the street, barely misses being hit by the sight-seeing bus. He swerves into the parking lot.

65 EXT. PARKING LOT - DAY

Dave comes to a stop near the car that the girl was driving. She is no place to be seen. He jumps out of his car and runs into the market, almost colliding with a plump lady in slacks who is blocking the doorway.

66 INT. MARKET - DAY

as the girl in the orange striped sweater pushes a shopping cart around the corner of an aisle of cans, Dave appears at the far end of the aisle.

DAVE

Hey!

67 CLOSE SHOT - DAVE

We are moving with Dave as he strides quickly down the aisle toward the girl. Suddenly he stops as she turns to face him. We have pulled back abruptly to include the girl. Her name is ANGELICA; she has a dancer's body and the face of an Aztec princess, but she is apparently not the one he was looking for.

ANGELICA

Yes?

DAVE

My mistake. That sweater -- I thought you were somebody else.

(then)

Excuse me.

68 ANOTHER ANGLE

as Dave turns and starts away from her:

ANGELICA
You must be David.

Dave stops, then turns slowly as we ---

CUT TO:

69 INT. ART GALLERY (CARMEL) - DAY

We are close on the hot blue flame of a cutting tool as someone works on a piece of copper. We pull back slightly to reveal a young lady with welding goggles on who is working on a bit of contemporary sculpture. She is TOBIE WILLIAMS, a lovely, clear-eyed girl in her mid-twenties. She looks up as a little bell rings.

70 ANOTHER ANGLE

as Dave enters the art gallery which is small and very contemporary. Pop. Camp. Op. Name it. He comes up to the little table -- within the gallery itself -- where she works. She looks up at him, takes the goggles off.

DAVE
Where the hell have you been?

TOBIE
Here and there.

She indicates some pieces of contemporary sculpture. It is vaguely representational. Perhaps Siamese cats with lapis lazuli eyes. Something like that.

TOBIE
I was trying to join the contemporary revolt against the representational. And not quite making it. And now I'm trying to play it cool. And not quite making that either.

DAVE
When did you get back?

TOBIE
Yesterday.

DAVE
You weren't going to call?

TOBIE
I was. Really. I just needed
a little more time -- to get
settled.

DAVE
Well, you shouldn't lend your
sweater to blabbermouths.

TOBIE
You've gotten thinner.

JAYJAY'S VOICE
Oh, no!

71 ANOTHER ANGLE

as JAYJAY, the rather arch and elegant owner of the
gallery, comes out of the back room.

JAYJAY
So much for Sausalito.
DAVE
Sausalito?

TOBIE
That's where I was staying.
Jayjay's place.

72 ANOTHER ANGLE

as Dave shoots an annoyed look at Jayjay.

DAVE
Your place?

JAYJAY
Nothing much really. Just a
little pied-~~z~~-terre but it's
handy to the fleet.

DAVE
You told me you didn't know
where she was.

JAYJAY
So I lied. Picket me.

DAVE
Thanks a lot.

JAYJAY
It wasn't my idea.
(then)
You should have caught her
act. The whole Bette Davis
through -- finished -- kaput
scene. At three a.m. yet.

TOBIE
Oh, come on, Jayjay.
(to Dave)
He's exaggerating.

JAYJAY
(to Tobie)
What happened, Pussycat?

TOBIE
He ran into Anjelica. She
told him I was back.

JAYJAY
For which she should be hung
by the thumbs. Or something
equally appropriate.

73 ANOTHER ANGLE

as Jayjay glides off to flick a bit of dust off an
objet d'art or something, Tobie puts the glasses back
over her eyes and ignites the torch. Before she can
get back to work, Dave reaches over and takes the torch
from her and flicks it off. He takes her glasses off.

DAVE
Let's go.

TOBIE
(pause, then)
I'll get my coat.

JAYJAY
(dryly)
Oh great!

As Tobie rises and crosses to get her coat:

JAYJAY
Nothing personal. I just
think she could be a first-
rate artist if her hormones
didn't keep getting in the
way.

TOBIE
There's not much he could do
about that.

JAYJAY
He could kill himself.

DAVE
Jayjay, why don't you go
cruise for some sailors?

JAYJAY
Please! Don't mention
seafood.

As Tobie comes up with her coat, they exit.

CUT TO:

74 EXT. BEACH - DAY

Dave and Tobie move toward us up a lovely stretch of
beach.

75 CLOSER

They have reached a height of land or a point of rock -
- a natural place to stop and look off. As she does
so:

TOBIE
I missed this place.

DAVE
I've missed you.

TOBIE
You'd be doing me a terrific
favor if you didn't say things
like that, David.

DAVE
Why not?

TOBIE

It brings out the worst in me.

(then)

It makes me want to say things
like how's the redhead.

DAVE

What?

TOBIE

You know. From the bookstore.
She walked with kind of a
wiggle.

DAVE

Oh. She went back to Berkeley
or wherever.

TOBIE

Too bad. But you always had
that blonde from Santa Barbara
to fall back on, if that's the
phrase I'm looking for. And I
think it is.

DAVE

Is that what we're going to
do? Go down the list?

TOBIE

Who's got that kind of time?

76 EXT. A MEADOW - DAY

as Dave and Tobie come through a meadow high with late
Spring grass, the Gabilan Mountains in the background.

DAVE

Isn't there some kind of
blanket absolution you can
get?

TOBIE

You've got me mixed up with
the Catholic church.

DAVE

No. You're prettier. And
softer ---

As he reaches for her:

TOBIE
And faster on my feet.

77 ANOTHER ANGLE

as she runs. Dave chases her.

78 ANOTHER ANGLE

as Tobie falls in the high grass.

79 ANOTHER ANGLE

as Dave slides to a stop on his knees, ends up bending over her. They look at each other.

80 CLOSER

as Dave starts slowly to bend down toward her:

TOBIE
No, David.

DAVE
Don't old friends even get
kissed hello around this
place?

TOBIE
As a rule, yes. But in your
case we're making an
exception.

DAVE
Any special reason?

Dave is moving closer to her.

TOBIE
Lots of them.

DAVE
(closer still)
Name one.

81 ANOTHER ANGLE

as he moves to kiss her, she moves out of range at the very last moment. He looks at her for about a beat and a half, then:

am.

 TOBIE
I didn't wish you anything
serious.

 DAVE
That's nice.

 TOBIE
Just a couple of months in
traction.

 DAVE
You're all heart.

83 ANOTHER ANGLE

She stops. As they look off at the ocean, Dave finds a
cigarette.

 TOBIE
If there's anything I hate,
it's a jealous female and
that's exactly what I was
turning out to be.
 (then)
That's why I had to bail out.
I was getting to be one of my
own unfavorite people.
 (then)
Not recommended.

Dave has taken out his lighter to light his cigarette.
She takes it from him and looks at it.

84 INSERT LIGHTER

as she looks at the inscription: "To David from Tobie
with all my love."

85 BACK TO SCENE

as she flicks it and it catches.

 TOBIE
Still works, anyway.

 DAVE
Too well, sometimes.

 TOBIE

(looks at him)
Meaning what?

Dave takes the lighter back, looks at it, then as he flicks it on a couple of times:

DAVE
There's a little empty place
right in the middle of every
day. Just about your size.

TOBIE
Lots of girls my size. If
you're really looking.

DAVE
I'm not. That's what I'm
trying to say.

She moves off.

CUT TO:

86 EXT. WATER FALLS - DAY

TOBIE
You mean you've given up
girls?

DAVE
Well, I'm not up for the Monk-
of-the-Year, but I'm making
the effort.

TOBIE
There must be consternation
among the groupies.

DAVE
That's groupies.

TOBIE
Whatever.

DAVE
Wait a minute. Be fair. It
wasn't all my fault.

TOBIE
I know. They kept
overpowering you.

DAVE

You've got a little piece of the blame, too. You and that parade of roommates that kept moving in and out of your place.

TOBIE

I didn't realize they were such a trial to you.

DAVE

What trial? I enjoyed it. You and me in front of the fireplace and across the room some gal sitting there in a wool bathrobe eating fig newtons.

TOBIE

I guess it did get a little crowded around here at times.

DAVE

Crowded? Remember the one with the St. Bernard? And that whacko who was taking flute lessons?

TOBIE

I guess it was pretty rough on you.

DAVE

(pause, then)

I can think of a lot of reasons why we should try again.

CUT TO:

87 EXT. TOBIE'S HOUSE - DAY

TOBIE

I've got exactly seven million things to do.

DAVE

How about it? Brand new start. Right from the letter A.

He takes her by the wrist and draws her to him.

88 CLOSER - ON TOBIE AND DAVE

as she looks at him with a faintly amused expression.

TOBIE

What am I going to do with
you?

He kisses her. We move in. Things become more and more interesting. Tobie is beginning to lose track of any resolutions she might have made. At last, almost shockingly, they are brought back to earth by:

ANJELICA'S VOICE

Oh. Excuse me.

89 ANOTHER ANGLE

Tobie and Dave break, look over to where Anjelica -- the girl in the orange and white sweater -- is standing in the door. As she looks from Tobie to Dave who is looking shocked, outraged and deprived:

TOBIE

You've met Anjelica.
(then)

My ---

DAVE

(interrupting)

Roommate!

Anjelica is looking from Dave's pained expression to Tobie, then:

ANJELICA

Hey, listen. I think I'll
drive into Carmel and see if I
can't find some cleaning
solvent.

Tobie knows what Anjelica is up to, however:

TOBIE

There's plenty under the sink.

90 ANOTHER ANGLE

as Anjelica shrugs -- she tried -- and exits into the house.

DAVE
(disgusted)
This house should have a revolving door.

TOBIE
You know, when my father left me this place, he also left me with monthly payments. I just can't handle the expenses alone -- but most girls find they can't take the isolation and it is a long way from town.

(pause)
Well, I guess I'd better get to work. Thanks.

DAVE
That's it? Thanks?

91 ANOTHER ANGLE

Dave moves toward her. Gradually, and without really seeming to, she avoids him ending with her hand on the front door knob.

DAVE
What's the matter Tobie?

TOBIE
Four months in Sausalito's a long time.
(then)
I just don't see getting back on that same old ferris wheel.

DAVE
What do you want? A notarized statement?

TOBIE
What I want's a couple of more days to find out where I'm at.

Dave nods and starts down the balcony, then turns back.

DAVE

Soon's you get a bearing let
me know.

Dave exits. Tobie is looking after him as we ---

CUT TO:

92 EXT. THE SARDINE FACTORY - NIGHT

as Dave -- coming too fast -- drives his car up the
street and slams it to a stop outside of the Sardine
Factory.

92A CLOSER

as Dave gets out of his car and crosses into the bar.
We can tell that he's still a little upset by his
recent scene with Tobie.

92B INT. SARDINE FACTORY - NIGHT

As Dave enters, the phone starts ringing. Murphy, the
bartender, looks over at Dave.

MURPHY

Right with you.

He crosses to the ringing phone, picks it up.

MURPHY

Sardine Factory.

92C EXT. A PHONE BOOTH - NIGHT

We are close on Evelyn as she speaks into the phone.

