

Script N° 768

DATE October 30, 1941

Saboteur

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TITLE UNTITLED ORIGINAL
BY Alfred Hitchcock and Peter Viertel
Joan Harrison - Screen Play and Joan
Harrison

RECEIVED BY

FADE IN:
CLOSE SHOT OF CAR DOOR - EVENING

1. It opens and an anonymous airplane worker gets out. He is in tan work clothes, with a round badge pinned on his shirt. He is carrying a dinner pail. We see him as he gets out of his car and moves past it.
 2. SEMI-LONG SHOT - SECTION OF A HUGE PARKING LOT - EVENING

We see our worker as he joins others who are moving through the tightly packed lot.
 3. LONG SHOT - LOOKING DOWN ON THE HUGE PARKING LOT - EVENING

Thousands of tightly packed cars stand together. The twilight shines on their slick roofs; the soft blue California sky reflected a thousand times. We see hundreds of workers as they swarm toward a large group of buildings in the distance - a factory. As we gaze at it lying peacefully under the evening sky, the lights of the factory are suddenly turned on.
- LAP DISSOLVE TO:
4. SEMI-LONG SHOT - EVENING

The various workers crossing the road from parking lot toward the gates of the factory.
 5. SEMI-LONG SHOT - A NEARER VIEW OF AN INDIVIDUAL GATE showing the checking in of the worker, his ritual of identification, etc.
 6. LONG SHOT - THE STEADY STREAM OF WORKERS

as it blossoms out inside the factory towards the various shops and hangars.
 7. INTERIOR AIRCRAFT FACTORY - EVENING

We now get a view of the inside of one of the huge shops. The place is permeated with an eerie blue light - the strong lamps that are placed everywhere in the shop. Large numbers of planes in various stages of construction are seen in the distance.

7.

CONTINUED (2)

In the foreground the workers are moving toward the buildings, four or five abreast. They seem to be marching down one of the central corridors. Occasionally one or two steps out of line and moves to a machine, but the general stream of men surges on.

8.

SEMI-CLOSEUP

We pick out two workers as they march along. They are young men in their early twenties: Barry Ford and Kenneth Mason. Barry is an attractive, clean-cut young man, with an irrepressible smile that always seems to be either coming or going to and from his face. He has his attention fixed on something ahead.

9.

SEMI-LONG SHOT - FROM BARRY'S VIEWPOINT

We see a voluptuous blonde girl worker as she straightens and stands by the fuselage she is working on. Her right hand, in which she holds a screw driver, moves up to brush a wisp of blonde hair out of her eyes.

10.

SEMI-CLOSEUP - BARRY AND KEN

Barry.

(nudges Ken and indicates the girl as he says:) Wish I'd taken up fuselage work.

Kenneth

Yeah -- I get what you mean. But I go more for the light attack bomber type --

Barry

You're crazy -- take another look and you'll be on my side.

They are swept on by the line of marching men, past the girl. Ken continues to look back, craning his neck to get a better view of her.

Kenneth

Maybe you're right.

He steps out of line and even dares wave. He walks backwards, still waving.

At this moment he stumbles over a protruding work bench, causing the man directly behind him to stumble and fall also. As both men struggle to their feet, the CAMERA REMAINS ON THE GROUND for a moment to show that a wallet has fallen from the newcomer's pocket, and its contents are scattered on the ground under the milling feet of the marching workers. Out of the wallet has spilled a couple of envelopes and some dollar bills.

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11. SEMI CLOSE-UP

As Barry completes his job of helping both men to their feet, he says to Ken:

Barry
Bottleneck. Knudsen will hear of this.

Kenneth
Save it.

(then to the man whom he has caused to fall)
I'm sorry....

Barry
Yeah, this kind of thing happens every day. We'll help you pick up the things.

The CAMERA PANS DOWN as he and the others start to pick up the contents of the wallet, as the feet of the workers continue to march by. Barry grabs most of the contents, including the two envelopes which as they come NEARER THE CAMERA, give us an impression of a name and address written in rather bold handwriting.

CAMERA PANS UP with Barry as he passes the contents to the other man.

Barry
My friend always falls when he sees a blonde.

Ken interjects:

Ken
I hope you didn't hurt yourself.

Man (hastily)
Not at all -- I'm all right.

Hurriedly he stuffs the contents back into the wallet and starts to move away. Barry and Ken move on. Suddenly, Barry looks down and under one of the benches sees another note.

The CAMERA GOES DOWN with him to pick it up.

As he straightens, he holds up the bill but finds the owner has disappeared. Barry asks:

Barry
Where did he go?

Ken
I don't know.

Barry
Look at this!

Ken whistles in surprise.

11. CONTINUED (2)

Ken
A hundred bucks!

LAP DISSOLVE TO:

12. SEMI LONG SHOT - INTERIOR SECTION OF FACTORY

Ken and Barry are working over a circular airplane engine, adding parts. Barry has a mouthful of small screws that he is fitting into a cylinder head. Ken stops working for a moment.

Ken
Today you're the richest worker in the joint.

Barry (as he spits the screws into his hand)
I'll have to get hold of that guy -- maybe at dinner.

Ken (sarcastically)
That ought to be easy. There are only four thousand workers in the joint.

Barry
Not with a hundred bucks on him. But I guess we can turn it in to the main office.

Ken
Do you know his name?

Barry
Sure I do. I saw it on one of the envelopes... his name's Fry.

Ken (grins)
That's the way to go -- you've got executive talent.

Barry
That's why they've got me doing this kind of work.

LAP DISSOLVE:

13. LONG SHOT - FACTORY INTERIOR

It is the same section that we have seen before, except that it is later now. The work is going along smoothly, and outside it has grown completely dark. There is the constant hum of machinery and we can see hundreds of men moving around busily.

Suddenly there is the sound of a bell that rings throughout the whole shed. Men turn instinctively to look at the clock and then we see them as they leave their work and begin to march out of the building.

13. CONTINUED (2)

They move quite quickly, as they have only three-quarters of an hour for dinner, and soon the huge shed is empty.

It stands now in complete stillness, nothing moves; only the penetrating blue lights shine down on the stagnant machinery.

LAP DISSOLVE TO:

14. SEMI CLOSE-UP OF A BLANK WALL

It is the stained wall of the paint shop. From the bottom corner of the picture we see a wisp of smoke as it begins to curl, slowly at first, then with more volume. Soon it is a full cloud of smoke, making its way across the screen.

On the sound track we hear suddenly the THIN WAIL OF THE FIRE SIREN. It grows louder.

15. LONG SHOT - A CONCRETE SQUARE OUTSIDE THE LARGE FACTORY BUILDINGS

We see a crowd of men and a few girls as they run across toward the main buildings. There are excited shouts from the various workers. The SOUND OF THE SIREN fills the air.

16. SEMI LONG SHOT OF AN ANONYMOUS WORKER

as he stops suddenly and looks back toward the shops.

17. LONG SHOT - THE PAINT SHOP SECTION - SEEN FROM OUTSIDE

Smoke is beginning to issue through the small windows and ventilation hatches.

18. SEMI LONG SHOT OF THE ANONYMOUS WORKER

He is very excited.

The Worker

Hey! That place will go up like a ton of dynamite -- with all that acetone around.

19.

SEMI LONG SHOT OF THE CONCRETE SQUARE

with the smoking paint shop in the distance.

Workers are running in all directions. Among them we pick up Barry and Ken. They are running toward the burning building.

20.

SEMI LONG SHOT - BARRY

running. He notices that the man beside him is the same fellow whose wallet he picked up earlier. He stops, putting his hand on the other fellow's arm.

Barry

Hey, Fry -- I was looking for you -- here's the rest of your stuff.

He hands Fry the money. Fry shoves it into his pocket.

Fry (rather angrily)

How'd you know my name?

Barry

I saw it on one of the envelopes when you took that fall back there.

Fry

Well, thanks...

Fry moves past Barry and Ken toward the burning building. They follow him off scene. As they go, we hear another worker shout:

Another Worker

Hey, you guys! - I guess the sprinklers aren't working -- the whole place'll go up!

21.

SEMI LONG SHOT - CORRIDOR - INTERIOR FACTORY

It is the corridor leading toward the paint shop. It is beginning to fill with smoke. Barry and Ken come into the shot and stop an instant and turn back.

Ken

The extinguishers! Where are they?

At this moment another man has come into the shot, carrying an extinguisher. It is Fry. He stops short when he sees Barry and Ken, and turning toward Barry hands him the fire extinguisher.

Fry

Here - take this one.

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CONTINUED:

21. CONTINUED (2)

Barry starts toward the fire, extinguisher in hand. Ken is right beside him. Fry has moved out of the shot.

Ken
How about me? Don't I get to play too?

Barry
Okay - take this one. You be the hero.

Ken takes the extinguisher and moves toward the fire.

The CAMERA FOLLOWS HIM in as he gets closer and closer to the flames. He turns the nozzle of the extinguisher toward the flames. He begins to pump. As the contents of the extinguisher gush out, the fire gains violent life.

We see Ken from in back as the roar of the flames increases and the flames spring higher and become more violent, swooping forward irresistibly to engulf Kenneth's advancing figure. He throws up his arms, dropping the extinguisher. In an instant he is a pillar of fire...

FADE OUT.

22. FADE IN:
MEDIUM SHOT - INTERIOR - AN OFFICE ON THE FACTORY GROUNDS

Through a window we can see that the fire is still raging and has become a great conflagration. Firemen are everywhere at work on it.

Inside the office are a number of company officials, two or three detectives and a couple of high police officers in uniform. Seated with his back to the window is a worker, his arms and hands are bandaged. He obviously has been burnt and is in pain.

Worker
...and so I run into these kids -- I tell 'em about the fire, see, and they start runnin' like hell right for the end of the building, and the last I see of 'em they was goin' in. I go around the outside and I come right up in back of 'em -- one kid is just handin' his pal the extinguisher. Then after that I don't see nothin' -- the fire comes right over us...

First Detective
Was there anyone else in the vicinity?

CONTINUED:

22. CONTINUED (2)

Worker
No, I didn't see nobody else.

A Company Official
Thank you very much, Rogers. That'll be all -- and take care of those burns.

CAMERA PANS with Rogers as he goes to the door and exits. He is followed by a policeman who sticks his head out of the door for a moment. We hear him say:

Policeman
Bring in the kid.

Barry is brought in. His face is white and sweaty. He is obviously very upset and nervous.

CAMERA PANS with him until he stops in front of the desk. Barry is in profile. The detective behind the desk begins to question him.

Detective
Okay. We just want to ask you a couple of questions -- just a routine checkup, you know.

Barry
Yes, sir -- I want to do everything I can to help.

Detective
That's fine, kid. Now just tell me where you got that extinguisher.

Barry
It was handed to me.

Detective
When was this?

Barry
Just before I gave it to Ken -- there was a fellow outside the paint shop ahead of us -- he gave it to me.

23. CLOSE-UP - BARRY

He is very intense.

Detective (off scene)
Did you know this guy?

Barry
No. Name was Fry, though -- I know that.

24. MEDIUM SHOT OF BARRY
in profile.

Detective
Fry, eh? What did he look like?

Barry
A young fellow - tall, dark. He was coming back from dinner with us. As a matter of fact --

Detective (cutting in)
Did you see him again after your friend got hurt?

Barry is rather upset as he remembers again the scene of the disaster.

Barry
No -- but I don't remember much what happened after that.

Detective
Okay, kid, that's all. Stick around town for awhile. We might need you if anything comes up on this matter.

25. PAN SHOT OF BARRY

as he hesitatingly turns and starts out of the office. As he is leaving through the door we hear the detective on the telephone:

Detective (off scene)
Send in a guy by the name of Fry. Yeah, F-r-y.

26. SEMI CLOSE-UP OF BARRY

with his back to the door as he stands for a moment outside the office. Slowly he presses his hands over his eyes, then he moves forward.

27. MEDIUM SHOT OF BARRY

as he moves out into the hallway. A few workers, who have been sitting on a waiting bench opposite the office door from which Barry has just exited, rise. They move toward Barry.

28. MEDIUM SHOT - BARRY AND THE WORKERS

They surround and stop him.

First Worker
Did they ask you a lot of questions, kid?

Barry shakes his head.

28.

CONTINUED (2)

Second Worker
 Must have been pretty bad seeing it happen right in front
 of your eyes...

Third Worker
 He was a pal of yours, wasn't he?

Barry
 Yeah - yeah he was --

He starts to move on.

Second Worker
 Think of the kid's mother - how she must feel. She ain't
 got nobody with her.

Barry starts to say something, but he can only shake
 his head. He pushes through the men around him.

Barry
 Excuse me, fellows.

LAP DISSOLVE TO:

29.

MEDIUM SHOT - EXTERIOR KENNETH MASON'S HOUSE

It is a small, neat place in a suburban street near
 the factory. Barry drives up in his car and stops.
 He gets out. He has lost his coat and hat. His hair
 is disheveled.

There is a small knot of people outside the house.

CAMERA PANS as Barry moves past them to the front door.
 They look curiously at him. Barry knocks, but there
 is no answer from inside. He tries the door. It is
 open. Hesitantly, he enters.

30.

MEDIUM SHOT - INTERIOR MASON FRONT ROOM

Sitting alone, staring at the floor in front of her,
 is Mrs. Mason. She looks up slowly as Barry enters.
 Their eyes meet. Barry comes slowly into the room.

Barry
 Hello, Mrs. Mason --
 (he crosses to her side)

Mrs. Mason's eyes seem to be focused on something far
 away.

Mrs. Mason
 They wouldn't let me see him.
 (tears come to her eyes)

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CONTINUED:

30.

CONTINUED (2)

Barry

I - I - can't believe it -- it happened so quickly. He was beside me, grinning and kidding, then suddenly he....

Mrs. Mason

Don't -- please don't talk about it.

Barry stands in front of her for a second. His eyes wander quickly about the room.

Barry

Is there anything I can do -- can I get you something?

Mrs. Mason (shaking her head)

No, I don't want anything right now.

Barry

Let me get you -- some brandy or something. Do you know where it is?

Mrs. Mason doesn't answer.

The CAMERA PANS with Barry as he hurries out of the room into the kitchen.

31.

MEDIUM SHOT - INTERIOR KITCHEN

Barry is looking around in all directions. He opens several cupboards. He seems not to find any brandy.

The back door is slowly opened. A neighbor -- a fussy, middle-aged lady -- sticks her head in. Her manner is part pity, part inquisitiveness. Barry sees her.

Neighbor (in a whisper)

I was just wondering -- how Mrs. Mason was feeling -- the poor thing.

Barry

Not very well. I'm just looking for some brandy for her.

(he hesitates a moment)

There doesn't seem to be any.

Neighbor

If you'll come over to my house --

32.

MEDIUM SHOT - INTERIOR - MASON FRONT ROOM

Someone is knocking, and we see Mrs. Mason as she crosses to the front door. She admits two detectives. They stand embarrassed on the threshold, not sure they are in the right house.

33.

SEMI LONG SHOT

Through the front room to Mrs. Mason and the detective at the front door.

First Detective

Sorry to bother you, lady, but we're looking for a guy named Barry Ford. They told us at the plant that he was on his way over here.

Mrs. Mason doesn't answer.

Second Detective

Is he around now?

Mrs. Mason doesn't answer the detective's question directly:

Mrs. Mason

What's the matter -- do you have to see him right away?

First Detective

He's in some pretty bad trouble, lady.

Mrs. Mason

-- I'd like to know.

First Detective

He was mixed up with this fire business at the factory.

Mrs. Mason

What do you mean?

First Detective (patiently)

There was something funny about that fire.

Mrs. Mason

But I don't understand --

34.

MEDIUM SHOT - MRS. MASON AND THE TWO DETECTIVES

The younger one is anxious to try to get into the room.

Second Detective (impatiently, edging inside)
There are several things we don't understand yet.

Somehow Mrs. Mason's tragic bearing stops him from coming into the room.

Mrs. Mason

I'd like to know -- Kenneth Mason was my son.

The second detective stops crowding and stares at her. He makes a gesture toward his hat as though to take it off, but even tragedy is not strong enough to convince him of that.

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CONTINUED:

34. CONTINUED (2)

Second Detective
Your -- Jeez, I'm sorry, ma'am.

First Detective
That makes it tougher --

Mrs. Mason (in a cold, forward voice).
How is Barry involved in this?

First Detective
That fire extinguisher -- well, it seems it wasn't just a plain accident... You see, it turns out the one that was handed your son was filled with gasoline.

35. CLOSEUP - MRS. MASON

as she stares incredulously at the men. Her eyes are filled with horror.

35-A MEDIUM SHOT

We see Barry as he comes in through the door. He hesitates a moment, looking for a glass; then he starts toward the front room.

36. SEMI-LONG SHOT - FRONT ROOM

The detectives are no longer there. The front door is closed, with Mrs. Mason standing near it. There is a step leading down into the front room and Mrs. Mason, who has not quite entered the room, is standing somewhat above Barry.

37. LONG SHOT - MRS. MASON

She stares at Barry, who comes into the shot.

Barry (very worriedly)
Mrs. Mason -- I wish you'd take a little of this. It might make you feel better.

She comes forward a few steps.

Mrs. Mason
The police were here after you a moment ago.

Barry
After me? What do they want me for?

38. CLOSEUP - BARRY

His expression of wonderment changes to one of horror as he hears what Mrs. Mason says.

38. CONTINUED (2)

Mrs. Mason (in a dead voice; off scene)
 They say the extinguisher you handed Kenneth was filled
 with gasoline.

Barry's face has the appearance of a guilty person.
 He stammers desperately:

Barry
 I don't get it -- why should anybody want to -- Why, they
 know I wouldn't kill a man -- this fellow Fry -- he handed
 it to me. Have they talked to him?

39. SEMI LONG SHOT - MRS. MASON

with Barry in foreground.

Mrs. Mason
 There is no man at the plant named Fry.

40. SEMI CLOSE-UP OF BARRY

as he moves forward.

Barry (desperately)
 What are they talking about? They're crazy. They couldn't
 think I --

(he stares unbelievingly at Mrs. Mason.)

His voice drops)

I saw this fellow twice -- he was with the rest of the men
 coming back from dinner. Ken saw him too -- and then when
 we got to the fire and this fellow handed me the extinguisher,
 Ken said 'Don't I got to play too?' He was kidding me.
 And I handed it to him. With this fellow Fry standing
 right next to me, and he knew all along it was filled with--

41. CLOSE-UP - MRS. MASON

The expression on her face has made Barry stop. Her
 face is rigid and without warmth.

Mrs. Mason
 Please go.

42. SEMI LONG SHOT - FRONT ROOM

Barry is beaten. He looks at Mrs. Mason in bewilder-
 ment.

Barry
 You don't believe me -- you really think I had something to
 do with Ken's death, don't you?

42. CONTINUED (2)

Mrs. Mason
I didn't tell the police anything, but if you stay here --
I don't want to have to do that. Please go.

43. SEMI CLOSE-UP - BARRY

He can hardly believe what Mrs. Mason is saying.

Barry
I don't know what they're talking about -- but if you
believe it -- that I killed him -- then I might as well...

On the sound track from far in the distance we hear
the wail of a police siren. Barry looks desperately
toward the door. He gives Mrs. Mason one last look
of appeal.

Mrs. Mason (coldly)
You'd better go.

CAMERA PANS WITH BARRY as he moves quickly across the
room out into the kitchen.

44. MEDIUM SHOT - INTERIOR - KITCHEN

Barry moves to the back door, opens it, glances up
and down, and then slips out.

45. LONG SHOT - INTERIOR - FRONT ROOM

Mrs. Mason crosses silently and sits down in a chair.
She is completely alone. Her expression and pose are
unchanged. She seems to have died, despite the fact
that her body continues working.

There are a few shouts from outside, and through the
open window we hear the police siren starting again,
then growing louder and louder, rising to a crescendo.

FADE OUT.

46. FADE IN:
VERY LONG SHOT - EXTERIOR - NORTHERN CALIFORNIA
LANDSCAPE - NIGHT

The road runs into the camera. A large truck and a
trailer are slowly moving up the road, which seems to
be pasted on the side of a hill. A strong moon pro-
vides sufficient light for us to see the landscape
beyond. The heavy truck reaches the summit and comes
around TOWARD THE CAMERA. As it fills the screen,

47

MEDIUM SHOT - INTERIOR CAB OF TRUCK

We find Barry seated beside the driver, who is a voluble young man of about thirty. He wears a workman's cap and is smoking a cigarette, which he never takes out of his mouth.

Driver

----- These pleasure cars really make it tough for us boys. They think they got a lease on the road. Sure - we got a better chance in any kind of a crack-up - but that means a black mark from the company -- and then they dock you.

Barry doesn't seem to be very interested in the conversation, but he endeavors to keep up his end.

Barry

How long have you been driving today?

Driver

Eight hours so far, and in this snub-nose it's somo grind. But from here on into Reno I know every little rock in the road.

Barry

Where are you going after Reno?

Driver

Salt Lake, maybe. That's a tough trip, too. Your truck gets so hot you have to cover the gas pedal with newspapers.

Barry (sympathetically)
It's sure a tough racket.

Driver

Yeah. But at least I eat regular.

Throughout the dialogue a loud rattling noise has made itself heard inside the cab. The driver points to something beside Barry's ear.

Driver

Does that thing bother you?

48.

CLOSE-UP - BARRY

as he turns. The shot includes a small fire extinguisher, the bottom of which has shaken loose from its fittings. Barry's face tightens as he stares at it. He turns, staring straight ahead of him out through the windshield.

49.

INTERIOR CAB - SHOOTING PAST THE DRIVER

Driver

Jam this hunk of paper in the fitting.

Barry takes the paper and does as he is told. The rattling stops.

Driver (unconscious of Barry's discomfort)
 That's a pretty good extinguisher. I seen a fellow working one of 'em down on the coast road. Lettuce truck overturned -- burned like a matchbox. Friend of mine was inside and if it hadn't been for this other guy and one of these extinguishers, he'd have been cooked.

50.

CLOSEUP - BARRY

He is even more nervous. He doesn't reply.

Driver (off scene)

I'm going to get me one of these things for the house. The other night I came home from riding a haul and found the stove on -- it sure scared me -- but that's my wife for you. She keeps her job with the telephone people just for the extra dough. She only makes twenty-five a week, and pours it right back into clothes.

Barry's face is losing its strained expression as the driver goes on:

Driver (off scene)

So all I got out of it is a house that's badly run. What can you do with women? -- there's no way to lick 'em except in the movies...

51.

MEDIUM SHOT - INTERIOR CAB - SHOOTING PAST BARRY

Driver

You married?

Barry

No.

Driver

You're okay then, kid. You work in L.A.?

Barry

I did work down there.

Driver

One lousy town, ain't it?

(he pauses)

Where did you work?

Barry

An airplane factory.

51. CONTINUED (2)

Driver
Oh yeah -- that's pretty good, ain't it?

Barry
Yeah.

Driver
They're pretty careful though about which fellows they take,
ain't they -- check up on their records -- if you've done
time, no dice. Ain't that right?

Barry
I don't know.

52. SEMI CLOSEUP - DRIVER

as he looks away from the road for an instant, over at
Barry.

Driver
You never been in the clink, eh?

53. MEDIUM SHOT - INTERIOR CAB

Barry (nervously)
No.

Driver
No offense. Five out of ten guys you pick up on the road
have been in jail nowadays. Seems like there's lots more
trouble than there used to be.

Barry
Yeah. Lots of trouble -- all over the world.

Driver
Well, it's a great life.

He releases the wheel for an instant and stretches
both arms, arching his back.

Driver
Hold it for a second while I get a cigarette.

Barry holds the wheel. The driver lights another
cigarette.

Driver
Where you going in Bridgeport, kid?

Barry
Middle of town.

CONTINUED:

53.

CONTINUED (2)

Driver
I can drop you anywhere you want.

The CAMERA PANS throughout the speech until it comes to a CLOSEUP OF BARRY.

Driver
The town's only about eight hundred yards long, so if you're going out to any one of the ranches I'll be glad to drop you.

We see that Barry is thinking hard. Beside his head, out of focus, but in the foreground, is the end of the extinguisher. Barry's face begins to light up and the screen is filled with a reprise, superimposed over Barry's face.

It is the moment during the melee outside the aircraft factory when the contents of the wallet fell on the ground and Barry picked them up. Over Barry's face we see, against the background of running feet, Barry's hand as it picks up the envelope. It rushes to the screen and we see the first line of the address, with the name "Frank Fry," and in the bottom right-hand corner, "Deep Springs Ranch, Bridgeport."

The picture clears quickly, leaving us with the CLOSE-UP OF BARRY.

As he speaks, the CAMERA DRAWS BACK to the original MEDIUM SHOT.

Barry
Place called something like "Deep Springs Ranch" - ever hear of it?

Driver
Yeah, sure. Hell of a big place. You going to work there?

Barry
I'm going to try.

Driver
You'll like it. It's sure a pretty valley.

On the sound track there is the faint sound of a police siren from behind them. Barry's face tightens. The driver automatically lets up on the gas.

Driver
Oh, oh - Santa Claus.
(and then grinning)
I hope he don't give me nothing.

As the siren gets louder, the driver begins to slow up, putting on his air brakes.

54. MEDIUM SHOT - EXTERIOR - (NIGHT) - FRONT OF TRUCK
as it pulls over to the side of the road. A motor-cycle cop comes slowly alongside. He passes them, coming in closer to camera where he stops his motorcycle directly in front of the truck. Leisurely the cop gets off his motorcycle and walks back to the side of the truck.
55. MEDIUM SHOT - INTERIOR CAB - SHOOTING PAST BARRY'S HEAD
as the policeman comes into view at the side window. He turns his flashlight on, shining it directly into camera. We can see very little for an instant, then the flashlight is turned off.
- Cop (pointing to driver)
I'll talk to you --
(with a "come on" motion of his head)
-- out here.
- The driver clammers out of the cab and with the cop moves out of the shot.
56. MEDIUM SHOT - INTERIOR CAB - ON BARRY
Barry can only hear the faint murmur of their voices, but he feels sure they are discussing him. He looks nervously about him. He is desperate to know what to do. He decides to make a getaway.
57. MEDIUM SHOT - EXTERIOR - RIGHT SIDE OF THE TRUCK
We can see the door open and Barry's feet as they appear on the running board. Barry gets out of the truck and jumps down to the ground.
58. MEDIUM CLOSE SHOT - REAR WHEEL AND LOWER SIDE OF TRUCK - FROM BARRY'S ANGLE
The shadows of the driver and the policeman's legs as they move forward toward the cab.
59. MEDIUM SHOT - EXTERIOR - BARRY
As he moves to the side of the truck and looks through the open door across the seat of the truck. The driver and the policeman reappear.
- Driver
Get back in, kid. One of my tail blinkers went black, that's all.
- They climb back into the cab. The driver starts the motor.

