

"THE DISTRIBUTOR"

Screenplay by

Richard Matheson

Based upon his published story.

THE DISTRIBUTOR

1. INSERT – PAGE OF JOURNAL BOOK

With neat, unhurried penmanship, THEO makes an entry. We hear the scratching of his pen point as he writes: *Time to move.*

2. MOVING SHOT – CLOSE ON REAR OF VAN – MORNING

A word fills the screen: EVIL. O.s., we hear the sound of a TRUCK MOTOR. OPENING CREDITS BEGIN. As they progress, the van is slowed at intersections; its gears are shifted; it switches lanes. All we see is the giant word. All we hear is the TRUCK MOTOR. Finally, the van turns left off a boulevard and starts along a residential street. It passes the first intersection, slows down, starts to ease in toward the curb. It stops as CREDITS END. CAMERA WITHDRAWS to show the printing on the rear of the van: DEVILLE VAN & STORAGE. CAMERA KEEPS WITHDRAWING. Now we see TWO MOVING MEN opening the cab doors to get out. They move to the rear of the van and start to open the doors. As they do, a car is driven INTO FRAME and parked by the curb several yards behind the van. THEO sits behind the steering wheel.

3. INT. CAR – ANGLE PAST THEO

All we see is the back of his head. In b.g., we see the pair of moving men preparing to unload the van. Theo sits immobile.

4. CLOSE ON THEO'S EYES

They shift to the left as he looks at –

5. SYLMAR STREET – THEO'S POV

An average, middle-class, suburban tract neighborhood somewhere in Greater Los Angeles. Moderately sized homes; lawns in various states of maintenance; cars parked along curbs and in driveways. It is a quiet Saturday morning in July.

6. CLOSE ON THEO'S EYES

As they shift toward the right.

7. PAN SHOT – THEO'S POV

Passing the van and the pair of men to reveal the other side of the street, the unkempt lawn of the house into which Theo is moving. There is a realtor's *For Sale* sign staked into the ground, a SOLD sticker pasted across it.

8. CLOSE ON STICKER

As the realtor's sign is pulled from the lawn. Theo moves INTO FRAME, carrying the sign away from CAMERA. He takes it onto the porch and leans it against the wall of the house, reaches into his pocket for the key to the door.

CLOSE ON THEO'S HAND

As he removes the key from his pocket and unlocks the door. He pushes it open.

ANGLE FROM DOORWAY

Theo moving OUT OF FRAME as the pair of moving men start up the walk carrying lamps and shades. CAMERA PANS RIGHT to Theo standing on the lawn, his back to CAMERA. The first of the moving men

steps past CAMERA, a lampshade he carries blotting out the screen.

CLOSE ON THEO'S HEAD

CAMERA BEHIND him. After several moments, he turns his head to the right and gazes down the block. He is a good-looking man whose age could be anywhere from forty to sixty.

CLOSE ON THEO'S FACE

His expression one of pleased interest.
POV SHOT

The houses on his side of the block.

CLOSE ON THEO'S FACE

CAMERA PANS with him SLOWLY as he turns his head to look around. After he has made a 180 degree turn, his head stops and he looks at –

JOSEPH ALSTON'S LAWN – THEO'S POV

The old man kneeling on his lawn, cleaning up ivy. Nearby, his old dog is lying.

THEO

Looking at Alston. Now his gaze shifts up.

POV SHOT

17. The PUTNAM BOYS, 13 and 12, come speeding around the corner on their bikes, riding them on the sidewalk. Joseph Alston looks up angrily. He shouts as

they go sailing by. His dog jumps up and barks.

ALSTON

If you don't stop riding those bikes
on the sidewalk - !

The 13-year old makes a rude noise as he passes.

18. ANGLE TOWARD THEO

One of the moving men, returning to the van, has to
jump to avoid getting hit by the bikes.

MOVING MAN

Son of a - !

Theo walks across his lawn, approaching Joseph Al-
ston. CAMERA WITHDRAWS to include the old man
quieting his dog.

ALSTON

All right, Bobby. Take it easy.
Take it easy now.
(looking around)
Stupid boys -

He breaks off as he catches sight of Theo. Theo, smil-
ing, extends his hand.

THEO

Good morning. My name is
Theodore Gordon. I'm moving
in next door to you.

Alston starts to rise.

THEO

No, no, don't get up.

The old man grunts and removes a work glove from his
right hand. He extends it to Theo.

ALSTON

Joe Alston.

THEO

Delighted to meet you, Mr. Alston.
(beat; with a smile)
Having a little trouble with
those boys?

ALSTON

(makes a disgusted sound)
They think they own the world.

The dog is on its feet now, sniffing Theo's trouser cuffs.

THEO

Beautiful ivys, you have.

ALSTON

Takes a lot of work.

THEO

I bet it does.

He reaches down to pet the dog.

THEO

Hello, boy.

The dog pulls back, then, as Theo straightens up, re-
turns to sniff his cuffs again.

ALSTON

He's making up his mind about you.

CAMERA MOVES IN on Theo's face as he smiles

THEO
Isn't that cute?

19. CLOSE SHOT – REAR OF VAN – LATER

Again, we see only the word EVIL. The MOTOR starts and the van is driven down the block. CAMERA PANS RIGHT to the house. Theo is just emerging from it. Closing the door, he steps to the edge of the porch, stopping there to look around the neighborhood appraisingly. After several moments, he steps off the porch and crosses the lawn, CAMERA DRAWING AHEAD OF him, then STOPPING and PANNING to reveal him crossing the street to the house directly opposite his. He moves up its walk.

FERREL PORCH – ANGLE ON DOOR

Theo rings the bell and waits. In several moments, the door is opened by MRS. INEZ FERREL, a woman in her late thirties, wearing a house coat. Her hair is dyed; she wears no make-up. Theo smiles at her.

THEO
Good morning. I hope I'm not
disturbing you.
(extending his hand)
My name is Theodore Gordon.
I just moved in across the street
and wanted to introduce myself.

Mrs. Ferrel hesitates, then takes his hand.

MRS. FERREL
Inez Ferrel

THEO
Mrs. Ferrel. Is your husband home?

She looks at him with sudden suspicion.

MRS. FERREL
(guardedly)
Not at the moment.

THEO
Oh; I'm sorry. I'd like
to meet him.

Mrs. Ferrel is reassured by his smile and tone of voice.

MRS. FERREL
He's on the road right now.

THEO
Salesman.

MRS. FERREL
Yes.

THEO
When he gets back then.
(beat)
I hope I didn't disturb you.

MRS. FERREL
Not at all.

THEO
So nice to meet you, Mrs. Ferrel.

20. She nods and smiles as he turns and walks away, moving OUT OF FRAME. She watches him go with more

than casual interest, reaching up to draw the edges of her housecoat together.

21. MOVING SHOT – CLOSE ON THEO

Mrs. Ferrel in b.g., watching from the doorway of her house. Theo is aware of her observation. He represses a smile as he walks along the sidewalk to the next house.

22. BACKUS' PORCH – ANGLE TOWARD FERREL HOUSE

Mrs. Ferrel goes inside and shuts the door. Theo ENTERS FRAME, ascending to the Backus porch. He reaches for the doorbell, stopping as he sees –

23. INSERT – CARD OVER DOORBELL BUTTON

Nightworker sleeping. Please do not ring.

24. THEO

Tapping softly on the door. In several moments, it is opened by Sandra Backus, 9.

THEO

Is your mother home?

Sandra stares at him, then goes back into the living room. The television set is on. JIMMY BACKUS, 6, is sitting, cross-legged, on the floor, watching a cartoon. He glances at Theo as his sister goes into the kitchen. Theo raises his hand in greeting, smiles. The boy stares at him briefly, then looks back at the television set without a word. In a few seconds, MRS. BACKUS comes out of the kitchen. She is a tiny, withdrawn woman in her middle thirties. Theo extends his hand as she approaches him.

THEO

Good morning. My name is Theodore Gordon. I just moved in across the street. I know your husband is sleeping so I'll only be a moment. I did want to introduce myself though. Mrs. Backus smiles a little as he shakes her hand.

THEO

And your name-?

MRS. BACKUS

Backus.

CAMERA MOVES IN on Theo's face.

THEO

I'm so glad to meet you, Mrs. Backus.

25. EXT. MORTON LAWN – ANGLE TOWARD BACKUS PORCH

As Theo says a few more words to Mrs. Backus, then departs. In the o.s. Morton house, we hear the VOICES of Mrs. Morton talking with her son, Walter, Jr.

MRS. MORTON'S VOICE

Three o'clock is too late, Walter.

I'm sorry.

WALTER'S VOICE

Mom, it's summer vacation! I don't have to get up early in the morning!

Theo nears the house, CAMERA PANNING to follow his approach.

MRS. MORTON'S VOICE
From now on, one o'clock is the limit.

WALTER'S VOICE
Aw, come on, Mom!
I'm fifteen years old!

MRS. MORTON'S VOICE
That is not old enough to stay out until
three o'clock in the morning! Especially
with a girl as young as Katherine McCann!

Theo overhears this last speech as he nears the door bell
button.

WALTER'S VOICE
That's what's bothering you, not-

His voice beaks off as the doorbell rings. There are un-
intelligible MUTTERINGS inside, then MRS.
BIANCA MORTON, 43, opens the door. In the b.g.
stands WALTER MORTON JR. Theo smiles and ex-
tends his hand.

THEO
Good morning.
My name is Theodore Gordon.

26. MOVING SHOT – CLOSE ON THEO'S FEET

As they walk along the sidewalk, turn in at the next
house. CAMERA UP PANS to reveal him stepping onto
the Jefferson porch.

27. ANGLE ON FRONT DOORWAY

A screen door blocks the way, the front door open. In-
side the living room, PATTY JEFFERSON, 31, is vacu-
uming the carpeting.

THEO
Good morning!

Patty starts a little, glancing toward the door. She
switches off the vacuum cleaner.

PATTY
Yes?

THEO
My name is Theodore Gordon.
I just moved in across the street
and wanted to introduce myself.

PATTY
Uh...our name is Jefferson.

THEO
(smiling)
Mrs. Jefferson.

28. CLOSE ON THEO

His eyes shift.

THEO
Your family?

29. POV SHOT – ANGLE PAST PATTY – ARTHUR JEF-
FERSON, SON AND DAUGHTER

Seen through a picture window at the rear of the living
room. The children are 10 and 7. Arthur Jefferson, a

lean, quite swarthy man, is filling a rubber pool for them.

PATTY

Yes.

(looking back at Theo)

The children just love that pool.

30. CLOSE ON THEO

Smiling.

THEO

I bet they do.

31. ANGLE FROM STREET

Theo, on the Jefferson porch, exchanges a few last words with Patty Jefferson, then raises his hand in a gesture of farewell and turns away. He comes down the walk, approaches the next house, sees that it is a vacant- with a *For Sale* sign staked on its front lawn-and turns toward the street.

32. MOVING SHOT – THEO

As he crosses the street, he hears, the sound of a PIANO being played very well, the piece a voluptuous Prelude by Rachmaninoff. Theo turns his attention in that direction.

33. MOVING SHOT – PROFESSOR SHELBY'S HOUSE – THEO'S POV

CAMERA MOVING TOWARD the house, the sound of the PIANO increasing in volume. The CAMERA (Theo) "steps" onto the porch and "looks" in through

the living room window. PROFESSOR SHELBY sits before the piano, playing. In an adjoining chair sits FRANCIS, 16, one of Professor Shelby's students. They are half turned from the window.

34. CLOSE ON THEO

Watching, CAMERA MOVES IN on his eyes. The PIANO MUSIC swells.

35. ANGLE ON SHELBY

In an almost feminine transport as he plays, hands stroking the keyboard, body swaying to the rhythm of the prelude, eyes hooded, his expression one of sensual involvement. CAMERA MOVES IN on him. As he finished, he holds his right hand poised in the air. He looks at Francis.

SHELBY

You see what it can be.

FRANCIS

(sighs; discouraged)

I'll never be able to play like that, Professor.

SHELBY

You will, Francis; you will.

Dedication. Application.

(pointing at him; drily)

Not to mention perspiration.

Francis smiles. The doorbell RINGS and Shelby looks around.

36. ANGLE ON FRONT DOOR

Shelby opens it and is confronted by Theo.

THEO
Good morning.
(extending his hand)
My name is Theodore Gordon.
I just moved in down the block
and wanted to introduce myself.

Shelby shakes his hand and smiles.

SHELBY
Welcome to the neighborhood,
Mr. Gordon.

THEO
Thank you.

SHELBY
I'm Professor Vincent Shelby.

THEO
Professor.
(beat)
I heard you playing.
It was beautiful.
Rachmaninoff?

SHELBY
Prelude in G Major

THEO
Of course.

MRS. SHELBY'S VOICE
Who's at the door?

Her voice is harsh, astringent. Theo and Professor
Shelby look around.

37. ANGLE ON MRS. SHELBY

In her bathrobe, looking ill. She is a mean-faced
woman, standing in the hallway to the bedroom, look-
ing at Theo suspiciously.

38. THEO AND SHELBY

SHELBY
This is Mr. Gordon, Vera.
He just moved in up the block.

THEO
(smiling)
Mrs. Shelby.

ANGLE PAST MRS. SHELBY – TOWARD THEO
AND SHELBY

Her grunt is inhospitable.

MRS. SHELBY
You'll excuse me, Mr. Gordon.
I've been ill.

THEO
Oh, I'm sorry-

He breaks off as she turns and moves OUT OF
FRAME. After a moment, he smiles at Shelby.

THEO
Well, I don't want to interrupt
your lesson, Professor.

(extending his hand)
So nice to meet you.

SHELBY

Nice to meet you, Mr. Gordon.

Theo leaves and Shelby shuts the door. As he returns to the piano, he glances toward the rear hall with displeasure.

40. MOVING SHOT – THEO

As he moves up the walk to the McCann house, glancing at the new Ford in the driveway, the voice of Mr. McCann is heard – a derisive, bullying voice.

MCCANN'S VOICE

Morton's crazy. Why should I
take his lawn edger? Just because
I borrowed his lousy mower a
couple of times.

MRS. MCCANN'S VOICE

Darling, please. I've got to finish
these notes in time for the next meeting.

Theo is up on the porch now where he rings the doorbell. In a moment, MR. JAMES MCCANN pulls open the door. He is balding, heavy-set, his neck and features thick, his expression one of arrogance.

MCCANN
Yeah?

THEO

(extending his hand)
Good morning. My name is
Theodore Gordon. I just moved

in up the block and wanted to
introduce myself.

McCann glances down at the hand, then shakes it briefly.

THEO

And your name?

MCCANN

Jim McCann.
(nodding toward Mrs. McCann)
My wife Faye.

Theo looks toward her.

41. MRS. MCCANN

Sitting at a card table, making notes. She looks up and smiles at Theo.

MRS. MCCANN

Excuse me for not getting up
but I'm buried under paper work.
Local chapter of the National Council
for Christians and Jews.

42. THEO AND MCCANN

THEO

Really? Wonderful.
A very worthy group.

43. CLOSE ON MRS. MCCANN

MRS. MCCANN
Perhaps you'd like to join.

44. THEO AND MCCANN

THEO
I would indeed.

MCCANN
I knew she wouldn't let you
out of here without getting you to join.

THEO
My pleasure.

MCCANN
What business are you in, Gordon?

THEO
Distribution.

45. INT. HARRIS LIVING ROOM – CLOSE ON
FRAMED PHOTOGRAPH

On the mantel: that of a good-looking man in his middle forties. O.s., can be heard the CLINK of glass on glass, the GURGLE of liquid being poured. CAMERA PANS across the mantel, past two more framed photographs – one of a college student standing on campus, the other of a soldier. Both boys are handsome, resembling their father. CAMERA PANS TO RUTH HARRIS sitting on an arm chair, drinking bourbon straight. She is a lovely woman but unkempt, her hair uncombed, her face not made up, her garb a bathrobe which could stand cleaning. She looks up as the doorbell RINGS. For several moments, she stares at the door with apathetic eyes; then, as the doorbell RINGS again, she pushes to her feet with a heavy sigh and crosses the room, CAMERA PANNING with her. She opens the door and looks at Theo.

THEO

Good morning. My name is
Theodore Gordon. I just moved in up the
block and wanted to introduce myself.
Ruth looks at his extended hand, then switches her glass
and takes the hand wearily.

RUTH
Ruth Harris.

THEO
Delighted.
(beat)
Is Mr. Harris at home?

Ruth stares at him without expression.

THEO
Or is he at-?

RUTH
(interrupting)
Mr. Harris is dead.
(pause)
Mr. Harris was killed in an
air crash four months ago.

THEO
Oh. I'm sorry.
(beat)
You must think me very clumsy.

RUTH
You had no way of knowing.

Theo looks at her in silence; smiles then, sadly.

THEO

You live alone too then.

Ruth makes no reply, looking at him.

THEO

My wife was killed in an auto
accident several years ago.

(pause)

She was eight months pregnant
with our first child.

RUTH

(stricken)

Oh, no.

THEO

I know exactly how you feel.
(pause)

I wanted that child...so much.

I loved my wife so much.

(beat)

After she died, I almost-

He breaks off, smiling with self-recrimination.

THEO

Please forgive me. I come to
introduce myself and, instead-

RUTH

I understand, Mr. Gordon.

THEO

Yes, of course you do.

CAMERA MOVES IN on his face.

THEO

I hope we can be friends.

46. EXT. PUTNAM HOUSE – CLOSE ON PUTNAM
BOYS

Wrestling and giggling on the lawn. They look around
as FOOTSTEPS approach, stopping nearby.

47. UP ANGLE SHOT – THEO

Head framed against the sky, looking down.

THEO

Hello.

48. ANGLE FROM PORCH

Theo standing on the walk, looking at the boys.

THEO.

Parents home?

One of the boys nods and Theo turns to come up on the
porch. As he does, he hears an o.s. GROWL and
glances at –

49. THE PUTNAM DOG

Lying in a shady spot, a growl rumbling in its throat.

50. THEO

Looking at the dog, not knowing what to expect.

THEO

Easy, boy.

The growling stops and Theo starts to reach for the doorbell button when Henry Putnam's VOICE flares inside the house.

PUTNAM'S VOICE

Well, I just *told* him!

Don't tell me I have to hire a nigger!

I can hire who I damn well please!

Mrs. Putnam's reply is barely audible. Theo presses the doorbell button and, after several moments, the o.s. door is opened.

51. ANGLE PAST THEO

Including MR. HENRY PUTNAM in the doorway and, in the b.g., lying on the sofa, MRS. IRMA PUTNAM. Putnam is in his tee shirt and a pair of Bermuda shorts, an overweight, perspiring man. Mrs. Putnam is also overweight, wearing a housecoat.

THEODORE

(extending his hand)

Good morning. My name is Theodore

Gordon. I just moved in a few doors down and wanted to introduce myself.

PUTNAM

(taking the hand)

Our name's Putnam. I'm Henry.

(pointing)

That's my wife Irma.

THEO

Mrs. Putnam.

(concerned)

Are you ill?

PUTNAM

Heart condition.

52. CLOSE ON THEO

THEO

I'm sorry to hear that.

53. ANGLE FROM GORSE PORCH

Theo leaves the Putnam house, goes down the entry walk, along the sidewalk and up the entry walk to the Gorse house, CAMERA PANNING to observe his approach. He rings the doorbell, waits. After awhile, the curtain on the front door window is drawn aside a fraction of an inch and ELEANOR GORSE peeks out timidly. Theo smiles at her and she lets the curtain fall back.

ELEANOR'S VOICE

(apprehensively)

Yes?

THEO

My name is Theodore Gordon. I just moved in next door and wanted to introduce myself.

ELEANOR'S VOICE

(pause)

My father's not home.

THEO

I see. Uh...what's your name?

ELEANOR'S VOICE

(pause)

Gorse.

THEO

I'm pleased to meet you, Miss Gorse.

(pause)

Well, I hope we'll be good neighbors.

Silence inside the house. Theo represses a smile.

THEO

Goodbye.

He waits. When Eleanor says nothing, he leaves, walking OUT OF FRAME.

54. INT. GORSE LIVING ROOM – CLOSE ON ELEANOR

Listening to Theo's departing FOOTSTEPS. She is 34, fat and ugly. She draws back the curtain and looks out cautiously. Theo, looking back as he leaves, waves to her. Catching her breath, she lets the curtain fall into place. CAMERA PANS with her as she starts across the room. She stops in front of the fireplace and looks back toward the door. Hanging above the mantel is a large, tinted photograph of a dour old man. As Eleanor moves OUT OF FRAME, we see that the mantel is crowded with religious objects. CAMERA HOLDS for several moments.

