

"BULLIT"

Screenplay by

Alan Trustman and Harry Kleiner

Based on the Novel "Mute Witness"
by Robert L. Pish
(aka Robert L. Pike)

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Warner Bros &
Solar Productions

Shooting Script, 1968

BULLIT is a 1968 police thriller film starring Steve McQueen. It was directed by Peter Yates and distributed by Warner Bros. The story was adapted for the screen by Alan Trustman and Harry Kleiner, based on the novel titled *Mute Witness* (1963) by Robert L. Fish (aka Robert L. Pike). Lalo Schiffrin wrote the original music score, a memorable mix of jazz, brass and percussion.

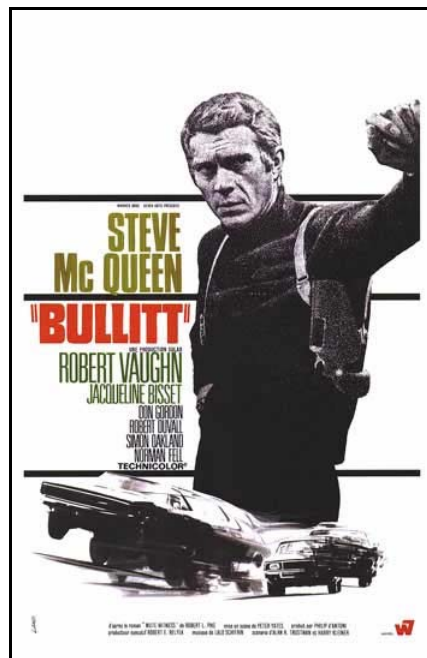
The movie won the Academy Award for Best Film Editing (Frank P. Keller) and was nominated for Best Sound. Writers Trustman and Kleiner won a 1969 Edgar Award from the Mystery Writers of America for Best Motion Picture Screenplay.

Bullitt is most-remembered for its central car chase scene through the streets of downtown San Francisco, one of the earliest and most influential car chase sequences in movie history.^[1] The scene had Bullitt in a dark "Highland Green" 1968 Ford Mustang G.T.390 Fastback, chasing two hit-men in a "Tuxedo Black" 1968 Dodge Charger R/T 440 Magnum.

In 2007, *Bullitt* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

NOTE:

The *Bullitt* Screenplay should have a page count of 123 pages containing 540 scenes but due to the nature of omitted scenes from the original OCR scanned source there is no way to replicate the exact page count through reverse engineering/cut-and-pasting and reformatting. And therefore, for the version presented here the page count comes in at 109 pages.. This doesn't hamper or detract from the good quality of the script and the reading of same..



FADE IN:

1 THRU 18. OMITTED

19 INT. OFFICE BUILDING FRIDAY NIGHT 19

Outside a sliding glass door, four men silently draw revolvers. They stand silently. One motions the others back.

20 EXT. OFFICE (KILLER'S POV) FRIDAY NIGHT 20

We are his eyes as they move across six modern desks with ticker tape machines... to a far wall with a mechanical quotation board at rest... across file cabinets, their drawers marked with the names of major U.S. cities... to three TV sets suspended from the ceiling. His eyes move to:

21 DOUBLE DOORS TO INNER OFFICE FRIDAY NIGHT 21

Raised letters on the door indicate it belongs to "PETER ROSS" and "JOHN ROSS." CAMERA CLOSSES IN ON doors, then PAUSES directly before them.

21A INT. OFFICE FRIDAY NIGHT 21A

The killer crouches. The big man draws back his shoulder -- and they are blinded by lights, four clusters of 500-watt spots under the roof overhang. Inside the sliding glass doors all is blackness.

22 INT. OFFICE FRIDAY NIGHT 22

Inside the handsomely furnished office, there is a man shape beside the CAMERA. You SEE the group poised outside the glass doors on the balcony. The big man bashes the glass doors toward you with his shoulder. They shatter. He hits them again. They crumple. He stumbles inside, the others after him. The man shape tosses a tear gas grenade underhand, and whirls right, behind the CAMERA. They grope forward in the choking smoke. One of the assistants fires.

23 INT. GARAGE LEVEL PETE ROSS IN CLOSEUP FRIDAY NIGHT 23

IS WATCHING:

24 THE FLOOR INDICATOR LIGHTS FRIDAY NIGHT 24
coming down, "4...3...2..."

25 PETE ROSS FRIDAY NIGHT 25
watching from across the garage. He reaches for a gun inside his coat.

26 LONG SHOT GARAGE FRIDAY NIGHT 26
Elevator doors open. Johnny Ross starts out. He steps out and looks across the garage at:

27 MED. SHOT PETE ROSS FRIDAY NIGHT 27
A pause as he, holding the gun, looks at his brother.

28 LONG SHOT GARAGE JOHNNY FRIDAY NIGHT 28
runs for a Cadillac parked close by, pointed toward the exit. Pete walks toward it, too.

29 INT. OFFICE FRIDAY NIGHT 29
They grope forward in the smoke, a gloved hand turns on a light.

30 THE CADILLAC FRIDAY NIGHT 30
driven by Johnny, roars to life and races toward the circular exit ramp.

31 GARAGE FRIDAY NIGHT 31
The Cadillac roars by Pete Ross, dangerously close to him. Pete takes aim at the car. He aims carefully and we SEE:

32 REAR OF THE CADILLAC FRIDAY NIGHT 32
as we HEAR TWO PISTOL SHOTS, and SEE two holes as they're bored into the trunk of the Cadillac.

33 EXT. STREET OUTSIDE APARTMENT FRIDAY NIGHT 33

A dark Lincoln Continental is parked broadside, blocking the street from curb to curb. The driver and a second man stand along side. the waiting car. As the Cadillac suddenly appears, the driver flattens himself against the wall, frantically trying to get out of the way. The Cadillac jackrabbits forward, engines ROARING, knocks the driver sprawling and SCREECHES sharp right. The Cadillac thumps up over the curb, and sideswipes the Lincoln. The other man fires, smashing the rear window. He fires again; the bullet ricochets off the Lincoln smashing a window across the street. The Cadillac SCREECHES left at the street, out of sight.

34 INT. CAR FRIDAY NIGHT 34

Johnny crouches over the wheel. Half grin, half grimace.

35 INT. OFFICE CHICAGO FRIDAY NIGHT 35

The killer glares. Pete picks up the phone and dials. Eleven numbers, a pause, a series of CLICKS. The big man holds his right arm, watching. A distant muted BUZZING ring, a CLICK. The VOICE is elderly, gruff, abrupt:

VOICE

Yeah?

PETE

(voice low, discouraged)

We lost him.

A sharp NASAL EXHALE on the other end of the line.

VOICE

He's your brother, Ross. If you can't find him, we have people who will.

Pause. Pete swallows. The voice is hard, taunting.

VOICE

(continuing)

And you're paying for the contract.

CLICK. Pete holds the phone.

36 EXT. HILL SAN FRANCISCO SATURDAY-DAY 36

SHOOTING ON the end of the zoom lens, a green fastback Mustang, hub caps missing, dirty and with a speed gash down the passenger side, flips up over the crest of the hill. As the car gets closer we FOCUS IN on BULLITT, the driver. He is blond, cheerful, in his early 30's. His clothes are stylish and a little expensive. There is something longish about his hair.

(CONTINUED)

- 36 CONTINUED: 36
- As the car takes a lefthand bend, we ZOOM OUT, revealing a PANORAMA OF SAN FRANCISCO, the bridge and river in the background. The car flips down the hill, disappearing from our view.
- 37 EXT. BULLITT'S APARTMENT AND ITALIAN GROCERY SATURDAY DAY 37
SAN FRANCISCO (TAYLOR AND JACKSON STREETS)
- We start CLOSE ON the exhaust pipes of the Mustang. There is something very unstandard about them. The engine blips and stops. We CUT BACK TO REVEAL the Mustang stopped in front of the apartment door. Bullitt gets out of the car.
- 38 NEWSPAPER VENDING MACHINE SATURDAY DAY 38
- on the sidewalk. Bullitt knows the machine. He taps the coin box at a special spot. The glass door pops open. Bullitt tastes triumph once more. He takes out a paper. The door closes. Bullitt then moves off toward.
- 39 INT. GROCERY STORE (TAYLOR & JACKSON STREETS) SATURDAY-DAY 39
- Bullitt enters, goes to long freezer which is next to checking-out counter. He moves along length of freezer, extracting number of TV dinners which he tosses one by one onto counter. The OWNER keeps pace by ringing up price as the packages keep landing. Bullitt reaches end of freezer, turns, the last TV dinner having been tossed. He moves to counter, pays. As if this is standard procedure, he stacks the TV dinners into two piles and carries them out under each arm like library books.
- 40 EXT. STREET CORNER (TAYLOR & JACKSON STS.) SATURDAY-DAY 40
- Bullitt crosses the street toward his apartment. His eyes are tired. He turns to the doorway leading to his apartment, inserts key, goes in.
- 41 INT. STAIRWAY SATURDAY DAY 41
- Bullitt goes up the long staircase which leads to his apartment on the third floor.
- 42 INT. BULLITT'S APARTMENT SATURDAY DAY 42
- Bullitt moves to the refrigerator, opens it, jams the TV dinners inside like cartridges. We get a glimpse of the contents in the main section of the box: a bottle of vodka, a near-empty bottle of milk, and an orange juice can with a punctured lid. Otherwise it is devoid of food. He reaches across the counter, pulls the Venetian blinds, shutting out the light.
- 43 OMITTED 43

44 EXT. STREET DAY - LATER 44

DELGETTI, in middle thirties, is moving to doorway of Bullitt's apartment. He presses the buzzer, waits. Getting no answer, he keeps pressing buzzer.

45 OMITTED 45

46 INT. BULLITT'S APARTMENT 46

Bullitt, fast asleep, is gradually awakened by incessant SOUND of buzzing. He finally turns over, pushes button of intercom at side of bed.

BULLITT

Yeah?

INTERCUT DELGETTI on street below.

DELGETTI

Delgetti.

BULLITT

(finally)

What is it?

DELGETTI

Work...

Bullitt makes no move.

DELGETTI

Frank, I'm freezing my ass off down here. Let me in, will you?

Bullitt forces himself off the bed, moves groggily to the little landing which contains the lever which opens the door. He pulls the lever back, then moves to the bed, sinks down on the edge of it, cups his head in both hands, sits looking in direction of SOUND of footsteps on the staircase as if at oncoming enemy. Delgetti appears. He goes to the Venetian blinds, opens them. A bright stream of sunlight hits Bullitt, further penetrating his sleep-haze with unhappy effect. Delgetti goes to the refrigerator, takes out can of orange juice. He pours it into glass. Bullitt extends hand, expecting the juice is for him. But Delgetti drinks it himself, watching Bullitt who makes no move.

DELGETTI

Come on, Frank, come on...

(CONTINUED)

46 CONTINUED:

46

Bullitt hauls himself off the edge of the bed. He fills a cup with water, plugs in an electric wire-coil. He then twists open jar of instant coffee, only to find he must scrape the very bottom to get the few grains left. He then moves to bedside table, pulls the drawer open, and reaches inside. He takes out bottle of aspirin, taps two out, swallows them. A revolver and holster are visible in the drawer. With dour look, Bullitt goes to the bathroom, starts to shave with electric razor, which goes dead after a moment. Bullitt looks at it as if this is a harbinger of a bad day ahead.

48 THRU 52A. OMITTED

53 EXT. MARK HOPKINS HOTEL SAN FRANCISCO SATURDAY - DAY (NO. 1 NOB HILL) 53

The Mark Hopkins is busy. The traffic is heavy. The DOORMAN is occupied. From above him, up on the steps, you look past him at the street, the taxi heading toward you. It is driven by WEISSBERG.

54 INT. CAB SAN FRANCISCO NO. 1 NOB HILL SATURDAY - DAY 54

From inside the cab, the Mark Hopkins entrance and the doorman coming up close on the righthand side. RENICK looks up from the list in his hand. He is flashily dressed, wears a topcoat. We recognize him as Johnny Ross, last seen in Chicago. He sits up straight, tenses, leans forward and points:

RENNICK

Pull up and wait.

Weissberg nods, glances briefly at Renick in the rear view mirror, and angles in beside the cars at the curb. He hits the brakes a hair hard, and Renick lurches slightly as the cab stops. Renick clicks the handle down, shoves the right rear door open, steps outside and trots up the steps.

55 EXT. MARK HOPKINS HOTEL SAN FRANCISCO SATURDAY - DAY NO.1 NOB HILL 55

The doorman steps forward to shut the door of the cab, turning his head to look at Renick's back. A horn BLOWS behind the cab, distracting the doorman. He steps aside.

56 INT. MARK HOPKINS HOTEL LOBBY SATURDAY - DAY NO.1 NOB HILL 56

Renick walks swiftly through the lobby, past the travel desk, the elevator, to the front desk.

RENNICK

Message for Ross? Not a guest.

(CONTINUED)

56 CONTINUED:

56

DESK CLERK

A minute.

He takes a bundle of letters out of a box and rifles through them. He shakes his head.

DESK CLERK

Nothing.

RENNICK

Are you sure? Johnny Ross?

DESK CLERK

Yes, quite sure, Mr. Ross.

Renick nods, looking thoughtful, and turns away.

57 EXT. MARK HOPKINS HOTEL SATURDAY - DAY NO.1 NOB HILL

57

Renick pushes out the door again and trots down the stairs toward the cab. The doorman rushes forward, grabs the rear door handle, and pulls the door open wide. He turns to Renick with an ingratiating smile -- and freezes. His face shows shock, then fear, then caution, a tight smile.

DOORMAN

Hello --

He starts to say more, but cuts it off.

Renick looks at him curiously, and steps inside. The doorman says nothing. Renick hands over a quarter. The doorman looks at it, a little puzzled. For an instant, both are motionless. Then simultaneously the doorman steps back and Renick sits back in the cab. The doorman pushes the door shut. It CLICKS.

58 INT. CAB SAN FRANCISCO SATURDAY - DAY NO.1 NOB HILL

58

The cab moves out into the street. The doorman watches the nodding puppy, the back of Renick's head, the cab number, the license plate. He whirls and starts to run up the stairs.

A black grey Bentley pulls up at the curb, and the man in the right front seat opens the door.

MAN

Hey!

He watches the disappearing doorman and shrugs. He steps out, opens the back door of the Bentley, and pulls his luggage out on the street.

59 INT. CAB SAN FRANCISCO SATURDAY - DAY NO.1 NOB 59
HILL/CALIFORNIA STREET

Weissberg studies Renick in the rear view mirror. Beyond Renick, out the rear window of the cab, he sees the doorman watching the back of the cab, whirling, and disappearing up the stairs, off to the right.

Weissberg cannot help asking, looking up at Renick in the mirror, and speaking through his cigar.

WEISSBERG

Know him?

Renick looks at the back of Weissberg's neck for an instant, then he looks out the window. He shrugs. He quickly checks the list again.

INSERT: THE LIST

A pencil crosses out: Pick up message Mark Hopkins Hotel.
Phone Chalmers DO 4-6823 Hotel Daniels

60 EXT. MARK HOPKINS HOTEL CLOSEUP DOORMAN SATURDAY - DAY NO. 1 60
NOB HILL

speaking on the side telephone.

DOORMAN

Sunshine Taxi 6-9-1-2. Yes, I'm sure.
I've seen it.

61 EXT. UNION SQUARE SAN FRANCISCO SATURDAY - DAY 61

The cab moves across town, block by block, still on the East Side. The toy puppy nods up and down.

Another three blocks north Renick checks his watch, leans forward and points again. Weissberg nods, and pulls up at the corner. (Taylor and Geary St.)

Renick steps out and into a pay phone booth, leaving the right rear door of the cab half open.

From behind the cab, you see through the rear window, past the dog, Weissberg lean across the back of the front seat, and pull the right rear door closed. He has to stretch, and as he turns his face up toward the dog, he bumps his chin on the seat, knocking live ash off his cigar. He quickly brushes it off the back of the front seat onto the floor in back with the side of his hand, and looks down helplessly as it glows on the mat.

(CONTINUED)

61 CONTINUED:

61

He snatches at the glove compartment, comes up with a miniature dust pan and brush, and flops jack-knifed over the back of the seat. He scoops up the ash, settles back in the seat, reaches out the right front window and taps the ash to the ground. He returns the dust pan and brush to the glove compartment, and snaps it shut. He glares at Renick in the telephone booth.

61A EXT. PACIFIC HEIGHTS MANSION DAY - LATER

61A

Jammed with parked cars. A UNIFORMED POLICEMAN is directing traffic at the corner. A dark gray car appears.

62 INT. CAR

62

Delgetti is at the wheel. Beside him, STANTON, a 28-year-old in plain clothes. Bullitt sits in the back seat. The car approaches the mansion.

63 INT. PACIFIC HEIGHTS MANSION MAIN ROOM

63

A tea party is in progress. It is composed in the main of OVER-DRESSED WOMEN, with a small sprinkling of MEN. An admiring group of women is around WALTER CHALMERS, the evident host. Chalmers is in the middle thirties, urbane, impeccable of manner and dress.

CHALMERS

No man is an island. Least of all in
the world of today.

The ladies gush their approbation. Chalmers' MOTHER, pouring tea nearby, informs:

MOTHER

Walter was always like that. Even as
a little boy.

IRENE, his wife, flashes a brittle smile as she passes the tea to a lady in the group:

IRENE

But it's a tradition in the family!

163 EXT. MANSION

163

Bullitt is walking up the steps leading to the entrance. Below, we see the dark gray car with Delgetti and Stanton is parked.

163 INT. VESTIBULE OF MANSION

163

As Bullitt enters, one of Chalmers' AIDES moves to him.

(CONTINUED)

163 CONTINUED:

163

AIDE

Yes?

BULLITT

Frank Bullitt.

AIDE

Will you wait here, please.

Bullitt is left to stand in the vestibule. He takes in the crowded room, sees the aide move to Chalmers. There is a babble of voices and laughter.

65 CHALMERS AND ANOTHER GROUP OF WOMEN

65

He is being told by MRS. LARKIN, a hatchet-face woman:

MRS. LARKIN

Walter, you looked simply marvelous on TV! I just couldn't take my eyes off you!

The other women join in assent.

CHALMERS

Thank you, Mrs. Larkin.

