

FINAL DRAFT

May 29, 1970 =

*[Handwritten signature]*

"MISSION" IMPOSSIBLE"

"Homecoming"

#60035-103

Written by  
Laurence Heath

*[Handwritten signature]*

*[Handwritten signature]*  
"Barrett Conant" \$

PRODUCER: BRUCE LANSBURY

EXEC. PRODUCER: BRUCE GELLER

MISSION: IMPOSSIBLE

"Homecoming"

CAST

PHELPS

PARIS

BARNEY

DANA

WILLY

BRAD OWENS

JOE KEITH

SETH MORELY

STAN SHERMAN

KARL BURROUGHS

CONNIE HASTINGS

CYNTHIA OWENS

JULIA KEITH

MIDGE LARSON

CORRIGAN

REYNOLDS

NON-SPEAKING: PHELPS AS BOY, OTHER CHILDREN, PHELPS'  
FATHER, TOWNSPEOPLE, DEPUTY, MORGUE  
ATTENDANT, TWO HEARSE ATTENDANTS

MISSION: IMPOSSIBLE

"Homecoming"

TEASER

FADE IN:

1 EXT. WOODLAND ROAD - FULL SHOT - DAY 1

A sedan, a couple of years old, winds its way through the woods on a two-lane road. The driver is an attractive, thirty-two year old woman, CONNIE HASTINGS. As the car passes a road sign, we HOLD on the sign, then MOVE IN on it. The sign reads: NORVILLE - 5 MILES. An arrow points back in the direction from which the car has come. *sign*

2 ANOTHER ANGLE - ON THE ROAD 2

The car rounds a curve, and then we HEAR the characteristic THUMP of a flat tire. Connie brings the car to a stop. She gets out, checks the flat tire, and then resigned to changing it, moves around to the trunk, which she opens.

3 ANGLE - INTO THE TRUNK 3

The spare tire is also flat, to the point where it is partly off the wheel rim. She REACTS with exasperation, then looks up and down the road.

4 HER POV - EMPTY ROAD 4

In both directions.

5 FULL SHOT - CONNIE 5

She starts to walk in the same direction in which she was driving.

6 EXT. ANOTHER SECTION OF ROAD - CONNIE - DAY 6

As she walks toward CAMERA in the densely thicketed area, we HEAR a masculine voice. At first it is so faint that we, like Connie, are not sure we are hearing it or are imagining it.

KILLER'S VOICE

Pretty girl... pretty girl.

Connie looks toward the woods.

7 HER POV - THE WOODS 7

Somehow they have become dark and forbidding.

KILLER'S VOICE  
(much clearer  
now)

Come here, Connie Hastings...  
Come here...

8 BACK TO CONNIE 8

CONNIE  
Where are you?... Who are you?

KILLER'S VOICE  
Don't be afraid... I'll be your  
friend...

Her terror growing now, Connie breaks into a run. She leaves the road and starts to cut through the woods.

9 ANGLE - IN WOODS - CONNIE 9

She is running through the thicket.

KILLER'S VOICE  
Connie... Connie...

10 ANOTHER ANGLE - IN THE THICKET 10

We see the lower legs and the shoes of Connie's pursuer. The would-be killer is wearing jeans and large, heavy shoes, the kind that might be worn by a lumberjack.

11 ANGLE - THROUGH KILLER'S GLASSES 11

These are heavy, horn-rimmed glasses, extremely thick and adjusted for advanced myopia, so what we see is blurred and indistinct. Although we know we are looking through the killer's glasses, we do not see his face.

12 EXT. ANOTHER PART OF THE WOODS - FULL SHOT - JIM PHELPS - DAY 12

PHELPS, dressed casually, is removing an old sign from a tree. We can read the following: "Private Property - No Hunting or Fishing." There is more on the sign but we do not see it yet.

*Sign* (handwritten note with arrow pointing to the sign text)

13 SUBJECTIVE CAMERA - PHELPS' BOYHOOD

13

This is the first of what will be a number of memory scenes. All will have a distinct photographic quality, distinguishing them from the present. They are nostalgic and appealing, and yet remain in key with the tragedy unfolding in Norville. In this scene a handsome, tow-headed boy, Jim Phelps as a LAD of twelve, is watching his father, a big raw-boned attractive man, nailing the sign on the tree. Young Phelps is not happy with what his father is doing. Noting the boy's sad expression, the man turns back to the sign and adds something to it. This pleases the boy and we MOVE IN on his smiling face.

14 THE PRESENT - CLOSE SHOT - PHELPS

14

As he looks down at the sign, his smile matches that of the boy.

