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FINAL SCRIPT

OCTOBER 14, 1947

THE WINDOW

Screen Play

by

Mel Dinelli

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THE WINDOW

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FADE IN

EXT. TENEMENT STREET - LATE AFTERNOON

1 LONG SHOT - the uniform line of brownstone buildings on either side of the street is broken here and there by a vacant lot where structures have been torn down, leaving convenient dumping places for the neighborhood. Although an effort has been made to keep up the general appearances of the houses and the street, the impression is that of a middle-class tenement section. It is late afternoon on a hot sweltering day, and the glistening asphalt pavement seems soft and impressionable in the intense heat.

The few pedestrians who are seen on the sidewalks move slowly along, close to the apartment buildings, which cast slight shadows affording temporary relief from the glaring sun; they move with apparent effort, as though the heavy heat has brought with it a feeling of expectancy and disaster.

As the CAMERA BEGINS TO MOVE CLOSER IN, we see various people leaning out the windows and looking down into the street. Although they obviously are making an attempt to cool themselves, there is not the slightest trace of a breeze; the dingy lace curtains, stiff with soot and dirt, hang stationary.

The CAMERA PASSES a fire-condemned building; its windows are black and charred where flames have licked up and out of them. All entrances and casements are boarded up. It is a derelict building, boarded up, abandoned, and someday to be demolished.

The CAMERA CONTINUES PAST the deserted building and then IT STOPS before an apartment house several buildings away. This building is no different from the other apartment houses which we've seen as the camera explored the street. Concrete steps lead to an entrance way, and through a grimy set of double frosted glass doors we see a dark hallway, which, in spite of the bright sun outside, is lost in shadows.

The CAMERA MOVES UP the concrete steps and THROUGH the front doors, abruptly leaving the glaring sunlight for the shadowy hallway.

INT. FRONT ENTRANCE HALL - DAY

2 MED. SHOT - the hallway. At first we are unable to distinguish anything in the shadows. (The impression is that which one experiences when moving from bright daylight into dark interiors.) After a moment, the CAMERA ITSELF seems to become adjusted to the dimly-lighted hallway, and we begin to make out various objects. On one side we see the rows of metal mailboxes; there are a great many of them, which give evidence of the crowded conditions of the building.

CAMERA PANS TO the stairway; in spite of its heavy construction, it is battered with use and abuse, and the wall alongside of it is dirty and marked with scratches.

CAMERA HOLDS, and at first we see no sign of movement; then gradually we become aware of a slight stirring on the stairs. At first we can make out nothing but the fact that something, or somebody, is halfway up the stairs.

CAMERA MOVES IN CLOSER, and then out of the shadows, we see a small figure reach out and clutch the banister; a hand grips the banister, and the muscles grow tense, as though someone is attempting to drag himself up the steps.

CAMERA MOVES SLOWLY UP ALONG the outside of the banister, as if in closer investigation of the stairway. As IT DOES SO, the alternate patches of light and dark, caused by the dim light which shines through the railings, give the stairs a peculiar high light.

CAMERA STOPS at the figure. Half in light and half in shadows, we see Tommy Woodry, a boy of about ten. An agonized expression on his sensitive face, his eyes are closed, and he is breathing heavily. One hand grips his shoulder as though he were experiencing acute pain. His face is white and drawn, and because of his small stature he seems quite vulnerable. His lips move as if he is attempting to speak or call out, but then with a heavy sigh, his hand clutches the banister again, and he continues to drag himself up the stairs.

Suddenly there is the abrupt SOUND of footsteps approaching overhead. Tommy straightens up like a shot; his hand drops from his shoulder, and he is immediately transformed from an obviously injured boy to a surprisingly well one. A look of embarrassment sweeps over his face, and it appears as though he's been caught in the middle of a game he's been playing. He makes a determined effort to appear unconcerned. A second later, a pair of men's legs comes into shot, and they start down the staircase.

(CONTINUED)

As the CAMERA PULLS BACK, we see that a roughly-dressed boy of about eighteen is coming down the stairs; there is an amused, half-smile on his face as he passes Tommy. The latter, not sure whether he's been seen or not, looks with self-conscious eyes at the older boy, and he begins to whistle apathetically.

OLDER BOY

(casually)

Hello, Tommy...

TOMMY

(gulping)

Hi...

The older boy continues down the stairs, turning to look at Tommy curiously as he does so.

OLDER BOY

What's the matter?

TOMMY

(innocently)

Nothing. Why?

The older boy smiles knowingly, and he moves to the mailboxes. Taking out a key, he opens one of them and takes out a letter; tearing it open, he seems to lose all interest in Tommy, and reading while he walks, he goes out the entrance. The moment he is out of sight, Tommy, evidently capable of turning his emotions on and off like a faucet, falls back into his former wounded, staggering condition. Now he speaks in a weak, low tone, as though the very act of speaking is a tremendous effort.

TOMMY (cont'd)

(gasping)

They...got me...can't make it...

His voice dies out as if he's exhausted, and he falls in a heap on the steps.

EXT. STREET - DAY

3

FULL SHOT - exterior building. A man and woman are approaching the apartment house; the woman carries several bags of groceries, while the man carries his coat over his arm. They both look extremely hot and uncomfortable.

4

MED. SHOT - the man and woman. They are Mr. and Mrs. Kellerton, tenants of the building. In her late thirties, the woman is striking-looking in spite of her unkempt appearance. Her hair is damp and stringy with perspiration, and her cotton house dress is wrinkled and soiled. She seems worn out by the heat, and there are dark circles under her eyes.

(CONTINUED)

The man is large and heavy-set, and his brow glistens in the hot sun. They go up the front stairs of the building, the man slightly ahead, the woman lagging behind as she carries the groceries.

INT. BUILDING - DAY

5 FULL SHOT - entrance hall to 65 Holt Street. (From inside looking out.) Tommy is in a recumbent position on the stairs. Mr. and Mrs. Kellerton are seen as they come up the steps; Tommy is unaware of their entrance. Mr. Kellerton enters first; Mrs. Kellerton goes to one side of the doorway, and she peeks through the grill work of her mailbox. Seeing nothing, she follows her husband into the hallway.

6 FULL SHOT - the hallway and stairs - ANOTHER ANGLE. Tommy lies prone on the steps. When Mr. Kellerton looks up and sees him, he doesn't seem the slightest bit surprised. He doesn't speak until he's quite close to Tommy.

MR. KELLERTON
(casually)
Heat got you, Tommy?

Startled at the sound of his voice, Tommy jumps to an awkward sitting position, but he realizes that it's too late. He is shy and self-conscious as he looks up at him.

TOMMY
Hello...

MRS. KELLERTON
(she starts up
the stairs after
her husband)
How's your aunt?

TOMMY
Better, thanks...

MRS. KELLERTON
That's good...

Tommy watches the Kellertons go up the stairs and out of sight; then he sits quietly with a pensive expression on his face, as if wondering what to do next. After a moment a door near the foot of the stairs opens, and two small boys come out. They are shirtless and barefooted. Tommy looks down at them through the railings of the banister; then taking careful aim, and using his hands as an imaginary gun, he lets go with a shrill, staccato noise, in the manner of small boys imitating machine guns.

(CONTINUED)

TOMMY
(triumphantly)
Got ya, fellas...

Unruffled, and surprisingly unconcerned by the startling, nerve-racking noise, the two small boys, obviously brothers, look up at him solemnly, and the smaller of the two seems to study Tommy a moment.

TOMMY (cont'd)
(attempting to
convince them)
Got ya four times in the heart
and twice in the leg...

The smaller boy considers him a moment longer, and then he speaks in a flat, disinterested voice.

BOY
Aw, sheddup...

He turns, and the two brothers start for the front door.

TOMMY
(calling)
Hey, wait for me!

The two boys pay no attention to him, and they go out the front door. Tommy rises quickly, and he hurries after them.

EXT. STREET - DAY

7 FULL SHOT - exterior building. The two boys come down the concrete steps, and they move slowly along in the shade of the shadow cast by the building, hurrying only when their bare feet come in contact with unprotected patches of the hot sidewalk. Tommy follows closely behind, but they seem very disinterested in the fact that he has joined them. While they do not speak to Tommy, neither do they speak to one another, as if they are too intent on some destination to bother with conversation. When they reach the entrance to the fire-condemned building, which is several buildings away, they turn down a set of basement steps, and they disappear from sight. Tommy follows them.

EXT. FIRE-CONDEMNED BUILDING - DAY

8 MED. SHOT - at foot of basement steps. A large sign on the basement door proclaims that the building is unsafe and trespassers will be prosecuted. The glass on the door has been replaced by boards. A group of small boys is sitting about. They do not bother to look up as the two brothers and Tommy come into shot, for they seem to stare with concentrated interest at an object on the wall before them. The three new arrivals sit on the lower steps of the concrete steps leading up to the street.

(CONTINUED)

As the CAMERA MOVES IN CLOSER, we see that the boys are watching a thermometer which hangs on a wall near the door. It is very large and bears an advertisement for a cough remedy.

9 CLOSE SHOT - a boy. Holding a battered Ingersoll watch close to his dirt-smeared face, he stares at it solemnly.

10 FULL SHOT - the group of boys. None of them speak as they look with alternating glances at the thermometer and the watch. After a moment, the smaller of the two brothers speaks.

BOY

Who wins?

Annoyed, the group turns to look at him.

BOY WITH WATCH

(disgustedly)

It's not four o'clock yet....

Tommy rises from his sitting position, and he moves in closer for a better view of the thermometer. A smile creeps over his face as he looks triumphantly out of the corner of his eye at the others.

BOY WITH WATCH (cont'd)

(importantly)

Bong!

(he looks up)

Four o'clock...

(moving closer to
the thermometer,
he examines)

94.....

TOMMY

I win!

BOY WITH WATCH

(skeptically)

Yeah? We'll see about that...

(he takes a soiled note
book from his pocket and
he begins to scan a list
of figures)

Dave Harris... 91 ... Paul ...93
(clearly)

Yep...here it is....94 at
four o'clock...Tommy Woodry ...
he wins....

There is a brief pause during which the boys reluctantly dig into their pockets. Then they walk soberly over to Tommy and each drops a coin into his eager hand.

The smaller of the brothers is the last to contribute to the pool; as he does so, there is an envious look in his eye as he stares down at the handful of coins. Then he speaks.

BOY

What you going to buy?

TOMMY

Gonna save up and buy a horse.

ANOTHER BOY

(amused)

A horse...Where you gonna keep it, in the bathtub?

TOMMY

(quickly
on the
defensive)

Going to keep it on our ranch!

ANOTHER BOY

Since when you got a ranch?

TOMMY

(hesitating)

Since a while ago....

ANOTHER BOY

Where is it?

TOMMY

(without blinking)

Out near Texas and Arizona.

ANOTHER BOY

Aw....

Turning away from Tommy as though he's had enough, he starts off followed by some of the older boys. After a moment, however, some of the smaller boys gather around Tommy.

BOY

How big is the ranch?

TOMMY

(he no longer
hesitates as a
dreamy look comes
into his eyes)

Not too big...about six thousand
acres...

ANOTHER BOY

Gee, that's neat.

(CONTINUED)

BOY

How come we never heard about
it before?

TOMMY

(spinning
it out)

Well, you see...an uncle owed
my pop money, and when he died,
he left us his ranch....

BOY

(not quite
convinced)

Oh....

One of the boys who hasn't said anything suddenly
seems very interested.

BOY

Then you'll be moving away
from here soon, won't you?

TOMMY

Sure. Now that we got us a
ranch....

BOY

When?

For the first time, Tommy is a bit taken back.

TOMMY

(not wishing
to become too
involved)

Well, maybe next week....

But before he can finish, the small boy who'd been the
most interested in his moving, suddenly gets up and
starts off.

TOMMY (cont'd)

(calling)

Hey! Where you going?

The boy doesn't reply, he rushes off as if he were on
his way to deliver an important dispatch.

Tommy looks after him with a slightly worried expression
on his face.

ANOTHER BOY

Tell us about the ranch, Tommy...

(he moves in
closer and he
sits on a box)

CLOSE SHOT - one of the boys. His face wet with perspiration, he looks at Tommy with eager eyes.

ANOTHER BOY

Will it be cool there?

12 CLOSE SHOT - Tommy. When he speaks now, it's almost as if he were talking to himself.

TOMMY

Sure, it'll be cool... if it's not, there's a stream runs right through the place... where I can dip in and out anytime I want...

13 FULL SHOT - the group. They all listen attentively to Tommy with envious expressions on their faces.

BOY

Any fish?

TOMMY

Sure. Trout...about this long...
(he indicates a moderate size with his hands)

The remaining boys draw in closer, interested expressions on their faces.

TOMMY (cont'd)

(continuing, as he realizes he has his audience in his grasp)

And some about like this...
(his hands stretch way out indicating a colossal size)

One of the boys rises suddenly, a look of doubt on his face.

BOY

Aw, go on....you're just makin' it up....

TOMMY

No....really....

Before he can say anything further, the other boys chime in.

BOYS

Go on....what ya take us for?

DISSOLVE

INT. WOODRY'S APARTMENT - NIGHT

14

FULL SHOT - The Woodry's apartment. Tommy and his parents are in the middle of supper. It is a small, crowded room which serves as a combination dining room and living room. The furniture is of the type seen in advertisements where one price covers the cost of furnishing the entire house - no pieces sold separately. Although the room is neat and clean, it seems cramped and hot and depressing.

The family sits eating quietly. Mr. Woodry wears an open shirt and his wife a faded, light house dress. They seem indifferent to their surroundings; the type of people whose entire energies have gone toward the earning of a bare subsistence, and who now, although still young, have given up hope of anything better.

After a moment, Mrs. Woodry looks over at her husband who doesn't seem to be eating.

MRS. WOODRY

(apologetically)

A cold supper is all I can think
of this kind of weather...

Tommy looks over at his father who doesn't reply.
Then he turns to his mother.

TOMMY

I like it, Mom...tastes kind
of like chicken...

(he reaches over
for another
helping)

MRS. WOODRY

(to her husband)

I'll fix your lunch to take
with you...

MR. WOODRY

No, thanks...

TOMMY

Ought to eat something, Pop...
can't work on an empty stomach...

MR. WOODRY

I'll be all right .. I'll get
coffee and doughnuts at midnight.

MRS. WOODRY

Not much nourishment in that,
Ed...

Mr. Woodry rises from the table.

(CONTINUED)

MR. WOODRY

(yawning and
stretching)

Sleeping days and working nights
is bad for the appetite....

TOMMY

Thought they was going to change
you, Pop....

MR. WOODRY

That's what they said, Tommy,
but they don't seem to get
around to it....

As Mr. Woodry starts for the bedroom, there's a sudden
KNOCK at the door; he crosses and opens it.

- 15 MED. SHOT - at door. A man dressed in heavy work
clothes, obviously the janitor, stands in the doorway
with an elderly couple behind him.

JANITOR

I don't suppose I could show
the apartment now, Mr. Woodry?

Mr. Woodry seems surprised and he turns to his wife for
an explanation.

- 16 FULL SHOT - the group. Mrs. Woodry rises quickly from
the table and she crosses to the door.

MRS. WOODRY

Show the apartment? Why?

JANITOR

We got a long waiting list,
Mrs. Woodry....and, I ought to
start showing it soon as possible.

MRS. WOODRY

But we're not moving, whatever
gave you that idea?

JANITOR

Heard you were from a couple of
the tenants -- heard it just today.

- 17 MED. TWO SHOT - Tommy and his father. The latter
suddenly looks down at Tommy who begins to squirm
uneasily in his chair.

(CONTINUED)

MR. WOODRY
(turning to
the others)
We're not moving, Mr. Johnson....
there's been a mistake....
(he looks
pointedly at
Tommy, but the
latter turns
quickly away)

18 FULL SHOT - the group. The janitor seems on the verge
of saying more, but then he turns and mumbles something
to the couple behind him.

MRS. WOODRY
We'll give a regular notice
when we're ready to move....

JANITOR
(to Mrs. Woodry)
Sorry I bothered you....
(he turns and
disappears down
the hallway)

Mrs. Woodry closes the door and she crosses to Tommy.

MRS. WOODRY
(wearily)
At it again, Tommy....

TOMMY
I didn't mean any harm, Mom....
honest I didn't....

MR. WOODRY
You never mean any harm....but
like I told you a hundred times,
someday you're going to get us
all in trouble.

MRS. WOODRY
What'd you say, Tommy?

TOMMY
It was just some of the kids....
we got to talking....and I said
maybe someday we'd get us a
ranch....

MRS. WOODRY
(interrupting)
And how would you feel if they'd
rented the apartment out from
under us?

(CONTINUED)

TOMMY

I didn't think they'd take me seriously, Mom...

MR. WOODRY

You never think so. But you see, they do.

(exasperated)

Why do you want to tell stories like that, Tommy?

TOMMY

Gee, I don't know, Pop. I'm sorry.

MR. WOODRY

If you don't stop, I'm going to have to punish you. You know that, don't you?

TOMMY

Yes, sir....

Tommy looks up with frightened eyes and he nods.

MRS. WOODRY

You're going to be late for work, Ed.

MR. WOODRY

All right, I'm going.....

He picks up his tie which lies over a chair, and he starts for the bedroom, but then he turns in the doorway.

MR. WOODRY (cont'd)

Tommy, you better stay indoors tonight. I don't like you running around the streets when I'm not here.

TOMMY

Okay, Pop.

Mr. Woodry goes into the bedroom. Mrs. Woodry rises to her feet and she begins to clear the dishes.

MRS. WOODRY

Come on, Tommy, you can help me...

Tommy rises meekly to his feet and as he carries off some dishes toward the kitchen, we

DISSOLVE

INT. TOMMY'S BEDROOM

19

MED. SHOT. - Tommy's bedroom. It is a small, cell-like room; so narrow, that an adult, standing in the center of it, could reach out and touch either wall. The room is furnished in the bare essentials of a bedroom; a bed, a chair, a dresser. The walls are covered with numerous pictures of planes, tanks, cowboys, travel posters, etc.

In an effort to catch any breeze which might be about Tommy has pulled his cot as close as possible to the open window. Too, the door opposite it has been left open, but there is not the slightest indication of any air stirring, and the window curtains hang limp in the oppressive heat.

AS THE CAMERA MOVES IN CLOSER, by the light which shines through from the window, we see that Tommy is lying wide awake on the bed. The bedding has been pushed to one side, and it lies in a tangled mass at the foot of the bed; the sheet he lies on is damp and wrinkled with perspiration. Hanging next to the bed is a faded, but colorful Mexican travel poster with snow-capped mountains in the background. Completely relaxed, and with a faraway look in his eyes, Tommy is running his finger over the words SEE MEXICO at the base of the poster.

