

THE HOT SPOT

Revisions by Tod Davies & Dennis Hopper
August 7, 1989

PINK - 8/8/89
YELLOW - 8/11/89
GREEN - 8/14/89

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August 7, 1989 - white
August 8, 1989 - blue (ent. rev.)
August 8, 1989 - pink (rev.)
August 11, 1989 - yellow (rev.)
August 14, 1989 - green (rev.)

/ EXT. SAND SWEEPED ROAD THROUGH THE SAND DUNES - DAY /

- HARRY MADDOX drives his black Studebaker through the miles of sand. He's hot. He's tired. He's driving fast.

He's driving fast, but there's nowhere to go. The sand just goes on and on.

And it's the hottest part of the day. And the hottest place on earth. And it seems to go on forever.

2 EXT. THORNDALE CITY LIMITS - DAY 2

He whizzes past. But Thorndale is a boarded up ghost town. Nowhere to get a drink, nowhere to stop.

He shakes his head. There's no one else around.

3 DOWN THE ROAD - DAY 3

Another CAR appears, heading his way. A PINK CADILLAC. Maddox slows down to check it out.

DOLLY HARSHAW drives, carelessly holding the steering wheel--a go to hell expression on her bored and reckless face. She sees Maddox, and a slow, cat-like smile forms on her mouth.

For a moment, they look at each other, appraising. Then Dolly takes a last hit off her cigarette, and FLICKS it carelessly out the window as she passes Maddox.

4 It LANDS RIGHT IN HIS LAP. Maddox swears, arches up, grabs it, burning his fingers. Swearing under his breath, he chucks it out the window after her--but she's long gone, tearing up the road. 4

INT - CAR - DAY
Maddox looks after her, turns his attention back to the road just in time to SWERVE and miss an old JUNKER TRUCK pulling sleepily out of a dirt drive.

Maddox LEANS ON THE HORN and DISAPPEARS DOWN THE ROAD.

5 EXT. OUTSKIRTS OF TAYLOR, TEXAS - DAY 5

Maddox drives. Pulls into a small gas station.

1 OMITTED

OMITTED

5A *

EXT. GAS STATION

5B *

Madox gets out of his car as the attendant goes to fill up the tank.

MADOX

Know where I can get something tall
and cool?

ATTENDANT

Can't serve you nothin' 'for noon.
(points down the road)
You can get a beer down there.
They got air conditioning.
(shakes his head)
But it's a hot spot.

6 INT. THE YELLOW ROSE - DAY

6

Women in g-strings and high heels pivot and grind on the stage.
And it seems a fair exchange for the MONEY that the men watching

6
put carefully into their costumes.

6 con +

Madox gets a beer, goes to the cigarette machine and gets a pack of LUCKY STRIKES. He rolls the pack up in his shirt sleeve, and watches the audience with just a hint of contempt.

JULIAN WARD, an anemic-looking businessman, stands, holding a TEN DOLLAR BILL.

A STRIPPER IN HORN-RIMMED GLASSES dips in front of him. And he unsteadily puts the bill in her G-string. He gazes up at her.

But she looks ACROSS THE ROOM AT MADOX and gives him an inscrutable smile. Madox smiles back and raises his beer bottle in half a toast.

7 EXT. THE YELLOW ROSE

7

Next to the bar, on the next lot, is HARSHAW MOTORS, a new car lot. A sign on the edge of the lot says SALESMAN WANTED.

Madox comes out of the Yellow Rose, stretching. He surveys the town. He sees the sign. Stops. Lights a cigarette.

*

From the car lot--A girl appears, holding a small dog on a leash. This is GLORIA HARPER. Beautiful, serious, transparent. She wears horn-rimmed glasses.

*

Madox gives her a low whistle.

She looks at him, startled, gets in her car and drives away.

*

He grins, flicks the cigarette away, and, tucking his shirt into his pants, heads for the SALESMAN WANTED sign.

*

7A EXT. HARSHAW MOTORS

7A *

LON GULICK, an anxious, open-faced car salesman, grabs at the arm of a customer who has just turned away.

GULICK

Now, wait a minute, wait a minute.

Let me give you my card in case you go changing your mind.

Gulick pats himself down, finds the card. Holds it to the customer, who extends his hand to take it.

But Madox appears, seizes the customer's hand and shakes it. He looks him straight in the eye.

MADOX

Let me show you my personal favorite.

He turns toward a car. The customer follows him, mesmerized.

MADOX

Sweetest car on the lot. Custom loaded for a guy who couldn't take delivery-- we've got to move it, so I can give it to you with a thousand dollar rebate... that's money in your pocket right now, today, money you can spend when you're driving this beauty home. With its power steering, power doors, power windows, air conditioning, AM/FM cassette....Six year, 60,000 drive train warranty, and we can write an extended warranty right into your contract, keep you covered until you've completely paid for the car.

Madox squats down beside the dazed customer. Holds out a pen and matchbook from the Yellow Rose.

MADOX

Now, what is it gonna take for you to drive this car home today? Write me an offer right there.

The customer does. Madox looks at it.

MADOX

Whoa! You're a hard man. I'm gonna have to put my job on the line for this one.

7B INT. GEORGE HARSHAW'S OFFICE - DAY

7B

Harshaw sits at his desk. Madox enters fast, looks quickly around, grabs up a contract and plain envelope.

MADOX

Talk to me. Pretend you own the place.

HARSHAW

I do own the place! What the hell you think you're doing?

MADOX

Selling a car.

HARSHAW

The hell you are!

Madox goes out; Harshaw follows.

7C

EXT. HARSHAW MOTORS - DAY

7C

Madox strides up to the customer.

MADOX

I got some good news and some bad news.
The good news is you can go home with
the car just right for you today. The
bad news is my manager just can't come
down that low. But what do you say to...

(scribbles a figure on the
contract; shows customer)

...this low monthly payment!

Customer nods. Madox holds the contract away from the customer, props
it up against the car window, writes fast.

MADOX

That's the base price, sales tax, license,
documentation, annual percentage rate over
four years...

(looks customer in the eye)

Do you understand everything I said to you?

Customer gulps. And nods.

MADOX

Sign here.

The customer does. Madox whips the contract away from him, puts one
copy the plain envelope, seals it, and hands it solemnly over.

MADOX

Keep this...in a safe place.

The customer sits in the car, stunned. Madox closes the car door.
Gulick comes up.

MADOX

He'll never read that thing. He'll
take it right home and stick it in the
family bible.

Gulick stares after him. Madox strides up to Harshaw, gives him the
other copy of the contract.

HARSHAW

But this is fifteen hundred dollars over
list!

Madox has already turned, headed for his car, and is gone.

8 EXT. HARSHAW MOTORS - MORNING

8

Lon Gulick polishes a car, pausing every so often to spit out some of his habitual chewing tobacco.

Madox drives up.

MADOX

I'm expected. Where do I park this thing?

Gulick points. Madox parks his car, gets out.

GULICK

I'm Gulick, the other salesman.
You must be Mr. Madox.

MADOX

(shakes hands)

Harry. How's business?

(looks at the Yellow Rose)

The tire-kickers couldn't have trouble
finding the place, that's for sure.

He takes a cigarette pack out of his shirt sleeve and lights himself one.
Rolls the pack back up as Gulick watches admiringly.
Madox winks at Gulick, points at his chewing tobacco.

MADOX

Shouldn't chew that stuff. Bad for you.

And he heads for the office.

Gulick grins after him, shakes his head, polishes the car more happily.

9 INT. MADOX'S OFFICE - HARSHAW MOTORS - DAY

9 *

Madox sits back in what is now his and Gulick's office. He puts his feet on the desk, hands behind his head, surveys the place. Harshaw enters, heads for a pegboard of keys, searches up and down for one. He tilt a favorite, well-worn cap on the back of his head.

HARSHAW

Madox, I want you to go out with Miss Harper this morning.

MADOX

Wait a minute. Who's Miss Harper, and go where?

HARSHAW

(finds the key)

Repo out in the county. Deadbeat name of Sutton. And don't take any guff-- I'm fed up with chasing that son of a bitch all over hell and gone every month.

MADOX

Sorry. Nothing doing. Our deal was straight commission, remember?

HARSHAW

What?

MADOX

I don't make any money running your errands for you.

HARSHAW

Maybe you won't like this job.

MADOX

Maybe I won't.

As they stare at each other, Gloria Harper appears in the sunlight at the door.

GLORIA

Mr. Harshaw...

HARSHAW

Oh, Gloria.

(waves a quick introduction)

Gloria Harper, Madox.

Madox's eyes adjust to the glare, and he sees it is the grave beauty of his first day in town. He takes his feet off the desk.

GLORIA

Mr. Harshaw, maybe if I could just talk to Mr. Sutton--I've always managed to collect from him before, and...

HARSHAW

Forget it, Gloria. We got better things to do than run that S.O.B. down first of every month.

GLORIA

But, Mr. Harshaw...

HARSHAW

Gloria, goddammit--sometimes I wonder who's running this place. Now get out of here. I'll get Lon to drive you.

Madox gets up and takes the keys from Harshaw.

MADOX

I'll take her.

HARSHAW

I thought you suffered from too full a schedule.

MADOX

It suddenly cleared up.

He and Gloria go out. Harshaw mutters angrily to himself as he gathers up some paperwork.

HARSHAW

Make up your goddam mind, why don't you! Jesus!

Gulick shakes his head admiringly as Madox smoothly ushers Gloria into a car and drives off.

11 INT. THE CAR - DAY (NEAR RR STATION)

Madox drives on the road out of town. He looks over at Gloria, who sits in nervous silence.

12
EXT- The closer they get to their destination, the tenser she seems to be.

HIGHWAY Gloria points at a dirt road.

GLORIA
(swallows)

Turn here.

Madox looks at her and turns.

EXT ON THE DIRT ROAD - DAY

13

MADOX

This guy Sutton a hermit or something?
The car must have been worn out before
he got home with it.

GLORIA

Oh. No. He's the watchman at a well
they started to drill back here.

MADOX

(watches her)

A watchman, huh? Lot of people stealing
holes these dayd. Nice work--watching.

Gloria turns suddenly, puts her hand pleadingly on Madox's arm.

GLORIA

Mr. Madox...

MADOX

Harry.

Gloria falters, draws back.
She takes a deep breath.

GLORIA

(in a rush)

I was just thinking--I mean, it might
be better if you let me talk to him.
You see, he's kind of a hard man to
deal with.

13 con't

MADOX

How hard can he be? We just take
the car. That's simple enough.

GLORIA

Well, Mr. Madox--I mean, Harry--
I just thought I might...I mean,
I might be able to get him to pay,
and we wouldn't have to take it.
The car, I mean. We wouldn't have to--
(looks at him, falters--
guiltily)
--to take it.

Madox gives her a quick, hard look. He shrugs.

MADOX

Okay by me.

14 EXT. THE WELL SITE - SUTTON'S SHACK - DAY 14

A crude frame shack with a tar-paper roof. A FORD SEDAN parked in front.
The sun beats down cruelly on both.

Madox pulls up in front. He and Gloria get out.

GLORIA

He must be here somewhere. That's
the car.

The DOOR to the shack stands open. Gloria looks nervously at Madox,
and walks toward it, calling out in a quavering voice.

GLORIA

Mr. Sutton? Oh, Mr. Sutton!

No answer. No sign of life at all.

Gloria stops. Madox walks past her onto the porch. And goes inside.

15 INT. SUTTON'S SHACK - DAY 15

One room. Woodburning cookstove, unmade bed, dirty dishes and dirty
magazines. A shotgun. Another hook for a missing rifle.

15 con't

Madox idly inspects this table, picking up ammunition casings and letting them fall.

Gloria looks in apprehensively from the porch.

GLORIA

Do you think we ought to come in like this when he's not here?

MADOX

Probably not.

He turns to poke inquisitively in the lid of an old coffee can that serves as an ASHTRAY beside the bed. Half the butts in it are LIPSTICK STAINED.

MADOX

The man married?

GLORIA

I don't think so.

(abruptly)

He gets his drinking water from a spring behind the house. I'll walk down and see if he's there.

She turns and is gone.

Madox goes onto the porch.

16

EXT. PORCH - DAY

16

MADOX

I'll come with you.

GLORIA

(calls back)

It's okay. I'm okay. You just wait there.

Madox shrugs, watches her disappear over the rise.

17

EXT. SAME - A FEW MOMENTS LATER - DAY

17

Madox smokes a cigarette, leans against the wall. Gloria reappears, coming up the trail, breathless. Madox heads for the car.

MADOX

We can come back later.

GLORIA

Oh, I found him, he was down at the spring.

Madox looks at her, surprised.
She gets in the car and stares resolutely straight ahead.

17 con't

GLORIA

We won't have to take the car.
He paid me. Both payments.

Madox opens his door.

MADOX

You must be a fast talker. I'm
glad I don't owe you any money.

He sees Gloria's expression and STOPS.
She stares painfully ahead into the trees.
He follows her look.

EXT- SUTTON'S SHACK - CLEARING - DAY

AT THE EDGE OF THE CLEARING - A MAN approaches, carrying a rifle and two
dead squirrels, He comes from the opposite
direction of the spring.

This is SUTTON. He stands there, smirking, spins the dead animals
merrily by their tails.

SUTTON

Howdy., boys. Looking for me?

*

EXT- SUTTON'S SHACK - DAY

Gloria gasps and bolts from the car. She hurries up to Sutton, whispering
imploringly in his ear.

SUTTON

(loudly; enjoying it)

Well, surely, Miss Harper. A man
of my type always enjoys talkin'
to a woman of your...

(surveys her)

...evident quality.

He takes her with exaggerated courtliness by the arm--an effect somewhat
marred by the fact that he uses the hand that holds the dead squirrels.

Madox takes a threatening step forward.

MADOX

Sutton?

SUTTON

(affably)

The same. the very same.

(to Gloria)

Won't you introduce me to your
gentleman acquaintance?

18

18

19

19

Gloria sends Madox another pleading look, and he falls back, shrugging. After all, it's none of his business.

SUTTON

No? Well. Another time.

And he gives Gloria's hand an insinuating little pat. Gloria suppresses a shudder.

20 EXT - SUTTON'S SNACK - DAY
ON THE PORCH

20

Sutton seats himself comfortably, leaving Gloria standing in the sun. She pleads with him in a low voice, and he appears to enjoy every moment of it.

Madox watches this without expression.

Finally, Gloria turns on her heel, flushing deeply with heat and shame, goes to the car, gets in and stares straight ahead.

Madox looks at her, looks at Sutton who grins broadly.

Madox gets in the car.

GLORIA

(near tears)

Please!

Madox starts the car and drives away.

Sutton BLOWS AN EXAGGERATED KISS off his fingertips as they go.

21 EXT - DIRT ROAD - DAY
INT. THE CAR

21

They drive down the dirt road.

MADOX

No car, no money. That's a way of doing business that's unique in my experience.

GLORIA

(chokes back tears)

Maybe I ought to tell Mr. Harshaw that...

MADOX

It's your baby. Tell him anything you want.

He stops the car. Gloria looks at him, surprised.
 He pulls her roughly to him, kisses her on the mouth.
 Gloria gives a gasp of anger, and pushes him away, shrinking to her side of the car.

21 can't

Madox looks at her.

MADOX

That was about as much fun as kissing
 a passed out drunk. I guess I just
 don't have Sutton's charm.

(pause)

I mean, you like him so much, you
 had to go talk to him twice. Once
 at the spring, and once...

GLORIA

All right, all right! I lied about
 it! Now would you please leave me alone!

MADOX

When I see something being passed around,
 I like to get my share.

Gloria's eyes flash through a shine of angry tears.

GLORIA

Well, now that you've expressed your
 opinion of me, could we go on to town?

He studies her face, puzzled, and starts the car.
 They drive down the hill.

MADOX

Is Sutton a relative of yours?

But Gloria hunches on her side of the car, stonily silent.

MADOX

(sighs)

Okay, kid, maybe I got it wrong,
 maybe I got it wrong.

He looks at her again. Her eyes are shut. Tears well up from under the lids.

MADOX

It's been known to happen.

He turns onto the main road and speeds away.

22 EXT. HIGHWAY - NEAR THE CITY LIMITS - DAY

22

The car speeds by. A column of black smoke rises into the sky ahead.

INT. THE CAR - DAY 23

The column of smoke darkens and thickens as they approach what must be the fire. A COUNTY SHERIFF'S JEEP boils up behind them, and passes, HORN BLARING.

MADOX

Hope it's not that sleazy hotel I'm in. I forgot to get my suit insured. *

But Gloria stays angrily silent.

EXT. THE FIRE - PEARL'S CAFE - DAY 24

Smoke and flames pour out of a burning cafe. Pandemonium. Swollen firehoses crisscross the street.

ONLOOKERS pour out of houses, down sidestreets. The deputy sheriffs try to keep them back.

25 INT. THE CAR - DAY 25

Madox swerves to avoid a crowd of citizens eager to get to the fire.

MADOX

The American spectator sport. Watching a fire.

Gloria still refuses to reply. Madox gives up.

26 EXT. HARSHAW MOTORS - DAY 26

Madox pulls up. Gloria opens the door and leaps out of the car.

MADOX

Gloria--Miss Harper...

She looks at him as if he were something from a cesspool, turns on her heel, and walks, back straight, to the office.

27 INT. HARSHAW'S OFFICE - DAY 27

Gloria enters, followed by Madox. Harshaw, on the TELEPHONE, holds up a hand.

27

HARSHAW

(to phone)

Goddammit, Dolly, no more of my clothes
to that crazy Bundles for Boozers thing
of yours. Yeah? Well, the last time
you did charity work, my favorite shirt
got shipped off to the Truly Needy of
Turkestan or some goddam place. Goddammit,
Dolly. A guy's milking a yak somewhere
wearing my shirt. Just don't touch anything,
okay? Love you. 'Bye.

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*

(hangs up)

Women! Jesus Christ, once they marry you,
they figure they own you, they own your
clothes, they own your goddam jockstraps.

(to Madox)

You get the car?

MADOX

No.

(Madox looks at Gloria)

Guy paid Miss Harper.

Gloria turns toward him, startled.

HARSHAW

(to Gloria)

Just have to do the whole thing
again next month.

GLORIA

I--I hope not, Mr. Harshaw.

She looks uncertainly at Madox and escapes from the room.

HARSHAW

What's afire down there? The gin?

MADOX

No. The greasy spoon this side of it.

HARSHAW

Think I'll go have a look. How 'bout
hanging around while I go to lunch?