15 REVERSE ANGLE - THE SIGN

15

We see what Jim's father had added: " - Except For Kids Under 12." This is followed by the name, A. Phelps. Jim Phelps is snapped back into the present by the SOUND of Connie's terrified SCREAM in the distance.

*Sign*

16 ANGLE - IN THE WOODS - FEATURING CONNIE

16

Gasping for breath, she runs as fast as she can.

KILLER'S VOICE  
(closer to her  
now)  
Connie Hastings... don't be afraid.

17 ANGLE - PHELPS

17

running through the woods in Connie's direction.

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

- 18 ANGLE - PHELPS 18  
 He crashes through the brush, still some distance from Connie and the would-be Killer.
- 19 ANGLE - KILLER AND CONNIE 19  
 The girl, unconscious, is on the ground. The would-be Killer hears the SOUND of someone approaching through the woods. He moves off quickly into the brush, and away.
- 20 ANOTHER ANGLE - WITH PHELPS 20  
 as he enters the area in which Connie and the would-be Killer had struggled.
- 21 HIS POV - CONNIE 21  
 The area is clear except for the girl on the ground. The woods beyond appear quiet and empty.
- 22 FULL SHOT - PHELPS, CONNIE 22  
 Phelps kneels beside her. He notes the marks on her throat and that she is not breathing. He bends close to her face, puts his mouth over hers, and starts to give her mouth-to-mouth resuscitation.
- 23 ANGLE - KILLER IN WOODS 23  
 He continues away.
- 24 ANGLE - PHELPS, CONNIE 24  
 The girl starts to breathe on her own. Phelps studies her. She opens her eyes.
- 25 ANGLE - CONNIE'S POV - PHELPS 25  
 At first his face is blurred, OUT OF FOCUS. Then it clears.

26 TWO SHOT - CONNIE, PHELPS

26

For a moment, she does not know where she is, then she orients herself. She smiles in gratitude and surprise.

CONNIE

Jim... Jim Phelps...

27 EXT. COUNTY BUILDING - ESTABLISHING SHOT - DAY

27

This is the typical kind of county seat building found in rural counties all over the United States, containing a Sheriff's office, a court room, a small jail, sometimes a morgue, etc.

28 CLOSER ANGLE - PLAQUE AT DOOR

28

It reads: NORVILLE COUNTY SHERIFF.

*Sign -*

29 INT. SHERIFF'S OFFICE - FULL SHOT - DAY

29

A half dozen TOWNSMEN are seated around SHERIFF BRAD OWENS' desk in a loose semi-circle. Phelps stands against a wall to one side of Owens, a big man about Phelps' age. In the b.g. we can see the barred door leading to the cell block. JOE KEITH, a contemporary of Phelps and Owens is talking. Keith is neatly dressed and well-spoken. The other Townsman are of varying ages, with REYNOLDS in his forties, and CORRIGAN in his fifties. A pair of Deputies, BURROUGHS and CLARK stand in the b.g. Owens wears dark glasses. Burroughs wears thick glasses. Two men in the group also wear glasses. At the edge of the group is STAN SHERMAN, with a pad, a small town reporter in his forties.

REYNOLDS

(to Owens)

My wife's afraid to go out of the house, Brad. When's it going to end?

OWENS

Pete, we're doing our best.

(CONTINUED)

CORRIGAN

Your best? Two dead women --  
three, if it wasn't for Jim.  
Why don't you bring in the FBI?

OWENS

Local murders aren't in their  
jurisdiction.

CORRIGAN

What about the State Police?

OWENS

I'd love to -- except in this  
State, they're basically traffic  
cops.

KEITH

Nothing personal, Brad -- after  
all, I'm married to your sister --  
(this gets a bit  
of a laugh)  
-- but have you ever thought about  
resigning?

OWENS

(level)  
No -- I haven't.

KEITH

Maybe you ought to think about  
it -- because we're no closer to  
getting that killer than we were  
before he strangled Marion Ross.

OWENS

Forget it, Joe. I'm not quitting.

KEITH

Jim, how do you feel about it?

PHELPS

I don't know what my opinion's  
worth. After all, I'm just  
visiting.

CORRIGAN

Maybe that's what we need -- a  
cool head.

(CONTINUED)



PHELPS

Okay. The way I see it, Brad should stay. Whoever replaced him would have the same problems he has. No lab. Short-handed. You could help most by signing on as Deputies.

The phone RINGS. Owens picks it up.

OWENS

Sheriff Owens... Thanks.

(hangs up; stands;  
to group)

The hospital's released Connie.

(turns)

Jim, my house, lunch. Cynthia insists.

PHELPS

I'll be there.

Owens nods to Burroughs. The two men go out, past Sherman. We PAN Sherman over to Phelps, and HOLD on the TWO SHOT. Sherman extends his hand.