60. MEDIUM SHOT - INTERIOR CAB - SHOOTING IN THROUGH WINDSHIELD

Driver
I guess it ain't Christmas yet.

61. MEDIUM SHOT - EXTERIOR - (NIGHT) - ROAD IN FRONT OF TRUCK

As the truck pulls away, CAMERA STAYS ON THE COP as he mounts his motorcycle.

62. CLOSEUP - RADIO ON MOTORCYCLE

Radio
Calling all highway patrolmen... Be on the lookout for a man named Barry Ford. He is blonde...

63. MEDIUM SHOT - POLICEMAN

as he looks after the truck.

Radio
...six feet two...blue eyes...about twenty-five. Last seen on Highway 66.

The cop glances thoughtfully after the retreating truck.

64. FROM THE POLICEMAN'S ANGLE

The CAMERA PANS ACROSS THE ROAD, as though the cop were looking in that direction. CAMERA STOPS ON A MEDIUM SHOT OF A HIGHWAY SIGN.

The sign reads: "Highway 395."

65. MEDIUM SHOT - THE POLICEMAN

as he remains undecided for a moment, then he starts his motor, wheels and rides off in the opposite direction, out of shot.

FADE OUT.

FADE IN:

66. VERY LONG SHOT - EXTERIOR - NORTHEASTERN CALIFORNIA - (MORNING)

In the distance are high mountains, capped with snow, and in the foreground the highway, as it runs through a wide, fertile valley. In the extreme distance we see the truck stopped on the lonely highway. The tiny figure of Barry alights. He waves to the driver and starts down a side road.

LAP DISSOLVE TO:

67. MEDIUM LONG SHOT

We see Barry passing through the main gate of a ranch. On the right there is a mail box with "Deep Springs Ranch" painted on the side.

68. LONG SHOT - BARRY

As he moves up the road, a cowboy passes him from the opposite direction.

LAP DISSOLVE TO:

69. LONG SHOT - EXTERIOR

Barry in the foreground. In the background a large California ranch house. On Barry's right are stables, farm buildings, cow sheds. Barry makes his way towards the front door of the ranch house.

70. MEDIUM SHOT - EXTERIOR - BARRY AT THE FRONT DOOR

He presses the button of the front door. The bell can be heard ringing throughout the house. Then the front door is opened and a Japanese maid appears.

71. MEDIUM SHOT - EXTERIOR - SHOOTING PAST BARRY AND TO INCLUDE THE JAPANESE MAID

Barry
Hello. Does a Mister Fry stay here?

The Maid (shaking her head)
No -- owner is Mr. Tobin -- don't know any Mr. Fry.

Barry
Then could I see Mr. Tobin?

CONTINUED:

71. CONTINUED (2)

Maid
Will go see.

She turns.

72. LONG SHOT - EXTERIOR - THE PATIO

Inside the ranch house there is a wide lawn, and in the center a swimming pool. An elderly man is splashing about with a one-year-old child. The child's mother is sitting close by. The mother crosses and goes to the edge of the pool.

73. MEDIUM LONG SHOT - EXTERIOR

Maid in the foreground. We do not see the man in the pool.

Maid
Man outside to see you, Mr. Tobin -- looking for a Mr. Fry.

Tobin (off scene; thoughtfully)
Mr. Fry, eh? Well, show the young man in.

74. MEDIUM SHOT - EXT. - FRONT DOOR OF THE RANCH HOUSE

The maid reappears at the door just as the cowboy returns with the mail. He moves past Barry and hands it to her. As she takes it, she beckons Barry to follow her.

CAMERA FOLLOWS BARRY into the house. He is led through the hallway past another Japanese maid.

75. MEDIUM LONG SHOT - EXTERIOR - PATIO

Barry arrives at the pool just as the old gentleman, with a great deal of splashing, is emerging.

76. SEMI-CLOSEUP - EXTERIOR - TOBIN

as he comes out of the pool. He wraps his lower half in a large bath towel.

Tobin (with a smile)
I'm Charles Tobin.
(he stretches out his hands)
Shall we sit out in the sun and talk?

77. MEDIUM SHOT - EXTERIOR - SHOOTING PAST TOBIN AND BARRY
as the mother of the child comes forward.

Mother
I'll take the baby away, Father, so she won't disturb you.

Tobin
She won't bother us.

The Mother glances at Barry and decides to retire
discreetly.

78. TWO SHOT - EXTERIOR - PATIO

Tobin glances curiously at Barry, whose unshaven face
and untidy clothes make him look anything but presentable.

Tobin (smiling)
Now, young man, let's hear your little problem, and we'll
see what we can do.

Barry (eagerly)
I'm looking for a man named Fry -- Frank Fry -- I met him
down in Los Angeles and I have to get hold of him.

79. CLOSEUP - TOBIN

He looks at Barry studiedly, puckoring his brow as
though trying to remember the name.

Tobin
Frank Fry... Fry... I've heard it somewhere before, but I
just can't seem to place it... There's a fellow with a name
something like that working up at Tahoe... But no, not Fry.

The CAMERA PANS WITH TOBIN as he strolls casually
across the lawn, dragging his bath towel. He moves
to a side table and picks up the mail, which has been
recently deposited by the maid. He opens a telegram,
reads the contents, and then glances idly through the
letters.

80. CLOSEUP - THE LETTERS IN TOBIN'S HANDS

We see that two of them are addressed to Frank Fry,
c/o Charles Tobin, Esq.

Tobin's Voice (on sound track)
I'm afraid you've got a wrong number. I don't think I ever
knew a man by that name.

81. MEDIUM SHOT - BARRY - SHOOTING PAST TOBIN

Barry
Could it be some fellow working for you? One of the cowhands?

Tobin
No, there's nobody by that name working here. But the fellow next door has a much bigger outfit -- I'll ask him if he ever heard of the name.

Tobin starts to move towards the house.

Barry (interposing)
I don't want to put you to so much trouble.

Tobin
Oh, that's all right. No use of your taking a long ride without going into this thing thoroughly.

The CAMERA PANS WITH TOBIN, as he strolls across and places the letters and telegram in the pocket of his coat, which is hanging on the door of the bath house.

Tobin
If you'll just wait a second, I'll go in and telephone. The next ranch is fourteen miles up the road.

Tobin crosses and starts towards the house.

82. MEDIUM SHOT - BARRY

As he seats himself at the side of the pool to await Tobin's return, his eyes roam over the patio.

83. LONG SHOT - BARRY

as his eyes meet the little girl's.

84. MEDIUM SHOT - BARRY

He winks and grins at the child.

85. LONG SHOT - SHOOTING PAST BARRY AT THE CHILD

She laughs and flashes a happy smile. The child looks down on the grass at three balls. The child stops and picks up one, clutching it tightly in its left hand. It waddles on and picks up the second.

86. MEDIUM SHOT - THE CHILD

It looks pensively at the third ball, begins to stoop, and then looks perplexed at the two balls in its hands.

CONTINUED.

86. CONTINUED (2)

The child's face brightens, and it puts down one ball and picks up the third, but is perplexed again when it sees that there is still one ball remaining on the ground.

87. LONG SHOT - THE CHILD

as it waddles happily towards Barry.

Suddenly it stops and throws down both balls. Then the child turns, and catching sight of the letters in Tobin's pocket, it toddles over and takes them out. Then it makes for Barry, carrying the letters.

88. TWO SHOT - THE CHILD

as it arrives with the letters. It drops them at Barry's feet. Barry stoops to pick them up.

89. CLOSEUP - BARRY

As he straightens, his face is diffused and we get once again the pictorial reprise of the scuffling feet outside the airplane factory, the open wallet, and the envelope with Fry's name on it. The PICTURE CLEARS and reveals Barry's expression of incredulity, as he stares at the envelope in his hand. He looks up swiftly and angrily in Tobin's direction.

90. MEDIUM SHOT - BARRY

He quickly and furtively snatches up the open telegram.

91. INSERT - TELEGRAM

"ALL FINISHED HERE. JOINING NEILSON IN MOUNTAIN CITY.
FRY"

92. TWO SHOT - BARRY AND THE CHILD

Barry hastily gathers the papers together and hands them to the child.

Barry (coaxingly)
Mustn't do that -- put them back.

93. SEMI-CLOSEUP - CHILD

It starts to obey, but suddenly turns and toddles off in another direction.

CAMERA FOLLOWS the child as it heads towards Tobin, who is standing in the doorway.

94. SEMI-LONG SHOT - TOBIN AND THE CHILD

Tobin

Now, Baby, you're not going the right way... That's not what the gentleman told you to do. Put them back in the pocket. You must be careful with letters that don't belong to you.

95. SEMI-CLOSEUP - BARRY

He is petrified and can't take his eyes off Tobin.

Tobin's Voice (off scene)
Isn't she cute?

96. MEDIUM LONG SHOT

To include Barry as he gets up, and Tobin, who is moving towards him.

Barry (his face is tense)
Yeah, she's cute. Now, where's Fry?

Tobin (retaining his genial mood)
Let's not get hasty, and anyway, you should know -- you just read his telegram to me. He's on his way to Mountain City -- isn't that what it says?

Barry (gruffly)
Cut the sugar. Just tell me where Mountain City is.

The CAMERA PANS OVER to pick up the child as it toddles towards Tobin, carrying a ball and a magazine. It hands these objects to Tobin.

Tobin
Why, I really couldn't tell you.

He picks up the child and, holding her in his arms, begins to fondle it.

Tobin
If it isn't on any map I really have no way of knowing where it is.

CONTINUED:

96.

CONTINUED (2)

Throughout the whole scene a portable radio has been playing light orchestral music, but the program now changes to the news.

Radio

This is Bruce Knox again, ladies and gentlemen, bringing you up-to-the-minute headlines. Flash! Mystery shrouds an aircraft factory fire in the Southern California region. Company officials of the Stewart Aircraft Factory and the police are busy looking for a man named Barry Ford, suspected of sabotage --

Tobin crosses to the radio and turns it off.

97.

SEMI-CLOSEUP - TOBIN

Tobin

You're really not interested in that, are you? You must have heard all about yourself earlier. I did -- that's how I knew you when you first came in.

98.

SEMI-LONG SHOT - BARRY

as he moves towards Tobin.

Barry

Okay. Before you holler 'copper', just tell me one thing. Why are you fronting for Fry? What's it going to get you?

99.

SEMI-CLOSEUP - TOBIN

Tobin

As an intelligent young American, you should know that. Each of us follows his own opportunities.

100.

SEMI-CLOSEUP - BARRY

He can hardly hide his rage.

Barry

You're a funny kind of an American. I never quite believed that guys like you existed -- people that would sell out their neighbors and their friends. Still, I owe you a vote of thanks -- you've helped me see this thing a little clearer.

101.

MEDIUM SHOT - TOBIN AND BARRY

Tobin

Young man, I'm quite bewildered. I really don't know what you're talking about.

101. CONTINUED (2)

Barry
 But get this -- you'll never make it. I'm going to stop you. I'm going to the police, and then you'll get a chance to find out what this country is all about.

102. CLOSEUP - TOBIN

Tobin (smiling)
 A very pretty speech...
 (he looks off into the distance somewhat amused)
 ...Youthful, passionate, and idealistic. Some of my friends make speeches like that...
 (his eyes are hard now as he turns back to Barry)
 They speak of a new world, run by power. But they, themselves, are not interested in the mechanisms of our day -- police and Federal officers. Your belief in these silly tokens shows rather bad taste on your part -- and besides -- I've already sent for the sheriff.

103. MEDIUM SHOT - BARRY AND TOBIN

Barry
 You can't bluff me -- you're caught. You'll have to do a lot of smooth talking to get out of this one.

Tobin
 I only want to remind you that you -- not I -- are a fugitive from justice. I am a respected landowner -- one of the leading citizens of Mono County. I wonder which one of us the police is likely to believe.

(he smiles and seats himself in a deck chair)
 Won't you have a cool drink, Mr. Ford? A Tom Collins is very refreshing on such a warm day.

104. CLOSEUP - BARRY

He looks worried for a moment.

Barry
 Well, then, Mr. Tobin, I'm sorry to have taken your time -- I think I now know everything that you had to tell me.

105. MEDIUM SHOT - BARRY AND TOBIN

Tobin sits in his dock chair. The CAMERA PANS WITH BARRY as he moves towards the patio gate through which he entered. Tobin struggles to rise and then, relaxing, he raises his voice:

Tobin (in Japanese)
 O Soto, mui chi san ling yun!

106. MEDIUM SHOT - THE PATIO GATE

as the Japanese maid comes into view.

Tobin (off scene)
Be so kind as to accompany Mr. Ford to the door.

107. MEDIUM SHOT - O SOTO

She pauses.

O Soto
Yes, Mister Tobin.

She takes a small purse out of her side pocket and looks into it.

108. LONG SHOT

As Barry approaches O Soto.

Her hand comes up out of the little bag, holding a small automatic.

O Soto
Stop, please!

109. MEDIUM SHOT - BARRY

He is half amused.

Barry
That filled with water?

110. MEDIUM LONG SHOT - O SOTO AND BARRY

O Soto (shaking her head)
No - filled with bullets - like any gun.

Tobin's Voice (coming over scene)
You really mustn't be in such a hurry to leave, Mr. Ford.

111. LONG SHOT

Barry turns and realizes that his avenues of escape have been cut off. O Soto stands at his back, holding the gun. Tobin is on his left, just getting out of the deck chair. The only way he can get out of the patio is to go around the pool.

Barry
You make it tough for me to refuse your invitation - but still I don't see how I can stay here any longer.

111. CONTINUED (2)

He looks about him and suddenly he calls out:

Barry
Susie! Maybe you can help me -- come here.

112. MEDIUM SHOT - SUSIE

As she hears her name, turns, and starts toward Barry.

113. SEMI-CLOSEUP - TOBIN

Tobin (in a stern voice)
Susie - come here!

114. MEDIUM SHOT - BARRY AND SUSIE

Barry smiles as the child toddles towards him.

Barry
I'm in sort of a predicament, Susie, and I think maybe a little conference with you might clear things up.

Barry reaches down and takes the child's hands, swinging her onto his back.

Barry
How about a nice piggy-back ride?

115. SEMI-CLOSEUP - O SOTO

As she starts forward.

116. SEMI-CLOSEUP - TOBIN

Furious.

Tobin
Put that child down!

117. LONG SHOT - BARRY

As he starts around the pool toward the patio entrance. The child is hanging onto his back, laughing gleefully, enjoying herself tremendously.

118. MEDIUM SHOT - BARRY

As he reaches the patio gate that leads towards the stables and the adjoining ranch houses. He turns and opens the gate.

Barry
End of the line, Susie.

He waves at Tobin.

Barry (calling to Tobin)
Bye-bye, now.

Barry puts the child down quickly and then steps through the gate, slamming it behind him.

119. MEDIUM SHOT - BARRY - ON OTHER SIDE OF GATE

He looks about him for a second.

The CAMERA FANS WITH HIM as he runs across the courtyard toward a large corral fifty or sixty yards to the left.

120. MEDIUM SHOT - BARRY

As he opens the gate to the corral. He takes down a rope halter that is hanging on a peg.

121. MEDIUM SHOT - REVERSE ANGLE - SHOOTING OVER HORSE'S NECK

Barry approaches warily, holding the rope halter behind him.

122. LONG SHOT - INSIDE PATIO

O Soto, the Japanese maid, is running toward the child. Tobin has extracted himself from his deck chair. He is running toward the house, shouting orders.

Tobin
Hall! Joe! Get after him!

123. MEDIUM LONG SHOT - BARRY

As he mounts and canters out of the corral, through the ranch yard and off into the mesa.

124. MEDIUM SHOT - RANCH YARD

Tobin in his bathing suit. He is shouting at several men who are in the process of mounting horses.

125. PAN SHOT - BARRY
hanging onto the running horse's mane. He looks back.
126. LONG SHOT - THREE OR FOUR HORSEMEN
As they gallop after Barry.
127. MEDIUM SHOT - BARRY
As he gallops along.
128. EXTREME LONG SHOT - AS IF SEEN FROM THE RANCH HOUSE -
THE CHASE
Two small clouds of dust moving on the desert.
129. MEDIUM SHOT - THE RIDER CLOSEST TO BARRY
As he unlimbers his lasso and begins to swing it.
130. CLOSE SHOT - THE LASSO
As the CAMERA FOLLOWS IT through the air, until it falls around Barry's shoulders.
CAMERA STAYS ON BARRY as he is jerked off his horse, and CAMERA FOLLOWS HIM to the ground.
- LAP DISSOLVE TO:
131. LONG SHOT - THE PATIO
A tableau around the pool. The police have arrived and are about to take Barry away. He is standing between two detectives, facing Tobin who is holding the baby.
132. MEDIUM SHOT - BARRY, TWO DETECTIVES, AND TOBIN
One of the detectives jerks at Barry's sleeve.
Detective
Come on, let's go.
Barry (nodding towards Tobin)
You can't just take me away without investigating this guy. Just because he has a house and a pool, that doesn't make him straight. Ask the child about the letters.

133.

MEDIUM SHOT - TOBIN

Tobin

I really don't know what the young man is talking about. He has a curious imagination. As for the child, I'm afraid it'll be quite a few months before it can answer any questions. At the moment the best it can do is 'da-da' and 'moo-moo' -- of course, if that can help you in any way...

134.

MEDIUM SHOT - TOBIN, THE CHILD, BARRY AND DETECTIVES

Tobin puts the child down.

Tobin

Go to the gentleman, Susie -- go on.

The baby toddles over to Barry.

135.

MEDIUM SHOT - THE BABY, BARRY AND TWO DETECTIVES

The baby points to the handcuffs on Barry's wrists and gurgles something inarticulate.

Tobin (off scene)

She wants the handcuffs.

He comes into the shot, taking the child by the hand.

Tobin

No, no, you can't have them, my dear. They belong to the gentleman.

136.

SEMI-CLOSEUP - BARRY

As he looks helplessly at the faces of the smiling detectives on either side of him. He realizes that he is beaten.

Barry

Okay, let's get going.

137.

MEDIUM SHOT - SHOOTING PAST BARRY AND TWO DETECTIVES

As they move off. Tobin is standing by the pool, the baby in his arms. She waves her little hand in farewell.

DISSOLVE TO:

138.

MEDIUM SHOT - BARRY - SHOOTING THROUGH WINDSHIELD OF POLICE CAR

He is seated in back with a detective. The driver and another detective ride in front.

Barry
Where you taking me?

Detective (in front seat)
County Jail -- back in Bridgeport. You won't find it the best in the West, but it's only temporary. Probably only be there a day, until they come up from L.A. to get you.

Barry
How about bail? They can't hold me without bail and with no charge.

139.

MEDIUM CLOSEUP - DETECTIVE IN FRONT SEAT

Detective
I don't know whether we can or can't, brother. All we gotta do is do it.

140.

TWO SHOT - BARRY AND DETECTIVE IN BACK SEAT

Detective
Back in L.A. you'll get all the dope -- and from what I hear they might throw away the key.

The car slows up with a squeaking of brakes. The detective beside Barry looks up and speaks to the driver.

Detective
What's wrong, Joe - what's holding us up?

141.

REVERSE ANGLE - DRIVER AND DETECTIVE IN FRONT SEAT

The driver indicates a large truck, barely visible through the windshield.

Driver
Gas truck up ahead - can't pass him.

142.

TWO SHOT - BARRY AND DETECTIVE IN BACK SEAT

Detective
You'd think they'd keep these big trucks off the highway. It's getting so that there's nothing but trucking on these roads. A man in a car hasn't got half a chance.

143.

CLOSEUP - BARRY

We can see from his expression that he is becoming more desperate. He glances nervously out of the window.

144. MEDIUM SHOT - SHOOTING PAST BARRY OUT OF THE WINDOW
We see that the car is passing over a narrow bridge,
with a rushing river below.
- Barry (as he turns back to the detective)
Have you got a smoke?
145. MEDIUM SHOT - SHOOTING THROUGH WINDSHIELD OF CAR -
TO INCLUDE ALL FOUR PASSENGERS
The detective in the rear seat reaches into his pocket
for cigarettes. Barry brings both of his hands up
fast and strikes him full on the chin.
146. CLOSE SHOT - BARRY
As he kicks at the handle of the rear door.
CAMERA FOLLOWS HIM as he dives out, and HOLDS ON his
rolling figure in the road.
147. MEDIUM SHOT - BARRY - ON THE ROAD
He is dazed for a moment, then getting to his feet,
vaults over the low railing of the bridge.
148. LONG SHOT - BRIDGE
As Barry dives into the river.
149. LONG SHOT - THE BRIDGE AND THE HIGHWAY BEYOND IT
The detectives' car slides to a stop. The two men in
the front seat jump out.
150. TWO SHOT - THE TWO DETECTIVES
As they start across the road. They pull back suddenly
and a truck whizzes by in front of camera, barely
missing them.
151. MEDIUM SHOT - THE DETECTIVES
As they run along the road.
152. LONG SHOT - THE DETECTIVES
As they come to a halt on the railing of the bridge.
They have their guns out.

153. MEDIUM SHOT - SHOOTING UP FROM THE WATER

First Detective (shouting)
Watch the other side!

154. MEDIUM SHOT - BARRY

As he flattens himself at the side of the bridge and recovers his breath. He is bleeding from a scratch on his temple. Above him the men are still shouting.

He takes a deep breath and the CAMERA PANS WITH HIM as he plunges down below the surface of the water.

155. MEDIUM SHOT - UNDER WATER - BARRY

As he makes his way upstream, using his hands as best he can. We see him bucking the current until he finds two huge boulders. Barry turns on his back and, bracing himself against the boulders with his feet, he moves towards the surface.

156. MEDIUM LONG SHOT - THE SURFACE OF THE WATER

As Barry's nose and mouth emerge.

157. LONG SHOT - FROM BARRY'S ANGLE

Fifty yards below him, along the river banks, the detectives are searching in the tall grass. They are working their way back toward the bridge, in their endeavor to trace Barry's passage downstream. One detective starts running toward Barry.

158. MEDIUM CLOSEUP - BARRY

He is barely able to hold out. He must remain concealed by the boulders.

159. SHOOTING PAST BARRY'S HEAD TO FIRST DETECTIVE

As he approaches.

160. MEDIUM SHOT - UNDER WATER - BARRY

As the detective passes, he lowers himself below the surface of the water.

161. MEDIUM SHOT - SHOOTING UP FROM BARRY'S ANGLE THROUGH THE WATER
The detective's distorted form is in view as his feet rest on the boulder directly over Barry. He is looking to the right and left of him, then the detective seems to be looking right down at Barry. From below the water, his whole form seems to quiver like jello. Barry's lungs are about to burst, but still the man does not move.
162. FROM BARRY'S ANGLE -
The CAMERA BREAKS THROUGH the surface of the water.
163. MEDIUM SHOT - THE DETECTIVE ON THE BOULDER
Barry rises suddenly and with his handcuffed hands swings at the man's ankles. The detective tumbles into the water and is carried away down the river.
164. LONG SHOT - THE OTHER DETECTIVES
As they turn suddenly, hearing the fallen man's cry. We hear faint shouts of "There he is - watch him!" "Don't shoot until you have to!"
The detectives and one or two truck drivers endeavor to follow the course of the man as he is swept along by the current. They move downstream. One of them wades out into the river.
165. MEDIUM SHOT - BARRY
As he smiles with satisfaction. He begins to swim toward the riverbank.
FADE OUT.
166. FADE IN:
MEDIUM SHOT - BARRY - LATE AFTERNOON
Big trees and the mountains in background. It is raining.
167. LONG SHOT - FROM BARRY'S ANGLE - THE FOREST BEYOND HIM
A storm is causing vivid flashes of lightning to show through the trees - loud thunder on the sound track.

168. LONG SHOT - BARRY
As he comes to a slight clearing among the trees.
169. LONG SHOT - SHOOTING PAST BARRY
He is looking across the grassy meadow, through the heavy rain - toward a cabin nestled against the hills half a mile away. Smoke is rising from the chimney.
170. MEDIUM SHOT
As Barry moves forward.
171. LONG SHOT - BARRY
As he moves warily around a corner of the house.
172. CLOSE SHOT - BARRY
A twig cracks underfoot. Barry flattens himself against the wall. From inside we hear a dog barking.
173. TWO SHOT
Barry flattens himself against the wall. Beside his head there is a window. A dog, barking louder now, is at the window.
174. MEDIUM SHOT - BARRY
As he moves along the wall, trying to gain the other side of the house. The dog follows him from window to window.
175. LONG SHOT - BARRY
As he reaches the farthest side of the house facing the clearing.
176. MEDIUM CLOSEUP - BARRY
Above the noise of the rain on the leaves we hear the deep voice of a man.
Voice (quite close)
Hello, there? Won't you come in out of the rain?
Barry turns quickly.

177. CLOSEUP - BARRY

As he pulls his sleeves down over his handcuffs.

178. MEDIUM SHOT - BARRY

Barry
Yeah - thanks.

179. MEDIUM LONG SHOT - BARRY

As he approaches the door and goes inside.

180. MEDIUM SHOT - SHOOTING PAST BARRY

He is facing an elderly gentleman who is standing before a crackling fire.

181. MEDIUM SHOT - BARRY

Soaking wet.

Barry
Hate to barge in on you like this, but I wonder if I could dry out in here -- walking through that mud is pretty tough.

182. MEDIUM CLOSEUP - THE ELDERLY GENTLEMAN (MR. MILLER)

He is a kindly looking, white-haired man of about sixty-five, but wiry and virile. He smiles.

Mr. Miller
Where's your car, young fellow? You might have trouble starting it if you leave it out in the rain. There's a lean-to behind the cabin -- you can put it under there.

