

PROD. #9402

" THE BIRDS "

from the novella
by
Daphne Du Maurier

Screenplay
by
Evan Hunter

FINAL SCRIPT

" T H E B I R D S "

FADE IN

1 FULL SHOT - GRANT STREET - SAN FRANCISCO - DAY

It is mid-afternoon, and there is a tempo and pace to the people walking, the doormen HOOTING for taxicabs, the policemen directing traffic.

2 PAN SHOT - PEDESTRIANS

waiting at street corner for light to change.

3 CLOSE SHOT - MAN

at the end of line of pedestrians. He is looking up at the sky.

4 TWO SHOT - MAN AND WOMAN NEXT TO HIM

as she follows his gaze upward.

5 LONG SHOT - THE SKY

with hundreds of gulls in it, wheeling.

6 MED. SHOT - THE STREET CORNER

as the light changes and people begin to cross. In the crowd walking the other way, a man turns to look up at the wheeling gulls in the sky overhead. The CAMERA LOCATES:

7 MED. SHOT - MELANIE DANIELS

in the crowd of pedestrians, approaching Davidson's Pet Shop. She is a young woman in her mid-twenties, sleekly groomed, exquisitely dressed, though hatless. She walks with the quick sureness of the city dweller, a purposefulness in her stride, a mischievous grin on her face. She continues toward the front door of a pet shop and enters.

8 INT. BIRD SHOP - MED. SHOT

Melanie opens the door and comes through, still looking back toward the street and skywards. The proprietor, a MRS. MacGRUDER, comes toward her.

CONTINUED

8 CONTINUED

MELANIE

Hello, Mrs. MacGruder, have you
ever seen so many gulls?

MRS. MacGRUDER

Hello, Miss Daniels.

MELANIE

What do you suppose it is?

9 MED. SHOT

Mrs. MacGruder takes a look out at the sky. A puppy is
BARKING, o.s.

MRS. MacGRUDER

(shaking her head)

There must be a storm at sea. That
can drive them inland, you know.

They are climbing the short flight of steps into the bird department now. The BARKING of the dog SEGUES into the clamor of innumerable birds, TWEETING, TWITTERING, CAWING as Melanie and Mrs. MacGruder go to the counter at the far end. There is a circular cage in the center of the room, and the walls are lined with wire-mesh cages and smaller wooden cages so that the effect is one of being surrounded by birds, contained birds to be sure. The birds are quite beautiful, mostly exotic birds, small splashes of color behind the wire-mesh cages, larger bursts of brilliant hue on the parrots and parakeets in the bigger cages. As they walk:

MRS. MacGRUDER

I was hoping you'd be a little
late, Miss Daniels.

(apologetically)

You see, he hasn't arrived yet.

MELANIE

You said three o'clock.

MRS. MacGRUDER

I know. Oh, I know.

(she is more
distressed now)

I've been calling all morning. Oh,
you have no idea. Miss Daniels,
they're so difficult to get, really
they are. We get them from India,
you know, when they're just little
chicks, and then we have to....

CONTINUED

9

CONTINUED

MELANIE

Well, this one won't be a chick,
will he?

MRS. MacGRUDER

Certainly not. Oh, no. Certainly
not. This will be a full grown
myna bird. Full grown.

MELANIE

And he'll talk?

MRS. MacGRUDER

Well, yes, he'll talk. Well, no,
no. You'll have to teach him to
talk.

MELANIE

Yes.

MRS. MacGRUDER

Yes.

(pause)

Oh my, I suppose I should call
them again. They said three o'clock.

(pause)

Maybe it's the traffic. I'll call.
Would you mind waiting?

MELANIE

(judiciously)

I think maybe you'd better deliver
him. Let me give you my address.

(she begins taking
off her gloves)

MRS. MacGRUDER

(producing pencil
and pad)

Oh. Oh, well, all right.

As Melanie starts writing:

MRS. MacGRUDER (contd)

I'm sure they're on the way, though.
Could I just call?

MELANIE

(with a resigned sigh)

Well, all right, but....

She scurries out behind the counter and out of sight. Melanie
finishes writing her address and stands impatiently by the
counter. She taps her teeth with the pencil.

CONTINUED

9 CONTINUED

MRS. MacGRUDER (o.s.)
Hello, this is Betty MacGruder at
Davidson's.
(pause; accusingly)
It's past three, you know.
(pause)
Well, how long do you think...?
All right, would you check it
please? Yes, I'll wait.

Melanie sighs. Leaving her gloves and purse on the counter, she begins wandering around the shop, still tapping her lips with the pencil. There is no menace in the birds surrounding her. They are active and beautiful as they dart behind the bars and mesh of their cages. Off screen, the puppy begins BARKING again as the front door opens. Melanie looks up.

10 MED. SHOT - MITCH BRENNER

as he closes the entrance door behind him and starts up the steps to the bird department. He is a handsome man, about twenty-nine or thirty, well-dressed, and carrying a felt hat.

11 CLOSE SHOT - MELANIE

seeing him, and then turning away to bend before the cage of strawberry finches. She pokes the pencil through the mesh. The birds are startled into scarlet flight.

12 TWO SHOT - MELANIE AND MITCH

as they pass each other in the aisle. He gives a polite little nod, and she gives a polite little smile. But as he passes her, and unknown to her, he turns for a second look -- and then vanishes behind the circular cage as he turns the corner.

13 MED. SHOT - MELANIE

looking at her watch as she wanders around the other side of the cage and then comes face to face with Mitch again.

MITCH
I wonder if you could help me.

MELANIE
What?

MITCH
(deliberately, and with
a touch of hauteur)
I said I wonder if you could help me.

14 CLOSE SHOT - MELANIE

a trifle annoyed by his manner at first. She is about to inform him, if you please, that she is not a shopgirl. But then something rebellious flashes in her eyes and an idea comes to her.

MELANIE

(solicitously)

Yes, what was it you were looking for, sir?

15 TWO SHOT - MELANIE AND MITCH

MITCH

(deadpan)

Lovebirds.

MELANIE

Lovebirds, sir?

MITCH

Yes. I understand there are different varieties, is that true?

MELANIE

Well...yes, sir, there are.

MITCH

These are for my sister...her birthday you see. As she'll be eleven and...well, frankly, I wouldn't want a pair of birds that were too demonstrative.

MELANIE

I understand completely, sir.

MITCH

At the same time, I wouldn't want birds that were aloof, either.

MELANIE

(leading him around shop)

No, of course not.

MITCH

Do you have a pair that are just friendly?

MELANIE

I think so, sir.

(she looks around)

Now then, let me see.

CONTINUED

15 CONTINUED

MITCH
(at the finches)
Aren't these lovebirds?

MELANIE
No, sir, those are...redbirds.

MITCH
The sign says strawberry finches.

MELANIE
(airily)
Yes, we call them that, too.
(she moves away)
Ahhh, here we are. Lovebirds...
(and stops before a
cage of canaries)

MITCH
Those are canaries, Miss.
(pause)
Doesn't this make you feel awful?

MELANIE
(baffled)
Doesn't what make me...?

MITCH
All these innocent little creatures
caged up like this?

MELANIE
Well, we can't just let them fly
around the shop, you know.

MITCH
I suppose not. Is there an
ornithological reason for keeping
them in separate cages?

MELANIE
Oh, certainly. It's to protect
the species.

MITCH
I imagine that's very important.
Especially during the moulting
season.

MELANIE
Yes, that's a particularly
dangerous time.

CONTINUED

15 CONTINUED

MITCH

Are they moulting now?

MELANIE

Some of them are.

MITCH

How can you tell?

MELANIE

Well...they get a sort of hangdog expression.

16 CLOSE SHOT - A CAGED BIRD - MITCH'S P.O.V.

The bird is wearing a distinctly hangdog expression.

16A TWO SHOT - MELANIE AND MITCH

MITCH

Yes, I see.

(pause)

About those lovebirds, Miss....

MELANIE

Are you sure you wouldn't like to see a canary instead? We have some very nice canaries this week.

MITCH

All right.

(he smiles)

She smiles back.

MITCH (contd)

(he waits)

All right, may I see one, please?

17 CLOSE SHOT - MELANIE

as she realizes she is expected to take one of the canaries out of the cage. She smiles feebly, glances toward the counter where she expects Mrs. MacGruder to reappear momentarily, and then takes a deep breath. She opens the door to the canary cage, and cautiously puts her hand into it.

MELANIE

(feebly)

Here, birdie. Here, birdie, birdie.

One of the canaries suddenly flutters out of the cage and into the room. Melanie leaps back, startled.

MELANIE (contd)

Oh! Ohhhhh!

18 FULL SHOT - THE BIRD DEPARTMENT

as the canary flies frantically about the room, Melanie and Mitch in pursuit. Mrs. MacGruder appears at the counter, finally confronted with the chaos she's been expecting all day.

MRS. MacGRUDER

What is it? Oh! Oh my, one of
the birds is loose!

She joins in the chase around the room. The bird flutters up to the ceiling, and then lands on the counter and watches them suspiciously.

MITCH

Shhh! Shhhh!

He tiptoes up to the bird, hat in hand. Quickly, he covers the bird with his hat, then reaches under to grab it.

19 CLOSE SHOT - MITCH

the canary in his hand.

MITCH

There we are!

MRS. MacGRUDER

Oh, good! Oh, wonderful!

20 FULL SHOT - THE BIRD DEPARTMENT

as Mitch carries the canary back to the cage. He opens the door.

MITCH

(putting the canary in)
Back into your gilded cage, Melanie
Daniels.

21 CLOSE SHOT - MELANIE

startled.

MELANIE

What did you say?

22 TWO SHOT - MELANIE AND MITCH

MITCH
(savoring this)
I was merely drawing a parallel,
Miss Daniels.

MELANIE
But how...how do you know my name?

MITCH
(secretly)
A little birdie told me.
(he smiles politely)
Good day, Miss Daniels.
(he bows to
Mrs. MacGruder)
Madam.
(he starts out)

MELANIE
Hey, wait a minute!

She goes after him. Mitch turns, stops, smiles, enjoying her bafflement immensely. Melanie studies him. Then:

MELANIE (contd)
I don't know you.

MITCH
Ahhh, but I know you.

MELANIE
How?

MITCH
We met in court.

MELANIE
We never met in court or anyplace
else.

MITCH
That's true. I'll rephrase it.
I saw you in court.

MELANIE
When?

MITCH
Do you remember one of your
practical jokes that resulted
in the smashing of a plate glass
window?

MELANIE
I didn't break that window!

CONTINUED

22 CONTINUED

MITCH

No, but your little prank did.
The judge should have put you
behind bars!

MELANIE

What are you? A policeman?

MITCH

I simply believe in the law, Miss
Daniels, and I'm not too keen on
practical jokers.

MELANIE

What do you call your lovebird
story if not a practical....

MITCH

Ahhh, but I really do want those
birds.

MELANIE

You knew I didn't work here. You
deliberately....

MITCH

Right. I recognized you when I
came in. I thought you might like
to know what it felt like to be on
the other end of a gag. What do
you think of that, Miss Daniels?

MELANIE

I think you're a louse.

MITCH

I am.
(he tips his hat)
Good day.
(to Mrs. MacGruder)
Madam.
(and he goes down
the steps)

MELANIE

And I'm glad you didn't get your
lovebirds!

MITCH

(breezily, as he
goes out)
I'll find something else.
(he gives a slight bow)
See you in court some day.

CONTINUED

22 CONTINUED

The door closes. The puppy begins BARKING.

MELANIE

(angrily)

That...that...who was that?

MRS. MacGRUDER

I have no idea.

23 CLOSE SHOT - MELANIE

seething as she stares after him. Suddenly, she gets an idea.

24 MED. SHOT - MELANIE

going down the steps and to the front door of the shop. She looks through the glass.

25 LONG SHOT - MITCH - MELANIE'S P.O.V.

getting into his car at the curb.

26 CLOSE SHOT- MELANIE

looking after the car as it pulls out.

27 CLOSE SHOT - THE LICENSE PLATE

28 CLOSE SHOT - MELANIE

seeing the plate, giving a brief, determined, angry nod. She begins to repeat the numbers to herself as she turns.

29 FULL SHOT - MELANIE

as she comes up the steps again and walks toward the counter.

30 MED. SHOT - MELANIE & MRS. MacGRUDER

as Melanie comes up to the counter and begins writing.

CONTINUED

30

CONTINUED

MRS. MacGRUDER

They said the myna bird would be
here later this afternoon. If
you'd care to come back....

MELANIE

No, you'd better send him. May I
use your phone?

MRS. MacGRUDER

(bewildered by everything)
Yes, certainly.
(she puts phone on
counter)

MELANIE

(as she dials)
Do you have any lovebirds?

MRS. MacGRUDER

No, not in the shop. But I can
order them for you.

MELANIE

How soon?

MRS. MacGRUDER

Well...well, how soon would you
want them?

MELANIE

Immediately.
(into phone)
Is this the Daily News? Melanie
Daniels. Would you get me the
city desk, please?

MRS. MacGRUDER

I might be able to have them by
tomorrow morning. Would that be
all right?

MELANIE

(with an edged anger)
That would be just fine.
(into phone)
Hello, Charlie, this is Melanie.
I want you to do a favor for me.
(pause)
No, this is a small one.
(contd)

CONTINUED

30 CONTINUED

MELANIE

(contd)
(pause)

Pressure you? Why, Charlie darling,
would I try to pressure you? Will
you call the Department of Motor
Vehicles for me and find out who
owns this license plate? DKQ dash
one seven six.

(pause)

Yes, a California plate.

(pause)

No, I'll stop up there in a little
while. Is Daddy in his office?

(pause)

Oh. No, no, I don't want to break
in on a meeting. Just tell him
I'll see him later. Thank you,
Charlie.

(she hangs up)

31 CLOSE SHOT - MELANIE

icy determination on her face.

MELANIE

Now. What time tomorrow morning?

FADE OUT

FADE IN

32 FULL SHOT - MELANIE'S SPORTS CAR

pulling up in front of Mitch's building, the top down. She glances up at the address, gets out of the car, comes around to the other side, and opens the door.

33 CLOSE SHOT - THE LOVEBIRDS

in a cage as Melanie reaches for them.

34 MED. SHOT - MELANIE

turning from the car and going into the building. She pauses in the lobby, studies the names alongside the bell buttons.

35 CLOSE SHOT - HER GLOVED HAND

running down the list of names slowly. It stops.

36 INSERT - THE CARD

her finger beside it.

BRENNER, M. 3B

37 CLOSE SHOT - HER GLOVED HAND

the forefinger extended as she runs it down over every bell button in one column, and then does the same for the next column.

38 MED. SHOT - MELANIE

as she turns from the bells to the inner door of the lobby, grabbing the knob. A BUZZ SOUNDS. She opens the door.

39 REVERSE SHOT - MELANIE

coming through the door and into the lobby. She walks swiftly toward the elevator where a well-dressed man is standing, waiting. Behind her, the inner door is BUZZING wildly with answering BUZZES. Melanie and the man stand waiting for the elevator, silently. Behind her, the BUZZING STOPS. The elevator doors open. The man smiles pleasantly and allows her to enter first. She does so with a small nod. The elevator doors close.

40 TWO SHOT - MELANIE AND THE MAN - IN THE ELEVATOR

The birds are CHIRPING wildly in their cage. The man and Melanie stand silently side by side. The man's eyes wander down to the bird-cage. Melanie's eyes move toward him. Selfconsciously, she stands with the cage of CHATTERING birds. The man is dead-panned, unsmiling. The elevator stops. The doors begin to open.

41 FULL SHOT - MELANIE

stepping out of the elevator as the doors open. The man is right behind her. She begins looking for apartment 3B. The man is walking down the corridor beside her. She stops in front of the apartment, hesitates, hoping the man will turn the corner in the corridor. Instead, he stops at the apartment just opposite. He begins fumbling in his pocket for his key. He looks at Melanie.

42 CLOSE SHOT - MELANIE

smiling at him feebly.

43 FULL SHOT - THE CORRIDOR

The man has spread change and an assortment of junk on the palm of his hand as he searches for his key. Impatiently, Melanie watches him. Making a decision, she puts the bird-cage down before the door to apartment 3B, and then opens her purse.

44 CLOSE SHOT - MELANIE'S GLOVED HAND

reaching into the purse for a white envelope.

45 INSERT - THE FACE OF THE ENVELOPE

written there in Melanie's handwriting: MR. MITCHELL BRENNER.

46 MED. SHOT - MELANIE

as she props the envelope against the cage, and then hurriedly goes down the hallway, intent on retreat.

MAN'S VOICE

Miss...?

She stops, distressed.

47 FULL SHOT - THE CORRIDOR

the man at one end, key in his hand; Melanie at the other end, near the elevator.

MAN

Is that for Mitch Brenner?

MELANIE

(curtly)

Yes.

MAN

He's not home.

MELANIE

That's all right.

She presses button for the elevator.

MAN

He won't be back until Monday. I mean, if those birds are for him....

MELANIE

Monday?

MAN

Yes. I don't think you should leave them in the hall, do you?

MELANIE

(trapped)

Well, I....

The elevator doors open.

MELANIE (contd)

Well, where did he go?

MAN

Bodega Bay. He goes up there every weekend.

MELANIE

Bodega Bay? Where's that?

MAN

Up on the coast. About sixty miles north of here.

MELANIE

Sixty...

(her face falls)

Oh.

CONTINUED

47 CONTINUED

MAN

About an hour and a half on the freeway. Or two hours if you take the coast highway.

MELANIE

Oh.

MAN

I'd hold the birds for him, but I'm going away myself. Someone's got to feed them, I suppose.

MELANIE

(in utter despair now)

Yes. Yes, someone's got to feed them.

MAN

(apologetically)

I'm awfully sorry.

He puts the key into his lock, opens the door, and goes inside. The door closes. Melanie is alone in the hallway.

48 CLOSE SHOT - MELANIE

exasperated. She looks at the open elevator. She turns to look at the birds.

49 LONG SHOT - THE LOVEBIRDS

in their cage outside the apartment door, CHATTERING.

50 MED. SHOT - MELANIE

surrendering with a gesture of resignation. She walks down the hall, picks up envelope and puts it in her purse, picks up the bird cage, carries it back to the elevator. The birds are COOING and CHIRPING madly.

MELANIE

Oh, shut up!

And she steps into the elevator.

DISSOLVE

- 51 FULL SHOT - MELANIE'S OPEN CAR - (MATTE)
thru
56 on the coast highway. It is a spectacularly beautiful day,
with a cloudless blue sky. The montage of SHOTS that follow
should alternate between the winding, twisting road and the
ocean below, and CLOSEUPS of Melanie driving with the caged
birds on the seat beside her. The last shot should be a
FULL SHOT of the car rounding a particularly sharp curve.
- 57 CLOSE SHOT - MELANIE
She turns wheel forcefully.
- 58 CLOSE SHOT - THE LOVEBIRDS
in the cage as the car rounds the bend. They lean to one
side as the car turns, come up straight again as the car
rounds the curve.
- 58A FULL SHOT - (MATTE)
Car approaching Bodega Bay seen high up.
- 58B CLOSE SHOT - MELANIE
at the wheel, she glances out toward the bay.
- 59 FULL SHOT - A CLUSTER OF BUILDINGS AT WATERFRONT
ahead, through the windshield as the car approaches.
- 60 } OMIT
61 }
- 62 CLOSE SHOT - MELANIE
behind the wheel, leaning forward slightly for a look at the
town.
- 63 LONG SHOT - DOCKS ON LEFT
through the windshield as Melanie slows her speed.
- 63A CLOSE SHOT - MELANIE
behind wheel.

64 LONG SHOT - STORES

on right of the road as Melanie enters the town. SLOW PAN matching car's cruise past BAKERY, SHOE REPAIR, CLEANERS, RADIO AND TELEVISION.

64A CLOSE SHOT - MELANIE

behind wheel.

65 LONG SHOT - THE TIDES

past the gas station and beyond to the parking area and the docks, continuing Melanie's slow observation of the place.

66 CLOSE SHOT - MELANIE - (PROCESS)

studying the town. The car turns into road by gas station.

67 FULL SHOT - THE TOWN

through the windshield. The car turns right. There is life in the town now, fishermen crossing the road, women with their hair in curlers, old ladies carrying shopping bags. This is Saturday morning, and the town -- such as it is -- is alive with its inhabitants. We see them from Melanie's P.O.V. as she scans the place for its post office. (This to be taken on Back Lot.)

68 FULL SHOT - THE CAR

pulling in, in front of the post office. Melanie opens the door and steps out. She is smartly dressed in a traveling suit and sweater. She looks up at the sign, and then walks quickly toward the front door.

68A MED. SHOT - MELANIE

enters post office.

69 CLOSE SHOT - POSTAL CLERK

behind cage as Melanie approaches it. He is busy filling out a form of some kind, affixing stamps to it, etc. He does not look up as she approaches.

70 CLOSE SHOT - MELANIE

through the bars of the cage.

CONTINUED

70 CONTINUED

MELANIE

Good morning.

71 CLOSE SHOT - POSTAL CLERK

CLERK

(without looking up)

Morning.

72 TWO SHOT - MELANIE AND THE CLERK

MELANIE

I wonder if you could help me.

CLERK

Try my best.

MELANIE

I'm looking for a man named
Mitchell Brenner.

CLERK

Yep.

He is still busy with his form, still does not look up.

MELANIE

Do you know him?

CLERK

Yep.

MELANIE

Where does he live?

CLERK

Right here. Bodega Bay.

MELANIE

Yes, but where?

CLERK

Right across the bay there.

MELANIE

Where?

It seems as if the Clerk will not answer her. Suddenly, he
leaves the window.

73 CLOSE SHOT - MELANIE
through the bars, exasperated.

74 REVERSE SHOT - FULL SHOT - MELANIE
as she tries to peek through the bars to see where he's
vanished. A door to the left of the window opens, and the
Clerk steps out. He walks a little distance as Melanie
watches him, then stops, turns and looks at her surprised,
as if he'd expected her to be right behind him. He stands
stock still, looking at her, saying nothing. She understands
then that he wants her to follow him, and she catches up,
neither speaking. They go to the front door. He opens it,
looks at her, then looks out across the town and the bay.
He extends his arm and points.

CLERK
See where I'm pointing?

MELANIE
Yes?

75 FULL SHOT - THE BAY - THEIR P.O.V. - (MATTE)
CLERK (o.s.)
See them two big trees across there?
MELANIE (o.s.)
Yes?
CLERK (o.s.)
And the white house?
MELANIE (o.s.)
Yes?
CLERK (o.s.)
That's where the Brenners live.

76 TWO SHOT - MELANIE AND THE CLERK
MELANIE
The Brenners? Mr. and Mrs. Brenner?
CLERK
Nope, just Lydia and the two kids.
MELANIE
The two kids?
CLERK
Yep. Mitch and the little girl.
MELANIE
I see. How do I get down there?

CONTINUED

76

CONTINUED

CLERK

Follow the road straight through town 'til it curves off on the left. That'll take you right around the bay to their front door.

MELANIE

The front door.

(pause)

Isn't there a back road I can take?

CLERK

Nope. That's the road. Straight through town, stay on your left, right around the bay to the front door.

MELANIE

You see, I wanted to surprise them.

CLERK

Mmmm.

MELANIE

I didn't want to come right down the road, where they could see me.

CLERK

Mmmmm.

MELANIE

It's a surprise, you see.

CLERK

Mmmmmmm.

(long pause)

'Course, you could get yourself a boat, cut right across the bay with it. The Brenners got a little dock there you could tie up at. If that's what you wanted to do.

MELANIE

Where would I get a boat?

CLERK

Down at the dock by the Tides Restaurant. Ever handled an outboard boat?

MELANIE

(looking at him)

Of course.

CONTINUED

76 CONTINUED

CLERK
(looks back at her)
D' you want me to order one for
you?

MELANIE
(surprised)
Thank you.

CLERK
What name?

MELANIE
Daniels.

CLERK
Okay.

He nods briefly and goes inside. Melanie looks out across
the bay.

77 FULL SHOT - THE BAY - MELANIE'S P.O.V. - (MATTE)

78 CLOSE SHOT - MELANIE

smiling. She gets a new idea. She reaches into her purse
for the envelope. She looks at the envelope, then tears it
up and stuffs the torn envelope into her handbag. She turns x
back toward the post office.

79 INT. THE POST OFFICE - FULL SHOT

as Melanie approaches the Clerk's window. He is still busy,
still does not look up.

MELANIE
I wonder if you could tell me....

CLERK
Yep?

MELANIE
The little girl's name.

CLERK
The little Brenner girl?

MELANIE
Yes.

CONTINUED

79

CONTINUED

CLERK

Alice, I think.
(he turns, shouts
to someone in rear)
Harry, what's the little Brenner
girl's name?

HARRY'S VOICE

(shouting)
What?

CLERK

(shouting)
The little Brenner girl.

HARRY'S VOICE

(shouting)
Lois!