56. INT. KITCHEN OF THEO'S HOUSE – ANGLE TOWARD LIVING ROOM

Theo comes into his house and goes to the bedroom, returning with a large journal book in his hand. He crosses the living room and enters the kitchen, sitting down in the built-in nook. Opening the book to a marked page, he writes down the date, then starts to sketch a series of 14 small rectangles in two horizontal rows of seven each.

57. INSERT – PAGE OF JOURNAL BOOK

Saturday, July 20, 1965, written there. CAMERA PANS DOWN and LEFT to the rectangle on the far left of the top horizontal row. It has an X through it. CAMERA PANS to the right. The next rectangle has the name *Ferrel* printed in it, the next one *Backus*. O.s., we hear the SCRATCH of Theo's pen. The next rectangle has the name *Morton* printed in it, the next one *Jefferson*, the next one *For Sale*. The last rectangle has an X through it. CAMERA DOWN PANS to the rectangle on the far right of the lower horizontal row. The name *Shelby* is printed in it. CAMERA PANS to the left. The next rectangle is printed in it. CAMERA PANS to the left. The next rectangle has the name *McCann* printed in it, the next one *Harris*. We are up to Theo now. We watch as he prints names in the last four rectangles: *Putnam; Gorse; Me; Alston*.

58. CLOSE ON THEO

As he starts to make an entry in the book,

59. INSERT – ENTRY

Have met enough people now. He finishes writing: Will rent an office Monday morning.

60. EXT. COMMERCIAL AREA – DAY

Stores and office buildings. People moving on the sidewalks. Traffic. In the b.g., Theo's car appears.

61. MOVING SHOT – THEO'S CAR

As he drives along the boulevard, looking from side to side.

62. INT. THEO'S CAR – CLOSE ON THEO

He spots what he is searching for.

63. POV SHOT – SIGN ON BUILDING

Offices for Rent.

64. INT. OFFICE BUILDING – SECOND FLOOR CORRIDOR – THEO AND MAN

Walking along the corridor, the man steps into an alcove and unlocks a door, pushes it open.

65. INT. OFFICE – ANGLE TOWARD DOORWAY

The man and Theo stand there, looking in.

MAN

Air conditioning, of course.
Completely carpeted.
Daily cleaning service.

Theo moves into the office before the man is finished, and opens one of the double closet doors. The closet is wide and deep.

MAN

The other available office is in the front
part of the building

Theo shuts the door and turns to the man.

THEO

This will do fine.

MAN

All right. Will you be wanting
your business name on the Directory Board?

THEO

Yes.

CAMERA MOVES IN on his face.

THEO

T. G. Distribution.

66. INT. OFFICE – ANGLE ON DESK – LATER

On it, a ream of bond paper, a box of pencils, pens, felt-tip pens, chalk, etc, and packages of envelopes from small letter size to 10- by 13-inch manilas. Beside them is a typewriter. CAMERA PANS to the closet. Both its doors are open. Theo has removed several of the wooden shelves and is converting the closet to a dark-room, unloading his equipment from a large carton. On a nearby chair is an expensive 35-millimeter camera. Theo's coat is hung across the chair back; his sleeves are rolled up. Now, SUPERIMPOSED, we see a page from his journal book as he writes: *Monday, July 22. Set up office. Ready to start.*

67. EXT. GAS STATION – LONG SHOT FROM INTERIOR OF TELEPHONE BOOTH

Theo's car is driven down the street, turned into the gas station and pulled up beside the telephone booth. Getting out of the car, he enters the booth and pushes shut the door. He removes a handful of change from his side coat pocket and dumps it onto the shelf. He removes a small, black address book from his inside coat pocket

and puts it on the shelf. Picking up the Yellow Page directory, he finds what he wants, inserts coins in the telephone slot and dials a number, waits. Someone answers on the other end.

THEO

I'd like to have a cab sent to my house at three o'clock this afternoon, please.

He looks into the small, black book.

THEO

22388 Sylmar Street.

(listens)

That's right.

(listens)

Thank you.

He hangs up, looking in the yellow pages again. Finding the number he wants, he slips coins into the slot and dials. Someone answers.

THEO

I'd like to have a repairman check my set, please. I think it needs a picture tube.

He looks into the small black book.

THEO

22395 Sylmar Street.

(listens)

That's right.

(listens)

Putnam. P-u-t-n-a-m.

(listens)

Thank you.

He hangs up, checks the yellow pages once again, finds what he wants and, slipping coins in the slot, dials another number. Someone answers.

THEO

Classified section please.

(listens)

I'd like to place an ad in Thursday's edition.

(listens)

2001 Ford Perfect condition.

Eighteen hundred dollars.

(listens)

That's right. Eighteen hundred.

He looks into the small black book.

THEO

414-7408.

(listens)

McCann. Mr. James McCann.

22403 Sylmar Street.

68. ANGLE ON SYLMAR STREET FROM THEO'S LAWN - AFTERNOON

Theo drives his car down the street and pulls it onto his driveway. As he gets out and starts for his front door, he glances toward the Backus' house. A CAB DRIVER is stalking angrily down the entry walk. CAMERA PULLS AHEAD of Theo. As he steps onto the porch and starts to unlock the front door, smiling faintly to himself, the cab driver, muttering curses under his breath, gets into his car, slams the door, starts the motor, guns it loudly and roars off with a screech of tires. CARL BACKUS, in his pajamas, hair askew, jerks aside bedroom curtains to glare out. Theo goes inside

his house, stepping OUT OF FRAME and closing the o.s. door.

69. CLOSE ON POWER MOWER – LATER

As Theo's hand pulls the cord and the motor starts. CAMERA WITHDRAWS to show Theo, stripped to the waist, wearing a pair of abbreviated shorts, white socks and tennis shoes. He sets the control lever at the *Run* position which makes the motor sound increase in pitch and volume. He starts to mow the lawn, CAMERA MOVING with him. There is a telephone company truck parked in front of his house. As he reaches the end of the lawn and turns with the mower, he glances across the street.

70. ANGLE ON BACKUS HOUSE

Backus glaring out the bedroom window.

71. MOVING SHOT – THEO

As he pushes the mower across the lawn, whistling to himself. He glances at Inez Ferrel's house. CAMERA STOPS and, as he moves OUT OF FRAME, we see Inez Ferrel working on a flower bed which flanks her lawn. She wears a housecoat and a wide-brimmed hat to protect her face from the sun. CAMERA MOVES IN on her face. Beneath the shading of her hat brim, she is admiring Theo's physique.

72. ANGLE ON THEO

He turns and starts back in the opposite direction, CAMERA DRAWING AHEAD of him. We see Professor Shelby walking down the block from the boulevard, carrying a box of laundered shirts. Theo becomes aware

of his surveillance. Stopping at the end of the lawn, he lets go of the mower handle and stretches as if flexing muscles cramped by too much desk work. Shelby stares at Theo's powerful torso, starting when Theo looks around as if by accident.

THEO
(cheerfully)
Good afternoon!

Shelby's voice is barely heard above the whining roar of the power mower's engine. He nods, a little flustered, keeps on walking.

SHELBY
Afternoon.

THEO
Hot, isn't it?

SHELBY
Yes.

THEO
Mrs. Shelby feeling better?

SHELBY
A little bit.

THEO
Good.

He continues mowing. As he turns, he catches sight of Mrs. Backus crossing the street but pretends he doesn't. He continues mowing until she is almost up to him, then starts a little, glancing at her in apparent surprise.

THEO
Good afternoon!

Mrs. Backus' returned smile is an embarrassed one.

THEO
Can I help you?

MRS. BACKUS
Well...

Theo looks at her as if he doesn't understand what she wants. After several moments, he leaves the mower and walks across the lawn to her.

THEO
Something I can do for you,
Mrs. Backus?

Mrs. Backus clears her throat.

MRS. BACKUS
My...husband.

THEO
Yes?

MRS. BACKUS
He works on the graveyard shift.

THEO
Yes.
(pause; suddenly he "gets" it)
You mean he's trying to sleep!
Oh! I'm sorry! How terribly
thoughtless of me!

He moves to the mower and turns it off.

THEO
I'm so sorry, Mrs. Backus.
I forgot completely.

MRS. BACKUS
(relieved)
That's all right. It's just-

THEO
(overlapping)
I promise it won't happen again.
Please give my apology to your husband.
I'm so sorry.

MRS. BACKUS
It's all right.
(pause)
Thank you, Mr. -

THEO
Gordon. Once again:
I'm terribly sorry. Really I am.

MRS. BACKUS
Quite all right.

She turns away and starts across the street. Theo looks at Mrs. Ferrel, waves at her. Mrs. Ferrel raises her hand in recognition.

73. THEO

Smiling to himself, he pushes the mower into the garage. As he comes back out, he sees -

74. RUTH HARRIS

Driving by in her station wagon.

75. THEO

Watching her.

76. POV SHOT – RUTH

She pulls her car into the driveway in front of her house, gets out and carries a sack of groceries toward the porch. There are two other sacks on the station wagon seat.

77. CLOSE ON THEO

Looking toward her house.

78. ANGLE ON FRONT DOORWAY OF RUTH'S HOUSE

The door is open. Ruth carries the sack into the kitchen, disappears awhile, then emerges from the kitchen and crosses the living room. As she comes out onto the porch, she stops, a little startled, seeing –

79. THEO

Lifting the two remaining sacks from the station wagon. He turns and sees her, smiles.

THEO
Allow me.

CAMERA DRAWS BACK to include Ruth. She moves aside with an awkward smile as Theo steps onto the porch. He stops, a look of sudden dismay on his face.

THEO

Am I being intrusive?
I don't mean to be.

Ruth is thrown off-balance by this.

RUTH

No, of course not, Mr. Gordon.
It's – very thoughtful of you.

Theo smiles in gratitude.

THEO

Thank you for saying so, Mrs. Harris.

He glances toward the doorway.

THEO

May I?

RUTH

Please.

Smiling again, Theo enters the house. Ruth swallows, goes in after him.

80. INT. HARRIS LIVING ROOM – ANGLE TOWARD FRONT DOOR

Theo approaching the CAMERA, carrying the two large sacks. He glances at the mantel.

THEO

Are those your sons?

RUTH

Yes.

(beat)

One's in college; one is in the service.

THEO

Very handsome boys.

RUTH

Thank you.

81. INT. KITCHEN

Theo enters and puts the two sacks on the counter near the other one. He glances at the almost empty bottle of bourbon nearby, then turns to smile at Ruth as she comes in.

THEO

Anything else I can do for you?

RUTH

No, no; thank you.

Theo stares at her a moment before replying.

THEO

You're welcome, Mrs. Harris.

Again, he stares at her, then he looks embarrassed.

THEO

I'll get out of your way.

He starts from the kitchen, then stops, his back to her. Ruth looks at him, not understanding. Theo seems to be fighting some inner battle with himself. Suddenly, he turns around.

THEO

I shouldn't say this, I know.

Ruth stares at him uneasily.

THEO

It really isn't fair to you.
Still I...just can't keep it to myself.

He stares at her intently; hungrily.

RUTH

What, Mr. Gordon?

THEO

(pause; tensely)
You look so much like my wife
that you could be her twin.

Ruth looks at him without a sound. Something in her wants to disbelieve him.

THEO

(guiltily)

I'm sorry. I-I'm only adding to
your distress, I know. It's just that...
seeing you makes me feel-so strange-so-
(drawing in a tremulous breath)
I'm sorry.

RUTH

(paused; moved)
No; I understand.

He stares at her as if he cannot force himself to leave. Ruth tries to smile but is unable to.

THEO

Would you let me take you
out sometime?

(as she reacts to this)

Oh, please! Forgive me. I'm not
trying to insult you. Really. I have
nothing but respect for you. I –

He breaks off, looking at her in anguish. Abruptly, he
turns away.

THEO

(brokenly)

I'm sorry.

He walks OUT OF FRAME. Ruth starts to call after
him, then cannot make herself. Distraught, she stares at
the kitchen doorway, twitching as the front door closes.

82. THEO

As he turns onto the sidewalk, he sees a television re-
pair truck parked in front of the Putnam house. He
glances aside at the sound of Henry Putnam's angry
VOICE.

PUTNAM'S VOICE

Well, I didn't call you, damn it!

83. MOVING POV SHOT – PUTNAM AND T-V RE-
PAIRMAN

Putnam in the doorway of his house glaring at the re-
pairman.

PUTNAM

There's nothing wrong with our t-v set!

(eyes narrowing)

What is this anyway,
some kind of gimmick?

REPAIRMAN

Look, mister!

Somebody called our office –

84. MOVING SHOT – THEO

As he moves along the sidewalk, looking back to the
front, a faint smile playing on his lips.

REPAIRMAN'S VOICE

(continuing)

-and gave us your name, your address!
Said your picture tube was out!

PUTNAM

Well, it *isn't* out! And I didn't
call so you can just buzz off!

Their voices have faded now. Theo finishes the walk to
his house, seeing Mrs. Backus leave the house with her
children and drive off. As he starts across his lawn, the
telephone installation man's VOICE is heard.

TELEPHONE MAN'S VOICE

Mr. Gordon?

Theo turns. Smiling, he walks over to the telephone
company truck. The telephone installation man is just
getting out of it, holding his book.

TELEPHONE MAN

Would you sign here, please?

THEO
Surely.
(as he signs)
All set?

TELEPHONE MAN
Ready to go.

Theo hands back the book. CAMERA MOVES IN on his face.

THEO
Good.

85. INT. THEO'S BEDROOM – UP ANGLE PAST TELEPHONE – TOWARD HALL DOORWAY

Theo enters the room, takes the small black book from his inside coat pocket and sits down on the bed by the telephone. He dials a number, holds a corner of the bedspread over the mouthpiece. CAMERA MOVES IN on his face. The phone is lifted on the other end of the line.

THEO
(disguising his voice)
Can I speak to Mrs. Carter, please?
(listens)
Oh, I'm sorry.

He hangs up, waits. He pushes down the cradle arm, then dials again. Someone answers.

THEO
Can I speak to Mrs. Carter, please?
(listens)
Again? Isn't this 414-7930?
(listens)
Night worker? Oh! I'm sorry!

The receiver is slammed down on the other end of the line. Theo waits. He depresses the cradle arm and lets it up. He dials again. The receiver is picked up quickly on the other end of the line.

THEO
Can I speak to Mrs. Carter?

He breaks off as the receiver on the other end is hung up jarringly. Theo waits, then dials again. This time there is a busy signal. Theo listens to it, smiling.

86. INSERT – PAGE OF JOURNAL BOOK

Saturday, July 27 written down.

87. EXT. FERREL HOUSE – ANGLE TOWARD THEO'S HOUSE

Mrs. Ferrel, dressed in a modest outfit, carrying a small overnight case, exits from her house and gets into her car. She backs out of the driveway and starts toward the boulevard. After she has driven OUT OF FRAME, Theo comes out of his house, moving briskly but without suspicious haste. He gets into his car, backs into the street and drives OUT OF FRAME, also heading toward the boulevard.

88. SERIES OF SHOTS

Theo following Mrs. Ferrel as she drives downtown.

89. EXT. MOTEL – CLOSE ON SIGN

It is almost dark. CAMERA PANS TO show Mrs. Ferrel driving onto the motel grounds, parking in front of the office. She gets out of the car and goes into the of-

fice. As she does, Theo's car appears down the street. He pulls it to the curb and parks.

90. INT. CAR – CLOSE ON THEO

Looking toward the motel.

91. POV SHOT – MOTEL

Mrs. Ferrel exits from the office, carrying a room key. She gets into her car, drives to one of the rear parking slots and gets out again, carrying the overnight case. Unlocking the door to one of the rooms, she goes inside and shuts the door behind her.

92. CLOSE ON THEO

Looking in that direction.

93. FULL SHOT – MOTEL – LATER

Dark now. The sign has been illuminated.

94. ANGLE PAST THEO

His head and shoulders in silhouette as he observes the b.g. motel.

95. CLOSE ON THEO'S EYES

Narrowing as he sees Mrs. Ferrel coming out of her room.

96. ANGLE ON MOTEL – MRS. FERREL

CAMERA MOVES IN on her as she exits from the room and locks the door. She has changed to a tight and

very low-cut blouse, a snug-fitting skirt and high, spike-heeled shoes. Her face is heavily made up. She wears false eye lashes and her lips are painted bright red. CAMERA PANS as she slides into her car, revealing a good deal of leg and thigh.

97. THEO

Watching with a faint, inscrutable smile. CAMERA DRAWS AROUND him to reveal Mrs. Ferrel driving off the motel grounds and turning left. Theo starts the motor and follows.

98. MAIN STREET

Garishly lit; a section of bars and cheap cafes, book and magazine stands, a burlesque theatre. Mrs. Ferrel drives along the street and pulls into a parking lot. Theo drives into the parking lot several buildings distant.

99. THEO

Stopping the car, he gets out, receives his ticket and walks to the street. Down the block, Mrs. Ferrel, moving with an obvious, hip-swaying walk that garners much attention from male passersby, starts along the sidewalk. Theo follows.

100. MOVING SHOT

CAMERA DRAWING AHEAD of Mrs. Ferrel as she strolls along the sidewalk, pretending not to notice the looks and whistles of the men she passes. In the b.g., Theo follows.

101. DOWN ANGLE ON BAR SIGN

Green Lantern. CAMERA DOWNPANS to reveal Mrs. Ferrel approaching along the sidewalk. She stops, draws in a breath which swells her clinging blouse and goes inside. In several moments, Theo appears. He waits briefly before going in.

102. INT. GREEN LANTERN – ANGLE ON ENTRANCE

Dim-lit and smoky, filled with chatting, laughing customers. Theo slips in, looks around. He catches sight of Mrs. Ferrel.

103. MRS. FERREL

Easing herself onto a stool near the back of the bar counter, she orders a drink. The two men flanking her look at her breasts, then at her face. She takes a compact from her purse and checks her face in its mirror.

104. THEO

Edging to a dark booth in the front of the bar (just deserted by a MAN and WOMAN) and sliding in. CAMERA MOVES IN on his face as he watches Inez Ferrel.

105. MRS. FERREL

Served her drink – a frothy, green, woman's cocktail – she takes a sip. The man to her right says something to her and she turns to him, replying with a smile.

106. THEO

Looks at his wristwatch.

107. INSERT – WRISTWATCH

The hands and numbers radium-illuminated. It is eight forty-nine.

108. CLOSE ON CLOCK OVER BAR

Nine-fifty. CAMERA PANS to Mrs. Ferrel and the man on her right. They are talking to each other, heads held close together. Both of them are drunk. Mrs. Ferrel nods and smiles. She fills her chest with air, tucking in her blouse, aware that the man is staring at her. Slipping off the stool, she weaves toward the ladies room. The man drains his drink and sets down the glass, raising his hand for the bill.

109. THEO

Sitting in the booth, an untouched beer in front of him. He stands and moves along the counter, CAMERA PANNING. He enters the **mens** room.

110. INT. MEN'S ROOM – CLOSE ON THEO

Standing in a toilet booth. BELOW FRAME, he zips up his pants and flushes the toilet, then removes a felt-tip pen from his inside coat pocket and starts to write something on the wall of the booth, his body preventing us from seeing what it is. After several moments, he leaves the booth. CAMERA MOVES IN on the top line of the printed message...*Need a man*, CAMERA DOWNPANS to the second line: *Shelby, 22407 Sylmar St.*

111. EXT. GREEN LANTERN – ANGLE ON THEO

Waiting in the doorway of the magazine stand next door, Mrs. Ferrel and the man exit from the bar and turn left, arm in arm, heading for the parking lot. Theo follows.

112. EXT. PARKING LOT

The man drives Mrs. Ferrel's car into the street, Mrs. Ferrel sitting close beside him. As the car drives off, Theo's car emerges from the next parking lot and follows.

113. EXT. MOTEL

The man pulls Mrs. Ferrel's car onto the motel grounds, angling into the parking slot in front of Mrs. Ferrel's room. She and the man get out and weave to the door. As Mrs. Ferrel unlocks it, the man has his arm around her, obviously fondling her breast. They go inside, turn on the light. The door is closed. CAMERA PULLS BACK TO include Theo's car parked by the curb, its motor running, headlights on. Theo is looking toward the room. After several moments, he turns his face to the front and, smiling faintly, drives OUT OF FRAME. CAMERA HOLDS. The sound of a CHURCH BELL RINGING begins.

114. EXT. LUTHERAN CHURCH – DOWN ANGLE PAST STEEPLE – MORNING

The church bell ringing. Below, cars are being parked in the lot, congregation members moving toward the church.