SHERMAN

Jim, Stan Sherman, Norville Journal.

Phelps is glad to see him, and extends his hand.

PHELPS

Sure, Stan. How are you?

SHERMAN

Not bad, except for a bit of arthritis. Doc says I hold my pencil too tight. What brings you back to Norville this time?

PHELPS

That woods property along the old North Road. I'm turning it over to the County for a park.

SHERMAN

(makes note)

Real nice... Where are you staying?

PHELPS

I opened up Dad's place for as long as I'm here.

SHERMAN

(nods)

Lucky for Connie Hastings you were out that way... You never got a look at the attacker, did you?

(CONTINUED)

PHELPS

No.

Sherman takes off his glasses and wipes them.

SHERMAN

It's a terrible thing, Jim.  
Unless we get him soon, it's  
gonna tear this town apart.

(beat)

Still in the import-export  
business, are you?

PHELPS

(nods)

Still.

SHERMAN

Must be wonderful... all those  
foreign places... all those pretty  
girls.

Keith steps INTO FRAME, as our ANGLE WIDENS.

KEITH

Excuse me, Stan, will you?

SHERMAN

Sure.

Sherman moves away.

KEITH

Jim, the boys and I are going to  
be up at the tavern this evening.  
Care to join us?

PHELPS

What did you have in mind?

KEITH

Replacing Brad.

PHELPS

You can't "replace" Brad. Not  
without a court fight. He's an  
elected officer.

KEITH

Then we'll go around him, organize  
our own protective society.

PHELPS

Joe -- this is a job for pros.

(CONTINUED)

30 CONTINUED: (3)

30

KEITH

And who have we got? An ex-farmer, an ex-grocer? Jim, forget you and Brad are old buddies. He just can't hack it.

JUMP CUT TO:

31 <sup>Flower</sup> EXT. CONNIE'S ~~DRESS~~ SHOP - THROUGH MYOPIC LENSES - DAY 31

<sup>Flower</sup> It is a small ~~dress~~ shop. As we watch, the glasses are taken off, and the picture clears.

32 ANOTHER ANGLE 32

The Sheriff's car is parked at the curb. The man who just took off the glasses is Burroughs. He puts them into his breast pocket. He and Owens go into the shop.

33 INT. CONNIE'S SHOP - FULL SHOT - DAY 33

Connie turns as Owens and Burroughs enter.

OWENS

How are you feeling, Connie?

CONNIE

Rotten. I know what it's like now to be dying.

OWENS

Do you remember anything at all about the man who attacked you?

CONNIE

(shakes head)

He came at me from behind. He was very strong. I never did get a clear look at his face... the only thing I know for sure is that he wore glasses. Thick glasses.

34 INT. OWENS' LIVING ROOM - PHELPS, CYNTHIA - DAY 34

In other dress, in other surroundings, CYNTHIA would be glamorous. Here, she is quietly beautiful. Once she and Phelps were very close. She hasn't gotten over it yet.

(CONTINUED)

CYNTHIA

I can't get over the way you look,  
Jim... There's an aura about you.  
A very special aura. Success.  
You exude it.

(beat)

Do you mind if I talk, Jim? I  
haven't in such a long time.

PHELPS

Please.

CYNTHIA

I shouldn't have stayed in Norville  
after you left. There was nothing  
here for me.

PHELPS

You and Brad fell in love.

CYNTHIA

(gently correcting)

He fell in love. I thought I might.

PHELPS

I'm sorry to hear that.

CYNTHIA

Oh, Brad's an okay guy. A very  
okay guy... who's always in trouble.  
You made the touchdowns. He made  
the fumbles. That's the way it's  
been ever since... How about a  
drink, while we're talking?

PHELPS

Scotch and --

CYNTHIA

(finishing for him)

Water. Half and half. I remember.

As she turns toward the little bar on a corner cabinet,  
Phelps picks up a picture and looks down at it. It  
shows a group of boys (eight of them, including the  
tow-headed boy who was Phelps) in the woods. Some of  
them wear baseball caps.

PHELPS

Most of them are still in Norville,  
aren't they? Brad... Burroughs...  
Joe Keith... Stan Sherman... Reynolds...

As Phelps speaks, we MOVE IN on the picture.

The faces of the children become animated. They are  
smiling and laughing.

(CONTINUED)

35 CONTINUED:

35

CYNTHIA (o.s.)  
It's a jolt, isn't it, Jim? One  
of them may be a murderer.

36 BACK TO PRESENT

36

Phelps turns to take the glass from her. He has been  
thinking the same thing.