CLERK

(shouting)
It's Alice, ain't it?

HARRY'S VOICE

(shouting)
No, it's Lois!

CLERK

(to Melanie)
It's Alice.

MELANIE

Are you sure?

CLERK

Well, I ain't positive, if that's
what you mean.

MELANIE

I need her exact name, you see.

CLERK

That case, I tell you what you do.
You go straight through town 'til
you see a little hotel on your
left there. Not the motel, that's
the other end of town. This is
the hotel. Now you take a right
turn there, you got that?

MELANIE

Yes?

CONTINUED

79 CONTINUED

CLERK

Near the top of the hill, you'll see the school and right behind it, the church. You head for the school. Now just past the school, you'll see a little house with a red mail box. That's where Annie Hayworth lives, she's the school teacher. You ask her about the little Brenner girl.

MELANIE

Thank you.

CLERK

Yep.

(pause)

Could save yourself a lot of trouble. Her name's Alice for sure.

MELANIE

Can I have the boat in about twenty minutes?

x

The Clerk nods.

MELANIE (contd)

How much for the phone calls?

x

CLERK

(brushing this aside)

It's nothing.

x

80 CLOSE SHOT - MELANIE

grinning, as she makes for the door and EXITS.

81 EXT. GENERAL STORE - MED. SHOT - MELANIE

getting into the car and slamming the door.

DISSOLVE

x

81A LONG SHOT (MATTE) - MELANIE'S CAR

turning in school road.

81B FULL SHOT - MELANIE'S CAR

passing the school and pulling up outside the teacher's house.

82 CLOSE SHOT - THE RED MAIL BOX

with the name "Hayworth" on it. PULL BACK to reveal:

83 FULL SHOT - MELANIE

passing the mail box and going up the walk to the front door. The house is a two-story frame with steps leading to the front door. There are white curtains in every window of the house, and a sign in the window to the left of the doorway advises, ROOM TO LET. Melanie rings the doorbell.

84 CLOSE SHOT - MELANIE

waiting. She RINGS the bell again:

ANNIE'S VOICE
(shouting)
Yes? Who is it?

MELANIE
Me!

ANNIE'S VOICE
Who's me?

85, FULL SHOT - MELANIE
86

walking along the porch of the house. The walk in front of the house is lined with beautifully planted and cared-for flowers. ANNIE HAYWORTH comes round from the back of the house as Melanie reaches the corner. She is a young woman of twenty-seven or twenty-eight, small-boned, with a strong beautiful face. Her hair is disarrayed at the moment, and she is dressed for the garden, wearing slacks and a loose-fitting sweater, and earth-stained gloves. But there is about her, a feeling of expansive comfort, rather than sloppiness.

MELANIE
Miss Hayworth?

ANNIE
Yes?

MELANIE
I'm Melanie Daniels. I'm sorry
to bother you, but....

87 CLOSE SHOT - ANNIE

She is puzzled by Melanie who, exquisitely dressed and groomed, seems singularly out of place in Bodega Bay. She studies her openly.

ANNIE
Yes?

88 TWO SHOT - MELANIE AND ANNIE

MELANIE
The man at the post office sent me.
He said you'd know the name of the
little Brenner girl.

CONTINUED

88 CONTINUED

ANNIE

Cathy?

MELANIE

The one who lives in the white
house across the bay?

ANNIE

That's the one. Cathy Brenner.

MELANIE

(smiling)

They seemed sure it was either
Alice or Lois.

ANNIE

Which is why the mail in this town
never gets delivered to the right
place.

(she takes out package
of cigarettes, offers
one to Melanie)

Did you want to see Cathy about
something?

89 CLOSE SHOT - MELANIE

taking cigarette, hesitating.

MELANIE

Well...not exactly.

90 CLOSE SHOT - ANNIE

studying her, thinking she understands.

ANNIE

Are you a friend of Mitch's?

MELANIE

No, not really.

91 TWO SHOT - MELANIE AND ANNIE

There is an awkwardness here. Annie wants to know more.
She puffs on the cigarette, smiles, tries a friendly approach.

ANNIE

I've been wanting a cigarette for
the past twenty minutes, but I
(contd)

CONTINUED

91 CONTINUED

ANNIE

(contd)

couldn't convince myself to stop.
This 'tilling of the soil' can
get a little compulsive, you know.

MELANIE

It's a lovely garden.

ANNIE

Thank you. It gives me something
to do with my spare time.

(pause)

There's a lot of spare time in
Bodega Bay.

(another pause)

Did you plan on staying long?

MELANIE

No. Just a few hours.

ANNIE

You're leaving after you see Cathy?

MELANIE

Well...something like that.

(pause)

I'm sorry. I don't mean to sound
so mysterious.

ANNIE

Actually, it's none of my business.

There is a pause. Melanie, by her silence, affirms that
it is none of Annie's business.

MELANIE

(putting out cigarette)

I'd better get on my way. Thank
you very much.

ANNIE

Not at all.

They begin walking toward the car.

ANNIE (contd)

(still curious)

Did you drive up from San Francisco?

MELANIE

Yes.

CONTINUED

91 CONTINUED

ANNIE

It's a nice drive.

(pause)

Is that where you met Mitch?

MELANIE

(hesitating, then)

Yes.

ANNIE

I guess that's where everyone
meets him.

91A CLOSE SHOT - MELANIE

as she gets in behind the wheel. Annie's remark is not lost on her, and a quick look of sudden understanding crosses her face.

MELANIE

Now you sound a bit mysterious,
Miss Hayworth.

92 TWO SHOT - MELANIE AND ANNIE

as Annie leans over the seat.

ANNIE

Do I?

(she shakes her head,
smiles wistfully)

No, I'm an open book, I'm afraid.

(pause)

Or maybe a closed one.

(she smiles again,
sees the lovebirds)

Pretty. What are they?

MELANIE

Lovebirds.

Taking this as a further indication of Melanie's relationship with Mitch:

ANNIE

Mmm.

(pause)

Well, good luck, Miss Daniels.

MELANIE

Thank you.

She nods pleasantly, starts the car, pulls away.

93 OMIT

94 CLOSE SHOT - ANNIE

watching the car, a look of sad resignation on her face.

DISSOLVE

95 MED. SHOT - MELANIE

coming out of Brinkmeyer's General Store, carrying a small paper bag, walking toward her car out front. The CAMERA FOLLOWS her as she gets in. She opens her purse and reaches in for the paper bag.

x

96 CLOSE SHOT - HER HANDS

She pulls out a birthday card from the paper bag.

x

97 MED. SHOT - MELANIE

reaching into her purse again for a fountain pen. She unscrews the cap, braces the card on her closed purse.

98 INSERT - THE CARD

Happy Birthday, the usual rhyming sentiments. The pen writes:

To Cathy

DISSOLVE

99 FULL SHOT - MELANIE'S CAR

crossing the highway down into the parking area behind the Tides, close to the docks.

99A HIGH SHOT

She gets out of the car and walks onto one of the docks, the bird cage in her hand. Melanie approaches a waiting fisherman. She asks for her boat. The fisherman nods. He leads her to the dock and the waiting boat. She gets into the outboard motorboat, the fisherman helping her. He hands down the lovebirds in their cage.

100
thru OMIT
102

103 FULL SHOT - THE BOAT

pulling away from the dock, heading across the bay.

104 VERY LONG SHOT (MATTE) - THE BOAT

and the wide expanse of the bay, as it heads on a direct course for the house on the other side.

104A VERY LONG SHOT (MATTE)

Another spectacular SHOT of the small boat.

105 FULL SHOT - THE BOAT

coming head-on toward the CAMERA, Melanie at the tiller. She cuts the motor. The boat drifts to a stop. The bay is silent except for the cry of the gulls.

106 LONG SHOT - THE BRENNER HOUSE - MELANIE'S P.O.V.

There is not a sign of activity as the boat drifts just a little closer. As Melanie watches, the front door opens and a woman comes out, walks to a red pickup truck, starts the engine. A little girl comes out of the house, goes to the truck, gets in. The woman shouts something to a man -- Mitch Brenner, probably, though it is difficult to tell from this distance -- and he comes over to the truck. The truck grinds into gear, goes around the turnabout, and heads down the road away from the farm, a huge cloud of dust behind it. The farm is still again.

CONTINUED

106 CONTINUED

Mitch stands looking after the truck for a moment, and then begins walking up toward the barn in the distance.

107 CLOSE SHOT - MELANIE

watching, biting her lip.

108 LONG SHOT - THE BRENNER HOUSE

Mitch reaching the barn and entering. Silence.

109 CLOSE SHOT - MELANIE

watching, waiting.

110 LONG SHOT - THE BRENNER HOUSE

Not a sign of life.

111 MED. SHOT - MELANIE

picking up paddle from deck, beginning to paddle in toward dock.

112 FULL SHOT - THE BOAT

edging in toward the dock. Closer, closer, Melanie puts down the paddle. The boat drifts in.

113 MED. SHOT - MELANIE

leaping ashore, tying up the boat, reaching down for the cage. She climbs onto the dock and approaches the CAMERA until she is in WAIST SHOT. The CAMERA STARTS to RECEDE in front of her as she walks forward.

114 THE CAMERA MOVING TOWARD THE HOUSE AND BARN

The barn door closed, still no sign of Mitch.

115 WAIST SHOT - MELANIE

Coming off the dock and onto the lawn, the CAMERA still RETREATING in front of her. She makes her way carefully across the lawn, glancing toward the barn, carrying the bird cage.

- 116 FULL SHOT - CAMERA GETTING NEAR THE HOUSE AND BARN
- 117A WAIST SHOT - MELANIE
crossing the lawn, the CAMERA RETREATING in front of her.
- 117 FULL SHOT - CLOSER - CAMERA APPROACHING THE HOUSE AND BARN
- 118 CLOSE SHOT - MELANIE - WALKING
CAMERA RETREATING in front of her: Excitement and anticipation on her face. She wets her lips. The CAMERA PANS WITH her as she goes to front door and lets herself in.
- 119 OMIT
- 120 FULL SHOT - INT. THE BRENNER HOUSE ENTRY
as the door opens. Melanie ENTERS quickly, and closes the door behind her. She glances around for a moment, getting her bearings. The house is silent.
- 121 MED. SHOT - MELANIE
entering the dining room. Hastily, she puts the cage on the dining room table, props the card up against it, then glances through the lace curtains on the dining room window.
- 122 FULL SHOT - THE BARN - CLOSER - THROUGH THE CURTAINS
as before.
- 123 EXT. BRENNER HOUSE - WAIST SHOT - MELANIE - MOVING P.O.V. x
as the front door opens and Melanie EMERGES. CAMERA PANS AND FOLLOWS her back down front walk. Melanie glances over her shoulder toward the barn.
- 123A EXT. BARN - MOVING P.O.V. x
Mitch has not emerged.
- 123B MOVING P.O.V. - MELANIE x
CAMERA CONTINUES MOVING on Melanie's back toward the end of the dock. Melanie again glances over her shoulder toward the barn.

123C MOVING P.O.V. x
further along the dock toward the barn. Still no Mitch.

123D BACK TO MELANIE x
CAMERA CONTINUES on her back for a short distance and STOPS
as Melanie continues to the end of the dock and climbs into
the boat.

124 MOVING P.O.V. - MELANIE x
CAMERA FOLLOWS Melanie as she paddles away from the dock.

125 CLOSE SHOT MELANIE (PROCESS) x
as she looks toward the house and barn. She starts to duck
down.

126 EXT. BARN - MELANIE'S P.O.V. x
as Mitch EMERGES from the barn and goes toward the house.
He goes INSIDE.

127 CLOSE SHOT - MELANIE (PROCESS) x
peering over the stern of the boat.

128 EXT. HOUSE - MELANIE'S P.O.V. x
Mitch dashes OUT of the front door and looks around.

129 CLOSE SHOT - MELANIE x
as she watches Mitch.

130 MELANIE'S P.O.V. x
as Mitch runs back INTO the house.

131 CLOSE SHOT - MELANIE (PROCESS) x
peering over stern of the boat.

132 OMIT x

133 MITCH - MELANIE'S P.O.V. x
as he EMERGES from the front door and raises binoculars.

133A EXTREME CLOSE SHOT - MITCH x
as he looks towards Melanie's boat through the binoculars.
The Bay is reflected in the glass.

134 OMIT x

135 CLOSE SHOT - MELANIE (THROUGH BINOCULARS) x
She is pulling at the cord which starts the motor. She sits
down and grabs the tiller. She looks back over her shoulder,
as the boat moves away.

135A CLOSE SHOT - MITCH x
He is smiling with amused recognition; he lowers the
binoculars and dashes OUT OF FRAME.

135B CLOSE SHOT - MELANIE (PROCESS) x
The CAMERA IS MOVING WITH her as she looks toward Mitch.

136 LONG SHOT - THE BRENNER HOUSE x
Mitch is running for his car. The car door SLAMS. The
ENGINE STARTS. The car practically leaps out of the
driveway.

137 OMIT x

138 CLOSE SIDE-ON SHOT - MELANIE x
as she watches the car race along the shore.

139 LONG SHOT - CAR - MELANIE'S P.O.V. x
Mitch's car racing along the shore.

140 CLOSE SHOT - THREE QUARTER BACK LEFT - MELANIE (PROCESS) x
She looks off RIGHT toward car.

- 141 CAR - MELANIE'S P.O.V. x
Mitch's car racing along the shore road, turns inland at Keesport.
- 142 CLOSE SHOT - STRAIGHT BACK - MELANIE (PROCESS) x
Melanie looks CAMERA RIGHT, her eyes slowly turn CAMERA LEFT.
- 142A CAR - MELANIE'S MOVING P.O.V. x
Mitch's car races past wrecked ferry boat.
- 143 CLOSE SHOT - STRAIGHT BACK - MELANIE (PROCESS) x
Her head continues to turn CAMERA LEFT. She looks off and sees:
- 144 LONG SHOT - THE DOCK - MELANIE'S MOVING P.O.V. x
moves forward slower. Mitch drives onto dock, gets out of the car and stands waiting.
- 145 CLOSE SHOT - STRAIGHT BACK - MELANIE (PROCESS) x
partially posing for Mitch, her hair blowing in the wind, her head tilted back, a smile on her face.
- 146 FULL SHOT - GULL x
swooping down from UPPER LEFTHAND CORNER OF FRAME TO LOWER RIGHT.
- 147 CLOSE SHOT - STRAIGHT BACK - MELANIE (PROCESS) x
as gull strikes the back of her head. She recoils and looks up with shock and pain.
- 148 GULL - MELANIE'S P.O.V. x
The gull soars away from LOWER RIGHTHAND corner of frame to UPPER LEFT.
- 149 CLOSE SHOT - MELANIE x
reacting to the sudden attack and looking after receding gull. Blood is starting down her temple from her hair.

150 OMIT

151 OMIT

151A MED. SHOT - MITCH

as the boat comes closer. The boat drifts in toward a second boat tied up at the dock. Mitch crosses the docked boat, leaps into Melanie's boat.

152 MED. SHOT - MITCH AND MELANIE

in the boat.

MITCH

That was the damndest thing I ever saw.

MELANIE

What made it....

MITCH

It deliberately came down at you -- you're bleeding....

153 CLOSE SHOT - MELANIE

a thin line of blood trickling from the cut on top of her head, down onto her forehead and cheek. She seems dazed. She shakes her head in answer to him, then touches the top of her head, looks at her bloody fingers, and then nods weakly.

154 CLOSE SHOT - MITCH

concerned.

MITCH

Come on, let's take care of that. You might have to have an anti-tetanus shot.

MELANIE

(shaking her head)

I had a booster before I went abroad last month.

155 FULL SHOT - THE DOCK

as they climb onto it. A fisherman standing by looks at Melanie curiously.

CONTINUED

155 CONTINUED

FISHERMAN

What happened, Mitch?

MITCH

(over his
shoulder)

A gull hit her.

FISHERMAN

A what?

The CAMERA FOLLOWS them as they walk across the parking area behind the Tides, and to the closest office. Mitch tries the door knob. The door is locked.

156 INSERT - SIGN ON DOOR

OUT TO LUNCH

157 TWO SHOT - MELANIE AND MITCH

as he tries door of next office. It, too, is locked.

MITCH

Come on, we'd better go up to the
restaurant.

They walk quickly up the slope to the Tides, establishing gas station across the road, the collection of stores opposite, the cars pulling in and out. Mitch opens the door for her, and they ENTER.

158 INT. THE TIDES - FULL SHOT

This is a small neighborhood restaurant, with the feeling of a local hangout. There are fishermen lounging at the bar, and a teenage boy playing one of the pinball machines. Two ladies in housedresses, with their hair in curlers, are sitting at one of the booths, having coffee. The rear wall of the restaurant is almost all window, looking out over the bay and the parking area below. A television set over the bar is going. The shots and horsehoof beats of an old Western movie should be HEARD muted throughout following. DEKE CARTER, who owns the restaurant with his wife, alternates his attention between serving his customers and watching the Western. He looks up immediately when Mitch and Melanie ENTER.

159 MED. SHOT - THE BAR

Mitch and Melanie coming over to it.

MITCH

Deke, have you got a first aid
kit back there?

DEKE

(instantly alarmed)
What happened?

MITCH

Young lady cut herself.

DEKE

Shall I call the doctor?

MITCH

(accepting the
first aid kit)
I don't think it's that serious.
You want to sit up here?

Melanie climbs onto the stool.

DEKE

You cut yourself outside, Miss?

MITCH

Stop worrying, Deke. She was in
a boat.

He is rummaging around in the kit.

DEKE

I had a man trip and fall in the
parking lot once, sued me before
I could bat an eyelash.

MITCH

I don't think Miss Daniels is
going to sue anybody.

DEKE

(doubtfully)
Well, you're the lawyer.
(goes to other
end of bar)

160 TWO SHOT - MELANIE AND MITCH

as he unscrews cap from bottle of peroxide.

MELANIE

What's that?

CONTINUED

160 CONTINUED

MITCH

Just some peroxide. I want to
clean out the cut.

He pours peroxide onto a gauze pad and begins swabbing the
cut. They are silent for several seconds. Then:

MELANIE

So you're a lawyer.

MITCH

That's right. What are you doing
in Bodega Bay?

MELANIE

Do you practice here?

MITCH

No, San Francisco. What are
you...?

MELANIE

What kind of law?

MITCH

Criminal.

MELANIE

Is that why you'd like to see
everyone behind bars?

MITCH

Not everyone, Miss Daniels.

MELANIE

Only violators and practical
jokers.

MITCH

That's right.

MELANIE

(as he swabs cut)
Ouch!

MITCH

I'm sorry.
(pause)
What are you doing up here?

MELANIE

Didn't you see the lovebirds?

CONTINUED

160 CONTINUED

MITCH

You came all the way up here to
bring me those birds?

MELANIE

To bring your sister those birds.
You said it was her birthday.
Besides, I was coming up anyway.

MITCH

What for?

MELANIE

To see a friend of mine.
(she winces)
Careful!

MITCH

I'm sorry.
(pause)
Who's your friend?

Melanie pauses, stymied.

MITCH (contd)

Yes?

MELANIE

(blurting the only
name she knows)
Annie. Annie Hayworth.

MITCH

Well, well, small world. Annie
Hayworth.

MELANIE

(realizing this
was a mistake)
Yes.

MITCH

How do you know Annie?

MELANIE

(the lie getting
deeper)
We...we went to school together.
College.

CONTINUED

160 CONTINUED

MITCH

Did you! Imagine that! How long
will you be staying?

MELANIE

Just a few...just a day or two...
the weekend.

MITCH

I think we'll have to shave the hair.
Deke, have you got a razor?

MELANIE

(pulling away)
Oh, no you don't!

MITCH

It's still bleeding a little. Here,
let me put this on.

He takes up a tiny band-aid and, tearing the gauze off, says:

MITCH (contd)

Bend your head down. This little
patch won't show.

x

He presses the tiny band-aid over the cut. Melanie takes a
mirror from her handbag and, bending her head down, looks at
it. She covers her hair over it as Mitch says:

MITCH (contd)

So you came up to see Annie, huh?

MELANIE

Yes.

MITCH

I don't believe you.

(grins)

I think you came up to see me.

MELANIE

Why would I want to see you, of all
people?

MITCH

(shrugging)

I don't know. But it seems to me
you must have gone to a lot of
trouble to find out who I was,
and where I lived and....

MELANIE

It was no trouble at all. I simply
called my father's paper. Besides,
I was coming up here anyway, I
already told you....

MITCH

(grinning)

You like me, huh?

CONTINUED

160 CONTINUED

MELANIE

I loathe you. You have no manners.
And you're arrogant and conceited
and...I wrote you a letter about
it, in fact, but I tore it up.

MITCH

What did it say?

MELANIE

None of your business.

(pause)

Am I still bleeding?

She lowers her head.

MITCH

Can't see a thing.

MELANIE

I can't say I like your seagulls
much, either. I come all the
way up here to....

MITCH

But you were coming up anyway,
remember?

MELANIE

I was! And all I get for my
pains is a...a...a hole in the
head!

MITCH

(grinning)

Right next to the one you already
had.

MELANIE

(sarcastically)

Thank you, Mr. Brenner.

LYDIA (o.s.)

Mitch?

They turn toward the door.

161 MED. SHOT - LYDIA BRENNER

closing the door behind her, coming toward the bar. She is
a woman in her late forties, attractive, wearing skirt,
blouse, cardigan sweater, low heels. There is nothing

CONTINUED

161 CONTINUED

agrarian-looking about her. She speaks with the quick tempo of the city dweller, and there is lively inquiry in her eyes.

LYDIA

(puzzled)

I thought I saw your car. What are you doing in town?

MITCH

(rising to
greet her)

I had to acknowledge a delivery.
(grins)
Mother, I'd like you to meet....

LYDIA

A what?

MITCH

(continuing)

Melanie Daniels. Melanie, my mother.

162 CLOSE SHOT - LYDIA

Her eyebrows raising ever so slightly, not in displeasure, but simply in enormous curiosity as she acknowledges the introduction.

LYDIA

How do you do, Miss Daniels?
(to Mitch)
Acknowledge a what?

163 BACK TO SCENE

MITCH

A delivery, Mother. Miss Daniels brought some birds from San Francisco.

Lydia thinks she understands. This is one of Mitch's San Francisco chippies.

LYDIA

Oh. I see.

MITCH

For Cathy. For her birthday. By the way, where is she?

x

LYDIA

Across at Brinkmeyer's.

x

CONTINUED

163 CONTINUED

MITCH

Miss Daniels is staying for the weekend. In fact, I've already invited her to dinner tonight.

164 CLOSE SHOT - MELANIE

turning to him in surprise, beginning to shake her head.

165 CLOSE SHOT - MITCH

MITCH

After all, you did go to the trouble of bringing up those birds.

MELANIE (o.s.)

I'm sorry. I couldn't possibly....

166 BACK TO SCENE

LYDIA

You did say birds?

MITCH

Yes, lovebirds. We couldn't let you....

LYDIA

(understanding
completely now)

Lovebirds, I see.

MITCH

...get away without thanking you in some small way. After all, you haven't even met Cathy and you are staying for the weekend....

MELANIE

Yes, but....

MITCH

You are, aren't you?

MELANIE

Certainly, but....

MITCH

Then it's settled. What time is dinner, Mother?

CONTINUED

166 CONTINUED

LYDIA

Seven o'clock, same as usual.

MITCH

I'll pick you up, Miss Daniels.
Where are you staying?

MELANIE

With...with Annie, of course.

MITCH

Of course, how stupid of me. A
quarter to seven, will that be
all right?

MELANIE

Annie...Annie may have made other
plans. I'll have to see. Besides,
I can find my own way.

MITCH

You're sure now? You won't hire
a boat or anything?

MELANIE

I'm sure.

MITCH

Seven o'clock then.

MELANIE

Maybe.

167 CLOSE SHOT - MITCH

grinning.

MITCH

We'll be waiting. How's your head
now?

167A MED. SHOT - THE GROUP

Lydia looks at Mitch inquiringly.

MELANIE

(with an overwarm
smile)It's nothing, Mrs. Brenner. A gull
hit me, that's all.

Lydia stares at her doubtfully.

DISSOLVE

168 EXT. ANNIE HAYWORTH'S HOUSE - FULL SHOT

Melanie is standing on the front steps, a paper bag in her
hands. She rings the doorbell. The ROOM TO LET sign is
still in the window. The door suddenly opens.

169 CLOSE SHOT - ANNIE

ANNIE
(surprised)
Oh, hi!
(pause)
Did you find her all right?

170 TWO SHOT - MELANIE AND ANNIE

MELANIE

Yes, I did.

There is a long awkward pause. Annie smiles expectantly at
Melanie. Melanie seems hesitant.

MELANIE
I was wondering....

ANNIE
Yes?

MELANIE
That sign.
(pause)
Do you think I could have the
room for a single night?