183. MEDIUM SHOT - BARRY AND MR. MILLER

Barry (attempting to smile)
No car - I'm working the old thumb.

Mr. Miller
The thumb? I don't quite --

Barry
Hitch-hiking.

184. MEDIUM CLOSEUP - MR. MILLER

Mr. Miller

Oh, really. I envy you - it seems to me to be a great adventure -- the last of the pioneers -- experimenting with the American sun - and the American heart.

185 MEDIUM SHOT - BARRY AND MR. MILLER

Barry

Yes, maybe that's so - never thought of that.

186. MEDIUM CLOSEUP - BARRY

He is watching the elderly gentleman, trying hard to conceal the fact that he is handcuffed.

187. MEDIUM SHOT - MR. MILLER AND BARRY

Mr. Miller

My name is Edward Miller. You're welcome to stay here until the storm blows over. I doubt whether that will be very long -- these summer storms are short.

Barry

And pretty wet.

188. CLOSEUP - BARRY

Barry

My name's Barry -- Mason.

189. MEDIUM SHOT - SHOOTING PAST BARRY TOWARD MR. MILLER

Mr. Miller

Well, come right in, Barry - there's a fire going in the other room. If you want to take off those wet clothes, go right ahead - there isn't anyone within miles.

190. MEDIUM CLOSEUP - BARRY

The CAMERA PANS DOWN to his soaked shoes.

Barry

It's not so bad. I'll let 'em dry right on me - so they won't forget my shape.

191. MEDIUM SHOT - MR. MILLER AND BARRY

Mr. Miller smiles.

191. CONTINUED (2)

Mr. Miller
Come along, then.

CAMERA FOLLOWS THEM into the other room. Mr. Miller moves slowly in advance of Barry. He stands across the room, leaving the fire open to Barry.

Mr. Miller
You might throw a couple of logs on the fire -- perhaps we can hurry the drying process.

192. MEDIUM SHOT - BARRY

As he moves cautiously toward the fireplace. He manoeuvres his body in such a manner that he can pick up a log without his handcuffs being seen.

193. MEDIUM CLOSEUP - BARRY

Bending over the wood-basket. On the sound track we hear Miller close the door. Barry quickly lifts a log out of the wood-basket and pivots toward the fireplace, but the fact that his hands are manacled causes him to lose his grip on the log and it falls to the hearth with a crash.

194. CLOSEUP - BARRY

As his handcuffs are revealed by the effort. He looks up nervously.

195. SEMI-CLOSEUP - SHOOTING UP FROM BARRY'S ANGLE - MR. MILLER

He looks down at Barry.

196. MEDIUM SHOT - BARRY AND MR. MILLER

Barry looks up at Miller and then down at his handcuffs. There is a pause while he waits for the old man to speak.

Mr. Miller (in his same genial tone)
They're pretty heavy, aren't they? I drop them all the time.

197.

TWO SHOT - BARRY AND MR. MILLER

Barry straightens and stares intently at Miller's face. Then slowly he passes his manacled hands, palms outward, in front of the older man's eyes.

Barry (in a dead voice)
Yeah, they're really heavy -- gotta use two hands, I guess.

198.

MEDIUM CLOSEUP - MR. MILLER - SHOOTING PAST BARRY

The old man does not move despite the handcuffs that are being passed back and forth in front of his eyes.

Barry
Guess I was pretty lucky not to smash my fingers.

199.

MEDIUM CLOSEUP - BARRY

As he bends down to pick up the log again.

Barry (muttering)
....pretty lucky...

He throws the log on the fire. CAMERA FOLLOWS THE LOG onto the smouldering fire.

LAP DISSOLVE TO:

200.

CLOSEUP - THE FIREPLACE

The flames have increased and the burning wood is crackling.

The CAMERA PULLS BACK to include Barry, who is making no effort to conceal his handcuffs. He warms his hands in front of the fire.

201.

MEDIUM LONG SHOT -

Mr. Miller is seated at the window, Barry standing with his back to the fire.

Mr. Miller
The rain isn't so bad when you're under a good roof, is it?

202.

MEDIUM SHOT - MR. MILLER

Mr. Miller
It's almost one of the nicest feelings in the world -- the rain patterning in the woods, and a warm fire on the hearth. It's like being safe in a fortress with an enemy outside.

(he looks up)
If you could ever call Nature an enemy. It's sort of a friend to me -- a companion.

203. MEDIUM SHOT - BARRY AND MR. MILLER

Mr. Miller (continuing)
I suppose everyone who lives by himself in the forest
develops that feeling. Every tree is a comrade --

There is a loud clap of thunder.

204. MEDIUM CLOSEUP - BARRY

As he jumps nervously.

205. MEDIUM CLOSEUP - MR. MILLER

Mr. Miller (unperturbed)
Even the thunder is a friend -- it tells you that the
lightning has passed.

206. MEDIUM SHOT - BARRY

Barry
That's a funny way to look at it - but I guess you're
right.

207. MEDIUM SHOT - MR. MILLER

As he gets up slowly.

Mr. Miller
Oh, you don't have to subscribe to my theories -- you're
young. No reason for you to live as I do - alone. You
can enjoy life after your own tastes. Perhaps when you're
older you'll understand the attractions of solitude --
solitude and music - my own private pleasures. I even
compose a little. And because I'm alone I allow myself to
think it's good.

208. CLOSEUP - MR. MILLER

Mr. Miller
It isn't, you know. I find that out whenever I have guests.
Are you fond of music?

209. MEDIUM SHOT - BARRY

Barry
Yeah, I like it a lot.

210.

MEDIUM SHOT - MR. MILLER AND BARRY

Mr. Miller moves slowly toward the piano.

Mr. Miller

Do you play any instruments?

Barry

No -- I used to. I played the triangle in a school band. Since then nothing but the radio.

Mr. Miller (as he seats himself at the piano - he smiles)

Those are hardly instruments. The triangle is exercise and the radio a drug. I play the piano.

211.

MEDIUM CLOSEUP - MR. MILLER AT PIANO

Mr. Miller

It doesn't know I'm blind. So it's very kind to me - and quite unembarrassed. Delius, the English composer, was blind, too, you know.

(he begins to play softly)

Our blindness is the only thing we have in common. Do you know Delius?

(he plays more loudly)

"Summer Night on the River," for instance. It's almost a description.

212.

MEDIUM SHOT - BARRY

As the soft, melodious notes emerge from the other end of the room. He steals a glance at the bowl of fruit on the table. He steps forward and surreptitiously takes an apple between his manacled hands. He bites into it carefully, but it makes a loud crunching sound.

213.

CLOSEUP - MR. MILLER

As he looks up from a soft passage he is playing.

Mr. Miller

"Summer Night on the River" - with an apple. You must be quite hungry, young man. Isn't there something else I can get you?

Mr. Miller stops playing.

214.

MEDIUM SHOT - BARRY AND MR. MILLER

Barry

No thanks. An apple will do -- please go on playing.

mg

CONTINUED:

214.

CONTINUED (2)

Mr. Miller rises from the piano.

Mr. Miller

No -- you will have to fill that empty stomach, first.

The CAMERA PANS with Mr. Miller as he gets up and passes into the kitchen.

215.

MEDIUM LONG SHOT - MR. MILLER AND BARRY

Almost as though it were a trick of magic, Mr. Miller emerges with two plates -- one with bread and butter and the other with some cold meats.

Mr. Miller (smiling)

You see, it's all very simple. Living here is patterned after a fairy tale. You make a wish and the chances are pretty good of its being fulfilled.

Barry (protesting)

Thanks a lot, but I don't want all that.

Mr. Miller

But you must be hungry after your long walk.

216.

MEDIUM SHOT - BARRY AND MILLER - SEATED AT THE TABLE

Barry is having a little difficulty in manipulating his knife and fork. The rain has abated somewhat -- there is less thunder and lightning. On the sound track we hear the noise of a motor pulling up and the faint sound of voices outside. Barry gets up and moves towards the window.

217.

LONG SHOT - SHOOTING OVER BARRY'S SHOULDER OUT OF THE WINDOW

A girl is just getting out of a sedan at the foot of the path that leads to Miller's house. Another car has pulled up behind her. Out of it get detectives and police. We see the police and the girl speaking together.

218.

MEDIUM SHOT - INSIDE THE CABIN - BARRY

Barry turns and moves back towards the table.

Mr. Miller

That must be Teddie. It sounds as though there were someone with her.

mg

CONTINUED:

218. CONTINUED (2)

Barry (grimly)
It's another car. She's showing them the way. They must be lost up here.

He looks towards the window.

219. LONG SHOT OF WHAT BARRY SEES:

The girl coming towards the front door.

220. MEDIUM SHOT - BARRY

As he sits down and hides his manacled hands under the table. The door opens and Teddie enters. She pulls up sharply upon seeing Barry.

Mr. Miller (introducing)
Teddie Miller, Mr. Barry Mason.

(he turns towards the girl)
You seem surprised, my dear, to see that I have a guest. Life here isn't as uneventful as you believe. Mr. Mason and I haven't had a dull moment -- at least I'm under that impression... Who were your friends, dear?

221 MEDIUM SHOT - TEDDIE

She has closed the door behind her and stands in front of it.

Teddie
I'm just a little jumpy -- those men outside -- they're police. They asked me if I'd seen a young man --

222. MEDIUM SHOT - TO INCLUDE BARRY AND TEDDIE

She is looking intently at him.

Teddie
They're looking for him... Some fellow that committed a crime in Los Angeles.

223. MEDIUM LONG SHOT - MR. MILLER, BARRY, AND TEDDIE STILL AT THE DOOR

Mr. Miller
The police are always inclined to be alarmists. They believe that frightening people is part of protecting them.
(he laughs)

There has been no one here more suspicious than myself and my friend, Mr. Mason -- and I think you'll agree that neither one of us has the look of a fifth columnist.

223. CONTINUED (2)

Teddie (smiling a little)
I suppose not. I'm sorry. I'll go back and speak to the men.

224. MEDIUM SHOT - TEDDIE

As she turns towards the door. She hesitates for a moment and looks once more at Barry. Then she goes out. Barry gets up and moves to the window.

225. LONG SHOT - SHOOTING PAST BARRY OUT OF THE WINDOW

The girl speaks to the police officers, who drive off.

226. MEDIUM SHOT - MR. MILLER AND BARRY - INSIDE THE CABIN

Mr. Miller

Teddie is my niece... Her coming out here for a month every summer is one of the most pleasant things that's happened to me -- But a month is about as much as she can stand of this kind of life -- the quiet makes her restless.

The door slams and Teddie re-enters. She moves towards the table, smiling winningly. We see that she is attractive in spite of her sloppy hat and raincoat. Somehow she brings the freshness of the forest into the room with her.

Teddie (holding out her hand to Barry)
In the middle of my sleuthing I didn't even have time to say 'How-do-you-do.'

Barry is afraid to rise. He remains seated, and merely nods his head.

Barry
How-do-you-do.

Teddie looks curiously at him. Afraid of arousing suspicion, Barry attempts to rise, and in doing so, knocks a knife from the table.

Now he is in a real dilemma. All he can do is glance down at the knife and then up at the girl. She looks curiously at him for an instant and then comes around to his side of the table and picks up the knife.

227. TWO SHOT - TEDDIE AND BARRY

As she stoops, she catches sight of his handcuffs. She jumps back, frightened.

228. CLOSEUP - TEDDIE

She is frightened.

229. CLOSEUP - MR. MILLER

Mr. Miller (quietly)
What is it, Teddie? Have you just seen his handcuffs?

230. MEDIUM SHOT - TEDDIE, MR. MILLER, AND BARRY TO THE
RIGHT

Teddie
Uncle! -- He's the man -- the one they're looking for!
Why did you tell me he was a friend?

Mr. Miller remains unperturbed.

Mr. Miller
Gently, Teddie -- I was aware of Mr. Mason's predicament
from the moment he came in -- somehow, his voice told me
that he was not free.

Teddie
Then why didn't you give him up to the police?

Mr. Miller
You're relentless, Teddie -- relentless and jumpy. That's
what comes of living in cities. You have too few doubts.

Mr. Miller turns his head towards Barry.

Mr. Miller (thoughtfully)
It's not so easy for me to turn a young man over to the
police without knowing whether he's guilty or not.

231. SEMI-CLOSEUP - MR. MILLER

Mr. Miller (as he goes on)
Handcuffs alone do not make a man a criminal. In many
parts of the world today they serve rather as a badge of
courage and honesty, and besides --
(he pauses, smiling)

I have discovered that Mr. Mason and I have two things in
common -- we are both extremely fond of apples and music.

232. MEDIUM SHOT - TEDDIE

As she faces Mr. Miller and Barry.

Teddie
Uncle Edward! It's your duty to turn this man over to the
authorities.

CONTINUED:

232.

CONTINUED (2)

Mr. Miller (calmly)
 I must remind you again that I'm not a policeman. I don't share your automatic suspicions. Why, I doubt whether this young man has been tried yet.

Barry
 I haven't even been indicted.

Mr. Miller (turning to the girl)
 You see? Like so many people nowadays, you're judging a man before he's been proven guilty.

(he leans back in his chair)
 What's more, today is a rainy day, and I feel a little like breaking the law. If it were sunny, I'd be much more the righteous citizen.

Teddie is bewildered.

Teddie
 What do you mean? What are you going to do?

Mr. Miller
 Not even as much as you are. I only fed him -- you will free him... Take the car and bring this boy down to the blacksmith's. He'll be able to get the handcuffs off.

233.

SEMI-CLOSEUP - TEDDIE

Teddie
 Uncle, how can I do that?

234.

MEDIUM SHOT - MR. MILLER, TEDDIE AND BARRY

Mr. Miller
 Go ahead, Teddie. I'll take the blame.
 (he turns towards Barry)
 And take some of the bread with you, and some of the meat, young man -- you might get hungry later on.

Barry (rising)
 Thanks. You've been pretty swell.

Mr. Miller
 Yes, it's a nice feeling... Good luck and bon voyage.

The CAMERA PANS WITH BARRY, as he moves towards the door.

Barry
 I sure appreciate it.
 (he hesitates a moment)
 Don't think I won't be back for more of that music!

CONTINUED:

mg

234.

CONTINUED (2)

He steps out of the door. Teddie follows, but turns back once more.

Teddie

Uncle, are you sure you're doing right?

Mr. Miller (rising and moving towards her)
Go ahead, my dear. I have a sort of deeper sense about people.

He is near to her now, and kisses her fondly on the forehead.

Mr. Miller

I can see beyond handcuffs... And I'm very seldom wrong.

Teddie (sighing)

Oh, all right.

235.

LONG SHOT - SHOOTING DOWN THE PATH TOWARDS THE CABIN

As Teddie and Barry hurry through the rain towards the car, the old man stands smiling in the doorway of the cabin.

Mr. Miller (shouting)

Keep practicing on that triangle.

Barry (turning, shouting back)

I will!

They get into the car, as Mr. Miller moves slowly out into the rain.

236.

EXTREME LONG SHOT - THE HOUSE, AND MR. MILLER

as the car drives away down the lane.

LAP DISSOLVE TO:

237.

LONG SHOT - THROUGH THE WINDSHIELD OF THE CAR

Down a familiar type of four-lane highway, with a suggestion of a town about three miles ahead.

238.

MEDIUM SHOT - REVERSE ANGLE - INSIDE THE CAR

Teddie is driving, Barry beside her. It is still raining.

Teddie (glumly)

Would you mind closing that window?

mg

CONTINUED:

238.

CONTINUED (2)

Barry (as he does so)
Say, this blacksmith isn't right in the middle of town, is
he? It would make it kind of tough.

Teddie (shortly)
No, his place is along here.

239.

LONG SHOT - THE CAR

As it turns slowly off the highway.

240.

MEDIUM SHOT - INTERIOR OF CAR - BARRY AND TEDDIE

Teddie
At least, I thought it was.

Barry
The blacksmith -- he's a right guy?

Teddie
Jake? Oh, certainly -- He used to shoe our horses years
ago, and when Uncle came back to live here, for a long time
he was his only friend.

Teddie seems to be talking in an unconcentrated, nor-
vous way. She turns suddenly and speaks in a more
intense voice.

Teddie
Let me see your handcuffs. I wonder if it will be any
trouble taking them off?

241.

TWO SHOT - BARRY AND TEDDIE

He glances out of the window to make sure that the
road is quite empty, and then he holds out his man-
acled wrists.

Barry (grimly)
Just like charm bracelets.

Teddie (nervously)
Get them a little higher -- in the light.

Barry moves them until they are right over the steer-
ing wheel. Suddenly, Teddie grabs his arms, pulls
them towards her and down over the steering wheel, so
that Barry is shackled to the steering column.

Quite breathless with excitement, she stares at him
with a triumphant light in her eyes.

CONTINUED:

mg

241.

CONTINUED (2)

Teddie

There -- You can't get loose now -- and I feel better with it this way.

Barry is completely taken aback.

Barry

Well, I'll be a -- Why, you little --

242.

TWO SHOT - CAMERA SHOOTING PAST BARRY

Teddie seems much relieved.

Teddie

You needn't seem so surprised -- you had this coming to you anyway. You're a criminal --

Barry

Your uncle didn't seem to think so.

Teddie

Oh yes, you were pretty smooth with your charm -- but the world isn't full of blind and lonely old men.

(she looks at him coldly)

You'd better think of what you're going to say to the police -- that's where we're going, you know. And if you're interested in reminiscences, we passed Jake, the blacksmith's, two miles back. My uncle's old friend...

243.

SEMI-CLOSEUP - BARRY

Barry (through closed teeth)

You're sure you and your uncle are from the same family? Or maybe it was just a slip-up. Maybe it was that iceman -- the mean one -- the one who used to kick the dog.

244.

TWO SHOT - BARRY AND TEDDIE

She tries to be aloof.

Teddie

I'd prefer it if you wouldn't speak to me. You're really not very funny.

Barry

Okay, that suits me fine.

He looks out ahead. We can see that his mind is working. Suddenly he turns his hands upward, grabbing the steering wheel by two or three spokes that radiate from the column.

245.

CLOSE SHOT - BARRY'S FOOT

As he kicks away her foot and pushes down the accelerator.

246.

MEDIUM SHOT - BARRY AND TEDDIE

As they wrestle for a moment. Barry proves to be the stronger. He turns the car towards the right.

247.

LONG SHOT - THE CAR

As it turns suddenly to the right, down a forked road.

248.

TWO SHOT - BARRY AND TEDDIE

She is still struggling against his firm grip, but he is much too strong. After a while, she gives up and sits helplessly beside him.

Teddie (controlling her anger)
They'll add kidnapping to your charges.

Barry. (grimly)
...And maybe murder.

Teddie looks startled.

LAP DISSOLVE:

249.

A LONG SHOT - THE CAR

As it careens away into the countryside.

250.

MEDIUM SHOT - INSIDE THE CAR

The position of the two occupants is altered somewhat. Barry is scanning the landscape. He turns slowly.

Teddie has relaxed in her struggle against him.

251.

LONG SHOT - SHOOTING FROM BEHIND BARRY AND TEDDIE OUT OF THE WINDSHIELD

As the car faces a new segment of the highway. Directly in front of them, some distance away, is a huge sign by the side of the road -- a regular National Outdoor Advertising 24-Sheet.

It flies towards them. The sign is a huge picture of a beautiful blonde girl with a wonderful smile, lighting a cigarette. The caption under the picture reads:

251. CONTINUED (2)

"Her Happiest Moment."

The CAMERA PANS SLIGHTLY from the inside of the car as they pass the sign.

252. MEDIUM SHOT - THE SIGN

253. MEDIUM SHOT - INSIDE THE CAR - BARRY

As he jerks his head to look at it, then looks at the glowering Teddie beside him.

254. MEDIUM SHOT - THE SIGN

255. TWO SHOT - TEDDIE AND BARRY

As he realizes that the sign and his passenger are one and the same girl. He grimaces -- and they pass on in silence.

LAP DISSOLVE TO:

256. LONG SHOT - CAR

As it moves down the highway.

257. MEDIUM SHOT - TEDDIE AND BARRY - INSIDE THE CAR

Barry looks off to the right.

258. MEDIUM LONG SHOT - ANOTHER SIGN

Identical to the first, as the car passes it.

259. TWO SHOT - BARRY AND TEDDIE

Barry (grimly; with a jerk of his head to the right)

They just lost a customer.

Teddie

Took you a long time to work that one out -- I hope you're happy with it.

Barry (smiling)

I like it fine -- I like everything fine except that face up there.

mg

CONTINUED:

259. CONTINUED (2)

Teddie
There are only thirty-five hundred of them in the country and ten in Alaska. Maybe you'd like to start a project to take them all down?

Barry
That's too easy a way to become a national hero.

Teddie (miffed)
If it hurts that much, why don't you stop the car and let me get out?

Barry
I will when I'm ready.

FADE OUT.

260. FADE IN:
EXTREME LONG SHOT - EXTERIOR - A DESERTED COUNTRY ROAD

It is a fairly wide two-lane highway. Teddie's car approaches and pulls up at a comparatively lonely spot.

261. MEDIUM SHOT - INSIDE THE CAR

Barry relaxes with a sigh of exhaustion.

Barry
Okay, Miss Miller, now you can holler 'copper' all you want.

Teddie (angrily)
Just let me out -- that's all I want.

Barry holds on to her for just another minute. He is close to her face.

Barry (in a low voice)
Go ahead, I'll live without you. I've got a job of my own to look after. And it's a cinch I'm not going to do any more driving with these handcuffs on. It's kind of tiring... And I doubt if the police would think it safe.

He pauses for a moment.

262. CLOSEUP - BARRY AND TEDDIE

She is straining against his arms.

Barry
Goodbye, sweetheart.

CAMERA PULLS BACK. As he lets her go, she scrambles out of the car.
mg

263. MEDIUM LONG SHOT - TEDDIE
As she gets out of the car and starts to walk away down the road. There is no sign of a car anywhere. We see her small figure trudging along down the road. She stops twenty yards ahead of the car.
264. LONG SHOT - SHOOTING PAST TEDDIE FROM A LOW ANGLE
We see a car approach in the distance. It roars past Teddie despite her raised arm.
265. MEDIUM SHOT - BARRY
As he pulls the hand brake on inside the car, and starts the engine. He sees to it that the car is in neutral, then pulls out the hand-gas so that the motor is running fast.
CAMERA FOLLOWS HIM as he hops out of the car and lifts the hood.
266. LONG SHOT - SHOOTING DOWN THE HIGHWAY PAST TEDDIE FROM A LOW ANGLE
Another car appears in the distance. Teddie raises her hand, thumb pointing over her shoulder. The car swooshes past her.
267. MEDIUM SHOT - BARRY
As he bends over the engine, running wide open under the hood. Barry holds the link of his handcuffs close to the spinning fan. There is a ringing sound as metal touches metal. He hops back as one of the fan blades is broken off.
268. LONG SHOT - TEDDIE
Standing at the side of the highway. Another car has just passed her. She is getting frantic.
269. LONG SHOT - SHOOTING PAST BARRY TO TEDDIE IN THE DISTANCE
Barry (shouting)
You must be pretty well known in this part of the country!
270. MEDIUM SHOT - BARRY
As he bends over the motor again.

271. CLOSE SHOT - HIS HANDS WITH HANDCUFFS

Hardly a dent has been made in the steel link.

272. MEDIUM SHOT - BARRY

He now holds the handcuffs close to the solid steel wheel, which carries the fan belt, and this time he is more successful. The terrific friction starts to burn through the link. Sparks fly.

273. CLOSEUP - BARRY

He screws up his face with pain as the friction makes the steel of his handcuffs burning hot.

274. LONG SHOT - TEDDIE

At the side of the highway, as another car comes into view in the distance. Teddie moves out into the road.

275. SEMI-CLOSEUP - BARRY

The link is practically at breaking point. He looks up.

276. LONG SHOT - SHOOTING PAST BARRY

A car is slowly stopping for Teddie. It passes him with a screeching of brakes.

277. MEDIUM CLOSEUP - BARRY

As the link finally gives.

The CAMERA FOLLOWS BARRY as he slams down the hood and rushes back to the car and jumps back into the driver's seat.

278. LONG SHOT - SHOOTING PAST BARRY THROUGH THE WINDSHIELD OF THE CAR

The other car is just stopping for Teddie. It is thirty or forty yards in front of her, and begins to back up.

279. MEDIUM LONG SHOT - BARRY'S CAR

As it races forward and pulls up between the halting car and the girl. He comes to a dead stop beside Teddie.

280. MEDIUM SHOT - SHOOTING PAST BARRY
As he flings the door open and grabs Teddie, jerking her into the car.
281. TWO SHOT - INSIDE THE OTHER CAR - ELDERLY MAN AND WIFE
The elderly man, who is driving, shifts into first gear again. He looks into the rear-view mirror at Barry's car, where Teddie is again struggling with Barry.
Elderly Man (to his wife)
Looks like a little family row right in the middle of the desert.
282. LONG SHOT - SHOOTING PAST THE ELDERLY WOMAN
She turns and sees Barry as he drags the girl into the car and, slamming the door, speeds away.
The CAMERA PANS WITH BARRY'S CAR as it approaches and passes the old couple's car at a terrific rate of speed.
Elderly Lady (quietly)
Henry, maybe it isn't a row they were having. It looks a little more serious -- maybe that man was a --
Elderly Man
Yes, dear -- I think we should tell the police.
- FADE OUT.
283. FADE IN:
CLOSEUP - THE HOOD OF THE CAR
in which Barry and Teddie were driving. The hood is lifted.
284. CLOSE SHOT - THE ENGINE OF THE CAR
We see by the light tone of discoloration that it has boiled over. There is a faint sizzle of steam arising from the radiator.
The CAMERA PULLS BACK to:
285. MEDIUM SHOT - CAR
We see that it is empty with no sign of either of its occupants.

286. LONG SHOT - EXTERIOR - NORTHERN CALIFORNIA LANDSCAPE -
(LATE EVENING)

The sun is setting behind the mountains. The tiny car in the foreground is the only touch of modernity in this primitive landscape.

LAP DISSOLVE TO:

287. LONG SHOT - EXTERIOR - NORTHERN CALIFORNIA MOUNTAIN
LANDSCAPE - (NIGHT)

In the foreground the highway is shining in the moonlight. Two tiny figures come into view, walking along the side of the road. It is Barry and Teddie.