37 ~~INT. CONNIE'S DRESS SHOP~~ <sup>Home</sup> - OWENS, CONNIE, BURROUGHS - 37  
DAY

Burroughs remains in the b.g., as Owens talks to Connie.

OWENS

He was after you specifically,  
Connie. You. Not only did he  
know your name, but that spare  
tire was deliberately punctured.

CONNIE

...But why?

OWENS

I was hoping you'd tell me. Is  
there anyone with a reason --

CONNIE

To kill me? No, he's some kind  
of psycho!

OWENS

Psycho, sure. But he knows what  
he's doing. Connie, I'd like you  
to leave town till we clear this  
up.

CONNIE

That's asking quite a lot of me,  
isn't it? I've got this shop --

OWENS

It'll be here when you get back...  
(indicating  
Burroughs)  
...Karl will keep an eye on you  
until you're ready to go.

CONNIE

Is that your idea of being a good  
sheriff -- evacuating the town?

(CONTINUED)

37 CONTINUED:

37

On Owens' reaction...

JUMP CUT TO:

38 EXT. PHELPS' OLD HOUSE - CLOSE SHOT - ON MAILBOX - 38  
NIGHT ← Sign

We can see the name on the mailbox: "A. PHELPS." We PULL BACK and ADJUST to reveal the entire house, middle-class, neat, picket-fenced, generic to the area (upper mid-west), isolated, on a country road. A single light burns in the living room.

39 INT. OLD HOUSE LIVING ROOM - FULL SHOT - ON TABLE - 39  
NIGHT

On the long living room table, Phelps has spread three groups of newspapers. Most prominent in the first two groups are the front pages of THE NORVILLE JOURNAL. On each of these front pages is a headline and the picture of a young woman. Beside the front pages are other clippings, obviously concerned with the headline stories. The headline on the first paper reads: "MARIAN ROSS STRANGLER STRIKES - LORNA ADAMS VICTIM". There is a boxed editorial with the headline: "IS SHERIFF OWENS DOING HIS JOB?" There is no third group, just the single headline with Connie's picture, "CONNIE HASTINGS ESCAPES DEATH: TENSION GROWS AS STRANGLER STILL LOOSE." On the table are several pages of handwritten notes. As we PULL BACK and ADJUST, Phelps is finishing another page of notes. The room itself is rugged, masculine and looks as if it hadn't been occupied for a long time. Phelps studies the material on the table, then makes a decision. He picks up the telephone.

PHELPS

(into phone)

Operator, I want to make a person  
to person call to Barney Collier  
at Area Code 212, 477-8599.

JUMP CUT TO:

40 INT. DANA'S APARTMENT - FULL SHOT - 40  
NIGHT

A small cocktail party is in progress. DANA is talking to a handsome YOUNG MAN. PARIS is idly playing some tinkly cocktail music at the piano. In the b.g., WILLY is with a BEAUTIFUL GIRL.

(CONTINUED)

40 CONTINUED:

40

DANA

Really, Mr. Murphy, to say student  
unrest was caused by mini-dresses  
is...unrealistic.

The door BUZZER SCUNDS.

DANA

(continuing)

Excuse me...

We PAN with her as she crosses to the door and HOLD  
as she opens it to reveal BARNEY.

BARNEY

(entering)

Sorry I'm late...

Dana smiles and closes the door behind her.

DANA

Don't worry about it. What are  
you drinking?

They are starting toward the piano, where Paris will  
be included in the FRAME.

BARNEY

Nothing, thanks. I can't stay.

41 ANOTHER ANGLE - WILLY

41

He has been watching the group at the piano.

WILLY

(to girl)

Excuse me...

We PAN him over to Dana, Barney, and Paris at the piano.

WILLY

(continuing)

Something wrong, Barney?

BARNEY

Two women have been murdered in  
Norville. Girls Jim grew up with.  
The town's coming apart. He thinks  
I can help.

DANA

How are you going in?

(CONTINUED)

41 CONTINUED:

41

BARNEY

A "criminologist friend." I'll take a look at the physical evidence. Jim's concentrating on the interpersonal background in town.

PARIS

Barney, tell Jim... I dig old home towns... if he needs me.

WILLY

Same here.

Barney looks at Dana. She smiles.

DANA

I'm ready right now.

BARNEY

(nods, pleased)  
I'll tell him.

Barney turns and starts out. The others look after him.

42

EXT. TAVERN BUILDING - FULL SHOT - NIGHT

42

Phelps' car pulls to a stop. As Phelps crosses toward the tavern, we see that it is housed in what must be one of Norville's largest office buildings, two stories, and appropriate for the local dentist, physician, lawyers, etc. It is dark now, except for the tavern. Phelps goes inside, past the sign identifying it as

"MIDGE'S."