ANNIE
Well, I'd really hoped to rent
it for....

MELANIE
I would appreciate it. I've
tried everywhere in town, and
they're all full.

ANNIE
(after a pause)
Sure. You can have it.
(smiles)
Where's your bag? In the car?

Melanie holds up the paper bag. Annie looks at it and
then smiles.

ANNIE
It's utilitarian, I'll say that
for it.

MELANIE
(smiling)
I just picked up some things for
the night at the general store.
(contd)

CONTINUED

170 CONTINUED

MELANIE

(contd)

(pause)

You see, I hadn't planned on
spending much time here.

ANNIE

Yes, I know. Did something
unexpected crop up?

There is a moment where both women look at each other....
When Melanie answers, it is abrupt and a trifle cold -- she
is again telling Annie to mind her own business.

MELANIE

Yes.

(pause)

May I use your phone? I'd like
to call home.

There is another moment where Annie appraises Melanie's
attitude, and then accepts it. She suddenly smiles warmly.

ANNIE

Why don't you come in then? I
was just about to mix a martini. -

She is about to lead Melanie into the house when they both
hear a SOUND overhead. They turn to look skyward.

171 LONG SHOT - A FLOCK OF LARGE BIRDS

flying in beautiful precise formation against the sky.

172 TWO SHOT - ANNIE AND MELANIE

ANNIE

(shaking her
head)

Don't they ever stop migrating?

But Melanie is watching the sky and the birds with a
curiously serious expression.

DISSOLVE

173 LONG SHOT - THE APPROACH ROAD

to the Brenner house. Melanie's car is driving along the shore. Behind her, the sky is stained with sunset. There are gulls on the bay, cawing into the silence.

174 FULL SHOT - THE CAR

as it pulls into the Brenner yard.

175 MED. SHOT - MELANIE

reaching up for the rear view mirror, tilting it to examine her lipstick, touching the edge of her mouth with one hand. She gets out of the car, CAMERA FOLLOWING her to the house. She climbs the porch steps, KNOCKS on the door. There is no answer. Puzzled, she begins walking back into the yard. In the distance, she sees Mitch, Lydia and Cathy coming from behind the chicken sheds. She raises her arm in greeting.

MELANIE
(calling)
Hi!

176 FULL SHOT - MITCH, CATHY, LYDIA

in the distance. Mitch and Cathy raise their arms.

CATHY
(excitedly)
Hi!
(she breaks into
a trot toward
Melanie)

177 CLOSE SHOT - CATHY

as she approaches. She is an eleven-year-old child, clear-eyed, bright, uninhibited, wearing a skirt and blouse, her hair cropped close to her head. She hesitates for just a moment.

CATHY
Miss Daniels?

MELANIE
Yes?

And Cathy flings herself into Melanie's arms, almost knocking her off her feet, hugging her fiercely.

CONTINUED

177 CONTINUED

CATHY

They're beautiful! They're just
what I wanted! Is there a man
and a woman? I can't tell which
is which.

MELANIE

Well, I suppose....

178 FULL SHOT - ALL OF THEM

MITCH

(coming up)

Hi. Annie had no plans, huh? I'm
glad you came. Are you hungry?

MELANIE

Reasonably.

MITCH

Dinner's just about ready.

(explaining)

We were out back looking
at the chickens. Something seems
to be wrong with them.

LYDIA

(going toward
house)

There's nothing wrong with those
chickens, Mitch. I'm going to
call Fred Brinkmeyer right now.

MITCH

(as they follow
into the house)

I don't know what good that'll
do.

(aside to Melanie)

Chickens won't eat.

179 FULL SHOT - THE BRENNER HOUSE

as they ENTER, CAMERA FOLLOWING them throughout into
dining room where Lydia dials phone, talking to Mital all
along.

LYDIA

He sold the feed to me, didn't he?

MITCH

Caviat emptor, Mother. Let the
buyer beware.

CONTINUED

179 CONTINUED

LYDIA

Whose side are you on?

MITCH

I'm simply quoting the law.

LYDIA

Never mind the law. Cathy, you
can start serving the soup.She has finished dialing now, is waiting while the phone
RINGS.

LYDIA (contd)

This won't take a minute, Miss Dan...

(into phone)

Hello, Fred? This is Lydia Brenner.

I didn't interrupt your dinner, did I?

(pause)

Fred, that feed you sold me is no
good.

(pause)

The chicken feed. The three bags
I bought.

x

180 CLOSE SHOT - LYDIA

holding the telephone.

LYDIA

Well, it's just no good. The
chickens won't eat it.

(pause)

They're always hungry, Fred. I
opened one of the sacks when I
got home, and I poured it out for
them, and they wouldn't touch it.
Now you know chickens as well as
I do, and when they won't eat,
there's just something wrong with
what they're being fed, that's all.

(pause)

No, they're not fussy chickens.

(pause)

Who? What's he got to do with it?

(pause)

Fred, I don't care how much feed
you sold him. My chickens...

(pause)

He did? Dan Fawcett?

(contd)

CONTINUED

180 CONTINUED

LYDIA

(contd)

(pause)

This afternoon?

(pause)

Well, that only proves what I'm
saying. The feed you sold us is...

(pause)

Oh. Oh, I see. Uh-huh. Uh-huh.
Uh-huh. Maybe I ought to go over
to see him. You don't think there's
something going around, do you?

(pause)

No, never.

(pause)

No, Fred, they don't seem sick at
all. They just won't eat.

(pause)

Mmmmm. Mmmmm. Well, I'll try to
get over to Dan's farm. Maybe
he'll.....mmmmmm.....all
right, Fred, thanks.(she hangs up,
puzzled)

181 FULL SHOT - THE DINING ROOM

as Lydia comes to the table. Mitch and Melanie are sitting
opposite each other in the center chairs. Cathy is serving
the last bowl of soup.

LYDIA

(as she sits)

He got a call from Dan Fawcett a
little while ago. His chickens
won't eat, either.

CATHY

It's what you said, Mom. Mr
Brinkmeyer's feed is no good.

LYDIA

(slowly)

No, Cathy. He sold Mr. Fawcett a
different brand.

(extremely worried)

You don't think they're getting
sick, do you, Mitch?

182 CLOSE SHOT - LYDIA

her eyes troubled as she picks up her napkin.

DISSOLVE

183 FULL SHOT - THE LIVING ROOM

The meal is over. The lovebirds in their hanging cage have been covered for the night. In the b.g. Mitch and Lydia are carrying the stacked dishes to the kitchen. In the f.g. Cathy and Melanie are by a small upright piano. Melanie is playing a Debussy Arabesque: She picks up a cigarette from the ashtray now and again to take a puff.

CATHY

I still don't understand how you
knew I wanted lovebirds.

MELANIE

Your brother told me.

LYDIA

(as she goes
into kitchen)

Then you knew Mitch in San
Francisco, is that right?

MELANIE

No, not exactly.

CATHY

Mitch knows lots of people in
San Francisco. Of course, they're
mostly hoods.

LYDIA

(from the kitchen)

Cathy!

CATHY

Well, Mom, he's the first to admit
it.

(to Melanie)

He spends half his day in the
detention cells at the Hall of
Justice.

CONTINUED

183 CONTINUED

LYDIA

(coming from
kitchen)

In a democracy, Cathy, everyone
is entitled to a fair trial. Your
brother's practice....

CATHY

Mom, please, I know all the
democracy jazz. They're still
hoods.

(to Melanie)

He's got a client now who shot
his wife in the head six times.
Six times, can you imagine it?

(she starts for
living room)

I mean, even twice would be
overdoing it, don't you think?

MELANIE

(to Mitch as
he carries load
of dishes out)

Why did he shoot her?

MITCH

He was watching a ball game on
television.

MELANIE

What?

MITCH

His wife changed the channel.

He GOES INTO kitchen.

184 TWO SHOT - MELANIE AND CATHY

Melanie interrupts her playing to take another puff at her
cigarette.

CATHY

Is smoking fun?

MELANIE

Oh, I suppose so.

CATHY

Could I have a puff?

185 CLOSE SHOT - MELANIE

MELANIE

I don't think your mother would
like that.

CATHY (o.s.)

Just a little one.

186 TWO SHOT - MELANIE AND CATHY

They both glance conspiratorially toward the kitchen.
Quickly, Melanie extends the cigarette. Quickly, Cathy
takes a small puff.

CATHY

(delighted)

Why, it's just like air, isn't it?

(determined)

When I grow up, I'm gonna smoke
like a chimney! I'll be eleven
tomorrow, you know.

MELANIE

I know.

CATHY

Are you coming to my party?

MELANIE

I don't think so.

(seeing the child's
face)

I have to get back to San Francisco.

CATHY

Don't you like us?

MELANIE

(touching her
hair)

Darling, of course I do!

CATHY

Don't you like Bodega Bay?

MELANIE

I don't know yet.

CATHY

Mitch likes it very much. He comes
up every weekend, you know, even
though he has his own apartment in
the city. He says San Francisco
is just an ant hill at the foot of
a bridge.

CONTINUED

186 CONTINUED

MELANIE

(smiling)

I guess it does get a little
hectic at times.

CATHY

If you do decide to come, don't
say I told you about it. It's
supposed to be a surprise party.

Melanie laughs.

CATHY (contd)

You see, they've got this whole
complicated thing figured out
where I'm going over to Michele's
for the afternoon, and Michele's
mother is going to say she has
a headache and would I mind very
much if she took me home. Then,
when we get back here, all of the
kids'll jump out!

(pause)

Won't you come? Won't you please
come?

187 CLOSE SHOT - MELANIE

shaking her head, glancing toward the kitchen.

MELANIE

I don't think so, Cathy.

188 INT. KITCHEN - TWO SHOT - LYDIA AND MITCH

Mitch is helping her as she loads the dishwasher.

LYDIA

She's a charming girl, isn't she,
Mitch?

MITCH

Yes, very.

LYDIA

And certainly pretty.

MITCH

Yes.

LYDIA

How long have you known her?

CONTINUED

188 CONTINUED

MITCH

I told you. We met yesterday.

LYDIA

In a bird shop.

MITCH

Yes.

LYDIA

She was selling birds.

MITCH

No. I only led her into believing
I believed she was...Mother, it's
really very complicated.

LYDIA

But she did buy the lovebirds and
then brought them all the way....

MITCH

Mother, where did you go to law
school?

LYDIA

(laughing)

Forgive me. I suppose I'm just
naturally curious about a girl
like that.

(pause)

She's very rich, isn't she?

MITCH

I suppose so. Her father owns
a big newspaper in San Francisco.

x

LYDIA

You'd think he could manage to keep
her name out of print. She's always
mentioned in the columns, Mitch.

MITCH

I know, Mother.

LYDIA

She is the one who jumped into
that fountain in Rome last summer,
isn't she?

MITCH

Yes, Mother.

CONTINUED

188 CONTINUED

LYDIA

Perhaps I'm old-fashioned.

(pause)

I know it was supposed to be very
warm there, Mitch, but...well...
actually....well, the newspaper
said she was naked.

MITCH

I know, Mother.

LYDIA

It's none of my business, of course,
but when you bring a girl like that
to....

MITCH

Mother?

LYDIA

(looking up)

Yes?

MITCH

I think I can handle Melanie
Daniels by myself.

LYDIA

Well....

(she sighs)

So long as you know what you want,
Mitch.

MITCH

I know exactly what I want, Mother.

DISSOLVE

189 FULL SHOT - THE BRENNER LAWN - EXTERIOR - NIGHT

as Mitch and Melanie cross it to her car.

A wind is blowing off the water, and high
fast clouds are scudding across the face of the moon.

MITCH

You'll be able to find your way
back, won't you?

MELANIE

Oh, yes.

CONTINUED

189 CONTINUED

MITCH

Will I be seeing you again?

MELANIE

San Francisco's a long way from here.

MITCH

I'm in San Francisco five days a week. With a lot of time on my hands. I'd like to see you.

(he grins)

Maybe we could go swimming or something. Mother tells me you like to swim.

MELANIE

How does Mother know what I like to do?

MITCH

I guess she and I read the same gossip column.

MELANIE

Oh. That. Rome.

MITCH

Mmmm. I like to swim. We might get along very....

MELANIE

In case you're interested, I was pushed into that fountain.

MITCH

Without any clothes on?

MELANIE

With all my clothes on! The newspaper that ran the story happens to be a rival of my father's paper. Anything they said....

MITCH

You were just a poor, innocent victim of circumstance, huh?

MELANIE

I'm neither poor nor innocent, but the truth of that particular....

CONTINUED

189 CONTINUED

MITCH

The truth is you were running
around with a pretty wild crowd....

MELANIE

Yes, but....

MITCH

...who didn't much care for
propriety or convention or....

MELANIE

Yes.

MITCH

...the opinions of others, and
you went right along with them,
isn't that the truth?

MELANIE

Yes, that's the truth. But I was
pushed into that fountain, and
that's the truth, too.

MITCH

Sure. Do you really know Annie
Hayworth?

MELANIE

No.

(pause)

At least, I didn't until I came
up here.

MITCH

So you didn't go to school
together.

MELANIE

No.

MITCH

And you didn't come up here to
see her.

MELANIE

No.

MITCH

You were lying.

MELANIE

Yes, I was lying.

CONTINUED

189 CONTINUED

MITCH

Did you really write a letter to me? Or was that a lie, too?

MELANIE

I wrote the letter.

MITCH

What did it say?

MELANIE

It said, "Dear Mr. Brenner, I think you need these lovebirds, after all. They may help your personality." That's what it said.

MITCH

But you tore it up.

MELANIE

Yes.

MITCH

Why?

MELANIE

Because it seemed stupid and foolish.

MITCH

Like jumping into a fountain in Rome?

MELANIE

I told you what happened in Rome!

MITCH

Do you expect me to believe...?

MELANIE

I don't give a damn what you believe!

Angrily she gets into the car, is about to slam the door when Mitch catches it in his hands.

MITCH

I'd still like to see you.

MELANIE

Why?

MITCH

I think it could be fun.

190 CLOSE SHOT - MELANIE
pulling the door shut.

MELANIE
That might have been good enough
in Rome last summer. But it's
not good enough now.

191 CLOSE SHOT - MITCH

MITCH
It is for me.

192 CLOSE SHOT - MELANIE

MELANIE
But not for me.

193 CLOSE SHOT - MITCH

MITCH
What do you want?

194 CLOSE SHOT - MELANIE

MELANIE
(angrily
sarcastic)
I thought you knew! I want to
go through life laughing and
beautiful and jumping into
fountains naked! Good night!

195 MED. SHOT - THE CAR
as it pulls away. Mitch yanks his hands back from the door.

196 CLOSE SHOT - MITCH
as he watches the car leave.

197 LONG SHOT - THE ROAD
The car turns the bend and disappears. Empty road. Only the long line of telephone poles and wires and...something strange on the wires.

198 CLOSE SHOT - MITCH
His attention caught by the poles and wires.

199 CLOSE SHOT - THE WIRES
Hundreds of birds sitting on them.

200 MED. SHOT - MITCH
standing and watching. A wind blows off the water. He shivers suddenly, turns up his collar, and heads for the house.

DISSOLVE

201 INT. ANNIE HAYWORTH'S LIVING ROOM - MED. SHOT - ANNIE HAYWORTH
in an easy chair, reading.
She is wearing a robe and smoking, absorbed in her book.
She turns when she hears the front DOOR OPENING.

ANNIE
Miss Daniels? Is that you?

MELANIE (o.s.)
Yes.

Annie rises to greet her. As Melanie ENTERS THE SHOT:

ANNIE
Hi.
(seeing her face)
Is something wrong? Is that
cut beginning to bother you?

CONTINUED

201 CONTINUED

MELANIE
(touching her head)
No, it's not the cut that's
bothering me.

ANNIE
(concerned)
Would you like some brandy?

MELANIE
If you have some, I'd....

ANNIE
I'll get it, sit down, Miss Daniels.
Do you want a sweater or something?
A quilt?

As Annie gets the brandy:

MELANIE
No, thank you.
(pause)
Won't you call me Melanie?

ANNIE
All right.
(she smiles)

202 MED. SHOT - MELANIE

sitting, tucking her legs up under her. She is disturbed
by her conversation with Mitch and, in fact, by the way
this entire trip has worked out. Annie brings her the glass
of brandy, and she takes it gratefully.

MELANIE
Thank you.

ANNIE
(sitting opposite her)
It gets a little chilly here at
night sometimes. Especially if
you're over near the bay.

Melanie nods and sips at the brandy. There is a long pause.

ANNIE (contd)
Well, how'd your evening go?

Melanie shrugs.

ANNIE (contd)
Did you meet Lydia?

CONTINUED

202 CONTINUED

Melanie nods.

ANNIE (contd)
Or would you rather I changed
the subject?

MELANIE
(with a tired smile)
I think so.

ANNIE
(nodding)
How do you like our little hamlet?

MELANIE
I despise it.

ANNIE
(laughing)
Well, I don't suppose it offers
much to the casual visitor.
Unless you're thrilled by a
collection of shacks on a hillside.
It takes a while to get used to.

MELANIE
Where are you from originally,
Annie?

ANNIE
San Francisco.

MELANIE
How'd you happen to come here?

ANNIE
Oh, someone invited me up for the
weekend a long time ago.

There is an awkward pause. Annie shrugs.

ANNIE (contd)
Look, I see no reason for being
coy about this. It was Mitch
Brenner.

Melanie nods.

ANNIE (contd)
I guess you knew that, anyway.

MELANIE
I suspected as much.

CONTINUED

202 CONTINUED

ANNIE

You needn't worry. It's over and done with. A long time ago.

MELANIE

Annie -- there's nothing between Mitch and me.

ANNIE

Isn't there?

(she shrugs)

Maybe there isn't. Maybe there's never anything between Mitch and any girl.

MELANIE

What do you mean?

ANNIE

I think I'll have some of that, too.

(she pours brandy,
drinks, sighs)

I was seeing quite a lot of him in San Francisco, you know.

(she smiles weakly)

And then, one weekend, he asked me up to meet Lydia.

MELANIE

When was this?

ANNIE

Four years ago. Of course, that was shortly after his father died. Things may be different now.

MELANIE

Different?

ANNIE

With Lydia.

(pause)

Did she seem a trifle distant?

MELANIE

(smiling)

A trifle.

ANNIE

Then maybe it isn't different at all. You know, her attitude nearly drove me crazy. I simply couldn't understand it.

(contd)

CONTINUED

202 CONTINUED

ANNIE

(contd)

When I got back to San Francisco,
I spent days trying to figure out
just what I'd done to displease
her.

MELANIE

And what had you done?

ANNIE

Nothing! I simply existed. So
what was the answer? A jealous
woman, right? A clinging
possessive mother.

(she shakes her head)

Wrong. With all due respect to
Oedipus, I don't think that was
the case at all.

MELANIE

Then what was it?

ANNIE

Lydia liked me, you see. That
was the strange part of it. In
fact, now that I'm no longer a
threat, we're very good friends.

MELANIE

Then why did she object to you?

ANNIE

Because she was afraid.

MELANIE

Afraid you'd take Mitch?

ANNIE

Afraid I'd give Mitch.

MELANIE

I don't understand.

ANNIE

Afraid of any woman who'd give
Mitch the only thing Lydia can
give him -- love.

MELANIE

Annie, that adds up to a jealous,
possessive woman.

CONTINUED

202 CONTINUED

ANNIE

No, I don't think so. She's not afraid of losing her son, you see. She's only afraid of being abandoned.

MELANIE

Someone ought to tell her she'd be gaining a daughter.

ANNIE

She already has a daughter.

MELANIE

What about Mitch? Didn't he have anything to say about this?

ANNIE

(apologetically)

I can understand his position. He went through a lot with Lydia after his father died. He didn't want to risk going through it all over again.

MELANIE

I see.

ANNIE

So it ended. Not immediately, of course. I went back to San Francisco, and I still saw Mitch every now and then...but we both knew it was finished.

MELANIE

Then what are you doing here in Bodega Bay?

ANNIE

You get straight to the point, don't you?

MELANIE

I'm sorry. Forgive me.

ANNIE

No, that's all right, I don't mind. I came up here for two reasons. To begin with, I was bored with my job in San Francisco. I was teaching at a private school there... well, you know, you probably went to one yourself.

CONTINUED

202 CONTINUED

MELANIE

I did.

ANNIE

Then you know. Little girls in brown beanies. Deadly. Here I have a life. I'll go into that classroom on Monday morning, and I'll look out at twenty-five upturned little faces, and each of them will be saying, 'Yes, tell me. Yes, please give me what you have.'

(pause)

And I'll give them what I have. I haven't got very much, but I'll give them every ounce of it. To me, that's very important. It makes me want to stay alive for a long long time.

(she sighs)

That's the first reason.

MELANIE

And the second?

ANNIE

(simply)

I wanted to be near Mitch.

(pause)

It was over, and I knew it, but I wanted to be near him, anyway.

(she smiles)

You see, I still like him a hell of a lot. That's rare, I think. I don't want to lose his friendship... ever.

There is a moment of silence. Into the silence, the TELEPHONE shrills. Annie hesitates a moment, and then goes to answer it.

203 CLOSE SHOT - ANNIE

at the phone.

ANNIE

Hello? Oh, hello. No, no, I wasn't asleep. What is it?

(pause)

Yes, just a little while ago.

Sure, hold on.

(she turns to Melanie)

It's Mitch. For you.

204 TWO SHOT - MELANIE AND ANNIE

as they stare at each other across the room, Melanie hesitating.

ANNIE

He's waiting.

Melanie rises and goes to the phone. The CAMERA FOLLOWS Annie to the wing chair in the foreground and stays on her throughout following, recording her reactions as Melanie talks to Mitch in the background. Annie is not devastated by this call, and yet there is a wistfulness to her expression as she realizes she may finally and irrevocably be losing Mitch to another girl.

MELANIE

(at phone; coolly)

Hello? Yes, this is Melanie.

Fine, thank you. No, no trouble at all. I simply followed the road. It's a very bright night.

(pause)

What? Oh. Well, there's no need to apologize. I can understand...

(pause; she listens)

Well...

(she listens again)

That's very kind of you. No, I'm not angry.

(she listens)

I couldn't. I'm afraid I have to get back to San Francisco.

(pause)

No, I wouldn't want to disappoint Cathy, but...

(pause)

I see.

(she is warming)

I see. Well, if you really...

(pause)

All right. Yes, I'll be there.

(pause)

Good night, Mitch.

She hangs up and looks at Annie in embarrassment.

MELANIE (contd)

He wants me to go to Cathy's party tomorrow afternoon.

(pause)

I said I would.

ANNIE

I'll be going, too, to help out. It should be fun, Melanie.

CONTINUED

204 CONTINUED

MELANIE

It seems so pointless.

(she sighs)

I think I'll go to sleep. This
has been a busy day.

(picking up her paper bag)

My luggage.

She smiles, takes out a flowered muumu, holds it up to
Annie.

ANNIE

Pretty. Did you get that at
Brinkmeyer's?Melanie nods and drapes the muumu over her arm. She is
silent for a moment, pensive. Then:

MELANIE

Do you think I should go?

ANNIE

That's up to you.

MELANIE

It's really up to Lydia, isn't it?

ANNIE

Never mind Lydia. Do you want
to go?

MELANIE

(firmly)

Yes.

ANNIE

Then go.

The room is silent. Melanie nods, slowly, and then smiles.

MELANIE

Thank you, Annie.

Suddenly, into the silence, comes a THUMP at the door,
startling them both.

ANNIE

(rising)

Who can that be at this hour?

(she walks to door)

Who is it?

(no answer)

Is someone there?

CONTINUED

204 CONTINUED

Melanie goes to stand beside Annie. Puzzled, Annie unlocks the door, and then opens it. She looks out into the night. There is nothing but the SOUND of the wind.

ANNIE
(to the emptiness
outside)
Is anyone there?

MELANIE
(pointing to the ground)
Look.

205 }
thru } OMIT
207 }

208 CLOSE SHOT - A DEAD SEAGULL

209 CLOSE SHOT - ANNIE

ANNIE
(sympathetically)
Ohhh. Oh, the poor thing. He
probably lost his way in the dark.

210 CLOSE SHOT - MELANIE

who stares at the dead bird as Annie stoops to pick it up.
And then, slowly:

MELANIE
But... it isn't dark, Annie.
There's a full moon.

211 TWO SHOT - MELANIE AND ANNIE

as Annie, stooping, looks up at her. On their puzzlement
and consternation:

FADE OUT

212 }
thru } OMIT
234 }

FADE IN

235 HIGH SHOT - THE BRENNER LAWN

The place is decorated with balloons strung from the house to various points on the lawn. The children, in party clothes, with their parents, are clustered around a long folding table upon which are sandwiches, ice cream and soft drinks. The parents are either helping the children to more or telling them they are having too much. There is a general SOUND of kid's CHATTER and LAUGHTER. Coming up the sloping path, away from the party, are Melanie and Mitch. The CAMERA PANS them UP the slope and away from the party in background. As they turn the hairpin bend of the slope, and come up toward the CAMERA, we see the entrance of the harbor and the Pacific in the background. The CAMERA PANS them as they come near to us and, once more, the party is in the background. Mitch and Melanie pass the CAMERA out to the left.