EVELYN

Dave Garland, please. It's
Evelyn.

92D INT. THE SARDINE FACTORY - NIGHT

as Murphy glances over toward Dave.

MURPHY

Dave Garland?

Dave looks over, mouthing the word "Who?"

MURPHY

You said this is Evelyn?

92E ANOTHER ANGLE ON DAVE

as he shakes his head then moves around behind the bar and starts fixing himself a drink.

DAVE

I just left.

Murphy turns back to the phone.

MURPHY

You just missed him.

EVELYN

What do you mean?

MURPHY

He's gone, honey. Not here.

EVELYN

You'd better look again.

MURPHY

Believe me, you just missed him. But if you're interested in someone a little more on the suave, distinguished side, I'll be happy to --

He winces as the phone bangs in his ear.

92F INT. PHONE BOOTH - NIGHT

As Evelyn has slammed the receiver onto the hooks and steps out of the phone booth, we pull back to reveal that she has been talking from a public phone booth across the street from the Sardine Factory. She is wearing a long maxi-coat.

92G INT. SARDINE FACTORY - NIGHT

As Murphy turns from the phone, his ear still ringing.

MURPHY

Just what I needed. A ruptured eardrum.

As Murphy crosses to the bulletin board and takes down a message.

MURPHY
There's something else for you
on the board. Madge somebody
from San Francisco.

DAVE
Brenner?

MURPHY
That's it. Al Monte gave her
this number.

92H ANOTHER ANGLE

As Murphy looks at the note, reading:

MURPHY
Received pictures and
biography. Please send a two-
hour tape of your show as soon
as possible.

Dave drains his drink, then:

DAVE
Thanks, Murph.

MURPHY
Don't mention it. I can't
tell you what a thrill it is
to be your social secretary.

V- As Dave looks over to Murphy, the bartender gives the
finger peace sign. Dave responds and exits.

92J EXT. STREET OUTSIDE SARDINE FACTORY - NIGHT

We are close and moving with Dave as he crosses to his
car. When he gets to it, he stops, his expression one
of surprise and faint exasperation.

92K DAVE'S POINT OF VIEW

Evelyn is in his car, scrunched down in the front seat,
looking up with a cutsie-pie kind of a smile on her
face.

EVELYN
Surprise.

DAVE
What are you doing here?

92L ANOTHER ANGLE

As Dave opens the door to his side of the car, Evelyn sits up -- indicating the phone booth across the way.

EVELYN
I called from that phone booth
right there. It was funny.
He was telling me you left and
I was looking right at your
car.

(then)
Isn't that kind of funny?

DAVE
Yeah great.

EVELYN
Why didn't you take my call?

DAVE
(flushes in annoyance)
Where does it say I have to
drop everything every time the
phone rings.

She dimples, apparently unperturbed by his show of anger, then:

EVELYN
Do you know your nostrils
flare out like little wings
when you're mad? It's kind of
cute.

92M ANOTHER ANGLE

As Dave gets into the car, puts the keys into the ignition.

DAVE
Look, Evelyn. I've got to go.

EVELYN
I'd love a drink.

DAVE
Some other time. I've got to
go to the station.

EVELYN
You're talking to your number
one fan, Darling. You don't
work tonight.

DAVE
I've got a show to set.

She's looking blank at this:

DAVE
It's a special show. I've got
to put the whole thing
together. Pick the music --
write the lead-ins -- find the
poetry.

EVELYN
I'll help you. I know all
kinds of poetry. By heart.

DAVE
I'm sorry Evelyn. You're just
going to have to --

He breaks off. Evelyn has reached out and taken the
key out of the ignition. There is a pause. Dave
sighs, then:

DAVE
Okay Evelyn.

He holds his hand out, palm up.

92N ANOTHER ANGLE

As Evelyn throws open the door and is out of the car.
She holds the keys up, tauntingly.

EVELYN
Does he want his keys?
(jangles keys)
Speak.

DAVE
Come on.

As Evelyn backs away from the car, holding the key
high.

EVELYN

Bow-bow.

DAVE

What good do you think this is
doing?

As Evelyn continues backing off, dangling the keys
enticingly.

EVELYN

Speak. Nice doggie. Let's
hear it for Evelyn.

92P ANOTHER ANGLE

As Dave sighs and suddenly gets out of the car, Evelyn
turns and starts down the street.

92Q ON DAVE

As he follows, annoyed.

92R FEATURING EVELYN

As she runs, then realizing she's caught, stops and
turns. Her expression excited and amused and defiant
all at once. Dave has stopped a yard or so from her
and is keeping his temper under control, but it isn't
easy.

DAVE

Come on, Goddammit.

He is not manhandling her or anything, but she has
succeeded in making him use a certain amount of force.

92S ANOTHER ANGLE

As a couple of men come up the street, apparently
having recently left the saloon across the street.

1st GUY

Having some trouble, Miss?

92T ON DAVE

As he turns angrily.

DAVE

Get lost.

92U ANOTHER ANGLE

As the two young guys hesitate for a moment:

EVELYN

Yeah, get lost, assholes.

As the two guys look at each other.

1st GUY

Excuse me!

Dave looks at Evelyn stunned, then turns and hurries back to his car.

92V ANOTHER ANGLE

As Dave drives off, Evelyn looking after him as though nothing had happened.

EVELYN

(waving)

Bye, see you later.

CUT TO:

93 EXT. DAVE'S HOUSE - NIGHT

We are close on a big, cerise, velvet dog with floppy ears, a lolling tongue. It has a note pinned on it. We pull back and pan to include Dave. He stops, looks at the big dog doll, then reaches down and takes the note from its chest. As he looks at it:

94 INSERT - NOTE

It reads: "EVELYN SENT ME TO KEEP AN EYE ON YOU, SO BEHAVE YOURSELF."

95 CLOSE SHOT - DAVE

as he reaches to unlock the door:

EVELYN'S VOICE

It took you long enough. Get all your work done?

As Dave turns, we pull back to include the corner of the house where Evelyn has appeared.

DAVE
What do you want, Evelyn?

EVELYN
Aren't you even going to
invite me in? For one drink?

DAVE
I'm really whipped.

She drops the coat revealing she is naked underneath.
She just stares at the door smiling. He throws open
the door and she enters. He glances back and follows
her, dragging the big cerise dog in by the ear.

DISSOLVE
TO:

96 INT. DAVE'S BEDROOM - EARLY MORNING

The record player in the corner is softly playing
"Misty." Evelyn, fully dressed, enters from the
bathroom, putting things in her purse. Dave stirs and
sits up somewhat blearily, trying to see what time it
is, as Evelyn comes to the bed.

EVELYN
Go back to sleep, darling.

DAVE
Oh. Hi. What time is it?

EVELYN
Time for me to go home. Go
back to sleep ---

97 ANOTHER ANGLE

as she crosses to the door, turns:

EVELYN
Hey. I've got an idea. Some
night this week. After the
show. Corned beef and potato
salad. Dill pickles. The
whole bit. My place. Deal?

DAVE
I'll call you.

Evelyn exits through the bedroom door but returns

almost immediately with the big pink dog which she puts on the dresser, then:

EVELYN
Thursday's good for me.

98 ON DAVE

as Evelyn blows him a kiss and goes, he looks after her, his expression increasingly troubled. He rises, passes the record player, switching it off, and comes to a stop in the bathroom door.

99 MIRROR SHOT

On the mirror Evelyn has drawn in lipstick a flowery cupid's heart with the message, "E.D. loves D.G." Dave's reflection in the mirror shows disgust, as he silently mouths "Oh, shit."

100 INT. BROADCASTING STUDIO - NIGHT

Dave is just relieving Al Monte who crosses out of the broadcasting booth to his desk as Dave speaks into the mike. As his theme music plays.

DAVE
This is Dave Garland back at
the same old stand to rap a
little -- to read a little
verse -- to play some music to
be very very nice to each
other by.

101 CLOSER - AL MONTE

Monte is going through his desk drawer. He comes up with a cardboard mailing carton which he checks to reveal a fresh reel of tape.

MONTE
Here's a fresh reel of tape
for your air check. Want me
to thread it up?

Dave crosses from behind the console to the door of the broadcasting booth. He stands in the doorway.

DAVE
Just leave it on your desk.

Al Monte has found a thermometer case in his desk. He unscrews the top. Instead of a thermometer it contains a joint -- a marijuana cigarette.

MONTE

Mind if I smoke a number?

DAVE

No. But take it in the can, will you? In here, I'll get high just breathing the air.

Monte crosses to a nearby door labeled "Men" and enters.

DAVE

Al, have you ever felt yourself being completely smothered by somebody?

MONTE (O.S.)

Anybody I know?

DAVE

You met her up at my place the other day.

MONTE (O.S.)

Chicken Delight?

DAVE

Yeah.

MONTE (O.S.)

That's what I call good smothering.

DAVE

I don't know. You start out a relationship with somebody thinking you've been completely honest and the next thing you know it's out of control.

MONTE (O.S.)

And the problem?

DAVE

The problem's I've been trying to uncomplicate my life and

suddenly I can't even answer
the door. Also, Tobie's back.

MONTE (O.S.)

Tobie? When?

DAVE

I ran into her last Sunday.

102 ANOTHER ANGLE

as Monte comes out of the Men's Room. No sign of the
roach but he is putting a little book of matches into
his pocket.

MONTE

I'll tell you the truth. I
always thought Tobie was the
greatest chick on the
peninsula.

(then)

I never saw why you needed so
much action anyway.

DAVE

Just a hang-up I have -- or
had. But maybe I've squared
it away now. Just when I've
straightened everything out --
Tobie back -- everything cool
-- I just can't seem to shake
loose of this other situation.

MONTE

Well, you know what they say?
He who lives by the sword
shall die by the sword.

Dave looks at Al Monte for a beat of about three, then:

DAVE

Don't let the door hit you in
the ass on your way out.

Al Monte smiles and goes, as we --

DISSOLVE
TO:

103 INT. BROADCASTING STUDIO - NIGHT

We are angled on a big Ampex tape recorder, as it rolls

slowly cutting a dupe of Dave Garland's show. As a record ends:

DAVE'S VOICE

That was Joe Green's fine
standard "All About Ronnie" --

-

We have moved away from the tape recorder and moved into a broadcasting booth where Dave sits behind the console. As he cues up the next record:

DAVE

And now -- for the silent majority we back up a few years for "And the Angels Sing" with the fine horn of Ziggy Elman.

104 CLOSER - DAVE

as he starts the record and increases the volume. Then, as the music starts to come over, he flicks off the mike and picks up a phone which is flashing.

DAVE

KMON. Dave Garland speaking.

EVELYN'S VOICE

The whole point of having an answering service is to call them once in a while and see if you've got any messages.

DAVE

(trapped)

How are you, Evelyn? What's happening?

105 INT. EVELYN'S BEDROOM - NIGHT

Evelyn is seated in front of a vanity, speaking on the phone and combing her long, blonde hair, which hangs loose about her shoulders.

EVELYN

What could be happening, darling? You haven't got here, yet.

DAVE

Yet?

