

1837

FINAL SCRIPT

1837A

A TIME TO KILL A

Changes:

9/18/46

9/19/46

9/30/46

122

August 16th, 1946 /

HAKIM-LITVAK Production
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A TIME TO KILL

FINAL

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A TIME TO KILL

FINAL

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"A TIME TO KILL"

Screen Play

by

JOHN WEXLEY

FADE IN

Following the CREDIT TITLES, appears a Biblical quotation:

From the Book of Ecclesiastes, Chapt. III:-

"To every thing there is a season, and a
time to every purpose under the Heaven:
A time to be born and a time to die;
A time to plant and a time to pluck
that which is planted;
A time to kill... and a time to heal..."

As quotation DISSOLVES...

1-
3

STOCK SHOTS of various American towns as follows:

NARRATOR'S VOICE

(over SHOTS of towns)

This is Massillon, Ohio...

This is Allentown, Pa...

This is Gary, Indiana...

This is -- well, it actually
doesn't matter very much since
our story might occur anywhere -
since it is a story about some
average human beings, living in
an average American town such as
this, somewhere near the Ohio-
Pennsylvania State Line...

4

PANORAMA SHOT of Bethlehem, Easton, etc. (blended to
conceal specific identity).

NARRATOR'S VOICE

Nothing at all unusual about this
town except possibly pretty much
of its male population works in
the nearby steel plant...

- 5 LONG SHOT - Steel Plant, with hundreds of men streaming in past the gates, each of them wearing identity badges.

NARRATOR'S VOICE

...or perhaps that the town boasts one of the finest orphanages in the state, the "Home of the Good Shepherd."

- 6 LONG SHOT - Orphanage, set back from the highway.

NARRATOR'S VOICE

Another place along this same highway...

As CAMERA PANS PAST a highway mileage sign showing distance to Cleveland, etc. and HOLDS on a building sign farther down highway, reading:

"AL KING'S 'JUNGLE'"
Dancing Every Nite

NARRATOR'S VOICE (cont'd)

...where you can find a fair part of the male population almost any night - is in Al King's popular club just outside town limits.

- 7 LONG SHOT - Orpheum Movie on Main Street.

NARRATOR'S VOICE

As for entertainment in town itself, there's the Orpheum Movie which changes its vaudeville program every Thursday...

- 8 LONG SHOT - residential area, SHOOTING ACROSS river.

NARRATOR'S VOICE

On that high ground over there is the better residential area, where you'll probably find everyone who really counts...

- 9 FULL SHOT - rows of shabby houses all looking alike, close to railroad tracks, warehouses and slag-heaps.

NARRATOR'S VOICE

...while over here in the older part of town is where the census-taker has to do most of the counting.

- 10 FULL SHOT - Allegheny Square, with monument surrounded by trampled grass circle; with a low, iron railing.

NARRATOR'S VOICE

Once Allegheny Square used to be the center of town and so the Grand Army of the Republic put up a monument to the G.I.'s of 1865. The boys used to hold many a reunion in the old Travellers Hotel - but that was a long time ago...

- 11 MED. LONG SHOT - Banner stretched across square, tattered, rain-streaked, and its wording almost illegible:

"WELCOME HOME - SERVICEMEN AND WOMEN
CHAMBER OF COMMERCE"

NARRATOR'S VOICE

- Almost as long ago as
World War II...

- 12 MED. SHOT - Man with cane (back to Camera), monument in b.g. As he walks under banner toward Allegheny House and taps curbing around monument circle familiarly -

NARRATOR'S VOICE

... except for someone like Frank Dunlap, ex-Staff Sergeant, U. S. Marine Corps, who knows every inch of the old square he played in as a boy...

- 13 MED. SHOT - Dunlap (man with cane) as he reaches and enters house.

NARRATOR'S VOICE

... and every square inch of the old house he was born in...

INT. ALLEGHENY HOUSE - DAY

- 14 MED. SHOT - as Dunlap starts up stairway.

NARRATOR'S VOICE

... And where he now rents a room from the Overpeck family on its third floor...

15 LONG SHOT - stairwell (SHOOTING DOWN from 3rd floor), as the blind Dunlap, hand on banister, reaches 2nd-floor landing and continues up.

16 MED. CLOSE SHOT - Dunlap, half-way up to 3rd-floor landing, as his sensitive ears catch the muffled SOUND of an argument overhead. As he looks up, curious -

17 MED. SHOT - top floor landing, with door to front room slightly ajar, as indistinct voices are heard:

1ST MAN'S VOICE

Shut up -- get out!

2ND MAN'S VOICE

Are you sure you don't want to hear...?

1ST MAN'S VOICE

No! -- I told you to shut up.

2ND MAN'S VOICE

I promise - the details are perfectly fascinating -- you open a door, you close a door, you put out the light....

SOUND of a revolver shot - then after a pause.

1ST MAN'S VOICE

(toneless)

Is that what you wanted me to do...?

2ND MAN'S VOICE

(vindictive-
gasps weakly)

Yeah, Maybe I did...!

18 ANOTHER ANGLE - Door, as it opens jerkily with man's hand clutching at knob for support. As he comes into view, his other hand is seen clutching at his stomach in great pain. For an instant, he leans heavily against door, his weight slowly closing it behind him. He tries to take a deep breath but suddenly his eyelids droop and he staggers to stairway. He grasps hold of railing and tries to descend but suddenly toppled headlong down the stairs.

- 19 MED. SHOT - Dunlap, on 3rd-floor landing, as he reacts to SOUND of body crashing down toward him. As he steps back instinctively -
- 20 DOWN SHOT - 3rd-floor landing. As Dunlap keeps looking about blindly and starts poking gingerly with his cane, CAMERA PANS TO body lying motionless.

DUNLAP

(calls out
anxiously)
What happened? Who's there...?
(his cane
touches body)
What happened...?
(suddenly shouts
with sense of
death)
Somebody fell -- Mr. Tully --
somebody fell....!

DISSOLVE TO

EXT. ALLEGHENY SQUARE - DAY

- 21 FULL SHOT - Mr. Tully, the janitor, followed by a Deputy Sheriff and a policeman a few steps behind, as they hurriedly cross street toward Allegheny House. As CAMERA PANS WITH them to its entrance, five or six people are already gathered there curiously peering in, with other passers-by coming up, wondering what has happened.
- 22 MED. SHOT - Entrance of house. As janitor, Deputy, and policeman enter hallway, CAMERA HOLDS ON group of bystanders on sidewalk -

1ST MAN

At first I thought it was the
exhaust of a car...

As 2nd man pushes in, still chewing a paper-wrapped
hamburger -

2ND MAN

Who fired the shot? Who killed
who - anybody know?

1ST WOMAN

The janitor said a blind veteran
killed somebody -- he went crazy
berserk.

(CONTINUED)

2ND MAN

Yeah, you read about a lot of
vets who go crazy for no reason
at all.

2ND WOMAN

But I don't see how he could
kill anybody if he's blind?

1ST WOMAN

He didn't kill anybody. He
killed himself!

INT. JANITOR'S APARTMENT

22A CLOSE SHOT - Dunlap, in janitor's front room, as he
replies to someone o.s.; he is still visibly upset -

DUNLAP

I dunno -- I was just coming up
like I said - and then from the
top landing - all of a sudden...
Who is he - what happened...?

As CAMERA PULLS BACK revealing Deputy, policeman,
janitor and his wife.

DEPUTY

You oughtn't to have moved the
body.

JANITOR'S WIFE

He was still breathing so we
thought we better get him down
off'n the stairs....
(as she gestures o.s.)

23 MED. SHOT - Couch, on which body lies, covered with
some newspapers and with hat placed carefully on stomach.

JANITOR'S WIFE'S VOICE

He died only just a minute ago.

As policeman walks into scene and lifts newspaper to
glance at dead man's face, he turns -

POLICEMAN

Anybody know who he is?

FULL SHOT - Group of neighbors in doorway - including Mr. Overpeck and a small boy in f.g. As latter steps forward -

BOY

I saw him go up to the top floor about an hour back...

DEPUTY

Who lives on the top floor?

JANITOR

Joe Adams lives in the front room and Bill Wilson has the roar.

MR. OVERPECK

(wearing Plant badge)

Bill's on the swing shift this week -- he's been gone since three o'clock.

DEPUTY

(motions to body)

Then he must have been visiting with this...

JANITOR

Joe Adams. I guess so...

As Deputy and Policeman exchange glances, latter gesture up with head -

POLICEMAN

What do you say, Steve..?

DEPUTY

Let's go up.

As they start out door toward stairway in b.g. -

FOLLOW SHOT - Stairway. As the two officers come up to 2nd floor and pass tenants leaning on banisters or standing in front of their apartment doors - they step over a couple of small children whose mother quickly shoos them inside. As the officers pass 3rd floor landing and continue up, tenants lean on banisters and look up stairwell curiously. As officers reach 3rd floor, they pass a small girl, about ten years old, standing in doorway. As they go by, CAMERA HOLDS ON her as she looks up after them.

26 MED. SHOT - Top floor landing. As officers reach it and walk to front apartment, CAMERA MOVES IN WITH them.

DEPUTY (STEVE)

(raps on door)

Open up.

JOE'S VOICE

(after pause - behind door)

Let me alone....

27 MED. SHOT - Small girl (Peggy) on stairway as she waits tense. Below her, on 3rd floor, are apprehensive tenants looking up -

POLICEMAN'S VOICE

(over shot)

It's the law -- open up!

28 TWO SHOT - Deputy and Policeman. As latter raps on door and waits - slight pause -

JOE'S VOICE

(from behind door)

I said - let me alone...

POLICEMAN

(friendly)

Look, buddy -- we just want to talk to you.

JOE'S VOICE

I don't want to talk to you or anybody. I want to be left alone -- understand?

(then more quietly)

You better beat it, fellers.

DEPUTY

(annoyed - shakes knob)

Listen, you going to open up or not?

JOE'S VOICE

No! Get out of here ...

As they hear his voice sharpen, they move aside quickly and at same instant two shots are fired through door.

29 DOWN SHOT - Stairway - as tenants retreat rapidly out of view. In f.g., Peggy drops down two steps, but realizing she is out of range, cautiously ascends again one step.

30 MED. CLOSE SHOT - Deputy and Policeman, as they remain flattened against wall on either side of door, which shows two splintered bullet-holes. As they exchange looks as though to say: "This is serious" -

DEPUTY

I'll go down, Ed. How about you taking a look up on the roof?

POLICEMAN

Okay - you go get the boys.

As Policeman goes up stairway leading to roof and Deputy starts down -

31 MED. SHOT - 3rd floor landing, with Peggy flattened against wall as Deputy passes her -

DEPUTY

(motions to doorway)

Come on -- get inside...

PEGGY

Yes, sir.

As Deputy disappears from view, she cautiously returns to former position on stairs. Suddenly, she stops stock-still -

32 MED. CLOSE SHOT (FROM Peggy's ANGLE) - door of Joe's room, as it opens slowly. Then after a pause, Joe Adams comes out. He glances about the landing until satisfied, then walks to banister to look down stairwell. In his right hand, is his gun held loosely.

33 DOWN SHOT - Stairwell (FROM Joe's ANGLE) as Deputy, far below, is seen disappearing from view.

34 CLOSE SHOT - Joe, as he steps back and sees Peggy o.s. -

35 MED. CLOSE SHOT - Peggy, as she stares wide-eyed.

PEGGY

The other one went up on the roof, Joe.

36 MED. SHOT - favoring Joe, as he looks up and hears SOUND of footsteps on roof. Then as he glances at Peggy again almost as though looking through her - she asks in hushed tone:

PEGGY

Joe - what happened to you...?

JOE

(toneless)

Nothing, kid - nothing...

As he speaks, the gun held listlessly in his hand, drops to floor.

37 CLOSEUP - Peggy, startled, stares at gun -

38 CLOSE SHOT - Gun (FROM Peggy's ANGLE). As Joe bends to pick it up, CAMERA PULLS BACK and PANS WITH him as he silently returns to his room. As he enters and closes the door -

39 MED. GLOSE SHOT - Peggy, as she watches tense and hears SOUND of key turning in lock.

INT. JOE'S ROOM

40 MED. SHOT - Joe, as he turns from locked door and walks slowly to night-stand near bed and places revolver down. On table, lamp and alarm clock are seen, with time reading - 6:15. On stand also, near an ash tray, is an oval brooch. CAMERA PANS as Joe wanders aimlessly to mirrored bureau where he glances at articles thereon.

41 CLOSE SHOT - Articles on bureau: a stuffed toy bear with one ear missing; also an oblong package marked with shoe name.

As CAMERA PULLS BACK to include Joe, he picks up package almost curiously as though seeing it for first time. As he opens it and takes out tie and shirt, he studies them as though trying to remember when he bought them. Then he carefully places shirt in one of drawers and picks up tie to remove price tag. Then he walks to wardrobe at side of door, CAMERA FOLLOWING. Wardrobe is a massive piece, shoulder-high with wide drawers all the way down and a narrow door to one side. As Joe opens this door to compartment in which his clothes hang, he reveals a tie-rack containing a couple of faded, old ties. As he places the new tie between the others, he notices a coat hanger has fallen down.

(CONTINUED)

CAMERA MOVES IN as he stoops to pick it up and we see it is the O.D. uniform of a Sergeant with three stripes on sleeve. As he carefully hangs it back in place, we see three bands of battle-ribbons over breast pocket and the wheel insignia on shoulder-patch indicating an armored division. As he closes wardrobe, suddenly there is SOUND of loud, prolonged honking from street as though there might be a traffic jam there, with some driver very impatient. As Joe glances toward window, without expression -

EXT. ALLEGHENY SQUARE - DAY

42 FULL SHOT. A large crowd of passers-by, shopkeepers and nearby residents have now gathered in front of house. At one end of square, two cars with motors idling have stopped parallel to each other and their drivers are seen asking each other what has happened. Behind them, is the car honking its horn. As one of blocking cars pulls up a bit, the impatient car swings around and pulls up to front of house.

43 PAN SHOT - Car in front of house, bearing shield: "Sheriff, Chenango County." As from it emerge squad of Deputies and the Sheriff himself - a large, burly man - crowd separates to let him through. In doorway, a policeman gives him a half-salute -

2ND POLICEMAN

Hi'ya, Sheriff.

SHERIFF MEADE

Hullo - where's the Chief?

2ND POLICEMAN

Must be on his way by now. Just phoned him over to the County Courthouse. He's got that Grand Jury hearing, you know - very important.

SHERIFF MEADE

I know - I know how important he is - your Chief of Police...

As he enters house with Deputies in b.g. already starting to move crowd back, ambulance SIREN o.s.

44

MED. SHOT - Driver's seat in ambulance (SHOOTING PAST driver in white uniform.) As ambulance swings around monument circle, crowd in front of house can be seen through wind-shield, where a First Aid Cross is painted on the glass. As SIREN tapers off -

INT. JANITOR'S FRONT ROOM

45

MED. SHOT - favoring Sheriff, Janitor and his wife. In b.g. is seated blind Dunlap, filling his pipe.

SHERIFF MEADE

All right - now what about this Joe Adams. What is he - a tough guy, a drunk?

JANITOR'S WIFE

(protecting her
menage)

No, Sheriff - he's a real gentleman! And what's more, I wouldn't have any drunks living in my house...

(glances at husband
who gulps guiltily)

Leastways, we wouldn't rent to any.

JANITOR

(with dignity)

That's right - Joe is a nice, quiet feller. I know him for years...

SHERIFF MEADE

Sure - nice, quiet feller! Tries to shoot my Deputy full of holes!

As he speaks, he starts out door toward stairway with Janitor following. As Mr. Overpeck comes up to Janitor and asks in low tone -

MR. OVERPECK

(reprovingly)

What for did you get the Sheriff's office, Tully? He's got no call to handle anything outside the county.

JANITOR

I know -- but the office is only two blocks -- I was all excited ...

FOLLOW SHOT - Sheriff, as he reaches 2nd floor landing, followed closely by Deputies. As he passes more tenants, he gestures to Deputies to get them back.

2ND DEPUTY

Come on, folks - clear the stairs.
Might be trouble here...

As Sheriff nears 3rd floor, an elderly spinster coming down the stairs, passes by him, carrying a bird-cage containing a pair of canaries, and a velvet case, obviously her family silver. As Sheriff stops short -

SHERIFF MEADE

Now where do you think you're going?

OLD LADY

My dear man, I haven't the slightest idea -- but if you think I'm going to stay in this house of crime a minute longer, you've got another think coming.

SHERIFF MEADE

Better stay put in your own apartment. You'll be okay there.

OLD LADY

(mutters)

That's what you say - Mr. Sheriff Highamighty...

As she turns in a huff to start down, her velvet case flies open and some tiny, silver spoons scatter on stairs.

OLD LADY (cont'd)

Oh, my silver spoons..!

As she kneels to retrieve them, preventing passage -

SHERIFF MEADE

Come on, ma'am - stop cluttering up the stairs with your goldarn, old chickens!

OLD LADY

Oh, my poor, little spoons...

SHERIFF MEADE

To heck with your little spoons!
Get inside or get downstairs!

(CONTINUED)

OLD LADY

Of all the sass! Some people think just because they got a uniform on...

2ND DEPUTY

All right, lady -- all right...

As he helps her collect her spoons...

EXT. ALLEGHENY HOUSE - DAY

47 PAN SHOT - Entrance of house, crowd in b.g., as stretcher-bearers carry body to ambulance at curb. As Deputies push back crowd to allow stretcher-bearers to pass, and latter place body into rear of ambulance, LOUD RADIO MUSIC is heard o.s. As bystanders behind intern, glance in that direction with disapproving frown -

48 MED. SHOT - Entrance radio shop, over which a loudspeaker blares forth a medley of female voices. Leaning against door-jamb, smoking a cigar leisurely, the shop owner looks on with curious interest. As a middle-aged woman rebukes him -

MIDDLE-AGED MAN

Look here - you really ought to turn that thing off. After all - under the circumstances...

(gestures to
ambulance o.s.)

It's not very respectable...

RADIO MAN

Respectable! I suppose you call it respectable for people to go around shooting each other...!

INT. ALLEGHENY HOUSE - TOP FLOOR LANDING

49 MED. SHOT - Sheriff, in front of Joe's door; calls:

SHERIFF MEADE

Okay, young fellow - this is Sheriff Meade talking. Come on out now and come out with your hands up!

(no answer - annoyed)

Don't try to play dead in there or you soon will be...!

(CONTINUED)

JOE'S VOICE

(from behind door)

Leave me alone -- all of you...

(ominously)

Get away from that door..!

As Sheriff senses his ominous tone and stops aside; snaps

SHERIFF MEADE

Okay, Adams - you're asking
for it!

As he nods to two Deputies to remain on guard and starts
down the stairs...

EXT. ALLEGHENY SQUARE - DAY

50

MED. LONG SHOT as ambulance drives off. At same time,
from f.g. another sheirff's car drives to curb at house.
As squad of Deputies pile out with rifles and tommy-guns,
CAMERA MOVES IN WITH them. They start to push back
crowd from house entrance. Among a group of men
wearing their plant badges are a couple of younger ones
still with soiled G.I. fatigue jackets.

1ST YOUNG MAN

(kidding Deputy)

Looks like it's taking the whole
Sheriff's office to pinch one
guy.

2ND YOUNG MAN

How is the General Staff figuring
to get in - by frontal attack?

DEPUTY

Don't know -- it's up to the
Sheriff.

1ST YOUNG MAN

Know what I'd do if I were you?
Find a soft spot in that there
asphalt and start digging yourselves
some fox-holes.

As bystanders laugh, Deputy turns angrily -

DEPUTY

What are you -- a couple wise-guys?
Come on - break it up!

MED. SHOT - Entrance of house. AS SHERIFF COMES
out and starts to give orders -

SHERIFF MEADE

Shives -- I want everybody
cleared from this side of the
street, 'less they got business
here and if they have, let 'em
get inside and stay there!
(looks across street)
How does it line up from the
hotel, Shives?

SHIVES

Guess pretty good...

As both look up from hotel to Joe's room -

INT. JOE'S ROOM

MED. SHOT - Joe (window in b.g.). As he crushes
cigarette butt into ash tray and starts pacing, he takes
out another cigarette to smoke. CAMERA MOVES IN as he
picks up booklet of matches, but finds there are none
left. He quickly feels in his pocket and finding a
few wooden matches there, reacts relieved. As he
lights match with thumbnail and smokes thoughtfully -

JOE'S VOICE

(on SOUND TRACK)

Come out with your hands up...
Okay, Sheriff, so I'm out. Now
what? Explain, huh...? How
can I explain when I don't
understand myself...

As he starts to walk about and suddenly stops at bureau -

JOE'S VOICE (cont'd)

(on SOUND TRACK)

No, Sheriff - you wouldn't
understand and nobody else would.

CAMERA MOVES IN: as his lips start to move in reply to
his thoughts -

JOE

(muttering)

It's done and that's all there
is to it...

As he suddenly looks up and sees himself in mirror -

MIRROR SHOT - Joe, as he grunts wryly:

JOE

Talking to yourself, huh? That's
a sure sign, they say...

(CONTINUED)

CAMERA PULLS BACK as he glances about room and notices it has become quite dark. As he crosses to wall and flips switch, shaded ceiling lamp lights up. Suddenly, a pistol SHOT is fired from across the square.

54 MIRROR SHOT - Joe, as second bullet shatters the glass.

55 MED. SHOT - Joe, as he glances toward window curiously, without any sense of fear. Then, as a tommy-gun burst comes, he calmly steps out of line of fire and, turning a chair about, straddles it with elbows resting on its back, still watching window almost as though he were viewing a game. As another burst is fired, the ceiling light is shattered. As he looks up at it - another short burst and then - silence.

56 WIDER ANGLE - Joe, as he waits in semi-darkness for a moment, then decides to take a look. He steps on bed and climbs over it to get to side of broken window.

57 CLOSE SHOT - Joe, at one side of window, where he stands flattened against wall, looking down into square -

EXT. ALLEGHENY SQUARE - TWILIGHT

58 DOWN SHOT (FROM Joe's ANGLE) - Crowd in square, now increased to many hundreds, with police and Deputies blocking off traffic from both streets. People can be seen coming into square from all directions.

INT. JOE'S ROOM

59 CLOSEUP - Joe, as he reacts almost with mild surprise. Then, as though trying to grasp the sense of what has happened, he rubs his hand over center of his forehead, hard. As he does so, TRANSITION MUSIC (to be used for each FLASHBACK) steals in quietly.

JOE'S VOICE

(on SOUND TRACK)

All these people -- what do they want here..? That's right - they want to know what it's all about...

As he glances out window -

- 60 LONG SHOT (FROM Joe's ANGLE) - the "Welcome Home" banner stretched over the square. As street lights come on, MUSIC starts to swell up a little more -

JOE'S VOICE

(on SOUND TRACK)

Welcome home -- home sweet home...

- 61 CLOSEUP - Joe, as he continues, with hand on forehead - MUSIC gradually coming up...

JOE'S VOICE

(on SOUND TRACK)

...What difference does it make now? Difference -- yes, a lot different tonight -- never thought that morning...

- 62 FULL SHOT - Crowd in square. As MUSIC swells up, crowd slowly becomes indistinct. As street lights dim out, the square is seen to be quite empty. Then as an early morning light suffuses it -

JOE'S VOICE

(on SOUND TRACK)

Maybe I had that old Indian sign on me - or maybe it was bound to happen...

As SOUND of auto horn tooting is heard -

EXT. ALLEGHENY SQUARE - DAY

- 63 MED. SHOT - Entrance of Allegheny House, with car parked at curb, with Bill Wilson seen in driver's seat tooting his horn. As Joe appears coming out of hallway -

JOE'S VOICE

(on SOUND TRACK)

...Maybe it was like Bill always says -- while there's life - something's bound to happen...

As Joe crosses sidewalk toward car (a jalopy coupe) - some distance ahead a garbage truck is seen moving slowly along curb with one man on top and a helper walking along sidewalk lifting refuse cans up to him. Joe is now seen dressed for work with an identification badge on his coat lapel.

(CONTINUED)

(on SOUND TRACK)

....Maybe right from the start --
I wanted something to happen....
 Okay, so it happened by the
 numbers -- one thing into another....

As Joe gets into car and it starts off:

DISSOLVE TO

EXT. STEEL PLANT - DAY

- 64 STOCK SHOTS - showing various views of towering smokestacks, blast-furnaces, overhead tracks with dump-cars carrying ore and scrap -- all of this skeleton steel appearing incongruous against open, green countryside. As factory whistle blows:

DISSOLVE TO

INT. SAND-BLASTING SHED - DAY

- 35 MED. SHOT. It is long and narrow with one wall adjoining the foundry, which can be seen dimly through dust-covered windows. Along this wall, four or five sand-blasters work, shooting their pressure hoses against various castings to smooth them off. Opposite wall, facing yard and railroad tracks, contains two large sliding doors with brick wall in between, containing windows.

As CAMERA PULLS BACK FROM dusty windows showing foundry, Joe is revealed in protective head-gear and coveralls working over a casting, with air-hose trailing from his head-gear.