115. ANGLE ON GORSE CAR

As Mr. Gorse parks it. In back of the car are Eleanor and Mrs. Backus. They all get out and start toward the church, moving OUT OF FRAME. After several moments, Theo drives onto the lot and parks. He gets out and starts toward the church.

116. INT. CHURCH – ANGLE PAST PREACHER

As the congregation sings a hymn. CAMERA BOOMS DOWN to reveal Mr. Gorse, Eleanor and Mrs. Backus standing in one of the front pews, Mr. Gorse the only one who sings with any vigor. CAMERA MOVES BACK across the congregation to Theo standing in one of the rear pews. CAMERA MOVES IN on him. He sings smilingly, sharing his hymnal with a little old lady.

(INSERT)

117. INT. CHURCH LOBBY – LATER

The congregation dispersing. As Mr. Gorse, Eleanor and Mrs. Backus start across the lobby, Theo, "looking" at a rack of literature against the wall "catches sight" of them.

THEO
Good morning!

They look around, reacting. Theo steps forward.

THEO
Miss Gorse. Mrs. Backus.
How are you?
(extending his hand)
I'm Theodore Gordon, sir. I moved
in next door about a week ago.

GORSE
(unsmiling)
Mmm.

He clasps Theo's hand but briefly.

THEO

Delighted to meet you, Mr. Gorse.

(beat)

Well, what a wonderful coincidence
to find that one's immediate neighbors
are also Lutherans.

Mrs. Backus and Eleanor smile strainedly. Eleanor
blushes.

GORSE

Been a church member long?

THEO

Twenty years this April, sir.

The comfort of my life.

(beat; gravely)

Frankly, if I hadn't had its solace
when my wife died, I very much doubt
if I could have gone on.

GORSE

(tasting the word)

Widower.

THEO

(sadly)

For two years now.

(brightening)

I wonder if the three of you would
do me the honor of sharing
my Sunday dinner with me.

GORSE

Well-

THEO

Oh, please.

Make a lonely widower happy.

(beat)

There's more than enough.

(beat)

I'd be so honored.

MRS. BACKUS

I have to make dinner for my family.

THEO

(sadly)

Of course.

(to Gorse)

You and your daughter then.

They hesitate. He pleads.

THEO

Oh, please.

118. INT. THEO'S KITCHEN – MOVING SHOT – CLOSE
ON THEO'S HANDS

As he carries a pan of biscuits to the nook, using a pot
holder.

THEO

More hot biscuits?

CAMERA WITHDRAWS to show Mr. Gorse and
Eleanor sitting in the booth, eating dinner. Theo extends
the pan.

THEO

Miss Gorse?

She shakes her head timidly.

THEO
Sir?

GORSE
Maybe one.

THEO
Good.

He sets aside the pan after Mr. Gorse has taken a biscuit. Sitting down, he continues eating.

THEO
I can't tell you how pleased I am
that you'd share my humble food.
This is, truly, loving thy
neighbor as thyself.

GORSE
(grunts)
Good casserole.

THEO
(gratified)
You like it. Wonderful.
(beat)

I'll make you one especially some time.

He smiles at Eleanor who returns it stiffly, blushing with embarrassment at his attention. CAMERA MOVES IN on Theo's smiling face.

119. EXT. OFFICE BUILDING - NIGHT

CAMERA MOVING IN on it, one window lit.

120. INT. THEO'S OFFICE

Theo examining the contents of a folder - 8 x 10 photographs. CAMERA MOVES IN on him as he looks at the photographs; we cannot see what is on them. He chooses eight of them and sets the folder on the floor. Picking up one of the 8-1/2 x 11 manila envelopes, he slips the group of photographs inside it. He seals the envelope, folds down its metal clips, weighs and stamps it. Turning the envelope over, he begins to print a name and address on it with a felt pen.

121. INSERT - ENVELOPE BACK

Theo printing in large, block letters: ELEANOR
GORSE, 22391 SYLMAR ST.

EXT. POST OFFICE - LATER

Theo pulls up at the curb, deposits the envelope in a mail box and drives away.

122. EXT. SYLMAR STREET

Theo drives his car down the street and onto his driveway. Getting out, he looks around, draws in a deep breath of the evening air, then starts to take a stroll along the block.

123. INT. RUTH'S LIVING ROOM - CLOSE ON BOTTLE OF BOURBON

The room unlit and shadowy. CAMERA PULLS BACK to reveal Ruth sitting in a chair, pouring herself some bourbon over ice. She puts down the bottle and takes a sip, staring at the mantel.

124. POV SHOT – PHOTOGRAPH

Of Ruth's dead husband; barely visible in the shadows.

125. RUTH

Drawing in a deep, uneven breath. After awhile, she stands and walks to the window, looking out at the street. She tenses as Theo strolls by on the sidewalk. Momentarily, she anticipates his approach to her house; then, as he walks by, her shoulders slump.

126. MOVING SHOT – THEO

CAMERA PULLING AHEAD of him. As he walks past the McCann house, he hears the infuriated VOICE of Mr. McCann.

MCCANN'S VOICE

It's a mistake! Why the hell should I sell a new Ford for eighteen hundred bucks!

The receiver is slammed down.

MCCANN'S VOICE

Damn it!

MRS. MCCANN'S VOICE

Darling! Please; control yourself!

Their telephone RINGS.

MCCANN'S VOICE

I'm not going to answer the goddamn thing.
I'm just not going to answer it!

His voice has faded now. Theo moves on, smiling. CAMERA STOPS as he walks OUT OF FRAME. It HOLDS.

127. EXT. SYLMAR STREET – EARLY MORNING

The shot exactly like the end of the previous one except that all the house lights are extinguished and the street is deathly still.

128. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK

Two-fifteen. CAMERA PANS to Theo's hands as he draws on a pair of gloves. Soundlessly, he walks away from CAMERA, moving into the hall.

129. INT. KITCHEN

Theo's figure appears from the hallway, crosses the living room and enters the kitchen. CAMERA PANS as he moves to the kitchen door, opens it and slips into the alley.

130. LONG SHOT – ALLEY

Theo comes down the alley, CAMERA PANNING TO follow his movement to Joseph Alston's lawn. He stops at the edge of the ivy and begins to pull up lengths of it.

131. CLOSE ON THEO'S HANDS

He rips up ivy plants and throws them onto the entry walk. After several moments he moves OUT OF FRAME. CAMERA HOLDS on the torn-up ivy plants strewn across the walk.

132. EXT. THEO'S HOUSE – MORNING

Theo comes out of his house. As he heads for the garage, he sees –

133. WALTER MORTON JR. – THEO'S POV

Emerging from his house, wearing a bathing suit and light red shirt. He carries a blanket, towel and portable radio to the station wagon outside the garage, puts them through the window onto the seat, then starts across the street toward the McCann house.

134. INT. THEO'S GARAGE

As he pulls up the door, watching the Morton boy. He starts into the garage, then stops and looks toward Joseph Alston's lawn.

135. ANGLE PAST ALSTON – TOWARD THEO

Thin-lipped with anger, Alston is sweeping off his entry walk. Theo comes over.

THEO
What happened?

ALSTON
(tightly)
Someone pulled them up.

THEO
So that was it.

ALSTON
(looking at him)
What?

THEO
Last night. I heard some noise out here. I looked out and saw a couple of boys.

Alston's features harden.

ALSTON
You see their faces?

THEO
No; unfortunately – it was too dark. I'd say they were about the ages of...say the Putnam boys. Not that it was them, of course.

136. REVERSE ANGLE

Theo looks at his wristwatch, winces.

THEO
I'm late.
(concerned)
Sorry about those plants, Mr. Alston.
What a terrible thing for anyone to do.

He turns and walks into his garage. The old man looks down the block toward the Putnam house.

137. EXT. BOULEVARD – LATER

As Walter Morton, Jr. – with KATHERINE MCCANN – turns the station wagon left onto the boulevard, CAMERA PANS TO reveal Theo's car parked down the block. After Walter Morton has driven past, Theo pulls his car from the curb and follows.

138. EXT. BEACH – ANGLE TOWARD SURF

Walter and Katherine come running up to their blanket where they start to dry themselves.

KATHERINE
How many times has Mack gone
down to Tijuana now?

CAMERA DRAWS AWAY from them.

WALTER
Four times, I think.
He gets the urge, he drives there.
Doesn't even matter to him if
anyone wants to go along.

CAMERA STOPS on Theo sitting several yards away,
his back to them.

WALTER
(continuing)
If he feels like going, he goes alone.

KATHERINE
What fun is that?

Theo stands, moves OUT OF FRAME.

WALTER
I dunno. He seems to like it.

139. EXT. PARKING LOT – ANGLE PAST STATION
WAGON – TOWARD BEACH

Theo stops by the station wagon briefly, then walks to
his own car, CAMERA PANNING WITH him. He
starts his motor and drives off.

140. EXT. PARKING LOT BEHIND OFFICE BUILDING –
ANGLE PAST THEO'S CAR TOWARD BUILDING

141. INT. THEO'S OFFICE – CLOSE ON CARTONS IN
CLOSET

Two of them are lifted off a third and set aside. CAM-
ERA WITHDRAWS as Theo carries the third carton to
the table and sets it down. It is filled with bottles, vials,
tubes, etc. He searches in the carton, reaching deep in-
side to come up with a thin, metal box. CAMERA
MOVES IN ON it as he raises the lid and takes out a
package of white powder, puts it into his shirt pocket,
closes the lid of the box and puts it back in the carton.

142. EXT. BEACH PARKING LOT

Theo drives onto the lot and parks his car. Getting out,
he walks to the Morton's station wagon. There, he stops
and looks around. He takes out the package of powder.
Casually, he reaches into the station wagon, opens the
glove compartment and puts the package inside. Clos-
ing the glove compartment door, he saunters off.

143. INT. TELEPHONE BOOTH – ANGLE TOWARD
BEACH

Theo comes in and closes the door, slips coins into the
slot and dials the operator.

THEO
Police, please.
(listens)

I want to report some teenagers with
drugs in their possession.

144. ANGLE TOWARD BEACH – LATER

CAMERA PULLS BACK across the parking lot, including the Morton car, TWO POLICEMEN looking through it, then the police car, finally Theo's car, Theo sitting in it, watching. CAMERA HOLDS ON the back of his head and the b.g. view.

145. CLOSE ON THEO

Observing.

146. POV SHOT

On the beach, Walter Morton sees the policemen searching his parents' car and, accompanied by Katherine, hurries to the parking lot to see what's going on.

147. THEO

Watching.

148. POV SHOT

Walter and Katherine reach the policemen, Walter registers amazement, then indignation. Theo starts the motor of his car and turns left, CAMERA DRAWING AROUND to retain Walter, Katherine and the policemen in b.g., Theo's face is f.g. He is smiling.

150. INT. DEPT STORE – CLOSE ON PERFUME COUNTER – MOVING POV SHOT

CAMERA MOVING along counter. O.S., we hear Theo's FOOTSTEPS. They stop in front of a SALESLADY who smiles at CAMERA.

SALESLADY
Can I help you, sir?

THEO'S VOICE

I'm looking for a gift.

151. EXT. THEO'S HOUSE – MOVING SHOT – CLOSE ON THEO'S HAND – EVENING

Still light. Theo emerges from his house carrying a small, wrapped package, and starts across the lawn, CAMERA WITHDRAWING as it TRACKS him. He looks toward –

152. MRS. FERREL – THEO'S POV

Working on her flower bed; wearing shorts and halter, on her knees in a provocative pose.

153. MOVING SHOT – THEO

Watching. Now his eyes shift.

154. CARL BACKUS

Steps onto his porch and catches sight of Mrs. Ferrel, baring his teeth at the sight of her suggestive posture. As he walks to his car, Mrs. Ferrel glances at him.

MRS. FERREL
Going to work?

BACKUS
Yeah; the old rat race.

Mrs. Ferrel smiles politely and goes back to work. As Backus drives away, he gives her another look.

155. MOVING SHOT – THEO

Whistling softly to himself as he strolls along the sidewalk. In the b.g., Backus drives down the block and Mrs. Ferrel continues working on her flower bed. Theo turns in at Ruth's house, goes up on the porch and rings the doorbell. After awhile, she opens the door, unable to disguise her look of pleased surprise.

THEO

Good afternoon, Mrs. Harris.

RUTH

Mr. Gordon.

THEO

Am I interrupting anything?

RUTH

No.

THEO

I'll only be a moment.

He holds out the package, smiling.

THEO

For you.

She hesitates. Theo's smile becomes a little melancholy.

THEO

No strings attached, Mrs. Harris.
It's in the nature of a peace offering
for my rudeness the other day.

RUTH

(embarrassed now)
You weren't rude, Mr.-

THEO

(overlapping)

Yes; I was.

(beat)

I was.

(pause)

Please?

She takes the package.

RUTH

Thank you, Mr. Gordon.

(beat)

You really didn't have to-

THEO

It was uncalled for, what I said.
Albeit said in all sincerity, I know
it was distasteful to you.

RUTH

(reassuringly)

No.

THEO

I don't blame you, Mrs. Harris.
You were very nice about it but I
knew I'd blundered.

(beat)

It's just that...seeing you-

He breaks off with an awkward smile.

THEO

There I go again; I'm sorry.

RUTH

There's nothing to be sorry for,
Mr. Gordon. Please don't feel apologetic.

He looks at her in silence for a moment before replying.

THEO

That's so kind of you.

(pause)

Well, I'll...get out of your way.

He looks at her with a searching, intense expression as if he wishes he could say more. Then he smiles falteringly.

THEO

Perhaps-

He stops as though in self-recrimination and turns away quickly.

THEO

(with effort)

Goodbye, Mrs. Harris.

He walks away hastily, moving OUT OF FRAME. Ruth stares after him, clearly affected.

156. MOVING SHOT - THEO

His expression composed as he walks along the street. When he reaches his house, a boy is carrying a large, heavy carton of liquor bottles and mixes up to his porch. The station wagon parked by the curb has PUT-NAM'S WINES AND LIQUORS printed on its side.

BOY

Your order, sir.

THEO

(blankly)

Order?

BOY

Yes, sir.

THEO

I didn't order anything.

BOY

(checking slip)

Aren't you...Mr. Gordon?

22387 Sylmar Street?

THEO

Yes...but I didn't order any liquor.

(beat)

I don't even drink.

The boy stares at him.

THEO

Someone's played a prank on you,
I'm afraid.

BOY

Oh, for pete's sake...

THEO

I'm sorry.

He reaches into his pocket, takes out a five dollar bill.

THEO

Here. Maybe this will help a little.

BOY
I don't want-

Theo sticks the bill into the boy's shirt pocket.

THEO
Take it.
(beat)
What a shame you had to do this.
(sighs)
I don't know;
some people's sense of humor.

He turns and walks to his porch, smiling to himself, leaving the disgruntled boy to lug the carton back to the station wagon. Theo moves OUT OF FRAME and goes into his house. The boy drives off.

157. SAME SHOT – EARLY MORNING

Dark and still.

158. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK

Two o'clock. The alarm goes off and Theo's hand ENTERS FRAME, shutting it off. CAMERA WITH-DRAWS as he sits up on the bed, dressed except for shoes. Bending over, he begins to slip on tennis shoes.

159. EXT. STREET – MOVING SHOT – CLOSE ON THEO'S TENNIS SHOES

As he walks along the sidewalk without a sound. He crosses the parkway, steps onto the street.

160. ANGLE PAST MORTON GARAGE

Theo walks across the street and slips into the garage.

161. PENCIL FLASHLIGHT BEAM

Moving around the garage, searchingly.

162. CLOSE ON THEO

He fails to see what he is looking for. Turning off the flashlight, he leaves the garage.

163. ALLEY BY MORTON HOUSE

Theo moves along it quietly. He stops at the edge of the yard and looks around. He sees what he is after.

164. ANGLE PAST POWER MOWER

Theo comes over and picks up the mower, turns away.

165. ANGLE PAST MCCANN GARAGE – TOWARD STREET

Theo appears from the alley by the Morton house and crosses the street, carrying the mower. Reaching the McCann garage, he sets down the mower and, cautiously, doing it in stages, lifts the McCann's garage door. He carries the mower inside.

166. INT. MCCANN GARAGE

Theo carries the mower to the back and hides it behind the washing machine, covering it with a tarpaulin. Quickly, he goes back out and shuts the door, cutting off all light from the screen.

167. EXT. PUTNAM YARD – CLOSE ON TOYS

O.s., the almost soundless approach of Theo. CAMERA UP PANS to his face as he picks up the toys. He starts back for the alley.

168. INSERT – DOGS WATER BOWL

As Theo steps on an edge of it and overturns it.

169. CLOSE ON THEO

Freezing as the Putnam dog BARKS inside the house. The sleepy VOICE of Mr. Putnam is heard.

PUTNAM'S VOICE

Stop that!

The dog keeps BARKING. The sound of the dog being HIT is heard, a YELP. Then the dog is quiet and Theo moves toward the alley.

170. FULL SHOT – STREET

Theo emerges from the Putnam's alley and crosses the street to the Jefferson house. He disappears into their alley, reappearing shortly to start back toward his own house. As he enters the Jefferson alley, we hear the SCRATCHING of his pen and, gradually SUPERIMPOSED on the shot of the street, we see the page from his book dated Tuesday July 30. Theo's entry reads: *Morton mower hidden in McCann garage. Putnam toys placed in Jefferson backyard.* Finally, SUPERIMPOSED over the page is a SHOT of Theo returning to his dark bedroom and dialing a telephone number, covering the mouthpiece. We do not hear what he says but, from the way he jerks the receiver from his ear, it is evident that the reaction on the other end of the line is a violent one. His entry continues: *Telephoned McCann,*

2:30 a.m., inquiring about car for sale. CAMERA MOVES IN ON Theo's smiling face; simultaneously IN ON THE PEN POINT AS HE WRITES: *Things progressing well.*

171. EXT. THEO'S LAWN – CLOSE ON THEO'S HANDS – MORNING

As he pulls up weeds. We see his wrist watch. It is 10:15. CAMERA WITHDRAWS to show him kneeling on the lawn, wearing the abbreviated shorts, socks and tennis shoes. His eyes shift.

172. MAILMAN

Walking past Theo's house. He turns up the Gorse walk, taking a large envelope from his sack. CAMERA ZOOMS IN on it: the envelope Theo addressed.

173. CLOSE ON THEO

Glancing over as he works.

174. POV SHOT – MAILMAN

The envelope will not fit through the door slot so the mailman sets in on the porch, ringing the doorbell as he turns away.

175. CLOSE ON THEO

Keeping an eye on the house next door as he works. O.s., the front door of the Gorse house is OPENED.

176. POV SHOT – ELEANOR

Seeing the envelope and picking it up. Curious, she starts to open it.

177. CLOSE ON THEO'S EYES

Observing.

178. ELEANOR

Opens the envelope and slides out the photographs. CAMERA MOVES IN QUICKLY on her face as she reacts with shock, glancing around. She freezes, seeing –

179. THEO

He raises his hand in a greeting, smiles.

THEO
Good morning.

180. POV SHOT – ELEANOR

Terribly flustered, blushing. She manages a smile, then retreats into the house with the envelope.

181. THEO

Returns to his work, smiling to himself.

182. CLOSE ON THEO'S HANDS

His watch reads: 11:03. CAMERA WITHDRAWS to reveal him clipping the bushes around his house. Behind, in the street, a car drives by. He continues working. Soon, his attention is caught by something down the street.

183. POV SHOT – CAR

Pulled up in front of the Shelby house. A YOUNG MAN gets out. Licking his lips with nervous anticipation, he walks toward the house.

184. THEO

Clipping a bush and watching.

185. POV SHOT

The young man rings the doorbell to the Shelby house. Shelby opens the door and the young man speaks to him. CAMERA ZOOMS IN on Shelby's thunderstruck expression as the young man addresses him, smiling coyly. Flushed and embarrassed, Shelby replies with badly executed indignation. Mrs. Shelby APPEARS in the doorway and the young man beats a hasty retreat. Shelby is shaken by the experience. Mrs. Shelby looks at him with cold suspicion, turns away. Hastily, he follows her inside and shuts the door.

186. THEO

Smiling to himself. As the young man makes a U turn and starts back along the street, Theo puts down the clipper and feigns a yawn, stretching his well-muscled torso. The young man glances over so abruptly that his car swerves. He drives OUT OF FRAME and Theo returns to his clipping, whistling softly.

187. CLOSE ON THEO'S HANDS

As he digs a watering trench around the tree in his parkway his watch reads: 11:48. CAMERA WITHDRAWS to show him digging. He glances at the Jefferson house.