AIDE

(whispering into ear)
Lieutenant Bullitt is here, Mr. Chalmers.

CHALMERS

Thank you.

He casts an appraising look at Bullitt in the vestibule as he continues speaking with the ladies.

MRS. LARKIN

And I just loved how you made an idiot out of that interviewer, just loved it!

CHALMERS

(with smile)
Purely unintentional, I assure you. Not that I was so well-informed, but that he was so ill-informed. Excuse me, please.

He starts toward Bullitt.

66 BULLITT IN VESTIBULE

66

He sees Chalmers coming toward him, reacts noncommittal, stands watching Chalmers thread his way quickly toward him. When Chalmers reaches Bullitt, the appraising look has changed to one of warm welcome.

CHALMERS

Lieutenant, thanks for coming over.
It really is quite urgent.
(extending hand)
The name is Frank, isn't it?

Bullitt nods, returns handshake politely.

CHALMERS

Please call me Walter. Come, let's
go to my study, where we can talk.

Placing hand within crook of Bullitt's elbow, he starts threading with him through the crowd. As they pass GROUPS OF WOMEN, we HEAR snatches of conversation with laughter underscoring the snatch phrases:

WOMAN IN GROUP

Just dreadful, the generation gap!
Respect is a thing of the past!

WOMAN IN ANOTHER GROUP

To say nothing of our foreign policy!

CHALMERS

(to Bullitt)
I've been looking forward to meeting
you for some time. Delighted it's
under circumstances where we can
both --

He breaks off as they reach group which contains a POLICE CAPTAIN in uniform, a distinguished looking ELDER STATESMAN, and a DIGNIFIED WOMAN, all with tea cups in hand.

MRS. MERRILL

But the problem goes much deeper,
doesn't it? I mean the rebellion of
youth. Don't you agree, Captain?

CAPTAIN

Couldn't have put it better myself.

SENATOR

A statement I heartily endorse, Mrs.
Merrill.

(CONTINUED)

66 CONTINUED:

66

CHALMERS

Oh, by the way, do you know Captain
Brady, of the Oakland Police?

The three turn, affording Chalmers a chance to introduce:

CHALMERS

This is Lieutenant Frank Bullitt.
You remember -- the Gordon case last
fall? Brilliant piece of police work,
wouldn't you say, Captain?

CAPTAIN BRADY

Sure was. Glad to know you,
Lieutenant.

BULLITT

(uncomfortably)
Captain...

CHALMERS

And this is Mrs. Merrill, President
of the League of Women Voters who
proves you can combine charm with
civic conscience.

Mrs. Merrill flashes him a smile, then:

MRS. MERRILL

How do you do, Lieutenant.

Bullitt nods in silent acknowledgment.

MRS. MERRILL

I'm sure you're of great help to
Walter. Honest public officials
working together is what we need.

Bullitt reacts thoughtfully to the assumption he is working
for Chalmers.

CHALMERS

(to Bullitt)
Our Senator Dixon -- always hard at
work for the public good.

SENATOR DIXON

(ever the politician)
No harder than a police officer of
the Lieutenant's caliber.

(CONTINUED)

66 CONTINUED: (2)

66

BULLITT
(uncomfortably)
Thank you, Senator.

CHALMERS
Now if we may fold our tents and
steal away...

He starts to maneuver Bullitt toward the staircase nearby.
So Chalmers can hear her:

MRS. MERRILL
Now, Senator, that is the ideal public
servant! If we had more like Walter,
I'd be more certain of our country's
survival!

As Chalmers and Bullitt start up the stairs:

VOICE OF WOMAN FROM ONE GROUP
As Jim says, drink is the curse of
the working class!

The women are heard laughing.

VOICE OF WOMAN FROM ANOTHER GROUP
Homosexuality! Have you any idea --!

66A AT DOOR TO STUDY

66A

Chalmers has reached it with Bullitt, opens the door for the
latter to enter.

66B INT. STUDY

66B

containing pictures of Chalmers with various officials which
indicate his political aspirations, as well as of the man
himself: the yacht club, the college trophies, the family.
Bullitt finds himself stared at by JOE WESCOTT in a group of
LADIES with tea cups in hand. Behind him, Chalmers reacts
chagrined, covering with:

CHALMERS
I'm sorry -- I didn't expect to find
anyone --
(as they make move to
leave)
No, no. Stay right there.

He takes Bullitt's arm to get him out of the study, but is
stopped by:

(CONTINUED)

66B CONTINUED:

66B

WESCOTT

Hello, Lieutenant. You remember me.
Joe Wescott -- of the 'Chronicle'?
We met when I covered that Law
Enforcement Conference --

BULLITT

Yes...

WESCOTT

I didn't know you were working for
Walter.

Bullitt eyes Chalmers, who covers quickly with:

CHALMERS

Not for. With.

WESCOTT

He's promised us quite a surprise at
the Investigation, come Monday.

CHALMERS

(urbanely)

I won't disappoint the Press. You
can count on it.

WESCOTT

Lieutenant --

CHALMERS

Not until Monday, Joe, Monday.

He steps aside, allowing Bullitt to leave the study.

67 INT. MAIN ROOM

67

Chalmers closes the door, puts arm around Bullitt's shoulder,
gives him disarming smile.

CHALMERS

Come, let's get away from it all.

He moves with Bullitt to side door which opens onto:

67A EXT. TERRACE PACIFIC HEIGHTS MANSION

67A

The parked car containing Delgetti and Stanton on the street
below can be seen as Chalmers walks along length of terrace
with Bullitt, during:

(CONTINUED)

67A CONTINUED:

67A

CHALMERS

I have an important job for you.
Captain Bennet suggested you take
it...

The name causes Bullitt to look at him carefully.

CHALMERS

As you know, there's a Senate
Subcommittee hearing here Monday.

Bullitt nods, eyes him.

CHALMERS

I have a star witness who needs
protection. Sam said you were the
man for it. I couldn't agree with
him more.

Ignoring the compliment.

BULLITT

Who from? Protection?

CHALMERS

The Organization. His name's Ross.
Johnny Ross.

Bullitt shrugs.

CHALMERS

From Chicago. A bookmaker.

BULLITT

Why here?

CHALMERS

Why not? Once and for all, the top
men in law enforcement are united.
(smoother)
We're going to clean the Organization.

BULLITT

I read your speech. Why San Francisco?

CHALMERS

Ross is safer here. That's your end.
Keeping him out of reach, for forty
hours.

BULLITT

Where?

(CONTINUED)

67A CONTINUED: (2)

67A

They have reached the stairs. As they walk down:

CHALMERS

In the Hotel Daniels. 226 Embarcadero
Road. Room 634. He's there now,
expecting you.

Bullitt checks his watch. It is 4:45. As they start down the stairs:

CHALMERS

Now that you know where my house is,
I hope we'll get to see more of each
other.

Bullitt shows no response. They reach the bottom of the stairs.

CHALMERS

(with smile)

Have him in court on Monday -- Frank.

He pats him on the arm, starts back up the stairs. Bullitt looks down at his arm, then at Chalmers.

67B INT. DARK GRAY CAR SHOOTING TOWARD BULLITT

67B

Delgetti and Stanton watch as Bullitt approaches the car, gets in.

DELGETTI

What was that all about?

BULLITT

We're pals.

STANTON

(impressed)

You and Walter Chalmers? That's a
lot of juice.

Delgetti starts the car.

BULLITT

(to Delgetti)

The Hotel Daniels. 226 Embarcadero
Road. State's evidence witness. We're
baby sitting...

(to Stanton)

Got any of that coffee?

Stanton hands him a thermos.

68 OMITTED

68

68A INT. ELEVATOR HOTEL DANIELS DUSK

68A

The three are riding up in the rickety small elevator, the SOUND loud in the contained area. The elevator stops. Stanton slides the door open, which is punctuated by a RASP. Bullitt gets out, followed by the other two.

69 INT. CORRIDOR HOTEL DANIELS SATURDAY 226 EMBARCADERO

69

A long dingy corridor. The three walk in silence on the threadbare carpet, with Bullitt in the lead. When they reach Room 634, they stop. Bullitt nods to Delgetti, who knocks on the door. A pause, then SOUND of movement within.

RENICK'S VOICE

(cautiously)

Yeah?

DELGETTI

Police...

DURING SOUND OF BOLT TURNING:

BULLITT

(to Stanton)

Check the exits.

Stanton moves off. SOUND of sliding of chain. The door is opened a slit. Delgetti shows his badge. The door closes. SOUND of chain sliding. The door swings open. Delgetti goes in, followed by Bullitt.

70 INT. BEDROOM DANIELS HOTEL SATURDAY 226 EMBARCADERO

70

A rickety table, chair, bed. Two windows open on a freeway. The SOUND of speeding autos underscores:

RENNICK

(nervously)

Mr. Chalmers said you'd be here by five. He promised.

DELGETTI

Sorry. We got held up. Traffic.

Bullitt moves to the windows, sticks his head out.

DELGETTI

Any firearms?

(CONTINUED)

70 CONTINUED:

70

RENNICK

No, no. Here's all I got on me. You
can see for yourself.

He empties his pockets on the bed: a billfold flips open, revealing credit cards in the name of Johnny Ross. A cigarette lighter with the initials J. R. And a few hundred dollars in cash. Simultaneously, Bullitt moves from the windows to the closet door, opens it, looks within, then glances at the small bathroom, visible through the open door.

DELGETTI

Okay. As Renick puts the articles
back into pockets:

DELGETTI

How'd you get here from Chicago?

RENNICK

Flew.

DELGETTI

Sure none of the boys were on the
plane with you? Or saw you get on?

RENNICK

(jumpy)
I wouldn't know.

DELGETTI

(with glance at window)
How come you picked this room to
hole up?

RENNICK

Chalmers. He picked it.
(on edge)
Why?

Before Delgetti can answer, Bullitt turns into the room, taking command, much to Renick's surprise.

BULLITT

(to Renick)
Stay away from the windows, that's
why.

Renick moves hastily to the other corner, which furthers the distance between him and the phone, which Bullitt has picked up. Delgetti is checking the door.

(CONTINUED)

70 CONTINUED: (2)

70

BULLITT
(into phone)
279-3586...No, 86...

AS HE WAITS TO BE CONNECTED:

BULLITT
Sit down, Ross. Relax. It's a long
time till Monday.

DELGETTI
The lock's no good, but the chain
should hold.

71 INT. CAPTAIN BENNET'S LIVING ROOM DUSK

71

CAPTAIN SAM BENNET is seated in a deep leather chair, ignoring the phone ringing beside him. He is 50 and tough. He is watching his two YOUTHFUL SONS moving to the door with two miniskirted girls wearing high boots. Both the boys wear their hair long. The younger one is also bearded. MRS. BENNET is walking along with them to the door. The phone keeps ringing during:

MRS. BENNET
(to the girls)
Now you will bring my boys home early,
won't you? And drive carefully,
promise?

The two girls smile sweetly.

YOUNG BENNET
Cool it, Mom, will you?

YOUNGER BENNET
Adios, Dad.

YOUNG BENNET
Dit-dit-ditto, Dad.

They go out. Bennet scowls dourly, casting them a look which speaks of the generation gap, impossible for him to bridge. As the door closes, he picks up the phone. In a moment two cars are heard taking off with blast of unmuffled motors and squealing tires. He picks up the phone.

BULLITT'S VOICE
Hello, Captain.

BENNETT
Frank?

72 INT. ROOM HOTEL DANIELS

72

BULLITT
I've seen Chalmers.

At the mention of Chalmers, Renick's attention is drawn immediately to the conversation at Bullitt's end.

INTERCUT: Bennet living room and Hotel Daniels Room. In the Daniels room, Renick reacts as he hears:

BULLITT
What do you know about it?

Delgetti is crossing the room toward Renick.

BENNETT
Chicago. It could be very big.

Renick is forced to split his attention between Bullitt and Delgetti. The two conversations now proceed simultaneously, with Renick straining to hear what Bullitt is saying:

BENNETT
He had access to all the records and
he ran the wire services with his
brother Pete.

BULLITT
Sam, did Chalmers ask for me?

BENNETT
Uh-huh.

DELGETTI
Ross.

RENNICK
Huh?

DELGETTI
We're going to be here till Monday.
With you staying in this room round
the clock. We better get a fix on
the food.

RENNICK
(seeing Bullitt look
at him)
What?

BULLITT
Do you know why?

(CONTINUED)

BENNETT

Yes, I know. He's grooming himself for public office. You make good copy. They love you in the papers, Frank.

BULLITT

(thoughtfully)

I see... Okay. So long, Sam.

DELGETTI

The food. I know Chalmers wants you happy, so we'll do the best we can. There's a deli down the street --

RENNICK

(straining to hear
Bullitt)

Okay, okay.

DELGETTI

Near enough so the food stays hot till we get it here --

RENNICK

I said okay!

DELGETTI

Just want to keep you happy.

Renick takes a step toward Bullitt as the latter hangs up.

RENNICK

Who were you talking to about me?
Mr. Chalmers said it was only between me and him! Me and him!

Bullitt's quiet, authoritative look deflates Renick, who turns away.

BULLITT

Delgetti here will take the first shift. Stanton at twelve. I'll take the third shift. All you have to do, Ross, is stay away from the windows -- especially at night.

(to Delgetti)

Call me before you leave.

He goes out.

72 INT. CORRIDOR HOTEL DANIELS 72

Bullitt stops beside door, in thought. Behind him, the bolt is HEARD being shoved into place, followed by the SOUND of the chain thrust into the slot. Bullitt starts down the corridor, in thought, turns as he reaches:

72 INT. INTERSECTING CORRIDOR 72

which leads onto fire escape, onto which Bullitt walks, still in thought.

72 FIRE ESCAPE 72

Bullitt stands looking down the fire escape and the environs for a moment, then turns back into the corridor.

73 OMITTED 73

74 EXT. DANIELS HOTEL DUSK (226 EMBARCADERO) 74

Bullitt and Stanton emerge, start down the street. Bullitt shows concern.

BULLITT
Fire escape and windows. That's the
bad news.

STANTON
Want me to stay?

BULLITT
No. Go home to your wife.

STANTON
Which shift?

BULLITT
The second.

STANTON
If we work the weekend we get two
days off?

Bullitt smiles, moves off.

75 THRU 82. OMITTED

182 INT. STAIRCASE - (1620 MONTGOMERY STREET) 182

Bullitt is walking up staircase of loft-like building. He reaches statue of a headless woman on a landing. He turns. We lose him.

-- [26] --

82B INT. OPEN DOORWAY 82B

Bullitt appears, stops for a moment as he looks O.S. Then he starts in, passing:

82C RECEPTIONIST BEHIND DESK 82C

She is typing, looks up as Bullitt passes. She evidently has seen him here before, keeps on typing without breaking her speed. He goes into:

TRACKING WITH BULLITT

82D INT. LANDSCAPE ARCHITECT'S OFFICE - (1620 MONTGOMERY STREET) 82D

82A OMITTED 82A

As he moves down length of large room, we gradually reveal YOUNG MEN and YOUNG WOMEN at work tables on both sides of the central aisle. Most are doing blueprints. Some are constructing scale models of landscape areas. Empty cups of coffee are in evidence on every table. Each of the men and women are distinctively individual in dress and appearance. The pace of the activity and constantly ringing phones indicate all are under pressure. Bullitt nears:

82B WORK TABLE NEAR END OF OFFICE 82B

CATHY, a very pretty girl in early twenties, modishly dressed, is facing DAN MITCHELL: bearded, about thirtyfive. Both are dynamic, unaffected. Cathy's hair is out of place; her sleeves are rolled up. Her hands and forearms are sticky with glue and paste from the cardboard model which stands on the table. Some papers are glued to her elbow. The model consists of a tall concave shaft, with a material which indicates water cascading from the top of the curved surface into an elliptical basin below.

CATHY

(demonstrating on
model)

We'll have jets of water spurting
under high pressure, from the top of
this bronze slab, a hundred and fifty
(MORE)

(CONTINUED)

82B CONTINUED:

82B

CATHY (CONT'D)
feet high. The curve will contain the spray of the fountain. With respect to the lights, they'll range from soft to highly intense. We can plug all this into a computer. I see the cycle of lighting repeating itself every two minutes, with a completely new sequence of course, from day to night.

Bullitt appears in b.g. Cathy doesn't see him. He stops as he hears:

MITCHELL
It looks great in relation to the Plaza.
(Cathy beams)
But it'll cost too much. You'd better reduce it in complexity and scale.

CATHY
(the artist)
But we need the size!

MITCHELL
I need to reduce the budget, Cathy.

They exchange looks. Cathy knows when to give in.

CATHY
(good-naturedly)
I'd quit right now -- if I didn't have a sports car to support.

MAN'S VOICE (O.S.)
Mr. Mitchell! Sacramento on the phone.

MITCHELL
Let me have the new design as soon as possible.

He turns, passes Bullitt, is seen moving to his desk as Bullitt approaches Cathy's table.

CATHY
Won't be long. She gives him a quick peck on the cheek. Before he can speak, VINCE, a young architect, comes between them with a rolled-up technical drawing.

(CONTINUED)

82B CONTINUED: (2)

82B

VINCE

(in a big hurry)

Hi. He starts to open the big drawing before Cathy. Bullitt is in the way. He is forced to edge aside, feeling excluded as Cathy's attention is totally taken up by her work.

VINCE

(to Cathy)

Here's the latest details showing all you need to hook up your fountain.

CATHY

What fountain? All Sacramento can afford is a faucet -- that leaks.

VINCE

You've got to get it in, before the presentation.

Cathy takes the technical drawing, places it on the table. Vince hurries past Bullitt. Cathy takes a front elevation sketch of her fountain, puts it down beside Vince's drawing. She studies both for a moment. Bullitt stands watching her, respecting her silent concentration. Then she takes an overlay, puts it over her drawing, starts to sketch quickly. Bullitt moves beside her.

BULLITT

What're you doing?

CATHY

Trying to scale it down, without losing the effect.

She reaches for a book among several propped against the wall. Above them posters can be seen, replicas of those in Bullitt's hallway.

CATHY

(muttering)

Budgets.

She opens book to set of figures, starts copying them, computing during:

BULLITT

(with smile)

I thought money didn't matter to artists.

(CONTINUED)

82B CONTINUED: (3)

82B

Beneath the banter and the apparent focus on the figures, there is an underlying sense of closeness.

