

"WHAT'S THE MATTER WITH HELEN?"

Final Draft Screenplay

by

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REVISED FINAL SCREENPLAY

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(NOTE: THE FOLLOWING TRAILER AND NEWSREEL FOOTAGE IS
DUMMY ONLY. THE FINAL FOOTAGE TO BE SELECTED LATER.)

1 BEFORE TITLES, ABRUPTLY

On the small BLACK AND WHITE screen of the 1930's we see the last few seconds of the trailer for a new comedy-romance. The MUSIC comes to us in mid phrase, to suggest that we have entered the theatre at the very "climax" of the trailer. Throughout (and through the newsreel sequence following) all technical aspects are consistent with the achievements and limitations of 1933. The following words, with appropriate musical emphasis, and backed by pinwheel glitter, zoom at us, one upon the other, from an immaculate "moderne" background.

A - NEW - HIGH - IN - SCREEN - ROMANCE!

2 CLOSE SHOT - LEW AYRES (IN CHARACTER) - STOCK

His name appears across the bottom of the SHOT: Lew Ayres.

3 CLOSE SHOT - GINGER ROGERS (IN CHARACTER) - STOCK

Her name appears: Ginger Rogers.

4 CLOSE TWO SHOT - LEW AYRES, GINGER ROGERS - STOCK

Smiling, kissing. The following words write themselves deliriously across their faces: TOGETHER -- in....

5 ARTWORK FRAME

Moderne, as before. Out of it materializes a pair of dice. They roll swiftly toward us, come up snake eyes. The black dots expand to reveal smiling likenesses of the stars. Then, OVER, in razzle-dazzle lettering:

DON'T BET ON LOVE!

And underneath, another happy scrawl: A Romantic Winner!
HOLD for fast MUSIC climax.

6 INSERT - ARTWORK CARD

A different style: Starts SATURDAY! HOLD very briefly.

CUT TO:

7 TITLES: UNIVERSAL PICTURES NEWSREEL - 1933 - STOCK

(The following, if and as stock will allow:)

8 INSERT - TITLE CARD - THE PRESIDENCY - WASHINGTON, D.C. -
February 20, 1933 (appropriate MUSIC UNDER and OUT)

9 NEWSREEL SHOT - FRANKLIN D. ROOSEVELT

At his official desk, surrounded by standing dignitaries,
signing some historic document.

VOICE OVER

Last week, continuing his policy
of progressive reform, President
Franklin Delano Roosevelt signed
the much delayed (-----)
Bill, which will provide wider
(-----) for industry as well
as a much needed (-----)
for the private citizen. On hand,
among others, to witness the
signing was (-----) who
termed the occasion both historic
and heartening...

10 NEWSREEL SHOT - ELEANOR ROOSEVELT

Aboard ship, arriving in Honolulu, being presented with lei
upon lei.

VOICE OVER

Meanwhile, the First Lady continued
in her efforts to extend United
States goodwill, arriving in Honolulu
aboard the S.S.(-----) for a
brief stay on the first leg of her
journey to the Orient. On hand to
greet Mrs. Roosevelt was (-----)
who presented the First Lady with
the traditional island symbol of
welcome and friendship... Other
celebrities arriving with the First
Lady were...

11 NEWSREEL SHOT - CHARLES FARRELL

VOICE OVER

Screen idol, Charles Farrell --
and Mrs. Farrell...

12 NEWSREEL SHOT - NORMA SHEARER

VOICE OVER

And another reigning screen favorite,
Miss Norma Shearer.

13 RETURN TO SHOT OF MRS. ROOSEVELT

VOICE OVER

Despite such glamorous competition,
however, Mrs. Roosevelt remained
the star of the occasion -- a
gracious emissary carrying a message
of warmth and friendship wherever
she goes.

14 INSERT - TITLE CARD: THE HILL-BRUCKNER MURDER TRIAL -
Braddock, Iowa - Feb. 22, 193315 SIMULATED NEWSREEL SHOT - BRADDOCK COURTHOUSE - B & W - DAY
Bleak and wintry. People come and go, pass on the sidewalk.

VOICE OVER

Emotion continued high in this small
country courthouse as young Leonard
Hill and Wesley Bruckner, after six
weeks of one of the century's
grisliest murder trials, were
sentenced to life imprisonment.

16 INSERT - STILL PHOTOGRAPH OF ELLIE BANNER

Her body, seen only partially past the edge of a lunchroom
counter, one hand reaching out from under a spread of blood
spattered hair.

VOICE OVER

During the course of the trial the
jury was shown photographs such as
these, depicting the brutal
mutilation killing of Ellie Banner,
lunchroom owner-proprietor, one of
Braddock's most respected citizens.

17 INSERT - STILL PHOTOGRAPH - ELLIE'S HAND

A CLOSE SHOT, her hand, the palm awash with blood.

18

EXT. SIDE OF COURTHOUSE - MED. SHOT - LENNY HILL, WES BRUCKNER, GUARDS, CROWD - DAY

WES and LENNY APPEAR under GUARD and are hurried down steps toward a police car waiting at the curb. The CROWD surges threateningly toward them, and the CAMERA is JOSTLED, so that the scene seems even more frenzied than it really is.

VOICE OVER

There was a tense moment as crowds, displeased at the verdict, threatened the orderly departure of the condemned killers from the courthouse to their cells in the county jail.

The POLICE manage to get the boys into the car and it MOVES OFF OUT of the FRAME.

19

EXT. FRONT OF COURTHOUSE - LONG SHOT - ADELLE BRUCKNER, HELEN HILL, MAL HAYS, CROWD - DAY

ADELLE, HELEN and MAL APPEAR from the entrance and the crowd, including several NEWSMEN, moves toward them. Mal tries to ward them off.

VOICE OVER

Leaving moments later are the convicted men's mothers, Adelle Bruckner, on the left, and Helen Hill, accompanied by defense council, Malcolm Hays. During the sensation packed days of the trial Mrs. Bruckner and Mrs. Hill have been subjected to nearly as much public curiosity as their sons. Widows, steadfast in their support of their sons, the two women, bound together by common tragedy, have become nearly inseparable during these last six weeks. Refusing all contact with the press, one can only wonder at the ordeal these two mothers have suffered together....

Through the above, the CAMERA has MOVED FORWARD, JOSTLED as in the previous SHOT, trying for a close look at Adelle and Helen. We have a glimpse of Mal rushing ahead to a taxi waiting at the curb, opening the door. The crowd moves in on Adelle and Helen, and the CAMERA CARRIED ALONG in the movement, achieves a CLEAR SHOT of the two women. Adelle is the more fashionable and vivacious of the two. Even at this moment her natural gaiety and optimism are not entirely dimmed. Helen is more plainly dressed. She has a quiet, gracious, well-bred look.

(CONTINUED)

19 CONTINUED:

Adelle looks at the crowd with indignation; Helen shrinks from it with an air of martyrdom. CAMERA is JOSTLED again, so that it MOVES CLOSER to Helen. At this moment she glances down, starts, suppresses a cry, reaches out to Adelle. Adelle catches at Helen's arm and with Mal's help (as he comes into SHOT) moves her along toward the taxi.

VOICE OVER

Mrs. Hill seems suddenly overwhelmed by the day's emotional strain...

The CAMERA PANS as Mal and Adelle guide Helen to and into the taxi. Mal SLAMS the door, and the CAMERA MOVES IN for a last look at them through the window.

VOICE OVER

And so the ordeal comes to an end for these two women as their sons go to prison for life.

Inside the taxi, Adelle leans urgently forward to the DRIVER and we go to a FROZEN FRAME.

20 TITLES: (TO EXTEND ACROSS FULL WIDE SCREEN)

21 UNDER TITLES:

Parts of the FROZEN FRAME (the first of the opening sequence following titles) begins to APPEAR, in fragments, in COLOR to establish the new WIDE SCREEN projection. As the titles come to an end, the scene, fully in COLOR and WIDE SCREEN, is completed and ACTION RESUMES.

22 INT. TAXI - HELEN, ADELLE, DRIVER - PAST DRIVER - DAY

Adelle is leaning forward to the Driver as before.

ADELLE

Billy, get a wiggle on!

23 ANOTHER ANGLE - ADELLE, HELEN

As the taxi moves forward, Adelle turns to Helen - who retains her gracious, martyred expression, but with a hint of tension underneath.

ADELLE

Better now, honey?

(CONTINUED)

23 CONTINUED:

HELEN

(calm)

Do you have a handkerchief?

ADELLE

Sure.

(opens purse)

You're not going to cry, are you?

You never cry.

Instead of answering, Helen holds out her arm and hand.

24 CLOSE SHOT - HELEN'S ARM, HAND

The hand has been cut, close to the wrist. Blood is running down into her palm. We are reminded of the photo of Ada Banner's hand. A drop of blood drips onto Helen's purse.

25 RETURN TO PREVIOUS SHOT - ADELLE, HELEN

Adelle, holding the handkerchief in her hand, stares horrified at Helen's wound.

ADELLE

What happened?

HELEN

(still calm)

I've been cut. Somebody cut me back there. Can I have the handkerchief, please?

With a little gasp, Adelle presses the handkerchief down over Helen's cut.

HELEN

Thank you.

Helen's patient expression does not change. Nervous, Adelle turns to the Driver.

ADELLE

Billy, please step on it!

26 EXT. ADELLE'S SCHOOL OF DANCE - ADELLE, HELEN, DRIVER - DAY

The taxi PULLS TO A STOP. Adelle gets out, pays the Driver, takes Helen's arm and hurries her toward the school, a not-too-successfully converted store front.

(CONTINUED)

26

CONTINUED:

The display window bears the legend: ADELLE'S NEW YORK SCHOOL OF DANCE - Social & Professional - Private or Class Lessons. At the center stands a life-sized cut-out of Adelle in abbreviated chorus costume, obviously made some years earlier. There is also a FOR RENT sign in the window. Adelle unlocks the door. She and Helen enter. The taxi moves on.

27

INT. CLASSROOM - ADELLE, HELEN - DAY

The room is dominated by practice mirrors and an upright piano, though a couch and upholstered chairs indicate that the room doubles as a living room after hours. Much of the character of the place is now obscured, because the more indicative furnishings are hidden in large cardboard cartons, packed for removal. At the back of the store we glimpse a cramped kitchen and dining area. Adelle closes the door, goes into the kitchen area and reaches for a bottle.

ADELLE

I know it's against your religion,
but you better have a shot of
gin.

HELEN

(mildly)

I'd prefer a first aid kit.

ADELLE

Of course!

Adelle replaces the bottle of gin. She looks at the cartons, trying to remember where she's packed the first aid kit, dithers a bit, remembers, goes to a carton, takes out some gauze, adhesive tape, and a bottle of iodine. She fumbles a little with these. Helen watches with a faintly amused, affectionate smile.

ADELLE

I call that real class!

HELEN

What?

ADELLE

The way you didn't scream or
anything. I'd have raised the
roof!

Adelle starts to apply the bandage to Helen's cut.

(CONTINUED)

27 CONTINUED:

HELEN

Iodine first, dear.

Adelle nods, applies antiseptic. Helen flinches from the sting. Adelle looks alarmed by this.

HELEN

(continuing)

It's all right. Go ahead.

Adelle applies the bandage.

ADELLE

You never saw who did it?

HELEN

I didn't even feel it. Just suddenly noticed the blood.

ADELLE

What kind of a screwball would do such a thing?

(finishes applying bandage)

How about a little gin now?

Helen shakes head.

ADELLE

(continuing)

Well, I won't say no!

Adelle moves off in direction of kitchen, to fetch a glass. On her way she glances at all the cartons.

ADELLE

(half to herself)

Holy Moses, I still got a heap to get done if I'm going to make it out of here on Friday.

28 INT. KITCHEN AREA - ADELLE, HELEN IN B.G. - DAY (TWILIGHT)

Adelle enters kitchen, opens cupboard, takes out a glass. Out in the classroom Helen crosses to the window, where the cut-out is in strong silhouette against the curtains.

ADELLE

(calling, over shoulder)

Hey, I didn't tell you! I've decided the new school's going to be all different! Just for kids. Out there in Hollywood, kids are the cat's meow -- since Shirley Temple, you know?

(CONTINUED)

28 CONTINUED:

Adelle carries the glass back to the classroom. She sings in a babyish voice and does a little shuffle.

ADELLE

"Animal crackers in my soup..."

29 INT. CLASSROOM - HELEN, ADELLE - DAY (TWILIGHT)

Helen turns back from the window as Adelle returns with the glass and bottle of gin. She pours herself a good snort.

ADELLE

"Lions and tigers loop the loop..."
You have heard of Shirley Temple?

HELEN

I hardly ever go to the movies, but I have.

ADELLE

Well! Out there in Hollywood, all the parents are crazy to get their kids in the movies. So why shouldn't I help?

HELEN

(after a moment)

You won't mind being so far away... from your son?

Adelle's bubblyness subsides. She looks suddenly hurt and baffled, almost childlike.

ADELLE

Of course I will. But what can I do?

(Helen doesn't answer)

He turned on me. Really turned on me! You saw!...

(Helen nods sympathetically)

I don't understand. I did everything I could for him. And it wasn't my fault his father took a powder!

HELEN

I'm sure it wasn't. But better to suffer injustice than to do it, dear.

(CONTINUED)

ADELLE

Yeah...

She goes to window, lifts out cut-out, speaks to it as she sets it down.

ADELLE

(continuing)

Dumb cluck. There you were -- in the Follies -- on your way! And you had to fall for a dreamy, gorgeous, lousy son-of-a...

Helen coughs meaningfully.

ADELLE

(continuing)

Sorry, Helen. But that's what he was.

HELEN

(sympathetically)

Men can be quite a bit lower than the angels.

ADELLE

You never told me what happened to your feller.

HELEN

(matter-of-fact)

My husband died when Lenny was five years old.

(CONTINUED)

29 CONTINUED: (2)

Helen's tone implies that she doesn't really want to talk about it.

ADELLE

Any man in your life after that?

Helen shakes head.

ADELLE

(continuing)

No kidding?

Helen shakes head again.

ADELLE

(continuing)

Didn't you want one?

Helen shakes head again, amused.

ADELLE

(continuing)

Why?

HELEN

(lightly)

I never found one who wanted me.

(pause)

Anyway, that side of life has never interested me very much.

ADELLE

Well... to each his own.

There's a sudden RING from the phone. Adelle moves to answer it.

ADELLE

(into phone)

Adelle's New York School of Dance.

We hear the BUZZ of the open line, BREATHING.

ADELLE

Hello?

The BUZZ and BREATHING continue. Adelle shrugs, starts to hang up. Then --

MAN

(on phone)

Mrs. Bruckner?

(CONTINUED)

29 CONTINUED: (3)

ADELLE

This is she.

MAN

(on phone)

Is Mrs. Hill there?

ADELLE

Hold on.

(to Helen)

Someone with asthma for you.

Rather surprised, Helen takes the receiver. Adelle stays nearby.

HELEN

(into phone)

Hello?

MAN

(matter-of-fact)

I thought you'd like to know I'm
the one who cut you today.

Helen registers shock, then controls it. Adelle notices this.

HELEN

(into phone)

Why?

MAN

I wanted to see you bleed. Like
Ellie Banner. I wanted to be
sure you can. You'll bleed all
right. So will the other one.

HELEN

(in a shaky voice)

You've no right to speak to me
that way.

ADELLE

What's going on?

Adelle takes the phone from Helen.

MAN

(into phone)

Those boys should have gone to the
gallows. Somebody's got to pay
for what they did to Ellie. And
somebody's going to. You and her.
Wherever you are, I'm going to show
up and...

29 CONTINUED: (4)

Horried, Adelle slams down the phone. After a moment, Helen starts dialing a number.

HELEN

I'm going to call the police.

ADELLE

Don't!

Helen stops, stares at her.

ADELLE

(continuing)

We'll be all over the papers again.
I don't want any more of that.

HELEN

He's dangerous, Adelle.

ADELLE

How do you know? He may be just
a -- a harmless crank.

Silently, Helen holds out her wrist. Adelle stares at it.
Then --

ADELLE

Please don't do anything yet.

(moves toward
kitchen)

I'll go fix us something to eat.

Adelle hurries off to the kitchen. Helen stares after her, uncertain, holding her wrist.

30 INT. CLASSROOM - HELEN - NIGHT

It's late. A DIFFUSED LIGHT shows in through the curtains, so that we see Helen dimly seated on the edge of the couch (her bed). Beyond the curtains a NEON SIGN of the period FLASHES ON and OFF. It FLICKERS ACROSS through the whole scene. Helen's hair is down, long and flowing. The light catches it as she brushes it. There's a SOUND o.s. from the next room.

HELEN

Adelle... ?

31 ANOTHER ANGLE - TO INCLUDE ADELLE

She enters, wearing rather daring pajamas. She looks unhappy, near tears.

(CONTINUED)

31 CONTINUED:

ADELLE

I couldn't sleep. Figured you probably couldn't either.

HELEN

I prayed for a while, and felt better.

Adelle walks over to the curtained windows. The NEON SIGN flashes across her face.

ADELLE

(very lost)

I don't understand.

HELEN

What, dear?

ADELLE

Wes saying he hated me. That I was always too busy when he needed me. Of course I was busy -- busy dancing my feet off to make a buck so we could eat! I did everything I could.

HELEN

Even when it feels... very bad, tell yourself there has to be a reason.

ADELLE

Up there?

Helen nods.

ADELLE

(continuing)

I want a reason down here.

Adelle suddenly bursts into tears, kneels by Helen, who touches her shoulder in an effort to comfort her.

ADELLE

(continuing)

I don't have anything to fall back on like you. I don't believe...

(looks up

suddenly)

Listen, why don't you come with me -- out to California?

(CONTINUED)

31 CONTINUED: (2)

HELEN

Well... I...

ADELLE

Don't worry -- I've socked a little dough away. Plenty for two train tickets if you don't mind an upper... and enough left to get the school going somehow.

