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1785

THE DIFFERENCE

by
Ida Lupino
and
Collier Young

ORIGINAL RECIPIENT RESPONSIBLE FOR CUSTODY AND FOR RETURN TO STENOGRAPHIC DEPARTMENT, AND MAY NOT LEND OR DELIVER TO ANOTHER PERSON WITHOUT PROPER AUTHORITY

added from 9-29-52

*Changes
6-20-52*

SECOND REVISED
FINAL SCRIPT

JUNE 5, 1952

112

ADDED SCENES AND RETAKES

"THE DIFFERENCE"

Prod. 774

NEW SHOT - Dictated by Ida Lupino, 9/29/52

POST OFFICE SCENE

INT. POST OFFICE AND GENERAL STORE - DAY

MED. CLOSE SHOT

SHOOTING THROUGH MAIL CAGE, across Postmaster onto Jose. In one arm he carries a bottle of Tequilla and a small bag of groceries - with the other hand he receives his mail. As he turns from cage and makes for the street, he stops, his eye catching a BUSCADO POSTER on the Post Office bulletin board. Quickly, he crosses to it, OUR CAMERA SWIFTLY DOLLYING IN CLOSE TO HOLD the back of Jose's head and the poster of EMMETT HAZERS. Excitedly Jose turns, FULL TO CAMERA and as he begins yelling, the CAMERA PANS WITH HIM as he crosses back to cage and Postmaster.

JOSE

(in Spanish, as he
crosses)

Mother of God! (or some such expression). Quick, call the police. That man was in my Cousin's Cantina.... he's going on my friend Jaime's boat the Estrella tonight.

(seeing the unbelieving expression on the Postmaster's face, he gesticulates and points to the bottle of Tequilla)

Carlos! I'm not drunk.....Call the police.

DISSOLVE TO:

MEMORANDUM TO ALL CONCERNED

PICTURE: "THE DIFFERENCE" (#774)

PLEASE NOTE THAT THE FOLLOWING CHANGES HAVE BEEN MADE IN THE SCRIPT AS OF 6/20/51. IT IS SUGGESTED THAT THOSE CONCERNED WITH THESE CHANGES ATTACH THIS MEMO TO THEIR SCRIPT AS NO BLUE PAGES WILL BE FORTHCOMING, EXCEPT PAGE ONE, DELETING THE DIALOGUE "Hop in back."

1. The name RAY COLLINS now becomes ROY COLLINS.
2. The name GEORGE DILLON now becomes WILLIAM JOHNSON. This change takes place on pages 3 - 4 - 5 - 6 - 42.
3. The name MR. TOWNSEND (FBI) now becomes FRANK JONES. This change takes place on page 84.
4. The character of ALVARDO'S DRIVER has been eliminated.
5. The character name ALVARDO now becomes ALVARADO.
6. In the border crossing sequence, all Barker's speeches will now be handled by two actors.

COLLIER YOUNG

THE DIFFERENCE

FADE IN

BEFORE ALL TITLES

DOWN ANGLE SHOT. The long shadow of a man on the highway, his arm raised in the traditional gesture of the hitchhiker. A car is heard approaching. The wheels now can be seen speeding over the shadow. As the angle of the shadow changes and the man turns and starts walking along the highway, the CAMERA DOLLYING WITH IT, NARRATOR BEGINS:

NARRATOR

He threw the long shadow of death across America's western highways. He left behind him a bloody trail of terror as he hitched his way across the southwest into Mexico. Those generous motorists who stopped for this beckoning stranger never lived to tell his name. Not until it was too late did they know the tense, silent young man with the gun was Emmett Myers, escaped convict - cold-blooded specialist in road-side murder.

As the SOUND OF ANOTHER CAR O.S. IS HEARD, the shadow stops. Again the wheels of the car pass over the shadow and out of CAMERA and the brakes squeel as the car halts.

CAMERA PANS WITH the shadow, HOLDING momentarily as it falls across the rear of the car, then DOLLYING FORWARD TO HOLD ON A CLOSE SHOT of the car's license plates -- a mudspattered Illinois plate.

(CONTINUED)

1 (CONTINUED)

The car door slams. The CAMERA NOW PANS UP TO SHOOT THROUGH THE REAR WINDOW, HOLDING on the back of the man seated in the car. As the car starts and travels forward, THE TITLE OF THE PICTURE SMASHES OVER THIS. Under all following CREDIT TITLES we travel with the car, picking up various LONG SHOTS as it speeds on its way.

DISSOLVE TO:

EXT. ROADSIDE DITCH - NIGHT

- 2 CLOSE SHOT - the same mudspattered Illinois license plate. The beam of an O.S. spotlight is focused on it. CAMERA PULLS BACK AND PANS UP WITH the spotlight as it sweeps across the Marshall's car, standing off the road in the ditch. The spotlight continues to hold on the car. Then FOOTSTEPS cross the pavement and the uniformed figure of a deputy sheriff walks up to the car. He has a flashlight in his hand. As he reaches the car, he opens the door and plays the light into the front seat.

INT. CAR

- 3 MED. CLOSE SHOT - The beam stops on the clock in the dash. The glass is smashed and there is a bullet hole in the face of the clock. The light moves down to the floor of the car. There is a pool of blood on the mat. The beam moves to the front seat cushion, HOLDS on a handful of bloodsmeared cards and papers. The deputy's hand comes into the shot, picks a driver's license out of the litter, HOLDS it in front of the flashlight.

INSERT

CARL MARSHALL'S BLOOD-SMEARED DRIVER'S LICENSE.

CAMERA NOW PANS with the beam of the flashlight into the back seat of the car, revealing that it too is empty of life. There are bullet holes in the back cushion and blood on the cushion.

EXT. ABANDONED ROAD CONSTRUCTION CAMP - NIGHT - MOONLIGHT

- 4 CLOSE SHOT - a bright, gay ladies scarf is caught on a piece of rusty road machinery and flutters forlornly in the breeze. As CAMERA PULLS BACK to include a deserted bunk-house with sagging door, the narrator's voice continues.

NARRATOR

They found the bodies of Myers' second and third victims in there.... a young couple named Marshall....married just five days before.....They, too, stopped at the sign of an up-raised thumb and asked a tired stranger to "hop in."

DISSOLVE TO:

INT. LUNCH COUNTER

- 5 MED. CLOSE SHOT - George Dillon sits at the counter, back to CAMERA, a mug of coffee in hand, reading the newspaper spread out on the counter in front of him. A waitress, silex in hand, approaches from background.

WAITRESS

More coffee, Mr. Dillon?

DILLON

No thanks....got to get going.

Dillon rises, puts the cup down on the out-spread paper, hands the waitress a bill and exits scene. As the waitress reaches for the cup, CAMERA DOLLIES FORWARD and TILTS DOWN TO:

- 6 CLOSEUP - FRONT PAGE OF NEWSPAPER. The waitress' hand removes the cup. Where it stood there is a wet ring that accentuates the two column news-item.

INSERT

THE NEWS STORY. It has an Oklahoma dateline. The two column head reads:

"EX-CONVICT, EMMETT MYERS
MURDERER OF HONEYMOON COUPLE
SOUGHT IN GIGANTIC MAN HUNT."

O.S. a car starts.

EXT. LUNCH STAND - DAY

- 7 MED. SHOT - a Chrysler sedan, circa 1947, as it drives away.

EXT. DIRT ROAD - DAY

- 8 DOWN ANGLE SHOT - Man's shadow on the dusty, winding road. As O.S. a car is heard approaching, the shadow's arm moves out, thumb extended. Dust swirls up to fill the screen as the car passes over the shadow. CAMERA HOLDS ON the dust cloud. The voice of the driver, Dillon, calls O.S.

DILLON'S VOICE

Okay....get in.

The dust cloud is thinning now. A moment after Dillon calls, there is a SHOT. CAMERA SLOWLY PANS and through the dust, the car is seen driving away. More dust swirls up, obscuring the scene momentarily. Then the wind pushes the dust aside, revealing Dillon's body lying face down in the road.

DISSOLVE TO:

INT. RADIO BROADCASTING STATION

- 9 CLOSE SHOT - DOWN ANGLE - the front page of a newspaper. A jail photograph of Emmett Myers covers a good deal of the front page, which lies on some teletype messages on a table. O.S. the announcer clears his throat. CAMERA PANS UP FROM the photograph to HOLD on the announcer as he starts broadcasting. He has the delivery of a Foster or Heater.

ANNOUNCER

Gibson speaking. The devil
thumbed another ride today and left
behind him on a dusty road the body
of another good Samaritan.

QUICK DISSOLVE:

INT. BAR AND GRILL - SMALL WESTERN CITY

- 10 MED. CLOSE SHOT - table radio on back bar. From the speaker comes Gibson's voice.

(CONTINUED)

10 (CONTINUED)

GIBSON'S VOICE

As thousands of weary, desperate men fruitlessly searched the Arizona hills for Emmett Myers, the murderer stood on a road a few miles from Yuma this morning....and again he raised his thumb.

As Gibson's voice continues, the bartender passes between CAMERA and radio with two bottles of beer in his hand. CAMERA PANS WITH him as he puts the beer on the bar. Several men sit at the bar. Others are grouped around, intent on the broadcast.

GIBSON'S VOICE

George Dillon, of Portland, stopped and asked him to get in. Now George Dillon is dead.

GILBERT BOWEN'S VOICE

Another bourbon, Joe.

As Joe, the bartender, heads in the direction of Gilbert's voice, CAMERA PANS WITH HIM to reveal Gilbert Bowen, sitting at the far end of the bar. Between him and the group clustered near the radio are several empty places. Gibson's voice continues.

GIBSON'S VOICE

The devil is a young man - 28. He is wearing a leather jacket, a red shirt and light trousers. Because his right eye-lid is paralyzed, his eye never closes.

- 11 MED. SHOT - Featuring Gilbert, as the bartender takes the empty glass from the bar and fills it. Gibson's voice continues in b.g.

Joe pushes the drink forward and exits down the bar, CAMERA MOVES INTO CLOSE SHOT. Gilbert downs a gulp and stares moodily into the glass. Ray Collins enters through bar doors in rear of him and crosses over to Gilbert and slides onto the stool beside him.

RAY

(hot and out
of breath)

If we're celebrating something,
mine's a bourbon, Gil.

(CONTINUED)

11 (CONTINUED)

GILBERT
(calling off)
Joe.....two bourbons. One water
on the side.....for Ray.

RAY
I couldn't get away any sooner....
Been waiting long?

GILBERT
(enunciating a
little too carefully)
No.....after I called you.....Put
away my little old draughting board,
told anyone who cared I was a sick
man....Headed right over here to old
Joe's for a little comfort.
(laughs to
himself)
Been here since 4:30.

RAY
(lighting
cigarette,
eyeing Gilbert)
I like your spirit.

Joe now enters shot, shoves their drinks forward and
exits. O.S. the radio is turned up louder and Gibson's
voice blares forth with the rest of the Myers' story.
Both Ray and Gilbert sit in silence until the conclusion.

GIBSON'S VOICE
.....Myers may even now be driving
Dillon's car.....a 1947 Blue Chrysler
with Oregon license plates. Or he
may now be standing on some lonely
highway waiting to thumb another
victim down the road to death. If
you see him there, pay no heed to
that uplifted thumb. Drive on as though
the devil himself were at your heels.
Goodnight.

As the news-broadcast finishes, a dance band begins.

(CONTINUED)

11 (CONTINUED)

RAY
(nodding toward
radio)
Sounds like a nice kid.

GILBERT
(absently)
Yeah.

RAY
(after studying
Gilbert briefly
again)
Well, now that you dragged me
over here....say something
funny.

GILBERT
(snapping out
of it)
Sorry, I was just thinking.

RAY
So if something's wrong....think
out loud.

GILBERT
(downs a
gulp of
his drink)
Oh, I was just thinking back over
the good old days. It was kind
of nice, wasn't it.....just to
be able to pack up if we felt like
it....hit the road.

RAY
How big a fight did you and Maudie
have?

GILBERT
Who said anything about a fight?

(CONTINUED)

11 (CONTINUED)

RAY

I did.....I'm married too.

GILBERT

We didn't fight. Might be good
for us if we did.(he pauses
thoughtfully)

RAY

Keep talking.....

GILBERT

(gropingly)

You see, it isn't her fault -
and it isn't mine.....or maybe it
is. I don't know.(he signals
Joe for
two more
drinks,
then turns
abruptly
to Ray)

You know what tomorrow is?

RAY

Sure. Sunday. What about it?

GILBERT

(very deliberately)

Let me tell you all about Sunday.
Number one, you get up.....then
you eat breakfast.....

RAY

Sounds logical.

GILBERT

Then.....you read the comics to the
kids. Now it's time to take them to
Sunday School. After that, you mow
the lawn.....turn on the sprinklers....
wash the car.....sweep out the garage -
and you eat lunch.(he pauses, looking
intently at Ray)

(CONTINUED)

11 (CONTINUED)

RAY

(humoring his
friend)By now, you ought to be real
hungry.Joe enters scene, shoves the new drinks forward, and
exits with the empties.

GILBERT

(his train of
thought unbroken)Yes, sir....then comes the best
part of the day. The whole
family drops over and sit around...
very nice people, mind you....but
nobody says anything that hasn't
been said a hundred times before.
Then you all eat.....they go, the
kids are put to bed....and the two
of you are left. And then you know
what you do?

RAY

Well.....

GILBERT

You do the dishes.....then you
sit and look at each other, trying
to think of something new to say. So
what's new? Nothing.

RAY

Go on.

GILBERT

That's it....finish. You're both
so beat you just hit the hay and another
week's begun.

RAY

You know what's the matter with you?
You're just stir crazy, that's all.

GILBERT

(at last, coming out
with the big idea -
eagerly selling)Stir crazy! You're right. And I
know how to fix it....let's go fish-
ing for a couple of days.....you and
me. Like old times.

(CONTINUED)

11 (CONTINUED)

RAY

(laughing)

Not so fast, my friend. You
forget something. Lorraine and I
are getting along great.

Gilbert's face falls in disappointment, as though for a
moment he wished his friend had reason to be restless.
Gilbert tries to conceal his disappointment.

GILBERT

Well, it was just an idea.

RAY

Maybe it's a good idea after all.

Gilbert looks at Ray hopefully.

RAY (cont'd)

Maybe all four of us could go.
You could tell Maudie to pack up
real quick.

GILBERT

No....that won't work. I've tried
it all before. She'll find some
reason she can't go.

RAY

(smiling, placing a
fatherly arm over
Gilbert's shoulder)

Remember us? Lorraine and I are coming
over to your place for dinner tonight.

GILBERT

That still goes.

RAY

Just watch Lorraine go to work on
Maudie. She'll sell the whole idea...
and we're off.

GILBERT

(dubiously)

Maybe.....

(CONTINUED)

11 (CONTINUED)

RAY

When was the last time you bought
Maudie a present?

GILBERT

Hmmm?

RAY

Perfume.....or something?

GILBERT

I don't know. Christmas maybe.

RAY

Then tonight make like it's
Christmas.

GILBERT

(brightening)

That's a great idea.....great.

Why didn't I think of it....

(calling off

scene)

Joe.....how much do we owe you?

He starts whistling a few strains of a Christmas carol
as he fishes out his wallet. As he peers inside, a
look of dismay comes over his face and the whistle trails
off.

RAY

(resignedly taking
out his wallet
and placing bill
on bar)

I had a feeling this idea was going
to cost me dough.

Joe enters, takes the bill, breaks it, and passes
change to Gilbert.

JOE

(as he exits)

There you are, Gil, Take it
easy.

(CONTINUED)

11 (CONTINUED)

GILBERT

(guiltily)

Thanks, Joe.

(he turns to Ray)

You couldn't lend me this eight
for the perfume, could you?

RAY

(wryly)

What else?

Gilbert happily pockets the money as both men move
toward the exit. Gilbert, in good cheer, slaps Ray
on the back, as we -

DISSOLVE TO:

INT. CHILDREN'S ROOM - BOWEN HOME - NIGHT

12

CLOSE SHOT - Judy Bowen's small face as she lies on her
pillow trying hard to keep her eyes open in order
to listen to the end of a bed-time story Gilbert is read-
ing to her.

GILBERT'S VOICE (O.S.)

....and the prince swept the princess
onto his horse and they rode away
into the sunset, leaving the castle
forever.