CATHY
It costs money to have a soul.
(glancing up from
computations)
Hand me that book, will you?

He reaches for the wrong one.

CATHY
No -- the big one.

As Bullitt hands her the book, he glances at the title.

BULLITT
(reading)
"Armstrong's Engineering Data
Hydraulic Tables."

He hands it to her with a look.

CATHY
(wryly)
My favorite reading.

She flips it open, finds page she needs, hands book back to Bullitt.

CATHY
I need some more figures.

BULLITT
(reading top of page)
"Friction loss of water in feet per
100 feet length of pipe. Formula
using constant 100. Sizes of standard
pipe in inches."

He looks up blankly at her.

CATHY
(with smile)
I'm trying to re-size the mechanical
equipment. I want to use 600 gallons
of water per minute. What's the
velocity per second of a five inch
pipe?

BULLITT
Well now, ma'am, that's a very good
question.

(CONTINUED)

82B CONTINUED: (4)

82B

CATHY

Look to the extreme right. Go down
the figures till you see 600.

Bullitt's fingers travel quickly down the column.

BULLITT

Got it.

CATHY

Now go across till you reach the
five inch pipe column... What's it
say?

BULLITT

Nine point eight.

CATHY

(writing it down)
Now I want the loss in feet.

BULLITT

(looking for it)
In feet, huh?

CATHY

(with smile)
Right next to it.

BULLITT

Eleven point three.

CATHY

(writing)
Now find 18,000 gallons per minute
and the velocity per second of a
five inch pipe.

BULLITT

(lost; trying)
18,00 -- velocity...

His voice trails off.

CATHY

(bent over drawing)
Yes -- of a five inch pipe plus the
loss in feet.

He looks at her, responding to her efficiency. After a moment,
she glances up from paper.

(CONTINUED)

82B CONTINUED: (5)

82B

CATHY

Well?

BULLITT

(finally)

I lost my place...

She can't help but give him a warm loving smile, as she reaches for the book. He returns the smile. Their looks hold, the book between them.

82C INT. COFFEE CANTATA SMALL WAITING AREA (2030 UNION STREET)

82C

jammed with young COLLEGE MEN and GIRLS. All are dressed informally. Classical music is HEARD on the hi-fi system. Bullitt is dialing phone on counter. He gets connection.

DELGETTI'S VOICE

(over phone)

Yeah?

BULLITT

(into phone)

Del, I'm at the Coffee Cantata. 931-0770.

DELGETTI'S VOICE

(over phone)

931-0770.

BULLITT HANGS UP. TO CASHIER:

BULLITT

If a Sergeant Delgetti calls, would you please let me know right away?

CASHIER

Yes, Lieutenant.

BULLITT

Thank you.

He turns, starts pushing through waiting area into:

82D OMITTED

82D

82E INT. COFFEE CANTATA DINING AREA

82E

filled to capacity. Paintings are on the walls. The music is louder here, the chatting animated. Bullitt joins Cathy at a table next to the brick wall. As he sits down, BOB, the waiter, coatless and with a Viking beard, hands them both a menu. They smile at each other, exchange comments which are

(CONTINUED)

82E CONTINUED: 82E

lost in the music and general conversation around them. Their eyes steal over their menus, look at each other. Cathy's hand reaches out and rests on Bullitt's.

-- [32] --

82F EXT. COFFEE CANTATA NIGHT (2030 UNION STREET) 82F

Bullitt and Cathy come out, move off.

82G EXT. UNION STREET 82G

Bullitt and Cathy turn corner, stop near their parked cars. He kisses Cathy. For a moment she clings to him. Then as their lips part:

BULLITT
Leave your car here...

CATHY
All night?

HE KISSES HER AGAIN, THEN:

BULLITT
Lock it.

82H INT. BULLITT'S BEDROOM NIGHT 82H

The room is dark, except for the spill of light coming through the nearly-drawn Venetian blinds. Bullitt, in pajamas, is lying in bed, smoking. He looks at Cathy, asleep beside him. She is wearing his pajamas. As his eyes hold on her:

(FLASH MEMORY SHOTS OF BULLITT AND CATHY MEETING IN LOCATIONS WHICH INDICATE ANOTHER SIDE OF THEIR RELATIONSHIP OTHER THAN THE PHYSICAL ONE: THE AESTHETIC AND HIS LEARNING FROM CATHY. THE SHOTS EMPHASIZE THE BEAUTY AND UPLIFT OF CATHY'S AREA OF LIFE.)

82 EXT. LEGION OF HONOR ART MUSEUM DAY (LINCOLN PARK) 82

Both are walking past the classic structure. Cathy is speaking animatedly, pointing out the architectural highlights.

82B INT. BOTANICAL GARDENS DAY (GOLDEN GATE PARK) 82B

Both moving through the blaze of flowers, the pattern of colors adding to Cathy's beauty.

82C EXT. PATH BENEATH ELM AND SYCAMORE TREES (GOLDEN GATE PARK) 82C

Bullitt and Cathy bicycling side-by-side between the empty benches of the open-air concert area. The dappled sunlight streams through the intertwined bare branches overhead.

THE MEMORY FLASH IS SUDDENLY DISPELLED BY SOUND OF RINGING PHONE. ABRUPTLY:

83 M. INT. BULLITT'S BEDROOM 83

Bullitt yanks phone off cradle, cutting off the SOUND. He looks at Cathy, sees it has apparently not awakened her.

BULLITT
(into phone; low)
Yes?

84 INT. ROOM HOTEL DANIELS 84

Delgetti is getting into his jacket, the phone cradled on his shoulder as he talks. Stanton is at the table, putting down a large book. The cover identifies it as a Computer Technology textbook. It contains some loose notebook paper. Beyond both, at the bed, Renick is seen near the radio, which is fading in volume quickly.

DELGETTI
(into phone)
Del. I'm going off now.

84A INT. BULLITT'S APARTMENT 84A

He continues to speak low, glancing at the recumbent Cathy.

BULLITT
(into phone)
Everything okay?

84B INT. ROOM HOTEL DANIELS 84B

Delgetti now has his jacket on. At the table, Stanton is taking his jacket off, hanging it on the chair. In the background, Renick is inserting a quarter into the radio, which is now silent.

DELGETTI
(into phone)
Yeah, sure.

The radio suddenly comes on loud. Delgetti turns to Renick.

(CONTINUED)

84B CONTINUED:

84B

DELGETTI
Hey, pull it down, will you?

RENNICK
Sorry.

He turns down volume, moves toward the bed.

DELGETTI
(into phone) Anything for Stanton?

85 INT. BULLITT'S BEDROOM

85

BULLITT
(into phone)
No. No. See you tomorrow.

He hangs up quietly, lies immobile, thinking. The illuminated face of the alarm clock shows it is a few minutes after twelve. Out of the near-darkness:

CATHY
(quietly)
Who was it?

Realizing the phone has awakened her despite his efforts:

BULLITT
Del.

Cathy sits up. Her long hair falls to her shoulders.

CATHY
(brightly)
Something exciting?

BULLITT
Go back to sleep.

She smiles, as if this is his usual response.

CATHY
(lightly)
Meaning you won't tell me anything.

He starts running his fingers through her long hair.

CATHY
I took you into my world. Let me
into yours.

BULLITT
It's not for you.

(CONTINUED)

85 CONTINUED:

85

CATHY

Whatever you do is part of me.

He kisses her.

CATHY

You bastard.

He kisses her again, keeps his lips on hers, starts to unbutton her pajama top. He slips it off. She lies back, their lips never parting. His fingers move through her hair, spreading it on the pillow like a black corona...

86 INT. ROOM DANIELS HOTEL

86

Renick is turning from radio, where he has just inserted quarter. He goes to bed, picks up magazine, starts to leaf through it. Stanton is seated at the table, taking notes from a Computer textbook. Suddenly the phone rings. Stanton rises, picks up receiver. As he does, Renick gets up from bed. He starts moving forward slowly, expectantly, showing no fear.

STANTON

(into phone)

Yeah?

VOICE OF DESK CLERK

Front desk. Two gentlemen. Should I send them up?

STANTON

No. What's the names?

VOICE OF DESK CLERK

Hold on a minute... . Mr. Chalmers, and a friend.

STANTON

Tell them to wait. And give me 374-6534.

While Stanton is on the phone, Renick moves to the table, takes remains of sandwich with one hand, starts to eat, facing Stanton. With the other hand, he starts to undo the chain. Stanton's attention is on the phone.

87 INT. BULLITT'S APARTMENT SATURDAY NIGHT

87

The telephone rings. Bullitt rolls over, grabs the phone. Cathy sits up.

(CONTINUED)

87 CONTINUED:

87

STANTON'S VOICE
(on telephone)
Lieutenant?

BULLITT
Yes?

88 INT. BEDROOM DANIELS HOTEL

88

While Stanton's attention is on the phone, Renick finishes unlocking the door. Now he silently begins to slide the chain out of the slot, during:

STANTON
Chalmers. Downstairs with another man. They want to come up.

89 INT. BULLITT'S BEDROOM

89

He glances at the watch.

BULLITT
Chalmers? At one in the morning?
Don't let them in. I'll be there in five minutes.

He hangs up, gets out of bed hastily, moves to wardrobe, yanks door open, takes out trousers. Cathy looks at him with concern.

90 INT. ROOM DANIELS HOTEL

90

As Stanton jiggles the phone, he sees Renick at the door.

STANTON
Keep away from the door, huh? Go on -- to the bed, please?

Renick slowly moves from the door revealing the chain hanging loose. As the startled Stanton sees it:

STANTON
What the --!

The door is suddenly kicked in, revealing MIKE with a shotgun, and PHIL, who wears horn-rimmed glasses, behind him. Stanton yanks his gun out of his exposed shoulder holster. Before he can fire, Mike lets him have a blast with his shotgun. Stanton falls back, shot in the thigh. His gun drops, lies in the f.g. Stanton painfully reaches for it.

Mike reaches Stanton, kicks him in the face, knocking him out.

(CONTINUED)

90 CONTINUED:

90

Renick reacts with growing terror as he sees Phil close the door and stand with his back to it, the automatic in hand. Renick looks at Mike, who swings the shotgun toward him. Renick jumps on the bed.

RENNICK
(screaming)
Wait -- they told me --!!

Mike fires. The bullets thrust Renick against the wall, breaking off the back of the bed. They rip the lower part of his face and neck, of which we get a flash glimpse, just as the lights are shattered.

The room is now lit by the sweep of car lights from the freeway outside. Mike breaks the gun into two halves, methodically puts them under his macintosh. He moves to the doorway.

VOICES are heard in the hallway. Phil bangs the door shut, closing out the scene.

90A OMITTED

90A

91 EXT. STREET NIGHT

91

Bullitt in Mustang, as it takes a fast corner.

92 OMITTED

92

93 EXT. DANIELS HOTEL NIGHT 226 EMBARCADERO

93

The street is crowded with curious ONLOOKERS being held back by uniformed POLICEMEN: PEOPLE in pajamas from the hotel, LONGSHOREMEN, PATRONS from a nearby bar. Two ambulances are parked at entrance with police cars. Bullitt's car is seen pulling up. Bullitt gets out, moves swiftly toward:

Stretcher bearing a figure whose face and neck are completely swathed in bandages, being wheeled out of the lobby, followed by Delgetti. It is impossible to determine who is under the sheet covering the rest of the body.

BULLITT
Who is it?

DELGETTI
Ross. Two guys got him with a shotgun.

They have reached the ambulance. As the stretcher is hoisted within:

(CONTINUED)

93 CONTINUED:

93

BULLITT
What about Stanton?

DELGETTI
Shotgun in the thigh. They're bringing
him down.

BULLITT
Stick with Ross.

Delgetti climbs into ambulance after the stretcher. As Bullitt
moves toward the lobby, he speaks to one of the uniformed
policemen:

BULLITT
Soon as the lab men are out, seal
634, Barney. Seal it.

POLICEMAN
Yes, sir.

The ambulance takes off, with wail of siren.

94 EXT. INTERSECTING STREET NEAR HOTEL

94

A black Dodge is parked among ten cars containing curious
ONLOOKERS. As an ambulance passes, the Dodge starts after
it.

94A INT. LOBBY

94A

dimly lit by one naked bulb over the desk. Bullitt enters,
goes to elevator, sees from indicator it is heading down. He
goes to the OLD DESK CLERK, who is mopping the bleeding side
of his head with a handkerchief.

BULLITT
The two who asked to go up to 634.
What did they look like?

OLD DESK CLERK
They hit me when I bent down to the
switchboard. I never got a real look
at them. Never.

Bullitt turns at SOUND of elevator coming to stop. He moves
toward elevator doors. With startling effect:

94B ELEVATOR DOORS

94B

part and reveal Stanton, strapped in upright stretcher. His
teeth are clenched with pain. One of the ATTENDANTS is

(CONTINUED)

94B CONTINUED: 94B

twisting a tourniquet tightly around the upper part of his thigh.

94C THE LOBBY 94C

Bullitt steps back to permit the other ATTENDANT to lower the stretcher into a horizontal position, while the first attendant keeps twisting the tourniquet to stem the flow of blood. Bullitt walks beside the stretcher, looking at the pain-wracked Stanton as the latter is wheeled out.

95 EXT. DANIELS HOTEL 95

As the stretcher is moved toward ambulance doors:

BULLITT

How bad?

ATTENDANT

Hard to tell. If they cut the artery...

He shrugs. They reach the ambulance doors. The stretcher is lifted within. Bullitt climbs in after it. The ambulance pulls away.

95A INT. AMBULANCE 95A

The wailing siren underscores the ambulance rocketing along. The attendant fixes the tourniquet during:

BULLITT

Stanton. I know you're hurting. But I've got to know now. The two. Anything you remember.

STANTON

Both Caucasian. The one who fired was about five-ten. White hair. It was a Winchester pump. That's all I remember -- they came in so fast.

He breaks off, looks down at his leg, wipes sweat off forehead, continues:

STANTON

Frank, the chain was off. He unlocked the door.

BULLITT

Who unlocked it?

(CONTINUED)

95A CONTINUED: 95A

STANTON

Ross.

Bullitt reacts, thoughtful.

95B EXT. AMBULANCE 95B

It takes a corner, fast.

95C EXT. GENERAL HOSPITAL NIGHT 95C

The ambulance containing Stanton and Bullitt pulls up at the Emergency entrance. The ambulance in which Delgetti has arrived with Renick is parked, its doors wide open, revealing the stretcher has been taken out.

95D EXT. AMBULANCE 95D

The doors are opened. Bullitt moves out, follows the stretcher bearing the unconscious Stanton as it is wheeled into the hospital.

95E INT. HOSPITAL CORRIDOR 95E

Bullitt moves in silence beside Stanton as the stretcher is moved down a long corridor in which we catch glimpses of the hospital PERSONNEL at work and the PATIENTS, featuring a GROUP OF HIPPIES sitting disconsolately, recovering from a trip; a YOUNG GIRL with long, unkempt hair sobbing hysterically, while a YOUNG INTERNE kneels before her trying to comfort her; an OLD MAN with a bandage over both eyes, groping toward his bed, etc. Stanton's stretcher is wheeled into:

95F SMALL WARD 95F

containing patients under intensive care, some with tubes in their noses, some strapped down in their beds. A YOUNG INTERNE appears, bends down to examine Stanton's leg. Bullitt looks on. The interne picks up the sheet, the upward movement blanking out the scene.

96 INT. HOSPITAL OPERATING ROOM SATURDAY NIGHT MISSION 96
EMERGENCY -- 22ND & POTRERO

The overhead light is blinding. The ANAESTHETIST and DR. WILLARD, in greenish caps, masks and smocks, hover around the head of Renick at the end of the narrow surgical table. Two NURSES are assisting.

The tube runs from the mouth to the anaesthesia machine. The anaesthetist holds the tube draped out of the way with one hand, and the bag on the anaesthesia machine with the other.

(CONTINUED)

96 CONTINUED:

96

The intravenous tube runs from the inverted bottle to the forearm. Leads from the cardiac monitor run from beneath the sheets over the chest to the cardiac monitor on a rolling table. The only sound is the rapid beep of the pacemaker, running 100 to the minute, which suddenly starts to increase in pace. Willard exchanges anxious look with the anaesthetist, turns quickly to the nurse.

DR. WILLARD

We're losing more blood than is good.
Start another transfusion in the
other arm.

She move quickly to comply. The beeps keep getting faster.

96A BULLITT AT WINDOW TO OPERATING ROOM

96A

He can see some emergency has developed from the flurry of movement at the operating table as a transfusion is given into the second arm. He watches anxiously. Delgetti joins him.

DELGETTI

Still at it, huh?

Bullitt nods silently.

BULLITT

What's the word on Stanton? Will he
keep it?

BULLITT IS RELIEVED TO HEAR:

DELGETTI

With a plate.

BULLITT

Spring many guards as you can. If
Ross makes it, I want them on hand.

Delgetti nods, leaves. Bullitt turns back to the window, looks within.

97 INT. OPERATING ROOM

97

The beeps now come slower. Relieved, Willard proceeds with the operation.

97A BULLITT AT WINDOW LATER

97A

showing weariness as he leans with hands pressed against the wall, watching. He sees the nurse dabbing at Willard's sweating forehead with a towel as the latter keeps working.

(CONTINUED)

97A CONTINUED:

97A

Finally, Willard straightens up, nods, moves from Renick toward the door. The operation is obviously over. The nurses are seen starting the routine post-operative measures as the door swings open and Willard emerges.

97B INT. HOSPITAL CORRIDOR

97B

He removes his surgical mask, revealing his youthful face. He is under 30.

BULLITT

What're his chances?

WILLARD

No better than 50-50. We stopped the hemorrhaging. But they got some of the major veins, and the artery has been grazed.

He passes a hand over his weary eyes. The door opens behind them. Renick is wheeled out on the operating table.

BULLITT

I want him in a private room.

WILLARD

You'll have to arrange that with Miss Deering, the Supervisor, on the second floor.

97C OMITTED

97C

97D CLOSE SHOT OSCILLOSCOPE

97D

registering the steady heartbeat of Ross.

97E INT. RENICK'S ROOM

97E

Bullitt is seated in corner, watching as nurse administers saline into vein. Through the glass windows, a policeman can be seen seated outside the door. Bennet is seen approaching through the ward. Bennet at door. It is opened. Bennet enters.