After a moment, Helen gives a radiant smile.

HELEN

I have a little money saved, too. I'm so happy you suggested it. I didn't like to myself. But I'm a good bookkeeper, you know, and I could learn to play the piano...

Adelle starts laughing through her tears.

ADELLE

You kill me. You really kill me. I never know what's going on with you. I thought you'd say --
(imitates Helen's 'refined' voice)
Oooh no -- I couldn't possibly -- you're just being kind --

Adelle giggles, wipes her eyes.

HELEN

Why should I? No one likes the idea of having to go on alone.
(pause)

You are kind, of course. And one good thing has come out of this. You and I... we've grown very fond of each other. I don't know about you, but I get very lonely at times. It's good to have a friend you can depend on.

Adelle nods, then moves away.

ADELLE

Mrs. Hill, you're quite a girl -- You really are, Mrs. Hi --

(snaps fingers;
'up' again now)

No. No more, Mrs. Hill. You'll be Helen Martin, and I'll be Adelle... Stuart.

(MORE)

(CONTINUED)

31 CONTINUED: (3)

ADELLE (cont'd)
New names, new lives -- whole new
shuffle for both of us! Okay?

Helen nods.

ADELLE
(continuing)
If the school catches on, we'll
hire one of those high-priced
lawyers! Maybe even Clarence
Darrow. For the appeal?

Helen nods again.

ADELLE
(continuing)
Anyway, we'll be two thousand
miles away from everything --
including that screwball on the
phone.

(shade of anxiety)
I was right not to call the
cops, wasn't I?

HELEN
I think so, dear.

ADELLE
One thing kind of puzzles me.
Why did he want to speak to you
first?

(CONTINUED)

31 CONTINUED: (3)

HELEN

(after a moment)

Maybe he knows I'm the most
guilty.

ADELLE

That's crazy.

HELEN

No. I'm Lenny's mother. And
Lenny was the ringleader. He
admitted it. Without his
influence, I doubt your boy...
(breaks off)

I am the most guilty, dear.

The phone RINGS. They both freeze. Adelle starts toward
the phone, then stops, frightened. Helen moves ahead of her
and picks it up.

HELEN

(into phone)

Yes?

MAN

(on phone)

Your light went on...

Helen gives a little nod at Adelle.

MAN

(continuing)

... so I know you're awake.

HELEN

Kindly refrain from disturbing
us any further.

Helen puts down the phone. She and Adelle exchange glances.
Then Adelle crosses to the window, pulls back the drape and
looks out.

32 LONG POINT OF VIEW SHOT - STREET OUTSIDE, PHONE BOOTH
DIRECTLY ACROSS, SEEN THROUGH WINDOW - NIGHT

The booth is empty, the door open. A vague figure, perhaps
the Man, moves off into the far shadows and vanishes.

33 RETURN TO SHOT OF ADELLE

She turns, closes the drape. Standing beside the cut-out,
she looks across at Helen, who looks grave.

(CONTINUED)

33 CONTINUED:

After a moment, Adelle forces a smile, does a little shuffle and says -- loudly, a little too emphatically - "California, here we come!" The CAMERA MOVES IN on the cut-out, into a TIGHT CLOSEUP.

34 EXT. ADELLE'S ACADEMY (IN HOLLYWOOD) - TIGHT CLOSEUP -
FACE CUT-OUT - SEEN THROUGH WINDOW - DAY

The CAMERA PULLS BACK and we see Adelle's smiling face and over it, on the intervening glass, a reflection of palm trees -- and a Buick limousine parked at the curb. As the CAMERA CONTINUES BACK for a WIDER ANGLE, we see above and flanking the cut-out: "ADELLE STUART'S ACADEMY OF THE DANCE -- Professional Training for Children -- Tap, Ballet, Adagio, Modern, etc." We see enough of the building to recognize it as one of those Spanish-Italian-Mediterranean two-storied office buildings such as can still be found here and there along Sunset Blvd. Throughout, we HEAR, over a plodding PIANO ACCOMPANIMENT ("Goody, Goody") the DIN of TAP SHOES laboring in ragged unison on hardwood.

35 INT. ADELLE'S ACADEMY - 1ST FLOOR CLASSROOM - CLOSE SHOT -
ADELLE - DAY

As Adelle leads her dance class in a routine. Her new image is very Jean Harlow, hair platinum, eyebrows delicately arched. She carries a black walking stick and counts as she dances --

ADELLE

Shuf-fle - back - front! Shu-fle
- back - front! Turn - two -
three...

36 ANGLE ON 1ST FLOOR CLASSROOM - ADELLE, HELEN, WINONA PAIMER,
MRS. RIGG, STUDENTS, MOTHERS, OTHERS

The class is comprised of a mini-legion of little girls carrying black walking sticks, uniformly dressed in rehearsal costumes with flaring pleated skirts and Mary Jane tap shoes with wide black bows. The notable exception is the costume of WINONA PAIMER, who wears a kind of Sonja Henie skating outfit trimmed in white fur, and white shoes. Winona is unhappily conscious of the critical glances from other students and watching mothers. In b.g., back to CAMERA, Helen accompanies at the piano.

(CONTINUED)

36 CONTINUED:

ADELLE
 (dancing, counting)
 ... four! Turn - two - three -
 four! Step - heel - brush -
 Stamp! Shuffle - back - front!...

Helen hits a mild clinker on the piano.

37 ANGLE ON HELEN - ADELLE AND KIDDIES

as she makes a backward glance of apology at Adelle. Her appearance is as before, though she wears a touch of makeup.

ADELLE
 (dancing, counting)
 Turn - two - three - four! Turn
 - two - three - four!
 (wrong again)
 Step - heel - brush - stamp!
 (to Helen)
 Okay, that's it.

Helen stops playing.

ADELLE
 (continuing; to kids)
 Time's up for today. Kids, you're
 going to be just swell!

The children scramble to put aside their canes, gather up their things and escape. Adelle moves quickly to catch up with the troubled Winona, but is short-stopped by the aggressive approach of four mothers: MRS. GREENBAUM, a determined Jewish lady; plump MRS. SCHULTZ; the gaudily dressed and hennaed MRS. BARKER; and the worried-looking and "refined" MRS. PLUMB.

MRS. GREENBAUM
 Miss Stuart, have any of those
 talent scouts said they'll come
 to the recital?

ADELLE
 Universal and Columbia. We
 haven't heard from the other
 studios yet.

MRS. SCHULTZ
 You just gotta get MGM!

(CONTINUED)

37 CONTINUED:

MRS. BARKER

Miss Stuart, I told you Charlene has trouble with her eyes. If you put her in the back row at the recital, like today --

ADELLE

I haven't forgotten, Mrs. Baker.

MRS. BARKER

Barker.

The four mothers exchange Ttt-ttts at Adelle's vagueness. Adelle is looking o.s.

38 MED. SHOT - ADELLE'S POINT OF VIEW - WINONA AND MRS. RIGG

Winona, led by MRS. RIGG, is just leaving through the front entrance.

39 RETURN TO SCENE - ADELLE, MOTHERS

ADELLE

I'll see about it next time.
Excuse me, please.

Adelle hurries in direction of the entrance.

40 EXT. ADELLE'S ACADEMY (HOLLYWOOD) - WINONA, MRS. RIGG - DAY

Winona and Mrs. Rigg go down the steps to the street, toward a Buick limousine parked at the curb. Further down the street a work crew is breaking down the pavement. SOUNDS of a trip hammer punctuate this scene. Adelle comes out of the Academy and follows Winona and Mrs. Rigg.

41 CLOSE SHOT - ADELLE, WINONA, MRS. RIGG

Adelle catches up with Winona and Mrs. Rigg next to the limousine.

ADELLE

(to Mrs. Rigg)

Excuse me, Mrs. Palmer.

Mrs. Rigg opens her mouth to speak, but Adelle goes straight on.

(CONTINUED)

41 CONTINUED:

ADELLE

(continuing)

Winona, what's the matter? You were doing just great last time.

WINONA

I hate my costume.

ADELLE

(to Mrs. Rigg)

We do ask all the girls to dress alike.

MRS. RIGG

It's her father's idea. He had it made up special, in four different colors.

ADELLE

But can't you see, as her mother --

MRS. RIGG

I'm just the housekeeper, Miss Stuart.

ADELLE

Oh.

WINONA

(calmly)

We don't talk about my mother. She's bad. It was in all the newspapers.

Mrs. Rigg shushes Winona.

MRS. RIGG

(to Adelle)

I'll try and explain to Mr. Palmer, though I doubt he'll listen. He's a Texas man.

(takes Winona's arm)

Come along, Nonie.

Mrs. Rigg leads Winona off.

42 ANOTHER ANGLE - CHILDREN, MOTHERS

Various children and mothers come down the steps. At the foot of them, a FEMALE MIDGET, very made up and wearing a picture hat, trips along the sidewalk. The children stare at her, fascinated in the way children are by midgets. Mrs. Plumb tugs at Donna.

MRS. PLUMB

Don't stare, Donna. It's rude.

43 ANGLE ON ADELLE, WINONA, MRS. RIGG, OTHERS

Adelle stands watching as Mrs. Rigg and Winona get into the limousine. Winona glances over her shoulder at the midget before she exits.

MRS. BARKER
(calling to Adelle)
Don't forget, Miss Stuart!

ADELLE
(smiles)
I won't.

Adelle watches as the limousine drives off. Then the SOUND of the trip hammer becomes particularly loud for a moment. She puts her hand over her ears, then runs back up the steps.

43A INT. ADELLE'S ACADEMY - 1ST FLOOR CLASSROOM - ADELLE - DAY
as Adelle enters. The classroom is empty now.

ADELLE
Helen?

No answer. Adelle goes on up the stairs.

44 INT. LANDING AT HEAD OF STAIRS - ADELLE - DAY

She arrives from the stairs. As she crosses to the door to the living quarters, we see through an open doorway the Recital Hall, another classroom really, with a small stage-platform at one end, a side wall covered with mirrors, and a spotlight.

45 INT. SITTING ROOM - DAY

Two doors on one side lead to bedrooms, and a third door leads straight ahead into a kitchen and dining area. The furnishings are mostly rather worn, Spanish-style reproductions, and there is a small radio on a table next to the kitchen. Crossing the sitting-room, Adelle picks up a copy of MOVIE LIFE and smiles to herself.

ADELLE
Helen...?

Still no answer. Adelle goes to the open door to Helen's room, looks in, finding it empty, she moves on into the kitchen.

46 INT. KITCHEN - DAY

She moves directly through the kitchen, to a door at the rear, opens the door and steps outside.

47 EXT. REAR STAIRCASE - DAY

At the back of the building is a wooden staircase which leads down to a small backyard area that is next to an alley. Adelle, standing at the top of the stairs, looks down.

48 EXT. BACKYARD - POV SHOT - HELEN

Helen closes the door of a home-made rabbit hutch that is placed against the alley fence, and comes up the stairs carrying a rabbit. She and Adelle enter the kitchen.

49 INT. KITCHEN - DAY

as Helen carries the rabbit and gently puts it in a small empty cage by the sink.

HELEN

She's expecting. Poor little thing.

ADELLE

Still the country girl at heart. All the same, you're really the Marion Davies type.

HELEN

Marion who?

Adelle holds up the MOVIE LIFE magazine. Marion Davies is on the cover.

ADELLE

You never saw Polly of the Circus?

(CONTINUED)

49

CONTINUED:

HELEN

(a little reproving)

I told you the only moving picture
I've seen in five years was Sign
of the Cross.

ADELLE

(a little sigh)

Well... Marion Davies is lovely.

Helen looks at the photograph again. A look of pleased
skepticism crosses her face.

HELEN

I'm not one bit like her.

ADELLE

You could be.

50

INT. ADELLE'S BEDROOM - HIGH ANGLE - NIGHT

CAMERA SHOOTs TOWARD the dressing table -- upon which
there's a jumble of cosmetics, two partially eaten sand-
wiches, a hand mirror, the MOVIE LIFE cover of Marion
Davies. Adelle is busy cutting Helen's hair.

ADELLE

It's important to know what type
you are, Helen. The public always
looks for types. Like I'm Jean
Harlow. Definitely!

HELEN

I think I've heard of her. She's
English isn't she?

51

CLOSE ANGLE - TO FAVOR ADELLE

Adelle sighs, goes to table, picks up MOVIE LIFE, riffles
through the pages to a picture of Jean Harlow, holds it
in front of Helen's face. Helen looks slightly troubled.
Adelle is unaware of this.

ADELLE

No, dear, she comes from Kansas
City and they call her the Blonde
Bombshell.

HELEN

(looks at picture)

Lovely. You're prettier than
she is.

(CONTINUED)

51 CONTINUED:

Adelle puts the MOVIE LIFE back and continues shearing Helen's hair. CAMERA now MOVES to FAVOR Helen.

ADELLE

We could be sisters.
 (to herself, as
 if reassuring
 herself)
 The public always looks for
 types.

Helen is not concentrating. While Adelle continues to shear her hair, she becomes increasingly troubled. She gives a sudden, involuntary jerk of her head.

ADELLE

(continuing)
 Something the matter?

Helen shakes her head, but continues to look tense. Adelle picks up the hand mirror, holds it in front of Helen.

ADELLE

I know how it feels to have
 your hair cut off. I used to
 wear mine longer than Jeannette
 MacDonald's.
 (encouraging)
 But isn't that going to look
 nifty?

Helen doesn't answer. Adelle leans forward to look at her in the hand mirror.

52 CLOSE SHOT - PAST ADELLE TO HELEN IN MIRROR

Adelle sees Helen's tense, distressed face in the mirror.

53 RETURN TO PREVIOUS SHOT

ADELLE

(chagrined)
 You don't like it?

HELEN

(with an effort)
 Oh. No, it's fine. Really quite
 ... Marion Davies.

(CONTINUED)

53

CONTINUED:

Adelle looks uncertain, holding the shears poised.

ADELLE

Really?

HELEN

Of course.

(forcing it)

Snip away!

Adelle starts shearing again. Helen continues to struggle with her tension.

ADELLE

Penny for them!

Helen tries to smile.

ADELLE

(continuing)

Come on. Let it out. You can't hold everything back.

Helen tries to speak very matter-of-factly, but she can't disguise the emotion underneath.

HELEN

I hate thinking about the past.
But sometimes I can't help it.

That earlier hurt, baffled look crosses Adelle's face again.

ADELLE

The boys?

HELEN

No. Further back. Lenny's father. How he died...

Adelle stops shearing. She looks very attentive.

ADELLE

Tell me.

HELEN

We had a little farm...

ADELLE

You and Mr. Hill?

(CONTINUED)

53 CONTINUED: (2)

HELEN

(nods)

It was such a pretty day. I
fixed him his lunch and took
it out to him in the field.

Adelle starts shearing again.

HELEN

(continuing)

I brought Lenny with me, and
Mr. Hill took us on a ride
around the field. On the
plough.

Adelle continues shearing. CAMERA MOVES IN for a
TIGHT CLOSE-UP of Helen. The SOUND of Adelle working
the shears now takes on a new quality, suggestive of
the blades of the plough.

HELEN

We started out, and then...
the harness seemed to come
loose...

SOUND OUT.

HELEN

(continuing)

Mr. Hill got off to fix it.
And suddenly -- the horses
were frightened by something
-- I couldn't hold them.

SOUND ON.

HELEN

(continuing)

And the blades -- they're
big, you know, those blades
-- and sharper than they
look...

A look of great fear crosses Helen's face.

HELEN

(continuing)

... and Mr. Hill -- he fell...

Helen catches her breath almost convulsively.

54 FLASH POV SHOT - WHAT SHE IS REMEMBERING

We see MATT HILL run over by the blades of the plough.

55 SHOT - MATT HILL - HIS BODY

Bloody, broken, lying in the field.

56 RETURN TO SHOT OF HELEN

Her emotion is intense, but still just under control. There's a pause. Adelle is too horrified to speak at first. Then she notices the shears poised in her hand, sets them down. Gently, Adelle reassuringly touches Helen's shoulder. (There's a suggestion of a replay here -- with the roles reversed -- of the earlier scene at night between them after the trial.)

HELEN

Lenny saw it all. And he blamed me. For not being able to save his father.

ADELLE

You said he was only three. He was too young to think a thing like that.

HELEN

But he did. Children do, somehow. They just look at you and make you feel guilty.

ADELLE

No. When Wes began looking at me that way, I felt sad. I felt hurt. But not guilty.

(pause)

That's the difference between us, I suppose.

HELEN

Maybe you're the lucky one, dear.

Helen's calm is beginning to return. She makes a little gesture with her fingers to indicate to Adelle to go on shearing. Adelle picks up the scissors again and gives another snip.

57 INT. RECITAL HALL - NIGHT

CAMERA SHOOTs from the upper hallway through the open doorway of the recital hall, which is in darkness. We HEAR the SOUND o.s. of MUSIC from the radio -- a Paul Whiteman-type orchestra. In the darkness we glimpse Adelle as she trains the spotlight toward the full-length mirror. She switches it on, revealing Helen standing there.

ADELLE

You got to see yourself full-length to get the whole effect!

58 CLOSE SHOT - HELEN

She takes a couple of steps nearer the mirror to gaze at herself. The transformation is really quite successful, softening her appearance. A little lipstick and eyeshadow have also been applied. Adelle appears behind Helen. Helen gives Adelle a little nod and a smile. Both women stand looking at themselves in silence. Suddenly a third reflection, in silhouette, appears between them in the mirror, standing in the doorway. Both Adelle and Helen are transfixed with terror. Helen's hand involuntarily goes to her wrist that was cut. After a moment the man steps forward into the light. He (HAMILTON STARR) is dressed in the height of 30's fashion, theatrical and somewhat sinister, with the turned-up collar of his top-coat and slouch hat down almost over his eyes.

HAMILTON

I've startled you?

(pause)

So sorry. The front door was ajar so I just came straight on up.