As Judy's eyes close, the CAMERA PANS from her face
onto Gilbert's as he stares through the bars of the cot
at the sleeping child. Then he closes the book. He
remains seated, one hand pressed against his eyes. INTO
SHOT COMES Maudie's hands as she pulls the covers up
around Judy's throat. As they finish their job, Gilbert
quickly takes her fingers and holds them tightly in his.

GILBERT

Maudie....I want to talk to you.

THE CAMERA PULLS BACK to now include Maudie Bowen, as
she straightens and quietly withdraws her hand from
Gilbert's. She is about to reply but then crosses to
the other cot where Mae is lying. Gilbert's eyes follow
her.

- 13 MED. SHOT - Maudie, as she bends down and feels the child's head. The back of Maudie presents a somewhat pathetic figure. Her feet are in old scuffies, and the seams of her stockings are anything but straight.
- 14 CLOSE SHOT - GILBERT, as he takes in all this, then rises, a little unsteadily, CAMERA FOLLOWING, and crosses to the cot.

MAUDIE

(tiredly)

I thought she was running a little fever today, but she seems alright now.

GILBERT

(half whispering as he somewhat timidly places an arm around her shoulders)

Honey, why don't you get fixed up while I mix us a drink? We'll have it out on the porch, like we used to.

MAUDIE

(quietly)

Haven't you had enough.....besides, dinner's nearly ready.....and Ray and Lorraine are coming at eight.

GILBERT

Never mind the dinner.

Maudie takes one last look at the children, snaps off the light and follows Gilbert out of the room.

INT. LIVING ROOM

- 15 MED. SHOT - as they both enter. There are toys strewn around, a couple of the cushions are on the floor. They are the usual traces of upheaval, left in the wake of two energetic children. As Maudie begins straightening things, Gilbert crosses to a little wall cupboard and takes out glasses and a bottle in preparation for the already half-hea rted celebration. In silence, Maudie crosses to a window and tries to open it, but it's jammed.

(CONTINUED)

15 (CONTINUED)

MAUDIE

(as she pushes,
but to no avail)

Did you ask Hanson to come and
fix the windows....? He didn't
show up. ...

GILBERT

I'm sorry, it slipped my mind.
I'll do it Monday.

MAUDIE

(shakily)

I'd do it myself, but you know
he hasn't a phone yet....and I've
been tied down here all day.

Gilbert is about to go for ice but then decides he'd
better try and get one of the windows up.

16 MED. CLOSE SHOT - Maudie and Gilbert as he hits at one
window with the heels of his hands. It won't budge.
In silence he tries the others, but still no go.

GILBERT

Let's open the door.

MAUDIE

The place'll get full of bugs.

GILBERT

(losing his patience)

Well, let's go on the porch like
I said.

Maudie turns from him swiftly, CAMERA FOLLOWING and exits
into bedroom. She closes the door after her.

17 MED. SHOT - As Gilbert slowly makes his way into the
kitchen and to the icebox, visible from the living room.
He takes out a tray of ice and some soda water and just as
half-heartedly crosses back to living room table and begins
to mix a couple of drinks. Suddenly he remembers the
package of perfume in his pocket. He takes it out and
places it on top of a little portable radio. Then he
switches the radio on. A cheap dance band blares forth.
Remembering the children, he quickly turns it down low.

INT. BOWEN BEDROOM

- 18 MED. SHOT - As Maudie, at the dressing table mirror, pats her eyes with a piece of kleenex. Then she removes a row of pin-curls, takes a comb and quickly runs it through her hair. As she tries to straighten her dress and fix the collar, she sees the half open zipper of the dress. Desperately she tries to close it, but it won't make it. She quickly takes a safety pin and secures it, then rummages through a drawer and finds a white sweater which she puts on, covering a multitude of sins. As she bends down and steps into some shoes, her eyes come in contact with a framed picture on the dressing table. Wearily, she picks it up and stares at it.

INSERT

THE PICTURE in Maudie's hands is of her and Gilbert on their wedding day. Both are smiling happily.

Maudie's fingers trace the outline of herself in the frame; a slim, radiant Maudie. The CAMERA PANS FROM the picture to her face. Her eyes begin to fill. With a hurried gesture, she shoves the picture back on the table and avoiding the mirror, hurries from the room, CAMERA FOLLOWING.

EXT. PORCH - NIGHT

- 19 MED. SHOT. Maudie enters. For a moment she looks around, then sees Gilbert as, drink in hand, he leans against a post staring ahead. She joins him. For a moment neither say anything. Then Gilbert turns to her and hands her a drink.

GILBERT

(quietly)

Here's looking at you.

Self-consciously, Maudie turns from him, fingering her hair.

MAUDIE

I used to look pretty good,
didn't I?

The CAMERA DOLLIES CLOSE as Gilbert puts his drink down and turns her to him.

(CONTINUED)

19 (CONTINUED)

GILBERT

(studying her
unhappy face)

Stop....you look fine. You know
what's the matter with us; Maudie?
We're a little stir crazy, that's
all. What do you say we go away
for the weekend....have a little
fun. What about it?

MAUDIE

(hesitantly)

When did you want to go?

GILBERT

(eagerly)

Tonight....the sooner the better,
You don't have to pack much....just
some jeans....couple of dresses and
stuff. Okay?

MAUDIE

(turning from him -
thinking it over)

Couldn't it wait until next week-
end. I have to get someone to
look after the kids - and there are
a million and one things to do
around here.

GILBERT

(undaunted)

Let's call up your sister and take
the kids over there. Or have her
stay here.

MAUDIE

(quickly)

That isn't the point, Gil. I can't
dump the children on her just like
that.

GILBERT

There you go....finding excuses.
You don't really want to go.

(CONTINUED)

19 (CONTINUED)

MAUDIE

(near breaking)

That isn't fair. Don't you think I get tired of being tied to the house day in and day out. Of course I want to get away, but how can I? We've got kids and a home to keep running....and if you think that's easy - you're crazy.

(the tears really starting)

I don't even have time to look decent any more. But you're a man.... you wouldn't understand. All you have to do when you get up in the morning, is shave.

20 MED. TWO SHOT - as Maudie starts into the house and Gilbert grabs her.

GILBERT

Honey, I'm sorry. Forget it. We'll go next weekend.....I guess.

MAUDIE

No....we're getting on each other's nerves. You want to go away.....I want you to go....

With this, she breaks loose and runs into the house, closing the door behind her. Dejectedly, Gilbert slowly turns back and walks to the porch rail and takes his drink.

DISSOLVE TO:

INT. BOWEN LIVING ROOM

21 CLOSE SHOT - Two pairs of boots. Surrounding them is fishing equipment, a couple of duffle bags, and a case of beer. Next to the beer are some men's toilet articles lying on some newspapers. A pair of hands start wrapping the paper around them. OVER THIS can be heard the faint strains of a zippy samba. As CAMERA DRAWS BACK, we see Ray and Gilbert seated side by side on the divan, attired in camping outfits, looking quite dejected.

(CONTINUED)

21 (CONTINUED)

GILBERT
(turning to Ray,
after a pause)
You sure you want to go without
Lorraine?

RAY
(too quickly)
She suggested it herself, didn't
she?

GILBERT
(unhappily)
It would have been great if all
four of us could have gone.

RAY
Lorraine's tickled to death to get rid
of me.

(attempting to
talk it up
even more)
Remember, before we got married....
the two of us used to go fishing
weekends in Mexico....
(he laughs)
Of course, we never did much
fishing.

GILBERT
Whatever it was, it wasn't dull,
huh?

RAY
Certainly wasn't. I wonder if
the old Alhambra Club's still
running.

Just then the bedroom door in back of them opens and
closes quietly as Lorraine walks over to the two men.

LORRAINE
Alright, Rover Boys....get going.
By the way, where are you going?

RAY
Chocolate Mountains.

(CONTINUED)

21 (CONTINUED)

GILBERT

I'd like to go in and say
goodnight. How is she?

LORRAINE

(easily)

Sound asleep. She was a bit
weepy at first, but no dinner
and three drinks did that.
We decided men were no good...
so off you go.

RAY

(rising and
kissing her)

We'll be back tomorrow night.

The two men pick up their gear and Ray leads Lorraine to
the front door. Gilbert crosses to the bedroom.

22 MED. CLOSE SHOT - OVER GILBERT'S SHOULDER, as he opens the
door and stands staring at the figure of Maudie, curled
up in a ball on the bed. He remains still for a moment,
then very gently closes the door, and CAMERA PANNING,
crosses to join Lorraine and Ray.

GILBERT

(gratefully)

Thanks for everything, Lorraine.
Give her that package on the
radio, will you. I guess she
didn't notice it.

(he exits
hurriedly,
leaving Ray
and Lorraine)

RAY

(holding Lorraine
close)

I wish you were coming.

LORRAINE

(smiling)

Liar.

Ray gives Lorraine one last kiss and takes off after Gilbert
as Lorraine stands silhouetted in the doorway, watching
after them.

DISSOLVE TO:

INT. CAR - NIGHT

23 PROCESS - DESERT TERRAIN ON HIGHWAY LEADING TO U.S. BORDER.
Ray is driving. Gilbert is slumped down in the seat,
staring straight ahead. The radio is playing soft
music. Both men look anything but free souls.

GILBERT

(after a pause)

When you hit the intersection, why
don't we keep going south?

RAY

The Chocolate Mountains are west.
Or they were the last time we went
there.

GILBERT

Who wants mountains? Let's head
for San Felipe.

RAY

There's nothing to do in San Felipe -
but fish.

GILBERT

That's the idea, isn't it?

RAY

Yeah, I guess so.

(brightens)

But we might just wet the whistle
in Mexicali on the way. Remember
Florabel at the Alhambra?

GILBERT

(trying to be the
casual man of the
world)

Oh, she's probably dead. That
was years ago.

RAY

Yeah.....poor old Florabel. Well,
no harm in drinking a toast to her.

(CONTINUED)

23 (CONTINUED)

GILBERT
(without enthusiasm)

Okay.

There is silence between them for some time.

GILBERT (cont'd)
You know, except for the war,
this is the first time I've been
away from Maudie and the kids.

RAY
(hopefully)
Want to turn back?

GILBERT
(overly definite)
No....we've come this far....and
Mexicali's beginning to sound
good.

He settles back and begins to whistle the tune that is
coming over the radio, as we -

DISSOLVE TO:

EXT. CUSTOMS - NIGHT

24 (NOTE: CHECK ACTUAL LOCATION FOR TECHNICAL CORRECTNESS)

FULL SHOT - as Ray brakes the car to a stop behind
several others. Ahead of them a guard is flashing his
light over the occupants of the waiting cars, then
waving them on. As Ray pulls forward for inspection,
the officer carefully flashes his light over Ray and
Gilbert's faces and into interior of car - then with a
sharp wave of the hand, signals them on.

DISSOLVE TO:

EXT. MEXICALI STREET - NIGHT

25 MED. LONG SHOT - The car moves slowly along, hugging the
curb, passing the various garishly lighted places of fun,
their marquees advertising - Burlesque and cut-outs of
girls. Standing beside the entrances are barkers extoll-
ing the superlative quality of the entertainment going on
inside, a couple spiling in American - some in Spanish,
accompanied by a jumble of hot music of all kinds blaring
forth from each joint.

INT. CAR

- 26 MED. MOVING CLOSE SHOT - FAVORING RAY and holding a portion of Gilbert's profile. Ray is driving the car at a snail's pace - as he takes in the sights, somewhat suspiciously.
- 27 LOW ANGLE SHOT - RAY'S VIEWPOINT - BARKER, as he gives Ray the "Come on."

BARKER

This is the place, Senor....come right in. Juanita is now starting her famous fan dance.....You're just in time.

The CAMERA (BEING THE CAR) hesitates for a moment, then moves on to the next one.

ANOTHER BARKER

(in Spanish)

Welcome to old Mexico!

(to Ray and Gilbert)

You, gentlemen....you want some fun?

(continuing in Spanish)

Step inside -- and live a little!

Again the CAMERA PASSES FROM THIS BARKER to the next, a fat squat man who smiles and winks in Ray and Gilbert's direction.

BARKER

(in broken English)

Ah.....the sporty Americanos. Big strong men, with big, strong ideas. A table for two right on the floor?

28 SLOW MOVING SHOT - HOLDING RAY ONLY. A Barker selling his wares, moves to the window of the slowly creeping car -- all the time walking alongside the car.

BARKER
(in English)
Been here six years, kid, and
haven't seen a show to compare
with it anywhere. Park your car
over there. LaBamba can't miss --
next on your right.

With a smile, he moves out of shot. Ray looks at the hand-bill, then slows the car to a stop. He turns to Gilbert.

RAY
Might as well take a look
now that we're here.

There is no response to this and as Ray leans forward the CAMERA EASES BACK to now include Gilbert who is sound asleep, his head on his chest.

RAY
(poking him)
Did you hear me?

Gilbert awakens with a start, then looks around him in a thick haze and mumbles incoherently.

GILBERT
(as he turns to
CAMERA and settles
down to continue
his sleep)
Lots of fish, huh....I'll drive.
(with this effort,
he's dead to the
world)

RAY
(relieved and
starting car
again)
San Felipe - here we come.

29 MED. LONG SHOT - STREET - as their car pulls away.

DISSOLVE TO:

30 LONG SHOT - ROAD - NIGHT

CAMERA PICKS UP THE TINY GLEAM OF THE CAR HEADLIGHTS IN THE DISTANCE. There is an ominous silence in the air. As the lights blaze nearer, a hand, thumb cocked, cuts in front of the CAMERA, FRAMING the car as it speeds toward us and passes. As the screeching of brakes is heard o.s., the hand slowly drops.

31 MED. SHOT - AS THE CAR backs up and comes to a stop.

RAY

Outa gas?

VOICE (O.S.)

Yeah.

RAY

We're going to San Felipe. You can pick up a car there and hitch a ride back. Hop in.

A man's figure moves in front of the CAMERA, blacking out the screen for a moment, then walks towards the car and gets in the rear seat. Car starts up once more and moves out of scene.

INT. CAR (PROCESS MOVING)

32 TWO SHOT - Ray and Gilbert - FROM BACK SEAT. Through the windshield the car lights pick up the lonely ribbon of road. Ray speaks without turning.

RAY

Waiting out there long?

VOICE (O.S.)

Yeah.

RAY

Down here for fishing?

VOICE (O.S.)

No.

Realizing that their passenger doesn't want to be conversational, Ray shrugs.

RAY

(yawning)

Gil, light me a cigarette, will you?

(CONTINUED)

32 (CONTINUED)

Gilbert grunts and reaches for the pack on the seat between them. He brings the pack up and takes out two cigarettes, then remembering their passenger, turns to offer him the pack.

GILBERT

Smoke?

VOICE (O.S.)

No.

Gilbert starts to face front again, then suddenly aware of something wrong about the hitch-hiker, whips around full to CAMERA and stares at him.

RAY

(quick stare
at Gilbert)

What are you doing, rolling it?

33 REVERSE SHOT - MYERS. Now, for the first time, we see him clearly. He is sitting forward in the seat and there is a gun in his hand. Slowly he brings it up to point it straight at CAMERA.

MYERS

(slow and flat)

Keep driving.

OVER MYERS' BACK ONTO GILBERT AND RAY as their heads face Myers. CAMERA HOLDING the gun pointing at them.

MYERS (cont'd)

Face front.

34 MED. CLOSE SHOT - MYERS, as he lowers the hammer on the gun, pushes out the cylinder and twirls it. Then with a quick motion, kicks the cylinder back into position.

MYERS (cont'd)

(after pause -
looking in the
direction of
Gilbert)

Sure.....I'm Emmett Myers. Do what I say. There are a lotta dead heroes back there who got nervous.

CAMERA PULLS BACK to include the two men. There is a deathly silence as they stare, their eyes riveted ahead of them.

(CONTINUED)

34 (CONTINUED)

MYERS (cont'd)

From now on when you're driving....

(he pokes Ray
in the back
with the gun).....keep both hands high on the
wheel.

(to Gilbert)

You....keep one hand back along
the top of the seat and the other
one high on the window.

(flat)

All right. Turn around and head
back for the Chrysler.

EXT. SAN FELIPE ROAD - NIGHT

35 LOW ANGLE SHOT, as car comes right towards CAMERA,
headlights blazing, then backs up and turns. The dust
billows against the lense. Then as it clears we HOLD
the tail light of the car as it disappears down the road.36 MED. LONG SHOT - SAN FELIPE ROAD - NIGHT, as Gilbert's
car draws in back of the stalled Chrysler.