BENNETT

How's he doing?

BULLITT

Holding.

BENNETT

Stanton?

(CONTINUED)

97E CONTINUED:

97E

BULLITT
Okay. He's sleeping now.

BENNETT
I want to talk to you.

As they go out, CAMERA PANS up to oscilloscope which increases slightly in speed.

97F INT. CORRIDOR FAR END OF WARD

97F

They emerge, walk toward elevator:

BENNETT
I got the report from the lab men.
Nothing at the hotel.
(bluntly)
How come they got in?

BULLITT
Ross made it easy for them. He got
to the door, undid the chain.

BENNETT
That doesn't ring. He let in his own
killers? Why would he do a thing
like that?

BULLITT
I'm waiting to ask him.

BENNETT
What about the set-up? What do you
make of it?

BULLITT
Professionals. A shotgun with a back-
up man.

BENNETT
We haven't had a professional killing
here for some time.

BULLITT
They wouldn't have shot a cop unless
it was real heavy.

BENNETT
Yes...
(bluntly)
I had to call Chalmers.

(CONTINUED)

97F CONTINUED:

97F

BULLITT

And?

BENNETT

It didn't go down good. It's the main event for him -- the Senate Subcommittee hearing -- and now he can't produce the big surprise he promised everyone. He may try to get some mileage out of it by laying it on the police.

BULLITT

You mean on me.

BENNETT

Play everything by the book, from now on.

BULLITT

The hell with that. If I'm to take the responsibility I want to make the decisions. Do I get to run it, or Chalmers?

BENNETT

(finally)

All I'm interested in is results. Do what you think is best. I'll try to back you.

BULLITT

We can start with more men to cover the exits here.

BENNETT

Can't spare any more. I'm going down to the hotel. Let me know the minute Ross can talk.

Bennet gets into the elevator. Bullitt turns and starts back to Renick's room. As he passes the kitchen, a NURSE emerges, with tray of food.

NURSE

Are you the policeman who hasn't eaten yet?

BULLITT

Yes, ma-am.

He takes the tray, sits down in nurses' area. Above the seat is a slogan which reads:

(CONTINUED)

97F CONTINUED: (2) 97F

WHAT IF THEY THREW A WAR AND NO ONE CAME?

Doctor Willard is seen going into Renick's room, with a nurse.
Bullitt starts eating.

98 OMITTED 98

98A CLOSE SHOT HEADLIGHTS 98A

as they sweep past CAMERA, revealing:

99 EXT. MAIN ENTRANCE HOSPITAL SATURDAY NIGHT 22ND & POTRERO 99

A Lincoln Continental pulls up fast in front of the entrance.
One of Chalmers' jumps out fast, opens the back door. Chalmers
gets out, flinging his coat over one shoulder.

100 OMITTED 100

101 INT. HOSPITAL CORRIDOR NURSES' AREA SATURDAY NIGHT 101

Bullitt is seated, eating from tray on knees. He HEARS the
click-click of steel taps on shoes, glances up, sees Chalmers
approaching, flanked by the aides, the coat over one shoulder.
As Chalmers approaches, Bullitt keeps eating. Chalmers stops
before Bullitt, looks with distaste at the food.

CHALMERS

Lieutenant...

BULLITT

Sorry, but I've got to eat.

CHALMERS

The quintessence of innocence.

The door to Renick's room opens and Willard comes out with
the nurse holding the chart. As they reach Chalmers:

CHALMERS

How is he, Doctor?

WILLARD

As well as can be expected. He's
still under the anaesthesia.

CHALMERS

I'm Walter Chalmers. You may have
read --

WILLARD

Yes - the Chief Counsel for the
hearing.

(CONTINUED)

101 CONTINUED:

101

CHALMERS

Is there any chance of my getting a deposition from Ross before Monday?

WILLARD

That's impossible to say at this time. He may remain in shock.

CHALMERS

(warmly)

Thank you, Doctor. For doing all you can.

Willard moves off with the nurse. Chalmers turns to his aide.

CHALMERS

(quietly)

Get me the Supervisor.

The aide leaves. As Chalmers turns toward Bullitt, he sees a table bearing a sheet-draped BODY, apparently a death-in-the-night, being wheeled past them. Chalmers eyes it queasily. Bullitt shows no reaction, keeps eating. As the table passes them:

CHALMERS

(acidly)

Now what went wrong, Lieutenant?

BULLITT

Who else knew where he was?

CHALMERS

(thrown by attack)

What?

BULLITT

Who else knew where he was?

CHALMERS

What are you implying?

BULLITT

They knew where to look for him. And they used your name.

CHALMERS

Are you suggesting I disclosed his whereabouts?

(CONTINUED)

101 CONTINUED: (2)

101

BULLITT

Somebody did. And it didn't come from our end. What do you know about Ross? What was the deal you made with him?

CHALMERS

That's hardly the issue.

BULLITT

It certainly is. I've got an officer with a family who's shot up pretty bad.

CHALMERS

And I've got a witness who can't talk --

BULLITT

I want to know about Ross. And I want to know now.

CHALMERS

Don't try to evade the responsibility, Lieutenant. In your vernacular, you blew it. You knew the importance of his testimony. Yet you failed to take adequate measures to protect him. That's all it was to you -- a job -- safeguarding an important State's evidence witness. Were it more -- had you the dedication I was given to believe --

BULLITT

Believe what you want. So work your side of the street and I'll work mine.

At this implicit accusation of opportunism:

CHALMERS

There may be another attempt on his life. I'll be back by morning with my people.

He moves down the ward towards the aide who is approaching with MISS DEERING, a tall gaunt career woman of fifty. They meet at the far end of the ward.

101A BACK TO BULLITT

101A

He stops eating as Dr. Willard joins him in time to hear:

(CONTINUED)

101A CONTINUED:

101A

CHALMERS
 (parts drifting back
 because of distance)
 No... too young, inexperienced...
 Insist Willard be replaced... my
 surgeon... Dr. Mason... yes... inform
 Administrator...

Bullitt exchanges look with Willard, who is stunned by
 Chalmers' expediency. They see Chalmers and aides move to
 elevator, get in. The doors close.

102 through 130 OMITTED

1130 EXT. MAIN ENTRANCE HOSPITAL NIGHT

1130

Chalmers and his aides come out, passing the uniformed
 policeman at the door. Coming up the stairs are three NURSES
 going on duty, and several MEN. Chalmers passes:

130B MIKE

130B

coming up the stairs, moving into CAMERA for a big closeup.

130C AT ENTRANCE

130C

Mike moves past the policeman with the other incomers. His
 walk is cat-like.

130D INT. GROUND FLOOR MAIN CORRIDOR

130D

A YOUNG INTERN is walking down the corridor, yawning sleepily,
 evidently going off duty. In the far distance can be seen
 the Emergency Section. CAMERA MOVES WITH the young intern
 who is nearing Mike who is looking at a long board showing
 the layout of the hospital. As he is about to pass Mike, the
 latter turns.

MIKE
 (agitated)
 Doctor -- a relative of mine -- he's
 here with a gunshot wound. Could you
 please -- please tell me where I can
 find him?

INTERN
 Ask at the Reception Desk.

MIKE
 There's no one there, Doctor -- no
 one!

(CONTINUED)

130D CONTINUED:

130D

INTERN

Well, he would probably be on the
second floor of Emergency.

MIKE

Thanks. Thanks, Doctor.

He turns off his act of agitation, hurries off. The young
intern proceeds to:

130E FRONT RECEPTION DESK

130E

The young interne, stifling another yawn, nears the desk,
sees the nurse on duty, speaking to another nurse. He stops,
struck by a thought. He glances back, moves to the desk,
picks up the phone and dials.

130F SECOND FLOOR DESK RECEPTION AREA

130F

The phone rings. The nurse answers it. She listens, then
leans over the desk and sees Bullitt moving toward kitchen
with the empty tray of food.

NURSE

For you, Lieutenant.

Bullitt puts down the tray and moves quickly to the phone.

130G INTERCUT:

130G

INTERNE At phone.

BULLITT

Yes?

INTERNE

(making nothing of it)

This is Doctor Kenner. It may be
nothing, but a man just asked me
where he could find a relative with
a gunshot wound. I thought you might
want to know.

BULLITT

Gray hair? About five-ten?

INTERNE

Uh-huh. I'm afraid I told him he'd
be on the second floor. I didn't
think --

BULLITT

Thanks, Doctor.

(CONTINUED)

130G CONTINUED: 130G

Bullitt hangs up, dials quickly.

130H INT. EMERGENCY RECEPTION AREA DESK 130H

Delgetti is moving quickly to the phone. He takes it from the nurse.

DELGETTI

Delgetti.

301 INTERCUT BULLITT 301

on phone.

BULLITT

I think our man is in the hospital.
The inquiry was made on the first
deck. He was tipped where to find
Ross. Stick on the ground floor.

DELGETTI

Got it.

He hangs up quickly, looks at people in the area. As he starts toward policeman at door, a cart containing hospital apparatus is wheeled before him, stopping him from getting to the policeman. Delgetti is pinned against the desk, forced to wait.

1130 BULLITT AT ELEVATOR, SECOND FLOOR 1130

He is approaching the uniformed policeman on duty.

BULLITT

Anybody out in the last few minutes?

POLICEMAN

Couple of nurses.

BULLITT

Cover Ross in his room. Don't let
anybody in except Doctor Willard and
the nurses. Nobody.

The policeman moves off. Bullitt starts away.

130K INT. EMERGENCY AREA 130K

Delgetti is moving away from the policeman at the door.

130L	INT. WARD	130L
	Bullitt walks slowly down the length of the ward on the lookout. The patients are sleeping. He passes Stanton's bed. Stanton's WIFE is seated beside him. They exchange a look. He keeps walking.	
130M	INT. LANDING OF STAIRWELL SECOND FLOOR	130M
	Mike reaches landing, stops, takes out something wrapped in cloth. He unwinds the cloth, revealing it is an ice pick.	
1130	INT. LANDING OF STAIRWELL	1130
	Mike is wiping the handle of the ice pick free of fingerprints.	
130Q	YOUNG NURSE IN CORRIDOR	130Q
	She is almost at the door.	
130R	MIKE ON STAIRWELL	130R
	The cloth wrapped around the handle, he now reaches to open the door.	
130S	NURSE AT DOOR	130S
	She is already at the door, her hand on the knob. She opens it, before Mike can.	
130T	TWO SHOT AT DOOR CLOSE	130T
	The nurse is startled to find herself confronted by Mike holding an ice pick. Mike catches a quick look beyond her, sees:	
130U	OUTSIDE RENICK'S ROOM MIKE'S POV	130U
	A flash glimpse of the policeman on guard outside, the one within, and Bullitt walking toward the room. Almost simultaneously	
130V	AT STAIRWELL DOOR	130V
	The nurse screams, dropping the tray of medicines. It falls with a CRASH. Mike instantly pushes the door closed.	
130W	BULLITT	130W
	at the SOUND of the scream, he takes off toward the nurse at the now closed door.	

130X INT. STAIRWELL

130X

Mike is pounding down the stairs, the ice pick no longer in evidence. He reaches the door leading to the ground floor, opens it, sees:

130Y DELGETTI AND POLICEMEN

130Y

at the entrance.

130Z INT. STAIRWELL

130Z

Bullitt is pounding down the stairs.

130AA MIKE

130AA

He closes the door, races down the stairs leading to the basement. Bullitt can be HEARD pounding down after him. Mike reaches the door, rushes through, closing it. CAMERA HOLDS on closed door, with the SOUND of Bullitt approaching fast. Bullitt appears in SHOT, yanks the door open, emerges into:

130BB INT. LOW CORRIDOR IN BASEMENT

130BB

Festooned with series of overhanging pipes. Bullitt stops, looks to the right and the left. He sees no one. He listens. No sound. He spots a door, moves quietly and quickly toward it, tries the knob. It is locked. He moves further down the corridor, sees another door. He twists the knob. It gives way. He opens the door slowly, quietly, goes into:

130CC INT. HOSPITAL BAKERY

130CC

Half visible in the dim light: the huge ovens, the carts, the stacks of trays behind which someone could hide. Bullitt moves in and out of the shadows, on the alert. He reaches the end of the room, stops, listens. No sound. He spots a rear exit, opens the door which leads him into:

130DD INT. ANOTHER CORRIDOR BASEMENT

130DD

Also festooned with pipes. He spots a door, moves toward it. He slowly twists knob, opens door, steps into:

130EE INT. STOREROOM

130EE

An array of hospital paraphernalia confronts him: X-Ray machines, oxygen tanks, etc., create a weird pattern, menacing in the dimly lit area. All afford a hiding place. Pullitt moves into the room, stops, listens. No sound. He continues in and out of the shadows, reaches a side door, He opens it, emerges into:

130FF INT. INTERSECTING CORRIDOR

130FF

He spots a half-open door nearby. He moves quickly and stealthily to the door, edges beside it, then suddenly moves through it into:

130GG INT. SMALL ROOM

130GG

It contains nothing but a chute in the center of the low-hanging ceiling. Beyond it is a window too small for a man to squeeze through. The glass is broken. As Bullitt turns, there is a sudden HISS of compressed air and a number of sheets come flying out of the chute, narrowly missing Bullitt. As he moves to the side, he sees and HEARS:

130HH FOOTSTEPS THROUGH WINDOW BULLITT'S ANGLE

130HH

Footsteps are running past the window above. Bullitt rushes to the window, taking out his gun. He smashes what is left of the window, trying to get a look at the runner, but to no avail. Bullitt rushes out of the room.

30J9 EXT. SIDE OF HOSPITAL EARLY DAWN

30J9

Delgetti is moving around the hospital to the right. He HEARS sound of oncoming fast footsteps. He stops, flattens himself against the wall, taking out his gun. He holds the gun down at his side. The footsteps come closer and

closer. Delgetti tenses, ready for action. Bullitt appears. He sees Delgetti, who reacts with sigh of relief that he didn't fire. Bullitt throws him a look. Together they move toward the hospital entrance.

30J10 AT ENTRANCE

30J10

As they start in, a police van pulls up, blocking their view of:

130K11 THE BLACK DODGE

130K11

The headlight covers lift open. The lights go on. The car pulls away.

130L12 EXT. FRONT OF HOSPITAL DAWN

130L12

The uniformed policeman stands looking out, in the half-light of the dawning sky.

130M13 MM. INT. RENICK'S ROOM

130M13

Willard is bending over Renick, working under emergency duress. The oscilloscope is HEARD beeping slower.

130N14 BULLITT AT ENTRANCE

130N14

He comes in, stops, concerned by the slowness of the beep and what is transpiring. He moves to the policemen within the room.

BULLITT

(low)

Cover the elevator.

The policeman leaves. Bullitt watches Willard, who is swesting over Ronick. The oscilloscope beeps slower and slower. Bullitt glances up at the oscilloscope.

130P16 CLOSE SHOT OSCILLOSCOPE

130P16

It suddonly stops.

130Q17 INT. RENICK'S ROOM

130Q17

In the heavy silence Bullitt looks at Willard, who straightens up from Renick.

WILLARD

He's gone...

Bullitt turns to the door, speaks to the policeman on duty.

BULLITT

Have Sergeant Delgetti come up here right away. And get yourself some coffee.

The policeman leaves. Bullitt turns back into the room, sees Willard has drawn the sheet over Renick's bandaged head. He is now opening the tin folder containing the chart and making a record of the time of death, glancing at his wristwatch as he does so. Bullitt moves to the other side of the table. The dead Renick is between them.

BULLITT

Doctor, I need your help...

WILLARD

Yes, Lieutenant?

BULLITT

I've got to keep the case open. If Chalmers learns Ross is gone, he'll pull the plug. I don't want your head on the block, but can you hold his death under wraps?

(CONTINUED)

130Q17 CONTINUED:

130Q17

WILLARD
(off tin folder
containing chart)
His chart could be misplaced...

BULLITT
(taking it)
You filed it. It's missing. I'll
take the responsibility.

Delgetti comes in.

BULLITT
Call the Coroner's office.

DELGETTI
(off Ross)
Now it's a murder, huh?

BULLITT
Tell the Coroner a John Doe. I want
a private unmarked ambulance. Maximum
security on the transfer. No press
release.

As Delgetti moves off, Bullitt folds the sheet back from
Renick's mummy-swathed head, the action blurring the scene.

130R18 INT. SERVICE ELEVATOR

130R18

Filling the elevator: the dead Renick on a stretcher, with
the sheet folded back, and a bottle of dextrose attached to
the stretcher, the tube strapped to the arm, to give the
illusion he is alive. Dr. Willard is beside the body, with
Bullitt. Delgetti is at the door. The elevator comes to a
stop. Delgetti opens the door.

BULLITT
(to Willard)
Far as you go, Doctor.

They move off with the stretcher, leaving Willard in the
elevator.

130S19 EXT. EMERGENCY ENTRANCE DAWN

130S19

A private ambulance is waiting, with open doors. As Bullitt
and Delgetti appear with the stretcher, the DRIVER and
ATTENDANT take over. They lift the stretcher inside, careful
not to jar the dextrose bottle loose. The attendant remains

(CONTINUED)

130S19 CONTINUED:

130S19

inside, adjusting the tube, evidently under the illusion Renick is alive. As the driver climbs out:

DRIVER

Where to?

BULLITT

The Coroner.

(at his surprised
look)

You heard right. Let's go.

The driver moves to the front. Delgetti climbs in.

130T20 INT. BLACK DODGE

130T20

Parked at a distance, and at an angle so that both Phil at the wheel, and Mike beside him can clearly see:

130U21 BULLITT THEIR POV

130U21

He is climbing into the ambulance.

130V22 INT. AMBULANCE

130V22

Bullitt is closing the door. The ambulance lurches away, with WAIL of siren.

BULLITT

(to Delgetti)

Watch for any tail on your side.

Delgetti turns to face the window opposite Bullitt, who keeps looking out on his side.

130W23 EXT. STREET

130W23

The black Dodge now pulls after the ambulance, keeping at a distance so that it does not become apparent the ambulance is being followed.

130X24 INTERCUT AMBULANCE AND DODGE THROUGH STREETS

130X24

The WAILING SIREN and the flashing red light on top of the ambulance affords it primary passage through the traffic. It reaches:

130Y25 EXT. INTERSECTION

130Y25

Traffic from both sides. A TRAFFIC COP is at the intersection. He holds up his hand to let the WAILING oncoming ambulance through. It barely makes the green light, which turns red.