EVELYN

(quickly)

I hope you like pastrami
because they didn't have any
corned beef --

106 CLOSE SHOT - DAVE

as he listens to Evelyn, we see a troubled expression
on his face.

DAVE

Listen. Whoa. Wait a minute.

EVELYN

What are you trying to tell
me, David? That you forgot we
have a date tonight?

DAVE

I thought I was supposed to
call you about that.

EVELYN

It's just that I feel kind of
silly sitting here in my brand
new lounging pajamas. I just
assumed --

(then)

Apparently I assumed wrong.

DAVE

That's right, Evelyn. You
assumed wrong.

Dave hangs up. Dave is beginning to fume. The phone
light starts blinking again, and Dave answers it.

EVELYN'S VOICE

(sweetly)

You don't have to come over,
David. If you have something
better to do --

DAVE

Look --

(controls himself)

We'd better have a little
talk. I'll be over.

EVELYN
Whatever you say, David --
And, in the meantime --
haven't you forgotten
something else?

DAVE
What?

EVELYN
Weren't you going to play
"Misty" for me?

DAVE
Got it right here in the
playrack.

EVELYN
Thank you, darling.

107 INT. BROADCASTING STUDIO - NIGHT

As Dave hangs up the phone and taking an album from the
playrack, he checks for the right track and cues up the
record. Now, as he flips on the mike:

DAVE
And here's a pretty one for
lonely lovers on a foggy
night. It's Errol Garner's
classic -- "Misty."

As he bleeds in the sound on the record:

DAVE
(into mike)
And this is especially for
Evelyn.

As the music comes up, we ---

CUT TO:

108 INT. EVELYN'S HOUSE - NIGHT

We are close on a perking pot of coffee. We hear a
doorbell chime as we are pulling back to include Evelyn
laying out the pastrami, potato salad, and pickles.
She is -- as we saw her earlier -- in the harem-type
lounging pajamas.

EVELYN
(calls)
Just a second.

She crosses to an area in the room in front of the flickering fire in the fireplace and turns on the stereo which has been preset to play "Misty." She is aware of the back light, accentuating her silhouette in the dimly-lit room.

EVELYN
Come in.

109 ANOTHER ANGLE

as Dave enters.

EVELYN
Fog pretty bad?

DAVE
Yeah.

EVELYN
But you fought your way
through it. Stout fella.

DAVE
We're going to have to get
something straightened out.

EVELYN
(ignoring him)
It's amazing what a man will
go through for a hot pastrami
sandwich.
(spins)
You haven't told me how nice I
look.

DAVE
You look fine.

EVELYN
The lady at the store
guaranteed you'd flip.

DAVE
Listen ---

EVELYN

Wait a minute! First ---

110 ANOTHER ANGLE

As she turns and takes a pair of slippers from a shoe box on a nearby table. As she holds them up in front of him:

EVELYN

Surprise.

(then)

Don't you like them?

DAVE

They're fine, but ---

EVELYN

Don't spoil my fun, darling.
I love to give you things.

She drops to her knees in front of him.

EVELYN

It's Madame Butterfly time.

(then)

First friendly neighborhood
geisha remove honorable shoes

As she starts to do so, Dave rises abruptly:

DAVE

Stop it!

111 ANOTHER ANGLE

As Dave moves off, Evelyn crouches there on her knees and heels as before.

DAVE

We have to talk.

EVELYN

Have I done something wrong?

DAVE

No. I'm trying to be straight
with you.

EVELYN

Be nice to me instead.

112 ANOTHER ANGLE

Evelyn has moved across the rug to where he stands. As she grasps him around the knees, he reaches down and gently disengages her arms.

EVELYN

I don't understand.

(then)

Are you trying to say you
don't love me anymore?

DAVE

I never said I loved you.

EVELYN

Not in words maybe, but oh
David -- there are ways of
saying things that don't have
anything to do with words.

DAVE

I'm sorry if that's the way
you read it.

EVELYN

It's that other bitch, isn't
it?

DAVE

Who are you talking about?

EVELYN

The picture in your silver
frame -- on your dresser.

DAVE

The picture has nothing to do
with you.

EVELYN

What does have to do with me?

DAVE

I never lied to you, Evelyn.

113 ANOTHER ANGLE

as Evelyn jumps up, her eyes blazing:

EVELYN

Big deal. He never lied to me. What do you want for that? The Congressional Medal of Honor?

DAVE

So long, Evelyn.

Dave turns toward the door. Evelyn grabs at him as he crosses toward the exit.

EVELYN

So what am I supposed to do? Sit here like a one-girl knock shop? All dressed up in my little whore suit -- waiting for my lord and master to call?

DAVE

Nobody ever asked you to wait for anyone.

As Evelyn drags him:

EVELYN

You're not dumping me, Buster Blue Eyes.

DAVE

Come on, Evelyn. Get off my back.

114 ANOTHER ANGLE

as Evelyn drags him around to face her:

EVELYN

Get off your back? That's where you've been keeping me, isn't it?

Dave jerks free of her and exits. She runs to the doorway and screams out at him:

EVELYN

You're nothing! You're not even good in bed. I felt sorry for you, that's all. You poor pathetic bastard!

CUT TO:

115 EXT. DAVE'S HOUSE - NIGHT

As Dave comes to his door and opens it, we hear the phone start ringing inside.

116 INT. DAVE'S LIVING ROOM - NIGHT

As he crosses and picks up the phone:

DAVE

Yes?

EVELYN

(tearfully contrite)

Dave?

(weeping)

I'm sorry. I didn't mean those things I said.

DAVE

It's okay.

EVELYN

Will I see you tomorrow?

DAVE

Don't you listen?

EVELYN

Let me come over. If I could just see you. Talk to you.

DAVE

No, Evelyn.

EVELYN

I love you, David. I love you.

She is sobbing openly into the phone. Stymied, speechless, he hangs up the receiver.

117 ANOTHER ANGLE

as Dave moves toward his bedroom, the phone starts to ring once more. He pauses, then crosses back and lifts the receiver. We hear:

EVELYN'S VOICE

David?

Dave depresses the button, breaking the connection, and lays the receiver to one side on the table. All we hear now is the dial tone. We move in close on Dave's face. He is sweating faintly without really knowing why: Evelyn's whining, pleading voice has turned his stomach over.

CUT TO:

118 EXT. A STRETCH OF BEACH - DAY

as Dave and Tobie come riding up the low tide beach on galloping horses. Tobie rides beautifully. We pan them up the beach, then ---

CUT TO:

119 EXT. A MEADOW - DAY

Tobie and Dave sit in a lovely meadow, the horses grazing free in the background. Tobie is studying Dave who sits staring off toward the glinting sea below in the distance. After a moment:

TOBIE

What's the matter, David?

DAVE

What?

TOBIE

You haven't heard a word I've been saying.

DAVE

I have too.

TOBIE

All right. What?

DAVE

You don't think I know, do you?

TOBIE

Go ahead.

DAVE

Okay, wise-apple. Just for

that -- There's a party
tomorrow night in Big Sur.
And, I'm supposed to meet you
there at about nine and the
address is ---

120 ANOTHER ANGLE

as Dave breaks off, trying to remember.

TOBIE
I didn't tell you.

DAVE
See how you are?

TOBIE
I haven't got it myself, yet.
I'll call you tomorrow.

Dave rolls over to her. A move. She sits up. Check.

TOBIE
We'd better go.

DAVE
We're just getting to the good
part.

TOBIE
I promised Anjelica I'd pick
her up at six.

DAVE
The pains -- they're coming
back.

TOBIE
She's very nice. Besides,
she's moving out this evening.

DAVE
That's the best news I've had
all day.

TOBIE
And, Madalyn's moving in.

Dave looks at her. Tobie moves toward the horses.

121 ANOTHER ANGLE (SHOOTING FROM FAR-OFF HILL)

as they go to their horses, catch them, mount and ride off, we zoom back to find ourselves on an overlooking road on the rim of a far-off hill. We pan over to reveal Evelyn looking down at the scene.

CUT TO:

122 INT. DAVE'S BEDROOM - NIGHT

Misty moonlight illuminates the room. We are angled on Dave's bed. We hear the insistent pounding of a fist on a door. Dave sits up directly into camera. He is not quite out of a deep sleep as he calls out:

DAVE

What? Huh?

123 BACK TO SCENE

as Dave gets out of bed, bleary with sleep. He switches on the bed lamp, looks at the clock. It is about 4:30.

124 INT. DAVE'S LIVING ROOM - NIGHT

as Dave crosses the big living-dining-kitchen area toward the front door. We move with him as he comes up to the front door and throws it open.

125 DAVE'S POINT OF VIEW

Evelyn stands in the doorway looking at him defiantly. There is something almost maniacal about the look in her eyes and a smile on her face that isn't a smile at all.

DAVE

What the hell!

EVELYN

Don't tell me it was asleep!

DAVE

What do you think at four-thirty in the morning?

EVELYN

I'm surprised his conscience was that clear.

126 ANOTHER ANGLE

as Evelyn thrusts past him into the room. He shuts the door and follows after her:

DAVE
What do you want?

Evelyn whirls, mimicking him:

EVELYN
What do you want?

They hear her voice becomes shrill and needling as:

EVELYN
Do I have to want something?
Can't I just come calling? Or
is it inconvenient? Could it
be that I've made a boo-boo?
Could it be that someone is
sleeping in Papa Bear's bed?

127 ANOTHER ANGLE

Evelyn has turned and is running for the bedroom. As Dave moves after her:

DAVE
Listen to me you silly bitch -
--

128 INT. DAVE'S BEDROOM - NIGHT

as Evelyn enters the room:

EVELYN
Come out, come out....

Her voice dwindles off at seeing the bed empty:

EVELYN
(finishing)
...wherever you are ---

Dave has entered. He comes up and whirls her around.

129 ANOTHER ANGLE

as she looks at him, bewildered:

EVELYN

I thought ---

She breaks off. He is looking at her, trying to keep anger in control.

EVELYN

Please don't look at me that way, David.

DAVE

I don't know what to tell you.

EVELYN

I'm sorry I mistrusted you. I should have known you'd never do anything to spoil it ---

DAVE

Spoil what?

EVELYN

What we have between us.

DAVE

There's nothing between us, Evelyn. Not a damned thing. How many ways can I say it?

EVELYN

I don't care how many ways you say it. It's not true.

DAVE

What does it take to convince you?

She shakes her head, then sinks to her knees covering her face with her hands.

130 ANOTHER ANGLE

Dave looks down at her for a moment, then crosses to the closet for his clothes. She looks up at him.

EVELYN

What are you doing?

DAVE

Getting dressed to drive you home.

EVELYN

We don't have to play these games anymore, David. Why are you pretending that you don't love me?

DAVE
I really don't believe this.

EVELYN
(pleading)
But I love you.

131 ANOTHER ANGLE

as Dave turns, totally exasperated.

DAVE
Evelyn, you haven't got the vaguest idea what love is.
(then)
We don't even know each other.

Now Dave turns back to his clothes and resumes dressing.

EVELYN
Wait a minute, David. You don't have to do that.
(then)
I'm okay. I can drive home.

Dave turns and looks at her.

DAVE
You sure?