MADOX

Sure. As soon as I get back from mine.

He goes out.

27 cont'

27
CONT. Gulick enters.

27 cont'

HARSHAW

I suppose you want to go to lunch, too!
Better watch your ass!

GULICK

What the hell did I do?

HARSHAW

I don't care what you did! Just watch it!

28 EXT. PORCH OUTSIDE HARSHAW'S OFFICE - DAY

28

Madox stands on the steps, looking into Gloria's office.
Her face appears at the window. She looks at him, earnestly grateful, and mouths the words "thank you."

She disappears. He goes down the stairs and out to the street, still craning his neck to see if she might not reappear.

29 EXT. TAYLOR BANK - DAY

29

Madox goes in the door.

30 INT. TAYLOR BANK - DAY

30

Madox stands there, in out of the sunlight, blinking with surprise.
An EMPTY BANK. No one in sight.

He walks up to the teller cages and peers over. A teller drawer is OPEN, showing the stacks of bills. Behind the cages, the VAULT is similarly open. But the bank appears deserted.

A VOICE

Where's the fiah, Mr. Julian?

Madox wheels around. A tall, elderly black man--UNCLE MORT--stands in the doorway. He comes in, tapping the white cane of the blind.

MADOX

I don't think anybody's here, Dad.

UNCLE MORT

Mr. Julian must be. He always heah.

MADOX

Well, damned if I see him.

UNCLE MORT

I heah the hook and laddah, an' the people all to-in' and fro-'in, but I cain't discovah the fiah. You know where the fiah's at?

MADOX

Hamburger shack just down the street.

UNCLE MORT

Ah...thank you, Mistah.

He turns and taps his way out of the bank.

30 CONT'D

30 CONT'D

Madox turns, walks a short way down the hall to the door of the washroom.

The door opens. Julian Ward steps out, a girlie magazine in his hand. He sees Madox, and, flustered, leads him back to the front, chattering nervously.

WARD

I hope I didn't keep you waiting. I gotta learn how not to take a crap when the sirens go off. All my boys are gone to the fire--all volunteer firemen. Used to have a woman here, but she quit.

He chucks the magazine onto a counter next to a surveillance camera/video monitor, unattached wires waving.

WARD

Damn. Got to get the surveillance camera working. Hooked it up for the insurance; damn thing never has worked right. Jesus Christ. Lucky you weren't a bank robber.

Madox looks at the surveillance camera, incredulous. He looks up to see Ward looking at him expectantly.

MADOX

I'd like to open an account.

WARD

Of course, of course, always happy to welcome a new customer. Now, is that checking or savings?

31

EXT. MUELLER'S B.B.Q. - DAY

31

Madox comes out into the hot sun, dripping sweat and barbeque. He pulls at his sticky shirt with his fingers, swearing when he smears sauce on the fabric. Eating his food, he crosses the street.

32

EXT. HARDWARE STORE - DAY

32

He stops, browsing. A window display of alarm clocks catches his eye. He looks at them, oddly arrested. Then turns and looks down the street at the bank. The bank clock chimes two o'clock.

33

INT. HARSHAW'S OFFICE

33

Harshaw's clock says 2:30. Harshaw stands impatiently, tosses his cap

onto a stuffed deer head mounted on the wall, as Madox saunters in.

33 cont

Through the window, you can see Gulick washing a car.

HARSHAW

Took your time, didn't you? Well,
I'm going to lunch. Why don't you give
Gulick a hand out there with that car?

MADOX

The hell with it.

HARSHAW

What's the matter with you, Madox? You got
a grudge against the world or something?

MADOX

No. I'm a salesman. When I want a job
cleaning cars, I'll get one.

HARSHAW

Well, that may be sooner than you think,
the rate you're going. What are you--
thirty-five? Thirty-six?

MADOX

Around there.

HARSHAW

Well, you haven't set the world on fire
so far, or you wouldn't be here in this place.

MADOX

Yeah, but I got ambition. If I hang around
selling jalopies for another forty years, maybe
somebody'll give me a testimonial and a
forty-dollar watch.

He picks up a copy of Road and Track and pages through it.

HARSHAW

What're you doing now?

MADOX

Research.

Harshaw looks at him, decides it's too hot to argue, and goes out.
Madox stands, watches Harshaw disappear around a corner, sighs, goes outside.

34 EXT. HARSHAW MOTORS - DAY

Madox comes out to give Gulick a hand. He strips off his shirt, grabs a
rag.

34

34 CONT'D

34 CONT'D

Gulick grins.

*

GULICK

"Research." That's a good one.
But you wanna watch that stuff with
Harshaw. He's a good man. Got
a temper--but maybe he's got a reason
for it.

*

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Madox pulls out his pack of cigarettes, offers one to Gulick.
Gulick hesitates, takes one.

*

*

35

EXT. TAYLOR MAIN STREET - DAY

35

As Harshaw walks down the street away from the lot, a pink Cadillac noses
out of a sidestreet. And Dolly Harshaw leans out over the steering wheel
and stares after his back until he turns a corner and is gone.

Then she eases the car out onto the road.

EXT. HARSHAW MOTORS - DAY

*

36

*

Gloria stands in her window, watching Madox and Gulick become increasingly
companionable as they wash the car.
Gulick sees her, waves. Madox turns and sees her, starts showing off
for her with Gulick. He turns the water from the hose playfully on
her window.

*

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*

*

*

And turns back and vigorously applies a rag to the car.

*

36 con't

A HORN HONKS behind them.

They turn. Dolly Harshaw's pink Cadillac sits behind them, on the strip of asphalt between Madox's and Gloria's offices.

Dolly leans out the window and looks at Madox.

He moves toward her.

EXT - CAR LOT - DAY
AT THE CADILLAC

37

MADOX

Hi. Could I help you?

DOLLY

I was just looking for George.

MADOX

George?

DOLLY

Mr. Harshaw. I'm his wife. You know--
"Goddammit, Dolly." You must be the
new salesman.

MADOX

Madox. Harry Madox. I'm sorry,
your husband's at lunch.

DOLLY

Damn.

MADOX

Is there something I can do?

DOLLY

Well...I hate to ask you. I mean,
you're working, and...

MADOX

I'm not hurting myself. What is it?

DOLLY

Well, if you really wouldn't mind--
I've got some papers and old clothes
need unloading.

37

MADOX

Sure. Be glad to.

He gets in the car. She puts it in reverse, then looks over at Madox.

He looks over at CLORIA'S OFFICE. He can only see her ankles and feet, in a pair of SANDALS TRIMMED WITH ORANGE POMEGRANATES.

DOLLY

(lazily)

I have a pair like those. I'll have to wear them more often--they seem to be more effective than I remembered.

She reverses back onto the street.

33

EXT- STREET - DAY
INT. CADILLAC

38

MADOX

(eyeing the clothes in the back seat)

So what is it? A junk drive?

DOLLY

Uhm-hm. Ladies Club project. Paper to the junk man, clothes to worthy causes. It's my way of cleaning out George's closet. We store the stuff in Mr. Taylor's old building. Over across from the bank.

39

EXT. TAYLOR BUILDING - DAY

39

Old, vacant. A tired "For Rent" sign in a cracked window. A DRUNK sleeps in an alcove. Madox notes the drunk as Dolly opens the trunk of the parked Cadillac.

*
*

MADOX

I think I sold that guy a car in San Francisco.

*
*

Dolly hauls out a stack of clothing from the trunk.

DOLLY

I expect it'll take two trips.
George has an unbelievable number of
hunting shirts.

Madox reaches in the trunk and grabs the newspapers, a bundles in each hand.

MADDOX

No, just stuff the clothes under
my arms.

DOLLY

Well, heavens, I expected to carry
something myself. I don't look that
puny, do I?

She turns back and bends over the trunk.

Madox looks at her. He decides to let it lie.

Dolly comes back to him and packs the clothes under his arms more securely.

TWO TAYLOR WOMEN appear, coming down the stairs and out the door of the
building. They look stonily at Dolly.

DOLLY

Would you all mind leaving the door
open?

WOMAN #1

It's against the rules. We've been
told everyone should have their own key.

The door slams shut. And the women hurry on.

Dolly goes to the door, opens it with her own key.

DOLLY

(mutters)

I sure as hell'd hate to be living
alone in this town.

39 CONT'D

19.
39 con't

*

40 INT. TAYLOR BUILDING - DAY

40

- Dolly leads Madox up the stairs. The view is provocative, and proves that there is nothing puny about Dolly at all.

DOLLY

It's awfully nice of you. Especially since George really shouldn't carry heavy things.

MADOX

Why not?

DOLLY

(turns back and looks at him)

He didn't tell you? About his heart? He's had two attacks already. He's got to cut back, the doctor says--on... everything. That's why he hired you.

MADOX

No. He didn't tell me.

Dolly swings back around and continues up the stairs.

DOLLY

Well. George never did like to go admitting certain kinds of reality.

41 INT - TAYLOR BUILDING - UPPER FLOOR

41

Hot, dusty, airless, and piled to overflowing with discarded furniture, paper, clothes. A real fire trap.

Madox stands there looking at the mess.

DOLLY

Well, aren't you going to put 'em down?

MADOX

What?

DOLLY

You must not know your own strength. Here.

She comes up to him, and collects the clothes from under his arms.

He moves off from her, dropping the bundles. She makes a small face of annoyance at being ignored, and watches as he walks through the rooms.

Madox moves from window to window. He sees the bank across the street.

DOLLY

Ever live in a small town?

MADOX

I grew up in one.

DOLLY

Is that where you played football?

MADOX

Some. In high school. Why?

DOLLY

Mmmmmhhh...you have the look. The build, I mean...and that way of moving.
(pause)

Oh!

Madox turns back. Dolly has leaned against the stair railing, and turns to show him the dust that's come off all over the back of her bare legs.

DOLLY

Damn, what a mess!

She sees him looking.

DOLLY

See?

He does.

DOLLY

I think the water's still on in the washroom. I'll be just a minute.

She disappears.

Madox looks out the window again. Then goes to the stairs and deliberately slides his hand along the bannister.

Dolly emerges. Madox squeezes past her in the narrow passage, shows her his own dirty hand.

43 INT. WASHROOM - TAYLOR BUILDING - DAY

43

Madox steps inside and closes the door.

There is a window in the outer wall, locked with a latch.

Madox washes his hands, looks at the window.

He reaches up and opens the latch.

44 INT. CADILLAC - TAYLOR BUILDING - DAY

44

Dolly waits in the car.

Madox gets in. Dolly takes a cigarette from her purse; Madox lights it for her, and one for himself.

DOLLY

So--what are you gonna do in our town?
(exhales smoke)

Hmmm?

MADOX

Whatever there is to do.

DOLLY

There are only two things to do
around here--have you got a TV?

MADOX

No.

DOLLY

Well, now you're down to one. Lots
of luck.

She turns the ignition and puts the Cadillac in gear.

45

EXT. HARSHAW MOTORS - NEXT MORNING

45

It's already working up to being a scorcher.
Gulick stands alone in Harshaw's office, takes Harshaw's cap off the deer
horns and tries it on.

Madox drives into the lot, walks jauntily over toward the office.
Gulick grins, goes out to meet him.

GULICK

What're you in such a good mood about,
Harry?

Madox taps a NEW CAR on the hood with his fist.

MADOX

Oh--I'm gonna sell this sucker today
to the first sucker comes in.

GULICK

(eagerly)

I believe it. How you gonna do that?

MADOX

Sheer will power. That's right,
In this world, you gotta take what you
want--you can't stand around and wait
for somebody to bring it to you.

*

Madox walks past Gulick into the office.

46

INT. HARSHAW OFFICE - DAY

GULICK

"You gotta take what you want..." That's
great. You know what I always say. I always
say "Look before you leap."

(pause)

Oh--Mr. Harshaw's gone for the weekend.
Hunting. Said he needed the rest.

*

46 con't

23.

46 con't

MADOX

Yeah, and I got a notion what from.
I met her yesterday.

GULICK

(grins conspiratorily)

Mr. Harshaw met her in a real
small town. On a hunting trip, in
fact, I think it was. He said she
sort of just happened.

MADOX

Yeah, well the smart thing would've
been to get out of there and let her
happen to somebody else.

The PHONE rings. Madox answers. He puts it on the speaker phone.

*

MADOX

Harshaw Motors.

DOLLY (V.O.)

Mr. Madox? This is Mrs. Harshaw. I hate
to be a pest, but I wonder if I could ask
a teensy little favor.

Madox looks out the door at Gulick and WINKS. This convulses Gulick all
over again. But Madox snaps off the speaker phone.

MADOX

Sure, Mrs. Harshaw. What do you need?

DOLLY (V.O.)

Mr. Harshaw's...cap.

MADOX

What?

DOLLY (V.O.)

Mr. Harshaw's cap. I meant to contribute
it to the clothes drive, but I forgot all
about it.

(pause)

I wonder if you might not drop it by.
I'm on your way.

MADOX

(slowly)

Are you on my way, Mrs. Harshaw? Well,
then I'll be happy to drop Mr. Harshaw's
cap by.

(pause)

All I need now are the right directions.

47 EXT. HARSHAW RESIDENCE - LATE AFTERNOON

47

Madox drives up. He gets out, stands in front of the house, tossing Harshaw's cap between his hands.

He looks over at a neighboring house. Sees the curtains draw back, and a NEIGHBOR WOMAN stare out of them at him, hard.

*
*

• He moves toward the house.

AT THE FRONT DOOR

The door opens, and Dolly stands there, wearing a robe, holding a drink.

DOLLY

Hi. Come on in. The least I can do is buy you a drink.

48 INT. HARSHAW RESIDENCE - DAY

48

Dolly precedes Madox down the hall and into the living room.

49 INT. LIVING ROOM - DAY

49

Stuffed animal heads are everywhere. As well as fan magazines, paperbacks, cigarette packs, and overflowing ashtrays.

DOLLY

Sorry the place is such a mess. I gave the girl the weekend off.

Madox hands her Harshaw's cap. He looks around at the animal trophies. Dolly follows his gaze to the head of a MOUNTAIN LION.

DOLLY

(amused)

That one thought he was stalking George. Did he ever get a surprise. Bang, bang.

She tosses the cap onto the lion's head, and moves off to make the drinks.

A MOMENT LATER

She returns with the drinks, hands Madox one, and drops into a chair across from him.

DOLLY

Well, how are you standing the excitement?

MADOX

Maybe it picks up on Saturday night.

49 con't

49 con't

DOLLY

Yeah, it does. They show two vampire operas at the movies instead of one.

MADOX

I could buy a TV.

DOLLY

(it registers)

Or you can join the Ladies Club and collect trash. There's a hot pasttime.

MADOX

I might have trouble getting past the credentials committee.

DOLLY

Not if you approached them one at a time. You'd be lucky if you ever got your credentials back.

Madox puts his drink down, goes over to the door to the veranda. Putting her own drink down, Dolly follows him outside.

EXT. HARSHAW VERANDA

- DAY

50

MADOX

Which one of 'em lives over there?

DOLLY

Mrs. Gross. She's the one with the binoculars.

(pause)

Well, what do you think of the view?

MADOX

(looks at her)

It's better all the time.

DOLLY

(points)

That's where the pool was gonna go. He said he'd give me one if I was good. But he decided his family hadn't had one. So what was good enough for them was good enough for us.

(pause)

Oh, I meant to ask you—about finding me. Did I give you the...right directions?

50

50 can't

MADOX

I could find it in the dark.

50 can't

DOLLY

Are you sure?

- He reaches for the nape of her neck, his hand closing in on her hair; he yanks her mouth to his in a kiss.

She twines her naked leg out from her robe around his leg.

DOLLY

(purrs)

You'd better get out.

MADOX

(reaching again)

Like hell.

DOLLY

(same)

I thought you said you'd lived in a small town. Then you know that old bitch over there watched you drive in here. And she's watching right now for you to leave.

MADOX

Who cares?

Dolly gives him an angry shove in the chest.

DOLLY

I do.

She turns and sweeps her robe around herself. At the doorway, she turns back and looks at Madox.

DOLLY

Bad boy. Bad, bad boy.

She stretches, and her loosened robe falls down over her shoulders.

DOLLY

I'm going to bed.

(looks over her shoulder)

You can let yourself out.

And she goes out of the room and up the staircase. There is a gate at the top of the stair. Madox goes to the foot of the staircase and watches her. He hears the sound of that gate clanging shut.

He turns and goes out of the house.

1 INT. TAYLOR DRUGSTORE - AFTERNOON

51

Madox stands at the counter, buying cigarettes.

He turns his head and sees Gloria Harper standing at a wire rack of romance novels.

He watches her for a moment. Intent on her reading, she twines one leg around the other, sucks thoughtfully on the stem of her glasses. *

He moves toward her. She doesn't notice him till he's right there.

MADOX

What you reading?

Gloria gives a little jump and a blush.
She tries to hide the book behind her back.

GLORIA

Nothing. It's just...
silly.

Madox clears his throat.
He's strangely embarrassed.

MADOX

Would you...would you like...
(looks around the drugstore
for inspiration)
...a soda. Yeah. A soda.

GLORIA

(laughs)
You don't want a soda!

MADOX

(looks at her)
Yes, I do. Yes, I do. What could
be nicer on a hot night like this
than a tall, clean, cool soda?

GLORIA

(laughs; blushes)
All right!

She turns toward a booth and, flustered, drops her paperback.
She reaches for it, but Madox gets there first. He holds it up out
of her reach and reads the jacket blurb.

51 can't

51 can't

MADOX
(reads)

"He was a stranger in town, a rough man, mocking, sometimes cruel. But Miriam saw past the tough facade to the bitter wounds that made him hide his true self from the world."

GLORIA
(furiously embarrassed)

I told you it was silly.

She snatches it away.
He ushers her to a booth.

MADOX
Shouldn't read that stuff, Junior.
It's bad for you.

52 IN THE BOOTH - A MOMENT LATER - DAY

52

They drink their sodas, a little shy of each other.

MADOX
I'm sorry about the other day. I must've had the book open at the wrong place.

GLORIA
Oh! Please! It's...I realized later what it must have looked like.

*

She ducks her head, avoids his look.

MADOX
My life's just been a succession of jams over floozies of one kind or another. You forget how to treat a real lady.

Gloria is still too embarrassed to speak.

MADOX
(gently)
What do you say we forget the whole thing, okay? Start over. Make friends.
(pause)
How about tonight? Want to go for a ride?