After a moment, his hand drops from the poster, and sighing audibly, he rolls over and he nestles his head in the pillow as if in another attempt to get to sleep. His mother's voice is heard as she calls from the next room.

MRS. WOODRY

(overscene)

Tommy....

TOMMY

(raising his head)

Yes, Mom?

MRS. WOODRY

Can't you sleep?

TOMMY

No. It's too hot....

(pause)

Can I go out on the fire escape?

MRS. WOODRY

I suppose so, but be careful....

Jumping quickly from the bed, Tommy picks up his pillow and he goes to the window.

EXT. BUILDING - NIGHT

- 20 FULL SHOT - adjoining tenement houses and fire escapes. (This SHOT must establish the relationship of the Woodry's tenement building to that of the tenement building next door in the following manner: The Woodry's apartment is on the fifth, or second to the top, floor; the tenement next door is exactly five stories high - preventing any breeze which might be stirring from penetrating to the Woodry's apartment. The floor above the Woodry's, however, overlooks the roof of the adjoining building, allowing for more circulation of air.)
- Carrying his pillow, Tommy is seen as he climbs through his window, being careful not to disturb the several pots containing dried flowers on the sill.
- The fire escape is the regulation type protected by iron railings and with small metal stairs leading up and down.
- 21 MED. SHOT - Tommy. He stretches out on the landing, and placing his pillow under his head, he prepares to make himself comfortable. He lies there a few moments, but then it appears that it's just as hot out on the fire escape, and he wriggles around restlessly on the hard iron slats, with empty spaces in between - it's like trying to sleep on a grill. Suddenly something directly above him seems to catch his attention. He stares up with interested eyes.
- 22 MED. SHOT - the upper fire escape. (From Tommy's angle - looking through the iron gratings.) A blanket has been put out to air, and it hangs on the railing. At first it appears stationary, but then a slight ripple goes through it, as if there is a breeze stirring on the fire escape above him.
- 23 MED. SHOT - Tommy. An eager expression on his hot, shiny face, he seems to make a decision. Moving hurriedly as if he's anxious to get up before the breeze dies down, he climbs up the small, metal stairs.
- 24 MED. SHOT - the upper fire escape. The blanket is still moving slightly as Tommy climbs into SHOT. He moves to the railing and his eyes scan the adjoining roof as if he searches for the source of the breeze.
- 25 MED. SHOT - the adjoining roof. (From Tommy's angle.) It is tar-surfaced and covered with gravel. Because of the heat, some of the occupants of the building have taken their mattresses up to the roof, and it is dotted with scantily-clad, sleeping figures.

26

MED. CLOSE SHOT - Tommy. An ecstatic look on his face, and dramatizing the puny breeze, he breathes deeply several times. But as he closes his eyes as if to allow the breeze to play over his face, it dies down as abruptly as it's come up. Disappointed, Tommy waits a moment, then THE CAMERA PULLS BACK as he places his pillow on the fire escape landing and he stretches out. Somehow he seems to make himself comfortable as only a small boy can, and he yawns sleepily.

THE CAMERA BEGINS TO MOVE IN SLOWLY as he begins to doze; and when THE CAMERA IS VERY CLOSE to his face, we

DISSOLVE

27

VERY CLOSE SHOT - Tommy. His position is changed from the preceding SHOT, and his face is hot and shiny with perspiration again, but he is sleeping soundly. CAMERA HOLDS, and at first he is seen only by the diffused moonlight, but then a thin bar of light suddenly shines across his pillow. As Tommy nervously tosses in his sleep, he moves the position of his head; he does so in a manner which causes the strip of light to fall across his eyes. He looks about him, and for a moment there is the groping look in his eyes of trying to remember where he is. Blinking in the shaft of light, he turns to seek its source. CAMERA PANS with his gaze. The light is shining out from the bottom of the window beside him; it shines out in such a fashion that if he were standing up, instead of stretched out flat, it would shine across his feet rather than his face.

28

MED. SHOT - the window - FROM Tommy's ANGLE. CAMERA is ON the pillow back of Tommy, so that we see his head in the f.g. and the window in the b.g. A light shines in the window behind the dark shade which is unrolled nearly to the bottom. The shade has obviously slipped back half a turn on its roller, allowing the narrow strip of light to escape. Because the space between the bottom of the shade and the window sill is only three inches wide, it is only possible to see the floor.

We see the lower part of a chair and table and a man's feet as he sits at it; he is wearing a heavy pair of Navy shoes; the feet are relaxed and still as though he were asleep. A pair of women's feet, wearing sheer silk stockings and cheap, Cuban-heeled slippers come into SHOT. The feet tip-toe about the room in a peculiar, sneaky fashion, as though the owner were trying to make as little noise as possible.

(CONTINUED)

As Tommy's head raises up from the pillow, and he moves closer to the window, CAMERA MOVES IN WITH him, and we are able to see a little more of the apartment. We have a better view of the man seated at the table; he is slumped down on his chair and he appears to be asleep. His head rests on his folded arms on the table, and his hand is in front of his eyes, as if in an effort to protect them from the harsh light which shines above him. The woman, however, (because she is in a standing position) is seen only from the waist down. She carries a man's coat in her arms. She tip-toes to the far end of the table and she begins to dip her hand in and out of the pockets of the coat which she carries.

While she is thus engaged, the man at the table stirs slightly. The fingers of his hands which lie over his eyes split open and he looks up at what she is doing. He watches her a moment, then he quickly closes his eyes. The woman's hands resume their searching. From one of the last pockets she dips into, she pulls out a large wad of tightly-rolled bills. Her hands drop to her side as she furtively begins to count the money.

The man watches her a moment longer, then with a slow, easy movement, his arm starts to crawl along the top of the table toward her. He moves very slowly, very quietly, his arm like a thick snake writhing along the table. When it is out straight and nearly touching her, he rises from his chair with a grim, tight smile on his face. (As he rises, he, too, goes out of full view and is seen only from the waist down.) There is a startled cry as he obviously grabs the woman. The paper money floats to the floor as they begin to struggle. A chair is knocked over, and as they hit the table, they almost cause it to fall, but it recovers itself and stays upright. A door is heard as it bursts open and another pair of men's feet come running into SHOT. They rush toward the struggling pair, and there is a sudden groan. The struggle ceases abruptly as one man slips slowly to the floor and in full view of CAMERA. (It's the man we'd first seen sitting at the table.)

The couple stands looking down at him a moment, then the woman bends down and she begins to pick up the bills. She, too, comes into full view of CAMERA now. At first we do not recognize her, but as she continues to pick up the scattered bills, she turns fully into CAMERA. We see that it is Mrs. Kellerton, the woman we'd already seen in the opening sequences with Tommy. But she seems to have undergone some transformation; whereas she'd had no makeup on before, she is now covered with it; her hair, which had been unkempt and stringy, is now a mass of tight, carefully-dressed blonde curls. The wrinkled and loose cotton dress of the earlier scene had failed to reveal her figure; but now she wears a tight, form-fitting black satin dress. Bracelets and bangles cover her heavily-powdered arms and her long gaudy ear-rings sparkle in the light.

Suddenly the man lying on the floor comes to life. He reaches out and he wraps his arms tightly around the standing man's legs, pinning them together. The standing man trips and falls to the floor. (He, too, is in full view now and we recognize him as Mr. Kellerton whom we'd seen with Mrs. Kellerton in the opening sequences of the picture.) Before Kellerton can get up, the other man is on top of him. Struggling, they roll across the floor. Mrs. Kellerton rises quickly to her feet and she rushes out of SHOT. The men continue to struggle on the floor but after a moment they rise to their feet and continue their fight from a standing position. (They are seen only from the waist down again.) The lower portion of Mrs. Kellerton's body is seen as she rushes back into SHOT again. She stands watching the two men for a moment, as if waiting for an opportunity to strike. (One arm is out of SHOT.) Her posture seems tense; the fist of the arm we do see is tightly clenched. The woman takes a step in closer to the struggling men and suddenly overscene we hear a sharp, agonized groan. The fighting stops instantly. There is a brief pause and then a pair of sharp scissors, glistening with blood, drop to the floor. One of the men's legs grow limp and after a moment, he slips slowly to the floor. (It's the man we'd first seen sitting at the table.) He falls face downward, and a dark patch of blood stands out conspicuously on the back of his white shirt. He is no longer breathing. Mr. Kellerton drops down beside the dead man, looking up at his wife as he does so.

KELLERTON

(angrily)

What'd you have to bungle it
like that? Why didn't
you fix his drink right?

MRS. KELLERTON

(anxiously)

I did, Joe, but it didn't work.
Guess he saw me do it

KELLERTON

See if there's anyone in the
hallway....

Mrs. Kellerton's feet go quickly out of SHOT. A door is heard opening softly. Mr. Kellerton looks toward the door as his wife speaks.

MRS. KELLERTON

I don't see anyone

KELLERTON

Take a look out the window

(CONTINUED)

Mrs. Kellerton's feet come back in SHOT and she starts to move toward the window and the CAMERA. As she does so, there is the illusion of her figure growing bigger and bigger, the closer she comes to it. Tommy (a portion of whose profile is still seen in the f.g.) is very still - staring into the room as if hypnotized and too frightened to move. At the very last moment, when Mrs. Kellerton is very close and her waist blots out the whole room, Tommy's head ducks and he goes out of sight. (Because of Mrs. Kellerton's black dress and her proximity to the CAMERA, there is the illusion of the entire screen blacking out.)

EXT. WINDOW

- 29 FULL SHOT - the fire escape. Dragging his pillow with him, Tommy has flattened himself out against the wall directly below the window sill; in such a position that it would be impossible for anyone looking out of the window to see him unless they stuck their head out and looked down. Breathless, he lies very quietly.
- 30 MED. SHOT - the blanket hanging on the railing. (FROM Tommy's ANGLE - the CAMERA is PLACED LOW and just behind Tommy.) On the lower part of the smooth blanket we see the horizontal strip of light caused by the corresponding strip of light which shines through from below the window shade opposite it. Gradually, however, we see a vertical strip of light appear on the blanket - it is caused by Mrs. Kellerton who has lifted the shade at one side in order to peer out. (For a moment the blanket is like a shadow screen, with Mrs. Kellerton's figure seen silhouetted against the horizontal strip of light. She stands there for a moment, then her shadow moves out of the lighted area as she lets the shade fall back into place.)
- 31 CLOSE SHOT - Tommy. A terrified expression on his face; he still lies quietly against the wall as if afraid to move. The Kellertons are heard over scene.

KELLERTON

(over scene)

Here's identification papers....
mate on a merchant ship ... that's
good ... guys like this disappear
awful easy ...

Moving cautiously, Tommy begins to crawl across the fire escape and toward the ladder leading down. His pillow lies forgotten on the fire escape landing. The Kellertons continue to be heard over scene.

KELLERTON (cont'd)

(over scene)

Gotta be sure to get everything
out of his pockets ...

(CONTINUED)

31 (CONTINUED)

MRS. KELLERTON

(o.s.)

Joe, we've got to get him out of here ... that's what we gotta do ...

KELLERTON

(roughly)

Now don't get excited. We don't have to do nothing right away. Nobody saw him come up here with you. Nobody knows what happened ...

MRS. KELLERTON

(frantically)

But what're we going to do with him?

KELLERTON

We still got time before daylight ... we'll think of something ...

His eyes glued to the window, Tommy worms his way down the ladder.

- 32 FULL SHOT - the fire escape outside Tommy's apartment. Tommy climbs down into SHOT, and still moving cautiously, he goes into his own window. CAMERA HOLDS MOMENTARILY ON the window he's disappeared into, then IT PANS UPWARD TO:
- 33 CLOSE SHOT - Tommy's forgotten pillow on the fire escape above. (Seen through the iron gratings of the fire escape.) CAMERA HOLDS ON the pillow as if accentuating the fact that Tommy has left telltale evidence on the upper fire escape that he has witnessed the murder.
- INT. WOODRY'S APARTMENT
- 34 MED. SHOT - On his hands and knees, Tommy crawls across his dark room. CAMERA MOVES WITH him as he rises at the doorway and he goes through the living room.
- 35 MED. SHOT - Mrs. Woodry's bedroom. By the light which shines through the window we see Mrs. Woodry asleep on the bed. After a moment, Tommy appears silhouetted against the open doorway. He stands looking quietly at his mother for a moment and he speaks.

TOMMY

(softly)

Mom!

(when there is
no answer, he
calls louder)

Mom!

MRS. WOODRY

(sleepily)

Yes. What is it?

(CONTINUED)

TOMMY

I got something awful to
tell you

MRS. WOODRY

What is it, Tommy?

TOMMY

(hesitating)

There's there's been a
murder

36 CLOSE SHOT - Mrs. Woodry. Startled, her eyes still
heavy with sleep, she stares at Tommy.

MRS. WOODRY

A murder? Where?

TOMMY

Upstairs. The Kellertons
they just murdered a man

The startled expression on Mrs. Woodry's face changes
to one of anger.

MRS. WOODRY

Tommy, I'm going to tell your
Dad on you

TOMMY

(pleading)

Honest, Mom

37 MED. TWO SHOT

MRS. WOODRY

(interrupting)

Waking me up in the middle of
the night

TOMMY

But I saw it

MRS. WOODRY

I'm going to take a hairbrush
to you unless you go back to
bed

TOMMY

Mom, please

MRS. WOODRY

(threateningly)

Tommy!

Tommy is quiet as he looks down at her.

(CONTINUED)

MRS. WOODRY (cont'd)

(angrily)

What with all the stories you
tell....it's no wonder you have
nightmares

TOMMY

(confused)

Nightmares?

MRS. WOODRY

(vehemently)

Yes, nightmares! Now go to bed!

For a moment it looks as though Tommy is going to argue,
but then he seems not as sure of himself as he was when
he first entered the room and he turns in the doorway.

38 MED. SHOT - the living room. Tommy crosses the room
slowly and he goes to his bedroom.

39 MED. SHOT - Tommy's bedroom. Tommy enters the room. A
confused expression on his face, he crosses to the bed
and he lies down. As he rests his head back, he is
suddenly aware of the fact that his pillow is gone.
Absent-mindedly, he gropes about the bed for it; not
finding it, he reaches down to the floor.

40 CLOSE SHOT - Tommy. Suddenly stricken with the
realization of what the missing pillow means, he seems
terrified, and he speaks almost to himself.

TOMMY

Couldn't of been a nightmare,
Mom the pillow

He looks up at the ceiling, and he begins to shake as
if seized with a chill. As the CAMERA PULLS BACK, he
reaches down for the covers which lie at the foot of
the bed. In spite of the heat, he piles them on top
of him, and he pulls them close to his face as if in an
effort to hide. Frightened he stares up at the ceiling.
Almost inaudible at first, we begin to hear the SOUNDS
of soft footsteps and creaking floor boards overhead.
As he continues to stare up at the ceiling, the CAMERA
BEGINS TO MOVE SLOWLY UP. As IT DOES SO, the SOUNDS
become more pronounced and when the CAMERA REACHES THE
CEILING we

DISSOLVE

INT. KELLERTON APARTMENT

41 MED. SHOT - the living room. Kellerton is carrying the body across the room. Mrs. Kellerton stands at the window waiting for him. When he reaches it, she softly raises the shade and she looks out.

KELLERTON

Okay?

She turns and nods. As he starts to lift the body through the window, Mrs. Kellerton seems agitated and nervous.

MRS. KELLERTON

Joe, you sure it's safe this way?

KELLERTON

(impatiently)

Safer than going out the front, isn't it....

MRS. KELLERTON

(with misgivings)

I guess so....

EXT. KELLERTON APARTMENT

42 MED. SHOT - the fire escape. Kellerton has succeeded in lifting the corpse through the window and Mrs. Kellerton follows them through. They do not see Tommy's pillow which lies forgotten on the fire escape.

KELLERTON

Better go up first, see if anyone's on the roof....

Mrs. Kellerton goes up the ladder, then she signals her husband to follow. As he starts up, carrying his burden -

DISSOLVE

43 FULL SHOT - Roof of the building. The Kellertons are moving slowly across the roof; their figures and that of the limp dead man silhouetted against the sky. When they reach the edge of the roof, they cross over to the adjoining building which is built flush against the one they've just left. They continue across the roofs.

44 FULL SHOT - A roof several buildings away. This is the blackened roof of the fire-condemned building - the basement of which we'd seen the boys in the neighborhood use as a meeting place in the earlier sequence of the picture. Here and there we see jagged, burned-out cavities where the flames had burst through at the time of the fire.

45

MED. TRUCKING SHOT - Moving cautiously, the Kellertons make their way toward a door which protrudes from the roof and which opens onto a flight of stairs leading down to the top floor. Mrs. Kellerton goes ahead, and reaching through a burned panel in the door, she opens it.

MRS. KELLERTON

(whispering)

What if they find him here?

KELLERTON

The place is boarded up downstairs, with "keep out" signs all over it.

MRS. KELLERTON

(hopelessly)

But they might find him sometime....

KELLERTON

What if they do? They've no way of tracing him to us

MRS. KELLERTON

(uneasily)

I don't know, Joe you never can tell

KELLERTON

(interrupting
sarcastically)

Then maybe we should take him back to the apartment, is that what you want?

Mrs. Kellerton doesn't reply.

KELLERTON (cont'd)

You stay here and wait

(panting now
under the
weight of
the body,
Kellerton
disappears down
the dark stairway)

As Mrs. Kellerton looks down after him with anxious eyes, we

DISSOLVE

INT. TOMMY'S BEDROOM

46

MED. SHOT - Tommy. Wide awake, he lies back in bed. He is no longer shaking now, and there is a determined expression on his face as he throws the covers back and he moves toward the window.

EXT. TOMMY'S WINDOW

47 MED. SHOT - the fire escape. Tommy leans out the window and he looks up.

48 CLOSE SHOT - the pillow. (From Tommy's ANGLE through the iron grating of the fire escape.)

49 MED. SHOT - Tommy. Obviously relieved to find his pillow still there, he seems to make a decision and he climbs out the window. As he starts up the ladder, we

DISSOLVE

50 MED. SHOT - the roof of the fire-condemned building. Mrs. Kellerton is standing at the top of the stairs waiting for her husband. After a moment, he emerges from the stairway.

MRS. KELLIERTON

(anxiously)

Did you hide him, Joe?

KELLERTON

Yeah....

(he starts off)

Come on, we'd better get away from here before the whole place caves in

MRS. KELLERTON

(hopefully)

Joe, if it did cave in, they'd never find him, would they?