288. MEDIUM SHOT - BARRY AND TEDDIE

As they walk along, the CAMERA MOVING WITH THEM.

Teddie

Then why did you run away? If you're really innocent, you could have answered the charges against you.

Barry

It wasn't the evidence. I could have argued with them about that... It was something more than that. When Ken's mother seemed to think I was guilty -- I just couldn't take it... And so I beat it.

Teddie looks at him calmly, disbelieving.

Teddie

It seems to me that you only made things worse by running away.

Barry

You don't think things out that clear when everything's stacked against you.

(he pauses, looking at her)

You don't trust or believe anything I say, do you? -- Everything's got to be black and white for you -- doesn't it?

Teddie doesn't answer.

Barry

It's a cinch to be righteous when you're not in trouble.

Teddie

You're developing a persecution mania. It'll see you a long way on your career as a criminal.

CONTINUED:

288. CONTINUED (2)

Barry (roughly)
 Okay, skip it. I was a sap for even trying to talk to you at all. You're ice all the way through...
 (he pauses, looking at her)
 ...And it's a cold night.

They walk on in silence.

Teddie (a little bitterly)
 You've got me all figured out, haven't you?

Barry (walking a little ahead of her now,
 disregarding her)
 Just concentrate on walking. We've got to make the next town and I'm not going to carry you.

Teddie
 You won't be asked to.

LAP DISSOLVE TO:

289. MEDIUM LONG SHOT - SHOOTING DOWN THE ROAD

We are a little further up-hill now. Barry is a little way ahead of Teddie. He walks towards the camera.

290. MEDIUM SHOT - BARRY

As he stops and looks down at the valley below him.

291. LONG SHOT - SHOOTING PAST BARRY AT THE VALLEY IN THE MOONLIGHT

To the left and right are high mountains, still capped with snow. The moonlight is reflected everywhere.

292. MEDIUM SHOT - TEDDIE AND BARRY

As Teddie arrives at Barry's side a little out of breath.

Teddie (sarcastically)
 What are you stopping for? Why, you might lose five minutes looking at the view. Think of it -- five minutes. When you're running away, that's a lot.

(pause; then cruelly)
 You haven't got time for looking at scenery, you know.

Barry is looking out over the valley. He seems to pay no attention to her.

mg

CONTINUED:

292. CONTINUED (2)

Barry

I'm tired of running. It seems like I've been running for weeks now, and it's been less than two days.

(he pauses)

For a while, I was remembering all the years that I wasn't running.

Teddie

Soliloquy in the Desert -- You're breaking my heart.

293. MEDIUM SHOT - SHOOTING PAST TEDDIE TO BARRY

As he looks down at her.

Barry

I'd even forgotten about you. Maybe that's why I was almost feeling good there for a minute.

294. TWO SHOT - TEDDIE AND BARRY

She is hurt in spite of herself. Her eyes soften for a moment.

Teddie (more softly)

I asked for that. You were right to let me have both barrels. I'm sorry.

Barry (toughly)

Don't go soft -- a little moonlight shouldn't turn your head.

Teddie (trying to make friends)

It wasn't anything as corny as that.

Barry (turning away)

Let's get going.

295. MEDIUM LONG SHOT - BARRY AND TEDDIE

As he walks away from her, Teddie watches him for a moment and then runs after him.

296. TWO SHOT - TEDDIE AND BARRY

as she arrives at his side.

Teddie (with sudden impulsiveness)

Where's it going to get you? Innocent or guilty, where's it going to get you? Running this way without any hope of ever finding a sanctuary. Running can't help you.

CONTINUED:

mg

296. CONTINUED (2)

Barry

That's where you're wrong. I may not even have to run very much farther. A couple hundred miles more, and I'll be in Mountain City. And there maybe I'll find a guy by the name of Fry! And if he's what I think he is...

Teddie

Mountain City? Is that where we're going?

There is a pause as Barry walks on in silence.

Teddie

They'll be waiting for you there, too, you know.

Barry (grimly)

I hope they are.

Teddie looks earnestly at him for a moment. But Barry's head is turned away.

297. MEDIUM LONG SHOT - BARRY

as he walks energetically up the hill. Suddenly he stops and turns.

298. LONG SHOT - SHOOTING PAST TEDDIE AND BARRY, DOWN THE WINDING ROAD

On the sound track we hear the noise of heavy truck motors. It grows louder.

Now we can see the lights of a long caravan of trucks far away in the distance. It is approaching.

299. MEDIUM SHOT - BARRY AND TEDDIE

Teddie

They're not going very fast, are they?

Barry

They're probably about four miles away.

Teddie

It's so clear up here, you almost feel you could reach down and touch them.

300. MEDIUM LONG SHOT - THE CARAVAN

Moving slowly through trees further down the highway.

301. LONG SHOT - BARRY AND TEDDIE IN THE FOREGROUND

Barry

A funny rig to be out in the middle of the desert. At that speed maybe we can hop a ride.

LAP DISSOLVE TO:

302. MEDIUM LONG SHOT - THE SAME PLACE ON THE ROAD WHERE BARRY AND TEDDIE HAVE STOOD

The cavalcade is much nearer now, and we see that it is a small circus on the move. There are twelve trucks in all -- the animal cages, half a Ferris wheel, horses from the carousel, and several closed trucks in the rear. There is no sign of Barry and Teddie.

As the trucks MOVE INTO THE SHOT, we can clearly see the driver and his mate on the first truck.

The CAMERA PANS OFF the cab of the truck to the side of the road, where, hidden from view, we see Barry and Teddie. He has his hand clasped over the girl's mouth.

303. MEDIUM SHOT - SHOOTING UP AT THE TRUCKS ON THE ROAD, BARRY AND TEDDIE IN THE FOREGROUND

One or two trucks have passed before he releases her.

Barry (in a low voice)
Sorry, but I can't take a chance.

Teddie (angrily)
You're right, too. For a moment I'd almost forgotten -- I'll still turn you in the first chance I got.

The trucks are passing slowly, barely moving up the steep grade.

Barry
I had you figured that way. Some people might have waited 'til we got into town before turning me in -- at least, give me half a chance to do what I've got to do. But not you -- even if you tried, you couldn't give me a break.

He takes a step towards the road.

Barry
I'm going to ride for a while. Coming?

Teddie
I'd rather spend the night alone on the desert.

CONTINUED:

303. CONTINUED (2)

Barry (moving away from her)
Suit yourself. I only hope the coyotes aren't hungry tonight.

Teddie (as he moves away)
They'll be pleasant company after you.

304. MEDIUM LONG SHOT - TRUCKS COMING UP THE ROAD

Barry stands at the side of the road, watching them as they pass, looking for one on which he can jump. Now the last truck is going past. It is an old Greyhound type of coach with a rear platform.

305. MEDIUM SHOT - BARRY

As he runs alongside of the truck and jumps on to the platform.

Teddie runs out after him and stops at the side of the road.

Barry
...And watch out for the rattlesnakes and gila monsters!

306. MEDIUM SHOT - TEDDIE

As she stands in the road for an instant, as the vehicle moves slowly away from her.

A desperate look comes over her face. Suddenly, she changes her mind and starts chasing wildly after the bus.

307. MEDIUM LONG SHOT - TEDDIE

as she runs after the bus.

Barry leans down, and, as she comes level with the rear platform, he reaches over and swings her up beside him.

308. MEDIUM SHOT - BARRY AND TEDDIE - REAR PLATFORM OF BUS

Barry (grinning)
Well, hello. Did you get lonely for me already?

Teddie
Hardly. I just want to stay near you so that you can't get away.

308.

CONTINUED (2)

Barry seats himself on the floor of the narrow platform, his back propped up against the bus. He lights a cigarette.

Barry

We're going to get a lot of fresh air back here.
(takes a deep breath)
Like wine in the lungs!

Teddie doesn't answer him. She stands grimly gripping the railing, looking out at the landscape behind them.

Barry

Sit down.

Teddie ignores him.

Barry

Okay, stand up if you like. Only I'd hold on tight if I were you.

She looks over at him nervously and then sits down.

309.

TWO SHOT - BARRY AND TEDDIE SEATED ON THE PLATFORM

Barry

Want my coat? I want you to look your best when we get to Mountain City.

Teddie (coldly)

No, thank you.

Barry grins, and settles himself complacently on his tail.

We see the door behind them that leads into the coach as it slowly opens. But for a moment we can see nobody, only the vague, dimly-lit interior. Suddenly a thin voice grates in their ears:

A Voice (off scene)

What are you doing out there? You've no right to be on this bus! Go on! Get off!

Barry and Teddie turn. They see nothing until they look down and realize that the door has been opened by a midget, wearing a dirty old dressing gown.

The midget now turns and calls shrilly towards the inside of the bus.

Midget

There's somebody out here. Tramps!

310.

MEDIUM SHOT - SHOOTING FAST BARRY

as he looks through the doorway into what is obviously a traveling coach used by the circus performers.

A couple of them start up from their recumbent positions. Two girls up in front near the driver continue sleeping, their heads together.

Out of the dimly-lit interior, two people come forward into a

311.

STRIKING TWO SHOT - BEARDED LADY AND THIN MAN

The Bearded Lady is a motherly, middle-aged woman in a flowered dressing gown, her hair done in curlers. Her plump face is serene and normal in every respect, save for a fine, full beard.

The man is an extremely thin, cadaverous looking person, obviously a fasting champion. He is eating a huge sandwich.

312.

MEDIUM SHOT - BARRY AND TEDDIE IN FOREGROUND, FACED BY BEARDED LADY AND THIN MAN

Thin Man (cordially)

Ah, stowaways! In the middle of this desert sea we acquire two more vagabonds... Bedouins like ourselves, oh, Esmeralda?

Bearded Lady (hereafter called Esmeralda)
They don't look so hot to me.

Barry feels that he must introduce himself.

Barry

Our car broke down about twenty miles back. We started walking. Nobody would pick us up... Then, on the incline, when your bus slowed down, we hopped on. All we need is a lift to the next town.

313.

TWO SHOT - ESMERALDA AND THE THIN MAN

The midget pushes past them, sticking his head out.

Midget

Broke down, eh? We didn't pass no wreck on the highway.

The midget withdraws his head again and disappears into interior of the bus.

314. MEDIUM SHOT - TO INCLUDE GROUP

Barry and Teddie on the platform in foreground.

Barry
We were off on a side road.

Esmeralda
Pettin' party, eh? That's nice.

Thin Man (reproachfully)
Esmeralda, everywhere you search for sex. Get your eyes out of the mud -- and look up at the stars. They're young people...

Esmeralda
Ain't that what I said?

Barry
Hey - whoa, lady. I was just giving Miss Miller a lift.

Esmeralda
Well -- that's what I....

315. TWO SHOT - BARRY AND TEDDIE FROM ESMERALDA'S ANGLE

Barry
Her uncle is one of my best friends. I thought we'd try a short cut a truck driver told me about. It didn't work out so well....

(he tries to be cheerful)
But we're okay now -- I hope.

316. MEDIUM SHOT - THE WHOLE GROUP

The Thin Man
In the midst of misfortune, youth carries a light heart.
That is to be rewarded. Come in, come in.

Esmeralda withdraws, and the Thin Man ushers Barry and Teddie into the interior of the bus.

317. MEDIUM LONG SHOT - SHOOTING FROM FRONT OF BUS BACKWARD

As Barry and Teddie enter. The Midget is somewhere in the foreground, although it is too dark for him to be seen clearly at the moment.

Midget
Get 'em out! Got 'em out of here!

CONTINUED:

317. CONTINUED (2)

One of the girls who is sleeping in the front part of the van awakens. Her head is raised into the foreground.

First Girl (sleepily)
What goes on?

The other girl also awakens.

Second Girl
How about a little quiet? I ain't had enough sleep for a week.

318. MEDIUM SHOT - THIN MAN, BARRY AND TEDDIE

Standing in the rear of the bus.

Thin Man
That's because you lead a frivolous life -- both of you!
(he turns to Barry)
It's shocking to find how egocentric the world really is.
How little it cares for the other fellow's troubles. Even freaks are normal in that respect.

319. MEDIUM SHOT - FROM BARRY'S ANGLE - SHOOTING UP TOWARDS FRONT OF BUS

A Man's Voice
Aw, shut up!

Another Voice
Where do you get off talkin' of freaks?

320. MEDIUM SHOT - BARRY, TEDDIE, THIN MAN, AND ESMERALDA

They sit down on various seats somewhere in the rear of the bus.

Esmeralda
Now...now...

321. MEDIUM SHOT - REVERSE ANGLE

Someone lights a lantern. We now can see the occupants of the bus more clearly.

Midget
Yeah, that kinda' gab ain't gonna get these tramps off!

322. MEDIUM LONG SHOT - THE WHOLE BUS FROM SIDE ANGLE

Thin Man

Why should they get off? How is your shrivelled little life enhanced by throwing shining, carefree youth out into the night?

Midget

I want 'em off of here! I can't sleep with 'em sittin' there outside! They might come in and rob us -- kill us!

323. TWO SHOT - BARRY AND TEDDIE

She is frightened, but Barry is determined to stay on.

Barry (grimly)

We only want a ride. That doesn't seem like such a lot to ask.

324. MEDIUM SHOT - REAR HALF OF BUS TO INCLUDE BARRY, TEDDIE, THIN MAN, ESMERALDA AND MIDGET

Esmeralda

It does seem kind of lousy to throw these kids off right here.

Midget

I don't care. I've got a contract. It provides for safe transportation! Get 'em off or I'll sue!

325. MEDIUM LONG SHOT - SHOOTING BACKWARDS FROM FRONT OF BUS

as the midget turns and starts towards the camera.

Suddenly, from far in back of them the faint whine of police sirens is heard. All are riveted for a moment. No one moves.

326. MEDIUM LONG SHOT - EXTERIOR - SHOOTING BACK OVER THREE REAR BUSES

Two motorcycle policemen, approaching from the distance flash by the bus and slow down at the head of the caravan.

327. MEDIUM SHOT - INTERIOR - REAR BUS

There is a slight jerk as the whole caravan comes to an abrupt halt. Someone douses the light. The whole interior of the bus is again in semi-darkness.

328. SEMI-CLOSEUP - BARRY

His face is tense.

A Voice (one of occupants of bus)
The cops! What are they doing here?

Another Voice
Yeah, what do they want?

First Voice
Who are they looking for?

Barry's face is strained. He moves towards the center of the floor. CAMERA PANS WITH HIM AND PULLS BACK TO:

329. MEDIUM SHOT - BARRY

He now stands in the center of the floor of the bus, and looks grimly around the group.

330. MEDIUM SHOT - FROM BARRY'S ANGLE

CAMERA PANS AROUND the group, from face to face.

331. SEMI-LONG SHOT - BARRY

As he holds out his manacled hands.

Barry (grimly)
Me, I guess.

The whole group is startled.

332. MEDIUM SHOT - THIN MAN, ESMERALDA, AND MIDGET

The Thin Man moves forward murmuring incredulously:

Thin Man
The carefree youth -- and he's got handcuffs on!

Esmeralda
You're one swell judge of human nature.

333. CLOSEUP - THE MIDGET

His eyes seem to pop out of his head.

Midget
Crooks! I told you!

334.

MEDIUM LONG SHOT - INTERIOR OF BUS

There is general excitement.

335.

MEDIUM SHOT - BARRY

He faces all of them.

Barry

Just a minute. You can all take it easy. I haven't stolen anything; I haven't killed anybody, so relax! Being a sucker's a crime, but it shouldn't scare anybody to death!

We see Esmeralda as she moves to the rear door and peers out of the bus.

336.

MEDIUM LONG SHOT - ESMERALDA'S HEAD IN F.G. - SHOOTING ALONG THE OUTSIDE OF THE WHOLE CARAVAN

Other heads are being poked out of the various vehicles along the line.

We see the two policemen as they begin their examination, in the extreme distance, starting at the beginning and moving down the line of trucks. They are still a good quarter of a mile away.

A third policeman is hurrying down towards the camera.

CAMERA PANS WITH HIM as he takes up his post some fifty yards behind the last wagon -- presumably to prevent escape in that direction.

337.

MEDIUM SHOT - INSIDE THE CARAVAN'S LAST BUS

Everyone is jabbering at once -- the midget is heard above all the others.

Midget

What are you waiting for? Do you all want to be implicated? Call the cops and turn them over!

338.

MEDIUM CLOSEUP - THIN MAN

He is sitting despondently on one of the beds.

Thin Man

I have always prided myself that never yet have I served as an instrument of the police.

339. MEDIUM SHOT - INTERIOR OF BUS

The two girls who were sleeping in the front of the bus have risen. They are standing side by side in their dressing gowns, but so far have expressed no opinion. Now they speak up, in voices that are strangely identical.

First Girl

The little guy's right. We ought to turn them in.

Second Girl

I'm with the skinny guy. Let 'em ride!

340. MEDIUM SHOT - MAN IN FRONT OF BUS

Man

Turn 'em in! We don't want no trouble.

341. MEDIUM SHOT - VERY LARGE LADY

With tears dripping down her face. She is looking towards Teddie.

Fat Lady

A young girl turned over to the coppers! It reminds me of my little sister the first time she went wrong.

342. MEDIUM LONG SHOT - EXTERIOR - SHOOTING FORWARD ALONG THE LINE OF TRUCKS

The policemen move towards the camera. They board the truck next to the one occupied by Barry and Teddie.

343. MEDIUM SHOT - INSIDE TRUCK

The Thin Man is standing in the center of the floor, speaking:

Thin Man

In this situation I find a parallel for the present world predicament. We stand defeated at the outset. You, Esmeralda, have sympathy, yet you are willing to remain passive and let the inevitable happen. I have a belief, yet I am tempted to let myself be overridden by force. The rest of you - with the exception of this malignant jerk here, are ignorant of the facts and, therefore, confused....

344. MEDIUM CLOSEUP - THE MIDGET

He rises and shouts angrily.

Midget

Jerk, is it? Just because I'm on the side of the law! That's a hot one! I know why you're anxious to help these crooks...

(points to Thin Man)

Because you're an ex-crook yourself! We all know how you got to be a thin man! Hunger striking at Alcatraz!

345. MEDIUM SHOT - INTERIOR OF TRUCK

The Thin Man is standing in the center.

Thin Man

Your small body, it seems, contains an even smaller soul!

He turns and goes back to his place. Esmeralda again looks out of the rear door. Her head comes back in. Several voices in the front of the bus are heard exclaiming:

Voices

Look out!

They're coming!

CAMERA PANS DOWN THE INTERIOR of the truck past the frightened faces of all the circus performers and ends in a:

346. TWO SHOT - BARRY AND TEDDIE

Teddie, in bewilderment, has risen to her feet. There is a moment of silence.

347. MEDIUM SHOT - ESMERALDA AND THE THIN MAN

She is determined to act. She rises to her feet.

Esmeralda

Well -- what'll we do?

Thin Man

Take a vote. This is a representative democracy. The will of the majority must be observed.

348. CLOSEUP - THE MIDGET

Midget

No vote! I'm against voting!

349. MEDIUM SHOT - THIN MAN

As he turns contemptuously on the midget.

Thin Man
Fascist!

350. MEDIUM SHOT - ESMERALDA

As she decides to take over. She takes the floor and raps on the side of one of the bunks.

Esmeralda
Silence! I'm gonna run this show! So everybody's got a right to say what he thinks -- I'll just ask all around.

351. MEDIUM SHOT - THIN MAN

Thin Man
The question before the house...

352. MEDIUM SHOT - ESMERALDA

Esmeralda
You shut up! It's this way. Do we turn these kids over to the cops -- or do we hide 'em in here?

She turns to one of the two sisters in the front part of the bus.

Esmeralda
Lucy, what do you say?

353. TWO SHOT - LUCY AND HENRIETTA

Lucy rises. Simultaneously, Henrietta is seen to rise.

Lucy
I'm for keeping 'em.

Esmeralda (off scene)
And you, Henrietta?

Henrietta takes a violent step forward, compelling her sister to accompany her. We now realize, for the first time, that they are Siamese twins.

Henrietta
Bounce 'em, and keep out of trouble.

354. MEDIUM SHOT - ESMERALDA

She now turns towards the back of the bus.

Esmeralda
Henry and Lily, whadda you say?

Man's Voice (off scene)
Out.

355. CLOSEUP - FAT LADY

She is still in tears.

Fat Lady
Keep 'em.

356. MEDIUM SHOT - ESMERALDA

She looks around thoughtfully.

Esmeralda
Things are still pretty even around here. How about you, Midge?

357. MEDIUM CLOSEUP - THE EXCITED MIDGET

Midget
You know what I think. Hand 'em over and hand 'em over fast, and if you don't....

358. MEDIUM SHOT - ESMERALDA

She raps loudly on the side of the bunk.

Esmeralda
Silence!

The Midget subsides.

Esmeralda (to Thin Man)
Mr. Jones?

359. MEDIUM SHOT - SHOOTING PAST ESMERALDA TO INCLUDE THIN MAN

Thin Man
I'm for maintaining the status quo. Let 'em stay.

Esmeralda (a little confused)
Fifty-fifty.

360. CLOSEUP - FAT LADY

as she bursts into a new storm of tears.

Fat Lady
Just like the jury the first time my brother went wrong.

CAMERA PANS TO THE THIN MAN.

Thin Man
That puts it up to you, Esmeralda. And, before voting, may I remind you, my dear, that you owe me the sum of fourteen dollars and....

361. SEMI-CLOSEUP - THE MIDGET

Midget
That ain't got nothing to do with it!

362. MEDIUM SHOT - ESMERALDA

as she stands in the middle of the bus, glowering at everyone.

Esmeralda
Silence!

Outside the voices are heard approaching. The police are in the next truck now. There is a tense feeling in the bus as Esmeralda begins to speak.

Esmeralda
Now then, I'm not voting for the fourteen bucks I owe Mr. Jones, and I'm not voting for my own safety. None of that's gonna swing me one way or the other. While you've been gabbing, all of you, I've been using my eyes, and I've seen something here that's pretty swell...

(she pauses)
...I've seen a dame sticking to a fellow when things are tough -- a good-looking dame, too! That's something you don't see every day of the week, and when you do, it's so good it's just gotta be made to last.

(another pause)
So, I'm voting to let 'em stick!

363. MEDIUM SHOT - ESMERALDA AND THE OTHER PRINCIPALS IN THE SCENE

Thin Man
Hear, hear!

The bus is now filled with various reactions.

364. TWO SHOT - BARRY AND TEDDIE

Barry (moved)
Thanks.

Teddie has not spoken. She turns her head away.

365. MEDIUM LONG SHOT - INTERIOR OF BUS

It is now filled with activity, directed by Esmeralda

Esmeralda
Back in your places, everyone. You, young fellow, get under that seat and hide.

The midget stands aggressively in Esmeralda's way.

Midget
You ain't gonna get away with this!

Thin Man
In an emergency the minority must suffer -- an historical precedent. Grab him, Esmeralda!

366. MEDIUM SHOT - MIDGET

As the Thin Man and Esmeralda grab him, clapping their hands over his mouth.

CAMERA PANS WITH THEM as they convey him to the rear of the bus.

Barry, meanwhile, gets down and rolls under one of the bunks, the one occupied by the Siamese twins, who now settle down again.

Esmeralda comes back towards the rear of the bus after disposing of the midget. She goes over to Teddie.

Esmeralda
Get down in that corner, and pretend to be asleep. That goes for all of you. Close your eyes.

367. CLOSE SHOT - TEDDIE

She does not know whether to protest or not.

Teddie
Oh, all right.

368. MEDIUM LONG SHOT - SHOOTING TOWARDS THE REAR OF THE BUS

Everything is peaceful and dark. There is a violent knock at the door. Esmeralda pushes it open.

369. MEDIUM CLOSEUP - ESMERALDA

As the sharp light of flashlights strike her face. She yawns convulsively.

Esmeralda (groaning)
What do you want? Who are you anyway?

Voice (behind flashlight; curtly)
Police.

Esmeralda
Well? That don't give you no right to wake us up in the middle of the night. We're law-abiding---

370. MEDIUM SHOT - EXTERIOR BUS - TWO POLICEMEN

One of them takes over in a businesslike manner.

First Policeman
We're looking for a young man and his companion - name of Barry Ford. Fair hair, six-foot-one, aged twenty-four. Our information leads us to believe that they were traveling on this road. Have you seen any trace of them?

371. MEDIUM SHOT - ESMERALDA - SHOOTING PAST POLICEMEN

Esmeralda
Naw.

372. MEDIUM SHOT - INSIDE THE REAR END OF BUS

One of the policemen shines his light inside the bus. It goes along the wall, and stops on:

373. CLOSEUP - FACE OF THIN MAN

He blinks into it. There is the blank, foolish look on his face of a man recently awakened out of a deep sleep.

374. MEDIUM LONG SHOT - INTERIOR OF BUS - SHOOTING PAST THE POLICEMAN

As his flashlight moves along, lighting up the various inmates, who are apparently asleep. Finally the light stops on a:

375.

CLOSEUP - TEDDIE

She is seated in the corner near the door, wide-awake.
She stares into the light.

Policeman's Voice (off scene)
What about you?

Teddie pauses. She doesn't answer.

Well? Policeman's Voice (off scene)

Teddie (bravely)
I haven't seen anything.

376.

MEDIUM SHOT - TO INCLUDE POLICEMEN AND REAR PART OF BUS

The second policeman is watching Teddie suspiciously.
Esmeralda intercepts his glance. She turns her face towards Teddie and yawns.

377.

MEDIUM CLOSEUP - TEDDIE

As she follows Esmeralda's example and yawns widely.

378.

TWO SHOT - POLICEMEN - OUTSIDE THE BUS

First Policeman
They're groggy. Let 'em go back to sleep. They don't know nothing.

The first policeman slams the door and they retire, satisfied.

379.

MEDIUM LONG SHOT - INTERIOR OF BUS

The Midget tears himself loose suddenly, and runs towards the door, shouting. He is stopped suddenly by Barry's arms that appear cut from under the bunk and pull him down.

There is a moment of tense waiting, and then the roar of the starting motorcycles reassures everyone. The caravan jerks into movement.

Barry comes out from under the bunk. The Thin Man and the Midget resume their altercation.