188. POV SHOT

Mr. Putnam, with his sons, is coming out of the Jefferson alley carrying the toys Theo took. Patty Jefferson follows, trying to explain that she doesn't understand what the toys were doing in her yard. As Putnam and

his boys move angrily across the street, Patty looks at her children with accusation. They shake their heads, protesting.

189. THEO

Smiling as he digs. In the b.g., Ruth APPEARS on the porch of her house. She looks toward Theo hesitantly for awhile, then starts down the street, moving a little unsteadily. Theo becomes aware of her approach but does not indicate it. Finally, he "sees" her. (Throughout the ensuing scene, Ruth is very much aware of his manhood but a little too drunk to hide it sufficiently.)

THEO
Good morning!

RUTH
(smiling)
Day off?

THEO
Not really. I have my own business
so if I don't go into work, I don't
make any money.
He gestures toward the lawn.

THEO
Still I had to get the place in order.
It disturbs me terribly to see
neglected landscaping.

Ruth smiles again and Theo looks at her expectantly.

RUTH
(awkwardly)
I'm...having several people over

Friday night. A few of the neighbors –
and I thought...well-
(smiling)
Would you care to join us, Mr. Gordon?

THEO
(quietly)
More than anything else in the
world, Mrs. Harris.
(beat)
I'd be honored.
(beat)
Honored.

RUTH
Good.

They exchange a smile.

RUTH
I would have phoned but I
don't know your number.

THEO
I'm glad you didn't.
Ruth's smile becomes labored.

RUTH
About eight o'clock then?

THEO
(softly)
Though Hell should bar the way.

His intense look makes her restive. Theo smiles.

THEO

Thank you. Thank you so much.

RUTH

(nervously)

We'll see you then.

He smiles and nods. Ruth turns away and starts back down the street. Theo returns to his digging, whistling under his breath.

190. INSERT – PAGE OF JOURNAL BOOK

Friday, August 2. CAMERA PANS to the entry. Party at Ruth Harris's house.

INT. RUTH'S LIVING ROOM – CLOSE ON FRONT DOOR – NIGHT

O.s., the sound of VOICES and a little LAUGHTER. The doorbell RINGS. After several moments, Ruth's hand ENTERS FRAME and opens the door. Theo stands there, neatly dressed. He smiles.

THEO

Good evening.

RUTH

Good evening, Mr. Gordon.

CAMERA WITHDRAWS to reveal her all dressed up, looking very lovely; just enough liquor in her to make her warmly hospitable. She takes Theo's arm.

RUTH

Come in.

She turns to CAMERA.

RUTH

Everyone!

The o.s. VOICES abate.

RUTH

You all know Mr. Gordon, don't you?

192. THE GROUP – THEO'S POV

The McCanns with their daughter sitting near Inez Ferrel and Mrs. Backus. Standing nearby, the Jeffersons have been chatting with the Shelbys.

AD LIB

Good evening.

Mr. Gordon.

Hi.

Hello.

193. CLOSE ON THEO

Smiling. CAMERA MOVES IN on his face.

THEO

Good evening.

It's so nice to see you all again.

194. CLOSE ON THEO – LATER

CAMERA WITHDRAWING to reveal him sitting by Mrs. Backus, a drink in his hand.

THEO

Oh? Does your husband bowl?

MRS. BACKUS

(nodding)

Mondays and Thursdays when
his shift is over.

THEO

Where does he go?

MRS. BACKUS

(pointing)

There's a place up here on
Western Avenue.

THEO

I see.

CAMERA MOVES IN on his face.

THEO

I must join him there sometime.
I love to bowl.

195. CLOSE ON THEO – LATER

CAMERA WITHDRAWS to reveal him standing with
Mrs. Ferrel and Ruth.

RUTH

Sure I can't freshen up
your drink, Mr. Gordon?

THEO

(smiling)

No; thank you. I'm fine.

RUTH

Inez?

MRS. FERREL

A little bit.

She hands the glass to Ruth who enters the kitchen.

THEO

How much longer will your
husband be on the road?

MRS. FERREL

At least another month.

THEO

(sympathetically)

It must be lonely for you.

MRS. FERREL

It is. I miss him terribly.

THEO

I bet you do.

(beat)

Excuse me a moment, will you?

He holds up his glass.

THEO

I could use a little ice.

196. ANGLE FROM KITCHEN DOORWAY

Theo turning away from Mrs. Ferrel who watches him
go, then turns toward the other guests. CAMERA
WITHDRAWS, then PANS as Theo enters the kitchen
and walks to the sink where Ruth is making Mrs. Fer-
rel's drink. She smiles at him.

RUTH
Changed your mind?

THEO
Just a little ice.

RUTH
A little ice.

She lifts two cubes from the bucket with tongs and deposits them in Theo's drink. She smiles at him.

RUTH
A little ice.

THEO
I haven't had a chance to tell you.

RUTH
What?

THEO
How beautiful you look tonight.

Her smile falters momentarily, then brightens as she forces it back. She holds the index finger of her right hand to her chin and curtsies slightly.

RUTH
Kind sir.

Again her smile falters as they look at each other.

THEO
You should be dressed up more often.

She tenses as he leans forward, sniffing, then straightens with a smile.

THEO
You're wearing the perfume.

RUTH
(returning his smile)
Yes.

THEO
(pause)
Mrs. Harris.

RUTH
Ruth.

THEO
Thank you.
(pause)
I've missed you, Ruth.

She swallows and, again, is lost for words.

THEO
May I stay and talk with you?
When everyone is gone, I mean.
(pause)
Please?

RUTH
(pause; smiles)
Of course, Mr. Gordon.

THEO
Theo?

She looks at him a moment candidly.

RUTH
Theo.

She picks up Mrs. Ferrel's drink and leaves the kitchen with a smile. CAMERA MOVES IN on Theo's face as he watches her departure.

197. CLOSE ON THEO – LATER

CAMERA WITHDRAWS to reveal him chatting with Professor Shelby. Mrs. Shelby sits nearby, watching them in silence, obviously suspicious of Theo.

SHELBY
Of course we speak of these new
young pianists because these are
the artists we *have* today.
Yet when one pays close attention
to the early recordings for all their
imperfections – it becomes evident that the
giant of them all was Josef Hoffman.

THEO
Yes! Oh, yes.
Unparalleled technique.

SHELBY
His recording of Schumann's *Carnaval* –
He groans ecstatically.

SHELBY
Like diamonds.
(sighs)
And mine got broken.

THEO
No.

SHELBY
Yes. Some overzealous student.
(eyes turned heavenward)
I was in despair for weeks.
I almost strangled her.
It's not the easiest recording
in the world to find.

CAMERA MOVES IN on Theo's face.

THEO
I'm sure it isn't.

198. CLOSE ON THEO – LATER

CAMERA WITHDRAWS to show him listening to McCann. Everyone in the group is sitting now.

MCCANN
So help me God! Eighteen
hundred dollars for a brand new Ford.
I got so many calls I nearly had
the phone ripped out.

MRS. MCCANN
It was pretty grim.

MCCANN
(cynically)
I told the police but naturally they
couldn't do a thing.

MRS. SHELBY
(sourly)
They rarely do.

Theo listens with interest.

RUTH
What an awful -

MRS. BACKUS
Someone -

Both of them break off. Ruth smiles at Mrs. Backus.

RUTH
I'm sorry. What were you
saying, Dorothy?

MRS. BACKUS
Someone sent a cab to our house.

THEO
(Smiling painfully)
There seems to be an epidemic of
this sort of thing. Someone telephoned
Putnam's store, giving my name and
address, and had a carton of liquor sent to me.

PATTY
(vengefully)
Good.

SHELBY
That's terrible.

ARTHUR
Honey.

McCann glances at her curiously.

MRS. BACKUS
And someone keeps calling our house
when Carl is trying to sleep. They say
it's a wrong number but -

THEO
(disapprovingly)
Now that's going too far.

MCCANN
(to Patty)
Why'd you say good?

PATTY
(embarrassed)
I didn't mean it quite the way it sounded.

ARTHUR
We're having some trouble
with Mr. Putnam.

MCCANN
What's wrong?

PATTY
(tightly)
He claims our children stole some
toys from his yard. They've never
stolen a thing in their life.

ARTHUR
He's a small-minded man, that's all.

MCCANN
Good punch in the mouth;
that's what he needs.

KATHERINE
If all these other things are
happening -

She breaks off as her father looks at her sternly.

KATHERINE
Well, couldn't that have been
a prank too?

MCCANN

That didn't happen in the neighborhood.

KATHERINE

(Angrily)

It *could* have happened in the neighborhood! How do-?

MRS. MCCANN

Let's not discuss it here, Katherine.
(apologizing to the others)
A little family problem.

CAMERA STARTS TO MOVE IN SLOWLY on Theo's face until it fills the screen. He listens with interest, eyes shifting from person to person as they speak.

ARTHUR'S VOICE

Are you talking about them finding coke in the Morton's car?

RUTH'S VOICE

Oh, no.

MCCANN'S VOICE

Yeah. Young punk. He ought to -

KATHERINE'S VOICE

It wasn't his! Someone put it there!

MCCANN'S VOICE

You're not going to see him anymore
so just accept it!

199. CLOSE ON THEO - LATER

CAMERA WITHDRAWS to show him carrying ashtrays and glasses across the living room.

200. INT. KITCHEN

Theo enters. Ruth, half drunk, is stacking dishes in the sink. She turns with a smile.

RUTH

I didn't mean for you to work.

THEO

My pleasure.

He sets down the glasses and empties the ashtrays into the wastebasket, puts them on the counter and looks at her.

THEO

It was a lovely party, Ruth.
The nicest time I've had...in many years.

RUTH

I'm glad.

He looks her over.

THEO

And *you*.

(beat)

Until tonight I had no idea how beautiful you are.

(pause; gently)

You make a better woman than a widow, Ruth.

Her smile falters and, after a moment, she starts to turn away. Theo takes her by the arm.

THEO
I've done it again, haven't I?

RUTH
(tightly)
No.

THEO
I only mean to say the right
things but they never come out right.
(fervently)
You're so beautiful. So bright.
(beat)
I hate to see you – dimmed by
sadness, that's all.

She looks at him, unable to resist his persuasiveness
much less his undeniable attraction.

THEO
Ruth.

He takes her other arm, looks into her face intently.

THEO
So like her. Soft; and warm.
He draws her closer. She cannot prevent it.

THEO
That perfume.

CAMERA MOVES IN on them.

THEO
Ruth.

He pulls her against himself and kisses her neck. Ruth
draws in a trembling breath and, for a moment, almost
succumbs. Then, as she starts to pull away, Theo re-
leases her and turns abruptly.

THEO
(brokenly)
I'm sorry.
(shaking his head)
I'm so sorry. I respect you, I...
(sobs)
- just feel this terrible need for you.

He crosses his arms, clutching at them.

THEO
To hold you. Feel your warmth against me.

Ruth looks at him in pleading silence. If he would only
stop, she might have a chance to break the spell he is
casting. Theo shudders.

THEO
I'm so cold, Ruth.
(voice breaking)
So cold. And so alone.

She makes a sound of involuntary reaction and Theo
turns. For a moment, they stare at each other; then he
switches off the light and reaches for her. This time she
responds to his embrace. They cling together, kissing
passionately.

THEO
I need you, Ruth, I *need* you.
Give me life and breath again.

They kiss again with fierce, mutual desire. CAMERA MOVES IN on Theo's lips as he kisses and bites her throat. Ruth gasps.

THEO
Ruth.
(beat)
Oh, Ruth!

201. INT. MCCANN BEDROOM – CLOSE ON FLOOR

A shoe thumps down on it. CAMERA WITHDRAWS to show McCann sitting on the bed, his shirt removed, taking off his other shoe. In the b.g., Mrs. McCann sits at her dressing table, creaming her face.

MCCANN
Just tell me one thing. Why did all these things start happening after he moved in?

He drops his other shoe and starts to remove his socks.

MRS. MCCANN
I'm sure it's a coincidence.

MCCANN
Is it? *I'm* not sure.

MRS. MCCANN
You're jumping to conclusions, Jim.
That's prejudice. You just can't think that way.

MCCANN
Well, I *am* thinking that way.
Gordon moves in – things start happening. Period.

His socks are off now. He begins to rub his feet.

MRS. MCCANN
To him as well, Jim.
You heard what he said.

CAMERA STARTS A SLOW PAN to the window.

MCCANN
That's right. *Said.*

MRS. MCCANN
(mildly sarcastic)
Would you like me to call
Mr. Putnam and check?

MCCANN
All right, so it happened. What does that prove?
(pause)
How do we know he didn't do it to throw suspicion off himself?

MRS. MCCANN
Oh, Jim. Come on.
You're really groping now.

McCann grunts sourly. Now we see the bedroom window of Ruth's house through the window of the McCann bedroom.

202. CLOSE ON RUTH'S BEDROOM WINDOW.

CAMERA MOVING toward it.

203. INT. BEDROOM – DOWN ANGLE ON FLOOR

Theo's and Ruth's clothes lying on it. O.s., Ruth is heard sobbing softly. CAMERA PANS to the bed where she is lying with Theo, both of them naked. He is whispering to her.

THEO

Shhh. Don't cry. There's nothing to be ashamed of. I *love* you, Ruth. This isn't just an interlude. It's more than physical; you know that, Ruth. You know that. Or you wouldn't have given yourself to me.

She continues crying, eyes shut, tears rolling down her cheeks. Theo kisses her about the face gently and repeatedly.

THEO

You have nothing to be ashamed of.
Nothing.

RUTH

(barely able to speak)
Four months?

He smiles and makes a sound of kind amusement.

THEO

Time, Ruth? What has time to do with it?
(gently)
The heart has no conception of time.

He kisses her on the lips.

THEO

I love you, Ruth. I want to marry you.

She opens her eyes and looks at him in silence. Theo smiles.

THEO

Does that surprise you?

(pause)

Yes. I want to marry you. And the passage of time won't make it any clearer to me than it is right now.

(beat)

I love you, Ruth.

CAMERA MOVES IN on their heads as he starts to make love to her again.

THEO

Be my wife. The mother
of my children.

Her expression tenses and she gasps, closing her eyes, as he enters her. He starts to move against her rhythmically.

THEO

Have my child, Ruth. Have my
child. I want that –

She opens her eyes, suddenly afraid.

RUTH

No.

THEO

(overlapping)
Yes.

RUTH

No, I mustn't.

THEO
Yes!

He keeps her from saying more by kissing her passionately. Then he presses his cheek to hers.

THEO
(breathless)
Have my child.
Please have my child.

Ruth cannot resist. She needs his love too much. With a gasping breath, she clutches at him, surging up against his body with a primal, female hunger.

204. INSERT – PAGE OF JOURNAL BOOK.

Wednesday, August 7 written in Theo's neat, clean hand.

205. INT. DEPT. STORE – GARDEN SHOP – DAY

Theo purchases a bag of peat moss.

206. SPORTING GOODS DEPT – LATER

Theo examining a BB rifle. He nods and speaks to the CLERK who turns to remove three BB rifle boxes from the display case behind him.

207. INT. THEO'S LIVING ROOM – ANGLE TOWARD FRONT WINDOW – LATE AFTERNOON

Theo APPEARS on the porch, carrying the three boxes (in a large sack) and the bag of peat moss. Unlocking and opening the door, he steps into the room, removes one of the BB rifle boxes from the bag and puts it in the front closet with the bag of peat moss, then goes back outside, carrying the bag with the two remaining rifles.

208. ANGLE ON SIDEWALK

Theo crosses his lawn to the sidewalk and, moving past the Gorse house, approaches the porch of the Putnam house. He rings the doorbell.

209. CLOSE ON DOORWAY

After several moments, Putnam opens the door. Theo smiles at him.

THEO
Good afternoon, Mr. Putnam.

PUTNAM
(glancing suspiciously at the bag)
Hi.

THEO
I'm not interrupting your supper, am I?

Putnam shakes his head, afraid that Theo is about to try and sell him something.

PUTNAM
No.

THEO
Good.

He holds up the bag.

THEO
A plant I distribute for is getting rid of this particular model of BB gun and I thought your boys might like a couple of them.

PUTNAM
Yeah?

THEO
They're quite safe.

PUTNAM
Uh-huh.
(pause; reluctantly)
How much-?

THEO
(interrupting)
No, no, I'm not selling them.
I'd like your boys to have them
as a gift.

PUTNAM
Gift?

He doesn't understand this either. Now his feeling is
that he will be acquiring an unwanted indebtedness to
Theo.

PUTNAM
I dunno.

THEO
(smiling)
They didn't cost me a cent, Mr. Putnam.
(beat)
I just thought your boys might like
them, that's all.

PUTNAM
(reassured)
Well, *yeah*. They *would*.

(pause)
Wait a sec. I'll get them.

He turns away. As he walks off, Theo looks around. His
eyes are caught by something on the hall table.

210. INSERT – BOWL OF MATCHBOOKS

Putnam's Wines & Liquors printed on the covers.
Theo's hand reaches INTO FRAME and picks up two
of them.

211. RETURN TO SCENE

Theo slips the matchbooks into his pocket before Put-
nam leads his two sons into the living room. Theo gives
them each a BB rifle in its box.

THEO
There you go.

PUTNAM BOYS
Hey! Gee, thanks a lot, Mr. Gordon!
Yeah; thanks!

THEO
My pleasure, boys.
I'm glad you like them.
(to Putnam)
I hope I didn't interrupt your supper.

PUTNAM
No. Just chattin' in the kitchen with
Irma's folks. They're driving back east
in the morning.

THEO

Are they? All the way to New York?

PUTNAM

Yeah.

(chuckles)

They got a lot o' gumption for their age.

CAMERA MOVES IN on Theo's face.

THEO

They must.

(intrigued)

All the way to New York.

(beat)

My, my.

212. MOVING SHOT – CLOSE ON THEO

Smiling to himself as he walks along the sidewalk. In the b.g., WALTER MORTON, SR. strides angrily across the street to where McCann is trimming bushes. As Theo crosses his lawn, the sound of their voices rises. We cannot hear what they are saying but it is clear that they are arguing. Theo stops on his porch to look back.

213. CLOSE ON THEO

Turning to watch.

214. POV SHOT – MORTON AND MCCANN

Exchanging heated words, their gestures angry. They disappear into McCann's garage after McCann points toward it broadly as though to say: Be my guest!

215. THEO

Standing motionless, his smile bemused.

216. POV SHOT – MCCANN'S GARAGE

After several moments, Morton emerges in angry triumph, pushing his power mower. McCann follows him, protesting.

217. THEO

Smiling, he enters his house and closes the door. CAMERA PANS to the LEFT to reveal McCann down the block, Morton crossing the street with his mower. After several seconds, McCann turns slowly to look toward Theo's house. CAMERA MOVES IN on his expression of dark suspicion.

218. INSERT – PAGE OF JOURNAL BOOK

Thursday, August 9

219. EXT. MOTEL – CLOSE ON SIGN – NIGHT

CAMERA DOWNPANS to reveal Theo's car parked outside one of the rooms.

220. INT. MOTEL ROOM – CLOSE ON BOURBON BOTTLE

CAMERA MOVES IN on Theo and Ruth together on the bed, kissing passionately. The kiss ends and she clings to him with desperation.

RUTH

Theo; Theo.

THEO

(gently)

Yes.

RUTH

I can't believe this is real.

(tensely)

I adored my husband. And less
than five months after his death

I'm doing this.

THEO

But don't you see? It's *because*
you adored him that you're doing
this. You need a man to love.
You're incomplete without that.

RUTH

(brokenly)

I still feel sick with guilt.

THEO

You mustn't, Ruth. There's nothing
to feel guilty about. We love each other.
(beat; with confidence)

Don't we?

RUTH

(miserably)

I don't know.

THEO

You know.

(beat)

You need to love; to give. And I need it.
I need *you*, Ruth. I want you for my wife.
I want us to have a child together.

RUTH

(overlapping)

Theo, I'm too old.

THEO

Nonsense. *You?*

He starts to make love to her again.

THEO

Don't try to stop it, Ruth.

(beat)

You aren't, are you?

RUTH

Well...

THEO

Please don't try to stop it.

Have my child.

RUTH

(trying to sound amused)

A widow of five months getting pregnant?

Theo.

THEO

Yes, Ruth. Yes.

(kissing her)

Please. I need that.

Please get pregnant. *Please*. I want
it more than anything else in the world.

Ruth looks at him with anxious eyes.

RUTH

You do love me, Theo.

THEO

I adore you.

They kiss.

THEO
And you love me.