(CONTINUED)

130Y25 CONTINUED:

130Y25

The cop blows his whistle, waving the right-angle traffic on, which effectively blocks the intersection.

130Z26 PHIL AND MIKE INT. BLACK DODGE

130Z26

Hemmed in by cars ahead and those crossing. They exchange looks, knowing they have lost:

131 AMBULANCE

131

speeding off in the distance.

131A INT. BULLITT'S APARTMENT MORNING

131A

Bullitt comes in, sees Cathy asleep on the bed. He stands for a moment looking down at her face, reposed in sleep, her hair spread over the pillow. Quietly, so as not to wake her, he moves to the bathroom, undoing his tie as he goes. In the bathroom, he looks at himself in the mirror: a long look. The eyes are tired and somewhat bloodshot, showing the strain of the night.

131B OMITTED

131B

131C EXT. HOSPITAL MAIN ENTRANCE MORNING

131C

Chalmers' Lincoln Continental and a prowler car pull up in front of the hospital. An AIDE jumps out, opens the rear door. Chalmers emerges, followed by Joe Wescott and a NEWSPAPER PHOTOGRAPHER.

From the prowler car, CAPTAIN BAKER gets out, followed by two SOLO BIKEMEN in uniform: black leather jackets, boots, helmets. They move after Chalmers into the hospital, the clicking boots of the Solo Bikemen clearly distinctive.

131D INT. CORRIDOR LEADING TO RENICK'S ROOM

131D

Led by Chalmers, the group reaches Renick's room. There is no guard on duty. The two Solo Bikemen remain at the door while the rest go into:

131E INT. RENICK'S ROOM

131E

Chalmers reacts at seeing a WOMAN PATIENT in the bed. A different NURSE is on duty. Chalmers turns to Wescott.

CHALMERS

Sorry. He's been transferred to another room.

All step aside. He leads the way out.

(CONTINUED)

131E CONTINUED:

131E

CHALMERS
(to aide)
See if Doctor Willard's still in the
hospital.

131F CENTRAL DESK

131F

A NURSE looks up from her paper work as Chalmers and his
entourage approach, stop before her. Wescott and the
photographer remain in the b.g., do not hear:

CHALMERS
Where can I find Mr. Ross? The gunshot
patient? He was brought in last night.

NURSE
I'll check.

She looks at a sheet, then up at Chalmers.

NURSE
(indicating)
He's in Intensive Care -- that last
room --

CHALMERS
He isn't there. He's been moved.

NURSE
(looking again at
sheet)
I'm sorry. There's no such record.

Chalmers exchanges look with Baker.

CHALMERS
May I speak to your Supervisor,
please.

NURSE
I'm afraid she's busy at the moment.

CHALMERS
I would be very grateful if you told
her Walter Chalmers wishes to see
her. Immediately. It's very urgent.

NURSE
Yes, Mr. Chalmers.

She moves into cubicle. Chalmers glances at Wescott and the
photographer. The latter is taking a camera out of a case,
and attaching a flash bulb, getting ready for work. Chalmers

(CONTINUED)

131F CONTINUED:

131F

turns as MRS. FRANCIS, a brisk career woman in her forties, appears with the nurse. Before she can speak:

CHALMERS
I wanted Miss Deering.

MRS. FRANCIS
The night supervisor went off duty an hour ago. I'm Mrs. Francis. May I help you?

CHALMERS
You may indeed. There was a patient here. A Mr. Johnny Ross. He seems to have disappeared suddenly.

MRS. FRANCIS
Disappeared?

CHALMERS
He's not in his room, and there seems to be no record of his whereabouts in the hospital.

MRS. FRANCIS
But that's impossible.

CHALMERS
May we see his medical chart, please.

MRS. FRANCIS
I'm sorry, but hospital regulations --

CHALMERS
It is an official police request, is it not, Captain Baker?

BAKER
Official.

He flashes his badge, a big one, in a special case. One of the aides is moving to Chalmers.

MRS. FRANCIS
Yes, Captain.

She goes to the master file. The aide has reached Chalmers.

CHALMERS
Well?

AIDE
Dr. Willard has gone off duty.

(CONTINUED)

131F CONTINUED: (2)

131F

CHALMERS

Call him at home.

(to second aide)

Get Lieutenant Bullitt on the phone.

Both aides move off.

Mrs. Francis turns from the file. As she goes to Chalmers:

MRS. FRANCIS

I'm sorry, but I can't find Mr. Ross's medical chart. It's evidently been misplaced.

CHALMERS

Or appropriated.

MRS. FRANCIS

Appropriated?

CHALMERS

I'll have the Administrator follow through. Thank you.

He moves with Baker to Wescott and the photographer. The latter is now ready with his equipment.

CHALMERS

(easily)

Joe, I'm terribly sorry, but there's been some medical complication with regard to my witness. I'm afraid I'll have to forego that bedside picture, much as it would have compensated for his inability to testify tomorrow. But I can hardly force the issue, in all decency.

WESCOTT

Does this mean your surprise witness will not be able to make any statement?

CHALMERS

He was near death when they brought him here. Now you can understand my reason for secrecy, in view of the attempt on his life.

(CONTINUED)

131F CONTINUED: (3)

131F

HE BREAKS OFF AS:

AIDE

(at phone)

Excuse me, Mr. Chalmers. Dr. Willard
doesn't answer.

CHALMERS

Keep trying.

He turns back to Wescott.

WESCOTT

I'd like to ask one question, if I
may. Yesterday I saw you with
Lieutenant Bullitt. Can I take it he
was the officer in charge of
protecting the witness?

CHALMERS

(disarmingly)

I'd rather not comment on that as
yet. I'll call you, should there be
any change.

He smiles farewell as Wescott and the photographer take their
leave, going toward the elevator. Chalmers turns to Baker.
The smile is gone.

CHALMERS

(with contained anger,
to Baker)

Get a complete list of the night
staff who might have been involved
in helping Bullitt spirit Johnny
Ross out of here. I'm certain he
grabbed my witness -- for his personal
aggrandizement.

BAKER

I'll lay odds on it.

CHALMERS

And find Ross.

BAKER

I'll get on it right away --

He turns. Before he can leave with his two Solo Bikemen, he
is stopped by:

(CONTINUED)

131F CONTINUED: (4)

131F

AIDE
Mr. Chalmers, I have Lieutenant
Bullitt.

Baker turns, sees Chalmers grab the phone from the aide.
With contained fury:

CHALMERS
(into phone)
Where is my witness?

131G INT. BULLITT'S BEDROOM

131G

Bullitt is wearing a robe, drying face with towel. He has
evidently been interrupted while taking a shower. Cathy is
not visible in angle of shot.

BULLITT
(into phone)
I've got him.

131H CHALMERS AND BAKER IN HOSPITAL

131H

AS CHALMERS INSISTS:

CHALMERS
(into phone)
Well, where is he?

131J INT. BULLITT'S BEDROOM

131J

Bullitt finishes drying face, doesn't answer.

131K CHALMERS AND BAKER IN HOSPITAL

131K

CHALMERS
(into phone)
Are you going to tell me or not?

131L INT. BULLITT'S BEDROOM

131L

BULLITT
(into phone)
I can't tell you at the present time.

131M CHALMERS AND BAKER IN HOSPITAL

131M

CHALMERS
(into phone)
Captain Baker wants a word with you.

He hands Baker the phone.

(CONTINUED)

131M CONTINUED:

131M

BAKER
(into phone)
Now listen, Lieutenant --

131N INT. BULLITT'S BEDROOM

131N

Bullitt drops phone on cradle.

CHALMERS AND BAKER IN HOSPITAL

Baker reacts to SOUND of click, followed by free line signal.
The WHINE underscores:

CHALMERS
Nail him. I want him written off.

BAKER
No problem.

He hangs up.

131P INT. BULLITT'S BEDROOM

131P

Bullitt stands looking down at the phone, in thought. Cathy appears in doorway leading to living room. She is dressed in one of Bullitt's robes: it is far too large for her, giving her a gamin-like appearance. She carries a plate of bacon-and-eggs in one hand, a bowl of dry cereal in the other.

CATHY
Breakfast.

BULLITT
No thanks...

She stands for a moment looking at him, as he remains in thought. Respecting his silence, she turns into:

131Q WITH CATHY IN LIVING ROOM

131Q

She puts cereal down on chest. Then holding the plate of bacon-and-eggs, she goes into:

131R INT. KITCHEN

131R

Cathy reaches sink, scrapes the bacon-and-eggs out of dish into paper bag, puts the plate into the sink. She disconnects perking coffee pot, picks up cup.

131S INT. BULLITT'S BEDROOM

131S

Bullitt is getting dressed. His trousers and jersey are on. He is now slipping into sweater. Cathy appears, with pot and cup in hand.

CATHY

Coffee?

Bullitt nods. As she puts cup down and pours, she sees him go to night table, open drawer, take out the gun and holster, slip it on his shoulder. Trying to hide her concern, she places cup of coffee on headboard where he can reach it, turns with pot and moves into living room. The gun on, Bullitt opens wardrobe, takes out jacket, gets into it. Then he reaches for cup of coffee. As he sips it quickly, his eyes go to:

131T CATHY AT LIVING ROOM TABLE

131T

She has taken the bowl of cereal from the chest and is trying to concentrate on eating, while her eyes are on Bullitt.

131U INT. LIVING ROOM

131U

Bullitt appears with empty cup, moves to table, puts it down. He then kisses Cathy on cheek.

BULLITT

Thank you.

CATHY

What for?

He smiles down at her. After a moment, she returns the smile. He turns and starts out.

132 132 THROUGH 133 OMITTED

132

134 INT. DANIELS HOTEL CORRIDOR DAY (226 EMBARCADERO)

134

A policeman stands outside the room in which Renick was shot. Bullitt walks down the corridor.

BULLITT

I'm going to check around.

POLICEMAN

Okay, Lieutenant.

He lets Bullitt into the room.

135 INT. RENICK'S ROOM HOTEL DANIELS

135

Bullitt comes in, eyes it carefully, takes in: the marks showing where the bodies were found, the powdered fingerprints, the powder on the blood splotches on the floor, bed, and wall behind the bed. The SNARL of traffic underscores the silence in the room. Bullitt ponders, looks at the unbroken chain. He closes the door, slides the chain into the slot, then opens the door. The chain holds, an effective barrier. Slowly, giving this aspect much thought, Bullitt closes the door, undoes the chain, drops it. It hits the door jamb with a metallic CLINK, comes to rest. Worried, unable to fathom it, Bullitt starts out, closing the door behind him.

136 INT. DANIELS HOTEL RECEPTION DESK

136

Delgetti is standing at the desk, with an identicate kit before him. Behind the desk is the old Desk Clerk, with his head bandaged where it was last seen bleeding.

DELGETTI

(patiently)

Now think back. To the time the two
first came in and you saw them.
Anything you can remember --

The Desk Clerk keeps shrugging, during:

DELGETTI

(patiently)

-- anything. Were they taller than
me? Shorter? Heavier? Thinner? Darker?
Lighter?

Bullitt appears from the direction of the elevator, and reaches the desk during:

DESK CLERK

Like I said -- they hit me before I
got a look at them. I don't remember
nothing about them, nothing.

DELGETTI

Start remembering.

DESK CLERK

I can't. And that's the honest truth.

BULLITT

Take him downtown.

(CONTINUED)

136 CONTINUED:

136

Delgetti turns to Bullitt. Both completely ignore the Desk Clerk, who becomes increasingly edgy during:

DELGETTI
Lieutenant, give him a chance, will you? He's trying.

BULLITT
But not hard enough.

DELGETTI
It'll come to him.

BULLITT
You're wasting time. I said bring him downtown.

DELGETTI
Look, Lieutenant --

BULLITT
Come on. Now.

Delgetti gives up, turns to the Desk Clerk.

DELGETTI
Guess you better call your boss. You got to take time off. And you could be awhile.

DESK CLERK
(playing his game)
Wait -- one thing -- yeah -- one thing -- about the guy who hit me -- he had -- well -- it was kind of a square face. Yeah, square.

Delgetti starts forming the identicate, pulling the plastic sheets out of the box to correspond with:

DELGETTI
Like this?

DESK CLERK
Thinner... That's it.

Bullitt stands observing in silence as Delgetti sets the sheet in place:

DELGETTI
(to Desk Clerk)
Now it's coming back, let's go to the guy in 634. No luggage.

(CONTINUED)

136 CONTINUED: (2)

136

DESK CLERK
That's right, sir.

DELGETTI
And he didn't store anything.

DESK CLERK
No, sir.

DELGETTI
He came in empty... Which means you
gave him a good look-over.

DESK CLERK
Always do. They're the ones I give
the eye to.

DELGETTI
Then you saw how he arrived.

DESK CLERK
Sure did. In a cab.

DELGETTI
What line?

DESK CLERK
A Sunshine Cab.

Bullitt and Delgetti exchange looks.

BULLITT
(to Delgetti)
Check with you later.

He starts out quickly. Delgetti turns to the Desk Clerk,
shoving the identicate closer to him.

DELGETTI
How old was he?

DESK CLERK
About fifty.

Delgetti pulls out sheet, overlays it on the first one.

DELGETTI
Now about the hair --

DESK CLERK
(rattling it off)
Gray. Getting bald. Bald at the sides.
No -- no -- balder --

(CONTINUED)

136 CONTINUED: (3)

136

Delgetti is changing the plastic sheets fast, trying to keep up with him.

DESK CLERK

-- and not that much on top. His eyes -- they were blue -- and pretty far apart -- and his nose --

DELGETTI

Hold it -- stay with the hair --

DESK CLERK

(of sheet just pulled)
That's it, now you got it!
(eagerly)
Am I helping you, Sergeant?

DELGETTI

I never had it so good.

He reaches into the box, pulls out a sheet with eyes.

137 OMITTED

137

138 EXT. AUTOMATIC CAR WASH

138

CLOSEUP overhead spray pipe. Streams of water pour down on a Sunshine Cab. Two men work on the car as it emerges from the sprayers.

139 INT. AUTOMATIC CAR WASH

139

Weissberg, dressed casually for his day off, is in the walkway, following the car as it moves through the various stages of being washed and dried. After the HISS of steam which hits the tires subsides, and the car reaches the drying stage where it is comparatively quiet, Weissberg hears:

BULLITT'S VOICE (O.S.)

Mr. Weissberg?

Weissberg turns, sees Bullitt standing at the end of the drying area nearby. As Bullitt comes around:

BULLITT

I just want a few minutes of your time.
(reaching into pocket)
I'm from the police.

Before Bullitt can take out his badge:

(CONTINUED)

139 CONTINUED:

139

WEISSBERG

I spotted you. Already you're on me,
on my day off.

BULLITT

Sorry about that, but I want to ask
you about a fare you carried
yesterday. Your trip sheet shows you
picked up somebody at the airport at
3:45 P.M., and dropped him at the
Daniels Hotel at 4:30... Do you
remember if he made any stops in
between?

WEISSBERG

Yeah.

Bullitt waits for him to continue. When he doesn't:

BULLITT

How many?

WEISSBERG

A couple.

The cab is now ready to be driven away.

BULLITT

Let's hit those stops. You'll be
taken care of.

Weissberg nods, starts toward rear door to open it. Bullitt
does so himself.

BULLITT

I've got it.

Weissberg throws him a look, moves toward the front of the
cab, gets in.

140 EXT. MARK HOPKINS HOTEL DAY

140

Weissberg's cab is pulling up toward the entrance.

141 INT. CAB

141

Bullitt leans forward, to speak to Weissberg.

BULLITT

(surprised)

He went into the Mark?

Weissberg nods.

(CONTINUED)

141 CONTINUED:

141

BULLITT
For how long?

WEISSBERG
About a minute.

The cab stops before the entrance. There is a different doorman on duty now. As the latter opens the door for Bullitt to get out:

BULLITT
(to Weissberg)
I won't be long.

The door is shut behind him.

142 EXT. PHONE BOOTH UNION SQUARE (GEARY AND TAYLOR STREETS)

142

Shooting toward Weissberg's cab, which is seen driving toward it. The cab stops near the booth. Bullitt gets out, goes into:

143 INT. PHONE BOOTH UNION SQUARE (GEARY AND TAYLOR STREETS)

143

Bullitt inserts a dime and dials. After several rings:

EDDY'S VOICE
Hello.

BULLITT
Eddy?

EDDY'S VOICE
Oh, hello, Frank.

BULLITT
Dues time. I need some information.
A Johnny Ross, from Chicago.

EDDY'S VOICE
Give me a half hour. Meet you at
Enrico's.

BULLITT
See you.

He hangs up, starts out of the booth.

144 EXT. UNION SQUARE (GEARY AND TAYLOR STREETS)

144

Bullitt moves back to the cab.

145 OMITTED

145

145A INT. CAB

145A

Bullitt gets in, sits down. He waits for Weissberg to start the motor. Instead:

WEISSBERG

Two...

BULLITT

Two?

WEISSBERG

Calls...

He half-turns in his seat, the first friendly gesture.

WEISSBERG

He called twice. The second was long distance.

BULLITT

How do you know it was long distance?

WEISSBERG

He put in a lot of change...

He looks at Bullitt for approbation for his detective work. Bullitt returns the look with a smile, leaves the cab quickly, starts back toward phone booth:

145B EXT. STREET UNION SQUARE

145B

The black Dodge is parked. A TRAFFIC POLICEMAN stops before the front window.

TRAFFIC POLICEMAN

(leaning into window)

This is a no-parking zone. You'll have to move on.

The Dodge's motor starts. The car pulls out into the street.

145C EXT. DODGE MOVING SHOT

145C

The Dodge drives slowly in the direction of the phone booth. As it passes the phone booth, CAMERA PANS around for:

145D BULLITT IN PHONE BOOTH 145D

He is seen speaking urgently into the phone.

146 EXT. GRACE CATHEDRAL DAY (CALIFORNIA STREET SIDE) 146

The street is a solid line of parked cars. Bennet is helping his wife out of the front seat of their car. His two boys, Paul and Tony, come out of the back seat. Though they wear long hair, they are immaculately dressed in the Sunday suits. They move toward cathedral steps.