59 ANOTHER ANGLE - HAMILTON, ADELLE, HELEN

Hamilton steps up to the women. We see now he's rather distinguished-looking, fiftyish, handsome in a John Barrymore way. Less frightened now, but still shocked, Adelle and Helen continue to stare at him.

ADELLE

(shakily)

You should have rung the bell.

HAMILTON

I hate to spoil an entrance,
I'm afraid. Are you Miss Stuart?

(CONTINUED)

59 CONTINUED:

ADELLE

Yes.

HAMILTON

I've heard excellent reports
of you.

Adelle looks astonished.

HAMILTON

(continuing)

In the profession. I give private
lessons, you see -- in voice and
diction -- to a few moppets with
ambitious mothers. Among them is
your Charlene Barker -- a small
but horrendous creature of
absolutely no talent whatsoever.

Adelle can't help smiling at this.

HAMILTON

(continuing)

Now, since the advent of the
talking picture --

HELEN

(to Adelle)

What is he trying to say?

Adelle gives an amused shrug. Helen remains suspicious.
Hamilton looks at her rather sternly.

HAMILTON

It's quite simple, my dear lady.
Just concentrate for a moment.

(to Adelle)

Since the talking picture is
here to stay, your moppets must
speak distinctly as well as
shake their fat little legs.
Why not expand your curriculum
to include courses in drama and
elocution -- given by myself?

ADELLE

(to Helen)

Maybe he's got something.
Shirley doesn't just dance --
she's a real actress, too!

(CONTINUED)

59 CONTINUED: (2)

HELEN

But we don't even know who he
is.

HAMILTON

My name is Hamilton Starr --
two r's, but prophetic nonetheless.
(to Adelle)
What time do you conclude your
classes in the day?

ADELLE

Four-thirty.

HAMILTON

That's when I'll return tomorrow
-- with some rather impressive
references.

(a flourish,
doffs hat)

Until then, ladies -- goodnight!

Hamilton turns to leave. Adelle and Helen start to follow.

HAMILTON

(continuing)

Don't bother. I like to find
my own way out as well as in.
Shall I close the front door,
by the way? Rather unwise to
leave it open...

Adelle and Helen nod. They watch as Hamilton starts down
the stairs.

60 POV SHOT - DOWN THE STAIRS, FRONT DOOR - HAMILTON

Hamilton goes down the stairs. By the front door he turns,
gives a last gallant wave and exits, closing the door
firmly behind him.

61 ANOTHER ANGLE - ADELLE, HELEN

Helen's hand has gone to her wrist again. Adelle notices
this.

HELEN

(a little snippy)

You're much too trusting, Adelle.

(CONTINUED)

61 CONTINUED:

Helen turns back to the sitting room. Adelle follows.

ADELLE
He's harmless. I can tell.

HELEN
How?

ADELLE
You get an instinct...

HELEN
That man on the phone said he'd find us, wherever we are.

ADELLE
Oh, that's a lot of hooey. It's not like you to be scared.

HELEN
I was the one who got cut, remember.
(pause)
What really scared me was finding you'd left the front door open.

ADELLE
(a bit nettled)
How d'you know it was me?

HELEN
I'm sure I'd never do anything so careless. Goodnight, dear.

Helen exits to her room, closing the door behind her. Adelle stares after her, a little puzzled. We bring up SOUND of the opening bars of "Goody Goody" on the piano before --

62 INT. ADELLE'S ACADEMY - 1ST FLOOR CLASSROOM - WINONA AND OTHER CHILDREN, HELEN - AFTERNOON

The kids are dancing to the tune of "Goody Goody," played by Helen on the piano. Helen has kept the Marion Davies look and wears a new dress. Winona still stands out from the other kids, in a different color version of her Sonja Henie costume.

63 CLOSE ON ADELLE

standing at the side, watching the kids.

(CONTINUED)

63 CONTINUED:

ADELLE
(under her breath)
Step - heel - drop - brush -
step....

She TAPS impatiently on the floor, and SNAPS her fingers, trying to jazz up the pace.

64 ANOTHER ANGLE - MOTHERS, LINCOLN PALMER

Looking somewhat out of place among the others, LINCOLN PALMER, Winona's father, watches. He's a handsome breezy-looking man in his late thirties, dressed in the height of California sports-style affluence of the period. He looks, also, somewhat unimpressed by the performance, in contrast to the doting mothers.

65 CLOSE SHOT - ADELLE

Still TAPPING impatiently on the floor. She glances across in direction of Linc.

66 CLOSE SHOT - LINC

He notices her glance, gives a polite but not very convincing nod of approval.

67 SHOT - ADELLE

She steps on to the floor and CLAPS her hands for quiet. Dancing and piano stop.

ADELLE
Kids, you're doing the steps
okay, but we need to jazz it up
a bit...

(another quick
glance in Linc's
direction)

Watch this!

Behind her, Helen starts to play again. Adelle quickly shakes her head at Helen, who stops. Adelle turns to a nearby phonograph, starts a RECORD of a tinny orchestral version of the same tune.

68 SHOT - LINC

Watching Adelle.

69 SHOT - HELEN

She sits with her hands folded in her lap, calmly watching Adelle.

70 RETURN TO SHOT OF ADELLE

She TAPS out the time with her foot, then goes into her routine. She's showing off for Linc, of course, and this is the first time we see her really do her stuff.

71 SHOT - LINC, MOTHERS

The mothers have an "I don't see she's so much better than our kids" expression, but Linc responds. It's apparent that in his mind Adelle stops being a teacher and becomes an available dame.

72 RETURN TO SHOT OF ADELLE

She does a fast finish, stops.

ADELLE

(a little breathless)

There! See what I mean?

(glances at watch)

My, it's after four-thirty! See you all on Friday.

The class breaks up, as before. Adelle, pretending not to notice that Linc is on his feet and coming in her direction, goes quickly across to Helen.

ADELLE

Helen -- on "Goody, Goody" --
after the break -- would you
make a note to speed it up...

Linc presses close through the milling kiddies, unaware he is hotly pursued by Mrs. Schultz and Mrs. Greenbaum. Helen gets up, leaves.

MRS. SCHULTZ

Miss Stuart, any word from the
other talent scouts?

ADELLE

Sure. We got Paramount coming
too.

(CONTINUED)

MRS. GREENBAUM

You didn't look at Rosalie once today. How do you know if she's doing good or bad -- or what?

ADELLE

I did look, Mrs. Greenbaum. And she's doing -- exceptionally well. Really. Mr. Palmer...

Mrs. Greenbaum is reluctant to go.

ADELLE

(continuing)

See you on Friday, Mrs. Greenbaum.

MRS. GREENBAUM

(a clincher)

They're very interested in Rosalie at RKO.

ADELLE

(a dubious look
at Rosalie)

That's wonderful, Mrs. Greenbaum...

MRS. GREENBAUM

She could make you famous...

ADELLE

I bet she will. Bring her a little early Friday, huh?

MRS. GREENBAUM

I will if she's not testing!

Mrs. Schultz and Mrs. Greenbaum start to move away.
Adelle turns to Linc.

ADELLE

Mr. Palmer -- about Winona's practice costumes...

LINC

You don't like them?

ADELLE

Well --

WINONA

I think they're dumb.

(impatient)

Daddy, can we go home now?

72 CONTINUED: (2)

ADELLE

We have a rule here that all
our girls dress alike. It makes
Winona self-conscious to stand
out from the others.

LINC

It shouldn't. If you've got
it, why be afraid to let it stand
out, Miss Stuart?

ADELLE

(amused)

If you've got it, you don't
have to draw attention to it,
Mr. Palmer.

WINONA

(to Linc)

I'm hungry.

LINC

(to Adelle)

This is a very interesting subject,
Miss Stuart. I'd like to chat
some more about it -- maybe over
dinner tonight?

ADELLE

(startled)

Tonight?

LINC

You got a date tonight? Tomorrow
night, then?

ADELLE

(after a moment)

Oh, tonight's just fine!

LINC

Seven o'clock?

Adelle nods.

LINC

(continuing)

I'll pick you up.

(leads Winona off)

Come on, baby doll.

(CONTINUED)

72 CONTINUED: (3)

WINONA

I want a giant chocolate malted.

Linc and Winona go out. Adelle stands watching them. Then she runs to the window to look out. She stands beside her cut-out.

73 POV SHOT THROUGH WINDOW - LINC, WINONA

They cross to a Packard sports roadster. Linc opens the door to let Winona in.

74 EXT. STREET IN FRONT OF ACADEMY - LINC, WINONA - ADELLE IN WINDOW

Winona looks up, catches sight of Adelle in the window beside her cut-out. She nudges Linc, who gives her a snappy salute. Embarrassed to be caught showing so much direct interest, Adelle waves quickly back and disappears. Linc starts the car and drives off. Along the street, at curbside, we see saw-horses and lanterns to mark the progress of the work crews.

75 INT. ADELLE'S ACADEMY - 1ST FLOOR CLASSROOM - ADELLE

Adelle walks toward the stairs. She catches sight of herself in a mirror, touches up her hair, walks on. A beat, and there's a SCREAM from somewhere upstairs. Adelle reacts, runs out into the lower hallway, then stops.

76 ANGLE SHOT - UP STAIRS - HELEN, HAMILTON STARR

Helen is cowering against the wall, staring down at a man with his back to us on the stairs.

HELEN
(catching sight
of Adelle)

Adelle!

The man looks around. It's Hamilton. He carries a small portfolio.

ADELLE

Holy Moses!

(CONTINUED)

HAMILTON

Ladies! Please!

HELEN

(to Adelle)

I found him in there...

She indicates upstairs classroom. Hamilton starts down the stairs toward Adelle, who backs away.

HAMILTON

Your class was running a bit late, so I decided to inspect the facilities. I'm sorry if I alarmed your partner.

ADELLE

(not amused this time)

Surprise entrances are one thing, Mr. Starr. Snooping's another.

HAMILTON

(unruffled)

You're right. I admit I suffer from the disease of curiosity. Now where shall we discuss the sordid business details?

Adelle hesitates, then looks amused again. From the top of the stairs, Helen still looks dubious.

HELEN

(touch of irony)

You still have your instinct, Adelle?

ADELLE

(to Helen)

Yes. He makes me laugh.

HAMILTON

(quietly, to Adelle)

We have the bond of humor, Miss Stuart. I'm glad.

(more loudly)

Miss Martin may still think I'm Jack the Ripper -- but my references are A-1. You could make a start by calling up Constance Bennett.

(CONTINUED)

76 CONTINUED: (2)

ADELLE

(impressed)

Did you hear that, Helen? Connie
Bennett!

HELEN

(stiffly)

I still feel we don't know anything
about him.

HAMILTON

(taps portfolio)

I have letters from the immortals!

He opens portfolio, takes out stack of letters, thrusts
them at Adelle.

HAMILTON

(continuing)

Belasco, of course -- John
Barrymore -- I understudied the
ghost when he played Hamlet --
George Bernard Shaw -- Sir Herbert
Tree -- Mrs. Pat Campbell --

ADELLE

(impressed, seeing
name on letter)

-- Kay Francis!

(to Helen)

Did you hear all those names?

HELEN

I'm afraid they mean little to
me. But everything's up to you,
of course.

Helen exits quickly in direction of her room.

HAMILTON

(to Adelle)

What is there about me that
Miss Martin doesn't like?

ADELLE

(amused)

She's not used to theatrical
types.

HAMILTON

In this town?

(CONTINUED)

76 CONTINUED: (3)

ADELLE

Even for this town you're a
pretty special kind of ham, Mr.
Starr. Let's go to my office.

Adelle turns back down the stairs. Hamilton follows,
tilting his hat even further over his eyes.

77 INT. KITCHEN - HELEN - NIGHT

In f.g., a radio plays muted religious ORGAN MUSIC. Helen
is preparing rabbit food, tearing up lettuce, etc. After
a moment the MUSIC STOPS, and is succeeded by the urgent,
sanctimonious mid-western VOICE of Sister Alma.

SISTER ALMA'S VOICE

(on radio)

My, that was beautiful music,
Brother Evans! I guess you get
the inspiration to play that
music from the same place I get
my energy!

CAMERA PANS AWAY to the door to Adelle's bedroom. It is
half-open.

SISTER ALMA'S VOICE

(continuing)

Everywhere I go, folks come up
to me and say, 'Sister Alma....'

78 INT. ADELLE'S BEDROOM - MEMENTO SHELF - NIGHT

On one wall of the room hangs a fancy knick-knack shelf.
On it are arranged photographs and mementos of Adelle's
son, Wes. A pair of baby shoes cast in bronze opposite
his picture as a baby: silver mug and baby spoon: photo-
graphs of Wes aged 8, and 11, and 15: a school pennant:
etc.

Then CAMERA PANS AWAY past the rather fluffily decorated
room, with a Kewpie doll on the bed, to Adelle standing
in front of her dressing table. Dressed for the evening,
she has duplicated as much as possible a Harlow-ish dress
of the period. She gives herself a final once-over.

SISTER ALMA'S VOICE

'... where do you get the energy
to hold three services each and
every day?' 'From the pure love
of God,' I tell them. 'The love
of God is a fountain that never
stops playing...'

(CONTINUED)

78

CONTINUED:

Adelle turns away from the mirror and starts to exit from the bedroom. She passes the memento shelf, stops. She stares at it for a moment and the lost look comes over her face. Then, thinking of her date with Linc, she smiles and exits.

79

INT. KITCHEN - ADELLE, HELEN

Adelle enters from her bedroom. Helen is still preparing the rabbit food.

SISTER ALMA'S VOICE

'The love of God -- '

Adelle SWITCHES OFF the radio. Helen looks up. Adelle does a little fashion model parade, showing off her dress.

HELEN

Very...

(searches for
appropriate word)

... swank, dear.

(touch of anxiety)

Will you be out late?

ADELLE

I don't suppose so. Listen, is that all you're having for supper? Lettuce and carrots?

HELEN

That's for my rabbits.

ADELLE

Oh.

(pause)

By the way, I took on Mr. Starr.

HELEN

I guessed.

ADELLE

Don't let the Dracula act scare you, he's just a show-off. I really think he'll be an asset.

HELEN

I hope so.

O.s., doorbell RINGS downstairs.

(CONTINUED)

79 CONTINUED:

ADELLE

There's my date.

Adelle turns away, hurries downstairs. Helen watches her for a moment. Her mouth goes a little taut. Then she switches the RADIO BACK ON.

SISTER ALMA'S VOICE

(on radio)

Oh, how I love these evening
visits with my dear friends!

80 INT. 1ST FLOOR CLASSROOM AND ENTRY HALL - ADELLE

Adelle hurries through the classroom to the front door. Bell RINGS again c.s. She finds the door double-locked, raises impatient eyes to heaven, struggles with it a moment, gets it open.

81 ANOTHER ANGLE - ADELLE, TRAMP

A huge, unkempt, whiskery TRAMP stands outside. He stares at Adelle with intent, rather angry eyes. Adelle recoils in sudden terror.

ADELLE

(a frightened
whisper)

What do you want?

TRAMP

What do you think I want?

ADELLE

I don't know.

TRAMP

Cup of coffee and a sandwich.
(whining)

Had nothin' to eat since last
night. Lost my job six months
ago. It's a hard --

ADELLE

(suspicious)

Why did you ring this bell?
Why pick on me?

TRAMP

I pick on everybody. You look
as if you could spare a dime.

(CONTINUED)

81 CONTINUED:

After a moment, Adelle begins searching her purse rather feverishly. She watches the tramp covertly at the same time. He maintains his stare.

TRAMP

(continuing)

If you don't have any change,
how about a buck? You look as
if you could spare it.

ADELLE

I came out without any money.

Tramp looks disbelieving.

ADELLE

(continuing)

It's true! You can see for
yourself!

Adelle starts to hold out her purse. Then, o.s. SOUND
of car approaching. She looks up. Relief floods her
face. She closes her purse again.

82 EXT. STREET - ROADSTER - LINC - NIGHT

Linc drives up in his roadster and gets out. He carries
a florist's box. Smiling, he hurries toward Adelle, hands
her the box. The tramp glares at them.

ADELLE

(to Linc)

He wants a handout. D'you have
any change.

Linc reaches in his trouser pocket for a quarter. Adelle
takes it and hands it to the tramp. She smiles hopefully
at him, as Linc helps her into the car.

TRAMP

Thanks, lady, not many people
care about people anymore.

He starts to move on.

83 ANGLE ON CAR

Adelle takes out a big gardenia corsage.

ADELLE

Gardenias! Joan Crawford's
favorite!

(CONTINUED)

83 CONTINUED:

LINC
They look even better on you.
(with complete
sincerity)
You're a knockout!

He starts up the motor.

84 INT. ROADSTER - ADELLE & LINC (PROCESS)

Linc speaks loudly, exuberantly, above the ROAR of the engine.

LINC
... First my oil wells came in.
So then, instead of risking the
dough on more, I figured I had
enough -- and sold out. Two
weeks later -- the crash!...

85 EXT. ANOTHER STREET - ROADSTER - ADELLE & LINC - NIGHT

The roadster zooms down another street.

86 EXT. ROADSTER - MOVING SHOT - ADELLE & LINC (PROCESS)

Adelle and Linc as before.

LINC
The green stuff is still good,
so I'm loaded while a lot of
other guys are wiped out.
That's the story of how Linc
Palmer joined the New Rich --
which is one hell of a better
club than the Old Poor!

ADELLE
(admiringly)
It's like a story in the movies.

87 EXT. OCEAN - LIGHTED GAMBLING SHIP - NIGHT

A large lighted ship glitters in the not too distant b.g.

88 OMITTED

89 INT. GAMBLING SHIP - SALOON - FULL SHOT - NIGHT

The saloon is like a nightclub, with a dance floor surrounded by tables. An ORCHESTRA PLAYS Guy Lombardo-type MUSIC. There are PEOPLE on the dance floor and at the tables, many of them in elegant evening clothes.