RUTH
I must.

They kiss again.

RUTH
I do. I love you, Theo.
(a shaking breath)
I love you.

They kiss again. She clings to him.

RUTH
Don't hurt me. Please don't
hurt me. I'm so vulnerable.

CAMERA MOVES IN on Theo's face. His tone is comforting. His smile is not.

THEO
I know you are.

CAMERA HOLDS on his face as he makes love to her. We hear a BUZZING noise getting louder and louder.

221. INT. THEO'S BEDROOM – CLOSE ON ALARM
CLOCK

As it buzzes. It is three-thirty. Theo's hand ENTERS FRAME and pushes in the stop.

222. ANGLE ON BED

The room is dark. Theo, dressed, sits up and starts to don his tennis shoes. CAMERA MOVES IN on his face. His eye is caught by something o.s. and he looks toward –

223. THE BEDROOM WINDOW

There is light behind the shade-drawn window across the way.

224. ANGLE ON FRONT DOOR

Theo slips outside and leaves the door ajar. He steps onto the lawn and glides across it toward the Gorse house. He is wearing gloves.

225. EXT. WINDOW OF GORSE HOUSE – ANGLE TOWARD STREET

Theo appears and moves to the window. He tries to see around each side of the shade but cannot. He stoops and a crack of light appears across his eyes.

226. ELEANOR – THEO'S POV

Sitting on her bed in her nightgown, the pictures strewn across the mattress. She is looking at them one by one, breathing hard, perspiring. She starts to tug her nightgown up.

227. CLOSE ON THEO

As he watches without expression. After awhile, he stands and steps OUT OF FRAME.

228. EXT. ALSTON LAWN – ANGLE TOWARD THEO'S HOUSE

Theo moves across his lawn and over to Alston's. CAMERA DOWNPANS as he starts to tear up ivy plants and heave them onto Alston's entry walk. CAMERA PANS to the walk as one after another ivy plant is slung there.

229. EXT. ALSTON ENTRY WALK – DAY

Covered with dirt and forty-seven torn-up plants. CAMERA UP PANS to reveal the old man on the porch, looking down at them with trembling anger. He steps off the porch and picks up one of the plants. He looks close to tears. He gazes toward the Putnam house, his expression one of hatred, then slings aside the torn-up plant and turns abruptly toward his house.

230. CLOSE ON ALSTON'S BROOM – ANGLE TOWARD THEO'S HOUSE – LATER

As the old man sweeps the entry walk. Theo comes walking briskly down his entry walk, stopping as he sees what Alston is doing. CAMERA WITHDRAWS to include Alston as Theo comes over.

THEO

When did this happen?

ALSTON

Don't know.

THEO

But this is terrible!

Alston says nothing. Theo looks at his wristwatch as if debating with himself.

THEO

Hell, it can wait.

(to Alston)

I'll help you replant them.

Alston shakes his head.

THEO

I insist.

(encouragingly)

If we get them back in the soil
fast enough they'll make it.

(turning away)

I'll change my clothes.

ALSTON

You don't have to-

But Theo is already running off. Alston returns to his sweeping glumly.

231. ANGLE ON THEO'S HOUSE – LATER

The front door is heard OPENING, then CLOSING. Theo appears in work clothes, carrying the sack of peat moss. He walks quickly to where Alston is kneeling on the lawn, replanting ivy.

THEO

(kneeling)

Glad I didn't use this peat moss.

He starts to dig with his hands.

THEO

We'll get these back in no time.
With a lot of peat moss and water,
they'll be fine; you'll see.

Alston works awhile before he speaks.

ALSTON
Hear anything last night?

THEO
No; I'm afraid I didn't. I was
pretty tired.
(looking at Alston)
You think it was those boys again?

ALSTON
Ain't sayin'.

Theo clucks and sighs.

THEO
Why do people do these things?
They dig in silence for awhile.

ALSTON
(grudgingly)
Nice of you to help me, Gordon.

Theo makes a scoffing sound as the CAMERA MOVES
IN on his face.

THEO
What are neighbors for?

The picture FREEZES and all sound fades but that of
someone looking through a stack of postcards.

232. INT. THEO'S OFFICE – CLOSE ON THEO – DAY

Examining the postcards one by one, his face impassive. He sets one aside, then another. Finally, he puts down the stack and picks up a felt pen.

233. DOWN ANGLE OVER THEO'S SHOULDER

As he prints a message on the back of one of the eight postcards he has selected. CAMERA MOVES IN on the message: *Hi Walt! Got these in Tijuana. Hot enough for you? Mack.*

234. ANGLE ON THEO

As he slides the postcards into an envelope and seals it. He begins to address it.

235. INSERT – ENVELOPE BACK

Theo printing: *MR. WALTER MORTON, JR.*
22392

He stops.

236. CLOSE ON THEO

Thinking. He decides. He scratches out something with the felt pen.

237. INSERT – ENVELOPE BACK

It now reads: *MR. WALTER MORTON*
22392

Theo continues, writing *Sylmar St.* after the house number.

238. EXT. HARDWARE STORE – LATER

Theo comes out of the store, a bag in his arms. He gets into his car and drives off.

239. INT. THEO'S BEDROOM – ANGLE THROUGH FRONT WINDOW – LATER

Theo parks in the driveway in front of his house. He gets out of the car and approaches the porch, carrying the paper bag. CAMERA PANS across the room until the doorway to the hall is seen. O.S., WE HEAR Theo UNLOCK the front door and enter the house. His FOOTSTEPS approach. Camera moves in ON THE DOORWAY, stops. Theo enters the bedroom and stops in f.g., setting the bag on the bureau. BELOW FRAME, he removes the purchased articles from the bag and puts them on the bureau. CAMERA PANS as he crosses to the bed and sits, lifting the telephone receiver. He picks up one of the pair of matchbooks from the bedside table and dials the number on it. He removes a handkerchief from his pocket and covers the mouthpiece. Someone answers on the other end.

THEO
(tightly)

Is Mr. Putnam there?

(listens)

I don't care if he's busy or not.

You get him on this phone or you'll be sorry.

He waits, the tense expression gone from his features. He whistles softly to himself. Then Putnam picks up the receiver and speaks. Suddenly, the look of vengeful rage is back on Theo's face again.

THEO
Putnam?
(listens)

You're in trouble, Mister.
You're in real trouble.

CAMERA MOVES IN CLOSER on him.

THEO

Your store sold liquor to my son.
He's only fifteen. He was in an accident;
he may not live. Not only am I going to
take away your license, I am going to sue
you for a million dollars.

(listens; overlapping)

You'll find out who it is when my lawyer
gets in touch with you!

He slams down the receiver. Abruptly, his expression is mild again. He takes out his little black book and dials another number. There is a busy signal on the line. He depresses the cradle arm and picks up the telephone directory, finds a number and dials it. CAMERA STARTS A SLOW PAN to the bureau.

THEO

How soon can you deliver five hundred
pounds of sand?

(beat)

I need it right away.

CAMERA has reached the bureau now and we see the first of the purchases Theo made in the hardware store: a quart can of black paint and a brush on top of it.

THEO'S VOICE

Good. I'd appreciate it.

(pause)

22388 Sylmar Street.

CAMERA PANS to the other purchase: a can of concentrated weed killer. CAMERA HOLDS on it.

THEO'S VOICE

Oh, incidentally, there's a sign on the door that says *Nightworker sleeping*.
Don't pay any attention to it.

240. INSERT – BOOK PAGE OF JOURNAL BOOK

Saturday, August 17, written by Theo.

241. INT. MRS. FERREL'S BEDROOM – CLOSE ON MRS. FERREL – NIGHT

As she speaks into a telephone receiver, an attachment on which is resting on her shoulder so that both her hands are free BELOW FRAME.

MRS. FERREL

I'll probably watch television for awhile,
then go to bed. Maybe read a book;
I don't know.

CAMERA STARTS WITHDRAWING from her.

MRS. FERREL

(ruefully)

There isn't much to choose from
when you're gone.

We see that she is sitting on her bed, attaching stockings to a garter belt, her face made up. Clearly, she is getting ready to go out.

MRS. FERREL

Oh, I don't like to go out by myself,
honey. That's no fun. I'll wait till
you get home.

242. EXT. BOULEVARD – ANGLE TOWARD SYLMAR STREET

As Mrs. Ferrel turns around the corner and drives past CAMERA, moving OUT OF FRAME. In moments, Theo's car appears, following.

243. EXT. GREEN LANTERN BAR

CAMERA MOVES IN on its entrance.

244. INT. GREEN LANTERN BAR – CLOSE ON MRS. FERREL'S LEGS

Underneath the table of a booth, clad in black net stockings, crossed, her snug black skirt riding almost to her thighs. CAMERA UP PANS to reveal her wearing a sweater which clings adhesively to the hoisted jut of her breasts. She is drinking a frothy cocktail, her gaze moving around the room, searching for prospects.

THEO'S VOICE

Mrs. Ferrel!

She looks around in shock, starting to choke on her drink as she sees him.

245. ANGLE PAST MRS. FERREL – INCLUDING THEO

He begins to pat her back in concern.

THEO

I'm sorry. I didn't mean to startle you.
How thoughtless of me.

She manages a wan smile, coughing.

THEO

How are you?

MRS. FERREL

Fine, Mister-
(she swallows, coughs)

THEO

Gordon.

(beat)

Well, this is a pleasant surprise.
I never expected to see you downtown.

MRS. FERREL

(flustered)

Yes. Well...

THEO

You come here often?

MRS. FERREL

(laughing falsely)

Oh, no. Never. I'm supposed
to meet a friend here.

(hastily)

A girl friend.

THEO

I see.

MRS. FERREL

(still choked up)

What are you doing down here?

THEO

Came to see a movie. Thought I'd have
a drink before I went.

(beat)

May I-?

He gestures toward the opposite side of the booth.

THEO

-keep you company until your friend arrives?

Mrs. Ferrel swallows hard.

MRS. FERREL

Well...

Theo looks at his wristwatch.

THEO

Actually, I'll have to go before she
gets here, I imagine. The film begins in
twenty minutes.

MRS. FERREL

(relieved)

Oh. Well...yes; please.

Do join me.

He sits across from her.

THEO

You look lovely tonight.

MRS. FERREL

Oh. Well...thank you, Mr. Gordon.

He gestures toward her drink.

THEO

May I buy you another?

MRS. FERREL

Uh...yes, all right; thank you.

I don't drink as a rule but -

Theo gestures toward the bar. The bartender sees him.

THEO

Two more of the same.

The bartender nods and Theo turns back to Mrs. Ferrel.
CAMERA MOVES IN on him.

THEO

Well, isn't this a nice coincidence.

246. MRS. FERREL
Smiling with effort.

MRS. FERREL

Isn't it.

247. CLOSE ON THEO

THEO

I couldn't have planned it any better.

248. CLOSE ON JUKE BOX - LATER

Playing a soft, romantic piece. CAMERA PANS to where Theo and Mrs. Ferrel are sitting across from each other in the booth, their drinks being replaced by fresh ones. Mrs. Ferrel is still nervous.

MRS. FERREL

Don't let me keep you from your movie, Mr. Gordon. It must have started by now.

THEO

It doesn't matter to me when I come in on a picture. I'm really not that interested. I'll wait until your friend arrives.
(checks his watch)
She's a little late, isn't she?

MRS. FERREL

Yes.

(pause; an inspiration)
Maybe I'd better phone her.

THEO

Good idea.

MRS. FERREL

I'll be right back.

She leaves the booth and moves OUT OF FRAME. Theo, having risen politely, sits again. He looks across his shoulder for several moments, then reaches into his side coat pocket.

249. INSERT - VIAL

As Theo draws it from his pocket. It is one of the vials we saw in the carton of bottle and vials he keeps in his office.

250. CLOSE ON THEO

Looking around cautiously.

251. CLOSE ON THEO'S HAND

As he pours white powder into Mrs. Ferrel's drink. It dissolves immediately.

252. THEO

Returning the vial to his pocket. He starts to sip his own drink. Mrs. Ferrel APPEARS and sits across from him again.

MRS. FERREL

Oh, dear.

THEO

(sympathetically)

Bad news?

MRS. FERREL

She's sick.

(beat)

She was going to phone me here but she couldn't remember the name of the place.

THEO

Oh, that's a shame.

MRS. FERREL

Well...

(gestures)

I guess I'll just go home.

Theo smiles and raises his drink.

THEO

To disappointment.

Mrs. Ferrel lifts her drink.

253. THEO

As he watches her.

254. CLOSE ON MRS. FERREL

Sipping her drink. She puts the glass down, CAMERA MOVING IN on it.

255. CLOSE ON GLASS – LATER

Empty. CAMERA UP PANS to Mrs. Ferrel. She is drugged; smiling vacuously.

MRS. FERREL

You're gonna move your missie,

Mis'r Gor'n.

(snickers)

I mean – you're gonna miss

...your mo'ie.

She stops as Theo sits beside her. CAMERA DRAWS AROUND to include him.

THEO

Maybe I'd rather not go to the movies.

She looks at him, breath quickening. He looks at her breasts.

THEO

Maybe I'd rather stay with you.

She licks her lips and stares at him, blinking dizzily.
Theo slips an arm around her waist and draws her close.
He looks up at her.

THEO

Wouldn't you rather I stayed with you?

She blinks, then smiles. The smile fades and, opening
her mouth, she leans forward to kiss him. After the kiss,
her head thumps back against the wall of the booth.
CAMERA MOVES IN on her slack featured face.

MRS. FERREL

(throatily)

Yeah.

256. EXT. MOTEL

CAMERA PANS to Theo's car outside of one of the
rooms.

257. INT. ROOM – CLOSE ON MRS. FERREL

As Theo pulls her sweater over her head.

THEO

There we go.

Mrs. Ferrel makes a tiny, moaning noise. CAMERA
WITHDRAWS to show Theo sitting behind her on the
bed. We see her down to the upper portion of her chest.

THEO

Now the bra.

He unhooks it, takes it off her. She groans, grimacing
sharply as, BELOW FRAME, he cups her breast with
his hands, squeezing the nipples.

THEO

Doesn't that feel nice?

Mrs. Ferrel's drugged expression draws into a mask of
open sensuality.

258. REVERSE SHOT

Showing Mrs. Ferrel from behind. Theo stands.

THEO

Lie back.

He pushes her onto her back BELOW FRAME.

THEO

Now.

Reaching down, he unzips her skirt and pulls it off. He
works her panties down her legs and takes them off,
lifting her feet INTO FRAME; she still has on her
stockings and high-heeled shoes.

THEO

We'll leave the rest on, shall we?

He puts down her feet, obviously pushing her legs apart
BELOW FRAME.

THEO

All ready now?

Mrs. Ferrel makes a throaty, animal noise.

THEO
Good.

He moves to the foot of the bed, CAMERA PANNING with him. His 35 mm camera is set up on a tripod there, a flashbulb attachment on it.

THEO
We'll take some pictures first.
As a memento.

CAMERA MOVES IN on his face.

THEO
Won't that be fun?

O.s. she makes a GROANING noise.

THEO
(tightly)
Pose for me, Inez.

O.s., we hear the RUSTLE of her moving on the bed.

THEO
That's it. Perfect.

CAMERA MOVES IN QUICKLY on the flashbulb.

THEO
Perfect.

The bulb goes off blindingly.

258. INT. GREEN LANTERN BAR – CLOSE ON MRS. FERREL – LATER

As she starts and opens her eyes. She looks around in confusion.

259. POV SHOT – BAR ROOM

Almost empty.

260. MRS. FERREL

Her expression blank.

THEO'S VOICE
You're awake.

She starts and looks around. CAMERA WITHDRAWS to include Theo carrying a cup of coffee which he sets in front of her.

THEO
I brought you some coffee.

He sits across from her. She stares at him. Theo smiles.

THEO
How do you feel?

MRS. FERREL
(pause; uneasily)
What happened?

THEO
You passed out.

MRS. FERREL
Passed out?

CAMERA MOVES IN on her apprehensive face.

THEO
(sympathetically)

Those drinks we were having are deadly.

MRS. FERREL
(confused)
I don't remember.

THEO'S VOICE
It doesn't matter.
(beat)
I took care of you.

She stares at him, trying to remember but unable to.

261. INT. THEO'S BEDROOM – CLOSE ON CLOCK – NIGHT

Three fifteen a.m. O.s., the SCRATCH of Theo's pen.

CAMERA PANS to show him sitting on the bed, still dressed, making an entry in his book. Finishing, he sets the book aside, turns off the lamp and stands. He moves OUT OF FRAME.

262. EXT. HOUSE – ANGLE ON FRONT DOOR

As Theo slips out. He is wearing tennis shoes, carrying something in his hand. CAMERA PANS to show him moving over to Alston's lawn and bending over.

263. CLOSE ON THEO'S HANDS

As he empties the can of concentrated weed killer over a large section of ivy. CAMERA MOVES IN on the can until it fills the screen.

264. INT. THEO'S BEDROOM – UP ANGLE PAST TELEPHONE

The room still dark. Theo ENTERS and sits on the bed. He removes a pencil flashlight from the drawer of his bedside table, pointing it at his little black book.

265. INSERT – BLACK BOOK

The pages being turned to the J section. The light picks out Arthur Jefferson's name.

266. CLOSE ON THEO

He points the pencil flashlight at the telephone and dials it, then turns off the flashlight. Jefferson answers the phone.

THEO
(a vicious whisper)
Get out of this neighborhood
or you'll be sorry!

He hangs up and the CAMERA MOVES IN on Theo's eyes until they fill the screen. We hear a rapid BUBBLING noise.

267. INT. THEO'S KITCHEN – CLOSE ON GAS STOVE BURNER – EVENING

A pot of water at a rolling boil. CAMERA UP PANS to Theo standing in front of the stove. He slips a plastic bag of vegetables into the boiling water. O.s., the doorbell RINGS. Theo's eyes shift in that direction. He hesitates, then turns toward the living room.

268. INT. LIVING ROOM – ANGLE ON KITCHEN DOORWAY

Theo emerges from the kitchen and crosses the living room toward the door, CAMERA PANNING with him.

269. EXT. PORCH – CLOSE ON DOOR

As Theo opens it, surprised to see –

270. MR. AND MRS. MCCANN

Standing on the porch, McCann looking grim, his wife upset.

271. ANGLE ON THEO

THEO
(smiling)
Good evening.

272. THE MCCANNS

MCCANN
Gordon.

273. THREE SHOT

THEO
What can I do for you?

MRS. MCCANN
(distressed)
Mister-

MCCANN
(interrupting)
We want to talk to you.

Theo looks at him with curious surprise, then smiles again.

THEO
Of course. Come in.

He steps back, gesturing for them to enter. They walk inside and Theo shuts the door, smiling again as he turns to face them. He gestures toward the sofa.

THEO
Won't you sit down?

MCCANN
We'd rather stand.

MRS. MCCANN
(pleadingly)
Jim...

McCann braces himself, then starts.

MCCANN
A lot of things have happened
in this neighborhood since you moved
in, Gordon. *Bad* things.

THEO
Things?

MCCANN
I think you know what I mean.
Phone calls. Things delivered that
weren't ordered. Strange –

THEO
Like that carton of liquor I got,
you mean?

MCCANN
(tensing)
Yeah. Like that.

THEO
You say: since *I* moved in.
(pause)
You think I *did* these things?

MRS. MCCANN
We're only trying to –

MCCANN
(overlapping)
Nothing like them ever happened
until you moved in.

Theo gapes at him. He nods feebly.

THEO
I see.

MRS. MCCANN
We're not openly accusing you,
Mister Gordon.

THEO
(overlapping)
What are you doing then?

MRS. MCCANN
It's just that these things are
terribly damaging to –

MCCANN
(cutting her off)
We don't want to call the authorities,

Gordon. But it's just too much of a
coincidence that –

THEO
(feigning fright)
Authorities?

He breaks off, startled, as a wracking sob shakes Theo;
abruptly, he is thrown off balance. Mrs. McCann looks
at Theo in shock as he turns away to look through the
rear window.

THEO
(thickly; brokenly)
Accusing me of hurting others.

He turns to face them, tears in his eyes.

THEO
I'd kill myself before I'd harm
another person.

They stare at him.

THEO
I never meant to tell you this.
I've never told another soul about it.
But I have to now. I have to.
You've accused me of –

He breaks off, turning away to look out through the rear
window again. CAMERA MOVES IN on the back of
his head.

THEO
My name isn't Gordon.
(beat)
It's Goldstein.

274. THE MCCANNS

McCann looks taken back. His wife looks stricken.

THEO

I spent two years in Dachau.