146A CHALMERS ON LANDING 146A

standing framed against the Gothic arches, waiting. He sees Bennet and his family, starts forward.

146B BENNET AND FAMILY MOVING SHOT 146B

As they reach the landing, Bennet reacts to the unexpected presence of Chalmers, who is approaching. Knowing it can only presage trouble, Bennet hides his misgivings from his family as they stop on:

146C EXT. LANDING GRACE CATHEDRAL 146C

Chalmers extends hand to Bennet, which the latter shakes, during:

CHALMERS
(warmly)
Good morning, Sam.

Before Bennet can acknowledge the greeting, Chalmers turns his charm on Mrs. Bennet.

CHALMERS
I don't believe I've had the
pleasure...

BENNETT
Mr. Chalmers, my wife Mrs. Bennet.
And my sons Paul and Tony.

CHALMERS
(turning smile on
them)
Hello...

MRS. BENNET
How do you do, Mr. Chalmers.

(CONTINUED)

146C CONTINUED:

146C

The two boys nod, eyeing him: an appraising look which cuts through the veneer. Chalmers takes refuge in speaking to Mrs. Bennet:

CHALMERS

(with smile)

I won't detain your husband but a moment. I promise.

She turns and moves toward the next landing, which leads to the open doors of the cathedral. Paul and Tony flank her, assisting her up the stairs.

CHALMERS

It must be quite a strain, raising children in today's madcap world. I presume they're college students.

BENNETT

Yes.

CHALMERS

Sending two boys to a University. I can well imagine the financial strain, on the salary of a Captain...

(smoothly)

No reason why a man of your potential shouldn't move up, given the proper support.

Their looks hold. Then Bennet glances toward the cathedral doorway, beside which his family can be seen looking down at the pair.

BENNETT

My family's waiting, Mr. Chalmers.

With the rejection of the implicit alliance:

CHALMERS

(change of tone)

Bullitt abducted my witness. Removed him from the hospital.

BENNETT

As his superior officer, I've given him complete charge of the case. If he's moving Ross around, it's for a reason.

CHALMERS

You mean you won't order him to reveal where he's keeping my witness?

(CONTINUED)

146C CONTINUED: (2)

146C

BENNETT
It's his case, Mr. Chalmers.

CHALMERS TURNS, SIGNALS:

146D AIDES SHOOTING TOWARD MASONIC TEMPLE (1101 CALIFORNIA STREET)

146D

The aides are standing at opposite ends of the Lincoln Continental, outlined against the looming Masonic Temple across the street: sterile, modern, impersonal. Both aides now stride quickly toward:

146E EXT. CATHEDRAL STEPS (TAYLOR STREET)

146E

They stand on either side of Chalmers, looking on without expression as Chalmers turns back to Bennet.

146F BENNET'S FAMILY FRAMED IN CHURCH DOORWAY

146F

Looking down, they see and react to:

146G LONG SHOT CHALMERS, AIDES AND BENNET THEIR POV

146G

Chalmers is taking a document out of the inner pocket of his jacket.

146H EXT. CATHEDRAL STEPS

146H

Chalmers is thrusting the triple-folded document into Bennet's hand.

CHALMERS
Captain, I am serving you with a
Writ of Habeas Corpus, making you
responsible for the delivery of Ross.
(of aides)
Duly observed you received it.
(with deadly precision)
I need that witness. To prove his
very existence. I will not be accused
of making false promises
For the sake of cheap sensationalism.
Compromised by your Lieutenant.
Castrated --

He breaks off as Paul, the older of Bennet's sons, suddenly appears at his side.

CHALMERS
(to Paul)
Will you excuse us for a minute?

(CONTINUED)

146H CONTINUED:

146H

PAUL BENNET
Dad, Mom's waiting.

Chalmers looks at the boy, then wheels and moves off, followed by his aides. Bennet puts the Writ into his inner pocket.

CAMERA PULLS BACK FOR:

146J EXT. CATHEDRAL FULL SHOT (TAYLOR AND CALIFORNIA STREETS) 146J

We now see the full height of the vaulting arches towering over Bennet and the boy as both move to join the rest of the family. Together, all go into the cathedral.

147 EXT. BROADWAY DAY (400 BLOCK) 147

Weissberg's cab pulls up east of Enrico's, into the only available parking spot. Bullitt is seen getting out.

147A WITH BULLITT MOVING SHOT (TOWARD 504 BROADWAY) 147A

He walks toward Enrico's, crosses Kearny Street which is adjacent to it. The street is extremely steep, with stone ledges on both sides. Climbing down and up the steps are CHINESE SCHOOL CHILDREN, chattering and laughing happily. Bullitt crosses, reaches the front of Enrico's.

148 INT. ENRICO'S (504 BROADWAY) 148

Decorated in baroque French-Italian style. Several MEN and WOMEN, ranging from twenty to thirty years in age, sit at the bar, drinking. They are dressed in North Beach fashion. In the b.g. Bullitt can be seen walking through the outside cafe, and entering the main area. He looks around, spots:

148A EDDY AND GIRL AT TABLE 148A

which is topped by a large patio-type umbrella. EDDY is Bullitt's age, but there the similarity ends. He sports a distinctive beard, wears large yellow sunglasses, is dressed in very expensive sportswear. There is no feeling of the sleazy informer in his manner or speech: he is extremely fastidious, with an air of intellectual superiority. The very pretty GIRL drinking coffee with him is dressed in a fashionable miniskirt and ballet hose. They turn at the sound of:

BULLITT'S VOICE (O.S.)
Hello, Eddy. Sheila.

Bullitt appears in SHOT.

(CONTINUED)

148A CONTINUED:

148A

EDDY

Frank!

They shake hands.

SHEILA

(warmly)

Hi.

(starting to get up)

I'll get you some coffee --

BULLITT

Thanks, but I've got to get rolling.

SHEILA

(to Eddy)

I'll wait here.

BULLITT

It shouldn't take long. Goodbye,
Sheila.

They exchange smiles: a friendship of long standing. Bullitt and Eddy turn away, exit onto:

148B EXT. CAFE SECTION ENRICO'S

148B

They thread their way through the tables, where several COLLEGE STUDENTS are seated over coffee and open textbooks. They reach:

149 EXT. BROADWAY (500 BLOCK)

149

They walk west, past the numerous Topless Bars, and signs proclaiming the specialties of the area:

TOPLESS COEDS!

AND:

ALL GIRL TOPLESS BAND!

DURING:

EDDY

According to my sources, the
Organization -- Chicago branch --
caught Johnny Ross with his hand in
the till. They estimate he siphoned
off close to two million dollars,
while running their

(CONTINUED)

149 CONTINUED:

149

wire service... The story is the Organization tried to dispose of him Friday night, in Chicago.

Bullitt reacts thoughtfully. This is not the answer he expected.

BULLITT
Chicago?...

EDDY
(nodding)
He got away, unharmed. They believe
he's hiding here, in town.

They have reached the corner. Bullitt stops, turns to Eddy for the all-important answer:

BULLITT
You mean they know he's here, but
can't find him?
(Eddy nods)
How old is the talk, Eddy?

EDDY
(glancing at watch)
Four hours. The Organization's looking
all over for him. They're even staked
out at the docks and the airport,
should he try to get out of the
country to enjoy the fruit of his
embezzlement.

Bullitt ponders the implications. Eddy waits, respecting his silent cogitation. After a moment:

BULLITT
Anybody else trying to make a hit?

EDDY
I didn't hear of any such likelihood.

Stymied, Bullitt turns, starts back the way they came, with Eddy beside him.

BULLITT
What about his brother Pete?

EDDY
He's in the clear.

BULLITT
Chalmers...
(MORE)

(CONTINUED)

149 CONTINUED: (2)

149

BULLITT (CONT'D)
(at Eddy's look)
And Johnny Ross. Hear of any
connection?

Eddy shakes his head slowly, in the negative.

EDDY
Chalmers... that's heavy, Frank...

They have reached Enrico's.

149A EXT. ENRICO'S

149A

Bullitt stops, extends his hand.

BULLITT
So long, Eddy. You've been of great
help. Anything I can do for you...

EDDY
Well, there is something.
(answering look)
Remember Zash-zhoe?
(Bullitt nods)
They gave him three to five.

BULLITT
What's he in for?

EDDY
Receiver of stolen property. If you
could --

BULLITT
I'll try.

EDDY
Thanks, Frank.

He moves into the cafe. Bullitt starts toward Weissberg's
cab.

150-155 OMITTED

1155 A. EXT. CAR WASH DAY

1155

Weissberg's cab pulls up into the parking area, leaves the
motor running. Bullitt hands him a bill, gets out.

-- [84] --

(CONTINUED)

1155 CONTINUED:

1155

BULLITT
Here you go.

Weissberg ignores the proffered money.

WEISSBERG
Take care, Lieutenant.

Weissberg drives off. Bullitt puts money back into pocket, stands immobile for a moment, pondering. Then he moves to:

155B EXT. STREET

155B

where his Mustang is parked. As he gets into his car, PAN AROUND FOR:

155C THE DODGE

155C

It drifts into SHOT further up the street.

155D INT. BULLITT'S MUSTANG

155D

He glances at rearview mirror as he is about to turn on the ignition, reacts to:

155E DODGE IN REARVIEW MIRROR

155E

It is pulling to a stop. No one is seen getting out.

155F INT. BULLITT'S MUSTANG

155F

His suspicions now definitely aroused, he fastens his safety belt with a CLICK of metal. He starts the car, heads down the street, turns a corner.

155G EXT. STREET

155G

The Dodge pulls out and starts to follow slowly.

155H INT. DODGE SHOOTING THROUGH WINDSHIELD

155H

It rounds the corner. There is no sign of the Mustang. The Dodge speeds up, turns into:

155J ANOTHER STREET SHOOTING FROM WITHIN DODGE

155J

Now we see Mike the killer beside Phil the driver. In the rearview mirror, Mike spots:

155J1 1BULLITT'S MUSTANG THROUGH REARVIEW MIRROR

155J1

turning the corner, following them.

155K INT. DODGE 155K

Mike indicates mirror. He snaps on his safety belt. Phil glances at mirror, snaps on his belt with one hand, while driving with the other. He increases his speed to make certain they are being followed. He reaches intersection:

155L INT. INTERSECTION 155L

The Dodge takes a sharp left at high speed. Bullitt's Mustang follows, but still at some distance.

155M EXT. STREET 155M

The Dodge is approaching another intersection. This one contains a light. It is green.

155N INT. DODGE 155N

Phil slows down deliberately, then suddenly Phil accelerates:

155P INT. BULLITT'S MUSTANG SHOOTING THROUGH WINDSHIELD 155P

He sees the Dodge speeding across the intersection, just as the light changes to red. Bullitt accelerates with a burst of speed. As he nears the intersection, a big truck starts to cross it from the right. Bullitt twists sharply, just managing to get past the truck by inches.

155Q INT. DODGE 155Q

Phil glances at the rearview mirror, while Mike looks back and sees:

155R BULLITT'S MUSTANG 155R

It is past the intersection, and speeding after them.

155S INT. DODGE 155S

Phil and Mike exchange looks. They now know definitely they are being pursued.

155T CLOSE SHOT MIKE 155T

He reaches down and from beneath the seat he takes out the two halves of the pump gun. He begins to assemble it quickly. He is thrust sharply to the right as:

155U 155U. EXT. DODGE 155U

It executes a fast right turn at the corner.

155V EXT. STREET BULLITT'S MUSTANG 155V

It speeds down the street, corners fast.

156 EXT. HILL SAN FRANCISCO DAY 156

The Dodge appears fast over the top of the hill, whips down toward the flat intersection. In the b.g. Bullitt's Mustang tops the hill just as the Dodge hits the inter-section. Like a ski jump, Bullitt's Mustang takes off and flies through the air, landing with a sickening thump.

157 INT. BULLITT'S MUSTANG DAY 157

SHOOTING OVER BULLITT'S SHOULDERS we see the intersection rushing to meet us. The car hits it and takes off, lands again. Ahead the Dodge takes a sharp lefthand turn.

158 EXT. HILL SAN FRANCISCO DAY 158

The Dodge appears a quarter of the way down the hill and turns up in our direction just avoiding two cars that are preceding down the hill. The Mustang slides the corner in pursuit and finds one of the cars right in its line. The Mustang manages to flick its tail and pass between the two cars. But it has dropped back a bit.

159 EXT. PEAK OF HILL SAN FRANCISCO DAY 159

The Dodge tops the hill but is immediately plunged straight down again as the road leads downhill.

160 INT. DODGE 160

The driver fights to control his large car. Beside him:

160A A. CLOSE SHOT MIKE 160A

The pump gun now assembled, he is trying to load it with cartridge. The rough ride makes it difficult, but he succeeds in ramming one shell, then another, into the chamber. He drops the next shell as:

161 EXT. DOWNHILL CURVE DAY 161

The Dodge swirls down a narrow road that leads toward the harbor. The Mustang is beginning to gain again.

162 EXT. CROSSROADS DAY 162

The Dodge tries to make a righthand turn as it comes down the fast hill but the driver loses control and the Dodge spins out backwards and on down the hill. The Mustang, which

(CONTINUED)

162 CONTINUED: 162

has now closed considerably, has to take avoiding action so as not to hit the Dodge head on. In doing so, it goes past the Dodge and as the Dodge's driver regains control and accelerates back up the hill, again Bullitt is forced to execute a spin turn to get after him.

163 EXT. ROAD LEADING TOWARD GOLDEN GATE BRIDGE DAY 163

The Dodge is now ahead of the Mustang as it accelerates hard down a straight hill toward the bridge, the Mustang in pursuit.

164 INT. MUSTANG DAY 164

Bullitt jerks the engine up into top speed as the revs peak in 3rd gear.

165 EXT. TOLL GATE GOLDEN GATE BRIDGE DAY 165

All is quiet. One or two cars are passing through the toll gate. Round the corner comes the Dodge. It heads straight for the toll gate. One of the toll collectors suddenly sees it coming and starts to move forward to stop it. He realizes that it is not going to stop. He flings himself aside as the Dodge shoots through the narrow passageway with inches to spare on either side. The man turns to shout a warning.

166 INT. MUSTANG DAY 166

OVER BULLITT'S SHOULDER as the narrow passageway comes up fast ahead. He too is through.

167 EXT. GOLDEN GATE BRIDGE DAY 167

The Dodge really gets underway across the straight bridge, the larger engine showing its advantage on the straight. The Mustang drifts the corner, onto the bridge in pursuit.

168 INT. DODGE DAY 168

The driver of the Dodge looks in his mirror and sees that he is pulling away from the Mustang. He smiles grimly.

168A CLOSE SHOT MIKE 168A

Beside the driver, ramming in the last cartridge into the chamber. He cocks the gun, ready for firing.

169 EXT. DOUBLE S CORNER LEADING INTO TUNNEL DAY 169

The Mustang manages to gain a few feet on the Dodge coming through the S's as the two cars plunge into the darkness of the tunnel.

170 EXT. BENDS NEAR SAUSALITO DAY 170

The Mustang is gaining and as two cars come drifting down the long corner we can see the Mustang inching up on the Dodge.

170A INT. DODGE 170A

Seeing Bullitt is gaining on the driver's side, Phil glances at Mike, who twists in his seat so he can fire through the back seat window. Phil presses the button, which causes:

170B RIGHT SIDE REAR WINDOW 170B

It goes down electrically. Coming into SHOT can be seen:

170C BULLITT'S MUSTANG 170C

Inching up nearer and nearer to the Dodge, and:

170D PUMP GUN IN MIKE'S HAND 170D

Now waiting for the Mustang to get into the area framed by the open rear window.

171 EXT. BRIDGE 171

The two cars go onto the bridge, only a few car lengths apart.

172 INT. MUSTANG 172

Bullitt now brings the Mustang up alongside the Dodge.

172A INT. DODGE FAVORING MIKE 172A

He fires.

172B INT. MUSTANG 172B

The shot hits the windshield, shattering it partially, but leaving it intact on the driver's side except for the myriad cracks through which Bullitt cannot see. With no other recourse, he smashes the palm of his hand against it, breaking the loose glass away.

172C EXT. BANKED CORNER 172C

Mike fires again. But Bullitt's weaving causes him to miss. They sweep around the corner.

172D EXT. MUSTANG AND DODGE 172D
This time Bullitt brings the Mustang up alongside the Dodge, getting a look at:

173 THE DRIVER AND MIKE THE KILLER BULLITT'S POV 173
Mike is trying to twist into position to get another shot at Bullitt's car. This causes Bullitt to:

173A BULLITT'S MUSTANG 173A
He deliberately sideswipes the Dodge. One of his wheels breaks off, starts rolling.

174 EXT. HIGHWAY GAS STATION 174
The Dodge spins, sideswipes a gas pump, which blows up. The car bounces, hits a group of secondhand cars. One catches fire. The others stop the now-burning Dodge.

175 WHEEL OF BULLITT'S MUSTANG 175
It is rolling at high speed toward the intersection, hits a big truck.

176 EXT. MUSTANG ACROSS HIGHWAY 176
It is careening across the road, narrowly misses an oncoming car, lands in a ditch.

177 EXT. MUSTANG DAY 177
Bullitt pulls himself out of the Mustang. Two wheels are bent and a tree has punctured the radiator. He runs in the direction of the burning Dodge.

178 EXT. GAS STATION 178
Two men run out from the office. One goes back in for a fire extinguisher. They head for the burning wreck. Bullitt comes running down in the direction of the fire. He stops as:

179 EXT. BURNING DODGE 179
explodes in a spectacular ball of flame...

179A EXT. POLICE STATION DAY (850 BRYANT) 179A
A highway patrol car pulls into:

179B EXT. RAMP

179B

Bullitt is seen sitting alone in rear of car, with two UNIFORMED PATROLMEN up front. He is busy writing report. The car reaches:

180 INT. POLICE GARAGE

180

It pulls to a stop. Bullitt within the car is hastily finishing report.

BULLITT
(to officers)
One second...

He stuffs papers into manila envelope, opens door.

BULLITT
Thanks.

As he steps out, holding the manila envelope, Delgetti appears. He carries small portfolio, from which he extracts a yellow card. He hands it to Bullitt, says something to him which is lost in SOUND of the police car driving toward exit ramp. Bullitt nods in response to what Delgetti has said, goes with him toward nearby door. They go through it.