*Sign.*

43

INT. MIDGE'S - FULL SHOT - NIGHT

43

The only gathering place of its kind in town, Midge's is a friendly, rustic tavern serving coffee and sandwiches as well as beer and whiskey. The lighting is low-key, neony rather than sophisticated. There is a jukebox. In one area Joe Keith is talking to a group of townsmen, including the First and Second Townsmen, and Sherman. Serving them is a pretty young WAITRESS. Behind the bar is MIDGE LARSON, a pleasant looking girl in her early thirties. Having coffee and pie in another area is SETH MORELY, who is about twenty-five, husky, with a three days' growth of beard. There is something strange about his eyes. He is staring straight ahead of him. Although we don't call attention to it at the moment, on the table next to him is a pair of thick glasses.

(CONTINUED)



43

CONTINUED:

43

Phelps enters, Keith sees him and nods to him. Phelps crosses to the bar, where he and Midge are glad to see each other. She holds out her hand, hale fellow, well-met.

MIDGE

Jimmy, gee it's great to see you!

PHELPS

You too, Midge!  
(looks around)  
Nothing's changed.

MIDGE

I've kept the place the way  
Dad liked it. Jimmy, the  
bock beer just came in.  
How 'bout it? On the  
house.

PHELPS

(smile)  
Can't turn down a bock. Not here  
anyway.

She moves to the beer tap. Phelps' eye travels over to Seth Morely.

44

PHELPS' POV - SETH MORELY

44

He isn't eating, just staring. We ZOOM IN on the glasses.

45

BACK TO PHELPS, MIDGE

45

There is no particular reaction from Jim on the glasses, except that he has noted them. Midge returns with the beer.

PHELPS

(indicates Morely)  
Seth all right?

MIDGE

Not by a long shot, Jim. Poor kid. Comes in here every night for his coffee and pie. Never finishes either one. He was with the First Division in Viet Nam. His platoon was cut off, everyone killed except him. His eyes were burned.

(CONTINUED)

45 CONTINUED:

45

PHELPS

How long is he home?

MIDGE

Two months. He's not the same.

PHELPS

How do you mean?

MIDGE

He's a loner now -- Never talks  
to anyone, except maybe me...  
He trusts me. The killing, Jim --  
it does something to them, doesn't  
it?

PHELPS

(with understanding)

To some of them.

MIDGE

I wish there was some way I could  
help him...

(sees new customer  
at bar)

...Excuse me a second.

Phelps nods, then moves over toward Seth Morely's table.

46 ANOTHER ANGLE - AT SETH MORELY'S TABLE

46

As Phelps comes over. Phelps is gentle.

PHELPS

Hi, Seth... remember me?

Seth looks up. He slowly puts on his glasses. His  
speaking voice is calm, ultra calm.

SETH

(looks up)

No, man, I don't. Wait...wait...

(a smile)

Sure, Jim Phelps.

PHELPS

(a smile)

You've got a good memory...

47 INT. CONNIE'S DRESS SHOP - CONNIE, BURROUGHS - NIGHT 47

Connie turns from a dress rack to Burroughs.

(CONTINUED)

47 CONTINUED:

47

CONNIE

Karl, you haven't had a thing to eat...

BURROUGHS

I got time...

CONNIE

Go get yourself a bite. I'll be all right. I'm not going anywhere.

BURROUGHS

Well, if you think --

CONNIE

I insist.

BURROUGHS

(beat)  
Okay... twenty minutes...

She watches him go out. Obviously she has had an ulterior motive.

48 INT. MIDGE'S - ANGLE FAVORING PHELPS, SETH ← NIGHT

48

Phelps is seated now.

SETH

Coach Miller used to rap about you all the time. Said you quarterbacked his greatest team -- Miller was with us in Viet Nam. He died with the others.

PHELPS

You don't mean Coach Miller. He had a heart attack three years --

SETH

(quietly)  
Don't tell me who I mean! Coach Miller! When the 155 blew up, he was with the others!

Phelps registers a quiet REACTION. Keith enters the FRAME.

KEITH

Jim, why don't you have a drink...  
(indicating group  
in b.g.)  
...with the rest of us over there?

(CONTINUED)

PHELPS

Thanks, Joe... But right now I'm having a little visit with Seth.

KEITH

Seth won't mind... after all we've got a murderer to catch.

SETH

(quietly)

You worry about two dead women. I've seen a hundred, all twisted up, burned in napalm --

KEITH

Seth, you're not the first kid who ever went off to war.

SETH

You don't understand. Nobody understands. You're all murderers, and we do your dirty work for you.