Mrs. McCann's expression becomes that of someone who has just been stabbed through the heart.

275. THEO

His back to the CAMERA.

THEO

My family died there. My mother –
my father – two sisters – a brother –
uncles and aunts – grand-parents – *all of them*.

276. THE MCCANNS

Listening in wooden silence.

THEO'S VOICE

Only I survived.

(beat; bitterly)

Survived.

(pause)

All I want is to live in peace.

Among people like you.

To be a neighbor – a friend.

MRS. MCCANN

(brokenly)

Mr...*Goldstein*.

She looks at her husband in fury, grabbing hold of his arm. He glances at her uncomfortably and she gestures toward the front door with her head. He starts to speak, then turns away and opens the door. Mrs. McCann walks over to Theo, CAMERA PANNING with her.

MRS. MCCANN

I'm so sorry.

(whispering)

Please forgive us.

She turns away and moves OUT OF FRAME. O.s., the front door CLOSES. CAMERA HOLDS ON Theo. After several moments, he turns and looks toward the door with a smile.

INSERT – RECTANGLE ON PAGE OF JOURNAL BOOK

The one with *McCann* printed inside it.
Theo's penpoint X's it out.

278. INT. MCCANN LIVING ROOM – ANGLE ON DOOR

The doorbell RINGING. Mrs. McCann comes INTO FRAME and opens the door. It is Theo.

THEO

(quietly)

Good morning.

She nods, trying to smile.

THEO

I have to leave for San Francisco
this afternoon. I'll be gone a week.

(pause)

The reason I'm telling you is that
I don't want you and Mr. McCann to
think I'm running away because of
what you said.

MRS. MCCANN

(pained)

Mister-

THEO

Gordon. *Please.*

(beat)

I'll be back a week from Monday.

Smiling politely, he turns away. Mrs. McCann watches
him go, then shuts the door, a look of humiliated an-
guish on her face.

279. INT. RUTH'S LIVING ROOM

Ruth answers the doorbell. It is Theo.

RUTH

Theo.

THEO

May I come in?

RUTH

Of course.

He comes inside and she shuts the door, leading him to
the rear hall where they embrace and kiss.

RUTH

I've missed you.

THEO

I've missed you.

(beat)

I have to go to San Francisco
for a week on business.

(beat)

Will you come and see me?

RUTH

(whispering)

You know I will.

They kiss again.

280. EXT. SYLMAR STREET - ANGLE FROM MORTON
PORCH

Theo leaves Ruth's house and crosses the street. As he
passes the Morton house, we hear Mr. Morton's VOICE
inside.

MORTON'S VOICE

The drug wasn't bad enough!
Now it's pornographic postcards!

281. MOVING SHOT - CLOSE ON THEO

As he moves toward the Backus house.

WALTER JR.'S VOICE

Mack didn't send them!

MRS. MORTON'S VOICE

(shrilly)

Will you two please keep
your voices down!

282. INT. BACKUS BEDROOM – CLOSE ON PLAYBOY
MAGAZINE COVER

Turned sideways as Mr. Backus eyes the center-fold
Playmate of the month. He groans with desire. CAM-
ERA WITHDRAWS TO show him lying in bed.

MRS. BACKUS' VOICE
Aren't you going to get up at all?

He twitches guiltily and looks toward the o.s. doorway
to the hall.

283. ANGLE PAST MRS. BACKUS – TOWARD BED

She is dressed for church.

BACKUS
Look, damn it, I have one day
in the lousy week I can take it easy
and I'm gonna do it!

He glares at her, then turns the Playboy magazine right
side up and starts to turn its pages angrily. Mrs. Backus
looks at him.

MRS. BACKUS
You might keep that filth out of the house.

BACKUS
(flaring)
I happen to like it!
(beat)
It's the only sex I get around here!

MRS. BACKUS
(tensely)
The children are in the yard.
I'm going to church.

BACKUS
(sourly)
Yeah, go to church.

The doorbell RINGS. Lips pressed together, Mrs.
Backus turns toward CAMERA and moves OUT OF
FRAME. Backus glares after her, saying something ob-
scene under his breath.

284. ANGLE ON FRONT DOOR

Mrs. Backus comes INTO FRAME and opens it. Theo
stands on the porch. He smiles.

THEO
Good morning, Mrs. Backus.

She smiles stiffly.

THEO
I wonder if I could borrow a cube
of butter. I seem to have run
completely out.

MRS. BACKUS
All right.

She turns and walks OUT OF FRAME. Theo pulls an
envelope from his pocket, opens the front closet door
and slips it behind some shoes and boxes. He has closed
the door before Mrs. Backus returns with a cube of
margarine.

MRS. BACKUS

It's margarine. We don't use butter.

THEO

Fine. Thank you so much, Mrs. Backus.

285. ANGLE ON BACKUS PORCH – FROM STREET

Theo says a few more words to Mrs. Backus, then turns away, comes down the entry walk. As he crosses the street, CAMERA DRAWS AROUND revealing Mrs. Ferrel working on her flowers. Theo waves to her.

THEO

Good morning!

She smiles and nods. As he turns away, she stares at him. CAMERA MOVES IN ON her look of apprehension.

286. EXT. SKY – JET AIRLINER – DAY

Traveling from left to right.

287. EXT. SAN FRANCISCO AIRPORT – CLOSE ON IDENTIFYING SIGN

CAMERA PANS TO show Theo getting into a cab, carrying a suitcase. The cab is driven off.

288. EXT. SAN FRANCISCO HOTEL

Downtown.

289. INT. HOTEL ROOM

The door is unlocked and a BELLBOY ENTERS carrying Theo's bag. He sets it on the bed and starts to open it as Theo ENTERS.

THEO

That's all right; I'll do it.

BELLBOY

Yes, sir.

Theo hands him a dollar.

BELLBOY

Thank you, sir!

He exits. Theo removes his jacket, opens the suitcase and begins to unpack.

290. INSERT – POSTCARD

CAMERA DOWNPANS to the message:

*Darling,
Arrived and settled
for week of business. Can you fly up
Friday afternoon?
Will call.
Theo's hand is writing:
Love, Theo.*

291. INT. LOBBY – CLOSE ON THEO

He stamps the card with an airmail stamp, puts it through a mail slot and walks across the lobby toward the exit.

292. EXT. HOTEL

The DOORMAN signals and a cab drives up. Theo gets inside, tipping the doorman.

293. INT. CAB

As Theo settles back against the seat.

THEO

San Francisco Airport, please.

294. EXT. SKY – JET AIRLINER – EVENING

Just after dark. Traveling from right to left.

295. EXT. L.A. AIRPORT PARKING LOT

Theo comes walking along the aisle and reaches his car. Unlocking the door, he gets inside and drives away.

296. INT. THEO'S OFFICE

Theo enters and turns on the lights. He puts down an overnight bag. Removing his jacket, he hangs it on the inside of the closet door.

297. EXT. OFFICE PARKING LOT – DAWN

The first grey light of morning visible, Theo's car still there.

298. INT. THEO'S OFFICE

CAMERA DOWNPANS FROM WINDOW TO reveal Theo lying on his office sofa, arms crossed, sleeping soundlessly.

299. SERIES OF SHOTS

Showing the journal book page for *Monday, August 26*. Theo searching through a number of record shops unsuccessfully. The day passing. Theo in his office again, turning off the lights and lying on the sofa to sleep. The appointment book page for *Tuesday, August 27*. Theo shaving in his office with an electric shaver. Spending another day searching through record shops in vain.

300. INT. RECORD SHOP – LATE AFTERNOON

Almost dark outside. A CLERK comes out of a rear room carrying an old 78 r.p.m. album.

CLERK

You're in luck. I didn't even know we had this one.

He hands it to Theo who looks at the cover. CAMERA MOVES IN on it: a recording of Schumann's "Carnaval" by Josef Hoffman.

THEO

Wonderful.

(beat)

Exactly what I need.

301. EXT. STREET – ANGLE ON TELEPHONE BOOTH – NIGHT

Theo's car parked at the curb in b.g. Theo dials a number, looking at his little black book.

302. INT. TELEPHONE BOOTH

Theo finishes dialing and waits. Someone answers the phone.

THEO

Ruth?

(listens; smiles)

Yes. How are you?

(listens)

Fine. A little tired but...

(listens)

Yes, very busy.

(listens)

Did you get my card?

(listens)

Is Friday afternoon all right?

(listens)

Wonderful. I'll pick you up
at the airport.

He smiles as he listens to what she says.

THEO

Until then.

(listens)

I love you too.

(listens)

Goodbye.

He hangs up, checks his little black book again and
dials. He covers the mouthpiece with his handkerchief.
Someone answers on the other end.

THEO

Mrs. Backus?

(listens)

This is a friend. Do you know,
for a fact, that your husband always
bowls after work on Mondays and Thursdays?

He hangs up, smiling. Leaving the booth, he gets into
his car and drives away.

303. INSERT – PAGE OF JOURNAL BOOK

Wednesday, August 28.

304. INT. THEO'S CAR – CLOSE ON CLOCK – NIGHT

Three thirty-one. The car is moving.

305. EXT. BOULEVARD – NIGHT

Theo pulls his car to the curb and parks it. Getting out,
he walks off, carrying the overnight bag. He is wearing
tennis shoes, his footsteps soundless.

306. CLOSE ON STREET SIGN

Sylmar St. CAMERA PANS TO Theo reaching the corner
and stopping to look down the street.

307. POV SHOT – SYLMAR STREET

Silent; dark except for streetlights.

308. THEO

Starts along the sidewalk.

309. EXT. ALSTON LAWN – ANGLE TOWARD BOULE-
VARD

Theo comes down the sidewalk and steps across the
lawn without a sound. Unzipping the bag, he takes out
the can of concentrated weed killer and pours it over the
ivy again. The can is emptied. Theo leaves it on the ivy
and turns away. CAMERA PANS to his house. Putting
down the bag, he kneels beside a flower bed.

310. ANGLE ON THEO

As he rips up fourteen flower plants and slings them across his lawn. Done, he stands, picks up the bag and moves along.

311. ANGLE FROM JEFFERSON PORCH

Theo walks across the street and onto their lawn. CAMERA PANS him to the porch.

312. CLOSE ON DOOR

As Theo comes up to it. Unzipping the bag, he removes the can of black paint and the brush. Opening the can, he dips in the brush and reaches for the door.

313. CLOSE ON THEO

As he paints a word on the front door. Done, he picks up the bag, the can and brush and moves off the porch. He starts across the street.

314. MOVING SHOT – CLOSE ON PAINT CAN

Theo deliberately spills some drops of black paint on the street, then on the sidewalk. CAMERA STOPS, UP PANNING TO show him starting down the alley of the Putnam house. He spills a little more paint.

315. REAR OF PUTNAM HOUSE – ANGLE ON ALLEY

Inside the house, the dog begins to BARK as Theo comes into the yard and puts the can and brush beneath the back porch. He slips back into the alley.

316. EXT. STREET – ANGLE TOWARD JEFFERSON HOUSE

CAMERA shooting from Gorse lawn. Theo emerges from the alley by the Putnam house and starts along the sidewalk, moving quickly. As he walks OUT OF FRAME, CAMERA MOVES IN on the Jefferson house.

317. CLOSE ON BASE OF JEFFERSON DOOR

Paint is dripping onto the porch. CAMERA UP PANS to the door. The word NIGGER is painted there in huge, jagged letters. CAMERA HOLDS.

318. CLOSE ON DOOR – MORNING

Same angle as the end of the previous shot. In this one, Jefferson's hand is rubbing at the painted word with a turpentine-soaked rag. CAMERA PANS TO reveal his grim face as he rubs. Patty Jefferson is standing nearby. In the b.g. are Mr. and Mrs. McCann watching from across the street, McCann dressed for work. Putnam is standing on his porch observing.

319. ANGLE PAST PUTNAM

Looking across at Jefferson's porch, his expression flat, devoid of sympathy. In the b.g., Ruth comes out of her house and moves across her lawn toward the McCanns. They do not see her coming.

ANGLE PAST MCCANNS

Ruth approaching in b.g. Mrs. McCann looks at her husband accusingly.

MRS. MCCANN
Are you satisfied now?
He isn't even here.

MCCANN
Maybe.

MRS. MCCANN
Jim, he's in San Francisco!

MCCANN
How do we know? Did -?

He breaks off, spotting Ruth. Mrs. McCann tenses, seeing her.

MRS. MCCANN
Good morning, Ruth.

RUTH
(tightly)
Good morning.

She hesitates, then speaks again.

RUTH
Were you speaking about
Mr. Gordon just now?

MRS. MCCANN
Uh...well, yes. I-

She stops as Ruth points across the street in shock.

RUTH
With reference to *that*?

MRS. MCCANN
No, no. I was telling Jim that
Mr. Gordon *couldn't* have done
it because he's in San Francisco.

Ruth looks at McCann.

MCCANN
All we know is that he *said*
he was going to -

RUTH
(overlapping)
I got a postcard from him yesterday.
Postmarked. San Francisco.

He looks at her guiltily. His wife glares at him. Ruth turns away.

MRS. MCCANN
Ruth-

Ruth doesn't stop. Mrs. McCann looks at her husband furiously.

MCCANN
(awkwardly)
Well, how was I supposed to know?

MRS. MCCANN
Oh! *Honestly!* Sometimes you
make me *sick!*

321. INT. SAN FRANCISCO TERMINAL - ANGLE ON
DOOR TO PLANE - AFTERNOON

Ruth is first to emerge. She looks for Theo, sees him, smiles and waves. CAMERA PANS as she runs to meet him. They embrace and kiss CAMERA HOLDS.

322. INT. HOTEL ROOM - ANGLE ON WINDOW -
NIGHT

An electric storm flickers in the distance. CAMERA PANS TO the bed where Theo and Ruth are lying together.

RUTH
Theo?

THEO
Yes?

RUTH
(pause; hesitantly)
Is it still because I look like her?

THEO
Of course not, darling.
(beat)
I never even think of that.
Believe me.

Ruth sighs happily and clings to him.

RUTH
You've never shown me her picture.

THEO
(smiles to himself)
I will; sometime.

Ruth hesitates, then speaks again, softly, confidingly.

RUTH
I haven't taken any precautions
for three weeks now.

THEO
Wonderful!

RUTH
A vital three weeks, Theo.

THEO
Good.

RUTH
You're sure it's what you want.

CAMERA MOVES IN on his face until it fills the screen. The o.s. lightning flickers on his face.

THEO
Exactly what I want.

The picture FREEZES and SUPERIMPOSED on it is a SHOT of Sylmar Street on Monday morning. Theo's face FADES as he comes driving down the street and pulls into the driveway. Joseph Alston is working on his lawn, an extensive patch of which is brown. Theo pretends not to see him as he gets out of his car, lifting out his suitcase. Alston stands to follow him. CAMERA PANS as Theo turns the corner of his house and sees that the flowers he tore up have been raked together and left in a pile by the porch. As he stops to look at them, Alston appears.

ALSTON
They were all over the lawn.

Theo starts and looks at the old man.

THEO
(grimly)
So they're after me now too.

ALSTON

They poured weed killer on my ivy.

THEO

Weed killer!

CAMERA MOVES IN on his tight expression.

THEO

Someone has got to pay for this.

323. EXT. LAWN – LATER

Theo working on the flower bed, wearing shorts, a tee shirt, tennis shoes. He glances up the block at –

324. MRS. SHELBY

325. Leaving the house, getting into the car and driving off.
ANGLE PAST THEO

After Mrs. Shelby has driven past in the b.g., Theo puts down his hoe and starts for the sidewalk.

326. ANGLE FROM SHELBY PORCH

Showing Theo's approach. Inside the house, we hear a dreadfully amateurish rendition of a Chopin *Prelude*.

SHELBY'S VOICE

(impatiently)

No, Charlotte, No.

The playing stops.

SHELBY'S VOICE

You're pounding, Charlotte. You're

not evoking the music, you're
inflicting it on the keyboard.

(beat; disgruntledly)

Here; let me show you.

There is a SOUND of them exchanging chairs. Then the *Prelude* is PLAYED with grace and feeling.

SHELBY'S VOICE

(as he plays)

The fingers supple. Drawing, Charlotte;
drawing. Not bludgeoning.

He stops playing in the middle of a phrase, SIGHS.

SHELBY'S VOICE

Try it again.

By now Theo is at the door. He rings the bell. CAMERA PANS TO include the door and front window. Inside, Shelby gets up and crosses to the door. He opens it, surprised to see Theo.

SHELBY

Good afternoon.

THEO

Good afternoon, Professor.

I apologize for interrupting you.

Shelby glances at Charlotte, then back at Theo.

SHELBY

(sotto voce)

I'm delighted you did.

THEO

(smiles)

Could I have a word with you?

SHELBY
Of course.

He steps outside and closes the door. Theo takes out his wallet and produces two tickets.

THEO
A business associate gave me these;
he has to be out of town tonight –
and I thought –

He shows the tickets to Shelby.

SHELBY
How lovely.

THEO
I wish he'd had three tickets so
Mrs. Shelby could attend as well.

SHELBY
(tightly)
She wouldn't go.

THEO
(nodding; pause)
Well; do you...think you could
accompany me, Professor?

SHELBY
(beat; determinedly)
Yes. I can accompany you, Mr. Gordon.
(smiling)
It's something I wouldn't want to miss.

CAME MOVES IN on Theo's smiling face.

THEO
Wonderful! I'm looking forward to it.

327. INT. THEO'S LIVING ROOM – CLOSE ON COFFEE
TABLE – EVENING

As a male model photo magazine is dropped onto the table. CAMERA UP PANS to Theo tossing a few more of these magazines across the table. He is wearing slacks, a skin-tight tee-shirt, no shoes. He looks around the room appraisingly; neatens it up. He lights some incense, turns down the lights. As he looks the room over again, the doorbell RINGS. Theo crosses to the door and opens it. It is Professor Shelby.

THEO
Good evening!

SHELBY
Am I too early?

THEO
No, no; I'm a little late. Come in.

Shelby enters the house and Theo closes the door, smiles at him.

THEO
Mrs. Shelby didn't mind, I trust.

SHELBY
(flatly)
She's indisposed.

THEO
Oh, I'm sorry.

(beat; briskly)
Well; I'll finish dressing and
we'll be on our way.

He moves quickly to the hallway, stops and turns.
Shelby glances at the incense as the odor strikes him.

THEO
Can I get you a drink while
you're waiting?

SHELBY
No, no. Thank you.

Theo looks at Shelby as if he wants to say something
else but feels he shouldn't. Shelby swallows nervously.

SHELBY
Lovely place you have here.

THEO
Thank you, Vincent.
("shyly")
If I may?

Shelby stares at him before replying.

SHELBY
(nervously)
Yes, of course.
(beat)
Your name is... Theo?

THEO
(pause; softly)
Theo.

He turns and goes into the hallway, disappears. Shelby
looks after him, then shakes himself and sits. His eyes
are caught by the magazines on the coffee table and he
tenses slightly. He glances toward the hallway, then
picks up one of the magazines and opens it. He stares at
its contents, takes a shuddering breath -

328. ANGLE FROM HALLWAY - SHELBY

Theo, still in his tee-shirt, shoes still off, steps INTO
FRAME without a sound, looking at Shelby. After sev-
eral moments, he speaks.

THEO
I forgot to ask you.

At the sound of his voice, Professor Shelby starts vio-
lently and looks up, flustered.

SHELBY
Yes?

THEO
Shall we go in your car or mine?

SHELBY
Either one is fine with me.

THEO
All right. Why don't we go in mine then?
(gesturing)
Please; read. I'll be ready in a jiffy.

He moves OUT OF FRAME. Shelby looks toward the
hallway almost apprehensively.

THEO'S VOICE

(calling)

The male body can be a work of art;
don't you agree?

Shelby clears his throat, calls back.

SHELBY

Yes!

CAMERA MOVES IN on him as he looks at the magazine again.

SHELBY

(to himself)

Yes.

Resolved to that, he starts to look at the magazine intently, almost defiantly. The sound of the finale from the *Goldberg Variations* by Bach starts.

329. INT CONCERT HALL – CLOSE ON PIANIST'S HANDS

As he performs the finale from *The Goldberg Variations*. CAMERA WITHDRAWS TO show him playing. In the b.g. is the audience.

330. THEO AND SHELBY

Listening. Shelby glances at Theo's intent expression, stares at his profile a moment or two, then looks toward the stage again. Theo glances at him, turning to the front before Shelby can return the glance. Moments of increasing mutual awareness pass. Then the performance ends and, applauding, Theo and Shelby exchange quick smiles, expressions of appreciative awe.