180A INT. CORRIDOR LONG SHOT

180A

The two figures are seen walking toward double entrance doors at end of corridor. They go through doors.

180B INT. ANTEROOM

180B

Bullitt and Delgetti enter. They look at door to the side which is marked:

CHIEF OF INSPECTORS

The door is slightly ajar. Through it, Bullitt can see Bennet with some PLAINCLOTHESMEN. They are speaking low, their words inaudible. Bullitt goes to the door, knocks on the jamb. The door is opened from within by a PLAIN-CLOTHESMAN.

180C INT. BENNET'S OFFICE

180C

Bullitt is revealed, framed in the doorway. The Plain-clothesmen instantly leave, passing him without a word. They have obviously been speaking about him. Bullitt enters, followed by Delgetti. Bullitt sees Baker, who has been standing behind him. Bullitt goes to wall, takes position so he can hold Bennet and Baker in view. There is dead quiet as Bennet walks up and down. Suddenly into the silence:

(CONTINUED)

180C CONTINUED:

180C

BENNETT

(explosively)

What the hell's going on here? A high speed pursuit! Two men killed! An officer in the hospital! A witness almost murdered! I want to know what's happening -- and I want to know now! We've got the Department to think of. Now let's hear it straight!

BULLITT

Here's the report.

He hands Bennet the manila envelope. Bennet tears it open, leafs through the written report while:

BAKER

(friendly)

A man like Chalmers could be of great help to the Department. He could talk for us where it counts, fight for us in the Legislature... You've got to turn over his witness. Where's Ross?

Bullitt doesn't answer.

BENNETT

Tell him. That's an order.

BULLITT

He's dead.

BENNETT

Dead?...

Long pause. Bennet and Baker exchange looks.

BULLITT

He died last night.

BENNETT

(jolted)

After you moved him?

BULLITT

Before. I've got him here under a John Doe.

BAKER

You're sick. Smuggling a dead man out of a hospital. And two more men
(MORE)

(CONTINUED)

180C CONTINUED: (2)

180C

BAKER (CONT'D)
killed who had nothing to do with
it.

BULLITT
(to Bennet)
The man I was chasing killed Ross.

BENNETT
How do you know? Did you see him?

BULLITT
Yes. And he tried to nail me with a
shotgun. It was a Winchester pump.

BAKER
(to Bennet)
The radio report said they were both
burned beyond identification. All
he's got is two dead men. It would
never stand up in court.

BULLITT
That's right. But I've got a move.
And I want to make it.

He takes out the yellow card, hands it to Bennet. Bullitt
waits while:

BENNETT
(reading)
Miss Dorothy Simmons. Thunderbolt
Hotel. San Mateo...

He looks up, puzzled.

DELGETTI
Ross called her person-to-person
from a phone booth, in Union Square.
Approximately nine hours before he
was killed.

BAKER
(to Bennet)
So he called some girl friend. What's
that prove?

Bullitt looks at Baker, then at Bennet. With slow decision,
knowing what it portends, should Bullitt fail:

(CONTINUED)

180C CONTINUED: (3)

180C

BENNETT

This is Sunday, Captain. I'm going
to hold that Writ until we come to
work Monday morning...

Baker's jaw clenches in angry silence. He turns and walks
out, slamming the door. There is a long pause. Bullitt stands
watching Bennett, who paces.

BENNETT

(finally)
Frank--

He sees Delgetti, breaks off, turns away.

BENNETT

Go on...

Bullitt looks at him, then at Delgetti, turns and goes out.

180D INT. POLICE GARAGE

180D

Bullitt walks to the open door. A PLAINCLOTHESMAN on duty
appears.

BULLITT

I need a car.

PLAINCLOTHESMAN

Sorry, Lieutenant. No cars left.

SOUND of car approaching fast. Bullitt turns, sees Baker
driving past him and up the ramp.

180E WITH BULLITT ON EXIT RAMP

180E

He starts walking up the ramp. As he does, two Solo Bikemen
pass him with roaring motorcycles, evidently with Baker.

181 THRU 184. OMITTED

1185 A. EXT. HIGHWAY DAY

1185

Cathy's Jaguar is speeding down the highway.

186 INT. CATHY'S CAR

186

Cathy is at the wheel. Bullitt is slumped with his head back,
trying to sleep. He opens his eyes as she is forced to slow
down because of the traffic.

(CONTINUED)

186 CONTINUED: 186

CATHY

Not yet...

He slumps back again and closes his eyes. The motion of the car causes him to slide away from her, toward the door. She looks at him, worried for his well being.

187 OMITTED 187

188 EXT. FREEWAY LEADING TO MOTEL (THUNDERBOLT HOTEL, SAN MATEO) 188

CATHY TURNS FROM FREEWAY INTO:

188A EXT. MOTEL DRIVEWAY WITH CATHY'S CAR 188A

The parking places before the driveway are all filled. Cathy drives beyond it, finds a place at the rear. It faces the driveway. She pulls into it.

188B EXT. CATHY'S CAR 188B

The stopping of the car awakens Bullitt. He rubs his eyes, starts getting out.

BULLITT

Wait here.

She nods. He starts toward the motel. She watches him, anxiously.

189 INT. MOTEL SAN MATEO SUNDAY 189

The DESK CLERK beyond Bullitt is holding the phone. It can be HEARD ringing at the other end, without response.

DESK CLERK

I'm sorry, but Miss Simmons doesn't answer.

BULLITT

I'm from the police. What's her room number?

190 INT. MOTEL CORRIDOR SHOOTING TOWARD STAIRCASE 190

Bullitt appears with BELLBOY. They move into:

190A INT. CORRIDOR 190A

with low ceiling, and all doors closed. It has a subterranean-like appearance. They reach door partway down the corridor, stop. The Bellboy knocks. No response.

190B CLOSE SHOT WOMAN ON BED

190B

about 30. She is sprawled grotesquely on the daybed against the wall. Her head hangs over the side, so that her long blonde hair touches the floor. The upper half of her blouse has been partially ripped in the struggle she put up for her life. One breast is exposed. Her neck is bruised, her tongue swollen, protruding from her gaping mouth. She has obviously been strangled to death. SOUND of knock repeated at door, followed by SOUND of key being inserted in the lock.

190C EXT. MOTEL SHOOTING THROUGH WINDSHIELD OF CATHY'S CAR

190C

She reacts with tension as she hears SOUND of approaching siren.

190D CATHY

190D

She cannot see the source of the siren: the angle at which she is parked and the short driveway cuts off the motel from the freeway. The SOUND builds as does her anxious reaction to it. Then suddenly rounding the driveway:

190E EXT. POLICE CAR CATHY'S POV

190E

Letters over the gold shield on the door reveal it is from:

190E2 SAN MATEO COUNTY SHERIFF'S OFFICE

190E2

The car pulls to a quick stop before the motel entrance, the siren in a dying wail. The front door opens. SULLIVAN, a San Mateo Homicide Detective gets out, followed by TWO UNIFORMED POLICEMEN.

190F CATHY IN CAR

190F

She reacts with dread as she sees them move quickly into the motel, obviously on an urgent matter. With sudden decision, her anxiety getting the best of her, she gets out of the car, starts toward the entrance.

190G INT. MOTEL LOBBY

190G

Led by Sullivan, the two uniformed policemen are walking up the exposed staircase in the center of the lobby. As they near the top, Cathy appears. Seeing the police are on their way upstairs, she stands uncertain for a moment. Near her:

BELL CAPTAIN
Can I help you, Miss?

She shakes head, moves to the staircase, starts up after the police. They have disappeared at the top.

190H INT. STAIRCASE WITH CATHY 190H
 SHE GOES UP QUICKLY, REACHES:

191 INT. CORRIDOR SECOND FLOOR 191
 She sees the police walking down the corridor after Sullivan.
 She moves quickly after them, her footsteps inaudible because
 of the carpet. She reaches:

1191 DOOR OF ROOM 1191
 Sullivan is going through door, followed by the policemen.
 Cathy is near enough behind them, so that through the opening
 door she suddenly sees the body of the dead woman O.S.

191K CLOSE SHOT CATHY 191K
 reacting in speechless horror.

191L BULLITT IN ROOM 191L
 At the phone beside the bed, he suddenly sees Cathy in the
 partially open door.

BULLITT
 (into phone)
 Hang on, Del.

He puts down phone quickly, starts toward door.

191M CLOSE SHOT CATHY 191M
 looking from the body to the oncoming Bullitt.

191N BULLITT 191N
 He exits room, closing the door behind him.

192 THRU 286. OMITTED

1286 EXT. FREEWAY FROM AIRPORT TO SAN FRANCISCO DAY 1286
 Bullitt is driving the Porsche.

286B INT. PORSCHE 286B
 Cathy is visibly disturbed. She is seen turning to him, asking
 him to stop. He pulls off freeway, onto:

286C EXT. DIRT ROAD LEADING TO BAY 286C
 Bullitt stops car.

86C1 EXT. PORSCHE

86C1

Bullitt turns to Cathy. She sits staring directly ahead. The SOUND of the cars and trucks passing on the nearby freeway drowns out:

BULLITT
 (inaudible)
 You've got to forget. Forget you
 ever saw it.
 (putting hand on hers)
 Cathy -- I know how you feel --

He breaks off as she opens the door and starts out of car.
 We now can hear:

CATHY
 (audible)
 You don't know. You can't. It's
 routine, to you.

She walks away, trying to control herself. Bullitt slides
 across seat, gets out of car, moves after her.

86C2 EXT. DIRT ROAD BULLITT AND CATHY

86C2

As they walk from the car, the SOUND of the traffic behind
 them diminishes somewhat. The road leads to the Bay. A sense
 of desolation prevails in the sandy spit jutting out into
 the water. There is nothing pretty about it.

CATHY
 She wasn't a human being. Just part
 of a day's work...

She looks at him. He says nothing.

CATHY
 (with growing
 disturbance)
 I thought I knew you. But I'm not so
 sure any more. If something --
 something so awful doesn't affect
 you...

Her eyes search his in great disquietude for the truth.

CATHY
 Do you let anything reach you? Really
 reach you?..
 (MORE)

(CONTINUED)

86C2 CONTINUED:

86C2

CATHY (CONT'D)
(he returns look in
silence)
Or are you so used to it by now,
nothing touches you? Living in a
sewer...day after day...

BULLITT
(flatly)
That's where half of it is.

CATHY
I know it's there. It's sickening --
disgusting -- the ugliness around
us. I don't have to be reminded of
it! . . And don't tell me it's your
job... To live with violence and
death -- it's a way of life... How
can you be part of it, without
becoming more and more callous?...
Your world is so far from the world
I know! . . Frank, what would happen
to us, in time?

BULLITT
Time starts now...

She looks at him, knowing this is a moment of decision. He makes no more to influence her action. She stands looking at him, eyes brimming with tears. Then suddenly she throws herself into his arms. They stand clinging to each other without moving. In the b.g. the cars keep whizzing past on the freeway, in life's ceaseless counterpoint...

86D INT. CORRIDOR POLICE HEADQUARTERS DAY

86D

Bullitt and Delgetti are going through door marked:

PROPERTY CLERK'S OFFICE

RESTRICTED

86E INT. PROPERTY ROOM POLICE HEADQUARTERS DAY

86E

Behind a long counter separated from an anteroom by a screen of wire, the PROPERTY CLERK is noting items in a big ledger. Behind him stand TWO INSPECTORS.

PROPERTY CLERK
Tell me what you got.

(CONTINUED)

86E CONTINUED:

86E

INSPECTOR

One cleaver. Approximately eight inches in length.

The Clerk enters it into the ledger.

PROPERTY CLERK

(spots Bullitt and Delgetti coming in)

Lieutenant, Miss Simmons' luggage has just arrived from the airport.

BULLITT

Okay.

The Property Clerk reaches for a manila envelope, as Bullitt takes out a transparent plastic envelope, unpeels it. A pearl necklace, an heirloom woman's wristwatch and four luggage stubs fall out.

PROPERTY CLERK

Where's it from?

BULLITT

The hotel safe.

The Property Clerk notes it on manila envelope. Bullitt takes back the four stubs, while the Clerk puts the wristwatch and necklace into the manila envelope and seals it. Bullitt signs, picks up a large manila envelope, goes through door, followed by Delgetti.

86F INT. PROPERTY ROOM MOVING SHOT

86F

Bullitt and Delgetti move down a long central aisle. On both sides: metal bins from floor to ceiling, stacked with vast variety of tagged evidence. They reach:

86G COUNTER IN PROPERTY ROOM

86G

On it are two new wardrobe trunks and two suitcases showing previous use. Bullitt compares stubs with luggage checks. They match. He nods to Delgetti, who looks at luggage checks on wardrobe.

DELGETTI

(exchanging)

Checked Friday... the day before Ross called her.

Delgetti picks up wire cutter and snaps open lock of trunk, revealing woman's clothes. Careful not to leave fingerprints, Delgetti rummages quickly, finds nothing. Bullitt snaps lock

(CONTINUED)

86G CONTINUED:

86G

of second trunk. He opens it, revealing it is full of men's clothes.

DELGETTI
She wasn't traveling alone...

Bullitt takes out a monogrammed shirt, hands it to Delgetti.

DELGETTI
(reading initials)
A.R... Not Simmons.

Bullitt and Delgetti look through clothes. Bullitt finds several traveler's checkbooks. He opens one, looks at the signatures, reacts, gives the books to Delgetti:

DELGETTI
"Albert E. Renick and Dorothy
Renick..."
(looking up; with
realization)
Renick...

Bullitt nods thoughtfully. Delgetti quickly rifles through checkbooks. All are in large denominations.

DELGETTI
Thirty thousand...

Delgetti snaps open the first suitcase. It contains man's stuff. He lifts out hairbrush, careful not to leave fingerprints, and places it on counter. Bullitt is snapping lock of remaining suitcase. On top of woman's articles are some travel brochures. He looks at the covers quickly. Each contains a familiar landmark of Rome: the Forum, the Coliseum, etc. All are stamped with the same travel agency. Bullitt hands Delgetti the brochures.

DELGETTI
Rome...
(reading stamped
letters)
"Dearborn Travel Agency, Chicago..."
But no tickets or passports... Whoever
murdered her must have taken them.

Bullitt nods.

BULLITT
Call Immigration in Chicago. Have
them wire the Renick passport
applications. I'll get a fingerprint
check on Ross.

(CONTINUED)

86G CONTINUED: (2)

86G

He start out.

287 THRU 312. OMITTED

313 INT. POLICE MORGUE

313

Seven porcelain tables, over which microphones are suspended. The six tables in the foreground are occupied by covered corpses. We see only their feet: some white, some Negro. The AUTOPSY SURGEON stands before the last table, bent over the head of Renick, probing. He is dictating litany-like into the suspended machine, above which a red light burns. A FEMALE ATTENDANT is taking the finger-and-palmprints of Renick.

Bullitt comes in, moves along the length of morgue, with the O.S. VOICE of the Autopsy Surgeon droning on without pause. Bullitt stops at rear wall, looks at the Female Attendant, waiting for her to finish. His attention is drawn to SOUND of entrance door opening. He reacts as he looks off and sees Chalmers and Baker appear, move toward autopsy table. They look at Bullitt, reach the table and stop. The Surgeon keeps droning on as Chalmers glances down at Renick. Chalmers reacts, sick. He looks at Bullitt, who doesn't budge. Chalmers is forced to move with Baker to the rear door. They step on the rubber mat. The doors open electrically. Both exit. As they do, the Female Attendant goes to Bullitt, hands him the card containing the finger-and-palmprints taken from the hands of the dead man. Bullitt moves toward the exit doors, pocketing the card.

314 INT. CORRIDOR OTHER SIDE OF DOOR

314

They spring open. Bullitt goes through. The doors SLAP shut behind them. Before he can proceed, he finds himself confronted by Chalmers. Baker remains in the background, with one aide.

CHALMERS

I understand that Captain Bennet has given you until Monday morning to comply with my Habeas Corpus. But I want your signed admission Ross died while he was in your custody.

BULLITT

When I'm ready.

A FEMALE CLERK has appeared during the above. She stands waiting.

BULLITT

(to Clerk)

Yes?

(CONTINUED)

314 CONTINUED:

314

CLERK

Lieutenant, your photographs are coming through.

CHALMERS

I've had enough of this. I demand your signed statement now.

BULLITT

(to Clerk)

Thank you. I'm on my way up.

(to Chalmers)

Excuse me.

He moves past Baker and the aide.

315 INT. PHOTO TRANSMISSION ROOM COMMUNICATIONS CENTER POLICE HEADQUARTERS

315

Bullitt watches as OPERATOR stands before Xerox machine where a passport application and small photo is forming, with enlargement. Through the glass walls of the room, the main Communications Room can be seen: an electronic board showing positions of various units, ARMED POLICEMEN at telephone panel, steel blinds drawn for maximum security. For a moment only the noise of the machine is HEARD. Then as the murdered woman's picture emerges, Bullitt tears it out.

OPERATOR

Is that her?

Bullitt nods, the door opens. Bullitt looks from picture, sees Baker, Bennet and Chalmers enter. Bullitt looks back to the machine, which has resumed operating.

316 CHALMERS, BAKER AND BENNET

316

looking on, waiting.

317 INT. PHOTO TRANSMISSION ROOM

317

The second application and photo enlargement has formed. The machine stops. Bullitt tears out the sheet. He glances at the application and picture, hands it to Bennet. Chalmers looks over Bennet's shoulder.

CHALMERS

Ross?...

Slowly, trying to piece it together:

(CONTINUED)

317 CONTINUED:

317

BENNETT
(from sheet)
Al Renick...a used car salesman...
from Chicago...

CHALMERS
Who's Renick?

BULLITT
The man shot in the Daniels Hotel.
You sent us to guard the wrong man,
Mr. Chalmers. It was a set-up.

He sees Delgetti appear in the main section of the
Communications Room. Bullitt starts out, leaving the three
looking after him.

317A INT. COMMUNICATIONS ROOM MAIN SECTION

317A

Bullitt enters, turns to his right where an OFFICER is seated
at another panel. He takes out the finger-and-palmprint card,
hands it to him.

BULLITT
Check them through.