236 CLOSER SHOT - THE TOP OF THE DUNES

Melanie and Mitch come INTO the picture from the right and stand against the sky. Mitch takes a martini shaker from one of his pockets, and two glasses from the other. He hands one of the glasses to Melanie, and then pours.

MELANIE

I really shouldn't have any more.
I'm driving.

MITCH

I'm trying to get you to stay
for dinner. We're going to have
a lot of roast left over.

MELANIE

I couldn't possibly. I have to
get back.

CONTINUED

236 CONTINUED

MITCH
(with a shrug)
Cheers.

MELANIE
Cheers.

They drink.

MELANIE (contd)
What's in this? Nitro-glycerin?

MITCH
Why do you have to rush off?
What's so important in San
Francisco?

MELANIE
Well...I have to get to work
tomorrow morning, for one thing.

MITCH
(surprised)
You have a job?

MELANIE
(sipping at the martini)
I have several jobs.

MITCH
What do you do?

MELANIE
I do different things on different
days.

MITCH
Like what?

MELANIE
(hesitating)
On Mondays and Wednesdays, I
work for the Travelers' Aid. At
the airport.

MITCH
Helping travelers.

MELANIE
Yes.

She hesitates for a moment, thinking. She has never really
considered before what she does with her time, and now

CONTINUED

236

CONTINUED

that she is accounting for it, it sounds a little meaningless and unimportant.

MELANIE

And on Tuesdays, I take a course in General Semantics at Berkeley. That's not a job, of course. I just take it because....

MITCH

What about Thursdays and Fridays?

MELANIE

On Thursdays I have my meeting and lunch.

(pause)

I'm chairman of a group that's sending a little Korean boy through school. We plan how to raise funds and...things like that.
(she shrugs)

MITCH

And Fridays? What do you do then?

MELANIE

Nothing.

(she smiles)

I go to bird shops on Fridays.

MITCH

I'm glad you do.

MELANIE

Do you know what I was doing in that shop?

MITCH

What?

MELANIE

I have an aunt, you see. Aunt Tessa. She's seventy years old, and veddy prim and strait-laced.

(she does an imitation)

She's coming back from Europe at the end of the month, and I'm going to give her a myna bird that'll talk to her.

MITCH

What'll it say?

MELANIE

(facetiously)

You'll think me very bold, sir.

CONTINUED

236 CONTINUED

MITCH

No, tell me.

She leans over and whispers in his ear. They both burst out LAUGHING. But then suddenly, a very serious look comes into Melanie's face.

237 CLOSE SHOT - MELANIE

serious, introspective.

MELANIE

That's silly, isn't it? Teaching
a bird to shock my aunt. That's
just silly and childish.

(slight pause)

Maybe I ought to go join the other
children.

238 FULL SHOT - MELANIE AND MITCH

as she moves abruptly away from him, and starts toward where the children have begun playing Blind Man's Bluff. Mitch stares after her for a moment, moved by this sudden glimpse of character, and then follows her down the dune. The children are all in a circle. Annie is busy changing the blindfold from Michele to Cathy.

239 CAMERA PANS - MELANIE AND MITCH

The CAMERA is now on the lawn POINTING UP toward dunes. We see Mitch and Melanie descending. They are coming down by way of a short cut and are not on the zig-zag path. As they reach the lawn they move along the side of it at the foot of the dunes. They are absorbed in each other. The CAMERA PANS OFF them and BRINGS INTO the picture Annie, surrounded by the children. She is in the act of changing the blindfold from Michele to Cathy. She hands Michele her glasses back. During this, and while she is putting the blindfold round the eyes of Cathy, she is looking to her right and obviously is watching Mitch and Melanie.

240 MITCH AND MELANIE - ANNIE'S P.O.V.

241 MED. SHOT - ANNIE

CAMERA MOVES A LITTLE to her left (CAMERA RIGHT). At this moment, in the background, Lydia is emerging with the birthday cake. The candles on it are unlit. Lydia

CONTINUED

241 CONTINUED

immediately also catches sight of Mitch and Melanie and she slows up somewhat as she walks to the long table, her eyes still on the couple. During this we see Annie in the foreground sending Cathy off.

ANNIE

All right then, here we go.

(she spins her)

Once!

(she spins her
again)

Twice!

(she spins her
again)

Three! Go get 'em, Cathy!

She says all this while still looking toward the couple. She turns her head away from the couple with a new expression on her face. She twists completely around to look at Lydia as though she were wondering if Lydia sees what she sees. Suddenly we HEAR a little boy's voice crying:

LITTLE BOY (o.s.)

Look! Look!

Annie swings round and the CAMERA RUSHES INTO her face as she looks up.

242 LONG SHOT - ANNIE'S P.O.V.

A gull is swooping down.

243 CLOSE SHOT - CATHY

as she changes her tactics, stops dead, and then cautiously reaches out in front of her at the air. The gull suddenly swoops at her, hitting her shoulder. She whirls.

CATHY

No touching allowed!

She almost falls.

244 FULL SHOT - THE GULL

seen from Cathy's position. He flies off, circles and then returns.

245 CLOSE SHOT - ANNIE

 reacting to gull. She turns her head back to Cathy.

246 TWO SHOT - MELANIE AND MITCH

 reacting to the gull hitting Cathy. They start towards
 Cathy.

- 247 MED. SHOT - ANNIE
with Cathy and the children around. The CAMERA PANS DOWN
as she ducks with two gulls swooping by.
- 248 CLOSE SHOT - LYDIA
hurriedly putting the cake onto the table. She rushes
round to the front of it.
- 249 FULL SHOT - ANNIE - LYDIA'S P.O.V.
Annie rising from the ground. Cathy and the other children
are running in the background.
- 250 CLOSE SHOT - LYDIA
reacting to two more gulls diving.
- 251 FULL SHOT - TWO GULLS - LYDIA'S P.O.V.
diving toward the children.
- 252 CLOSE SHOT - LYDIA
She starts to run out CAMERA RIGHT.
- 253 MED. SHOT - LYDIA REACHES CATHY
She pushes her to the ground as a gull attacks.
- 254 TWO SHOT - TWO MOTHERS
as a gull swoops between them.
- 255 FULL SHOT - MITCH
coming out of the house with a broom.
- 256 TWO GULLS
swooping down at the children's heads.
- 257 MED. SHOT - MITCH
swinging at gull and missing.

- 258 LONG SHOT - LITTLE BOY
 running toward bank. Gull swooping after him.
- 259 CLOSE SHOT - LITTLE BOY
 falling forward against the bank as the gull smashes into
 him.
- 260 FULL SHOT - MELANIE AND MITCH
 running to the injured boy, who is lying against the bank.
- 261 THREE SHOT - MELANIE, MITCH AND LITTLE BOY
 They look up.
- 262 LONG SHOT - THE GULLS
 against the sky, flying away in formation.
- 263
THRU OMIT
266

267 CLOSE SHOT - MITCH

about to swing with the broom again, but the birds are no longer there. A puzzled look crosses his face. He turns to Melanie.

MITCH
Are you all right?

268 TWO SHOT - MELANIE AND MITCH

MELANIE
Yes.

ANNIE
(coming over)
That's the darndest thing I've ever seen in my life.

269 TWO SHOT - LYDIA AND MITCH

LYDIA
Are they gone?

MITCH
They're gone, Mother.

270 FULL SHOT - THE LAWN

as the children begin drifting back toward the table and the cake. There is the curious feeling of lightning having struck very close by without having injured anyone. All that adrenalin has boiled up, and now it has no place to go.

LYDIA
Well...well, is everyone all right?

MITCH
(with a small boy)
I think he got a little scratch,
Mother.

GIRL #3
Did you see them? They were hawks!

GIRL #4
They were bigger than hawks!

ANNIE
Children, they were only seagulls.

And then the meaning of what she has just said strikes her, and she remembers the bird hitting her door the night before.

271 TWO SHOT - ANNIE AND MELANIE

as Annie turns to look at her and they exchange a silent meaningful glance.

272 BACK TO SCENE

CATHY

They must have been after the food, Mother.

They all turn toward the table.

273 CLOSE SHOT - THE TABLE AND THE REST OF THE FOOD ON THE TABLE, UNDISTURBED

274 CLOSE SHOT - MITCH

eyes narrowed.

MITCH

They didn't touch anything.

275 BACK TO SCENE

ANNIE

(trying to restore order)

Well, they're gone now, so.... so let's....

(pause)

Who was 'it?' You were 'it,' weren't you, Cathy?

GIRL #2

Can I be 'it,' Miss Hayworth?

276 TWO SHOT - MELANIE AND MITCH

as Annie and the children begin the game behind them.

MITCH

You look a little shaken.

MELANIE

I...I am.

(pause)

Mitch, is...Mitch, this isn't usual, is it? The gull yesterday
(contd)

CONTINUED

276 CONTINUED

MELANIE

(contd)

when I was in the boat, and the
one last night at Annie's, and
now....

MITCH

Last night? What do you mean?

MELANIE

A gull smashed into Annie's front
door.

(pause)

Mitch...what's happening?

MITCH

(concerned)

I don't know, Melanie.

(pause)

Look, do you have to go back to
Annie's?

MELANIE

No, I have my things in the car.

MITCH

(gently)

Then stay and have something to
eat before you start back. I'd
feel a lot better.

277 CLOSE SHOT - MELANIE

She nods, and then looks up at the sky. Suddenly she shudders.

DISSOLVE

278 CLOSE SHOT - MITCH'S HANDS - DINING ROOM INT. IN BACKGROUND

He is slicing the leftover roast beef.

279 MED. SHOT - MITCH

putting the meat onto plate, turning over his shoulder to
call into living room. The lovebirds in their cage are
making a terrible racket.

MITCH

Do you want some mustard with
this?

CONTINUED

279 CONTINUED

MELANIE (o.s.)

No, thank you.

CATHY

(coming from kitchen)

Why didn't Annie stay for dinner?

MITCH

She said something about having to
get home to take a call from her
mother back East.

CATHY

Oh. Where d'you want the
coffee?

MITCH

Take it into the living room,
would you, hon?

CATHY

(seeing the birds)

What's the matter with them?Lydia turns from a side table, where she is cutting some
French bread.

LYDIA

What's the matter with all the
birds?She covers the cage. Under the cover, the birds are
still tweeting madly. Lydia stares at the covered cage
for a moment, and then sighs heavily.

LYDIA (contd)

Hurry up with the rest, Mitch.
I'm sure Miss Daniels wants to
get on her way.

As she moves into the living room.

CATHY

I think you ought to stay the
night, Melanie.

280 INT. LIVING ROOM - CLOSE SHOT - LYDIA

a sharp look at her daughter.

281 MED. SHOT - CATHY

pouring coffee into the cups set on coffee table.

CATHY

We've got an extra room
upstairs and everything.

MITCH

(coming in with two
plates)

That road can be a bad one at
(contd)

CONTINUED

281 CONTINUED

MITCH

(contd)
night, Melanie.
(he picks up coffee
cup, hands it to Melanie)

They are now all eating with plates on their knees - buffet style.

MELANIE

If I go across to Santa Rosa
I'll come onto the freeway much
earlier.

LYDIA

(picking up a cup)
Yes, and the freeway's well-
lighted, isn't it, Mitch?

MITCH

Yeah, but she'll be hitting all
that traffic going back to
San Francisco.

CATHY

Did you put the cover on that
cage, Mom?

LYDIA

Yes, I did.

CATHY

Don't listen to them!

(to Melanie)
Some cream?

MELANIE

I'll get it.

She reaches over for the cream pitcher. Her eye is
caught by something in the fireplace.

282 CLOSE SHOT - MELANIE

looking curiously.

283 CLOSE SHOT - THE FIREPLACE

a single swift is sitting on the hearth.

284 CLOSE SHOT - MELANIE

turning to Mitch.

MELANIE

Mitch.....

285 CLOSE SHOT - THE FIREPLACE

as dozens of swifts begin pouring from the opening.

286 CLOSE SHOT - MELANIE

frightened now.

MELANIE

(shouting it)

Mitch!

287 CLOSE SHOT - THE FIREPLACE

hundreds of birds pouring into the room.

288 FULL SHOT - LYDIA

shrieking in terror, dropping her coffee cup.

289 FULL SHOT - THE ROOM

full of birds, swooping, diving. Mitch runs to the door,
throws it open.

MITCH

(to the others)

Get outside! Run!

(he turns toward Lydia)

290 CLOSE SHOT - LYDIA

in terror, surrounded by birds.

MITCH (o.s.)

Mother!

291 MED. SHOT - MITCH

wrenching the cloth from the coffee table, cups, coffee
pot, sugar bowl, creamer falling to the floor as he swings
the cloth at the birds.

- 292 CLOSE SHOT - CATHY
covering her face.
- 293 MED. SHOT - MELANIE
reaching for small fireplace broom.
- 294 CLOSE SHOT - LYDIA
shrieking as the birds dive at her face.
- 295 OMIT
- 296 CLOSE SHOT - MITCH
realizing it's impossible to run. They must stay and fight.
- MITCH
(shouting)
Cathy, get some matches!
- 297 MED. SHOT - CATHY
running for the kitchen. Birds swooping after her.
- 298 MED. SHOT - MELANIE
swinging the fireplace broom.
- 299 MED. SHOT - MITCH
rushing to the fireplace. He is almost knocked over by
birds coming out of the opening. He stuffs paper under
the logs already in place there.
- 300 CLOSE SHOT - LYDIA
She lets out a horrified scream. There are birds fluttering
in her hair, caught there.
- 301 CLOSE SHOT - MELANIE
swinging the broom, covered with birds.
- 302 MED. SHOT - A PICTURE ON THE WALL
(an enlargement of a photograph of Cathy, smiling.) As a
bird flutters against it.

- 303 MED. SHOT - CATHY
running into the room, covering her face with bent arm,
rushing to Mitch with the box of matches.
- 304 MED. SHOT - MITCH
taking the matches. He lights one. A bird hits his
arm. He drops the match. He lights another one.
- 305 CLOSE SHOT - THE MATCH
falling onto the paper in the fireplace. It flickers
for a moment, then catches. Birds are still pouring
out, past the paper beginning to catch.
- 306 CLOSE SHOT - ANOTHER WINDOW PANE
as a bird crashes through it.
- 307 MED. SHOT - MITCH
rushing to Lydia, swinging the cloth at her head. She
is in hysterics now, BABBLING. The SHRIEK of the birds
is a wild cacaphony.
- 308 CLOSE SHOT - THE FIRE
blazing.
- 309 MED. SHOT - A BIRD
swooping out of the fireplace, its wings aflame.
- 310 FULL SHOT - THE ROOM
less birds in the air now, the single flaming bird
flying toward the drapes.
- 311 MED. SHOT - THE DRAPES
as the flaming bird lands on them.
- 312 CLOSE SHOT - THE DRAPES
catching fire.

313 MED. SHOT - MELANIE

swinging the broom wildly.

MELANIE

Mitch! The curtains!

314 CLOSE SHOT - MITCH

turning, seeing, his eyes opening wide.

315 MED. SHOT - MITCH

ripping at the flaming curtain. He throws it to the floor, begins stamping on it.

316 CLOSE SHOT - CATHY

CATHY

It's working! The fire's working!

317 CLOSE SHOT - THE FIREPLACE

only the blazing fire. No more birds entering.

318 MED. SHOT - THE WINDOWS

birds bursting through the panes, leaving.

319 MED. SHOT - MELANIE

as she beats away another bird.

320 CLOSE SHOT - ONE OF THE BROKEN WINDOWS

the birds leaving en masse now.

321 FULL SHOT - THE ROOM

A shambles. Windows broken, furniture knocked over, pictures askew, the floor covered with birds and broken glass. In a corner of the room, Lydia crouches with her hands covering her face, sobbing. The burnt curtain is still smoldering. Mitch is covered with soot. Melanie puts down the broom wearily. The attack is over.

DISSOLVE

322 INT. BRENNER LIVING ROOM - CLOSE SHOT - A HAND

reaching down to pick up a dead bird.

323 MED. SHOT - AL MALONE, THE DEPUTY

a plain man with a limited intelligence, used to giving out speeding tickets or warning drunks. He holds the bird on the palm of his hand, looks at it steadily, nodding all the while.

MALONE

That's a chimney swift, all right.

324 CLOSE SHOT - MITCH

MITCH

We know what it is, Al.

325 FULL SHOT - THE ROOM

Lydia is huddled in one of the easy chairs, still in shock.

MALONE

Well, these birds live in chimneys, you know.

MITCH

Not by the thousands.

MALONE

No, I gotta admit this is peculiar.
(pause)

Did you have a light burning or something?

MITCH

Yes, but the curtains were drawn.

MALONE

'Cause sometimes birds are attracted by light, you know.
(pause)

Sure is a peculiar thing.

MITCH

What are we going to do about it, Al?

MALONE

I don't think I get you, Mitch.
Do about what?

CONTINUED

325 CONTINUED

MITCH

Well...

(he feels a
little foolish)Well...these birds attacked us.

326 CLOSE SHOT - MALONE

slight disbelief on his face.

MALONE

What's more likely, they got
in the room and was just
panicked, that's all.

327 CLOSE SHOT - MITCH

MITCH

(still a little
hesitant)All right, I'll grant you a
bird'll panic in an enclosed
room. But, they didn't just
get in. They came in! Right
down that chimney.

328 TWO SHOT - MITCH AND MALONE

MALONE

(trying to make
sense of this)My wife found a bird in the back
seat of her car once.

(shrugs)

Didn't know how he got in there.
Had a broken leg, turned out.
Just fluttering all around there.
(he shrugs again)

MITCH

These birds were...

MALONE

What I'm trying to say, Mitch,
is these things happen sometimes,
you know? Ain't much we can do
about it.

(he shrugs)

LYDIA

Tell him about the party.

CONTINUED

328 CONTINUED

MITCH

That's right. We had a party
here this afternoon for Cathy.
Her birthday.

MALONE

Oh, yeah, yeah.
(he grins)
How old is she now?

MITCH

Eleven. In the middle of the
party, some gulls came down at
the children. And Miss Daniels
was attacked by a gull just
yesterday after....

329 CLOSE SHOT - MALONE

considering this.

MALONE

Yeah.
(thinking)
Were the kids bothering them
or something? 'Cause sometimes
they'll do that, you know. If
you make any kind of disturbance
near them, why they'll just
come after you. I seen that
plenty of times myself.

330 TWO SHOT - MALONE AND LYDIA

LYDIA

The children were playing a game,
Al. Those gulls attacked
without...

MALONE

Now, Lydia, 'attack' is a pretty
strong word, don't you think?
I mean, birds just don't go
around attacking people without
no reason, you know what I
mean? The kids just probably
scared them, that's all.

LYDIA

These birds attacked!

CONTINUED

330 CONTINUED

MALONE

(nodding)

Well, what would you like me to do, Lydia? Put out a pick-up- and hold on any suspicious birds in the area?

(he smiles)

Now, that'd be pretty silly, wouldn't it?

331 CLOSE SHOT - MITCH

MITCH

Does this room look silly?

332 TWO SHOT - MITCH AND MALONE

MALONE

No, you got quite a mess here, I'll admit that.

(pause)

Maybe you oughta put some screening on top of your chimney.

(pause)

Seems a little pointless, though. Freak accident like this wouldn't happen again in a million years.

(pause)

You want some help cleaning up?

333 CLOSE SHOT - MITCH

exasperated.

MITCH

I can handle it myself.

334 CLOSE SHOT - LYDIA

giving a small moan.

335 CLOSE SHOT - MELANIE

MELANIE

I'll take Cathy up to bed.

336 CLOSE SHOT - MITCH

MITCH

Are you staying?

337 CLOSE SHOT - MELANIE

MELANIE
I think I should, don't you?

338 CLOSE SHOT - LYDIA

observing, making no comment.

339 MED. SHOT - MELANIE

putting her arm around Cathy's shoulders.

MELANIE
I'll get my things from the car.
Do you want to walk with me,
Cathy?

340 TWO SHOT - MITCH AND MALONE

as Cathy and Melanie go out.

MALONE
Well, if there's anything else
I can do, Mitch...

MITCH
Thanks, Al. We'll be all right.

MALONE
Goodnight, Lydia.

No answer.

MALONE (contd)
Sure is peculiar, I got to say
that for it.

He exits.

341 FULL SHOT - THE ROOM

It is silent. Mitch looks across at Lydia who sits as still as a stone in her chair. The door closes gently on a note of utter helplessness.

FADE OUT

FADE IN

342 INT. BEDROOM IN BRENNER HOUSE - MED. SHOT - MELANIE x

Melanie has just gotten out of bed. She is wearing the rather unsophisticated nightdress she bought at the store. Her hair is loose. She wears no makeup. She is bent over a lavatory which has been installed in the bedroom. She is busily brushing her teeth. Her head half turns as she HEARS VOICES.

LYDIA'S VOICE

Mitch! Mitch! Mitch, I'm going
to drop Cathy off now.

MITCH'S VOICE

Okay.

LYDIA'S VOICE

I'll probably drive over to the
Fawcett farm. Do you need
anything in town?

MITCH'S VOICE

No.

Melanie finishes brushing her teeth. She goes to the window x
and looks out. Outside, we HEAR the SOUND of the pickup
truck starting.

343 OMIT x

344 FULL SHOT - THE YARD BELOW - MELANIE'S F.O.V.

as Cathy, carrying her schoolbooks, runs to the pickup truck
and climbs in. The truck moves out of the yard and down the
road. It turns the bend, and moves out of sight.

345 MED. SHOT - MELANIE

turning from the window. She goes to the bedroom door, x
CAMERA FOLLOWING. She opens the door.

MELANIE

Mitch?

There is no answer.

MELANIE (contd)

Mitch?

346 FULL SHOT - MELANIE

coming down the steps from the attic room. The house is empty. The CAMERA FOLLOWS her into the dining room, where she stops at the cage of lovebirds, bends down to them with a smile on her face.

347 CLOSE SHOT - MELANIE AND THE BIRDS

She smiles and pokes her finger into the cage. The birds TWEET at her.

MELANIE
(imitating them)
Chee-chee-chee-chee-chee.

348 FULL SHOT - MELANIE

leaving the cage. She walks to the sideboard upon which is an electric coffee perculator which is plugged into the wall. She feels it with her hand. It is hot. She pours a cup, then peers out of the side window.

348A LONG SHOT - MELANIE'S P.O.V.

Mitch on the shore, working with a rake in his hands. A thin column of smoke is climbing the sky.

348B MED. SHOT - MELANIE

carrying the cup of coffee. She sets it down for a moment x
to put on her fur coat, which is hanging on the hall stand.
She picks up the cup again, walks to the front door and EXITS.

349 FULL SHOT - MELANIE

coming out of the house and into the garden, carrying the cup of coffee. It is a beautiful day. She sips at her coffee and then breathes deeply of the air.

350 CLOSE SHOT - HER FACE

fresh, rested. There is a contentment in her which we have not seen before. She looks off toward the shore.

351 LONG SHOT - MITCH

on the shore, working with the rake. The thin column of smoke is climbing the sky.

352 MED. SHOT - MELANIE

She turns her attention away from Mitch, and walks to the end of the garden toward the shore. A wind is blowing off the water, moving white puffs of cloud swiftly across the sky, whipping the full short skirt of the muumu about her legs as she walks. She stands there silhouetted against the sky for a moment.

353 SLOW PAN

as Melanie scans the horizon. There isn't a bird anywhere in sight. The day is still and clear, but somehow ominous in its silence. Her gaze comes to rest on Mitch and the thin column of smoke again. In the distance, Mitch sees her and raises his arm in greeting. She waves back at him. He puts the rake down and begins walking toward the house.

354 CLOSE SHOT - MELANIE

There is anticipation on her face now. She watches Mitch coming toward her, her eyes glowing.

355 FULL SHOT - MITCH

closer to the house now.

356 CLOSE SHOT - MELANIE

waiting, anticipating.

357 MED. SHOT - MITCH

He stops, looks at her, and then turns toward the house.

358 CLOSE SHOT - MELANIE

at first surprised, and then puzzled. The back screen DOOR CLATTERS shut off screen. A small hurt look crosses her face.

359 FULL SHOT - MELANIE

as she turns away from the house and begins walking in the garden, sipping idly at her coffee. A screen DOOR CLATTERS again. She turns. Mitch is coming out of the house, from the front door, wearing a different shirt, buttoning it as he walks to her.

360 TWO SHOT - MELANIE AND MITCH

MITCH

I wanted to change my shirt.

Melanie is uncomprehending.

MITCH (contd)

It smelled of the fire.