KELLERTON

No. Come on

Kellerton starts back across the roof with his wife following him.

EXT. KELLERTON APARTMENT

51 MED. SHOT - fire escape. Tommy has just reached the top of the ladder and with a quick movement, he picks up his pillow and he starts down again. But as he does so, he looks back at the Kellerton window. The shade is up now and a light is burning inside.

52 CLOSE SHOT - Tommy. A curious expression on his face, he stares at the window.

- 53 MED. SHOT - the fire escape. Tommy is on the top rungs of the ladder going down. Slowly, and almost as if he were moving in spite of himself, he goes back up the ladder and he moves cautiously over to the window and looks in.
- 54 FULL SHOT - the Kellerton apartment. (From Tommy's ANGLE looking in.) The place has been tidied up. The over-turned chair is now in place and there is no evidence of there having been a struggle there.
- 55 CLOSE SHOT - Tommy. Puzzled, he stares into the apartment.
- 56 MED. SHOT - the Kellertons. They have left the fire-condemned building and they are half-way across their own roof.
- 57 MED. SHOT - Tommy. He is still staring into the window. Gradually we begin to hear the SOUND of footsteps on crunching gravel over scene. Startled, Tommy looks up in the direction of the noise.
- 58 MED. SHOT - the ladder leading to the roof. (From Tommy's ANGLE looking up.) There is no one in sight, but the SOUND of footsteps is louder now. After a moment, Kellerton's leg comes into SHOT as it drops down over the edge of the roof; his foot gropes for the first rung of the ladder.
- 59 FULL SHOT - the fire escape. (To include the stair leading down from the roof and both the Kellerton and the Woodry's fire escapes.) Tommy is still on the Kellerton fire escape, but his pillow under his arm, he is scurrying toward the ladder leading down. Kellerton is climbing down from the roof, but he does not see Tommy. For a moment, we see both figures coming down the ladders; each to his own apartment. Tommy gets to his own fire escape and into his own window and out of sight in the nick of time.

Kellerton reaches his own fire escape and Mrs. Kellerton starts down. When she reaches the landing, they move to go in their window and go inside.

FADE OUT

FADE IN

INT. WOODRY'S APARTMENT - MORNING

60

FULL SHOT - the living room. Mrs. Woodry is in the middle of putting breakfast things on the table; when the places are set, she calls out.

MRS. WOODRY

Tommy.... time to get up!

After a moment, Tommy is seen fully-dressed in the doorway of his room; he is pale and his eyes are swollen from lack of sleep!

MRS. WOODRY (cont'd)

(surprised as
she sees him)

Up already?

TOMMY

(hesitating)

I couldn't sleep, Mom.

MRS. WOODRY

I suppose you worried about my telling your Dad on you this morning....

TOMMY

No, Mom, I

MRS. WOODRY

(casually,
interrupting,
as she fusses
about the table)

Well, I decided not to tell him about what happened last night....

(she looks up
now and she
speaks more
kindly than
before)

Everybody has nightmares, Tommy... and sometimes they can be awfully real but nobody runs around saying that they are real.... why they'd get in trouble

TOMMY

Honest, Mom

MRS. WOODRY

(interrupting
sternly)

Tommy, we won't say anything more about it.

(warningly)

And remember your Dad isn't as patient as I am... so you'd better watch what you say to him this morning

Tommy looks at her as if he'd like to say more, but at that moment the SOUND of the door is heard opening overscene. Tommy and his mother look up as Mr. Woodry is seen in the doorway. He looks sleepy and tired from having worked all night.

MRS. WOODRY

Morning, Ed

MR. WOODRY

Morning....

MRS. WOODRY

What kind of a night you have?

MR. WOODRY

Scorcher....

MRS. WOODRY

I'll have breakfast in a few minutes

(she exits
into kitchen)

Mr. Woodry places his coat which he carries over a chair; taking a rolled newspaper from the pocket, he playfully taps Tommy over the shoulder with it as he passes him.

MR. WOODRY

Hi, Tommy

TOMMY

(quietly)

Hello, Pop

MR. WOODRY

(turning to
look at him)

Say, you don't look well. Feel sick?

(he sits at
the table)

TOMMY

No.....

MR. WOODRY

Stay in-doors last night like I told you?

TOMMY

Yes

MR. WOODRY

Good boy.

Mrs. Woodry enters carrying a pot of coffee.

MR. WOODRY

(to his wife)

Tommy doesn't seem well....

MRS. WOODRY

(She looks
significantly
over at Tommy)

Don't think he slept much

MR. WOODRY

Yeah. He looks it

(he begins to
look over his
paper)

Glancing at Tommy, Mrs. Woodry goes back into kitchen again. Tommy watches her off, then he moves closer to his father. An anxious expression on his face, as if he's trying to decide whether or not to tell his father, he stands uneasily at his side.

TOMMY

(softly)

Pop

Mr. Woodry looks up from his paper.

TOMMY

(fervently)

Pop, I got something to tell you

MR. WOODRY

(casually)

Okay, shoot

TOMMY

(glancing apprehensively
over his shoulder, he
speaks in a low voice)

You know the Kellertons upstairs?

MR. WOODRY

(disinterested)

Yeah. I've seen them coming and
going ... why?

(he picks up
his coffee cup)

TOMMY

(taking a deep breath)

Last night they killed a man!

About to drink his coffee, Mr. Woodry slowly puts his cup back on the saucer. Wide-eyed, Tommy watches him closely for a reaction.

(CONTINUED)

MR. WOODRY
(shaking his head, he
sighs hopelessly)

Tommy.....

Mrs. Woodry enters from the kitchen.

MR. WOODRY
(patiently)
I thought you said you stayed in-doors
last night, Tommy.

MRS. WOODRY
He did, Ed. He didn't go out
at all.

TOMMY
(speaking rapidly)
I just went out on the fire escape,
Pop ...but it was so hot I climbed
up to the Kellertons ...that's how
I saw them

MRS. WOODRY
(distressed)
Oh, Tommy, you didn't tell him,
too

TOMMY
(pleading)
Pop, you gotta believe me
(looking from one to
the other)
Someone's gotta believe me

MRS. WOODRY
Ed, it was hot last night
Tommy had a nightmare ...

MR. WOODRY
You see, son. This is what I mean
about your making up things

TOMMY
But, Pop, I'm not making this up ...
I saw them!

MRS. WOODRY
Tommy, the Kellertons are nice
people they never bother
anyone

TOMMY
They just act that way, Mom, so
you won't suspect nothing.

(CONTINUED)

MR. WOODRY

Tommy, how would you like it if
someone went around saying your
Mom and me stole and murdered
people?

TOMMY

(frantically)

But they do! I watched them
through the window

MR. WOODRY

(trying to reason
with him)

Tommy, I remember once years ago....
I was about your age it was a
hot night, like last night I
dreamt that the house was on fire....
that the whole place was being burned
up I woke up screaming and yelling
my head off....Mother and Dad came in
and it took them quite a while to
calm me down and even after they
talked to me, I still couldn't
honestly believe that there hadn't
been a fire they had to let me
get up and look around see what
I mean? See how real dreams can be?

TOMMY

Yes, Pop. I've had dreams like that
.... but

MR. WOODRY

(interrupting)

Now you can't expect me to go up
stairs and ask the Kellertons if
they killed a man, can you?

TOMMY

(slowly)

No

(almost to himself)

Then they'd run away

MR. WOODRY

(settling down
to his food)

Come on, now, we'll have some
breakfast and you'll feel better

TOMMY

I'm not hungry, Pop ... not a bit ...

Mr. Woodry seems to study Tommy a moment. The boy
looks extremely tired and pale.

(CONTINUED)

MR. WOODRY
(rising from his chair)
Maybe you'd like to go back to bed
awhile. I don't think you got any
rest at all last night.
(placing his arm
around Tommy, they
start for the bedroom)
You can have breakfast later

Mrs. Woodry watches them as they go into the bedroom
closing the door behind them.

- 61 FULL SHOT - Tommy's bedroom. Tommy goes quietly over
to the bed and he lies down, staring up at the ceiling.
His father stands by the door watching him a moment,
then he crosses over to the bed.

MR. WOODRY
Going to be all right now?

TOMMY
Yes, Pop.

MR. WOODRY
Good boy.

He turns and starts out of the room.

TOMMY
Pop

Mr. Woodry turns to him.

- 62 CLOSE SHOT - Tommy. He looks up at his father and there
is a pause, during which it seems as if Tommy is
trying to reason something out.

TOMMY
Pop when you
(faltering)
....when you see a thing with
your own eyes, it can't be a
dream

- 63 MED. TWO SHOT. Mr. Woodry crosses the room slowly
and going to the bed he sits on the side of it. He
looks at Tommy thoughtfully a moment without speaking.

MR. WOODRY
(after a pause)
Tommy, you don't ever want me to
be ashamed of you, do you?

(CONTINUED)

TOMMY

No, Pop.

MR. WOODRY

Don't you see that might happen
if you keep this up?

Tommy turns his head away.

MR. WOODRY (cont'd)

Well, it will, People are going to
run around saying, "Ed Wooddry's son
doesn't know the difference between
what's real, and what isn't ..." They
might even say you were well ...
(hesitating)

a liar

TOMMY

But, Pop

MR. WOODRY

(interrupting)

Listen, Tommy. I have a lot of
nice things planned for you when
you grow up and I want you
to live up to them by being decent
and honest now a father wants
to be proud of his son, Tommy
why, there's nothing that would give ...
me more pleasure than to be pointed
out someday as "Tommy Wooddry's father"
but if you're going to get all mixed
up like you're doing now well....
I just don't know what we're going to
do about it

TOMMY

(sincerely)

I'm sorry, Pop

MR. WOODRY

(rising)

I'm going to try and get some sleep,
Tommy, I'm very tired.

TOMMY

I know, Pop.

MR. WOODRY

(as he crosses to door)

I want you to stay in this room
today and think things over very
carefully....I'll talk to you
again before I go to work tonight...

TOMMY

(quietly)

Okay, Pop

(CONTINUED)

Mr. Woodry goes out the door closing it behind him.

64 FULL SHOT - Living room. Mrs. Woodry is standing beside the table as her husband enters.

MR. WOODRY

He's going to be all right.
I'll talk to him again when I
get up
(he starts for
the bedroom)

MRS. WOODRY

Aren't you going to have your
breakfast, Ed?

MR. WOODRY

No, thanks, Mary. I think I could
use some sleep more than anything
else.
(he disappears
into bedroom)

Mrs. Woodry seems distressed as she looks after him.
After a moment she turns to the table and she picks
up a glass of milk which sits beside Tommy's plate.
She moves toward Tommy's bedroom.

65 FULL SHOT - Tommy's bedroom. He looks up from the
bed as he hears the door open. Mrs. Woodry enters
and she crosses to the bed and hands him the milk.

TOMMY

(taking the glass)
Thanks, Mom

MRS. WOODRY

Tommy, you know your father has
to work hard for us, don't you?

TOMMY

Yes, Mom

MRS. WOODRY

He can't work when he's upset
about something

TOMMY

I know.

MRS. WOODRY

He didn't even eat his breakfast
just now.

(CONTINUED)

TOMMY
(sincerely)
I'm sorry, Mom.

MRS. WOODRY
Then why don't you help us by
behaving yourself, Tommy?

Tommy slowly puts the glass of milk down on the table
beside him.

TOMMY
Mom, Pop doesn't want me to lie,
does he?

MRS. WOODRY
Of course not.

TOMMY
If I said that it wasn't true
about the Kellertons, that it was
all a dream I'd be doing what
Pop doesn't want me to do ...I'd
be lying....

MRS. WOODRY
(patiently; after
a pause)
Tommy, if someone had been really
murdered like you say the
police would know about it
it's their business to know about
such things.

66 CLOSE SHOT - Tommy. He looks up quickly as an idea
starts to form in his mind.

TOMMY
(slowly)
That's right, Mom it is their
business.

MRS. WOODRY
(overscene)
Certainly.

67 MED. TWO SHOT.

MRS. WOODRY
(eagerly; believing
she's won him over)
Now I'll call in your father
before he gets to sleep. You
can tell him that what you said
about the Kellertons wasn't so...

(CONTINUED)

TOMMY
(still preoccupied
with the idea of
going to the police)
No, Mom, don't...because that
would be lying, and Pop don't
want me to lie.....

Irritated, and a look of resignation on her face, Mrs.
Woodry rises abruptly from her chair.

MRS. WOODRY
We're both too easy on you, Tommy.

TOMMY
Don't be mad, Mom

MRS. WOODRY
(firmly)
You're going to stay in this room,
Tommy. And I mean without your
lunch or dinner either...unless you
decide to give in and let your father
and me have some peace.....

Mrs. Woodry opens the door and she exits. Tommy looks
after her and he speaks, as if half to her, and half
to himself.

TOMMY
(wonderingly)
But how would the police know
if no one told them.....

The SOUND of his mother locking the door from the
outside is heard over scene. Tommy waits a moment, and
then rises quickly from the bed and he picks up his
cap which lies on the dresser. A determined look on
his face, he tip-toes over to the window and he climbs
out.

EXT. TOMMY'S WINDOW

68 FULL SHOT - the fire escape. Tommy comes out on the
landing and after a brief glance at the fire escape
above, he starts climbing down the stairs to the fire
escape below.

DISSOLVE

69 FULL SHOT - the last fire escape above the street,
Tommy comes quickly into SHOT and he starts down the
last ladder leading to the alleyway. His weight is not
enough to cause the ladder to lower itself all the way
to the street level, so Tommy drops with a thud the
remaining distance to the alley below. He hurries
toward the street.

EXT. POLICE STATION

- 70 FULL SHOT - a police station. It is a small typical police station. Tommy comes running into SHOT, but as he approaches the entrance, he seems to hesitate.
- 71 CLOSE SHOT - Tommy. For a moment, it appears as though he's going to lose his courage, but then he starts up the steps.

INT. POLICE STATION

- 72 FULL SHOT - a small outer room. A police sergeant is sitting at a desk looking over a stack of papers. He looks up as Tommy enters. He looks questioningly at Tommy. The latter quickly removes his cap, and he goes before the desk. He stands staring at the sergeant without speaking.

SERGEANT

(impatiently)

Well, what is it?

TOMMY

(spasmodically)

I... I got something I want
to tell someone...

SERGEANT

All right. I'm listening...
(disinterested,
he starts going
over his papers
again)

Tommy glances apprehensively behind him as though fearful of being overheard.

TOMMY

(blurting it
out)

It's about a murder I saw...

SERGEANT

(amused)

You don't say? Well, that's
not my department...(he indicates
another door)You go through that door into
the hallway. At the end of it,
you'll see a door marked
"Homicide" - tell them about it.
(he goes back to
his papers)

(CONTINUED)

TOMMY
(disappointed;
humbly)
Yes, sir...

Cap in hand, Tommy moves over to the door, and he opens it. The sergeant shakes his head and smiles as he looks up and he watches Tommy off. Then he begins to go casually through his papers again.

73 FULL SHOT - the hallway. Tommy moves uneasily down the hallway to a door marked "Homicide."

74 MED. SHOT - the office. There is a desk with a name-plate on it which reads "Walter Mansome." A middle-aged man looks up as Tommy enters.

MANSOME
What you want, boy?

TOMMY
(quietly)
It's about a murder, sir

MANSOME
Who sent you in here?

TOMMY
The man at the desk out front....
I saw a man murdered last night.

MANSOME
Yeah? What's your name?

TOMMY
Tommy Woodry. I was looking
through the window....

MANSOME
(interrupting)
What's your address?

TOMMY
65 Holt Street.

MANSOME
Where'd you see this man murdered?

TOMMY
Upstairs from where I live....

MANSOME
Go on....

(CONTINUED)

TOMMY

Mr. and Mrs. Kellerton did it,
sir it was some man they
were trying to steal from.

MANSOME

Oh, you know the people that
did it, eh? What are they like?

TOMMY

They don't look like murderers....

MANSOME

They don't, eh?

(he seems to study
Tommy a moment;
then he pushes a
button on his desk
and then he picks
up a phone)

Ross, come in here a minute

(he hangs up, and
he turns to Tommy
again)

Son, do you ever have nightmares?
Bad dreams that scare you?

TOMMY

Yes, sir. Lots of times. But
this was real.

The door opens and Ross, a plain-clothes man, enters.

MANSOME

Tell us what you saw, son

TOMMY

(importantly)

It was last night. I went out on
our fire escape, then I went up
to the one above me because it was
cooler there. I fell asleep and
when I woke up, I looked through
the window. The shade wasn't all
the way up; and I couldn't see
everything....but there was a
fight....then somebody took some
sissors and they stabbed this man
in the back....

ROSS

(interrupting)

Thought you said you couldn't see
everything

TOMMY

I couldn't, but

(CONTINUED)

ROSS
(interrupting)
Then how'd you know they
stabbed him in the back?

TOMMY
(taken back for
a moment)
Well.... well, I saw him when
he fell on the floor. There
was blood on his back and he
was dead
(wide-eyed, he
looks at the
two men for a
reaction)

ROSS
(amused; after
a pause)
Say, kid, have you ever turned
in any fire alarms just
to get a little excitement
stirred up?

TOMMY
No, sir. Never.

MANSOME
(to Tommy)
Did you tell your parents
about this?

TOMMY
(a worried
expression
comes over
his face before
he answers)
Yes, sir

MANSOME
Then why didn't they come and
tell us about it?

Tommy looks from one to the other without answering.

MANSOME (cont'd)
Speak up, son. Why didn't they
tell us about it?

TOMMY
(slowly)
They didn't believe me....

MANSOME
Why didn't they believe you?

(CONTINUED)

TOMMY

(hesitating)

They....they think I'm always
making up things....

ROSS

(smiling)

Oh, they do, huh? Well, do
you make things up?

TOMMY

Sometimes. But I'm not going
to anymore.

MANSOME

Son, you know it'd be a pretty
serious thing to make something
like this up, don't you?

TOMMY

(sincerely)

Oh, yes, sir. I know that.
I'm not making it up....

Mansome looks at Tommy for a moment without speaking -
but it's obvious that in spite of everything, he's
somewhat impressed by the boy's sincerity.

MANSOME

(to Ross)

Well, I guess it wouldn't
hurt anything to run over
there and have a look around....

ROSS

Okay. Where do they live, son?

TOMMY

(quickly; happy
that someone
has finally
believed him)

65 Holt Street....sixth floor-
apartment 'C' Kellerton

Ross jots down the address; as he's about to go,
Mansome calls out.