- 66 ANOTHER ANGLE - favoring Joe, with other sand-blasters at work. As CAMERA MOVES IN ON Joe, his eyes behind their glass shield follow his pressure nozzle carefully. Suddenly he becomes instinctively aware of something behind him and turns to look.

- 67 MED. LONG SHOT - window in brick wall, with a girl peering through. As she presses her face against window and stares in at these strange creatures looking like some Wellsian robots.

68 CLOSE SHOT. Joe, as he reacts curious behind his glass shield, cuts off his pressure hose and crosses to sliding door.

EXT. SHED - DAY

69 MED. SHOT - sliding door. As Joe opens it a foot or so and steps out, still wearing his head-gear.

70 CLOSE SHOT - girl, as she stares at him quite startled by his appearance, holding in her arms a large bouquet of flowers. From within shed can be heard the terrific din from the many pressure hoses going at once. Also from opening in sliding doorway, quite a bit of dust keeps billowing out.

71 MED. SHOT - girl and Joe, as latter removes his head-gear and places it in doorway. As he straightens up, not a little groggy, with his face still bearing sand-dusted outline of his mask, he calls to her:

JOE
Fascinating, huh? -- like a
lot of Super-man come down from
Mars....

(glances
at flowers)
Well, what's this -- somebody's
birthday?

GIRL
(hesitantly)
Yes -- I believe it is....

JOE
Wouldn't be for a guy called
Joe?

GIRL
No. Why, is your name Joe?

JOE
Uh-huh. Too bad, it's not my
birthday.

GIRL
(simply)
My name is Jo, too -- I mean,
the first half is.

JOE
What's the rest?

GIRL
Ann....

(CONTINUED)

JOE
Jo Ann? Sounds kind of nice....
(then exclaims)
Say, maybe it is my birthday!
Anyway, I know it's sometime
this month.

JO ANN
Why, don't you know exactly?

JOE
(wry smile)
Nope -- the Good Shepherd never
got my records straight.

JO ANN
(with surprise)
Oh -- you from the Orphanage,
too?

JOE
Sure am -- class of '34.

JO ANN
I was there -- up to three
years ago.

JOE
No kidding!
(wipes hand
on trousers,
then extends it)
Hello, fellow-orphan.

JO ANN
(shakes his hand)
Hello.

Then, as she glances down at card attached to flowers:

JO ANN (cont'd)
I'm supposed to deliver these
for a Mr. Leverett here at a
birthday luncheon....

JOE
Leverett? He's the assistant
manager of the whole works!
(short laugh)
You sure won't find him playing
around this sand-pile.

(CONTINUED)

JO ANN
(half-turns)
I think I got lost somewhere
back there -- beyond the...
(gestures
confused)
They said at the gate to follow
the tracks to the executive
dining room...

JOE
Well, this ain't it.
(leads her
past door)
I'll show you how to go.
Come on.

72 MED. SHOT - Joe and Jo Ann, as he directs her with
hand pointing.

JOE
You cross those there tracks
and turn left till you get to
the machine shop -- that's the
long shed.

JO ANN
Oh, yes -- I passed it...

JOE
Turn left this side of it and
you'll see a clean-looking
brick building with a sign --
"No Admittance." You go right
in.

(she smiles)
They'll let you in. Think
you'll find it all right?

JO ANN
I'm sure -- thanks very much.
(starts out)

JOE
You bet.

CAMERA PANS WITH him as he gives her a half-salute and
crosses to a row of lockers against brick wall to one
side. As he opens locker and takes out a pack of
cigarettes to light one, he turns and sees her still
standing watching him.

73 MED. LONG SHOT (FROM JOE'S ANGLE) - Jo Ann, looking at him with friendly half-smile.

74 MED. CLOSE SHOT - Joe, as he looks at her with wide grin.

JOE

What's the matter -- all balled-up?

75 CLOSE SHOT - Jo Ann, as she wags her head silently.

76 MED. SHOT - as Joe stands a few feet from her, smiling.

JOE

You look sort of cute with those flowers -- I mean, like something growing in a garden...

(adds with broad gesture)

Some garden...

(moves a step toward her)

Want me to show you again how to go?

JO ANN

Oh, I'm quite sure I'll find it.

JOE

Then what are you waiting for?

(gestures into shed)

Oh -- just want to look-see, huh? Guess it's kind of interesting when you see it on the run. Sure, work is good for you -- keeps you out of trouble -- keeps you fit. 'Specially nice, healthy work...

As he turns back to locker to take out a wrapped pint-bottle of milk, sliding door is pushed open wider in b.g. and Bill is seen removing helmet.

77 PAN SHOT - Joe, as he crosses to Jo Ann.

JOE

See, we even drink a lot of this stuff...

(as he uncaps it)

Have some?

(CONTINUED)

JO ANN

(smiling)

Thanks -- I'm not thirsty.

JOE

Neither am I -- but I drink it
anyway. Good for what ails you.

As he drinks, Bill crosses by on his way to his locker.

78 MED. LONG SHOT - Joe and Jo Ann, in f.g. Bill is near
his locker in b.g.

BILL

(calls,

winking broadly)

Hey, Joe, find out if she's got
a sister.

JOE

That's Bill Wilson, a friend
of mine -- always anxious....

As he wraps cloth back around milk bottle:

JOE (cont'd)

Look -- you wrap it in a blanket
and it stays cold....

(extends bottle)

Fecol?

As Jo Ann touches bottle and smiles, nodding:

JO ANN

We do that, too, in the greenhouse
sometimes -- wrap certain flowers....

JOE

Greenhouse -- around here?

JO ANN

Just down the highway -- where
the Lehigh-Pennsy tracks cross
over....

JOE

Oh -- you work there?

JO ANN

I live there, too -- with the
Simpsons. They own the nursery....

(CONTINUED)

JOE

Any relations of yours?

JO ANN

No, I told you -- I'm from the orphanage -- the Good Shepherd.

JOE

That's right -- you did....

(slight

pause, then -)

You know, that's funny....

JO ANN

What?

JOE

Us. We got the same name practically and we got the same family. I mean, on account we both haven't got any family at all. I mean....

(stops abruptly)

JO ANN

(smiling warmly)

Yes -- I know what you mean -- it is funny....

Slight pause as they look at each other in silence. Then she looks down at flowers and reacts sharply.

JO ANN (cont'd)

Oh, my goodness!

As she blows dust off them --

JOE

I told you -- this is a nice, healthy place.

JO ANN

I better go now. Well -- glad to meet you.

JOE

Same here.

As she goes off, he keeps looking after her. Picking up headgear and putting it on, he enters shed and closes door.

MED. SHOT (SHOOTING THROUGH WINDOW INTO SHED). As Joe goes back to his work, he looks out window for an instant thoughtfully, then turns on pressure hose and bends over his casting. As a cloud of sand dust rises and swirls about his head-

JOE'S VOICE

(on SOUND TRACK)

Sand and flowers - flowers and smoke...

DISSOLVE

EXT. SIMPSON PORCH - NIGHT

80 MED. SHOT - glassed-in porch, with sign above reading:

"W. H. SIMPSON

F L O W E R S

Potted Plants & Nursery Stock"

In glass is seen reflection of opposite side of street where there is a wooden fence with a freight train behind o.s., being hauled by a chugging locomotive, its black smoke billowing up leisurely into the night.

JOE'S VOICE

(on SOUND TRACK)

Smoke and flowers...

81 LONG SHOT - Simpson house. Beyond it is a small plot of nursery garden with neat rows of early spring flowers closely planted.

JOE'S VOICE

(on SOUND TRACK)

Just down the highway where the Lehigh-Pennsy tracks cross over...

Nearby is the greenhouse with sloping glass roof and walls reflecting moonlight. Adjoining greenhouse is the two-story, clapboard Simpson home with porch partially glassed-in. As Joe's car drives past camera and pulls up a little beyond house -

JOE'S VOICE (cont'd)

(on SOUND TRACK)

...A million miles from the Anzio beachhead and the Normandy hedgerows - and yet only a mile from the plant...

82 MED. SHOT - Joe's car, as he parks it and gets out. As he walks toward house --

JOE'S VOICE

(on SOUND TRACK)

....All kinds of girls -- in
all kinds of places....yet
right here in my own home town....
Don't know what happened -- every
minute with her went like nothing
at all....and every minute without
her was a million minutes....till
it got so I could hardly wait....

As he stops near corner of house, he glances up to darkened upper story then, looking about, whistles a snatch of a tune. Then, peering around side of house at reflection of light from rear window, he whistles again. But as he does so, porch door opens and Jo Ann appears.

83 MED. SHOT - favoring Jo Ann, as she greets him with a smile. As he silently reaches for her, she lifts up to him and they kiss. As he holds her --

JOE

It's nice out -- like to take
a walk?

JO ANN

I'd like to -- but not tonight....
(takes his arm)
If you promise to be very quiet --
you can come inside.

As they cross into parlor, CAMERA HOLDING ON them (THROUGH window), Joe stops and draws her to him.

INT. SIMPSON PARLOR

84 MED. CLOSE SHOT - Joe and Jo Ann, in darkened parlor.

JO ANN

(whispers
warningly)

They're just about asleep now....

CAMERA PANS WITH them as she leads him past stairway, where a dim hall light burns upstairs o.s., and draws him into kitchen.

INT. SIMPSON KITCHEN

85 MED. SHOT - as Joe kisses her, while closing door behind him. As she steps back a little --

(CONTINUED)

JO ANN

(sincerely)

Joe, tell me - what you think -
when you kiss me...?

JOE

(taken aback)

Huh? - when I kiss you...?

(with a grin)

Look, that's not fair...

JO ANN

But, Joe - we hardly know
each other...

JOE

Hardly? - it's almost three
weeks - and that's twenty-one
days. Twenty-one days? That's
almost a whole month! And a
whole month - that's a pretty
long time. 'Specially - when
a guy goes for someone...

(crosses closer)

- and I've sure gone all the way.

(slight pause,

then -)

How about you?

JO ANN

Me?

JOE

Yeah - you'd look pretty nice
in a wedding gown - I mean with
me around, of course... You
know, a string of tin cans tied
behind us... Everybody'll have
a lot of fun - us mostly.

JO ANN

You mean - you want us to get
married?

(stares amazed)

You - you're so silly. Getting
married - you think it's so
simple?....

JOE

Why not - we'll have kids - a
whole litter of kids. You know
what - we'll give 'em all a
home with the Good Shepherd...

(CONTINUED)

JO ANN

Why, Joe...!

JOE

You little dope - I was only kidding...

(looks at her; quietly
draws her near)

Look, on the level now - you know, I wouldn't mind at all getting married - I mean to you...

Jo Ann looks at him for a silent instant - but suddenly looking o.s., exclaims:

JO ANN

Oh - the iron...!

As she hurries to it, CAMERA PANNING - Joe follows after.

86

MED. SHOT - favoring Jo Ann at ironing board, as she snatches up electric iron and, wetting her finger on tongue, tests it. As she looks up, relieved -

JO ANN

(turns on switch)

It's all right - I must have switched it down to "low."

As he crosses to her and starts to light cigarette, she arranges dress to iron, while looking at him wonderingly -

JO ANN (cont'd)

Joe, do you think it really happens - people being in love - or is it something you only read in books...?

JOE

Well - tell you the truth, I wouldn't know...

As he smokes cigarette, he coughs a bit.

JO ANN

(concerned)

You oughtn't to smoke so much...

JOE

It's not the smoking -- it's that sand dust...

(CONTINUED)

As Jo Ann pulls wire cord out of plug and holds up dress -

JO ANN

There. So many pleats - but it's a very pretty dress, isn't it?

JOE

That way - it is.

JO ANN

I'll only be a minute...

CAMERA PANS as she crosses to door of her room at far end of kitchen. As she enters, leaving door open, he calls to her kiddingly:

JOE

Sure don't know what kind of manners the Good Shepherd learned you -- leaving a guest in the kitchen all by his lonesome.

JO ANN'S VOICE

(calls gaily)

If you wait just another minute - you can come in here.

CAMERA MOVES IN on him, as he looks in her direction -

JOE'S VOICE

(on SOUND TRACK)

Never was like all the rest - always kind of strange - couldn't quite understand her at times...

JOE ANN'S VOICE

(calls from room)

All right now...!

As Joe comes to her room, CAMERA TRUCKING with him -

JOE'S VOICE

(on SOUND TRACK)

- But then it's kind of strange too - finding someone like her these days...

As he enters room -

INT. JO ANN'S ROOM

87 As Joe sees her at mirror fastening dress hooks -

JO ANN

See, wasn't too long, was I?

JOE

Say, that's nice - getting all fixed up for me?

JO ANN

(gestures at room)

Well - how do you like it here?

JOE

Not bad - nice and cozy...

As she sits to change her shoes, putting on another pair, one with very high heels - he walks to her bed, a narrow single, and tries the mattress with his hand -

JOE (cont'd)

Nice, too - but looks kind of narrow for size, huh?

88 MIRROR SHOT - Jo Ann, as she fixes hair in front of dresser and smiles through mirror at him in b.g.

JO ANN

Oh, it's plenty big enough for me...

89 CLOSE SHOT - Joe, as he studies bed and shrugs.

JOE

Well, sure - right now...

CAMERA PANS WITH him as he saunters over to dresser. At same time, she goes to hang her other dress behind a "katty-corner" curtain in b.g., which hides her clothes. CAMERA MOVES IN as he notices a strip of snapshots pushed into frame of mirror.

JOE (cont'd)

(exclaims, pleased)

Say, I know that guy from someplace!

90 CLOSE SHOT - strip of photos of Joe's head (taken in a 6-photos-for-25-cents machine) showing different head angles.

JOE'S VOICE

(over shot)

Now - that's real thoughtful of you...

(CONTINUED)

CAMERA PULLS BACK to include Joe, as he smilingly lifts strip off mirror.

JOE (cont'd)
 - putting up pictures of someone
 I happen to know. Makes me
 feel right to home...
 (sees toy bear at
 base of mirror,
 minus one ear)
 ...And who's this character -
 another escaped convict?

As Jo Ann comes into scene -

JO ANN
 Oh - that's just Teddy. I've
 had him all through the Orphanage.
 They said he came along with me
 when we were both the same size.

JOE
 (picks up bear)
 He's got a nice mug - even with
 one ear missing.

JO ANN
 (laughs)
 He looks a little like you.

91 MIRROR SHOT - Joe, as he turns and holds up bear next to his face and considers resemblance judiciously -

JOE
 Yeah - there is a certain
 family resemblance...

As he speaks, he covers one of his ears and grins. As Jo Ann steps to his side and points laughingly -

JO ANN
 There - you see? Just like you
 - one eye very merry and the
 other a little bit sad.

JOE
 Who - me?
 (leans forward; then-)
 Say - that's funny, they are!
 One kinda on the up-beat and the
 other - a little bit down-in-the
 mouth. In other words, cock-eyed.
 (cont'd)

(CONTINUED)

JOE (cont'd)
(turns, quite surprised)
How'd you happen to notice that?

JO ANN
(simply)
I just look at you.

As he notices postcards tacked on wall around mirror,
CAMERA MOVES IN with him bending forward to look -

JOE
What do you collect these
postcards for?
(studies them)
Atlantic City, Havana - Palm
Beach...
(turns to her)
Hear that's a real swanky place -
Palm Beach... You pay someone
two-bits and he pushes you along
the boardwalk in a wheel chair
where you can show off and watch
'em all playing in the sand.
Only it's clean, white sand...

92 MED. SHOT - favoring Jo Ann, as she adds eagerly -

JO ANN
Yes, for miles - with tall
palms all along the beach and
that blue ocean....!

JOE
Why, you been there - to Florida?

CAMERA PANS as she picks up coat and sits down on
bed slowly - her eyes shining -

JO ANN
No, but I've heard so much
about it - about all those
grand hotels and dancing pavilions
facing the sea. They call them
casinos...

(CONTINUED)

93

CLOSEUP - Jo Ann, looking off as though she were there in spirit.

JO ANN

Yes - and bright sunshine every day - even in winter! And flowers everywhere - camellias and gardenias - gardenias blooming all year 'round!

CAMERA PULLS BACK as Joe comes up to her, nodding wryly -

JOE

Casinos and gardenias -- sounds wonderful. But for the likes of us, it's just pretty postcards - dream-pictures - like in the ads...

JO ANN

I know - but anyway, it's nice to dream - especially when it's so cold and gloomy all winter. I don't know why - it gets so sad and lonely here...

JOE

I'll tell you why! - 'cause you're all alone...

(adds with grin)

Now if you had someone like me around...

JO ANN

You're nice...

(rises quickly)

Yes, you're really very nice.

JOE

(grins)

Sure - down deep I'm not a bad guy. Like a rough casting before we blast it smooth...

(rises, goes close)

Look, I can start saving and maybe around end of summer, with my vacation pay - we could drive to the Lakes for a few days. You know, the water is pretty blue there too - and if you like flowers, we can stop off to pick violets and - lilacs.

(CONTINUED)

JO ANN

(with a laugh)
But those are Spring flowers!

JOE

Okay - then we'll go right away.
We'll be broke, but who cares!

As she laughs, he tries to hold her, but she slips away and goes to dresser, where she takes an oval brooch and pins it on her dress. As he crosses to her, CAMERA FOLLOWING, she pricks her finger; exclaims:

JO ANN

Ouch...!

JOE

Let's see it once.

JO ANN

(holds up finger)
It's nothing - just a little
scratch...

CAMERA MOVES IN as he brings her finger to his lips, kisses it - then abruptly pulls her to him, kissing her. Then in tense, low voice -

JOE

Listen, you know you love me...!
Why don't you be yourself?
Why hold back?
(as she stares)
Look, I'm staying right here
till you own up...

JO ANN

Oh, but you can't...!

JOE

Why not?

JO ANN

(flustered)
You see -- I have to go out -
I...have an appointment.

JOE

Appointment?...
(then puzzled)
But isn't it pretty late for
you to go out? What about them...?
(glances up above)

(CONTINUED)

JO ANN

(picking
up coat)
Oh, they're fast asleep by now.
Golly, you're not jealous - I
hope?

JOE

Me? - jealous?...

As he shrugs to be nonchalant, and leans against wall -

JOE (cont'd)

What right have I got to be
jealous? You're free...

(waves grandly)

- same as I'm free. Everybody
should be free - and equal.

(glances at

toy bear)

Well, guess I'll be going...

(picks up

bear)

Maybe I ought to take Teddy
with me...?

JO ANN

Oh - you wouldn't do that -
take him away!...

JOE

(puts bear
under arm)

Sure - I'll have him for company

- keep me warm...

(starts out)

S'long - hope you have a good
time.

As he goes out through kitchen, she calls after him -

JO ANN

(anxiously)

Joe - we will see each other
again, won't we?

JOE

Sure - any time you have an
evening with nothing to do...

(light shrug)

It's up to you.

As he leaves, CAMERA HOLDS ON Jo Ann looking after him
anxiously as she puts on her coat.

EXT. SIMPSON PORCH - NIGHT

- 94 MED. SHOT - Joe, as he comes out sullenly. CAMERA PANS WITH him passing sign on lawn reading: "Spring Flowers For Sale." As he flips his cigarette at it and continues on to his car -
- 95 MED. CLOSE SHOT - Joe, at car - as he slides in and, with sardonic expression, hangs up toy bear by ribbon on its neck to rear-view mirror, gives it a swipe across face and sets it swinging. CAMERA MOVES IN as he turns on ignition key and steps on starter. As motor turns over lazily without starting, Joe suddenly stops as he looks o.s. -
- 96 LONG SHOT - Jo Ann, as she comes out of house and rapidly walks toward highway intersection. .
- 97 CLOSE SHOT - Joe, as he turns off ignition and watches her wonderingly...
- 98 MED. LONG SHOT (from Joe's ANGLE) - Highway intersection, where there is a traffic blinker as well as sign: "BUS STOP." As Jo Ann stands there waiting -
- 99 MOVING SHOT - Bus, as it roars down highway and comes to sudden stop at intersection. As Jo Ann boards bus -
- 100 MED. SHOT - Joe, with curiosity aroused, as he turns on headlights and starts motor. As he starts off...

DISSOLVE TO

EXT. ELECTRIC SIGN:

"Al King's 'JUNGLE'"

DISSOLVE THRU TO

INT. "JUNGLE"

- 101 FULL SHOT. It is a "sawdust" place, a combination poor man's night club and dance hall, usually crowded with customers from clustering towns nearby. The decor, for reasons of economy, emphasizes the rustic, with exposed rafters, etc.

(CONTINUED)

A long bar overlooks dance floor sunken one or two steps down, with a low stage at very rear, where band sits behind pedestals bearing "King of Clubs" motif. Surrounding the dance floor are tables for the more opulent. In the shape of a horseshoe and on main floor above dance floor, is a protective railing behind which customers stand watching show until dancing begins. At the moment, a spotlight is focused on dance floor where the main act is going on -- that of Maximilian, putting some small dogs through their final trick. As band starts a roll of drums for finale:

102 OMITTED

102A MED. SHOT. As Joe enters, Maximilian bows to applause tapering off.

MAXIMILIAN

Thank you, ladies and gentlemen.
To start the second half of our
show -- may I now present for your
approval an illusion I wager no
one of you has ever seen on any
stage in this or any other country
in the world...

(takes off cape)

As you see, simply a cape --
nothing extraordinary or magical
-- just my faithful old cape.

(signals orchestra)

Maestro...

(as MUSIC starts,
he spreads cape -
lifting it slowly)

Now the art of producing something
out of nothing has always been a
most delicate one...

(whisks cape aside)

Especially -- a base drum!

(discloses drum with
his insignia on it -
as applause come)

As he clicks his fingers, six or seven dogs burst
through the paper yelping and scampering about. As
applause increases:

A long bar overlooks dance floor sunken one or two steps down, with a low stage at very rear, where band sits behind pedestals bearing "King of Clubs" motif. Surrounding the dance floor are tables for the more opulent. In the shape of a horse-shoe and on main floor above dance floor, is a protective railing behind which customers stand watching show until dancing begins. At the moment, a spotlight is focused on dance floor where the main act is going on - that of Valentine, putting some small dogs through their final trick. As band starts a roll of drums for finale -

102 MED. SHOT - Valentine, in white tie, tails, silk hat and cape as he keeps up a running patter. He is a man about 50, still attractive and expert at turning on the charm. (We recognize him as the man who was shot by Joe.) His hands, white-gloved, continually move in graceful flourishes as he speaks. His manner shows he might have once been in better circumstances, and his attitude is just a little patronizing to this provincial audience, as he circles around tables and railing, suavely joking at and with various persons he intends to utilize in this illusion. He gains additional source of amusement from one tiny Chihuahua which trots comically at his heels. As band plays appropriate music...

103 MED. SHOT - Bar, where Joe stands with back against bar, scanning faces of crowd intently. CAMERA MOVES IN as Bartender leans over -

BARTENDER

You missed some of his dog tricks,
Bud - but the second half is tops.
That's where the real magic comes...

JOE

(absorbed)
I'll have a beer.

BARTENDER

(chattily)
This Valentine sure draws the
crowd - played the Orpheum
about six months ago - I think
it was...

As Joe keeps looking around intently and suddenly
reacts at o.s. -

MED. SHOT - bar, where Joe stands with back against bar, scanning faces of crowd intently. CAMERA MOVES IN as Bartender leans over.

BARTENDER

You missed some of his dog tricks,
bud -- but the second half is tops.
That's where the magic comes...

JOE

(absorbed)

I'll have a beer.

BARTENDER

(chattily)

This Maximilian sure draws the
crowd -- played the Orpheum a
few months ago...

As Joe keeps looking around intently and suddenly reacts
at o.s.:

104

MED. LONG SHOT - (SHOOTING PAST Joe and Bartender) Jo Ann, standing midst crowd against railing, her eyes following spotlight on Maximilian.

BARTENDER

-- But now he's on this Club
circuit. Winds up here tomorrow
-- so you ought to come early and
try to catch his whole act.

104A

CLOSEUP - Jo Ann, with Maximilian in b.g. as he strolls toward her direction with dog at his heels making figure eights between his legs. As he approaches a stout woman seated at table just below Jo Ann, he announces:

MAXIMILIAN

And now, ladies and gentlemen --
I will request some of you to
be kind enough to trust me with
a personal item or two...

WAITER

(brushing past Jo Ann)
Pardon me, please.

MAXIMILIAN

(to woman at table)

Now madam, I wonder if you would
be good enough to lend me your
bracelet for just a few minutes.

She gives it to him.

(CONTINUED)

104 MED. LONG SHOT - Jo Ann, standing midst crowd against railing, her eyes following spotlight on Valentine.

BARTENDER'S VOICE

(over shot)

- But now he's on this Club circuit. Winds up here tomorrow - so you ought to come early and try to catch his whole act.

105 MED. SHOT - Joe and Bartender, as latter serves bottle of beer -

BARTENDER

That'll be two-bits even...

As Joe reaches absently in pocket, Bartender turns to cash register in rear. As he rings up check -

WOMAN'S VOICE

Hello, Mac...

As Bartender turns at familiar voice -

106 MED. SHOT - Charlene, as she slides up on vacant stool alongside Joe. She wears an evening gown and accentuated makeup - she is obviously part of the show. As Bartender returns, somewhat puzzled -

BARTENDER

What's up, Cholly -- what you doing here?