CONTINUED

360 CONTINUED

MELANIE

(nodding)

It's hard to believe anything at
all happened yesterday, isn't it?
It's so beautiful and still now.

(pause; then sagely)

I think I've got it all figured
out, by the way.

MITCH

Really? Tell me about it.

MELANIE

(secretively)

It's an uprising.

MITCH

Of birds?

MELANIE

Certainly, of birds.

Mitch grins.

MELANIE (contd)

It all started several months ago
with a peasant sparrow up in the
hills, a malcontent. He went around
telling all the other sparrows that
human beings weren't fit to rule
this planet, preaching wherever
anyone would listen....

MITCH

Growing a beard....

MELANIE

(delighted)

Yes, of course, he had to have a
beard! 'Birds of the world, unite!'
he kept saying, over and over....

MITCH

So they united.

MELANIE

Not at first. Oh yes, a few sparrows
out for kicks....

MITCH

Well, they'll go along with anything.

CONTINUED

360 CONTINUED

MELANIE

Sure. But eventually, even the more serious-minded birds began to listen. Why should humans rule? they asked themselves.

MITCH

Hear!

MELANIE

Why should we submit ourselves to their domination?

MITCH

Hear, hear!

MELANIE

And all the while, that sparrow was getting in his little messages. Birds of the world, unite!

MITCH

Take wing!

MELANIE

You have nothing to lose but your feathers.

They both burst out laughing, then fall into silence, then laugh again and finally are silent. The garden is deathly still.

MITCH

(attempting to
be serious)

What it was, probably....

MELANIE

Mmm?

MITCH

They're probably hungry, that's all. This was a bad summer. They eat berries and...and nuts, you know, and the hills are all burned out, so they're probably searching for food wherever they can get it.

MELANIE

With my little sparrow leading them.

She laughs, and Mitch joins her, but it is hollow this time. Like children who have told themselves a too-realistic horror story, they are becoming a little frightened.

CONTINUED

360 CONTINUED

MITCH

It's so damn quiet out there.

MELANIE

It was like that yesterday.

MITCH

What do you mean?

MELANIE

After the gulls attacked.

MITCH

I hadn't thought of that.

(pause)

And then the swifts came.

MELANIE

It makes you feel as if they're...
they're waiting or...resting...
or....

MITCH

(trying to make it
light again)No, they're having a meeting,
Melanie. Your sparrow is standing
on a soap box and....

361 CLOSE SHOT - MELANIE

her face dead serious.

362 CLOSE SHOT - MITCH

MITCH

...waving his little wings....

His voice trails. His face becomes serious, too. Again,
the garden is silent.

363 CLOSE SHOT - MELANIE

her face set and grim, her eyes serious, her words coming
slowly and with the chill of horror on them.

MELANIE

They were angry, Mitch. They came
out of that chimney in fury.

(pause)

I had the feeling they wanted each
and every one of us dead.

364 TWO SHOT - MELANIE AND MITCH

He takes her in his arms suddenly, to comfort her. She goes to him longingly.

MITCH

Melanie, Melanie....

MELANIE

I'm frightened, Mitch.

MITCH

No, no....

MELANIE

I'm frightened and confused and
I...I think I want to go back to
San Francisco where there are
buildings and...and concrete and....

MITCH

Melanie....

MELANIE

...everything I know.

She looks up at him suddenly.

365 CLOSE SHOT - MELANIE

MELANIE

Oh damn it, why did you have to
walk into that shop?

They kiss suddenly and fiercely. On their kiss,

DISSOLVE

366 EXT. FAWCETT FARM - FULL SHOT - THE RED PICKUP TRUCK

Lydia at the wheel, pulling into the Fawcett farm, the name
of the farm clearly visible on a painted arch over the gate.
Lydia gets out of the truck and walks to the front door.
She knocks. There is no answer.

367 MED. SHOT - LYDIA

LYDIA

Dan?

She comes down off the steps, the CAMERA FOLLOWING, back
a little away from the house.

CONTINUED

367 CONTINUED

LYDIA (contd)

Dan?

There is no answer. She shades her eyes and looks out over the fields.

368 LONG SHOT - FARMHAND ON TRACTOR

369 FULL SHOT - THE BARNYARD

as Lydia crosses to a fence and cups her hands to her mouth.

LYDIA

(shouting)

Hi, there!

370 LONG SHOT - THE FARMHAND

He stops the tractor, turns toward Lydia, shading his eyes.

371 CLOSE SHOT - LYDIA

LYDIA

(shouting)

Is Mr. Fawcett home?

372 LONG SHOT - THE FARMHAND

FARMHAND

(shouting back)

I think so, ma'm. His missus is in Santa Cruz, but he ought to be here.

373 CLOSE SHOT - LYDIA

LYDIA

Have you seen him this morning?

374 LONG SHOT - THE FARMHAND

FARMHAND

No, ma'm. I reckon he's in there, though.

375 MED. SHOT - LYDIA

LYDIA

(shouting it)

Thank you!

376 FULL SHOT - LYDIA

as she crosses the barnyard again. There are several chickens scurrying about. She walks closer to them, sees an open bag of feed lying against the fence.

377 CLOSE SHOT - LYDIA

getting an idea.

378 MED. SHOT - LYDIA

reaching into the bag of feed. She scatters some on the ground.

LYDIA

Here, chick, chick, chick, chick.
Here, chick, chick, chick.

379 CLOSE SHOT - A CHICKEN

He struts up to the scattered grain.

380 CLOSE SHOT - LYDIA

watching him.

381 CLOSE SHOT - THE CHICKEN

He seems to be examining the feed. Then he turns away from it and struts off.

382 CLOSE SHOT - LYDIA

a small knowledgeable nod of her head. The chicken's reaction strengthens her determination to talk to Fawcett. She turns.

383 FULL SHOT - LYDIA

approaching the front door again. She knocks. No answer.

LYDIA

Dan?

She backs away from the house again. The barnyard is silent. In the distance, we can HEAR the SOUND of the tractor.

LYDIA

Dan? Are you home?

No answer.

384 CLOSE SHOT - LYDIA

a little annoyed. She glances at the ground floor window closest to the door.

385 CLOSE SHOT - THE WINDOW

A small pane of glass is broken.

386 CLOSE SHOT - LYDIA

puzzled.

387 FULL SHOT - LYDIA

going to the front door, trying the knob.

388 MED. SHOT - LYDIA

The door opening ahead of her as she pokes her head into the house.

LYDIA

Dan?

The house is still and silent.

389 INT. THE ENTRY HALL - FULL SHOT

as Lydia comes in. We can see the living room off to the right, but it looks normal and untouched. Lydia turns to her left and looks down a long corridor.

390 FULL SHOT - THE CORRIDOR - LYDIA'S P.O.V.

a door at the end of it is partially ajar, spilling artificial light into the corridor.

LYDIA

Dan?

No answer.

391 CLOSE SHOT - LYDIA

a little troubled. She seems deciding whether or not she should leave. A determined look comes over her face.

392 FULL SHOT - THE CORRIDOR - LYDIA'S P.O.V.

as she walks down it slowly toward the open door at the opposite end. Outside the door, she pauses.

LYDIA

Dan? Are you in there?

No answer. Lydia puts out her hand, slowly begins shoving the door open.

393 CLOSE SHOT - LYDIA

coming into the room. Her eyes begin to take in the room.

394 SLOW PAN OF THE ROOM - LYDIA'S P.O.V.

starting to the right of the doorway as she enters and continuing a little below eye level, the CAMERA PICKS OUT: A standing floor lamp, the shade dangling, but the light still burning; a picture hanging askew on the wall, its glass shattered; the window to the left of the picture, every pane of glass shattered; a dresser with two stuffed birds on its top; both birds have been badly damaged, the stuffing ripped out of them, the head of one hanging at a crooked near decapitated angle; the window to the left of the dresser, all the panes shattered. The level of the CAMERA DESCENDS, and begins a SLOW PAN of the floor. It PICKS OUT broken glass, continues its PAN to SHOW scattered feathers, continues its PAN to SHOW a broom, feathers caught in the straw, a single bedroom slipper, continues to SHOW a pair of legs in pajamas, one foot bare, the other slippered, and then immediately CUTS TO:

395 CLOSE SHOT - DAN FAWCETT

His face. Covered with blood, the eyes missing from their empty staring sockets. Immediately CUT TO:

396 CLOSE SHOT - LYDIA

a terrified scream erupting from her mouth.

397 FULL SHOT - LYDIA

turning and running for the door. The CAMERA FOLLOWS her in an unbroken headlong flight, the scream continuing as if she is incapable of stopping it, as she stumbles, runs, trips her way down the corridor and bursts out of the house,

CONTINUED

397 CONTINUED

still screaming, into the pickup truck. The engine starts, she backs the truck out at breakneck speed and hits the highway, CAMERA FOLLOWING.

398 CLOSE SHOT - LYDIA

at the wheel, her face stamped with terror, her eyes wide.

399 FULL SHOT - THE TRUCK

at breakneck speed, negotiating the severe curves on the highway. It almost hits a small car coming from the opposite direction, swerves, screeches around the curve.

400 CLOSE SHOT - LYDIA

behind the wheel, unmindful of anything but flight.

401 FULL SHOT - THE ROAD - LYDIA'S POV

through the windshield, blurring past. She turns the bend leading to the house. For an instant, through the windshield, there is a quick glimpse of Melanie and Mitch in embrace in the garden. Then the tires shriek, and the truck turns and barrels into the front yard.

402 FULL SHOT - MITCH

alarmed as he runs out of the garden and toward the truck just as it jerks to a stop.

403 MED. SHOT - MITCH

through the truck as he pulls open the door opposite Lydia.

MITCH

(alarmed)

What is it?

404 CLOSE SHOT - MITCH

as he sees his mother.

405 CLOSE SHOT - LYDIA

slumped on the wheel of the car, her head on her arms, sobbing. On her sobs....

DISSOLVE

406 INT. BRENNER KITCHEN - MED. SHOT - MELANIE

at the kitchen stove, taking a kettle of tea from the burner. She pours it into a cup, puts the cup on a tray already set with sugar and creamer. She looks up as Mitch comes into the kitchen.

407 TWO SHOT - MELANIE AND MITCH

MITCH

That was Al on the phone. He wants me to meet him out at the Fawcett place. Says some detectives from Santa Rosa'll be there in a little while.

(pause)

Will you be all right here?

CONTINUED

407 CONTINUED

MELANIE

Yes. I was just taking her in
some tea.

He goes to her, puts his arms around her from behind, kisses
her hair. But she turns in his arms suddenly and clings
to him fiercely, and then buries her head in his shoulder.

MELANIE (contd)

Be careful. Please.

She walks him to the door. At the door, they kiss -- a long,
full kiss.

408 FULL SHOT - THE KITCHEN

as Mitch goes out. Melanie looks after him for a moment,
and then picks up the tray. Outside, we HEAR the SOUND
of his car starting. The CAMERA FOLLOWS Melanie out of
the kitchen, through the dining room, and to one of the
bedroom doors on the other side of the house. Gently,
she KNOCKS.

LYDIA (o.s.)

Mitch?

409 FULL SHOT - THE BEDROOM

This is Lydia's room, and cluttered with the mementos of
a life no longer valid. There are photographs of her
dead husband, souvenirs of trips taken together, bric-a-
brac of Mitch's childhood. Under it all, there is a
distinct femininity. She sits up in bed as Melanie enters,
bearing the tray.

MELANIE

No, it's me, Mrs. Brenner. I
thought you might like some tea.

410 TWO SHOT - LYDIA AND MELANIE

LYDIA

Oh, thank you.

There is a long silence as Melanie puts the tray on the bed,
arranges the pillows behind Lydia.

LYDIA

Where's Mitch?

CONTINUED

410 CONTINUED

MELANIE

Al Malone wanted him out at the
Fawcett farm.

LYDIA

Why? Didn't Al believe my story?

MELANIE

He was calling from the farm,
Mrs. Brenner.

LYDIA

Then he saw.

MELANIE

He must have. He sent for the
Santa Rosa police.

LYDIA

What good will they do?

She sips at the tea. There is a long awkward pause. Melanie
walks to the window and looks out over the bay.

LYDIA

Do you think Cathy's all right?

MELANIE

What?

LYDIA

Cathy. At the school.

411 CLOSE SHOT - MELANIE

at the window, her face turned away from Lydia. Her ex-
pression clearly shows that she doesn't know whether Cathy
is all right. But when she turns to Lydia, there is a
comforting smile on her face, and her voice is soothing.

MELANIE

Yes, I'm sure she's fine.

412 TWO SHOT - MELANIE AND LYDIA

LYDIA

Do I sound foolish to you?

MELANIE

No.

CONTINUED

412 CONTINUED

LYDIA

I keep seeing Dan Fawcett's face.

(she shudders)

They have such big windows at the school.

(pause)

All the windows were broken. In Dan's bedroom. All the windows.

... think of that, Mrs. Brenner.

LYDIA

I wish I were a stronger person.

There is a long awkward silence. She sips at her tea reflectively.

LYDIA

I lost ... you know.

(pause)

It's odd how you depend on someone for strength, and then suddenly all the strength is gone, and you're alone.

(pause)

I'd love to relax some time. I'd love to be able to sleep.

(pause; she worried
look again)

Do you think Cathy's all right?

MELANIE

Annie's there. She'll be all right.

LYDIA

I'm not this way, you know. Not usually. I don't fuss and fret over my children.

(pause)

When Frank died....

(pause)

You see, he knew the ...
... he had the
knack of being able to enter into their world, of becoming a part of them. That's a rare talent.

MELANIE

Yes.

CONTINUED

412 CONTINUED

LYDIA

I wish I could be that way.

There is another silence. A curious thing is happening in this room. Lydia, for perhaps the first time since her husband's death, is discussing it with another person. Curiously, the person is Melanie.

LYDIA

(honestly and simply)

I miss him.

(pause)

You know, sometimes I wake up in the morning, and I think 'I have to make Frank's breakfast,' and I...I get up and there's a.... a very good reason for getting out of bed until...until, of course, I remember.

(pause)

I miss talking to him.

(pause)

Cathy's a child, you know, and Mitch....

(she shrugs a little sadly)

...Mitch has his own life.

(pause)

I'm glad he stayed here today.

I feel safer with him here.

(she sighs deeply)

MELANIE

Would you like to rest now, Mrs. Brenner?

LYDIA

No. No...don't go yet.

(pause)

I feel as if I...I don't understand you. And I want so much to understand.

MELANIE

Why, Mrs. Brenner?

LYDIA

Because my son is....

(pause)

My son seems to be fond of you.

(pause)

And I....

(pause)

I'm not quite sure how I feel

(contd)

CONTINUED

412 CONTINUED

LYDIA

(contd)
about it. I really don't know
if I...like you or not.

MELANIE

Is that so important, Mrs. Brenner?
Your liking me?

LYDIA

Yes, I think so. My son is
important to me. I want to like
any girl he chooses.

MELANIE

And if you don't?

LYDIA

(with a faint smile)
Then I don't suppose it'll matter
much to anyone but me.

MELANIE

I think it might also matter to
Mitch.

LYDIA

(shaking her head)
Mitch has always done exactly
what he wanted to do.
(pause)
I'm not complaining. That's the
mark of a man. But....
(pause)
You see, I...I wouldn't want to
be...be left alone. I don't
think I could bear being left alone.
I...forgive me. This business with
the birds has me upset. I...I
don't know what I'd do if Mitch
weren't here.

MELANIE

(going to the bed;
adjusting the pillow)
Why don't you try to sleep now,
Mrs. Brenner.

LYDIA

(sighing)
I wish I were stronger.
(she pauses and looks
toward the window)
Do you think she's all right?
(contd)

CONTINUED

412 CONTINUED

LYDIA

(contd)

Do you think she's safe at
the school?

MELANIE

Would you like me to go for her?

LYDIA

I couldn't ask you to.

MELANIE

I don't mind, really.

LYDIA

Would you? I'd feel so much
better.

MELANIE

I'll just clear up here, and
then dress.

She picks up the tray and starts for the door.

LYDIA

Melanie?

At the door, Melanie turns.

413 CLOSE SHOT - LYDIA

her face soft.

LYDIA

(gently)

Thank you for the tea.

DISSOLVE

413A EXT. BODEGA BAY - DAY - LONG SHOT -

Melanie's car turns and goes up School Road.

414 EXT. SCHOOL - DAY - MED. SHOT -

closer shot of car coming to a stop outside school. Inside
the school, we HEAR the children SINGING.

CHILDREN (o.s.)

I married my wife in the month
of June. Ristle-tee, rostle-tee,
Mo, mo mo!

415 MED. SHOT - MELANIE

smiling as she gets out of the car and heads for the school.

CHILDREN (o.s.)

I carried her off in a silver spoon.
Ristle-tee, rostle-tee, hey bombosity,
knickety-knackety, retro-quo-quality,
willoby-wallaby, Mo, mo, mo!

The CAMERA FOLLOWS Melanie into the school and down the corridor. The children's VOICES are LOUDER now.

CHILDREN (o.s.)

She combed her hair but once a
year. Ristle-tee, rostle-tee,
Mo, mo, mo!

With every rake, she shed a tear.
Ristle-tee, rostle-tee, hey
bombosity, knickety-knackety,
retro-quo-quality, willoby-wallaby,
Mo, mo, mo!

Melanie is at the door to Annie's room now. She opens the x
door and looks in.

416 FULL SHOT - ANNIE - MELANIE'S P.O.V.

leading the children in song. She catches sight of Melanie
at the door. Melanie wiggles her fingers. Annie points to x
her wristwatch indicating that she'll be finished in a few
minutes and motions for her to wait in the play-yard outside.
Melanie turns and starts down the corridor again.

417 EXT. SCHOOL - MED. PANNING SHOT

Melanie emerges and strolls up street toward Annie's house.
Insid the children are still singing.

CHILDREN (o.s.)

She swept the floor but once a
year. Ristle-tee, rostle-tee,
Mo, mo, mo!

She swore her broom was much too
dear. Ristle-tee, rostle-tee,
hey bombosity, knickety-knackety,
retro-quo-quality, willoby-wallaby,
Mo, mo, mo!

417A CLOSER SHOT -

Melanie turns back and seats herself on seat in front of play yard.

CHILDREN (o.s.)

She churned the butter in Dad's
old boot. Ristle-tee, rostle-tee,
Mo, mo, mo!

And for a dasher she used her foot.
Ristle-tee, rostle-tee, hey
bombosity, knickety-knackety,
retro-quo-quality, willoby, wallaby,
Mo, mo, mo!

417B CLOSE UP - MELANIE

A side profile of Melanie as she sits. Size of shot has seat on bottom of screen. We are shooting three-quarter toward the school. -

CHILDREN (o.s.)

The butter came out a grizzle-y
grey. Ristle-tee, rostle-tee,
Mo, mo, mo!

The cheese took legs and ran away!
Ristle-tee, rostle-tee, hey
bombosity, knickety-knackety,
retro-quo-quality, willoby-
wallaby, Mo, mo, mo!

417C MED. SHOT - PLAY YARD

Three-quarter angle on play yard behind Melanie. A CROW alights on the Jungle Jim. -

CHILDREN (o.s.)

I bought my wife a horse one day.
Ristle-tee, rostle-tee,
Mo, mo, mo!

She let the critter get away.
Ristle-tee, rostle-tee, hey
bombosity, knickety-knackety,
retro-quo-quality, willoby-wallaby,
Mo, mo, mo!

417D CLOSER SHOT - MELANIE

a nearer cut of Melanie same angle as previous. Waist shot.

417E MED. SHOT - PLAY YARD

again four more crows arrive.

417F CLOSE SHOT - MELANIE

Nearer shot of Melanie smoking. Same angle. Just above waist - bust shot.

417G MED. SHOT - PLAY YARD

Again five more crows arrive.

417H CLOSE UP - MELANIE

head and shoulders of Melanie as she sits smoking. There is no sound except for the faint voices of the children singing inside the schoolhouse. Melanie is puffing away at her cigarette and occasionally glances in the direction of the school. We hold on this shot of Melanie for a very long time so that we are able to express her ignorance of what is going on behind her with the crows. After a wait of about what seems to be a half a minute or more, Melanie's attention is drawn to something above her.

418 MED. SHOT - SKY

A crow is coming down.

419 CLOSE UP - MELANIE

as her eyes follow the flight of the crow.

420 MED. SHOT - SKY

Crow moving down and LEFT to RIGHT, the sky and Annie's roof in the background.

421 CLOSE UP - MELANIE

Her head has twisted around to follow the flight of the crow. She is almost looking into the play yard.

422 MED. SHOT - PLAY YARD

A crow slowly descends to the play yard and as the CAMERA FOLLOWS it down, we see for the first time that the number of crows has increased to an alarming number - almost 200 or even perhaps 250. This last crow settles down with the others.

CHILDREN (o.s.)
(throughout preceding)
I asked my wife to wash the floor.
Ristle-tee, rostle-tee,
Mo, mo, mo!

She gave me my hat and showed me
the door! Ristle-tee, rostle-tee,
hey bombosity, knickety-knackety,
retro-quo-quality,
(the song slows--
it is near the end)
willoby-wallaby,
Mmmmmmmmo,
Mmmmmmmoo,
MO!

423 CLOSE SHOT - MELANIE

The CAMERA WHIPS UP as she leaps to her feet in alarm. Her body has turned, but we are now facing the opposite side of the school road.

424 CLOSER SHOT - PLAY YARD

The play yard is full of crows.

425 CLOSE SHOT - MELANIE

Big head of horrified Melanie.

425A MED. SHOT - PLAY YARD

A closer view of the menacing birds.

426 CLOSE SHOT - MELANIE

Big profile of Melanie. She turns with back to CAMERA and goes toward school looking at crows as she goes away. The CAMERA FOLLOWS her for a few paces and then it STOPS so that her image becomes smaller as she goes up steps into the school.

426A EXT. PLAY YARD - DOLLY SHOT

A side view of the crows as seen by Melanie.

427 FULL SHOT - THE INTERIOR CORRIDOR

Melanie in headlong flight toward Annie's room.

ANNIE (o.s.)

All right, children. Now please
put your books in your desks, and
bring the songsheets to the front
of the room. No one's going out
to play until I have all the
songsheets.

428 FULL SHOT - THE ROOM

Annie is lining the children up near the door leading to the play yard.

ANNIE

We're not going outside until
we quiet down. Ralph? Did you
hear me?

The children mutter for a moment, and then are still.

ANNIE (contd)

All right now.

She begins opening the play yard door. Suddenly, the door from the corridor bursts open, and Melanie rushes wildly INTO the room. She goes directly to Annie, shoves her out of the way, and SLAMS shut the play yard door.

429 CLOSE SHOT - ANNIE

ANNIE

Wh...?

430 TWO SHOT - ANNIE AND MELANIE

against a background of children's VOICES, as they react to this new excitement.

MELANIE

Outside.

431 LONG SHOT - THE CROWS - THROUGH THE WINDOWS

432 TWO SHOT - ANNIE AND MELANIE

MELANIE

We've got to get the children
out of here, These big windows...
there's no way to board them up.

x

Annie gives a quick nod, understanding immediately.

433 FULL SHOT - THE ROOM

Through the windows, we can see the waiting crows. One moves
restlessly into flight, then settles on the equipment again.

ANNIE

Quiet down, children! Quiet down!

The children modulate into silence.

ANNIE (contd)

Miss Daniels wants to see how we
conduct ourselves during a fire
drill. I'd like you to....

CHILDREN

(grumbling in Unison)

A fire drill? This is our play
period, Miss Hayworth! Gee whiz!
Etc.

ANNIE

I'd like you to show her how quiet
and obedient you can be.

The children again fall silent.

ANNIE (contd)

We're going to go out of the school
now. Those of you who live nearby
can go directly home. I want the
rest of you to go down the hill,
all the way to the hotel. Do you
understand?

CHILDREN

All the way down the hill? Gee,
Miss Hayworth, we never...Home?
Why do we....?

CONTINUED

433 CONTINUED

ANNIE

(shushing them)

I want you to go as quietly as
you can, not a sound, until I
tell you to run. And then I want
you to run as fast as you can.
Does everyone understand?

(pause - silence)

All right. John, would you lead
the class, please?

The children walk two-by-two to the corridor door. John
opens it, and they begin filing out. Melanie turns to look
at the play yard.

434 CLOSE SHOT - A SINGLE CROW

fluttering at the window, almost in exploration. He hangs
there for a moment, then wings back to the playground
equipment.

435 CLOSE SHOT - MELANIE

MELANIE

(whispering)

Hurry!

436 EXT. PLAY YARD - FULL SHOT (6)

straight on of all the crows.

437 NEARER SHOT - PLAY YARD (8)

but a different angle.

437A CLOSER SHOT - PLAY YARD (10)

but a different angle from the others.

437B CLOSE SHOT - (12)

A low angle of five or six crows filling the screen.