GLORIA
I'd like to, truly. But I can't.
I'm babysitting.

52 cont'

MADOX

Babysitting! Moonlighting, huh?
You're a big operator.

52 CONT'D

*

GLORIA

It's friends of my family. I mean, it's
not really my family--it's my surrogate
mom--my family's dead.

*
*

(pause)

I've got to get back.

MADOX

I'll drive you.

GLORIA

It's walking distance.

MADOX

I'll walk with you.

She blushes again, ducks her head. Nods.

53

EXT. GLORIA'S STREET - EVENING

53

Madox and Gloria slowly walk toward Gloria's house.

GLORIA

(earnestly)

She's a wonderful woman, the woman
who raised me. Always taking people
in, always feeding the whole neighborhood.
She had a daughter who was a little
older than me who was my best friend
in the whole world.

MADOX

"Was"?

GLORIA

(ducks her head)

She died.

(pause)

That was a very bad time.

They turn in the gate to Gloria's house.

54 EXT. AT THE FRONT DOOR - EVENING

54

Gloria opens the screen door; a cocker spaniel frisks out.

*

GLORIA
(laughs)

Down, Spunky--get down.

* She kneels down beside him, and greets him, playing. He knocks off
her glasses. She laughs, and looks up at Madox. *

*

MADOX

You're very pretty.

GLORIA
(confused)

Oh--it's probably just the moonlight.

MADOX

No. I think it's probably...

But he never gets to finish. EDDIE RYAN, an open-faced boy about Gloria's age, turns in the gate. He holds a pie.

EDDIE

Hi, Glory.

GLORIA

Hi, Eddie. Mr. Madox, this is Eddie Ryan, home for the summer from Texas A&M.

. EDDIE

Hello, sir.

MADOX

Call me Harry.

EDDIE
(grins)

I'm the bearer of baked goods for our house tonight. My mama and her mama are doing dueling pies.

*

GLORIA

Oh, no! Not more pie! I'm going to get so fat!

EDDIE

You surely are.

Gloria socks him affectionately on the arm.
Madox watches this, feeling painfully out of place.

He turns to go.

GLORIA
(disappointed)
Don't you want to come in?

He turns back.

EDDIE
Excellent pie, sir. *

MADOX
No, thanks. And it's Harry. *

EDDIE
Yes, sir, Harry. *

Madox turns and walks away. Behind him, Eddie is met at the screen door by Gloria's mother, who greets him and ushers him inside.

Madox doesn't know that Gloria has stayed behind on the porch, wistfully watching him leave.

55 INT. MADOX'S ROOM - NIGHT - BOARDING HOUSE

55

Madox lies on the bed, shirt off, paging wearily through a girlie magazine. An ancient fan does little to cut the hot, heavy air. And droning through the thin walls is the sound of a man reading from the Bible.

MAN'S VOICE
(reading)
Now these are the generations of Terah:
Terah begat Abram, Nahor, and Haran;
and Haran begat Lor. And Haran died before
his father--

Madox can't stand it. He grabs his shirt, gets out of bed, and heads for the hall.

56 INT- IN THE HALLWAY - NIGHT - BOARDING HOUSE

56

Madox sees the man reading the Bible to his old wife through their open door. And he turns and heads down the dreary hallway.

57 EXT. TAYLOR BANK - NIGHT

57

Madox walks by, his eyes sliding sideways to look through the lit bank windows. He sees the vault.

And, picking up his step, he walks quickly down the street.

58 INT YELLOW ROSE- NIGHT

Madox sits at a table. The Stripper with the horn-rimmed glasses--- who looks faintly like Gloria Harper--does her specialty act. She seems to aim part of it just at him.

59 EXT-- RESIDENTIAL STREET- NIGHT

Madox walking up the street.

60 EXT. -- HARSHAW RESIDENCE

The house is dark. Madox is nothing but a shadowy figure as he slips quietly onto the front porch and tries the door.

It's unlocked.

61 INT. HARSHAW RESIDENCE - NIGHT

Madox pauses at the foot of the dark staircase. A faint light spills onto the upstairs landing from the open bedroom door. A huge stuffed polar bear stands on the landing.

- He starts up the stairs. At the top, the gate is open.

62 INT. DOLLY'S BEDROOM - NIGHT

62

A soft light shows Dolly, nude, tangled carelessly in a sheet on the bed. She smokes a cigarette. Whiskey, ice cubes, and glasses are on the night table.

Madox stands in the door. Dolly looks up with a gasp, pulls the sheet up to her neck. He walks to the bed, stands over her.

DOLLY
(stubs out cigarette)

Well!

MADOX

Well, what?

DOLLY
Don't you ever knock?

He reaches down and roughly yanks the sheet from Dolly's grasp, tosses it toward the end of the bed. It slides to the floor.

Dolly turns sideways and slides her hand up back under the pillow.

MADOX
Only when I'm not expected.

He turns his back on her, unbuttons his shirt. And hears a CLICK very near his ear:

Dolly stands beside him, pointing a small GUN at his head.

DOLLY
(purrs)
Oh, you were expected all right.

Madox freezes.

Dolly teases the gun across his scalp, around his cheekbone, under his nose--caressing him with it lightly. And she trails it down his chin, his bare chest, his stomach--down the front of his trousers as she unzips them with her other hand.

She kneels in front of him. His head arches back. Her hand drops. He takes the gun from her.

LATER

Madox and Dolly lie in bed, moonlight slanting across them. Dolly, holding an empty glass, curls up against Madox. She is inclined to be playful. But Madox, staring stonily up at the ceiling, gives her no encouragement.

DOLLY

(caressingly)

That was pretty ballsy of you, Harry, wasn't it? Just coming in my house like that. What would you have done if I'd screamed?

MADOX

You didn't scream--did you.

DOLLY

(giggles)

You should have seen your face, Harry.

(holds out her glass)

Pour me another drink.

Madox picks up the now empty bottle. Shakes it.

MADOX

There isn't any.

DOLLY

The hell there isn't--what became of it, I wonder?

MADOX

(wearily)

Maybe it leaks.

Dolly reaches under the bed, pulls out another bottle and pours herself a drink. She turns confidingly to Madox.

DOLLY

You know, Harry, we're alike, you and me. We've got these hard, hard outsides, but inside...

MADOX

We're hard, hard, hard.

He gets up, turns his back on her, runs his hand through his hair. She looks after him, hurt.

DOLLY

Harry?

MADOX

What?

63 con't

63 con't

DOLLY

Do you think I'm fat?

Madox turns back. She stretches sinuously in the moonlight.

MADOX

No. Of course not.

DOLLY

(giggles)

You sure as hell ought to know.

Madox remembers Gloria, and a wave of self-disgust goes over him. He begins pulling on his clothes.

MADOX

(mutters)

I don't know what the hell I'm doing here.

DOLLY

(resentfully)

You seemed to like it at the time.

MADOX

(turns on her)

What's my batting average always been in staying out of trouble...

(grabs her ankle and shakes it)

...when it's baited with this much tramp?

Dolly recoils as if she's been slapped.

MADOX

(with disgust)

Even zero.

Dolly pulls the sheet up around her.

DOLLY

(icily)

You're insulting.

MADOX

You'll live.

DOLLY

(faintly pleading)

I don't mind an insult now and then.

As long as I'm sure it's just a little... love play.

MADOX

(grimly)

It isn't.

63 con't

36

Dolly looks at him, eyes narrowing. And she heaves an ice tray at him. He grabs her by the arm. Then drops it, turns to go.

63 con't

DOLLY

Harry, where are you going?

MADOX

Nuts.

He goes out.

And Dolly bursts into angry tears, tearing at the sheet with her nails in her fury.

64

EXT. HARSHAW MOTORS - MORNING

64

Madox skillfully works a customer, dancing around him, selling him the car. He signs on the dotted line.

Harshaw drives up as the customer drives off. Madox walks over, past Gulick, dropping the paperwork in his hand as he goes.

MADOX

(to Harshaw)

I've got some business to take care of out of town. Back tomorrow.

HARSHAW

On five minutes' notice--thanks!

MADOX

You've been gone for three days-- how the hell could I tell you? You didn't leave any carrier pigeons.

He gets in his car and drives off. Harshaw glares after him, then looks at the paperwork in Gulick's hand. Shakes his head.

HARSHAW

The thing that gets me is the son of a bitch actually sells a car now and then.

65

EXT. CAR - ROAD - DAY

65

Madox's car makes a right, pulls out of the parking lot, drives by the hardware store, toward the granary, past the old train station. He goes by the cemetery, and heads onto the freeway.

66

66 EXT. SHOPPING CENTER - DAY

Madox parks his car, heads into the mall.

67 LATER - EXT SHOPPING CTR - DAY

67

Madox returns to the car carrying paper bags and a cardboard box. He stows these in the trunk and drives off.

68 EXT. ADULT MOTEL - DAY

68

Madox passes the sign saying "Hourly Rates." Pulls into a parking spot.

69 INT. ADULT MOTEL - MADOX'S ROOM - DAY

69

Madox dumps his packages on the bed, double locks the door, closes the drapes.

He goes to the pay porno movie TV on the bureau, pulls out a handful of change from his pockets, and shovels it into the slot.

Goes back to the bed. And as the movie plays, he dumps miscellaneous hand tools from a bag, lifts a large, hand wound alarm clock from a box. He winds it, holds it to his ear to see if it's running.

He takes the alarm bell from the clock, leaving the striker exposed. Setting the time, then the alarm, he lets his eyes stray to the television while he waits for it to go off.

The alarm trips; the exposed striker vibrates.

Madox nods, satisfied. Taking a small brazing torch and some solder in hand, he goes to work. He cuts a short length of the wire.

70 LATER - INT. ADULT MOTEL - DAY

70

Madox has set the clock between two rolls of sandpaper-wrapped cotton, matches secured to the clock's crossbar just touching the sandpaper. He gives these a final adjustment. And carefully sets the alarm. And waits.

The alarm clicks, the striker vibrates, and all four matches burst into flame.

71 EXT. MADOX'S BOARDING HOUSE - NIGHT

71

Madox turns on the light, the fan.
The man's voice drones on from the next room.

There's a knock at the door. He opens it.

DESK CLERK

I saw you come in. There's a letter...

(hands it to him)

...for you, and a phone call downstairs.

Madox doesn't open the letter, goes out.

71 cont
72
INT - BOARDING HOUSE - NIGHT
AT A DOWNSTAIRS PHONE BOOTH

Madox picks up the dangling receiver. Glances at the desk clerk, who appears a little too interested.

MADOX

Madox.

DOLLY (V.O.)

Harry? Harry, did you get my letter?

MADOX

(hisses)

Are you crazy, calling me here?

DOLLY (V.O.)

Come see me, Harry. I'll meet you anywhere. Come see me tonight. Harry...

The desk clerk looks up inquiringly.
Madox hangs up the phone.

73
INT. THE YELLOW ROSE - NIGHT

Madox slumps at a table, watches the girls dance. He grabs a passing waitress.

MADOX

Where's the...I don't know, the accountant type, the one with the glasses.

WAITRESS

She's off tonight.

She moves on. Madox looks up at the girl dancing on his table. She is dressed in a baby doll nightgown, and she looks like Dolly.

74
EXT. THE YELLOW ROSE - NIGHT
CAR LOT

Madox walks out onto an empty street. He turns towards Harshaw Motors, where his car is parked in the lot.

74 cont

DOLLY'S VOICE

74 cont

Well, if it isn't the reluctant virgin.

Madox spins around. Sees Dolly, sitting in the open door of the backseat of a car sitting on a platform in the lot. She drinks from a bottle of whiskey. And her shirt is down around her waist. The door to the Yellow Rose opens behind her.

He swears, jumps up, pushes her in the car, climbing after her, and closes the door.

EXT - CAR LOT

INT. THE CAR - NIGHT

75

Dolly lies, grinning, back on the car seat, while Madox looks over the top out the window, until Julian Ward, just emerged from the Yellow Rose, passes by and disappears.

DOLLY

I always wanted to be put on a pedestal. *

MADOX

You are crazy!

Dolly lazily begins to trace her fingers over Madox's body as it arches over hers.

MADOX

What about your husband? You know-- the guy who owns this lot?

DOLLY

What about him?

MADOX

What'd you marry him for?

Dolly continues to move her hands over Madox's body. She looks at him, moves back, her skirt hiking over her legs. She grins wickedly at him.

DOLLY

Oh--I take my opportunities where I find them.

She puts her hands on her thighs.

DOLLY

I think I'm finding one right now.

(murmurs)

Want to look at mine? You can come up real close and get a real good look.

She twines her fingers around the back of his neck and guides his head down.

LATER

Madox lies heavily across her. She smiles enigmatically over his shoulder.

DOLLY

Hmmm. That was more fun than eating
cotton candy barefoot.

*
*

MADOX

(mutters)

I've got to go. It's late.

Dolly begins moving underneath him. He groans again.

DOLLY

Is it, Harry? Is it late? It
might be later...than you think.

He can't help it. He buries his face in her breasts.

DOLLY

(whispers tauntingly)

Now, what was all that again?

77 EXT. THE CAR IN HARSHAW MOTORS LOT - MUCH LATER - NIGHT

77

Madox stands in front of it. Watches Dolly walk off into the dark.

She looks back at him over her shoulder, and then she's gone.

He goes to his car.

As he puts his key in the lock, a man steps out beside him.

It's Sutton.

He grins wolfishly at Madox in the moonlight.

SUTTON

Hey, man—you got a light?

Without thinking, Madox gives him one.

And then watches as Sutton turns and saunters into the Yellow Rose.

78 EXT. REAR OF THE TAYLOR BUILDING - THE IRON STAIRCASE - NIGHT 78

Madox carefully climbs the staircase, reaches over, and raises the window he has previously unlatched. He sets the bag inside and climbs in after. The window closes.

79 INT. TAYLOR BUILDING - NIGHT 79

Madox moves cautiously, using a pencil flashlight. Keeping the beam low, he surveys the heaped junk, and, finding a likely--and flammable--spot, takes the incendiary device from the bag and places it on the floor.

Madox carefully winds and sets the clock alarm for 12:30, comparing it to the bank's clock. He cautiously sets it into position.

He grabs up a handful of old newspapers, and tears them into strips, piling these on top of the device. From the paper bag, he produces matches, which he scatters in with more paper, finally tearing the bag and adding it to the pile.

Madox takes a last look, cuts the light, and heads back the way he came.

80 EXT. REAR OF BUILDING - IRON STAIRCASE - NIGHT 80

The window slides up. Madox eases out, closes the window behind him, and goes noiselessly down the stairs.

81 EXT. HARSHAW MOTORS - MORNING 81

Madox's car pulls up. Harshaw and Gulick haven't yet arrived. Madox gets out quickly, opens the trunk, pulls out an old blanket and two lengths of clothesline. He folds them inside a jacket which he puts on the back seat, closing the door just as Gulick drives up.

82 EXT. HARSHAW MOTORS - LATER THAT DAY 82

Madox stands at the far end of the lot showing a car to a customer. Gulick cleans out the car Madox and Dolly met in the night before. He looks at it, puzzled. Harshaw emerges from his office and calls to him.

HARSHAW

Home for lunch. Back at two.

He drives off.

Madox shakes hands with his customer, and comes toward Gulick.

82 cont

GULICK

(puzzled)

The weirdest thing, Harry...

Madox checks his watch. 11:45.

MADOX

You might as well go to lunch,
Lon.

GULICK

(looking at car on platform)

Damn car smells of perfume. And
something else...

MADOX

Come on, Lon--I want to eat sometime
in this century.

GULICK

Sure, sure.

(goes to his car; muses)

Weirdest thing.

He gets in his car, waves, drives off.

Madox, now alone, is unable to stand or sit still. He disappears into
the office, comes out, tries to drink a Coke, but puts it in the case of
empties after one swallow. He checks his pocket for the car keys.

EXT. CAR LOT - DAY
LATER

83

Madox impatiently scans the streets. His watch says 12:30.
A COUPLE browses in the lot.

Madox rocks impatiently on his heels.
And Gulick's car rolls into view, drives onto the lot.
Madox sighs with relief. Gulick eagerly gets out of the car and heads
for the couple.

GULICK

(to Madox)

Let me sell this one. I'm ready.

Madox gestures "it's all yours."
Gulick leads the couple to the car on the platform.

GULICK

And this one's my personal favorite...

Madox turns to walk to the office. And stops in his tracks.
The sound of a siren.

84 EXT. TAYLOR BUILDING - DAY

84

Smoke pours from the second floor windows.

People run toward it.

The Volunteer Fire Department's truck heads toward it from down the street.

Pedestrians run behind.

85 EXT. HARSHAW MOTORS - DAY

85

Madox jumps in his car, yells to Gulick.

MADOX

I'm going to go check it out.

He goes screeching into the street.

86 EXT. TAYLOR BUILDING - DAY

86

Spectators gather: merchants, farmers in pick-up trucks, cowboys.
Ladies from a church meeting.

87 INT. MADOX'S CAR - DAY

87

Madox turns into an alley behind the bank, parks, grabs the jacket off the back seat.

88 EXT. ALLEY - DAY

88

Madox runs toward the far end.

89 EXT. BANK - SIDE ENTRANCE - DAY

89

Madox slips inside.

90 INT. BANK - DAY

90

Madox closes the door softly and surveys the interior. Empty but for Julian Ward, who stands at the front door looking out.

Madox slips quietly into the washroom at the rear.

91 INT. WASHROOM - DAY

91

Madox inserts the plug in the washbasin drain and turns both spigots on full force. He opens the door a crack and looks out.

92 EXT. TAYLOR BUILDING - DAY

92

The second story is a mass of flame. The crowd and the confusion grows,

93 INT. BANK - WASHROOM DOOR - DAY

93

Water flows from under the washroom door and undulates toward the front of the bank.

94 INSIDE WASHROOM - DAY

94

The washbasin overflows. Madox stands in the water, eye to the door.

95 INT. BANK
AT THE FRONT OF THE BANK - DAY

95

Ward notices the water, frowns, and follows it back.

96 IN THE WASHROOM - DAY

96 *

Ward follows the water to the basin. A blanket comes down over his head, and Madox efficiently wraps him with the clothesline. Ward makes muffled cries. Holding the blanket away from Ward's face, Madox cuts a hole in it with a pocket knife, to let the man breathe.

WARD

I'll give you the combination number,
just don't kill me! It's 3876559. There's
plenty in there...3...8...7...6...5...5...
9...