EVELYN
Positive. I'm fine.

132 ANOTHER ANGLE

Dave is looking at her. She is red-eyed and sniffing, but apparently trying to be brave. For the first time Dave is almost moved.

EVELYN
Damned mascara. Could I have a couple of minutes to put my face on?

Dave makes a gesture of reluctant approval. She enters

the bathroom. The bathroom door closes as David lights a cigarette and exits to the living room.

CUT TO:

134 INT. DAVE'S LIVING ROOM - NIGHT

as Dave enters from the porch, once more:

DAVE

You about ready?

This last is bravado, as a terrible thought is taking form in Dave's head. He moves slowly toward the bedroom. We stay with him. He is moving very slowly. At last he comes to the bedroom door.

135 INT. DAVE'S BEDROOM - NIGHT

There is a light showing under the bathroom door, and we can hear the thin trickle of water running in the sink. Dave has appeared in the doorway.

DAVE

Okay?

There is no answer. Just the sound of water.

136 ON DAVID

as he moves toward the bathroom door.

DAVE

Are you all right?

He crosses and grabs the door knob. The door is locked.

137 ANOTHER ANGLE

as Dave shakes the door knob.

DAVE

Evelyn!

Dave is gathering himself to throw a shoulder into the door. Suddenly he hears the sound of the door being unlocked from the inside. He almost sags in relief.

138 ANOTHER ANGLE

as the bathroom door swings open. Evelyn stands

revealed. She has done nothing to improve her disheveled appearance, but there is a dazed, bewildered look in her eyes. She smiles tremulously. As she steps into the bedroom:

139 ON DAVE

as the expression of relief on his face turns into one of horror:

DAVE
(softly)

Oh, God.

140 ANOTHER ANGLE

Evelyn is holding out her arms -- wrists upward -- almost as a child might, for approval. We see that there are deep, blood-smeared gashes on each wrist. The bathroom sink and floor are spattered with blood. She sways and starts to fall as Dave catches her.

CUT TO:

141 INT. DAVE'S LIVING ROOM - DAY

It is just about dawn. Dave is in the kitchen part of his living room pouring coffee from one of those Swedish filter-drop coffee makers. He turns into shot, an anxious look on his face, as we hear the bedroom door close.

142 ANOTHER ANGLE

As Doctor Frank Dewan, about Dave's age, comes out of the bedroom. He is dressed informally, maybe chinos and a red knit turtleneck, but he carries a doctor's bag and wears the authority of his profession.

DAVE
How is she?

FRANK
I've sutured the wounds. It wasn't quite as bad as it looked.

DAVE
It couldn't have been.

The young doctor has come up to the breakfast counter

and is helping himself to a cup of coffee.

FRANK

I'm really supposed to turn in
a report on this.

DAVE

But you won't?

143 ANOTHER ANGLE

Frank looks troubled as he stirs his coffee.

DAVE

You know Tobie's back. I'd
like her to hear this from me,
not in the papers.

FRANK

No. I didn't know that. I'll
tell Marie. We'll do the
spaghetti number.

144 ANOTHER ANGLE

As Frank takes a drink of his coffee, then:

FRANK

Okay, Dave.

(then)

There's going to be somebody
around here today?

DAVE

I'll be here.

FRANK

I bombed her out pretty good.
Let her sleep it off before
you take her home.

DAVE

How long do you figure that'll
be?

FRANK

Hard to say. Why?

DAVE

I was supposed to see Tobie
tonight.

FRANK
No problem. She'll wake up
sometime this afternoon. Five
or so.

DAVE
She'll be all right won't she?

FRANK
(nods)
The cuts are really pretty
superficial.

DAVE
What I mean is -- do you think
she'll try it again.

FRANK
The chances are against it.
But watch her. I wouldn't
leave her alone if she seemed
unusually depressed or
insecure.

145 ANOTHER ANGLE

as the young doctor drains his coffee:

DAVE
Thanks, Frank.

FRANK
Get some sleep yourself. You
look like hell.

As Frank takes up his bag and moves to the door, Dave
goes with him.

146 INT. DAVE'S BEDROOM - DAY

Evelyn lies in Dave's big bed, her eyes open, her
bandaged wrists out, over the covers. From the other
room we hear:

FRANK'S VOICE
Call if you need me.

DAVE'S VOICE
Everything's cool.

After a moment we hear the knob on the bedroom door turning. Evelyn, smiling faintly, shuts her eyes.

147 ANOTHER ANGLE

as Dave opens the door and looks in on the apparently sleeping Evelyn. After a moment he shuts the door quietly. We slowly --

DISSOLVE
TO:

148 EXT. DAVE'S BALCONY - DAY

We are angled toward the bay as the red ball of the sun drops into the sea.

149 ANOTHER ANGLE - INCLUDING DAVE

as he watches out to the sea. After a moment he turns and enters.

150 INT. DAVE'S LIVING ROOM - DAY

We are in the kitchen area as Dave comes up and takes a bubbling saucepan of soup from the stove. He pours it into a big soup bowl which is on a tray nearby.

151 INT. DAVE'S BEDROOM - DAY

As Dave comes in with the tray. Evelyn is sitting up in bed.

DAVE
How are you feeling?

EVELYN
Fine. Really.

152 ANOTHER ANGLE

As Dave brings her the tray.

DAVE
I brought you some soup.

EVELYN
It smells good.

She picks up the spoon, winces, then looks at the bandages on her wrist.

EVELYN

I don't know what to say. It frightens me thinking about it.

DAVE

Don't think about it.

EVELYN

Oh, I don't mean myself, I'm just worried about you. Girl commits suicide in disc jockey's home. That kind of publicity wouldn't be good for a man in your position.

At this point the phone rings.

DAVE

You rest awhile. As soon as you feel strong enough, I'll take you home.

EVELYN

Thank you, David.

DAVE

You'll find your clothes in the closet.

EVELYN

Hadn't you better answer your phone?

Dave crosses and exits, closing the door behind him.

153 ON EVELYN

as she watches after him with faintly narrowed eyes and a little smile. Her hand moves out to the telephone by the bedside and she carefully lifts the receiver while keeping the button depressed with the forefinger of her other hand.

154 INT. DAVE'S LIVING ROOM - NIGHT

As Dave picks up the receiver:

DAVE

Hello?

TOBIE'S VOICE

Hi.

155 INT. TOBIE'S LIVING ROOM - NIGHT

Tobie is on the phone. There is a fire going in the fireplace.

TOBIE

Just checking. Are we still
on for tonight?

156 INT. DAVE'S LIVING ROOM - NIGHT

DAVE

Sure. What time's the party?

157 ON TOBIE

Sprawled on a big studio couch in front of the fireplace, she reaches over and pours herself a glass of wine out of one of the spout-type Chianti bottles.

TOBIE

Madalyn's already left.
She'll be gone till all hours
--

(then)

I was just thinking. Would it
be an awful disappointment to
you if we just stayed here
instead?

DAVE

Well, I'll try to bear up
under it.

TOBIE

Don't be too long.

DAVE

That's me at the door.

TOBIE

David?

DAVE

Yes?

TOBIE

Listen. The way I look at it

-- to hell with Sausalito.

158 ON DAVE

as he hangs up and crosses to the bedroom door. He enters and reacts.

159 DAVE'S POINT OF VIEW - BEDROOM

Evelyn, still in bed, appears to have gone back to sleep, tray on her lap.

160 CLOSE SHOT - DAVE

as he watches her for a moment, undecided on whether to awaken her or not. He crosses to her, removes the tray, and bends over her.

DAVE
(shakes her gently)

Evelyn.

Evelyn whimpers in her sleep, tossing fitfully.

DAVE
Wake up.

Evelyn tosses more violently, this time apparently murmuring in her sleep:

EVELYN
(whimpering to herself)
No. No. Help me! Help me!

As Dave shakes her violently:

DAVE
Wake up!

161 FEATURING EVELYN

As her eyes open and she stares at him, her expression one of almost terror.

DAVE
What's the matter?

Dave sits next to her on the bed.

EVELYN
(hysterically)
Go away. God, I wish I was
dead.

She subsides back in the bed.

EVELYN
I had a dream -- I was
drowning in the ocean and you
were standing there just
watching. I reached out to
you, and you just stood there.

DAVE
It was just a dream.

Evelyn looks at him, then:

EVELYN
Will you -- take me home,
David?

DAVE
(hesitantly)
Yeah -- uh -- all right.

EVELYN
Oh, God. I'm so alone.
(then)
Hold me. Please, just a
little while.

162 ANOTHER ANGLE

As Dave takes Evelyn in his arms and holds her.

EVELYN
Tighter.
(then)
Tighter, David. Don't let me
go.

As he holds her in his arms, she is smiling to herself.
We slowly move in on an extreme close-up of one of
David's eyes and freeze frame.

CUT TO:

162A INT. BEDROOM - NIGHT

We slowly pull back from David's eye close-up. The room is dark. We continue pulling back to include Dave and Evelyn. Her breathing is regular. She is really asleep. Dave has evidently been like this for some time.

163 ON DAVE

He now gently removes one arm from its position over his chest. Then he tries to ease the other arm out from under her shoulders. She murmurs and shifts position -- almost on the verge of waking up -- and throws a knee over his leg.

164 ANOTHER ANGLE

as he very carefully manages to ease away from her and get to his feet.

165 ON EVELYN

as she murmurs in her sleep and rolls over on her face.

166 ON DAVID

as he moves out of the room, closing the door behind him.

167 INT. DAVE'S LIVING ROOM - NIGHT

as Dave crosses and picks up the phone. As he starts to dial, we hear:

EVELYN'S VOICE

David!

168 ANOTHER ANGLE

Dave turns as Evelyn bursts into the room, wild-eyed.

EVELYN

David, where ---

(frantically)

Oh. I -- I woke up and you were gone.

Dave turns and hangs up the phone gently, as Evelyn comes to him.

EVELYN

(still frantic)

If you have something planned
for tonight, you can just take
me home. Maybe that'd be best

DAVE
There's nothing.

169 ANOTHER ANGLE

She kneels in front of him, sitting on her heels; her
subservient pose. After a moment:

EVELYN
Isn't this nice? Just us here
together.

As she looks at him, smiling secretly, we ---

CUT TO:

170 INT. DAVE'S LIVING ROOM - DAY

We are close and angled downward on Dave who is
apparently sleeping on the living room couch. After a
moment:

BIRDIE
Stone cold dead in the market.

As Dave opens a pained eye.

171 DAVE'S POINT OF VIEW

We are angled upward on the plump, beautiful face of
BIRDIE, middle-aged earth-mother and cleaning lady.
She indicates an empty vodka bottle which she holds in
her hand.

BIRDIE
Must have been quite a party.

DAVE
Go away Birdie.

We have pulled back as Birdie wanders around the room,
looking here and there.

BIRDIE
Any other bodies? Any other
juice-heads around here?

DAVE
Come back later. Like
tomorrow. Or next year.

As Birdie moves to the bedroom:

BIRDIE
Better check the old work
bench.
(as she crosses out)
All right! Break it up in
here!