INT. CAR

37 THREE SHOT.

MYERS

Now this is how we get in and
out after this.

Gilbert and Ray now turn to face Myers.

MYERS (cont'd)

The driver gets out first and
stands away from the car. I
get out.

(to Gilbert)

And then you. Let's go.

EXT. SAN FELIPE ROAD - NIGHT

38 MED. SHOT. The men get out as directed. Myers, gun in
hand, stands far enough away so that he can keep both
men covered.

(CONTINUED)

38 (CONTINUED)

MYERS (cont'd)

(to Gilbert)

You.....open that dashboard
compartment.

Gilbert leans into car and snaps open the compartment. Myers quickly whips out a flashlight from inside his jacket, walks toward the car, still keeping both men covered.

INT. COMPARTMENT

39 As the flashlight beam travels over it. We see a compact of Maudie's, a rag, and a candy bar. The beam travels away from the compartment and up to Gilbert's face, CAMERA PANNING WITH it simultaneously. The light, full in Gilbert's eyes, completely blinds him. As the light is snapped off -

40 MED. CLOSE SHOT - the three men. As Myers lines them both up and proceeds to frisk them and takes their wallets.

MYERS

(to Gilbert)

There's some food on the floor
in the back.....Put it in the car.

Gilbert hesitates only momentarily. Then he crosses to the sedan and obeys instructions. Myers waits until the operation is finished.

MYERS (cont'd)

Both of you.....There's blankets
in the back, too. Put 'em in there.
(indicates
Studebaker)

Gilbert gets into the car and hands several folded blankets out to Ray who piles them up in his arms. Ray crosses from one car to the other.

41 CLOSE SHOT - Ray, as he falters and his eyes open wide on the barrel of a rifle squeezed out through the blankets.

MYERS (O.S.)

You'd never make it.

(Ray hesitates)

Now don't go giving me a reason
for killing you like the others
did.

42

MED. GROUP SHOT. Ray drops the bundle of blankets on the rear seat and comes out.

MYERS

One of 'em jumped me in a store.
Another one moved too quick....
they're all dead.

(looking towards
car trunk)

Open up your trunk. Let's see
what you got.

The men move toward the rear of the car, CAMERA DOLLYING WITH them. Gilbert grapples nervously with the key in the trunk lock. He raises the trunk revealing the helter-skelter mess of equipment and canned goods, also a tool box.

MYERS (cont'd)

Now.....open up the tool box....
slow.

Ray opens the tool box and raises the lid.

43

EXTREME CLOSE SHOT - RAY'S HANDS and a portion of his profile as he grasps a heavy wrench lying in the box. As he is about to use it, the muzzle of the gun comes to his temple.

MYERS' VOICE (O.S.)

That's the idea, a wrench.....and
the screw driver.

The CAMERA EASES BACK to include tight THREE as Ray remains rigid.

MYERS

Get going - both of you. Take
those plates off that car. It'll
take 'em time to figure out whose
car it is.

Each of the two men go to work on either end of the car as Myers stands and covers them.

- 44 LONG SHOT - THE THREE MEN - HOLDING RAY AND GILBERT at either end of the Chrysler and Myers in between the two of them. As this action takes place, the dawn breaks, cold and bleak and Myers' voice as he speaks sounds hollow in the early morning air.

MYERS

When you're through....take 'em
off the road and bury 'em.

DISSOLVE TO:

INT. GILBERT'S CAR - REAR SEAT - DAWN - (PROCESS)

- 45 CAMERA HOLDS on Myers' lap and gun. He has flicked the cylinder out and is twirling it. He does this several times and then kicks it back into position for firing.

MYERS

I told you my name....what's yours?
We're gonna be together quite a while.

CAMERA THEN PANS UP TO HOLD ON Myers' expressionless face as he watches his two victims. As Gilbert speaks, CAMERA DRAWS BACK to include Ray and Gilbert. Ray is driving. Gilbert is facing front.

GILBERT

Mine's Gilbert Bowen.....He's
Ray Collins.

MYERS

What's your racket?

GILBERT

I'm a draughtsman. Ray's inventory
clerk in a warehouse.

MYERS

That makes you smarter than him,
huh.....or does it?

Gilbert doesn't answer. Ray's hands, per instructions, are high on the wheel and Gilbert has one along the back of the seat, the other in full view of Myers, resting high against the window. We see the extreme strain of this on Gilbert and slowly he begins to move the fingers of the hand pressed against the window in order to relieve the cramps that are starting along his arm and down into his hand.

46 MED. CLOSE SHOT - OVER MYERS' PROFILE
HOLDING the two men in front, but favoring Gilbert. As the car hits a slight rut in the road, Gilbert's arm slips from its position and hits the door handle. With a lightning movement, Myers raises the gun to Gilbert's head and pulls the trigger.

47 CLOSE SHOT - Gilbert, as he turns, terror stricken, his face full into muzzle. With a swift movement Myer's hand, foreground to CAMERA, twists the barrel one stop, ready for another shot.

48 CLOSE SHOT - Myers, his face is contorted.

MYERS

You oughta be all over that windshield.

49 CLOSE FLASH SHOT - Ray, as horrified, he turns from having seen this.

50 MED. CLOSE - THREE SHOT

MYERS

(quiet venom)

But you're lucky....there were two empty chambers. I had to use 'em a while back.

(he leans forward close to Gilbert and jams the safety catch down on the door)

Don't make any more fast moves. I told you the last guy made that mistake.

As Myers settles back in his seat.

DISSOLVE TO:

EXT. SAN FELIPE ROAD - EARLY MORNING

51 LONG SHOT - The car driving along highway.

INT. CAR

52 THREE SHOT - Ray, driving, is tense, beside him Gilbert stares ahead.

(CONTINUED)

52 (CONTINUED)

MYERS

When you come across the border,
anyone talk about me maybe being
down here?

RAY

No, but....

GILBERT

(quickly interrupting)
Nothing was said. Do you think
we'd have picked you up if there
had been?

MYERS

(looking at Ray)
What were you going to say?

RAY

(after a moment)
They knew you were around El
Centro somewhere.

MYERS

They couldn't help knowin' that.
I guess I'm pretty safe for a while.
(to Gilbert)
What do you think?

GILBERT

They won't look for you down here.

MYERS

You hope.

GILBERT

If they do, they'll be looking
for one guy alone.

MYERS

I'm way ahead of you there. When
are the two of you due back?

53 DOWN ANGLE SHOT - IN FRONT SEAT, as Gilbert's knee nudges
Ray's leg.

GILBERT

No particular time.

(CONTINUED)

53 (CONTINUED)

RAY

We told our wives to expect us
home when we got there.

54 THREE SHOT

MYERS

So you got wives. Any kids?

RAY

He has.

MYERS

(to Gilbert)

Just keep thinking how nice it'll
be to see 'em again.

Now we see that the car is approaching a Mexican guard
station. The faces of all three men are grim and tense.

MYERS (cont'd)

(in a low voice)

There's the check point. Slow
down. Don't talk. If I give the
word, give it the gas. No tricks.

(for punctuation, he
again spins the
cylinder of the re-
volver in his lap)

(NOTE: CHECK THIS AND DRAMATIZE WHEN IN ACTUAL LOCALE)

55 EXT. CAR (SHOOTING TOWARDS UNIFORMED MEXICAN SOLDIERS
SENTRY) as he observes approaching car. He takes a step
forward as though to halt it, then gives a stiff salute
and motions car to proceed.

INT. MOVING CAR

56 CLOSE SHOT - RAY and GILBERT, as they sag from the crisis.
The sinister, satisfied face of Myers appears in shot,
close behind them.

MYERS

You did that real good. We're
going to get along fine.

(CONTINUED)

56 (CONTINUED)

Myers relaxes back in seat, as CAMERA PULLS BACK INTO:

57 MED. THREE SHOT. Myers reaches for a can of sardines, which he opens and starts eating.

MYERS (cont'd)

(eating, without
looking up)

You guys hungry?

(he gets no answer)

I said.....are you hungry?

GILBERT

I am.

RAY

Sure....

MYERS

All right. Eat!

(he digs down and comes
up with a can, looks
at it, and tosses it to
Gilbert. After it he
throws a can-opener)

Beets....and don't get any ideas
with that opener.

Gilbert quietly opens can, offering food to Ray first.

GILBERT

You first.

MYERS (O.S.)

He'll eat later.

Gilbert withdraws can and starts eating - not with
pleasure.

RAY

(looking at gas
register)

We're going to need gas.

MYERS

Well, stop at the next pump. Pick
up a road map. I've got an idea....
a pretty good one.

(CONTINUED)

57 (CONTINUED)

There is silence as this ominous announcement sinks in.

MYERS (cont'd)
Do you know a place called
San Lorenzo?

Ray and Gilbert shake their heads.

MYERS (cont'd)
You will.....soon.

GILBERT
Mind if I throw out this stuff?

MYERS
Make it quick and neat.

Gilbert lowers the window. The car hits a rut, jostling the can as he starts to throw it out. Some of the beet juice spills on the window ledge and runs down the inside of the door.

MYERS (cont'd)
(savage)
I told you, didn't I.

Gilbert heaves the can, turns and glances back at Myers.

MYERS (cont'd)
When I get where I'm going....I'm
selling it. I want it clean.

DISSOLVE TO:

EXT. MEXICAN GAS STATION - DAY

58 As one Mexican attendant issues from station with road map which he hands to Gilbert.

GILBERT
(unconsciously
speaking Spanish)
Gracias.....

MYERS (O.S.)
Speak English, you.

(CONTINUED)

58 (CONTINUED)

GILBERT
(without turning)
He doesn't understand English.

MYERS
I don't understand Mexican. Pay
him. Let's get outta here.

Gilbert extends American money to attendant who starts counting exchange on his fingers. Small Mexican boy runs into scene with white cloth, hoping for tip from rich American tourists. He starts wiping off car on side on which Gilbert has splashed beet juice. Boy rubs industriously, then looks at red stains. He looks up disturbed, directly into the eyes of Emmett Myers, staring through the window.

MYERS
(angry)
Never mind the change. Move!

EXT. FILLING STATION

59 As car suddenly pulls away and speeds down road.
Attendant and boy gaze after it, perplexed.

INT. CAR - DAY

60 THREE SHOT

MYERS
Give me that map.

Gilbert, without turning, hands the map into Myers' outstretched hand.

61 CLOSE SHOT - MYERS, as he opens map and starts to study it. The road has become rough which annoys Myers, making it impossible for him to read the map.

MYERS
(looking down road)
Take the first side road.
(Ray, driving, nods)

EXT. CAR - DAY

62

As car turns into wooded, rutted goat trail and comes to stop in spot completely screened from main road which is lightly travelled.

MYERS (O.S.)

Get out like I told you.

The men follow the prescribed technique. Myers, getting out of the car, tosses the road map to Gilbert.

MYERS (cont'd)

You're the smart guy. Spread that map out on the hood.

Gilbert obeys - then looks o.s. towards Myers, as Ray moves in to peer over Gilbert's shoulder at map.

MYERS (cont'd)

Look for a town called San Lorenzo.

(Gilbert finds it
on the map then
looks up)

How far is it?

GILBERT

Around five-hundred miles.

MYERS

Is it on the Gulf of Mexico?

(Gilbert nods
again)

Say anything in there about a ferry across the Gulf?

(Gilbert finds
the information)

GILBERT

Every Tuesday.

MYERS

What's today?

GILBERT

Sunday.

MYERS

(smiling, satisfied
with his plan)

Not bad....

(then sharply)

We're loaded with time. We can make it easy. (cont'd)

(CONTINUED)

MYERS (cont'd)

(pauses)

After that, I won't be needing
you.

RAY

You'll let us go.....

MYERS

(smiling)

That would be kinda silly,
wouldn't it?

63 CLOSE SHOT - GILBERT AND RAY, as they hear their death
sentence.

64 CLOSE SHOT - MYERS, as he stares at them. Suddenly, his
face is alert as he raises the gun and quickly fires
o.s.

65 MED. LONG SHOT - as we see what Myers' target is. A
rabbit scurries across the clearing, reaching cover.

66 MED. SHOT - HOLDING the three men, as they look in
direction of rabbit.

RAY

(half smiling)

Guess we're not going to have
rabbit for dinner, huh?

MYERS

(turning on him
viciously)

I wasn't trying.

Ray and Gilbert stare at Myers in silent disbelief.

MYERS (cont'd)

Think I can't shoot? Is that
it?

GILBERT

We didn't say anything.

MYERS

(nettled -
to Gilbert)

There's a tin can in the back.

(motions toward car)

Get it, you. Put it over there
on that rock.

(CONTINUED)

66 (CONTINUED)

Gilbert slowly moves to rear of car, opens door and finds can. CAMERA FOLLOWS as he crosses, placing can on rock at a distance of some fifty yards from Myers. Almost before Gilbert can step back out of range, Myers opens fire, keeping tin can in air with repeated deadly hits.

EXT. GROVE - DAY

67 THREE SHOT - as Myers, with a smile, tosses the rifle to Gilbert, keeping both men covered with his revolver.

MYERS

(to Gilbert)

Turn around.

(Gilbert turns,
facing battered
tin can target)

It's loaded. So is this .38.

68 CLOSE SHOT - Gilbert, his back to the other two men. He is obviously reckoning the chances for swinging the rifle around and unloading it on Myers.

MYERS

(reading Gilbert's
mind)

I've got the drop on you. Also...
your pal is in the way....Go ahead,
let's see how good you are.

69 MED. CLOSE SHOT - Gilbert, as he slowly raises the rifle and sights the can.

70 CLOSE SHOT - CAN, as Gilbert scores a direct hit and sends it flying.

71 MED. SHOT - as Myers turns to Gilbert, a satisfied smile on his face.

MYERS

Very good....but that's for kids.
Let's put a little spice into it.
(turning to Ray)
Collins....go pick up that can.

72 CLOSE SHOT - Ray, as he hesitantly turns towards Myers.

MYERS (O.S.)

Did you hear me?

CAMERA FOLLOWS Ray as he passes Gilbert and walks to rock near which tin can lies. There is utter silence as Ray bends down and picks up can, looking back toward Myers for his next macabre order.

MYERS (O.S.) (cont'd)

(calling to Ray)

That's fine. Now just hold it up. Your buddy won't hurt you. He's good with guns.

As CAMERA HOLDS ON Ray, we see the jaw tighten, beads of sweat stand out on his forehead.

MYERS (O.S.) (cont'd)

Go on.....hold it up.

Slowly, Ray's arm comes up with the target, holding it as far away from his body as possible.

GILBERT (O.S.)

I won't.....I won't do it.

73 MED. CLOSE SHOT - Gilbert, as he stands facing Ray, without moving.

MYERS (O.S.)

Ah.....it's just a game.....go on.

(Gilbert does not obey)

Go on.....

(pauses)

Or I might try it myself. I might miss.

Gilbert does not move a muscle.

74 MED. CLOSE SHOT - Ray, holding the can.

RAY

(horsely)

Come on, Gil. Get going.

- 75 CLOSE SHOT - Gilbert, as with agonized expression, he slowly raises rifle and takes an interminable time sighting. He is trying desperately to hold his arm steady.
- 76 CLOSE SHOT - Ray, as seen through gun sight.
- 77 EXTREME CLOSE SHOT - Gilbert's finger, as he pulls trigger.
- 78 MED. CLOSE SHOT - Ray, as can is directly hit and flies from his hand.
- 79 CLOSE TWO SHOT - Gilbert, with Myers in near b.g. Gilbert is nearly fainting as his whole body sags.

MYERS
Not bad. Drop the gun.
(the rifle
falls to
the ground)
All right. The fun's over.
Get in the car.

As Gilbert, followed by Ray, moves toward the car, we:

DISSOLVE TO:

INT. CAR - DUST (PROCESS SHOT) - MOVING

- 80 THREE SHOT, Myers sits forward, gun in hand. Gilbert, his expression sad, is staring off at the hills.

RAY
Myers?

MYERS
What do you want?

RAY
How about turning the radio on?

81 CLOSE SHOT - Gilbert, as he gives Ray a kick with his foot.

GILBERT
All you'll get is Mexican music
and Mexican commercials. Skip
it.

82 THREE SHOT

MYERS
Turn it on.