Madox stuffs a paper towel in Ward's mouth, and bundles him against a wall.

Madox goes to the door and peers out. No one there.

97 IN THE BANK - DAY

97

Madox hurries to the vault. Yanking a plastic bag from his pocket, he begins scooping whatever loose currency he finds into it.

He hurries to the teller cages and does the same, dropping to his knees to be out of sight of any passerby.

He shakes now, with excitement and nervousness. And he drops some of the cash to the floor, and almost falls in scrambling to pick it up.

Suddenly, he freezes, listening.

He hears the scrape of a shoe against tile.
Then another sound: the tap, tap, tap, of a blind man's cane.
He fights down panic.

ON THE OTHER SIDE OF THE TELLER CAGES - UNCLE MORT

The black man taps his way toward the front teller's cage.

UNCLE MORT

Mr. Julian? You theah, Mr. Julian?
Whereabouts the fiah?

MADOX

Limp with relief, he stands slowly, without moving his feet or making a sound of any kind.

97 cont

MADOX AND UNCLE MORT

They face each other not more than four feet apart. Madox holds his breath. Mort reaches out, groping, and his fingers pass inches from Madox.

UNCLE MORT

That you, Mr. Julian?

It's eerie, and Madox is on the verge of panic. The old man is blind, but he seems to know exactly where Madox is standing. Madox takes a silent step backward, then another, then another--but Mort moves to, keeping pace, the dark glasses tracking Madox like radar.

UNCLE MORT

Don't you touch me! You got no business in heah!

Madox breaks. Throwing the jacket around the bag of currency, he bolts for the side entrance.

98 EXT. STREET - DAY

98

Madox emerges from the side door. The street is deserted.

99 EXT. ALLEY - DAY

99

He runs to his car, throws the money and sport coat into the trunk, slams it shut.

A group of men run down the alley toward the fire. Madox follows.

100

EXT. TAYLOR BUILDING - DAY

100

The deputy sheriff, JIM TATE, fights a losing battle to keep spectators back. Volunteer firemen rush forward with a hose. As they reach the front of the building, the water rushes through before they have time to brace themselves. The hose bucks and lunges, and the man at its head loses control of it.

It writhes violently about.

MADOX

Look out! Let me at the damned thing!

He grapples with the lashing nozzle and hangs on. He digs in his feet, gets it under control, and directs the stream onto the fire. A cheer comes up from the onlookers.

Encouraged by this, Madox storms forward with the hose toward the burning staircase, now exposed to the street. As he gets closer, there's a GASP from the crowd.

110 con't

Madox sees, to his dismay, a DRUNK asleep on the staircase. The drunk wakes, looks groggily around.

Madox turns and looks at the crowd.

THE CROWD
(sucking in breath)

Oooohhh!

Madox hesitates. Jim Tate sees the drunk and comes running up. Then Madox sees Gloria looking at him from the crowd. He hands Tate the hose.

MADOX
I'll get him! Train the hose on me!

Madox runs up the burning staircase, grabs the drunk, and bundles him back down.

THE CROWD
(expelling breath)

Aaaaaahhhh!

Gloria stands there, her hands over her mouth.

01. EXT. THE STREET - DAY

101

Low growl of a siren, another Sheriff's car appears. The driver waves Tate over; they hurriedly confer.

A number of men cluster around them, talking excitedly. Madox pushes his way to the center of the group as Tate heads for his car.

*

MAN
Bunch of men held up the bank!

SECOND MAN
With masks and guns—they got away
with a million dollars!

Madox turns and walks past a group standing admiringly around UNCLE MORT. He sweeps his cane in a semi-circle in front of him: he was that close, I could of touched him.

'A

INT. MADOX CAR

101A

As Madox passes the bank, the door opens, and Julian Ward appears, escorted by two deputies who hold the blanket and lengths of clothesline.

EXT. HARSHAW MOTORS - DAY

102

- As Madox pulls in, he notes that TATE'S CAR is parked there, and Gulick leans over, talking to the driver.

Madox gets out of his car, his clothes soaked and filthy, and starts toward them just as Tate drives off.

MADOX

What was that for?

GULICK

Him? That was Jim Tate, the deputy.
Man, a bank robbery! They're checking
the roads out of town. Wanted to know
if I'd seen anything.

(wistfully)

Sure wish I had. Wouldn't mind catching
a bank robber at all.

(notices Madox's clothes)

Man, Harry, you're a mess!

MADOX

Yeah, I helped out a little over
there.

GULICK

Wow. Well, you go right on home and
clean up. I'll stay here, look after
things--maybe keep an eye on the road awhile.

MADOX

Thanks, Lon.

INT. MADOX'S ROOM - DAY - BOARDING HOUSE

103

The key turns in the lock, and Madox enters, bolting the door behind.
He takes a pint of whiskey from a dresser drawer and sits heavily on
the side of the bed. Downing a huge slug of the whiskey, he shakes his
head as the tension drains out of him all at once. He swings around
against the bed, relaxes, cradling the bottle against his chest.

It's over. He's pulled it off.

48

104 INT. MADOX'S CAR - HIGHWAY - NIGHT

104

Heads south out of town. He slows to let another car pass, then turns onto a narrow country road.

105 EXT. ABANDONED FARMHOUSE - NIGHT

105

Madox parks behind it. Steps out, listens. Opens the trunk of the car, takes out a shovel and the plastic bag of money.

He moves off into the darkness. The sound of digging.

10.6 INT - FARMHOUSE - NIGHT
AT THE HOLE

10.6

Madox surveys the hole he's dug with a flashlight. Then squats down, and dumps the money out from the bag on the ground. Counts it out.

Notes on a piece of paper the amount: \$384,000.

He looks at it for a moment. Then shovels it back in the bag, puts the bag and the shovel in the hole, and covers it over with his hands, packing down the earth, covering it over with straw and bits of leaves.

107 EXT. HARSHAW MOTORS - DAY

107

Madox ushers a customer into a new car. Madox hands him some papers and the car keys, and claps him on the shoulder.

Harshaw drives up, Dolly in the passenger seat

Harshaw gets out, passes across the lot, as
Madox, paperwork in hand, heads for the office.

MADOX

Scratch that blue number.

HARSHAW

Good. Don't be in such a godawful hurry,
Madox--I want to talk to you.

Madox shrugs, goes into Harshaw's office. Harshaw follows. Dolly watches.

108 INT. HARSHAW'S OFFICE - DAY

108

HARSHAW

You can sell cars. I'll be a lousy
whore if I know how you do it, but you
do. And you're too goddamned disagreeable
to be crooked--

108 CONT'D

108 CONT'D

Madox sees Gulick in the next office. Gulick watches this scene with interest, looks out and sees Dolly in the car.

MADOX

What's the eulogy for? Am I dead
and just haven't found out about it yet?

HARSHAW

Well, it's like this. I want you
to take charge here for awhile. The wife
and I are going down to Galveston. Dolly's
been a tad restless of late. You know
how it is.

MADOX

What about Gulick?

HARSHAW

Gulick's fine--but it's you who makes
the deals. So--do you want it, or not?

MADOX

Okay with me.

HARSHAW

Good.

He stands and starts out the door, automatically reaching for his cap
before remembering it's gone.

HARSHAW

Then if you can't find anything
you'd like to argue about, I'll leave
it with you.

Harshaw leaves. Madox looks over to Gulick's office and sees Gulick go
out on the front steps. He thinks a minute, follows.

EXT. HARSHAW MOTORS - DAY

Madox comes up to Gulick, offers him a cigarette. Gulick shakes his head.
Pause.

*
*

MADOX

I didn't mean to get in your way.

*
*

GULICK

Oh. You can't help it. Anyway I
got more important fish to fry than
this place. Maybe I'll win the lottery
in California. If somebody'll buy me
a ticket.

*
*
*
*
*

Madox offers him a cigarette again. He takes it this time.
Jim Tate drives up.

*

TATE

Howdy.

GULICK

Having any luck with that bank robbery?

TATE

We know he didn't get out, that's for
sure. Whole county's locked up tight
as a gnat's ass.

*
*

GULICK

So what's your plan?

TATE

Figure we're gonna wait him out.
You know--make him nervous.

110 INT. GLORIA'S OFFICE - DAY

110

She peers out at Madox. She catches a glimpse of herself in the mirror, pats her hair a little nervously.

CAR LOT

111 EXT. TATE, GULICK, AND MADOX - DAY

111

TATE

That's right. Can't be any fun for him to wait us out. No, sir. It won't be any kind of picnic at all.

And then he nods good-bye. And drives off.

EXT. STREET DAY

112

112

INT. TATE'S CAR

Tate watches Madox in his rear view mirror. Sees Gloria walk shyly out of her office and approach him.

113

EXT. CAR LOT - DAY
MADOX AND GLORIA

113

Gloria looks up at Madox, blushes and smiles. Lowers her GLASSES. *

GLORIA

Hello.

MADOX

Hello.

114

EXT. HAMILTON POOL - DAY

114

Madox and Gloria walk down the path to the pool. Madox carries a picnic basket. Gloria, in shorts and t-shirt, holds Spunky on a leash.

GLORIA

Shall I let Spunky go? He likes to chase rabbits.

MADOX

Sure. Even rabbits deserve a good laugh now and then.

Spunky, off the leash, barks, and leaps happily ahead into the water. Gloria and Madox follow down after. Spunky frisks out around them, shaking water off all over their legs. Gloria jumps back, laughing, and Spunky barks again, running off toward the pool.

115 EXT. HAMILTON POOL - DAY
AT A GROVE OF CYPRESSES

115

Gloria pauses for a moment to enjoy them, stands on a rock by the water.

115' can't

115' can't

GLORIA

It's beautiful, isn't it?

MADOX

(looking at her)

Yes, it is.

She looks at him, realizes what he means, and ducks her head, half-pleased, half-embarrassed. She swings around, unsure of what to say, and suddenly points at a MULBERRY TREE across the way.

GLORIA

You see that tree? That's my favorite. It doesn't belong here. One day the seed just sort of blew in with the wind. And it liked it here, and decided to stay.

MADOX

Maybe it got to like the tree next to it.

Now Gloria is really embarrassed. She doesn't know which way to turn. And in her confusion, she loses her balance.

Madox catches her, holds her a moment longer than strictly necessary, and replaces her gently as she gets her footing.

116

EXT - HAMILTON POOL - DAY

116

AT THE POOL - LATER

Water pours over the ledge above the pool. The camera pans down the water as it hits the pool.

Cut to Madox under the waterfall. He sees Gloria in her swimsuit climbing on the rocks.

He does a powerful Australian crawl to the middle of the pool as she watches him.

117

EXT - HAMILTON POOL - DAY

117

ON THE SAND - LATER

Gloria unpacks the picnic basket, spreading food out on a tablecloth laid on the ground. Madox watches her. She puts out a cake.

GLORIA

Do you want to see my birthday cake?

*

*

117 can't

MADOX

It's your birthday? Seriously?
Well, how old are you?

117 can't

GLORIA

Nineteen.

(pause)

You look disappointed. Did you
want me to be older?

MADOX

(hesitates)

No, of course not. That would
be stupid, wouldn't it? I'm thirty-six.

117 cont

117 cont

GLORIA

Well, here, have a sandwich, you poor old man. You have to keep up your strength.

• EXT-HAMILTON POOL - DAY

118 A LITTLE LATER

118

Gloria swims in the pool. Looks up at Madox, who stands holding onto the rope that swings out over the swimming hole.

MADOX

I haven't done this since I was a kid!

Gloria laughs at him. He SWINGS down and splashes into the water next to her. When he bobs up, she splashes water back at him. He gives chase; she gives a small shriek and swims off under the waterfall. He catches her there; they lie on their backs in the water, letting the waterfall fall over them.

119 EXT-HAMILTON POOL - DAY

119

LATER - ON THE ROCKS BY THE WATERFALL - NEAR SUNSET

Madox, back in his clothes, lies stretched out in the fading sun. Gloria lies beside him on her stomach.

MADOX

It's funny. I can close my eyes right now and think I'm in the middle of my biggest dream.

GLORIA

And what's that?

MADOX

Oh...getting away from the rat race for a long time--with a brown-eyed girl on the beach somewhere in the Caribbean, sailing a catboat and going fishing off the reefs and drinking Cuba Libres where it's always afternoon.

Pause. Gloria takes a deep breath, and takes the plunge.

GLORIA

My eyes are green.

Madox rolls over suddenly and looks at her.

GLORIA

You're going to need someone to look after you on that island, after all.

119 con't

MADOX

Oh, no, Junior. I wouldn't wish
me on my worst enemy--let alone on
a sweet kid like you.

(pause)

No--Eddie's your man.

119 cont

Gloria jumps up, angry tears stinging her eyes. She turns away
from him and goes to the water.

GLORIA

Eddie's just a kid.

(calls angrily)

Spunky! Spunky!

There's no answering bark.

GLORIA

(alarmed)

Harry? When was the last time we
saw him?

Madox looks up at the setting sun.

MADOX

It must have been a couple of hours
ago. It's later than I thought.

GLORIA

Spunky! Spunky! Here, Spunky!

The combined emotions of the day make her far more worried than she normally
would have been.

She starts to cry. And it's not all for Spunky.

GLORIA

Oh, I just know something's happened
to him!

Madox goes to her; she falls against his chest, weeping.

MADOX

Ssh, ssh. He'll be all right.
But I've got to get you home; they'll
be worried about you.

GLORIA

But we can't just leave him!

MADOX

Leave it to me.

119 con't

55

119 cont

He scoops up the picnic things and holds them out for an exchange.

MADOX

Give me your shoes.

GLORIA

My shoes? Why?

She hands over her pom-pom-trimmed shoes, and collects the picnic things. *
Madox places the shoes where he and Gloria were sitting.

MADOX

It's an old trick. When you lose
a dog, leave something he knows is
yours at the last place he saw you.
When he comes back, he'll wait by it.

GLORIA

Oh. But how am I going to walk back
to the car?

For an answer, Madox scoops her up, picnic basket and all, and carries
her down the trail.

20

120

EXT. GLORIA'S HOUSE - MADOX'S CAR - DUSK

The engine runs. Gloria stands beside the car.

MADOX

Now don't worry. I'll find him.
I feel inspired.

He drives off.

121

121

EXT. HAMILTON POOL - EVENING

Spunky, whimpering disconsolately, lies with his head propped on Gloria's
shoes. His ears go up as he hears FOOTSTEPS.

Madox appears, scoops him and the shoes up.
Spunky barks ecstatically; Madox clutches him to his chest and runs
back up the trail.

22

122

EXT. MADOX'S ROOMING HOUSE - EVENING

A SHERIFF'S CAR is parked outside, Jim Tate at the wheel.
Another deputy--BUCK--comes out of the house, gesturing "not here."

As he gets in the car, Madox's car drives by on the way to Gloria's.

TATE

That's his car. Get in.

122 con't

Buck does. They follow.

122 con't

EXT. GLORIA'S HOUSE - NIGHT

122

Madox meets Gloria at the gate, and hands Spunky over. And then her shoes after. Gloria smiles up at him.

GLORIA

Thank you, Harry.

He looks down at her tilted up chin and can't resist touching it with his finger.

MADOX

Happy Birthday, Junior.

And then he can't resist even more. And, over the gate, he TAKES HER IN HIS ARMS FOR A KISS. She gives herself up to it, pressing herself against him through the gate.

GLORIA

I have to go in now.

*

She turns and runs back to the house, Spunky at her heels. They disappear inside.

*

*

Madox looks at the door and gives a low whistle. He turns and heads back to his car.

A FLASHLIGHT SHINES IN HIS FACE

TATE'S VOICE

Madox?

MADOX

Who wants to know?

TATE

(brings flashlight down)

Sheriff's deputies. You better come with us.

And he herds Madox into the car as Buck gives Madox's car a quick, thorough search.

Buck gets in next to Tate. The car drives off.

Madox cranes his neck to watch Gloria's house until it is out of sight.

INT. SHERIFF'S OFFICE - INTERROGATION ROOM - NIGHT

123

Madox sits in an uncomfortable chair under bleak, hot lights. Buck and Tate lean against the wall, looking at him. The SHERIFF enters. Buck and Tate straighten up.

SHERIFF

You read him his rights?

124 can't

124 cont

TATE

Yeah. He said he didn't know any lawyer, and didn't want one.

SHERIFF

Okay, Buck, you can go on home.

Buck goes out.

MADOX

All right, Sheriff, let's get on with this so I can go on home. I got to go to work in the morning.

SHERIFF

(ignores him)

What about his room?

TATE

Nothing but his clothes.

SHERIFF

Car?

TATE

Clean.

MADOX

You people ever hear of search warrants?

Tate pulls two from his jacket; tosses them over.

TATE

I thought you'd never ask.

MADOX

Look, Sheriff--let's not waste any more of your time and mine. I understand I'm supposed to have robbed a bank, is that right?

The Sheriff looks at him.

SHERIFF

Mr. Madox, I am a purely pragmatic sort of law enforcement individual. It is not my style to allow the personal to mar the clarity of my vision. I have a certain problem. I have certain facts. I use those facts to solve that problem. You might even call it a kind of art.

MADOX

Swell.

The Sheriff takes up a cardboard box, takes something from it, puts it in front of Madox.

The alarm clock. Fire-blackened, glass melted--but the same one.

SHERIFF

You can see it's been in a fire. But you notice something else funny about it? It hasn't got a bell.

MADOX

So?

SHERIFF

Because it was used to start a fire. At just the right time.

(muses)

A man smart enough to pull off a job like that would have better sense than to buy the stuff he needed for it in the same town. He'd go somewhere else for it.

(politely)

Where did you go that Monday before the fire?

*

Madox stares blankly, as if trying to think.

MADOX

-- I don't know whether it was Monday or not, but about a week before the fire I went down to Houston.

*

SHERIFF

To buy a clock, by any chance?

MADOX

No. To get some money a guy owed me. Fellow name of McKelvey. Tom McKelvey.

SHERIFF

And did Mr. McKelvey discharge his debt?

MADOX

No--I got sidetracked. Ran into an old girlfriend.

SHERIFF

And that was more important than the money?

124 con't

MADOX

Well, you know how it is, Sheriff.
It's always more important—at the time.

124 con't

SHERIFF

All right. Who was the girl?

MADOX

End of the line. She's an old girlfriend,
but she's also married.

Tate snorts in disbelief. The Sheriff listens impassively.

SHERIFF

Let's go back, then, to the first day
you were in town. You went to the
bank. There was a fire that day, too,
wasn't there?