Midget
We'll all go to jail, and you're to blame for most of it!

Thin Man.
Nobody's going to jail!

379. CONTINUED (2)

They are separated by Esmeralda.

Esmeralda
Aw, shut up! The both of you!

380. MEDIUM LONG SHOT - SHOOTING UP TOWARDS THE FRONT OF THE BUS

Voices of Siamese Twins (in chorus)
Pipe down! Cut it out!

A semblance of peace is now restored as the inmates of the bus settle down for the night.

381. MEDIUM CLOSEUP - TEDDIE

She is alone in her corner. Suddenly she begins to sob desperately. The Thin Man and Esmeralda bend over her. Their faces show concern.

Esmeralda
Hey, dearie, what's the matter?

Thin Man
The poor child. Nervous exhaustion.

382. MEDIUM SHOT - BARRY

CAMERA PANS WITH HIM as he crosses and sits down on the floor beside Teddie.

Barry
I'll take care of her.

383. MEDIUM SHOT - ESMERALDA AND THIN MAN

Esmeralda realizes what it's all about.

Esmeralda (taking the Thin Man's arm)
Come on, Mr. Jones, we'll go and make some coffee.

384. TWO SHOT - BARRY

putting his arm around Teddie.

Barry
You were sweet - darned sweet.

Teddie
It was so awful -- and I was so scared... And now I'm being a sissy.

384.

CONTINUED (2)

Barry

No, you're not. You're just tired. Try to sleep.

Teddie

I know now that I could never turn you in... In a way I'm glad it's happened like this. I've come to believe you.

Teddie rests her head on his shoulder. For a moment they are silent. Barry's eyes are on her face.

Barry

...And I'm sorry... About all the things I said back there on the road. I didn't mean half of them.

Teddie (mumbling, half asleep)

Which half?

Barry

We'll forget all about it.

Teddie (nodding)

I think we will.

She closes her eyes. Barry looks at her for a moment, then he leans toward her. His lips brush her cheek. Teddie pretends to be asleep. We see, however, that she is smiling faintly.

LAP DISSOLVE TO:

385.

LONG SHOT - CARAVAN

As it rumbles through the night.

386.

MEDIUM SHOT - DRIVER OF LAST CAB

His eyes are fastened on the road.

CAMERA MOVES PAST HIM down through the interior of the bus. Everyone is asleep.

387.

MEDIUM SHOT - TEDDIE AND BARRY

She is asleep in his arms.

388.

MEDIUM SHOT - THE DRIVER

As he turns quickly to avoid a rock in the road.

389.

TWO SHOT - BARRY AND TEDDIE

The sudden jolt causes her to open her eyes. She looks around slowly to see whether Barry is asleep. Their eyes meet.

Barry

Hello.

Teddie (whispering)

Hello.

(pause)

You're very comfortable.

(pause)

Isn't your arm about to come off?

Barry (grinning)

No, my arm's having a wonderful time. Did you sleep well?

Teddie

I had dreams -- very complicated ones.

Barry (grinning)

Was I in any of them?

Teddie (shaking her head)

Unh-unh. Just Esmeralda and the Thin Man. He was dancing with me -- No, I'm wrong. You were in the dream. You were dancing with the Bearded Lady.

Barry

She has a right to one dance. She saved my neck.

Teddie

Don't let gratitude carry you too far.

Barry

I won't. I don't like people using my razor.

Teddie

That's mean.

Barry

You've got to think of these things.

Teddie

I think they're very nice - both Esmeralda and the Thin Man.

Barry

So do I. Some day we'll take him out and feed him for a whole week.

Teddie

He'll lose his job.

Barry

Well, then he could come and stay with us.

390. CLOSEUP - TEDDIE

As she looks up quickly.

Teddie
Us?391. MEDIUM SHOT - SHOOTING FORWARD INSIDE THE DIMLY-LIT BUS
A voice is raised in a loud whisper.Voice
Quiet, please!

392- . . TWO SHOT - BARRY AND TEDDIE

Barry (incredulously)
They want to sleep -- I can't understand it.Teddie
I can.

She closes her eyes, then opens them slowly and looks at Barry. He is sitting up wide-awake, not even trying to sleep.

Teddie
Go to sleep..Barry
I can't. I told you that.Teddie
Not comfortable?Barry (happily)
Very.Teddie (a little suspiciously)
I'll move.Barry
Oh, no! Please don't! Don't move. Don't ever move!Teddie (disgusted)
You're being silly. Good-night.

There is a long pause. She closes her eyes. Barry, a little bolder now, kisses her on the forehead again.

Teddie
Good-night.Barry (quietly)
Good-night.

FADE OUT.

FADE IN:

393

EXTREME LONG SHOT - BEAUTIFUL LANDSCAPE SCENE

The road is far down below. We see the circus caravan, moving like a tiny snake.

394

MEDIUM SHOT - DRIVER'S CAB OF BUS

A new man is driving. The other one is asleep, his head against the side window. CAMERA PANS THROUGH the interior of the bus. Everyone is still asleep despite the fact that it is already light.

395

TWO SHOT - BARRY AND TEDDIE

They are both asleep, their heads close together. Streaks of sunlight pass over their faces. Barry awakens. He looks down at the sleeping face of Teddie close to him.

Trying not to move, he kisses her lightly. He smiles, satisfied with himself that he has not wakened her. He decides to kiss her once again. She looks up at him and smiles.

Teddie
Was I snoring?

Barry
No, sleeping like a baby.

Teddie stretches. Her arms pass in front of Barry's face. He kisses one of her hands. She looks over at him quickly. She closes her eyes again, snuggling up against Barry.

Without moving, Barry raises the shade on the window near his head, so that he can see the passing country. CAMERA SHOOTS PAST BARRY out of the window. A sign post comes into view. It is one of the kind that has three or four names on it with arrows pointing in the same direction. Mountain City is the second name on the sign -- four miles away, off to the right.

396

TWO SHOT - BARRY AND TEDDIE

Barry draws the shade shut again. He waits an instant, and then gently shakes the girl.

Teddie
Not a minute's peace.

Barry
I'm sorry. Your bed gets off at the next stop.

396

CONTINUED (2)

Teddie (with a start)
What? And me go on alone?

Barry
Sure.

Teddie
I don't want to.

Barry
Listen. There's something I must do.

Teddie
I know. That's why I'm going with you. Have to watch
you, remember?

Barry (protesting)
From here on in there's no telling what will happen.

Teddie
Oh, that's silly. Don't be so heroic. I might be useful.
(she pauses)
I've been good so far, haven't I?

Barry (enthusiastic)
Better than that!

Teddie
Then why do you want to get rid of me?

Barry
Because I'm scared.

397

MEDIUM SHOT - TEDDIE AND BARRY IN F.G. - SHOOTING
UP THE INTERIOR OF THE BUS

Teddie (loudly)
That settles it. You're taking me with you.

Their arguing has wakened the other people in the bus.
The thin man and Esmeralda look inquiringly across at
them.

Teddie notices them. She gets up and straightens her
ruffled clothes.

Teddie
Good morning.

Esmeralda
Did you sleep well, dearie?

398

TWO SHOT - BARRY AND TEDDIE

Teddie (looking quickly at Barry)
 Very well.
 (she hesitates)
 We're getting off now.

399

MEDIUM SHOT - INTERIOR OF BUS

Esmeralda
 Right now?

Barry
 I'm afraid so.

Esmeralda
 Why don't you stay on and ride -- have breakfast with us...
 (she smiles)
 ...Maybe join the show.

Barry
 As an escape artist?

Teddie (attempting to get away)
 We'll never forget what you did for us -- all of you.
 Perhaps some day we'll have a chance to get even.

Teddie takes Barry's arm possessively.

Barry
 Yeah, I -- we -- won't forget it.

400

TWO SHOT - THIN MAN AND ESMERALDA

Thin Man
 A touching farewell and a rare demonstration of female courage and devotion.

Esmeralda (tired)
 The old applesauce again.

401

MEDIUM SHOT - INTERIOR OF BUS

Esmeralda
 Goodbye, kids.
 (separately, to Barry)
 Take care of her, you! She's okay!

Barry nods sheepishly.

Barry
 Yeah -- I know.

402

EXTREME LONG SHOT - SHOOTING DOWN THE ROAD

We see the bus in the distance, and the two tiny figures of Barry and Teddie as they jump off the back of the bus. We can see the thin man and Esmeralda standing on the rear platform of the bus, waving goodbye. The bus starts off with a jerk, leaving the two small figures on the side of the highway alone.

DISSOLVE TO:

403

MEDIUM SHOT - SIGN

The sign reads:

"MOUNTAIN CITY - 2 MILES"

404

MEDIUM LONG SHOT - BARRY AND TEDDIE

As they walk along a country road through the dusty morning.

405

MEDIUM SHOT - BARRY AND TEDDIE

As they walk along..

Barry (shaking his head)
Well, I guess you've made the team.

Teddie (flexing the muscle of her arm)
Put me in, coach.

Barry
Okay. When we get to Mountain City, while I'm out looking for Fry, you get us a car.

406.

CLOSEUP - TEDDIE

Teddie
Have you got any money?

407

CLOSEUP - BARRY

Barry
No. Have you?

408

MEDIUM SHOT - BARRY AND TEDDIE

Teddie
No.

They walk along in silence for a moment. Barry's face is grave. Deep in thought, he strides along so fast that he almost loses Teddie. She has to run in order to catch up with him. She takes his hand and pulls him down to a slower pace.

Teddie

Hey, you've gotten awful serious all of a sudden.

Barry

Sorry.

Teddie

I suppose getting so close to the end of it slows you up.

Barry

I wonder if it is the end.

She looks up at him inquiringly. He goes on.

Barry

As long as it was just Fry, it was simple -- All I had to do was find him and take him back to L.A. I was thinking only of myself -- but now, I wonder -- Maybe there's more to it than that. A man like this Tobin, for instance -- a guy with a swimming pool -- What's he doing in this? What's he after?

Teddie (the typical woman)

Don't think about it. Wait 'til you come to it.

Barry

Any minute now.

409

MEDIUM LONG SHOT - BARRY AND TEDDIE

As they trudge on.

410

MEDIUM CLOSEUP - BARRY AND TEDDIE

Teddie (brightly)

I know what I'm going to do with my next thirty minutes.

Barry

What?

Teddie

It starts with orange juice.

Barry

Breakfast?

Teddie

It won't hurt you either. When did you eat last?

410

CONTINUED (2)

Barry (pausing a moment)
At your uncle's, yesterday afternoon.

Teddie
Was that yesterday?

They walk on for a bit.

Teddie
I'm having cream of wheat. What's yours?

Barry
Cornflakes for me.

Teddie
All right. How do you want your eggs -- fried, scrambled, or boiled?

Barry (the proud glutton)
I'm having steak.

Teddie
Wonderful idea! Make mine medium rare -- and tell the chef to hurry.

Barry
French fries on the side...

Teddie
Waffles for me, and be sure the coffee's hot -- and toast and marmalade -- oh, and waiter...

(she gives Barry a quick look)
Give the check to Mr. Fry.

LAP DISSOLVE TO:

411

TWO SHOT - BARRY AND TEDDIE

They are looking past the camera. Then their two heads swing back and they look at each other with amazed expressions.

412

MEDIUM LONG SHOT - LOW ANGLE - SHOOTING PAST BARRY AND TEDDIE AT A SIGN POST

rusty with age, bearing the words:

"MOUNTAIN CITY"

Beyond it we see a few derelict shacks and the workings of a surface mine. There is no sign of life anywhere.

kt

LAP DISSOLVE TO:

413

LONG SHOT - TWO TINY FIGURES OF BARRY AND TEDDIE IN F. G.

As they look down on the derelict mining town.

LAP DISSOLVE TO:

414

LONG SHOT - THEIR TWO FIGURES IN F.G.

Standing much nearer, staring at the dust-covered, half-wrecked shacks.

LAP DISSOLVE TO:

415

MEDIUM LONG SHOT - BARRY AND TEDDIE IN F.G.

Outside the largest of the shacks. There is a faded, half-broken sign that reads:

"MOUNTAIN CITY MINING COMPANY"

The place is a shambles, half-broken down roofs, etc. Barry and Teddie go forward slowly. CAMERA FOLLOWS THEM as they cross the threshold into what seems to have been the outer office of a mining company.

It gives the appearance of having been left at a moment's notice. There is some rusted office equipment lying around, some yellow, mouse-eaten papers.

416

TWO SHOT - BARRY AND TEDDIE

He attempts to grin at her. We can see that he is trying to hide his disappointment.

Barry
I guess our breakfast isn't ready yet.

Teddie
Maybe it spoiled, waiting for us.

CAMERA PANS WITH BARRY, as he moves to a calendar on the wall. He looks at it sadly. The date is:

"January 1, 1923"

417

MEDIUM SHOT - BARRY AND TEDDIE

Teddie
We are a little late!

Barry
Sorry, darling. I knew I shouldn't have taken you along.

kt

CONTINUED

417

CONTINUED (2)

Teddie (bravely)
I'm not complaining.

There is a pause as they look around disconsolately.

418

CLOSEUP - A GREAT WORM-LOOKING RAT

As it appears suddenly in the far corner of the room,
CAMERA PULLS BACK, PANING WITH THE RAT as it
scurries across the floor.

419

MEDIUM SHOT - BARRY AND TEDDIE

Barry seizes a rusty paperweight from the counter and
hurls it at the rat. It crashes, missing its target.
Barry mutters something. Teddie looks worriedly
across at him. She moves over to the counter, lean-
ing her elbows on the dusty surface, and looks at
Barry.

420

TWO SHOT - BARRY AND TEDDIE

Teddie
Hey, don't lose control.

Barry (his anger subsiding)
Sorry. I was counting on this place. This is where I was
going to find my alibi.

Teddie
You came close.

421

CLOSEUP - BARRY

Barry (bitterly)
Yeah, close... A deserted mining town, ten thousand miles
from nowhere. I haven't a chance.

422

MEDIUM SHOT - TEDDIE WITH BARRY IN F.G.

Teddie has crossed the creaking floor and is looking
out of the window.

Barry
See anything?

Teddie
Not a thing.
(she turns back to him)
Where do we go from here?

kt

CONTINUED:

Barry (bitterly)
Back, past all that swell scenery again. We ought to make
the highway by night.

Teddie
And then what?

Barry
You've got me.

423

MEDIUM SHOT - NEW ANGLE, SHOOTING TOWARDS THE DOOR

As Barry and Teddie start to leave. They are brought to a sudden halt as the silence is broken by an amazing sound -- the ringing of a telephone bell. They look at each other in amazement.

424

MEDIUM SHOT - REVERSE ANGLE, SHOOTING PAST BARRY AND TEDDIE

There is no sign of a telephone anywhere. Barry moves across the room. The bell rings again. Barry turns. The bell rings again, louder this time.

425

MEDIUM CLOSEUP - BARRY AND TEDDIE

He follows the sound to a small door at the far end of the room. Teddie is beside him. He points to the door handle.

426

CLOSEUP - DOOR HANDLE

Although the face of the handle is dull and tarnished like all the other metal in the room, the outer edge of the knob is shiny with use.

The bell rings again, obviously inside the door. Barry's hand comes into the scene, and seizes the knob and turns it -- but the door is locked. The phone continues to ring.

427

MEDIUM SHOT - BARRY AND TEDDIE

The door is to the right. There is a broken window near the door. With a kick, Barry clears the window of broken glass, and hops outside.

428

MEDIUM SHOT - BARRY - OUTSIDE THE SHACK

He sees that the windows of the room that holds the mystery of the telephone have no glass, but that the blinds are drawn. He releases the catch of the blinds and hops inside, pushing his way past them.

429

MEDIUM SHOT - INTERIOR OF SECOND ROOM

Barry is just helping Teddie through the window. They turn.

430

REVERSE ANGLE - FROM THEIR VIEWPOINT

They find themselves in a small room, which bears distinct signs of occupancy. CAMERA PANS AROUND THE ROOM. In one corner are piled cases, which appear to contain some kind of merchandise. There are magazines lying around.

431

MEDIUM CLOSEUP - BARRY

As he turns back to the window. He notices something queer about the blinds. One of them has a hole in it.

432

CLOSEUP - THE BLIND

The hole in it is not an accidental tear, but a deliberate cut hole about nine inches in diameter.

433

MEDIUM SHOT - SHOOTING PAST BARRY AT TEDDIE

She has discovered the phone. It lies partly hidden under a torn-down curtain.

Teddie
Here it is.

Barry crosses to her and picks up the receiver.

Barry
Hello? -- They hung up.

He returns the receiver to its place.

434

MEDIUM SHOT - THE BLIND IN F.G. AS BARRY APPROACHES

435

REVERSE ANGLE - BARRY

As he glances through the hole in the blind.

kt

435-a

LONG SHOT - MOUNTAIN LANDSCAPE - THROUGH
THE HOLE IN THE BLIND

97

436

CLOSEUP - BARRY

As he straightens.

Barry (sarcastically)

Room with a view.

Teddie's Voice (excitedly; off scene)
Hey, look at this!

437

MEDIUM SHOT - BARRY

As he crosses to Teddie.

Barry (as he stoops over a tripod)
Maybe we can use this.

438

MEDIUM SHOT - BARRY AND TEDDIE

She straightens.

Teddie (sarcastically)
Just what I've been longing for -- a bit of fried tripod.

Barry has picked the thing up and is adjusting it.

Barry (handing it to her)
Here, hold this.

439

MEDIUM LONG SHOT - THE ROOM

Barry is obviously excited. He searches the room, coming up soon with a long case, containing a telescope. He crosses to Teddie.

Barry (grinning)
Now, we're cooking with gas -- gimme.

440

MEDIUM SHOT - BARRY AND TEDDIE

She hands him the tripod. He quickly mounts the telescope, pointing it directly at the hole in the blind, and inserting it through the hole. He looks through it.

441

LONG SHOT - THROUGH TELESCOPE

At first, everything is blurred, but as Barry focuses it, we get a sweeping view of mountain landscape. The telescope comes to a stop on a huge, white stone structure, towering over the surrounding valley, many miles away. It looks like one of the great new dams.

kt

442

MEDIUM SHOT - BARRY

As he looks through the telescope. Teddie is standing at his side. Barry gives a long, low whistle.

Teddie

What is it?

Barry doesn't answer. She pushes him out of the way.

Teddie

Let me see.

She looks through the telescope, then straightens, startled.

Teddie

Do you think...

Barry (detaching telescope)
I don't know. Put it away, will you?

443

MEDIUM LONG SHOT - INTERIOR OF ROOM

Teddie goes to a corner of the room, and replaces the telescope in its position. Barry is folding up the tripod. He straightens and happens to turn back to the blind. He looks again through the opening.

444

CLOSE SHOT - OPENING IN THE BLIND

We see the face of a man, looking in. It is withdrawn, and then another face looks in.

445

MEDIUM SHOT - INTERIOR OF ROOM

We hear footsteps. Barry looks quickly over to Teddie.

Barry

They didn't see you. You'd better get in the other room.

CAMERA PANS WITH THEM, as he crosses, unlocks the door for her, and, after she has passed, hastily closes it.

446

MEDIUM SHOT - BARRY

As he turns to face the other door which is about to be opened.

447

MEDIUM SHOT - SHOOTING PAST BARRY TO THE DOOR

There is the rattle of a key and two men enter. One is a middle-aged man wearing high boots and breeches and a khaki colored shirt. He looks like an engineer of some kind. (Neilson)

The other is dressed in city clothes - a lounge suit and a light raincoat over his arm. (Schneider)

Their faces show great concern at Barry's presence.

Neilson (brusquely)

How did you get in here?

448

MEDIUM SHOT - REVERSE ANGLE - BARRY

He pauses for a moment.

Barry

Hello.

(he looks both men full in the face)
Through the window.

449

MEDIUM SHOT - BARRY IN FOREGROUND

He faces both men. The sharp looking man in the city clothes, Schneider, is looking Barry over nervously.

Schneider

Where you from? What are you sucking around here for?

Barry notices that the man has a newspaper in his pocket. He steps over to him and without answering takes the paper out of his pocket.

450

INSERT: FRONT PAGE OF NEWSPAPER

There is a large picture of Barry and a brief description of him. A banner headline reads:

"AIRPLANE SABOTEUR HUNTED IN DESERT"

451

MEDIUM CLOSEUP - BARRY AND THE TWO MEN

Barry folds the paper and hands it back to Schneider. The two men examine it and look into Barry's face for confirmation.

Schneider (toughly)

How did you know about this place?

Barry doesn't answer.

451

CONTINUED (2)

Neilson (angrily)
What do you want to come here for? You want to lead the cops right to our front door?

Barry's tone and posture are confident:

Barry
No cops. I shook 'em a couple of hundred miles back.
(he pauses)
Now it's my turn to ask questions. Who are you?

452

MEDIUM SHOT - BARRY AND THE TWO MEN

Barry's expression does not change.

Barry
All right - which one of you is Neilson?

Again the men hesitate. Then Neilson answers:

Neilson
I am. How'd you know my name?

Barry (curtly)
Tobin. He told me about this place. He said Neilson would hide me out -- maybe help me make a break for the East.

453

TWO SHOT - NEILSON AND SCHNEIDER

Schneider (repeating)
Tobin...

454

MEDIUM SHOT - BARRY AND THE TWO MEN

Barry (to Neilson)
Yeah.
(he jerks his head in the direction of Schneider)
But he never said anything about him - who's he?

Schneider (nervously)
Schneider. I'm from the East.

Barry
(disregarding Schneider; to Neilson,
in a flat voice)
If he's not okay you'll take the rap. Now let's go --
I've been here long enough. The trip here was no push-over - I had to hoof it most of the way, so let's go.

kt

455 MEDIUM CLOSEUP - TEDDIE ON OTHER SIDE OF DOOR

As she listens intently. Her face reveals that she believes Barry to be a saboteur after all.

456 MEDIUM SHOT - BARRY AND THE TWO MEN

Neilson

I've got no place to hide you out. Taking care of guys when the heat's on ain't in my line.

457 CLOSEUP - BARRY

We see that he is thinking hard. He looks at the two men.

458 MEDIUM CLOSEUP - BARRY

As he stops up to the two men.

Barry (with growing excitement)
It's not in your line!

(he turns to Schneider)
How about you? I suppose you're strictly the brains?
Or do you take a chance once in a while, too -- just
for laughs. Or maybe that isn't the way it works -- maybe
I'm the only guy that sticks his neck out. Yeah - way out.

(he stops for a moment, his voice drops;
then menacingly)

Just get this straight. I've done a big job and they're
after me - it's up to you guys to take care of me. Yeah -
and do it right -- or else you might have a little trouble
of your own.

459 TWO SHOT - SCHNEIDER AND NEILSON

Neilson (alarmed)
Hoy, take it easy -- don't go off half-cocked like that.
Hang on to your nerve.

460 MEDIUM SHOT - BARRY AND THE TWO MEN

Barry

I have been hanging on -- I've been hanging on long
enough.

Schneider looks nervously at Barry. The extreme
excitement of the young man frightens him.

Schneider

I know -- I know you've been through some pretty difficult
things. All the more reason, for your safety as well as
ours, that you keep your nerve at this moment.

Neilson
Yeah, take it easy.

Schneider (disregarding his comrade)
Are you sure the police haven't trailed you here?

Barry (mumbling)
I don't think so.

(His expression becomes more intense)
We've got to get out of here.

For an instant Schneider hesitates. His sharp eyes
are watching Barry carefully. He doesn't take them
off Barry's face when he speaks to Neilson.

Schneider
Get the things together. You won't be coming back here.

Neilson
Why not? What's wrong with this place? He said he shook
the cops.

Schneider
I said you aren't coming back here.

Neilson
Where am I going to find another place with enough room
to store all this stuff?

(He jerks his head toward the vague mass
of boxes in the corner)

Schneider (softly)
That's your job. If you can't handle it I'm getting
somebody else.

Neilson (sulking)
I can handle it all right. Only some day when you give me
the word to move the stuff in a hurry --

Schneider
I'll give you plenty of time.
(turning to Barry)

We'll be driving East -- starting immediately. Your
company will be a relief - the trip is rather tedious.

He takes Barry's arm. CAMERA PANS WITH THEM as
they move toward the door.

Schneider
You might give the young man one of your suits, Neilson,
and a hat. His present outfit is hardly appropriate.

Barry (grinning)
Size 42.

(he holds his wrists out toward Schneider)
How about these?

Schneider

How did you manage to break them?

Barry

On the fan of a car.

461

CLOSEUP - BARRY'S WRISTS

With the severed handcuffs hanging. The finger of one hand points to the burnt skin on the other wrist.

Barry's Voice (off scene)

It got sort of hot.

462

MEDIUM SHOT - BARRY AND THE TWO MEN

They are moving slowly toward the door.

Schneider

That was very ingenuous of you. We'll get them off at Neilson's house.

Schneider stops and points off to the right toward the door behind which Teddie is hiding.

Schneider

Where does that door lead to?

Neilson

Just an empty room. It's another way out.

Neilson crosses, moves toward the camera.

463

MEDIUM SHOT - NEILSON

As he throws open the door. He steps through. Schneider and Barry follow him.

464

MEDIUM SHOT - THE ADJOINING ROOM

The door leading outside is hanging off its hinges. The room is empty. The men enter. Barry looks around in bewilderment. There is no sign of Teddie.

CAMERA PANS WITH THE MEN as they move through the room and stop out through the open door.

465

MEDIUM LONG SHOT - SHOOTING OUT OF THE SHACK

The two men and Barry move towards a parked car a short distance behind the shack. We see them as they get into the car and drive away.

465

CONTINUED (2)

CAMERA PANS AROUND THE ROOM TO THE DOOR behind which we see Teddie, white and shaken. She is staring in the direction of the open door.

FADE OUT.

466

FADE IN:

MEDIUM LONG SHOT - INTERIOR OF A SMALL OFFICE

There is a desk in the corner and several chairs. At the desk we see Teddie busily engaged in devouring a meal of coffee and sandwiches, which she takes from a tray on the corner of the desk. She looks worried and pale.

Through a half-open door on the left, we hear a voice finishing a telephone call. We hear the phone being hung up, then a thin, elderly man comes in and seats himself at the desk beside her.