CHARLENE

(expansively)

A double rye and the same for yourself...

BARTENDER

(as he goes off tosses back)

Sound like you're celebrating something...

CHARLENE

Sure am...

As she swivels about facing floor, leaning elbows back on bar -

(CONTINUED)

Thank you -- a lovely bracelet
from a lovely lady.

105 MED. SHOT - Joe and Bartender, as latter serves bottle
of beer.

BARTENDER

That'll be two-bits even...

As Joe reaches absently in pocket, Bartender turns to
cash register in rear. As he rings up check:

WOMAN'S VOICE

Hello, Mac...

As Bartender turns at familiar voice:

106 MED. SHOT - Charlene, as she slides up on vacant stool
alongside Joe. She wears an evening gown and accentuate
makeup -- she is obviously part of the show. As
Bartender returns, somewhat puzzled:

BARTENDER

What's up, Cholly -- what you
doing here?

CHARLENE

(expansively)

Never you mind. Just give me a
shot of the best and have one
for yourself --

BARTENDER

(as he goes off
tosses back)

Sound like you're celebrating
something...

CHARLENE

Celebrating? I sure am... Make
it a double while you're at it --

As she swivels about facing floor, leaning elbows back
on bar:

CHARLENE (cont'd)

(with ironic smile,
almost to herself)

Quite a kick, watching the act
from out front. Almost worth the
price of admission...

As she smiles to Joe, Bartender serves her drink and
walks off.

(CONTINUED)

CHARLENE (cont'd)
(with ironic smile,
almost to herself)
Wonderful, seeing the act from
out front. Just wonderful!
Almost worth the price of
admission...

As she smiles to Joe, Bartender serves her drink and
walks off.

CHARLENE (cont'd)
(glass in hand)
Working right alongside him,
you never realize - but from way
back here, you get a perspective -
you see him better...

107 CLOSE SHOT - Valentine, continuing his patter glibly:

VALENTINE
And now, ladies and gentlemen
- I will request some of you to
be kind enough to trust me with
a personal item or two...

(NOTE: Above and additional patter of Valentine is
temporary and must be worked out together with his act
under advice of technical advisor. Suggested treatment
of act, viz.: - Valentine circles about; he borrows a
ring from one person and a watch from another, which
he drops as though be accident. As he apologizes
profusely, he steps on watch, etc. All this with big
audience response.)

108 CLOSE SHOT - Jo Ann, tiptoeing to see better.

109 MED. SHOT - Charlene and Joe. As latter, looking off
sips drink slowly, Charlene continues in ironic tone:

CHARLENE
I know women are supposed to be
unpredictable, even a little
nuts - but me, I think I top
'em all!
(gestures to Valentine)
See that character - would you
believe anybody in her right
mind would stick to him for
fifteen miserable months across
fifteen miserable states...?

(CONTINUED)

BARTENDER

Here you are -- Happy birthday
or whatever it is --

CHARLENE

(glass in hand)
You know, working right alongside
him, you never realize -- but from
way back here, you get a -- I
guess you'd call it a perspective
-- you see him better...

107 MED. SHOT - Maximilian, as he continues patter glibly,
holding various articles on a tissue paper held flat on
the palm of his hand. As he inventories them one by one,
holding up each in turn.

MAXIMILIAN

Well folks, let's see what we
have here; one gold bracelet
belonging to the charming lady
here. One handsome pocket watch
which I have promised this
gentleman on my left to be very
careful with, and one beautiful
necklace from this beautiful
bride at the center table there.

(to the groom)

Congratulations -- I envy you,
young man.

(displaying paper cone)

Now here we have quite an ordinary
article, a paper cone -- quite empty
-- quite innocent -- for the moment.

He crumples tissue around the articles and places them
in paper cone.

MAXIMILIAN (cont'd)

However, ladies and gentlemen,
I want to warn you that if any
of you are gun-shy -- you'd better
leave now, because --

Without pause he fires gun at the cone and there is a
burst of flame. As he displays the empty cone with its
contents gone, he dusts his hands off.

MAXIMILIAN (cont'd)

(tosses cone to
assistant)

Well, that disposes of all that.
(smiles archly at
owners of articles)

As audience laughs:

JOE

(not unfriendly)
Look, pal -- you're pretty nice,
but what's all this, anyway --
the story of your life?

CHARLENE

If you want to call it a life....!
(to Bartender
passing by)
Come again, Mac -- and one for
my cousin here.

JOE

(looking o.s.)
No, thanks....

CHARLENE

Wouldn't let a lady drink alone,
would you? Come on, Mac -- set
'em up....
(to Joe)
You heard -- I'm celebrating....

JOE

Look, I hope you can afford
this good liquor, but why do
you want to hang out your old
wash for my benefit? I'm not
pumping you....

CHARLENE

(easy laugh)
Just pretend I'm talking to
myself. Honestly, I want to
yell it out -- how happy I am....!

JOE

Glad somebody is.

As Bartender serves drinks and leaves, she raises glass
with carefree laugh --

CHARLENE

Like stepping out of a cage....
You know, sometimes you can be
happy just out of pure relief
from pain. Just by making up
your mind to open the cage.
What's the matter? Aren't you
going to drink to me -- to
freedom?

(CONTINUED)

MED. SHOT - Charlene and Joe. As latter, looking off sips drink slowly, Charlene continues in ironic tone:

CHARLENE

I know women are supposed to be unpredictable, even a little nuts - but me, I think I top 'em all!

(gestures to Maximilian)

See that character - would you believe anybody in her right mind would stick to him for fifteen miserable months across just about the same number of miserable states...?

JOE

(not unfriendly)

Look, pal -- you're pretty nice, but what's all this, anyway -- the story of your life?

CHARLENE

If you want to call it a life....!

(to Bartender

passing by)

Come again, Mac -- and one for my cousin here.

JOE

(looking o.s.)

No, thanks...

CHARLENE

Wouldn't let a lday drink alone, would you? Come on, Mac -- set 'em up...

(to Joe)

You heard -- I'm celebrating...

JOE

Look, I hope you can afford this good liquor, but why do you want to hang out your old wash for my benefit? I'm not pumping you....

CHARLENE

(easy laugh)

Just pretend I'm talking to myself. Honestly, I wish I could yell it -- how happy I am...!

JOE

Glad somebody is.

(CONTINUED)

109 (CONTINUED)

JOE
 (raises glass)
 Sure -- here's to freedom --
 it's wonderful.

As he drinks, facing dance floor, he reacts again.

110 MED. LONG SHOT - Valentine, as he holds out deck of cards to a man near Jo Ann --

VALENTINE
 And now, I will ask this
 handsome fellow here to choose
 a card....

As he flips deck for man to choose a card, he leans over to whisper something to Jo Ann.

111 CLOSE SHOT - Joe, as he reacts to this, puzzled.

VALENTINE'S VOICE
 (over shot)
 Please hold it high, sir -- so
 everyone can see....

112 MED. SHOT - favoring Valentine and Jo Ann. As man holds up card --

VALENTINE
 Well, of all coincidences --
 the king of clubs!

As audience applauds lightly --

113 PAN SHOT - Valentine, as he takes card and comes to "mike" in center, with drummer on stage starting a low roll of drums. As Valentine pulls back cuffs, he smiles archly --

VALENTINE
 Now, friends, you know I wouldn't
 deceive you for the world.
 Please observe that at no time
 do my hands leave my wrists....

As audience laughs appreciatively --

(bringing drinks)
Two more logs on the fire, Cholly --

As Bartender serves drinks and leaves, she raises glass with carefree laugh --

CHARLENE

You know, sometimes you can be happy just out of pure relief from pain. Just by making up your mind to open the cage you're in. What's the matter? Aren't you going to drink to me -- to freedom?

JOE

(raising glass)

Sure -- here's to freedom -- it's wonderful.

As he drinks, facing dance floor, he reacts again.

110 MED. SHOT - Maximilian, as he goes into his finale trick approaching a young man seated at a table just beneath the rail near Jo Ann. As he holds out deck of cards to him:

MAXIMILIAN

And now, ladies and gentlemen --

(as dog goes
between legs)

Sandy, how many times have I told you my legs are not an obstacle course -- go away.

(dog leaves)

And now, ladies and gentlemen, to get back to our trick. I'm going to ask this handsome fellow here to choose a card -- any card at all, sir. And just to make sure I'm not forcing a card on you -- or swaying your judgment in any way -- I'm going to spread them all out for you -- like this.

As he spreads deck between both hands very far apart - with cards becoming quite a long bridge in mid-air, audience starts to laugh. A young man chooses a card charily, and holds it up -

MAXIMILIAN (cont'd)

Thank you, sir. Will you hold it up so everyone can see?

(taking card and
holding it high) (cont'd)

(CONTINUED)

MAXIMILIAN (cont'd)
Well, of all coincidences - the
King of Clubs -- in honor of
Mr. Al King, our genial host,
(to man)
Now sir, will you tear the card
in four pieces please?
(as man does so)
That's fine. Now please examine
the deck, sir, to satisfy yourself
there isn't another King of Clubs
concealed within it.

He gives man deck and as man looks through it, Maximilian
moves to Jo Ann at rail and whispers:

MAXIMILIAN (cont'd)
Why don't you sit down? I'll be
through in a moment.

JO ANN
Oh no -- I'll wait here.

111 CLOSE SHOT - Joe, as he sees Max whispering to Jo Ann,
and reacts, puzzled.

112 MED. SHOT - Max.

MAXIMILIAN
(moving back to
man with deck)
Well sir, are you perfectly
satisfied? Thank you very much.

As he goes back to stage he passes woman from whom he
has taken bracelet.

MAXIMILIAN
And as for you, madam, to keep
your mind off your misplaced
bracelet -- why you can pass the
time with a little gin rummy.

He drops dock carelessly on the table before her, goes
back to his own table on stage and pulls up foulard.

MAXIMILIAN (cont'd)
And now, friends, you know I
wouldn't deceive you for all the
world. Please observe that at no
time do my hands leave my wrists...
(he turns to
woman's table
with foulard)
Oh, I'm sorry, madam, I'm going to
have to disturb your little game
of cards. (cont'd)

(CONTINUED)

MAXIMILIAN (cont'd)
(draws foulard over
cards on table, then
ashe pulls it up
slowly:)

You know, friends, a magician's
life is a happy one. He may not
make much money and the cost of
living is very high, but he always
has a house to live in -- even if
it's just a house of cards!

He whisks the scarf away and reveals a castle of cards
with the King of Clubs topping it in the form of a
little flag. As he displays it holding it high -

MAXIMILIAN (cont'd)

And here it is again, the King
of Clubs. And on its reverse side
a season pass to the Jungle Club
by courtesy of Al King.

113- MED. SHOT - Joe and Charlene, as she finishes her drink.
114

CHARLENE

Slick, isn't he? Oh, he's a
real smoothie from way back.
Just watch his hands -- the way
he moves them around like a
hypnotist...

(little snort)

-- and the way he makes with the
words! Don't ask me how, but the
more you hear -- the less you
know. Yeah -- when he gives out
with that fancy double-talk, you
believe anything! Even believe
you've been someplace you've never
seen at all! No matter where --
Paris, the South Seas, Florida....!

MAXIMILIAN'S VOICE

(over mike)

Now, if you think this is simply
an illusion, please keep one eye
on my right hand, one on my left
and one on these objects...

An audience o.s. titters, Charlene, now quite high,
snorts cynically:

(CONTINUED)

CHARLENE

Illusion is right! Before you know it, he's got you where he wants you -- like they say you catch a pigeon by sprinkling salt on its tail...

(dry laugh)

-- with that slick line of his -- like velvet -- like those gardenias he always wears...

JOE

Gardenias...?

As he turns to look off, almost scowling --

115

PAN SHOT - FROM Joe's ANGLE - Jo Ann, watching Maximilian with eager smile. CAMERA MOVES IN to include Maximilian.

MAXIMILIAN

And now, folks, I take my favorite flower here -- as the poet says, "wearing the white banner of a blameless life..."

As he speaks he makes the gardenia disappear with a sleight of hand. Then he produces another in the other hand.

MAXIMILIAN

Well, hello! Would you like a flower, madame?

(tosses it to

woman in audience,

then produces

another gardenia)

-- And here's another -- one for you, madame.

(tosses it to

another woman)

He now takes a gardenia from his lapel and goes toward the woman of the bracelet.

MAXIMILIAN (cont'd)

And don't you worry, madame. Here's one for you too, to make up for your lost bracelet. And now for doing the impossible -- putting a round peg in a square hole.

He returns to stage and goes to the box containing a hollow tube.

(CONTINUED)

CHARLENE

Slick, isn't he? Oh, he's a real smoothie from way back. Just watch his hands -- the way he moves them around like a hypnotist....

(a little snort)

-- and the way he makes with the words! Don't ask me how, but the more you hear -- the less you know. Yeah -- when he gives out with that fancy double-talk, you believe anything! Even believe you've been someplace you've never soon at all! No matter where -- Paris, the South Seas, Florida....!

VALENTINE'S VOICE

(over mike)

Now, if you think this is simply an illusion, please keep one eye on my right hand, one on my left and one on these various objects....

As audience o.s. titters, Charlene, now quite high, snorts cynically:

CHARLENE

Illusion is right! Before you know it, he's got you where he wants you -- like they say you catch a pigeon by sprinkling salt on its tail....

(dry laugh)

-- with that slick line of his -- like velvet -- like those gardenias he always wears....

JOE

Gardenias....?

As he turns to look off, almost scowling --

MAXIMILIAN (cont'd)

(displaying
hollow tube)
Empty --
(returning tube
to box and
displaying box)
Empty --

Buster seated in chair behind him, rings the bell.

MAXIMILIAN (cont'd)

(turning to
Buster)
Say, what are you doing here?
(crosses to him)
Why aren't you with the other
boys?

Lifting him, he wraps him in newspaper and causes
Buster to disappear.

MAXIMILIAN (cont'd)

Now where were we? Oh, yes --
The round peg --

As he picks up the hollow tube he is surprised to
find Buster there, now wearing a little black silk
top-hat.

MAXIMILIAN (cont'd)

Back again? And where did you
get that top-hat? Here, let's
see it.

As he takes off hat he looks into it and gasps.

MAXIMILIAN (cont'd)

Why, look what's here! My white
banner - a whole bouquet of them.

As he speaks he takes out gardenias to which are
attached the missing articles.

MAXIMILIAN (cont'd)

Madam - your bracelet --! Madam,
your necklace -- !

He tosses these articles to their owners.

MAXIMILIAN (cont'd)

And, sir, your watch! Shock-proof,
water-proof and magician-proof.
You may give the gardenia to your
wife here. Is she?

(CONTINUED)

115 PAN SHOT (from Joe's ANGLE) - Jo Ann, watching
Valentino with eager smile.

VALENTINE'S VOICE

(over shot)

-- And now, I take my favorite
flower here -- as the poet says,
"wearing the white banner of a
blameless life.."

As CAMERA PANS TO Valentino taking his gardenia out of
his lapel and doing a sleight-of-hand with it.
CAMERA MOVES IN as he now concludes: He stuffs ring,
watch and card into muzzle of a pistol and finally
wads it with gardenia -- all the while with glib
patter. Finally, he shoots off pistol and the
Chihuahua dog suddenly appears on his shoulder. On its
ankle, Valentino displays the ring! With each
denouement, he returns object with big build-up and
cymbals crashing!

VALENTINE (cont'd)

Madame --your ring!...

As he finishes with fan-fare, LOUD APPLAUSE. Valentino
bows, retreats to rear, returns for more applause and
then leaves floor, with applause following him. CAMERA
PANS OVER TO Jo Ann applauding to the end.

116 CLOSE SHOT - Joe, as his eyes move from Valentino to
Jo Ann and back again.

117 MED. LONG SHOT - Valentino, at curtain loading to
dressing room, as he whispers to waiter, who nods.

118 CLOSE SHOT - Joe, as his eyes follow waiter.

119 MED. LONG SHOT - Jo Ann, as waiter comes up to her,
whispers a few words and leaves. Jo Ann remains at
railing, watching the dancing which has begun. On
dance floor, revolving spot throws alternate beams
of light and shadow on dancing couples.

120 CLOSE SHOT - Joe, as he lights cigarette nervously.

CHARLENE'S VOICE

(laughingly)

How you doin', son - ready for
another?

(CONTINUED)

As audience laughs he takes a final bow, audience gives him big applause with MUSIC BUILDING UP for his exit. CAMERA PANS OVER to Jo Ann applauding him to the end.

116 CLOSE SHOT - Joe, as his eyes move from Maximilian to Jo Ann and back again.

117 MED. LONG SHOT - Maximilian, at curtain leading to dressing room, as he whispers to waiter, who nods.

MAXIMILIAN

(to waiter)

Ask the young lady to wait --

I'll be out as soon as I change.

118 CLOSE SHOT - Joe, as his eyes follow waiter.

119 MED. LONG SHOT - Jo Ann, as waiter comes up to her.

WAITER

(whispering)

Mr. Maximilian wants you to wait

here. He'll be out in a minute --

The waiter leaves. Jo Ann remains at railing, watching the dancing which has begun. On dance floor, revolving spot throws alternate beams of light and shadow on dancing couples.

120 CLOSE SHOT - Joe, as he lights cigarette nervously.

CHARLENE'S VOICE

(laughingly)

How you doin', son - ready for another?

As CAMERA PULLS BACK to include her, signals Bartender.

JOE

(nods)

This one's on me.

CHARLENE

(waves airily)

Okay -- if that'll make you loosen up and say something.

(CONTINUED)

As CAMERA PULLS BACK to include her, she signals Bartender.

JOE

(nods)

This one's on me.

CHARLENE

(waves airily)

Okay -- if that'll make you loosen up and say something.

JOE

What do you want me to say?

CHARLENE

Oh, anything -- but interesting.

JOE

Like what? Tell you -- you're beautiful?

CHARLENE

(laughingly)

Go ahead -- I won't be offended....

JOE

(gestures at
her makeup)

Honest -- with all that goo on you, how would I know?

CHARLENE

The makeup? Well, I usually take it off before I go to bed. My mama done told me it's no good for the complexion.... You know something -- I like you.... Maybe 'cause you don't talk too much.

(looking off)

-- Quite a welcome change from....

As Joe looks in the same direction --

- 121 LONG SHOT - Valentine, as he comes from behind curtain, dressed now in dark suit, wearing a fresh gardenia. As he starts toward railing where Jo Ann still stands --
- 122 CLOSE SHOT - Joe, watching them both intently.
- 123 MED. SHOT - Jo Ann and Valontino, as latter comes up, takes her arm, then leads her around dance floor toward table on other side. As they pass Bar --
- 124 MED. SHOT - favoring Joe, as he quickly turns and leans on bar, not to be seen. As Jo Ann and Valentine go past, latter notices Charlene and bows slightly with exaggerated politeness --

VALENTINE

Well -- fancy meeting you here!

CHARLENE

(aside to Joe)

See what I mean....?

As Valontine, leading Jo Ann, stops and whispers to her:

VALENTINE

You go ahead and order something.

Just ask for my table -- I'll

only be a moment....

As Jo Ann goes toward table o.s., Valentine turns back to Charlene; brusquely:

VALENTINE (cont'd)

Look here, Charlene -- I don't mind a little joke, when I do the joking -- but when you leave a performer stranded in mid-air....

CHARLENE

(sweetishly)

Now, Val darling -- I left you on perfectly solid ground -- right in the center of the stage.

VALENTINE

(angrily)

Right in the middle of the act -- before my finalo!

(CONTINUED)

CHARLENE
(with gay laugh)
Oh, but there isn't any act
any more - not for me. And
it's my big finale. No more
illusions, no more tricks -
no more trotting alongside
little Chi-wow-wow at your
heels -- and no more of you
- you heel!

VALENTINE
(restraining
his anger)
Listen, Cholly - don't be a
fool. We can talk this over -
you know we're leaving after
tomorrow.

As he takes her arm and she tries to throw off
his hand, annoyed, Joe steps between them and
calmly removes Valentine's hand, while wagging
his head chidingly -

JOE
Un-unh, take it easy, mister.
Lady doesn't want any more
talk-talk. You see, it so
happens she's with me...

VALENTINE
(amused scorn)
Since when..?

CHARLENE
(laughs)
Just a minute ago. You see,
Val - it so happens sometimes.
(smiles to Joe)
Er - what was your name again?
I didn't quite catch it. My
name is Charlene - that's to
my public, but to you, I'd just
be Cholly.

As Valentine, irritated, grips her arm impatiently -

VALENTINE
Come on, let's go -- this is
ridiculous!

JOE
(steps up, quietly)
Mister, you're going to look
ridiculous in just one second
flat. Flat on your back...Go
on, rear-march!

(CONTINUED)

As he speaks, he flicks hand under Valentine's tie, which flops across latter's face. As Valentine, with dignity, carefully restores tie in place -

VALENTINE

If you're looking for trouble -
you won't draw me in with this
vulgarity...

As he turns coolly and walks off to Jo Ann, o.s. -

125 MED. SHOT - as Charlene laughs softly to Joe -

CHARLENE

Well, you see for yourself --
the way he talks...

(as Bartender
passes by)

Hey, Mac? - you're falling behind...

As Bartender refills their glasses, she continues to Joe, with a little laugh.

CHARLENE (cont'd)

...Yeah - and when he makes with
that love-talk, o-oh...! Nope, I
don't like men who talk too much
of love - they usually forget
what it's all about...

CAMERA MOVES IN ON Joe, looking off in direction of Valentine and Jo Ann, his eyes sullen and brooding. As CAMERA HOLDS ON him, with TRANSITION MUSIC stealing in....

DISSOLVE BACK TO

INT. JOE'S ROOM

126 MED. SHOT - Joe, (back to camera) standing at window, an unlighted cigarette in half-raised hand. As CAMERA MOVES IN, he turns to look at cigarette curiously, as though wondering how it got there. Then as he takes out match to light it, TRANSITION MUSIC ceases.

127 PAN SHOT - Joe as he blows out match; he notices room is quite dark and crosses to wall. He flips switch, but room remains in darkness. For an instant he stares at:

128 CLOSE SHOT - ceiling fixture, with shattered light bulb.

CAMERA PANS DOWN as Joe passes under it and turns key of lamp on night-table. Now he notices toy bear on floor. CAMERA MOVES IN as he picks it up and sees bullet hole in its head, with some of straw stuffing protruding. As he places bear on bureau and looks in mirror, he covers his ear with one hand (as he did in Joe Ann's room), with wry look, as:

JO ANN'S VOICE

(on SOUND TRACK;
distant)

Yes, he looks a little like you...

As Joe shrugs and starts toward bed, he decides to take Teddy-bear along with him.

129 MED. SHOT - Joe. As he props bear up against footboard of bed, he stretches out and looks at bear.

130 CLOSE SHOT - Toy bear, propped against footboard of bed, with straw protruding from bullet-hole in head.

130A MED. SHOT - Joe, as he smokes cigarette, mutters:

JOE

Sure knocked the stuffing out of
you, pal. My turn next...

As auto SIREN is heard outside:

EXT. ALLEGHENY SQUARE - NIGHT

131 MOVING SHOT - police car, with SIREN going and side spotlight on, as it drives up to front of house. As it stops and a thin, elderly man gets out, CAMERA MOVES IN to show shield over front bumper: "CHIEF OF POLICE."

132 TRUCK SHOT - Chief McManus (thin, elderly man), as he walks to house entrance and is greeted by policeman (Ed Stevens).

STEVENS

You made it pretty fast, Chief.

CHIEF

Hear the Sheriff's been putting
on some fireworks?

(CONTINUED)

STEVENS

Yeah, a little tommy-gun spray...

CHIEF

(concerned)
Anybody hurt?

STEVENS

Not yet...
(gestures up)
He's still up there...

133 UP SHOT - Joe's lighted window (all others are dark).

STEVEN'S VOICE

--Just put on that light.

134 MED. SHOT - Group of tenants, at side of house entrance, chatting with neighbors. The janitor's wife holds a large, black cat which stares fascinated at the old lady's canaries in their cage, which she still holds. In b.g. are little knots of other bystanders, including Mr. Overpeck, smoking a pipe. With him are some other steel-workers and neighbors.

JANITOR'S WIFE

...When I think just a few hours ago, he passed by and said: "Good evenin', Mrs. Tully -- and how d'you feel", like he always did, and even petted the cat...

OLD LADY

And now, poor soul -- he's all alone up there -- probably chilled to the bone with the window broken the way they did...

CAMERA PANS QUICKLY TO adjoining group, which includes Peggy, as Chief and Stevens pass by.

PEGGY

(stops Chief)
Please, Mister Chief - please do something for Joe. I'm his friend, see?

As she points to an army shoulder-patch pinned to her sweater, crowd surrounds Chief with -

(CONTINUED)

AD LIBS

Say, Chief -- that Sheriff has
gone trigger-happy...
What's he want to do -- kill the
boy, like he was a mad dog?
Yeah, we got a law in this land --
a man's innocent till he's
proved guilty.

CHIEF

All right, folks, let's not get
excited -- everything'll be handled
legally...

(to Stevens)

Ed, tell the Sheriff I'd like to
see him inside.

As he speaks, he walks o.s., while CAMERA HOLDS ON
group.