MADOX

Yeah—there was, now that I recall it.

SHERIFF

And when you went in, there wasn't
anybody in the place, far as you could
see? They'd all gone to the fire.

MADOX

Yeah, that's right.

SHERIFF

But of course you didn't think anything
about it. It happens every day—a bank
with money lying around everywhere and
nobody in sight looking after it. You
were even told about the surveillance
equipment not being hooked up properly.
But you never thought about it again.

(pause)

Until there was another robbery. And
another fire.

MADOX

Only I wasn't at the robbery! I was at
the fire!

SHERIFF

Proof?

He and Tate exchange a look.

MADOX

Well, somebody must have seen me. There
were a hundred people milling around.
I mean, I didn't go around shaking hands
and taking names and addresses, but...

124 can't

TATE
(softly)

Why not go ahead and say it?

124 can't

MADOX

What're you talking about?

SHERIFF

Your alibi. He's sitting right there looking at you. He remembers you. He remembers how you made a big splash saving that drunk at the fire. You might as well've shook his hand.

(pause)

Only it happened twenty minutes after the fire started. After the bank had been robbed.

125 INTERROGATION ROOM - FAR INTO THE NIGHT

125

Room is blue with smoke; ashtrays overflow; Tate and Madox are sweaty and bleary-eyed. Only the Sheriff is as upright and alert as at the beginning.

SHERIFF

The facts are against you, Madox. You have to allow that.

TATE

Nobody saw you at that fire until after the bank was robbed.

SHERIFF

(ticks off on his fingers)

We know you robbed the bank. You know you robbed the bank. That makes it unanimous.

(confidingly)

You know you're never gonna be able to spend that money. We've got all the numbers of all the bills right here. It'll go a lot lighter on you, if you give back the money.

*
*

He taps a paper on his desk. Madox sits there sullenly. The Sheriff sighs.

SHERIFF

The man just won't listen to reason.

(to Tate)

Take him upstairs. We'll go home for awhile. And do the whole thing over again tomorrow.

126 INT. CELL - NIGHT

126

Tate closes Madox in.

Madox sits,

reaches for a cigarette.

Only one left. He breaks it in two.

127

INT. HARSHAW MOTORS - GLORIA'S OFFICE - MORNING

127

Gloria, very upset, is on the phone.
Gulick stands beside her.

GLORIA

No, Mr. Harshaw, Mr. Madox isn't here--
that's what I wanted to tell you! It's
the most horrible thing I ever heard of--
he's been arrested! They say he robbed the
bank that day when he went to the fire.

GULICK

He was at that fire! I know it!
Harry's not a bank robber--he's a hero!

128

INT. INTERROGATION ROOM - DAY

128

Madox is brought in by Tate.
The Sheriff sits at a table.

SHERIFF

Well, Mr. Madox, are you ready this
morning to face reality?

MADOX

(wearily)

The reality is, I did not rob that bank.

The Sheriff takes him politely behind the elbow and escorts him to a
LINE-UP of three other prisoners.

SHERIFF

(calls through the door)

We're ready.

He steps out the door, and reenters leading the "witness." It is
Uncle Mort.

Utter silence as the Sheriff leads the blind man slowly down the line,
stopping him in front of each man.

They stop in front of Madox.

The blind face and dark glasses aim directly at him with the same
accuracy they showed at the bank.

The Sheriff and Mort go on down the line. Then come back up it.
And stop again at Madox.

128 con't

128 con't

UNCLE MORT

This'n him.

SHERIFF

You sure?

UNCLE MORT

Sure sound like him. Got kind of a bleep. Like a teakettle.

SHERIFF

All right. Thank you, Uncle Mort.

Tate leads Uncle Mort out. Another deputy takes the other prisoners. The Sheriff goes to Madox, looks at him with polite inquiry.

MADOX

(angrily)

What kind of bat-shit is this, anyway?
So the man who robbed the bank was breathing!

The Sheriff shakes his head and sighs.
Jim Tate comes up beside them.

SHERIFF

If everyone would just face up to the facts. Life would be a whole lot prettier.

TATE

(growls at Madox)

Come on, you. We'll get the truth out of you if it takes a week.

The telephone rings. The Sheriff answers.

SHERIFF

Yes, speaking...Fine, and you? About what?...Oh...

His eyebrows raise. He motions to Tate to stop.

SHERIFF

You're sure of that? Sure of the time?
...Umh-huh...No, in that case there
couldn't be any doubt. Sure. And thanks.

The Sheriff hangs up. He looks at Tate.

SHERIFF

That was George Harshaw. Calling from Galveston. He says Madox was definitely at the fire the whole time.

128 can't

TATE

Harshaw? I don't remember seeing him there.

128 can't

SHERIFF

(slowly)

No, it was Mrs. Harshaw. Says he drove up and got out of his car just as she got there. Less than five minutes after the fire broke out.

(pause; musingly)

Mrs. Harshaw...

(turns to Madox)

That means you're free to go, Mr. Madox.

Tate ushers Madox out the door.

The Sheriff holds Tate back a moment.

SHERIFF

(murmurs)

Keep an eye on him. I don't trust that son-of-a-bitch far as I can throw him.

*
*

He sits at his desk, running the facts through his mind one more time.
Tate goes out.

129

EXT. SHERIFF'S OFFICE - DAY -

129

Madox steps outside. And turns and walks down the street.

130

EXT. TRAIN STATION - DAY

130

Madox looks down the tracks, first right, then left. Heat shimmers up from the rails in both directions.

Tate cruises by in his sheriff's car.

131

EXT. YELLOW ROSE - DAY

131

Madox stands beside it. Looks at the road out of town.
Tate cruises by again. Nods a greeting to Madox. Madox doesn't return it. He turns and walks into the bar.

132

INT. YELLOW ROSE - DAY

132

Madox gets more and more withdrawn as he drinks more and more.
He sits at a table, staring up at the girl dancing.
He takes a \$1 bill out of his pocket, plays with it, sticks it back in his pocket.

*

Then he stands up, takes the bill out, and sticks it in the girl's G-string.

133 EXT. YELLOW ROSE - LATER THAT NIGHT

133

Madox staggers quietly out of the bar into the empty street. Without knowing why he does it, he turns into the Harshaw Motors lot, and goes to the car on the platform. He stands on the platform and opens the car's back door. He peers in.

MADOX
(softly)

Dolly?

He turns around and surveys the car lot. TATE drives by, unseen by Madox. *

MADOX
(softly)

Dolly?

He climbs down off the pedestal, and weaves away.

134 EXT. HARSHAW MOTORS - NEXT MORNING

134

Gulick stands there, hands on hips, staring at the car on the pedestal. Its rear door is mysteriously open.

135 EXT. GLORIA'S HOUSE - DAY

135

Madox walks up to the front where he parked his car. There's a movement at the curtain at the window, and Gloria opens the door, and runs down the walk toward him.

GLORIA
Oh, Harry! I heard you were in jail...

MADOX
It's all right now. It was just a mistake, and we got it straightened out.

Jim Tate cruises slowly by in his car. He parks across the street.

MADOX
(eyes him)
They were just doing their job.

GLORIA
I kept seeing your car in front of my house. And all I could think about was our day at the pool. And the Caribbean. *

MADOX
Tell you what...we'll do it again!

135 con't

GLORIA
When?

135 con't

MADOX
Tomorrow. But first, you get in this
car, and I'll drive you to work.

GLORIA
(happily)
All right, Harry.

She takes a step off the sidewalk and freezes. The sound of a voice.

SUTTON'S VOICE
Oh, Miss Harper.

Madox turns and sees Sutton stand at the corner, grinning.

SUTTON
Might you spare me a moment of your time?

Madox strides up to him.

MADOX
Anything I can help you with, pal?

Gloria runs up, thrusts herself between them.

GLORIA
Harry...

SUTTON
Uh, no-o-oooo, I don't think so.
(to Gloria)
Do you think there's anything he
could help with, honey?

Gloria hangs her head.

SUTTON
(to Madox)
Well, I'm sorry, partner, but you see how
it is. Maybe some other time, huh?
We'll give you a ring.

*

135 CONT'D

135 CONT'I

GLORIA

Please, Harry, it's all right. It's
just a personal matter I have to discuss
with Mr. Sutton. He'll walk me to work.

Sutton takes her by the elbow and leads her away. She throws Madox one more imploring look to let her handle it. But what decides it is that Madox notices Tate taking an interest in their conversation.

SUTTON

(calls back)

Cheer up, partner. That's the way the
egg bounces sometimes. Chickens don't always
lay in the same nest now, do they?

*

Madox turns back to his car.

136

INT. HARSHAW MOTORS - MADOX'S OFFICE - MORNING

*

Gulick and Madox play CARDS. Gulick has a cigarette pack rolled in his
sleeve. Madox looks up every few minutes to look at Gloria's still empty
office.

*

*

*

The phone rings. Gulick answers.

GULICK

Harshaw Motors. Hello. Hello!

He hangs up.

MADOX

Wrong number?

GULICK

Guess so. That's the second time it's
done that in the last twenty minutes.

MADOX

(abruptly)

Lon, you know anything about a guy
by the name of Sutton?

GULICK

Sutton?

MADOX

Yeah. A deadbeat. Repossession deal.

GULICK

Sutton--oh, yeah, sure. I remember him.
Sold him that one myself. Don't know
anything about him, except that he worked
for the Harshaws for a while. He was
gonna help 'em put in the new pool.
I don't know what happened about that.

136 con't

136 con't

MADOX

Thanks, Lon.

(peers out the window)

There's that guy again--must've checked
that car out nine times.

GULICK

(hurrying out)

Maybe tenth time's the charm.

As he crosses the lot to his customer, the phone rings again.

MADOX

Harshaw Motors.

137

INT. HARSHAW RESIDENCE - DAY

137

Dolly holds the phone, twining the cord tensely and endlessly around her long fingers.

DOLLY

It's about time you answered.

MADOX (V.O.)

We didn't expect you back so soon.
I hope you had a nice trip.

DOLLY

Aren't you cute. You been having a good time,
watching that little girl? *

MADOX (V.O.)

I didn't think you'd be back till
Monday. *

DOLLY

I'll tell you about that when I see you.
Harry, meet me about ten tonight at this
place I know...

MADOX (V.O.)

I don't think I can make it.

Pause. Dolly grips the phone harder. And speaks much more softly.

DOLLY

Don't you really? Well, that is too bad.

(purring)

By the way, wasn't that lucky I saw you
over there the other day at the fire?
Just suppose I'd missed you!

137 con't

137 con't

MADOX (V.O.)

That's right...

DOLLY

I did so want to see you. But of course
if you've got another date...

MADOX (V.O.)

Tell you what--I'll think it over.

DOLLY

You're nice.

(voice hardens)

Now let me tell you how to get there.

138

INT. MADOX'S OFFICE - A MOMENT LATER - DAY

138-

He puts down the phone. Looks across to Gloria's office. Sees Gloria
hurry in her door, head down.

Madox goes out his door.

139

EXT. MADOX'S OFFICE - DAY

139

HARSHAW'S VOICE

Madox!

Madox stops, halfway down the steps.

Harshaw leans out of his car window, gestures for Madox to come over.

HARSHAW

Got to talk to you. Get in.

Madox holds up a finger for "just a minute." Runs up the steps to
Gloria's office.

140

INT. GLORIA'S OFFICE - DAY

140

Gloria sits at her desk, head in hands. She jerks up, startled, when
Madox throws open the door.

MADOX

You okay?

She nods.

MADOX

You sure?

She nods again.

MADOX

Don't forget tomorrow.

140 cont

69

140 cont

And he turns around and heads to Harshaw's car.
Gloria watches him get in, the car drive away.
She wraps her arms around herself and shivers.

141

INT. HARSHAW'S CAR - HIGHWAY OUT OF TOWN - DAY

141

Harshaw looks grimly straight ahead. Silence.

MADOX

(after a moment)

How was your trip?

HARSHAW

(abruptly)

Can you shoot?

MADOX

What?

HARSHAW

Can you shoot? A gun.

Madox nods. Harshaw turns onto a dirt road.

HARSHAW

Come on. We're going hunting.

142

EXT. SCRUBLAND - DAY

142

A bird flies through the air. A shot rings out; it falls.

Harshaw lowers his gun, breaks the barrel, reloads, and heads for his game.

HARSHAW

What do you think of my wife?

Madox, also carrying a gun, doesn't answer. Harshaw glances over at him.

HARSHAW

Real lucky, her seeing you at the
fire like that. Sheriff can be
a mean son of a bitch when he gets an
idea in his head.

(pause)

Beautiful, isn't she? My wife, I mean.

MADOX

Yes, she is.

HARSHAW

Why'd ya think she married me?

142 con't

142 cont

Madox doesn't answer.

HARSHAW

Women are something, huh? Know what, Madox?
They can smell a man same as a dog can.
They can smell the sex on a man. First
time I met Dolly, she was working as a
~~waitress~~ Within the hour she was begging
for mercy 'gainst the wall of a parking lot.

Madox walks ahead. Harshaw lets him make some space between them, then slowly brings up his gun till it points at him.

HARSHAW

Yes, sir. Been that way ever since. The things that girl know.

(finger tightens on trigger)

There ain't a trick in the book that my Dolly don't know.

Madox turns and sees Harshaw aiming at him. Harshaw aims up and fire.

HARSHAW

(laughs)

Shit. Missed. How 'bout you, Madox?
You and Miss Harper. Gulick tells me things are looking serious.

MADOX

Maybe.

HARSHAW

Small town like this, couples are real important...
single people make everybody nervous. You
could do worse than to settle down here,
clever guy like you.

(pause)

Don't know if you've heard, but the damn doctors tell me if I don't have to work, I shouldn't. It's not that I'm retiring-- just not good for me to be behind a desk all day. I need more exercise. And a man would be crazy to go to work with a wife like Dolly waiting for him, huh?

They walk on.

142 cont'

142 cont'

*

HARSHAW

What I need is somebody to run Harshaw Motors the way I used to run it--and Madox, if you'd get off your ass, you'd be the guy for the job--you and Miss Harper, maybe.

Madox doesn't reply. He holds up his gun and sights a bird.

HARSHAW

Well, there you are. Offer's on the table.

Madox shoots. The bird drops to the ground.

143
EXT. SAWMILL - NIGHT

Madox drives up. Dolly's car is there, apparently empty.
He gets out, goes to it.

EXT-
SAWMILL. 144 AT DOLLY'S CAR - NIGHT

144 He opens the back door. Dolly sits there, in a halter and shorts, smoking. She gives him a long, veiled look, and reaches out one long leg, latching it lazily between his legs. He moves forward without thinking, then pulls back.

DOLLY

What's the matter? Don't tell me
I'm slipping.

MADOX

What'd you have to see me about?

Dolly pulls him down to her with her leg, twining her arm around his neck.

DOLLY

Now I've heard everything.

MADOX

Well, if that's all, let's get on with
it. If we hurry, maybe we can make the
next train home.

She brings her palm up and slams it against his face. He grabs her arm.

MADOX

Keep your hand to yourself, or I'll
break it off.

She softens in his grasp, twines both arms around him, and swings around so that he's on the seat and she hovers over him.

DOLLY

Who's on top this time?

(moves up against him; murmurs)

If we hurry, maybe we can just make it.

Madox closes his eyes, forgetting everything he came to say.
And Dolly's up like a flash. She leans to the front seat, switches on the HEADLIGHTS, which shine on a pile of SAWDUST AND STRAW. And she runs from the car, throwing herself into the pile.

145 EXT. THE SAWDUST PILE - NIGHT

Madox strides over, torn between anger and frustrated desire.
Dolly lies in the sawdust pile, holds out her arms.

145 can't

145 can't

MADOX

Knock it off. If you wanted to see me about something, start talking. Otherwise, if you've got to play in the sawdust, go find yourself another boyfriend. I'm through.

Dolly kneels at his feet and unbuckles his belt.

DOLLY

My goodness, you are in a state tonight, aren't you? What's that little girl been doing, taking you to church? Or maybe you're still a little nervous?

Madox closes his eyes as she runs her arms across the back of his legs.

MADOX

What do you mean by that?

Dolly pulls him down beside her, caressing him, guiding his own unresisting hand in caressing her.

DOLLY

It must have been just awful. Imagine them thinking you did it.

MADOX

Well, they had to pick somebody up. But what's that go to do with it?

Dolly straddles his stomach and begins kissing his chest.

DOLLY

Well, nothing, I suppose, except that-- well, I guess I thought you'd be more grateful. After all, I did see you there, and I was the only one, wasn't I?

Madox tries to think straight. But it's impossible. His breathing comes more heavily.

MADOX

If you did, there must have been more.
(arches under her touch)
But don't think I'm not glad you did.
It was a break for me.

Dolly shudders pleausurably as Madox's hands find her.

145 con't

145 con't

DOLLY

Oh, it was for me, too. Just for the...

(small moan)

...sweet things you said. Remember?
It was right at the beginning. I was
watching the fire engine hook into the
water line, and you came over to me
and said you'd never seen me looking
prettier, and that you wished you had
me alone. Just like we are now.
You remember that, don't you?

MADOX

What else did I say?

DOLLY

Well, let me see now.

She sits up on his stomach and begins taking off her clothes.

DOLLY

You said it was funny it was the Taylor
building, because we'd just been there the
other day--and who'd have thought all that
old trash would catch fire like that?

MADOX

(watches her)

I see. It was quite a conversation,
wasn't it? Was that all?

DOLLY

Well, not quite. You said nobody could
ever take my place, and you'd never be
able to leave me. And that was the best
part, Harry. Because that's exactly how
I want it.

EXT - SAWMILL - POND - NIGHT

146 She stands, and runs, dropping her clothes behind her as she goes.
She DIVES into the RIVER.

146

Harry stands on the bank over her. She comes up, beckons him into the water.

MADOX

And if I told you to go to hell?

DOLLY

(smiles up at him)

Then I'd know I just dreamed the whole
thing about the fire. And that would be
just awful.

She beckons to him again.

147 EXT-SAWMILL-POND
A MOMENT LATER

147

Madox is in the water with Dolly. They press their bodies against each other and the current.

DOLLY

And you thought you could leave me. That Sunday school kid--you thought you could leave me for her?

She kisses him hard, and he grabs her fiercely.

DOLLY

Mmmm, you see? You do like me, don't you?

MADOX

(burying his head in her neck)

No.

Dolly holds him out at arm's length, and runs the tips of her fingers lightly over his body.