Ray leans forward and flicks the switch on. After a moment the car is filled with Mexican dance music.

MYERS (cont'd)
Get something else.....and not
so loud.

Ray turns the dial, getting a Spanish language radio news broadcast.

MYERS (cont'd)
Something else.

RAY
Like what?

MYERS
(irritably)
One of those news guys.....in
the States.

(CONTINUED)

82 (CONTINUED)

ANNOUNCER (RADIO)

....The United Nations passed the all important resolutions by near unanimous vote, except for the usual dissent of the Iron Curtain countries. There was considerable conjecture in Washington today as to the nature of the cabinet meeting called by the President and scheduled for ten o'clock tomorrow morning at the White House....From Paris comes the news flash that there will be little change in skirt lengths this year.....On the crime front, the police of nine western states from Washington in the north to Colorado and Utah on the east....have been alerted to keep a continuous search for the Kansas desperado, Emmett Myers. Reports have placed the killer in Florida, Detroit and Seattle within the last twenty-four hours, although most of these tips have been discounted by police authorities.....His latest victim, George Dillon, a salesman from Portland, Oregon, was found late yesterday in Imperial County, California. The victim's car, possibly with Myers in it, has not yet been found.

MYERS

Shut it off.

Ray turns the radio switch off.

MYERS (cont'd)

Florida....! You got nothing to worry about. Not yet.....anyway. They'll never look for me in this car. Not three innocent guys out fishing. Safety in numbers. You can start sweating when they put me in this car.....if they ever do.

DISSOLVE TO:

EXT. CAR - NIGHT

83 MED. SHOT as vehicle comes to end of paved road and moves into bumpy, loose gravel. Headlights pick out two very rough looking roads as car comes to a stop.

INT. CAR

84 THREE SHOT

GILBERT
(at wheel)
Which road do we take?

Myers tightens as always when in a tough spot. He looks at the road and then at Gilbert's back.

MYERS
Which road would you take? There's nothing on the map about this.

Gilbert studies the roads a moment.

GILBERT
That one.....past the tree. Looks better.

MYERS
Well, take it.

DISSOLVE TO:

EXT. BUMPY ROAD - NIGHT (THROUGH WINDSHIELD)

85 The car lights reveal the road ahead as the car moves slowly along it. It grows progressively worse. There are deep ruts, clumps of brush.

INT. CAR

86 THREE SHOT (PROCESS MOVING)

RAY
It's getting worse. You picked the wrong one.

(CONTINUED)

86 (CONTINUED)

MYERS

Who picked the wrong one?

GILBERT

Okay....it's my fault. Back there
it looked better.

EXT. BUMPY ROAD - NIGHT (THROUGH WINDSHIELD)

87 The road, ahead, illuminated by the headlights is now
little more than a cow path. Around a turn it suddenly
drops into a wash.

88 MED. SHOT - CAR, as Ray brakes it to a stop.

INT. CAR

89 THREE SHOT

RAY

What do I do now? I can't go
ahead.Myers is silent, brooding over his gun. Gilbert and Ray
sit tense and frightened. Suddenly Myers picks blankets
off the seat and tosses them over.

MYERS

Wrap yourselves up and turn the
lights off. We'll catch some
sleep.He watches cautiously as Ray and Gilbert tuck themselves
in the blankets.

MYERS (cont'd)

Up around your arms. Way up.

(after a pause)

You know.....you're pretty good
targets from where I sit.

(he chuckles)

Anyway, you couldn't tell if I was
asleep or awake. Got one bum eye....
can't close it.

(he chuckles again)

Pretty good, huh?

Ray switches the lights off. They do as they are told,
bundle themselves in the blankets so that their arms are
immobilized. Myers wraps a blanket around himself, leans
back against the cushions.

DISSOLVE TO:

INT. CAR - NIGHT - MOONLIGHT

- 90 CLOSE SHOT - Ray. He is fast asleep. CAMERA PANS OVER TO Gilbert. From the rear of the car comes Myers' regular breathing. Gilbert opens his eyes and very cautiously turns his head to look back.
- 91 MED. CLOSE SHOT - MYERS. Moonlight falls on his face. Although his breathing is regular, one eye is open, and the gun rests lightly in his hand on his knee.
- 92 BIG CLOSE HEAD - GILBERT, as tense, he peers at Myers, not knowing whether the man is asleep or coldly observing him.
- 93 BIG HEAD - MYERS. Half in the shadows, his face is motionless, the one half-open eye devoid of expression, staring ahead.
- 94 CLOSE SHOT - Gilbert, as he turns to CAMERA and drops his head back on the seat, his face miserable and hopeless. O.S. a coyote howls.

FADE OUT:

FADE IN:

EXT. ROAD - DAY

- 95 HIGH SHOT - Gil's car, as it speeds along Mexican highway.

EXT. ROADSIDE ABACERIA - DAY

- 96 LONG SHOT - The car drives into the scene and up to an adobe building, typical of any small hinterland Mexican town. Beyond the usual signs there is no indication to show where the place is.

INT. CAR - DAY

- 97 MED. SHOT - FRONT, RAY AND GILBERT. The car has come to a stop outside the Abaceria entrance. Myers makes a careful and complete inspection of the surroundings. When he has looked over the terrain, he turns back to the two men.

(CONTINUED)

97 (CONTINUED)

MYERS

We're getting out here and buy some grub. We leave the car like usual. Go inside that store in front of me. No Mexican.

(to Gilbert)

I'm talking to you. When he says how much....you pay. That clear?

The men start to move as prescribed.

MYERS (cont'd)

There's one thing. I'll have my hand in my pocket. So far my record's clean in Mexico an' I don't wanna spoil it.

EXT. CAR - ABACERIA FRONT - DAY

- 98 MED. LONG SHOT. The men step out of the car, Ray and Gilbert waiting as prescribed. Ray goes into the building, Gilbert next. Myers behind, his right hand thrust into the pocket of his jacket.

INT. ABACERIA - DAY

- 99 FULL SHOT - as Ray, Gilbert and Myers enter. Myers stops in the doorway. Near the counter, a little girl, Maria, is putting a battered doll to bed in a cardboard carton. She is about the age of Gilbert's eldest child. The proprietor comes from behind the counter.

PROPRIETOR

(smiling)

Buenos dias. Provisiones senores?
Tengo huen surtido. Frutas y
legumbres. A los mismos precios
que existen in Tiajuana.

Myers reacts violently to the word "Tiajuana" and turns to eye Gilbert suspiciously.

MYERS

What did he say about Tiajuana?

GILBERT

He said his prices were the same
as those in Tiajuana.

(CONTINUED)

99 (CONTINUED)

The Mexican leaves the men and goes behind the counter and points to the groceries and vegetables.

PROPRIETOR
Provisiones, senores?

Gilbert moves to the counter to stand near the little girl.

100 ANOTHER ANGLE - FAVORING MARIA AND GILBERT, as she glances up at Gilbert and smiles shyly. Gilbert stares down at her. The proprietor has taken a can down from the shelves and is holding it out. Gilbert's attention is all on the child.

MYERS
(sharp)
Never mind the kid.

101 ANOTHER ANGLE - FROM BACK OF COUNTER, AS Gilbert takes his attention from the child.

GILBERT
(to Myers)
What do you want?

MYERS
Get some beans and stuff.....and
I like tomato soup.....get four
cans.

GILBERT
(to proprietor)
Let's have four cans of beans,
four cans of tomato soup, three
cans of chili.....
(he breaks off
hopelessly,
looking at the
blank expression
on the Mexican's
face. Then he
turns to Myers)
He doesn't understand English.
Well be here all day.

MYERS
You're not talking Mex.....do
you understand? Take the stuff
off the shelf and give it to
Collins.

Gilbert and Ray move behind the counter. Gilbert starts taking cans from the shelf and loading them in Ray's arms.

102 MED. CLOSE THREE SHOT. The owner, Gilbert and Ray. Favoring Ray as the canned goods pile higher. Ray takes a glance over his shoulder at Myers and the open doorway and car beyond, then down at the pile of cans.

103 CLOSE SHOT - Ray, as he signals Gilbert.

RAY
(pointed)
I can manage three or four more,
without dropping them.

104 CLOSE SHOT - Gilbert, as he gets this.

105 GROUP SHOT - as Gilbert piles some more in Ray's arms.

MYERS
That'll hold us. Pay him.

Gilbert takes money from his pocket, holds it out, indicates the cans in Ray's arms. The proprietor, catching on, looks the cans over.

PROPRIETOR
(in Spanish)
Seventy-six pesos, Senor..

RAY
These are gettin' heavy.....I'd
better get rid of them.

As Gilbert pays the proprietor, Ray turns from the shelf and hesitates for a moment.

106 MED. CLOSE SHOT - Ray, as he moves closer to CAMERA, his face hard and determined, ready to heave the heavy cans at Myers. In the split second before doing so, the cans spill from his arms.

107 MED. SHOT - the cans rolling noisily on floor. We see the cause of this. The child, Maria, who has dragged her doll in the cardboard box directly in Ray's path. As one large can rolls over to Myers' feet, the child picks it up and, CAMERA FOLLOWING, goes and tugs at Myers' trouser leg and hands the can to him.

108 CLOSE SHOT - SHOOTING DOWN ONTO little girl as she looks up. Myers' hand, holding the gun in his pocket f.g. to CAMERA.

MARIA
(tugging)
Aqui, Senor. Aqui.

109 CLOSE SHOT - Myers. CAMERA LOW. SHOOTING UP, FRAMING the child's hands as one offers the can and the other tugs at his leg. Myers pulls his arm free.

MYERS
Call her away. Go on, call her away.

110 CLOSE SHOT - Gilbert, terrified.

GILBERT
Nina.....Viene aqui.

111 GROUP SHOT - as the little girl turns to him and Gilbert quickly picks her up in his arms, holding her tight. Slowly, Ray gathers the cans and rises.

112 MED. CLOSE SHOT - Ray, Gilbert and Maria. Their faces are taut.

MYERS
Put the kid down and get out of here.

Gilbert gives the child a hug, puts her down.

PROPRIETOR
Hasta Luego, senores. Muy agradecido Vuelvan pronto.

GILBERT
(tender to
the child)
Vaya usted con Dios, nina.

Myers moves closer, hand tight on gun.

MYERS
What did you say?

GILBERT
(desperate)
You wouldn't understand.

(CONTINUED)

112 (CONTINUED)

MYERS
(shouting)
Tell me what you said.

GILBERT
(beside himself)
I said.....go you with God,
little one.

He moves blindly to the door.

EXT. ABACERIA - DAY

113 As the three exit to the car, CAMERA PANNING WITH them. There is a Mexican standing in front of the car, looking down at the license plates. He is a big man. Myers moves up beside him, glancing down at the plates.

MEXICAN
(to Myers -
smiling - in
accented English)
You from El Centro? I used to
work there. Nice place....El
Centro, huh?

114 MED. CLOSE - DOWN ANGLE SHOT - OVER Myers' shoulder at plates. They are in the frames of an El Centro car dealer. Myers turns full face into CAMERA to glare at the Mexican.

115 MED. SHOT - favoring Mexican, as frightened by Myers' glance, he turns away and enters the Abaceria. CAMERA DOLLIES WITH Myers as he goes around the car and stands near Ray and Gilbert who are dumping the groceries in the back of the car.

MYERS
(to Ray)
You shouldn't have tried that
with the cans.

There is a menacing pause between them.

MYERS (cont'd)
Get in!

The three men get in the car and it pulls away. CAMERA PANS WITH it as it continues south along the dusty, rough road, kicking up a cloud of dust.

QUICK DISSOLVE

EXT. ROAD (THROUGH WINDSHIELD)

116 The rough road winds torturously ahead.

INT. CAR (PROCESS MOVING)

117 THREE SHOT

MYERS

(breaking silence)

Pull off the road as soon as
you find a place.

118 CLOSE SHOT - Ray, as he reacts and glances over at
Gilbert.

119 CLOSE SHOT - Gilbert, as he sucks air into his lungs.

EXT. ROAD

120 FULL SHOT - TURNOUT, as Gilbert drives the car into the
turnout. The three get out in the manner Myers ordered.

121 MED. SHOT - as Myers waves them, with his gun, to the
rear of the car.

MYERS

Open it up. Collins, you get a
screw-driver and take those El
Centro frames off the license
plates.

Ray opens up the back, finds a screw-driver and bends to
start unscrewing the frames.

MYERS (cont'd)

(to Gilbert)

You get the shovel.

As Gilbert gets the shovel.

DISSOLVE

EXT. DESOLATE DRAW - DAY

122 LONG SHOT. In far background, standing beside the road is the
car. Ray and Gilbert with the shovel, Myers with
the rifle in his hand and carrying the license frames,
come up the draw. One by one they move past CAMERA.

(CONTINUED)

122 (CONTINUED)

First we see Ray in CLOSE SHOT, then Gilbert, then Myers. There is fear in Ray's expression. Gilbert has a look of desperation about him. As Myers passes, CAMERA PANS and we watch them go slowly up the draw. Suddenly Gilbert stops and turns. Ray takes a few steps forward then he too stops.

123 MED. SHOT - as Gilbert steps aside so that the three form a triangle.

MYERS

What are you stopping for?

GILBERT

(desperately)

If you're going to kill us, this is as good a place as any.

Myers motions them to move along, as the men obey.

GILBERT (cont'd)

I thought you didn't kill without a reason.

MYERS

Shut up!

GILBERT

Good enough reason so you won't mind having more blood on your hands?

Myers is silent and unmoved by Gilbert's arguments.

GILBERT (cont'd)

It's a long way to San Lorenzo, Myers.....The roads are bad. Can you make it alone? Can you?

Myers stares at him and there is a moment of silence.

MYERS

I told you to shut up.

GILBERT (O.S.)

You better be certain before you pull that trigger.

- 124 CLOSE SHOT - Myers, as he studies Gilbert and cocks the rifle. CAMERA SLOWLY PULLS BACK INTO THREE SHOT.

MYERS

Shovel some dirt on those holders.
And don't try any more of those
smart-aleck tricks like back there.

Myers tosses the holders at Gilbert's feet. Gilbert shovels dirt over them. With his rifle, Myers motions them toward the car. Relief floods the faces of the two men as they start down the draw with Myers following.

DISSOLVE TO:

EXT. DIRT ROAD

- 125 FULL PAN SHOT. The sun is near the horizon. Along the miserable road crawls the car, kicking up a cloud of dust.

INT. GIL'S CAR (PROCESS) MOVING

- 126 Gilbert is driving. Ray sits in the prescribed position. The car groans and squeaks as it crawls along the brutal road.

MYERS

Next side road we come to, take
it. I'm getting hungry.

DISSOLVE TO:

EXT. CAMPSITE - DUSK

- 127 FULL SHOT. Myers is sitting, watching Gilbert and Ray who kneel beside a small fire getting supper ready.

MYERS

Where'd you get that watch,
Bowen?

Gilbert looks down at the watch on his wrist.

GILBERT

My wife gave it to me.

MYERS

Throw it over here.

Gilbert reluctantly takes it off and tosses it over to Myers who straps it on his wrist.

(CONTINUED)

127 (CONTINUED)

MYERS (cont'd)

(admiring it)

I had a watch like this once
when I was seventeen.....but
nobody gave it to me. I took it.
Knocked off a broken-down jewelry
store in some jerk town near Tulsa.
It was a cinch.

128 MED. CLOSE SHOT - Myers, holding the backs of the two
men.

MYERS

Nobody ever gave me anything.....
So I don't owe nobody.

(he pauses)

You know what makes guys like
you soft? You're up to your necks
in I.O.U.'s.....You're suckers. You're
scared to get out on your own. You had
it good -- so now you're soft.

Again he pauses, but there is no reply from either Ray
or Gilbert. CAMERA NOW ARMS INTO an INDIVIDUAL of Myers.

MYERS (cont'd)

Well, not me. My folks were
good an tough. They took one
look at this puss of mine and for-
got all about me.

129 CLOSE SHOT - Ray and Gilbert, as they stare hard at
Myers, listening to him unfrock himself.

MYERS' VOICE

I didn't need 'em. I didn't
need anybody. I got what I wanted
my own way.

130 MED. CLOSE GROUP SHOT

MYERS

As long as you have the know-how
and a few bucks, you can buy any-
thing and anybody.....'specially
if you got 'em at the end of a gun.
(smiling, he prods
Ray with a stick
of kindling)
That really scares 'em.