MANSOME

Remember it's not official, so
don't go sticking your neck out....
get in the Kellerton's apartment
on some pretext or other and see
what you can find out

ROSS

Okay

(CONTINUED)

MANSOME

(to Tommy)

And son, you go along with him....
he'll see that you get home
safely

TOMMY

(quickly)

No, I can't go home

MANSOME

Why not?

TOMMY

Maybe the Kellertons have found
out that I know they'll
kill me

Mansome and Lyons smile at one another.

ROSS

Nobody's going to kill you,
Tommy not with me along
to take care of you

TOMMY

(frantically)

No, please I can't go home

MANSOME

(sternly)

I've got work to do now, son
you just run along. Ross will
see to it that nobody hurts you

Tommy looks at them for a moment as if he's going to
make one last plea; but then apparently deciding
that it's hopeless, a futile expression comes over
his face and he allows himself to be led out by Ross.

EXT. TENEMENT BUILDING - 65 HOLT STREET

75 FULL SHOT - front entrance. Tommy and Ross come into
SHOT. As they reach the front steps, Tommy suddenly
stops.

76 MED. TWO SHOT - Tommy and Ross.

TOMMY

(earnestly)

Please don't take me in
the front way

ROSS

Why not?

(CONTINUED)

TOMMY

Let me go up the fire escape
then my folks won't know I been
gone ...

ROSS

Tommy, I'm going to deliver you
straight to your door

(smiling)

And not by the fire escape

He takes the reluctant Tommy by the arm and they start
up the steps.

DISSOLVE

INT. TENEMENT BUILDING

77 MED. SHOT - stairway leading to Tommy's floor.
(From top looking down.) Tommy and Ross come into
SHOT. As they come to the top of the stairs,
CAMERA PULLS BACK and PANS with them as they go
down the corridor to Tommy's door. Frightened,
Tommy waits meekly as Ross raps at the door.

78 FULL SHOT - at Tommy's door. The door opens and
Mrs. Woodry is seen. A look of surprise sweeps over
her face as she sees Tommy.

MRS. WOODRY

Tommy!

ROSS

(genially)

Your boy came down to police
headquarters, Mrs. Woodry

MRS. WOODRY

(shocked)

Police headquarters?

ROSS

Nothing to get frightened about.
He came and told us a little story,
so we thought we'd better bring him
back where he belongs

MRS. WOODRY

(horrificed)

Tommy, you went and told them?

ROSS

Does he do this sort of thing
very often?

(CONTINUED)

MRS. WOODRY

All the time. If it isn't Indians,
it's gangsters, if it isn't gangsters,
it's something else to hear him
tell it, there's always something
and if there isn't, he makes something up.

ROSS

Born story teller, eh?

MRS. WOODRY

(exasperated; looking
down at Tommy)

Yes, and I don't know what we're
going to do about it only yesterday
we almost lost our apartment on account
of one of these tales of his

ROSS

Getting worse, eh?

MRS. WOODRY

Yes. And those Kellertons are such
nice people never bothering anybody...

TOMMY

(suddenly; vindictively)

I didn't make it up about the
Kellertons! I didn't! I saw them!

MRS. WOODRY

(shaking Tommy's arm)

Hush! Haven't you done enough for
one day?

ROSS

You know, ma'am, if I were in your
place, I'd talk to his teacher

MRS. WOODRY

Yes....

ROSS

(he seems to study
Tommy a moment;
hesitating)

Or maybe even a doctor...

MRS. WOODRY

(distraught)

We'll have to do something ...
something

ROSS

In the meantime, I'd certainly
keep an eye on him.

(CONTINUED)

MRS. WOODRY

Oh, I will, I promise you that.
(gratefully)
Thank you so much for bringing
him home ...

ROSS

Not at all ...
(he touches his hat)

MRS. WOODRY

Good-bye...

Mrs. Woodry takes Tommy roughly by the arm and she pulls him inside, slamming the door after them. Ross stands looking at the closed door a moment, then he turns toward the stairs leading to the lower floor. When he reaches them, he seems to hesitate, then he seems to make a decision and retracing his steps down the corridor, he goes to the stairs leading up to the Kellerton's floor.

79 FULL SHOT - upper corridor. Ross comes up the flight of stairs and into shot. He looks to the right and left, then he starts down the corridor. CAMERA MOVES IN WITH him as he approaches apartment 'C'. After glancing at the letter on the door, he knocks.

INT. KELLERTON APARTMENT

80 FULL SHOT - living room. The SOUND of Ross knocking at the door comes overscene. Mrs. Kellerton immediately appears in the kitchen doorway. Her hair is unkempt and she's dressed in a sloppy house dress as when we'd first seen her in our story. All traces of the heavily made-up woman of the night before are gone. A worried expression on her face, she looks over at her husband.

KELLERTON

(calmly; in
a low voice)
See who it is....

MRS. KELLERTON

(nervously)
But, Joe ...

KELLERTON

(roughly)
Nobody's got anything on us ...
open the door. And don't act
suspicious ... open it wide.

Mrs. Kellerton makes an attempt to tidy her hair as she crosses to the door. She hesitates a moment, then as another KNOCK is heard, she opens the door.

EXT. HALLWAY

81 MED. TWO SHOT - Mrs. Kellerton and Ross. Mrs. Kellerton boldly opens the door fully.

ROSS

Good morning, m'am

MRS. KELLERTON

Good morning.

ROSS

Sorry to bother you, m'am... I'm Mr. Proctor...we're making estimates on some repairs in the building, and I'd like to have a look at your apartment..... see what needs doing.....

Mrs. Kellerman turns and looks back into the room at her husband.

KELLERTON

(o.s.)

Plenty around here needs doing...
tell the man to come in.....

INT. KELLERTON LIVING ROOM

82 FULL SHOT - living room. Mrs. Kellerton steps to one side as Ross comes in. Mr. Kellerton looks him over curiously as he enters.

KELLERTON

About time they're getting around
to cleaning up these places.

ROSS

(he takes a
pad and pencil
from his pocket)

Yes. I find most of the apartments
in pretty bad shape...

KELLERTON

(indicating the
lighting fixture)

Take that fixture up there
never worked since we been here.

Ross looks up at the fixture and he jots down a note on his pad.

KELLERTON (cont'd)

And the bedroom in there...

(he indicates an
open doorway)

Don't think it's been painted since
the place was built.....

Ross moves over toward the bedroom door and he goes inside. Mrs. Kellerton goes quickly over to her husband.

MRS. KELLERTON
(nervously)
Joe

KELLERTON
(whispering roughly)
Stop acting like that! We got
nothing to hide.

83 FULL SHOT - bedroom. Ross moves cautiously about the room, and he opens a closet door and looks inside. Turning from it, he starts to cross the room and something on the floor catches his eyes. Stooping down, he seems to examine the rug.

84 CLOSE SHOT - the rug. Ross lifts one corner of the rug where the floor appears to be stained.

85 FULL SHOT - bedroom. While Ross is down looking at the floor, Kellerton appears in the doorway.

ROSS
(looking up)
Floor should be sanded before
it's painted again

He rises and makes a note on his pad.

KELLERTON (cont'd)
Roof leaks in a heavy rain....
ruins the floor.

Ross glances up at the ceiling and then down at the floor again. He makes another note.

KELLERTON (cont'd)
They ought to tear down the whole
place and start all over again.....

Ross smiles and starts out of the room.

DISSOLVE

86 FULL SHOT - Kellerton living room. Mr. and Mrs. Kellerton look up as Ross appears in the doorway leading to the kitchen.

ROSS
Anything else you can think of
while I'm here?

(CONTINUED)

Mrs. Kellerton is more at ease now, and she's smoothly playing her role of "house wife" again.

MRS. KELLERTON

Well, the stove.....it's never been right.....

ROSS

(smiling)

Sorry, Mrs. Kellerton, but that's not in my department..... you'll have to speak to someone else about that.....

He puts his pad and pencil in his pocket and he crosses to the door.

KELLERTON

When'll they get around to this?

ROSS

This is only an estimate, Mr. Kellerton. It'll go in along with the other bids, so there's no telling when they'll actually get around to the work..... thank you very much... good-bye.

He goes out the door closing it behind him. Mr. and Mrs. Kellerton look up at one another as we

DISSOLVE

INT.POLICE STATION

87 FULL SHOT - Mansome's office. Mansome sits at his desk looking up at Ross who stands beside him.

ROSS

... kid's mother says he's always making up stories seems he got them in a jam yesterday they almost lost their apartment

MANSOME

What about the Kellertons themselves?

ROSS

Ordinary enough pair ... she's a typical housewife ... I went through the whole place ...

MANSOME

See anything unusual?

(CONTINUED)

ROSS

Not a thing.

(smiling)

Funny what imagination'll do,
though saw some stains
on the floor turned out to
be water stains where the roof
had leaked ...

MANSOME

Well, I suppose we're lucky we didn't
make it official ... how'd you get in?

ROSS

Said I was an estimator ...
I straightened it out with the
janitor afterwards

MANSOME

(he goes back
to his work)

I'm glad we didn't get the
kid into real trouble ...

As Ross turns and starts out,

DISSOLVE

INT. APARTMENT BUILDING - 65 HOLT STREET

88 FULL SHOT - corridor outside Woodry's apartment.
Mrs. Woodry and Tommy have just come out from their
apartment. Tommy is struggling to break loose from
his mother's grasp, but she has a firm hold on him.

MRS. WOODRY

(sternly)

No matter what you say, I'm
going to teach you a lesson ...

TOMMY

(frantically)

No, ma ... please ...

MRS. WOODRY

(pulling him
toward the stairs)

You're going up and apologize to
the Kellertons for making up
those horrible tales about them ...
do you understand?

As she pulls him to the foot of the stairs leading
to the upper floor, there is the SOUND of someone
coming down the stairs. Tommy suddenly stops in his
tracks and he looks up the staircase.

- 89 MED. SHOT - the staircase. (From bottom looking up.) Mrs. Kellerton is coming slowly down the stairs. An easy smile on her face, she looks down at Tommy and his mother. CAMERA HOLDS as she walks in for a
- 90 VERY CLOSE SHOT - Mrs. Kellerton's face. (The CAMERA IS LOW - giving the effect of Mrs. Kellerton looking down on Tommy.) She stares down at him curiously, but with cold composure and a calculating look in her eyes.
- 91 FULL SHOT - the hallway. (To include Tommy and his mother and Mrs. Kellerton as she approaches them.)

MRS. WOODRY

(whispering
sternly to
Tommy)

You apologize to her, do you understand?

TOMMY

No, mom ...

Mrs. Woodry has a firm grip on Tommy's arm, preventing him from pulling away. Mrs. Kellerton smiles affably, in a neighborly greeting now as she draws near.

MRS. KELLERTON

(casually)

Anything wrong, Mrs. Woodry?

MRS. WOODRY

(embarrassed)

Tommy's done something he shouldn't...

Without taking her eyes off Mrs. Kellerton, she pushes Tommy forward as if in an effort to get him to apologize, but Tommy keeps pulling away.

MRS. KELLERTON

(patronizingly)

He looks like a good boy ...
What did he do?

MRS. WOODRY

(plunging in)

He's ... He's made up stories about you and your husband ... Horrible stories that aren't true ...

(CONTINUED)

MRS. KELLERTON
(her eyes glued
on Tommy)
Stories? What kind of stories,
Tommy?

There is a pause during which Tommy, a horrified
expression on his face, stares up at Mrs. Kellerton.

MRS. WOODRY
You answer her! Tell her what
you said ...

TOMMY
No!

MRS. WOODRY
(distracted)
I don't know what to do with
him ... I was bringing him up to
make him apologize but

92 CLOSE SHOT - Mrs. Kellerton. She looks at Tommy
speculatively a moment, then she smiles; but only with
her mouth, her eyes are cold and hard.

MRS. KELLERTON
(casually)
Oh, never mind, Mrs. Woodry,
don't be upset. I know how
boys are ...

93 FULL SHOT - the group.

MRS. WOODRY
That's generous of you, Mrs.
Kellerton ... but he's going
to get us in trouble ...

MRS. KELLERTON
(genially)
Oh, he'll grow out of it.

Mrs. Kellerton moves in closer to Tommy as she speaks.
She reaches out as if to pat him playfully, but he
violently swerves his head aside, with something akin
to horror, and she fails to touch him. Mrs. Kellerton,
however, doesn't seem to mind, and still smiling, she
turns to Mrs. Woodry..

MRS. KELLERTON (cont'd)
How's your sister getting along,
Mrs. Woodry?

(CONTINUED)

MRS. WOODRY
(distracted as she
holds Tommy)
She's much better, thanks ...
(shaking Tommy's arm)
Tommy, are you going to do what
I say?

MRS. KELLERTON
Oh, let him alone, Mrs. Woodry ...
I'm sure it's not important ...

Mrs. Kellerton turns and starts back up the stairs.

MRS. KELLERTON (cont'd)
(in explanation
to Mrs. Woodry)
I'm always forgetting something ...
I wanted to mail a letter ...
(she starts
leisurely up
the stairs)

MRS. WOODRY
(sternly to Tommy)
You're a stubborn boy! You come
inside with me ...

The politeness forced on her by Mrs. Kellerton is at an end. She handles Tommy roughly as she pushes him inside and she slams the door after them. As the door closes, CAMERA PANS UP to Mrs. Kellerton on the staircase. She is no longer smiling - the casual look about her is gone as she looks pensively at the closed door of the Woodry's apartment. Then with quick, hurried steps, she starts up the stairs.

INT. WOODRY'S APARTMENT

94 MED. TWO SHOT - Tommy and his mother. They've just come in from the hallway and she still holds him by the arm. Tommy is really frantic now and he's sobbing.

TOMMY
Now she knows! She knows that
I saw them!

MRS. WOODRY
You should be ashamed of
yourself! Humiliating me in
front of her like that!
(she pulls him
toward his bedroom)

TOMMY
(frantically)
She's gone back upstairs to tell
him ...

(CONTINUED)

MRS. WOODRY
(as they approach
his bedroom)
I was going to let you out,
but now you'll stay in your
room the rest of the day ...
(she unlocks
his door)

TOMMY
(sobbing)
Now they'll know I saw them ...
They'll kill me too ...

MRS. WOODRY
(horrificed)
Tommy! Stop that talk!
(angrily)
Now get in there ...
(she pushes him
into his bedroom,
locking the door)

Brushing her hair back wearily, and a worried expression
on her face, she stands there quietly a moment, and then
she speaks through the door.

MRS. WOODRY (cont'd)
(calling)
Tommy!

TOMMY
(muffled; through
the door)
Yes, Mom?

MRS. WOODRY
If you dare go out that window
again, you'll really be sorry...

TOMMY
(through the door)
I won't, Mom

95 MED. SHOT - Tommy's bedroom. He seems calmer now as he
stands before the door. Looking about the room,
wondering where to turn next, he speaks quietly to
himself.

TOMMY
There's no place for me to go,
Mom...

He crosses slowly to his bed and he lies down. CAMERA
MOVES IN as he lays his head back on the pillow.

96 CLOSE SHOT - Tommy. He seems resigned as he stares up
at the ceiling.

MED. SHOT - the ceiling (From Tommy's angle - on the pillow looking up) CAMERA HOLDS on the flaked, dingy ceiling. At first there is no sound; then very softly, and then more pronounced, we begin to hear the SOUND of footsteps overhead. Someone is pacing back and forth in the room above. CAMERA HOLDS a moment, then it begins to PAN SLOWLY back and forth (still from Tommy's angle) as if following the footsteps of the unseen person. Then, SIMULTANEOUSLY WITH the PANNING, the CAMERA BEGINS TO RISE SLOWLY toward the ceiling. When it is very close, we

DISSOLVE

INT. KELLERTON APARTMENT

98 FULL SHOT - living room. Mr. Kellerton is sitting at the living room table while Mrs. Kellerton paces back and forth - she is very obviously upset and frantic.

MR. KELLERTON

You're getting excited over nothing

MRS. KELLERTON

But the kid knows something

MR. KELLERTON

What does he know? He didn't see us ... Nobody did

MRS. KELLERTON

How can you be so sure, Joe? He might have been on the fire escape I've seen him playing out there lots of times...

MR. KELLERTON

(casually)
It was late He couldn't have been out there at that hour

MRS. KELLERTON

(interrupting;
vindictively)
But he must have told them something! Why would she want him to apologize?

Mr. Kellerton is silent for a moment as he looks at his wife.

MR. KELLERTON

(after a pause;
giving in)
All right. I guess the only thing to do is find out exactly what he knows

MRS. KELLERTON

But how?

MR. KELLERTON

We'll have to wait till he's alone. Then we'll go down and have a talk with him.

MRS. KELLERTON

But that might not be for hours!

MR. KELLERTON

(roughly)

Well, you can't expect me to go down there with his mother and father there, can you?

MRS. KELLERTON

No ... But

MR. KELLERTON

All right, then. We'll wait

As the two look at one another, CAMERA PANS SLOWLY to the window. There is bright morning sunlight pouring in. CAMERA HOLDS a moment, then we

DISSOLVE

99 MED. SHOT - a window. It is the same size and shape as that in the preceding SHOT. Excepting that the curtains are different, and it is now dusk outside. CAMERA PULLS BACK to reveal that we are now in Tommy's room. He is still lying on the bed in the same position as when we'd last seen him. After a moment he gets up from his bed and he crosses to the window. He looks down into the street. It is rapidly growing dark out. Leaning out, he looks up in the direction of the Kellerton's fire escape, then he pulls himself back into the room and he closes the window, locking it at the top; he goes back to his bed and he lies down. After a moment, the SOUND of an outer door closing is heard overscene. Tommy turns his head in the direction of the sound.

100 FULL SHOT - Woodry's living room. Having returned from a shopping trip, Mrs. Woodry has just come in the door. She crosses to the table and she puts down her packages; she looks up thoughtfully at Tommy's bedroom door, then she crosses to it and unlocks it.

101 FULL SHOT - Tommy's bedroom. Tommy looks up from his bed as his mother appears in the doorway. Without speaking, she looks down at him a moment, then she glances over at the closed window.

(CONTINUED)

MLJ

101 (CONTINUED)

MRS. WOODRY

Why is the window closed?
 (she starts across
 the room toward it)

Tommy raises himself up quickly on one arm.

TOMMY

No, Mom, don't! Leave it closed!
 They'll come in that way!