90 MED. SHOT - ADELLE & LINC - NIGHT

They are seated at a ringside table, finishing dinner. Adelle, very much relaxed now with Linc, leans close, half whispers. (A LATIN TYPE MAN, sleekly groomed and dressed in a tuxedo, too obviously available, sits alone in near b.g.)

ADELLE

It's so -- ritzy!

LINC

The money they take in, it ought to be...

There is a little flurry as a movie star-ish type WOMAN, escorted by three men, make an entrance, and are seated at a table.

ADELLE

Is that Garbo? I thought she wanted to be alone.

Linc shrugs his shoulders; he isn't sure.

LINC

(pouring champagne)
Okay. Now tell me something.

ADELLE

What?

LINC

Anything -- about you.

ADELLE

Oh...

LINC

Ever been married?

After a moment, Adelle shakes her head.

LINC

(continuing)
Love 'em and leave 'em, eh?
I don't blame you at all.

(CONTINUED)

ADELLE

I've got nothing against marriage!
It's just -- the oldest story in
the world, I guess. Never met
the right man.

LINC

I bet you have a great time
playing the field.

(broad smile)

Know I do.

A flicker of disappointment crosses Adelle's face. Then
the MUSIC segues into a tango. Adelle brightens.

ADELLE

Oh -- a tango!
(and then,
dubious)

You know how...?

(CONTINUED)

90 CONTINUED:

LINC

Sorry, lady -- even you couldn't
teach me to dance.

As Adelle turns a wistful eye on the dancers on the floor, Linc looks around, spots the GIGOLO, gives him the signal, produces a bill, which he holds down out of Adelle's sight. The gigolo rises, comes over, bows to get Adelle's attention.

GIGOLO

(to Linc)

Mind if I ask the lady to dance?

LINC

(to Adelle)

Want to, Del....?

Adelle hesitates, but she can't resist.

LINC

(continuing)

Go on... get up there....

Adelle turns to the gigolo, all smiles. He helps her rise with one hand, takes Linc's bill with the other. They move out onto the floor and start dancing -- spectacularly. Linc grins with pride as the other dancers start to yield the floor to them.

91 ANOTHER ANGLE - ADELLE, GIGOLO

Dancing, the only ones now.

92 INT. HELEN'S BEDROOM - HELEN - NIGHT

The door is open. O.S. SOUND of muted ORGAN MUSIC on the radio. Helen sits in her sparsely furnished bedroom -- austere in contrast to Adelle's -- on a rocking chair. She strokes a rabbit while listening to the radio. A few samplers -- 'GOD IS LOVE' etc. -- adorn the walls.

SISTER ALMA'S VOICE

(on radio)

My, that was beautiful, Brother
Evans! Friends, maybe you can't
do the foxtrot to that kind of
music -- but you can sure refresh
your soul. Oh, how I love these
evening visits with my dear
devoted friends!....

INT. GAMBLING SHIP - ADELLE, GIGOLO, LINC

There is a round of applause, Linc the loudest, as the tango comes to an end. Leaves Adelle, somewhat breathless, returns to the table.

LINC

(holds up champagne bottle)

That deserves a little reward.

ADELLE

I won't say 'no.'

Linc fills up their glasses and Adelle starts to sip it as in b.g. the orchestra swings into "Did You Ever See A Dream Walking?"

ADELLE

(continuing;
listening;
then sings
softly)

'Did you ever see a dream walking?

Well I did --

Did you ever hear a dream talking?

Well I did -- '

(breaks off)

Linc... would you say you were
a case of once bitten, twice shy?

LINC

Honey, I wasn't bitten, I was
savaged.

ADELLE

(surprised)

Really?

Linc nods.

LINC

I just got led up the old garden
path.

ADELLE

All the same... doesn't everyone
want to settle down in the end?

Linc shoots her an amused, quizzical look as if to say,
"I know your game."

LINC

(shrugs)

I got plenty of time.

(CONTINUED)

93 CONTINUED:

ADELLE

What about Nonie?

LINC

A girl needs a father more than
a mother.

ADELLE

Oh...

LINC

(changing subject)

Let's go try the Wheel of Chance.
I feel lucky tonight!

94-95 OMITTED

96 EXT. ACADEMY - ROADSTER - ADELLE & LINC - NIGHT

Passing the lighted work-lanterns beside the trench, the roadster draws up outside the Academy. Adelle and Linc look at each other. Then Linc puts his arms around Adelle and kisses her. CAMERA PANS AWAY and UP to:

97 EXT. ACADEMY UPPER WINDOW - HELEN - NIGHT

Helen stands at the window, staring down at the car. Her mouth tautens a little.

98 POV SHOT - ROADSTER

Adelle and Linc are still in the same kiss. Finally, Adelle breaks away.

99 CLOSE SHOT - HELEN

She turns away.

100 CLOSE SHOT - ADELLE, LINC

ADELLE
(after a moment)
I better go in.

Linc gives a little shrug, between surprise and disappointment.

LINC
Okay.

ADELLE
I'm tiddly as a wink.

Very much the gentleman again, Linc gets out and holds open the passenger door for Adelle. She, meantime, has taken her key a bit fumblingly from her purse.

LINC
When can I see you again?

ADELLE
Just ask me --
(stumbles a little
as she gets out
of car)
-- Ooops!

Linc helps her to the front door.

ADELLE
(singing)
'Did you ever see a dream walking?
Well I did -- '

She fumbles with her key in the lock of the door. Linc smiles, takes over and opens the door for her. They look at each other for a moment. Linc moves close.

ADELLE
(continuing)
You're a real gentleman, too.

Linc stops, gives a little sigh.

LINC
Yeah.
(kisses her lightly,
looks at her again)
I kind of like you being scared.
Makes me feel protective.

ADELLE
Call me tomorrow?

Linc nods and exits. Adelle gives him a tipsy little wave, blows a kiss and goes inside.

101 INT. ENTRY HALL & 1ST FLOOR CLASSROOM - ADELLE - NIGHT

She enters, leaving the front door open. She moves forward, then remembers, goes back to close the door. Then, HUMMING to herself, taking a few dance steps, she makes for the stairs.

102/ INT. LANDING - HELEN
103

She waits as Adelle approaches. Adelle sees her, smiles and HICCUPS. Helen frowns slightly.

HELEN

Did you have a nice time?

ADELLE

(a bit tipsy)

Heavenly... Just heavenly!

HELEN

I'd better make you some coffee.

ADELLE

(shakes head)

It'll keep me awake.

(glances at Helen)

Okay, so I got a snoot full!

(then glances toward
recital hall)

Holy Moses, what on earth's going
on in there?

104 ANGLE ON RECITAL HALL

The door is open. The hall is moonlit. A few crepe paper streamers have been hung. Adelle enters, followed by Helen.

HELEN

I started the decorations for
the recital.

ADELLE

Don't waste your time.

Helen stares at her.

ADELLE

(continuing)

We're going to have it in a real
theatre. Scenery -- lights --
orchestra -- the works!

(MORE)

(CONTINUED)

104 CONTINUED:

ADELLE (cont'd)
(whirls around in
uncertain triumph)
Courtesy of Mr. Lincoln Palmer.

HELEN
But it's our recital.
(after a moment)
Well. That's very generous of him.

ADELLE
He's a wonderful generous man!
(half to herself)
The first I've been serious about
in years.

HELEN
Is he serious about you?

ADELLE
I think so.
(pause)
He called me a knockout.

Helen looks disconcerted for a moment. Then she recovers herself and smiles at Adelle. But the lightness of her tone doesn't quite ring true --

HELEN
Well, he's a very fast worker!
That's wonderful, dear. I'm
so happy for you!...
(pause)
I only hope...

She breaks off. Adelle stares at her.

HELEN
(continuing)
When are you going to tell him?

ADELLE
What?

Helen gives Adelle a faint, pitying smile.

HELEN
Wes never answered any of your
letters, has he?

(CONTINUED)

104 CONTINUED: (2)

ADELLE

No.

(stares at Helen)

You do act like a killjoy sometimes.

HELEN

I'm sorry.

ADELLE

(rather indignant)

I come home from a great evening
 -- with a great guy -- and you
 have to bring up Wes...

HELEN

(self-righteous)

I just thought Mr. Palmer ought
 to know before you get too involved.

ADELLE

(turning away)

I'll tell him.

HELEN

You're not scared that he'll --

ADELLE

(turning back
 on Helen)

Of course I am! Scared as hell!

Helen winces. Adelle turns away again, and smiles faintly
 to herself.

ADELLE

(continuing)

But Linc's the kind of old-fashioned
 guy who likes a girl to be scared.

(rather brusquely)

Goodnight.

HELEN

Goodnight, dear. I hope you
 remembered to close the front
 door?

Adelle gives a resigned nod. Helen exits. Adelle stares
 after her, then sniffs her gardenia corsage. She smiles
 faintly again. Then --

105/ LONG SHOT
 106

Adelle SINGS and dreamily dances a few steps in the moonlit
 recital hall.

(CONTINUED)

105/ CONTINUED:
106

ADELLE

(slowly)

'So you met someone who set you back on your heels -- goody, goody... So you met someone and now you know how it feels -- goody, goody...'

DISSOLVE TO:

107 EXT. THEATRE MARQUEE - NIGHT (MUSICAL TRANSITION UNDER)

A few latecomers hurry into the theatre underneath the marquee which reads:

ADELLE'S KIDDYSTAR REVUE

TONIGHT ONLY

DISSOLVE TO:

108 INT. THEATRE - STAGE - NIGHT

The stage of a movie theatre of the time, as a small pit orchestra segues from the final strains of "Goody Goody" into "Animal Crackers In My Soup." The curtain opens to reveal a giant soup bowl and spoon as the setting. Winona, her hair a mass of curls in the Shirley Temple style, SINGS the verse of the song, then climbs to the edge of the bowl and begins to stir it with the giant spoon. From inside the bowl comes a chorus of little girls (including Charlene and Dona) dressed in a variety of animal costumes, who join Winona for a tap routine.

109 SHOT - AUDITORIUM - LINC, OTHERS

Linc, beaming, sits in one of the front rows. We recognize other parents nearby.

110 SHOT - BACKSTAGE - HAMILTON, ADELLE, HELEN, MRS. GREENBAUM, ROSALIE

Hamilton and Adelle watch the performance from the wings as Helen, in the b.g., sits mending the seam of an Uncle Sam costume. Nearby, Mrs. Greenbaum is putting lipstick on Rosalie.

111 THE STAGE - NUMBER

As "Animal Crackers" continues, Sue Ann in a butterfly costume is lowered on a wire from the top of the stage, and finally the number comes to an end.

112 THE AUDIENCE - VARIOUS ANGLES

as they APPLAUD approvingly.

113 CLOSE SHOT - LINC

as he APPLAUDS, grinning with pride.

114 BACKSTAGE - ROSALIE, MRS. GREENBAUM

in the wings. APPLAUSE continues, o.s., ends. Mrs. Greenbaum is fussing with Rosalie's costume and makeup. Adelle gives Rosalie a hug and propels her forward for her cue.

ADELLE

Good luck, honey.

MRS. GREENBAUM

(kneeling down to
Rosalie's height)

Get out there and knock 'em dead!
Remember -- the Warner Brothers
are in the front row.

115 MED. SHOT - STAGE - ROSALIE

Plumed and glittering like an overdressed Christmas tree, Rosalie advances to center stage as the ORCHESTRA strikes up "Oh, You Nasty Man!" She begins her rendition in the style of Mae West.

116 CLOSE SHOT - ADELLE, MRS. GREENBAUM, HAMILTON

Adelle and Mrs. Greenbaum watch from the wings: Adelle TAPPING her foot in time with the music, as Mrs. Greenbaum goes through the gestures along with Rosalie. Hamilton appears behind Adelle, stares o.s. with an expression of incredulous distaste. Adelle glances at him.

ADELLE

(whispering)

Rosalie's not bad, Hammy.

HAMILTON

If you like child singers.

ADELLE

(suddenly
remembering)

I've gotta make my change.

117 CLOSE SHOT - HELEN

She continues to sew the costume in her corner. ("Oh, You Nasty Man" continues o.s.) A small table fan turns beside her. She reaches over to turn the fan toward her, and in doing so, accidentally scrapes her hand with the turning blade. She lets out a little CRY, then stares at her bleeding hand and freezes.

118 INSERT - HELEN'S HAND

A drop of blood welling on it.

119 CLOSE SHOT - HELEN

Staring at it, projecting in her mind:

120 FLASH SHOT - FROM TAXI SEQUENCE (MUSIC OUT)

Her palm filling with blood, first drop splashing on her purse.

121 RETURN TO SHOT OF HELEN'S FINGER (MUSIC IN)

The drop of blood is about to spill. She covers it with her other hand to prevent this.

122 CLOSE SHOT - STAGE - ROSALIE

She warms up to her number now, really BELTS it out.

123 CLOSE SHOT - HELEN

She still clasps her finger. As Helen hears it within her mind, we HEAR above the MUSIC the FAINT SOUND of the plough blades. The revolving blades of the fan cast shadows across her face. She grows tense, clenches her hands. Adelle comes up, adjusting her costume. She wears a glamorized version of a navy officer's uniform with abbreviated shorts in blue velvet, gold epaulets, and a gold-trimmed white cap set at a rakish angle. (NOTE: This is Adelle's "old" costume that she wears in the cardboard cutout.)

ADELLE

Helen...

PLOUGH BLADES SOUND STOPS -- Helen looks up.

ADELLE

(continuing)

You all right?

(CONTINUED)

123 CONTINUED:

HELEN
(controlling herself)
Just a little tired.
(forces smile)
Sue Anne's costume split again.

ADELLE
I've told her mother a dozen
times that girl has got to watch
her diet.

O.s., Rosalie's number ends. APPLAUSE. Adelle turns to
go.

ADELLE
(continuing)
Don't let it get you down.

Helen nods. Adelle hurries off.

124 SHOT - STAGE - ROSALIE

She curtsies to the APPLAUSE, then exits to the wings.

125 SHOT - ADELLE, STUDENTS

Adelle waits in the wings with a group of her students
dressed in various military costumes -- some in blue
satin sailor suits, others as soldiers, still others as
West Point cadets, Uncle Sam, etc. -- but all heavily
rouged and mascared. Rosalie appears from the stage.

ADELLE
(to Rosalie)
Honey, you were just wonderful
when you got warmed up.

ROSALIE
(shakes head, very
"pro")
It went better at the rehearsal.

MRS. GREENBAUM
(to all)
You've just seen a star being born!

126 SHOT - STAGE - KIDDY M.C., ORCHESTRA

The KIDDY M.C., a little girl in a tux and top hat, ad-
dresses the audience.

(CONTINUED)

126 CONTINUED:

KIDDY M.C.

And now -- to conclude the first
half of Adelle's Kiddystar Revue
-- a salute to our President,
Franklin Delano Roosevelt --
"Military On Parade!"

127 RETURN TO SHOT OF ADELLE, STUDENTS

Adelle propels them on to the stage as the ORCHESTRA
SWINGS INTO "Yankee Doodle."

128 SHOT - HELEN

She finishes sewing the costume and gets up, carrying it
over her arm. Her manner is abstracted. She passes TWO
STAGEHANDS setting down a prop bar counter. They drop a
pair of small sandbag weights just at one end of it.
HEARING the SOUND, Helen turns and looks in that direction.

129 CLOSE SHOT - HELEN (MUSIC DOWN)

She freezes, as when she stared at her finger. We HEAR
the PLOUGH BLADES SOUND again.

130 FLASH SHOT - HELEN'S HALLUCINATION - ELLIE BANNER'S BODY
(NO SOUND)

Suggested by the sandbags, Helen sees what she saw in the
courtroom photos. Ellie's bloodied head, arm and head ex-
tending past the edge of her luncheon counter. But she
really sees it. It is there, brightly and briefly illumi-
nated.

131 FLASH SHOT - ELLIE BANNER'S HAND

Filled with blood.

132 RETURN TO CLOSE SHOT - HELEN (MUSIC UP)

She backs away, transfixed with fear. Shadows from the
revolving fan cross her face.

HAMILTON'S VOICE (o.s.)

Helen...

Helen looks up sharply in direction of Hamilton's voice.

133 ANOTHER ANGLE - HAMILTON

He walks toward Helen from the half-open stage door. In her distorted view, he's a silhouette at first, black, strange -- then, as he comes nearer, recognizably Hamilton.

HAMILTON

Is that Sue Anne's costume? Let me take it to her before her fat mother has a heart attack.

Helen nods and hands Hamilton the costume. He exits with it.

134 MED. SHOT - STAGE - STUDENTS

They're in the first part of the military number, a profusion of red, white and blue. The kiddies are carrying wooden rifles, American flags, batons, according to their costumes, and go into a brisk military tap.

135 CLOSE SHOT - HELEN

Trying to control herself, lips moving in silent prayer.

136 ANOTHER ANGLE

Mrs. Schultz, distracted, rushes up to Helen. The plump Sue Anne follows behind her, gasping for breath, struggling with the harness of her butterfly costume from the previous number.

MRS. SCHULTZ

There's something wrong with the harness! Sue Anne is trapped inside her costume!

SUE ANNE

It's just too tight, Mama, and I can't undo it!

Helen, dazed, fumbles with the harness. Adelle, seeing the trouble she's having, rushes up and struggles with the harness, also. Sue Anne gasps. But the harness is hopelessly jammed. O.s., "Yankee Doodle" has segued into "Sailor's Hornpipe."

ADELLE

Holy Moses, I'm nearly on...

(calls)

Hammy, see if you can help Sue Anne!

Adelle moves hurriedly toward the stage, almost colliding with Hamilton as he approaches. She climbs a high stepladder leading to a platform from which she'll make her entrance.