DOLLY

Isn't that funny--I could have sworn you did. But, honey, before you get carried away with not liking me, I just remembered there was something I wanted to tell you.

MADOX

What's that?

But Dolly has already turned and is out of the river. She runs up through the grass, up the path back to the sawmill.

And Madox has no choice. He follows.

148 AT THE TOP OF THE HILL
INT-SAWMILL-NIGHT

148

A FLAT STONE SLAB shines in the moonlight. On it are fresh towels, lit candles, two glasses and a bottle of wine. Dolly lies stretched out beside it. She holds her hands out to Madox.

DOLLY

I always get what I want, Harry.

MADOX

You've got a husband might have something to say about that. Remember?

DOLLY

Never mind him. He got everything he paid for. Do you know why we came back from Galveston so soon?

MADOX

No. How could I?

148 cont

DOLLY

He had chest pains. It wasn't an attack,
but damn close. Doctor in Galveston looked
him over--he has to have an operation. Quick....

148 cont

MADOX

But--he went hunting today.

DOLLY

He always overdoes it when he's sick.
He practically can't help himself.

(carelessly)

But he's gonna have to. If he has
another one, it'll kill him.

MADOX

(as the suspicion dawns)

What's this got to do with me?

DOLLY

Anything at all...too exciting...will
just kill him.

She stretches out in the moonlight.

MADOX

No.

DOLLY (stands and walks away)

He had his first heart attack the first
day he met me.

*

He turns away from her abruptly and goes to his clothes.

DOLLY'S VOICE

Harry! Harry!

He pulls on his pants. Turns.

~~EXT - SAWDUST PILE - NIGHT~~

Dolly has run to the top of a SAWDUST PILE on the brink of a ravine--
seventy-five feet of steep grade. She stands up there, skin shining
white in the moonlight, calling to him.

DOLLY

Harry! Harry!

A MOMENT LATER - ON TOP OF THE SAWDUST PILE

Harry jumps up beside her, grabs her roughly by the wrist.

MADOX

I'm telling you, I won't have anything
to do with it.

149

149

149 can't

Dolly looks at him enigmatically.

149 can't

MADOX

You're too worked up, you're off
your head, you don't know what you're
saying.

(wildly)

You should find yourself something to
do.

Dolly presses herself up against him.

DOLLY

Something to do?

MADOX

Get a job. Get a hobby. Have a kid.
I don't know.

DOLLY

Have a kid? Oh no, I don't want that.
If I was pregnant with your child,
I'll show you what I'd do about that.
I've done it before.

And she turns in a flash and jumps, without warning, onto the steep
slope of the sawdust.

MADOX

God, that's how you abort yourself?

He watches, speechless. She comes back up the hard way, straight up
through the incline of sawdust. Her face is hard, determined, and she
battles up, sinking in the stuff halfway to her thighs. Every step
shows an unstoppable will.

DOLLY

It's not the falling down, honey.
It's the climbing back up.

She pulls herself over the edge and collapses in the sawdust, breathing
heavily.

DOLLY

Light me a cigarette, Harry.

Madox, shaken, pulls out a cigarette. He can't take his eyes off her;
she's gleaming with sweat, chest heaving with labored breath. He lights
a match; she brushes her hand lightly against her breasts to clear them
of clinging sawdust.

She smiles at him. The match burns down and scorches his fingers.

149 cont

DOLLY

Poor old Harry.

(tantalizingly)

He doesn't like me.

149 cont

Again, he can't help himself. He goes to her.

149 con't

MADOX

(harshly)

You lousy little witch. What's it got to do with liking you.

149 con't

DOLLY

I told you we were a lot alike, didn't I?

(pulls him to her)

Lean down, Harry. You want to kiss me, don't you?

He leans down. He can't help it.
But his hand shifts to her throat.

MADOX

I'll kill you. So help me, God, I'll kill you.

DOLLY

(softly)

No, you won't. Not now. Now just kiss me.

Her arms go up around his neck and tighten. And then they are slipping over the edge. Another slide of sawdust gives way, and they're half-buried in it, grappling together, sliding and rolling over and over all the way to the bottom.

When they come to a stop. Dolly's arms are still around him, her lips against his ear. Her whisper is ragged and incoherent in its urgency. The darkness of the ravine closes around them.

150

EXT. HAMILTON POOL - DAY

150

Gloria and Madox sport in the water like children. All is sunny, airy, light. There could be no greater contrast to the events of the night before. And no one could be more different from Dolly than Gloria.

It's a different Madox, too. This one is open, playful, tender. He teases Gloria, lightly splashing her with water.

She runs out of the water, shaking herself off like a puppy, and lies down on the sand, face down.

Madox, whistling to himself, comes up after her. Runs his fingers teasingly across her back. But she doesn't respond. He sees something is wrong.

He tugs at her. but she resists, keeping her head stubbornly cradled in her arms.

150 con't

He tugs again, more gently this time.
And she rolls over without resisting. She's crying.
He takes her into his arms, making soothing noises. But she cries on.

150 con't

After a moment, the crying subsides. . . .

MADOX

All right, start at the beginning.
We've got all day, and we're not going
to leave here till you tell me. Something's
hurting you, and it's gone far enough.
Let's have it.

GLORIA

It's so awful, but I can't not tell
you. And you're such a hero and so
wonderful, you'll think I'm a sneak and
a thief.

MADOX

(uncomfortable)

That's enough of that.

GLORIA

And you'll be right! And after everything
Mr. Harshaw's done for me! I'm the lowest
thing in Nature, Harry.

MADOX

There've been lower.

GLORIA

See what you say when you hear. I've
stolen two thousand dollars from him,
Harry—from Mr. Harshaw. I've, I've...
embezzled from him. Oh, it didn't
start out that way, it was just stupid
to begin with, but then it got tighter
and tighter—it just wrapped around me
like a snake.

MADOX

He wrapped round you.

GLORIA

You know who, then?

MADOX

I can guess. What I don't know is why.

Gloria sits, hunched over very tight. This is painful for her. But
she's determined.

150 con't

150 con't

GLORIA

I told you about the best friend I had in the world. The girl I grew up with--who was like an older sister to me.

MADOX

(nods)

The girl who died.

GLORIA

(takes a deep breath)

What I didn't tell you is that she killed herself. Sutton drove her to it--yes, he did! And it happened right here where we're sitting now.

151

FLASHBACK - INT. GLORIA'S CHILDHOOD ROOM - GLORIA AND IRENE - DAY

151

Two chaste twin beds with pale coverlets, two bureaus, two desks. A room that shows the traces of having sheltered two children, who are now adults.

Gloria sits on one bed looking at her friend IRENE. Irene stands next to the bureau, on which is an overflowing ashtray. She looks haggard.

GLORIA (V.O.)

We'd shared a room as children, and when she came back from school, the house was full up--and we shared the room again.

Gloria goes to Irene as if to ask what the matter is. But Irene puts her head down on the bureau and shakes her head--she won't answer.

GLORIA (V.O.)

She'd gotten a job teaching in town, she was back with her family--she should have been happy, but something was awfully wrong, I could feel it.

152

EXT. HAMILTON POOL - GLORIA AND MADOX - DAY

152

GLORIA

(quietly)

I should tell you something else about Irene, something I've never told anyone else. I don't think she even thought I knew till the day she told me. But of course I did. How can you love someone and not know all about them?

152 con't

82

She looks up at Madox, begging him to understand.
And plunges resolutely back into her story.

152 con't

GLORIA

I noticed in high school. Irene never seemed interested in any of the boys. And those little crushes that girls get on older girls--with her, they always lasted much too long.

(pause)

I think she was born this way. I know it caused her a great deal of pain. In a small town, you know, especially, being different is not easy.

MADOX

But you didn't care.

GLORIA

(flares up)

Why would I care? She was my sister! I loved her!

Pause. She dashes tears from her eyes. And continues.

GLORIA

I knew something was wrong, as I said. So I made a picnic--like the one I made for you--and brought her here. It was our favorite place.

153

EXT. FLASHBACK - HAMILTON POOL - GLORIA AND IRENE - DAY

153

The picnic and a blanket are laid out on the shore. Gloria and Irene swim. Gloria keeps up a stream of sprightly conversation, but Irene swims moodily away.

LATER EXT. HAMILTON POOL - FLASHBACK - DAY

154

154

They lie, naked, sunbathing. Gloria looks anxiously at Irene, who finally breaks down crying.

GLORIA (V.O.)

She finally told me. She'd been having... an affair with an old teacher of ours. They'd been meeting in Houston. Somehow Sutton had found out--he seems to know where other people's weaknesses are--and he was blackmailing her. She didn't mind for herself. But she was half-crazy at the idea of bringing shame on the family, on our mother.

154 con't

As Gloria tells this story, we see Irene tell the younger Gloria.

154 con't

We see Gloria go to her, cradle her head and comfort her.

GLORIA (V.O.)

I went to her, and tried to comfort her, but, as I said, she was half-crazy, then.

Suddenly, SUTTON appears from behind the trees. He holds a CAMERA, which he brandishes, grinning.

Irene gives a sob, grabs up her clothes and runs. Gloria wraps the blanket around herself, and stands, confronting Sutton, who, still grinning, turns and lopes off into the trees.

GLORIA (V.O.)

Sutton was there. He'd been watching us the whole time. Taking pictures.

155

EXT. HAMILTON POOL - PRESENT TIME - GLORIA AND MADOX - DAY

155

Gloria shudders at the memory.

GLORIA

(voice quivering with disgust)

He told Irene he had real pictures now-- and what had we been doing in that bedroom we shared when we were girls? Oh, Harry, I had no idea the world could be such an ugly place. I grew up then.

(pause)

That's what I meant when I said Eddie was just a kid.

MADOX

(gently)

But what could he have done to you, Gloria? No one would have believed those pictures were anything but what they were.

GLORIA

I know that. I don't even care if they had. But it was too much for Irene. That night, she took the car, parked it by the sawmill, and threw herself into the river there.

(pause)

That was a horrible time. I don't know how we got through it, but we did.

She smiles wanly.

156 INT. FLASHBACK - HARSHAW MOTORS - GLORIA'S OFFICE - DAY 156

Gloria fills out forms at her desk. Sutton enters, holding an envelope and grinning. She stands, contempt in every gesture.

GLORIA (V.O.)

But the wound wasn't quite healed,
and Sutton came in one day to my office.
He had the pictures.

Sutton changes his expression. He sits humbly, like a suppliant--but a gleam in his eye, unnoticed by an uncertain Gloria, belies this.

GLORIA (V.O.)

But he was very clever. He didn't act like a blackmailer. He whined and said he felt terrible about what had happened to Irene, but that he was a poor man, who couldn't scrape a living in this world, and it was his only chance for survival. And that if he didn't have money--five hundred dollars--to leave town, he would go to my mother...to the woman who raised me...and give her the pictures and ask her for the money.

Gloria looks at him, confused. She looks in her drawer. There is CASH there.

GLORIA (V.O.)

I had money there. A lot of people around here pay cash. They don't trust the banks.

157 EXT. HAMILTON POOL - MADOX AND GLORIA - DAY 157

GLORIA

I knew she would never give him a penny. But I was so...disgusted, Harry. I would have done anything to keep her from feeling the same. Especially then. And I thought I could pay back the five hundred dollars--if it was only five hundred dollars. So I gave it to him.

MADOX

And once you did...

GLORIA

(nods, ashamed)

He knew I'd taken the money.

MADOX

And he only asked you for little sums, just to tide him over.

Gloria nods.

GLORIA

I told you I was stupid. After awhile,
I just couldn't catch up--the interest
makes up nearly half of what I pay
back out of my salary every month.

(fiercely)

But I have to tell Mr. Harshaw. I
can't have Sutton telling him. Or
anyone else. I have to tell him.

Madox takes her in his arms. She buries her head in his shoulder.

GLORIA

(half-laughing, half-crying)

Oh, Harry--if only we could go to that
island of yours!

MADOX

(murmurs)

Maybe we can.

GLORIA

I'd look after you, and you'd look after me...
I know! We ought to find that bank robber!

MADOX

(stiffens)

What?

GLORIA

Maybe there's a reward. And I could pay
the money back, and we could both live
happily ever after.

EXT. GLORIA'S HOUSE - LATE DAY

Madox pulls his car up in front of it. Walks Gloria to the door.
Kisses her tenderly.

MADOX

Don't you worry, Junior. We'll
straighten it out. There's two
of us now.

Gloria smiles up at him.

GLORIA

Harry? Would you...would you come
inside and meet my mother?

158 cont

158
cont

She takes his hand and leads him up the path to her house.

INT. GLORIA'S HOUSE - LIVING ROOM - LATE DAY

159

- Gloria's 'mother' sits at a worktable, a handmade dollhouse in front of her. With a small knife, she carves a little chair out of a bit of wood.

Gloria enters with Madox. The mother turns, smiles, takes off her reading glasses. She points gaily at the dollhouse.

MOTHER

I gave up smoking many years ago.
I had to keep my hands busy somehow--
and it makes the children around here happy.
(she looks Madox over)
You must be Mr. Madox.

*

MADOX

(shifts uncomfortably)

Yes, ma'am.

MOTHER

Oh, don't look like such a schoolboy!
I only wanted to get a look at you.
(smiles at Gloria)
Well, I have. You may now run
off with him whenever you like. Besides,
we need your room for some other silly girl.

Gloria laughs, throws her arms around the mother's neck and kisses her.
The mother looks at Madox and smiles.

MOTHER

(seriously)

Can I trust you with her, Mr. Madox?

MADOX

Yes, ma'am.

The force in his voice surprises even him.

MADOX

(more quietly)

Yes, ma'am.

160 INT. MADOX'S ROOM - NIGHT

160

Madox paces the room, smoking.

Outside, a car horn blares.

Suddenly, his mind made up, he grinds out his cigarette on the bedside tray, and moves swiftly out the door.

161 EXT. STREET - GRANARY/HARDWARE - NIGHT

161

Madox's car, doing 50 through a residential area, makes a screeching stop.

He jumps out, opens the trunk, grabs up a pair of heavy leather gloves.

Tossing them on the front seat, he gets back in and lays rubber taking off.

162 INT. MADOX'S CAR DOWN HIGHWAY - CLOSE-UP - NIGHT

162

He guns the car savagely, past the city limits sign.

The speedometer climbs: 65-75-80.

163 EXT. THE ~~HIGHWAY~~ RR/DIRT RD - NIGHT

163

Madox's car kicks up dust and gravel as it makes the turn fast up the dirt road to Sutton's cabin.

164 EXT. SUTTON'S SHACK - NIGHT

164

Sutton's car sits out front. Madox stops behind it.

He strides up onto the front porch, yanking on the leather gloves-- pushes the door open, and goes in without knocking.

165 INT. SUTTON'S SHACK - NIGHT

165

The bed is unmade; the kitchen table's covered with dirty dishes.

But no Sutton.

The rear door stands open.

Madox quickly surveys the room--and the shotgun and rifle hanging on the wall. He checks the rifle: empty. Then the shotgun. He ejects five shells, kicks them under the bed.

166 EXT. SUTTON'S SHACK - TRAIL - NIGHT

166

Sutton comes up the trail carrying an animal trap and a dead racoon.

8/14/83
167
INT. SUTTON'S SHACK

Madox sits and waits.

The sound of footsteps. Sutton comes in the back door.

Seeing Madox, he grins, but it's a wary grin, as he sets down the trap.

SUTTON

Come on in. Make yourself at home.

Madox puts a foot against the bedside stand and shoves.

It shoots across the room and crashes into the table. Dishes are knocked off, an ashtray rolls, spilling butts. The electric lantern smashes to the ground.

MADOX

Have a seat.

SUTTON

Tough, huh?

MADOX

Enough for the job.

Sutton's eyes sidle toward the shotgun on the wall.

MADOX

It's not loaded.

SUTTON

How about that. What seems to be your problem? Now that I'm nosy, you understand.

MADOX

Gloria Harper. You've been on her back for a little over a year now.

SUTTON

Little gal musta stoked your fire
real good. So you drove all the way
out here to tell me to get off? Is that it?

*
*
*

MADOX

I'm going to do better than that.
I'm going to help you off.

Madox gets off the bed and starts for him. Sutton waits, then feints with a left and tries to knee Madox in the groin. Madox turns just enough to take the knee against his left thigh, and loops a whistling right into Sutton's beely, getting all his weight into it at the end. Sutton grunts and bends forward. Madox puts the left glove into his face and grinds, crushing the cartilage of the nose. Blood pours down Sutton's face.

167.
cont
ANGLE - SUTTON AND MADOX

A left by Madox opens a cut above one of Sutton's eyes, and blood pours into it. Sutton straightens and swings wildly. Madox steps inside the first swing and pounds Sutton in the belly again, but he is careless coming out and one of Sutton's punches slams him back across the bed. The bed collapses.

Sutton grabs the shotgun off the wall and advances, swinging it by the barrel. Madox dives under it, rolls, and gets Sutton around the legs. He heaves upward, dumping him on the floor.

As Sutton scrambles to his feet, Madox steps in and catches him under the jaw, slamming him back against the wall. Sutton slides to the floor. Madox lunges for him; Sutton kicks out with both feet. Madox flies back across what is left of the bed. Sutton fights his way up and leaps across the bed on top of Madox. They roll across the floor and come to rest with Madox on top.

Madox slashes a gloved fist across Sutton's face again, opening a cut above the other eye.

ANGLE - SUTTON

As they get to their feet again, Sutton is gasping for breath. Though almost as large as Madox, he is a few years older and in nowhere near as good physical condition--and at the moment he doesn't have Madox's cold rage going for him.

He sways, sobs for breath, and swings ineffectually and blindly, his puffed and closing eyes filled with blood.

THE TWO MEN

Madox doubles him over with one last right to the belly, followed by a final smash to the jaw. Sutton staggers backward across the kitchen table. The legs at one end collapse. Dishes and an open bottle of syrup slide down onto Sutton's face and shoulders. Madox catches him by the shirt and hauls him up the inclined table-top, holds him there and finishes beating him into unconsciousness. He steps back, heaving for breath, and lets Sutton slide down onto the floor again, his face in a ruin of broken dishes, blood, and syrup.

ANGLE - MADOX

Madox takes off his gloves, washes them by pouring water out from one of Sutton's pails, and dumps the rest of the pail in Sutton's face.

167
cont Sutton groans with returning consciousness, and turns his face to keep from drowning.

Madox kneels beside him.