(CONTINUED)

130 (CONTINUED)

RAY
(bitterly,
opening a can)
You ever been on the other end
of a gun?

MYERS
No....and I never will be....
All cops are stupid.

Myers glances again at the watch, then rises.

MYERS (cont'd)
Six o'clock. I'm going to listen
to the news.

He crosses to the car, reaches in and switches on the
radio. After a moment, MUSIC comes over.

131 CLOSE SHOT - Gilbert and Ray, Myers in b.g. O.S. there
is a jumble of indistinct voices and music as Myers turns
the dial. Myers, in bg., finds the station he wants, leans
on the car watching Gilbert and Ray who strain to hear the
newscaster's voice. The radio is tuned too low and only a
vague rattle of indistinct words come over.

GILBERT
(calling)
Turn it up, will you? We'd like
to know what goes on.

MYERS
(calling)
Get that grub ready. Anything
interesting, I'll tell you about
it.

GILBERT
(low voice)
We've got to put that radio out
of commission.....The minute he hears
they're looking for us together,
we're through.

RAY
(fierce whisper)
Never mind the radio. We've got
to get him. I'm not going to take
any more.

(CONTINUED)

131 (CONTINUED)

The two men continue getting supper as they talk in low tones. Faintly in b.g., is heard the indistinct rasping of the newscaster's voice.

GILBERT

Yes you are.....You have to. Give him another reason and he'll kill us.

RAY

(vehemently)

It's worth the chance....

GILBERT

(really pleading)

Ray....as long as he needs us, we stay alive.

RAY

But how long is he gonna need us? We've got to jump him.

GILBERT

When he's ready to give it to us, we'll jump him.....not before. That may be tomorrow or the next day or the next.

RAY

(nodding toward
Myers)

Or right now.

In b.g., Myers has switched the radio off. Slowly he comes toward them to stop a few feet away, gun ready in his hand.

GILBERT

(trying to be
casual)

Anything interesting?

MYERS

They found the Chrysler.

Gilbert and Ray are holding their breath.

(CONTINUED)

131 (CONTINUED)

MYERS (cont'd)

They know I'm in Mexico.

The two men turn and stare at him. He is grinning, toying with the gun.

MYERS (cont'd)

They're looking for you, too....

The two tense, ready to spring.

MYERS (cont'd)

In the Chocolate Mountains.

The two settle back, almost in a state of collapse.

MYERS (cont'd)

Where are the Chocolate Mountains?

GILBERT

Arizona....near home.

MYERS

Not in Mexico?

GILBERT

No, near El Centro.

MYERS

So that's where you told your wives you were going?

(grinning)

Instead you came to Mexico. What for? Dames? You boys ought to be ashamed. Telling lies. Causing all this trouble. They got everybody and his brother looking for you in them mountains.

He takes a pack of cigarettes from his pocket, tosses them over.

MYERS (cont'd)

Don't say I never gave you anything.

Gilbert opens a pack, takes a cigarette, gives one to Ray - holds the pack out to Myers.

(CONTINUED)

131 (CONTINUED)

MYERS (cont'd)

Keep 'em. I don't smoke. They
were Dillon's. He smoked a lot.
He doesn't need 'em anymore.

132 CLOSE TWO SHOT - Gilbert and Ray, as they react to this.
As Gilbert blows out smoke, we -

DISSOLVE TO :

133 EXTREME CLOSE SHOT - MAN'S FACE, partially obscured by
heavy cigar smoke. As smoke begins to clear, we see
wedding picture of Maudie and Gilbert Bowen. CAMERA
PULLS BACK to reveal that we are in the Bowen living
room.

INT. LIVING ROOM - DAY

134 MED. SHOT - HOLDING Special Investigator Ralph Hendrick-
son standing at mantle, studying picture. He throws a
cigar in fireplace. Maudie, watching him, stands nearby
looking pale and anxious. Lorraine Collins stands staring
moodily out the front window. O.S. we can hear faintly
Judy and Mae playing and laughing in their room.
We may also hear the simple tinkling notes of a music
box played by the children.

MAUDIE

That.....and the Army picture
is all I have. He didn't like
to have his picture taken.

HENDRICKSON

Anything will help.

(to Lorraine)

Thanks for your husband's picture.

(Lorraine nods but

does not speak.

Then he speaks to

Maudie)

Do you think they could have given
up the idea of the Chocolate Mountains?
How about Mexico?

LORRAINE

(turning sharply

from window to-

wards Hendrickson)

What makes you say Mexico?

(CONTINUED)

134 (CONTINUED)

HENDRICKSON

(moving towards
door)

Just a guess. I better get
going with these.
(indicating photos)

LORRAINE

(tense, crossing
to intercept him
at door)

You know something you're not
telling us, Mr. Hendrickson.

HENDRICKSON

(pauses, sizing
up these women
then quietly
matter-of-fact)

We just got a report - unchecked
as yet - which places your husbands
near San Felipe on Sunday morning....

MAUDIE

(moving into scene)

And?

HENDRICKSON

Heard of a man named Emmett Myers?
(both women nod
dumbly)

He was in the same vicinity at
that time. But please....don't
jump to conclusions. There's
been no evidence of violence.
(he looks sympathetically
at the two stricken
women, neither of whom
can speak - as he
exits)

The minute we know anything, for
sure, I'll let you know.

The door closes behind him, as Lorraine, with a bitter
look, turns back to window. Maudie stands rooted to the
spot.

(CONTINUED)

134 (CONTINUED)

LORRAINE

(after a pause)

Why didn't you and Gil keep
us out of your troubles? You
didn't need to drag Ray and me in...

(she stops short as
she sees Maudie turn
away, crying. She
softens and crosses
to Maudie, putting
an arm about her,
slow tears coursing
down her face)

That was a low one. Forget I said
it.....It isn't your fault. They'll
be all right. They got through a
war, didn't they?

MAUDIE

(lost in her own
bitter thoughts)

I didn't even say goodbye....

DISSOLVE TO:

EXT. EL CENTRO AIRPORT - DAY

135 MED. SHOT - PROPELLER OF HELICOPTER, CAMERA DRAWS
BACK SHOWING copter as it rises off runway.

MUSIC BRIDGE
AND
DISSOLVE TO:

INT. RADIO STATION - EL CENTRO

136 CLOSE SHOT - RADIO ANNOUNCER

ANNOUNCER

(clearly - rapidly)

.....and helicopters are working
in shifts, scouring the entire area
from El Centro -- south to the Gulf
of California.....The planes are
maintaining close liason with the
ground - reporting isolated cars
and campers.....

MUSIC BRIDGE
AND
DISSOLVE TO:

EXT. CAMPSITE - DAY

- 137 CLOSE SHOT - PARKED CAR - CAMPERS. A Sheriff's car drives up. A Sheriff jumps out and starts to query startled campers who shake their heads.

MUSIC BRIDGE
AND
DISSOLVE TO:

INT. RADIO STATION - EL CENTRO - DAY

- 138 MED. CLOSE SHOT - Another Radio Announcer.

ANNOUNCER
(deliberately)
.....the search for Gilbert Bowen
and Raymond Collins now believed to
have been last seen with Emmett
Myers - mass killer - is being
stepped up by the hour. It's a
strange race against death.

DISSOLVE TO:

INT. MOVING CAR

- 139 CLOSEUP - Gilbert's hand on the radio knob, as he turns it.

MYERS' VOICE
I said turn it on.

- 140 THREE SHOT - as Gilbert glances back at Myers. Ray is driving the car slowly along the torturous road. In the distance, we see a Mexican leading a loaded-down burro, coming towards them.

GILBERT
It has to warm up.

FAINT MUSIC, under a load of static, comes from the speaker.

MYERS
Try another station.

As Gilbert reaches out and turns the dial, Ray turns the wheel. The car hits a deep rut. Ray's arm jams down hard on the horn button on the wheel with such force that the horn button on the wheel sticks. His purpose is to get an excuse to lift the hood and rip the radio connection.

141 CLOSE SHOT - Myers, as he screams.

MYERS
Stop it! Stop it!
(he brings up
his gun)

142 THREE SHOT - as Ray fiddles with the horn button and tries to navigate the bad road at the same time. The horn still blasts.

RAY
(shouting
above the horn)
Can't.....got to stop and disconnect
it.

MYERS
(yelling)
Then stop.

Ray applies the brakes.

143 MED. SHOT - as the car stops.

MYERS
Both of you.....out.

They exit the car in the prescribed manner. Myers moves warily around to the front of the car, keeping Gilbert on one side and Ray on the other. The horn still blasts. He motions for Ray to lift the hood, as Myers nervously looks up road to approaching Mexican. Ray lifts the hood. Myers moves up closer so that he can watch what Ray is doing.

MYERS
(yelling)
Don't make any mistakes. Get
the right one the first time....
and leave that radio wire alone.

Ray glances over at Gilbert helplessly, then reaching in pulls the horn wire loose. The horn stops. Myers motions them back in, just as the Mexican stops and stares. Myers conceals gun, still covering the others. Mexican and burro resume their journey down road.

INT. CAR

- 144 SHOOTING FROM BACK SEAT as Myers enters the car. Gilbert has one arm up on the seat, the other on the door. Ray is getting the motor started.

MYERS

What are you waiting for?

(as Gilbert
glances back)

The radio.....remember?

Helplessly, Gilbert twists the dial. The next station gives nothing but static. He tries another.

MYERS (cont'd)

(shouting
to Gilbert)

Make it work!

GILBERT

I can't.

- 145 Myers, WITH CAMERA CLOSE ON his face, lunges forward, and o.s., brings the barrel of the gun down on Ray's head. Ray slumps over the wheel.

MYERS

(viciously)

So you did bust it!

He brings the gun up to hit Ray again. Gilbert swings around and grabs it, crying.

GILBERT

(crying out)

Cut it out.....

Myers moves out of reach, menaces him with the weapon.

GILBERT (cont'd)

He didn't do it....it's the
static and the hills.

- 146 CLOSE SHOT - Myers, as he stares at Gilbert.

GILBERT'S VOICE (O.S.)

The stations aren't strong enough
to come through daytimes. Tonight
it'll work.

147 THREE SHOT

MYERS

Tonight, it better. Take the wheel.

As Gilbert gets out of the car and Ray groggily shakes the cobwebs from his brain.

DISSOLVE TO:

INT. BOWEN BEDROOM - NIGHT

148 CLOSE SHOT - PORTABLE RADIO ON BED TABLE and ash tray full of cigarette ends. As CAMERA PULLS BACK SWIFTLY, we see Maudie staring at the ceiling in one bed and Lorraine sitting, her knees drawn up to her chin, in the other. There is only one light on in the room.

VOICE (O.S.)

(on radio)

.....and in the meantime....
Mexican officials have been alerted and are searching in and about San Felipe.....where the two men were last reported to have been seen in the company of Myers.

EXT. CAMPSITE - NIGHT

149 FULL SHOT. Gilbert and Ray are getting supper over a small fire. The lights of the car are on, holding them in sharp relief. Myers' shadowy form is seen beside the car. He is turning the radio dial, getting nothing but Mexican music and Mexican voices. The radio comes in fairly clearly.

150 MED. CLOSE SHOT - Myers, as he slowly turns the dial from station to station. He stops at a station. The same voice we heard coming over Maudie's radio comes from the car radio but so faintly that what it says cannot be understood. In disgust, Myers switches the radio off. CAMERA PANS WITH him as he moves over to stand near Gilbert and Ray.

MYERS

(grudgingly
to Ray)

I didn't want to hit you....but
you asked for it.

(CONTINUED)

150 (CONTINUED)

Neither Ray nor Gilbert speak. They keep on with what they are doing.

MYERS (cont'd)

I got a lot to lose if they catch me.

Gilbert and Ray look at him without answering.

MYERS (cont'd)

But they're not going to. I'm smarter than they are. I'm smarter than anybody. You should know that by this time.

GILBERT

(dryly)

We do.

DISSOLVE TO:

INT. ABACERIA

151 MED. CLOSE SHOT - ABACERIA OWNER AND TWO MEXICAN SOLDIERS. (NOTE: This is the same set used in previous scene when Myers stopped for supplies.) One soldier is pointing, holding papers, and describing as he talks, Myers' appearance. As he pantomimes - description of Myers' eyelid - CAMERA DOLLIES UP SWIFTLY TO BIG HEAD - ABACERIA OWNER as he lights up and he nods "yes" and touches his own eyelid, then indicates with his hand, holding up three fingers - three men.

MUSIC BRIDGE
AND
DISSOLVE TO:

EXT. ANOTHER CAMPSITE - DAY

152 The site is at considerable elevation over the main road. The campfire burns as Ray and Gilbert brew morning coffee over it, closely watched by Myers who occasionally looks down on the main road. Suddenly, he freezes at something he sees.

MYERS

(sharply)

Put out that fire.

(the two men

look up at him

questioningly)

Put it out! Pour the coffee on it.

The men start to obey.

- 153 LONG SHOT - MAIN ROAD - DAY, as we see a cloud of dust, raised by a slowly moving car. As the vehicle comes closer, we are able to make out that it is a Mexican Police car, in which two men are riding and searching the countryside carefully. The car is proceeding in the direction in which Myers has come the day before.

MYERS

(kneeling down,
taking all
possible cover)

Keep down.....both of you.

- 154 MED. CLOSE SHOT - SLOW MOVING CAR, as it is almost opposite the campsite. The police stare up in the direction of the three men but cannot see Gilbert's car which is hidden amongst the boulders and trees. The police car proceeds out of scene.

MYERS

(standing up,
barking)

Get in the car.

Gilbert and Ray, bearded, sore, and weary, drag themselves up and move towards car, followed by Myers.

MUSIC BRIDGE
AND
DISSOLVE TO:

EXT. SAN LORENZO ROAD - DAY

- 155 MED. SHOT - Car, as it moves along the road which is getting worse instead of better.

INT. CAR

- 156 MED. THREE SHOT - Ray, Gilbert, and Myers,

MYERS

(to Ray who
is driving)

Getta move on.

RAY

What are you trying to do, wreck
it?

(CONTINUED)

156 (CONTINUED)

MYERS

Drive it like I tell you.

After a moment there is a sharp, loud report as Myers, raising his gun, reacts like a cat.

157 MED. CLOSE SHOT - as car, describing a half arc through the loose gravel, nearly goes off road. The right rear tire is flapping around the wheel.

EXT. CAR

158 As the three men get out. Myers is in a savage temper.

MYERS

I'm getting tired of your little stunts.

Myers motions them to move to back of car as he follows. He looks at the flat tire.

MYERS (cont'd)

Come on.....get out the spare and go to work....

As the two men, opening the trunk of the car, we -

MUSIC BRIDGE
AND
DISSOLVE TO:

EXT. SAN LORENZO ROAD - DAY

159 As Gilbert and Ray, sweating in the hot sunlight, crouch at wheel of car, working silently. CAMERA PANS OVER to reveal Myers who is sitting on boulder at roadside, watching them closely. O.S., we now HEAR THE UNMISTAKABLE SOUND OF A MOTOR, toiling up-grade. Myers instantly looks o.s., in direction of sound as do Gilbert and Ray.

160 LONG SHOT - FROM MYERS' ANGLE - which reveals fairly sharp bend in road which obscures traffic approaching from that direction.

161 THREE SHOT - as Ray and Gilbert look at Myers who shows the first signs of momentary panic in his eyes. 68.

MYERS

(tersely)

Keep working.....keep your traps
shut....no matter what. I'll be
watching.....from back here.

(he disappears
behind rock)

Gilbert and Ray can still see the blue gleam of a
muzzle in the sunlight and the hand holding the gun.

CAMERA PANS in the direction of approaching car. Car
pulls to stop opposite Gilbert's car.

162 MED. CLOSE SHOT - MEXICAN AT WHEEL, WITH MEXICAN WOMAN,
sitting beside him. They look down at Ray and Gilbert
still working, amiably and inquiringly.

MEXICAN DRIVER

Buenos dias, senors. Coma esta
el camino adelante? Oh,
Americanos, how is the road ahead?

Ray and Gilbert do not dare to look up.

MEXICAN DRIVER (cont'd)

(half to himself)

Que raro! No diejeron nada.

(shrugs his
shoulders)

Quien sabe?

The Mexican, properly resenting such rudeness, shoves
the car into gear and moves on.

163 CLOSE SHOT - Ray and Gilbert, with frustrated faces as
they work on wheel. Myers has left his shelter and
stands ominously above them.