WOMAN

(shrill)

Well, I don't care -- I say
he is guilty -- he killed
somebody! Didn't he?

YOUNG VET

How'd you know why he killed
him, ma'am? Maybe he had a
darn good reason -- maybe
self-defense...?

135- MED. SHOT - Bill Wilson, at edge of square, making
136 his way between cars and crowd, having apparently
rushed here directly from the plant.

INT. ENTRANCE OF ALLEGHENY HOUSE

137 MED. SHOT - Sheriff and Chief, as they stand with
staircase in b.g.

CHIEF

...Now look, Ned -- don't you
see -- you're only making him
into a hero, like he was holding
off a lot of Japs on Bataan -- or
Buffalo Bill surrounded by a pack
of wild Indians?

(CONTINUED)

SHERIFF MEADE

Listen, Mac -- I'm doing you a big favor -- but I'll pull my boys off and you can handle this crowd by yourself. Heck -- I'm not your traffic cop!

CHIEF

(tactfully)

Well, I appreciate your taking hold here, Ned -- but first thing you know, we'll have a lot of those smart-alec reporters here in town...

SHERIFF MEADE

So what?

CHIEF

...It's just that this has always been a nice, decent community and we ought to try to get him out without this three-ring circus.

SHERIFF MEADE

All right. How?

CHIEF

I think we've got something over Headquarters will do it. Just take five minutes to get it here.
(turns to Ed, nods)

Okay, Ed...

As CAMERA PANS WITH Stevens leaving house, CAMERA HOLDS ON entrance, where Bill Wilson is seen pleading with Sergeant Shives.

BILL

But look, I live right next door to him...

SHIVES

Nobody allowed in -- that goes for all tenants!

BILL

I tell you -- he'll listen to me...

(holds two fingers close)

We're like that -- we work together.

As Sheriff comes out between quarrelling group:

(CONTINUED)

SHERIFF MEADE

What's the trouble here?

BILL

No trouble, Sheriff. I live just back of Joe Adams. If you'll let me go up and talk it over with him...

SHERIFF MEADE

Oh, just a little talk-fest, huh? Maybe have a couple bottles of beer while you're at it...

(then suddenly)

Say -- you know anything about this shooting?

BILL

(cautiously)

Well -- I know what's been eating Joe for a long time...

SHERIFF MEADE

You do? Then you better stick around for some questions...

CAMERA PANS as he turns to Chief within hallway:

SHERIFF MEADE (cont'd)

Mac -- this fella here might be a good material witness. He's his buddy...

INT. JOE'S ROOM

138- MED. SHOT - Joe, outstretched on bed, as he finishes
140 cigarette and flips it against stove with protective tin beneath it.

He sits up to reach for another cigarette, but then discovers he has no more matches. For an instant, he looks at cigarette helplessly -- then quickly turns to look toward stove.

141 CLOSE SHOT - cigarette butt, on floor-tin, still smouldering.

(CONTINUED)

CAMERA PULLS BACK to include Joe, as he stoops to pick up butt. He lights fresh cigarette from it, but as he takes a deep, satisfying drag -- suddenly a burst of tommy-gun fire from o.s. As he instinctively flattens against wall and looks to hall door o.s.:

- 142 MED. SHOT - hall door, with wood above lock splintered and hemstitched by bullets. As CAMERA SWISH-PANS TO bed pillow, where Joe has just been lying, it is seen ripped open with halo of tiny, floating feathers about it. As another burst is heard and CAMERA SWISH-PANS BACK TO door...

INT. TOP FLOOR LANDING

- 143 MED. SHOT - policeman, crouched on stairs just below landing -- as he fires tommy-gun at door from behind a steel shield containing slits for vision and gun-muzzle. To one side, out of range -- are other policemen and deputies. Behind them, stand Chief and Sheriff. As another burst is fired:
- 144 CLOSE SHOT - door, with area around lock being gradually cut out by closely-placed bullets.
- 145 MED. SHOT - group, on stairway. As policeman adjusts gun to tilt it vertically, CAMERA MOVES IN ON Sheriff and Chief. As latter, still looking at door o.s., leans over to remark with assurance:

CHIEF

Once we've cut out that lock,
I think he'll come out peaceful...
(adds after-
thought)
-- if he's still alive...

Suddenly from far below, a woman's cry is heard.

- 146 MED. SHOT - Ground floor, as Charlene is seen with a deputy just behind her trying to stop her. As he catches her, another deputy appears from stairway above and helps push her back.

CHARLENE

(calls --
looking up)
Joe...! Joe...!

side of door, then bends low to get under range of lock and scrambles across to wardrobe on other side!

- 148 MED. CLOSE SHOT - Charlene, as she struggles with deputies forcing her back. As shots continue overhead -

CHARLENE

(frantically)

You're trying to kill him! He's not a gangster - a criminal....! He's a human being like everybody else, like you....! Oh, please...

- 149 MED. CLOSE SHOT - Joe, with back propped against wall as he pushes at heavy wardrobe to get it across door as a barricade. As door, with lock practically cut out, starts trembling under impact of continuing fire -
- 150 MED. SHOT - ground floor, with street seen in b.g. as deputies drag her toward entrance.

CHARLENE

(almost hysterical)

Let me go - I've got to see him! I must -- let me talk to him! It's not his fault -- you can't kill him - you mustn't....!

- 151 MED. SHOT - Joe, as he struggles desperately with wardrobe, now almost fully covering door. As wood panel surrounding lock starts to tremble under impact of bullets, Joe makes final effort and gets wardrobe completely across. CAMERA MOVES IN as he leans heavily against wall next to wardrobe, breathing hard. Another short BURST is fired. As Joe looks at wardrobe and waits for the heavy silence to end - suddenly a slight, creaking SOUND attracts his attention and he sees that it is the little narrow wardrobe door swinging slowly open. As he stares at it intently -
- 152 CLOSE SHOT - wardrobe door, with its inside surface facing Joe. Pasted next to the tie-rack, is a strip of snapshots of Jo Ann (similar strip to that of Joe, seen in her room).

INT. TOP FLOOR LANDING

153

MED. SHOT - group of police, as one with tommy-gun turns to Chief -

POLICEMAN

He's got it blocked with something pretty solid...

CHIEF

Probably a bureau or chest of drawers.

As Sheriff leans over banister and shouts down:

SHERIFF MEADE

Hey - that janitor anywhere around?

INT. GROUND FLOOR HALLWAY

154

MED. SHOT - two Deputies, as they move to stairwell -

1ST DEPUTY

(to the other)

I seen him down the basement fooling with that hot water heater...

2ND DEPUTY

(about to go)

Here he is...

CAMERA PULLS BACK to include Janitor, as he comes from cellar door in rear, his face and hands smudged with coal-dust. 1st Deputy points up stairwell -

1ST DEPUTY

It's the Sheriff - wants to talk to you.

JANITOR

(looks up - shouts)

Callin' me, Sheriff?

155

MED. SHOT - Sheriff (SHOOTING FROM BELOW), as he leans over banister, calling down stairwell -

SHERIFF MEADE

Has he got a big bureau in there?

156

MED. CLOSE SHOT - Janitor, leaning on banister; calls up:

(CONTINUED)

JANITOR

What'd you say?

157 BACK TO SHERIFF, as he shouts down impatiently:

SHERIFF MEADE

I'm asking if he's got a bureau
or a chest of drawers in there!

158 BACK TO Janitor, as he places one hand on side of mouth-

JANITOR

Sure, there's a bureau -- a chest,
too.

159 BACK TO Sheriff -

SHERIFF MEADE

Which is bigger?

160 BACK TO Janitor, as he turns to Deputies; repeats,
puzzled:

JANITOR

Which is bigger...? How would
I know?

(shouts up)

Six o' one - half a dozen o'
the other...

161 MED. SHOT - Sheriff and Chief, as latter joins Sheriff.

SHERIFF MEADE

(shouting down)

What's that?

JANITOR'S VOICE

(echoing up)

About the same size, I guess...

As Sheriff, exasperated, turns to Chief -

SHERIFF MEADE

Now look here, Mac - let's stop
this fooling around and get that
tear-gas from the State Pen.
I'll phone 'em I'm sending to
fetch it - only take a couple
hours there and back.

(CONTINUED)

CHIEF

(nods, resigned)

Well - maybe you better, at that.

162

TRUCK SHOT - Janitor, as he leaves stairwell, he sees something on floor and stooping, picks up a small silver spoon belonging to the Old Lady. As he toys with it, he mumbles half-aloud:

JANITOR

How do I know which is bigger?

What's he want - me to measure

'em? Guess the bureau is bigger

-- then again, maybe not....

As he walks off, still muttering -

INT. JOE'S ROOM

163

CLOSE SHOT - Joe, as he looks at photos blankly, then closes wardrobe door. CAMERA PULLS BACK as he walks toward bed. After pushing it out of range of door, he wearily throws himself down and closes his eyes. Slight pause, then CAMERA MOVES IN as his eyes slowly open and look in direction of wardrobe, as though seeing right through it.

JOE'S VOICE

(on SOUND TRACK)

Candid Camera - six-for-a-quarter...

MAN'S VOICE

(nasal tone)

Sit still, Miss - look at your

friend here -- smile pretty now...

JO ANN'S VOICE

(laughingly)

Stop making faces, Joe...

164

MED. CLOSE SHOT - Wardrobe door, as strip of snapshots slowly appears SUPERIMPOSED through door. At same time, TRANSITION MUSIC steals in.

JOE'S VOICE

(on SOUND TRACK)

...Candid Camera - six-for-a-quarter...Candid? - means straight and honest - and yet all the time you were...

(CONTINUED)

As CAMERA MOVES SLOWLY IN and MUSIC comes up stronger...

JOE'S VOICE (cont'd)

(on SOUND TRACK)

I wanted so much to believe -
'cause somehow a guy has to
believe in something... I wanted
you to tell me by yourself...
Wouldn't've changed anything,
but couldn't help it - couldn't
stop thinking...

As he speaks TRANSITION MUSIC swells up and light from table lamp gradually dims out, with ray of sunlight from direction of window replacing it; CAMERA PULLS BACK Door is now seen completely undamaged, with wardrobe back in its normal place. As CAMERA PANS TO bureau, in mirror is reflected open door of bathroom opposite with Joe coming out, wiping off shaving cream, as he crosses to bureau. TRANSITION MUSIC ceases.

165-

MIRROR SHOT - as Joe combs hair at bureau -

167

JOE'S VOICE

(on SOUND TRACK)

Couldn't get out of my mind
those dream-pictures stuck in
that mirror - but what was
behind the mirror...

(as he puts on shirt)

Kept hinting at it many times --
wanted to ask her straight out
but a guy...

168

MED. SHOT - Joe's room. As Joe buttons shirt -

JOE'S VOICE

(on SOUND TRACK)

...figures if a girl loves him,
she'll tell him without asking -
tell him everything - no matter
what...

As he crosses to wardrobe and picks out an old tie which he frowns at, then becomes absorbed in making the knot -

JOE'S VOICE (cont'd)

(on SOUND TRACK)

So he waits and waits - all the
time hoping she'll come clean
of herself -- and weeks go by
and he still keeps hoping....

(CONTINUED)

As RAPPING on wall causes him to look toward it -

BILL'S VOICE

(from behind wall)

Say, Joe - want to make it a
double date tonight at King's?

JOE

(calls back)

No, we're going to see a movie...

BILL'S VOICE

Jo Ann?

JOE

Sure -- why?

BILL'S VOICE

Just wondered - account of that
dame across in the hotel...

JOE

Oh, here? - that's nothin'.

BILL'S VOICE

Well, I got to get downtown --
s'long.

JOE

S'long, Bill.

As he puts on coat, his expression indecisive -

JOE'S VOICE (cont'd)

(on SOUND TRACK)

Often wanted to talk to Bill
about it - but that'd be kind
of putting her on the spot --
so you just let that slide too...

As he puts on cap and starts out -

169

FOLLOW SHOT - Joe, as he descends to 3rd floor landing
and passes Peggy playing house there -

(CONTINUED)

PEGGY

(eagerly)

Hello, Joe...

JOE

Hello, Peg - thanks for this button -- I'll bet it stays on now.

PEGGY

Oh, that's all right -- but Joe, about that shoulder-patch... maybe you better keep it...

JOE

Holy smoke! - forgot it again. I'll snip it off - first thing tomorrow sure.

PEGGY

Thanks. Have a good time, Joe.

As Joe waves back with a warm smile...

169A MED. SHOT - First flight of stairs. As Joe comes down and passes Mrs. Tully, wiping balustrade, with large cat purring at her feet.

JOE

How'd you do, Mrs. Tully.

(strokes cat)

How's old Napoleon getting on?

MRS. TULLY

Ailin', Joe - ailin' as usual...

169 (CONTINUED)

PEGGY

(eagerly)

Hello, Joe...

JOE

Hello, Peg - thanks for this
button -- I'll bet it stays
on now.

PEGGY

Oh, that's all right -- but
Joe, about that shoulder-patch...
maybe you better keep it...

JOE

Holy smoke! - forgot it again.
I'll snip it off - first thing
tomorrow sure.

PEGGY

Thanks. Have a good time, Joe.

As Joe waves back with a warm smile...

169A MED. SHOT - First flight of stairs. As Joe comes down
and passes Mrs. Tully, wiping balustrade, with large
cat purring at her feet.

JOE

How d'you do, Mrs. Tully.

(strokes cat)

How's old Napoleon getting on?

MRS. TULLY

Ailin', Joe- ailin' as usual...

EXT. ENTRANCE ALLEGHENY HOUSE - DAY

169B MED. SHOT - Dunlap, leaning against door, in sunlight.
As Joe comes out, he senses him coming -

DUNLAP

That you, Joe?

JOE

Hi' ya, Frank?

DUNLAP

(smiles)

That there shavin' cream sure
smells Saddy night. Right..?

JOE

On the ball. S'long...

As he walks across street, CAMERA FOLLOWING -

JOE'S VOICE

(on SOUND TRACK)

...You come right down to it -
what've I got to beef about?
Take what the war did to him...

170

TRUCK SHOT - Joe, as he crosses street toward hotel, he passes a young Negro coming up out of open man-hole with protective rail around and sign: "DANGER - MEN WORKING."

JOE

How you doin', Freddie?

FREDDIE

(wipes sweat off)
I think I'll make it, Joe --
just about make it.

As Joe continues toward hotel across street...

JOE'S VOICE

(on SOUND TRACK)

...Funny, the way a guy can
feel on the outside, like
nothing bothers him - but inside
something's chewin' away at his
gut and nobody even knows it...

As a wolf whistle - "whew-whew" stops him and he looks
O.S. -

171

MED. SHOT - Charlene, on porch of hotel as she calls to him;

CHARLENE

What's your hurry, Cousin?

172

CLOSE SHOT - Joe, as he grins -

JOE

What's that - reverse English?

173

CLOSE SHOT - Charlene, as she leans against porch-post with a laugh and takes out a cigarette -

CHARLENE

Yeah. Got a light, mister?

174

CLOSE SHOT - Joe, as he takes her in appreciatively and takes out matches.

JOE'S VOICE

(on SOUND TRACK)

Sure is some dame... Everything could be so simple...

As he crosses to light her cigarette, CAMERA including her -

JOE

Say - how about a date tomorrow...?

CHARLENE

(light laugh)

That a promise or a threat?

JOE

--Thought maybe around lunchtime...?

CHARLENE

Lunch? Well - why don't you take a chance - bring along some cold beer...?

175-

176

TRUCK SHOT - Joe, as he waves to her and walks on...

JOE'S VOICE

(on SOUND TRACK)

What a no-good heel a guy can be - keep a dame on a string just in case... Well - maybe that's what she wants? Seems I do - the way I'm on a string...
(takes deep drag)
Reverse English...!

As CAMERA HOLDS ON him walking down the street...

DISSOLVE TO:

EXT. JUNGLE CLUB - NIGHT

177

INSERT - ELECTRIC SIGN:

"THE JUNGLE"

DISSOLVE THRU TO

178-

180

OMITTED

INT.. JUNGLE CLUB - NIGHT

181 FULL SHOT - Dance floor, crowded with Saturday night throng.

182 FOLLOW SHOT - Joe and Jo Ann, as they walk through tables toward dance floor -

JOE

Hope you didn't mind my taking you here, instead of the movie -- I thought you might like it better...

JO ANN

I do - Joe ...

As they dance off -

183 CLOSE UP - Joe, as he looks at her fixedly -

JOE'S VOICE

(on SOUND TRACK)

... Just a hunch on a long shot - like taking someone to the scene of the crime...

(slight pause; wryly)

-- hating myself for doing it - spying on someone you love -- yet not being able to stop... Maybe it would make her mention him, but ...

184 FOLLOW SHOT - Joe and Jo Ann, as she smiles up to him.

JO ANN

I know I'm not much of a dancer but there's one thing I wish they'd play - a waltz...

As they dance past a young pair of "hep-cats", CAMERA HOLD ON latter for an instant, then PANS BACK TO Joe and Jo Ann.

JOE

You say a waltz...?

JO ANN

Yes, a real, old one - I suppose in a way I am quite old-fashioned.

JOE

(keeping his tone casual)

Ever dance here before?

JO ANN

No, this is my first time...

As band stops, then starts a new number, they go off,
with CAMERA FOLLOWING them across floor to their table.

JOE'S VOICE

(on SOUND TRACK)

Maybe it was - 'cause I didn't see
them dance that first night -
just talking... Maybe about those
strange ideas she always talked
about - living in the past, like
she told me later - when we were
walking to a place she wanted to
show me - a little way from her
house - a strange place....

DISSOLVE

EXT. ENTRANCE TO CEMETERY - NIGHT

185 MED. SHOT - Entrance of cemetery, as Joe and Jo Ann stroll
in - beyond can be seen stretch of lawn with scattered
gravestones beneath spreading shade-trees.

186 TRUCK SHOT - Joe and Jo Ann, as she holds his arm.

JO. ANN

(eagerly)

This is it...my own private park...
I always like to come here to be
alone by myself. You like it, Joe?

JOE

(looks around)

Yeah, it's nice here. Funny - you
wanting so much to be alone by
yourself...and me wanting so much to
get together with people...to get
away from myself.

(gestures about)

But don't you get scared....?

JO ANN

Oh no, there's nothing to be afraid
of....

As she steps to point to a gravestone:

JO ANN (cont'd)

There's a real old one - you can
just about make out the dates....

INSERT

GRAVESTONE, weathered by time -

"JACOB OVERPECK
1759-1822"

As band stops for a minute and starts a new number, they go off, with CAMERA FOLLOWING them across floor to their table.

JOE'S VOICE

(on SOUND TRACK)

Maybe it was - 'cause I didn't see them dance that first night - just talking... Maybe about those strange ideas she always talked about - living in the past, like she told me later - when we were walking to a place she wanted to show me -- a little way from her house -- strange place ...

DISSOLVE TO

EXT. ENTRANCE TO CEMETERY - NIGHT

185 MED. SHOT - Entrance of cemetery, as Joe and Jo Ann stroll in - beyond can be seen stretch of lawn with scattered gravestones beneath spreading shade-trees.

186 TRUCK SHOT - Joe and Jo Ann, as she holds his arm -

JO ANN

(eagerly)

This is it - my own private park... I always like to come here to be alone by myself. You like it, Joe?

As Joe looks about, his voice instinctively takes on hushed tone -

JOE

Yeah, it's nice here - but aren't you afraid?

JO ANN

Oh no, there's nothing to be afraid of ...

As she stops to point to a gravestone:

JO ANN

There's a real old one - you can just about make out the dates...

INSERT GRAVESTONE, weathered by time -

"JACOB OVERPECK
1759-1822 "

187- TRUCK SHOT - Joe and Jo Ann, as they continue walking -
189 she muses.

JO ANN

Just think - living in the time
of Washington and Franklin...!

(eyes shining)

I often try to imagine those
days -- powdered wigs and hoop-
skirts and dancing minuets in
soft candlelight... Oh, it
must've been a wonderful life,
and yet it was almost a
wilderness.

As they stop near a boulder and look across river,
Joe lights cigarette and Jo Ann sits.

JOE

(pensive)

Sure - those days they had
something to believe in - in
a new kind of world, in
something they were building
out of the wilderness...

JO ANN

(looks up at him)

But now - we should have more
to believe and hope for...
Don't you think we should -
even if it is only a dream...?

JOE

(impatient gesture)

Dreams - dreams don't lead to
anything. I want to believe
in people - real people...

(hesitates, then

sits by her;

sincerely)

That's why I want to believe
in you.

(with a little

smile)

You see, I want you to come
down out of those clouds way
up there.....!

JO ANN

(nods slowly)

Yes, I know - I am way up there..
But you see, Joe - it's like being
on - on a magic carpet going to
all kinds of places - so different
than here...

JOE

Places? - like Paris and - Florida?

(CONTINUED)

JO ANN

(eagerly)

Yes - and thousands of others
you read and hear about...

JOE

(suddenly rises)

I'm for getting down to earth!

JO ANN

(takes his hand,
smiling)

Maybe you're right, Joe, - I
suppose I am getting much too
old for all those day-dreams...
(rising; simply)
...I'm getting so - I'd rather
be with you...

JOE

(almost angrily)

Then why don't you?

As she stares, puzzled.

JOE (cont'd)

Why don't you come right out
and be honest with yourself?

JO ANN

But I am, Joe...

JOE

You are...? Oh, what's the
use...? Let's get out of here.
I don't like ghosts - dead or
alive...!

As he flips cigarette sullenly into river and Jo Ann
looks at him with expression of anxiety -

190 LONG SHOT - Cigarette trajectory in the air. As it
hits water and sizzles out...

DISSOLVE

EXT. CORNER DRUGSTORE ON ALLEGHENY SQUARE - DAY

191 CLOSE SHOT - News-stand, with stacks of Sunday papers,
their comic sections exposed, with sign reading:

"CLEVELAND-PITTSBURGH SUNDAY PAPERS - 10¢"

As church bells are heard in distance - CAMERA PULLS
BACK as Joe takes a paper and drops a coin in slotted
box.

CLOSE SHOT - Pin-ball machine, with Sunday paper resting on edge.

As CAMERA PULLS BACK to reveal Joe playing, he is seen glancing through window across street toward hotel. From behind counter to one side, a small radio is heard, to which Joe half-listens as he plays -

MAN'S VOICE

(on radio, over
quiet organ music)

... For in our earthly lives,
my friends - a time is given to
each of us - the choice between
good and evil, right and wrong.
But whatever the choice may be -
there is no hope of forgiveness,
if it is made for personal greed
or selfishness. And so now we
will turn to the Scriptures,
Chap. III - Ecclesiastes:

"To every thing there is a season
and a time to every purpose
under the heavens:-

A time to be born and a time to die,
A time to kill and a time to heal;
A time to weep and a time to laugh,
A time to mourn and a time to dance..."

As Joe suddenly stops playing and picks up newspaper, he turns to call to clerk in rear:

JOE

Say, Doc - let's have a couple
quarts of cold beer to take out...

As he walks toward clerk at counter and latter stoops to get beer bottles:

MAN'S VOICE

(on radio)

"A time to embrace and a time
to refrain from embracing...
A time to keep and a time to cast away..."

As Joe takes bag with beer bottles from clerk, after paying him, and walks toward door:

MAN'S VOICE (cont'd)

(on radio)

"A time to love and a time to hate..."

WIPE OUT

INT. HOTEL CORRIDOR

193 MED. SHOT - Joe, at door numbered: 210. As he raps out:
"Ta - ta, ta, ta, ta - ta, ta!"

CHARLENE'S VOICE

(from inside)

It's open, Joe...

194 MED. SHOT - Charlene's room, as Joe enters. It contains usual hotel furnishings, but instead of a bed, there is a studio couch covered with monk's cloth. Behind a shoulder-high screen is a kitchenette (gas-plate, etc.), with open door to bathroom just behind, from within which Charlene calls:

CHARLENE'S VOICE

Be right with you...

As CAMERA PANS TO her within bathroom, stepping out of tub shower curtains, her head and shoulders(only) -

CHARLENE (cont'd)

(calling)

Sorry to keep you waiting --
but if you ask me the truth - I
positively didn't expect you...

195 MED. SHOT - Joe, as he crosses to table next to couch and puts down bag -

JOE

Why not? I said I'd come...

As he speaks, he opens comics and stretches out on couch to read them -

CHARLENE'S VOICE

(calls as she dresses)

You've said that a lot of times,
but never no soap...

(with a laugh)

Joe, you really must be hungry or
something...

JOE

What have you got on the menu?

CHARLENE'S VOICE

(now behind screen)

So far, just a can-opener...

(CONTINUED)

As she steps out into room, wearing mules and long housecoat -

CHARLENE (cont'd)

Guess I'll have to outdo myself to get a return engagement...

(seeing him on couch)

Hey - why don't you make yourself at home?

As she fixes her hair at mirror hanging over table - she sees bottles of beer on it; with mock surprise -

CHARLENE (cont'd)

Yep, something must be cooking -- you didn't forget a thing...

(laughs softly)

Yeah, Joe - you really must be powerful hungry....

(takes bottles out of bag; muses)

Now, let's see -- what goes good with beer besides pretzels...?

196 MED. SHOT - favoring Joe, as he watches her cross to screen and move it aside.

JOE

You know, Cholly - you're not a bad-looking wench at all. I'm willing to admit that...