KEITH

I'm tired of your bellyaching.

SETH

(exploding)

You -- !

Seth's movement is sudden, explosive. In a split second, the table has been pushed back, and Seth has started a chop that looks as if it would knock Keith's head off. But Phelps has moved even faster. In one movement, he blocks the chop and immobilizes Seth. Everyone in the place is now watching.

PHELPS

(holding him)

Cool it...

Gradually, as Phelps holds him, Seth's tense body begins to relax.

SETH

(quietly)

I'm okay... let me go...

Watching him carefully, Phelps releases him. Suddenly Seth bolts for the door and out.

MIDGE

Everybody relax.

She walks over and puts a coin in the jukebox.

49

ANOTHER ANGLE

49

A shaken Keith turns to Phelps.

KEITH

Thanks, Jim... that kid could  
have killed me.

Sherman has come up beside them. Phelps turns to him.

PHELPS

Stan, is he under psychiatric  
treatment?

SHERMAN

I don't know.

PHELPS

I'd like to find out.

Phelps starts out of the tavern.

50

INT. KEITH'S FOYER - CLOSE SHOT - RINGING TELEPHONE

50

- NIGHT

A woman's hand comes into frame to answer it. We PULL  
BACK and ADJUST enough to reveal a small room, and a  
quietly pretty young woman, JULIA KEITH.

JULIA

(into phone)

Hello.

51

INT. CONNIE'S DRESS SHOP - CONNIE ON PHONE - NIGHT

51

She has a handkerchief over the mouthpiece to disguise  
her voice.

CONNIE

Joe Keith, please... it's important.

52

INT. KEITH'S FOYER - JULIA ON TELEPHONE

NIGHT

52

JULIA

Joe's not home right now, but  
I think you can reach him at  
Midge's tavern...

53

INT. MIDGE'S - ANGLE FEATURING WALL TELEPHONE - NIGHT

53

As it RINGS, Midge comes into frame, and answers it.

(CONTINUED)

53 CONTINUED:

53

MIDGE  
(into phone)  
Midge's...

54 INT. CONNIE'S <sup>Room</sup> DRESS SHOP - ANGLE - CONNIE ON PHONE  
NIGHT 54

She has a handkerchief over the telephone.

CONNIE  
Joe Keith, please.

55 INT. MIDGE'S - FULL SHOT - NIGHT 55

Midge calls from the phone, and holds it out for him.

MIDGE  
For you, Joe.

She watches him as he crosses to it, and reacts.

KEITH  
(into phone)  
Hello.

56 INT. CONNIE'S <sup>Room</sup> DRESS SHOP - ANGLE - CONNIE ON PHONE  
NIGHT 56

CONNIE  
Joe... meet me... please...  
I've decided to leave town for  
a while... because I'm scared!  
The usual place... Joe... I  
love you.

She hangs up.

57 INT. MIDGE'S - FULL SHOT - NIGHT 57

Keith hangs up, thinks a moment. Sherman is at the bar. Midge watches Keith, with interest. One feels she knows what is going on.

KEITH  
See you all later.

He goes out.

58 EXT. CONNIE'S <sup>Flower</sup> DRESS SHOP - CONNIE - NIGHT 58

She comes out, closes the door and starts down the deserted street.

59 INT. MIDGE'S - ANGLE AT BAR - FAVORING SHERMAN - NIGHT 59

The Waitress has just started to draw a beer for Sherman. He stops her with:

SHERMAN

Honey... on second thought,  
cancel that. I'd better be  
getting home.

He heads for the door and out.

60 EXT. ANOTHER PART OF TOWN - CONNIE - NIGHT 60

She is walking quickly along. Then she becomes aware that she is being followed. The same VOICE we heard before:

KILLER'S VOICE

Pretty girl... pretty girl...

Connie starts to run.

61 ANGLE - THROUGH MYOPIC GLASSES 61

Connie running, the wearer of the glasses in pursuit.

62 ANGLE - CONNIE 62

She runs, doesn't know which way to go. She stops, turns, and sees the Killer, his back to us. On her reaction...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

63 EXT. COUNTY BUILDING - ANGLE AT MORGUE ENTRANCE 63  
NIGHT

An ambulance is parked outside. As we watch, two ATTENDANTS carry a stretcher with Connie's body, covered by a sheet, into the morgue, past milling townspeople.

64 INT. SHERIFF'S OFFICE - FULL SHOT - BURROUGHS, KEITH, SHERMAN, CORRIGAN, REYNOLDS - NIGHT 64

Burroughs is seated in a chair, disconsolate.

BURROUGHS

I should have never left her alone.

KEITH

Don't blame yourself, Karl. Blame your boss.