467

MEDIUM SHOT - REVERSE ANGLE, SHOOTING PAST TEDDIE TO THE SHERIFF

He is the simple hick type with a star on his vest and a large six-gun in a holster. When he speaks he hooks his thumbs in his belt and leans back in his chair.

Sheriff

Well, fact is, I just spoke to 'em up at headquarters. They sure 'nuff appreciate your callin' in here and lettin' 'em know...

468

CLOSEUP - TEDDIE

Sheriff's Voice (off scene, continuing)
...about this fellow, Ford.

The mention of Barry's name seems to shock Teddie slightly. She is in love with him. The whole business of turning him over to the police makes her nervous and unhappy. She starts to say something.

469

MEDIUM SHOT - TEDDIE AND SHERIFF

Sheriff (going right on in his whine). Fact is, though-- it might be kinda difficult gettin' a line on these fellows -- now that they're on the move... That's why, when I told the chief you was going to New York pretty soon, he kinda wondered if you couldn't make it right away, so that maybe you'd be there for the identifyin' Fact is, they asked for you to go right now -- today.

kt

470 CLOSEUP - TEDDIE

As she starts to speak.

Teddie

Why, I --

471 MEDIUM SHOT - BOTH - FAVORING SHERIFF

Sheriff

That's good. So all you've gotta do is let me know which way you're goin' and when you're aimin' to get there.

472 CLOSEUP - TEDDIE

As she starts to speak.

Teddie

But I don't --

473 MEDIUM SHOT - SHERIFF AND TEDDIE

As he interrupts her.

Sheriff

Fact is, though, you might like to fly -- seems that way you'll be there first, takin' the plane and all. Fact is, I got the tickets and reservations all made for you to go --

QUICK DISSOLVE TO:

474 INTERIOR OF A LIMOUSINE, SHOOTING THROUGH WINDSHIELD

In the front seat we see a chauffeur and a strange man, while Barry sits in the back with Schneider.

475 LONG SHOT - THE LIMOUSINE

Roaring along the highway at great speed.

476 TWO SHOT - THE BACK SEAT - SCHNEIDER AND BARRY

Schneider (indicating the men in front)
They're driving shifts. In that way there'll be no need for us to stop over night anywhere. Makes it faster than the train and safer.

477 CLOSEUP - BARRY

As he looks dubiously out of the window.

Barry (smiling)

safer?

478 TWO SHOT - BARRY AND SCHNEIDER

Schneider (ironically)
Does being safe worry you a great deal?

Barry (in same tone of voice)
It doesn't keep me up nights.

479 MEDIUM SHOT - SHOOTING THROUGH THE WINDSHIELD OF CAR

All four men ride along silently for a while. Barry moves forward in his seat. Something in the distance has caught his eye.

480 LONG SHOT - REVERSE ANGLE - SHOOTING PAST THE TWO MEN IN FRONT THROUGH WINDSHIELD DOWN THE LONG ROAD

481 TWO SHOT - BARRY AND SCHNEIDER

Barry
Does this road cross the dam?

Schneider (smiling)
As a matter of fact, it does. It adds a few miles to our trip, but somehow I've become a little sentimental... I want to take a last look at it.

482 EXTREME LONG SHOT - THE DAM

We see the highway crossing it. There is a good deal of traffic.

483 LONG SHOT - CLOSER VIEW FROM DIFFERENT ANGLE - SHOOTING UP PAST THE MASS OF CONCRETE TO THE ROAD

484 MEDIUM LONG SHOT - THE CAR

Containing Barry and Schneider as it slows down.

485 MEDIUM LONG SHOT - FROM INSIDE THE CAR, SHOOTING PAST SCHNEIDER AT THE WINDOW

He is looking down at the sheer drop of the huge spillways.

486 CLOSEUP - SCHNEIDER AT THE WINDOW

The dam is framed in the background.

kt

CONTINUED:

486

CONTINUED (2)

Schneider (sardonically)
 It's beautiful, isn't it? -- A great monument to man's
 unceasing industry and his stubborn faith in the future.
 It's exciting to see.

487

MEDIUM LONG SHOT - THE CAR

As it slows down to a walking pace. A queue of
 sightseers cross the road on their way to be taken
 for a tour of the dam.

488

MEDIUM SHOT - INSIDE THE CAR - SCHNEIDER

As he leans forward and speaks to one of the drivers.

Schneider
 Do they always have people looking at the thing?

Driver
 Yeah. It's like this every day. I was over it once.
 You can see the whole thing up close.

489

TWO SHOT - SCHNEIDER AND BARRY

Schneider leans back in his seat. The speed of the
 car is increasing now. He looks contemplatively
 out of the window.

Schneider (dreamily)
 I should liked to have gone. It would have been
 interesting.

Barry is looking at his companion intently.
 Schneider turns and catches sight of Barry's
 expression.

Schneider (suddenly)
 Do you know Tobin very well?

Barry
 No, I only met him that once out on his ranch.

Schneider
 Did he have the child with him?

Barry
 His grandchild? Yes. He seemed very fond of her.

Schneider turns, facing forward. His face softens.

Schneider
 Yes, that's one of the things I like about old Tobin.
 His love for that little girl.

(he shakes his head)
 Evidence of a good heart.

490

LONG SHOT - THE HIGHWAY WITH DAM IN B.G.

The car roars through the shot, leaving the highway behind.

491

TWO SHOT - SCHNEIDER AND BARRY IN BACK OF CAR

Schneider is looking out of the window at the disappearing dam. He turns back.

Schneider

I have children, too, you know -- two boys. Nice little fellows -- two and four. The four-year-old gets naughty at times. He's quite a problem. We get him a new toy and within half an hour it's smashed to bits. And then, sometimes, after it's all over, he's almost sorry.

(he turns to Barry)

Sometimes I wish my younger child had been a girl. In fact, my wife and I often argue over a little idiosyncrasy I have -- I don't want his hair cut short until he gets much older. Do you think that will be bad for him?

Barry

The other kids might ride him.

Barry lays his head back against the padding of the back seat cushion. We see by his expression that he is nauseated by the neurotic Schneider and having to make conversation with him.

492

LONG SHOT - SEGMENT OF HIGHWAY WITH GASOLINE STATION IN F.G.

As the car speeds on.

493

EXTREME LONG SHOT - HIGHWAY WITH DAM FAR IN B.G.

We got the impression of traveling very rapidly.

494

EXTREME LONG SHOT - REVERSE ANGLE ON HIGHWAY

We got a picture of a SUPERIMPOSED "HIGHWAY 66" SIGN, which rushes towards the CAMERA in recurring waves, and changing from Day to Night, and then to Day, and then to Night, and then to Day again.

THE PICTURE finally clears to:

495

A LONG SHOT - EXTERIOR - MOONLIT SKYLINE OF NEW YORK
CAMERA PANS DOWN TO:

496 MEDIUM LONG SHOT - EXTERIOR - GASOLINE STATION

We see the car in which Barry and Schneider have been traveling, parked in the station.

497 MEDIUM SHOT - INTERIOR OF CAR, SHOOTING THROUGH WINDSHIELD

The driver is seated in the front seat at the wheel. Beside him is the alternate driver asleep. Barry is alone in the rear seat.

498 MEDIUM SHOT - SCHNEIDER

As he comes out of a telephone booth in the station house. CAMERA PANS WITH HIM as he moves towards the car and gets in.

499 MEDIUM LONG SHOT - THE CAR

As it drives out of the station.

500-1 TWO SHOT - SCHNEIDER AND BARRY - BACK SEAT OF CAR.

Schneider
We can't go up to the office -- they've got it spotted.

Barry (alarmed)
Are they watching for me?

Schneider
I don't know. Who'd know you were in New York?

Barry
Yeah -- I guess that's right.

Schneider glances at him a little suspiciously.

LAP DISSOLVE TO:

502 EXTERIOR - MADISON AVENUE - NIGHT - CLOSEUP

The screen is filled with a sign which reads, MADISON AVENUE. The CAMERA MOVES UNDER the sign and BRINGS INTO VIEW the full exterior of a large house whose windows are brightly lit. The traffic in front is congested because there is a line of cars dropping people at the front door. There are a couple of policemen, mounted and regulating the traffic.

503 SEMI-LONG SHOT

A nearer view of the front door, showing the quality

503 CONTINUED (2)

of people who are passing into the brightly-lit, open front doors. There are men in evening dress and smartly clothed women in evening gowns.

504 SEMI-LONG SHOT

In line with the other well-groomed city cars is the dust-covered sedan that has traveled all the way from Boulder City.

505 INTERIOR CAR - NIGHT - SEMI-CLOSEUP

Seated beside Schneider in the back seat, Barry is looking out at the elegant goings-on. He is bewildered as he turns to Schneider.

Barry
Is this the place? It looks like they're having some kind of a party.

Schneider
You're expected -- just follow me.

506 SEMI-LONG SHOT

Still SHOOTING from inside the car, we see the doorman open the rear door. In the front seat the man beside the driver, who has been asleep, comes to life suddenly. He sees the house and quickly turns towards Schneider.

Man
How about tomorrow? You want me on the Kearny job?

Schneider looks at him a little annoyed as he gets out.

Schneider
I don't know -- and why don't you keep your mouth shut?

Man
Sorry, boss. I thought he was in on.....

507 SEMI-CLOSEUP

Schneider glances quickly at Barry, as he says:

Schneider
Shut up!

dk

CONTINUED:

507

CONTINUED (2)

111

Barry grins as he says:

Barry
That's all right. I don't think anyone heard him but
the doorman and the two guys on horseback!

508

EXTERIOR FRONT DOOR - SEMI LONG SHOT - NIGHT

We see Barry step out onto the sidewalk; Schneider follows him. Barry is grinning rather sheepishly at the people around him, all in evening dress. Schneider pulls him sharply by the coat sleeve.

Schneider

Come on!

They mount the steps and move with the throng of arrivals through the front door, CAMERA PANNING WITH THEM.

509

INTERIOR MADISON AVENUE HOUSE - SEMI CLOSEUP - NIGHT

A footman in livery bows slightly to Barry and looks at Schneider with an expression of recognition. He says politely:

Footman

Good evening, sir. May I take your things?

Schneider

No, thank you -- we'll wear them in.

Footman

Very well, sir. Madame is in the library. She is expecting you.

While the CAMERA REMAINS IN THE SAME POSITION, Barry and Schneider move away towards the left of the small ante-hall.

Beyond them we are now able to get a glimpse of the large hall. This is reached by three broad steps from the smaller hall, and has been temporarily converted into a dance floor. On the other side of the hall is a large opening, through which can be seen a grand staircase. Schneider leads Barry off the small hall, up a side staircase.

510-1

SEMI LONG SHOT

As they reach the top of the staircase they move along a corridor, CAMERA FOLLOWING. Barry stops for a moment at a curtained opening and glances through.

kt

512

SEMI LONG SHOT

Over his shoulder we can see that he is standing on a small balcony with a view of the dancers on the floor below. Schneider tugs Barry. Barry turns away from the curtain and with a bewildered expression asks:

Barry

What the hell is all this?

Schneider

Keep your mouth shut and don't ask questions!

513

SEMI LONG SHOT

They are now at the end of the corridor. They turn to their right and stop before a door at the left. Beyond them we see the balustrading of the grand staircase which we previously saw below.

514

SEMI CLOSEUP

Schneider is tapping at the door. We hear an elderly lady's voice from within.

Elderly Lady's Voice

Come in.

The two men enter.

515

INTERIOR STUDY - SEMI LONG SHOT - NIGHT

As Schneider closes the door behind him, the two men find themselves in a well-appointed small study, which is lined with books. Standing rigidly in the center of the room is a rather distinguished looking dowager wearing an evening dress. She has a diamond necklace around her neck. She is playing nervously with a lorgnette.

Dowager

Oh, there you are! Mr. Schneider, I've been waiting. What took you so long?

516

SEMI CLOSEUP - SCHNEIDER AND BARRY

Schneider behaves very deferentially in the old woman's presence.

Schneider

I'm sorry, the traffic -- it held us up. They ought to do something about....

517

SEMI CLOSEUP

The dowager breaks in:

Dowager

Never mind.... In case you haven't noticed it, I'm entertaining this evening. Let's get this thing settled!

518

SEMI LONG SHOT

Schneider advances with Barry towards the center of the room. The CAMERA MOVES IN to include the three.

Schneider

Certainly, that's why we came here.

Dowager

Yes, and that's another thing. Why did you come here? Why didn't you go to the office?

Schneider

We got word -- they think it's being watched....

Dowager

Nonsense!

She turns toward Barry and looks him up and down.

Dowager

So this is the young man. Well, I hope he's going to throw some light on the situation.

519

SEMI CLOSEUP

There is a silence for a moment as neither Barry nor Schneider answers her.

520

CLOSEUP - DOWAGER

She looks from one to the other with an irritated expression.

Dowager

Well, don't stand there like an idiot! Ask him! Ask him!

521

SEMI CLOSEUP

Schneider turns quietly to Barry.

Schneider

Why didn't you tell me about the young lady?

CONTINUED:

kt

521

CONTINUED (2)

Schneider moves away in the direction of the dowager, Mrs. Vander, to watch Barry's face. CAMERA PULLS BACK so that we have a tableau of Barry facing the other two. He stalls for time. He is quite taken aback. Then he stumbles out with:

Barry
What're you talking about? I don't know of any....

There is a silence as Barry fails to continue. Suddenly it is broken by a girl's voice, which speaks quietly from another part of the room as yet unseen by Barry.

Teddie
Why didn't you tell them, Mr. Ford?

Barry swings round.

522

SEMI LONG SHOT

From his viewpoint we see Teddie seated in an arm-chair. Her attitude is quite casual as she sits with her knees crossed. Beside her on a small table is a tray of coffee and sandwichos. She holds a half-eaten sandwich in her hand. Near her are sitting and standing two other men. One of them wears a tuxedo -- he is Edward, the dowager's private secretary. He has the look of an intellectual and is about thirty years old. Next to him is Mr. Forl, a stocky, powerful man of about fifty. He is in full evening dress.

523

SEMI CLOSEUP

Schneider comes beside Barry who turns back and asks quickly:

Barry
What's she doing here?

Schneider smiles.

Schneider
Oh, then you've met? I'm glad you chose to be frank about it. It's a pity you didn't do it sooner....

Barry
How did she get here?
(then to Teddie)
I thought I told you up in the mountains to get out....

CONTINUED:

kt

Schneider

Well, it seems the young lady didn't exactly follow your instructions...apparently she did a little observing of her own. She even seems to have gone to the local sheriff and told him a rather fantastic story -- some rubbish about our wanting to blow up a dam, wasn't it, Miss Miller?

He half turns to Teddie as he says this.

Barry is thinking hard as he hears this. His eyes take in the group of people around him. For a brief moment a faint half smile of resolution comes into his face. The CAMERA FOLLOWS HIM as he quickly strides towards Teddie. He addresses her furiously:

Barry

Why, you dirty, double-crossing little b.....

Edward, the secretary, steps up to him before he can reach her. Schneider hurries forward to take her arm. Mrs. Vander's voice bursts across the scene irritably:

Mrs. Vander's Voice

Please, let's not have any personal scenes!

Schneider continues:

Schneider

As it happens, no harm was done... You see, the sheriff is a particularly good friend of ours -- in fact, I might almost say, he is one of us....

The CAMERA PULLS BACK to include Mrs. Vander, who again bursts in impatiently:

Mrs. Vander

Oh, do stop talking like a man in a mystery story! And get those people out of my house!

Mr. Perl interposes pointedly:

Mr. Perl

I still want to know why he didn't tell Schneider about...

Mrs. Vander interrupts:

Mrs. Vander

Please, I must go back to my guests, and so I'd really like to know exactly what you propose to do.

Schneider calls across to Mr. Perl:

Schneider

Mr. Perl -- just a moment...

He leads Perl across to Mrs. Vander. The three talk in low voices in another part of the room, as the CAMERA FOLLOWS THEM. Edward strolls after them, nearer to the door, in case the girl should attempt any move. We now get a view of the room, showing Barry and the girl alone, Edward by the door, and Mrs. Vander and the other two men talking quietly together. We cannot hear what they are saying.

Barry, standing by Teddie, is thinking hard as he looks down at her. He almost bends to speak, but holds himself back. He looks down towards the other people in the room. He turns back and glances at the books on the shelves. Suddenly he bursts out to Teddie as the CAMERA PULLS BACK SLIGHTLY.

Barry

Why couldn't you leave me alone? I told you to get out. What did you think you were doing?

His eyes are still skimming the book shelves. He puts his hand up and starts to tap one of the books. In his pretended anger he grabs Teddie and pulls her up out of the chair as he says:

Barry

You've gotten yourself in a jam now! I can't help you! I can't do anything for you.

As Teddie angrily tears herself away from him, he taps the book more furiously. Mrs. Vander's voice comes from the far end of the room.

Mrs. Vander's Voice

Will you please stop shouting!

Barry's and Teddie's heads are closer together. She is almost about to cry out in protest when her eyes alight on the book.

Barry's finger tapping the book, which is titled "ESCAPE" by Ethel Vance.

528

CLOSEUP - TEDDIE

117

We see Teddie's expression change to one of growing mystification and then into the realization of what Barry is trying to convey.

529

SEMI CLOSEUP

Barry and Teddie. Barry continues to shout at her.

Barry
You're in a jam, sister! And I can't say I'm sorry for you -- if you'd done what I....

He is interrupted by the sound of a voice behind him:

Voice
Good evening, Mr. Ford....

Barry turns sharply.

530

SEMI LONG SHOT

From Barry's viewpoint we see a familiar figure in white tie and tails standing in the doorway. It is the smiling bucolic Mr. Tobin. The others are seen to advance down the room.

531

CLOSEUP - BARRY

We see his terrific reaction to the presence of Mr. Tobin.

532

SEMI CLOSEUP - MR. TOBIN

Mr. Tobin advances, CAMERA FOLLOWING. In very good humor he says to Barry, who now comes into the picture:

Tobin
Isn't that the wrong title, Mr. Ford? I really think we can find something more appropriate....

Teddie steps back as Mr. Tobin interposes himself between her and Barry. He scans the shelves and finally finds a book.

533

CLOSEUP

His fingers tap "FOR WHOM THE BELL TOLLS" by Ernest Hemingway.

534

SEMI CLOSEUP -

He turns back to Barry.

534

CONTINUED (2)

Tobin

Don't you think so?

The CAMERA PULLS BACK as Mr. Tobin returns to confront Mrs. Vander, who comes up to him, puzzled and aggravated. He says to her:

Tobin

A little private joke of mine. Please excuse it.

Mrs. Vander, exasperated, begins an objection:

Mrs. Vander

I do think this is hardly the time.....

535

SEMI-CLOSEUP

Mr. Tobin interrupts her:

Tobin

You see -- Mr. Ford and I have met before!

The CAMERA FOLLOWS him across to Barry.

Tobin

My dear boy, this is such a pleasant surprise.

536

SEMI-CLOSEUP

Perl and Schneider ask anxiously:

Perl

Who is he?

Schneider

He's all right, isn't he?

537

SEMI-CLOSEUP

Mr. Tobin smiles benignly. He turns back to Barry and pats him on the shoulder.

Tobin

All right? Why, he's more than that -- you can take my word for it that Mr. Ford is an unusually fine young man who has been grossly misjudged by everyone. Why, even the police have got a completely erroneous impression of him.

Barry looks at him with a slightly suspicious expression. Mr. Tobin continues:

mg

CONTINUED:

537

CONTINUED (2)

Tobin

I can assure you that, contrary to what is generally supposed, and to what he himself may have told you, this young man is not one of his country's enemies -- and knows nothing whatever about the subtle art of industrial destruction -- I believe they call it sabotage --

538

CLOSEUP

We see Teddy's reaction to this speech.

539

SEMI-CLOSEUP

A look of angry surprise comes over Mrs. Vander's face. Schneider comes forward..

Schneider

What do you mean?

540

CLOSEUP - TOBIN

He continues:

Tobin

I mean exactly what I say: Mr. Ford is a very patriotic young man -- and -- I assure you -- quite definitely no part of this organization!

541

SEMI-LONG SHOT

There is general consternation. Mr. Tobin turns to address them all.

Tobin

This, of course, makes his situation in our midst a particularly distressing one. We cannot turn him over to the police -- I made that mistake once before. It looks as though we may have to resort to other methods -- methods which may be rather distasteful to us all.

542

SEMI-CLOSEUP

At this Barry takes Teddie's hand and leads her across the group towards the door. There is half a movement from Schneider and Perl. Barry turns and addresses them:

Barry

I think before that happens I should like to go out there and enlighten Mrs. Vander's guests somewhat. I think their evening could be made more intriguing if they know some of the background of their hostess.

542 CONTINUED (2)

Barry opens the door and goes through quickly with Teddie, CAMERA FOLLOWING.

543 SEMI-LONG SHOT

There is half a rush toward him, but Tobin restrains them.

Tobin

Let him go -- he won't do anything.

(he turns quickly to Mrs. Vander)

Have you a house phone?

She points to one on a nearby table. Mr. Tobin turns to Edward.

Tobin

Get through to the front door.

Edward crosses quickly and presses one of the buttons on the house phone as he takes up the receiver.

544 SEMI-LONG SHOT - INTERIOR CORRIDOR

We see Barry and Teddie hurrying away down the same corridor along which Barry arrived with Schneider.

545 SEMI-LONG SHOT

CAMERA PANS them around down the side stairs to the entrance hall.

546 SEMI-LONG SHOT

We follow the couple across the small hall to the front door. They are intercepted by two footmen, one of whom has just left the telephone. The latter says to Barry, as the CAMERA MOVES IN to a CLOSER SHOT:

Footman

Mr. Tobin would like to speak to you, sir, before you go. The house telephone is in the cloak room -- there.

Barry

Tell Mr. Tobin I'll talk to him some other time.

He looks at the two formidable men who are standing shoulder to shoulder. Then, in order to gain time, he turns away, Teddie with him, and CAMERA FOLLOWING them. As they stand in the middle of the entrance hall, Barry says quietly to Teddie:

Barry

There must be some way to get out of here.

CAMERA FOLLOWS THEM to the rising steps which lead to the dance floor. They look across:

547. SEMI-LONG SHOT

There, in the opening opposite to them, stand Tobin, Schneider and the others.

548. SEMI-CLOSEUP

Barry turns back to Teddie.

Barry
We haven't a chance.

CAMERA PULLS BACK as they hear Mrs. Vander's voice. She is greeting some dignitaries with effusiveness.

549. SEMI-CLOSEUP

Teddie, looking at her, turns back to Barry:

Teddie
Well, tell them -- Why don't you tell them all?

Barry hesitates. Teddie continues:

Teddie
Go on -- go right out there on the floor and stop the music and tell them!

Barry shakes his head.

Barry
Listen, honey -- this is the Vander mansion on Fifth Avenue - and I'm just a guy from Glendale, California. They wouldn't believe a word I said.

Teddie
Well, what are you going to do? We can't just stand here.

Barry looks at her and then across the floor.

Barry
I know a nice place where we can figure this whole thing out... Shall we dance?

He leads her on to the dance floor and they start to dance.

550. INT. DANCE FLOOR - SEMI-CLOSEUP

As they dance, they glance around, realizing that they are surrounded and have little chance to escape. Barry glances down at Teddie.

Barry
How do you feel?

550.

CONTINUED (2)

Teddie
Terrible.

Barry
Why? -- we're still alive, aren't we?

Teddie doesn't reply.

Barry (continues)
Aren't we?

Still she doesn't answer.

Barry (continues)
What's the matter?

Teddie
Here we are dancing and, instead, you should be beating my face in. If I hadn't gone to the phony sheriff and handed them the whole thing on a platter.....

Barry
You had no way of knowing.

Teddie
I should've trusted you. Without me you'd be all right now.

Barry
Oh, no, I wouldn't. You're forgetting Mr. Tobin. He was bound to show up sometime -- and when he did.....

Teddie (breaking in)
That was an awful look on his face....

Barry
Tobin? He's a nice little fellow!

Teddie
When he was talking about killing you -- and almost enjoying it -- I went all cold inside.
(she pauses)
He'd do it, wouldn't he?

Barry
Without even taking his coat off.
(pauses)
But don't think about it. As long as we're dancing, we're safe, They won't touch us.

Teddie
I like dancing with you. Let's not stop.

Barry
Okay, we won't.

Teddie
As long as the music lasts.

550.

CONTINUED (3)

They dance on for a moment in silence.

Barry

Did you ever hear of a place called Kearny?

Teddie

No.

Barry

I never did either -- till today. They were talking about it in the car. I think it's their next big job.

Teddie

When?

Barry

I don't know -- but I'll tell you one thing -- whatever it is, it's only the beginning. These babies have got --

Suddenly she interrupts him:

Teddie

Barry -- listen!

Barry

What is it?

Teddie

The music's stopped!

The CAMERA PULLS BACK from them as we see that the floor is starting to empty. There is a slight ripple of polite applause.

551.

SEMI-CLOSEUP

Barry, glancing about him furtively, starts to applaud enthusiastically. Teddie is too scared to do anything. Barry nudges her.

Barry

Give!

Teddie begins to applaud heartily.

552.

SEMI-LONG SHOT

The band leader looks down at them in surprise and then turns and waves the orchestra to play on.

553.

SEMI-CLOSEUP

Barry takes Teddie in his arms and they start to dance again.

Barry

That was close.

Teddie

Too close.

Barry

Scared?

Teddie

Still pitching.

Barry grins and pats her gently on the back.

Barry

Good girl... I wonder how long we can keep this up?

Teddie

Just as long as we can keep 'em playing.

Barry

Oh -- a marathon dancer?

Teddie

With you -- yes!

They dance on in silence for a moment. Then Teddie says, looking up at him:

Teddie

I always find out everything too late.

Barry

What now?

Teddie

That I like being with you. It gives me a nice warm feeling -- even now, it makes me feel safe.

Barry

Safe -- is that all?

She looks up at him for a moment, a serious expression covers her face.

Teddie

I love you.

Barry

Darling!

They dance slowly for a moment, oblivious of their situation.

553

CONTINUED (2)

Barry

Remind me to ask you to say that again sometime.

Teddie

I will!