137 WIDE SHOT - STUDENTS (ON STAGE)

The chorus is dancing its way up the steps -- on either side -- getting into position. When finally they are ranged up the steps, there is a modulation in the music and the ORCHESTRA HITS "Stars and Stripes Forever, as the satin drapes pull open -- to reveal Adelle at the top, smartly saluting, and now the backdrop lights up to reveal a giant NRA insignia of the period, with the eagle outlined in circling lights, as Adelle comes dancing down the steps.

138 SHOT - AUDITORIUM - LINC

He watches admiringly.

139 POV SHOT - STAGE - ADELLE

From Linc's POV. CAMERA SHOOTs on Adelle's shapely legs.

140 SHOT - BACKSTAGE - HAMILTON, SUE ANNE, MRS. SCHULTZ

Hamilton grapples with Sue Anne's harness. The child huffs and puffs.

MRS. SCHULTZ

She's asphyxiating! You'll have to cut it!

(calls to stagehand)

Mister, do you have a knife?

The first stagehand comes up, takes a knife from his pocket and hands it to Mrs. Schultz, who hands it to Hamilton. Hamilton flips a blade open.

141 ANOTHER ANGLE - HELEN

She reacts as Hamilton flips open the blade. Her hand goes involuntarily to her wrist. She takes a step back and her foot collides with one of the sandbags. She looks down.

142 POV FLASH SHOT - HELEN'S HALLUCINATION - ELLIE BANNER'S BODY

As before, only seen full length now, and close at hand.

143 RETURN TO PREVIOUS SHOT - HELEN

Her horror increases. (PLOUGH BLADES SOUND UP LOUD.)

144 POV FLASH SHOT - HELEN'S HALLUCINATION - MATT HILL'S BODY

It has replaced Ellie's body -- seen as earlier, just thrown free of the plough.

145 SHOT - HELEN (MUSIC UP)

She backs away, still staring, then stops short.

146 POV SHOT - HAMILTON, SUE ANNE, MRS. SCHULTZ (HALLUCINATION)

In Helen's distorted vision, Hamilton now seems to be moving toward her threateningly with the knife. Behind him, Sue Anne and her mother grin approvingly.

147 RETURN TO PREVIOUS SHOT - HELEN

She utters a single, long, agonized SCREAM, held over next TWO SHOTS.

148 ANOTHER ANGLE - HAMILTON, SUE ANNE, MRS. SCHULTZ (REALITY)

Hamilton has just cut Sue Anne's harness. He, Sue Anne and her mother spin around in astonishment.

149 CLOSE SHOT - STAGE - ADELLE

At the climax of her patriotic solo, she stands in front of the shimmering American Eagle backdrop, saluting the flag. Hearing the scream, her salute wavers and her smile fades momentarily. The kids on stage hear it too, and falter in their routine.

150 INT. RECITAL HALL - HELEN - NIGHT

Helen stands, looking out the window, wearing a robe over her nightgown.

151 EXT. STREET OUTSIDE ACADEMY - ROADSTER - NIGHT

Linc drives up in the roadster, bringing Adelle home.

152 CLOSE SHOT - HELEN

Alerted by the SOUND of the car, Helen looks down at the roadster.

153 ROADSTER - HELEN'S POV

Linc has his arms around Adelle. They kiss.

154 BACK TO HELEN

With a faint frown, she starts to turn away. Then she notices something else down in the street.

155 EXT. STREET OUTSIDE ACADEMY - HELEN'S POV - MAN ACROSS STREET

Adelle and Linc are still kissing. A little further up the street, on the opposite side, stands the figure of a MAN. He's illuminated briefly as he lights a cigarette.

156 CLOSE SHOT - HELEN

Staring apprehensively in direction of man.

157 INT. ROADSTER - ADELLE AND LINC - NIGHT

Linc takes leather bound liquor case from door pocket, starts to open silver capped bottle.

ADELLE

I just can't get over it! Right there -- my big moment -- all bitched up!

LINC

Honey, you carried it off just great --

Linc offers her a drink which she accepts.

ADELLE

Everybody saw! I never flubbed a moment like that in my whole life before -- !

LINC

I told you, no one out front even knew what was going on --

ADELLE

They all know now! God knows what they must think... What's the matter with Helen?

LINC

All that Bible-punching usually gets you in the end --

ADELLE

I honestly thought -- here's a laugh! -- she had one more foot on the ground than I did!

(appalled again)

My big moment -- !

To break the mood Linc puts his arm around Adelle and kisses her.

158 INT. RECITAL HALL - HELEN

She is still intently watching the man down the street.

159 EXT. STREET - HELEN'S POV

The vague figure in the shadows across the street takes a puff on his cigarette, drops it to the sidewalk, then moves off into the shadows. Adelle and Linc break away and get out of the car.

160 INT. RECITAL HALL - HELEN

Seeing that Adelle is about to come in, she moves quickly back toward the sitting room.

161 EXT. STREET - ADELLE'S POV - ROADSTER, LINC - NIGHT

Linc gets in, waves, and drives off.

(CONTINUED)

161 CONTINUED:

Adelle waves back, then turns away, SINGING to herself.

ADELLE

'So you met someone who set you
back on your heels -- goody,
goody....'

162 INT. ACADEMY - FRONT ENTRY, 1ST FLOOR CLASSROOM - ADELLE -
NIGHT

Adelle casually lets go of the door as she turns back.
It swings back automatically, but doesn't close. Unaware
of this, she goes on up the stairs, HUMMING the tune.

163 INT. SITTING ROOM

A slant of light hits the sitting room floor from Helen's
room, through her partially open door. It vanishes as
Helen silently closes the door. Adelle enters just after
Helen's door closes. She glances at it, then goes into
her own bedroom and closes the door.

164 INT. HELEN'S ROOM - HELEN

Through the wall, she HEARS Adelle HUMMING. A thought
suddenly occurs to her. She becomes anxious. She eases
her own door open silently and carefully, and steps out
to the sitting room. She goes to the top of the stairs,
looks down.

165 POV ANGLE SHOT - DOWN THE STAIRS

The front door is open to the night.

166 CLOSE SHOT - HELEN

Extremely apprehensive, she forces herself to go down the
stairs. She closes the front door quickly, double locks
it. Then she glances through the window out at the street.

167 ANOTHER ANGLE - HELEN

Adelle's cut-out in f.g., in vivid silhouette. Helen
turns back from the window, relieved, and starts up the
stairs again. When she's halfway up the stairs, the
phone RINGS from the sitting room.

168 INT. SITTING ROOM - ADELLE

Adelle comes out from her bedroom. She wears a very fancy black lace-trimmed teddy. She moves to answer the phone. As she approaches, Helen arrives from the stairs and moves ahead of her. (Phone continues RINGING until Adelle picks it up.)

HELEN

Don't answer it!

ADELLE

(under her breath)

Holy Moses!

(to Helen)

The doctor told you to rest.

HELEN

(resents the implication of this)

I'm all right.

(pause)

Please don't answer it.

Adelle moves to the phone. Helen clamps her hand over it, as if to guard it.

ADELLE

(under her breath)

She's off her rocker.

HELEN

What did you say?

(before Adelle
can answer)

I heard what you said!

ADELLE

Give me the phone.

Helen doesn't move.

ADELLE

(continuing)

Please!

Helen doesn't move -- Adelle is suddenly exasperated.

ADELLE

(continuing)

Helen, this is impossible!

You'd better go back to working
in a store somewhere!

(CONTINUED)

168 CONTINUED:

Helen flinches, but doesn't release the phone.

HELEN

(calm)

There is none so blind as they
that will not see. I am not
off my rocker, dear. I saw him!

ADELLE

(staring)

Who?

HELEN

(not answering this)

Just a minute ago -- out in the
street -- when you and Linc were --

ADELLE

You just happened to be looking
out the window when Linc brought
me home?

HELEN

(ignoring her)

He was smoking a cigarette.
Watching. Just like that other
night.

Adelle looks unconvinced. With a martyred expression,
Helen releases the phone. Adelle picks it up.

ADELLE

Hello?

Adelle listens, but the only SOUND on the line is of someone
BREATHING.

ADELLE

(continuing)

Who is this?

Abruptly, whoever it is, hangs up, leaving only the insis-
tent BUZZ of the dial tone. Adelle puts down the receiver.

HELEN

(mildly)

I told you.

(moves toward
her bedroom)

And you left the front door open
again.

(MORE)

(CONTINUED)

168 CONTINUED: (2)

HELEN (cont'd)
(pausing at
bedroom door)

When you needed me, I was there.
I understand I'm no longer wanted
here. I'm in your way. I'll
start looking for a new job
tomorrow.

Helen closes her bedroom door. Puzzled, indecisive,
Adelle flops on the couch and stares at the phone.

168A INT. HELEN'S BEDROOM - HELEN - NIGHT

Helen lies in bed. The bedside lamp is switched on. On
the wall above the bed is a sampler, BLESSED ARE THE MEEK.

Helen's eyes are wide open, her face very still and
expressionless.

168B INT. SITTING ROOM - DAY

Adelle has fallen asleep on the couch in her black lace
teddy. She wakes up, wonders where she is for a moment.
She is obviously suffering from a hangover. She gets up,
goes into her bedroom.

168C INT. ADELLE'S BEDROOM - ADELLE - DAY

A Japanese kimono lies on the bed. Adelle picks it up,
puts it on. She walks out again, tying it. She glances
at the memento shelf as she does so.

168D INT. KITCHEN - DAY

Adelle enters the kitchen. She makes a face as she passes
Helen's door, which is closed. She goes to the cupboard,
gets down a bottle of Bromo, pours it from glass to glass.
She starts to drink the foaming liquid when Helen appears.
She is fully dressed, as if for traveling. She stands
in the back doorway holding the rabbits' scrap pan. Her
manner is very calm.

HELEN
Shall I make you some coffee
before I leave?

Unnerved by Helen's unexpected appearance, Adelle spins
around. Helen starts to fill the coffee percolator.

(CONTINUED)

168D CONTINUED:

ADELLE

You don't have to. I can manage.

HELEN

It's a pleasure.

After a moment, Adelle moves to the breakfast nook. Spread on the table is a partially completed jigsaw puzzle, which Adelle works at idly while she talks.

ADELLE

Helen, maybe you'd better stay on until...

She breaks off. Helen looks over at her.

HELEN

Until when?

ADELLE

(shrugs)

Until...

(a smile)

What say we sit this out together?

HELEN

Whatever you think best.

(meekly)

I'll try not to do anything foolish again.

ADELLE

But you didn't. I was the foolish one...

(pause)

I'm sorry.

Helen glances at Adelle for a moment. Then she smiles, goes over and kisses Adelle on the cheek.

169 INT. STAIRS, 1ST FLOOR CLASSROOM - ADELLE - DAY

Adelle comes down the stairs from the living quarters. She's dressed now in practice slacks. She comes into the classroom, looks o.s., stops and notices something.

170 ANOTHER ANGLE

The cut-out of Adelle is no longer in the window. She stares for a moment, then goes out into lower hallway and calls upstairs.

ADELLE

Helen...?

171/ INT. HALLWAY - HELEN, ADELLE - DAY
172

Helen emerges from the sitting room upstairs to find Adelle standing just outside the lower classroom.

ADELLE
Did you move my cut-out?

HELEN
Isn't it in the window?

ADELLE
(shakes head)
No, it's gone!

Helen comes down the stairs.

HELEN
(growing alarm)
It's him... the man on the phone
... letting us know...

Adelle, half-convinced, doesn't know what to say.

HELEN
(continuing)
Why don't you tell Linc? He'll
know what to do.

Adelle considers this a moment, shakes her head.

ADELLE
No. I can't do that.
(a beat)
Not yet. Maybe the kids took it.

She turns, moves away, her expression troubled. Helen moves after her.

HELEN
Adelle...

She breaks off as Mrs. Barker and little Charlene appear outside and enter. Charlene is carrying an 8 x 10 glossy of herself. She runs to Adelle.

CHARLENE
Miss Stuart -- I brought you a
present... a picture of me! It
says 'To the most wonderful
teacher in the whole wide world!'

(CONTINUED)

171/ CONTINUED:
172

MRS. BARKER

(beaming)

She just begged and begged to
come early so she could give it
to you.

Adelle takes the picture, casts Helen a fleeting glance.
Helen moves off, Adelle forces a smile.

ADELLE

How sweet! It's thoughtful of
you, dear.

173 EXT. UPSTAIRS BACK LANDING - ADELLE - LATE AFTERNOON

Adelle, smoking a cigarette, leans on the railing as she
looks down in gloomy speculation at Helen who is tending
to the rabbits.

174 EXT. BACKYARD - ADELLE'S POV - HELEN

Helen turns away from the hutch carrying a rusted waterer-
feeder.

HELEN

It's rusted through. Those poor
things have been without water
all day.

ADELLE

Too bad.

HELEN

I think there's another one down
in the cellar...

Helen exits to the door below the exterior staircase.

175 INT. BASEMENT - HELEN

The place is dim and shadowy. Then the door opens and
Helen enters. She switches on a light, then descends
stairs, going toward a rear enclosure past the furnace,
which includes along with a collection of shelved oddments,
a number of open packing crates and boxes.

176 EXT. LANDING - ADELLE

She stands for a moment getting a bit of air, takes another
puff on her cigarette.

(CONTINUED)

176 CONTINUED:

Suddenly the SOUND of Helen SCREAMING o.s. breaks the silence. Adelle, startled, hurries down the stairs.

ADELLE

(panicky)

Helen...? What is it...? What's the matter...?

177 ANOTHER ANGLE - ADELLE

She reaches the doorway, starts down the stairs toward Helen -- then her lips part in a silent, horrified gasp as her eyes follow the direction in which Helen is looking.

178 ZOOM SHOT - CUT-OUT, FACE

In a corner of the basement. It has been savagely slashed, and something red, to look like blood, has been poured over it. It is hideous.

179 CLOSE SHOT - ADELLE

Still unable to speak.

180 SHOT - WIDER ANGLE - CUT-OUT

The breasts have been similarly slashed and doused with red paint -- likewise the abdomen, the thighs. And a large kitchen knife protrudes from the stomach.

181 CLOSE SHOT - HELEN

She moves toward the cut-out and Adelle. As she gets there, Adelle-- her face seized with a sudden spasm of revulsion -- reaches out, pulls the knife from the cut-out and hurls it to one side. Doing this, she topples the cut-out. Then Adelle runs up the basement stairs.

182 INT. LOWER HALLWAY AND BASEMENT DOOR - ADELLE

as she runs out. She pauses, leans against the wall. Then, slowly, she turns back and looks through the door, down the stairs.

183 POV SHOT - BASEMENT - HELEN AND CUT-OUT

Helen still stands gazing at the cut-out, as if hypnotized by it. It looks very like her hallucination of Ada Banner's ruined body.

184 RETURN TO SHOT OF ADELLE

ADELLE

Come away! Come away from it!

185 ANOTHER ANGLE

Helen comes up out of the basement. She looks like someone emerged from a trance. Adelle reaches in, switches out the light, then BANGS the door closed.

186 EXT. LINC'S HOUSE - ADELLE, LINC (IN ROADSTER) - NIGHT

They approach the house by a long drive, pull to a stop in front of the steps of what in that day was the latest thing in California mansions.

187 CLOSER ANGLE - ADELLE, LINC (IN ROADSTER)

Adelle is so preoccupied, it's a moment before she realizes they have stopped. Unaware of Linc's quizzical gaze, she looks around.

ADELLE

(astonished)

Where are we?

LINC

(airily)

I'm renting it for the summer --
with an option to buy.

He opens the car door. Looking around in wonder, Adelle lets him help her out and lead her up the steps.

188 INT. LINC'S HOUSE - MRS. RIGG - NIGHT

Mrs. Rigg hurries across a wide entrance hall with a curving staircase leading off it, to the front door. Before she reaches the door, it opens. Linc shows Adelle inside.

MRS. RIGG

I thought I heard you. Good evening, Miss Stuart.

Adelle nods, distracted both by her own preoccupation and wonder at the house.

(CONTINUED)

188 CONTINUED:

LINC
(to Mrs. Rigg)
Is Nonie asleep?

MRS. RIGG
(nods)
And dinner will be ready shortly...

Mrs. Rigg exits. Adelle, gazing around, hardly notices.
Then she's aware of Linc's glance upon her.

ADELLE
It's just like the movies.

LINC
Come and see some more.

He takes her arm. CAMERA TRUCKS with them into a spacious,
luxurious living room.

189 INT. LIVING ROOM - ADELLE, LINC - NIGHT

There is a blazing fire in the fireplace, with a well-
stocked bar cart at one side. Adelle looks around, smiles,
but doesn't say anything.

LINC
Drink?

Adelle nods.

LINC
(continuing)
What's your pleasure?

ADELLE
(with a slight
effort)
Um... Gin rickey?

LINC
Coming up.

Linc goes round behind the bar cart and starts mixing
drinks. He watches Adelle.

LINC
Like to tell me about it?

(CONTINUED)

189 CONTINUED:

ADELLE
(troubled)
I want to, but --

LINC
Or did you tell me already?

Adelle looks startled.

LINC
(continuing;
very casual)
Something came in the mail this
morning -- I thought maybe it
was from you.

He takes a letter from his coat pocket and lays it on the
bar cart. Then he continues mixing drinks. Adelle
approaches the letter warily. She takes out a newspaper
clipping from the envelope.

190 NEW ANGLE - PAST ADELLE - CLIPPING

It is a news photo of herself and Helen, bearing their
names, taken at the trial and captioned: MOTHERS OF
ACCUSED KILLERS.

191 ANOTHER ANGLE - ADELLE, LINC

After a moment, Adelle folds the clipping and replaces it
in the envelope.

ADELLE
I never sent you this!

LINC
You didn't? I thought maybe
it was your way of letting me
know without having to talk about
it.

(smiles)
Then I guess it came from one
of those nuts who sign themselves
'A Wellwisher' -- you know?

ADELLE
(in a suspicious
tone)
Yes. That's who it must have
been. A Wellwisher...
(MORE)

(CONTINUED)

191 CONTINUED:

ADELLE (cont'd)
(picks up envelope,
looks at postmark,
lays it down again)
... who lives near where I live.