331. INT. CONCERT HALL LOBBY – THEO AND SHELBY

Standing in a corner during intermission, chatting animatedly. Theo, as though with spontaneous enthusiasm, grabs hold of Shelby's arm as he talks. Shelby pretends not to notice but it is obvious that he is becoming enamoured of Theo.

332. INT. CONCERT HALL – ANGLE PAST THEO AND SHELBY

Pianist, on stage, playing a sensuous *Prelude* by Scriabine. CAMERA CIRCLES Theo and Shelby until it is in front of them. Shelby glances at Theo; Theo returns it with a smile. Shelby's throat moves with emotional repression. He draws in a deep and tremulous breath, continues watching the pianist.

333. EXT. FREEWAY – NIGHT

As Theo's car is driven up the ramp and picks up speed on the inner lane.

334. INT. THEO'S CAR – THEO AND SHELBY

THEO

I think the standards of this nation with regard to male relationships are absurd – truly absurd. The Greeks were far more rational in their approach.

CAMERA MOVES IN SLOWLY on Shelby as he listens.

THEO
(continued)

Take tonight for instance. By the standards of our society: for two men to attend a concert together, discuss music, art, esthetics – is *suspect*, positively suspect. Could anything be more absurd? We *love* these things! Why shouldn't we share them? – share each other's pleasures in them?

SHELBY
(moved)
No reason.
(beat)
No reason at all.

THEO
Of course not.
(pause)
We're going to be good friends,
Vincent. *Good* friends.

SHELBY
Yes.
(he nods)
We are.

EXT. SYLMAR STREET – ANGLE ON THEO'S HOUSE – LATER

Theo parks in his driveway and the two men get out of the car. They speak together briefly; we hear only the murmur of their voices. They shake hands lingeringly, Theo gripping Shelby's shoulder. Finally, Shelby turns away and starts along the sidewalk. Theo stands motionless, watching him go. Shelby, sensing his observation, glances back as if compelled. Theo raises his hand in a gesture of fond farewell. Shelby gestures back, then, turning to the front again, picks up pace. Theo turns away for his porch.

INT. THEO'S LIVING ROOM – ANGLE ON DOOR

A lamp still burning. Theo unlocks the door and enters. As he does, he kicks a note on the floor. Bending over, he picks it up, unfolds and reads it.

337. INSERT – NOTE

Darling: Why didn't you tell me you were back? Call me when you get in; it doesn't matter how late. I love you. Ruth.

338. THEO

Looking at the note with a faint smile. After a moment, he starts across the room, CAMERA PANNING WITH him. He casually crumples the note in his hand and, as he passes the bathroom, tosses it into the wastebasket.

339. INT. BEDROOM

Theo ENTERS, turning on a lamp. He sits on his bed and, pulling out the drawer of his bedside table, removes a box of stationery. Opening it, he takes out a piece of light blue letter paper and, retrieving a pen from the drawer, commences to write.

340. INSERT – NOTE

As Theo writes the opening lines: *Vincent, I can't get to sleep for thinking about our night together.* As he continues writing, CAMERA PANS TO the alarm clock. It is several minutes to midnight.

341. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK – NIGHT

Three-thirty a.m. The alarm goes off and Theo pushes in the stop. CAMERA WITHDRAWS TO show him sitting up, fully dressed. He starts to don his tennis shoes.

342. EXT. STREET – MOVING SHOT – CLOSE ON THEO'S TENNIS SHOES

As he moves across the Putnam's lawn. CAMERA ANGLES OFF TO show him moving into the Putnam's alley.

343. EXT. PUTNAM BACKYARD – ANGLE TOWARD ALLEY

Theo APPEARS and moves to the porch. CAMERA MOVES IN on him as he draws a bottle from his pocket and empties its powdery contents into the dog's water bowl. He stirs it with his finger until it has dissolved, then moves back to the alley, vanishing. CAMERA HOLDS. We hear the sound of TYPING.

344. INT. THEO'S OFFICE – CLOSE ON TYPEWRITER – DAY

CAMERA at such an angle that we cannot see what he is typing. Briefly SUPERIMPOSED is a section of page from his journal book, p103, the written date *Tuesday, September 3*. It FADES as Theo finishes typing the letter. He pulls it out of the typewriter and sets it on his table, overlapping the letter underneath it. There are three letters in all, each with an addressed envelope. They all say the same thing: *Arthur Jefferson is trying to pass the color line. He is my cousin and should admit he is black like the rest of us. I am doing this for his own good. John Thomas Jefferson.*

Theo finishes addressing an envelope for the third letter and sets it down on the table. CAMERA MOVES IN on the first two lines of the address:

*Mr. Henry Putnam
22395 Sylmar St.*

345. ANGLE ON THEO

As he starts to type a fourth copy of the letter. CAMERA MOVES IN ON him.

346. EXT. OSBORNE REALTY OFFICE – LATER

CAMERA MOVING IN on the window. Inside, Theo is sitting at a desk with a REALTOR, signing papers.

347. EXT. STREET – ANGLE ON TELEPHONE BOOTH – LATER

Theo in the booth, dialing a number.

348. INT. BOOTH – CLOSE ON THEO

Someone answers the phone on the other end of the line.

THEO
Classified, please.
(listens)
I'd like to place an ad in your
Real Estate section.

349. INT. THEO'S CAR – ANGLE PAST THEO – LATER

As he drives along the boulevard, he turns his head, catching sight of Mrs. Backus entering a neighborhood market.

350. INT. MARKET – THEO

Pushing a cart with groceries in it. He passes Mrs. Backus, looks pleasantly surprised.

THEO
Good afternoon, Mrs. Backus.

MRS. BACKUS
Good afternoon.

THEO
How have you been?

MRS. BACKUS
Fine.

THEO
Good. And Mr. Backus?

MRS. BACKUS
Fine.

THEO
Good.
(beat)
I missed him the other morning.
I was out all night and thought
I'd join him at the bowling alley. I guess
he wasn't in the mood though.

Mrs. Backus stares at him.

THEO
(cheerfully)
I'll catch up with him some other time.

He walks away from Mrs. Backus, moving OUT OF FRAME. She stares after him in evident distress.

351. EXT. THEO'S HOUSE

Theo pulls his car into the driveway and gets out. Unloading a sack of groceries, he starts for the house. As he does, he catches sight of something down the street.

352. POV SHOT

A panel truck is parked in front of the Putnam house. A MAN in coveralls is stepping off the porch, carrying the blanket covered body of their dog. The Putnam boys are following him, crying bitterly. Mrs. Putnam tries to call them back but they pay no attention. They watch the man deposit the body inside the truck and close its doors.

353. THEO

Turning, he goes onto the porch.

354. INT. KITCHEN – ANGLE THROUGH DOORWAY

Toward the living room. Theo crosses the living room and enters the kitchen. CAMERA PANS as he moves to the sink, setting down the sack of groceries. He starts to unload it when the wall telephone RINGS. He answers it.

THEO
Hello?
(listens)
Yes, Ruth.
(listens)
I didn't get in till four a.m.
and didn't have the heart to wake you.
(listens)
I had to leave early on

appointments.

(listens)

I can't tonight. That week in
San Francisco put me way behind
on local calls. I have to see some
clients tonight.

(listens)

I don't know exactly what my
schedule is. I'll call you.

(listens)

I will.

He hangs up and returns to unloading groceries.

355. INSERT – PAGE OF JOURNAL BOOK

As Theo's hand writes, very neatly: *Thursday, September 5.*

356. INT. JEFFERSON LIVING ROOM – ANGLE
THROUGH FRONT WINDOW – LATE AFTER-
NOON

Showing Theo walking across the street, approaching
the house O.s., we hear Arthur and Patty Jefferson's
VOICES as they talk. CAMERA WITHDRAWS TO in-
clude them sitting on the sofa.

PATTY

What do we do? I mean, it's
ridiculous. How does one proceed?

(beat)

Do we deny it?

ARTHUR

That's what whoever sent it
would like us to do.

PATTY

I know but...

(sighs)

You really think it was Putnam?

ARTHUR

Who else? We know he's
prejudiced. It's just the sort of –

He breaks off as Theo steps onto the porch. Patty and
Arthur exchange a look. Theo rings the doorbell and
Arthur opens the door.

357. EXT. PORCH – ANGLE ON DOORWAY

THEO

(gravely)

Good evening.

ARTHUR

Yes?

Theo holds out one of the letters in its envelope.

THEO

This was mailed to me.

Arthur takes out the letter, reacts.

ARTHUR

Another one.

THEO

Another?

ARTHUR

The Mortons got one too.

THEO

But this is monstrous!

CAMERA MOVES IN QUICKLY on his expression of infuriated indignation.

THEO

Something should be done about it!

358. EXT. SYLMAR STREET – LONG SHOT – THEO'S HOUSE – NIGHT

Very still. Pale morning mist engulfs the street. SUPER-IMPOSED briefly is a section of page from Theo's journal book, the written date *Saturday, September 7*. IT FADES as Theo slips from his house without a sound and starts across the street, CAMERA PANNING WITH him. He approaches the Jefferson house.

359. EXT. JEFFERSON BACKYARD – ANGLE OVER CHILDREN'S RUBBER POOL – TOWARD BACK PORCH

An inflated duck drifts slowly on the surface of the water. In the b.g., Theo APPEARS and kneels by the porch.

360. CLOSE ON THEO

As he sets fire to a box of damp trash. The papers start to smolder. He turns toward the pool, CAMERA MOVING WITH him. As he walks, he slips a knife from his pocket and depresses a switch, releasing the long, glinting blade. Reaching the rubber pool, he bends over and, with a single stroke, slashes it open. CAMERA HOLDS ON water pulsing from the cut like blood from a wound.

361. ANGLE ON ALLEY

As Theo moves OUT OF FRAME, he drops something in the alley. CAMERA DOWNPANS TO it: one of the book of matches with *Putnam's Wines & Liquors* printed on the cover.

362. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK

Almost five. O.s., the SOUND of an approaching fire truck siren is heard. CAMERA PANS TO Theo lying in bed. He opens his eyes. As the heavy truck rolls by, making the small house tremble, Theo yawns and turns on his side. CAMERA MOVES IN QUICKLY ON his yawn. He sighs.

THEO

Goody.

363. EXT. SYLMAR STREET – MORNING

A police car parked in front of the Jefferson house. The Mortons emerge from their house very stiffly, not speaking to each other. They are dressed for church.

364. INT. THEO'S LIVING ROOM – CLOSE ON THEO

Dressed in work clothes, looking through the window at the police car. His eyes shift to the Mortons.

365. POV SHOT – MORTONS

As they get into their car and drive off, looking very tense and angry.

366. THEO

Watching.

367. INSERT – RECTANGLE ON PAGE OF JOURNAL BOOK

The one with the name Morton written inside it. It is X'd out with a pen point.

368. INT. BACKUS LIVING ROOM

Mrs. Backus, dressed for church, moves to the front hall closet and opens it to get a top coat. As she starts to remove the coat from its hanger, it slips to the floor. She stoops to retrieve it. In doing so, she catches sight of the envelope which Theo hid there. She picks it up and opens it. There are photographs inside. Her face contorts with shock as she sees the top one.

369. INSERT – TOP PHOTOGRAPH

We see enough of it to realize that it is one of those taken of Mrs. Ferrel in the motel. Mrs. Backus looks at the next photograph. Again, we see only Mrs. Ferrel's flushed, lascivious expression, a portion of her upper body.

370. MRS. BACKUS

Looking at the photographs with sickened horror. She starts violently as there is a soft KNOCK on the door, drops the photographs. Picking them up hastily she slides them into the envelope and thrusts the envelope into her purse, part of it protruding. She struggles to regain enough composure to open the door, her complexion pale, her features drawn. She opens the door. It is Theo.

THEO
(cheerfully)
Good morning.

MRS. BACKUS
Morning.

THEO
I'm staying home so I can help the
Jeffersons clear up the debris in their
back yard. I wonder if you'd explain that to

Mr. Gorse so he'll know why I'm not at church.
As he speaks, he glances at the envelope of photographs
protruding from her purse.

MRS. BACKUS
All right.

THEO
Thank you, Mrs. Backus.
(smiling)
Have a nice day now.

He turns away and Mrs. Backus shuts the door. She
starts to tremble, CAMERA MOVING IN on her
stricken face.

371. ANGLE ON JEFFERSON BACK PORCH

Theo, wearing work gloves, laboring with Arthur and
Patty Jefferson to clear away the fire-blackened rubble.
Nearby, the children watch.

PATTY
(grimly)
We appreciate this, Mr. Gordon.

THEO

Please, don't mention it.
I'm happy to do what I can.

DAUGHTER

Mama?

PATTY

Not now, darling.

THEO

You have no idea how it started?

ARTHUR

(tightly)

I have an idea.

Theo looks at him guardedly.

PATTY

We'd better be sure before we —

ARTHUR

You saw the matchbook.

PATTY

I know but —

SON

Mama, what about our *pool*?

PATTY

Sweetheart, I told you!
When we can, we'll replace it.

THEO

What happened to their pool?

PATTY

Someone slashed it.

ARTHUR

(angrily)

Someone.

CAMERA MOVES IN on Theo's look of indignation.

THEO

Oh, that's terrible!

372. ANGLE ON JEFFERSON PORCH — LATER

Theo comes up onto it, carrying a large, cardboard carton on the side of which is an illustration of the rubber pool inside. He rings the doorbell. Patty answers it.

THEO

(smiling)

For your children.

PATTY

(touched)

Oh...Mr. Gordon.

(beat)

You shouldn't have done that.

THEO

It's my pleasure, Mrs. Jefferson.

373. INT. RUTH'S LIVING ROOM — ANGLE PAST RUTH

Standing at the window, looking across the street at Theo. CAMERA DRAWS AROUND TO show her expression of distress. Now she moves to the front door, opens it and goes onto the porch. CAMERA PANS TO

include the Jefferson house again. Theo turns away from the door.

374. MOVING SHOT – CLOSE ON THEO

As he angles across the street, aware of Ruth standing on her porch in the b.g. She raises her hand and calls him timidly.

RUTH
Theo?

He pays no attention, heading for his house. She calls again, more loudly and with greater desperation.

RUTH
Theo?

He keeps moving.

375. ANGLE FROM THEO'S PORCH

Ruth three houses down, standing on her porch. Theo steps onto the porch of his house and goes inside. Ruth turns quickly for her house.

376. INT. THEO'S LIVING ROOM

Theo sits down and crosses his legs, puts his hands behind his head. After several moments, the telephone begins to RING. He smiles, expecting it. CAMERA MOVES IN on his face as he listens to it RING. Finally, it stops. He stands and moves to the door.

377. EXT. THEO'S PORCH

He steps out of the house, looking toward Ruth's porch. In a few seconds, she emerges from her doorway, look-

ing terribly distraught. The instant she does, Theo crosses to his car, CAMERA PULLING AHEAD OF him. Ruth starts after him, obviously wanting to shout his name but afraid to call neighborhood attention to her plight. Theo gets into his car, starts the motor and backs out of the driveway as if he hasn't noticed Ruth's approach. She stops on the sidewalk as he drives OUT OF FRAME. She watches him go, her expression one of confused apprehension.

378. EXT. SYLMAR STREET – EVENING

Almost dark, the houses lit.

379. INT. THEO'S BEDROOM

Theo lying on his bed. The telephone RINGS. He looks at it awhile, then sits up, yawning, and lifts the receiver.

THEO
Hello?
(listens)
Ruth. How are you?
(listens)
Did you? I'm sorry.
I didn't notice.
(listens)
No; it didn't ring.
(listens)
Well, I'm not feeling too good
at the moment.

He catches sight of something through the bedroom window.

380. POV SHOT – STREET

Alston's dog wandering around.

THEO'S VOICE

No, no, nothing serious.

Headache. You know.

381. THEO

Standing, his gaze fixed on Alston's dog.

THEO

I'll call you as soon as I
feel a little better. Goodbye.

He hangs up, heading for the hall.

382. INT. LIVING ROOM

Dark. Theo comes out of the hallway quickly and moves to the closet. He removes the BB rifle, opens the front door a crack and aims it through the opening.

383. SPECIAL EFFECT - GUNSIGHT

As it zeros in on Alston's dog. There is a faint POP as Theo pulls the trigger and the old dog spins around, nipping fiercely at its flank.

384. CLOSE ON THEO

He shuts the door without a sound and places the BB rifle back in the closet. Stepping to the window, he looks outside.

385. POV SHOT - ALSTON'S DOG

Limping toward its house, whimpering in pain.

386. CLOSE ON THEO

Watching. Now he turns and moves for the kitchen.

387. INT. KITCHEN

Also dark. Theo ENTERS and looks toward Alston's house. The old man is in his kitchen, washing dishes. Theo watches in silence. The WHIMPERING of the dog is heard as it approaches the back door, unseen behind the wooden fence. Alston looks up with an alarmed expression. CAMERA PANS, keeping Theo in f.g. as the old man moves to his back door, opens it and looks down in shock. Theo turns away and moves OUT OF FRAME.

388. ANGLE ON THEO'S PORCH

He comes out of the house and walks to his car, CAMERA PANNING TO reveal his car, then Joseph Alston hurrying down his alley, his wounded dog in his arms. Theo "catches sight" of him.

THEO

(concerned)

What's wrong?

ALSTON

(breathless; frightened)

Don't know. He's hurt.

THEO

Quickly! Into my car!

He helps Alston in and runs around the car. Getting in, he starts the motor, backs out quickly from the driveway, makes a raking turn and stop, then speeds up toward the boulevard.

389. INT. VETERINARY OFFICE WAITING ROOM –
CLOSE ON CLOCK

Just past ten o'clock. CAMERA PANS TO Theo sitting on a chair, waiting patiently. An o.s. door OPENS and we hear the sound of Joseph Alston weeping. Theo stands abruptly, CAMERA DRAWING AROUND to show the old man, grey-faced, being led by the VET. Theo moves to Alston and puts his arm around him, leads him toward the exit.

ALSTON

We...have to...p-pay for –

THEO

It's taken care of. Come;
I'll drive you home.

They leave and CAMERA PANS TO show the tired vet standing near the entrance to the back room.

390. EXT. SYLMAR STREET – NIGHT

Theo pulls into his driveway and the old man gets out, heading for his house with vengeful purpose. Theo starts up the alley beside his house.

391. ANGLE ON ALSTON'S KITCHEN

Theo stops in f.g., watching, as the old man, in his kitchen, lifts the receiver off his wall phone and dials the operator.

392. ANGLE ON THEO'S FRONT WINDOW – LATER

Theo standing in the darkness, watching the street. Now there are lights across his face and the CAMERA

DRAWS AROUND to include a police car as it pulls to the curb in front of Alston's house. TWO POLICEMEN get out and walk toward the old man's house.

393. CLOSE ON THEO

After several moments, he sees-

394. ALSTON AND TWO POLICEMEN

The old man leading them along the sidewalk, pointing vehemently down the block.

395. EXT. THEO'S PORCH

Theo comes out, looks down the block.

396. POV SHOT

Alston starts across the Putnam's lawn, followed by the pair of policemen. We see the two bikes of the Putnam boys standing near the house. Alston deliberately knocks one of them over. One of the policemen says something to him and the old man replies angrily.

397. CLOSE ON THEO

Smiling faintly to himself. We hear the sound of his CAR MOTOR.

398. EXT. RURAL ROAD – MOVING SHOT – CLOSE
ON CAR GRILL – NIGHT

399. CAMERA PULLING AHEAD of it as the car moves
along the dusty, bumpy road. Soon the car stops. CAM-
ERA WITHDRAWS TO show Theo getting out. He has
driven to a remote, deserted area of town. Reaching into

the car, he takes out the BB rifle and slings it far into a field of weeds, then gets back into the car and, making a U-turn, drives away.

399. ANGLE ON GORSE HOUSE - EARLY MORNING.

Donald Gorse crossing his lawn, then Theo's. He steps onto the porch and rings the doorbell.

400. INT. THEO'S LIVING ROOM

Theo, in pajamas and bathrobe, emerges from the kitchen, crosses to the door and opens it.

THEO
(cheerfully)
Good morning.

GORSE
Morning.
(beat)

Have to travel south a couple of days.
Business. Appreciate it if you'd
keep an eye on my house.

CAMERA MOVES IN FAST on Theo's face as he smiles.

THEO
I'd be delighted, sir.