197 MED. CLOSE SHOT - Charlene, as she prepares some generously-filled sandwiches with cold cuts.

CHARLENE

Please! - I can't take it all at once. Maybe if I'd get it a little at a time - might not be such a shock...

(places sandwiches on tray with glasses)

Anyway, it would make time go faster - hanging around this crummy room all these weeks...

CAMERA PANS WITH her as she brings tray to table near couch and sets it down. As she opens bottle of beer -

(CONTINUED)

JOE
Thought you were waiting for
some agency in Chicago to book
you?

CHARLENE
(significantly)
Maybe I'm waiting for a different
kind of booking....?
(as she
pours beer)
That's way over your head --
isn't it?

198 CLOSE SHOT - Joe, as he looks off, absently --

JOE
Huh?....

CHARLENE'S VOICE
Hey, wake up -- you're in a
trance....!

CAMERA PULLS BACK to include her, as she hands him
glass --

CHARLENE
Look just like you're in love....?

JOE
(shrugs)
Maybe I am....

CHARLENE
(covers casually)
Who with?

JOE
(laconic)
Just in love -- doesn't matter
much -- who....

As he drinks beer, she hands him sandwich, while sitting
down on chair alongside couch; smiles wryly --

CHARLENE
Maybe you're not kidding....?

JOE
Maybe I'm not. Look, Cholly --
let's drop it.

CHARLENE
(waves airily)
Okay -- if you'll just tell me
why I had to go all-out for a
chump like you....

(CONTINUED)

JOE

Me -- a chump?
(wags head
with smile)
Why -- I'm a nice guy.

CHARLENE

(with a snort)
Sure -- a nice guy, who drops
around once in a blue moon
whenever he happens to come
through town -- like one of
those tourists....

JOE

(lightly -
munching
sandwich)
Only trouble -- for a tourist
I'm kind of short on baggage....

CHARLENE

(dry laugh)
That's the trouble all right....
(as he is about
to reply, she
tousles his hair)
Don't tell me -- I know.... You
didn't make any promises -- and
you didn't break any -- yet....
(sighs sadly)
-- But, anyway....

JOE

(refills glass)
Anyway what....?

CHARLENE

I don't know, but it gets so
boring around here....

JOE

How?

CHARLENE

(shrugs)
Well -- comes night time I
don't sleep well -- get nightmares,
I dream I'm asleep and you're
here waiting for me to wake up.
So then I wake up -- still in the
dream -- I look around -- but
you've disappeared....

JOE

Wait a second -- I'm all mixed
up....

(CONTINUED)

CHARLENE
So am I -- till I really wake
up....

(wry little laugh)
Then I know you're not here....
Holy snooks -- I don't need to
go through a nightmare to know
that!

(ironic snort)
Exciting life I lead -- full of
love and romance? Full of....
(stops short)
Yeah, I know -- the joke's all
on me....

JOE
(rises - takes
coat off)
Love and romance -- beautiful
words. Sure -- okay to read in
books -- if you got time to read....
(loosens
his collar)
-- but for a plain stiff like
me who works his head off all
day long -- six days a week....
I don't find it boring after
dark. When I hit that sack --
I hit it so hard, I can hardly
get up....
(stretches out
again on couch)
But comes Sunday, well -- that's
a lot different....
(a little smile)
Sunday, you got time -- to relax....
(glances about
room - reacts
to strong sun-
ray hitting him)
You know something -- that sun's
pretty strong -- this time of
the year....?
(lights cigarette)

CHARLENE
(crosses to window)
Oh, well....that's easy to fix.
(as she draws
one curtain to
block off sun)
Nothing too good for the
gentleman caller, as they say.
That any better?

199 CLOSE SHOT - Joe, as he puts out cigarette in tray on
table.

JOE
That's a lot better.
As he speaks, KNOCK on door.

200 MED. SHOT - favoring Charlono, as she glances at door,
wryly.

CHARLENE

Shows to go you -- anyway,
hope I'm lucky at cards.

(opens door)

Well, look who's here -- in
person!

201 MED. SHOT - favoring Valentine, in doorway, as he nods
with polite smile.

VALENTINE

(saunters
into room)

Good afternoon -- I trust I'm
not disturbing you.

CHARLENE

(coolly)

Give you three guesses.

VALENTINE

My sincere regrets. I most
certainly do not wish to intrude
on your little Sunday matinee --
but for a lonely vagabond such
as I -- nothing warms my heart
more than to see two young people
with so much in common....

CHARLENE

Come on, save it for the act.
What do you want?

VALENTINE

You see -- I've been waiting for
your friend here, fully a half-
hour....

(glances
out window)

....but since time has a way of
dragging on, you know -- I
decided to take the chance....

CHARLENE

How come you didn't check up at
the keyhole?

(acidly)

Probably did, too!

VALENTINE

(light laugh)

No, darling -- not this time.... (cont'd)

(CONTINUED)

VALENTINE (cont'd)

(gestures airily)

Matter of fact, personally I believe eavesdropping should be more widely practised.

(strolls past
table, helps
himself to
cold-cuts)

Charges the atmosphere, so to speak -- even for those being watched --

(dusts crumbs
from fingers)

Er -- do I shock you, Mr. Adams?

JOE

No, you just got in my hair!

CHARLENE

Hold it, Joe -- or he'll go on forever.

(to Valentine;
flatly)

Now, cut the patter -- what do you want here?

VALENTINE

Oh -- just passing through, en route -- and so -- here I am again, like a returning ghost....
(smiles)

You know, my dear, our poor little dogs are very lonely without you. Don't you miss them at all?

CHARLENE

No!

VALENTINE

How calloused women are....
how swiftly they forget. Poor little creatures....
(to Charlene)
Not women -- the dogs.

202 ANOTHER ANGLE - as Joe rises impatiently; clipped tones.

JOE

Look, maybe you like to hear yourself chatter, but I don't. What are you after?

(CONTINUED)

VALENTINE

You, my friend. As I said --
I've been waiting to talk to you,
regarding a matter I am sure --
will be of greatest interest....

JOE

All right, spill it -- make it
fast.

VALENTINE

(with a shrug)

Very well, but perhaps I should
point out that it's a rather
personal matter....Therefore, if
the young lady has no serious
objections -- we can discuss it
in the tavern below while she
joins us at her convenience. All
right?

JOE

(puts on coat)

Well -- I suppose that's okay....

CAMERA PANS WITH Valentine as he crosses to Charlene.

VALENTINE

(quietly)

You know, Charlene -- in spite
of all -- your leaving hurt me
very deeply....

CHARLENE

Hurt you?

(wags head)

You're just getting old, Val....
getting old.

As Valentine reacts to this with slight gesture of ironic
resignation, Joe crosses into scene to open door.

JOE

How about it?

VALENTINE

Coming....

(as he goes;
to Charlene)

See you below, my dear....

DISSOLVE

INT. TAVERN - DAY

203 MED. SHOT - booth, as Waitress comes up to table to serve
beer for Joe and a whiskey sour for Valentine, CAMERA
PULLING BACK to include them. As she takes a bottle of
burgundy and a bar-spoon from tray, she speaks to
Valentine.

(CONTINUED)

WAITRESS
(to Valentine)
Now, how did you say you want
this, Mister?

VALENTINE
Here, let me show you....
(does so)
We float the wine on gently
with the spoon -- so. A Burgundy
Float!

As he tilts spoon, floating wine on surface of drink,
Waitress giggles, impressed.

WAITRESS
What d'you know -- always
something to learn....!

As she leaves, Joe lights cigarette impatiently.

JOE
Well, let's have it. You
wanted to see me about....?

VALENTINE
....Jo Ann, naturally.
(casually)
You see, I had a long talk with
her this morning....
(adds, more
serious)
And I happened to learn --
(picks up glass)
-- that you -- well -- that
you've been seeing the young
lady rather frequently.

JOE
Wait a minute...now, let's
get one thing straight...

VALENTINE
Exactly... You recall, I did
not interfere in your overnight
friendship with my former
assistant, Charlene. I could
have -- but I happen to be
broadminded...and since I value
my dignity -- I decided to ignore
it.

As Waitress passes by and stops to ask:

WAITRESS
Anything else?

(CONTINUED)

As Valentine pantomimes to her, ordering another round, and she leaves -- Joe leans forward, gripping his glass.

JOE

Listen -- let's get down to cases. One minute you're talking about Jo Ann -- next you're dragging in Cholly. You don't make sense!

VALENTINE

(calmly)

I think it will in just a moment...As I suggested before, I haven't the slightest interest in Charlene's affairs any longer...

(now quite serious)

...but Jo Ann...

(slight pause)

...You see -- there is something I should probably tell you -- something important...

JOE

What?

VALENTINE

(almost tenderly)

Well -- simply that my profound concern about Jo Ann is a most natural one -- since the little girl -- you see, she is my daughter.

JOE

(startled)

Huh! -- What's that?

VALENTINE

(nods understandingly)

I know...it never occurred to you, but it happens to be the simple truth -- I'm Jo Ann's father. Incredible, but true...

204 ANOTHER ANGLE - As Waitress brings them another round, setting down the Burgundy Float proudly. As she pauses for a response.

YOUNG MAN'S VOICE

(from o.s.)

Say, Millie - you got change of a quarter...?

(CONTINUED)

As Millie looks o.s. in direction of juke-box and goes off rattling change in apron pocket...CAMERA MOVES IN, favoring Joe - still staring incredulous -

JOE

Daughter? - but she's an orphan!
From the Good Shepherd...

VALENTINE

(nods - quietly)

Of course - but orphans also have
parents once - you know. Look
here - may I talk to you man-to-man?

As Joe stares at him still dumbfounded - CAMERA MOVES IN ON Valentine, no longer unctuous or flowery - but seemingly sincere -

VALENTINE (cont'd)

You see, every man has his faults -
and certainly, I'm no exception.

(almost searching
for words)

-- I admit my share of guilt -
possibly a much greater one than
Jo Ann's mother, because...

(with aimless gesture
that she might be dead)

...But I do not want to speak
unkindly of her - and believe
me, I am not trying to escape
any blame - however you understand -
in my profession, it's to one's
advantage to appear young and
with no family ties... Of course,
when little Jo Ann first came
into the world -- I was quite
young - much younger than yourself
and didn't realize my responsibility...

(worldly gesture)

...At that age, youth is so
inconsiderate of others...Only
when you grow older, do you come
to understand what horrible
mistakes you can make...

205 CLOSE SHOT - Joe, as he listens tense -

VALENTINE'S VOICE

(over shot)

...And with understanding too,
comes its bitter companion -
"remorse"...

206 TWO SHOT - favoring Valentino, as he picks up glass,
smiling somewhat to cover his pain -

VALENTINE

...It starts creeping up on
you - at first a little, then
more and more -- until you must
do something about it...

(looks at his glass)

...And so, finally I did - I
began the long, long task of
tracing back...

(sad smile)

...Naturally, her mother had a
hard time of it -- from town
to town - different name -- she
had remarried - but at last,
after many years' search...

(his eyes aglow)

...When I first saw her --
I can't describe how -- but
the exact image of her mother
-- and let me tell you, my
dear friend, she was a real
beauty, her mother -- the same
beautiful hazel eyes that keep
changing color constantly...

MUSIC comes from juke-box c.s. - "Play, Gypsy, Play."

VALENTINE (cont'd)

(philosophically)

Strange world, isn't it?

JOE

(mutters low)

Sure is...

VALENTINE

(with a sad smile)

-- and a small world too. You
start in different directions -
leaving someone far behind -- the
earth turns a bit - and you meet
again...

(understanding smile)

So you see, my friend - why I'm
so concerned - and though I
dislike to use such a strong
word - I feel it my duty to
interfere...

JOE

Your duty....!

(CONTINUED)

VALENTINE

Yes, of course! - I owe it to her. All the happiness she deserves - all the things she's always yearned for and never had -- clothes, travel and most of all - a finer type of person than she can ever meet here...

(wags head sadly)

...Don't you see, it would be so unfair of you to tie her down now? To what? -- only a life of hopeless drudgery...!

207 CLOSE SHOT - Joe, as his burn works up to unconcealed scorn -

JOE

Your duty - and I'm unfair! -

For criminy sakes!

(crushes cigarette in

tray; with bitter irony)

...Her father - her faithful father who took a powder for a fifteen-year AWOL or more...! Makes good money - doesn't give a hang for anyone but himself...

208 CLOSE SHOT - Valentine.

JOE'S VOICE

(over shot)

...then suddenly remembers he's got a long-lost child somewhere...

209 CLOSE SHOT - Joe. He tosses down his drink, in disgust -

JOE

...So now he comes crawling back, waving his conscience -- like one of those rats in a pill-box coming out whining he didn't mean it -- he's sorry - he never was a real Nazi at all...!

As his voice rises with anger -

210 CLOSE SHOT - Valentine, as he tightens up.

JOE'S VOICE

...Sounding off now - all about his fatherly duty! Listen...

211 TWO SHOT - favoring JOE, as he reaches over to grasp Valentine's coat and pulls him half across table -

JOE

(low, clipped tone)
...Now I'll give you an earful!
I'm from the Good Shepherd too -
and I can tell you what it means
to be an orphan -- but we'll skip
that! Only get this -- if my old
man was alive and tried to look
me up to tell me how to run my
life, you can bet I'd tell him
off - and without pulling any
punches....!

As Joe taps Valentine's chest hard, still holding him
with other hand -

JOE (cont'd)

What's more, I love Jo Ann and
she's going to be happy with
me! Get that? I'm going to
marry her and see to it she's
happy....!

(suddenly releases
him with contempt)

Now, you want to make something
of it....?

CAMERA MOVES IN ON Valentine, shaken. As he tries to
pull himself together nervously -

VALENTINE

You say -- you're going to get
- married...?

JOE

You heard me!

VALENTINE

(uneasily)

...And Jo Ann -- did she say
she would?

JOE

(snaps)

What's it to you?

VALENTINE

(intense)

Everything! Don't you understand
- after all, I am her father -- I
have every right -- she's still
under twenty-one...!

(CONTINUED)

As CAMERA PANS to favor Joe, record changes - this time to JIVE MUSIC with a wailing sax predominant.

JOE

Oh, now it's no more your duty -
now it's your right -- you...!

As he rises, Valentine desperately holds his arm -

VALENTINE

No, no! - I mean *hor* happiness... You
work in the plant - hardly make
enough to live on. No future at
all -- just a common worker.

JOE

(clipped)

So what's wrong with that?

VALENTINE

...An orphan, a foundling - how
do I know the family you're from -
their - their health, or yours...?

As Joe, standing - angrily seizes him, lifting him up
with one hand, while clenching the other menacingly -

JOE

What'd you say...?

(controls himself)

You're lucky you're her father...

Then drops him back and tosses him his hat across table;
very quietly:

JOE (cont'd)

You know what you're going to do
now, mister?... You're going to
get up - put that little hat on
your little dome and get the heck
out of here -- but quick...!

As Valentine rises flustered and squeezes out from booth
table, with Joe watching him with cold menace -

DISSOLVE

EXT. SIMPSON HOUSE - DAY

212 LONG SHOT - as boy and girl Sunday bicyclists pedal by
leisurely, their picnic basket in wire-holder in front.
As CAMERA PANS WITH them to include Joe's car parked
opposite Simpson house -

DISSOLVE OUT

DISSOLVE IN

INT. SIMPSON KITCHEN

- 213 MED. SHOT - Door leading to dining room. As Jo Ann comes in, there is a glimpse of the Simpsons having their supper, before door swings shut. As Jo Ann puts tray of supper plates down near sink and goes to oven to take out a small roast of lamb, light KNOCK on door. As Jo Ann looks out window near door -
- 214 REVERSE ANGLE (SHOOTING THROUGH kitchen window) - Joe at kitchen door, as he nods to Jo Ann through window.
- 215 PAN SHOT - Jo Ann, as she opens door, somewhat surprised

JO ANN

Hello, Joe -- come in. We're just having supper...

As Joe steps in, but remains near door; low-voiced:

JOE

I want to talk to you -- it's something - pretty important...

JO ANN

All right, but - wouldn't you like to join us? I'm sure Mrs. Simpson...

JOE

No, I got to talk to you - alone. You see, it's about that man - you know who I mean....

JO ANN

No, Joe - I don't.

JOE

The one you had the appointment with that night - when you went to the "Jungle"...

(somewhat hesitant)

You see - I followed you there.

JO ANN

You did...?

MRS. SIMPSON'S VOICE

(from dining room)

Jo Ann - do you need any help?

JO ANN

(calls back)

No, it's all right, Mrs. Simpson -- I'll just be a minute.

As she crossed to put roast on platter - Joe crosses with her -

JOE

-- It's not about my following you - it's what he told me today...

As he speaks, Jo Ann, still thinking of his first point -

JO ANN

(realizing)

Then that's why you've acted so strange - ever since...?

JOE

You could've told me that same night - that he's your father.

JO ANN

(astonished)

My father...!

She stops short as door opens and Mrs. Simpson enters -

MRS. SIMPSON

Jo Ann, I just remembered that gravy dish is cracked...

(pleasantly surprised)

Why - how do you do, Joe?

I didn't know you were here...

JOE

How're you, Mrs. Simpson?

I just dropped by to see Jo Ann for a minute...

MRS. SIMPSON

Well, then I better get this served...

(takes platter)

You bring the rest, dear. Don't be too long now - it'll be a shame if it gets cold.

(as she leaves)

Come again, Joe -- don't be such a stranger.

As door closes behind her, CAMERA MOVES IN ON Joe and Jo Ann, as she steps toward him; intently -

JO ANN

You say - he told you he was my father?

JOE

Yes - all about it. How he lost track of you for years and how he finally...

(CONTINUED)

JO ANN

(incredulously)

But Joe - he isn't! He isn't
my father at all!

JOE

He's not - what do you mean?

(confused)

What's this all about anyway...?

MRS. SIMPSON'S VOICE

(from dining room)

Jo Ann, it's all getting spoiled...

JO ANN

(calls back)

Coming...!

(to Joe)

Wait for me - just a little while -
in the greenhouse. I'll be right
over...

DISSOLVE

INT. GREENHOUSE

216-

217

LONG SHOT - with late sunlight coming through white-washed glass, causing contrasts of lights and shadows among long tables of flowers. In f.g., Jo Ann is taking plants over to work-bench. Joe, in b.g., carries box of flower-pots to her.

JO ANN

Thanks, Joe - I told them you'd
help me get this order ready.

As CAMERA MOVES IN.

JO ANN (cont'd)

You see - it's just like those
postcards - from places he'd
never been to at all...it's odd,
but he's always making up stories.

JOE

Holy smokes! - when I think of
all that build-up...He must be
whacky or something! But how
come you kept seeing him? What
did he mean to you...?

JO ANN

(quickly)

Joe - I didn't want to tell you
before...maybe I should've - but
I was so afraid you'd think -
you'd misunderstand...But it
all started last fall, when I
first met him -- he was appearing
at the Orpheum...

(CONTINUED)

As her eyes show distant look, CAMERA MOVES IN to CLOSEUP. As low ROLL OF DRUMS steals in, SUPERIMPOSE OVER her -

INT. ORPHEUM THEATRE

218 CLOSE SHOT - Drummer in orchestra pit. As he works up drum roll, CAMERA PANS UP TO stage, where Valentine completes an illusion (possibly, viz.: Charlene is lying suspended in mid-air, only her head and feet exposed, her body draped with large Spanish shawl. Valentine passes hoop over her to prove no wires or supports; then his little dog jumps through hoop.) As audience applauds o.s. -

219 CLOSE SHOT - Jo Ann, seated near aisle, looking at stage.

JO ANN'S VOICE

(on SOUND TRACK)

I went there alone...Not that I liked going places by myself -

CAMERA PANS TO group of girls and boys of high school age seated nearby. As they applaud, boys whistle enthusiastically.

JO ANN'S VOICE

(on SOUND TRACK)

You see, Joe - I didn't have any friends - real close - among my own age...In fact, no one really, outside the Simpsons...

As CAMERA PANS BACK TO Jo Ann, looking at them uncertainly, then towards stage -

220 MED. LONG SHOT - Valentine on stage, as he stands with padded hammer alongside Chinese gong; a black, silk blindfold in hand.

VALENTINE

And now, with the aid of my charming assistant, we will choose someone...

(puts on blindfold)

-- who is particularly psychic. Therefore, I will make my choice telepathically through the medium of astrological determination...

221 TRUCK SHOT - Charlene, in black stockings and black sequin tunic, as she walks up aisle holding a wand over heads of random persons. As she lets it hover over one large man.

CHARLENE
Your birthday, please.

FAT MAN
(somewhat flustered)
Me? - April twenty-second...

CHARLENE
(calls to stage)
Taurus - the bull!

222 CLOSE SHOT - Jo Ann, as audience titters - her eyes follow Charlene to next person -

CHARLENE'S VOICE
Capricorn - the goat!

223 TRUCK SHOT - Charlene. As she waits with wand over head of spectacled woman and there is no response from stage - she moves toward Jo Ann and holds wand over her head.

JO ANN
(shyly)
June - the fifth...

CHARLENE
(calls to stage)
Gemini - the twins...!

As from stage comes SOUND of three blows on gong, signifying Jo Ann is the one chosen -

224 CLOSE SHOT - Valentine, as he takes off blindfold and smilingly gestures to bring Jo Ann up on stage.

225 MED. SHOT - favoring Jo Ann, as she wags head very embarrassed, with Charlene good-naturedly persuading her to come along and audience laughingly urging her on.

JO ANN'S VOICE
(on SOUND TRACK)
I'd have given anything not to go up there -- yet looking back at it later - I think in a way I liked it...

CAMERA MOVES IN as she rises, and people applaud o.s. -

JO ANN'S VOICE (cont'd)
(on SOUND TRACK)
-- the thrill - the experience...

226 CLOSE SHOT - Jo Ann on stage, blinking in spotlight -

JO ANN'S VOICE

(on SOUND TRACK)

...All those lights - all those people...

As drummer starts ROLL OF DRUMS -

JO ANN'S VOICE (cont'd)

(on SOUND TRACK)

...And when he came close and I saw his face...

227 PAN SHOT - Valentine, crossing in beam of spotlight to place Zombie Ball in Jo Ann's hands, (a silver globe about the size of a large coconut.)

JO ANN'S VOICE

(on SOUND TRACK)

...I didn't like him at all.
Then when he touched me...

228 TWO SHOT - Valentino and Jo Ann; as he places Zombie Ball in her hands, she reacts uneasily. As he, looking her over appreciatively, moves her over gently toward footlights -

JO ANN'S VOICE

(on SOUND TRACK)

--Maybe it was from being so scared - but I was really all goose-flesh...

As Valentine's lingering hands leave her shoulders reluctantly -

229 CLOSE SHOT - Charlene, nearby. As she stands ready to assist, she smiles imperceptibly, apparently quite aware of Valentine's little idiosyncrasies.

VALENTINE'S VOICE

And now, ladies and gentlemen -
to prove this mystic, silvered globe called the Zombie...

230 TWO SHOT - favoring Valentine, as he waves hands over Zombie and orchestra o.s. plays occult music -

VALENTINE

...has no hidden wires attached
and no other properties but
metaphysical ones...

231 LONG SHOT (FROM audience's ANGLE) - Valentine and Jo Ann, as he causes Zombie to float up and about in different directions. Then to prove no wires attached, he lets little dog roll ball along floor toward Charlene. As Charlene returns it to Jo Ann, Valentine makes a swift flourish and with a CYMBAL CRASH o.s., Zombie suddenly springs back to Charlene! As audience laughs and applauds -

232 CLOSE SHOT - Jo Ann, quite startled, with a nervous smile -

JO ANN'S VOICE

(on SOUND TRACK)

Only later, when I took the bus home - and tried to tell myself how silly I was to have gotten so excited...

DISSOLVE TO

EXT. BUS STOP - MAIN STREET - NIGHT

233 MED. SHOT - Bus (stationary), with Jo Ann seen through window seated in rear seat, holding a corsage of gardenias, as she lifts it up to smell -

JO ANN'S VOICE

(on SOUND TRACK)

...How the whole thing was really nothing very important...

As she glances out of window and reacts to -

234 REVERSE SHOT (SHOOTING OVER her shoulder) - Valentine, standing on sidewalk. As he notices Jo Ann in bus with pleasant surprise and nods to her politely -

235 CLOSE SHOT (PROCESS) - Jo Ann, seated in bus. As it drives off, a shadow falls across her and voice o.s. causes her to start. As she looks up, CAMERA PULLS BACK to include Valentine, gesturing if he may sit alongside her. As she nods shyly -

JO ANN'S VOICE

(on SOUND TRACK)

At first, I was almost as nervous as at the show - but he was very polite...

236 MOVING SHOT (PROCESS) - Bus window, with Jo Ann and Valentine seated within, latter chatting amiably. Gradually, Jo Ann relaxes and even starts to laugh over her stage-fright -

JO ANN'S VOICE

(on SOUND TRACK)

After a while, we got to talking about the gardenias he had given me on the stage - and I mentioned I worked with flowers...