MRS. WOODRY

Don't be silly
 (she goes to
 window; unlocks
 the top and opens
 it; turning to Tommy)
 I'm starting to get supper ready,
 Tommy I hope you're hungry
 enough to come to your senses
 before your father gets up
 (she goes out the door)

102 FULL SHOT - living room. Mrs. Woodry locks Tommy's door again. As she crosses to the table, CAMERA MOVES IN for a

103 CLOSE SHOT - the table. Mrs. Woodry's hands come into SHOT as she begins to pick up the bags of groceries.

DISSOLVE

104 CLOSE SHOT - the table. Mrs. Woodry's hands are seen as they come into SHOT with a platter of meat and a bowl of potatoes. The table is set now - but only for two persons. CAMERA PULLS BACK to reveal Mr. Woodry in the doorway of his bedroom. Still sleepy-eyed, he's putting on his shirt. He walks toward the table, and as he sits down, he notices the table is set for two.

MR. WOODRY

Tommy eaten already?

MRS. WOODRY

No.

Mr. Woodry looks at her questioningly.

MRS. WOODRY (cont'd)

(seriously)
 Ed, I think we're being too easy
 on him Maybe if he went
 without a few meals

(CONTINUED)

MR. WOODRY

Did he get into more mischief
while I was asleep?

MRS. WOODRY

Yes, but

(hedging)

Have your supper first, Ed. You
didn't eat any breakfast
We'll talk about it later

MR. WOODRY

All right. But we'd better call
Tommy in too. It's not good for
a boy to go without his meals
no matter what

MRS. WOODRY

I suppose you're right. You call
him. I'll get a plate

Mrs. Woodry rises and she goes into the kitchen. Mr.
Woodry crosses to Tommy's bedroom. He turns the knob
and he seems surprised at finding it locked. Turning
the key he pushes the door open.

MR. WOODRY

Tommy, come and have some supper.

After a moment Tommy is seen in the doorway. He looks
meekly at his father and he crosses to the table as
Mrs. Woodry enters with a dish and sets his place.

105

MED. SHOT - the table. Mr. and Mrs. Woodry begin to
eat, but Tommy sits quietly looking down at his plate.

MR. WOODRY

(after a pause,
during which he
notices Tommy
is not eating)

Aren't you going to eat, Tommy?

TOMMY

I'm sorry, Pop I'm not
hungry

MR. WOODRY

That's not good, son.

MRS. WOODRY

Drink your milk, Tommy.

Tommy obediently picks up his glass of milk and he begins
to drink.

MR. WOODRY

Did you stay in your room all
day?

(CONTINUED)

Tommy puts his milk down slowly without replying; frightened, he looks at his mother, but he gets no reaction.

TOMMY

I don't want to lie, Pop

MR. WOODRY

Well, did you?

TOMMY

No, Pop

MR. WOODRY

Where did you go?

TOMMY

(hesitating;
afraid of the
consequences)

I I went to the police
and told them about the
Kellertons

A shocked expression on his face, Mr. Woodry turns to look at his wife.

MRS. WOODRY

(sighing)

That's what I wanted to talk to
you about after supper, Ed
He sneaked out the window
without my knowing it

There is a tense expression on Mr. Woodry's face as he makes an obvious effort to control his temper.

MRS. WOODRY (cont'd)

The police only brought him back
again

(pointedly
to Tommy)

Anyone in their right mind
would know better than to
believe him

Just as Mr. Woodry is about to speak angrily, there is a sudden KNOCK at the door. For the moment Tommy is forgotten as his father looks over at Mrs. Woodry who crosses to the door and opens it. A Western Union boy is seen in the doorway.

BOY

Telegram for Mrs. Ed Woodry

MRS. WOODRY

(nervously)

Yes

BOY

Sign here, please...

Mrs. Woodry signs the pad and returning it to the boy, she closes the door. She hurriedly tears open the envelope as her husband and Tommy watch her from the table. A stricken look comes over her face as she looks at her husband.

MRS. WOODRY

It's from Uncle Charley... Helen's worse. Oh Ed, I'll have to go over there right away...they'll need me.

TOMMY

(suddenly)

I'll go with you, Mom.

MRS. WOODRY

I can't take you Tommy. You know Helen is too sick to have any children around... Besides I might have to stay there all night and there isn't any room for you. I'll have to sleep on the couch.

TOMMY

(desperately)

Mom... you can't go!

MRS. WOODRY

Why not?

TOMMY

This is all a trick ---. The Kellersons sent that telegram.

MRS. WOODRY

(impatiently)

Oh, Tommy!

Mrs. Woodry starts for the bedroom, but Tommy pushes his chair back quickly and he rushes after her.

TOMMY

(frantically)

Mom, you've got to listen to me! You gotta believe me!

MR. WOODRY

(sternly)

Tommy, why do you act up like this when you know how worried your mother is...

(CONTINUED)

TOMMY
(becoming really
hysterical)
Please, Mom... don't leave me
alone...

MRS. WOODRY
Your father's here...

TOMMY
(sobbing)
They know he works nights...

Tommy has worked himself into such a state now that Mr.
and Mrs. Woodry look at him in amazement.

MRS. WOODRY
(really concerned)
He must be sick... He must
be... acting like this and
not eating all day...

TOMMY
(sobbing
incoherently)
They'll kill me...

Very troubled now, Mr. and Mrs. Woodry look down at
Tommy; they are no longer angry or even irritated.

MR. WOODRY
(kindly)
Tommy...

Tommy continues to sob as his father puts his arms
around him.

MR. WOODRY (cont'd)
Tommy, listen to me ...

Tommy seems to control himself as he looks up at his
father.

MR. WOODRY (cont'd)
What makes you think that this
telegram is a trick?

TOMMY
I know it. They know Mom's got a
sick sister... and they know you
work nights... they want me to be
left here alone...

MR. WOODRY
Tommy, if we could prove to you
that your uncle really sent this
telegram ... then would you stop
all this nonsense and admit you
are wrong about the Kellersons?

(CONTINUED)

Tommy looks at his father, listening intently.

MR. WOODRY (cont'd)

....Would you?

TOMMY

Yes, Pop

MR. WOODRY

Good. Then in some way we'll prove to you that the telegram is real. Suppose we go down to the drug store and phone Uncle Charley. You can talk to him yourself.... Ask him if he sent the telegram.... How does that sound, Tommy?

TOMMY

Okay, Pop....

Mrs. Woodry picks up her purse from a side table.
Mr. Woodry gets his hat.

MRS. WOODRY

Come on, Tommy
(she opens
the door)

Tommy seems calmer now as he follows his mother and father out.

DISSOLVE

106- OMITTED.
107

INT. DRUG STORE - PHONE BOOTH

108 FULL SHOT - drug store. There is a cigar counter and a small fountain. The display tables are crowded with merchandise. The telephone booth is located opposite the cigar counter and not far from the entrance to the store. Mrs. Woodry, with Tommy close on her heels, goes directly to the phone booth; she takes change out of her purse as she does so. There are boys and girls at the soda fountain, several shoppers, and a few of Tommy's friends at the candy counter.

109 MED. SHOT - telephone booth. It is the regulation type with a high instrument, and a small folding door. Mrs. Woodry enters the booth, leaving the door open. Tommy stands as close to her as the small quarters will allow. His face is lighted with anticipation as though he is confident the phone call will mean the end of his troubles. Dropping a coin into the slot, Mrs. Woodry dials a number. She turns to look down at Tommy as she
waits

MRS. WOODRY
(into phone)
Hello...Charlie? This is Mary.

110 CLOSE SHOT - Tommy. Looking up at his mother, he listens intently.

MRS. WOODRY
(over scene)
How is Helen?

There is a long pause during which Tommy stares at his mother with anxious eyes. CAMERA PULLS BACK to include Mrs. Woodry; she listens a moment, then when she speaks, there is almost a look of triumph in her eyes as she glances down at Tommy.

MRS. WOODRY (cont'd)
(into receiver,
but with her
eyes glued on
Tommy)
Yes, I got the wire...

Shocked, Tommy's face falls and a puzzled expression comes into his eyes.

MRS. WOODRY (cont'd)
(into phone)
Charlie, I'm having trouble
leaving Tommy alone tonight...
will you explain to him how
sick she is...he's right here.
(to Tommy as
she hands him
the receiver)
You know your Uncle Charlie's
voice, don't you?

Stunned, Tommy nods; he takes the receiver and he raises it slowly to his ear. There is a lost look in his eyes as he listens.

TOMMY
(after a pause;
scarcely
audible)
I'm sorry, Uncle Charlie...

(CONTINUED)

His mother starts to take the receiver from him, but he grips it firmly; in a loud voice, pleadingly:

TOMMY (cont'd)
Did you really send the
telegram, Uncle Charlie?
(wretchedly)
Oh....

Tommy gives up the receiver to his mother and crosses to his father, who has been occupied at a counter in the b.g.

MR. WOODRY
Did you talk to him?

Still crushed, Tommy doesn't seem to hear. He just nods his head.

MR. WOODRY (cont'd)
Did he send the telegram?

Tommy nods again.

MR. WOODRY (cont'd)
Now are you satisfied? Are you
going to let your mother go and
not make any more trouble?

Before Tommy can answer, they are joined by Mrs. Woodry. She puts her arm around the boy and they start out.

MRS. WOODRY
(as they exit)
You're not going to be afraid
to stay alone now -- are you?

CAMERA FOLLOWS them as they exit. They are seen through the plate glass window as they move along the street.

DISSOLVE

EXT. STREET - WOODRY'S APARTMENT HOUSE

111 MOVING SHOT - the Woodry's and Tommy are walking from the drug store.

MR. WOODRY
It's still early, but I might as
well go on to work. I can ride a
way with you on the bus.

MRS. WOODRY
(watching Tommy)
Tommy is going to be allright
now, Ed... He is going to behave
himself.

(CONTINUED)

They arrive in front of the apartment house steps and stop on the sidewalk.

MRS. WOODRY (cont'd)

(to Tommy)

If you get hungry, your supper plate's in the oven.

TOMMY

Thanks, Mom.

MR. WOODRY

Stay indoors tonight, Tommy.
You're not very well, and I don't want to have to be worrying about you.

TOMMY

O.K. Pop.

MRS. WOODRY

Tommy, you can get your own breakfast in the morning if I'm not back, can't you?

TOMMY

Yes, mom.

MRS. WOODRY

(she puts her arm
casually around Tommy)

Be good.

Tommy looks up at her, then with a sudden movement, he reaches up and pulling her head closer, he kisses her fervently.

TOMMY

(reluctant to
let her go)

Good-bye, mom...
(looking over
at his father)

...pop.

MR. WOODRY

I'll see you in the morning, Tommy.

Mr. and Mrs. Woodry start off down the street. Tommy watches them go as he starts up the steps. As CAMERA FOLLOWS him through apartment house door, we see Mrs. Kellerson in the shadow of the doorway. She has obviously overheard the conversation with Tommy.

111A MED. SHOT - apartment stairway - lower hall. Tommy approaches the stairs cautiously at first, but as fright catches up with him, he quickens his steps.

111B CLOSE SHOT - stairway - upper hall. Tommy is no longer able to feel convinced about his bravery and breaks into a run.

111C MED. SHOT - upper hall - Tommy's doorway. Tommy is 65 now in high gear. He opens his door - enters and closes door in the same split second.

INT. WOODRY'S APARTMENT

- 111D CLOSE SHOT - Tommy. Out of breath, he locks the door quickly and with a slight sigh of relief crosses to a window in the living room and looks out.
- 112 LONG SHOT - the street below. (FROM Tommy's ANGLE looking DOWN.) A few pedestrians stroll casually along. CAMERA HOLDS and after a moment Mr. and Mrs. Woodry come into view.
- 113 CLOSE SHOT - Tommy. (FROM exterior window looking IN.) A forlorn expression on his face, he looks down at the street. Whatever courage he's displayed since the telephone scene seems to have left him.
- 114 LONG SHOT - the street. (FROM TOMMY'S ANGLE.) A bus is pulling up on the opposite side of the street. Mr and Mrs. Woodry hurry across the street toward it, going out of view of the camera as they go to the entrance door of the bus. CAMERA HOLDS for a moment, and as the bus starts to pull off:
- 115 CLOSE SHOT - Tommy. (FROM exterior window looking IN.) As the SOUND of the departing bus comes over scene, Tommy turns away from the window. CAMERA HOLDS ON the window a moment, then IT BEGINS TO MOVE SLOWLY UPWARD. At first we see nothing but the brick construction of the building. Then, gradually, a window in the floor above comes into SHOT. Two figures stand in the window quietly looking down into the street -- they are Mr. and Mrs. Kellerson. As they turn away from the window:

DISSOLVE

- 116 CLOSE SHOT - a cheap paper school tablet. A small hand holding a pencil writes hurriedly. It writes...

Dearest Mom and Pop:
I know I been a lot of trouble
to you and I don't want to be
any more. I am going to do what
I think is best for everybody.

Good-bye,
Tommy

(CONTINUED)

CAMERA PULLS BACK to reveal Tommy at the living room table as he writes. Tearing the sheet from the tablet, he props it up conspicuously on a bowl of fruit in the center of the table. CAMERA PANS WITH him as he crosses to his bedroom.

117 FULL SHOT - Tommy's bedroom. Tommy enters and crosses to the dresser; CAMERA MOVES IN CLOSER as he pulls open the top dresser drawer. He hurriedly takes out several folded articles of clothing and stuffs them into his pockets; as he turns from the dresser, something on the wall near the bed catches his eye. CAMERA PULLS BACK and we see that he's looking at the travel poster marked SEE MEXICO. Moving over to it, Tommy seems to study it a moment.

118 CLOSE SHOT - Tommy. A pensive, far-away look comes into his eyes, and he seems to make a sudden decision. CAMERA PULLS BACK as he hurries out of the room.

EXT. HALLWAY

119 MED. SHOT - upper hallway. CAMERA HOLDS ON the dark hallway a moment. At first there is no sound or any sign of life; but gradually we begin to hear the SOUND of a door opening softly over scene. Simultaneously we begin to see a patch of light forming on the wall opposite the camera. A man's shadow moves slowly into the lighted area as he steps from an apartment into the hallway. The door closes softly and the hallway is dark again. A figure (the face lost in shadows) comes into the SHOT as it crosses to the well of the stairs. CAMERA MOVES IN CLOSER and we see that it's Mr. Kellerton. The light which comes from below casts eerie shadows over his face as he looks down the well of the stairs to the floor below.

INT. WOODRYS' APARTMENT

120 FULL SHOT - the living room. Wearing a cap now, Tommy crosses to the table. He picks up the note which sits on the bowl of fruit, and taking up the pencil he begins to write.

121 CLOSE SHOT - the note. We see the full note; at the bottom of it (below his signature) Tommy writes...

P.S. Nobody will believe my story about the Kellertons so I am running away to Mexico.

(CONTINUED)

CAMERA PULLS BACK as Tommy finishes writing, and we see him place the note on the bowl of fruit again. As he does so, he picks up several apples. Crossing to the kitchen, he goes in and turns the light off. Returning to the living room, he goes to the door leading to the outer hallway. Reaching for a switch beside the door, he turns the light off. The room is quite dark now, and by the light which shines through from an outer window, we see Tommy's figure before the door. CAMERA MOVES IN CLOSER as Tommy, still holding the apples in one hand, reaches down with the other hand and he starts to unlock the door. (Which he'd locked when his mother and father had left.) The SOUND of the key fumbling in the lock comes over scene - the lock is obviously jammed.

EXT. HALLWAY

- 122 MED. SHOT - the door. (Looking directly at Woodrys' door from the hallway.) His back to the camera, and half lost in shadows, a man's figure is standing before the door. CAMERA HOLDS as the SOUND of Tommy fumbling with the lock inside comes over scene.

INT. WOODRYS' APARTMENT

- 123 MED. SHOT - Tommy. He is still trying to unlock the door. Then, obviously handicapped by the use of only one hand, he puts the apples down on the floor to one side of him. Using both hands now, one on the knob, and the other on the key, he begins to jiggle the knob and key at the same time. After a moment, there is the SOUND of the key turning in the lock. Tommy stoops down to pick up his apples again.
- 124 CLOSE SHOT - the apples. Tommy's hand is about to pick them up. As it does so, the SOUND of the door knob turning is heard over scene. The hand hesitates and CAMERA PULLS BACK to include Tommy's face; poised over the apples, he looks up with puzzled eyes at the turning knob. CAMERA CONTINUES BACK as the door swings slowly open to reveal a pair of men's feet standing just opposite the threshold. CAMERA HOLDS MOMENTARILY; then IT PANS OVER to Tommy. Still crouching on the floor, Tommy stares up at the figure standing outside the door.
- 125 FULL SHOT - the living room. His eyes glued on the doorway, Tommy rises slowly from his position on the floor. He begins to back slowly into the room. The man's form, outlined by the light which shines into the room from the outer hallway, causes a long shadow to be cast across the room. CAMERA HOLDS ON this set-up a moment, then the figure steps into the living room. Reaching to one side of the door, the man turns the light switch on. For the first time we see that it is Tommy's father. Frightened, and glancing uneasily over his shoulder at the note on the table, Tommy maneuvers himself into a position which blocks the note from his father's sight.

MR. WOODRY

(quietly)

Where were you going, Tommy?

(Tommy doesn't
answer)

I'm glad your mother told me not
to get on that bus...otherwise
you'd be right out on the
streets again.

TOMMY

I'm sorry, pop.

MR. WOODRY

I am too, Tommy. You're forcing
me to do something I dislike
very much. Go into your bedroom.

Frightened, Tommy turns and goes slowly into his bedroom.
Mr. Woodry goes into the kitchen.

126 FULL SHOT - the kitchen. Mr. Woodry turns the light on
and he crosses to the sink. Reaching below it, he comes
up with a box.

127 CLOSE SHOT - the box. It contains a hammer and nails.
Mr. Woodry selects several large nails. CAMERA PULLS
BACK as he leaves the kitchen.

128 FULL SHOT - Tommy's bedroom. The light is on and Tommy
is sitting on the bed as his father enters. He speaks as
he crosses to the window.

MR. WOODRY

If I didn't have to go to work,
I'd stay here myself and see
that you didn't get into any
more trouble. But I can't do
that, Tommy, so I'm going to see
to it that you stay in this room...

Mr. Woodry closes the bottom of the window and he pulls
it open from the top.

129 CLOSE SHOT - the window. Leaving it open wide enough for
sufficient air to come through, Mr. Woodry nails the sash
joint together with strong, expert strokes.

130 FULL SHOT - the room. Tommy jumps from the bed and he
crosses to his father.

TOMMY

Please, pop, don't...

(CONTINUED)

MR. WOODRY

Tommy, I wouldn't -- not if
you'd given me any reason to
believe I could trust you...

(he drives several
nails into the
bottom of the
window)

TOMMY

(pleading)

Pop, take me with you to work.
I won't be in your way. Honest,
I won't.