Birdie has exited into the bedroom. Suddenly Dave
remembers Evelyn. He gets up and looks around,
frowning, then crosses into the bedroom.

172 INT. DAVE'S BEDROOM - DAY

The big bed is rumpled. Birdie looks at it admiringly.
Dave comes in.

BIRDIE
Looks like old times around
this place.

DAVE
(looks around)
Evelyn?

BIRDIE
Lose something, Tiger?

As Dave crosses to the bathroom:

DAVE
Evelyn?

173 ANOTHER ANGLE

As Birdie, amused, falls in with the spirit of the
thing. She looks in the closet:

BIRDIE
Evelyn?
(looks under pillow)
Evelyn?

DAVE
You couldn't find it in your

heart to come back some other time?

BIRDIE

This is some other time,
pussycat. I'm paying you back
for that day I blew last week.
(looks in drawer)

Evelyn?

DAVE

Very funny.

BIRDIE

What I can't make is with all
this kind of action in here,
what are you doing out there
couching it?

DAVE

What is this? The Kinsey
report? Do I come to your
house and ask a lot of goddam
questions?

BIRDIE

You ought to, pussycat. Might
open up a whole new way of
life to you.

At this point, the phone rings. As Dave goes to pick
it up, Birdie holds up her hand:

BIRDIE

Hold it. Let's try to show a
little class, shall we?

(into phone)

Mr. Garland's residence.

(then)

I'll see.

(to Dave)

Do you want to talk to a Madge
Brenner?

Dave is moving into the living room as we --

CUT TO:

We are at Madge Brenner's poolside patio in the low hills above San Francisco. MADGE BRENNER, tanned, trim, brisk -- a marvelous looking forty-five -- is at an umbrella having a slim breakfast. A tape recorder is playing Dave's program as she speaks over the phone.

MADGE

Hello. Mr. Garland. Madge Brenner. Yes -- we like the tape on your show. Like it very much. There are one or two others still in the running, but frankly -- well, how about lunch today? I'll fly down this morning. Is the Del Charro still good? Reserve a table in your name. One's fine. See you then, Mr. Garland.

As she hangs up:

CUT TO:

175 INT. DAVE'S LIVING ROOM - DAY

Dave is standing by the phone, pleased. As he hangs up, Birdie comes in and noticing his expression:

BIRDIE

Good news?

DAVE

Could be.

Birdie now holds up a note:

BIRDIE

Looks like we found Evelyn.

(reads note)

Morning, Darling. Gone shopping. Back in a flash with the hash.

(looks up)

Little humor in there.

(reads again)

Love and kisses. Evelyn.

Then it says -- P.S. If you can't find your keys, don't worry. I borrowed your car.

CUT TO:

176 INT. LOCKSMITH'S SHOP - DAY

We are very close on a key copying machine as it grinds out a duplicate. We are pulling back to include the elderly locksmith at the lathe as Evelyn bounces in with an armload of groceries. The locksmith takes the duplicate key off the lathe:

LOCKSMITH

Be a dollar. Here's your key.
Here's your copy.

He gives her the keys, as she gives him a dollar. She puts one key on the key ring, which we might recognize to be Dave's. The other key she puts in her pocket.

CUT TO:

177 EXT. DAVE'S HOUSE - DAY

as Evelyn comes up with the groceries, we see that she's changed her clothes. She goes to unlock Dave's door with the key from the key ring. She thinks better of it, using the duplicate key which she takes from her pocket.

178 CLOSER

Evelyn tries the key. It works. Now she looks around and instead of putting the key back into her pocket, she crosses to a potted plant and hides the key in the dirt. Now she crosses and enters Dave's front door.

179 INT. DAVE'S LIVING ROOM - DAY

as Evelyn enters the now spick and span room and crosses to the kitchen area with her shopping bags.

EVELYN

David?

180 ANOTHER ANGLE

as Dave comes out of the bedroom, dressed, knotting a tie. As Evelyn crosses to him holding up his keys.

EVELYN

I stopped by my place and - -
(breaks off; then)

My. Don't you look all
gussied up?

She drops the keys onto his outstretched palm:

EVELYN

Well, good. I was going to
cook us brunch, but I'd say
this calls for something more
festive ---

(then)

How about DeVaughn's? My
treat. After all I put you
through, it's the least I can

DAVE

I'm having lunch with
somebody. It's business.

EVELYN

Business?

DAVE

That's right. And I think you
ought to take it easy for a
while anyway. Get some rest.

EVELYN

Yes, David. I do feel a
little tired.

As she smiles faintly ---

CUT TO:

181 INT. DEL CHARRO RESTAURANT - DAY

We are in the corner of a picturesque restaurant where
Madge Brenner and Dave are finishing lunch. She is
laughing at something he's said. The mailing carton of
tape is by her elbow on the table.

MADGE

Very funny, Dave, but I have
to warn you, flattery will you
get --

(grins)

Who knows? Into a lot more
trouble than you might be
prepared to cope with.

DAVE

I wouldn't be too sure about that.

MADGE

All right, Dave. Consider my bell rung. Now let's talk show.

(tapping carton
of tape)

I'll keep this to use in promoting your new career. Now, what do you think of the concept? The unstructured, loosey-goosey, Monterey Pop, Woodstock kind of thing?

DAVE

I know I can make it happen.

MADGE

So do I.

(then)

You'll be dealing with kids -- bright and marvelous -- but they take handling. If this show takes off like I think it will, there's no reason why you shouldn't ---

She breaks off as:

EVELYN'S VOICE

Well, isn't this cozy!

182 ANOTHER ANGLE

To reveal Evelyn standing at the table. Madge Brenner looks, waiting for the punch line, whatever it's going to be. Dave's face goes tight with anger.

EVELYN

So this is your business appointment.

(to Madge)

How's business?

MADGE

(to Dave)

Friend of yours?

EVELYN
Just another trick, honey.

183 ANOTHER ANGLE

As Dave rises, people from the other tables are turning.

DAVE
Come on, Evelyn. That's enough.

As he takes her by the elbow, she shakes her arm free.

EVELYN
Is that your idea of a dish?
She's a little old for you,
isn't she? What is this, Be-
Kind-to-Senior-Citizens Week?

DAVE
Let's go.

As Dave tries to ease her out, she grabs onto the tablecloth.

EVELYN
It's not that I mind your
being a bastard, but do you
have to be such a tasteless
bastard? She couldn't get
laid in a lumber camp.

DAVE
(to Evelyn)
Out!!

184 ANOTHER ANGLE

As Dave wrests her hand free of the tablecloth, a couple of dishes fall to the floor.

EVELYN
You're hurting me, you son-of-a-bitch!

185 ON MADGE BRENNER

Her face is a frozen mask as she watches Dave half-drag the struggling Evelyn out of the restaurant.

186 EXT. DEL CHARRO RESTAURANT - DAY

As Dave drags Evelyn out of the restaurant, she is struggling, digging her heels in.

EVELYN
Let go. Stop it. You pig.
You dirty pig bastard.

187 ANOTHER ANGLE

As Dave drags her down to the curb, passersby are watching:

DAVE
Taxi!

EVELYN
She's nothing! And neither
are you.

Suddenly she starts to cry.

EVELYN
You're hurting me.

DAVE
Taxi!

188 ANOTHER ANGLE

as a taxi stops. Passersby and patrons from the restaurant have gathered at a distance to watch the scene, puzzlement and distaste on their faces. Dave opens the door.

EVELYN
(contrite)
I'm sorry ---

Dave pushes her into the back seat, slams the door.

DRIVER
Where to?

DAVE
Get her out of here, man.

Evelyn peers out through the open window of the cab.

EVELYN
I didn't mean it...I
just...love you so much....

DAVE
(hurling a bill
to driver)

Move!

As the cab lurches off ---

CUT TO:

189 INT. DEL CHARRO RESTAURANT - DAY

As Dave re-enters the restaurant and is looking around,
the WAITRESS comes up:

DAVE
Where's my guest?

as the waitress holds out the carton of tape:

WAITRESS
She left. She said this was
yours.

As Dave takes it, we ---

CUT TO:

190 EXT. CLIFFS ABOVE DESERTED COVE - DAY

We are angled over Dave down on Tobie in the distance
who lies prone on a beach blanket. She is sunbathing
in the nude. We hold for a moment, then: She raises
her head, looks up.

191 REVERSE ANGLE - FROM BEACH

TOBIE
This is a private beach!

DAVE
I want to talk to you.

TOBIE
Well, I don't want to talk to
you.

192 ANOTHER ANGLE

as Dave plunges down the steep path, sliding on his heels, sending small avalanches of boulders down ahead of him.

193 ANOTHER ANGLE - ON DAVE

as he tumbles the last several yards to the sand, comes to his feet unhurt. We move with him, holding close on his head and shoulders as he crosses to Tobie.

194 ANOTHER ANGLE

We are holding close on Tobie -- head and shoulders -- not to accentuate her nudity but rather her lack of affectation about it as she looks at Dave. After a moment:

TOBIE

Are you drunk?

DAVE

No, but it's not a bad idea.

TOBIE

Why, David?

DAVE

Why drunk?

TOBIE

No, why last night?

DAVE

That's what I've come to explain.

(then)

Okay?

TOBIE

Okay, but let's understand each other. I'm not very happy with you.

DAVE

Fair enough.

TOBIE

Whatever it was that kept you -- you could have called.

DAVE

Why not? TOBIE

Tobie looks at him, almost angry at the wetness that has suddenly comes to her eyes. She shakes her head, smiling:

DISSOLVE
TO:

Tobie and Dave are walking in the surf.

She smooths her hair back from his forehead. It is apparent he is totally forgiven. After a moment:

Dave and Tobie have stopped, hand in hand, at the water's edge. We pull back to some small trees in the foreground, and in a moment a woman's hand enters the immediate foreground and grasps one of the branches, viciously bending and twisting it.

DISSOLVE
TO:

197 INT. DAVE'S LIVING ROOM - DAY

We are angled on the front door of Dave's place. Off scene we hear a strange sound, presently unidentifiable. It is a human whimpering sound and also the sound of clothing being slashed and ripped. The front door swings open.

198 ANOTHER ANGLE

as Birdie enters. She pauses in the door, her smile fading. She cocks an ear toward the sound which we now identify as coming from the direction of Dave's bedroom.

199 ON BIRDIE

We move with her as she walks quietly, frowning in puzzlement toward the bedroom. She opens the bedroom door and freezes, her eyes wide.

200 DAVE'S BEDROOM - BIRDIE'S POINT OF VIEW - DAY

Zoom in on Evelyn's face, wild-eyed, hair disheveled, at the open closet with a knife in her hand savagely slashing at every suit, every shirt, every article of clothing.

201 ANOTHER ANGLE

The rest of the room is equally ravaged. The bedspread, the articles in the drawers. There is the shattered studio portrait of Tobie in a damaged silver frame. As Evelyn turns to Birdie:

BIRDIE

What ---

Evelyn screams and leaps at Birdie, slashing with the knife.

202 ANOTHER ANGLE

As Birdie turns to run:

BIRDIE

Oh, no! Oh God! Help me!