As Valentine gallantly pins corsage to Jo Ann's coat -

JO ANN'S VOICE (cont'd)

(on SOUND TRACK)

He was very friendly - yet he didn't even ask where I lived -- but I suppose it wasn't hard for him to guess...

EXT. BUS-STOP ON HIGHWAY INTERSECTION - NIGHT

237 MED. SHOT - Bus. As Jo Ann gets out and bus starts off, CAMERA HOLDS ON Valentine at window, glancing back...

DISSOLVE TO

INT. SIMPSON PORCH - DAY

238 MED. SHOT - Bell-string above door. As it is pulled by door being opened, CAMERA PANS TO spring bell TINKLING at other end of porch adjoining workroom, within which Jo Ann is seen through open doorway, working over flower-bench. As she puts away flower shears and half-looks up

JO ANN

(absorbed)

One minute, please.

239 MED. SHOT - Valentine, as he walks toward center of porch his hat and coat bearing glistening signs of sleet -

VALENTINE

Good afternoon. Just take your time.

240 PAN SHOT - Jo Ann, as she comes toward him, with a friendly greeting -

JO ANN'S VOICE

(on SOUND TRACK)

It was a few days later - he came to order some gardenias... He wanted them delivered to the theatre...

(CONTINUED)

As Valentine points to gardenia plant on shelf -

JO ANN'S VOICE (cont'd)

I remember - it was soon after
Thanksgiving - it was real cold
and nasty out.

241 MED. SHOT (SHOOTING THROUGH porch window) as sleet is
driven past window, by a hard wind -

JO ANN'S VOICE

(on SOUND TRACK)

I asked him if he'd like to stay
till it let up - but he said he
had no time. He then - oh, I
forget...

242 MED. SHOT - Valentine, as he opens door to leave -

JO ANN'S VOICE

(on SOUND TRACK)

-- Just as he was about to leave...

As Valentine turns again, closing door behind him -

VALENTINE

By the way I meant to ask you -
I have some complimentary tickets
to a concert next week and I
thought...

(with a smile)

-- This time without telepathy...
Just thought - you might like
good, classical music... I mean,
it seemed to me from our little
talk the other night - you're that
kind of person. Have you ever
heard the Cleveland Symphony?

JO ANN

(eagerly, but uncertain)

Oh, no...Well, yes - once or
twice - on the radio. Yes, I
like them very much.

243 TWO SHOT - Valentine and Jo Ann. As Jo Ann's voice
on SOUND TRACK continues simultaneously with dialogue
between them indistinctly heard --

JO ANN'S VOICE

(on SOUND TRACK)

Honest, Joe -- I didn't
know which orchestra it
was -- but of course, I
wouldn't admit that.
Although, he did guess
right, that I like that
sort of music...

VALENTINE

You mean to say you've
never seen the Cleveland
Symphony?

JO ANN

Of course not -- it's
over eighty miles from
here.

VALENTINE

But that's not very far for good music -- less than two hours away.

JO ANN

(little laugh)

Why -- I've never been as far as Pittsburgh -- and that's even nearer!

VALENTINE

Well! -- you're not much of a world-traveller, are you? If you can use the tickets, you're perfectly welcome -- you could take one of your friends.

JO ANN

I'm afraid I can't think of anyone right now...

JO ANN'S VOICE

(on SOUND TRACK)

He said he would send over the tickets during the week -- and I was wondering whether I might ask Mrs. Simpson to go along, but...

VALENTINE

Oh, I'm sure you'll find someone you'd like to go with.

JO ANN

Well, I don't know how to thank you...

DISSOLVE

INT. CLEVELAND SYMPHONY HALL

244 STOCK SHOT - Orchestra playing on stage; conductor in fig.

JO ANN'S VOICE

(on SOUND TRACK)

-- she couldn't go. A day or two later, when I told him that -- he suddenly said he might be free to go after all. Would I mind...?

245 TWO SHOT - Valentine and Jo Ann, seated in audience, latter enthralled listening to music. As Valentine leans over to whisper --

JO ANN'S VOICE

(on SOUND TRACK)

They were playing parts of Tristan and Isolde and he explained it was one of the great love stories put to music -- like Romeo and Juliet -- by Shakespeare...

(CONTINUED)

CAMERA MOVES IN ON her, as she carefully folds program and puts it in her purse --

JO ANN'S VOICE (cont'd)

(on SOUND TRACK)

I kept my program as a souvenir,
Joe...It had the whole story --
even that little bit about Romeo
and Juliet and other immortal
lovers...

As music rises to CRESCENDO and Jo Ann listens raptly --

DISSOLVE

INT. AIRPORT RESTAURANT - NIGHT

246 MED. SHOT - Valentine and Jo Ann, seated having dessert and coffee at window table. As they look out at planes landing and taking off --

LOUD-SPEAKER VOICE

(announcing)

Flight 309 from Montreal and
~~Quebec~~ now unloading at Gate #4.
Flight 73 for Miami, Palm Beach
and Havana -- ready for immediate
departure at Gate #2...

CAMERA MOVES IN as Jo Ann reacts to names of distant cities --

JO ANN

Quebec, Miami, Havana....!

VALENTINE

You know, my dear -- what I like
about you most?

JO ANN

Yes...?

VALENTINE

Your capacity for happiness -
for enjoying life...

(sad smile)

Let me confess something --all
my life, I've dreamed - someday
I'd find a kindred spirit who
appreciated the same things --
music, literature, art - how
would you say - a certain kind
of worldliness...

(CONTINUED)

JO ANN

I'm afraid you're exaggerating.
For me, all that is as far away
as the stars.

VALENTINE

The stars? Yes, come to think
of it - you were born under...

(takes her hand)

-- the sign of the Gemini, the
twins. Perhaps that's the
reason you have this strange
conflict within you...

(studies her hand)

this duality of nature, which
gives you the power to feel
another person's deepest
yearnings...

JO ANN

(engrossed)

How - for example?

VALENTINE

Well, take myself...

He stops as Waitress comes up with tray.

WAITRESS

We're closing now, sir -- I'm
sorry...

CAMERA MOVES IN as Valentine, rising, helps Jo Ann on
with her coat. As he does so, he lets his hands linger
on her shoulders and as she turns her head, covers with
a smile --

VALENTINE

I was just wondering how you would
look with your hair up-swept --
like this...

(lifts her hair
from neckline)

You ought to try it sometime...

247

CLOSEUP - Jo Ann, as she turns with slight uneasiness;
CAMERA PANNING WITH her as she starts out.

JO ANN'S VOICE

(on SOUND TRACK)

You know, Joe, I had that same
sense of freezing up - when he
touched me, like on the stage
that first time. But it was
only for a minute -- and I didn't
think about it again until later...

DISSOLVE OUT

DISSOLVE IN
EXT. HIGHWAY - NIGHT

248

PROCESS SHOT - Valentine and Jo Ann, in his station wagon. As he drives and talks to her -

JO ANN'S VOICE
(on SOUND TRACK)
On the way home he kept telling
me all about his innermost feelings -
his long search for the right person
to be his companion in life...

DISSOLVE

EXT. SIMPSON HOUSE - NIGHT

249

MED. SHOT. As Valentine's station wagon pulls up near house and he helps Jo Ann out -

JO ANN'S VOICE
(on SOUND TRACK)
It was pretty late - but he
wanted to finish telling me
his theory - something about -
the law of compensation between
May and December - youth and age...

CAMERA MOVES IN as Valentine and Jo Ann step toward porch but remain talking in shadow of house -

VALENTINE
In other words, you and I - my
dear - each of us giving to the
other what we both lack...

JO ANN
You and I?

VALENTINE
Why not, Jo Ann? You're not
the sort of girl interested in
the shallowness of mere youth.
You want someone with rich experience
of the outside world...
(moves closer)

JO ANN
(uneasy, steps back)
Well, I don't know...

VALENTINE
You do - if you'd only be brave
enough to look into your heart...

(CONTINUED)

CAMERA MOVES IN as Jo Ann, feeling pressed against corner of building, reacts uncomfortably -

JO ANN

Well, I think I'll be going in -
it's getting late...

VALENTINE

(stops her)

Just a second -- there's something
I'd like to ask you, Jo Ann...

JO ANN

What?

VALENTINE

-- Would you mind very much if
- I kissed you?

JO ANN

(tightens up -
quietly)

What if I do mind?

VALENTINE

Nothing - I'll kiss you anyway...

(steps close -
takes her arms)

-- just to show you how you
should be kissed...!

As he crushes her to him, she tries to push him back.

JO ANN

Don't - let me go...!

VALENTINE

(continuing)

You're just repressed and it's
time you began to understand that...

As he kisses her, Jo Ann, struggling with silent desperation, apparently hurts him enough by digging her nails into his hand, to pull free - but still remains cornered against the building, glaring at him furiously. As Valentine rubs his hand -

VALENTINE (cont'd)

You have sharp nails - just like
a little animal...

(moves closer)

-- Maybe that's what I really like
in you...

Suddenly she slaps him sharply and steps back -

(CONTINUED)

JO ANN

You...! Don't you touch me again --
don't you ever come here again...!

CAMERA PULLS BACK as Jo Ann suddenly turns and hurries into house.

250 CLOSE SHOT - Valentine, as he steps forward tense, but stops short near door.

INT. SIMPSON PARLOR

251 MED. SHOT - Jo Ann, as she rushes into semi-darkened parlor closing door, leans against wall to get her breath. CAMERA MOVES IN on her as she remains there rigid.-

JO ANN'S VOICE

(on SOUND TRACK)

I hated him - hated him for knowing that I wanted to be kissed - that I never really was -- hated him for all that he guessed about me... Yet, in a way I was glad...glad that somebody wanted to kiss me - That anyone would like me that much. I was almost grateful...Joe, I was so confused...

DISSOLVE

INT. SIMPSON WORKROOM, ADJOINING PORCH - DAY

252 MED. CLOSE SHOT - Jo Ann, as she works at flower bench; party-line phone on wall alongside, keeps RINGING - two long and two short signals. As it repeats ringing, with Jo Ann glancing at it, but continuing to ignore it -

JO ANN'S VOICE

(on SOUND TRACK)

Next day - he tried to phone me - but I wouldn't see him. I was sure I'd never hear from him again after he left on tour but one day...

DISSOLVE

EXT. SIMPSON PORCH - DAY

253 CLOSE SHOT - Door, with Christmas wreath and holly berries on it, with legend: "Merry Xmas." As postman pulls bell-handle and bell TINKLES o.s., door is opened by Jo Ann. As postman gives her pad to sign for parcel.

(CONTINUED)

POSTMAN

Here, Jo Ann, something for you -
from Detroit! Hope Santa didn't
send you flowers...

As Jo Ann takes parcel -

DISSOLVE

INT. JO ANN'S ROOM - DAY

254 MIRROR SHOT - Jo Ann, at bureau - excitedly opening
parcel and lifting out a dress...

JO ANN'S VOICE

(on SOUND TRACK)

You know, Joe, how it is around
the holidays - you feel lonelier
than ever -- for the first time
in my life - a real Christmas
present...

As she sees something else in parcel and reacts. -

255 CLOSE SHOT - Pair of high-heeled shoes, as Jo Ann's
hands remove tissue paper.

JO ANN'S VOICE

(on SOUND TRACK)

...My! - I'd never seen such high-
heeled shoes before....!

As her hand takes out note inserted within shoe -

JO ANN'S VOICE (cont'd)

(on SOUND TRACK)

It was from him...

256 CLOSE SHOT - Jo Ann, reading note -

JO ANN'S VOICE

(on SOUND TRACK)

....He said he had bought them
for his younger sister in Detroit
whom he hadn't seen in years, but
that they hardly fitted her now.
Would I please accept them -- and
not to think he'd sent them because
of any feeling of guilt. Joe -
I sort of felt maybe I had been
too harsh...

DISSOLVE OUT

DISSOLVE IN

INT. JO ANN'S BEDROOM - NIGHT

257 CLOSE SHOT - Shelf of books, as Jo Ann's hand removes two books, disclosing a packet of letters hidden behind them.

CAMERA PULLS BACK as she places another letter into the packet -

JO ANN'S VOICE

(on SOUND TRACK)

...Especially when other letters kept coming from nearby cities, telling me how lonely his life was, wandering about. Then one night at the Public Library...

DISSOLVE

INT. PUBLIC LIBRARY LECTURE ROOM

258 MED. CLOSE SHOT - Projection-screen, with colored slides jerking on and off, as Lecturer with long pointer describes Indo-Chinese and Cambodian culture -

LECTURER

...At these ancient temples, there still survive splendid examples of Cambodian culture...

As CAMERA PULLS BACK to reveal semi-lighted lecture room with average townspeople making up a small audience, among them Jo Ann.

LECTURER (cont'd)

Here are the enchanting sculptures of the Devatas, or dancing girls. To quote the Cambodian poet:-
"The eye does not tire, the soul is delighted, the heart is never satisfied..."

259 CLOSE SHOT - Jo Ann, as she listens engrossed, when suddenly -

VALENTINE'S VOICE

(O.S.)

Beautiful, isn't it?...

As she half-turns startled, CAMERA PULLS BACK to reveal Valentine seated in row just behind her and a little to her left.

VALENTINE (cont'd)

I'm stopping here overnight - on some business. I was told you were here....

260 MED. SHOT - Screen and Lecturer, as latter puts record on phonograph.

LECTURER

For these native dances, inspired
by the same religious traditions
stemming back thousands of years,
we were able to secure the original
music - with the authentic instruments...

As slides jerk on, showing Cambodians strumming odd-
looking instruments, dancers are shown in similar poses
and costumes as seen in sculptures.

261 TWO SHOT - Jo Ann and Valentine, as latter leans over to whisper:

VALENTINE

I'm glad to find the same ever-
searching soul in you...

JO ANN'S VOICE

(on SOUND TRACK)

It was strange -- I thought I'd
still be angry...

262 REVERSE ANGLE (SHOOTING FROM REAR)

VALENTINE

You know, it's rather difficult
talking to someone's back, but
with you - I don't really mind...
Your hair looks quite lovely now...

263 CLOSEUP - Jo Ann, as she reacts -

DISSOLVE

EXT. STREET - NIGHT

264 TRUCK SHOT - Valentine and Jo Ann walking along snow-
covered street, glistening in the moonlight.

JO ANN

It was very kind of you to send
me those Christmas presents, but
I'll get them to you first thing
tomorrow so you can send them back...

VALENTINE

To whom?

JO ANN

Your sister -- I'm sure she can
exchange them for a better fit,
wherever you bought them.

VALENTINE

(soft laugh)

No, she can't...You see, there isn't any sister.

JO ANN

But you wrote me...?

VALENTINE

Oh, that was just a little white lie for Christmas.

(stops her)

Don't be stubborn. You see - I could have gone on lying -- but let's talk seriously - that is, if you've forgiven me...

As CAMERA HOLDS on them and they continue down street and disappear from view...

JO ANN'S VOICE

(on SOUND TRACK)

Twice again that week, he drove in from Pittsburgh to see me - and once I went there to see him - just before he left on tour for the rest of the winter...

TRANSITION MUSIC starts stealing in -

DISSOLVE

265- (OMITTED)

266

267 CLOSEUP of Jo Ann -

JO ANN'S VOICE

(on SOUND TRACK)

After a few weeks, first from Atlantic City, then from Miami and Palm Beach...

As her eyes show distant look -- MUSIC swells louder as CAMERA PULLS BACK to reveal her sitting on bale of peat-moss. It is now evening -- and moonlight coming through white-washed glass, lends a soft, almost eerie quality to the greenhouse. MUSIC ceases abruptly as --

JOE'S VOICE

(over SHOT)

...You began to get all those postcards...?

TWO SHOT - favoring Joe leaning against bench, lighting a cigarette. As Jo Ann rises and goes to him, she unconsciously touches brooch on her blouse.

JO ANN

Yes -- and one day he wrote me
he was returning to play at the
"Jungle", and...

(smiles anxiously)

-- you know all the rest.
You see, till I met you -- he
was the first person ever really
nice to me.

JOE

(mutters)

Yeah...

JO ANN

(simply)

Joe, if you want me to - I'll
never see him again...

JOE

But why is he here? Why is he
hangin' around? I'll tell you --
to break us up any way he can!

JO ANN

(with conviction)

He can't, Joe - never! I told
him that today when he started
talking about...that girl living...

(as Joe mutters)

- living across from you, in
the hotel.

(slight pause)

Joe, you won't go to her any
more, will you...?

JOE

(repeats amazed)

Her...?

(almost with pain)

-- Look, you sweet dope - why
would I be making this long
pitch to marry you -- why've
I been eating my heart out
for you about this...?

(CONTINUED)

JO ANN

It's funny - your saying that...
Many times when I'm all alone,
I've thought of...of what people
call love - and often just dreaming
that some day it might happen to
me, too, I'd feel so good -
I'd want to laugh...

(pauses, puzzled)

But listening to you now -
now that it's really happened -
I almost feel like crying...

(a little smile)

Oh, Joe, I wish I could understand
all this..Maybe I'm just afraid --

JOE

Afraid? Of what...?

JO ANN

(simply)

I don't know...I just don't want
to be hurt...

269-

270

JOE

Hurt? I'd never hurt you, Jo Ann -
'Cause I know how it is myself...
What I mean - well, ever since the
Good Shepherd eased me out on my own,
I've sort of been looking for something...
or someone...anyway, not to feel so
darned alone all the time...
Sure, had some fun now and then,
but - well, with me, anything'd happen...
Say for instance, I was on a train once -
had a brand new cap. Opened the window --
(whistles)

Off it went with the wind...

(seriously again)

You know, people are funny - they
don't take you for what you are,
but where you come from - what your
name is. You get to feel you're always
outside looking in...

(aimless gesture)

So you try to buck it -

You know, get an education, night school,
keep on the ball. Couldn't lick it,
though... Maybe -- well, maybe because
I wasn't really ambitious - I mean for
myself... Maybe that's been my trouble...

(looks off abstractedly)

So you go along - coal mine, sawmill,
steel mill - always looking for something
different - but it's always the same...

(CONTINUED)

JO ANN

(appealingly)

Joe, you know what it was like at the orphanage - and then with the Simpsons... Naturally - meeting a man like that who had seen so much of the world, and knew so much about it...

JOE

(with disgust)

Shoot, he hasn't been anywhere! Just been in and out of a lot of hotels and creep joints... What's that got to do with the real world? Couldn't you see through all that Santa Claus stuff-what he was after...? You should have seen him today - my little daughter this and my little girl that... All he knows is how to lie...!

JO ANN

I know - but everyone tells lies.

(quite simply)

I've lied sometimes, too...

(smiles)

-- if I said I never did, that would be a big lie.

JOE

I don't like people who lie.

JO ANN

I'm not a liar - you know that.

JOE

Sure you're not - because I love you...

JO ANN

I know you do.

JOE

Somehow the minute I saw you - I knew right off you were the one... Maybe 'cause I had a kind of a longing to be happy...

JO ANN

It's funny - your talking this way. Many times when I'm alone - I also long to be happy... And so often - thinking of it - I wanted to laugh...

(little pause)

Yet, as I listen to you, I feel more like crying...

(a little smile)

(CONTINUED)

JOE (cont'd)

coal dust or sawdust -- just like
sand dust...just trying to keep alive -
only if you weren't you'd never be
missed...

(wry laugh)

Yeah, like you're standing in a
heck of a rain, waiting for a trolley.
One comes by - Ding! All full up.
You wait for the next. Ding-ding-ding,
goes the trolley. Sorry, no room for you.
And so they keep on coming -
ding-dong, ding-dong, ding-dong -
and you're still there - still waiting...

(breaks into grin)

But one day they squeezed me in.
It came along. Not a trolley -
an army truck - then a half track.
Yeah, all the way from basic to
somewhere in Germany. But somehow
things were different - somehow there
was room for me. Maybe 'cause we
were all the same - family or no family -
no matter what name. Maybe it was
the same chow - the same mud,
and the same blood we saw spilled.
So I thought it was going to be
different coming back. I thought I'd
still be part of something, but...

(he frowns)

It was strange - the first days in civvies.
"The war's over now..." Couldn't figure
out what the score was - got to feel
it never would add up...
Felt kind of pushed back into myself
again, then locked up - tight...

(looks at her, draws
her close)

Till I ran into you. Then suddenly
it did add up. I mean - having
someone like you to believe in -
someone to trust - someone who believes
in you...Yeah, things are going to be
different now - got to be...

JO ANN

They will, Joe - they will...!
(kisses him)

JO ANN (cont'd)

Oh, I wish I could understand
all this...Probably, I'm just
afraid to be hurt...

269- CLOSE SHOT - Jee. As he looks down at her almost
270 worshipfully, then lowering his head, presses his face
against hers tenderly -

JOE

I'd never hurt you, Jo Ann -
'cause I know how it is myself...
(thoughtfully)

-- I don't think I've ever been
happy - the real thing...Sure,
had some fun but guess my mother
maybe walked under a ladder
before I was born...

(a little laugh)

Anything would happen...Say,
f'r instance, I'd go for a
drive on a Sunday - then plop!
- a flat tire...Maybe it was
gettin' a new job - savin' a
little - think you got it
licked, then voom! - you're
on the merry-go-round again.
Maybe a different job, coal-
mining - yet no different
at all - same old thing,
coal-dust or sand...Always
the same, just tryin' to
keep alive - ever since the
Good Shepherd eased me out
on my own...

(a little smile)

-- then with the army - well...

(an aimless gesture)

after that, right back where I
started from - back on the old
merry-go-round...Like in a heck
of a rain, you stand waiting for
a trolley. One comes by, Ding!
- all full up. So you wait for
the next. Ding-dong goes the
trolley - sorry, no room for you...
And so they keep on coming -
ding-dong, ding-dong, ding-dong -
and you're still there - still
waiting.

(draws her close)

But now, - with you - I know
things will be different - got
to be!

JO ANN

They will!

JOE

They will.

(CONTINUED)

They kiss. As she draws away, he suddenly pulls his hand up with an exclamation and looks at brooch pinned to her blouse.

JO ANN

Oh, I'm sorry - this pin on my brooch...

JOE

(looks at brooch)
You always wear it - don't you?

JO ANN

(touches it)
Yes, it means so much to me.

JOE

How come?

JO ANN

(eagerly)
It's a real antique from Mexico - from the Aztecs... You know the story of Montezuma's daughter...?

JOE

(little grin)
Nope, never met her.

JO ANN

...She had to be sacrificed just when she fell in love with...

JOE

And all this still means so much to you?

JO ANN

(after pause -
thoughtfully)
No, I don't think so - not any more.
(impulsively unpins it)
Here Joe, you can take it....

JOE

You sure now? - you're giving up your dreams...

JO ANN

(with feeling)
Oh, I want to -- I don't want any more dreams -- I want...

As they kiss in close embrace -

DISSOLVE

They kiss. As she draws away, he suddenly pulls his hand up with an exclamation and looks at brooch pinned to her blouse.

JO ANN

Oh, I'm sorry - this pin on my brooch...

JOE

(looks at brooch)

You always wear it - don't you?

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(touches it)

Yes, it means so much to me.

JOE

How come?

JO ANN

(eagerly)

It's a real antique from Mexico - from the Aztecs... You know the story of Montezuma's daughter...?

JOE

(little grin)

Nope, never met her.

JO ANN

...She had to be sacrificed just when she fell in love with...

(adds quickly,
unpinning it)

-- Joe, I want you to have it.

JOE

(takes it, smiling)

You sure now? - you're giving me your dreams...

JO ANN

(with feeling)

Oh, I want to -- I don't want any more dreams...

As they kiss in close embrace -

DISSOLVE

271 EXT. ENTRANCE OF CLOTHING STORE - DAY

DISSOLVE THRU TO

INT. CLOTHING STORE

272 MED. LONG SHOT. Joe stands at mirror trying on a dark serge suit, with Bill watching as his advisor. CAMERA DOLLIES IN as Clerk pats the ill-fitting coat in place, but Bill waves a knowing hand -

BILL

None of that stuff, Tommy - take it in right...

(CONTINUED)

INT. CLOTHING STORE - DAY

272

MED. LONG SHOT. Joe stands at mirror trying on a dark serge suit, with Bill watching as his advisor. CAMERA DOLLIES IN as Clerk pats the ill-fitting coat in place, but Bill waves a knowing hand -

BILL

None of that stuff, Tommy -
take it in right...

(CONTINUED)

TOMMY

(chalking it)

Why, certainly - got to be right...

(winks broadly)

-- for the big day - huh, Joe?

JOE

(slips off coat)

How'd you guess?

TOMMY

(hands him

package, winks)

Easy - you act like all the rest. Here's your shirt and tie. We'll have the suit ready in time, don't worry.

(winks again)

JOE

(as though

concerned)

What's the matter, Tom - got a twitch?

As Bill laughs and Joe slips on his work-stained fatigue jacket...

DISSOLVE

INT. CHARLENE'S ROOM - DAY

273 CLOSE SHOT - Charlene, standing near door leading out to porch, with Joe's jacket in hand - as she finishes sewing back a loose button and talks to him o.s. -

CHARLENE

You don't have to alibi to me, Joe. I got it the minute I saw you coming in with those wedding bells written all over you...

(looks at him)

Hey - droopy-puss...!