The window nailed shut, Mr. Woodry turns to look at
Tommy.

MR. WOODRY

(kindly)

Tommy, your mother and I are
very worried about you...
Tomorrow, first thing, I'm
going to take you to a doctor
and find out what's the matter
with you...but tonight I want
you to stay in this room. Go
right to bed now.

Tommy nods slowly -- the realization in his eyes that
it's useless to plead with his father any longer.

MR. WOODRY (cont'd)

(as he crosses
to the door)

Good night, Tommy.

Mr. Woodry goes out the door, closing it behind him.
Tommy hesitates a moment, then he goes over to the
window and he looks at the top of it where the nails
have been driven in. The door opens and Mr. Woodry
is seen again. He carries several picture magazines
in his hand.

MR. WOODRY (cont'd)

(as he puts the
magazines on
the bed)

Here are some things for you to
read...but try to get to sleep
early...

TOMMY

(turning from
the window)

Thanks, pop...

Mr. Woodry exits.

- 131 MED. SHOT - Mr. Woodry. He closes the door after him. He hesitates a moment, then a thoughtful expression comes over his face -- then shrugging hopelessly, as if he'd rather not do it, he turns and locks the door.
- 132 CLOSE SHOT - Tommy. Agonized, his head turns swiftly toward the door as the SOUND of the key turning in the lock is heard over scene.
- 133 FULL SHOT - living room. The door locked, Mr. Woodry crosses the room. CAMERA PANS WITH him as he goes past the table. (He does not see the note which is still on the bowl of fruit.) Mr. Woodry goes out the door leading to the outer hallway.
- 134 MED. SHOT - outer hallway. Mr. Woodry comes out the door; locking it after him, he puts the key in his pocket. As he starts toward the stairs, CAMERA PULLS BACK so that we see him go down. IT CONTINUES TO PULL BACK so that it includes the flight of stairs leading to the upper floor. Standing well back in the shadows, we see Mr. Kellerton looking down the well of the stairs. He watches Mr. Woodry as he disappears from view, then he turns and speaks to someone who stands beside him in the shadows.
- 135 MED. SHOT - Mr. and Mrs. Kellerton.
- MRS. KELLERTON
(whispering)
Has he gone?
- KELLERTON
(nodding)
Yes.
- MRS. KELLERTON
Going down now?
- KELLERTON
No. Better wait till later...
then we'll be sure he doesn't
come back.....
- The two move stealthily back toward their apartment.
- 136 FULL SHOT - Tommy's bedroom. The light is still on. Tommy stands in the center of the room. After a moment, he crosses to the light and he turns it off. The only light in the room now is that which shines through from the outside. Tommy goes to the window and he looks out.

137 MED. SHOT - Tommy. He looks out into the night. Gradually we are aware of all the muted, blurred SOUNDS of a summer night; radios, street noises, a baby crying somewhere, and then going off to sleep. CAMERA BEGINS TO MOVE VERY SLOWLY TOWARD the dresser to:

138 VERY CLOSE SHOT - a battered alarm clock. It ticks away, the hands pointing to 8:55, the SOUND of the ticking and the noises of the summer night fade out, and we

DISSOLVE

139 VERY CLOSE SHOT - a wrist watch. The hands point to 1:02 o'clock. CAMERA PULLS BACK SLOWLY to reveal that it's Mr. Kellerton's wrist watch. We are in the Kellerton's living room and the two of them are near the door leading to the exterior hallway, as if they are on the verge of going out.

KELLERTON

(looking up
at his wife)

Where's the pass key?

Mrs. Kellerton goes to the table and she picks up a key which she gives to her husband. As the latter starts out, Mrs. Kellerton speaks.

MRS. KELLERTON

(anxiously)

Joe! Maybe when he hears you,
he'll go out the window

KELLERTON

(he pauses a
moment before
speaking)

You go down the fire escape.....
wait there

Kellerton opens the door softly; peering out into the hallway, he looks cautiously to the right and left. As he exits, Mrs. Kellerton goes to the table and she picks up a flash light and she starts for the window.

140 CLOSE SHOT - Tommy. Although his eyes are closed, he doesn't appear to be asleep. Suddenly there is the SOUND of a definite CREAK overhead. Tommy opens his eyes with a start. Terrified, Tommy looks up at the ceiling. CAMERA PANS with his gaze to -

141 MED. SHOT - the ceiling. The creaking continues as footsteps cross the floor above. CAMERA PANS with the footsteps, then IT HOLDS in one corner of the ceiling as the SOUND of a window being raised is heard over scene

- 142 MED. SHOT - Tommy's window. (FROM Tommy's ANGLE looking out.) At first we see nothing but the usual diffused lighting of night. Then a definite flash of light strikes the window. Someone is using a flash light - shining it down from above on the fire escape outside Tommy's window. CAMERA HOLDS, then very softly we begin to hear the SOUND of footsteps as they clank down on metal. The flashlight beams unsteadily as though the person who holds it is using the light to find their way down the ladder. The light goes on and off, causing patterns to form and disappear in the window.
- 143 FULL SHOT - the room. Tommy rises swiftly from the bed, and he crosses to the window. Careful not to be seen, he attempts to peer out. As another beam of light hits the window, Tommy ducks to one side. The light goes out and everything is dark. Crouched to one side, Tommy waits. Mrs. Kellerton's figure is seen coming down the fire escape. Before the figure is fully in the window, Tommy moves stealthily to a farther wall. He stands very still. The flashlight goes on again, as it explores the window.
- 144 MED. SHOT - the window. (From inside looking out.) The looming figure on the fire escape is close to the window, blotting out most of the light. Suddenly the middle of the figure lights in a disk about the size of an egg, and a long spoke of light shoots through the glass and directly into the CAMERA. (The effect is one of having a flashlight shine directly into one's eyes.)
- 145 FULL SHOT - the room. Tommy is still against the farther wall. The beam of light has not picked him out yet - tracing a white paper hoop as it moves it swings slowly about the room, following the walls from one side to the other. Tommy watches it with fascinated eyes.
- 146 MED. SHOT - Tommy. Too frightened to move, he stares at the beam which searches the room like a spotlight. As it approaches him, closer and closer, he begins to move away from it along the wall, but soon he is cornered and he can move no further. In desperation, he begins to slip slowly down out of range of the light.
- 147 FULL SHOT - the room. The beam is very close to Tommy as he continues to slip down the wall. When the light is directly on a spot above him, it stops. Terrified, and looking up at it, Tommy bunches himself up into a ball, head below the knees - like a turtle trying to draw its head into its shell. The spot of light holds above him for a few moments, then it suddenly drops. It flashes squarely into his squinting face, blinding him. Then it goes out as suddenly as it has come on - as if the need for search is over.

INT. WOODRY'S APARTMENT

148 FULL SHOT - Woodry's living room. The door to the outer hallway opens and Kellerton's figure is seen as he enters. He looks back over his shoulder; satisfied that he has not been seen, he steps into the room, closing the door after him. As he turns on a light, he sees Tommy's note, propped up on the bowl of fruit. Kellerton picks up the note and he looks at it curiously. After reading it, he seems to hesitate a moment; then he begins to tear it carefully.

149 CLOSE SHOT - the note. It reads

Dear Mom and Pop;
I know I been a lot of trouble to
you and I don't want to be anymore.
I am going to do what I think is
best for everybody.
Goodbye,
Tommy.

P.S. Nobody will believe my
story about the Kellertons so
I am running away to Mexico. ~

Kellerton's hands come into SHOT. Blocking the top part of the note with one hand, the other hand carefully tears off the bottom part of the note - the portion which reads,

P.S. Nobody will believe my story
about the Kellertons so
I am running away to Mexico.

CUT TO:

150 FULL SHOT - Tommy's bedroom. Moving hurriedly about the room, he goes to the dresser and he picks up an object from the top of it. CAMERA MOVES IN CLOSER and PANS WITH HIM as he moves to the door leading to the living room.

151 MED. SHOT - Tommy. He falls to his knees before the door, and we see that he has a pencil in his hand. He begins to probe into the keyhole. Every once in a while he looks back over his shoulder at the window. The figure is still seen outlined against it.

152 MED. SHOT - Kellerton. A crafty look on his face, he reads the note again; then he places it back on the bowl of fruit. The portion he's torn off he puts in his pocket. Suddenly the SOUND of a key rattling in the lock is heard overscene. Puzzled, Kellerton turns to look toward Tommy's bedroom door. CAMERA PANS WITH HIS GAZE to

- 153 CLOSE SHOT - the key. The key rattles in the lock as Tommy probes with his pencil from the other side. Gradually it begins to turn and dislodge itself from the lock. The pencil point is seen as it pushes the key out and onto the floor.
- 154 MED. SHOT - Tommy. He has a wire coat hanger; unbending it into a straight line, he makes a long hook of it and he pushes it through the crack along the base of the door. After one last look over his shoulder at the figure outlined against the window, he lies with his face pushed close to the floor and he fishes about on the other side of the door with his hooked coat hanger.
- 155 MED. SHOT - Kellerton. He stares down curiously at the base of the door.
- 156 CLOSE SHOT - the key. (On Kellerton's side of the door, from Kellerton's angle looking down.) The hooked coat hanger is seen as it slides along the floor in search of the key. Groping about, it finally hits the key; the hook moves very slowly now as it attempts to slide the key under the door to Tommy's side. The key bumps along for a few inches, then it wedges itself sideways between two of the rough floor boards. The hook tugs at it; finding it stuck, it begins to push against it in order to dislodge it. The key holds a moment, then as the hook strikes it, it suddenly pries loose and it shoots out from between the boards and out of reach of the hanger. The hook begins to grope again, but we see that the key has gone out of reach. Suddenly Kellerton's hand appears in shot. Lifting the key gently, it places it in direct line with the coat hanger. The hook gropes a little, then striking the key, it begins to pull it carefully toward the crack below the door. CAMERA PULLS BACK SLOWLY to reveal Kellerton, a quiet smile on his face, as he watches the key disappear from sight to Tommy's side of the door.
- 157 MED. SHOT - Tommy. Clutching the key eagerly as it's pulled through from the other side of the door, he throws the coat hanger to one side. He turns once more to look at the window - the figure, which he believes to be Kellerton's is still there. Moving cautiously, he places the key in the lock and he turns it.
- 158 MED. SHOT - the door. (From Kellerton's side.) Kellerton watches the knob as it turns slowly. Then he steps to one side, waiting. The door opens and Tommy appears. CAMERA MOVES IN SWIFTLY for a -

159 VERY CLOSE SHOT - Tommy. Shocked and terrified, Tommy looks up as he sees Kellerton. The latter speaks simultaneously.

KELLERTON

(quiet,
threatening
voice)

Now you be very quiet, Tommy,
if you don't want to get hurt....

160 MED. TWO SHOT. Petrified, Tommy continues to stare up at Kellerton.

KELLERTON (cont'd)

(kindly)

What's the matter with you, Tommy?
Why don't you like me..... have I
ever done anything to you?

Frightened, Tommy shakes his head.

KELLERTON (cont'd)

(hurt)

Then why do you run around telling
stories about me?

TOMMY

(forcing himself
to speak)

They're not stories....

KELLERTON

No? Well, then, maybe if you
told me what they were..... I
could explain to you..... then
you wouldn't go thinking such
terrible things....

(coaxingly)

what is it you think I did?

TOMMY

(slowly)

You know what you did....

KELLERTON

But I don't.... I don't know
what you're talking about....
come on, Tommy, let's be fair....
you can't accuse me of something
and not tell me what it is....

TOMMY

(hesitantly)

You.... you killed somebody....

KELLERTON

(laughs)

Oh, Tommy.... come on, you don't
really believe that....

(CONTINUED)

TOMMY
(impulsively)
But you did! I was on the fire
escape..... I saw you!

KELLERTON
(a bit
taken back)
Oh?
(pause)
Sure you didn't imagine it....

TOMMY
No. I saw everything.... the
scissors....

In spite of the fact that he attempts to control himself
we gather from the expression on Kellerton's face that
he is now convinced that Tommy has been an eye witness
to the murder.

KELLERTON
(slowly)
Tommy.... if you really believe
a terrible thing like that....
there's only one thing we can do....
we'd better go to the police....
tell them about it.

Caught off guard, Tommy looks up quickly; a puzzled
expression on his face.

KELLERTON (cont'd)
(in spite of
himself;
anxiously)
You haven't been to the police
already, have you?

161 CLOSE SHOT - Tommy. A crafty look comes over his face
and we see that he's going to play along with Kellerton.

TOMMY
No....

162 FULL SHOT - the room.

KELLERTON
All right, then. We'll go now....
I don't want you to believe these
things about me.... we want to be
friends.... maybe the police will
convince you....

Both Tommy and Kellerton look up as Mrs. Kellerton
appears in the doorway. A frantic expression on her
face, she starts to speak, but Kellerton stops her.

KELLERTON (cont'd)

(calmly)

Jean, Tommy and I are going down
to the police station....

MRS. KELLERTON

(puzzled)

The police station?

KELLERTON

(quickly)

Yes. We have something we want
to get straightened out.

He moves toward Tommy and puts his arm around him;
still puzzled, Tommy looks up at him as he moves toward
the door.

KELLERTON (cont'd)

Come on, Tommy....

MRS. KELLERTON

Joe....

KELLERTON

(interrupting)

We'll have no more talk about it,
I'll handle things, Jean.... and
you can come along with us....

163 CLOSE SHOT - Tommy. He allows himself to be led out -
still frightened and not sure of what Kellerton's up
to - he perhaps figures that help will be outside.

EXT. HALLWAY

164 FULL SHOT - outside Woodry's apartment. Tommy and
Kellerton come out, and Mrs. Kellerton follows. With
the boy between them, they go down the corridor and
start down the stairs.

165 MED. TRUCKING SHOT - the three. Mrs. Kellerton is still
worried and harassed as if trying to figure what her
husband's up to. She glances at him uneasily out of
the corner of her eye. Kellerton seems quite calm, and
Tommy's eyes shift nervously from one to the other as
he walks. Every once in a while he looks back of him
as if hoping to find help - but the hallways are
deserted.

QUICK DISSOLVE

EXT. BUILDING

166 FULL SHOT - front entrance. The street is deserted.
The three come down the steps, and they start down the
street. CAMERA TRUCKS with them as they walk.

KELLERTON

(genially)

I'll be glad to get this all
straightened out, won't you,
Tommy?

Tommy doesn't answer as he looks up uneasily at Kellerton. After they've passed several houses, they come to a dark alleyway between two buildings. With a quick movement, Kellerton's arm sweeps down around Tommy and his hand closes over his mouth.

KELLERTON (cont'd)

We've gone far enough....

Tommy begins to struggle, but Kellerton has overpowered him; he begins to drag him toward the alleyway, the end of which is lost in shadows. As they move toward the alleyway, Tommy makes a violent and sudden move, breaking away from Kellerton's grasp; the latter and his wife make a quick grab for him, but it's too late - Tommy goes running up the street like a shot.

- 167 FULL SHOT - the street. Tommy runs as fast as he can, but Kellerton's longer stride swallows every three of Tommy's; it appears to be only a matter of minutes before the unequal pursuit will end.
- 168 LONG SHOT - another street. A large produce truck is moving along the center of it. As CAMERA MOVES IN CLOSER, we see Tommy dash into SHOT from around a corner. The NOISE of the clanking chains which hold the back end of the truck in place is heard overscene. When Tommy sees the truck, he stops short. Running into the street, he allows it to rumble by a full length. Then, evidently an old hand at cadging free rides, he takes a short spurt after it and he hitches onto the back of it. Kellerton comes around the corner and into SHOT just in time to see Tommy riding away.
- 169 FULL SHOT - the street. (CAMERA is on truck - riding away and looking back from Tommy's angle.) Kellerton starts to run, but he can't keep up. The distance between the departing truck and Kellerton begins to widen slowly but surely - his figure shrinking in stature as the truck pulls away.
- 170 CLOSE SHOT - Tommy. An expression of relief on his face, he is nevertheless panting heavily. He attempts to call out for help, but it is taking all of his strength to hang onto the back of the truck. The NOISE of the clanking chains is heard overscene.

- 171 FULL SHOT - the street. (To include Tommy on the departing truck, and Kellerton who has begun to run after it.) The rapid pounding of Kellerton's footsteps is heard o.s. The truck is approaching a corner with traffic lights.
- 172 CLOSE SHOT - the traffic light. It changes from "GO" to "STOP."
- 173 LONG SHOT - the street. (ANOTHER ANGLE) The truck begins to slow down for the traffic light. Kellerton picks up speed.
- 174 MED. SHOT - Tommy. Puzzled at the slackening in the speed of the truck, he manages to peer around the side of it and he looks ahead. When he sees the stop light, he drops down off the truck, but he's too late. Kellerton has caught up with him. With a quick movement, his forked hand catches Tommy at the back of the neck like a vise. His other hand closes over Tommy's mouth to prevent his crying out. Panting heavily, Kellerton stands with a firm hold on Tommy - too winded to do much more than just hold him fast.
- 175 LONG SHOT - the street. (To include truck, Tommy, and Kellerton, the intersection, and the glowing traffic light.) Shielded from view from the truck driver, Kellerton stands close to the rear of the truck. CAMERA HOLDS ON this set-up for the full time required for the light to change back to green again. During the interval, there is no SOUND. No one in sight on the deserted street - only Kellerton and Tommy who stand there together, strangely limp - as if taking time out, waiting for the truck to pull off, and the signal to begin their struggle anew.
- 176 CLOSE SHOT - the traffic light. It changes from "STOP" to "GO".
- 177 LONG SHOT - the street (FROM ANOTHER ANGLE). Truck takes off slowly; leaving Tommy and Kellerton alone in the middle of the darkened street.
- 178 MED. TWO SHOT - Tommy and Kellerton. Tommy goes into a flurry of useless struggling but it ends almost as soon as it begins. Kellerton twists his arm; holding it that way, he forces submission. Suddenly the SOUND of quick footsteps comes o.s. Startled, Kellerton turns to see who is approaching. CAMERA PULLS BACK to reveal Mrs. Kellerton as she hurries along the sidewalk toward them.

(CONTINUED)

MRS. KELLERTON
(breathlessly)
Get him out of the street, Joe.
Someone'll see you...