Linc hands Adelle her drink.

LINC
So you wanted to keep a secret
from me?

Adelle hesitates.

LINC
(continuing)
We don't have to talk about it
if you don't want to.

ADELLE
(after a moment)
Phew!
(gives him a
quick smile)
No guy can be that marvelous...
(pause)
Now I'm glad the secret's out.
(another pause)
Helen's kid was the ringleader,
you know. Wes just...
(breaks off)

LINC
D'you hear from him at all?

ADELLE
I write every week, but he never
answers. He just won't have
anything to do with me...
(the lost look)
There's no way I can get through.

LINC
What about the appeal?

Adelle shrugs.

LINC
(continuing)
Maybe I can help.

(CONTINUED)

191 CONTINUED: (2)

ADELLE
(incredulous)

How?

LINC
Judging from what I read in the
papers, that lawyer's not so hot.
Like me to put you on to someone --

ADELLE
You'd do that?

LINC
Be my guest.

After a moment, Adelle raises her glass to Linc.

ADELLE
One guy can be that marvelous.

They CLINK glasses, then drink. Struck by something, Linc holds up the letter for a moment.

LINC
If you didn't know about this --
what's been eating you?

ADELLE
I've been wondering for days
whether to try and tell you or
not. I was scared.

Linc looks very protective, then puts his arms around Adelle.

192 ANOTHER ANGLE - ADELLE, LINC

His arms go around her comfortingly. Adelle is on the verge of tears. Linc's hand strokes her back soothingly. She presses against him. It turns, for both of them, into serious love-making.

193 INT. LINC'S HOUSE - ENTRANCE HALL - MRS. RIGG - NIGHT

She enters the living room from the entrance hall.

MRS. RIGG
Dinner's ready. Shall I -- ?

194 ANOTHER ANGLE - LIVING ROOM - MRS. RIGG

She breaks off, looking around in surprise. The room is empty. She turns back into the entrance hall.

195 OMITTED

196 INT. ACADEMY - ENTRY HALL - ADELLE; HELEN

Helen is clearing the bulletin board. Adelle is at the door, taking the mail from the MAILMAN. The mailman exits. Flipping through the mail, Adelle doesn't close the door.

ADELLE

Water and power -- phone --
Hollywood Dress Store -- here's
one for you.

She hands a letter to Helen. Helen takes it, glances at it.

197 INSERT - LETTER - IN HELEN'S HAND

It is addressed to Mrs. Helen Hill, etc. There's no return address.

198 RETURN TO SHOT OF HELEN & ADELLE

Helen stares at the letter.

HELEN

It's addressed to Mrs. Helen
Hill...

(CONTINUED)

198 CONTINUED:

Adelle looks up, snatches the letter, glances at it.

ADELLE

I never noticed.

(glance at Helen)

Mailed from around here, too.

She hands the letter back to Helen.

ADELLE

Aren't you going to open it?

See who it's from?

Helen shakes her head and goes out the front door.

199 EXT. STREET - HELEN, MAILMAN - DAY

The mailman has paused and is sorting mail. Helen, waving the letter, calls after him.

HELEN

Mr. Mailman -- !

(catches up with
him, hands him
letter)

I'm sorry, there's no one of that
name at this address.

200 INT. ACADEMY - ENTRY HALL - ADELLE

She watches this with a faint, suspicious smile. Helen returns.

ADELLE

Very smart.

HELEN

It seemed the best thing to do.

Helen starts to move away.

ADELLE

Helen...

Helen stops.

ADELLE

(continuing)

Do you wish me well?

HELEN

(surprised)

Of course.

(CONTINUED)

200 CONTINUED:

ADELLE

Then you're a Wellwisher?

Helen stares at her.

ADELLE

(continuing)

Some people who call themselves
Wellwishers do crazy things, you
know.

HELEN

(quietly)

I'm afraid I don't understand
you.

Helen moves away to the first floor classroom. Adelle
follows.

ADELLE

(excited, a little
shaky)

Suppose the same person that
wrecked my cut-out sent a
photograph of you and me -- at
the trial -- to Linc?

Helen looks astonished.

ADELLE

(continuing)

Well... If that same person wanted
to throw me off the scent, she'd
arrange to get a piece of bad
news herself? Yes?

HELEN

I can't believe you could think
such a thing of me.

(angered but calm)

Why don't you face the truth
instead?

ADELLE

I am facing it. And it's not very
pleasant, Helen.

Helen looks steadily at Adelle. A slight gleam appears
in her eye.

(CONTINUED)

200 CONTINUED: (2)

HELEN

Vengeance is mine, saith the
Lord.

ADELLE

(raises her eyes
to heaven)

Here we go --

HELEN

(grips her arm)

Listen to me!

Adelle looks frightened.

HELEN

(continuing)

There is someone out to seek
revenge on us! He made those
phone calls, stabbed your cut-out
and all the other things. Did
you ever look at Ellie Banner's
face?

ADELLE

No, thank you.

HELEN

She looked quite a bit like us.
A working woman. About the same
age...

ADELLE

So?

HELEN

(quietly)

Our sons wanted to kill us,
Adelle. They hated us. That
was the first revenge.

Adelle looks incredulous, opens her mouth to object, but
Helen goes on --

HELEN

(continuing)

I've always been ready to admit
I deserved Lenny's hatred. I
live with that hatred! I'm not
like you -- trying to buy my son
back by getting a rich man to --

(CONTINUED)

200 CONTINUED: (3)

ADELLE
(appalled, her
control snapping)
I want you out of here!

HELEN
(gazing at her
steadily)
Maybe this lawyer will help Wes,
if he's paid enough -- but don't
imagine you can get him back.
You deserved his hatred --

ADELLE
Right away! Tonight! I want
you out!

After a moment, Helen lowers her eyes. She gives a resigned nod and walks to the stairs, like a dismissed servant. Adelle watches her, furious, tears starting to her eyes.

201 INT. SITTING ROOM - RADIO - NIGHT

In f.g., the RADIO PLAYS religious MUSIC. Helen appears from the exterior landing, carrying a large suitcase. She closes the door behind her, crosses kitchen and sitting room to her own bedroom, goes inside and closes the door. The door of Adelle's bedroom opens. She comes out, dressed for the evening, an envelope in her hand. She SWITCHES OFF the radio, goes to Helen's door, KNOCKS on it. Helen opens the door.

ADELLE
Here's your check.

HELEN
(takes it)
Thank you. I'll be gone by the
time you get back.

ADELLE
Okay.

O.s. a car horn HONKS.

ADELLE
(continuing)
There's Linc. Goodbye, Helen.
(turning to go)
Be careful.

HELEN
(quietly)
I forgive you, dear.

Adelle stares at Helen for a moment, then exits down the stairs.

201A CLOSE SHOT - HELEN

She watches Adelle o.s. for a moment, her face impassive. Then she SWITCHES ON the radio. RELIGIOUS MUSIC PLAYS. Helen starts back to her own room, but changes course midway, and goes into Adelle's room instead.

201B INT. ADELIE'S BEDROOM - HELEN

She enters. She looks around, sees the memento shelf. Then she notices a large photo of Linc on the bedside table. She shakes her head.

HELEN
(to herself)
He that maketh haste to be rich
shall not be innocent.

She turns away, sees Adelle's black lace teddy on the bed. She picks it up, runs her fingers over it, holds it up to her body. Then she drops it slowly back on the bed. She turns and walks out of the room.

201C INT. SITTING ROOM

Helen exits from Adelle's bedroom, goes to her own bedroom next door, leaving the door open. Her suitcase is on the bed. Helen disappears momentarily from sight, then reappears carrying one of the samplers from the wall. She puts it in the case. O.s. there's a SOUND above the radio MUSIC, as of someone bumping into something. Helen looks apprehensive. She walks out to the sitting room, SWITCHES OFF the radio. The SOUND is HEARD again o.s.

201D ANOTHER ANGLE - SITTING ROOM, RECITAL HALL - HELEN'S POV

CAMERA MOVES SLOWLY toward the recital hall, which is in darkness. Helen's hand appears, switches on a light. The hall is empty.

202 SHOT - HELEN

Relieved, she switches out the light and moves to the landing and the stairs. The SOUND is HEARD again. Helen pulls up short, more frightened now. Indecisive for a moment, she starts back into the sitting room.

203 ANGLE FROM STAIRS - NEWEL POST IN NEAR F.G.

Helen, her back to the stairs, enters the sitting room. As she does so, a man's hand appears on the newel post.

(CONTINUED)

203 CONTINUED:

MAN'S VOICE

Mrs. Helen Hill?

Helen whirls around. The MAN rises into the SCENE.

204 ANOTHER ANGLE - MAN, HELEN

The man's face seems impenetrably dull, ordinary. He looks at Helen in a flat, unemotional, methodical way.

MAN

(moves toward
Helen)

Did you get my letter?

Helen stares at him. Her expression is now beyond fear. Silently, in a kind of automatic reaction, she shoves at him with all her strength. The man stumbles back toward the stairs.

205 CLOSE SHOT - HELEN

Before he can catch his balance, she shoves him again.

206 ANGLE SHOT - UP THE STAIRS - THE MAN, HELEN IN B.G.

The man's mask is cracked for a moment of complete terror and panic before he plunges downward.

207 REVERSE SHOT - DOWN THE STAIRS, PAST HELEN - MAN

He lands at the bottom of the stairs in the entry. The front door is open. His head strikes hard against the bottom of it -- then goes still, twisted to one side. The front door CLOSES LOUDLY as a result.

208 CLOSE SHOT - HELEN

She starts forward, then stops. Fearfully, she looks downward.

209 FLASH SHOT - HELEN'S HALLUCINATION - MATT HILL'S BODY

It lies by the front door where the man lay only a moment before. The eyes are open and staring.

210 RETURN TO SHOT OF HELEN

She backs away, breathing hard. She walks quickly to the sitting room, then stops. There is a PLOUGH BLADES SOUND, UP LOUD. She puts her hands to her ears, but it continues. She TURNS ON the radio. As the SOUND of RELIGIOUS ORGAN MUSIC fills the room, the PLOUGH BLADES SOUND STOPS. She continues to stand, breathing more calmly now. The hymn rises to a climax, ends.

SISTER ALMA'S VOICE

(on radio)

Oh, the blessed relief of opening
your heart to God!

211 EXT. ADELLE'S ACADEMY - LONG SHOT - ADELLE, LINC
(IN ROADSTER) - NIGHT

The roadster draws up outside. Adelle and Linc kiss good-night, Adelle gets out, hurries in; it's just starting to rain.

212 INT. ACADEMY - FRONT ENTRY - CLOSE SHOT - ADELLE

The door opens as she lets herself in. The entry hall is in darkness. She closes the door and reaches for the light switch. As she does so, we see Helen standing against the wall, impassive. Adelle doesn't notice her.

HELEN

Don't turn on the light.

Adelle turns, startled.

ADELLE

Helen! I thought you were
going to --

She breaks off. She's looking at something else o.s. now, at floor level, her expression horrified.

213 ANOTHER ANGLE

The body of the man lies at Helen's feet.

HELEN

(matter-of-factly,
after a moment)

He was up there.

(indicates stairs)

He called me by my name. He
called me Helen Hill.

(pause)

So I pushed him.

(CONTINUED)

213 CONTINUED:

ADELLE

Who is he?

Helen gives an "I haven't the faintest idea" shrug. After a moment, Adelle goes toward the body, bends down, starts to reach inside the coat. Then, out of fear and revulsion, she suddenly draws away. Helen waits a moment, then obediently bends down and takes the man's wallet and a couple of letters from his coat pocket. She hands them to Adelle. Adelle moves toward the office.

214 INT. OFFICE - ADELLE

as she enters and switches on a light. She sits at the desk and checks through the wallet, then the letters. Helen stands outside the office, in the hall. Adelle reads the second letter, then lets it drop to the desk. She rests her head on her hands.

ADELLE

Holy Moses.

Helen takes a timid step toward her.

ADELLE

(looking up)

D'you have a cousin in West Virginia?

HELEN

Not that I know of. Why?

ADELLE

Well, she died. And apparently left you some money.

(pause)

The man who called you by your name was with a company that locates missing heirs.

(gets up, blazing suddenly)

I wish to God I'd never met you!

Adelle walks past Helen into the hall.

215 ANOTHER ANGLE

Adelle walks into the hall, toward the body, then stops.

216 CLOSE SHOT - MAN

His body on the floor.

217 RETURN TO SHOT OF ADELLE

Behind her, Helen picks up the wallet and letters from the office desk and comes toward Adelle.

ADELLE

(bitterly)

Is there a reason for this -
up there?

Helen doesn't answer.

ADELLE

(continuing)

Is there any reason on God's
earth why I should have to
start all over again - again?

Helen gives Adelle a thoughtful, sympathetic look. Then she goes calmly over to the phone and picks it up.

ADELLE

(incredulous)

You're not going to call the
police?

HELEN

(shakes head)

Linc.

(starts to
dial)

He's the only one who can help
us now.

Adelle looks stunned for a moment. Then -

ADELLE

(almost wildly)

Put down that phone!

Receiver in hand, Helen stares back at Adelle. Then she replaces the phone.

HELEN

(mildly)

You haven't told Linc anything
yet?

ADELLE

Not yet.

Helen looks a bit reproachful. Adelle turns away from her. Thinking hard, she looks out of the window. After a moment, a set look comes over her face. She turns back, walks past Helen in direction of the body.

(CONTINUED)

217 CONTINUED:

ADELLE
(almost brusquely)

Come on!

Helen gives her an inquiring look.

ADELLE
(continuing)
You've got to help me out of
this.

218 EXT. ADELLE'S ACADEMY - STREET OUTSIDE - NIGHT (RAIN)

The street is completely empty and silent. There's one light from a second floor room across the street. It's switched out.

219 CLOSE SHOT - ENTRANCE - HELEN

The front door of the Academy opens. Helen appears, looks warily up and down the street, goes inside again. A moment later, she reappears, walking backwards, carrying the man's body. Adelle walks forwards, carrying the legs. Helen is remarkably calm, Adelle highly nervous.

220 ANOTHER ANGLE

They carry the body down the steps, the rain beating down on them. Adelle almost loses her grip for a moment, then regains it.

221 LOW ANGLE - FROM ACROSS TRENCH - ADELLE, HELEN, MAN

Adelle and Helen manage to get the body across the sidewalk and the planter strip to the brink of the trench. They poise the body close to the edge.

222 POV SHOT - DOWN INTO TRENCH

It is deep. There is shallow water and mud down there.

223 ANGLE SHOT - FROM BOTTOM OF TRENCH - MAN, ADELLE, HELEN

Helen gives the man a shove and he falls.

224 REVERSE SHOT - DOWN INTO TRENCH - MAN

He lands face up in the water.

225 NEW ANGLE - ADELLE, HELEN

Helen looks around, checking the street. Then she takes Adelle's arm and leads her back to the Academy.

226 INT. ACADEMY - FRONT ENTRY - ADELLE, HELEN

as they return, Helen still leading Adelle. Helen closes the door. Adelle breaks away from her, walks quickly to the office.

227 INT. OFFICE - ADELLE, HELEN IN B.G.

as Adelle enters, takes a bottle of gin from a drawer, pours some into a dixie cup, and gulps it. Helen watches tolerantly.

ADELLE

(to Helen, indicating gin)

I guess this is still against your religion?

Helen nods.

ADELLE

(continuing)

Sure are some funny things your religion seems to okay!

(pours another snort)

Listen, you'd better stay on for a while, just in case...

HELEN

Oh, I don't think I should.

(CONTINUED)

227 CONTINUED:

ADELLE

(scared)

I'd really appreciate it, Helen.

HELEN

(milking it)

If you really want me to...

ADELLE

Please.

HELEN

You mustn't say any more terrible things to me. They hurt.

ADELLE

I won't.

HELEN

(it's milked)

Just for a day or two, then. We'll be like we used to be -- friends.

ADELLE

Thanks.

HELEN

I'm a little tired now. I'm going to get out of these wet things and go to bed.

ADELLE

You can do that -- you can go to sleep -- now?

HELEN

I'll pray awhile first.

Helen turns away, then turns back, as if she's forgotten something.

HELEN

Oh, do you have a match?

Surprised, Adelle picks up a bookmatch from the desk. Helen removes from inside her dress the letter from the man's coat pocket. She burns it very carefully, letting the ashes fall on an ashtray.

HELEN

(continuing; seeing
Adelle's surprise)

It's just that letter about me.
One can't be too careful.

(CONTINUED)

227 CONTINUED: (2)

Helen exits, carrying the ashtray in front of her rather solemnly -- like a burnt offering. Adelle -- utterly overwhelmed, exhausted -- slumps down in the chair.

ADELLE

WHEW!

BRING UP SOUND of a couple of bars of "Goody Goody" before --

228 INT. ACADEMY - 1ST FLOOR CLASSROOM - ADELLE, STUDENTS, MOTHERS - DAY

Adelle leads her students in a routine to the MUSIC of "Goody Goody" played on the phonograph. Mothers watch proudly.

229 INT. RECITAL HALL - HAMILTON, STUDENTS, HELEN IN B.G.

Hamilton drills a class in voice production. He and about six children intone lugubriously. In b.g., Helen is at the window, ostensibly watering some potted plants on the sill.

HAMILTON AND STUDENTS

Mayy, Meee, Maah, Moooe, Mooo!
Ahhh, Ayyy, Eeee, Ohhh, Oooo!

230 EXT. OVER HELEN'S SHOULDER - STREET OUTSIDE - POLICE, WORKMEN, AMBULANCE, CROWD

Down the street, a small crowd has gathered around the trench. A police car and an ambulance are parked there. COPS supervise while TWO STRETCHER-BEARERS carry a body with a blanket over it into the ambulance.

HAMILTON'S VOICE (o.s.)