203 INT. LIVING ROOM - DAY

as the shrieking Evelyn catches up with Birdie,

slashing, cutting.

204 ANOTHER ANGLE

as Birdie turns to face Evelyn, to try to fight. We are on Birdie's back as Evelyn advances toward her, slashing. Suddenly Birdie turns directly into camera -
- deep, terrible knife slashes on her face.

205 MOVING SHOT

We are close on Birdie and moving with her as she tries to run from the attacking Evelyn:

BIRDIE

Help! Oh my God, somebody
please help me!

206 MOVING SHOT

As Evelyn pursues the still-screaming Birdie, showered in blood as she slashes at the other woman.

207 EXT. DAVE'S HOUSE - DAY

We are close at an ambulance parked at the curb in front of Dave's house. We pan over and pick up Dave, fighting his way through the cluster of people who have gathered just outside his front door. As he jostles and elbows his way, we:

CUT TO:

208 INT. DAVE'S LIVING ROOM - DAY

We are close on Dave. He is looking down at something or someone, his expression a mixture of shocked puzzlement and deep, angry concern.

INTERN

Okay, boys.

We are pulling back to discover that Dave is kneeling by Birdie, who lies on a stretcher on the floor -- perhaps she is already being given an emergency transfusion of plasma. Also in the group are two ambulance attendants, the intern, and a policeman.

POLICEMAN

She's your cleaning lady?

DAVE

Right.

209 ANOTHER ANGLE

as Birdie looks over at Dave:

BIRDIE

(weakly)

And it's going to cost you
double to clean up this mess.

The two ambulance attendants have positioned themselves
and now they lift the stretcher.

210 ANOTHER ANGLE

as the attendants carry Birdie out, with the intern
alongside holding the plasma bottle and the uniformed
policeman in front clearing the way, while Dave is
looking after her, a plainclothes Police Sergeant, PAUL
MCCALLUM, comes out of the bedroom. Behind him, we see
Evelyn in the custody of a policeman.

MCCALLUM

Any ideas?

Dave turns to him:

DAVE

About what?

MCCALLUM

(thumbs toward
bedroom)

Your girlfriend in there.

DAVE

She's not my girlfriend.
That's in front. Okay?

211 ANOTHER ANGLE

McCallum has taken out a pad and pencil and now begins
making notes as he urges Dave on with friendly, helpful
suggestions.

MCCALLUM

More or less a casual
acquaintance you'd say?

DAVE

That's right.

McCALLUM
Just dropped by to hack up
your wardrobe and your
cleaning lady. That what
you're trying to tell me?

DAVE
I'm not trying to tell you
anything.

McCALLUM
Well, maybe it's time you did.
A lady just almost got herself
killed. I'm stumbling around
in my stupid way trying to
find out why.

DAVE
All right, Sergeant. What'll
you have?

McCALLUM
This is Evelyn Draper. Where
does she come from?

DAVE
I don't know.

McCALLUM
What about her family?

DAVE
I don't know that either.
(then)
She listens to the show. I do
a radio show. We met one
night. That's all.

McCallum wanders around the room, aimlessly.

McCALLUM
Practically a stranger.

DAVE
That's right.

McCALLUM
(whirls suddenly)
Then how did she happen to

have a key to your front door?

DAVE

I don't know.

McCALLUM

Boils down to you don't really know a hell of a lot, do you?

DAVE

I know I'm getting sick of these questions.

McCALLUM

So am I, but they get upset with me down at the store if I don't ask 'em.

212 ANOTHER ANGLE

as the bedroom door opens and Evelyn comes out in the charge of a young policewoman. Also another plainclothesman. As she moves out the door with them, her face is blank of expression. As she passes Dave, she looks directly at him without any sign of recognition. McCallum turns to policeman.

McCALLUM

Get her started through. I'll be right along.

POLICEMAN

Right.

213 ON DAVE AND McCALLUM

as they watch after Evelyn and the others as they exit.

DAVE

Start her through what?

McCALLUM

Booking.

DAVE

What she needs is psychiatric help.

McCALLUM

(sarcastically)

Really? Gariand, about those

fresh scars on her wrists ---

DAVE

(shrugs)

Sergeant ---

McCallum starts to turn, then turns back to Dave.

McCALLUM

There's one other thing.

DAVE

I know. Don't leave town.

McCALLUM

I was going to say why don't
you play some Montovani
sometime?

DAVE

I didn't know you liked the
program.

McCALLUM

I don't. I like Montovani.

McCallum exits.

DISSOLVE
TO:

214 A SERIES OF QUICK DISSOLVES

to indicate the passage of the summer months, as Tobie
and Dave renew their relationship. This will feature
many of the most attractive and interesting places in
the Monterey area, including:

215 EXT. CYPRESS POINT GOLF COURSE - DAY

as Tobie and Dave play a shot by the sea cliffs.

DISSOLVE
TO:

216 A COUNTRY ROAD - DAY

as Dave and Tobie ride up the road on a motorcycle.

DISSOLVE

TO:

217 EXT. A HIGH MEADOW - DAY

as Dave and Tobie walk together through the meadow.

DISSOLVE

TO:

218 EXT. A RESTAURANT - DAY

as Dave and Tobie lunch together at an interesting or attractive place; perhaps Fisherman's Wharf or the Highlands.

DISSOLVE

TO:

219 EXT. A BEACH - NIGHT

Dave and Tobie lying by a fire at the beach.

DISSOLVE

TO:

220 EXT. BEACH - DAY

It is a marvelous, hot summer day. We see that we are at a stretch of lonely beach. Dave is sitting on the sand. He looks off.

221 CLOSER - DAVE

as he squints off, then waves.

222 DAVE'S POINT OF VIEW - THE SEA

Tobie is swimming out behind the breaker line. She waves back at Dave.

223 ON DAVE

as he taps at an imaginary wristwatch, then gestures for her to come into shore.

224 ON TOBIE

as she gestures for him to come swimming.

225 ON DAVE

He is shaking his head, gesturing for her to come in,

then suddenly stops, his eyes widening.

226 DAVE'S POINT OF VIEW - TOBIE

She is waving something above her head. After a moment, we recognize it to be her bathing suit.

227 ON DAVE

as he dives into the sea, thrashing out toward her.

CUT TO:

228 EXT. BEYOND BREAKER LINE - DAY

We are close on Dave as he swims out to about where he last saw Tobie. He stops swimming, looks around. No sign of Tobie. Suddenly Tobie breaks the surface. She has put her bathing suit back on.

229 ANOTHER ANGLE

as she grins and swims off. He swims after her. She dives under the water. He swims down after her.

230 EXT. THE BEACH - DAY

We are angled on the breakers as two figures -- Dave and Tobie -- catch a breaker and body-surf in to shore.

231 ANOTHER ANGLE

as they surf into shallow water, she gets up and runs up the beach. He chases her.

232 ANOTHER ANGLE

as Dave finally catches her, she turns laughing. He picks her up in his arms.

233 CLOSE SHOT - DAVE AND TOBIE

as they look at each other.

DISSOLVE
TO:

234 EXT. JAZZ/POP FESTIVAL - DAY OR NIGHT

The Monterey jazz/pop festival is in progress. We are

moving through the crowds at the Monterey County Fairgrounds toward the stage where one of the groups is playing -- perhaps Duke Ellington or the Modern Jazz Quartet.

234A ANOTHER ANGLE - THE AUDIENCE

Through the mass of teenagers are scattered newsreel cameramen, still photographers, interviewers, et cetera, who are covering the happening.

234B CLOSER THE GROUP

As it plays.

234C ANOTHER ANGLE - FEATURING THE AUDIENCE

As it gets the message.

234D ANOTHER ANGLE

In the aisle near the stage and where the box seats end we see Dave and Al Monte with some portable sound equipment. Also with them nearby are Tobie and a girl called Madalyn who -- we shall discover -- is Tobie's present roommate. Dave, with a hand mike, is interviewing one of the musicians from the Festival. As the interview is finished and the musician moves off:

234E CLOSER

as Al Monte looks up from the recording equipment:

DAVE

Are you sure you're picking up that background?

MONTE

Wait till you hear it. Really going to get you. Right by the tuning knobs.

Monte is putting the equipment in its carrying cases as Dave signals to Tobie that they're going.

235 EXT. CONCESSION AREA - DAY OR NIGHT

as Dave, Al Monte, Tobie, and Madalyn come out of the grandstand area and into the place where the refreshments, concessions, and gift stands are

situated.

DAVE
Anybody else want to eat?

TOBIE
I'd love to, but I'm picking
up Annabelle at Jayjay's.

DAVE
Who the hell is Annabelle?

TOBIE
My new roommate.

DAVE
(referring to
Madalyn)
But Madalyn's your roommate.

MADALYN
Was! I've found the man. I'm
moving out.

DAVE
(resigned)
...And Annabelle's moving in.

Tobie gives Dave a quick kiss on the cheek and hands
him the sound gear she's been carrying.

TOBIE
Got to go. Later.

She and Madalyn wave and move off. Dave and Monte
watch them go, and then they move off.

235A ANOTHER ANGLE

as Dave and Al Monte move toward a hot dog stand:

MADGE'S VOICE
Dave?

Dave and Al Monte stop, look off.

235B ANOTHER ANGLE

as Madge Brenner comes up.

DAVE

Al Monte, this is Madge
Brenner.

Monte and Madge AD LIB hellos then:

MONTE
(to Dave)
Catch you later.

Monte moves off.

MADGE
Hope I'm not bothering you at
a bad time.

Dave takes her by the arm and moves her toward a nearby
hot dog stand. As he does so, we move with them.

DAVE
Just going to get a hot dog.
How about you?

MADGE
With my peptic ulcer? That's
like throwing myself on a hand
grenade.

235C THE HOT DOG STAND

Dave and Madge have come up to the hot dog stand. The
VENDOR turns.

DAVE
One.

VENDOR
Avec?

DAVE
The works.

As the Vendor moves off, Madge has turned to Dave:

MADGE
I owe you an apology, Dave.
I'm afraid I left rather
abruptly last time.

DAVE
As I remember, there was a lot
of it going around that day.

MADGE

It was that crack about lumber camps that tore it. The fact is that I've always been very large in lumber camps.

DAVE

You're the one who has an apology coming Miss Brenner.

MADGE

The reason I'm down here -- that show we were talking about, it's still on. It's yours if you want it.

DAVE

Thanks just the same.

235D ANOTHER ANGLE

as the Vendor brings the dog to Dave.

MADGE

You'd like the job.

DAVE

Yeah. I know I would.
(bites into dog)
I just don't think I could hack the peptic ulcer.

235E CLOSE MADGE

as she looks at him:

CUT TO:

235F INT. BROADCASTING STUDIO - NIGHT

We are close on Dave. We pull back to include a record spinning on a turntable. The music which we heard at the Festival has continued without interruption. As the number comes to an end and Dave reaches for the needle arm:

DAVE

And that's Cannonball Adderly with his fine group. The C-ball is making it happen at

the Monterey Jazz Festival
along with the Duke -- Joe
Williams -- Woody Herman -- so
many great ones -- they'll be
breaking it up on Sunday night
-- make it, Babies. It's
spaced out of sight.