- 178 A firm grip on Tommy's arm, Kellerton propels him toward the sidewalk. Mrs. Kellerton takes Tommy's other arm and the three start off. Tommy is sandwiched between them, very close between them, so that it's impossible to tell that he is being strong-armed.
- 179 MED. TRUCKING SHOT - the three. Tommy attempts to drag his feet, but the pressure of their bodies forces him along, as well as the compulsion of his disjointed arm. As they approach a corner, they turn.
- 180 MED. SHOT - another street. Two men are approaching the corner. The Kellertons and Tommy come abruptly into shot as they turn the corner from the other direction. Startled, the Kellerton's see the two men, but it's too late to retreat without arousing suspicion.
- 181 MED. CLOSE SHOT - Tommy and Kellerton. The latter takes a merciless extra half-turn in Tommy's already twisted arm, in a threatening gesture.
- 182 FULL SHOT - the sidewalk. (To include both groups of people as they are about to pass each other.) Tommy waits until the two parties are abreast of one another. Mustering all his strength, he side-steps quickly and he kicks Kellerton's unprotected shinbone. Surprised by the pain, Kellerton releases the boy's arm by reflex. Tommy flings himself in a football tackle against the nearest of the two passersby. Wrapping both arms around the stranger's leg, he holds on like a barnacle.

TOMMY
(frantically)
Mister, please help me!

The men look at Tommy in astonishment.

TOMMY (cont'd)
(rapidly)
They killed a man last night!
Now they're going to do the same
with me....

Puzzled, both men look down at Tommy. For a moment the four adults stand looking at each other without speaking.

(CONTINUED)

ONE MAN
Say, what is this?

A taxi cab which is cruising along the street pulls up to the curb and watches the group curiously.

183 MED. TWO SHOT - the Kellertons. Momentarily taken back by Tommy's accusation, they quickly regain their composure. Kellerton slowly shakes his head from side to side.

KELLERTON
(with mournful
resignation)
His own mother and father...

TOMMY
(quickly)
They're not my mom and pop!

There is a pause during which Mrs. Kellerton takes a handkerchief from her purse and she applies it effectively to her eyes.

184 CLOSE SHOT - Tommy. Thrown off key by this sudden change in the Kellerton's strategy, he is speechless.

185 FULL SHOT - the group. (To include the cab driver at the curb watching them.)

KELLERTON
(with paternal
indulgence)
He makes things up. Then he
believes them himself...

TOMMY
That's not true!

MRS. KELLERTON
(very gently, as
though she were
trying to reason
with him)
Tell them where you live, Tommy....

TOMMY
(quickly)
65 Holt Street.

Mrs. Kellerton takes her time as she opens her purse and she fishes out a letter. She hands it over to one of the strangers.

186 CLOSE SHOT - the envelope. It's addressed to:

Mr. and Mrs. J. Kellerton
65 Holt Street
New York 20, N.Y.

187 FULL SHOT - the group. The stranger looks from the envelope down to Tommy. (Still including the taxi driver).

MR. KELLERTON

(ruefully)

For once he admits he lives with
us...usually he won't even do
that... Come on, Tommy...don't
bother those gentlemen any more..
(he makes a move
toward Tommy)

TOMMY

(hysterically)

No!

(still clinging
to the man)

They killed a man with scissors!

KELLERTON

Tommy, how can you say such things?

MRS. KELLERTON

(quietly, as if
embarrassed at
having to speak)

Tommy's been bad...he stole my
gas bill money today to go to the
beach. He's been gone since this
afternoon. We only just found him...

TOMMY

(interrupting)

That's not true!

MRS. KELLERTON

This has been going on all the
way home...

(moving toward Tommy
she dabs her
handkerchief at his
face in maternal
solicitude, trying
to clean it)

Please won't you behave now,
Tommy?

The man to whom Tommy is still clinging bends down and
he roughly attempts to detach him.

(CONTINUED)

MAN

Why don't you go home like
a good boy?

TOMMY

Please believe me...
(he continues to
cling to the man)

The man has obviously had enough and he's definitely
turned against Tommy.

MAN

(gruffly)
Let go! Listen to your parents
and do what they tell you...

Detaching himself none too gently from Tommy, he dusts
off his trouser leg in a final gesture of having
nothing more to do with the matter. Kellerton is
quickly at Tommy's side and he grabs him by the arm.
The two men go down the street. The taxi driver looks
over at the Kellertons and Tommy expectantly.

DRIVER

Taxi?

188 VERY CLOSE SHOT - Kellertons and Tommy. Mrs.
Kellerton's back is to the cab driver and she speaks
in a low urgent voice to her husband.

MRS. KELLERTON

Let's take the cab....we can
get him off the streets...

CAMERA PULLS BACK as Mr. Kellerton, a firm hold on
Tommy, pushes him toward the cab. The driver reaches
back and opens the rear door.

MRS. KELLERTON

(back in character;
scolding Tommy)

I'm very ashamed of you, Tommy!

MR. KELLERTON

(sternly)
Now you get in there and behave
yourself...

(he shoves Tommy in the
cab, never losing hold
of his arm)

Mrs. Kellerton climbs in and she slams the door after
them.

INT. CAB.

- 189 MED. SHOT - the group. From the front seat TO INCLUDE the driver's face and the three in the back seat. The driver looks up into the rear vision mirror, speaking as he does so.

DRIVER

Holt Street.....?

- 190 MED. CLOSE SHOT - Kellertons and Tommy. Mr. and Mrs. Kellerton look at each other uneasily, but then Kellerton nods.

KELLERTON

Yes. 65...

The cab pulls off.

MRS. KELLERTON

(whispering)

Joe, we can't go back there!

KELLERTON

We got no choice. He heard the kid say we lived there....

MRS. KELLERTON

But...

KELLERTON

We'll think of something later...

(roughly)

Let me handle things....

EXT. STREET.

- 191 FULL SHOT - an intersection. The traffic light is red and the cab pulls to a stop. Just as it does so, a policeman in uniform strolls into SHOT from around the corner.

INT. CAB.

- 192 MED. CLOSE SHOT - Kellertons and Tommy. Tommy is being held down fast between them. The two adults are so busy keeping an eye on the boy, they do not look outside the car.

- 193 MED. SHOT - the policeman. He stands on the corner, his hands behind his back. He looks casually up and down the street; CAMERA PANS as he turns to look at the taxi. He stares at it a moment, then he turns away again.

- 194 CLOSE SHOT - Tommy. He's seen the policeman. His eyes light up and he looks cautiously from the Kellertons to the street. His lips move quickly and he calls out.

TOMMY
(at the top of
his voice)
Help!

Mrs. Kellerton's hand holding a handkerchief comes into shot. She clamps it down tightly over his mouth. Tommy swerves his head, biting her hand as he does so. CAMERA PULLS BACK as Mrs. Kellerton recoils with a stifled exclamation, whipping her hand away.

- 195 FULL SHOT - the street. The policeman has turned to look at the cab. Tommy's voice is heard again o.s.

TOMMY
(screaming o.s.)
Help! Police!

Because it is definitely the hysterical voice of a child, the policeman doesn't seem alarmed nor very interested as he strolls over to the cab.

- 196 MED. SHOT - the cab. The driver has turned to look at his passengers as the policeman moves to the rear of the car. The latter rests his forearm along the bottom of the cab window.

POLICEMAN
What's up? What's the kid
hollering for?

- 197 MED. SHOT - interior cab. (To include the driver, Kellertons, Tommy and policeman at window.)

MRS. KELLERTON
(primly)
He knows what he's going to get
when we get him home...that's
what's up....
(to Tommy irritably)
And you can holler at all the
policemen you want to, young man...
that won't save you!

TOMMY
(frantically)
They're going to kill me!

KELLERTON

This kid turned in a false alarm
once to try and keep me from
shellacking him.

POLICEMAN

(smiling)

A good licking never killed anybody,
boy... my old man used to give me
enough of them...

(amused)

Still and all, I never thought of
calling the cops when he did...

DRIVER

(turning in his
seat)

I got one of my own at home. If
he ever pulled anything like this
one's been doing, I'd knock his
block off...

TOMMY

(breathlessly)

They murdered a man last night...
honest they did...

MRS. KELLERTON

(despairingly)

Tommy!

TOMMY

I saw them through the window!
I saw them murder him!

199 CLOSE SHOT - policeman. He looks down at Tommy as though
he's suddenly remembered something.

POLICEMAN

Say! Wait a minute...

200 FULL SHOT - the group. Tommy stops crying abruptly.
They all turn to look at the policeman, waiting
expectantly for him to go on.

POLICEMAN

I remember now...

(he looks down
at Tommy)

One of the boys down at the
station was telling me about
some kid who claimed he saw a
murder...

TOMMY

(eagerly)

Yes...yes, it was me...

(CONTINUED)

MRS. KELLERTON

(shocked)

What! You went and bothered them too!

KELLERTON

(very angry)

That's the last straw, Tommy...

POLICEMAN

(almost as if he's suddenly sorry for Tommy; attempting to placate the father)

Oh, it wasn't so bad. Nobody paid any attention to him...

KELLERTON

(furiously)

It was bad enough and he's sure going to catch it when we get home...

POLICEMAN

(to driver)

You better get these folks home, driver.

The driver puts the car in gear and the policeman drops his arm from the window as it pulls away.

201 CLOSE SHOT - Tommy. He cries out in a last desperate effort.

TOMMY

They're not my mom and pop!
Somebody believe me...!

202 MED. SHOT - the policeman. (To include cab.) The SOUND of the departing motor prevents him from hearing Tommy. The policeman watches the car off, then shaking his head disapprovingly, he strolls down the street.

DISSOLVE

INT. POLICE STATION

203 FULL SHOT - a small, smoke-filled room. A group of men - some in uniform, some not - are seated around a card table deeply engrossed in a game of poker. Ross, the man who'd brought Tommy home from the police station to his mother and investigated the Kellertons, is among them. (He is seated in such a position that he is immediately recognized.)

(CONTINUED)

A door in the rear opens and Hughes, the policeman from the preceding taxi scene, enters. Some of the men look up and nod, but they continue playing. After a moment, it's obviously the end of a hand; Ross lays his cards down and he sweeps the chips toward him. Hughes walks up to his side of the table and stands behind him without speaking for a moment.

HUGHES

(casually)

Saw the kid you told me about
this morning, Ross?...

ROSS

(surprised; turning)

Yeah? Where?

HUGHES

His folks had him in a cab a
while ago trying to get him home...
this time he was yellin' it was
his own parents he saw murder
somebody...

ROSS

That kid ought to have his head
examined...

HUGHES

Poor kid. I let the cat out of
the bag for him...

ROSS

How's that?

HUGHES

They didn't know he'd been down
to the station here until I
told 'em about it...

ROSS

His mother knew. I had a talk
with her when I took him home...

HUGHES

Yeah? She didn't act like she
did...

204

CLOSE SHOT - Ross. A puzzled expression on his face,
he looks up at Hughes a moment without speaking.

ROSS

What'd she look like?

HUGHES

(overscene)

Blonde... thin...

205 MED. TWO SHOT - Hughes and Ross.

ROSS

Woman I talked to had dark hair...
(pause)
One in the cab say she was his
mother?

HUGHES

Yes, but the kid kept screaming
she wasn't.

ROSS

Where were they going?

HUGHES

Home, they said.

ROSS

Seems funny they'd have that
kid out this time of night after
all the trouble he's been into...

HUGHES

Yeah, does at that...

As the two men look thoughtfully at one another, we

DISSOLVE

INT. CAB

206 MED. SHOT - The Kellertons and Tommy. (To include the
back of the driver's head.) With a frenzied, reckless
gesture - as if he no longer has anything to lose -
Tommy starts to kick his legs wildly in an attempt to
break loose from between them. They try holding him,
then when he actually grabs the handle of the door,
Kellerton pins him down.

KELLERTON

(muttering
angrily)
I've had enough of this...
(to his wife)
Lean over here a little...
(indicating
the driver)
Get between us...

Mrs. Kellerton drops Tommy's arm and she leans over,
blocking Tommy's face from view of the CAMERA. A grim
look on his face, Kellerton makes a quick movement,
but we do not see what he does.

207 CLOSE SHOT - Tommy. Unconscious, he lies back against the seat. As his head rolls loosely to and fro, with the movement of the swaying car, CAMERA HOLDS a moment, then we

DISSOLVE

EXT. APARTMENT BUILDING

208 FULL SHOT - Front entrance to 65 Holt Street. The cab is pulling up before the entrance.

INT. CAB

209 MED. SHOT - The rear seat. Tommy is slumped back and Mrs. Kellerton has her arm around him as though he were asleep - his head resting against her shoulder, in a motherly fashion. Kellerton takes some money out of his pocket as the cab begins to pull up. Mrs. Kellerman takes her handkerchief and she gently wipes Tommy's mouth where a thin trickle of blood had appeared. As the driver pulls up, he turns to look at Tommy.

KELLERTON

(quickly)

Can you beat it?

(indicating

Tommy)

After all that trouble, he's gone to sleep...

DRIVER

Just like a kid... mine do it all the time.

He takes the money Kellerton hands him and he reaches back and opens the door.

DRIVER (cont'd)

Sure can wear themselves out...

MRS. KELLERTON

(quietly, as if
she doesn't want
to waken Tommy)

Maybe if you carried him, Joe,
he wouldn't wake up...

EXT. STREET

210 FULL SHOT - the street. Mrs. Kellerton gets out followed by Kellerton who carries Tommy in his arms; he carries him in such a fashion that the boy's head is propped on his shoulder as if he were actually asleep. CAMERA MOVES IN CLOSER as Mrs. Kellerton watches the cab off.

(CONTINUED)

MRS. KELLERTON

(anxiously)

What're you going to do with him now?

KELLERTON

Tommy's going to have a little "accident"...then we're clearing out of this town for good... come on...

As they start up the steps,

DISSOLVE

INT. BUILDING

- 211 FULL SHOT - a stairway. Moving cautiously, Kellerton carries the unconscious Tommy up the stairs followed by Mrs. Kellerton. When they reach the top, they turn and start up the next flight.
- 212 MED. SHOT - the upper landing. (We see now that we are in the Woodry's hallway.) Kellerton comes up the steps and into SHOT with Tommy.
- 213 CLOSE TRUCKING SHOT - Tommy. His head moving slightly because of the motion of Kellerman's body, he appears to be still unconscious. CAMERA HOLDS a moment, then Tommy's eyes open slowly. At first he is dazed, as if he remembers nothing; without moving his head, he turns his eyes to the door they are passing. CAMERA PANS with his gaze to
- 214 CLOSE SHOT - the door. (In a MOVING SHOT from Tommy's ANGLE) It is plainly marked "5C" - the Woodry's apartment.
- 215 CLOSE TRUCKING SHOT - Tommy. Panic in his eyes, he remembers everything. He looks up at Kellerton through half-closed eyes - as if waiting for an opportunity to break loose.

DISSOLVE

- 216 FULL SHOT - Kellerton living room. Kellerton carries Tommy across the room. Mrs. Kellerton goes to the window and she raises it fully.

EXT. BUILDING

- 217 FULL SHOT - fire escape. Mrs. Kellerman stands at the window as Kellerman lifts Tommy through

218 CLOSE SHOT - Tommy. Very alert now, he continues to look at Kellerton through half-closed eyes, waiting for a chance to break away.

219 FULL SHOT - the fire escape. As Kellerton leaves the window, Tommy jumps from his arms. They begin to struggle, but Tommy gets away. Making a dash for the ladder leading to the roof, he scrambles up out of Kellerton's reach. Kellerton turns to his wife.

KELLERTON

Bring the flash light!

Kellerton goes up the ladder.

220 FULL SHOT - the roof, Tommy climbs into SHOT on the roof and he goes running across it. Kellerton comes into SHOT and after him. Tommy leaves the roof of his own apartment house and crosses to the next with Kellerton close at his heels.

221 FULL SHOT - Roof of fire-condemned building. Tommy runs across the roof, picking his way around the jagged, burned-out cavities where the flames had burst through at the time of the fire. Tommy runs toward the same door which protrudes from the roof of the fire-condemned building. (This is the same door we'd seen when the Kellerton's had taken the merchant seaman's body into the abandoned building.) When he reaches the door, he goes inside and disappears from view. Kellerton runs to the door and inside.

222 MED. SHOT - Mrs. Kellerton. She has followed the two. Playing the beam of the flash light ahead of her, she crosses the roof.

INT. APARTMENT BUILDING

223 MED. SHOT - Exterior hallway door leading to Wooddry's apartment. The door is marked 5C which identifies it. Ross comes slowly into SHOT; he looks up at the numbers a moment and then he KNOCKS. As he does so, the door begins to swing slowly open. Puzzled, Ross looks into the doorway as the door continues to open.

224 MED. SHOT - Wooddry's living room. (FROM Ross' ANGLE.) The door opens wider and wider, revealing the room. The light from the hallway strikes Tommy's note which is propped up conspicuously on the bowl of fruit on the table. CAMERA PULLS BACK as Ross slowly enters the room; reaching for the switch beside the door, he turns the light on. Going to the table, he picks the note up and reads it. He seems to study it a moment, then he turns and looks at the open door leading to Tommy's bedroom. Still holding the note, he moves over to the door and looks in; after a moment he disappears into the doorway.

EXT. HALLWAY

225 FULL SHOT - the corridor outside the Woodry apartment.
(To include the flight of stairs leading up to it.)
Mr. Woodry is coming up the stairs. As he reaches the top and turns toward his apartment, he sees the open doorway with the light shining into the hallway. Alarmed, he hurries and goes inside.

226 FULL SHOT - Woodry living room. Mr. Woodry comes rushing into the room and straight toward Tommy's room. As he does so, Ross suddenly appears in the doorway. Stunned, Mr. Woodry stops in his tracks.

MR. WOODRY

Who're you?

Before Ross can answer, Mr. Woodry brushes past him and into Tommy's bedroom. In a second he reappears in the doorway.

MR. WOODRY (cont'd)

(accusingly)

Where's my boy?

ROSS

I don't know...

(taking his badge
from his pocket,
he shows it to
Mr. Woodry)

The door was open. I found this
when I came in...

He hands Mr. Woodry Tommy's note. Mr. Woodry reads it hurriedly.

ROSS (cont'd)

Were you and your wife out
with the boy a while ago?

MR. WOODRY

No. I was at work. I got off
early because I was worried
about him...

ROSS

And your wife?

MR. WOODRY

She had to go to her sister's...

ROSS

I got a report that the boy was
on the street with a couple who
claimed to be his mother and
father...

(CONTINUED)

A look of sudden realization sweeps over Mr. Woodry's face.

MR. WOODRY
(deliberately)
Come with me...

He hurries out of the room, followed by Ross.

227 FULL SHOT - exterior hallway. Mr. Woodry hurries out of his apartment and up the flight of stairs leading to the upper corridor. Ross follows closely behind.