437C EXT. - PLAY YARD

The screen is filled with crows. About fifty or more.
All of a sudden we HEAR the distant PATTERNING of children's
feet as they start running. Immediately the crows rise
and the CAMERA PANS UP with them into the sky.

438 EXT. SCHOOL ROAD - LONG SHOT - (PLATE) (15)

The FULL SHOT showing the children running toward the CAMERA - Annie herding them at the rear. The crows - about two hundred - rising over the schoolhouse roof and descending toward and reaching the running children. Shot as a moving background with six or seven children in front on a treadmill with the mechanical birds coming into top of screen as though continuing on from the plate. The birds swing around and among the foreground children.

439 EXT. SCHOOL ROAD (4) (S)

A side view of running children with Melanie in front urging them forward. Birds fly between them, two or three others wheel around, one live one sweeps by in foreground.

440 EXT. SCHOOL ROAD (3) (P)

Three or four children running. Birds overhead - one or two children spread out as others come in from sides and take their places. Birds swerve in and out.

441 EXT. SCHOOL ROAD (2) (S)

Profile of running child. Bird catches up and bites.

441A EXT. SCHOOL ROAD (3) (S)

A nearer side on view without Melanie. Birds wheeling in and out - others overhead.

441B EXT. SCHOOL ROAD (1) (P)

Bird on top of girl's head (showing feet and wings)

441C EXT. SCHOOL ROAD (2) (S)

A three-quarter back of two children running - lots of birds overhead and others wheeling. Screen almost full of birds.

- 441D EXT. SCHOOL ROAD (1) (P)
One-half child's face - a bird's head and beak on left,
dashing round to the child.
- 441E EXT. SCHOOL ROAD - CLOSE UP (L)
of feet running.
- 441F EXT. SCHOOL ROAD - HIGH MOVING SHOT (6) (L)
showing the crows among the running children.
- 441G EXT. SCHOOL ROAD (1) (P)
Big head of girl - bird lands on her right shoulder - wing
over her face.
- 441H EXT. SCHOOL ROAD (1) (P)
One SCREAMING child as bird swoops from top left down to
lower right.
- 441J EXT. SCHOOL ROAD (2) (S)
Head and shoulders of boy who ducks behind pole -- bird
goes by as another attacks him from right-hand side.
- 441K EXT. SCHOOL ROAD (1) (FP)
Back view of boy's head running. He looks back.
- 441L EXT. SCHOOL ROAD ($\frac{1}{2}$) (P)
Big head of bird coming at CAMERA.
- 441M EXT. SCHOOL ROAD (1) (FP)
Back view of little girl running. She looks over her
shoulder.
- 441N EXT. SCHOOL ROAD ($\frac{1}{2}$) (P)
Big head of bird coming into CAMERA.

- 441P EXT. SCHOOL ROAD (3) (L)
Straight back CLOSE SHOT of Annie dragging slow child. No birds in back, but several wheeling around them.
- 441R EXT. SCHOOL ROAD - HIGH MOVING SHOT (6) (L)
showing the crows chasing the children down the street - with the Bay in the distance.
- 442 EXT. SCHOOL ROAD (3) (S)
A bird dives to head of Michele and she falls OUT of picture.
- 443 EXT. SCHOOL ROAD - CLOSE UP (1) (L)
of Michele as she hits ground.
- 444 EXT. SCHOOL ROAD - CLOSE UP ($\frac{1}{2}$) (L)
Her glasses smash.
- 445 EXT. SCHOOL ROAD (2) (S)
Flash Cathy - she sees and runs back. Birds swirling around.
- 446 EXT. SCHOOL ROAD (1) (S)
Six birds descend on fallen Michele - legs running by.
- 447 EXT. SCHOOL ROAD (3) (S)
Cathy RUSHES IN. She disperses birds and bends to pick up Michele.
- 448 EXT. SCHOOL ROAD (2) (S)
Melanie stops, looks back and sees Cathy and Michele, heads of other children rushing by in foreground. Birds swirling. Melanie dashes out left.
- 449 EXT. SCHOOL ROAD (3) (S)
Melanie reaches Cathy and Michele -- Michele is now on her feet. Birds swirling -- Melanie looks about -- sees.

450 EXT. SCHOOL ROAD (2) (L)

Station wagon across the street. Birds swirling about and children running by.

451 EXT. SCHOOL ROAD (5) (L)

Melanie drags Cathy and Michele to the station wagon. We see the Bay in the distance and children running on to the bottom of the street.

452 INT. STATION WAGON - CLOSE SECT (8) (S)

Shooting inside the wagon across the front seat. The three scramble in, Cathy first, then Michele and Melanie last -- the door SLAMS on crows swooping around. Cathy and Michele are SCREAMING with fright.

453 INT. STATION WAGON - P.C.V. (3) (FP)

Through the windshield we see crows attacking. Bay and running children in distance.

454 INT. STATION WAGON (3) (P)

The faces of the three - Birds are fluttering on the rear window.

455 INT. STATION WAGON - MELANIE (3) (P)

Wheel in foreground. She starts to slam hand on horn ring.

456 INT. STATION WAGON (2) (S)

Crows attacking side window.

457 INT. STATION WAGON (2) (S)

Hand on horn ring.

458 INT. STATION WAGON (2) (P)

Cathy and Michele's faces huddled together.

- 459 INT. STATION WAGON (2) (P)
Melanie's big head - she looks down.
- 460 INT. STATION WAGON - CLOSE UP (1) (P)
Knob of wiper -- her hand comes in and pulls it out.
- 461 INT. STATION WAGON (3) (FP)
Wipers starting. Crows retreat.
- 462 INT. STATION WAGON (2) (P)
The three faces staring out.
- 463 INT. STATION WAGON - F.O.V. (3) (P)
through windshield. The crows are starting to go away.
- 464 INT. STATION WAGON (2) (P)
Melanie looks out and sees:
- 465 EXT. SCHOOL ROAD - F.O.V. (6) (FP)
through windshield. Annie running back with stick. She
beats the last of the crows away.
- 466 INT. STATION WAGON (6) (S)
Melanie flops in exhaustion over the wheel as Annie comes
round to the side window and starts to open the door.
DISSOLVE

467 INT. THE TIDES - FULL SHOT

It is lunchtime and there is a busy bustle to the place as DEKE CARTER officiates behind the bar and HELEN CARTER, his wife, rushes back and forth between diners at the tables. A DRUNK sits at the bar, old, grizzled, the weary wisdom of booze in him. In one of the booths sits SEBASTIAN SHOLES in his shirt sleeves, eating a hurried lunch quickly and efficiently. A WOMAN and TWO CHILDREN are seated at another table, about to order. A party of noisy SALESMEN is laughing and clowning around throughout following at a table in the rear. The phone from behind the bar has been placed on the counter, and Melanie is speaking into it while Deke listens. Over her head, the television set is blasting with its perennial Western, the gun shots punctuating her conversation.

MELANIE

Daddy, there were hundreds of them.
No, I'm not hysterical, I'm trying
to tell you this as calmly as I
know how. All right, Daddy.
Yes, Daddy.
(she takes a
deep breath)
Just now. Not...fifteen minutes
ago.

The door to the Tides opens and MRS. BUNDY, sixtyish, wearing walking shoes and a tweed suit, a very masculine-looking woman with short clipped white hair, comes in, passes through foreground, goes to bar, her attention slowly caught by what Melanie is saying.

MELANIE (contd)

At the school. No, I don't. Just
a minute.
(to Deke)
What's the name of the school?

DEKE

Just the Bodega Bay School.
(to Mrs. Bundy)
Help you, Mrs. Bundy?

MRS. BUNDY

I need some change, Mr. Carter.

As Deke opens cash register....

MELANIE (contd)

The Bodega Bay School.
(to Deke)
Could you turn that down, please?

CONTINUED

467

CONTINUED

Deke gives Mrs. Bundy her change, turns off television.

MELANIE (contd)

I don't know how many children.
Thirty or forty. Yes.

Mrs. Bundy goes to cigarette machine, pauses to listen to Melanie.

MELANIE (contd)

No, the birds didn't attack until
the children were outside the
school. Crows, I think. I don't
know, Daddy. Is there a difference
between crows and blackbirds?

MRS. BUNDY

(turning from machine)

There is very definitely a
difference, Miss.

MELANIE

They're different, Daddy.

(to Mrs. Bundy)

Thank you.

(into phone)

I think these were crows. Yes,
hundreds of them. Yes, they
attacked the children, attacked
them.

(exasperated)

Daddy, a little girl was sent to
the hospital in Santa Rosa. Well,
all right, but you act as if I'm...
all right, all right.

(pause)

No, I can't come home now. I just
can't, Daddy. How is it there?
I mean...are there birds? In
the sky? But no trouble. Well,
I hope....

(pause)

I don't know when. I simply can't
leave now. Tell Mother not to
worry. All right, Daddy, good-bye.

She hangs up. Mrs. Bundy is at her elbow.

MRS. BUNDY

They're both perching birds, of
course, but of quite different
species. The crow is Corvus
brachyrhynchos. The blackbird is
Euphagus cyanocephalus.

CONTINUED

467 CONTINUED

MELANIE

Thank you.

(to Deke)

Do you know Dan Fawcett's number?

DEKE

In the book right here, Miss.

As Melanie looks it up...

DEKE (contd)

(to Mrs. Bundy)

I don't see what difference it makes,
Mrs. Bundy, crows or blackbirds.
If they attacked the school, that's
pretty serious.

MRS. BUNDY

(with a superior smile)

I hardly think either species would
have the intelligence to launch a
massed attack. Their brain pans
aren't large enough for such....

MELANIE

(dialing)

I just came from the school, madam.
I don't know about their brain pans
but....

MRS. BUNDY

Birds are not aggressive creatures,
Miss. They bring beauty to the
world. It is mankind, rather,
who....

HELEN

(going to door

leading to kitchen)

Three Southern fried chicken, Sam.
Baked potato on all of them.

LAUGHTER from salesmen at table.

MELANIE

(into phone)

Hello, may I speak to Mitch Brenner,
please?

(pause)

Yes, I'll wait.

CONTINUED

467 CONTINUED

MRS. BUNDY
(continuing to Deke)
...insist on making it difficult
for life to survive on this planet.
If it weren't for birds....

DEKE
Mrs. Bundy, you don't seem to
understand. This young lady
says there was an attack on
the school.

MRS. BUNDY
Impossible.

MELANIE
(in background)
Mitch? I'm glad I caught you.
Something terrible has happened.

Her background conversation continues through following:

DRUNK
(suddenly)
It's the end of the world!

HELEN
What's this about the school?

DEKE
Bunch of crows attacked the school,
Helen.

DRUNK
It's the end of the world.
(suddenly quoting)
"Thus saith the Lord God to the
mountains, and to the hills, to
the rivers and to the valleys;
Behold, I, even I, will bring
a sword upon you, and I will
destroy your high places."

HELEN
The Lord's not destroying anything,
Jason.

DRUNK
"In all your dwelling places, the
cities shall be laid waste, and the
high places shall be laid waste!"
(he nods)
Ezekiel, Chapter six.

CONTINUED

467 CONTINUED

HELEN

(quoting)

"Woe unto them that rise up early
in the morning that they may
follow strong drink."

DRUNK

(nodding)

Isaiah, Chapter 5. It's the end
of the world.

MELANIE

Yes, all right, I'll wait for you.
Good-by.

(she hangs up)

MRS. BUNDY

(laughing)

I hardly think a few birds are
going to bring about the end of
the world.

MELANIE

(turning to her)

These weren't a few birds.

468 CLOSE SHOT - THE WOMAN AND HER CHILDREN

waiting for their lunch, listening to the conversation; becoming very nervous.

469 BACK TO SCENE

DEKE

I didn't even know there were
many crows in Bodega Bay this
time of year.

MRS. BUNDY

The crow is a permanent resident
throughout its range. In fact,
during our Christmas Count, we
recorded....

469A CLOSE SHOT - SHOLES

469A

eating.

SHOLES

(suddenly, from his table)

How many gulls did you count, Mrs. Bundy?

469B BACK TO SCENE

MRS. BUNDY

Which gulls, Mr. Sholes? There
are several varieties.

SHOLES

The ones that've been raising the
devil with my fishing boats.

MRS. BUNDY

Probably herring gulls. They
arrive in November, you know, and
don't migrate North again until
March or....

MELANIE

(leaping upon this)

Have you had trouble with gulls?

SHOLES

One of my boats did last week.

DEKE

(making a connection)

This young lady got hit by a gull
only Saturday.

SAM'S VOICE

(from kitchen)

Pick up the chicken.

HELEN

Now it's gulls. A minute ago, it
was crows.

(She picks up tray,
shrugs, goes to table)

Deke, I'm still waiting for those
Bloody Marys!

DEKE

Coming right up!

470 CLOSE SHOT - WOMAN

as Helen brings food. She is beginning to get really
frightened.

WOMAN

Could you ask them to lower
their voices, please? They're
frightening the children.

LITTLE GIRL

Timmy has a canary.

CONTINUED

470 CONTINUED

HELEN

That's nice. Are you Timmy?

LITTLE BOY

My cousin is Timmy.

471 BACK TO SCENE

SHOLES

(leaving table,
coming to bar)A whole flock of gulls nearly
capsized one of my boats.
Practically tore of the
skipper's arm.

HELEN

(coming back)

You're scaring the kids. Keep
it low.

DEKE

You're scaring me, too. Are you
trying to say all these...
(he shakes his head)
That sounds impossible, Sebastian.

SHOLES

I'm only telling you what happened
to my boat.

MRS. BUNDY

The gulls were after your fish,
Mr. Sholes. Really, let's be
logical about this.

MELANIE

What were the crows after at the
school?

MRS. BUNDY

What do you think they were after,
Miss...?

MELANIE

Daniels. I think they were after
the children.

MRS. BUNDY

For what purpose?

MELANIE

To...

(contd)

CONTINUED

471

CONTINUED

MELANIE

(contd)
(she hesitates)

To kill them.

There is a long silence.

MRS. BUNDY

Why?

Another silence.

MELANIE

I don't know why.

MRS. BUNDY

I thought not. Birds have been...
on this planet since archeopteryx,
Miss Daniels; a hundred and forty
million years ago!

A TRAVELING SALESMAN ENTERS, goes to bar, listens.

MRS. BUNDY (contd)

Doesn't it seem odd that they'd
wait all that time to start a...
a war against humanity?

MELANIE

No one called it a war!

SALESMAN

Scotch, light on the water.

MRS. BUNDY

You and Mr. Sholes seem to be
implying as much.

HELEN

Are you finished here, Sebastian?

SHOLES

Let me have some apple pie, Helen.
(to Mrs. Bundy)
Who said anything about war? All
I said was that some gulls....

HELEN

(yelling to kitchen)
One apple pie! You want more coffee?

SHOLES

No. ...came down on one of my boats.
They could have been after the fish,
just as you said.

CONTINUED

471 CONTINUED

SALESMAN

Your captain should have shot at them.

SHOLES

What?

SALESMAN

Gulls are scavengers, anyway. Most birds are. If you ask me, we should wipe them all out. World would be better off without them.

MRS. BUNDY

(outraged)

Birds?

SALESMAN

Yeah, birds. All they do is make a mess of everything. Who needs them?

MRS. BUNDY

We need them.

SALESMAN

Not if they're starting a war.

MRS. BUNDY

They are incapable of organized warfare!

MELANIE

Are they incapable of instinct?

MRS. BUNDY

Their instinct is not warlike!

MELANIE

Have you ever seen a jay protecting a nest?

MRS. BUNDY

I have seen jays doing everything it is conceivable for jays to do. Ornithology happens to be my avocation, Miss Daniels. You're talking about preservation of the species, a hen protecting her young. There's a vast difference between....

CONTINUED

471 CONTINUED

MELANIE

Maybe they're all protecting the species. Maybe they're tired of being shot at and roasted in ovens and....

MRS. BUNDY

Are you discussing gamebirds now? All birds are not gamebirds, you know.

MELANIE

I don't know anything about birds except that they're attacking this town.

SALESMAN

Then fight them back. Get yourselves guns and wipe them off the face of the earth.

MRS. BUNDY

That would hardly be possible.

DEKE

Why not, Mrs. Bundy?

MRS. BUNDY

Because there are 8,650 species of birds in the world today, Mr. Carter. It's estimated that five billion, seven hundred and fifty million birds live in the United States alone. The five continents of the world....

SALESMAN

(muttering)

Kill them all. Get rid of them. Messy animals.

MRS. BUNDY

...probably contain more than a hundred billion birds!

DRUNK

It's the end of the world!

DEKE

Well, we seem to have more than our share of them right now, Mrs. Bundy. Maybe this young lady's right. Maybe they've all gone crazy.

CONTINUED

471 CONTINUED

HELEN

Here's your pie, Sebastian. You
want it at the table?

SHOLES

No. Here's fine.
(he begins eating)

HELEN

Where are the Bloody Marys, Deke?

DEKE

Coming.

HELEN

(angrily)
Are we running a business here --
or a bird sanctuary?

SHOLES

(beginning to change
his mind)
Actually, those gulls must have
been after the fish.

MRS. BUNDY

Of course.

SHOLES

Makes a lot more sense than...
well, an attack.

MRS. BUNDY

Of course it does. If we believe
that birds are attacking, why...
why next we'll believe that
grasshoppers and cockroaches
are capable of....

DRUNK

Cockroaches! Urghh!

472 CLOSE SHOT - WOMAN

getting more and more anxious.

WOMAN

Hurry, children. Finish your lunch.

BOY

Are the birds gonna eat us, Mommy?

473 BACK TO SCENE

SHOLES

Maybe we're all getting a little carried away by this. Admittedly, a few birds acted strangely. That's no reason to believe....

MELANIE

This isn't a few birds! I keep telling you that! These are gulls and swifts and crows and....

MRS. BUNDY

And what? Vultures? Hawks? Eagles?

MELANIE

Maybe! Is it impossible?

MRS. BUNDY

Yes. I have never known birds of different species to flock together. The very concept is unimaginable.

(laughing)

Why if that happened, we wouldn't have a chance. How could we possibly hope to fight them?

SHOLES

We couldn't. You're right, Mrs. Bundy.

WOMAN

(calling from table)

Excuse me, may I have a check, please?

HELEN

(concerned)

Is everything all right, ma'am?

WOMAN

Yes, I...I'm anxious to get on the road.

SAM

(coming from kitchen)

What's the matter? Something wrong out here?

DEKE

Nothing's wrong.

SAM

All this shouting.

CONTINUED

473 CONTINUED

MRS. BUNDY

We're fighting a war, Sam.

SAM

A war? Against who? Did the
Russians...?

SHOLES

Against birds.

WOMAN

(suddenly)

I'm glad you all think this is so
amusing. You've frightened my
children half out of their wits.

BOY

I'm not scared, Mommy.

WOMAN

Keep quiet. If that young lady
saw an attack on the school, why
won't you believe her?

SAM

What attack? Who attacked the
school?

WOMAN

Birds did. Crows! And you're all
sitting around here debating! What
do you want them to do next? Crash
through that window?

LITTLE GIRL

(frightened by
her mother)

Mommy!

WOMAN

Quiet! Why don't you all get home?
Lock your doors and windows!
(her hysteria rising)
Put on your coats, children!
(to Deke)
What's the fastest road to
San Francisco?

DEKE

The freeway, ma'am.

WOMAN

Where do I get it?

CONTINUED

473 CONTINUED

SALESMAN

I'm going out that way, lady.
You can follow me.

WOMAN

Then let's go. Now!

SALESMAN

I haven't finished my drink.

WOMAN

(on edge of panic,
shouting at her
children)

Put on your coats! Do you want
to get trapped here?

BOY

I can't find my scarf.

WOMAN

Look in your sleeve!

The door opens. Mitch and Al Malone come in.

MITCH

Melanie?

At the far table, the salesmen begin singing, rowdily.

MITCH (contd)

(going to her)

I got here as fast as I could.
Where's Cathy?

MELANIE

At Annie's house. She's all right.

SAM

Al, why aren't you over there where
the attack was?

MALONE

Because I just got back from Dan
Fawcett's place, that's why.

MITCH

He was killed last night. By birds.

MALONE

Now hold it, Mitch. You don't know
that for a fact.

CONTINUED

473 CONTINUED

MRS. BUNDY

What are the facts, Mr. Malone?

MALONE

Santa Rosa police think it was
a felony murder. They think a
burglar broke in and killed him.

WOMAN

Were the Santa Rosa police at
your school today?

(impatiently, to
salesman)

Are you coming?

SALESMAN

Take it easy, lady.

(through window)

There isn't a bird anywhere in
sight.

DRUNK

(quoting)

"Look at the birds of the air:
they do not sow or reap, yet
your heavenly father feeds them."

WOMAN

I'll never feed another bird as
long as I live!

SALESMAN

Something like this happened in
Santa Cruz last year. The town
was covered with seagulls.

WOMAN

Can't you please finish your drink?

MRS. BUNDY

That's right, sir, I recall it.
A large flock of seagulls got lost
in a fog and headed in for the
town, where all the lights were.

SALESMAN

They made some mess, too, smashing
into houses and everything.

(shaking his head)

They always make a mess. We're
better off without them.

CONTINUED

473 CONTINUED

MRS. BUNDY

The point is that no one seemed
to get upset about it. They were
gone the next morning, just as if
nothing at all had happened.
Poor things.

WOMAN

I'm leaving! Are you coming?

SALESMAN

All right, all right!
(he downs his drink)
Hope you figure this out, folks.

DRUNK

It's the end of the world!

The Tides is silent for a moment.

x

SHOLES

Well, I'd better get back to the
cannery. What do I owe you, Deke?

DEKE

Let's see. Scallops and coffee....

MITCH

Hold it just a minute, Sebastian.

Sholes turns to him.

473A CLOSE SHOT - MITCH

his face very serious.

MITCH

Sebastian, I'm not an alarmist.

SHOLES

No one ever said you were, Mitch.

MITCH

(flatly)
I think we're in trouble. I don't
know how or why this started, but
I know it's here and I know we'd
be crazy to ignore it.

MRS. BUNDY

(sarcastically)
Ignore what? The bird war?

CONTINUED

473A CONTINUED

MITCH

(exploding)

Yes, the bird war, the bird attack,
the bird plague, you can call it
what you want to, they're out
there massing someplace and they'll
be back, you can count on that!

MRS. BUNDY

Ridiculous!

MITCH

Mrs. Bundy, why don't you go home
and polish your binoculars?

SAM

Go on, Mitch.

MITCH

If we don't do something now, if
we don't get Bodega Bay on the
move....

SHOLES

Look, Mitch, even if this is true,
even if all the birds....

MITCH

Do you believe it's true, Sebastian?

SHOLES

(after a long pause)

No. I don't, Mitch. Because I
can't see any reason for it.

MITCH

It's happening. Isn't that a good
enough reason?

SHOLES

(thoughtfully)

I like Bodega Bay as well as any
man. If I thought...
(he shakes his head)

MITCH

Then help me, Sebastian. You're
an important man in this town.
If you'll help, the rest will.

SHOLES

Help how? What do you want to do?

CONTINUED

473A CONTINUED

MITCH

I'm not sure, but....

SHOLES

If you don't even know what you
want to do....

MELANIE

Listen to him, please.

SAM

(taking position
beside Melanie)

You listen to him, Sebastian!

MITCH

I only know we've got to drive
them away from town -- before
they drive us away.

SHOLES

How?

MITCH

(desperately)

Mrs. Bundy, you said something
about Santa Cruz. About seagulls
getting lost in a fog, and heading
in for the lights.

DEKE

We don't have any fog this time
of year, Mitch.

MITCH

We'll make our own fog.

SHOLES

How do you plan to do that?

MITCH

With smoke.

MALONE

There's an ordinance against
burning anything in this town,
unless it's....

MITCH

We'll use smoke pots. Like the
Army uses as smoke pots.

K

CONTINUED

473A CONTINUED

DEKE

What good'll that do? Smoke's as
bad as birds.

MRS. BUNDY

Birds are not bad!

SHOLES

How can we go on living here if
we blanket the town with smoke?

MITCH

Can we go on living here otherwise?

Pause. They are silent.

SAM

(slowly)

It's worth a try, Sebastian.

There is more silence as they all consider. And then
suddenly:

MELANIE

Look!

They turn toward the window.

473B TIDES CAR PARK - FULL SHOT
Viewed from the side window inside the Tides we see three or four gulls diving down toward the highway over the roof of the Tides Office. Two more swoop into the foreground of the window and out to the left.

DEKE
(alarmed)
Gulls!

MITCH
They're back!

SHOLES
They're only the usual...What
are you.....

474 TIDES TOWN - LONG SHOT
The first gull reaches the gas station but misses the attendant who is in the act of filling the car. The owner is seen disappearing into the men's room.

475 INT. TIDES

A quick flash of the group of faces at the window of the Tides Restaurant.