SHERMAN

Has anyone seen Seth Morely since he left Midge's?

Keith reacts to this immediately.

KEITH

(thinking  
about it)

Seth Morely...

65 INT. MORELY'S COTTAGE - CLOSE SHOT - A PHOTOGRAPH OF MORELY - NIGHT 65

The photograph shows Morely in a soldier's uniform. But a red "X" has been inked on it from corner to corner. The ink has dripped in places unevenly. We PULL BACK and ADJUST. The cottage, basically a one room affair, is in total disarray. There are dishes piled in the sink, and clothes on the floor where Morely just dropped them. Also on the floor is a crumpled up, dirt besplattered 1st Infantry Division flag. On the wall is a foreign flag. Phelps is alone in this room, taking all this in. He moves toward a desk, and as he does so, his foot steps on something hard beneath a newspaper on the floor. He pushes it aside, and bends to pick up the object he has stepped on. It is one of three toy American soldiers. The heads are missing from all three. Phelps continues toward the desk.



66 ANOTHER ANGLE - AT THE DESK

66

Phelps ruffles through some papers, discarding them as unimportant, and then finds a sheet of paper which is plainly significant. He picks it up.

67 INSERT - PAPER IN PHELPS' HAND

67

On it, in a man's handwriting, there are five names listed in the following order: Marian Ross, Cynthia Owens, Lorna Adams, Julia Keith, Connie Hastings.

As Phelps studies the sheet of paper, his face sets. He is unaware for a moment of a shadow which begins to take shape behind him. The shadow is that of a man with a drawn gun, not yet in the room but preparing to enter. Then Phelps does become aware of it. Silently he puts the paper down, and withdraws to a position at the door. The man with the gun enters the room suddenly. Phelps' swift chop sends the gun to the floor, even before Phelps realizes that the man who has entered is Brad Owens. Phelps reacts.

PHELPS

Brad... sorry I --

OWENS

(rubbing arm)

You're pretty handy... wow,  
where'd you learn that?

Phelps picks up the gun and hands it to him.

PHELPS

I don't know... hangover from  
my Navy days I guess.

OWENS

What Navy?... whew...

(shakes arm)

What are you doing out here  
anyway, Jim?

PHELPS

I wanted to talk to Seth.  
There was an incident at Midge's  
tonight.

OWENS

Jim, I know you care about  
things here in town. You always  
did. But really, you shouldn't  
go sticking your neck out.

(looking around)

This could have been dangerous  
for you.

(CONTINUED)

PHELPS

Somehow I couldn't be afraid of Seth Morely. I remember him as a kid.

OWENS

Kids grow up. I think if some of them knew what was ahead they wouldn't bother... Connie Hastings is dead.

PHELPS

(shocked)

What?!

OWENS

Strangled like the others. About thirty minutes ago. I found this next to the body and came right out here.

Owens shows Phelps the earpiece from a pair of horn-rimmed glasses.

PHELPS

Morely's?

OWENS

(not sure)

I'd say yes.

Almost without thinking about it, Owens picks up the Division flag, smooths it, and begins to fold it. Meanwhile Phelps crosses to the desk and picks up the paper with the list of names. He hands this to Owens, who studies it.

OWENS

(continuing)

... the three dead girls... and Cynthia... and Julia.

(picks up phone,  
dials a number)

Owens here... put out an APB for Seth Morely... Suspicion of Murder...

He hangs up. His eyes fall on one of the headless soldiers and he picks it up.

OWENS

(continuing)

What does all this mean?

PHELPS

A psychiatrist might be able to tell us... He's certainly got his friends and enemies mixed up.

(CONTINUED)

67 CONTINUED: (2)

67

OWENS  
 (indicating flag)  
 Viet Cong?

Phelps nods.

OWENS  
 (continuing)  
 When's that criminologist friend  
 of yours due?

PHELPS  
 Tomorrow morning.

OWENS  
 Good.

For a moment, Owens is grimly introspective. This is difficult for him.

OWENS  
 (continuing; beat)  
 Jim, have I been doing a rotten  
 job... Is all of this my fault?

PHELPS  
 You know the answer to that better  
 than I do. You're the pro.

OWENS  
 I think I've done as well as anyone  
 could. Up till now, there was  
 nothing to go on... but three dead  
 girls. It's an awful load.

PHELPS  
 You've got broad shoulders.  
 You'll be okay.

OWENS  
 Thanks, Jim...  
 (an afterthought;  
 concerned)  
 Jim, while you're in Norville you're  
 my responsibility... A few karate  
 chops aren't going to protect you  
 against some psycho. This is my  
 job. Let me take the lumps.

PHELPS  
 Sure, Brad.