As he is starting another record on a second turntable.

DAVE

And now -- the Gabor Szabo
Sextette --

236 CLOSER - ON DAVE

as he is cueing up his next play, the phone light
flashes. As he picks up the phone:

DAVE

KMON. Dave Garland speaking.

There is no answer.

DAVE

Hello?

Another long pause, then:

EVELYN'S VOICE

Play "Misty" for me.

Camera zooms in on a close of Dave as an icy wind seems
to blow across the back of his neck, standing every
hair on end. Then:

EVELYN

Dave?

He frowns slightly, concentrating on the voice, the
tone. It is unexpectedly straightforward, friendly,
uncomplicated.

EVELYN'S VOICE

I didn't mean to shake you up,
David. I'm sorry. Pretty
stupid, I guess. I'm all
right. I've been released.
Therapy. It was a bad dream,
but it's over, David.

DAVE
Where are you?

EVELYN'S VOICE
I'm at the airport. San
Francisco. I've only got a
minute or two between planes.
Got a job in Hawaii.

DAVE
Then everything is all right?

There is a little, tinkly, amused laugh, then:

EVELYN
Fine, David. I just want to
say how sorry I am about
everything.

DAVE
Forget it. I have.

EVELYN
I hope so. Because this
maiden she lived with no other
thought than to love and be
loved by you --

DAVE
Are you near a radio?

EVELYN
No. But play it for me
anyway.

She clicks off. As Dave hangs up slowly, he tries to
shake off the vague feeling of uneasiness that's
settling over him.

CUT TO:

237 INT. DAVE'S BEDROOM - NIGHT

Dave is asleep. The strains of "Misty" are heard.
They seem to penetrate his consciousness. He turns
restlessly, trying to blot out the music. As he starts
to come awake, he is lying on his side.

238 CLOSER

Dave's eyes open. He frowns. The music is not his

imagination. There is a crack in the record that becomes audible now. He realizes that the music is coming from his own record player.

239 DAVE'S POINT OF VIEW - RECORD PLAYER

The record is turning on the machine. Puzzled, he slowly turns his head and freezes.

240 DAVE'S POINT OF VIEW

Evelyn is standing over him, her eyes wild, her arm raised and in her hand is a butcher knife. As she screams piercingly, the hand holding the knife plunges down toward Dave.

241 ON DAVE

As the knife plunges down toward him, he rolls from its path.

242 ANOTHER ANGLE

He barely makes it clear, as the knife plunges into his pillow, ripping a long gash in pillowslip and pillow. Feathers explode. Evelyn quickly vanishes from the room. Dave looks about, then cautiously moves to the living room door. "Misty" is still playing.

243 INT. DAVE'S LIVING ROOM - NIGHT

as Dave moves into the living room, then crosses slowly toward the nearest lamp. It's like crossing a million miles of blackness with every shadow a threat.

244 ON DAVE

as his hand finally finds the light switch. As light floods the room, the suddenly shrill ring of the phone startles him. It continues to ring.

245 INSERT - PHONE

As it rings.

246 BACK ON DAVE

There is no sign of Evelyn. The door is wide open. Dave crosses and closes it and then goes to phone.

247 ANOTHER ANGLE

Dave picks up the phone.

McCALLUM'S VOICE
Garland?

Dave at last finds his voice as:

DAVE
Yes?

McCALLUM'S VOICE
Sergeant McCallum. I'm sorry
to wake you. But something's
come up.

248 OVER DAVE - ON KNIFE BURIED IN PILLOW

DAVE
I know. She just came calling
-- with a butcher knife.

McCALLUM'S VOICE
Be right there.

McCallum hangs up.

CUT TO:

249 INT. DAVE'S LIVING ROOM - NIGHT

as Dave pours a cup of coffee:

McCALLUM'S VOICE
Why?

We pan with Dave's move, as he turns and hands the
coffee to the big young Police Sergeant:

McCALLUM
Because they released her on
parole pending further legal
action.

DAVE
When?

McCALLUM
A week ago.

DAVE

Thanks a lot, old buddy. I mean I'm really kind of moved at the way you broke your ass to let me know about it.

McCALLUM
I just found out about it myself.

DAVE
Great. Wonderful. Who's in charge around here?

McCALLUM
Look. You want to help find her or would you rather just stand here and bellyache?

DAVE
Okay. Okay. Okay.

McCALLUM
Now, what exactly did she say?

DAVE
I told you. She said she was well. Going to Hawaii ---

McCALLUM
What else?

DAVE
I already told you.

McCALLUM
Tell me again.

DAVE
You know, you make lousy conversation, McCallum.

McCALLUM
And you make lousy coffee.
(then)
Now what else did she say?

DAVE
Nothing.
(then)
Except ---

250 ANOTHER ANGLE

As Dave dwindles off, thoughtfully:

McCALLUM

What?

Dave thinks, then shakes his head.

DAVE

Slipped away. Part of a poem.

McCALLUM

What poem?

DAVE

If I could remember that, I
could remember the line.

McCALLUM

Well, try.

DAVE

Look. It's getting late, and
you're getting pretty damned
monotonous.

McCALLUM

Well, you're not exactly my
idea of a swinging date
either.

DAVE

Good night, McCallum.

251 ANOTHER ANGLE

as McCallum drains his coffee, then:

McCALLUM

What happened to Montovani?

DAVE

What?

McCALLUM

I heard the show, but you
never did play that Montovani.

DAVE

You really do listen to the

show, don't you?

McCALLUM

Friend, if we had a teevee
down at the station, I'd break
my arm before I turned your
show on.

(then)

Just hope we're lucky enough
to grab her the next time she
tries it.

DAVE

Tries what?

McCALLUM

To kill you.

DAVE

What happens if you're not
lucky enough to grab her?

McCALLUM

That'd be hell --

(then)

The guys down at the station
would have to chip in and buy
a teevee.

DAVE

(dryly)

You certainly are a comfort,
Sergeant.

As McCallum is holding the door.

McCALLUM

(looks down at
door knob)

You will change the locks,
Garland?

McCallum exits, on Dave as we

DISSOLVE

TO:

252 EXT. DESERTED COVE - DAY

There is a thick fog. Dave is at the small deserted
cove where earlier we found Tobie sunbathing. Dave

impatiently looks at his watch, then hearing something,
looks off.

253 ANOTHER ANGLE

as Tobie -- dressed in a warm car coat -- comes out of
the fog.

 TOBIE
Nothing like a nice damp walk
in the fog to put the roses in
a girl's cheeks. How are you?

 DAVE
 (matter-of-factly)
Not so good.

 TOBIE
Oh?

 DAVE
She's back in town.

 TOBIE
Who?

 DAVE
Evelyn Draper. The girl who
almost killed Birdie.

 TOBIE
How could she be back? I
thought she was in the State
Sanitarium.

 DAVE
They let her out.

 TOBIE
Well, she must be all right
then.

 DAVE
Theoretically.

 TOBIE
What happens now?

 DAVE
I think it's best if we didn't
see each other for a couple of

days.

Then as Tobie looks at him sensing something more:

DAVE
(continues)
There's a chance she might
just be tagging after me.

Tobie walks a few steps, pauses and turns to Dave.

TOBIE
She's already come after you,
hasn't she, David?

DAVE
I don't want you to worry. I
can take care of myself.

TOBIE
So could Birdie.

CUT TO:

254 INT. BROADCASTING BOOTH - NIGHT

Dave is on the air. A record is playing. Present with
Dave in the booth is McCallum who is on the phone.

MCCALLUM
All right. Just stand by.

He hangs up and turns to Dave.

MCCALLUM
They're ready to trace the
call. If she should phone,
mention her by name right
away. Evelyn. They start the
tracer. Then all you've got
to do is keep her talking.

The record stops. As Dave is cueing up the next one:

DAVE
(into mike)
And now, some mellow Ella on
the Prestige label. It's
Lennon and McCartney's -- Got
to Get You Into My Life ---

255 ANOTHER ANGLE

as the record is spun:

MCCALLUM

I guess it hasn't come to you,
yet.

DAVE

What?

MCCALLUM

What she said. Over the phone
last night. Part of a poem or
something. You told me you'd
try to remember.

Dave frowns, trying to remember.

DAVE

I --

(pauses, then)

Almost had it. Then it --

(shakes head)

Is it important?

MCCALLUM

Until we pick her up,
everything's important.

Dave frowns and is obviously bothered.

MCCALLUM

What's wrong?

DAVE

You know, I'm really worried
about my girl with all this
going on. They're so damned
isolated down there. Maybe I
should have Monte take over
for me.

MCCALLUM

Look. Our one big shot is
when she calls in here
tonight, and you've got to be
on the mike.

DAVE

If she calls in.

McCALLUM
She will. Believe me. But
only if you're here.

256 ANOTHER ANGLE

as Dave still looks troubled, undecided:

McCALLUM
Meanwhile, just to make you
feel better, I'll go check
Tobie's place.

McCallum crosses to the door, turns back, then:

McCALLUM
Why don't you give her a ring?
Tell her to be expecting me.

Dave nods. As McCallum leaves, Dave has picked up the
phone and is dialing.

CUT TO:

257 INT. TOBIE'S LIVING ROOM - NIGHT

We are close on the phone, as it rings. We are pulling
back. The living room is dark, fire-lit. Dave's
program is softly coming over a radio. Fog licks at
the windows. As Tobie enters and crosses to the phone,
she calls toward the kitchen:

TOBIE
I've got it.
(picks up phone)
Hello.

DAVE'S VOICE
Hi, honey. Just checking in.
Everything all right?

TOBIE
Marvelous. Getting ready to
do my nails. Got your program
on. Annabelle's in the
kitchen building a couple of
coffee grogs. What more can a
girl ask for.
(then)

No, really, darling, I'm fine.

DAVE

Sergeant McCallum's going to stop by there for a second. Just to see that you're buttoned up tight. Let him in, but nobody else. Okay?

TOBIE

Okay. And David ---?

258 ON DAVE

as he speaks on the phone.

TOBIE'S VOICE

How about some Sinatra for us?
"Foggy Day"?

DAVE

You've got it. See you later.

As Dave hangs up, then picking up a pencil starts to write on a pad: "Foggy Day. Tobie and Annabelle."

CUT TO:

259 INT. TOBIE'S LIVING ROOM - NIGHT

Tobie is hanging up as:

TOBIE

'Hey, Annabelle? How's that coming?

VOICE

(from kitchen)

All ready.

260 ANOTHER ANGLE - FEATURING KITCHEN DOOR

as Evelyn Draper comes out of the kitchen carrying a tray. She is thinner perhaps. On the tray are two mugs of coffee grog with a stick of cinnamon in each.

EVELYN

Here we are. I hope you like cinnamon in yours.

TOBIE

Whatever's right.

Evelyn comes over, puts down the tray on the coffee table and hands Evelyn her mug. Instead of taking her own mug, Evelyn crosses to look at the portrait of Dave.

TOBIE

I didn't realize you knew
David.

EVELYN
(turns)

What?

TOBIE
I said I didn't know that you
and David were friends.

Evelyn crosses back from the picture and stands by the
coffee table.