For a moment they have forgotten that they are on the spot. Suddenly, before they know that it has happened, they kiss. They look at each other - almost surprised. Teddie is the first to speak:

Teddie

Not here! We mustn't do that!

Barry

Why not?

Teddie

This is a classy joint! .

Barry

What've we got to lose?

They dance on for a while. Teddie has become serious. She is looking at him intently. Suddenly she says:

Teddie

Now I'm really scared.....

Barry

Don't be -- this is something that belongs to us. They'll never be able to take it away -- whatever happens.

At this moment a hand comes into the picture and taps Barry on the shoulder.

CAMERA PULLS BACK as he turns around and finds himself facing a tall, young man who is dancing with another woman, whose age is about twenty-seven or twenty-eight. She is a wallflower type.

With a deft movement, before Barry can realize what is happening, the young man lets go of his partner and moves in between Teddie and Barry. He takes Teddie out of Barry's arms. As he does so, he asks politely:

Young Man

May I?

554

SEMI-CLOSEUP

Barry takes half a step towards them, a look of astonishment on his face.

555

SEMI-CLOSEUP

We see Teddie's desperate face looking towards him as she is whisked away.

556

SEMI-CLOSEUP

Barry stands lost in the middle of the floor and then sees the confused partner of the young man standing beside him. He steps towards her, and, keeping his eyes on the departing Teddie, asks:

Barry
Would you care to dance?

The woman is utterly confused, but grateful.

The Woman
Why, yes, certainly.

Barry begins to dance with her. He is trying desperately to keep his eye on Teddie and the tall young man.

557

SEMI-LONG SHOT

From his viewpoint, they have danced completely out of sight.

558

SEMI-CLOSEUP

He looks back to the woman he is dancing with. She is a rather ordinary girl in a flowery lace dress. She smiles up at him.

Woman
You're really a much better dancer.....

Barry
Thanks. Who was that man -- the one you were dancing with?

Woman
I have no idea. I never saw him before.

Barry stops suddenly and looks down at her.

Barry
I mean the man that just left you.

Woman
I know... That's who I'm talking about. I never saw him before in my life.

Barry is at a complete loss. They dance a little away from the camera. Barry now looks across the opening where Tobin is standing with Perl and Schneider.

559 SEMI-LONG SHOT

From his viewpoint we see these three men, and then suddenly the young man appears between them -- without Teddie.

560 CLOSEUP - BARRY

Barry's expression changes to one of alarm.

As he dances away from the camera into a TWO SHOT, the music comes to a stop.

CAMERA FOLLOWS them as Barry escorts his partner off the floor.

Woman (still twitching)

Oh, what a pity! That was a lovely dance! I do hope you'll ask me again...it was so - so exciting....

Barry

Yes -- it was -- thanks -- thanks a lot!

He turns from her suddenly, CAMERA FOLLOWING HIM. He comes face to face with Tobin, who greets him with a benevolent smile.

Tobin

Well, young man, I see you're enjoying yourself! A charming party, isn't it?

Barry (angrily)

Where is she?

Tobin

You mean your young lady? I thought you were taking care of her. Perhaps she has a headache and is lying down somewhere...

Barry looks at Tobin furiously.

Tobin (continuing)

If you'd like to come with me and look for her.....

CAMERA PULLS BACK as Barry realizes he is facing not only Tobin but Schneider, Perl, and a menacing footman.

With resolution he turns away from them and the CAMERA PANS WITH HIM to the center of the empty dance floor. He proceeds and approaches the stand where the band is resting.

561 SEMI-CLOSEUP

Tobin whispers hurriedly to a footman, who hurries off. He turns and gives an instruction to the young man who danced off with Teddie.

562

LONG SHOT

Barry is now standing in front of the band stand, a small figure. In a loud voice he announces:

Barry

Ladies and gentlemen.....

563-4-5

SEMI-CLOSEUP

A laughing group turn and look round in surprise at this figure, who is in a rumpled suit and not looking at all like one of the guests.

566

SEMI-CLOSEUP

Barry holds up his hand for silence and raises his voice, trying to capture their attention.

Barry

Ladies and gentlemen, I have something to say -- something to tell you --

567

SEMI-LONG SHOT

Around Mrs. Vander and Tobin other guests are focusing their attention on Barry as he proceeds:

Barry's Voice

There's something you ought to know -- about this house -- and about your hostess --

At the mention of their hostess, the people around Mrs. Vander, who are vaguely listening, break into applause. Mrs. Vander smiles gratefully at her guests.

568

SEMI-LONG SHOT

The CAMERA PICKS UP a footman, who is edging his way round the floor. As he approaches Barry, the CAMERA FINISHES up with TWO BIG HEADS.

The footman whispers to him very deferentially:

Footman

I beg your pardon, sir, but before you go on, I think you might like to take a look at the curtain on the balcony.

569

SEMI-LONG SHOT

Through the curtained recess on the balcony beyond we see a hand, and through the slight parting the half face of a man. In the hand a large automatic is held and directly pointed at Barry.

570-1

SEMI-CLOSEUP

The applause has now died down. Barry looks around at the guests. He catches sight of Tobin.

572

SEMI-CLOSEUP

We see the faces of Tobin, Perl and the others watching Barry.

573

SEMI-CLOSEUP

Barry hesitates for a moment and then goes on:

Barry

I'm not much of a speaker, ladies and gentlemen -- and I guess you think there's not much I can tell you about our hostess that you don't know already.

574

SEMI-CLOSEUP

Mrs. Vander is standing in the opening, an artificial smile frozen on her face. The diamond necklace about her neck glitters in the light.

Over this, we hear Barry continuing:

Barry's Voice

Her graciousness, her kindness, her many charities.....

The guests and Mrs. Vander beam at each other, then suddenly turn back as they hear:

Barry's Voice

Well - let me tell you, ladies and gentlemen -- you've got a surprise coming...

575

SEMI-LONG SHOT

There is a moment of tense silence. Barry is staring across at his enemies.

576

SEMI-LONG SHOT

From his eyeline he sees Tobin glance up towards the balcony.

577

CLOSEUP - BARRY

Barry follows Tobin's look.

578 SEMI-CLOSEUP

Behind the curtain the gun moves.

579 SEMI-CLOSEUP - BARRY

Barry hesitates for a fraction of a second and then realizes that it is hopeless. One incriminating word and he'll be shot dead. Bracing himself he goes on:

Barry
Tonight -- in this house -- for the benefit of this great cause, for which she already has done so much -- our hostess is putting up for auction one of her most treasured possessions -- one of the famous Vander jewels!

580 LONG SHOT

There is a general hubbub at this.

581 SEMI-CLOSEUP

A look of startled amazement leaps into Mrs. Vander's face. There is a sound of enthusiastic applause in which Barry's voice is almost drowned.

We hear him say:

Barry's Voice.
And now, Mrs. Vander -- if you will kindly step forward....

582 SEMI-LONG SHOT

Slowly Mrs. Vander makes her way through the crowd which presses around her. Everyone is trying to get a look at the jewels. With all eyes upon her, Mrs. Vander has a moment of panic-stricken uncertainty. Then, as she slowly walks towards Barry, we see her come to a decision. She raises her hand to the clasp at the back of her neck and begins to unhook the diamond necklace she is wearing.

583 SEMI-CLOSEUP

As Barry waits for Mrs. Vander to arrive, with the crowd hemmed in around him, the familiar footman approaches him once more.

CAMERA MOVES IN until we see the quiet voice of the footman speaking into Barry's ear.

Footman
Mr. Ford, the young lady is asking to see you.

mg CONTINUED:

583

CONTINUED (2)

Barry looks at him suspiciously. He is about to say something, but the footman anticipates him.

Footman

I wouldn't keep her waiting if I were you, sir.

Barry looks about him, realizing there's little else for him to do. He nods for the footman to go ahead.

As the CAMERA PULLS BACK, he turns to a naval officer nearby. With assumed cheerfulness, he taps the naval man on the shoulder and says:

Barry

Will you take over, Admiral, old man -- I'm wanted on the phone?

Admiral

Delighted, sir.

As Barry moves off, he glances back.

584

SEMI-LONG SHOT

The Admiral is approaching Mrs. Vander, his hand held out for the necklace.

585

SEMI-LONG SHOT

Barry is now following the footman through the crowd, CAMERA AFTER him. They go up the grand staircase.

586

INTERIOR - CORRIDOR - SEMI-LONG SHOT - (NIGHT)

The footman leads Barry to the half-open door of the study. He makes way for him.

587

SEMI-LONG SHOT - INTERIOR STUDY - (NIGHT)

Barry enters the room. He glances around for Teddie. She is not there.

Tobin stands in the center, a solitary figure.

The footman enters and closes the door.

Tobin

A very nice speech you just made, my boy! Spontaneous and charming -- I'm sorry the young lady wasn't there to hear it.

Mr. Tobin calmly continues to speak over Barry's shoulder to the footman:

587

CONTINUED (2)

Tobin
Mr. Ford looks rather tired after his trip... I think he needs sleep...

Barry gives half a glance over his shoulder and then advances furiously toward Tobin, CAMERA FOLLOWING.

Barry
Where is she? What have you done to her?

The footman approaches silently behind Barry and, pulling a gun, strikes him on the back of the head with the butt. Barry half spins round. He receives a second blow and collapses.

The footman attempts to aim a third blow at Barry, who has now fallen out of the picture.

Mr. Tobin holds up a restraining hand.

Tobin
That will do, George.

The footman replaces the gun in his pocket.

Footman
Very good, sir.

The CAMERA PULLS BACK as Mr. Tobin comes forward and steps across the recumbent figure of Barry. He moves toward the door, followed by the footman. He turns:

Tobin
Can I leave the rest to you?

Footman
Yes, sir.

Mr. Tobin passes through the door.

588

SEMI-LONG SHOT - INTERIOR CORRIDOR - STAIRCASE - NIGHT

We see Mr. Tobin turn on to the grand staircase. As he slowly descends, we can hear the auction going on in the distance, as the scene

FADES OUT.

589

FADE IN:
MEDIUM SHOT - MRS. VANDER'S STUDY

which is now in full daylight. Mr. Tobin is seated at a table, eating his breakfast off a tray. Four men are standing with their backs to the CAMERA. Their postures are those of men listening to a superior, who is giving them instructions.

Standing in the middle of the room, facing them, is Mr. Perl. He is calm and businesslike.

Perl

You, Kellogg -- you'll be operating the hand-camera. That'll give you a chance to get in close under the ways... Just before she breaks the bottle, you give the signal. You'd better not be late with that. Harry'll be watching you out of the sound truck. His timing depends on you...

(he speaks to the others)

Let's go over it once more, and see that everybody has the facts. Who goes first?

First Man

I do. I go in with the newsreel truck -- I've got the press pass.

Perl

Okay, what's next?

No one answers. The four backs fidget a bit.

Perl (disgruntled)

Come on. Speak up everybody. I want to know you've got it straight.

Joe

I check the ground lines -- make sure they tie in with the sound mixer. Then, if they're okay, I go back with Kelly and wait 'til after the speeches.

Perl

Right. What about you?

Third Man

I wait for Kellogg to give the sign.

Perl

Right.

Joe

Who's checking the soup?

Perl

That's not your worry. That comes from inside. You just watch that button... That's all.

Joe

I hope it works -- that's all I can say...

dk

CONTINUED:

589

CONTINUED (2)

Perl is irritated. He starts to answer the man, but checks himself.

Perl (to all of them)
I want you to be quite clear on the getaway. Make sure your press pass has been okayed by the police at the gate. The small truck leaves first, and don't forget that, any of you.

(he points to one of the men, who has his back to us)

You'll be inside it. Your ship is the "Patriot", leaving at 6 o'clock, Pier 14. That's near the Battery. You'd better get there around 5:30 -- not before. We'll have half the money for you at the office. You collect the rest at the consulate in B.A.

The Man (whom Perl has been addressing)
If I ever get there.

Perl

You will. That's all, now. And just remember this.

(his attitude is that of a football coach sending his men into the game)

This whole job hangs on one thing -- Timing! If she goes before the ship starts to move, it's no good to us. If the ship's off the ways and you blow her -- you just scare the crowd. It's timing, Timing, TIMING. You got that, boys? Good luck.

Joe

Thanks.

The men shake hands with their superiors and leave.
CAMERA MOVES INTO:

590

MEDIUM CLOSEUP - PERL

As he stands, staring ahead of him. We hear the door close. Perl turns to Tobin.

Perl

A lot of planning and hard work -- in the end you have to leave it in the hands of four other men.

(he laughs nervously -- the dreamer now)
Just once I'd like to be the finger that presses the button.

Tobin comes INTO THE SHOT, smiling. He puts his hand on Perl's arm.

Tobin

You're more the creative type.

Perl

Yes.

He looks at his watch.

590

CONTINUED (2)

135

Tobin

Do you think we ought to start?

Perl

We might as well. Traffic will be heavy over to Kearny,
(ironically)

What became of the half-back?

Tobin (smiling)

We've got him downstairs. I think it's better to hold
on to him 'til after the launching. After that Edward
will make the necessary arrangements. It's amazing
what you can get a man killed for nowadays. I think the
war has something to do with it ...

591

MEDIUM SHOT - INTERIOR - DARK STOREROOM SOMEWHERE
IN VANDER MANSION

Barry is lying on the floor. Around him are shelves
lined with various canned goods. There is a glass
grating in one corner of the ceiling. Barry can
see the shadows of the feet of an occasional passer-
by in the street above him. The glass is so thick
that it is obvious that he could never make himself
heard if he called out.

He is still suffering from the effects of the blow on
the head, as he gains a little more consciousness.

He makes a wry face on feeling his parched mouth.

592

CLOSE SHOT - THE CANS ON THE SHELVES

Which are mainly fruit juices with luscious labels.

593

MEDIUM SHOT - BARRY

As he rises and looks them over. He picks up a can,
shakes it, and knocks it against the wall.

594

MEDIUM SHOT - PERL AND TOBIN - STUDY

The two men are still talking, on the verge of leaving
the room.

Perl

...and the girl. What about her?

Tobin

They took her over to the office last night.

Perl

What are you going to do with her?

dk

CONFIDENTIAL

594

CONTINUED (2)

Tobin

I don't know. She'll be missed. This boy -- he's just a factory worker -- a nobody -- but the girl, I believe, is quite a well-known model. She presents a problem.

595

MEDIUM SHOT - INTERIOR - A SMALL ROOM IN AN OFFICE BUILDING

On the window at the right is the lettering:

"TRANSOCEANIC"

It is a newsreel film company, and so the office is filled with various camera and film equipment.

On a small settee in the corner, we see the recumbent figure of Teddie. She is not asleep, and is merely looking about the room. Her handbag lies on the table among the film tins.

There is a light in the next room, and the faint sound of voices indicates that the office is occupied.

596

MEDIUM SHOT - PERL AND TOBIN - THE STUDY

They are just finishing their conversation.

Tobin

You might be giving it some thought. It'll keep your mind busy while we're waiting the results of the work at Kearny.

Perl

I'll think about it.

597

MEDIUM SHOT - THE DARK INTERIOR OF THE STOREROOM

Barry is in the foreground. He has succeeded in making a couple of jagged holes in two cans of orange juice. He is in the act of drinking the second one.

He lights a cigarette, and puffs the smoke upward.

598

CLOSE SHOT - THE CEILING, REVEALING A SPRINKLER SYSTEM

599

MEDIUM SHOT - BARRY

As he sees the sprinkler system, he has an idea.

He pulls a wooden case forward and stands on it, lighting a match to examine the sprinkler more closely.

600

CLOSE SHOT - THE SPRINKLER - ILLUMINATED BY BARRY'S MATCH

We read the name of the manufacturer and the fact that it is an automatic fire alarm. The match flickers out.

601

MEDIUM CLOSEUP - BARRY

He has only one match left. He strikes it and holds it under the sprinkler. Nothing happens. Then when the match is nearly burning his finger, the water suddenly begins to spout.

602

MEDIUM SHOT - THE STOREROOM

Barry jumps back. The sprinklers increase their flow. Throughout the house we hear the sound of an alarm.

603

MEDIUM LONG SHOT - SECTION OF HOUSE UPSTAIRS

Servants are hurrying in all directions.

604

LONG SHOT - MAIN STAIRWAY

People are running down stairway into the hall. Doors are being opened everywhere.

605

CLOSE SHOT - DOOR BEING THROWN OPEN

606

CLOSE SHOT - ANOTHER DOOR BEING THROWN OPEN

607

LONG SHOT - EXTERIOR - THE HOUSE

The fire alarm is ringing, causing passersby to stop. Traffic slows up.

608

LONG SHOT - FIRE DEPOT

Four big gates swing open and the engines start to move out.

609

LONG SHOT - THE HOUSE

There is quite a crowd collected now. Inside, the alarm is still ringing.

THE CAMERA TURNS FROM THE HOUSE TO THE CROWD, and, passing over various people, finds Barry, gazing nonchalantly up at the building.

610

LONG SHOT - SHOOTING PAST BARRY

A fire engine dashes by and draws up in front of the house.

611

TWO SHOT - BARRY AND A STRANGER IN THE CROWD

Stranger
Quite an alarm.

Barry
Yeah. Know whose house it is?

Stranger
Sure, that's the Vander house.

Barry
Vander?

Stranger
Yeah, Mrs. Vander. Boy, I'll bet there's a lot of valuable stuff in that place.

Barry
Think so?

Stranger
Yeah, look how fast the engines got there. They wouldn't do that for you and me.

612

MEDIUM SHOT - SHOOTING PAST BARRY IN THE CROWD

A man in front of him is reading a newspaper, instead of looking at the house.

613

TWO SHOT - BARRY AND THE MAN WITH THE NEWSPAPER

Barry looks over the man's shoulder.

614

INSERT - NEWSPAPER

The headlines read:

"WORLD'S BIGGEST BATTLESHIP IS LAUNCHED TODAY
Rhode Island to be Christened at Kearny Yards"

dk

CONTINUED:

614 CONTINUED (2)

THE CAMERA MOVES FORWARD rapidly until the word 'Kearny' fills the screen.

615 CLOST SHOT - BARRY

He is startled. On the sound track we hear the approaching sound of another siren.

616 BOOM SHOT - BARRY

As he makes his way out of the crowd. We see him heading towards a parked taxi across the street.

617 MEDIUM SHOT - BARRY

As he gets into the taxi.

618 MEDIUM SHOT - INTERIOR TAXI, SHOOTING PAST BARRY TOWARDS THE DRIVER

Barry
Kearny Ship Yards.

Driver (turning)
Kearny -- that's Jersey, ain't it?

Barry
I guess so. Hurry.

Barry leans back in the seat. The motor starts, but the cab does not move. Barry moves forward and slides open the panel between the back and front seats of the cab.

Barry
Hey, what's the matter? Get going.

Driver
It's the fire. They're blocked all the way to 42d Street.

On the sound track we hear the horns of cars.

619 LONG SHOT - THE STREET FULL OF JAMMED CARS

They are all honking their horns.

620 MEDIUM SHOT - INTERIOR - "TRANSOCEANIC" OFFICE

Teddie has gotten up and is looking out of the window. It is obviously very high up in a skyscraper.

621 LONG SHOT - OUT OF THE WINDOW - STREET BELOW

622 MEDIUM SHOT - INTERIOR OF ROOM

Teddie turns and searches around the room. On a small desk in the corner she finds an old blotting pad. Teddie crosses to her bag. She takes from it her lipstick. She writes crudely on the ink-spattered blotting paper.

623 INSERT - THE BLOTTER

As she writes:

"HELP - LOOK UP - WATCH LIGHT FLICKERS."

624 MEDIUM SHOT - INTERIOR OF ROOM

Teddie goes to the window and slips the blotter out through a narrow crack in the casement. It flutters out of sight. She crosses to the light switch and starts to snap it up and down.

625 LONG SHOT - EXTERIOR - OUTSIDE OF SKYSCRAPER

We follow the piece of paper down to the gutter of a roof of a neighboring building. There, it stops fluttering.

626 MEDIUM SHOT - INTERIOR - TAXI - BARRY

Barry is leaning forward as they speed through downtown New York.

627 MEDIUM LONG SHOT - EXTERIOR - NEW YORK STREET

As Barry's taxi comes tearing down it.

628 MEDIUM SHOT - INTERIOR - TAXI

The cab radio is playing. We hear an announcer.

Announcer

...special permission of the United States Naval Department, we now take you to the Kearny Navy Yards where you will hear the full launching ceremonies of America's latest accomplishment of the defense effort -- the "Rhode Island."

(NOTE: From here on up to the moment of the explosion, the sound track carries uninterrupted the various sounds and noises of the launching ceremony. These vary in intensity as the visual shots switch from outside to inside the shipyard -- to the radio of the speeding taxi, etc., etc. However, regardless of how we cut from one scene to another, the sound track is continuous up to the moment of the explosion.)

629 LONG SHOT - EXTERIOR - THE SLIPWAYS AT SHIPYARDS

Upon which the huge battleship is poised above the crowd. On the platform in the foreground are various privileged guests.

630 MEDIUM SHOT - THE PLATFORM

Present are the vivacious Mrs. Vander, seated next to the conventional figure of a politician, who is speaking into a battery of microphones.

THE CAMERA MOVES FROM THE PLATFORM along the vast, towering side of the ship, panning down until it BRINGS INTO VIEW among other press and newsreel vehicles, two trucks with TRANSOCEANIC painted on their sides.

THE CAMERA MOVES ON, taking in the long line of tangled cables through the back of the larger of the two trucks. CAMERA FOLLOWS the cables inside and STOPS ON:

631 CLOSE SHOT - SMALL, UNOBTRUSIVE BUTTON

Set somewhere in a large switchboard.

The hands of an operator come into the shot, fiddling with various knobs and dials -- but never quite touching this one button.

632 MEDIUM SHOT - INTERIOR - CAB

The radio is playing full blast. Barry, desperate, is listening to the opening speech. The continual traffic hold-ups are driving him crazy.

633 MEDIUM LONG SHOT - EXTERIOR - THE LEDGE OF A SKYSCRAPER

We see the piece of blotter. It has blown down on to a window ledge.

634 CLOSE SHOT - WINDOW LEDGE

Inside the window we can see an electric fan. It moves back and forth, hardly stirring the blotter from its resting place on the window ledge.

635 MEDIUM LONG SHOT - EXTERIOR - LAUNCHING IN F.G.-
PLATFORM - AND IN B.G. HUGE HULL OF SHIP

On the platform the first speaker has finished and another is taking his place.

636 MEDIUM LONG SHOT - EXTERIOR - NEW YORK STREET -
BARRY'S TAXI

It is caught in another traffic jam. Barry is getting out of the taxi. He starts to run.

637 MEDIUM SHOT - EXTERIOR - WINDOW LEDGE

The piece of blotter blows slowly off the ledge, and falls down into the street. THE CAMERA MOVES with it and we see it fall on to the roof of a taxi.

638 MEDIUM LONG SHOT - EXTERIOR - TAXI WITH BLOTTER
ON ROOF

Two or three drivers are grouped around one of the cabs, listening to the radio on which the speech is being broadcast from the shipyard.

639 MEDIUM LONG SHOT - EXTERIOR - OUTSIDE SHIPYARDS

CAMERA MOVES WITH BARRY as he runs towards the main gate.

640 MEDIUM SHOT - EXTERIOR - MAIN GATE

As Barry tries to enter. A policeman stops him.

Policeman
Hey, Mack, take it easy.

Barry
I've got to get inside.

Policeman
You got a pass?

Barry
No -- but I've got to get in.

640

CONTINUED (2)

Policeman (calmly)
 You've got to have a pass okayed by the Captain.

Barry (pleading)
 Listen, this is on the level -- they're -- they're going to blow it up.

Policeman (humoring)
 Blow it up?

Barry
 The -- the launching -- I mean -- the ship that's going today -- the "Rhode Island."

Policeman (smiling)
 Who told you that?

Barry
 I can't tell you now. Let me see the Captain.

Policeman (easily)
 Listen, son, the Captain's got his hands full. Every time there's a launching we get a dozen punks like you -- crackpots.

Barry
 I know -- I know all that -- but I'm telling you the truth. You've got to believe me.

Policeman (resigned at the hopeless case)
 Okay, bud, you better come inside.

THE CAMERA FOLLOWS BARRY as he is led through the narrow pedestrian entrance. The policeman turns off to the right into a little office. Barry seizes his chance at this instant and runs.

641

MEDIUM SHOT - EXTERIOR - NEW YORK STREET - TAXI IN FOREGROUND

The piece of blotter has now fallen off the roof of the taxi down to the pavement. One of the drivers notices it and picks it up. He reads it, showing it to the others. For a moment they are incredulous, then, they all look up.

642

LONG SHOT - FROM TAXI DRIVERS' ANGLE, SHOOTING UP AT SKYSCRAPER

which is obviously in the Rockefeller Center block. Despite the daylight, we are able to discern the flashing light in a room upstairs.

643 MEDIUM LONG SHOT - EXTERIOR - SHIPYARDS - BARRY

As he runs towards the hull of the huge ship.

644 MEDIUM SHOT - GATE TO SHIPYARDS

The Captain is questioning the policeman.

Captain
Well, where did you leave him?

Policeman
He must have gotten in, I guess.

Captain
Well, why didn't you --

They both turn quickly. THE CAMERA PANS WITH THEM for a moment, as they run towards the ship.

645 MEDIUM LONG SHOT - EXTERIOR - HULL OF SHIP

Barry is right under the ship in among the newsreel vans. He doesn't know what to do.

646 LONG SHOT - SHOOTING PAST BARRY AT SLIPWAYS

We see the last blocks being hammered away from under the ship.

647 LONG SHOT - SHOOTING UP PAST BARRY TO PLATFORM

With an admiral guiding her hand, an orchid-covered lady is getting ready with her champagne bottle.

648 MEDIUM SHOT - SHOOTING PAST BARRY AT ANOTHER PART OF THE YARD

We see police searching for him.

649 CLOSE SHOT - INTERIOR - NEWSREEL TRUCK

We see the saboteur's finger straying towards the fatal button.

650 MEDIUM SHOT - EXTERIOR - BARRY

In desperation, he is almost inclined to give up. Then, suddenly, he looks into the sound van beside him.

651 MEDIUM SHOT - SHOOTING PAST BARRY'S HEAD 145

Barry comes face to face with the object of his long quest. Fry is the man in the sound van.