The picture FREEZES and SUPERIMPOSED OVER IT we see a page from the journal book, dated, in Theo's hand, - *Thursday, September 13.*

403. INT. THEO'S KITCHEN - CLOSE ON OVEN DOOR - LATE AFTERNOON

As Theo opens the door to reveal a casserole cooking inside. CAMERA WITHDRAWS as he lifts it out and sets it on the stove. HE PICKS UP THE VIAL OF WHITE POWDER HE USED IN THE BAR TO DRUG Mrs. Ferrel. Emptying the contents onto the casserole he begins to stir it in.

404. EXT. THEO'S PORCH
Theo emerges, carrying the casserole wrapped in a towel. As he starts toward the Gorse house - CAMERA DRAWING AHEAD of him, he sees, in front of Putnam's house -

403. JEFFERSON AND PUTNAM
Standing on the sidewalk, talking softly but angrily.

404. EXT. GORSE PORCH
Theo steps onto the porch and rings the doorbell. As he waits for Eleanor to answer it, he looks again at the two men.

405. JEFFERSON AND PUTNAM
Arguing.

406. ANGLE PAST THEO
As Eleanor peeks between the door curtains to see who it is, then opens the door. Theo smiles at her.

THEO
I told you I'd make a casserole
especially for you sometime.
(handing it over)
With my sincerest compliments.

ELEANOR
Oh. Thank you.

She takes it and closes the door. Theo steps off the porch and starts back toward his house, looking at –

407. JEFFERSON AND PUTNAM

Close to the breaking point. Abruptly, Putnam slaps the younger man and they begin to brawl, slipping off the curb and into the street.

408. THEO

CAMERA ZOOMS IN on his eyes as they brighten. Suddenly, he lunges OUT OF FRAME, CAMERA PANNING TO show him running toward the two men.

409. UP ANGLE PAST JEFFERSON AND PUTNAM

As they fight. Theo rushes up to pull them apart.

THEO
But this is terrible!

JEFFERSON
Stay out of this!
(to Putnam)
You better tell me how that paint
got underneath your porch or-!

PUTNAM
(interrupting)
I'll tell you nothing! Coon!

THEO
Please!

JEFFERSON
Coon! Of course! You'd be the
first one to believe that! Idiot!

Putnam swings but Theo grabs his arm, struggling to separate the two men.

THEO
Stop it! Please!

JEFFERSON
Get out o' here!
(to Putnam)
The police may think it was an accident,
that matchbook in my alley but I don't!

PUTNAM
(overlapping)
I don't give a good damn what you think!

Jefferson throws a punch at him and hits Theo in the eye. Theo cries out in pain and clutches at his eye. This stops the fight. Jefferson glares at him guiltily.

JEFFERSON
I told you to-

He breaks off angrily and, with a glare at Putnam, turns away. Putnam watches his departure in venomous silence, then looks at Theo.

PUTNAM
Sorry he hit you, Gordon.
(beat)
Nigger bastard.

THEO

Surely you're mistaken, Mr. Putnam.
Mr. Jefferson told me how afraid he was
of people believing this gossip because
it endangers the value of both his houses.

PUTNAM

Both?

THEO

He owns the vacant house next door to his.
Didn't you know?

PUTNAM

(warily)

No.

THEO

Please don't let him know I told you.
He-

PUTNAM

(cutting in)

Don't worry. I won't be
talking to *him* anymore.

Theo pats his shoulder, smiling sympathetically.

THEO

How are your wife's parents
enjoying their stay in New York?

PUTNAM

(moving away)

They're on their way back.
Left four days ago.

CAMERA MOVES IN on Theo's face.

THEO

Good.

O.s., a door is SHUT. Theo's eyes shift.

410. POV SHOT - RUTH

Standing on the porch, looking at him.

411. THEO

Ruth in the b.g. Theo walks briskly OUT OF FRAME,
heading for his house. CAMERA MOVES IN on Ruth's
tormented expression. She has been drinking.

RUTH

(faintly)

Theo.

412. INT. THEO'S BEDROOM - CLOSE ON TELE-
PHONE

As Theo dials it. CAMERA UP PANS TO his face.
Someone answers on the other end of the line.

THEO

Mrs. Shelby? This is Theo Gordon down
the block. I wonder if I could speak to
your husband.

(listens)

Yes, it *is* rather important
as a matter of fact.

He waits.

THEO
Vincent? Theo.
(listens)
Fine. How are *you*?

He listens briefly.

THEO
Listen, I have a surprise for you
Can you come over?
(listens)
Oh, please. I know you'll be delighted.
(listens; cajoling)
Please, Vincent?
(listens; smiles)
Good. I'll see you in a few
minutes then.

He hangs up, smiling. Abruptly, he moves to the closet, takes out a pile of male model magazines and walks into the hallway. We hear him tossing them on the coffee table in the living room.

413. ANGLE FROM THEO'S PORCH - LATER

Shelby crosses the lawn and steps onto Theo's porch. Inside, a 78 rpm record is being played - a selection from Schumann's "Carnaval" performed by Joseph Hoffman. Shelby knocks at the door.

414. INT. LIVING ROOM

Theo opens the door.

THEO
Come in!

Shelby enters and Theo gestures toward the phonograph. Shelby looks curious, surprised. Theo lifts the album off the top of the phonograph and holds it out.

THEO
Your surprise.

Shelby reacts with delight and amazement.

SHELBY
The Hoffman recording!
(looking at Theo; fervently)
My dear fellow!

He shakes Theo's hand.

SHELBY
Thank you! Thank you
ever so much!

Theo holds his hand for several moments longer than the handshake warrants. Shelby is embarrassed.

SHELBY
But wherever did you run across it?

CAMERA MOVES IN on their faces.

THEO
I didn't run across it at all.
(beat)
I searched for it.

They gaze at each other in silence.

415. CLOSE ON PHONOGRAPH

Playing a quiet, emotional section of the *Carnaval* recording. CAMERA PANS TO the coffee table on which stand a half-empty bottle of imported wine, two glasses; TO the sofa where Theo and Shelby are side by side, listening. The window drapes are drawn.

SHELBY

(a little drunk)

Wonderful. Just wonderful.

THEO

I'm glad you like it, Vincent.

(beat)

Very glad.

Shelby's chest shudders with breath. He hesitates before speaking.

SHELBY

I...got your letter.

THEO

Did you?

Shelby

It was...

(swallows)

-moving.

THEO

was it, Vincent?

SHELBY

Yes.

He stares at Theo who returns it openly.

SHELBY

Quite moving...actually.

The MUSIC on the record is becoming sensual now. Shelby's resistance starts to fail. He cannot take his eyes off Theo. His breath quickens. He averts his eyes abruptly.

SHELBY

(pause)

She doesn't understand.

THEO

Your wife.

SHELBY

She thinks...that to have a friend
...a male friend...is an indication of -

THEO

Of what, Vincent?

The MUSIC swells. CAMERA MOVES IN on Shelby's face. He loses control.

THEO

of what, Vincent?

SHELBY

Theo.

With a clumsy move, he puts an arm around Theo, pressing his cheek to the other man's. CAMERA MOVES IN on Theo's face. He smiles a little; then, abruptly, with a snarl of revulsion, shoves the other man away.

THEO

What do you think you're doing?

Shelby, flung back, looks at him in shock.

THEO

You miserable fag you.

SHELBY

(stunned)

Fag?

THEO

Try to be friendly and you damn queers
think that it's an overture of love.

He slams the flat of his hand against Shelby's chest,
knocking him off the sofa.

THEO

Get out of here, you
son of a bitch!

He pulls him up and shoves him toward the door.

THEO

I should have known!

SHELBY

(brokenly)

You tricked me into this!

You made me think-!

He cries out as Theo slaps him, knocking him against
the wall.

THEO

Tricked you!

He grabs Shelby's shirt and pulls him close. A ribbon of
blood trickles from a corner of Shelby's mouth.

THEO

It's time your kind was put away!
You hear me? Put away! I'm going to
tell your wife and school and every
single person in this neighborhood
that you're a goddam pervert!

CAMERA MOVES IN on Shelby's stricken expression
as he hears this.

THEO

You teach children?

CAMERA PULLS BACK HARD as Theo jerks open
the door and shoves out Shelby.

THEO

You're finished; *queer!*
(beat)
Finished!

He slams the door and turns back. Switching off the
phonograph, he sits down on the sofa, yawns and
stretches. He picks up his glass of wine and drains it,
savoring the bouquet.

416. INSERT - RECTANGLE ON PAGE OF JOURNAL
BOOK

The one with *Shelby* printed inside it. It is X'd out.

417. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK

Almost eleven. CAMERA PANS TO Theo, wearing a bathrobe, moving for the hallway.

418. EXT. GORSE PORCH – ANGLE TOWARD THEO'S HOUSE

Theo comes out and crosses his lawn. Stepping onto the porch, he rings the doorbell. After awhile, Eleanor looks out from the darkened living room. Her face is florid. She is wearing only a bathrobe. Her eyes are feverish, her hair in disarray. She opens the door, staring at him, breathing with difficulty.

THEO

I came to get my dish.

He brushes by her without waiting for an invitation.

419. INT. GORSE LIVING ROOM

Theo crossing toward the kitchen, moving OUT OF FRAME. Eleanor watches him go, then shuts the door and follows.

420. INT. KITCHEN

Theo enters, turning on the light. He crosses to the sink and lifts out the casserole dish. Eleanor appears in the doorway.

THEO

Ah; you've eaten it all.

He starts back for the living room.

421. INT. LIVING ROOM

Eleanor steps back with a start as Theo brushes by her. He stops in the darkness, turns to look at her.

THEO

How do you feel, Eleanor?

She cannot answer. She writhes a little, moaning.

THEO

Hot?

(pause)

And bothered?

He sets aside the dish. Undoing his robe, he drops it off. He is naked underneath.

THEO

Is this what you want?

She gasps and backs against the wall, unable to take her eyes from his body. He moves forward and undoes the fastenings of her robe. She groans with fear and desire.

THEO

Is this what you want?

He throws the edges of her robe apart and grabs her harshly. With a sound more animal than human she clutches at him.

422. INT. ELEANOR'S BEDROOM – SERIES OF SHOTS

As Theo, with his camera, takes photographs of the naked, near demented girl.

423. INT. ELEANOR'S BEDROOM - LATER

Eleanor lying asleep on her bed, snoring satedly. CAMERA PANS TO Theo leaving with his camera. He switches off the light.

424. INT. GORSE KITCHEN

Theo comes in from the living room, picking up the casserole dish enroute. As he leaves the house, he takes the kitchen door key from a wall hook.

425. EXT. PARKING LOT OF THEO'S OFFICE - ANGLE TOWARD BUILDING - LATER

CAMERA SHOOTING PAST Theo's car. There is a light in Theo's office.

426. INT. OFFICE

Empty. CAMERA MOVES IN on the closed doors of the closet.

INT. CLOSET

Theo, by red light, developing the photographs. CAMERA DOWNPANS TO the negatives of Eleanor.

427. INT. THEO'S BEDROOM - ANGLE THROUGH WINDOW - LATER

Theo drives up and gets out of his car. He approaches the house and we hear him enter. In several moments, he comes into the darkened bedroom, CAMERA PANNING TO show him place a large envelope on the bureau. Moving to the bed, he sits and picks up the telephone receiver. He checks his little black book by

flashlight and dials a number. CAMERA MOVES IN CLOSE on his face. He holds a handkerchief over the mouthpiece.

THEO

Western Union. I have a message for Mrs. Irma Putnam.

MRS. PUTNAM'S VOICE
(on telephone)
This is Mrs. Putnam.

THEO

The message reads: Both parents killed in auto crash this afternoon.

On the telephone, Mrs. Putnam begins to gag and struggle for breath. Theo continues.

THEO

Await word regarding disposition of bodies. Chief of Police, Tulsa, Okla-

He breaks off as there is a strangling GASP at the other end of the line, a CRASHING and a THUD.

HENRY PUTNAM'S VOICE
(on telephone)
Irma!

Theo hangs up. CAMERA HOLDS ON his silhouetted form.

428. INSERT - RECTANGLE ON PAGE OF JOURNAL BOOK

The one with *Putnam* printed inside. A pen-point X's it out.

430. INT. THEO'S BEDROOM – CLOSE ON ALARM CLOCK – LATER

Three-sixteen a.m. CAMERA PANS TO the bed. It is empty.

431. EXT. ALSTON'S LAWN – CLOSE ON IVY

As Theo's hands rip up plants and hurl them onto the entry walk. Done, he reaches into his pocked and retrieves a matchbook, drops it on the ivy. As he moves OUT OF FRAME, CAMERA MOVES IN on the matchbook which reads *Putnam's Wines & Liquors*. SUPERIMPOSED ON IT we see the rectangle in the journal book in which is printed the name *Alston*. A pen point X's it out.

432. EXT. SYLMAR STREET – EARLY MORNING

Misty; still; just getting light.

433. MOVING SHOT – CLOSE ON THEO'S HAND

As he steps off the porch of his house and crosses the lawn, carrying the envelope on which the large word PHOTOGRAPHS is printed. He crosses the Gorse lawn, turns into their alley.

434. INT. GORSE KITCHEN – ANGLE THROUGH WINDOW

Theo appears in the alley. CAMERA PANS TO the door. He unlocks it and enters the kitchen, crossing toward the living room.

435. INT. ELEANOR'S BEDROOM – CLOSE ON ELEANOR

Lying asleep on her bed. O.s. FOOTSTEPS. Theo's hand moves INTO FRAME and shakes her roughly by the shoulder. Eleanor wakes with a startled grunt, looking up in shock at Theo.

436. UP ANGLE ON THEO

Looking at her coldly.

THEO

I want money.
These are my collateral.

He tosses down the envelope.

437. ELEANOR

Wincing as the envelope lands on her. She glances at it, looks up frightenedly at Theo. CAMERA DRAWS UP QUICKLY TO include him.

ELEANOR

What-?

She breaks off, shrinking into the bed with a gasp as Theo reaches down. He opens the envelope and pulls out the photographs, tosses them on the bed.

438. CLOSE ON ELEANOR

Reacting as she sees the photographs. She stares at them with sickened eyes, then looks up as Theo speaks.

THEO

Your father will receive a set of these
unless I get a thousand dollars by tonight.

ELEANOR

But-

439. THEO

THEO

A thousand. By tonight.

He turns away.

440. ELEANOR

Horrified as she watches him leave. CAMERA HOLDS
ON her stricken face.

441. EXT. OSBORNE REALTY OFFICE - CLOSE ON
SIGN - MORNING

CAMERA DOWNPANS TO reveal Theo inside with a
BLACK COUPLE and the realtor. The man is signing a
sales contract.

442. INT. REALTY OFFICE

Theo smiling at the black woman. Her husband finishes
signing, looks up worriedly.

BLACK MAN

I hope this isn't a mistake.
The price is fantastic but-

THEO

Don't you worry now.

CAMERA MOVES IN ON his face.

THEO

(cont'd)

Although it is a white neighborhood,
the people next door to you are black too.

443. INSERT - RECTANGLES ON PAGE OF JOURNAL
BOOK

The adjoining ones with *Jefferson* and *For Sale* printed
inside. Theo's pen point X's out both of them.

444. EXT. ALSTON'S PORCH - ANGLE PAST ALSTON

Sitting on his porch, a lifeless expression on his face.
IN THE B.G., Theo's car comes down the street. CAM-
ERA DRAWS AROUND BEHIND the old man to
show the torn-up ivy plants still lying strewn about and
a police car parked across the street in front of the
Backus house. Theo parks in his driveway and comes
walking over to Alston. Seeing the plants, he looks
aghast.

THEO

Not again.

The old man does not respond.

THEO

Why's that police car over there?

ALSTON

(dully)

Mrs. Backus.

CAMERA MOVES IN on Theo's face.

ALSTON

Killed her husband in his sleep.
Tried to stab Mrs. Ferrel.

THEO

No.

445. INSERT – RECTANGLES ON PAGE OF JOURNAL BOOK

The adjoining ones with *Ferrel* and *Backus* printed inside. Theo's pen point X's them out.

446. INT. KITCHEN – THEO

Sitting in the nook, writing in his journal book. The doorbell RINGS. Theo looks up, hesitates, then closes the book and stands. He goes into the living room.

447. INT. LIVING ROOM

Theo opens the door. It is Ruth, unkempt, half-drunk, dark circles underneath her eyes.

THEO

Ruth. What a nice surprise.

RUTH

You may not think so.
(pause; voice breaking)
Well, can I come in?

THEO

Of course.

She enters unsteadily and Theo shuts the door.

RUTH

I won't ask you why you've been
avoiding me. I'll merely-

THEO

("surprised")
I've been busy, Ruth

RUTH

I'm sure you have.

She draws in a shaking breath.

RUTH

The child you begged me to have.
(pressing a hand to her stomach)
It's there.

THEO

Oh?

RUTH

(staring at him)
Oh? What does that mean?

THEO

So you're pregnant.

RUTH

(barely under control)
Yes; I'm pregnant. With your child.

THEO

How do I know that?

She reacts as though he has just struck her across the face as hard as he could.

THEO

A widow who goes to bed with a man
four months after her husband's funeral.

(chillingly)

How do I know I'm the only man?

RUTH

(stunned)

Theo...

THEO

You're a whore.

She makes a gagging sound and presses a hand to her mouth.

THEO

A *drunken* whore.

(beat)

Get out of here.

She wants to cry but is beyond tears, gaping at him in a state of total shock.

THEO

Go on! Get out!

She cringes back. Slowly a look, half-mad, takes over her face.

RUTH

McCann was right.
You *did* do all those things.

THEO

All what things?

RUTH

(shaking)

I'll tell the people in the neighborhood.

(beat)

I'll tell the police.

THEO

Tell them what?

*That you want revenge because I
won't give my name to your bastard?*

With a shuddering, gasping sob, Ruth twists away in blinded anguish, jerks open the door and lurches from the house.

448. EXT. PORCH

Theo comes out to watch her go.

449. POV SHOT - RUTH

Stumbling down the sidewalk toward her house.

450. INSERT - RECTANGLE ON PAGE OF JOURNAL BOOK

The one with *Harris* printed inside. The pen point X's it out.

450. THEO

Stepping off his porch, he crosses his lawn, heading for the Gorse's house.

451. INT. GORSE LIVING ROOM - ANGLE TOWARD KITCHEN

Theo appears at the kitchen door, unlocks it and comes in. He walks into the living room and moves OUT OF FRAME.

452. INT. ELEANOR'S BEDROOM

Theo comes in and looks around. Eleanor is not there. He moves back into the hallway after picking up the envelope of photographs.

453. INT. HALLWAY

Theo stepping over to the bathroom door to push it open.

454. INT. BATHROOM – ANGLE ON DOORWAY

Theo looks in; steps forward.

455. INT. SHOWER-BATHTUB

Theo pushes aside the curtain and looks at something o.s.

INT. THEO'S KITCHEN – CLOSE SHOT – RECTANGLE ON PAGE OF JOURNAL BOOK

The one with *Gorse* printed inside it. Theo X's it out slowly and CAMERA WITHDRAWS TO show that all the rectangles except his own have been X'd out now. He turns to the latest page and continues writing BELOW FRAME as CAMERA PANS ALONG each line of what he has already written. MUSIC RISES.

Friday, September 14.
J. Alston accused of dog poisoning.
Mrs. Ferrel in hospital

with knife wounds.

Mr. Backus dead. Mrs. Backus in jail for murder.
Morton boy on probation for possession of illegal drugs.

Jeffersons thought to be black. Vacant house next door to them sold to real Blacks. Professor Shelby exposed as homosexual.

McCanns and Mortons deadly enemies.

Ruth Harris pregnant.

Putnam being sued by Jeffersons for property destruction.

Putnam boys accused of shooting Alston's dog and ruining his lawn.

Mrs. Putnam dead of heart attack. Eleanor Gorse has hanged herself.

Job completed.

CAMERA WHIP PANS to a new paragraph as Theo writes, in his impeccable hand: *Time to move.* In the sudden silence we can hear the scratching of his pen point.

MOVING SHOT – CLOSE ON REAR OF VAN – DAY

A word fills the screen: EVIL. O.s. we hear the sound of a TRUCK MOTOR. CLOSING CREDITS BEGIN. As they progress, the van is slowed at intersections; its gears are shifted; it switches lanes. All we see is the giant word. All we hear is the TRUCK MOTOR. As the CREDITS END we

CUT TO

INT. ENTRY HALL – CLOSE ON FRONT DOOR

The doorbell RINGING. There are o.s. FOOTSTEPS

VISIONS DEFERRED

and the door is opened. Theo stands there, smiling at the audience.

THEO

Hello. I just moved into your neighborhood. I hope we can be friends.

The picture FREEZES. CAMERA MOVES IN SLOWLY on his smile until it fills the screen.

CUT TO BLACK

THE END