228 MED. SHOT - exterior Kellerton apartment. Mr. Woodry hurries into shot, and he begins to bang on the door. He hesitates only a moment, then with the help of Ross, who is behind him, they force the door open.

229 FULL SHOT - Kellerton apartment. The two men burst in, and they go quickly from one room to another, making a quick search of them. Mr. Woodry goes to the window which leads out onto the fire escape. It is still wide open, and he looks out.

EXT. BUILDING

230 FULL SHOT - exterior building (to include both fire escapes). Mr. Woodry is seen as he looks anxiously about. There is no one in sight. Mr. Woodry withdraws into the room.

INT. KELLERTON APARTMENT

231 MED. SHOT - Woodry and Ross. Woodry turns away from the open window.

MR. WOODRY
Tommy tried to tell me about them...

His face white and drawn, he looks at Ross. As the two men start out of the room

DISSOLVE

EXT. WOODRY APARTMENT BUILDING

232 FULL SHOT - front entrance. A car is pulled up before the building. Mr. Woodry and Ross are seen as they come down the steps. They stop near the car and look up and down the street.

INT. FIRE-CONDEMNED BUILDING

- 233 MED. SHOT - a boarded-up window - FROM the inside. Panting heavily, Tommy comes into shot. Fumbling about the window, he attempts to push the boards out, but it's no good, for it is boarded up securely. There is a wide crack between two of the boards. Tommy moves closer and looks through.

EXT. STREET

- 234 LONG SHOT - the street below - FROM Tommy's ANGLE through the crack. Mr. Woodry and Ross are about to get in the car - their figures seen plainly by the glow of the street light.

INT. BUILDING

- 235 CLOSE SHOT - Tommy. Evidently he's seen his father, for his face lights up hopefully. Still short of breath, he calls out as loudly as possible.

TOMMY

Pop!...Pop!

INT. CAR

- 236 MED. TWO SHOT. Mr. Woodry and Ross are in the front seat. The SOUND of the motor starting is heard o.s.

ROSS

(turning to
Mr. Woodry)I think we better get your wife.
She might know something.

MR. WOODRY

(nodding)

Her sister lives at 180th and
3rd...

Ross puts the car in gear.

INT. BUILDING

- 237 MED. SHOT - the Kellertons. They are at the top of a flight of stairs. Suddenly Tommy's voice comes over scene.

TOMMY'S VOICE

Pop!

(CONTINUED)

Kellerton takes the flashlight from his wife and he hurries in the direction of the voice.

KELLERTON
(turning to his
wife as he leaves)
You wait here...

238 MED. CLOSE SHOT - Tommy - FROM interior as he looks down into street. An agonized expression on his face, he begins to pound his fists against the boarded window, calling out as he does so.

TOMMY
I'm up here...

EXT. STREET

239. FULL SHOT - the car. The SOUND of the car starting off and the gears shifting comes over scene. Faintly, in the background, we can hear Tommy calling out as he pounds the window.

TOMMY'S VOICE
Pop...

The SOUNDS of the departing car drown out Tommy's voice.

240 LONG SHOT - the car - FROM Tommy's ANGLE looking down into street. The car begins to roll swiftly down the street. CAMERA HOLDS until it is out of sight.

INT. BUILDING

241 MED. SHOT - Kellerton. He is hurrying down a flight of stairs. Tommy's pounding is heard echoing through the empty building from below.

242 MED. SHOT - Tommy. Bitter disappointment in his eyes, he continues to pound the window futilely with his fists. His pounding gradually dies down as he watches the car go out of sight. The SOUND of approaching footsteps is heard over scene. Tommy turns swiftly from the window, with the realization that his outcries have given away his location to Kellerton. CAMERA PULLS BACK as he starts for the door. But a beam of light shines across it - as Kellerton approaches from down the hallway. His way blocked, Tommy looks about the room frantically. He rushes to a door in another wall and he goes inside, pulling the door closed after him.

INT. CLOSET

- 243 MED. SHOT - inside door. Tommy has evidently entered a closet. A burned-out area at the top of the wall allows a trace of light from the outside to shine through, but the corners of the closet are lost in shadows. Tommy squeezes himself into one end, and he stands there quietly. The SOUND of Kellerton's footsteps is heard in the outer room.
- 244 MED. SHOT - Kellerton. He moves through the doorway into the room Tommy has just left. He flashes his light over the empty, fire-blackened room from one wall to the other. As the beam picks out the closet door, he holds it there.
- 245 CLOSE SHOT - Kellerton. His eyes narrow as he looks at the door. He knows now where Tommy has hidden himself.

INT. CLOSET

- 246 MED. SHOT - the door - FROM inside closet - FROM Tommy's ANGLE. Because the door is loose, and there are cracks between the seams, there is a thin line of light outlining the door frame, as Kellerton plays his light on it from the other side. The light is coming closer as he approaches. CAMERA PANS TO Tommy. Breathless, he stands rigidly in the corner; his eyes shift about with the realization that he's trapped. Suddenly something in the corner opposite him catches his eye. He stares down, and his eyes are wide with horror. CAMERA HOLDS on him momentarily, THEN IT PANS DOWN WITH his gaze TO:
- 247 CLOSE SHOT - the dead man's shoes - FROM Tommy's ANGLE looking down. A thin crack of light shining through from the seam of the door strikes the shoes. CAMERA HOLDS a moment, THEN IT PULLS BACK SWIFTLY. Horror-stricken, Tommy stares down. Then moving slowly, he reaches for the doorknob. In spite of the fact that Kellerton's light betrays his presence just outside, Tommy grabs the knob, and he swiftly opens the door. There is the SOUND of the door striking something as it opens outward. The light goes out abruptly.
- 248 FULL SHOT - the outer room. Standing just before the closet, the opening door has hit Kellerton and knocked the light from his hands. The SOUND of the flashlight rolling across the floor is heard over scene; it has flicked on again, and as it rolls, it casts weird, flickering shadows across the floor - giving the room a peculiar lighting effect. Tommy dashes past Kellerton. The latter starts after him, but he goes back for his light. By the time he picks it up, Tommy is out of sight.

249

MED. SHOT - the hallway. Kellerton rushes through the door after Tommy. But his flashlight goes suddenly out; shaking it, he looks down at it.

250

CLOSE SHOT - the flashlight. Kellerton's hand flicks the switch on and off, but the fall to the floor has obviously damaged it, for it doesn't go on again.

251

MED. SHOT - Kellerton. An angry expression on his face, he puts the flashlight into his pocket, and he starts down the dark hallway.

252

MED. SHOT - Tommy. He runs through an open doorway, and he hesitates, as if wondering what to do next. As the SOUND of Kellerton's footsteps is heard in the background, Tommy looks quickly about, then he steps back into the room from which he's come.

253

MED. SHOT - Kellerton. He comes stealthily into shot, and he pauses just to one side of the doorway through which Tommy has disappeared. Then he stands waiting at the foot of the stairs.

254

MED. SHOT - Tommy. His eyes shift uneasily from one side to the other, and he takes a slow step in the direction of the open doorway. Suddenly echoing over scene in the empty building, we hear Mrs. Kellerton's voice.

MRS. KELLERTON'S VOICE

(calling, in
the distance)

Joe...Joe!

255

CLOSE SHOT - Kellerton. His jaw grows tense as her voice continues calling over scene.

MRS. KELLERTON'S VOICE

(over scene)

Are you all right?

256

CLOSE SHOT - Tommy. He looks up in the direction of the voice, but making no move, he stands waiting.

257

MED. SHOT - Kellerton. He takes a step in closer toward the stairs. As he does so, his arm accidentally brushes the frame of the door. Damaged and loosened by the fire, the moulding pulls away from the wall, and it falls to the floor.

- 258 MED. SHOT - Tommy. As he sees the moulding fall across the doorway, he makes a dash up the stairs.
- 259 LONG SHOT - the flights of stairs - FROM the very top looking down. Mrs. Kellerton is in the f.g. on the uppermost landing. Over scene we hear the SOUND of running footsteps. At first we see only the deep well of the staircase and the five separate landings. The landings are dimly lighted by the light which shines through from the door leading to the roof; the stairs themselves are lost in shadows. (The effect here should be one of alternating light and dark patches going from the top floor to the basement.) Tommy comes into shot on the first landing below. We see him only for an instant, and he dashes up the next flight and out of sight. Kellerton appears on the first landing, then he, too, disappears up the flight of stairs. For a moment neither one is in sight, then Tommy appears again on the second landing. As he grabs the bannister to make a quick turn, the charred piece of wood is pulled loose from its moorings. It goes splintering down the well of the stairs.
- 260 CLOSE SHOT - Mrs. Kellerton. She stares down at the two below. CAMERA PULLS BACK, and we see that the door behind her leading to the roof is open. Moving hurriedly, she goes up the steps and she closes it, shutting off the last source of light. Obviously intending to prevent Tommy's exit, she steps back against the wall and waits.
- 261 LONG SHOT - the well of the stairs. They are quite dark now, and we are unable to distinguish anything clearly. We hear only the SOUND of the two running up the steps.
- 262 CLOSE SHOT - a supporting beam. It is badly burned and practically reduced to charcoal. CAMERA HOLDS as the SOUND of pounding footsteps comes closer. When the SOUND is very close, and it appears that the footsteps are directly over the beam, it begins to shake and crumble.
- 263 LONG SHOT - the well of the stairs. (FROM the top looking DOWN.) The SOUND of running footsteps is drowned out suddenly by that of splintering wood.
- 264 MED. SHOT - a series of burned beams. One after another they begin to crumble and give way.

265 MED. SHOT - the second floor landing and stairs. As it sags and gives away, the CAMERA BEGINS TO MOVE UP, ELEVATING ITSELF UP the well of the stairs. As the flight of stairs collapses, CAMERA CONTINUES UP, showing the next floor give way. There is a deafening, roaring SOUND overscene. As CAMERA CONTINUES UP to the next flight of stairs, IT STOPS. Although the next flight of stairs has not yet collapsed, the floor on which they are constructed begins to sag. Tommy suddenly comes into shot; terrified he looks about him and he hesitates only for a moment; then he continues up the stairs just in time, for these stairs too begin to collapse. Kellerton appears as he attempts to make his way up the steps. He clutches frantically at the wall for support. Mrs. Kellerton is heard SCREAMING at the SOUND of loose planks, falling debris, etc. comes overscene.

266 MED. SHOT - Mrs. Kellerton. (Top floor) Clutching the bannister, and attempting to look down into the well below, she is SCREAMING hysterically. CAMERA MOVES IN CLOSER so that it emphasizes her weight against the charred bannister. Suddenly the bannister gives way and she pitches headlong over the edge of the stairs.

267 LONG SHOT - the well of the stairs. (From the top looking down.) Mrs. Kellerton's body disappears into the darkness below as the roaring and crashing of timbers continues overscene. CAMERA HOLDS as heavy clouds of plaster and dust pour up from below.

DISSOLVE

EXT. STREET

268 FULL SHOT - exterior fire-condemned building. The SOUND of excited voices and shouting is heard overscene. A small crowd of people in various stages of undress is gathered before the entrance to the building. As CAMERA MOVES IN CLOSER, we see that the boarded front door has been broken into. Members of the police emergency squad move in and out of the doorway. A policeman in uniform keeps the entrance clear of curious spectators; another officer stands in the middle of the street signaling to the oncoming cars that the street has been blocked off.

INT. CAR

269 MED. SHOT - Officer Ross, Mr. and Mrs. Woodry. Frightened and concerned expressions on their faces, they look ahead as they approach the crowds.

270 MED. SHOT - officer in street. Recognizing the police car as it approaches, he steps to one side and the car pulls up beside him.

ROSS

What happened?

OFFICER

Condemned building collapsed...

ROSS

Anyone hurt?

OFFICER

Man and woman killed and there's a boy trapped inside.

MRS. WOODRY

(suddenly)

Tommy!

She pushes open the car door before anyone can stop her and she rushes toward the crowd.

271 FULL SHOT - entrance to condemned building. Mrs. Woodry is seen as she pushes her way through the crowd. Before she reaches the top of the stairs, a policeman comes out the entrance.

POLICEMAN

(calling out)

We've found him!

Bring the net.

272 MED. SHOT - the entrance. A policeman attempts to stop Mrs. Woodry but she brushes him aside and she enters the building.

INT. BUILDING

273 FULL SHOT - the front hallway. The police have managed to climb to the top of the rubble; a large spot light plays along the shaft where the stairs had been. The whole stair-structure is gone.

274 LONG SHOT - area where stairs had been. (From the bottom looking up.) At first we see nothing but the ragged edges where the planks had been torn loose, etc., then the beam of light stops against one wall along the fourth floor. A small figure can be seen standing flat against the wall, as in a spot light.

275 MED. SHOT - Tommy. He is standing on a ledge which holds fast against the wall, resembling a shelf which is weak and wobbly. He stands very still as if afraid to move. His eyes are closed, but after a moment he opens them, looking down as he does so.

276 LONG SHOT - the area below him. (FROM Tommy's ANGLE LOOKING DOWN.) It seems a long drop to the bottom where we can see the spot light playing directly into the camera.

277 MED. CLOSE SHOT - Mrs. Woodry. She stares up at Tommy with frightened eyes as Mr. Woodry comes into shot behind her. As she sees him, she buries her head on his shoulder and she begins to sob. Mr. Woodry turns to a policeman who walks up.

POLICEMAN

Better not let the boy know you're down here...we'll have to keep him as calm as possible.

278 FULL SHOT - the entire set-up. (To include the spot light, policeman, the Woodrys and the shaft leading up to Tommy.) Several of the policemen have cleared a flat area on top of the debris, and they are arranging a net for Tommy. When the net is set, one of the men calls out.

MAN

(shouting)

Son, can you see the net down here?

279 LONG SHOT - the shaft. (FROM Tommy's ANGLE LOOKING DOWN.) The bright beam of the spot light shines directly into the camera, blocking everything else from view.

280 CLOSE SHOT - Tommy. Squinting his eyes, he attempts to see the area below him. The man's voice continues overscene.

MAN

(shouting o.s.)

Can you see the net?

Tommy's lips move softly.

TOMMY

(scarcely
audible)

No...

(CONTINUED)

As he speaks, he begins to shake his head. Suddenly the ledge he is standing on wobbles, as if his slight movement has caused it to do so; the SOUND of splintering wood is heard overscene; it appears that the ledge is going to pry loose from the wall.

281 LONG SHOT - the shaft. (FROM BOTTOM LOOKING UP.) The plaster on the wall just under Tommy begins to flake and crumble; it comes floating down into the camera.

282 MED. SHOT - the Woodrys. Breathless, they stare up at Tommy.

283 MED. SHOT - several policemen. Grim expressions on their faces, they look up at Tommy.

284 LONG SHOT - the shaft. (FROM Tommy's ANGLE LOOKING DOWN.) Tommy's head is in the right foreground. All that can be seen below is the bright spot light. The policeman's voice is heard overscene.

MAN
(shouting o.s.)
Son, there's no time to get
ladders...listen carefully...
(slowly)
Just to your right of this light
down here, there's a net...we'll
turn the light on it...

The bright spot of light turns to one side and we are able to see the net as the men hold it.

285 MED. CLOSE SHOT - Tommy. Scarcely moving his head, he looks down as the policeman's voice continues overscene.

MAN
(calling o.s.)
All right, see it now?

There is a sudden jolt beneath Tommy as the boards he is standing on move perilously.

MAN (cont'd)
(o.s.)
Do everything exactly as I tell you.
Keep your arms close to your sides,
keep your feet close together, keep
your eyes open, and when I count to
three, jump...
(slowly)
one...two...

(CONTINUED)

Suddenly overscene there is the SOUND of the ledge breaking loose from the wall. Tommy looks about him quickly as the support beneath him begins to give way, and he jumps.

286 FULL SHOT - the entire set-up. As the ledge comes banging against the ragged edges of the wall, Tommy jumps through space and into the net. Mr. Woodry is seen as he makes his way over the debris to the flat area where the net is located.

289 MED. SHOT - the net. Dazed, Tommy looks up as his father comes to the side of the net and lifts him out.

MR. WOODRY
Are you all right, Tommy?

TOMMY
Sure, Pop....

288 FULL SHOT - the entire set-up. Mrs. Woodry waits below as her husband carries Tommy carefully down over the debris.

289 MED. SHOT - Mrs. Woodry. She waits anxiously as they approach. When they reach her level, she throws her arms around Tommy - the tension over, she begins to sob hysterically with relief.

MRS. WOODRY
Tommy....Tommy.... Are you hurt?

TOMMY
No, Mom....

MRS. WOODRY
(searching his face
with her eyes)
Are you sure?

TOMMY
Yes, Mom....

Tommy is suddenly aware of several policemen who have gathered and who are watching them. He is embarrassed over too much attention.

TOMMY
Let me down, Pop, will you,
please....

Mr. Woodry lets Tommy down.

(CONTINUED)

MR. WOODRY

Tommy, I'm sorry...

TOMMY

(reassuringly)

It's okay, Pop....honest, it is...

Tommy looks up at his father and smiles. As the Woodrys take Tommy by the hand and they start for the door leading to the street, CAMERA BEGINS TO PULL BACK to include the entire set-up. A policeman clears a passage for them through the crowd of spectators in the doorway; as the Woodrys leave the building, we

FADE OUT

NOTE: THE FOLLOWING THREE SHOTS ARE FOR AN OPTIONAL
FADE OUT:

290 MED. SHOT - Tommy and his parents. As they emerge from the building, a murmur goes up among the street crowd. Some of Tommy's friends call out his name. A reporter hurries up to them, pad in hand.

REPORTER

Daily Standard's doing a story
on you, son....what's your name?

TOMMY

Tommy Woodry.....

REPORTER

(writing, he turns
to Mr. Woodry)

And yours, sir....

MR. WOODRY

(matter of fact)

Edward J.....

(he hesitates as
he looks down at
Tommy; after a
pause, proudly)

I'm Tommy Woodry's father.....

291 CLOSE SHOT - Tommy. His face perks up and he beams as he looks up at his father. Mr. Woodry's arm comes into shot as he places it around Tommy's shoulder.

292 FULL SHOT - front of condemned building. Mr. and Mrs. Woodry begin to make their way through the crowd, leaving the reporter behind as he continues to make notes. The street crowd begins to break up; the police come out of the building and they start for their cars. CAMERA PANS AWAY from the entrance TO the Woodrys. CAMERA HOLDS ON them as Mr. and Mrs. Woodry, with Tommy between them continue up the street. As they turn to go up the steps to their apartment at 65 Holt Street, we

FADE OUT

THE END