As CAMERA PULLS BACK to reveal Joe leaning disconsolately against doorway to porch -

CHARLENE (cont'd)

Cheer up, it's not a funeral -

As she steps into open doorway to empty dust and tobacco crumbs out of pockets onto porch -

(CONTINUED)

CHARLENE (cont'd)
 ...and don't you cry for me,
 baby -- I'm not buried yet.

JOE
 Look, Cholly - don't kid around.
 You mind if I feel low?

CHARLENE
 (with a shrug)
 What for? Take the cards as they're
 out...Bad deal? - well, you wait
 for a new shuffle.
 (holds coat for him
 to slip into)
 Wouldn't it be just too bad if
 we'd gone crazy about each other
 and fallen in love...?

As she stops abruptly and laughs - she takes his cap
 off and crossing to doorway, starts dusting it out -

CHARLENE (cont'd)
 Lucky we didn't, though. Honest,
 I had a hunch from the start I'd
 make the wrong mistake...
 (looks across street
 with sad smile)
 -- Yep, you lived right across the
 square - but that was such a long
 way off...

As she covers her feelings by tossing his cap to him,
 he crosses to table and pours a drink -

CHARLENE (cont'd)
 Oh, f'eryin' out loud - snap out
 of it! You've been given the air
 before -- take it like a lady.

274 MED. SHOT - favoring Joe, as he raises glass to her
 with silent smile. She takes out pair of mules from
 under bed -

CHARLENE
 Mind if I get comfortable?

275 CLOSE SHOT - Charlene as she sits on bed and takes off
 high-heeled shoes, with a wince -

CHARLENE
 You know, women are nuts anyway
 - walking on stilts like these.
 The only thing free - the Great
 Wizard ever gave me...

(CONTINUED)

CAMERA PULLS BACK to include Joe, lighting cigarette, looking at shoes wonderingly -

CHARLENE (cont'd)
(crossing to closet)
Now I got some tall packing to do...

As she takes out hat-box, he asks concerned -

JOE
Hear from your booking agent yet?

CHARLENE
Just yesterday -- has a straight part for me with a bicycle act...
(lays dresses on bed)
Anyway, that's better than playing nurse to a lot of trained seals....
Did that for six months -- I liked the seals all right - but not the guy who trained them.
(shrugs wryly)
So I teamed up with that gentle soul - Herr Valentine...But like they say, out of the frying pan into the fire - I mean with those poor dogs...

JOE
In his act...?

CHARLENE
Yeah - sometimes he'd have to train a new one fast...
(lights a cigarette)
Do you have a shaky stomach...?

JOE
Had a lot of K-rations to settle it..

CHARLENE
-- Just above the paw, he'd shave it clean...
(looks at cigarette)
-- then burn the skin all raw..

276. CLOSE SHOT - Joe, as his features tighten up -

CHARLENE'S VOICE
(over shot)
Worked like a charm -- could make them do any trick he wanted - just by flicking that raw spot with his little whip....

As Joe crushes out cigarette in disgust, CAMERA PULLS BACK to include her, crossing past him to window -

(CONTINUED)

JOE
The more I hear of that guy -
the more I think he ought to be
locked up in a whack-ward...!

CHARLENE
(looking out window)
He's screwy all right - but worse
than that, he's rotten...
(turns)
-- and he gets a great kick out
of making other people just as
rotten.
(bitter smile)
Maybe that's why I'm up the creek
now?

As Joe crosses to her.

CHARLENE (cont'd)
(turns, smiles)
So you see - Doc, you've been
good for me?

JOE
(with feeling -
awkwardly)
Look, Cholly, I wish I could...

CHARLENE
Skip it - my own fault...
(wry laugh)
Do I look like the type to keep
warm with memories?
(waves to glasses)
How about it? - to me on a
bicycle.

As Joe refills glasses, CAMERA PANS WITH Charlene
crossing to closet; with airy gesture -

CHARLENE (cont'd)
Well, here we go again -
(takes out suitcase)
-- on a bicycle meant for two...

As she repeats last line, humming it, she opens bag and
dumps contents on couch: some rolled-up stockings, a
crushed felt hat, shoe-trees, etc. As she starts
singing quietly ("...It won't be a stylish marriage -
Yes sir, I can't afford a carriage...You'd sure look
sweet...(whistles a bar) - on a bicycle meant for two...
As she tosses handful of contents to one side with a
grunt -

CHARLENE (cont'd)
Miscellaneous property...Me too!

As CAMERA PANS TO assorted articles on bed, Charlene
continues humming casually o.s.

277 CLOSE SHOT - Joe, as he suddenly reacts -

JOE

Say -what's this here...?

As he stares at something among the articles on bed -

INSERT

CARDBOARD (about 6 by 8 inches) - with three brooches clipped to it and bearing outlines of three others previously taken off. A stamped legend reads:

"REVERE SILVER PRODUCTS, INC.

"Jersey City, N.J."

278 CLOSE SHOT - Charlene, as she picks up card, surprised -

CHARLENE

Well, f'heaven's sake! - how'd this junk get in here? Now he'll arrest me for petty larceny...

279 CLOSE SHOT - Joe, as he stares at card in her hand -

JOE

Who?

280 TWO SHOT - as Charlene looks at him, with little laugh -

CHARLENE

Valentine...Once gave me one of these genuine antiques made in Jersey City, with a big beautiful build-up - all about some princess someplace in Mexico...

281 CLOSE SHOT - Joe. As he studies card intently, then reacting to her, looks up almost fiercely -

CHARLENE'S VOICE

(laughingly)

-- But one day I happen to see this cardful and I find out...

282 CLOSE SHOT - Charlene, as she drinks; with a shrug -

CHARLENE

The phoney four-flusher! - he
gives one to every dame sap
enough to fall for him...
(suddenly stops short)
Say...!

As she keeps staring at Joe, o.s. -

283 CLOSE SHOT - Joe, with crumpled card in hand, looking
at it, blankly -

CHARLENE'S VOICE

(repeating)

Say...!

284 CLOSE SHOT - Charlene, as she realizes she has guessed
it -

CHARLENE

-- that certain somebody you've
been carrying that torch for...!
She didn't happen to get one of
these genuine antiques too -
did she?...

As CAMERA PULLS BACK to include Joe, as he nods slowly -

CHARLENE (cont'd)

...So that's what he wanted to
talk to you about the other day?
Sure, now it all adds up - that's
what was eating you, huh? That
same, little cutie he picked up
one night at the Orpheum...

As CAMERA MOVES IN ON her starting to laugh despite
herself.

285 CLOSEUP - Joe, as he stares at card, completely stunned -

CHARLENE'S VOICE

...Sorry, Joe - I can't help
laughing -- somebody steps on a
banana peel and voom...!

As her low, hysterical laughter starts fading off -
TRANSITION MUSIC starts stealing in...

DISSOLVE OUT

INT. JOE'S ROOM

286 CLOSE SHOT - Cigarette, with smoke curling up lazily from Joe's hand hanging listlessly over side of bed.

CAMERA PULLS BACK to reveal Joe, stretched on bed staring blankly. As cigarette, almost smoked-out, starts to burn his fingers - he sits up and starts to crush butt in ash tray, but recalls in time to chain-light another. As he looks fixedly at something on night-table.

287 CLOSEUP - Brooch, alongside ash tray. As CAMERA PULLS BACK, Joe picks it up slowly and rises, staring at it.

JO ANN'S VOICE

(over FILTER;
distant)

Everyone tells lies sometimes...

(more distant)

...It means so much to me, Joe.

Here, you can take it...

With sudden expression of pent-up revulsion, Joe whirls and hurls brooch at window in b.g. Brooch strikes sill and falls to floor.

287A CLOSE SHOT - Joe, pacing about restlessly - when suddenly he stops in front of bureau and stares at cracked section of mirror.

287B MIRROR SHOT - as Joe moves his head to find a spot on mirror that will reflect more than a part of his face - he stares expressionless. Then suddenly, his features convulse and he whirls to pick up the chair behind him. As he crashes it against mirror -

INT. SIMPSON PORCH

288 CLOSE SHOT - Hanging bell, as it keeps ringing.

EXT. SIMPSON PORCH

289 CLOSE SHOT - Door, as Jo Ann opens it. She is in nightrobe, startled.

DEPUTY'S VOICE

Is your name Jo Ann...?

JO ANN

(nervously)

Yes -- what is it...?

DISSOLVE IN

INT. JOE'S ROOM

286 CLOSE SHOT - Cigarette, with smoke curling up lazily from Joe's hand hanging listlessly over side of bed.

CAMERA PULLS BACK to reveal Joe, stretched on bed staring blankly. As cigarette, almost smoked-out, starts to burn his fingers - he sits up and starts to crush butt in ash tray, but recalls in time to chain-light another. As he looks fixedly at something on night-table.

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JO ANN'S VOICE

(over FILTER;
distant)

Everyone tells lies sometimes...

(more distant)

...It means so much to me, Joe,

I want you to have it.

With sudden expression of pent-up revulsion, Joe whirls and hurls brooch at window in b.g. Brooch strikes sill and falls to floor.

287A CLOSE SHOT - Joe, pacing about restlessly - when suddenly he stops in front of bureau and stares at cracked section of mirror.

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288 CLOSE SHOT - Hanging bell, as it keeps ringing.

EXT. SIMPSON PORCH

289 CLOSE SHOT - Door, as Jo Ann opens it. She is in night-robe, startled.

DEPUTY'S VOICE

Is your name Jo Ann...?

JO ANN

(nervously)

Yes -- what is it...?

her, with patrol car parked at curb in b.g., its motor running and headlights on.

DEPUTY

You know Joe Adams... ?

JO ANN

Joe? - yes, of course...

(tensing)

What is it... ?

DEPUTY

You better get dressed....

WIPE

EXT. ENTRANCE OF HOTEL LOBBY - NIGHT

291

MED. SHOT (SHOOTING INTO lobby through wide plate-glass with curious crowd gathered in f.g.) Within lighted lobby, Jo Ann is seated facing Sheriff questioning her. In b.g., near hotel desk, Bill is seen looking on. Jo Ann is still confused as she looks out at crowd in front of hotel and then back to Sheriff.

JO ANN

(almost incoherent)

...I don't understand - it can't
be true - it can't -- !

(more quietly: trying
hard to control
herself)

I was asleep - then I heard the
bell ringing --- I thought it was
Joe...

(gives way again)

No - I don't believe it.. !
Please - let me see him, let me
talk to him...

SHERIFF

Just take it easy, Miss - you'll
talk to him when we get him out.

JO ANN

(wags head, anxiously)

But you said before - he won't
come out. What will you do to
him...?

SHERIFF

(laconic)

He'll come out all right - if it
has to be feet first.

As CAMERA QUICKLY MOVES IN ON Jo Ann, reacting in Horror.

INT. JOE'S ROOM - NIGHT

292- MED. SHOT - Joe, as he paces restlessly. A sudden
293 booming voice comes echoing through broken window-panes.

EXT. STREET - NIGHT

294 CLOSE SHOT - loud-speaker horn, on top of police car.

CHIEF'S VOICE

(over loud-speaker)

...This is Chief McManus. Adams,
I want you to listen to me careful...

295 MED. SHOT - radio police car parked in front of hotel,
as Chief, half-seated in front, speaks into "mike" which
he holds in hand. In driver's seat is policeman,
adjusting amplifier dial on dashboard. Car-door behind
Chief is open and he rests one foot on runningboard. In
b.g., stand policemen and deputies holding back crowd,
their craning heads lighted by hotel lights and auto
headlights, as well as nearby street-lamp.

CHIEF

(into mike)

...There's no sense trying to
shoot it out with us. You
haven't got a chance. You'll
be under charge of murder -
but you'll get a fair trial in
court. Now, Adams - be sensible...

296 FULL SHOT - square, filled with crowd listening to -

CHIEF'S VOICE

(over amplifier)

Come out law-abiding and accept
arrest...

(slight pause)

This way, you'll only get yourself
killed -- if that's what you want...

Pause - there is a hushed stillness over entire square.
CAMERA PANS ABOUT SLOWLY and MOVES FORWARD, picking up
expressions of waiting crowd as they gaze up at Joe's
window.

- 297 MED. SHOT - policeman, in radio car, as he swings side-spotlight to throw its beam up at -
- 298 MED. LONG SHOT - Broken dormer window of Joe's room, as beam of spotlight focuses on it. As two or three more spotlights criss-cross to do the same, suddenly casement windows swing open and Joe is seen.
- 299 FULL SHOT - crowd in square, with beams of light, as a low murmur ripples over square, followed by ominous silence.
- 300 MED. UP SHOT - Joe, between flung-open casements, which he still holds with both hands. Then suddenly, in clipped staccato - almost biting off the words:

JOE

All right - what are you waiting for? Go on - squeeze off -- here's a bull's-eye for you... !

- 301 MED. SHOT - crowd in front of hotel entrance, as Jo Ann frantically pushes out to sidewalk.

- 302 CLOSE SHOT - Joe, at window -

JOE

Well - maybe you want me to jump... ?
That what you all hanging around -
huh? Quite a show... ?

- 303 MED. SHOT - Charlene, in crowd near hotel, gazing up -

- 304 CLOSE SHOT - Joe, at window, his voice sardonic:

JOE

Pretty exciting stuff... ! A
murderer - a killer... ! Thought
I was all through with killing -
had no use for it, hated it -
maybe even more than you... Well -
here I am... ! Never see a killer
before? I seen plenty - and plenty
killed! Lots of murderers around...
Everybody kills a little bit -
quiet-like, with nobody knowing
it -- kills the thing they love...

305 PAN SHOT - Jo Ann. As she presses through crowd between a deputy and a stolid Vet wearing a plant badge - Deputy remarks from side of mouth:

DEPUTY

Say, that guy's going ~~screwy~~...

JO ANN

(pressing past
them)

Please let me...

DEPUTY

Stand back, stand back...

JOE ANN

(almost soundless)

Joe -- Joe...

306 MED. LONG SHOT - Joe, at window, waving angrily -

JOE

Go on, break it up - all of you... !
Take off - go home... ! Buy the
morning papers - it'll all be
printed up tomorrow -- all the dope
you want for a nickel - dirt-cheap.
Go on, read all about it - it'll
be a lot better than the truth... !

307 QUICK CLOSEUPS - silent faces of Peggy; her father;
Bill; Charlene; Dunlap and Freddie.

308 CLOSE SHOT - Joe, as he keeps shouting:

JOE

Well, what're you standing
around... ? You'll all catch
cold.

309 PAN SHOT - Jo Ann, as she keeps pressing through crowd
and reaches group surrounding monument, with Bill in
f.g. Some of the men are still begrimed, having come
directly from graveyard shift. As they look up, Jo
Ann elbows past them.

JO ANN

Oh, let me get to him - please...

As she is stopped by the mass of people and becomes
wedged between them, CAMERA PANS UP TO Bill, who has
climbed up on pedestal of monument. As he cups hands
over his mouth to shout up:

(CONTINUED)

BILL

Hey, Joe - it's me -- Bill
 Wilson.... ! Look, we're all
 with you... !

As he is drowned out by LOUD-SPEAKER booming on the square.

310 CLOSEUP - loud-speaker, on radio car -

CHIEF'S VOICE

(on loud-speaker)

This is your last chance, Adams
 - I warn you...

311 MED. LONG SHOT - Joe, at window, with sudden hollow laugh -

JOE

Hey! - anybody want a good job
 tomorrow morning... ?

As CAMERA (ON CRANE) SLOWLY MOVES UP TOWARD window -

JOE (cont'd)

...Just ask for Joe's job - in
 the sand-shed.... ! Swoll spot
 with a future, fellers -- good,
 take-home pay... ! Work yourself
 up to the top of the sand-pile!
 Tell 'em I'm all wore out - all
 through - finished... !

312 CLOSE SHOT - Jo Ann, as she wags head, murmuring half-
 aloud:

JO ANN

Oh, no - no... ! Joe, listen to
 me...

(turns to a man,
 helplessly)

Oh, tell him - tell him to listen...

313 CLOSE SHOT - Joe, at window -

JOE

Go on - it's all over - nothing
 more to see - go home, suckers -
 this is old stuff - you got no
 future here...

314 PAN SHOT - Jo Ann, finally pushing free of groups.

JO ANN

(cries out)

Joe - Joe -- wait...! Please -
I love you...! Joe, you know
that -- don't you...?

JOE'S VOICE

--None of you! We're all
suckers - trapped -- got us
up a dark alley - a dead-end -
no way out...!

As CAMERA PANS WITH her and HOLDS as she is wedged in
again.

JO ANN

Joe, I told you - I told you I
love you...! Why don't you listen
to me...?

315 CLOSE SHOT - Joe, at window.

JOE

Go on - as you were - but
without me -- I'm all through -
all wore out...! I told you -
finished!

316- QUICK CLOSEUPS - of Joe's friends scattered over the
317 square as one after another shouts up;

BILL

Take it easy, Joe - just hold on...!

SAND-BLASTER

Nobody's gonna let you down...!

OVERPECK

Joe, we'll all chip in - we got
our own lawyer...

FREDDIE

Come on out, Joe - we'll all
help you...

FOUNDRY MAN

Sure, we'll see you through okay...

DUNLAP

(suddenly shouts up)
Stay with it, boy -- you got
friends here...!

318 MED. SHOT - Sheriff, as he reaches Chief at side of radio car and gestures at crowd's shouting -

SHERIFF

Mac - this is gettin' way out of hand...!

As he is drowned out by increased SHOUTING all over square -

319- TRUCK SHOT - Jo Ann, as crowd's SHOUTING swells in
320 volume, she pushes desperately to get across the street. Various groups shout ad libs:

AD LIBS OF GROUPS

We'll stick with you, Joe...!

Don't worry -- just come on out...

We're all with you...!

321 MED. CLOSE SHOT - Charlene, near monument circle. As she sees Jo Ann pass by, CAMERA HOLDS ON Charlene, looking after her.

322 MED. SHOT - Sheriff, one foot on running-board of radio car, speaking into "mike," with loud-speaker visible on top of car -

SHERIFF'S VOICE

(over loud-speaker)

Clear the square...! That means
everybody! Go on -- clear the
square...!

323 PAN SHOT - Squad of deputies, as they start shoving crowd back in opposite directions - SIREN is heard o.s.

324 PAN SHOT - Patrol car, with SIREN rising - as it starts forward, with police clearing square ahead of it.

325 CLOSE SHOT - Jo Ann, pushed back against monument railing as she calls up with all the breath she has:

JO ANN

Joe -- Joe...!

As Deputies and Police shout orders to clear square -

326 MED. LONG SHOT - Joe's window, still with spotlights focused on it, but with Joe no longer there. As one shattered casement swings slowly shut by itself -

327 MED. SHOT - Jo Ann, as Deputies, with arms locked, forming a cordon, push crowd past her - she calls breathlessly:

JO ANN

Joe - where are you...? I must see him -- let me - please let me see him...

328 PAN SHOT - Charlene, as crowd is pushed past her - she keeps looking about for Jo Ann, then sees her --

329 CLOSE SHOT - Jo Ann, pushed from railing, her lips moving but her voice drowned by o.s. shouts. As she is pushed back, suddenly a youth trying to get his bicycle free, swings it around and hits her with it accidentally. As she falls -

330 MED. SHOT - Bill, at base of monument, as he rushes forward toward her -

331 PAN SHOT - Charlene, as she elbows her way anxiously -

332 DOWN SHOT - Bill, bending over Jo Ann - just as Charlene reaches her side.

CHARLENE

Is she hurt...?

BILL

(lifts her up)
No, she's okay - let's try to get her over there to the lobby...

As he carries her, CAMERA MOVES IN ON Jo Ann, her face smudged and bruised -

JO ANN

(murmurs)
Joe, wait -- wait....

INT. JOE'S ROOM

333 CLOSE SHOT - Window (with spotlights still focused on it). As shouting outside diminishes -

(CONTINUED)

CAMERA PULLS BACK to reveal Joe, in shadow at side of window, leaning against wall, staring fixedly at bullet-hole in window-blind. Then as blind stirs in night breeze, he suddenly shivers, chilled -

- 334 PAN SHOT - Joe, as he goes to chair, takes wind-breaker hanging on corner of it and puts it on. As his both hands go in side-pockets - a slow, wry look comes over his expressionless features. As CAMERA MOVES IN, his right hand fumbles in pocket and extracts a broken, wooden match. CAMERA PANS WITH him to night-table where he lights cigarette, then sits down on side of bed. Pause - as SOUND of loud ticking of clock on night-table attracts his attention -

- 335 CLOSE SHOT - Clock showing: 1:15 A.M. TRANSITION MUSIC steals in and hands of clock turn steadily backwards until they stop at 5:30 P.M. TRANSITION MUSIC ceases and CAMERA PULLS BACK -

Room is now seen in normal condition, in late afternoon. Joe is without cigarette or wind-breaker. As he passes by bureau, he picks up Jo Ann's brooch, but disinterestedly tosses it back again. Then crossing to night-stand, he picks up clock and as he winds it absently with same stunned expression seen last in Charlene's room -

CHARLENE'S VOICE

(on SOUND TRACK)

...Every dame sap enough to fall for him...

(low laughter)

...to every dame -- every dame -- fall for him -- fall for, fall for...

SOUND TRACK stops abruptly with sudden KNOCKING on door. As Joe glances o.s. and mechanically calls:

JOE

Come in...

- 336 MED. CLOSE SHOT - Door (normal condition), as Valentine enters (wearing different suit than the one worn in Tavern). As he closes door; politely:

VALENTINE

Good afternoon...

(CONTINUED)

As he strolls in, CAMERA PULLS BACK to include Joe, standing motionless, clock still in hand, his expression almost poker-faced, his voice quite toneless:

JOE

What do you want - now?

VALENTINE

I want to talk to you - alone;
it's very serious or I wouldn't
have come up here.

JOE

(mutters)

You better go right down...

VALENTINE

(determinedly)

No - I'm staying right here till
we've had this out.

(the Prosecutor)

You told Jo Ann not to see me
any more - against her every
instinct...You told her that -
didn't you..? I want the
truth -- every bit of it! I
knew I was right...

JOE

Well - if you know it, why do
you ask me?

VALENTINE

Listen, young man - I know
certain things almost
psychically -- and what I
don't know, I'm intelligent
enough to guess...

JOE

(still confused)

Okay - so you're smart -- I'm
stupid...Well, that ought to
make you happy...

VALENTINE

Happy...? I wonder how happy
you'd be, made to look
ridiculous...? Charlene - both
of you -- must've had a good
laugh, eh? But never mind -
I don't care about that - my
only concern is Jo Ann - her
happiness...!

As Joe realizes Valentine's maneuver of twisting the
tables, he wags head with ominous smile -

(CONTINUED)

JOE

Look, you're not going to start that double-talk again - like that phoney father-routine!

(his jaw tightens)

Listen, you're twice my age - you better beat it now...

VALENTINE

So that's your answer when you see someone in such pain...

JOE

(snaps)

That's right.

VALENTINE

You -- you're just not human...

JOE

Me?

VALENTINE

(with tragic smile)

Very well -- everything I told you yesterday was a fantastic tale - but who knows? Perhaps the wish was father to the thought?

(indignant,

starts pacing)

Good Heavens - must I make an apology for superior imagination? Look here I shall conjure up any story I choose if it results in her happiness -- yes, even if it results in you having suspicions...!

(stops to demand)

Ah, it did - didn't it? Quite a startling blow when you learned I was not her father - eh, eh...?

(moves about)

JOE

(snarls)

Stand still! - stop squirming around like - like a slippery eel...!

(fiercely)

Stand still for the love o'Pete...!

(CONTINUED)

Valentine suddenly stiffens into a mock tableau position with a sharp clap of his hands -

VALENTINE

Voila! Perfectly still - see?
But how about yourself...?
Why are you so tense - so nervous?

(soft laughter)

Very odd, my friend -- I always thought persons who do common manual work aren't so subject to nervous tension...

JOE

(ominously)

You starting that again...?

VALENTINE

(waves, almost kindly)

Don't you see, my boy - you're only nervous because you're confused - and your confusion stems from things you cannot quite grasp. Elusive, mysterious things - such as the ways of women - much too complex for the ordinary male mind to comprehend. All the mysterious yearnings of a young girl...

JOE

Shut up! I told you to cut it - or I'll...

VALENTINE

Now, now...! - you don't frighten me - you merely make me laugh...

Joe, with a sudden rush, seizes him by the throat. As Valentine staggers back against window, clutching at Joe's fingers frantically -

JOE

Go on - keep laughing..it's very funny...

(bends him out over sill)

...Go on, enjoy yourself -- I'll just topple you out of the window - so you can laugh all the way down - huh? Huh?

(CONTINUED)

VALENTINE

(struggles, choking)

No - no...let go - please stop...

337 CLOSE SHOT - Joe, as he slowly releases his grip.

JOE

Okay - I'll let you go - this time...

(steps back)

--But get going!

338 PAN SHOT - Valentine, shaken and breathless, as he regains his feet and walks toward chair near bureau -

VALENTINE

I'm - I feel all dizzy - the blood rushed to my head. See...?

(holds out

trembling hand)

--no control. Perhaps Cholly is right -- too old - all on edge...

(recovers somewhat)

Yes - you had me on the edge all right...

(wry smile)

But not so easy - to kill a man, eh? I ought to know... After all - I came up here to do that myself...