MYERS

Come on.....come on. Faster....
faster.....

MUSIC BRIDGE
AND
DISSOLVE TO:

EXT. MEXICAN ROAD - NIGHT

164 MED. SHOT. Gradually we are able to pick out the car slowly creeping through the darkness, headlights out. Slowly the car pulls to a stop in front of a lonely looking, one pump Mexican gas station which is closed for the night. There is no other visible habitation.

MYERS' VOICE

(in the darkness)

Get out. Break the lock on that pump. No noise.

The three men emerge from the car, Myers keeping his distance hands Ray a tire iron with which to break the lock.

165 CLOSE SHOT - Ray and Gilbert, at pump. Ray applies heavy pressure as tire iron slips from chain with a heavy clank. At this noise a dog starts barking o.s.

MYERS

(in the darkness)

Smash that lock.

The men start working again, their heavy breathing loud in the silence. The barking dog is now coming closer.

166 CLOSE SHOT - Myers, as he watches, growing more tense with the nearing sound of the dog. Suddenly, his eyes look craftily o.s. We see his right arm as it stealthily raises the gun. He fires.

167 MED. CLOSE SHOT - CORNER OF STATION, as we see dog, half in shadows, lying quite still.

168 CLOSE SHOT - Ray and Gilbert at gas tank, as they break the lock and pull out hose.

MYERS (O.S.)

Hurry up! One of you work the crank.

Ray comes slowly forward with the hose and unscrews the cap on the tank.

169 CLOSE SHOT - Gilbert, as he turns pump crank. With both hands on crank we see him slipping off gold wedding band from his finger. He half bends down.

170 EXTREME CLOSE SHOT - WEDDING BAND, lying on cement base near tank.

DISSOLVE TO:

EXT. MEXICAN ROAD - DAY

- 171 LONG SHOT
as a car approaches temporary roadblock set up by Mexican Police. Uniformed guard has just waved a car on through.
- 172 MED. SHOT - ROADBLOCK - DAY
as next vehicle rolls into stop. The Mexican couple whom we have previously seen as they briefly stopped at Gil's car when it was stalled with flat tire. Now they look out at the guard with perplexed, worried looks on their faces.

GUARD

(in Spanish)

Did you pass anyone on the road?

The driver thinks for a moment, then nods.

GUARD (cont'd)

(in Spanish)

What kind of a car was it?

DRIVER

(in Spanish)

It was a grey sedan.....I don't know what make. It had a flat tire and there were two men.

The guard takes a sudden and extreme interest in this evidence and beckons for the man and woman to get out of the car, which they do, a little dazed by this attention. CAMERA FOLLOWS as they enter crude office. Behind a counter is Pedro Alvarado, Mexican police official.

GUARD

(in Spanish to Alvarado)

Senor Alvarado, these people might have seen them.....Maybe if they saw the photographs.....

Alvarado nods his head and puts a photograph down on the counter. The man and woman move close into the counter, CAMERA FOLLOWING, and stare at the photograph.

173 CLOSE SHOT - PHOTOGRAPH OF GILBERT BOWEN clean shaven. The man and woman look at it closely. Then the man looks up, touching his own face and indicating a heavy growth of beard. Alvarado nods and places another photograph in front of them. This is a picture of Ray Collins. The woman reacts instantly, now that she sees the two pictures together.

WOMAN
(excitedly, in
Spanish)
They're the ones we saw. I'm
sure.

The man nods in agreement. Alvarado then goes to desk and opens little drawer, taking out another picture. He crosses back to counter and puts it down. We see that this is a photograph of Emmett Myers. The two people look at it a moment and shake their heads.

ALVARDO
(in Spanish)
Are you sure he wasn't with them?

The man and woman shake their heads negatively.

DISSOLVE TO:

EXT. SAN LORENZO ROAD - DAY

174 At point where Ray and Gilbert changed flat tire. This is seen through the windshield of an approaching car, which comes to stop near large boulder behind which Myers hid. We HOLD on the car as Alvarado gets out, followed by Mexican driver and woman who identified photographs. CAMERA FOLLOWS Alvarado as he silently and carefully inspects the skid marks left by the car at the time of the blowout. We also see the dark stains of dripping oil.

175 CLOSE SHOT - ALVARDO
as he looks up the road in the direction taken by Gilbert, Ray, and Myers, sometime before.

DISSOLVE TO:

EXT. FILLING STATION - DAY (SAME STATION ROBBED BY MYERS)

176 MED. SHOT. As CAMERA MOVES IN, we see Alvarado listening to irate, middle-aged Mexican who is reporting the robbery of his gasoline station. Occasionally, Alvarado makes a note but is, at the moment, treating the case in strictly routine fashion.

STATION OWNER

(in Spanish)

.....but I don't care about the gas. My dog was killed. They killed my dog.

For emphasis, the Mexican indicates the chain and smashed lock from the gas pump.

ALVARDO

(genuinely
sympathetic)

I'm sorry.....we'll do everything we can.

The station owner is starting away, then stops. He reaches into his pocket and brings forth a gold wedding ring which he extends to Alvarado.

STATION OWNER

(explaining in Spanish)

I found this by the pump. It says something inside.

As Alvarado takes the ring and holds it up for examination, CAMERA GOES INTO EXTREME CLOSE SHOT OF INSIDE OF BAND ON WHICH WE CAN READ: MAUDIE AND GILBERT BOWEN - MAY 12, 1941.

177 MED. CLOSE SHOT - ALVARDO as he goes tense at this evidence. He passes the bewildered station owner and jumps into his car, stepping on the gas.

ALVARDO (O.S.)

Gracias, Senor.....Gracias!

DISSOLVE TO:

EXT. SIDE ROAD - NIGHT

178

LONG HIGH SHOT

The car jounces along as before and then suddenly hits a level stretch of pavement. The CAMERA PANS with car to reveal a long stretch of wide pavement, unusually wide for a regular road. At a distance the pavement is cut across by another stretch of pavement, and the car heads down the stretch and stops.

INT. CAR - NIGHT

179

The car motor is still running as the three men look about them.

MYERS

This oughta be the main highway.

GILBERT

It isn't.

MYERS

What do you mean?

GILBERT

Looks like it used to be an airstrip.....emergency landing field. No signs or houses. No lights.

Myers' eyes narrow as he contemplates the information Gilbert has just given him.

MYERS

We'll stay here.....get a fire started.

DISSOLVE TO:

EXT. CAMPSITE - NIGHT

180

FULL SHOT - Ray and Gilbert at fire in f.g., Myers at car in background. Over the shot comes the jumble of music and Mexican voices from the radio.

RAY

Tonight's the night.....Don't try to talk me out of it.

GILBERT

You're wrong.....you're wrong.

(CONTINUED)

180 (CONTINUED)

RAY

(tight-lipped)

I've played it your way.....too long. We're each on our own from now on.

Gilbert shakes his head in mute protest.

RAY (cont'd)

If you get a break....take it. I'll do the same. Understand?

Ray looks at Gilbert closely, then looks up at o.s.
SOUND. As CAMERA PULLS BACK, we see Myers approaching.

DISSOLVE TO:

INT. CAR - NIGHT

- 181 EXTREME CLOSE SHOT - Ray's hand as it slowly appears from beneath the blanket, then the other hand as it pulls the sleeve of his jacket up and reveals his watch in the darkness. The luminous dial reads; four o'clock, straight up. CAMERA THEN PANS SLOWLY FROM THE WATCH DOWN to his foot as it kicks the blanket loose and reaches out and touches Gilbert's blanket. CAMERA THEN PANS UP TO Gilbert's face. He looks off-scene at Ray, then very slightly turns his head to the rear of the car where the CAMERA HOLDS OVER HIS SHOULDER Myers' half-reclining shadowy figure.
- 182 CLOSE SHOT - Myers (FROM GILBERT'S POINT OF VIEW)
It is difficult to tell whether he is asleep or awake, because the drooping eyelid still reveals his eye half open, but his breathing is deep and even. Again the CAMERA BECOMES GILBERT'S THOUGHTS. IT MOVES SLOWLY ACROSS MYERS' FACE, then down his body to HOLD on his hand, grasping the gun. Although Myers holds it across his knee with a firm grip, there is an uncertain wavering of the gun, indicating the rhythm of sleep.
- 183 CLOSE TWO SHOT (SHOOTING ACROSS THE FRONT SEAT AND DOWN ONTO RAY AND GILBERT.) Gilbert takes a long beat, obviously considering the chances of successful escape. Finally, he nods to Ray who begins to move slowly, both men hardly breathing. Gilbert, never taking his eyes off Myers. Ray then begins to quietly release the safety catch on his door.

(CONTINUED)

183 (CONTINUED)

When that's done, they pause again. Gilbert once more nods to Ray and now CAMERA PANS DOWN to Ray's hands as they pull the door handle upwards. There is a slight CLICK and his hands freeze.

184 CLOSE TWO SHOT

Gilbert's eyes are riveted to the back seat. Again he nods for Ray to continue. Inch by inch, Ray opens the door. Gilbert removes his own blanket, places it on the top of the front seat, then he pulls Ray's loose and hands it to him. Ray takes the blanket with one hand, the other still holding the door, and drops the blankets out onto the ground to make room for them both to exit. Silently, both men move across the car seat. Ray, the first out, moves swiftly to one side to make room for Gilbert.

EXT. CAR AND AIRSTRIP

185 LOW ANGLE SHOT HOLDING CAR IN REAR OF THEM, also the back of Myers' head against the window. Gilbert touches Ray's arm and indicates the soft ground leading off the runway. Quickly they make their way off the strip and begin to run, Gilbert in the lead.

185-A HIGH ANGLE SHOT - as the men stumble through the blackness, the car still HELD IN THE B.G. They hesitate, looking behind them.

GILBERT

(panting, his
voice low)

Across the runway.....clump of
trees.....maybe a road.....

They start off again and head across the runway.

186 EXT. LONG LOW SHOT

as the men come running towards CAMERA, their footfalls echoing in the still air. Suddenly, in the background, two headlights go on. As Ray and Gilbert run CLOSE TO CAMERA, Gilbert passing it, Ray's foot snaps from under him and he falls, his face distorted with pain.

RAY

(calling out
hoarsely)

Keep going....

(CONTINUED)

186 (CONTINUED)

Ray catches his breath as he carefully drags his left foot from beneath him, CAMERA NOW HOLDING Gilbert as he runs back into SHOT and drops to Ray's side, bending down and examining Ray's ankle. As he does this, the headlights of the car now pick up the two men in their beam.

RAY (cont'd)

Go on....you can make it.

You're on your own.

187 CLOSE TWO SHOT

Gilbert, unmoving, shakes his head as the light grows stronger on their faces. They look o.s., and their faces reflect real terror as they stare into the oncoming lights.

188 FRONT ANGLE SHOT - LOW, as the car picks up speed and heads straight for them.

189 QUICK FLASH SHOT - Ray and Gilbert as they both realize what Myers has in mind. With a desperate effort, Gilbert drags Ray's body to one side and they both fall flat in the dirt of the runway as the car misses them by a few inches.

190 MED. SHOT - CAR

as Myers brings it to a screeching halt and then throws it into reverse, backing it up and stopping, the headlights glaring down onto the figures of the two men. Slowly Myers gets out and walks over to them.

MYERS

(quietly)

You guys are stupid!

191 CLOSE SHOT - Ray. He's completely shot as he looks up at Myers.

RAY

You dirty.....

Ray makes a frantic effort to go for Myers' legs. Gilbert's fist comes into shot and knocks him cold.

192 CLOSE TWO SHOT - Ray and Gilbert - FAVORING GILBERT as he draws his fist back and Ray's head falls forward and he catches him.

193 CLOSE SHOT - MYERS, who seems large and forbidding, as SHOT FROM LOW ANGLE VIEWPOINT, of the two hapless victims on the ground. Myers stares down at them as a mocking smile crosses his face.

MYERS
Fooled you, didn't I? You
thought I was asleep.
(he points to his
defective eye)
Comes in handy, eh?

For a moment there is deathly silence as neither man answers.

194 GROUP SHOT - THE THREE
Myers stands throughout this expressionless. When he speaks, his voice is even flatter.

MYERS
(to Gilbert)
Get him in the car. Your buddy's
all washed up for the night.

Gilbert stares back at Myers long and hard. He grabs the unconscious Ray beneath the armpits and drags him to the car. As the motionless figure of Myers watches this, we -

DISSOLVE TO:

EXT. SAN LORENZO HILLS - EARLY MORNING

195 MED. LONG SHOT - THE CAR
as it comes to a halt.

INT. CAR

196 MED. CLOSE THREE SHOT
as Myers lowers window and stares about him. As his eyes light on something O.S. -

197 MED. SHOT - From Myers' point of view.
TRAIL leading up into the hills. It is surrounded on either side by the hills and offers a certain amount of protection.

MYERS
Take that trail.

(CONTINUED)

GILBERT
(as he looks in
direction of trail)
This car'll never make it up
there.

MYERS
(quickly)
Get going. I don't want no more
travelling by day.

Gilbert and Ray look at each other hopelessly, then Ray
backs up the car and heads for the trail.

198 FRONT ANGLE SHOT - HIGH - HOLDING CAR
as it labors up the trail, stops a couple of times, then
eventually comes to a halt in the shadow of a hill. Both
men, Ray and Gilbert, get out, Myers in back of them.
They stand looking up PAST CAMERA.

MYERS
Let's take a look around.

As they draw a little closer to CAMERA, CAMERA PANS WITH
them as they pass and stop again. Directly in front of
them is a small log-lined mine shaft, nearby a couple
of hand-powered windlasses also in evidence, to suggest
the shaft is deep. Myers, still holding the gun on them,
peers down into shaft then at the two men.

MYERS (cont'd)
(to Ray)
You ---- heave a rock down there.

Ray pauses for a moment, looking at Myers. Then he bends
down, picks up a large rock and lets it go into the
shaft. There is a resounding hollow splash as the rock
hits water -- then silence.

199 CLOSE THREE SHOT - Gilbert and Ray foreground to CAMERA -
Myers in back of them. The two men stand rigid as they
stare down into what they feel will be their graves.

MYERS
(a half, slow smile)
That's fine.
(he prods them lightly
in the backs)
Head for the car....and get out
the last of the canned goods. We
oughta have a real good meal.

(CONTINUED)

199 (CONTINUED)

Both men turn from the well and face him.

GILBERT

(his voice hoarse)

Stop it.....get it over and
done with.

Myers smiles enigmatically and motions toward the car. They go to it, opening up the rear end. They start taking out the canned goods.

DISSOLVE TO:

200

CLOSE SHOT - A PILE OF EMPTY CANS

From this, CAMERA PANS UP to Myers' face as he sits in the shadow of a rock. He stares straight ahead of him, eating hungrily. This location is secluded and hidden from the road. CAMERA DRAWS BACK TO INCLUDE RAY AND GILBERT. Ray is seated, knees drawn up, his head forward on them. Gilbert is in a similar position, but his eyes are concentrated upward in the direction of the mine shaft. There are two paper plates of uneaten food in front of both men.

MYERS

How about some music? Take
a stab at makin' that radio work,
Bowen.

Gilbert rises slowly and makes his way, CAMERA FOLLOWING, OVER to the car. He leans in and flips the radio on.

201

MED. CLOSE SHOT - GILBERT AND DASHBOARD OF CAR

as radio sputters with static. He turns the dial but there is only one station in the clear and it's playing dance music. The sun is now blazing down and the sound of music seems odd and out of place in this setting. Gilbert listens for a moment, then crosses back to the rock and sits down. Myers wipes his hand across his mouth, digs a pack of cigarettes from his pocket and tosses them over. Gilbert opens the pack, gives one to Ray, takes one himself. Gilbert tosses the pack to Myers.

GILBERT

Save 'em for the next guy
who picks you up.

(CONTINUED)

201 CONTINUED

MYERS
 (pocketing them,
 settles back
 comfortably,
 watching the
 men)

Anything you say. When you're
 through smokin' we'll take these
 cans and stuff and dump 'em down
 the shaft.

The three men sit in silence in the blazing sun as O.S.,
 the dance music provides a macabre counterpoint to the
 scene.

ANNOUNCER
We interrupt this hour of
 dance music to bring you our on-
 the-minute, up-to-date news.