476 TIDES TOWN - MED. SHOT

A nearer view of the gas station. A second gull hits the man on the back -- he falls -- hits his head on the pump and then collapses over the gasoline hose pipe, pulling it out and causing it to spill. The third and fourth gulls sweep by. The gas begins to flow away.

477 MED. SHOT - MELANIE AND MITCH

inside the Tides. Mitch dashes toward the door -- Melanie after him. Through the glass windows into the street we see people dashing off to the right, in the direction of the gas station. At the door, Mitch turns.

MITCH
(to Melanie)
Stay back in here.

The woman, with the two children, comes through the door again -- a terrified look on her face. Deke Carter comes running from behind the bar to join Mitch. They both EXIT. Melanie dashes back to her original place at the window. The CAMERA RETREATING with her, we come to the window and over Melanie's shoulder we see the men arrive to rescue the attacked gas station attendant. Three or four gulls are still attacking and they flutter away as the men appear to beat them off. Suddenly Melanie in the foreground turns in full profile to her right and looks down.

- 478 TIDES CAR PARK - MED. SHOT
on the sloping pavement before her a stream of gasoline is flowing to the right into the car park.
- 479 CLOSE SHOT - GASOLINE
flowing down to the car park.
- 480 CLOSE SHOT - MELANIE
through the window. She suddenly looks toward the gas station.
- 481 MED. SHOT - THE CAMERA PANS
along the flowing gas back to the station.
- 482 CLOSEUP - MELANIE
She turns back to the car park.
- 483 FROM MELANIE'S VIEWPOINT
We see the flow of gasoline trickling toward the car parked below her. At this particular moment, a car has pulled up, has come to a stop and a man emerges. He is in the act of lighting his dead cigar, but his attention is drawn to the happenings around the gas station. With this half-drawn attention, he strikes the match and holds it to the cigar.
- 484 CLOSEUP - MELANIE
She quickly slides the window open and yells down to the man.
- 485 FROM MELANIE'S VIEWPOINT
The man looks about him, holding the match in his fingers. As he catches sight of Melanie, the match burns his finger and he drops it.
- 486 CLOSEUP - MELANIE
Her horror-stricken face.
- 487 FULL SHOT - THE PARKING AREA
Three fast explosions in a row as the man's car, Mitch's car, and the one next to it go up in flames.

488 CLOSE SHOT - THE HORRIFIED FACE OF MELANIE
turning to see

489 FULL SHOT - THE GAS STATION

The line of flame running swiftly from the burning cars, following the gasoline on the ground, directly to the pump, which blows up as the men are jumping away with the injured attendant.

490 EXT. TIDES TOWN AND CAR PARK - MATTE SHOT

A very high shot shows the beginning of the people of the town rushing around the car park and the streets across the highway, endeavoring to put out the two fires. We see automobiles coming to a stop on Highway One, and the oil smoke beginning to rise from the burning gas station and the parked cars. Some men have managed to start a fire hose and have trained it on the burning cars. Suddenly but slowly the foreground in the sky just below the CAMERA begins to fill with wheeling gulls. The whole picture below becomes obliterated by the foreground birds who now begin to swoop down on the the town.

491 EXT. TIDES TOWN

A raking shot outside the Tides Restaurant showing the phone booth and motel off in the background. People are rushing out from the restaurant and look up in sky. Gulls begin to descend into the scene, driving the people back into the restaurant. Melanie is seen in the distance calling for Mitch:

MELANIE
Mitch...! Mitch!

We see her look up to the sky.

492 LONG SHOT - THE SKY

The sky is full of seagulls.

493 CLOSE SHOT - MELANIE

Looking about her frantically. She turns her face up again to see the descending gulls. She is driven to take refuge in the phone booth.

494 CLOSEUP - INSIDE THE PHONE BOOTH - MELANIE

slams the door shut. Gulls are now beating at the glass all around her.

495 EXT. TIDES TOWN

From Melanie's viewpoint inside the booth we see the people who have been rushing to put out the fire now faced with clouds of birds coming down on them.

496 CLOSEUP - MELANIE

looking out in terrified alarm but still searching with her eyes for Mitch.

497 MED. SHOT - PEOPLE RUSHING FROM THE BIRDS

498 CLOSEUP - MELANIE

in the phone booth. She turns and looks swiftly in the direction of the car park.

499 EXT. TIDES CAR PARK

Some men have secured a hose and are obviously getting water from the bay. They are turning the stream onto the burning cars. At this time, the birds are filling the area around them. They suddenly turn the hose up into the birds.

500 CLOSEUP - MELANIE

Her eyes turn up quickly.

501 LONG SHOT - FROM HER VIEWPOINT

We see the stream of water swing to and fro among the birds. Melanie turns back from this at the sound of a roaring car.

502 EXT. TIDES TOWN - FROM HER VIEWPOINT

We see a car zig zag down from the town in a drunken manner coming toward her in the phone booth. We can see birds flying in and out of the windows of the car. We can see the arm and hand of the driver trying to beat them away. In the background of this scene we see the fire truck arrive.

503 CLOSEUP - THE HORRIFIED FACE OF MELANIE

as the car comes toward her in the booth.

504 EXT. TIDES TOWN

At the last minute, the car swerves away from the booth.

505 CLOSER SHOT

A side view of the car after practically scraping the side of the booth. We see that it's full of birds attacking the driver. As it goes by, it nearly tilts over to inadvertently give us a view of its interior.

506 FLASH CLOSEUP - MELANIE

watching the car.

507 EXT. TIDES CAR PARK

The car goes on and smashes into the other burning cars. It explodes.

508 CLOSEUP - MELANIE

Suddenly she hears the firing of a gun. She turns.

509 TIDES TOWN - LONG SHOT

She sees a man with a gun shooting up at birds but to no avail. One or two descend upon him. He throws the gun down and rushes back into the Tides Office. Melanie, with a slight turn, now sees:

510 THE TIDES TOWN

The fire volunteers with birds descending around them drop their hose.

511 CLOSER SHOT

shows the hose snaking wildly and jumping. At one moment the water turns and comes in a powerful stream hitting the windows of the phone booth.

512 CLOSEUP - MELANIE

recoils from this water attack. Through the streaming window she sees the fire volunteers rushing away for cover. To the left we see a horse with its head covered with gulls; its palomino-colored body covered with crows. It is bucking and leaping and kicking its van to pieces.

CONTINUED

512 CONTINUED

At this moment the scene is obliterated by the appearance of a man groping his way closely past the phone booth windows. His face is pouring with blood: his head and shoulders are covered with attacking birds. He disappears from sight. Melanie, now almost in a faint, opens her eyes to see Tides Town. Through the booth window she sees Mitch and Deke Carter, the owner of the Tides, coming down toward the CAMERA and waving the birds away from them with flailing arms.

513 CLOSE SHOT - MELANIE

opens the booth doors and starts out with a cry of recognition, but she has barely stepped out when more gulls crash around the booth causing her to go back.

514 CLOSEUP - MELANIE IN PROFILE

looking out again toward Mitch.

515 EXT. TIDES TOWN

Through window she sees Deke Carter run off in one direction while Mitch suddenly sees a child at the window of the burning building adjacent to the flaming and smoking gas station. Mitch dashes across and goes up the short staircase into the smoking building.

516 CLOSEUP - MELANIE

looking across in horror.

517 LONG SHOT - THE BURNING BUILDING

For a moment there is no sign of anyone about, then suddenly Mitch appears with the small child at the window. He calls down. One man dashes from the direction of the Tides Office, another from the Tides restaurant. They both wait below the window as Mitch drops the child.

518 FLASH - MELANIE

watching this breathlessly.

519 CLOSER SHOT

The moment the child has dropped, Mitch suddenly looks up. He slams the windows to as two or three birds crash into the windows. They disappear into the building.

- 520 CLOSEUP - MELANIE
 holding her breath.
- 521 LONG SHOT - THE BURNING BUILDING
 No sign of Mitch.
- 522 CLOSEUP - MELANIE
 getting more desperate.
- 523 CLOSEUP - BUILDING
 No sign of Mitch. Suddenly a chair flies through the
 window and Mitch climbs OUT and drops to the ground.
- 524 CLOSE SHOT - MELANIE
 opening the door of the booth, yells out to him.
- 525 LONG SHOT - MITCH
 sees her and starts running toward the booth.
- 526 A HIGH SHOT - MITCH
 beating his way through the birds. He reaches the booth.
- 527 LOW SHOT
 close to the Tides Restaurant entrance. We see Mitch
 drag Melanie from the phone booth and run with her toward
 the CAMERA through the birds into the restaurant.
- 528 INT. THE TIDES
 There must be at least twenty people all looking toward the
 windows. It is as though they are hiding from a storm.
 The CAMERA is high enough to see Melanie and Mitch COME IN,
 very hurriedly close the door. We see the gulls wheeling
 outside. There is a kind of stunned silence among the
 people. We can hear the sound of the screaming gulls
 outside. Suddenly a woman's voice SCREAMS out:

CONTINUED

528 CONTINUED

WOMAN

Why are they doing it?! Why are
they doing it...?!

Some of the heads of the group turn.

529 CLOSE SHOT

It is the woman who had the two children screaming at
Mrs. Bundy who is seated in a booth table staring numb and
helpless. Mrs. Bundy turns and looks at her and mutters
some words.

MRS. BUNDY

I just don't know -- but wait now --
no it just couldn't be! It's a
terrifying thought -- but do you
remember the newspaper stories
about the bats with rabies at
Carlsbad Caverns? Could it be a
rabies epidemic among these birds?

There is a silence among those listening to her.

530 CLOSE SHOT - MELANIE AND MITCH

looking across at this slight scene. They turn back and
over their shoulders the gulls seem to be in much less
quantity.

MITCH

(looking up)

I think they're going.

Melanie follows his look. At this moment there is a loud
CRASH OF GLASS. They turn their heads suddenly.

531 MED. SHOT - FROM MITCH'S AND MELANIE'S VIEWPOINT

And past the heads of the other people who have also turned,
we see one of the back windows of the Tides Restaurant has
gone and gulls are coming in. Two or three of the men who
are on the edge of the crowd turn and go back toward the
window, beating them out. They succeed in doing this.

532 CLOSE SHOT - MELANIE AND MITCH

They turn from the gulls in the restaurant to look to the
street.

MITCH

I think it's safe to get out now.

MELANIE

Don't let's take any chances.

MITCH

We've got to get Cathy.

CONTINUED

532 CONTINUED

They open the door and make their way out into the street, running and looking about them desperately.

533 EXT. BODIGA STREET

There are one or two gulls flying around. Others are perched on roofs as we see Mitch and Melanie dashing along the sidewalk.

534 EXT. BODIGA STREET

There are still one or two gulls or crows in evidence as they move along past the last street and come into the more countrified part of the town.

535 LONG SHOT - THE SCHOOL ROAD

We see them turn and dash up the road toward the school which we see in the distance. There are some birds perched on the school roof.

536 SIDE-ON DOLLY SHOT - MELANIE AND MITCH

going up the school road. He stops for a moment and looks up, Melanie following his look.

537 SKY SHOT - FULL

of wheeling gulls.

538 SIDE-ON CLOSE SHOT - THE TWO

They move on and go past Melanie's waiting car outside the school. Suddenly Melanie brings him to a halt.

539 LONG SHOT - ANNIE'S HOUSE - FROM THEIR VIEWPOINT

There are a few blackbirds on it.

MELANIE'S VOICE

Look...the crows again.

540 CLOSE SHOT - THE TWO

Mitch starts off. Melanie restrains him.

CONTINUED

540 CONTINUED

MELANIE

Careful, Mitch. The crows may be
back in the play yard.

541 CLOSE SHOT - THE TWO

They advance cautiously. When they are level with the play
yard, we see what they see.

542 MED. SHOT

THE CAMERA DOLLIES along the play yard. It is again full of
crows.

543 CLOSE SHOT

They walk stealthily past.

544 CLOSE SHOT

CAMERA PANNING ALONG the waiting crows.

545 CLOSE SHOT

Shooting over the shoulders of Melanie and Mitch, they
approach Annie's house. Melanie glances apprehensively
over her shoulder toward the crows.

546 EXT. ANNIE'S HOUSE

Melanie and Mitch arrive. They come to a sudden stop.

547 LONG SHOT - ANNIE'S HOUSE

A woman is crumpled lifelessly on the front steps before
the door.

547A MED. SHOT - MITCH

He reaches the body. He rolls it over.

547B QUICK CLOSE SHOT - ANNIE

dead.

PROD. #9402

THE BIRDS

FINAL - SECOND REVISION 150A
February 21, 1962

547C QUICK CLOSE SHOT - MITCH

The shock registering on his face.

547D CLOSE SHOT - MELANIE

realizing that Annie is dead, and wondering for a moment what Mitch's reaction will be.

547E MED. SHOT - MITCH - MELANIE'S P.O.V.

He kneels silently by the body. Gently, he touches Annie's face, and then gently and illogically takes off his jacket and covers her, as if he is tucking a blanket around her to keep her warm. He turns away then.

547F MED. SHOT - THE WINDOW

with its ROOM TO LET sign. Cathy is standing near the sign, with her eyes peering at something outside.

547G CLOSE SHOT - MITCH

turning to follow Cathy's gaze.

547H CLOSE SHOT - MIXED BIRDS

Malevolent, sitting on the fence, the killers.

547J FULL SHOT - THE ROAD

As in fury, Mitch picks up stones and begins hurling them at the birds. Melanie dashes forward.

MELANIE

(as the birds
flutter into
the air)

Mitch! Don't!

She runs to him, grabs his arm, struggles with him as he maniacally continues hurling stones at the birds, who are now in hovering flight.

MELANIE

Please! Get Cathy! Let's get
out of here!

Her words reach him. Breathing heavily, he goes INTO the house and COMES OUT carrying Cathy, who is dazed and in a state of shock. The CAMERA PANS him over to Melanie who holds Cathy to her.

547K CLOSE THREE SHOT

as Melanie looks anxiously toward the house.

MELANIE

Mitch, you can't leave her out
there.

He GOES OUT OF PICTURE. Melanie watches him. Over her
shoulder is the white face of Cathy. We HEAR a DRAGGING
SOUND and then a door is CLOSED.

547L MED. SHOT - MELANIE'S P.C.V.

We see Mitch EMERGING from the house. The body is no
longer in the pathway. He comes toward the CAMERA.

547M OMIT

547N MED. SHOT

He joins Melanie and Cathy. The CAMERA MOVES AHEAD of the
three of them as they silently make their way past the
crows once more, Melanie holding Cathy close to her. They
look out cautiously to the right.

547P MED. SHOT

CAMERA DOLLYING PAST the crows again.

547S BACK TO THE DOLLY SHOT OF THE THREE

They move forward stealthily, CAMERA AHEAD of them.

547T MED. SHOT

Another DOLLY SHOT past the crows.

547V CLOSE SHOT - THE THREE

The CAMERA is now behind them. They move away from us and
go toward the waiting car.

547AA MED. SHOT

They arrive at the car.

CONTINUED

547AA CONTINUED

MELANIE

You drive, Mitch.

She goes round the far side and gets into the car. Mitch slips in behind the driver's seat. He puts the top up on the car. The car turns into the CAMERA and goes down the school road.

547AB FULL SHOT - THE CAR - INTERIOR

Mitch, Cathy and Melanie facing the CAMERA, tensely. Melanie looks over her shoulder.

MELANIE

(holding her
breath)

I don't think they're coming.

Cathy does not turn: she is staring ahead of her, her eyes wide, her lip trembling. They drive in silence, and then suddenly, Cathy begins speaking, almost as if to herself, as the CAMERA COMES IN TIGHT on her face in shock.

CATHY

On our way back from taking
Michele home...we...we heard
the explosion and went outside to
..see what...what it was.

(pause)

All at once the...the birds were
everywhere. All at once. She...
she pushed me inside and...they
covered her.

(contd)

CONTINUED

547 CONTINUED

GATEY

(contd)

(pause)

Annie.

(pause)

She pushed me inside.

547A1 TWO SHOT - GATEY AND MELANIE

as she takes the child in her arms to comfort her.

DISSOLVE

548 CLOSE SHOT - A LONE GULL

flying low over the water, the CAMERA TRACKING it. The bay is silent. The gull spreads its wings to brake, and then sits on the water. The CAMERA continues low over the water, going through thousands of gulls sitting there patiently, as if it is threading itself through a crowd, not a sound, over the gulls, and then lifting to show the Brenner house in the distance.

549 FULL SHOT - THE BRENNER HOUSE

Behind the panes of glass, we can see the boards Mitch nailed across the windows. He is on the roof now, testing the two attic dormer windows. He turns to look out over the bay.

550 LONG SHOT - THE BAY

covered with sitting gulls. In the distance, the town is still smoldering. But the sky is clear of birds.

551 MED. SHOT - MITCH

picking up his hammer, sliding over the shingles to where the ladder leans against the side of the house.

552 FULL SHOT - THE HOUSE

as Mitch comes down the ladder and Melanie turns the corner, carrying a load of driftwood and old lumber.

553 TWO SHOT - MELANIE AND MITCH

as she drops the wood outside the door and he joins her. She is looking out over the bay when he comes to her. This is not the Melanie we saw at the beginning of the picture. Her hair is disarrayed, and her face and clothing are streaked with soot. But beyond a surface physical appearance, there is a weary wisdom in her eyes, and a strength to her as she stands looking toward the distant smoldering town.

MELANIE

The town looks clear.

MITCH

The bay doesn't.

MELANIE

How long have they been gathering there?

MITCH

The past fifteen minutes.
(pause)

It seems to be a pattern, doesn't it? They strike and disappear, and then they start massing again.

Melanie nods. They are both silent, watching the bay.

MELANIE

I keep thinking of Annie.
(she squeezes her
eyes shut)

MITCH

(after a long pause)
It...it doesn't look very different, does it? A little smoke over the town, but otherwise...

MELANIE

(looking)
Even the birds sitting out there. It does look very much the same, Mitch. This could be last week.

MITCH

It may not be last week again for a long long time.

They are both silent.

CONTINUED

553 CONTINUED

MELANIE

Look. They're still coming.

Mitch nods. Silence.

MITCH

Do you want to try your father
again?(Melanie shakes her
head. Puzzled, Mitch
looks at her)

MELANIE

I tried a little while ago. The
phone's dead.

MITCH

Have we still got power?

MELANIE

Yes.

(leaning against him)
I'm tired, Mitch. I'm so very
very tired.

LYDIA (O.S.)

Mitch! I'm getting something on
the radio!

554 INT. THE LIVING ROOM - FULL SHOT

Lydia is hovering near the radio. Cathy is sitting on a
footstool. The windows are boarded, and the lights in the
room are on. A tremendous amount of static is coming from
the radio as Mitch and Melanie join them.

LYDIA

I can't get any of the local
stations. I think this is
San Francisco.

ANNOUNCER

...would include the formul-
tion of a central financing
committee to handle credit
and to allocate respons-
ibility for the various
facets of the project. A
vote on the motion is
expected early tomorrow
morning.555 TWO SHOT - MELANIE AND MITCH
listening.

CONTINUED

555 CONTINUED

ANNOUNCER

Continuing with the local news, police are still investigating the series of valuable jade burglaries in the Chinatown area. The round-up of known criminals has not as yet produced a suspect, but Commissioner Nelson said today he was certain the burglaries were quote linked and the work of a team of professionals unquote.

(pause)

In Bodega Bay early this morning, a large flock of crows attacked a group of children who were leaving the school during a fire drill. One little girl was seriously injured and taken to the hospital in Santa Rosa, but the majority of children reached safety in the town.

(pause)

On the national scene today, the opening of the new session of Congress was marked by a State of the Union address that...

MITCH

Is that all?

ANNOUNCER (O.S.)

...drew a standing ovation for the President. The Chief Executive, in discussing our relation to Europe and the rest of the world community said: "These various elements of our foreign policy lead as I have said to a single goal --

MITCH

(sighing)

We're going to need more wood for the fire. We can't let it go out.

LYDIA

Did you get the windows in the attic, Mitch?

MITCH

I got them all, Mother.

LYDIA

When do you think they'll come?

ANNOUNCER

(continuing as drone
in background)

-- the goal of a peaceful world of free and independent states.

(pause)

This is our guide for the present and our vision for the future -- a free community of nations, independent but interdependent, uniting north and south, east and west, in one great family of man, outgrowing and trans-
(contd)

CONTINUED

555 CONTINUED

MITCH
I don't know.

LYDIA
If there are...larger birds,
Mitch...they'll...they'll
get into the house.

MITCH
That's a chance we have
to take.

LYDIA
Maybe we ought to leave.

MITCH
Not now. Not while they're
massing out there.

LYDIA
When?

MITCH
I don't know when. We'll
see what....

LYDIA
Where will we go?

MITCH
I don't know yet. I think
we'll be safe here.
(pause)

Let's bring that wood in.

LYDIA
What happens when we run
out of wood?

ANNOUNCER
(contd)
cending the hates and fears
that rend our age.

(pause)
We will not reach that goal
today or tomorrow. We may
not reach it in our lifetime.
But the quest is the great
adventure of our century.
We sometimes chafe at the
burdens of our obligations, --
the complexity of our deci-
sions, the agony of our
choices, but there is no
comfort or security for us
in evasion, no solution in
abdication, no relief in
irresponsibility.

(pause)
In assuming the
tasks of the Presidency, I
said that few generations,
in all history, had been
granted the role of being
the great defender of free-
dom in its hour of maximum
danger. This is our good
fortune, and I welcome it now
as I did when I first took office. -

(pause)
For it is the fate of this
generation -- of you in the
Congress and of me as Pres-
ident -- to live with a
struggle we did not start,
in a world we did not make.
But the pressures of life are
not always distributed by
choice. And while no nation
has ever faced such a chal-
lenge, no nation has ever been
ready to seize the burden and
the glory of freedom, and in
this I endeavor, may God watch
over the United States of
America."

(pause)
And that's the news -- from x
San Francisco.

CONTINUED

555 CONTINUED

The news broadcast gives way to an INTERLUDE of recorded MUSIC. The music is sweet, with violins and long piano arpeggios, almost too much to bear against the tension being played in front of it.

MITCH

I don't know. We'll break up
the furni...

LYDIA

(shouting)

You don't know, you don't know!
When will you know? When we're
all dead? Like Annie!

CATHY

(shrieking it, her
face white)

Mother!

LYDIA

(at Mitch)

If your father were here...

MITCH

(sharply)

Mother! I'm trying my best!

(shaking his head)

I'm...trying...my...

LYDIA

(trembling, nodding)

I'm sorry.

(pause)

I'm sorry, Mitch.

556 CLOSE SHOT - MITCH

the strain showing on his face. He nods briefly.

MITCH

Let's get the wood. Why don't
you make us all some coffee,
Mother?

557 FULL SHOT - THE HOUSE

as Melanie and Mitch come out and head for the pile of wood.
There is a NOISE in the sky. Startled, glancing upward,
they begin to run back toward the house and then stop and
slowly scan the sky.

558 FULL SHOT - ENORMOUS FLOCK OF BIRDS
flying in tight formation.

558A TWO SHOT - MELANIE AND MITCH

MELANIE
Where are they heading?

MITCH
Inland.

MELANIE
Santa Rosa?

MITCH
Maybe.

559 CLOSE SHOT - MELANIE

watching the birds. A look of utter sadness crosses her face. It is clear that she is thinking the birds will reach Santa Rosa, and eventually San Francisco as well.

MITCH (o.s.)
(gently)
Come on. Let's get this wood in.

Melanie nods. But the look of sadness stays on her face, and her eyes remain on the sky.

DISSOLVE

560 FULL SHOT - THE LIVING ROOM

Lydia is pouring coffee into cups. In the dining room, we can HEAR the CHATTER of the lovebirds. As Lydia pours the sound distracts her. Cathy is sorting candles at the couch. There is evidence of preparation everywhere: flashlights, kerosene lamps, a butane burner. Mitch is at the fireplace putting more wood on the fire. Melanie comes into the room and dumps another load.

MELANIE
That's the last of it.

LYDIA
Did you close the door?

MELANIE
And locked it.

CATHY
Mitch, can I bring the lovebirds in here?

LYDIA
(snapping it)
No!

CONTINUED

560 CONTINUED

CATHY
Mom, they're in a cage!

LYDIA
They're birds!

561 CLOSE SHOT - MITCH

studying his mother, realizing how close she is to breaking.

MITCH
(softly)
Let them stay in the other room.

562 CLOSE SHOT - LYDIA

her hand trembling as she pours the coffee.

563 FULL SHOT - THE ROOM

thru
566

as they all sit and accept their coffee. The room is silent except for the CRACKLE of the fire. Mitch rises to put more wood on the fire. In the dining room, the lovebirds still are CHATTERING wildly. Their chirping is the only sound in the house.

CATHY
Mitch? Why are they doing this?
The birds.

MITCH
(putting wood on fire)
I don't know, honey.

CATHY
Why are they trying to kill people?

MITCH
I wish I could say. But if I could answer that, I could also tell you why people are trying to kill people.