EVELYN
Friends?

The warning bell in Tobie's head is sounding more
loudly. Now, as Evelyn bends to pick up her drink,
Tobie's eyes widen slightly, almost imperceptibly.

263 TOBIE'S POINT OF VIEW

as Evelyn brings the mug to her lips:

EVELYN
Oh no, not friends.

We zoom in on her wrist. There is the still-ugly scar
of her suicide attempt on her wrist.

264 ON TOBIE

She is looking at Evelyn with growing certainty. Now
Tobie's eyes sweep the room.

265 TOBIE'S POINT OF VIEW

By a chair across the room is a sewing basket with a
heavy pair of scissors in plain view. We zoom in to
the scissors.

266 ANOTHER ANGLE

as Evelyn smiles thinly at Tobie and moves casually to
the scissors. As she picks them up:

EVELYN
God, you're dumb.

There is a pause, then softly but with a sick

certainty:

TOBIE

Who are you?

Evelyn smiles, as she approaches Tobie, scissors in hand:

CUT TO:

267 INT. BROADCASTING STUDIO - NIGHT

as David cues up the next record and switching on the mike:

DAVE

And now for a foggy night,
"It's A Foggy Day" with the
man himself, and this is for
Tobie and ---

(pause, then
thoughtfully)

Annabelle.

Dave flicks off the mike, starts the turntable, then quietly but with emphasis:

DAVE

Annabelle!

Dave is out of his chair and out of the broadcasting booth.

268 INT. BROADCASTING STUDIO - NIGHT

as Dave crosses to his desk and frantically starts looking through it for a particular poetry book. He is pulling things out of the various drawers of his desk. Among these things, we see the cardboard carton of tape which he made for Madge Brenner.

269 ANOTHER ANGLE

as he fails to find what he is looking for. He pauses. Where? Where the hell is it? Now he jumps up, crosses to the cupboard behind his desk and throws it open.

270 CLOSER

as Dave throws open the cupboard and finds what he's looking for. A large book with a single word on the

cover: "POE."

271 ON DAVE'S FACE

as he thumbs through the book, then finally finds what he's looking for.

DAVE

And this maiden she lived with
no other thought than to love
and be loved by me --

272 INSERT BOOK

We are on the page on which the poem Annabelle Lee appears. We zoom in until the word "ANNABELLE" fills the entire screen.

273 BACK TO SCENE

as he dials. Now he waits, as we hear the rings on the other end. At last we hear the phone being picked up.

DAVE

Tobie?

EVELYN'S VOICE

(over phone)

We're waiting for you, David.

The line clicks dead in Dave's ear. He slams down the phone then starts out.

274 ANOTHER ANGLE

as Dave crosses to the desk where the tape is. He takes it out of the box and threads it up in the tape recorder and starts it. As he hurries out, we move into the slowly-spinning tape reel as we hear:

DAVE'S VOICE

This is Dave Garland bringing
you a little talk -- a line or
two of verse ---

CUT TO:

275 INT. TOBIE'S LIVING ROOM - NIGHT

We are close on the portrait of Dave as we hear:

DAVE'S VOICE
-- and five hours of music to
be very very nice to each
other by.

Suddenly Evelyn's hand comes into shot and slashes at
the picture. She slashes again.

276 EXT. ROAD AND DAVE'S CARD - NIGHT

Dave's car flashes by at high speed.

277 INT. CAR - CLOSE ON DAVE - NIGHT

Dave is concentrating on his driving.

278 ON THE CANVAS

as Evelyn savagely rips it.

279 CLOSE ON DAVE

as he fights the wheel around a curve.

280 CLOSE ON EVELYN

as she continues to rip and slash the painting.

281 CLOSE ON DAVE

as he continues at high speed.

Jump back and forth between the two, each cut shorter
in duration, until we reach a rapid intensity, then:

282 ON EVELYN

as she stands back and admires her handiwork. She
turns toward the couch where Tobie is lying bound and
gagged.

EVELYN
Now you.

283 ANOTHER ANGLE

as Evelyn comes up to Tobie and lays the cold blade of
the scissors against the helpless girl's cheek. Now
Evelyn starts to move the points of the scissors'
blades over Tobie's face -- making them hover and poise
over her features as a bee hovers and poises over a bed

of flowers.

284 ON TOBIE

Her eyes are wide with terror as the sharp points of the scissors move near. She winces almost involuntarily:

EVELYN

Be careful. I might have put
your eye out.

285 ANOTHER ANGLE

as Evelyn leans above the terrified girl, still playing with the scissors:

EVELYN

I'll bet David loves your
eyes.

(then)

And your hair. Does he run
his fingers through your hair?

Evelyn holds up a lock of Tobie's hair, then she cuts it off with the scissors.

286 ON EVELYN

grinning as she hacks away at Tobie's hair.

EVELYN

Have to get you all nice for
David.

287 ON TOBIE

Tears are streaking down her cheeks as Evelyn hacks away at her hair.

EVELYN

I hope he likes what he sees
when he walks in here.

288 ANOTHER ANGLE

as long locks of Tobie's hair are falling on the floor.

EVELYN

Because that's what he's
taking to hell with him!

as Evelyn continues to hack away.

289 EXT. BEHIND TOBIE'S HOUSE - NIGHT

As McCallum's police car comes slowly down the access road behind Tobie's house, its headlights weakly probing the fog.

290 EXT. REAR OF TOBIE'S HOUSE - NIGHT

as McCallum stops his car, gets out and walks up to the house on the sea cliff.

291 EXT. TOBIE'S FRONT BALCONY - NIGHT

as McCallum comes around the front balcony and up to the door of the darkened house. He knocks, then:

McCALLUM
Tobie? Miss Williams. Don't
be alarmed. It's Sergeant
McCallum. Dave Garland called
about it.

(then)

Tobie?

McCallum tries the door. It swings open. He enters.

292 INT. TOBIE'S LIVING ROOM - NIGHT

as McCallum steps into the dark room suddenly Evelyn's hand flashes out of the darkness and plunges the scissors into his chest as she lets out an unearthly scream.

293 ON McCALLUM

His jaw drops, the blood is beginning to bubble around the scissors that are still sticking into his chest. He coughs, falls to his knees, then plunges to the floor as Evelyn's scream continues over to:

CUT TO:

294 EXT. SEVENTEEN MILE DRIVE - NIGHT

as Dave's car, tires screeching over Evelyn's scream, comes roaring up the foggy highway, going much too fast.

295 CLOSE SHOT - DAVE

as he drives.

296 DAVE'S POINT OF VIEW

Shooting through the windshield as the car roars into a thick blanket of fog. Suddenly he sees a slow-moving vehicle in the road ahead.

297 ON DAVE

as he brakes and honks his horn. He swings out, tries to pass.

298 ANOTHER ANGLE

as a heavy truck appears out of the fog, heading directly for Dave's car.

299 ON DAVE

as he swings in, back behind the slow-moving car. Now he swings out and passes the slow car.

300 ANOTHER ANGLE

as Dave speeds up to get into the proper lane.

301 ANOTHER ANGLE

as Dave speeds from the highway onto the access road.

CUT TO:

302 EXT. TOBIE'S HOUSE - NIGHT

as Dave drives up to the darkened house, slows the car to a stop, and jumps out, we hear from inside Dave's voice coming over the radio which is still on as he recites:

DAVE'S VOICE

That was Joe Green's fine
standard "All About Ronnie."
And now, for the silent
majority it's an oldie but not
mouldy, "And the Angels Sing"
with the fine horn of Ziggy
Elman.

As the music starts to play, Dave has come up to the front door.

303 ANOTHER ANGLE

as Dave pauses by the front door and looks down.

304 ANOTHER ANGLE

The body of McCallum, mouth open, eyes bulging,
scissors still in his chest, sprawled on the doorstep.

305 ON DAVE

as he kneels to McCallum, checks to see if there's
anything he can do. There's nothing. He rises and
enters the house.

306 INT. TOBIE'S LIVING ROOM - NIGHT

as Dave enters, flattens against the wall by the side
of the door.

307 CLOSER

as he reaches to the light switch, flicks it on.
Nothing happens. Now he moves into the room. There is
a grinding sound as he steps on broken glass. He
reaches down, picks up a broken light bulb from the
floor. Now, increasingly apprehensive, he looks
around, then:

DAVE

Tobie?

308 ANOTHER ANGLE

as Dave looks around, then:

DAVE

Tobie. Tobie?

309 ANOTHER ANGLE

as Dave enters the bedroom.

310 INT. BEDROOM - NIGHT

Dave sees Tobie lying motionless and face-down on the
bed, bound and gagged, her hair hacked off.

DAVE

Oh, my God!

311 ANOTHER ANGLE

He crosses to her. Slowly he turns her over. For a moment she does not move, but then she opens her eyes, which show relief on seeing Dave. Quickly he starts to remove the bindings. Suddenly Tobie's eyes widen in terror, as she looks past Dave. Dave reacts and spins about but not in time as:

312 ANOTHER ANGLE

Evelyn leaps from the dark driving a knife downward.

313 CLOSER

as the knife gashes deeply into his groin area. Evelyn leaps back into the darkness. Dave, doubled over in agony, manages to follow after Evelyn.

314 INT. LIVING ROOM - NIGHT

as Dave struggles into the living room. He looks about but can't find Evelyn.

315 ANOTHER ANGLE

Evelyn leaps out of the darkness to slice him once more. Dave stumbles over a chair, goes down to his hands and knees. Dave is being badly hurt.

316 ON EVELYN

as she leaps at him, again slicing out. He tries to grab the knife, but his hand closes over the blade, which she quickly withdraws cutting his hand severely.

317 ANOTHER ANGLE

He is trying to hold on to consciousness.

318 ON EVELYN

as she sees her chance to finish him.

319 ON DAVE

as he gets to his feet slowly and looks off. Evelyn is approaching him, the knife raised high, her lips drawn back from her teeth.

320 ANOTHER ANGLE

as Dave sidesteps and, drawing from his last reserves, of strength, hits her a right hand in the face.

321 ON EVELYN

as she windmills backward, crashes through a glass window and over the balcony.

322 EXT. SEA CLIFF - NIGHT

We are shooting upward through the fog toward the overhanging balcony of Tobie's place as Evelyn's body crashes through the porch railing and plunges down toward us, spread-eagled in the air, turning slowly.

323 EXT. PORCH - NIGHT

as Dave comes up to the shattered railing, looks down through the fog to the rocks at the bottom of the palisade.

324 ANOTHER ANGLE

as Tobie comes out, having freed herself. As she comes into his arms, we hear the radio which has been playing all this time.

DAVE'S VOICE

And here's a pretty one for
lonely lovers on a foggy
night. It's Earl Garner's
classic -- "MISTY."

Dave and Tobie have started moving off the balcony and into the fog as we hear ---

DAVE'S VOICE

And this is especially for
Evelyn ---

325 EXT. BY FOOT OF PALISADE - NIGHT

We see Evelyn's body. As the record starts to play, a faint breeze begins to rustle through Evelyn's hair and her face is as innocent as a child's in the misty moonlight.

FADE OUT

THE END