MADOX

Now get this. You aren't going to make any trouble for Gloria Harper-- you can't. But even if you could, there's nothing you can do to me; I'll still be here. And hell won't be big enough to hold you. So if you want to go around the rest of your life talking to yourself and slobbering down the front of your shirt, go ahead and try it.

Madox rises.

He takes one of Sutton's shirts off the wall, dries the gloves, and tosses the shirt on Sutton's chest.

EXT. SUTTON'S SHACK

~~NIGHT~~

OM IT

Madox drives off.

168 EXT. THE YELLOW ROSE - NIGHT

168

Still battered from the fight, Madox emerges from his car, and walks cockily into the bar.

169 INT. THE YELLOW ROSE - NIGHT

169

He sprawls out across a chair like he owns the place, shoves his feet up on a table, looks scornfully around at the other timid businessmen watching the show. He has a beer, openly appreciative of the girls. He laughs to himself.

All of a sudden, the door flies open, and a furious Dolly blows in. He pulls his feet down off the table onto the floor. She jams her purse down on the table in front of him and sits down.

MADOX

Nice entrance. What's on your mind?

DOLLY

I'll make it short and to the point. *
George tells me you're "serious" about *
Gloria Harper. If you think you're going
to ditch me for that saccharine little
candy-ass, you've got another think coming.

169
con't169
con't

MADOX

I don't see that you've got much
to say about it.

DOLLY

You think I'm bluffing, don't you?
About the Sheriff, I mean.

MADOX

I wouldn't know.

DOLLY

He'd be real happy to find out what
happened that day.

MADOX

Yeah, he sure will. So you're going
to tell him?

DOLLY

You bet your sweet ass I am.

MADOX

Have you thought about what's going
to happen when you do?

DOLLY

What do you mean?

MADOX

You go to jail. I I committed a crime,
you're an accessory to it, for withholding
evidence and lying. I say if I committed
a crime. You don't know--but if I did,
you're as guilty as I am.

DOLLY

I don't believe you.

MADOX

Go ahead and try it. At least it'd give
the Women's Club something to talk about.
Such as, why did you lie about seeing me
there in the first place? And what's been
going on, girls, that we didn't know about?

DOLLY

Why, you son of a bitch.

MADOX

Well, I just thought I'd warn you, sweetheart,
before your neck got out any further--
you better reel it in.

169
can't

DOLLY
So that's the way it is?

169
can't

MADOX
That's it.

* Pause.

DOLLY
(softly)
You're going to wish to Christ you'd
never heard of me.

MADOX
I already do.

DOLLY
Not yet, and not really. But you will.

She gets up and storms out.
Madox sits back, starts to put his feet back on the table.
Changes his mind. They stay put.

170

INT. HARSHAW RESIDENCE - NIGHT

170

Dolly lets herself in.
Harshaw appears at the top of the stairs in his dressing gown, smoking
a cigar and drinking a scotch.

HARSHAW
Jesus, those Women's Club meetings drag on.

DOLLY
(automatically)
George, you're drinking and smoking.
The doctor said you couldn't do either.

HARSHAW
Well, Jesus, Dolly, one of each won't
put me over the top.

Dolly stops. Thinks.

HARSHAW
You know, I've been thinking. Good
thing for Madox, Gloria Harper. He
oughta get really smart and marry her.

Dolly looks up the stairs at him and slowly makes her way up.

170
can'tDOLLY
(purrs)

170 can't

George?

HARSHAW

She's young, she's fresh-faced--
she looks like an ad-writer's dream
of the All-American Girl.

DOLLY

George, pour me a drink, will you?

HARSHAW

And she's a woman you can trust, too,
you know what I mean? That's important
to a man.

DOLLY

George, I'm tired. Pour us both a drink,
why don't you, and come in the bedroom.
Rub some night cream on my shoulders,
George. Would you do that for me?
I'm so tired. And it's soooo hot...

She starts shedding her clothes as she comes up the stairs.
Harshaw looks at her.

DOLLY

(sighs)

I've been a bad wife I know. And now...

(chuckles)

...now I'm going to be very, very bad.

~~INT - DOLLY'S BEDROOM - NIGHT~~

She trails into the bedroom.

Harshaw looks after her.

171

171

HARSHAW

How...bad...exactly?

He looks in the door. She has lifted up her skirt, put a garter belt
underneath. And she slides a pair of stockings on, one at a time.
She looks at Harshaw. Takes a large perfume bottle off the dresser.
Removes the crystal stopper. And touches it just lightly to the top
inside of each thigh.

DOLLY

(sighs)

Soooo tired. Soooo hot...

171
cont

She drifts over to the bed, taking her shirt off, dropping it to the floor. Then she hikes her skirt over her waist, and sprawls on the bed face forward, spreading her stockinged legs over the coverlet.

171
cont

DOLLY
(murmurs)

Good night, George.

George drains his glass, walks in the bedroom, and shuts the door.

172

INT- BEDROOM - NIGHT

172

A MOMENT LATER

George, on top of Dolly from behind, groans and collapses. Dolly's eyes glitter underneath him in the moonlight. She reaches into a lingerie bag on the headboard, and pulls from it four more stockings.

She loops one of the stockings and knots it over one of Harshaw's wrists. Sliding out from under him, she pulls the stocking with her, till he's lying on his back in the moonlight.

173

INT- BEDROOM
A MOMENT LATER - NIGHT

173

He's tied, spreadeagled, to the bed.

HARSHAW
(groans)

Oh, Dolly, what're you doing to me?

DOLLY
(grimly)

I'm not done yet.

A MOMENT LATER

Dolly makes love to Harshaw fiercely, from where he lies tied to the bed. His eyes bulge; his breathing is labored. If the doctor said to stay away from excitement, this is a bad sign.

Dolly notices all of this, and leans in at the crucial moment, stuffing another stocking in his mouth. She whispers in his ear.

DOLLY
(whispers)

And all these things I'm doing to
you, George, I've done to your boy
Harry Madox. Out by the sawmill.
Over and over and over again...

Harshaw gives a muffled cry. His eyes widen.

173
con't

Dolly reaches over the side of the bed, and pulls up a capsule.
She pops this under Harshaw's nose.

173
con't

DOLLY
(whispers)

I'm fucking you to death, George.
Go for it.

And his heart gives out.

DOLLY
Good night, George.

174 EXT. THE ROAD IN FRONT OF THE YELLOW ROSE - NIGHT

An AMBULANCE screams past it, sirens blaring, and disappears into the night.

Madox stumbles out of the bar, into his car, and drives away.

175 INT. MADOX'S OFFICE - DAY

He looks out of his window over to Gloria's office. She stands at her open window and BLOWS HIM KISSES.

He grins. All of a sudden, her expression changes. Someone is coming up the steps to his office. Madox looks at the doorway.

Frank Sutton stands there. His battered face is still puffed and discolored.

Madox sits back, wary. Sutton comes in, sits in front of the desk. Takes out a cigarette and lights it after raking a big kitchen match across the edge of the desk.

SUTTON

Don't mind the way my face looks.
I fell out of bed.

MADOX

What's on your mind?

SUTTON

I'm thinking of buying another car.

MADOX

How about just paying for the one you've got now?

SUTTON

Oh, that's all right. I'll trade it on the new one.

MADOX

Like perpetual motion, huh? You want to trade in a car you don't own for another one you can't pay for.

SUTTON

LINCOLN I kind of had my eye on that white
car in front.

MADOX

What're you using for money?

175
cont

SUTTON

I told you. I'll trade mine.

175
cont

MADOX

Yours, your ass. We both know what equity you got in that thing, and we both know how you got it. And just to jog your memory, the gravy train has quit running...Incidentally, your next note is three days overdue, so unless you've got some cash on you, you'd better start thinking about walking home. Thanks for bringing it in.

SUTTON

You're still not with it. Why should I make another payment on the Ford when I'm going to turn it in? I thought maybe you'd like to give me a little demonstration ride in the ~~Caddy~~ LINCOLN

Gulick enters. Madox begins to reply, then decides there's no point in his getting an earful. He takes a key from the board, and they go out.

EXT- STREETINT. ~~WIKOLA~~- DAY

176

Sutton drives as they go up the main street. They slow as they near the Taylor building.

SUTTON

Nice car. Geez, air conditioning, electric windows.

MADOX

Now, listen, you stupid bastard, I don't know what you're driving at, but I can get a belly full of you quicker than most. So why don't you get wise to yourself and shove? You fall out of that bed about once more and the cockroaches will start talking to you.

SUTTON

You know, I been thinking about that. Thought I might go out to the coast.

MADOX

Now you're getting smart.

SUTTON

Quite a fire, wasn't it?

176

176
cont

They pass the charred rubble of the Taylor building.
Sutton turns down toward the alley Madox parked in the day of the fire.

176
cont

SUTTON

You know, it's funny about this place.
Familiar, sort of.

MADOX

What are you talking about?

SUTTON

The day they had the fire. I was walking
along here, about a half an hour after
it started. I'd been over there watching
it, but fires bore me after a while..

Madox tenses warily.

SUTTON

The way I see it, there's no money in 'em.
Or at least, that's what I thought then...
but you take a smart son of a bitch like
you, he knows there's money in fires.

MADOX

How about getting to it? It wouldn't
take much to finish that face for you.

SUTTON

(grins)

I wouldn't advise it, pal. You know
how the monkey was caught in the lawn
mower--the best thing to do is hold still.

MADOX

Hold still for what?

SUTTON

Call it twenty thousand bucks, plus the
Caddy.

MADOX

Wait a minute! You mean you've got a
goofy idea I had something to do with
that bank robbery?

SUTTON

Save it, pal. It's that Sheriff who
thinks you ripped off the bank. Me,
I'm another cat altogether—I happen to
be the only one who can prove it.

176
cont

MADOX

What do you mean, prove it?

176
cont

SUTTON

Like I said, I saw you go tearing out of this alley in a hurry thirty minutes after the fire started.

MADOX

So what does that prove? I'm supposed to punch a time clock?

SUTTON

Please, pal--I can see you're just breaking in. You have to tell the Sheriff you got here with the fire truck, or you're in real trouble. You got to tell everybody the same story, see? I've gotten in trouble with more girls that way. Of course, I run around with more the female type of girl myself.

Madox grabs him by the shirt and starts a swing with the other hand, but Sutton is waiting for it. A small automatic appears in his hand. It prods Madox back. Sutton grins.

SUTTON

Now, pal, we'll talk about the money. But maybe you'd better drive.

~~INT. CADILLAC~~ - A FEW MOMENTS LATER

Madox drives. Sutton holds the gun below the passenger window.

SUTTON

You see, pal, you're in a worse spot than it looks at first. Remember what you told me would happen if I didn't quit touching Little Miss Muffet for a sawbuck now and then? Well, you won't be here to do it. You'll be up the river trying to think up a spiel to give the parole board.

177

EXT. HARSHAW MOTORS - DAY

177

The ~~Cadillac~~ pulls in and stops.
CAMILLO

SUTTON

Have the dent ironed out of that fender. I'll pick it up Monday along with the bread.

177 cont'

177 cont'

MADOX

Look--how do I know you'll go?

Sutton gets out of the car.

SUTTON

You don't. You'll just have to take
my word for it.

He turns and goes in Gloria's office. As Madox watches he disappears
inside, reappears, calls back inside.

SUTTON

(to Gloria, inside)

And I'll see you tonight.

He leaves. Madox runs to Gloria's office.

178 INT. GLORIA'S OFFICE - DAY

178

Gloria sits, clutching at her desk for support.

Madox enters.

GLORIA

He wanted five hundred dollars, Harry.

MADOX

You didn't give it to him, did you?

GLORIA

Not yet. I don't have it in the office
today.

MADOX

Gloria, don't you even think of giving
it to him. Blackmailers are all the same,
every bite is always the last--until the
next one.

GLORIA

I know--but there's something else.
He said he knew something about you.
Something bad. What does he know
about you, Harry?

MADOX

Don't even worry about it. And
whatever you do, don't pay him.
Understand me, baby? Don't pay him.

*

INT. MADOX'S ROOM - NIGHT

179

Fully clothed, Madox sits on the side of the bed. Through the open window, the flicker of heat lightning can be seen, and, far off, there is the muted rumble of thunder. He strikes a match and looks at his watch.

It is ten minutes past twelve.

*

179a. EXT. MADOX'S HOTEL - NIGHT

179a.

*

Jim Tate sits outside in his car, waiting.

179b. INT. HALLWAY OUTSIDE MADOX'S ROOM

179b.

*

Madox goes out of his room and down the hallway. He unlatches a window, and climbs silently out.

180 EXT. BOARDING HOUSE - BACK YARD - NIGHT

180

It is a cloudy night and very dark except for the distant lightning. Madox crosses the back yard and slips out into the alley.

181 EXT. STREET - BEHIND HARSHAW MOTORS - NIGHT

181

The street is empty. Madox slips in among the cars, stops beside one. Taking a tagged key from his pocket, he unlocks it and gets in. The starter grinds sluggishly, but in a minute the engine catches. He drives off into the street before switching on the headlights, then turns toward the highway.

82 EXT. ABANDONED FARMHOUSE - NIGHT

182

Madox pulls up beside it, jumps out of the car, disappears in the shadows.

102

103 AT THE BURIED MONEY - A MOMENT LATER - NIGHT

103

Madox flings down the board he digs with, scoops aside the remaining dirt, lifts out the plastic bag.

He transfers some cash to another bag. Reburies the plastic one.

84

EXT. HWY - RR CROSSING - NIGHT
INT. CAR

104

Driving fast on the highway, he takes the turn to Sutton's shack. The lightning flashes are more prominent now, the thunder closer.

105

EXT. ^{DIRT}ROAD - NIGHT

105

The car slows; Madox looks for a place to pull off. He pushes into an opening in the trees and goes on till the car is hidden from the road. The lights go out.

106

EXT. TREES - MADOX - NIGHT

106

He gets out of the car, the grocery sack clamped under one arm, and walks back onto the road, continuing on foot toward Sutton's place. In the heavy timber and with the sky solidly overcast, it's very dark. The only light comes from the occasional flash of lightning.

107

EXT. CLEARING AND SUTTON'S SHACK - NIGHT

107

All is black. Madox continues on, cautiously. A flash of lightning momentarily blinds him.

He eases himself onto the porch. The door is open. He moves quietly into the doorway.

108

INT. SUTTON'S SHACK - NIGHT

108

As Madox steps into the doorway, LIGHTNING FLASHES, illuminating him from the back.

A woman screams, there is the crash of gunshot, and then the almost simultaneous clap of thunder. Darkness closes in again.

As Madox dives toward the bed, there is another orange flash from the muzzle of Sutton's gun, its report exploding above the secondary reverberations of thunder and the woman's screaming. Madox slams into Sutton and they go to the floor, fighting for possession of the gun.

188
CONT

The woman screams again as she bolts for the back door, losing her shoes in a clatter as she goes, just as the first onslaught of the rain begins to roar on the sheet-metal roof above them.

188
CONT

There is another flash of lightning, followed by thunder. Sutton loses the gun, and the two men, locked together on the floor, slam into the nightstand and knock it over. They fight silently except for the hoarse gasps of breath and the impact of flesh rising above the drumming rain. Then Madox finds Sutton's face with his left hand and swings a hard right to the jaw. He swings again, and Sutton goes limp.

189 EXT. SHACK - NIGHT

189

The dark outline of a car shows through the downpour. The engine comes to life, the headlights come on and rake across the face of the shack as the woman wheels about and roars away.

190 INT. SHACK - NIGHT

190

The sound of the car fades away. Madox sits up, gasping for breath, and sweeps his hand around, searching for Sutton's gun. He flicks on his cigarette lighter and holds it up.

191 INT. SHACK CLOSE ON SUTTON - NIGHT

191

Out cold. The gun lies unseen in the shadow of his neck and shoulder, his cheek almost touching it.

192 INT. SHACK MADOX - NIGHT

192

Seeing the battery lantern on the floor, Madox crawls over and switches it on. Nearby is the partially torn paper sack, forgotten in the struggle, with its contents spilling out on the floor.

193 INT. SHACK SUTTON - NIGHT

193

He stirs; his head rolls to one side. His face touches the gun handle; his eyes flicker open.

194 INT. SHACK MADOX - NIGHT

194

Standing, he sweeps the beam of light around the room. It comes to rest first on the inert form of Sutton, apparently still unconscious.

Rain drums on the roof. The beam of light moves on, and then stops abruptly at a pair of high-heeled shoes. Decorated with clumps of pomengranates. Madox stoops to pick them up. As he does, he notices an envelope that fell from the knocked over nightstand. It has the "Harshaw Motors" logo in the corner. He opens it. Five hundred dollars.

104
194
cont
MADOX AND SUTTON

194
cont
Madox drops the envelope in his pocket, and kneels in front of Sutton. He grabs a handful of hair and hauls him up.

MADOX
(thickly)
Wake up, Sutton! Wake up!

Sutton's eyes open and widen as they take in a terrible rage on a face inches from his own.

MADOX
So what did you tell her, Sutton?
That you'd send me to jail?
(jerks Sutton's head)
She did it for me, didn't she?
I told you to lay off Gloria!
And you made her bring you the
fucking money, didn't you, you
sick bastard!

SUTTON
(groggy)
Gloria?
(eyes glitter)
Yeah--Gloria. She was just here.
And you know what we were doing?
Right over there on that bed.
She's not bad at all--for a girl
that goes both ways.

Madox pins him with a vicious knee to the belly, and raises his fist. Sutton's hand comes up from beneath him, the gun glinting in the lamplight.

Madox knocks it clattering across the floor, dives, and grabs it up. He wheels and fires. Already up on one knee, Sutton collapses and pitches forward on his face with a sigh.

195
ANOTHER ANGLE
INT-SHACK-NIGHT

195
The wild rage has now drained away, and Madox works fast, coldly efficient. He drags Sutton's body to the kitchen table, hoists it into a chair, and lets it slump forward. Retrieving the .45, he removes the clip, extracts the cartridges from it, replaces the empty clip, and drops the cartridges on the table.

He ransacks the cupboards and finds Sutton's gun-cleaning equipment. Grabbing the shotgun off the wall, he runs an oil-soaked patch through it, wipes off his fingerprints with an oily cloth, rubs oil and solvent onto Sutton's hands and closes the dead man's fingers around the weapon in several places. He repeats the process with the .45 and drops it on the table in front of Sutton.