The room is silent again except for the TWEETING of the lovebirds offscreen. And then, suddenly, the lovebirds fall silent.

567 CLOSE SHOT - CATHY

turning to look toward the other room, her face going white, her eyes widening.

568 CLOSE SHOT - MELANIE

waiting.

569 CLOSE SHOT - LYDIA

waiting.

570 CLOSE SHOT - MITCH

waiting.

571 FULL SHOT - THE ROOM

dead silent now. Each of them is sitting on the edges of their chairs, waiting. There is the SUDDEN SOUND of splintering glass.

LYDIA

Mitch....

MITCH

Shhh. Shhh.

Silence. Into the silence, another pane of glass, SHATTERING, the THUD of a bird against the boards. Silence. More panes of glass SHATTERING. The SOUND of birds striking the boards and the outside of the house begins building, almost like muffled drumbeats. THUD, THUD, with an irregularity of rhythm. Interspersed, like the counterpoint in an alien orchestration, is the FLUTTER of wings. And then, like another section entering, we begin to hear the SCRATCHING and CLAWING at the roof.

572 CLOSE SHOT - LYDIA

looking up toward the roof, the SOUND getting louder. She squeezes her eyes shut.

573 TWO SHOT - CATHY AND MELANIE

as the child cuddles up into her arms. Over the other sounds, there comes a NEW SOUND, the unmistakable rat-tat-tat of a woodpecker. It stops. It begins again. Rat-tat-tat-tat.

CATHY

(in terror)

I'm... I'm sick, Melanie. I
want to... I want to throw....

CONTINUED

573 CONTINUED

Her face pale, she rises suddenly and starts for the bathroom.

MELANIE

I'll go with you.

They leave the room. Mitch and Lydia sit in silence. We HEAR Cathy retching offscreen, almost drowned out by the shuffling of wings and the rasping of claws, the incessant thudding of birds striking the house.

574 FULL SHOT - THE ROOM

Mitch rises and puts more wood on the fire. The SOUND of the birds is still everywhere around the house. He looks at his watch. He rises, walks into the kitchen to check the back door. It seems all right. The CAMERA FOLLOWS him into the dining room. He stops at the cage with the lovebirds.

575 CLOSE SHOT - THE LOVEBIRDS

watching him. Is there menace or innocence in their eyes? He cannot tell.

576 CLOSE SHOT - MITCH

looking at the lovebirds in puzzlement. There is suddenly a NEW SOUND offscreen, the splintering of wood, the tearing sound of bigger beaks. Alarmed, he turns.

577 MED. SHOT - MITCH

coming into the entry hall.

578 CLOSE SHOT - THE FRONT DOOR

The wood is beginning to splinter as the bigger birds outside assail the door.

579 FULL SHOT - MITCH

turning quickly, the CAMERA FOLLOWING him into the dining

CONTINUED

579 CONTINUED

room. He pulls the cloth off the table, begins moving it toward the door. In the entry, he lifts the table on end and piles it against the door. He goes into the kitchen again, CAMERA FOLLOWING. He upends the enamel-topped table, drags it to the back door. He is piling chairs against the table when Melanie COMES IN. She looks at what he is doing with alarm. Mitch looks in the direction of where his mother is and then back to Melanie, with an expression almost of desperation. Both turn back to the barricaded door. The CLAWING and the PECKING fills the void. The noise is a din now, insidious and increasingly more frightening. x

MELANIE

When will they stop?

MITCH

I thought they'd have stopped by now.

MELANIE

What time is it?

MITCH

Almost two a.m.

MELANIE

You must be exhausted.

MITCH

How about you?

She shakes her head. They both move into the dining room, the CAMERA FOLLOWING THEM. The lovebirds are sitting in their cage, close together, silent. Mitch picks up a chair, ready to carry it to the front door. He hesitates, puts down the chair, goes to the cage.

580 CLOSE SHOT - MITCH

looking at the birds, wondering.

581 CLOSE SHOT - THE BIRDS

looking back at him. Again, it is impossible to read their expressions. Malice or benevolence?

582 MED. SHOT - MITCH

He raises his hand, brings it toward the bars of the cage.

583 CLOSE SHOT - THE BIRDS

watching, unmoving.

584 CLOSE SHOT - MITCH'S FINGER

as he thrusts it through the bars. The birds sit unmoving. One of them tweets.

585 TWO SHOT - MELANIE AND MITCH

MITCH

I wonder if Cathy fed them.

He turns away from her, goes to the cupboard, opens the door, takes out a small box of bird feed.

586 CLOSE SHOT - THE CAGE

as his hand approaches the door. The birds are watching him. His hand hesitates. Then his thumb and forefinger lift the small catch on the cage door. His fingers open the door. Cautiously, in TIGHT CLOSEUP, his hand goes into the cage. The birds sit and watch. One of them tweets. He removes the small feeding tray, puts the bird seed into it, replaces it in the cage. The birds hesitate another moment. Then, tweeting, they begin to eat.

587 FULL SHOT - THE DINING ROOM

as Mitch closes the door to the cage. Melanie is slumped against the wall. He goes to her and takes her in his arms. Wearily, she raises her head. The SOUND of the shuffling, pecking, clawing birds is everywhere around them.

MITCH

(holding her)

You should have left when you wanted to.

She shakes her head.

CONTINUED

587 CONTINUED

MITCH (contd)

You'd have been safe in San
Francisco.

MELANIE

I don't want to be safe. I want
to be with you.

There is something pathetically comic about her voice, like
a small child's, confused but defiant. Holding her close,
Mitch laughs, and she laughs with him. Exhausted, they
stand in each other's arms, laughing in that weary, silly,
dead of night sort of way. And suddenly...The lights go
out.

MITCH

(in the darkness)

The power.

MELANIE

Mitch....

MITCH

Wait here. Don't move.

The screen is totally black for perhaps five seconds. In
the blackness, we HEAR the birds clawing and ripping, and
the SOUND is enormously MAGNIFIED. A flashlight suddenly
goes on.

588 TWO SHOT - MELANIE AND MITCH

as he comes to her with the flash. We see them only dimly
as he directs the beam upwards.

MITCH

We'd better light some of those
lamps.

MELANIE

No...wait.

(pause)

Hold me.

In the near darkness, we see them embrace and kiss. It is
almost black in the room except for the strange effect of
the flashlight as he holds it behind her.

MITCH

I think they're easing off.

DISSOLVE

589 FULL SHOT - THE LIVING ROOM

A kerosene lamp is burning. Melanie is awake, watching the fire. Lydia has fallen into a semi-recumbent position asleep on the couch. Cathy is curled up in one of the easy chairs. Mitch is asleep by the fire. The fire is burning brightly and steadily. The house is almost still. There is no longer the sound of the clawing and pecking, but there is another SOUND now: the sound of SOMETHING FALLING, or dropping in a steady dribbling, difficult to place.

590 CLOSE SHOT - MELANIE

listening to the curious sound, trying to fathom its meaning.

MELANIE
(whispering)
Mitch?

591 MED. SHOT - MELANIE

as she turns toward him.

MELANIE
(still whispering)
Mitch?

592 CLOSE SHOT - MITCH

asleep.

593 CLOSE SHOT - MELANIE

seeing this, making her decision. The SOUND is still coming from somewhere in the house. She decides to let Mitch sleep and investigate it herself. She rises, goes to the table, picks up a very long flashlight.

594 FULL SHOT - MELANIE

as she goes through the house, checking. She stops in the entry hall, plays the flashlight over the furniture piled against the door. Everything seems all right. She goes into the kitchen, again checks the door, and then plays the beam on the boarded windows. Satisfied, she goes down the corridor outside the bedroom. She opens the first bedroom door, enters, goes to the windows, plays the beam on them. Everything's all right. She comes out into the corridor again, opens the second bedroom door, again checks the windows, and leaves.

595 FULL SHOT - MELANIE

climbing the steps to the attic. She stops outside the first door upstairs, opens it, goes into the room, plays the light on the windows. Nothing. She comes out into the corridor, goes to the second bedroom, opens the door, enters, walks to the windows. They are boarded securely. She is starting back toward the door when she stops.

596 CLOSE SHOT - MELANIE

looking.

597 CLOSE SHOT - THE FLOOR

a pile of chipped and broken plaster.

598 MED. SHOT - MELANIE

turning the flashlight up toward the ceiling.

599 CLOSE SHOT - THE CEILING

A huge hole in it, showing moonlit sky outside.

600 CLOSE SHOT - MELANIE

turning her eyes from the ceiling, determination on her face, and suddenly, her eyes open wide.

601 CLOSE SHOT - AN OWEL

sitting in the darkness, staring at her.

602 CLOSE SHOT - MELANIE

reacting.

603 QUICK MED. SHOT - THE OWL

wings spread in the beam of light.

604 FULL SHOT - MELANIE

backing to the door. The owl hits her, sends her staggering back, causing the door to slam shut. She looks up at the ceiling.

605 FULL SHOT - THE CEILING

a swarm of mixed birds coming through the hole and down
toward her.

x

606
thru
609 OMIT

x

610 MED. SHOT - MELANIE

in the room swinging the lighted flashlight as the birds
attack her.

x

611 OMIT

x

612 CLOSE SHOT - MELANIE

in the room, as the owl hits her full in the face.

613 MED. SHOT - MELANIE

swining the flashlight as the birds attack her.

MITCH (o.s.)

Melanie!

614 OMIT

x

615 FULL SHOT - MELANIE AND THE BIRDS

grotesque and silent as she struggles with them. The room is a crossing cacaphony of mixed light beams and fluttering wings.

MITCH (o.s.)

Melanie, open the door!

He hurls himself against it. Inside the room, where Melanie struggles, we HEAR his hammering on it. Melanie is overwhelmed by the birds. She falls to the floor, the flash-light beside her. In the spreading rays of the light, we see the frantic fluttering of wings as the birds cover her. There is a stronger assault on the door by Mitch outside.

LYDIA (o.s.)

(screaming)

Mitch, get her out of there!

616 MED. SHOT - THE ROOM

x

Melanie, collapsed at the base of the door, is no longer in view. Neither are the birds, whose fluttering shadows we see on the door as Mitch again hits it from outside.

MITCH (o.s.)

Melanie!

The door begins to open.

x

617 FULL SHOT - MITCH

as the door bursts inward and he stumbles into the room.

CONTINUED

617 CONTINUED

He begins swinging at the birds immediately, reaching down for Melanie, fighting off the attack at the same time. He begins dragging her out of the room. Her clothes have almost been shredded from her body, and her face is torn and bleeding. We catch only quick glimpses of her near-nudity, as Mitch pulls her into the corridor and then, holding the door shut behind him with one hand, delivers swinging furious blows at the few birds that have escaped into the corridor.

MITCH

Mother, get a rope!

LYDIA

Oh, my God, look at her!

MITCH

(shouting)

Get a rope!

She rushes off. He struggles grotesquely with the birds. There is a wild fury in him, and a methodical dedication. He will not allow them to defeat him. A large bird strikes his hand, knocking the club from it.

618 MEI. SHOT - MITCH

as the bird strikes at his face. He reaches out with his hands, grasping the bird, letting go of the door knob. Another bird flutters into the corridor.

619 CLOSE SHOT - MITCH

in anger and desperation as he throttles the bird with his hands. He reaches behind him to grab the doorknob again, and is immediately attacked by the other bird.

MITCH

(yelling)

Mother! Hurry!

620 TWO SHOT - LYDIA AND MITCH

as she runs up the steps and into the corridor, carrying a heavy piece of rope. Mitch grabs the bird and hurls it angrily to the floor. Lydia is staring down at Melanie in terror and compassion. He takes the rope from her, loops it over the doorknob, pulls it taut across the hallway, and ties it to the banister, sealing the door. He turns immediately to Melanie, picks her up and carries her to the steps, Lydia following. As they go downstairs:

CONTINUED

620 CONTINUED

MITCH

Gathy! Get a blanket and some bandages!

GATHY

(at the foot of the stairs, on the verge of tears)

Is she all right?

621 CLOSE SHOT - MELANIE

cradled against Mitch's shoulder, her face bleeding profusely.

MELANIE

I'm...I'm....

622 FULL SHOT - MITCH

as he carries her into the living room, puts her down on the couch.

MITCH

Just lie there and keep still.

Gathy rushes to them with a roll of bandages and a blanket. By the light of the lantern, Mitch drapes the blanket over Melanie and then begins unrolling the bandage. But his hands are trembling, and he drops it.

MELANIE

Let me do that, Mitch.

She picks up the bandage.

MITCH

I can handle it.

MELANIE

I know you can.
(her eyes meet his)
But I'd like to.

He nods. Silently, she begins working on Melanie.

MELANIE

(weakly)
Please don't mess me up with bandages, Mrs. Brenner.

CONTINUED

622 CONTINUED

LYDIA
Shhhh. Shhhh.

MELANIE
Please.

But she begins cleaning the wounds, taping bandages over the cuts. The house is still. She works silently and quickly.

LYDIA
(as she works)
I'm not very good at this, Mitch.

MITCH
You're doing fine.

LYDIA
Apologizing, I mean. I want to....

Pause.

CATHY
Listen!

623 CLOSE SHOT - LYDIA

raising her eyes. The room is silent. There is nothing to hear.

LYDIA
They're gone. God have mercy,
they're gone.

624 FULL SHOT - MITCH

as he goes to the front door, and cautiously moves away the table and chair. He opens the door a crack.

625 FULL SHOT - THE YARD

through the crack. Daylight is almost here. There are no birds visible.

626 FULL SHOT - THE DOOR .

from outside as Mitch opens it wider. The door is scarred and splintered. As he opens the door, one or two dead birds spill into the room. He steps out into the yard. Lydia is directly behind him.

627 FULL SHOT - THE HOUSE

a shambles, all the windows broken.

628 TWO SHOT - LYDIA AND MITCH

thru
632

MITCH

They're gone. The same pattern.

LYDIA

But they'll be back.

MITCH

We won't be here.

LYDIA

Where can we go, Mitch? There's
no place to go.

MITCH

I want to try for San Francisco.
There are buildings there. Steel
and concrete!

LYDIA

(shaking her head)

We'd never make it. They're
probably all over the road.

MITCH

We have to try it.

(a long silence)

We can't stay here.

(silence)

Melanie needs help.

(silence)

Mother, the house won't take another
attack.

LYDIA

If...

(pause)

If...when we get to San Francisco...

(pause)

If they're already there?

MITCH

They won't be.

LYDIA

If they are?

MITCH

We'll worry about that when we
get there.

CONTINUED

628
thru
632

CONTINUED

LYDIA

I'm frightened, terribly frightened.
I...I don't know what's out there,
Mitch.

MITCH

What do we have to know, Mother?
We're all together, we all love
each other, we all need each other.
What else is there? Mother, I
want us to stay alive!

LYDIA

(nodding; then after
a pause)
I started to say...inside....

MITCH

You don't have to.

He holds out his hand to her.

MITCH

I think we'd better get started.

DISSOLVE

633 FULL SHOT - THE BRENNER YARD

It is covered with the eerie half-light that comes just before dawn, a light that persists throughout all of the following until the penultimate shot in the picture. The silence is deafening. There is not a bird in sight. The doors to Melanie's convertible are open as she and Mitch come out of the house together and he helps her to the car. He puts her in the back seat, tucks the blanket around her. In the background is the pickup truck, too small to hold all of them. Lydia comes to the door and quickly crosses the yard, not looking down at the dead birds. Cathy appears in the doorway to the house.

634 CLOSE SHOT - CATHY

She is carrying the cage of lovebirds. She hesitates just outside the doorway. She looks at Mitch.

635 CLOSE SHOT - MITCH

looking back at her.

636 FULL SHOT - CATHY, MITCH, AND LYDIA

Across the expanse of the desolated yard.

CATHY

May I take them, Mitch?

He does not answer. She continues looking at him.

CATHY (contd)

They haven't harmed anyone.

LYDIA

Take them.

MITCH

(with a slow nod)

We'll put them in the trunk, Cathy.

He takes the birds from her and goes to the back of the car. The CAMERA STAYS on Cathy who gets into the car on the front seat. Mitch comes around the other side of the car, stops, and looks toward the trees.

637 MED. SHOT - THE TREES

covered with waiting birds.

638 MED. SHOT - MITCH
getting into car.

MITCH
Be careful with that door.

Cathy closes the door gently, and almost soundlessly.
Mitch does the same with his door.

MELANIE
(weakly)
Mitch, if they hear the car
starting...if they see movement....

MITCH
We'll take it slow until we get
to the main road.
(pause)
Are you ready?

639 CLOSE SHOT - MITCH'S HAND
turning the key. The motor springs to life.

640 FULL SHOT - INT. THE CAR
anticipation on all the faces.

MITCH
All right.
(he takes a deep breath)
Here we go.

641 FULL SHOT - THE CAR
from the outside, as it creeps out of the yard. The bay
is still, the road is still, the car makes barely a sound
as it passes the gate and starts down the road.

642 MED. SHOT - THE ROAD AHEAD - THROUGH THE WINDSHIELD
as they begin driving slowly. The wires are down. A
small fire is burning in the brush, where the wires made
contact. The car continues to move. It turns the first
bend in the road.

643 CLOSE SHOT - MELANIE - LOOKING THROUGH THE WINDOW
She gasps quickly.

644 MED. SHOT - A GROUP OF HERONS - AT WATER'S EDGE
standing, waiting silently.

645 FULL SHOT - THE CAR - INTERIOR
as the tension begins to start.

MITCH
Shhh. Shhhh.

646 MED. SHOT - THE ROAD AHEAD - THROUGH THE WINDSHIELD
as they approach the derelict barge. It is covered with
waiting seagulls.

647 CLOSE SHOT - LYDIA
seeing them. Her lip begins to tremble.

648 CLOSE SHOT - MITCH
turning toward the side of the road ahead.

649 FULL SHOT - AN OVERTURNED SCHOOL BUS - MITCH'S P.O.V.
covered with waiting birds.

CATHY
(whispering)
Mitch, let's turn back.

MITCH
Shhh. Shhhhh.

650 MED. SHOT - A ROADSIDE HOUSE
as the car passes. A barricade has been set up on the
front porch, and a man is leaning over it, dead, a shot-
gun in his hands. The porch is covered with waiting birds.
At the boarded window, we see a woman and child peering
through a gap.

651 CLOSE SHOT - CATHY
reacting.

652 FULL SHOT - THE CAR - BIRD'S P.O.V.

as it threads its way slowly and cautiously along the winding road to town. The birds are sitting on some of the still-standing wires, watching, waiting.

653 FULL SHOT - THE TOWN APPROACH - THROUGH THE WINDSHIELD

as the car turns a bend in the road. There are thousands of birds ahead, on every gutted and smoldering rooftop, on every pole, on every fence.

LYDIA

Mitch!

654 MED. SHOT - MITCH

as he stops the car and looks ahead.

655 FULL SHOT - THE CAR

in the middle of the road, stopped. Ahead are the birds.

656 CLOSE SHOT - MELANIE

frightened, trying not to reveal her fear.

MELANIE

Can we turn back?

657 CLOSE SHOT - MITCH

MITCH

I...I don't think so. If we get through town, I think we'll be all right.

658 FULL SHOT - INT. THE CAR

There is a long silence. It is Melanie who has the strongest reason for fearing the birds. It is Melanie, her fear growing, who makes the decision.

MELANIE

Then go ahead, Mitch.

659 FULL SHOT - EXT. THE CAR

as it begins moving forward again at an excruciatingly slow rate of speed, into the town and the waiting birds.

- 660 CLOSE SHOT - LYDIA
as she turns to look out the window on her side.
- 661 CLOSE SHOT - A LINE OF BIRDS
as the car moves past them slowly,
- 662 CLOSE SHOT - LYDIA
closing her eyes.
- 663 FULL SHOT - BRINKMEYER'S GENERAL STORE
through the windshield. The roof and sills are covered with birds. The window is smashed in, canned goods are strewn all over the sidewalk, bolts of cloth run in a riot from the open door and across the road, dead people are lying in the gutter. But in the hotel, we see some faces behind broken windows.
- 664 TWO SHOT - CATHY, MITCH
The tension on their faces.
- 665 MED. SHOT - THE STORES OPPOSITE THE TIDES
as the car approaches them. The windows are all broken, and merchandise is lying on the sidewalk. Birds are everywhere, waiting.
- 666 CLOSE SHOT - A DEAD MAN
lying on the sidewalk, clutching a television set in his arms.
- 667 CLOSE SHOT - MITCH
strained, looking at the road ahead.
- 668 LONG SHOT - THE ROAD AHEAD
a clear sky, a bird-free stretch.

669 CLOSE SHOT - MITCH

MITCH
(almost as a prayer)
Here we go.
(he rams down on the
accelerator)

670 FULL SHOT - THE CAR - EXTERIOR

as Mitch rams the accelerator to the floor and it zooms
ahead in a burst of speed.

671 FULL SHOT - THOUSANDS OF BIRDS

taking wing.

672 MED. SHOT - MORE BIRDS

taking wing.

673 CLOSE SHOT - MELANIE

screaming.

MELANIE
Mitch!

674 CLOSE SHOT - MITCH

wrenching at the wheel as the car turns a bend.

675 FULL SHOT - THE ROAD AHEAD

through the windshield, as a flock of birds take wing
immediately ahead.

676 CLOSE SHOT - THE WINDSHIELD

from the inside, as birds flutter against it.

677 CLOSE SHOT - THE ROOF OF THE CAR

from the inside, as a beak slashes it, letting in a thin
line of light.

678 CLOSE SHOT - MITCH

wrenching at the wheel again, another bend.

679 HELICOPTER SHOT - THE CAR

navigating the sharp bends in the road as birds streak at it in straight lines.

680 TWO SHOT - LYDIA AND MELANIE

in the back seat as several slashes appear in the roof over their heads, letting in more light.

681 CLOSE SHOT - THE ROOF

More slashes, more light in scattered beams.

682 CLOSE SHOT - MELANIE

her fear growing as the scattered light beams bring back the memory of the attic room and her flashlight battle with the owl.

683 CLOSE SHOT - THE ROOF

more slashes, building, the beak thrusts combining with the incoming beams of light in a weirdly horrifying way.

683A CLOSE SHOT - LYDIA

LYDIA
(almost in prayer)
Dear God...dear God...please,
please, what have we done? Please.
(and then in anger
at the roof and the
birds)
Can't they leave us alone?
(shrieking it)
LEAVE US ALONE!

684 MED. SHOT - THE CAR INTERIOR

all the passengers, as the roof suddenly rips back.

- 685 FULL SHOT - BIRDS
from inside the car, hovering over it the moment the roof tears back.
- 686 CLOSE SHOT - MELANIE
This is too much for her. She screams at sight of the birds, and then turns her face into Lydia's shoulder.
- 687 TWO SHOT - LYDIA AND MELANIE
as Lydia recognizes Melanie's need. She puts her arm around Melanie's shoulder and gently, soothingly, holds her close.
- 688 FULL SHOT - THE CAR
racing along as the birds hover over it.
- 689 CLOSE SHOT - MITCH
his face screwed in anguish, tears rolling down his cheeks as he grips the wheel and hits the gas pedal.
- 690 FULL SHOT - THE OPEN CAR
streaming canvas ribbons behind it. It turns another bend in the road.
- 691 FULL SHOT - THE ROAD AHEAD - (THROUGH THE WINDSHIELD)
It is arrow-straight, no curves.
- 692 FULL SHOT - THE CAR
in a burst of speed as it hits the straightaway. It begins to outdistance the birds. The gap widens. A flock of birds attacks it from the side of the road, but it speeds into them and through them. The gap grows wider and wider. They are well ahead of the birds now.
- 693 CLOSE SHOT - LYDIA

LYDIA
We're losing them.

694 CLOSE SHOT - MITCH

only a nod, his face streaming tears.

695 LONG SHOT - THE CAR (BIRDS' P.O.V.)

as they fall way behind now, the car moving swiftly into the distance.

696 TWO SHOT - LYDIA AND MELANIE

on the back seat. Melanie begins sobbing in a sudden release of tension. Lydia, in compassion, and tenderly, cradles Melanie's head on her shoulder. Melanie, her eyes glistening, looks ahead through the windshield.

697 FULL SHOT - THE CAR INTERIOR

all their faces visible.

CATHY

Mitch? Do...do you think they'll
be all right? In the trunk? Can
they breathe?

MITCH

(with the faintest
smile)

I think they'll be all right, honey.

There is hope on their faces as the car streaks into the wind. Not a wild exuberance, but a relaxation of tension. They stare ahead through the windshield, and then they squint their eyes against the sudden sunrise ahead, and Mitch reaches up to turn down the sun visor.

MITCH

It looks...it looks clear up ahead.

698 FULL SHOT - THE CAR

moving AWAY FROM THE CAMERA FAST into the magnificent sunrise over the crest of the hills. Further and further into the distance it goes.

FADE OUT

THE END