THE CAMERA MOVES WITH BARRY as he runs around to the entrance of the van.

652 CLOSE SHOT - SWITCHBOARD IN VAN

As Fry's hand strays towards the button.

653 MEDIUM SHOT - INTERIOR OF VAN

As Barry attacks Fry from the rear.

654 CLOSE SHOT - FRY'S HAND NEAR THE BUTTON

Barry grabs his wrist. There is a silent duel, with Barry trying to prevent Fry from reaching the button.

655 MEDIUM LONG SHOT - EXTERIOR - PLATFORM

The ship is about to go. The lady is making her christening speech. The champagne bottle is held, poised.

656 CLOSE SHOT - INTERIOR OF VAN

As the saboteur's hand gets nearer the button. Barry's and Fry's faces are silent, yet desperately straining.

657 LONG SHOT - HULL OF SHIP

As it begins to move away from the stars-and-stripes draped dais.

658 MEDIUM CLOSEUP - ORCHID-COVERED LADY

As she lets go with the champagne bottle.

659 LONG SHOT - THE SHIP

As it moves away amid cheers and the strains of the National Anthem.

660

MEDIUM CLOSEUP - INTERIOR OF SOUND VAN

Fry is winning the intense fight. His hand gets nearer and nearer the button. We hear the cheers coming over the loud speaker, as his hand slowly presses the button.

661

LONG SHOT - THE WAYS

There is a terrific explosion, but the prow has passed it -- it is seconds too late. The ship is in the water.

In the foreground there is general consternation. People start running in all directions. The martial music which has accompanied the launching, suddenly stops.

662

MEDIUM LONG SHOT - SECTION OF SHIPYARDS

Fry dashes to the smaller of the two waiting trucks, followed by Barry. In the general excitement, they are barely noticed. Barry dives after Fry into the small truck. The back door of the truck is closed with a slam.

663

MEDIUM SHOT - INSIDE SMALL TRUCK

Barry and Fry are fighting desperately.

664

MEDIUM LONG SHOT - GATES OF SHIPYARDS

We see the "Transoceanic" truck, accompanied by other newsreel and press cars. They show their cards to the policeman in charge, and hurry away with their urgent picture material.

As the "Transoceanic" trucks swing out of the gate, we:

LAP DISSOLVE TO:

665

MEDIUM SHOT - INTERIOR - ROCKEFELLER CENTER

The car arrives at the basement unloading dock. The driver hurries over to the freight elevator. He says a few hurried words to the man in charge, who is obviously in their pay. Then the driver beckons to Fry, who drags out the half-unconscious Barry.

THE CAMERA PANS WITH THEM as they lead him across to the elevator. The door of the elevator clangs shut, and they start up.

dk

666

MEDIUM SHOT - INSIDE THE ELEVATOR - FRY, BARRY,
THE DRIVER, AND ELEVATOR MAN

Fry
Everything okay upstairs?

Elevator Man
I guess so. I haven't been up there for a while. I was
waiting for you.

(he pauses)
What happened at Kearny? Anything go wrong?

Fry doesn't answer.

667

MEDIUM LONG SHOT - INTERIOR - UPPER FLOOR

Elevator arrives. The elevator man looks out, up and
down the corridor, then beckons to Fry and the driver.
They move out into the hall, CAMERA PANNING WITH
THEM, as they carry Barry.

He is beginning to regain consciousness. He starts
to struggle. They hustle him across the passage
towards an office door.

668

MEDIUM SHOT - OFFICE DOOR

As the men arrive. On the glass, we see written:

669

INSERT:

"TRANSOCEANIC FILM COMPANY"

670

MEDIUM SHOT - SHOOTING PAST BARRY, FRY AND DRIVER

Fry throws open the door.

671

MEDIUM LONG SHOT - SHOOTING INSIDE THE ROOM PAST
FRY, BARRY AND THE DRIVER

They are met by a tableau of waiting police. Among
them is Teddie. Fry gives a shout of alarm.

THE CAMERA FOLLOWS HIM as he dashes down the hall
towards the elevator.

672

MEDIUM SHOT - DOOR OF OFFICE

Barry attempts to follow Fry, but he is grabbed by
the police, who are already holding the driver.

dk

673

MEDIUM SHOT - FRY

148

As he arrives at the elevator. He gets in.

Down!

Fry

The doors of the elevator close as the police rush up. They are too late. They turn and start down the corridor to another elevator.

674

MEDIUM SHOT - INSIDE THE ELEVATOR

As it reaches the main floor, Fry starts for one set of doors, but the elevator man stops him.

Elevator Man
Not that way. They'll be laying for you.

He opens the other set of doors on the other side of the elevator.

Elevator Man
Better go this way -- down that passage. Take the first door on the left. It's the pass door to the back of the house.

Fry
And then what?

Elevator Man
Work your way across to 50th Street. I'll have a car waiting there for you.

Fry
Okay.

The elevator man closes the door and walks across to the elevator and opens the other pair of doors on the opposite side. He finds himself face to face with two policemen. They grab him.

675

MEDIUM LONG SHOT - A CORRIDOR - FRY

CAMERA MOVES WITH FRY as he hurries along down the corridor. He opens an iron door and then goes through a second wooden door and finds himself in the Radio City Music Hall.

676

LONG SHOT - INTERIOR - MUSIC HALL, SHOOTING PAST FRY

He glances at the packed house. The audience is laughing at some comedy gangster picture.

CAMERA MOVES WITH FRY as he makes his way up the side aisle, keeping close to the wall. He stops suddenly.

dk

677 LONG SHOT - BACK OF MUSIC HALL FROM FRY'S ANGLE
Fry sees the police start to come down the aisles from the back.

678 MEDIUM SHOT - FRY
As he turns. THE CAMERA SHOOTS BACK OF HIM to the pass door, which now begins to open as well. Fry hurries across to the front of the auditorium.

679 LONG SHOT - SHOOTING TOWARDS SCREEN
From the back of the house. We see the police as they divide their forces, two of them going around to the other side to cut off Fry.

680 LONG SHOT - SHOOTING TOWARDS BACK OF HOUSE, FRY IN F.G.
He sees that he is surrounded on three sides, although the cops who have come in the pass door have not yet seen him. THE CAMERA MOVES WITH HIM as he hurries back to the left side of the stage. In desperation, he leaps up, trying to find his way through the curtains to behind the stage. He is unsuccessful in this. He returns to the front of the screen and pulls a gun.

(NOTE: During all this the audience has been laughing uproariously at the comedy on the screen. Throughout we hear occasional conventional phrases that have an ironic parallel with the real scene that is taking place in the theater.)

681 LONG SHOT - LEFT SIDE OF STAGE - GROUP OF POLICE IN F.G. - FRY IN DISTANCE
As the police approach, Fry begins to fire. Next to him on the screen a man is firing a gun also.

682 MEDIUM CLOSE SHOT - SECTION OF AUDIENCE
A middle-aged man slumps forward in the middle of his laughter. Next to him a woman, who is also laughing, pushes him playfully for pretending to be shot. The smile dies away from her face, as she sees blood on her hands. She looks about bewildered.

683 MEDIUM LONG SHOT - FROM RIGHT SIDE OF THEATER, SHOOTING FORWARD TOWARDS THE SCREEN AND FRY
In the immediate foreground a man is laughing at the

dk

CONTINUED:

683

CONTINUED (2)

comedy. From where this man sits Fry, who is desperately standing in front of the screen, cannot be seen, because of the oblique angle, and the fact that Fry's background consists of the dark draperies that hang on each side of the screen.

684

REVERSE ANGLE - LAUGHING SPECTATOR IN IMMEDIATE F.G.

A policeman comes up quietly behind him, aims his gun at Fry and fires. The spectator leaps out of his seat as the gun goes off in his ear.

685

CLOSE SHOT - SECTION OF AUDIENCE - WOMAN WE HAVE SEEN BEFORE

As she looks down at her hands. She screams.

686

LONG SHOT - SHOOTING TOWARDS SCREEN

As the bulk of the audience leaps to its feet. The firing between Fry and the police is intense. Members of the audience start to hurry into the aisles and toward the exits.

Simultaneously, one of the figures on the screen starts to yell in such a way as to heighten the panic in the theater.

687

MEDIUM SHOT - FRY

He is still next to the screen, gun in hand. The screen is filled with a closeup of a comedian shouting:

"Clear the house!"

CAMERA MOVES WITH FRY as he jumps forward, leaping across the orchestra pit and running towards the center aisle.

688

BOOM SHOT - FRY

As he is lost among the crowd.

689

MEDIUM SHOT - THE LOBBY OF MUSIC HALL

We see people hastening towards the street doors, Fry among them.

- 690 MEDIUM LONG SHOT - THE STREET OUTSIDE MUSIC HALL
Police are arriving. They attempt to pacify the crowd, and work their way to the theater.
- 691 MEDIUM SHOT - INSIDE LOBBY OF THEATER
THE CAMERA PICKS UP BARRY as he is being escorted by the policemen to a waiting car. Teddie is with him.
- 692 MEDIUM LONG SHOT - SHOOTING BEHIND BARRY
As he catches sight of Fry just going out of the door.
- 693 MEDIUM SHOT - REVERSE ANGLE - BARRY
As he turns to the policemen.
Barry
There he goes! That's the guy you're after.
First Policeman
Come on, you're the guy we're after.
Barry (desperately)
I'm telling you that's him! He'll get away!
Policeman (taking Barry's arm)
Come on, wise guy.
- 694 MEDIUM LONG SHOT - BARRY, TEDDIE AND POLICEMEN
As they move out of the theater. In the distance Fry is getting into a cab with studied calmness.
Barry is desperate. He starts forward.
- 695 REVERSE ANGLE - BARRY, TEDDIE, AND POLICEMEN
As they yank Barry back.
First Policeman
Come on, now. Don't try nothin'.
Barry (turning to Teddie - frantic)
These clucks won't believe me. Grab a cab and follow him.
- 696 MEDIUM LONG SHOT - SHOOTING PAST BARRY AT TEDDIE
She moves away from him.

696 CONTINUED (2)

Barry (shouting)
Don't lose him. It's our only chance.

Policeman
Come on, come on -- and watch the language.

697 MEDIUM SHOT - EXTERIOR - STREET

Fry has just gotten into a cab.

698 MEDIUM CLOSE SHOT - INSIDE THE CAB

As the driver turns to Fry.

Driver
Where you goin', buddy?

Fry
Downtown.

The cab starts with a jerk.

Driver
Where abouts?

Fry
Anywhere, just keep going downtown.

699 LONG SHOT - EXTERIOR - STREET

As Fry's cab moves down the street.

700 MEDIUM SHOT - TEDDIE

She is just getting into a dark-colored cab.

701 MEDIUM SHOT - INSIDE THE CAB.

Teddie points through the windshield. We can see
Fry's taxi getting under way in the distance.

Teddie
It's that yellow one, the one with "Skyview" in the
back. Don't lose him.

Teddie's Driver
Okay, lady.

702 MEDIUM LONG SHOT - FRY'S CAB

As it pulls up for a stop light.

703

MEDIUM SHOT - INTERIOR OF FRY'S CAB - SHOOTING PAST FRY TOWARD DRIVER

As he picks up a newspaper out of his lap and begins to read. Fry, more nervous than ever, looks out of the back window.

The light changes and for a second the driver continues to read. There is a loud blowing of horns from behind Fry's cab. The driver looks up from his paper and begins to pull away.

Fry
Skip the paper. I'm in a hurry.

Driver (genially)
Okay, boss. I was just looking for the Brooklyn's.

Fry (looking out of window)
What street is this?

Driver
Fourteenth Street. Where do you want to get off?

Fry
Keep going. I'll get out at the Battery.

704

MEDIUM LONG SHOT - EXTERIOR - THE BATTERY

Fry's yellow cab is just drawing up at the curb. He gets out. An instant later we see Teddie's cab drive up.

THE CAMERA TRAVELS with Fry as he moves down the sidewalk towards the long cement clearing that looks out towards the sea. He moves past the many benches that are always filled with people.

In one of the open spaces some kids are playing ball.

705

MEDIUM LONG SHOT - ONE OF THE KIDS

Kid (yelling at Fry)
Hey, Stinky! Wanna play?

706

MEDIUM SHOT - FRY

As he moves past them. THE CAMERA TRAVELS WITH HIM, as he glances behind him, walking along. He moves to the extreme edge of the cement clearing and stares moodily out to sea.

707

LONG SHOT - SHOOTING PAST FRY OUT TO SEA

dk

708

MEDIUM SHOT - FRY

154

A beggar approaches him, holding out a hat full of pencils. Fry looks at him dumbly. He turns away.

709

LONG SHOT - SHOOTING PAST FRY

We see two policemen walking towards him, swinging their billy clubs. They seem to be in the best of humor. Still, they make Fry nervous. He turns quickly.

710

MEDIUM SHOT - FRY

As he almost runs into the beggar.

711

LONG SHOT - TEDDIE IN FOREGROUND

She is following Fry, who is visible in the distance.

712

MEDIUM SHOT - FRY

As he walks along.

THE CAMERA DROPS BEHIND HIM and we see a man in a derby, talking to another policeman fifty yards ahead of Fry.

713

MEDIUM SHOT - FRY

As he changes his course again. He looks nervously to the left.

714

MEDIUM LONG SHOT - TWO CHEERFUL POLICEMEN

As they walk towards Fry.

715

MEDIUM LONG SHOT - FRY IN FOREGROUND

He nervously turns again. Twenty yards ahead of him there is a big black arrow and a sign that reads:

716

INSERT:

"TO BEDLOES ISLAND FERRY"

And underneath:

"Keep Our City Clean."

dk

717

MEDIUM SHOT - FRY

CAMERA TRAVELS WITH FRY as he follows the arrow. Before him is the ferry landing. There is a man in a white seaman's cap at the landing, speaking through a megaphone.

Man (into megaphone)

Take the Bedloes Island Ferry -- a full hour boat excursion -- only twenty-five cents -- one-fourth of a dollar... See New York Harbor and the skyline of New York.....

718

MEDIUM SHOT - FRY

As he looks at his watch.

719

INSERT: WATCH

It is 4:32

720

MEDIUM SHOT - FRY

As he looks up. CAMERA FOLLOWS HIM TO the ticket booth.

LAP DISSOLVE TO:

721

MEDIUM LONG SHOT - UPPER DECK OF FERRY BOAT

Which is pushing its way towards Bedloes Island. Fry is standing, leaning against the railing of the upper deck. He is smoking a cigarette, and looking out to sea, quite unconscious of Teddie, who now comes into the shot farther down the railing. She watches Fry as he pulls his hat close over his eyes.

722

CLOSE SHOT - FRY

The muscles of his jaw tighten. He turns. CAMERA FOLLOWS HIM through the cabin to the other side of the boat.

723

LONG SHOT - TEDDIE

As she follows him.

LAP DISSOLVE TO:

724 EXTERIOR - MEDIUM LONG SHOT - LANDING ON THE ISLAND

A small crowd is surging down the gangplank of the ferry.

725 MEDIUM SHOT - SHOOTING UP GANGPLANK

We see Fry. He is among the first to touch land. Teddie, in the background, watches him as he walks along with the crowd.

726 MEDIUM LONG SHOT - THE CROWD

As it moves across the Island and stops at the foot of the Statue of Liberty, craning their necks up, taking snapshots, etc.

727 MEDIUM SHOT - FRY IN THE CROWD

He does not look up at the Statue as do all the others. He merely looks around nervously.

THE CAMERA PULLS BACK as Fry, in the midst of a little group, makes his way towards the stairway.

728 MEDIUM LONG SHOT - TEDDIE IN F.G., SHOOTING TOWARDS THE STATUE OF LIBERTY

She is watching Fry as he moves inside the Statue and starts up the staircase.

729 A PAN SHOT - TEDDIE

As she finds her way to a small refreshment stand. The young man behind the counter beams at her.

Young Man
How about a nice cool drink?

Teddie
No -- no thanks. I'd like to telephone.

Young Man (pointing)
Sure. Right there on the wall.

CAMERA MOVES WITH TEDDIE as she moves to the phone.

730 CLOSE SHOT - TEDDIE AT PHONE

She drops a nickel in it and dials "0".

Teddie
Operator, give me police headquarters.

731

MEDIUM SHOT - INTERIOR - POLICE STATION

A police official in uniform is answering at the other end.

Official
Police headquarters, Donavan speaking.

He picks up a pencil and begins to write on a pad.

Official
Yes -- Yes -- Just a minute, lady. I'll connect you with the man you want.

CUT TO:

732

CLOSE SHOT - TEDDIE AT PHONE

Waiting for her connection. Nervously she glances behind her.

CUT TO:

733

MEDIUM SHOT - INTERIOR POLICE STATION - DIFFERENT OFFICE - ON PHONE A DIFFERENT DETECTIVE

He is obviously a high-ranking official. He is in plain clothes.

Detective
All right, lady. You've got to hold him there for us!... Sure, sure, I don't care what you do...talk to him -- do anything you want -- only hold him 'til we get there. That's right... Yes -- and we'll have Ford along to identify him -- That's right. Good luck.

CUT TO:

734

CLOSEUP - TEDDIE AT PHONE

She hangs up, turns, and starts towards the staircase.

QUICK DISSOLVE TO:

735

INTERIOR - MEDIUM SHOT - CROWN OF STATUE

Fry and the small group of tourists have arrived in the crown, and the majority of the tourists are busy reading from the illustrated booklets.

CAMERA TRAVELS OVER THEM to a small elderly woman. In a marked accent, she is reading out loud the message from the French people to the American people. At her side we see a little boy -- obviously her

dk

CONTINUED:

735 CONTINUED (2)

grandson. She is reading to him.

(NOTE: The message must be obtained and placed in the script at this point.)

THE CAMERA PANS BACK TO FRY, as he turns away sourly and moves to the window.

736 LONG SHOT - SHOOTING PAST FRY

As he looks at the New York skyline.

737 MEDIUM SHOT - TEDDIE

As she comes up the stairs. She stops for a moment and then mingles with the crowd.

THE CAMERA PANS WITH HER as she stands beside the little old foreign woman, who has just finished reading the message.

The Little Boy (tugging at the old woman's arm)

Hey, Grandma, I wanna go out on the arm.

(pointing)

Right out there.

The Woman

Ach, no. That's too far.

Little Boy

But I wanna, I wanna. I wanna spit down.

Woman (scolding)

Johnnie, that's not nice.

She pulls the little boy by the arm towards the exit.
The majority of the tourists are starting down.

738 MEDIUM SHOT - FRY

Who has been looking out to sea, turns and notices the crowd as it starts towards the stairway.

739 CLOSE SHOT - TWO YOUNG STENOGRAPHERS - SOMEWHERE NEAR FRY

First Stenographer (to her companion)
Come on, Susie.

Second Stenographer
Ah, what's the hurry?

739

CONTINUED (2)

First Stenographer
I want to catch the same boat back. We've seen it all, anyway.

CAMERA PANS TO FRY as he looks at his watch.

740

INSERT - WATCH

It is 5:17.

741

MEDIUM SHOT - FRY

As he starts towards the stairway.

742

CLOSE SHOT - TEDDIE

CAMERA PULLS BACK AS she moves across to Fry to intercept him.

Teddie (pretending to be the dumb tourist)
Excuse me, Mister, but...
(pointing)
...can you show me which one of those places if Brooklyn?

Fry (annoyed, pointing to the right)
That's it, over there.

He tries to push past her.

Teddie (pointing towards Hoboken)
And that place over there?

Fry (disgustedly)
Hoboken.

Teddie (sighing)
Gee, it sure is a thrill to see it for the first time.

Fry (moving away)
I've seen it before.

Teddie
It's such a nice looking front door to our country.
Makes you want to come right on in.

Fry
I suppose so.

By this time they are quite alone.

743

LONG SHOT - SHOOTING PAST FRY

Down below on the Island a small group of tourists are making their way towards the boat. The boat whistles.

744

CLOSE SHOT - TEDDIE AND FRY

As he pulls away rather abruptly and moves towards the stairway. Teddie follows him, desperate. He has just started down the steps.

Teddie (shouting)
Mr. Fry!

745

CLOSEUP - FRY

As he whirls. CAMERA PULLS BACK as he returns to Teddie.

Fry
How'd you know my name?
(he takes her by the shoulders and shakes her)
Come on. What are you trying to do? How'd you know who I was?

Teddie (letting it all go)
That's not all I know. I know all about you -- about Kearny and the dam -- and the fire out in California. I know you framed Barry Ford.

Fry
I get it. It's beginning to make sense. You're Ford's girl. I should have spotted you.

Teddie
That's only one of the things you should have done. You haven't been so clever, Mr. Fry.

Fry (quietly)
Listen, they haven't got me, yet, but there's one guy they have got -- your boyfriend. And get this -- if any of us go, we're going to take Mr. Ford with us. Every one of us will swear that Ford was in on the whole thing. They'll hang him, sister -- don't forget that -- and I'll be alive and kicking when they do.

He releases her suddenly. THE CAMERA PANS WITH HIM as he moves down the stairs. He turns back still in view, waving to Teddie.

Fry (sarcastically)
So long. It's been nice meeting you.

746

MEDIUM SHOT - TEDDIE

dk

As she turns away with an abject look of despair. She stares out at the New York skyline.

747 LONG SHOT - SHOOTING PAST TEDDIE AT SKYLINE AND ISLAND BELOW 161

She sees a small detachment of policemen running along the pier with Barry in their midst.

748 CLOSEUP - TEDDIE

Teddie is victorious as she turns towards Fry.

749 LONG SHOT - SHOOTING PAST FRY AT TEDDIE ABOVE HIM

Teddie
See you again.

750 MEDIUM SHOT - FRY

As he turns and starts down the stairs.

CAMERA FOLLOWS HIM half-way down. Suddenly he stops.

751 LONG SHOT - SHOOTING PAST FRY AT POLICE

Who are entering at base of Statue.

752 MEDIUM SHOT - ENTRANCE TO STATUE

The police are trying to climb the stairs. They are slowed down by the last group of sightseers, a few of whom are coming down the spiral staircase.

753 MEDIUM SHOT - BARRY

CAMERA PANS WITH HIM as he pushes his way through the descending tourists. He is ahead of the police.

754 MEDIUM SHOT - FRY

As he starts up again. From below he hears the shouts of the police. THE CAMERA MOVES WITH HIM as he finds a door leading off to one side. He opens it and goes in.

755 MEDIUM LONG SHOT - SHOOTING PAST THE DOOR WHICH FRY HAS JUST ENTERED AT TEDDIE

756 REVERSE ANGLE - BARRY AT THE HEAD OF THE POLICE

As he reaches the landing.

- 757 MEDIUM LONG SHOT - TEDDIE
She points towards the door.
Teddie (shouting)
The door -- in there.
- 758 MEDIUM CLOSE SHOT - FRY BEHIND THE DOOR
THE CAMERA MOVES WITH HIM as he turns and mounts the narrow steps, which run up through the arm.
- 759 MEDIUM SHOT - BARRY
As he swings open the door and follows.
- 760 MEDIUM LONG SHOT - THE POLICE
as they reach the half-way platform. A stout lieutenant is leading them. He is out of breath and is mopping his face.
- 761 MEDIUM SHOT - INTERIOR PASSAGE - FRY
CAMERA FOLLOWS HIM, until he reaches the top of the arm and emerges onto the balcony which runs around the torch.
- 762 LONG SHOT - FRY ON THE TORCH
Barry appears close behind him. Fry is desperate. He pulls his gun.
- 763 MEDIUM CLOSEUP - SHOOTING PAST BARRY TO FRY
Barry closes with him to prevent Fry from shooting. The gun falls.
- CUT TO:
- 764 MEDIUM SHOT - PLATFORM - THE POLICE
As they hurry through the door and start up the arm.
- 765 LONG SHOT - THE ARM - FRY AND BARRY
As they struggle. THE CAMERA MOVES IN as they fight. Fry misses his foothold. He falls from the balcony

765

CONTINUED (2)

and as he clutches wildly for support, he succeeds in catching hold of the surface of the arm below. He is now two or three feet below Barry, slowly sliding down the arm, calling wildly for help.

Barry starts to climb over the edge. With one arm still holding the edge of the torch, he gains a foothold on the edge of the arm and moves down cautiously towards Fry. Fry cannot hold on.

THE CAMERA MOVES WITH THEM BOTH as Fry continues to slip, screaming.

Fry

Help! Ford, help me! I can't hold on!

Barry moves down towards him.

Barry

Hang on, I'll get you!

766

CLOSEUP - FRY

As he hears Barry's voice. A flash of hope covers his face.

Fry

Ford, help me...

767

MEDIUM SHOT - TEDDIE AND THE POLICE ON EDGE OF TORCH

They are watching Barry and Fry below. We hear Fry's voice as it continues:

Fry's Voice

...If you help me now, I'll clear you -- I swear I will. I'll tell them the whole thing! Give me a break!

768

MEDIUM CLOSE SHOT - BARRY

As he endeavors to catch hold of Fry's arm. He moves carefully, because he himself is in a precarious position.

Barry

Hold on, I'm coming!

Fry

Don't let me go -- please, please -- I'll clear you. Don't let me fall!

dk

Barry manages to seize Fry's sleeve, but the weight of Fry's body is too much for the cloth. Slowly it starts to tear.

CONTINUED:

768

CONTINUED: (2)

164

Fry (screaming)
Don't let me go! Don't let me go!

769

CLOSEUP - THE SLEEVE

As it tears.

770

CLOSEUP - FRY

His face is filled with terror. He falls, and we see him going down towards the water, screaming.

771

CLOSEUP - BARRY

Still holding the torn sleeve. It flutters in the wind. Barry turns away, unable to look at the falling body.

CUT TO:

772

MEDIUM SHOT - THE POLICE

As they lean over to aid Barry.

773

MEDIUM SHOT - REVERSE ANGLE - BARRY

As he is pulled into safety. The first hands to grab him are those of Teddie.

774

CLOSEUP - TEDDIE

As she takes Barry's hand. Tears are in her eyes.

775

MEDIUM SHOT - BARRY, SHOOTING PAST TEDDIE

His face comes closer and closer to hers.

776

TWO SHOT - BARRY AND TEDDIE

He is safe.

FADE OUT.

THE END

dk