202 THREE SHOT - Myers, Gilbert, and Ray as they look in
 direction of car radio, all suddenly alert.

ANNOUNCER (cont'd)
 California and Mexican police
 officials have abandoned their
 previously held theory that
 Emmett Myers is connected with the
 disappearance of Gilbert Bowen and
 Raymond Collins of El Centro,
 California who have been missing since
 last Sunday night, presumably on a
 fishing trip.....

CUT TO:

INT. CHILDREN'S ROOM - BOWEN HOME - DAY

203 Judy and Mae are abstractedly playing a game on the floor.
 Through the half-open door of the room, the children
 can hear the radio newscast. At the mention of their
 father's name, the children look up sharply. Judy rises
 and goes to the open door where she stands silently
 listening.

(CONTINUED)

203 (CONTINUED)

ANNOUNCER

(continuing)

....the police on both sides of the border now feel that Myers is travelling alone and has apparently abandoned his intention of seeking escape by way of San Lorenzo....

INT. BOWEN LIVING ROOM - DAY

204 MED. SHOT - featuring Maudie Bowen and Lorraine Collins, as they listen tensely to the broadcast. Also listening with them are Maudie's middle-aged mother and Ray Collins' father. Both hearing the news that Myers is not holding the men, Maudie and Lorraine exchange looks of relief and joy.

ANNOUNCER

(continuing)

....the search is now being concentrated in the San Felipe area....
And now we return you to the Musical Moments Hour.....

205 CLOSE SHOT - HAND SWITCHING OFF CAR RADIO. As CAMERA PULLS BACK we see Myers standing by the car with a smugly pleased look on his face as he looks off in direction of his travelling companions.

206 CLOSE TWO SHOT - Ray and Gilbert, as they stare back at Myers.

207 CLOSE SHOT - Myers, as he smiles across at them.

MYERS

Well, whaddya know?

(he pauses)

This is gonna alter my plans a little.

(he laughs)

You and me are going fishing after all, boys. Everyone up on their feet. Out with the fishing gear.... and stack it up on the front and back seats. All right, let's go.

208 MED. CLOSE GROUP SHOT, as the three cross to the car. Ray and Gilbert start unloading the fishing rods and gear from the trunk compartment and placing them as ordered.

(CONTINUED)

208 (CONTINUED)

MYERS

(throughout this)

I told you cops were stupid....
all of 'em.

(he prods

Gilbert)

Pretty lucky for you guys they
are, huh?

Gilbert doesn't turn but carries on with what he's doing.

MYERS (cont'd)

Yeah....just three fishermen.
You're gonna be useful to me
after all.

When the loading is finished, they wait for further
orders.

MYERS (cont'd)

Get in.

Gilbert goes to the wheel this time and Ray gets in the
other side of the car. Myers waits until they are all
set, then enters to the rear seat.

INT. CAR

209 MED. SHOT - the three, as Gilbert turns on the ignition
and starts the motor. He attempts to head the car
around down the trail, but the motor won't kick over.
After a few feet it jerks to a halt.

INT. CAR

210 MED. CLOSE SHOT.

GILBERT

The whole head's cracked on the
motor. I can tell. It won't go
ten feet.

MYERS

(savagely)

Get out and take a look....both
of you.

EXT. CAR

211 As Gilbert and Ray and Myers get out again. Myers
motions them over to the hood. Gilbert raises hood
and he and Ray examine motor.

(CONTINUED)

211 (CONTINUED)

RAY
 (looking up)
 He's right. That's what's
 happened.

MYERS
 (thinking)
 Unload the gear again.....we're
 gonna take a long hike. We'll
walk the rest of the way....
 step on it.

As Gilbert shuts the hood of the car, we -

DISSOLVE TO:

EXT. SAN LORENZO HIGHWAY - LATE AFTERNOON

212 MED. LONG SHOT - Ray, Gilbert and Myers - as they walk
 towards CAMERA along the dusty highway. Myers carries a
 canvas fishing knapsack slung over one shoulder. Ray
 and Gilbert, the other knapsack and rods. In back of
 them a car appears. Myers quickly looks over his shoulder
 then motions for the two to stop. He whips out pack of
 cigarettes, puts one in his mouth and hands the pack to
 Ray.

MYERS
 (his back to
 oncoming car - low)
 Gimme a light.....and act natural.

The driver of the car passes them without even a glance..
 After it has gone, Myers flips the cigarette away.

MYERS (cont'd)
 From now on.....we'll get off
 this road.
 (he looks around
 to open desert
 country leading
 off the highway)
 We'll head over there....and take
 a route running along with the high-
 way. Okay, let's go.

As the weary men head towards CAMERA, it PANS DOWN TO
 their feet, hitting the dust, and we -

DISSOLVE TO:

INT. OFFICE OF POLICE CHIEF - EL CENTRO - DAY

213 MED. SHOT. Seated before the Chief's desk are Lorraine and Maudie. Standing at one end of desk is a Mr. Townsend of the FBI.

LORRAINE

(tearfully)

There is hope for them, isn't there?

There is a moment of silence as the Chief exchanges a silent look with Townsend of the FBI.

LORRAINE (cont'd)

(sharp)

Isn't there?

CHIEF

(fumbling)

Yes, of course. But....I think you've known for several days that there was a strong possibility.... I mean, it was possible that Myers kidnapped your husbands....

MAUDIE

(interrupting)

On the radio just now.....it said they weren't with him, Mr. Townsend.

CHIEF

I know.....we have reason to think that Myers has been listening to news broadcasts on the car radio. We've been telling him a lot, but he hasn't been telling us anything.

LORRAINE

(bewildered)

I don't understand.

TOWNSEND

(breaking in)

We decided on a little censorship.

(pauses)

We went further than that.....in the interest of justice. We only hope Myers was listening.

(CONTINUED)

213 (CONTINUED)

MAUDIE

(slowly)

Then it's not true....what we
heard?

CHIEF

(getting up,
crossing to
Maudie's chair)

No.....I'm afraid it's not true....
but it may help your husbands.

(he pauses)

We're pretty sure Myers is holding
them. We're also sure that they
were both alive twenty-four hours
ago.

(pauses again)

I can't tell you any more than
that.....except that we and the
Mexican police are doing everything
possible. I'll let you know the
minute....

Silently, as one, both women rise to their feet, trying
hard to control their emotions as they turn and move
PAST CAMERA.

DISSOLVE TO:

EXT. WILD OPEN MEXICAN DESERT COUNTRY - DAY

- 214 LONG SHOT - as we see three slowly moving men in
silhouette against the vastness.
- 215 MED. CLOSE SHOT - as Ray and Gilbert pick their way over
uneven ground towards CAMERA. In b.g. we see Myers
walking about six feet behind them. The men are carrying
fishing gear - an ironic sight on this desert.
- 216 CLOSE SHOT - featuring Ray's dragging left foot. The
hike is becoming increasingly painful on Ray's bad ankle.
As foot goes down in gopher hole, CAMERA PANS UP TO
Gilbert's arm, reaching out to help Ray.
- 217 CLOSE TWO SHOT - as Ray and Gilbert walk past CAMERA
CLOSE.

(CONTINUED)

217 (CONTINUED)

GILBERT

(whispering)

Don't give up! You can't. He
won't leave you out here alive.

RAY (O.S.)

(grimly, in
real pain)

Yeah.....I know.

MYERS

(as he now
passes CAMERA)

Cut the gab. Just keep walkin'.

EXT. DESERT

218 THREE SHOT - FROM REAR ANGLE, as we hear a distant but
sharp o.s. gun shot. We see Myers halt and look o.s.
sharply.

219 LONG SHOT -(WHAT MYERS SEES) - two men, carrying rifles on
distant rising ground, their figures silhouetted against
the horizon.

220 CLOSE THREE SHOT

MYERS

(barking it out)

Hit the dirt! Don't move.

The three men lie still in the sand, Myers staring o.s.,
as a slow relieved smile breaks on his face.

221 LONG SHOT - as we see the two men, presumably hunters,
disappear in the opposite direction, over the crest of a
hill.

MYERS (O.S.)

(with contempt)

Big game hunters.....they're
after rabbits.

222 CLOSE TWO SHOT - Ray and Gilbert, as they lie flat.
Slowly, Gilbert turns his head and catches Ray's eye.
There is despair on their faces as yet another hope of
rescue goes glimmering.

MYERS (O.S.)

(getting up)

Let's get going.

(CONTINUED)

222 (CONTINUED)

He moves into scene as Gilbert wearily picks himself up. Myers looks down at Ray impatiently. Ray is in real agony, trying to rise. The sweat stands out on his face.

MYERS

Maybe I'll have to leave you here.

(ominously, his
meaning clear)

I'd hate to do that.

GILBERT

(tugging, frantic
at Ray's arm)

Ray, please.....try!

RAY

(grimly)

I'll make it.....

Slowly, Ray rises into CLOSE SHOT. He stares at Myers with hard disdain. Here is a kind of divine victory in the desert. There is silence between the men, as slowly Ray turns out of shot and starts walking, after his fashion. CAMERA HOLDS on Myers for a beat, as even he is dashed by this display of human courage.

DISSOLVE TO:

EXT. ABANDONED, ROOFLESS, ADOBE HUT. SOMEWHAT OFF MAIN ROAD - DAY

223

CAMERA MOVES THROUGH glassless window-pane into THREE SHOT. There is utter stillness as we see Gilbert Bowen sitting on dirt floor, leaning against wall, his head down on his chest. He is apparently sleeping an exhausted sleep. In another corner, oblivious of the hot sun burning down upon him, lies Ray Collins, his face pressed into the earth. Against another wall, facing them, also resting his back against the wall, is Myers. He would appear to be in a half doze. Gradually, we become aware of the far-off drone of an airplane motor. As it comes nearer, Myers looks up but pays no particular attention. The plane, of the commercial passenger type, is flying at fairly high altitude.

224

CLOSE SHOT - DOWN ANGLE - Collins, as he slowly turns his bearded face and looks up into the sky with blood-shot eyes, which blink in the sun. They are the staring eyes of a man without reason. Suddenly, he leaps up, shouting, wildly gesticulating to plane which is now nearly overhead.

(CONTINUED)

224 (CONTINUED)

RAY
(screaming
into the sky)
Here we are. Here we are....
can't you see us....
(he waves
his arms)
Please, God....here we are....
down here.

225 CLOSE SHOT - Myers, as he stares at Ray with the usual evil smile on his face. He makes no effort to stop this outburst.

226 CLOSE SHOT - Gilbert, as he slowly awakens from deep sleep, trying to focus on his friend.

227 LONG SHOT - plane, as it begins to disappear in the distance.

228 MED. SHOT - HOLDING the three men, as Ray, crying brokenly, drops to his knees in the dirt.

RAY
Please hear me. Come back....
come back.
(he now throws
himself prostrate,
his fists beating
against the hard
earth as he sobs
convulsively)

Gilbert looks at Myers and starts to crawl in direction of Ray, but Myers motions with gun for him to stop. Gilbert obeys.

MYERS
Let him alone.
(with mock
consideration)
Can't you see he's prayin'?

DISSOLVE TO:

EXT. DUSTY MEXICAN ROAD - DAY

- 229 LONG SHOT. In distance we see an approaching vehicle plowing through the dust. As CAMERA HOLDS, we see that it is a Mexican Army jeep. It is manned by an Army driver and two soldiers with carbines at the ready. The jeep travels at slow cruising speed as the soldiers carefully scrutinize the countryside. CAMERA PANS as jeep crosses crude wooden bridge with a clatter of loose planks. The bridge crosses a narrow stream of barely moving brackish brown water. The jeep goes out of scene as CAMERA HOLDS on tall grass at edge of bridge. Almost unperceptibly the grass moves, and we see a man's leg.

EXT. UNDER BRIDGE - DAY

- 230 EXTREME LOW ANGLE - as we see hand holding gun move through grass towards CAMERA. As the face comes into CAMERA, in the half-shadow of the bridge, we see that it is Myers. He grins at something o.s.
- 231 REVERSE ANGLE - CLOSE TWO SHOT - Ray and Gilbert, as they crouch under bridge.

MYERS (O.S.)

That was kinda close. Just
relax. We ain't in no hurry.

ON SOUND TRACK we hear the noise of faintly gurgling water. Gilbert runs his tongue over his parched lips and stares fascinated at the dirty water. He looks pleadingly towards Myers.

EXT. NEAR BRIDGE

- 232 CLOSE THREE SHOT - Ray, Gilbert, and Myers. Myers is now so placed that he can observe the road both ways and still watch every move his prisoners make.

MYERS

(looking down
at water, trying
to conceal
his own thirst)

Go ahead.....if you can stand
that dirty stuff.

(CONTINUED)

232 (CONTINUED)

Both Ray and Gilbert crawl to the water's edge, slightly crazed. Eagerly, they immerse their bearded, dirty faces in the water. Gilbert rinses his mouth and then spits water out.

233 CLOSE SHOT - Myers, as he watches, trying to fight down temptation, his lips dry and parched.

GILBERT
(looking back at
Myers with
dripping face)
Come on in. The water's fine.
Put your head under.....like this.

RAY
Yeah.....nice and cool.

Again, Gilbert ducks his head, then comes up and grins over at Myers.

234 CLOSE SHOT - Myers, angry and thirsty.

MYERS
You'd like that, wouldn't you.
(then sharp)
That's enough.

CAMERA PULLS BACK to include the two men as they stand. Myers studies Gilbert, then Ray.

MYERS (cont'd)
(to Ray)
You're about my size, Collins.
(the two men wait)
Put a pair of light pants and a
red shirt and a leather jacket
on you, you'd look like Emmett
Myers to anybody who never saw him.
Ain't nobody in San Lorenzo ever
saw him. So let's change, shall
we?

As Ray nearly throws himself upon the tormentor, Gilbert places a restraining hand on his arm. Slowly, staring at Myers with real hate, he starts to remove his clothes.

DISSOLVE TO:

EXT. CAMPSITE - DAY

235 MED. SHOT - FEATURING CAR PREVIOUSLY abandoned by Myers and his victims. (NOTE: This is exactly the same location we have previously seen). As CAMERA MOVES PAST the burned out campfire of several days before, there is utter silence. AS CAMERA MOVES CLOSER TO the abandoned car, SHOOTING THROUGH the rear window glass, we see a figure slowly rise into view. It is that of the Police Official Alvarado, who has been carefully examining the floor and back seat of the car.

AS CAMERA HOLDS, he moves around to the steering wheel side where he apparently looks in vain for the ownership certificate which has been removed. He leans over snapping open the glove compartment and quickly rifles through the contents thereof which apparently contains no clues of consequence. He thinks for a moment, and then turns looking out towards the highway, below and beyond.

CAMERA HOLDS as his figure recedes, all the while looking closely at the ground for the direction which any footprints may have taken. As he nears the highway, we see his own car parked alongside the road.

DISSOLVE TO:

EXT. BARREN HILLTOP - DAY

236 As INTO THE SCENE climb Gilbert and Ray, followed by Myers, rifle in the crook of his arm. Ray limps badly. Gilbert is lugging all the fishing gear. They stop to look off at -

EXT. SAN LORENZO - DAY

237 ESTABLISHING PAN SHOT FROM HILLTOP

238 EXT. BARREN HILLTOP - Myers, Gilbert and Ray.

MYERS

(contemptuously)

So that's San Lorenzo. I'd hate to stay in that town very long.

RAY

It looks great to me.

MYERS

Then take a good look at it....
you're not staying.

(CONTINUED)

238 (CONTINUED)

Myers motions them on. They start down the hill.

DISSOLVE TO:

EXT. ADOBE CANTINA ON OUTSKIRTS OF TOWN - DAY

239 FULL SHOT - SHOOTING ACROSS ROAD

It stands on the main road from San Lorenzo to Tiajuana. A sign painted on the wall advertises beer and food. In CLOSE FOREGROUND the shadows of three men fall on dry, packed earth.

240 REVERSE SHOT - Myers, Gilbert and Ray.

MYERS

This is as far as we go right now. There'll be cops in town. They might take Collins for me and start shooting.

GILBERT

Wouldn't that solve everything for you?

MYERS

Not if they found out they made a mistake.

(to Collins)

You go to the door, stop and look in. If nothing happens, we'll follow.

CAMERA PANS WITH THEM as they cross the road.

EXT. CANTINA

241 MED. SHOT, as Ray limps to the doorway and stops. Myers has his right hand in his pocket and tense and wary, stands behind Gilbert.