(takes revolver

from pocket)

--You see...?

339 MED. SHOT - favoring Valentine, as he casually tosses revolver on table. As Joe stares at it -

VALENTINE

There! - I actually came up here to kill you. Not merely on impulse - but with a definite plan...

(with a shrug)

Oh, well - I often have wonderfully worked-out plans, but somehow they never seem to work out...lately. Perhaps I am getting too old -- a pitiful specimen...

JOE

(mutters)

You sure are!

(CONTINUED)

VALENTINE

(sad sigh)
Pitiful! And yet what a man
I was once...

JOE

You haven't changed - just as
rotten as now..!

VALENTINE

Rotten? Oh, I don't know -
perhaps so...
(a little laugh)
Well, what of it? Look at you--
honest, simple - very trusting
-- and yet...?

(sees brooch
on bureau)

Ah - very pretty, this little
trinket you have here...
(palms it smilingly,
as he strolls about)
--a pretty, little toy - to
amuse some pretty child with,
eh?

JOE

(tensing)
What're you trying to say?

VALENTINE

(playing with
brooch expertly)

Merely that I find it rather
amusing - these naive
conceptions simple men have
concerning women...But the
lovely creatures, they're so
much more complicated - thank
heaven..!

(tosses brooch
on night-stand)

Yes, indeed, love is many
things - fascination, attraction
- in a phrase, appeal - but
let us say, I happen to have
that appeal - particularly to
a young, dreamy girl who
happens to appeal to me...

(graceful flourish)
Oh well, I could go on and on -
so many fascinating details...
If you're at all interested...?

JOE

(snaps)
Get out!

Valentine sees he means it; smiles and strolls to door -

VALENTINE

Very well, calm yourself. I
think I'll run along now. (CONTINUED)

JOE

Hey -- don't forget your gun.

As Valentine, with hand on half-open door, turns back --

VALENTINE

Oh, yes -- thank you. I'm
always forgetting details like
that -- in hotels or in....
(smiles)

Ah -- details again....

JOE

Shut up -- get out!

VALENTINE

Are you sure you don't want to
hear....?

JOE

I told you to shut up....!

VALENTINE

(graceful
flourish)

I promise -- the details are
perfectly fascinating. You open
a door, you close a door, you
put out the light....

340 CLOSE SHOT - Joe, as he snatches up gun, enraged -- and
SHOOTS!

341 CLOSE SHOT - Valentine, as he clutches at his stomach --

JOE'S VOICE

(toneless)

Is that what you wanted me to
do....!

VALENTINE

(gasps weakly;
vindictive)

Yeah, maybe -- I did....!

342 MED. SHOT - Joe. As he stands still, holding smoking
revolver, Valentine steps back jerkily, his free hand
groping for door knob behind him --

CAMERA MOVES IN CLOSE ON Joe, with smoke of revolver
curling about his head. As SOUND of door closing is
heard o.s. and TRANSITION MUSIC comes in, SUPERIMPOSE and:

DISSOLVE OUT

DISSOLVE IN

343 CLOSE SHOT - clock, with loud TICKING, as its hands rotate forward from 5:30 P.M. to actual time. As hands stop at 1:20 A.M., ticking becomes normal and MUSIC ceases.

As CAMERA PULLS BACK, revealing Joe seated on side of bed (wearing wind-breaker), staring with blood-shot eyes into table-lamp, he passes hand over his eyes to ease their smarting. Then as he picks up cigarette to light it from butt in ash tray, he finds it to be cold, dead ash.

JOE

(on SOUND TRACK)

Out -- cold -- dead butt....
Just like him -- dead ash. So
he's dead -- well....Killing
didn't answer anything -- did
it? No, nothin' at all....

As he looks up at ceiling above window, he notices beams of spotlights forming a pattern on ceiling. As he looks at it with mild curiosity --

344 CLOSE SHOT - ceiling. CAMERA PANS WITH one beam of light moving toward and out window --

EXT. SQUARE - NIGHT

345 MED. LONG SHOT - Joe's window, with spotlights hitting it. CAMERA PANS DOWN TO source of lights on police car. As officers swing one or two spotlights around to opposite side of street and focus them on roof of hotel, CAMERA PANS WITH them to PICK UP two or three deputies on roof, making some preparations there. As they signal down to hold lights steady, SOUND of approaching siren --

346 MED. LONG SHOT - motorcycle, its siren heard louder but tapering off. As its single, powerful headlight comes weaving through crowd at far end of square -- where people are held back by cordon of police and deputies with a barricade of 5 or 6 patrol cars parked bumper-to-bumper across narrow street. As deputies separate crowd to make room for motorcycle's passage, CAMERA HOLDS ON crowd reacting to motorcycle and its contents as they look after it.

347 MED. SHOT - two deputies. As one remarks to the other in low voice with head gesture toward motorcycle O.S.

1ST DEPUTY

Gas....

As he speaks, the word is picked up and as CAMERA PANS FROM group to group, people react to the news with various emotions, ranging from morbidity to sympathy.

AD LIBS

He said -- gas....?

Gas....?!

INT. HOTEL LOBBY

348 MED. LONG SHOT (SHOOTING THROUGH plate-glass FROM inside lobby) - motorcycle, at the curb in front of hotel. As Sergeant Shives and motorcycle deputy unload from unoccupied side-car, oblong carton, a riot-gun and a bundle of gas-masks -- CAMERA PULLS BACK to reveal Bill Wilson turning from the window and PANS WITH him to Jo Ann, seated nearby, looking up at him apprehensively. Stooped over her, is Charlene changing the blood-soaked bandage on her wrist for a fresh one. Standing close, facing direction of street, is blind Dunlap.

DUNLAP

What's up, Bill?

BILL

(mutters)

It's the gas all right....

JO ANN

No, they can't -- he'll never come out alive....! I know it....

349 PAN SHOT (FROM Jo Ann's ANGLE) - Shives and motorcycle deputy, as they cross lobby, carrying tear-gas equipment toward Sheriff and Chief near foot of stairway in rear of lobby.

350 GROUP SHOT - at foot of stairs, as Sheriff tears open carton held by Shives.

SHIVES

It's the new hot ones, Sheriff -- the kind he can't throw back....

JO ANN'S VOICE

No, wait....!

MED. CLOSE SHOT - group, rushing to him -
rushes in their midst.

JO ANN

Listen to me, please -- let me
talk to him before...!

SHERIFF

We're through talking, Miss...!

JO ANN

Listen -- you only want to get
him out - don't you..? I swear
to you I'll get him out...! I
know I can! - if only I can tell
him - what it took me so long to
find out...No, it isn't too late!..
(desperately)

You don't understand...! But it's
so simple! He loved me and - and
I love him -- but more than anything
in the world, he wanted to believe
in me - and I didn't know I was the
one tearing down that belief...
But now I do know...! Oh, don't
you see - down deep he always
wanted to believe in people...

(looks about at
them, intense)

-- in all people - in him - in her -
in you -- or you...but most of all,
in himself!! - and that's why he
needed someone so much to have faith
in -- someone with both feet on the
ground - not in any dream-world, but
right here, today...! Oh, you do
understand - don't you? I know he
will... Oh, let me see him, please...!

352 ANOTHER ANGLE. As Sheriff steps forward impatiently -

SHERIFF

Look, Miss, you're just wasting
our time...

As he gestures head to deputies to take up equipment -

JO ANN

(pleading to Chief)

If you'll only -- just a few
minutes...

(CONTINUED)

CHIEF

(with helpless
gesture)

I'm afraid I can't allow that,
Miss. He killed a man on your
account -- the way he feels now --
might kill you..!

(to Sheriff)

Let's go, Ned...

353 PAN SHOT - Charlene, as she rushes forward to stop them
from going upstairs after the deputies already
disappeared from view.

CHARLENE

Look, you heard him - he said it -
he's all through -- you'll shoot
that gas in - he'll shoot himself!
For the love of heaven, why don't
you give her a chance with him..!

354 ANOTHER ANGLE - favoring Bill, as he pushes past Jo Ann
heatedly -

BILL

You just said yourself, Chief --
the way he feels up there...

SHERIFF

Look here, you two -- stay out
of this!

(turns to Chief
with gas-masks)

Guess we'll figure on five minutes
after we shoot in about three-four
bombs. If he don't come out - your
men got these masks on and can
drag him out...

As Bill, in a fury, shouts up at him -

BILL

(violently)

You crazy, murderin' goon -
you're out to kill him with
that gas - or make him kill
himself!

355 CLOSE SHOT - Jo Ann, as she starts to move
stealthily to door - CAMERA TRUCKING WITH her.

SHERIFF'S VOICE

(angrily)
Listen - I told you to stay out
of this -- !

(to Deputy, in
another tone)
Peterson -- nobody goes up these
stairs - understand?

356 GROUP SHOT - favoring Chief, as Ed and two or three
police come up to him. He hands Ed gas masks.

CHIEF

Ed, I want three of you for these
masks. I'll give you a ready
signal two minutes before - two
short whistles -- then one long
one when we fire...

EXT. SQUARE - NIGHT

357 FOLLOW SHOT - Jo Ann, slipping out of hotel and merging
into crowd gathered behind barricade of patrol cars
between hotel and drugstore on triangle. As she pushes
through mass of people to get between trolley car and a
truck, she stumbles on trolley track and falls against
tail-end of truck, hurting her wrist again. As she
continues on toward side-entrance of drugstore -

INT. TRIANGLE DRUG STORE - NIGHT

358 FULL SHOT. Facing plate-glass front, looking out on
square, are about a dozen people, including one or two
deputies. Besides front doors, there are two side doors,
one toward hotel and the other toward Allegheny House.
Near latter door is lunch counter, behind which same
clerk called Doc (in Scene 192) is busily filling
containers of coffee and making sandwiches for two
policemen leaning on counter. Near coffee urn, radio
is playing some hill-billy music tuned low.

359 PAN SHOT - Jo Ann. As she hurries in through side door
(hotel side) and slowing up her steps to appear normal,
crosses toward opposite side door, she stops suddenly.

360 MED. SHOT (FROM Jo Ann's ANGIE). As side door
(Allegheny side) opens and a Deputy pokes head in to
call to one of policemen at counter -

(CONTINUED)

DEPUTY

Say, Brooks - tell the Doc to lock
this here door -- we don't want
nobody comin' through no more...

POLICEMAN (BROOKS)

Okey-doke...

361 CLOSE SHOT - Jo Ann, as she reacts and simulates
joining fringe of group looking out on square, the
fresh bandage on her wrist shows a dark stain where
injury has begun to bleed again. However, she watches
side door (Allegheny side) from corner of her eye
carefully as -

DOC'S VOICE

- Here, Brooks - four ham an'
eggs and six bologneys. Now how
many coffees did you say...?

362 MED. SHOT - Counter, favoring Doc as Brooks and other
cop lean over counter.

POLICEMAN (BROOKS)

(to other cop)

How many would you say - Olly?

POLICEMAN (OLLY)

Figure about... Heck, fill up
two o' those gallon jars - that
ought to do it.

POLICEMAN (BROOKS)

Toss us a couple of cokes in the
meanwhile, Doc.

As Doc does so, CAMERA PULLS BACK to include Jo Ann
with her back toward them, stealing a glance at door to
see if this is the moment to slip through. Suddenly,
people near her become alert at proceedings outside in
square and elderly man nearby remarks, looking o.s. -

ELDERLY MAN

There's that Sheriff up on the
roof -- guess it won't be long
now...

363 CLOSE SHOT - Jo Ann, as she reacts and starts moving to
door, CAMERA FOLLOWING.

364 MED. SHOT - Counter. As Brooks drinks his coke, Olly
is reaching over counter to tune radio.

POLICEMAN (OLLY)

(as he does so)

Ought to be able to get Ted, the
Town Crier now -- it's just one
o'clock in Chicago...

(leans back on
counter turning)
Yeah, he's good...

As he suddenly stops, looking toward door o.s. -

365 ANOTHER ANGLE - Side-door (Allegheny side), FAVORING
Jo Ann, as Brooks, coke bottle in hand, points to her
bandaged wrist; friendly -

POLICEMAN (BROOKS)
Hey - what'd you do to your hand?

JO ANN
Oh, nothing -- I just fell...

POLICEMAN (BROOKS)
(crosses closer)
Better have Doc here fix it up
- put something on.

JO ANN
Thanks, it's all right -- they're
waiting for me.

POLICEMAN (BROOKS)
Just take a minute -- might get
infected, you know.

As he is about to lead her behind counter, his attention
is drawn away by -

DOC'S VOICE
Say, Brooks - you gonna pay for
this cash or do I mark it on ice...?

As Brooks turns to go to counter o.s. - CAMERA HOLDS on
Jo Ann, as she quickly slips out door.

EXT. SQUARE - NIGHT

366 FOLLOW SHOT - Jo Ann, as she leaves drugstore and merges
into bystanders behind barricade of cars stretching
across street to Allegheny House. As glare of headlights
from slowly-moving truck lights her up and she skirts
around it - she passes Deputy, signalling truck-driver,
who is trying to back it up.

DEPUTY
That's it, Jack - out it to your
right a little -- just humor it
in now... 'At's fine...

rm

(CONTINUED)

As CAMERA HOLDS on them, with Jo Ann disappearing from view, PAN to hotel roof where figures of Sheriff and Shives, together with other deputies, can be indistinctly seen, with latter fixing tear-gas bomb to riot-gun.

- 367 CLOSE FOLLOW SHOT - Jo Ann, slipping along shadow of Allegheny House. As she stops abruptly, looking o.s.-
- 368 MED. SHOT (from Jo Ann's Angle) - Entrance Allegheny House, where two deputies and one policeman stand silhouetted against dim hall light inside, as one strikes a match to light a cigarette.
- 369 MED. CLOSE SHOT - Jo Ann, as she flattens against wall, then sees iron railing guarding stairway to cellar -
- 370 UP SHOT - Darkened stone steps of cellar stairway, as Jo Ann descends, looking back cautiously. As she passes ash-cans at foot of stairs, CAMERA PANS WITH her opening cellar-door and entering.
- 371- MED. LONG SHOT - Allegheny House Hallway (SHOOTING
373 THROUGH open entrance doors), with dim light coming from small night bulb. At entrance, are the deputies and policemen looking across at hotel roof, watching the proceedings there.

DEPUTY

...Works just like a grenade-
thrower -- there's a place to
hook the can on to the muzzle...

In b.g., Jo Ann is seen coming out rear basement stairs (CAMERA MOVING IN on Jo Ann) and sidling along shadow of stairs, then suddenly stops as glare of headlights are thrown in hallway.

DEPUTY'S VOICE

(calls to street)
Hey there...! Swing those headlights
around -- wanna blind us?

As headlights swing off - Jo Ann swiftly makes the turn and, hugging the wall, quickly hurries up the stairs.

374- DOWN SHOT - 2ND floor landing, where the door is
375 evidently burned out. As Jo Ann comes around semi-dark
landing, she stumbles over a folded baby carriage leaning
against wall. As she catches it in time to prevent it
from falling over and continues upstairs -

376 UP SHOT - stairwell, with a fleeting glimpse of Jo Ann
reaching 3rd floor landing -

377 MED. SHOT - Top flight of stairs, as Jo Ann comes past
camera, breathing hard and continues up last six or seven
steps. CAMERA FOLLOWS her until she stops briefly on
landing to glance down stairwell for an instant to
reassure herself. Then, as she looks around top floor
landing -

378 PAN SHOT (FROM her ANGLE) - Door to Bill's room - then
to Joe's door, bullet-ridden around lock. As CAMERA
HOLDS ON it, Jo Ann hurries past camera toward it.

379 CLOSE SHOT - Jo Ann, at Joe's door. She hesitates only
an instant to take a deep breath, then raps on door,
calling desperately:

JO ANN

Joe - Joe...! It's me, Jo Ann...
They're starting now, there's no
time -- I must talk to you...

(slight pause;
she raps harder)

Joe, please - answer me - please...!
(shaking doorknob
frantically)

You've got to answer me...!

INT. JOE'S ROOM - NIGHT

380 MED. SHOT. It is in semi-darkness, with light from
spotlights outside window casting weird shadows. Joe,
dimly seen, sits on edge of bed, his gun in hand. It
is "broken" and he is ejecting empty cartridges. He
glances up for an instant at door, as it is rattled
harder -

JO ANN'S VOICE

(muffled, through door)

They have that gas down there -
I saw it -- open the door -
believe me - I won't betray you...

(CONTINUED)

As Joe, rearranging bullets in consecutive chambers of revolver, suddenly tenses at her last words, rises and snaps:

JOE

Leave me alone...!

381 CLOSE SHOT - Jo Ann at door. As she finally hears his voice with grateful relief -

JO ANN

Joe...! Listen to me, please --
you must live... Go on living, both
of us...

As she suddenly hears heavy footsteps coming up stairs -

JO ANN (cont'd)

They're coming now, Joe - coming up...!
Let me in before...
(pounds door hard)

POLICEMAN'S VOICE (STEVENS)

(from below)

Say - who's that up there...?

As Jo Ann, terrified - automatically looks toward stair -

382 MED. SHOT - 2nd Floor landing, as two policemen ascend stairs, led by Stevens, all carrying masks. As Stevens stops and draws gun -

STEVENS

(starts up stairs)

Get those masks on -- I'll take a look...

383 CLOSE SHOT - Jo Ann, facing door; urgently -

JO ANN

Look, Joe - before it's too late -
not for me - you owe it to yourself -
everything you ever believed in --
and still must believe...

384 PAN SHOT - Joe, in his room. As he sees toy bear topple over near foot of bed, he uses revolver to set him back in place...

JO ANN'S VOICE

(from behind door)

If you'll only give me a chance to
prove how wrong you are -- that it's
worth going on -- together -- just
a chance...

385 CLOSE SHOT - Jo Ann, at door -

JO ANN

Joe, answerme...

STEVENS' VOICE (o.s.)

Hey! - get away from that door -
they'll be shooting those cans up
here in a minute...!

CAMERA PULLS BACK to INCLUDE Stevens, as he rushes up
and drags her to stairs - CAMERA PANNING WITH them.
Jo Ann struggles as he forces her down the stairs.-

JO ANN

Let me go - let me go, I tell you...

STEVENS

(holds her with
difficulty)

Say, take it easy now...

As two short police whistles are heard from street -
and repeated from within house, up stairwell -

JO ANN

Let me...!

At this, she tears loose and races up the stairs -
CAMERA FOLLOWING. As she rushes across landing and
reaches door, she slumps down, breathless.

386 CLOSE SHOT - Stevens, on stairs, ready to return for
her, when -

POLICEMAN'S VOICE

(from below)

Hey - Ed! - time's up - better get
this mask on -- hurry up...

As Stevens glances up with slight hesitation, then
turns and hurries down -

387 CLOSE SHOT - Joe Ann, slumped at door - pleading:

JO ANN

Joe - if you don't believe me -
ask Bill - and her, Charlene --
they'll tell you - that you must
believe me...

388 CLOSE SHOT - Joe, near table-lamp, as he turns off light.

JO ANN'S VOICE

(choked; through door)
...they'll tell you -- that I
love you...

JOE
(turns at this)
Stop lying - lying, all of you...!
(ominously)
Go away - leave me alone, I said...

JO ANN'S VOICE
(through door)
--Ask them - they'll tell you -
all about him and me...

JOE
Him - you... all you dirty,
rotten...!

As he speaks, he SHOOTS through wardrobe - CAMERA MOVES IN as he stares at it, expressionless as though seeing through door - silence. Then, as his expression slowly changes from cold hate to bewilderment mixed with unbearable dread, he suddenly steps to wall and with all his strength, starts tipping wardrobe over -

389 MED. CLOSE SHOT - Top floor landing - Joe's door, as wardrobe in room crashes. Door is flung open. As Joe steps forward in doorway and stops short as he looks down -- CAMERA PANS DOWN as he quickly sinks to his knees alongside Jo Ann seen sobbing almost soundlessly.

CAMERA MOVES IN as he gathers her close --

JOE
Jo Ann, I - I didn't hurt you --
tell me...

JO ANN
(holds him close)
I'm all right, Joe...

As SOUND of one long police whistle is heard from street and immediately repeated up stairwell -

STEVENS' VOICE
Hey - get away from there...!

390 MED. SHOT - FAVORING Joe and Jo Ann, with room and window in b.g., as gas-bomb comes CRASHING through window and lands within room a few feet from them. As Joe instinctively presses her down -

JOE
Stay down, Jo Ann...

(CONTINUED)

Behind them, gas-bomb on floor with its "hot" chemical sputtering, emits thick spirals of white gas which spreads rapidly toward them.

391 MED. CLOSE SHOT - Joe and Jo Ann, as second gas-bomb CRASHES into room. As Joe glances anxiously in its direction, then starts to pick her up....

JOE

Hold on, now--tight....

CAMERA PANS WITH them as he carries her toward stairway. As he descends four or five steps, he is stopped by Stevens and two other police, all wearing gas-masks. As Stevens, covering him with gun, pulls off his mask and demands:

STEVENS

Let's have that gun.

JOE

It's inside....

STEVENS

(to policeman)

You get it, Chris--and give 'em a "cease fire"....

As Chris rushes up the stairs, CAMERA PANNING WITH him....

STEVENS' VOICE

All right, Adams--keep moving,
let's get out of this stuff....

392 MED. SHOT. - 3d floor landing. As they reach it:

STEVENS

Okay, you can put her down....

As Joe does so, Stevens gestures to other policeman to frisk him. As policeman frisks Joe, Stevens shouts upstairs:

STEVENS (cont'd)

Hey - keep that door closed!

2D POLICEMAN

(removing his mask)

He's okay, Ed.

As Stevens gestures for them to go on down....

EXT. SQUARE - NIGHT

393 MED. LONG SHOT - crowd. As people realize it is all over and eagerly start surging through barricade and cordon of officers.

pulls up to entrance of Allegheny House.

395 MED. SHOT - entrance of house as a number of people reach sidewalk in front of it but are stopped by police.

396 MED. CLOSE SHOT - Charlene and Bill, pushing through group on sidewalk, trying to get to house entrance.

INT. ALLEGHENY HOUSE - HALLWAY

397 MED. SHOT - Joe and Jo Ann, followed by Stevens and 2d policeman, as they reach ground floor. As they stop there, Jo Ann, clinging to Joe:

JO ANN

Joe, listen....

STEVENS

(separating them)

Sorry, Miss...we got to get going.

JO ANN

Please...just one minute.

STEVENS

(hesitates slightly,
then)

Make it a fast one.

As he steps back, CAMERA MOVES IN as Jo Ann turns to Joe.

JO ANN

Joe--they said you have a good chance... 'cause they know how it happened They all say you'll get a fair trial. It'll take time - but no matter how long....

JOE

(quietly)

I know, but don't worry, Jo Ann....

JO ANN

(looks at him, then
steps back)

All right--go ahead, Joe....

EXT. ENTRANCE OF ALLEGHENY HOUSE - NIGHT

398 MED. SHOT - crowd, as it is kept back. Bill and Charlene are standing near patrol car in f.g., craning heads to see within hallway. Near Bill is Peggy, also trying to see.

PEGGY

Pick me up, Bill. I want to see him....

(CONTINUED)

As he picks her up--standing on rear bumper of car:

PEGGY (cont'd)

(exclaims)

Here he is--he's coming out...!

399 MED. LONG SHOT - house entrance (FROM their ANGLE) - with headlights of patrol car on it. Chief is almost at the door as Joe appears with Stevens and others. From crowd o.s., excited reactions are HEARD.

400 PAN SHOT - groups in crowd at barricade--as they surge against deputies, some manage to push between bumpers of cars and get through.

401 MED. CLOSE SHOT - house entrance, as policeman hands Chief a revolver. He looks at it briefly, then turns to ask Joe:

CHIEF

This your gun, Adams?

JOE

No, his--he came up with it.

CHIEF

(touches Joe's arm)

Well, let's go....

As Joe starts across to car, Jo Ann appears coming out of house. CAMERA MOVES IN on her as she comes forward.

402 PAN SHOT - Joe and Chief, as they cross to police car, with crowd on either side, including Fred and other recognizable neighbors.

JOE

Got a light, Fred...?

FRED

(quickly strikes match)

Sure thing -- how you doin', Joe?

JOE

(takes deep drag, nods)

I think we'll make it--just about make it.

As Joe gets in police car - he looks back at Jo Ann.

403 CLOSE SHOT - Jo Ann, as she watches car go off and murmurs softly to herself:

JO ANN

...We'll make it -- we'll make it....

As she speaks, police loud-speaker comes BOOMING over square

LOUD-SPEAKER VOICE

All right, folks -- it's all over...
Clear the square now - everybody out!
Clear the square....

As CAMERA (ON CRANE) SLOWLY PULLS BACK and police car, with siren RISING, disappears around monument - crowd starts to leave square. As square gradually becomes empty, with CAMERA now far back:

NARRATOR'S VOICE

"To everything there is a season,
and a time to every purpose under
Heaven:

A time to love and a time to hate,
A time to break down and a time to build up,
A time to weep and a time to laugh,
A time to kill and a time to heal..."

As MUSIC comes up, narrator repeats:

NARRATOR'S VOICE (cont'd)

"...A time to heal...."

FADE OUT

THE END