He moves past the Teletype Section toward Delgetti under the
electronic board. Behind them, visible through the glass
walls, Chalmers, Baker and Bennet are seen exiting. The BABBLE
of voices coming in through the little loud-speaker on the
telephone panel underscores:

DELGETTI
Mrs. Dorothy Renick and Mr. Al Renick
have reservations on the seven o'clock
flight tonight for Rome. Separate
tickets. Not confirmed. And I got
the word from the Chicago police.
Renick was clean. No arrests. He was
a cherry, Frank...

BULLITT
Ross set him up to stop the
Organization gunning for him. He'd
taken close to two million.

318 THRU 416. OMITTED

417 EXT. PAN AM BUILDING 417

Delgetti's car is seen pulling up outside. Bullitt and Delgetti get out, go through door, enter:

418 INT. LOBBY 418

Bullitt and Delgetti approach the nearest Pan Am check in point where Passenger Supervisor is just putting up "Next Counter" sign.

419 THRU 424. OMITTED

425 INT. LOBBY PAN AM COUNTER 425

Delgetti shows badge to Supervisor as Bullitt standing along side scanning the remaining passengers in the area.

DELGETTI

San Francisco Homicide. You have a Mr. Renick on your 7:00 flight to Rome?

SUPERVISOR

(checking one of the
passenger lists on
the counter in front
of him)

He confirmed his flight a half hour ago.

BULLITT

Has he checked in yet?

SUPERVISOR

Not here - but he can at the gate.

BULLITT

Have everyone's passport rechecked at the gate. And I want it done quietly. No Security Guards, no uniforms.

SUPERVISOR

The passengers are due to board now.

BULLITT

Which gate?

426 INT. GLASS PASSAGEWAY 426

As Bullitt and Delgetti move quickly down long passageway which leads to Pier G the loudspeaker system is heard:

(CONTINUED)

426 CONTINUED:

426

VOICE OF LOUDSPEAKER
Pan American World Airways eastbound
Jet Clipper flight 110, departing
from Gate 73. New York, Rome. All
aboard, please.

427 INT. PIER G PAN AM LOUNGE

427

As Bullitt and Delgetti arrive the passengers are just
starting to check in.

PASSENGER AGENT
(to passengers)
Your boarding pass, please. And your
passports, everyone.

PASSENGER
(resentfully)
We've already shown them once. What're
they doing?

428 PIER G PAN AM LOUNGE

428

Bullitt and Delgetti check the passengers as they show their
boarding passes and passports.

429 THRU 440. OMITTED

441 PIER G PAN AM LOUNGE

441

Last of the passengers are lined up and most of them are
women. Through the line, Delgetti exchanges looks with
Bullitt.

442 THRU 445. OMITTED

446 PIER G. PAN AM LOUNGE

446

Bullitt looks up at the TV screen.

INSERT TV SCREEN

THE LINE READING:

LONDON FLIGHT 124 DEPARTURE 6:55 446. PIER G AT CIRCULAR
DESK

Bullitt grabs phone.

BULLITT
(into phone)
Flight Operations please...

(CONTINUED)

446 CONTINUED:

446

INFORMATION AGENT AT DESK
Can I help you sir?

BULLITT
(glancing at agent)
Do you have a Renick -- a Mr. Al E.
Renick -- on flight 124 for London?

He exchanges look with Delgetti, who now realizes implication.
As Bullitt gets answer:

BULLITT
(into phone; for
Delgetti's benefit)
At the last minute? On a Rome ticket.
Thank you.

He exchanges look with Delgetti as he jiggles phone.

BULLITT
(into phone)
Flight Supervisor, please.
(gets connection)
I'm Lieutenant Frank Bullitt,
Homicide.

Bullitt hands phone to agent and shows his badge.

AGENT
(into phone)
It's a real badge...

447 EXT. RUNWAY - THREE PLANES

447

One is taking off. The next one rumbles into line: the 707.

448 THRU 449. OMITTED

450 EXT. 707

450

SCREECHING in takeoff check.

451 INT. 707

451

The STEWARDESS is checking the safety belts of the passengers
when the pilot's voice comes over the speaker system.

PILOT'S VOICE
Ladies and Gentlemen, we've just
been instructed to return to the
gate, to take on some additional
cargo. We anticipate about a forty-
(MORE)

(CONTINUED)

451 CONTINUED:

451

PILOT'S VOICE (CONT'D)
five minute delay. Those of you who
wish to disembark may do so.

451A INT. 707 CLOSE-UP OF ROSS

451A

HE BECOMES TENSE

452 EXT. 707

452

The big plane starts swinging around to taxi in.

453 EXT. GLASS WALLS OF BUILDING

453

Bullitt and Delgetti are looking out through the two layers
of glass toward the field. Visible beyond them, Chalmers is
seen approaching.

454 BULLITT AND DELGETTI

454

They turn at the SOUND of Chalmers' footsteps CLICKING on
the terrazzo floor. In b.g. the 707 is taxiing around the
far buildings. Chalmers joins them.

CHALMERS
So there you are, Lieutenant...

Bullitt doesn't answer, looks out toward:

455 707 - THROUGH GLASS WALLS

455

Rolling toward the gate.

456 INT. PAN AM LOUNGE

456

As Chalmers too sees the plane swinging nearer:

CHALMERS
He's still my witness... I'll be
glad to let you have him, after he
testifies tomorrow.
(as Bullitt still
shows no response)
The Organization. Several murders.
It could do both of us a great deal
of good.

Bullitt takes him by arm, moves him away from rest of crowd,
toward wall at side, near telephone.

BULLITT
Look Chalmers. Let's understand each
other. I don't like you.

(CONTINUED)

456 CONTINUED:

456

CHALMERS

Let's not be naive. We know how
careers are made today. Integrity is
what you sell the public.

BULLITT

Go ahead and sell it. But don't sell
it around me. I believe in what I'm
doing Through the glass walls, the
plane is now seen very close to the
gate.

CHALMERS

Lieutenant, we must all compromise.

BULLITT

(thrusting him against
wall)

If you don't want to get hurt, get
the hell out of here.

Leaving Chalmers shaken, he moves toward the gate, with
Delgetti.

457 EXT. 707

457

A member of the GROUND CREW is waving the 707 in toward the
gate.

458 BULLITT AND DELGETTI

458

Waiting by door of gate, watching it nose toward the jetway.
A STEWARD is beside the gate, also waiting.

459 EXT. 707

459

It is being guided closer to the jetway.

460 INT. 707

460

The passengers are rising, preparing to get off. Ross sits
tense, indecisive.

461 AT GATE

461

The Steward opens it. Delgetti remains in reserve at end of
jetway, near where passports will be checked. Bullitt goes
into:

462 INT. JETWAY

462

He stands behind the OPERATOR, watches as the jetway swings
out and is manipulated until it clamps onto the closed door

(CONTINUED)

462 CONTINUED: 462
of the 707. Bullitt then remains in a corner of the tunnel,
as the 707 door is seen opening.

463 INT. 707 463
The passengers are rising, starting to leave.

464 INT. JETWAY 464
Bullitt waits, watching. The passengers pass him, reach:

465 DELGETTI AND STEWARD - AT GATE 465
Delgetti watches as they show their passports to the Steward,
who gives them a Boarding Pass.

466 INT. JETWAY 466
Bullitt sees only some women now are filing out. He moves
into:

467 INT. 707 467
BULLITT ENTERS, SEES:

468 PASSENGERS IN 707 - BULLITT'S POV 468
A few are getting ready to leave. Ross is seated in the middle
of the plane, stalling for time as he places magazines into
a briefcase.

469 BULLITT 469
Responding to Ross, and his resemblance to Renick. He starts
toward him.

470 ROSS 470
He looks up, sees Bullitt approaching. Ross tries to stare
him down.

471 INT. 707 471
Bullitt weaves through the people in the corridor, keeps
coming toward Ross. The latter suddenly panics, rises.
Thrusting his briefcase at passenger in the aisle who is in
the way, and knocking him aside, Ross rushes toward tail of
plane, where the Stewardess is opening the door for air.
Bullitt takes off after him, is impeded by the passengers.

472 EXT. 707 - TAIL DOOR 472
 Ross arrives at open tail door, thrusts Stewardess aside roughly and leaps out.

473 DELGETTI - AT GLASS WALL 473
 He sees Ross jump, land on ground and run off. He tries to get into jetway, is stopped by exiting passengers.

474 LONG SHOT - AIRPORT 474
 With buildings in b.g. A small figure is running towards CAMERA. One landing light is in the f.g.

475 EXT. 707 475
 As Bullitt drops to the ground and runs out into the darkness.

476 INT. PAN AM LOUNGE AT WALL 476
 Delgetti is yanking phone off wall.

DELGETTI
 (into phone)
 Security Guards.

477 EXT. OBSERVATION DECK 477
 Chalmers comes out of doorway. He goes to edge of deck.

478 CHALMERS AT RAIL OF OBSERVATION DECK 478
 He stands looking out toward the field. Above and behind him, the lights read:
 SAN FRANCISCO INTERNATIONAL AIRPORT
 Chalmers looks off in direction of:

479 EDGE OF AIRFIELD BULLITT 479
 He runs up to edge of airfield and stops. He sees:

480 THREE PLANES 480
 Lumbering into takeoff position.

481 EXT. DRAIN AREA ROSS 481
 He races up and sprawls on the grass, panting for breath. In b.g. a plane taxis into position. The landing lights of the big jet swing over him. In b.g. we see the small figure of

(CONTINUED)

481 CONTINUED: 481

Bullitt as he moves along the runway area bordering the drain.
He has not seen Ross.

482 TRACKING WITH BULLITT RUNWAY AREA 482

He turns as the first of the three jets revs its engines for takeoff. Suddenly Bullitt is outlined against a group of twelve landing lights which come on behind Bullitt. Almost simultaneously, he sees Ross outlined by white lights of the 727 whose engines are increasing revving pitch.

483 CLOSE SHOT ROSS ON GRASS 483

He yanks out his Magnum 45, fires.

484 BULLITT 484

He can barely hear the SOUND of the gun for the screeching of the jet engines. The first shot hits a landing light, shatters it. Bullitt hits the ground. The next shot hits another light, shattering it too.

485 ROSS 485

He fires a third time, rises, starts to run.

486 BULLITT 486

He gets up and chases after Ross. SOUND of jet engines of 727 in revving up reaches crescendo.

487 ROSS 487

He races in front of the 727. Its high jets account for his not being sucked in. Just as Ross clears it, the plane starts its takeoff run, cutting off:

488 BULLITT 488

Who is forced to wait.

489 INT. COCKPIT 2ND PLANE 489

Through the windshield, we now see Bullitt dart across the runway, after Ross.

490 CLOSE SHOT ROSS 490

Running. He leaves the grass area, runs across runway, heading back toward the airport.

491 CLOSE SHOT DELGETTI AT GLASS WALL 491
 Seeing what is happening, he turns and rushes off down corridor leading from first lounge of Pan Am section.

492 BULLITT ACROSS RUNWAY 492
 As he races after Ross, he hears ominous SCREECH of approaching jet. He looks up and sees:

493 EXT. 707 IN FLIGHT 493
 As it comes in to land, close to Bullitt.

494 WITH BULLITT 494
 He runs faster, trying to avoid being hit by landing leviathan. When he sees he can't make it, he dives on the ground, rolls over, out of SHOT.

495 CLOSE SHOT LANDING WHEELS 495
 The huge tires hit the ground with a SCREECH, exactly where Bullitt rolled out of SHOT.

496 BULLITT ON GROUND 496
 The big wings swing over him, and the long, long body of the plane passes him. We get the feeling of the immense size and weight, in relation to a human being.

497 497. ROSS 497
 Running toward luggage room of Main Building.

498 EXT. OBSERVATION TOWER CHALMERS 498
 He can see Ross approaching luggage room, at a fast run.

499 BULLITT ON RUNWAY 499
 He is now on his feet. In b.g. the landing jet is going down the runway. Bullitt races off, after Ross.

500 ROSS NEARING LUGGAGE ROOM 500
 He is running in direct path of taxiing plane.

501 INT. PLANE THROUGH COCKPIT 501
 The plane brakes hard to avoid hitting him.

501A DELGETTI 501A
Running along glass walled corridor, followed by a Security Guard.

502 OMITTED. 502

503 ROSS 503
Nearing the luggage room, the gun in hand. He suddenly stops, and in a gunman's stance, fires at Bullitt.

504 BULLITT 504
He flings himself against the wall of the building as the shot hits the cement, ricochets and then hits an iron stanchion, bouncing off with a metallic PING.

505 INT. LUGGAGE ROOM 505
Ross appears, smoking gun in hand. He zigzags through luggage carts racing through passageway, rushes toward double doors at rear. Bullitt appears.

506 INT. LUGGAGE CAROUSEL ROOM 506
Ross bursts in, stops as he sees:

507 DELGETTI AND SECURITY GUARD THROUGH GLASS DOORS 507
They are running toward the doors from the other side. The Security Guard is in the lead.

508 INT. LUGGAGE CAROUSEL ROOM 508
Ross fires twice at the glass door. The first shot shatters it, but the bullet passes over the heads of the Security Guard and Delgetti. The second shot is lower, hits the Guard in the chest. The momentum of his body carries him onward through the partially broken glass. He plummets through it, crashing through with the rest of the glass. Delgetti is seen veering, to rush through the other door. Ross races to the right, where he disappears down the escalator, just as Bullitt bursts in through the rear doors. PEOPLE scream, scatter. As Delgetti rushes in:

BULLITT
Get up on the top level!

509 OMITTED. 509

510 ROSS IN UNDERGROUND PASSAGEWAY LEADING TO GARAGE 510

He is running, panting for breath toward the ramp.

511 BULLITT 511

He reaches garage, leaps over wall and enters the:

512 THE FIRST LEVEL 512

Ross reaches the ramp.

513 BULLITT 513

He sees Ross start up the ramp. He runs across the garage floor, reaches ramp, rushes up.

514 INT. RAMP LEADING TO SECOND LEVEL 514

Bullitt running, can HEAR sound of Ross' footsteps above him.

515 INT. TWO RAMPS 515

Ross is seen racing up one. As he clears it and starts up the next one, Bullitt is seen at the bottom of the other, pounding up. Ross reaches:

516 EXT. 4TH LEVEL OF GARAGE 516

He races out, tries the nearest car. The door is locked. He runs off, yanks at door of another car. It opens. He dives inside, banging door shut.

517 INT. CAR 517

Ross drops the gun beside him on the seat. His hand flies toward the ignition key: there is none. With an incoherent cry, he grabs his gun, starts to reload with frantic haste.

518 BULLITT 518

As he runs out onto the top level, stops and sees:

519 PARKED CARS 519

With no evidence of Ross.

520	BULLITT	520
	He starts toward the nearest car, moving swiftly. O.S. SOUND of jets taking off and landing underscores scene.	
521	INT. CAR	521
	The gun now loaded, Ross opens door opposite to driver's, and lying prone on seat, he slips out.	
522	EXT. CAR	522
	Ross lowers himself to the ground, without closing the door. He can see:	
523	BULLITT'S LEGS EXTREME LOW ANGLE	523
	Moving off in opposite direction.	
524	ROSS	524
	He rises. Crouching low so as to not be seen by Bullitt, he weaves through the lanes of parked cars toward:	
525	EXT. BRIDGE	525
	Which connects with the Main Building. Ross breaks into a run.	
525A	BULLITT	525A
	He sees Ross, rushes after him.	
526	LONG SHOT - TWO AIRPORT SECURITY GUARDS	526
	Outside the building across the bridge, and to the right. Ross fires twice at them.	
527	EXT. BUILDING ACROSS BRIDGE	527
	The shots narrowly miss a PASSENGER BUS from which MEN, WOMEN and CHILDREN are disembarking. The Security Guards hit the ground. The people scatter, scream.	
	<p style="text-align: center;">SECURITY GUARD</p> <p style="text-align: center;">Get everybody out of here!</p>	
528	DELGETTI - TOP LEVEL OF GARAGE	528
	To the far left of bridge. He sees Ross running across it, fires.	

529 WITH ROSS - ON BRIDGE 529

The bullet misses him, hits the cement railing of the bridge. He stops, whirls in direction of shot. But instead of seeing Delgetti, he spots:

530 BULLITT - TOP LEVEL 530

Running toward bridge.

531 ROSS 531

He fires at Bullitt.

532 BULLITT 532

He throws himself to one side. The shot hits the radiator. Water instantly spurts out. Bullitt flings himself behind another car. Another shot: it smashes through the windshield, blows a hole through the door just inches from Bullitt's head.

DELGETTI'S VOICE (O.S.)
(in distance)
Frank! He's coming back toward you!

532A CLOSE SHOT - BULLITT 532A

He takes his gun out of his shoulder holster, takes aim, fires.

532B ROSS ON BRIDGE 532B

Running back toward Bullitt. The first shot stops him with its sudden impact. The second spins him around. The third knocks him back. He spread-eagles his arms as he sprawls, dead.

533 OMIT. 533

534 CLOSE SHOT BULLITT 534

Reacting to fact he has killed a man...

535 EXT. MAIN BUILDING SOON AFTER 535

Chalmers goes through glass doors, appears on sidewalk. He looks up toward:

536 EXT. BRIDGE CHALMERS' POV 536

A CROWD is converging toward the spot where Ross was seen going down.

537 EXT. MAIN BUILDING 537

With a look of distaste, Chalmers turns away. His car is driven up by one of his Aides. He gets in. As it drives past, on the bumper we see:

538 CLOSE SHOT STICKER 538

IT READS:

SUPPORT YOUR LOCAL POLICE

539 EXT. BRIDGE 539

Bullitt is covering the dead Ross with his jacket. Delgetti is picking up the dead man's gun.

The END TITLES start to roll as we see:

540 LONG SHOT BRIDGE AND ADJACENT AREAS 540

The addenda of the scene begins to materialize, all from different directions: two prowls cars, SIRENS on. And then an ambulance. The sirens die in a wail. The Attendants come out, with a stretcher. Two SOLO BIKEMEN now drive through the crowd. The body of Ross is placed within the ambulance. It drives off. We get a glimpse of the UNIFORMED POLICE within the prowls cars moving up to Bullitt and Delgetti. They stop, begin talking to them. The CROWD starts to disperse, returning to normalcy. Bullitt and Delgetti are swallowed up in the general movement, with the wailing of the ambulance siren dying in the distance...

FADE OUT:

THE END