Once more, kittens, thrusting it
forward -- into the oral cavity!
Use those orrgan tones!

HAMILTON AND STUDENTS (o.s.)

MAYY, MEEE, MAAH, MOOOE, MOOO!

The ambulance doors close. The ambulance drives off.

231 INT. 1ST FLOOR CLASSROOM - ADELLE, STUDENTS, MOTHERS

Adelle leads the routine for a moment, before the MUSIC ENDS. Then she glances at her watch.

(CONTINUED)

231 CONTINUED:

ADELLE

Okay, that's it. Time's up
for today. Kids, you're going
to be just swell!

The children scramble to gather up their things and
escape. Adelle moves to go upstairs.

232 EXT. OVER HELEN'S SHOULDER - STREET OUTSIDE, POLICE,
WORKMEN, CROWD

In f.g., Helen's hand holds the waterer. Outside, the
police car drives away. The crowd starts to disperse.

HAMILTON & STUDENTS (o.s.)

Aaah, Aaay, Eeee, Ohhh, Oooo!

233 INT. LANDING : ADELLE, HAMILTON, STUDENTS, HELEN IN B.G.

She enters from the landing from the stairs, and continues into the recital hall. She tries to catch Hamilton's eye, pointing to her watch.

HAMILTON

(to students)

And now let's do our stop plosives
-- from the diaphragm.

Students all place hands on diaphragms.

HAMILTON

Phuuu! Phuuu! All together --

He catches Adelle's eye and gets the message.

HAMILTON

(continuing; to
students)

The bird of time is on the wing
again, chickabiddies. Class
dismissed!

234 ANOTHER ANGLE

As the students disperse, Hamilton comes over to Adelle.

HAMILTON

Dear lady. I notice my name
is still not in your illustrious
window --

ADELLE

Oh Hammy, I'm sorry. I promise
to see about it tomorrow. Okay?

Hamilton looks dubious.

ADELLE

(continuing)

Cross my heart!

Hamilton bows and exits. Adelle goes hurriedly to Helen at the window.

HELEN

(quietly)

The police just went away.

Adelle looks out the window.

235 EXT. STREET OUTSIDE - ADELLE'S POV

Two sets of mothers and students are walking past the trench. They stop a moment, talk with someone in the crowd, then walk on.

236 RETURN TO SHOT OF ADELLE AND HELEN

Adelle turns away from the window, sighs with relief.

ADELLE

If anyone had looked back in this direction, my heart would have stopped....!

Adelle clutches her heart and breathes quickly. Then she moves away.

ADELLE

(continuing)

I'm beat. Going to take a nap.

(turns back)

You okay, Helen?

237 CLOSE SHOT - HELEN

She looks very calm and composed.

HELEN

There is no peace, saith the Lord, unto the wicked.

(a faint smile)

But I'm all right, thank you.

238 CLOSE SHOT - ADELLE

She gives Helen a quizzical glance, shrugs, and goes off to her room.

239 INT. ADELLE'S ROOM - ADELLE - NIGHT

Adelle wakens from a restless sleep, turns on the light, sees by the clock that it's close to eight. She yawns, gets out of bed, goes to the door. O.s., from the sitting room radio, faint SOUND of Sister Alma's voice. Adelle opens the door. RADIO SOUND UP.

240 ANOTHER ANGLE - SITTING ROOM - ADELLE

As Adelle comes out from her bedroom.

(CONTINUED)

240 CONTINUED:

SISTER ALMA

(on radio)

Let me tell you, brothers and sisters, a drink of whiskey will never give you the kind of lift I'm talking about!

Adelle makes a face at this, moves to switch the radio to another station, then notices Helen's door is open and the bedroom in darkness. Adelle moves to close the door. She glances inside the bedroom.

241 INT. HELEN'S BEDROOM - ADELLE

Adelle stands in the doorway. From the light in the sitting room we can see the room is empty. Adelle switches on the light.

SISTER ALMA

(on radio)

The lift I'm talking about, brothers and sisters, is confessing your mistakes to a merciful God! Joy shall be in heaven over one sinner that repenteth!...

Adelle turns back into the sitting room.

ADELLE

Helen...?

No answer. Adelle listens for a moment.

SISTER ALMA

(on radio)

I don't care what mistakes you've made -- tell it all, all to God! God is never shocked. No, sir!

Now she reacts to the voice on the radio.

SISTER ALMA

(continuing; on radio)

God will understand all and forgive all. So repent, brothers and sisters, repent before it is too late. Confession is good for the soul...!

An idea suddenly dawns on her, and she quickly SNAPS OFF the radio.

242 OMITTED

243 INT. OPEN HAND CHURCH - SISTER ALMA - NIGHT

Sister Alma is "on stage", as it were, beneath a replica of a huge welcoming hand. Alma is in rich flowing white satin, with a shoulder-to-shoulder corsage of orchids. She's an intent, theatrical personality with a hint of ruthlessness. She SINGS the HYMN, supported by a chorus of GIRLS in white chiffon, which the CAMERA reveals as it moves back.

244 ANOTHER ANGLE - HELEN, CONGREGATION

Helen and other members of the congregation sit with rapt expressions and listen to the SINGING. There are desperate looking SPINSTERS, WIDOWS in elaborate hats, LONELY-LOOKING MEN. Occasionally one of them jumps up in a state of great excitement.

SPINSTER

(jumping up)

Glory to God!

(sits down)

LONELY-LOOKING MAN

(jumping up)

Amen!

(sits down)

WIDOW

(jumping up)

Oh Sweet Jesus, love me!

(sits down)

245 LONG SHOT - SISTER ALMA, GIRLS, CONGREGATION

The HYMN CONCLUDES. The girls move forward to the edge of the stage to put down large gilded baskets -- in the shape of open hands -- at the heads of the aisles.

SISTER ALMA

(addresses
congregation)

And now, my beloved brothers and
sisters --

(MORE)

(CONTINUED)

245 CONTINUED:

SISTER ALMA (cont'd)

For the glorification of our
 dear Lord -- and for the continuation
 of our blessed works here at the
 Haven of the Open Hand -- we ask
 your offering of love tonight.
 Form your lines in the aisles
 and leave your gifts in the
 golden baskets here before me.
 Then come, come to me and be
 anointed with the oil of
 everlasting youth!

The ORGAN THROBS and the CHORUS breaks into a rousing rendition of "Stand Up, Stand Up For Jesus." One of the girls bears a jeweled gold chalice reverently to Sister Alma's side.

246 SHOT - CONGREGATION, HELEN

Various members of the congregation get up and move toward the aisle, drawing bills from their pockets, wallets and purses. Helen, much affected, joins them.

247 CLOSE SHOT - HELEN

An expression of momentary panic crosses her face as she realizes she's come away without her purse. Then her finger goes to the gold wedding band on her hand. She takes it off, and continues toward the head of the aisle, happy again.

248 CLOSE SHOT - GILDED BASKET, HANDS DROPPING IN MONEY

While the CHORUS continues, bills and coins are dropped in the basket by the hands of the faithful.

249 CLOSE SHOT - SISTER ALMA

She observes this approvingly.

SISTER ALMA

Oh, what a glorious demonstration
 of faith! Oh, the love I feel
 all around me at this moment!

250 ANOTHER ANGLE - SAD-FACED GIRL, SISTER ALMA

The girl, an intense expression on her face, perhaps a bit too much makeup, opens her purse and makes a small donation, then approaches Sister Alma.

(CONTINUED)

250 CONTINUED:

SAD-FACED GIRL

Sweet Jesus save me!

Sister Alma takes a handkerchief and wipes the lipstick from the girl's mouth, then dabs her with the oil.

SISTER ALMA

I cleanse thee with the pure
water of the Holy Ghost. Go
and sin no more!

SAD-FACED GIRL

Bless you.

She moves on.

250A ANOTHER ANGLE - WIDOW, SISTER ALMA

The Widow in the elaborate hat drops in several silver dollars, presents herself to Sister Alma.

SISTER ALMA

(warmly)

God bless you, sister, God bless
you!

(dabs oil from
the chalice on
her forehead)

Youth is yours forever!

With a hopeful smile, the widow moves on.

WIDOW

(half to herself)

Sweet Jesus love me!

Widow exits.

251 CLOSE SHOT - HELEN, SISTER ALMA

In the line. The MUSIC grows more and more conducive to religious frenzy. The ring clutched in her hand, Helen looks up at Sister Alma with feverish hope.

252 EXT. OPEN HAND CHURCH - STREET - BUS - NIGHT

A bus draws up near the church. Adelle alights from it. She sees the searchlight sweeping across the portrait of Sister Alma, and hurries toward the entrance.

252A INT. OPEN HAND CHURCH - TOWARD THE ENTRANCE - ADELLE - NIGHT

Adelle enters, looks around, sees the line of the faithful moving toward the other end of the church. She hurries forward, pushing her way past people.

252B ANOTHER ANGLE - HELEN, SISTER ALMA

Helen arrives at the gilded basket and drops in the ring. Observing this, Sister Alma raises an eyebrow.

253 SHOT - ADELLE

She sees Helen, pushes her way toward her.

254 RETURN TO PREVIOUS SHOT - HELEN, SISTER ALMA

Helen has now presented herself before Sister Alma.

(CONTINUED)

254 CONTINUED:

She's very tense.

SISTER ALMA
(not very enthusiastic)
God-bless-you, sister, youth-is-
yours-forever.

Sister Alma quickly dabs oil from the chalice on Helen's forehead, then smiles encouragingly at the woman behind Helen.

HELEN
I've come to confess!

SISTER ALMA
(surprised)
Confession is a matter between
you and the Supreme Being, sister.

HELEN
I must confess! I need His
forgiveness!

SISTER ALMA
(promptly)
Oh, you have it. God is all
merciful and all forgiving.

HELEN
(desperate)
But I have to confess before --

SISTER ALMA
I told you, sister, God forgives
you. Take my word for it and
move along.

HELEN
You told me to come to you. You
promised me joy in Heaven. If
I'm forgiven, why don't I feel
joy?

Her impatience rising, Sister Alma's manner becomes considerably less gracious.

SISTER ALMA
I offered you the open hand,
sister, but you refused it.
Move along!

Helen doesn't budge, but stares imploringly at Sister Alma. Sister Alma MUTTERS under her breath, then turns and nods knowingly to an USHER (like a barman signalling to a bouncer).

255 ANOTHER ANGLE - USHER, ADELLE, HELEN, OTHERS

The usher makes a move toward Helen. Then Adelle shoves her way forward and takes Helen's arm.

HELEN
(struggling
frantically)

No!

(to Sister Alma)
I want to be saved! I want to
be forgiven!

People stare. Adelle tries to pull Helen away. Helen struggles even more frantically.

HELEN
(continuing;
to Adelle)

Let me alone! You want me to
be damned?

Desperately, she tries to hit at Adelle. Adelle pulls her around and SLAPS her across the face. There's a stunned silence -- during which Sister Alma, whose face has grown hard with displeasure, resumes her usual manner. She smiles graciously at Adelle.

SISTER ALMA
You only did what had to be done,
sister. God has forgiven you.

256 CLOSE SHOT - HELEN

The slap has calmed her. She looks up pathetically.

HELEN
Is there no forgiveness... for
me?

257 CLOSE SHOT - SISTER ALMA

There is no forgiveness, judging from her face.

258 SHOT - ADELLE, HELEN

Helen looks completely broken. She allows Adelle to put an arm around her now and lead her away.

259 CLOSE SHOT - SISTER ALMA, WIZENED OLD MAN

A wizened OLD MAN presents himself to Sister Alma.

(CONTINUED)

259 CONTINUED:

SISTER ALMA

(warmly)

God bless you, brother!

(anoints him)

Youth is yours forever!

260 INT. ADELLE'S ACADEMY - ENTRY - ADELLE, STUDENTS - DAY

The students are leaving both the lower and upper classrooms, through the hall, down the stairs. Adelle, anxious to be by herself, makes her way toward the stairs. She is intercepted by Hamilton Starr.

HAMILTON

How is dear Mrs. Martin today?

ADELLE

The doctor gave her something to make her sleep. She's been working too hard, you know.

HAMILTON

(sympathetic)

I know. The highstrung type, throws herself into everything.

(pause)

And then that man dying in the trench outside --

ADELLE

(startled, too quickly)

What's that got to do with it?

HAMILTON

For people of her type, any kind of shock can be most injurious. Remember how she first reacted to me?

Adelle still looks startled. Hamilton gives her a curious look. Then, at a movement up above, Adelle looks sharply toward the landing.

261 ANGLE SHOT - TO LANDING, PAST ADELLE, HAMILTON, STUDENTS - HELEN

She's in her nightdress: disheveled, in a state of distress. A pair of straggling students react with open curiosity. Helen seems unaware of them and stares at Hamilton.

(CONTINUED)

261 CONTINUED:

HELEN

Doctor?... I want to speak to
the doctor...

ADELLE

(starting up toward
her)

Helen! You're not supposed to
be up...

HELEN

Doctor -- I

HAMILTON

It's only me, Miss Martin -- but
if I can assist you.

Adelle grabs Helen, looks about sharply at Hamilton.

ADELLE

It's all right!

(to Helen)

You must get back in bed....!

She leads Helen away.

262 SHOT - HAMILTON STARR

Watching after them, a curious and unreadable expression
on his face. Then he turns and exits.

263 INT. HELEN'S BEDROOM - HELEN, ADELLE

Adelle enters, leading Helen, who obediently gets into
bed. Adelle goes to the bureau, takes out a bottle of
pills. She shakes one of them into her hand and returns
to Helen.

ADELLE

Time for your pill.

Helen regards the pill with what seems to be perplexity,
and then takes it. Watching Adelle carefully, she takes
a glass of water from her bedside table and swallows.

ADELLE

(continuing)

Try and sleep now.

(CONTINUED)

263 CONTINUED:

HELEN
You know I can't sleep.

ADELLE
Have you prayed?

HELEN
(matter-of-fact)
The damned can't pray.

Adelle looks at her, then shrugs and moves away, toward the door.

HELEN
(continuing)
If you'd let me atone, I'd be all right now. The Lord welcomes sinners with open arms, but you hit them in the face.

At the door, Adelle sighs.

ADELLE
I've got to get ready. Linc and I are going out for awhile. Try and sleep.

HELEN
I know why, of course. Just as I know why you're keeping me here.
(smiles faintly)
You're afraid. If you let me speak, you're damned.

Helen looks rather pleased at this.

ADELLE
(wearily)
Helen, all I want is for you to get well as soon as possible. Then go away, as far as possible.

Adelle exits, closing the door behind her. CAMERA HOLDS on Helen as she listens to Adelle's RECEDING FOOTSTEPS.

264 CLOSE SHOT - THE NIGHTSTAND, WATER GLASS, ETC.

Helen's closed hand enters the FRAME, opens, drops the pill which has been secreted there. The hand turns, falls flat on the surface of the stand, fingers spread. The CAMERA PULLS BACK to show that she is boosting herself laboriously onto her feet. Once standing, bracing herself on the stand, she leans forward a bit, eyes closed, in an evident dizzy spell.

(CONTINUED)

264 CONTINUED:

Then she straightens, opens her eyes, makes her way carefully to the closet, thinks of something, stops. She turns away, toward the door.

264A INT. LIVING ROOM

as Helen slips by Adelle's door we CATCH a glimpse of Adelle putting on her dress.

265 INT. KITCHEN - HELEN - LATE DUSK

She enters, crosses to back door, goes outside.

266 EXT. BACK STAIRS - HELEN

Holding onto the railing, she moves down the stairs.

267 EXT. BACKYARD - HELEN - TWILIGHT

The sun is on the verge of setting in a red-purple glow. With an air of intense concern, she makes her way toward the hutches, opens the door of the first one, reaches inside, strokes the rabbit.

HELEN

(a faint murmur)

Soft... so soft...

The golden light fades toward nighttime blue. As it does, a MAN (we see only his feet) steps INTO THE FRAME, close behind Helen. Helen turns, looks up, CRIES OUT.

268 POV ANGLE SHOT - HAMILTON STARR

He stands towering over her, his theatrical features distorted in this light, so that he appears, for a moment, thoroughly menacing. He holds something in his hand.

HAMILTON

It is only I... Helen...

269 ANOTHER ANGLE - HELEN, HAMILTON

Relief comes to Helen's face, and we see that what Hamilton is carrying is a white rose. Helen closes the hutch.

(CONTINUED)

269 CONTINUED:

HAMILTON

I'm sorry. I always seem to
frighten you.

(indicates flower)

I saw this on my way home... in
a yard as I passed... and so I
borrowed it, for you.

He holds out the flower and then, hastily withdraws.

HAMILTON

(continuing)

Ah... a thorn... always a thorn,
eh?

He reaches into his pocket, takes out his pocket knife,
opens it, cuts off the thorn. He holds the flower out to
Helen, who takes it, holds it to her breast.

HAMILTON

(continuing)

You must be cold. Shouldn't we
go inside?

Hesitantly, almost fatefully, Helen takes his hand. He
helps her up, and smiling, leads her toward the house.
As he moves past the CAMERA, we are aware of his hand,
closing the knife, slipping it into his pocket. In the
last light of the day, they move up the stairs and enter the
building, now ominously dark.

270 EXT. MINIATURE GOLF COURSE - WINDMILL - NIGHT

A windmill with a door in the center turns slowly against
a blurred, bluish sky with a backdrop of palm trees. A
golf ball sails neatly through the door.

271 CLOSE SHOT - ADELLE, LINC

Linc has just made the shot. He looks pleased.

272 CLOSE SHOT - MOUND - BALL

A green with a mound leading up to the hole. A ball lies
at the bottom of the mound. Adelle's hands appear. She
makes a shot. The ball goes up the mound, almost to the
hole, then rolls back again.

273 SHOT - ADELLE, LINC

as the ball rolls back again.

ADELLE

Adelle, this is not your day.