195
cont195
cont

Another cupboard yields a half-empty bottle of whisky. He pulls Sutton's head back, pours whiskey into his mouth, letting it overflow to his chest. Finding an empty glass, he wipes his fingerprints from it and the bottle, puts Sutton's fingers on them, and pours whiskey in the glass.

He grabs up the lantern and searches for the ejected brass from the three shots fired. Dropping two of them in his pocket, he wipes his prints from the third and tosses it in the direction it would have been ejected had Sutton accidentally shot himself.

He straightens the room, grabs up the high-heeled shoes, and takes a last look around. Then he hears it and freezes abruptly. The sound of an automobile horn in the distance, coming from the direction of the hillside where he left the car. It is blowing on and on over the drumming of the rain. Madox snaps off the lantern and plunges out the door.

196

EXT. THE CAR - NIGHT

196

Only a dark block of shadow among the trees and the rain, it continues its steady demented honking; the horn is shorted.

197

EXT. SUTTON'S SHACK - NIGHT

197

Madox runs out of the shack and off the porch. He trips and falls, losing the shoes. On his knees in the dark and mud, he gropes wildly, swinging his hands around the wet ground feeling for them. He finds them at last, lunges to his feet and goes on, running toward the sound of the horn.

198

EXT. ROAD - NIGHT

198

Rain sluices down as Madox slips and stumbles through the inky night toward the road. His hair and clothes are soaked; great balls of mud cling to his shoes as he runs up the hill. He stops for a moment, sobbing for breath. The relentless blare of the horn seems to be weakening. He plunges on.

Running blind, Madox falls again and struggles to his feet. The sound of the horn is very near now; there's no doubt it's dying.

199

EXT. CAR - NIGHT

199

The dark bulk of it is just discernible among the trees as the horn sinks in frequency. Madox feels his way along it, raises the hood and shakes the wires inside. The horn stops. He leans against the fender for a moment, panting.

He gets in behind the wheel and tries the starter. It groans, makes a half turn and stops. He tries again. The battery is dead.

199
con't

The headlights come on dimly. Madox gets out and holds his watch in front of the nearest one.

199
con't

It says 3:25 a.m.

The lights dim, fade out completely. Madox throws down the hood and leans back against the car, defeated. It'll be daylight before he can walk to town, and he'll be seen. And leaving the car here would be as incriminating as leaving his name and address beside Sutton's body. He straightens suddenly.

Hurriedly groping his way back, he opens the trunk, flicks on his lighter, and grabs up a pair of pliers.

200 EXT. ROAD - NIGHT

200

Madox slogs through rain and mud toward Sutton's shack. He slips and half-falls in a treacherous rut, regains his footing and plows ahead.

201 EXT. SUTTON'S SHACK - NIGHT

201

Winded, Madox comes up alongside Sutton's car, leans on it to catch his breath, and then reaches in to switch on the headlights. He raises the hood and attacks the battery connections with the pair of pliers. In a moment, the lights go out as he lifts out the first connector.

202 EXT. ROAD - NIGHT

202

With Sutton's battery on his shoulder, Madox jogs lurchingly through mud and rain. Again he falls, cradling the battery in his arms to protect it, gets up and goes on.

203 EXT. CAR - NIGHT

203

Madox reaches the car, sets the battery down, and raises the hood. He gropes for the battery terminals and begins to work on them by feel.

Madox lifts the battery out of his car, sets it aside, and picks up Sutton's. He lowers it into place in the dark, pliers scrape against metal, and then the lights come on, bright and glaring.

First placing the dead battery in the trunk, Madox gets behind the wheel. The engine catches on the first try and he backs out onto the road.

204 EXT. SUTTON'S SHACK - NIGHT

204

Sutton's car is illuminated by the headlights from Madox's car as he puts in the dead battery and connects the terminals. He slams down the hood, gets into his car, and guns it across the clearing.

205

EXT. HAMILTON POOL - DAWN

Madox appears at the rim of the high ground around the pool. He throws the high-heeled shoes down. They disappear in the water with a splash.

206

EXT. HARSHAW MOTORS - *EARLY MORNING*

Rain continues to pour, and the streets are deserted. Madox parks the car and cuts the lights.

207

INT. MADOX'S ROOM - *MORNING*

He makes his way into the room, and collapses on the bed, exhausted.

208

INT. HARSHAW MOTORS - MORNING

Madox stands with the Sheriff. They stand beside a stack of bills and a list of serial numbers.

MADOX

The minute a guy like Sutton came in and paid cash for a Caddy, I got suspicious. And the more I thought about it, the less I liked it.

SHERIFF

These numbers match all right.
(looks at Madox)
Lucky for me. Lucky for you.

MADOX

You say it's lucky for me.

SHERIFF

That's right. There's a reward connected to the solution of this particular crime. Not a bad one either, by the standards of most people. Good-bye, Mr. Madox.

MADOX

Sheriff.

The Sheriff goes out. Madox sits down. Tilts his head back in his hands and swings his legs up on his desk.

OUT THE WINDOW

He sees Gloria heading toward her office.

208 cont

Madox jumps up from his chair. Rushes by as Gulick enters.

208 cont

EXT. GLORIA'S OFFICE - DAY

209

209

Gloria puts her key in the door. Madox sweeps up behind her, and, grabbing her around the waist, swings her around.

GLORIA

Harry!

MADOX

How soon can you be ready to leave?

GLORIA

What?

MADOX

For the Caribbean. Just you, me, and a wedding ring.

GLORIA

The Caribbean! Harry, what are you talking about?

(puts her hand to her mouth)

Did you say wedding ring?

MADOX

(nods)

The car Sutton bought. He paid for it with bills from the bank robbery. It smelled to me, and I called the law. And you were right--there is a reward.

GLORIA

Oh, Harry.

MADOX

What do you say? Will you go?

GLORIA

Will I go!

Gulick appears on the porch in front of the office.

GULICK

Harry! Phone!

Madox kisses Gloria.

MADOX

I'll be right back.

210 INT. MADOX'S OFFICE - DAY 210

Madox picks up the phone.

MADOX

Madox.

211 INT. HARSHAW RESIDENCE - DAY 211

Dolly, dressed in black, holds a handkerchief to her eyes with one hand and the phone in the other.

DOLLY

Oh, Harry--George is dead!

MADOX (V.O.)

What!

DOLLY

It's true! His heart just gave way. It was the most terrible shock, of course, but it isn't as if we hadn't had some warning. The two other attacks, I mean. And I have to be brave. For George's sake. He would have wanted it that way. Why he was concerned about my welfare up to the very end. He even made plans about what I was to do with the business. And I was wondering if you might be free to come over and discuss it as soon as possible?

212 INT. MADOX'S OFFICE - DAY 212

MADOX

Tell it to Gulick, Dolly. I'm out of here. It's the Caribbean and a green-eyed girl for me. Good-bye, Mrs. Harshaw.

He hangs up and goes outside.

213 EXT. HARSHAW MOTORS - DAY 213

Gulick polishes a car.
Madox heads toward him.

213 cont

MADOX

Lon, you're going to have to handle
some responsibility.

213 cont

GULICK

What, Harry?

MADOX

That was Mrs. Harshaw. Mr. Harshaw
died of a heart attack.

GULICK

Harry, that's awful!

MADOX

Think you can take charge?

GULICK

But, Harry--what about you? Aren't you
going to be here?

Madox is about to answer him, when he sees, through Gloria's window,
Gloria on the phone.

MADOX

Not with any luck....Excuse me for
a minute, would you, Lon?

He pats the bewildered Gulick on the arm and heads for the office.

214 INT. GLORIA'S OFFICE - DAY

214

Gloria hangs up the phone, sits, crying softly.
Madox enters quickly.

GLORIA

Oh, Harry! That was Mrs. Harshaw!
Mr. Harshaw is dead! And I never had
a chance to tell him!

MADOX

(takes her in his arms)

There, there, sweetheart, don't cry.

GLORIA

I told Mrs. Harshaw you and I would
be right over, and see if there was
anything we could do to help.

MADOX

(stiffens)

I don't think that's a good idea, baby.

Gloria looks up at him luminously.

214
con't

GLORIA

Oh, Harry--we have so much. Surely
we can spare a few moments to someone
who's in such need.

Madox nods, defeated.

MADOX

Of course we can, sweetheart, you're
absolutely right. Of course we can.

INT. MADOX'S CAR - ON THE WAY TO THE HARSHAW RESIDENCE. - DAY

215
*

215

GLORIA

I feel so terrible, Harry. We're
going to be so happy, while poor Mrs.
Harshaw...

MADOX

Gloria, honey, I want you to promise
me something.

GLORIA

What, Harry?

MADOX

We're on our way to the Caribbean. You
and me. And nothing anybody's going to
say or do is going to stop us.

GLORIA

Of course, Harry!

She leans over and kisses him.
And her face clouds over momentarily.

GLORIA

(troubled)

But, Harry--there is one thing I have
to tell you.

MADOX

You don't have to tell me anything,
Gloria. Nothing at all.

EXT. HARSHAW RESIDENCE - DAY

216

Harry and Gloria head up the walk to the front door.

GLORIA

But, Harry, before we go in, I have to tell you this.

MADOX

Honey, I know, it's all right.

GLORIA

(resolutely)

I know you told me not to, but I gave Sutton that five hundred dollars.

MADOX

We don't even have to discuss it.

They come to the doorway and ring the bell.

GLORIA

I just never want to lie to you-- about anything.

Madox looks at her.

MADOX

Shhh--no more now. Besides, I haven't had a chance to tell you how beautiful you look. That dress...

He glances appreciatively down.

And sees her SHOES.

She is wearing the distinctive pomegranate trimmed high heels he thought he had thrown into the pool.

And the bereaved widow opens the door to them.

INT. HARSHAW RESIDENCE - LIVING ROOM - DAY

217

Dolly, a bruise on her cheek, sniffles into a Kleenex and smiles wanly.

DOLLY

At least he didn't suffer much, it was all over so fast. I heard him out in the hall up there--about three a.m.-- and I guess he'd started downstairs for something. He fell all the way to the bottom. I ran to him, but I was so

(MORE)

217
con't

DOLLY (CONT')

217 con't

scared--half out of my mind, really--
I fell, too.

(touches bruise)

Mr. Madox, don't you feel well?

MADOX

Oh--no, I'm all right. I feel fine.

Dolly picks up an envelope from the coffee table.

DOLLY

I know you've been wondering. About the
business, I mean, and I wanted you to know
right away that I have no intention of
selling out. George thought a great deal
of both of you, and I'm going to try to
carry on just the same. It's what he
would have wanted.

She passes the envelope to Madox.

DOLLY

I think he knew it could--

(chokes on a sob)

--could happen any time, because he kept
a little notebook and he'd write down his
ideas on how he wanted the business
carried on. I've typed it all up, and
since you're in charge, I think you should
read it, Mr. Madox.

(to Gloria)

And of course, you, too, Miss Harper--
if he thinks you should.

Madox slides out the two typewritten pages, unfolds them and begins to read.

218 INSERT - DOCUMENT

218

At the top of the page is the word "COPY," then: "THIS STATEMENT TO
BE TURNED OVER TO THE DISTRICT ATTORNEY IN THE EVENT OF MY DEATH, etc."

It's all there: about their visit to the Taylor Building; about lying
to provide him with an alibi; how she'd told Sutton about this--and about
recognizing him in Sutton's cabin the night he was shot. She's left
nothing out.

219 INT- HARSHAW RESIDENCE - LIVING RM - DAY
BACK TO SCENE

219

Gloria watches with polite curiosity as Madox replaces the folded pages
in the envelope. He tries to keep his face utterly blank, not trusting
himself to speak.

Dolly leans back and lights a cigarette before turning to Gloria.
She is friendly and sympathetic.

219
cont

DOLLY

Now, about the shortage in your accounts, Miss Harper, I know you'll understand that Mr. Madox was only doing what he believed was right when he told me about it...and of course I wouldn't think of bringing charges. You can continue right on the way you have been until it's all taken care of.

219
cont

Gloria sits straight up in her chair, saying nothing. She turns and looks, unbelieving and pale, at Madox. He is silent. She turns her face away.

DOLLY

I want you to know, dear, that we're your friends. Mr. Madox hated having to do it as much as I hate having to mention it now. Harry insisted that you be given another chance.

*

*

Gloria stands and speaks in a controlled, polite voice.

GLORIA

Yes, I understand, Mrs. Harshaw. And of course it will all be paid back. So if there isn't anything else, you don't mind if I go now, do you?

DOLLY

Of course not, dear.

MADOX

(gets up)

I'll drive you home.

Gloria addresses the spot he would have been standing in if he had existed.

GLORIA

Thank you, but I'd rather walk.

She goes out, her footsteps receding, the door shutting behind her. Madox turns around and looks at Dolly.

DOLLY

Harry, darling, I don't think you'll ever have much luck explaining to her.

MADOX

Sutton didn't know. He wasn't at the fire that day. You told him. It was you.

219
cont

DOLLY

You'll have to beg now. You had your chance--and now I'm going to enjoy hearing you beg me to marry you. You see, you have to look after me, Harry. Something might happen to me.

219
cont

MADOX

Yes. Something might.

She hears the murder in his voice, and the smile vanishes a second before he grabs the front of her dress and yanks her erect. She comes up with half the clothing torn off above her waist and starts to scream, but Madox catches her throat with his hand, cutting off the scream before it begins, and throws her backward.

She hurtles across the end of the coffee table and sprawls on the sofa. He throws the coffee table out of his way, and lunges for her. She rolls off the sofa onto the floor beside it.

Madox drops to the rug and gets her throat in his hands to kill her. Her mouth opens in a silent scream as the hands tighten, then his eyes fall on the envelope lying on the carpet beside her head where it had fallen in the scuffle. His hands slowly relax.

Her eyes follow his to the envelope, and the terror evaporates as she realizes she has won. Now and for all time. She smiles weakly, with just a hint of the old mockery.

DOLLY

You see, Harry?

He slumps against the couch, staring at his hands. She reaches up, almost timidly, and smooths his hair.

DOLLY

Harry?

He stirs, looks at her, bringing into focus the messed hair, half-bare breasts, and torn clothing. He speaks with an effort.

HARRY

Yes.

DOLLY

Kiss me.

EPILOGUE

INT. MADOX AND DOLLY'S NEW HOUSE - BATHROOM-DAY

220

220
Dolly lolls in a huge, new tub.

Madox passes by, dressing for the day in new, prosperous-looking clothes.

220 cont'

MADOX'S VOICE

220 cont'

That was almost a year ago. We're married now, and I go to work every morning at nine and sell cars, and make more money than I know what to do with. We even bought a new house. Dolly loves the bath.

He bends over Dolly in the tub to kiss her good-bye. But she waves him away, dismissing him. He gives a sigh and goes out.

221

EXT. TAYLOR MAIN STREET - DAY

221

*

Madox walks down the street, greeting and being greeted by his fellow citizens--including the Sheriff.

MADOX'S VOICE

The Sheriff said Sutton's death was a fatal accident--and I couldn't agree more. And now I'm a respectable citizen. I belong to the Chamber of Commerce, and the service clubs--even the Volunteer Fire department. And I get together with the boys now and then and bitch about the crooks in Washington.

'22

INT. THE YELLOW ROSE - DAY

222

Madox sits at a table, looking up at the GLORIA LOOK-ALIKE DANCER. Standing, he sticks a bill in her G-string.

MADOX'S VOICE

I still spend a lot of my time in the Yellow Rose.

222a.

EXT. HAMILTON POOL - DAY

222a.

*

*

Gloria and Eddie swim in the pool, splash each other happily.

222b.

INT. THE YELLOW ROSE - DAY

222b.

*

The Gloria look-alike dancer sits next to Madox at the table. The DOLLY LOOK-ALIKE DANCER dances on the table.

GLORIA LOOK-ALIKE

Mr. Madox, I've told you before--I can't go out with you. It's house rules. I'm going to have to complain to the management again.

She gets up and leaves. He looks after her, takes another sip of his drink. And stands, sticks a bill in the Dolly look-alike's G-string.

Madox comes out. He surveys the car lot. A new sign says: MADOX MOTORS.
He walks toward it.

MADOX'S VOICE

It's not such a bad life, as lives go.
I like running my own business. And
you know what's funny—Dolly's a great cook.

INT. MADOX MOTORS - GLORIA'S OFFICE

224

Gloria sits, busy, at her desk. She doesn't look up as Madox enters, and he goes to pick up some paperwork at another table.

MADOX'S VOICE

Gloria and I work together from nine to five, and she's very efficient and does a beautiful job, and she says "Yes, Mr. Madox," and "No, Mr. Madox," and that's about all.

He asks her a question, and she nods, gets up to find something for him. He watches her cross the office.

MADOX'S VOICE

It won't be long now till she's paid the last penny back--and then she'll be gone.

Gloria hands him what he asked for, goes back to her desk. He stands awkwardly for a moment, then goes out.

225. INT. MADOX'S OFFICE

225

Madox watches Gloria work in her office, through his window.

MADOX'S VOICE

Maybe it'll be better when she's gone, and maybe it'll be worse. Sometimes I get this crazy longing to ask her if she thinks of that first morning we ment, or the day Spunky got lost. I want to ask if she thinks about me at all. But I know what she'd say. "No, Mr. Madox."

Madox's phone rings. He answers it.

Through the window, he can see Eddie arrive in a convertible, greet Gulick, who polishes a car out front. Eddie honks. Gloria runs out of her office down to him, throws her arms around him and kisses him. They drive off.

MADOX

(to phone)

Goddammit, Dolly, it's my vacation, too. And I want to go to the Caribbean! What do you mean, you're outside?

A HORN HONKS

Madox looks out the door to the side of the office. Dolly sits there, in her pink Cadillac, carphone in hand. The back seat is filled with luggage.

Madox hangs up, goes outside.

GULICK

Don't worry, Harry--I'll watch the place good while you're gone.

MADOX

Thanks, Lon.

GULICK

You never told me. Where you going?

MADOX

Dallas.

DOLLY

(gaily)

We're gonna spend all our time in Neiman-Marcus!

Madox gets in the car. Dolly drives off.

MADOX'S VOICE

There's a rumor going round that some day I may even be a director of the bank. That'd be a laugh. Something to look forward to--I'll be the only bank director in the world who started at the bottom by robbing the bank, and worked his way up.

EXT. THE PINK CADILLAC - THE HIGHWAY OUT OF TOWN

Dolly and Madox drive away.

MADOX'S VOICE

Yes, indeed--I've found my level. And I'm living it.

They disappear down the road.

THE END