INT. CANTINA FROM DOORWAY

242 This is a one room affair with a couple of tables and a small bar. Save for the elderly Mexican bending over the bar reading a newspaper, the place is deserted. The Mexican looks up as Ray, followed by Gilbert and Myers, enters.

MEXICAN

Buenos tardes, Senors.

(CONTINUED)

242 (CONTINUED)

GILBERT

Buenos tardes.

Myers crosses to the table and sits down, facing the door. He puts the rifle on the floor, motions to Gilbert and Ray to sit with their backs to the door. They do. The Mexican comes over to stand near the table.

MYERS

(to Mexican)

Bring us three beers.

The Mexican frowns, shakes his head.

MEXICAN

No hablo Ingles....

GILBERT

He doesn't speak English.

(to Mexican)

Tres Cervezas.

MEXICAN

Si.....si.

(he moves off behind
the bar)

MYERS

(to Gilbert)

When I want you to talk Mex,
I'll tell you.

RAY

(dry)

I could drink all three.

Myers broods a moment, watching Ray and Gilbert and the Mexican. Then as the Mexican returns with three bottles of beer, he speaks.

MYERS

(to Gilbert)

You can talk it now. Ask him about the ferry to Guaymas. I'll be watching his face. If he starts looking scared, I start shooting.

GILBERT

(in Spanish)

When does the ferry sail for Guaymas?

(CONTINUED)

242 (CONTINUED)

Myers is studying the Mexican's face.

MEXICAN
(in Spanish)
Every Tuesday and Friday at
nine o'clock in the evening.

GILBERT
(to Myers)
Friday.....that's today.....and
Tuesday. Nine o'clock at night.

MYERS
Ask him where we catch it.

GILBERT
(in Spanish)
Where do we board the ferry, sir?

MEXICAN
(in Spanish)
At the pier. Only you can't
board it now. It burned last
month and is in Guaymas being
repaired.

GILBERT
You're out of luck. It burned last
month and is in Guaymas being fixed.

MYERS
(sharp)
You're lying.
(Gilbert shrugs)
Ask him if he knows anyone who
speaks English. And he better know
somebody.

GILBERT
(in Spanish)
My Spanish is not too good. I
do not quite understand. Do you
know anyone who speaks English?

MEXICAN
(beaming)
Si, Senor.

As he exits, Myers starts to pour his beer into the glass,
then examines the glass and drinks from the bottle.
Gilbert and Ray pour theirs in the glasses.

(CONTINUED)

242 (CONTINUED)

MYERS

You're taking an awful chance
in a dump like this.

RAY

Hanging around you, a man gets
used to taking chances.

O.S. from the road there is the blat of a horn.

EXT. ROAD - OUTSIDE CANTINA

243 FULL SHOT - THREE BURROS are standing in the road blocking the way. A car, approaching fast from the north, kicking up a cloud of dust, is slowing and the driver is sounding the horn. As the car comes to a stop we see that it is a Mexican police car. Alvarado sits beside the driver.

244 MED. SHOT - ALVARDO'S CAR AND BURROS. The car has stopped almost directly in front of the Cantina, in b.g. The burros do not move. The driver sounds the horn again. The burros stay where they are. Alvarado, with a grin, opens the door and gets out and goes around in front of the car.

ALVARDO

(in Spanish)

Out of the way, you lazy ones.

He slaps one of the burros. Slowly the animal moves on. The others follow, walking leisurely toward the Cantina. Alvarado comes back to the car.

DRIVER

(indicating Cantina -
in Spanish)

Now that we're stopped, how about
cutting the dust from our throats
with a beer?

ALVARDO

(getting back in the
car - impatiently
in Spanish)

No. No, I'm in a hurry.

As the car starts up, the proprietor of the Cantina and another Mexican come around the Cantina and enter.

INT. CANTINA

245 TABLE IN F.G. - DOOR IN B.G., as the proprietor and the other Mexican, a round-faced younger man, enter.

COUSIN

Allo sirs. I am the cousin of
Tomas who speaks the English
pretty good. What I can do for you?

MYERS

We want to know about the ferry to
Guaymas.

The cousin spots the fishing gear on the floor beside
Gilbert.

COUSIN

Want to go fishing?
(Myers nods)
Too bad. No ferry anymore for
two months maybe. She burned up.

GILBERT

(dryly)
Thanks, friend.

He glances over at Myers. Myers is scowling.

COUSIN

Fishing is pretty good here. Not
as good as Guaymas or La Paz but
okay. You can catch little ones
from rocks. Out in gulf plenty big
ones. You have boat?

MYERS

Know anybody with a boat?

COUSIN

Sure, sure. My friend, Jaime,
has one. Motor runs good.

MYERS

Where do we find Jaime?

COUSIN

In the mine where he works.

MYERS

(rising)
Let's go.

(CONTINUED)

245 (CONTINUED)

COUSIN

He not finish until six. I fix
it for you tomorrow morning.

MYERS

We want to go now.
(cousin shakes his
head)

At six then.

COUSIN

By the time my friend gets the
boat ready, there is no sun.

Myers takes a five dollar bill from his pocket and puts
it on the table. Cousin looks at it with interest.

COUSIN (cont'd)

My friend does not like too
much using boat at night.

Myers adds another five to the one on the table.

COUSIN (cont'd)

He sees his wife and kids only at
night.

Myers hesitates, then adds a ten to the two fives.

MYERS

For you.....

COUSIN

All of it?

(Myers nods)

You pay my friend too?

(Myers nods -

Cousin takes
money)

You be at pier seven-thirty. A
thousand thanks, sirs.

GILBERT

Thank you.

He exits. Myers glowers after him.

MYERS

Cheap crook. What did you thank
him for?

(rising)

Come on.

(CONTINUED)

245 (CONTINUED)

RAY

My foot is killing me....Let's
sit here for a while.

MYERS

You can sit on the rocks. We're
gonna cut around the town to the
water where there ain't nobody....
and stay there 'till dark.

Wearily, Gilbert rises and picks up the gear. Ray
follows suit. Myers puts a five peso note on the table.

PROPRIETOR

(in Spanish)

You are more than welcome to
stay here, sirs. My wife cooks very
well.

GILBERT

(in Spanish)

My friend with the lame leg and I
would like very much to stay....but
he will not.

MYERS

(sharp, angry)

Shut up!

The proprietor looks puzzled.

GILBERT

I was being polite again, Myers....
I was saying how much we enjoyed
his hospitality.

MYERS

Say it in English.

He motions them to the door, follows them out. CAMERA
HOLDS ON the proprietor as he looks after them, very
puzzled at their strange behavior.

DISSOLVE TO:

EXT. LONELY STRETCH OF ROCKY BEACH - DAY

246 As Gilbert and Ray, followed by Myers, come along the
shore. Myers stops.

MYERS

This is okay.

(CONTINUED)

246 (CONTINUED)

Myers settles back on the sand and props his back against a rock. The rifle is across his knees. Ray and Gilbert sit and take their shoes off.

MYERS (cont'd)
Better do some fishing while you
got the chance. That's what you
came down here for, wasn't it?

Then he takes the rifle and with a smile, heaves it out in the water.

MYERS (cont'd)
You can fish for that.

Myers settles himself back down against the rock and watches the two men as they sit in silence.

247 CLOSE SHOT - Myers, in the fading light.

MYERS (cont'd)
You know.....you guys are fools....
if you hadn't been....one of you
would have got away, but you were
always thinking of the other....
(he pauses)
Now it's a little late.....

248 CLOSE TWO SHOT - Gilbert and Ray
growing desperation as they hear their final sentence.

249 GROUP THREE SHOT, against the stark rocks.

MYERS (cont'd)
I'll be in Guaymas tomorrow. Too
bad you don't have a pencil and
paper. You could write a letter....
I'd mail 'em for you.

DISSOLVE TO:

EXT. SAN LORENZO BAY DISTRICT - NIGHT

250 MED. LONG SHOT - LOW BACK ALLEY
Presumably leading to water-front. On either side of the alley are a few broken-down stores now closed for the night and a couple of street lamps are the only source of light. There is an unusual silence in the atmosphere, broken only by the sound of a wooden sign as it swings back and forth on rusty hinges in the night breeze. The sign reads in Spanish: "Tackle and Bait." From around the corner come Gilbert and Ray, followed by Myers, to move into CLOSE F.G.

(CONTINUED)

250 (CONTINUED)

MYERS

Hold it.

Gilbert and Ray stop. Myers moves up a little to one side and faces them. He no longer has the rifle. His right hand is in his pocket.

MYERS (cont'd)

(to Ray in almost
a whisper)

Now you can take a little walk....
all by yourself. Right down the
alley.....then out on the dock.
Bowen and me.....we'll follow.
Don't try to tip anyone off or I'll
let Bowen have it. You wouldn't
want that to happen?

- 251 CLOSE SHOT - MYERS, his face is tense as he mentally sniffs the air with the instinct of an animal who senses that perhaps something is wrong. His eyes narrow as he slowly cases the alley.
- 252 SLOW PAN SHOT - FROM Myers' point of view, revealing the buildings and darkened doorways.
- 253 CLOSE TWO SHOT - Ray and Gilbert even in the cool night air there is a visible perspiration on their faces.
- 254 MED. CLOSE THREE SHOT

MYERS

(in a low voice
to Ray)

Go ahead....start walking.

As Ray advances slowly towards CAMERA, CAMERA DOLLIES WITH him on the walk down the alley, HOLDING Myers and Gilbert somewhat in the rear. As Ray reaches end of alley, his face now fills the screen as he stops and a dockside light hits him. On Ray's face is a look of pure agony as he knows he is about to walk the last mile. For a moment he hesitates, his eyes travel from left to right as if seeking escape.

MYERS (cont'd) (O.S.)

(prodding Ray
in a whisper),

Go on.....walk on the outside....
under the lights.

(CONTINUED)

254 (CONTINUED)

Slowly, as one in a trance, Ray crosses CAMERA, CAMERA PANNING WITH HIM to now HOLD on his back as he walks some feet, a solitary figure, under the dockside light. After a few seconds, Myers and Bowen now appear in front of CAMERA, LEFT OF FRAME, hugging the shadows of the dock on the opposite side from Ray, as they follow and move in same direction down the dock.

As Ray comes to within a few feet of some stacked-up merchandise, including bales, boxes, etc., which is awaiting shipment, he stops and whirls around fast, peering into the shadows where he knows Myers is watching him and covering him.

255 REVERSE SHOT - MYERS and GILBERT as they too stop in the shadows. O.S., Myers HEARS THE SOUND OF A MOTOR TURNING OVER. There is a satisfied look on his face.

256 MED. CLOSE SHOT - Ray still looking back in the direction of Myers. Hopelessly, he starts forward again, knowing Myers has him covered from the shadows. He has only advanced a couple of feet when he is caught in the sudden beam of a searchlight and a VOICE CALLS O.S.

VOICE (O.S.)

Alto! Alto!

Ray also hears from another direction the unmistakable O.S. metallic clicking of a revolver being cocked. Panic stricken, he backs up blindly, using the bales and crates for shelter, as a bullet thuds with a sickening sound into a bale near his head. Knowing he is now in a cross-fire what with the police and Myers, he takes his last chance and hurls himself flat onto the dock and deliberately rolls off the edge into the dark water below.

257 MED. CLOSE SHOT, as bullets hit the water and ricochet.

258 CLOSE SHOT - RAY, as he drags himself in one last frantic effort under the dock where he clings to a piling. For the moment he is out of range.

259 MED. CLOSE TWO SHOT - Gilbert and Myers, in the shadows. There is a trapped look on Myers' face. With a swift movement he grabs Gilbert by the shirt and pulls him close, using his body as a shield, at the same time stabbing his gun sharply in his body. Slowly he begins to back up the dock, pulling Gilbert with him.

- 260 MED. SHOT - TWO MEXICAN POLICEMEN
as they appear from behind the bales and start towards
the edge of the dock, flashing their lights down into
the water, guns drawn.
- 261 CLOSE TWO SHOT - Myers and Gilbert, as Myers again flattens
himself against a warehouse wall, holding Gilbert close
against him. CAMERA NOW FEATURES Gilbert's face as he
senses the peril to his friend. His eyes drop to
BELOW FRAME in the direction of his elbow.
- 262 CLOSE SHOT - Gilbert's forearm holding Myers' hand with
the gun jammed against his ribs. With a sudden, violent
movement, he brings his elbow back against Myers' wrist
which causes Myers' hand to hit the wall with a real
crack, the gun clattering to the boards.
- 263 MED. SHOT - Gilbert and Myers, as simultaneously Myers
reaches for the gun and Gilbert catapults himself into
the possible shelter of a darkened warehouse doorway.

GILBERT'S VOICE

(yelling in Spanish)

This is Myers! Here!

Myers shoots in the direction of Gilbert's voice. As
the beam of light hits him, coming from the opposite
direction, he whips around and stands, blinded, in its
glare as it moves up on him. Quickly he turns in the
other direction but he sees there is no escape as the
figures of two policemen close in on him. Like a
trapped animal, his eyes moving from left to right, and his
gun cocked, he backs up to warehouse wall.

ALVARDO (O.S.)

(in English)

Put your hands up.

There is a tense moment as Myers does not obey but still
looks around him for some means of escape. After a
moment the silence is again broken by a startling voice
coming out of the darkness somewhere behind him.

GILBERT'S VOICE (O.S.)

Drop the gun.....

Myers stands rigid and tense as again he hears the voice
which is that almost of a father to a child.

(CONTINUED)

263 (CONTINUED)

GILBERT'S VOICE (O.S.) (cont'd)

Go ahead....drop it, Myers! They've
got you.

Myers takes another beat and then slowly his hand relaxes and he releases the revolver which breaks the stillness as it hits the boarding.

264 CLOSE SHOT - Myers, as he stands there, suddenly helpless. Slowly, he raises his hands.

265 MED. CLOSE SHOT - Alvarado, as he appears from beside police car.

ALVARDO

(in English)

Start walking this way.

266 CLOSE SHOT - Myers, as he hesitates for a moment then crosses CAMERA, CAMERA PANNING WITH HIM TO HOLD on the back of his head and hands.

267 MED. LONG SHOT, as we see Ray Collins, escorted by a policeman, walking up the dock to join the others. Ray is hatless. His face is oil-stained from the dirty water. His clothes are dripping wet. As he walks into MED. CLOSE SHOT, he sees the disarmed and handcuffed Myers. In a sudden vicious move, he is at him and all the pent-up hatred comes out in him as he beats unmercifully at Myers' face. The police drag Ray away from his victim.

268 CLOSE TWO SHOT
Gilbert clamps an arm around Ray's shoulder.

GILBERT

It's alright now, Ray.....it's
alright.

DISSOLVE TO:

EXT. EL CENTRO AIRPORT - DAWN

269 CLOSE SHOT - SHOOTING DOWN - LORRAINE AND MAUDIE as the women look upwards. The harsh light shows every worried line in their faces. Overhead can be heard the drone of a plane.

- 270 LONG SHOT - PLANE
as it comes in low for landing.
- 271 MED. SHOT - LORRAINE AND MAUDIE
as they move forward then stop.
- 272 LONG SHOT - PLANE
as it lands on runway.
- 273 CLOSE SHOT - LORRAINE
as she watches it. Without being aware of what she is doing, she automatically whips out lipstick from her purse and, without using a mirror, applies it to her bottom lip.
- 274 CLOSE SHOT - MAUDIE
her face taut. Her eyes start to fill and the mascara she is not used to wearing starts to run. She fishes blindly in her bag for a handkerchief and quickly rubs her smarting eyes. When she looks ahead of her again, they are smeared - but happy.
- 275 HIGH SHOT - OVER PLANE
as the props idle after landing. CAMERA HOLDS the figures of the two women beyond as they run forward. Then the backs of Ray and Gilbert as the steps are lowered and the two men descend.
- 276 MED. CLOSE SHOT
as Ray Collins, completely unmindful of his injured ankle, half hobbles, half runs to meet Lorraine. He sweeps her into his arms.
- 277 MED. SHOT - GILBERT
as he pauses on the last step of the ladder leading to the plane - his eyes resting longingly on the o.s. figure of his wife. He looks - and is an older and wiser man than the husband who went away eight days ago. As he begins to walk forward to meet Maudie -
- 278 HIGH SHOT - OVER PLANE IN F.G.
as we see in the distance the four small figures in the dawn.

FADE OUT

THE END