274 ANOTHER ANGLE

A drawbridge moves up and down across a castle moat. A GOLFING COUPLE stand in front of it. The man is just making his shot. He miscalculates. His ball hits the drawbridge as it goes up.

WOMAN

(pleased)

Haywire again, George!

The woman prepares to make her shot. CAMERA PANS AWAY as Adelle and Linc come up and wait their turn a little distance away. Adelle looks abstracted.

ADELLE

(quietly)

Linc... How well d'you think you know me?

LINC

I'd say you're clear as the sun at noon.

ADELLE

You can't imagine me doing something crazy? Stupid?

(smiles)

Terrible?

LINC

Imagination has never been my strong point, honey.

Linc looks amused. Adelle hesitates. O.s. SOUND of a golf ball pinging against a windmill blade. They both glance in direction of it.

MAN'S VOICE (o.s.)

You certainly came a cropper that time, Milly!

Linc and Adelle turn back to each other. CAMERA FOLLOWS as they walk on to the spot where the Couple made their shots.

ADELLE

(joking)

Marriage. Nothing like it.

(CONTINUED)

274 CONTINUED:

LINC

Here we go!

ADELLE

(baffled)

What?

Smiling, Linc prepares to make his shot. Adelle stares at him.

LINC

Listen, when a girl starts telling a guy on their first date that he needs to settle down -

ADELLE

Linc, I swear I had absolutely no intention -

LINC

You don't have to fool me any more, honey.

Adelle stares at him, opens her mouth to protest, while Linc makes a perfect shot. Pleased, he turns back to Adelle.

LINC

(continuing)

I'm crazy about you. You want to marry me. Know something? I want to marry you.

Adelle is speechless.

LINC

(continuing)

Your shot.

Adelle takes Linc's hand, kisses it, presses it to her cheek.

275 OMITTED

276 CLOSE SHOT - ADELLE.

Linc's hand pressed against her cheek. She looks up at him with a stunned, adoring smile.

277 RETURN TO SHOT - ADELLE, LINC

thru

279

LINC

Am I accepted?

(CONTINUED)

277 CONTINUED:

thru

279

ADELLE

I won't say no.

She kisses his hand again.

LINC

Great. We'll drive down to Yuma tonight and tie the knot.

ADELLE

Tonight?

LINC

If a thing's worth doing, it's worth doing right away.

Adelle flings her arms around him. There are tears in her eyes.

LINC

(continuing)

Hey, honey, don't...

ADELLE

I'm just doing that dumb thing women do, crying when they're happy.

(smiles)

I may as well warn you, I do a lot of dumb things.

LINC

I'll run you home and you can pack a suitcase. Then I'll pick you up an hour later. Okay?

Adelle nods, and Linc takes her in his arms and they kiss, to the amusement of the other golfers.

(CONTINUED)

280 EXT. ADELLE'S ACADEMY - STREET - ADELLE, LINC (IN ROADSTER) - NIGHT

The roadster draws up outside the Academy. Adelle gets quickly out, turns back, leans over, kisses Linc, then runs up the steps. Linc drives off.

281 CLOSE SHOT - ADELLE

Running up to the front door. She stops, looks at the sign in the window -- ADELLE'S DANCE ACADEMY etc. -- and smiles.

ADELLE

(singing)

'Pack up all my cares and woe
Here I go, winging low
Bye Bye Blackbird... !

Then she goes on and lets herself in at the front door.

282 INT. ACADEMY - FRONT ENTRY - ADELLE - NIGHT

She enters, closes the door behind her. The whole first floor is in darkness. She switches on the hall light, goes on up the stairs, HUMMING "Bye Bye Blackbird."

283 INT. LANDING - ADELLE - NIGHT

She reaches it from the stairs. It's also dark. Still HUMMING she switches on another light, then goes to the sitting room.

284 INT. SITTING ROOM - ADELLE

The sitting room is also dark as Adelle enters.

(CONTINUED)

277 CONTINUED: (2)
thru
279

ADELLE
(not taking this
up)

Couldn't Mrs. Rigg come over later?

Linc looks doubtful.

ADELLE
(continuing)
Nonie can make do for once with
two maids and a butler!

Linc smiles and nods. They walk off.

280 EXT. ADELLE'S ACADEMY - STREET - ADELLE, LINC (IN ROADSTER) -
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284 INT. SITTING ROOM - ADELLE

The sitting room is also dark as Adelle enters.

(CONTINUED)

284 CONTINUED:

A shaft of light comes from under Helen's door. The door to the kitchen is closed. Adelle starts for her own room, changes her mind, goes to Helen's door and KNOCKS on it. No answer. After a moment, she opens the door.

285 INT. HELEN'S BEDROOM - ADELLE

as Adelle looks in. It's empty. On the unmade bed is an open suitcase, almost completely packed. The rest of Helen's things are strewn around the room. Disconcerted, Adelle turns back into the sitting room.

ADELLE

Helen...?

No answer.

286 CLOSE SHOT - ADELLE

in the sitting room. She hesitates, then moves toward kitchen door. As she reaches it, she HEARS from inside the kitchen the SOUND as of a FAUCET DRIPPING. She opens the door and goes in.

287 INT. KITCHEN - ADELLE

The kitchen is also dark. DRIPPING SOUND continues. Adelle switches on a light. Then stands frozen in horror.

288 FLASH - SINK

Splatters and trickles of watery blood.

289 FLASH - PART OF KITCHEN FLOOR

Splattered with blood.

290 CLOSE SHOT - ADELLE

Still numb with horror.

291 POV SHOT - KITCHEN

All the flash details put together, with a trail of blood leading toward the door to the exterior stairs.

292 CLOSE SHOT - ADELLE

She moves to a chair, almost sits in it, gets up quickly as she realizes there's blood on the seat. She opens her bag, takes out cigarette and lighter, and shakily lights a cigarette. She takes a deep drag. Then, cigarette in hand, she follows the trail of blood to the other door, and opens it.

293 EXT. LANDING - WOODEN STAIRCASE - ADELLE

as she comes out on it. It's quite dark out here. One or two neighboring NIGHT SOUNDS -- a woman suddenly LAUGHING, a car passing, a horn HONKING. Adelle takes another deep drag of her cigarette, then switches on the exterior light.

294 POV SHOT - WOODEN STAIRCASE

As the light is switched on. It has a reddish bulb, and casts a strange glow over everything -- including the drops of blood continuing on down the steps.

295 CLOSE SHOT - ADELLE

Her face in the reddish glow. She starts down the steps, taking quick nervous drags on the cigarette now.

296 ANOTHER ANGLE - BACKYARD - ADELLE

as she reaches it. She notices that a dark cloth has been laid over the rabbit hutches. A suspicion dawns now. She hesitates, then goes on -- and with a quick gesture, strips off the cloth.

297 POV SHOT - RABBIT HUTCHES

Shadowed but unmistakable are the littered and slaughtered corpses of Helen's rabbits.

298 RETURN TO SHOT OF ADELLE

She turns quickly away. Her lips soundlessly form the words, "Holy Moses" before she makes a GAGGING SOUND. She pauses, trying to get a hold on herself. She takes a last drag on the cigarette, drops the butt, steps on it. Then, as if aware of something, she looks up sharply.

299 LOW ANGLE SHOT - UP STEPS - HELEN

She stands on the exterior landing, wearing her nightgown.

300 CLOSE SHOT - ADELLE

Staring up at her.

301 ANOTHER ANGLE - ADELLE, HELEN

Adelle staring up at Helen in the reddish glow.

HELEN

(calmly)

I couldn't leave my poor creatures
all alone, could I?

After a moment, Adelle decides to go up the steps, toward Helen.

HELEN

(continuing)

It was the same with Lenny's
father.

Adelle stares at her, not understanding.

HELEN

(continuing)

I had to leave him, too, you know.
I really couldn't bear him.
Just the idea of him touching
me...

(gives a little
grimace)

But you can't just... leave them.
You have to release them.

302 CLOSE SHOT - ADELLE, HELEN

Adelle has reached the top of the steps. She stands close to Helen.

ADELLE

Helen, if you're trying to tell
me you killed your husband --
I just don't believe you. It's...
(shrugs)
I don't believe you!

HELEN

Oh, but I did. I pushed him.

(CONTINUED)

302 CONTINUED:

Remembering Helen's previous "I pushed him" (about the man), Adelle gives a start. She looks more frightened now.

HELEN

I always told you I was the guilty one -- remember.

Adelle gives a quick, frightened nod.

HELEN

(continuing)

But you wouldn't let me speak. You didn't want the truth.

Adelle stares at her. Thinks for a moment. Then --

ADELLE

(a bit shaky)

Helen, I think you should speak now. You must! I'm going to call Sister Alma -- tell her that she's got to see you, and listen to you, and let you know that... God has forgiven you... right away.

HELEN

(docile)

Whatever you think best.

Helen allows Adelle to take her arm and lead her inside.

303 INT. SITTING ROOM, KITCHEN - ADELLE, HELEN, PHONE IN F.G.

Adelle moves hurriedly ahead through the bloodstained kitchen into the sitting room. The sitting room phone is in f.g. Helen follows. She smiles faintly now.

ADELLE

(making time, talking
for the sake of talking)

Everything's going to be all right. Linc and I are getting married --

HELEN

Linc and you are getting married?

ADELLE

(nodding)

And he's promised to help the boys -- and you -- you'll confess and be saved.

Helen continues to smile faintly. Encouraged by this, Adelle picks up the phone. Helen stands close behind her, mildly expectant, waiting.

(CONTINUED)

303 CONTINUED:

HELEN
You're so good to me. I feel
ashamed...

ADELLE
(starts to dial)
Don't worry! Everything's going
to be all right! The -- the
blessed peace of repentance!

304 CLOSE SHOT - HELEN'S HAND

She has been holding it behind her back since emerging from the kitchen. Now she lifts it and reveals that she is clenching a kitchen knife.

305 RETURN TO SHOT OF ADELLE AND HELEN

Adelle dials. A look of terrible surprise -- past terror -- crosses Adelle's face as the knife goes in her back. Still clutching the phone, she stumbles forward.

306 ANOTHER ANGLE - ADELLE, HELEN

Trailing the phone, Adelle staggers across the room toward landing. Helen moves behind her and plunges the knife in her back a second and final time. Adelle drops the phone and falls to the floor, where she lies silent. Helen stares down at her. Then, suddenly, the doorbell RINGS, startling Helen. She drops the knife.

307 EXT. ACADEMY - DETECTIVE - NIGHT

He is at the front door, a neat, pleasant looking MAN, waiting. He reaches out, RINGS the bell again.

308 INT. BEDROOM, BATH - HELEN - NIGHT

The bell RINGS as Helen moves to the bathroom, washes blood from her hands, then puts a robe over her bloodstained nightgown.

309 INT. SITTING ROOM

as Helen crosses it toward the landing. She pauses momentarily next to Adelle's body, notices the bloodstained knife. She picks it up, quickly wipes it off with a handkerchief. She places the knife in the pocket of her robe, starts down the stairs.

310 INT. ENTRANCE HALL - NIGHT

Hand over her pocket, Helen opens the door with her other hand. DETECTIVE SGT. WEST stands on the threshold. He carries a briefcase.

WEST

Mrs. Hill?

After a moment, Helen gives him a smile.

HELEN

Yes.

WEST

I'm Detective Sergeant West.
May I come in?

HELEN

Of course.

WEST

(as she admits him)
I'd like to talk to you.

Helen closes the door carefully, then moves toward the lower classroom.

HELEN

This way, please.

311 INT. CLASSROOM - HELEN, WEST

West follows Helen into the room. She turns on the lights.

WEST

You're Leonard Hill's mother,
then?

HELEN

(hand tightens
over pocket)

Yes.

WEST

Is Mrs. Bruckner here? This
concerns her too.

HELEN

I'm afraid she's out at the
moment.

(CONTINUED)

311 CONTINUED:

Helen motions him politely to a chair. He sits down, opens his briefcase, takes out a notebook and a manila envelope. He opens the manila envelope, removes a photograph from it. As he hands it to Helen, we see it's of the Man.

312 CLOSE SHOT - HELEN

She stares blankly at the photograph. West watches her. She looks up at him with an expression of polite inquiry.

WEST

You don't know him?

Helen shakes her head.

WEST

(continuing)

Never seen him?

Helen shakes her head again.

WEST

(continuing)

They found his body three days ago, in that trench across the street.

HELEN

Oh... Such a dreadful accident.

Helen sits down calmly. She gives West a look of polite concern.

WEST

He knew Ellie Banner.

Helen startled for a moment.

WEST

(continuing)

He was her lover.

HELEN

(after a moment)

What an extraordinary coincidence.

(pause)

Of course, I understand now why you thought I might have known him.

(apologetic)

I wish I could help you.

(CONTINUED)

312 CONTINUED:

WEST

Mrs. Hill, have you or Mrs. Bruckner
ever had any threatening phone calls?

HELEN

(surprised)

No. Why?

WEST

It's a thing they often do.

HELEN

(apparently
bewildered)

Who?

West scrutinizes her for a moment.

WEST

The important thing is, you're
out of danger.

HELEN

(a smile)

I am? Well, that's always nice
to hear!

As if an idea has just struck her, she stops smiling. A
look of alarm crosses her face.

HELEN

(continuing)

Were Miss Stuart -- Mrs. Bruckner
-- and I in danger from this man
who loved Ellie Banner?

WEST

(nods)

From what he said to a couple
of people, there's no doubt he
was crazy with the idea of revenge.

313 CLOSE SHOT - HELEN, WEST IN B.G.

Helen tenses on this last word, turns slightly away from
West. The PLOUGH BLADES SOUND starts. It continues over the
FLASH SHOTS that show what's passing through her mind. In
the b.g., West keeps speaking.

(CONTINUED)

314 FLASH - PHOTO

Face of the man.

315 FLASH - MAN

Falling into the plough.

316 FLASH - MATT HILL

His bloodied face.

WEST (UNDER)

Her death really shattered him. Your boys were out of reach, of course, so he fixed on their mothers. He traced you out here and ... well, I think you've had a lucky escape.

317 FLASH - MAN

Neck twisted, eyes staring.

318 RETURN TO HELEN

She turns back to face West. PLOUGH SOUND STOPS. West watches her.

HELEN

It's a bit of a shock.

(pause)

I hate anything to do with violence, you know. It's so... unforgivable. That's why what happened with my son...

(breaks off)

Is it all right if I tell Mrs. Bruckner?

WEST

Sure. Well, that's it.

(turns away)

I'll see myself out.

HELEN

Goodbye, Sergeant.

West starts to leave. Helen suddenly thinks of something.

HELEN

(continuing)

Oh!

West turns back, inquiring.

(CONTINUED)

318 CONTINUED:

HELEN

(continuing)

I never even offered you a cup
of coffee. I'm so sorry.

WEST

(smiles)

That's all right.

West exits. Still apparently composed, Helen watches after him. O.s. front door opens and closes.

319 CLOSE SHOT - HELEN

She pulls the knife from her pocket, lets it drop to the floor. She smiles to herself, and moves quickly toward the stairs.

320 ANGLE ON STAIRS - HELEN

She runs up the stairs, calling.

HELEN

Adelle?... Adelle?...

320A ANGLE ON UPPER FLOOR LANDING

CAMERA HOLDS on the landing as Helen exits o.s.

HELEN (o.s.)

Oh, there you are. What a pretty
dress...

(pause)

That was a detective. He said
we were in danger! That man
wanted to kill us -- his story
about my cousin was just made
up. You see, I'm not off my
rocker. From now on you're going
to listen to me, aren't you,
dear?

321 EXT. ADELLE'S ACADEMY - 2ND FLOOR WINDOWS - LOW ANGLE SHOT -
NIGHT

CAMERA SHOOTS UP to the second floor windows.

(CONTINUED)

321 CONTINUED:

Light comes from the recital hall. The windows are all open. A drape billows slightly in the breeze. O.s., from the recital hall, comes the SOUND of "Goody Goody" played on the piano. CAMERA MOVES AWAY AND UP to show Linc's roadster drawing up outside the Academy. While the MUSIC continues faintly, he gets out, goes up the steps and RINGS the doorbell. There's no answer. After a moment, he HEARS the MUSIC, steps back, looks up in direction of windows. Then he RINGS the bell again. Still no answer, so he tries the door. It opens.

322 INT. ACADEMY - STAIRS - LINC

He starts up the stairs. MUSIC is HEARD o.s.

LINC
(calling)
Adelle?

No answer.

323 INT. LANDING, SITTING ROOM - LINC

He reaches the landing from the stairs, MUSIC continues o.s. He looks into the sitting room. Doors to the bedrooms and the exterior staircase are closed. The phone still lies on the floor. Linc turns in direction of the recital hall.

324 INT. RECITAL HALL - LINC

as he enters. He looks around, and at first seems more puzzled than horrified by what confronts him.

325 MED. SHOT - HELEN

Playing "Goody Goody" on the piano. She is wearing a dress now, her hair is neatly in place, and her manner and expression are exactly as we've seen them when she's been the accompanist at Adelle's classes. She hits a mild clinker and looks up with an apologetic smile, then continues.

326 CLOSE SHOT - LINC

Staring at this. Then he stares at something else.

327 FULL SHOT - REFLECTION IN MIRROR

A rear view against the spotlight -- an ill-defined silhouette.

328 RETURN TO LINC

Staring at this. He takes a couple of steps forward.

329 CLOSE SHOT - HELEN

at the piano. She glances up at him.

HELEN

Just a moment, please. Miss Stuart
is not quite finished yet.

330 FULL SHOT - ADELLE'S BODY - ON PLATFORM

In the full glare of the spotlight, propped up against a stepladder. It is dressed in her production number naval costume. The face is blood-drained and bluish, so that her refurbished makeup stands out in grotesque contrast. It seems posed in a frightful imitation of life. As the CAMERA MOVES TOWARD Adelle into a TIGHT CLOSEUP, "Goody Goody" continues o.s. on the piano.

FADE OUT.

THE END