(CONTINUED)

67 CONTINUED: (3)

67

OWENS  
(slaps him on  
shoulder)

Good boy.

JUMP CUT TO:

68 EXT. COUNTY BUILDING - FULL SHOT - DAY

68

A hostile crowd is waiting as Owens' car drives up, and comes to a quick stop. Owens gets out, and crosses toward his office.

69 INT. SHERIFF'S OFFICE - FULL SHOT - DAY

69

There is a milling group as Owens enters and crosses toward Burroughs.

KEITH

Any news yet?

OWENS

No... but we'll get him.

CORRIGAN

You'd better get him!

REYNOLDS

Or get out!

OWENS

(to Burroughs)

Anything on the teletype?

BURROUGHS

Not a thing, Brad.

OWENS

Jim and Mr. Collier still in the morgue?

BURROUGHS

Yes.

Owens nods and starts for the door marked "MORGUE".  
It has a common wall with the cell block.

70 INT. MORGUE - ANGLE AT SLAB - PHELPS, BARNEY - DAY

70

An ATTENDANT stands in the b.g. We do not see Connie's face, as Barney examines the bruise marks on her neck.

(CONTINUED)

70 CONTINUED:

70

BARNEY  
 (to Phelps)  
 Those bruise marks indicate  
 very strong, very small hands.

Phelps reacts to this. Owens has entered in the b.g.,  
 and now he comes into frame.

OWENS  
 Well, Mr. Collier?

BARNEY  
 Sheriff, I'd like to see the  
 spectacle earpiece you found?

OWENS  
 Sure.

Owens and Barney move off, leaving Phelps to stare  
 down at Connie's face, and speculate.

71 SUBJECTIVE CAMERA - CONNIE AS A CHILD

71

In Phelps' memory. Connie is in a woodsy setting.  
 But in this sequence we FEATURE HANDS, and so the  
 child runs her hands through her hair, and then a  
 boy comes up behind her and puts his hands over her  
 eyes. Then the hands of other children are on the  
 girl. Then just the disembodied hands themselves.

72 BACK TO PHELPS

72

thinking.

73 INT. DANA'S APARTMENT - CLOSE SHOT - DANA - DAY

73

DANA  
 ... The waitress at the local  
 tavern quit and left town after  
 the Hastings death. I'm to take  
 the job.

We PULL BACK and ADJUST to include Paris and Willy.

DANA  
 (continuing)  
 ... with Willy along to keep an  
 eye on me. Jim said he tried  
 to call you too, Paris.

(CONTINUED)

73 CONTINUED:

73

PARIS

(nods)

I got the message on my service...

DANA

He wants to keep you in reserve...

(nods; a  
smile)

His ultimate weapon.

WILLY

(nods)

How much does Brad Owens know  
about us?

DANA

Nothing... and Jim means to keep  
it that way.

PARIS

Dana, has Jim nailed down  
common characteristics among  
all three victims?

DANA

Just the most general ones --  
the idea is to add more as we  
go on, until I fit the pattern  
completely --

PARIS

And someone tries to strangle  
you.

Dana looks at him.

74

INT. OWENS' LIVING ROOM - PHELPS, JULIA, CYNTHIA -  
DAY

74

The two women hold tea cups.

CYNTHIA

They were all young, pretty,  
they all lived alone... Can  
you think of anything to add  
to that, Julia?

(CONTINUED)

74

CONTINUED:

74

JULIA

I...

She could add something but she does not intend to do so at this moment. Phelps catches and makes a mental note of the hesitation.

JULIA

(continuing)

No... no, I can't.

PHELPS

What puzzles me is why you two, both living with your husbands, were on the list with the other three?

Neither woman can supply any information on that.

JULIA

I guess we'll find out when Brad gets Seth.

CYNTHIA

If he gets him.

PHELPS

(matter of factly)

He will, Cynthia.

75

EXT. WOODS - (WHERE PHELPS RESCUED CONNIE) - FULL SHOT - ~~DAY~~

75

As Owens stands by, Barney is kneeling, examining a set of footprints. The prints were made while the killer was running and are several feet apart.

BARNEY

These are the best we've got.

He reaches for the plaster-of-Paris kit and opens it.

76

EXT. PHELPS' OLD HOUSE - FULL SHOT - SETH MORELY - DAY 76

A harried, haggard Seth Morely comes out of the brush. He is not wearing his glasses now, and he has trouble orienting himself. Furtively, he makes his way to the front door, tries it and finds it locked. He moves around to the side of the house and tries to raise one of the locked windows -- without success. As he stands at the window, we MOVE IN on his feet, shoed in the same kind of lumberjack type boots we saw on the killer.

MATCH CUT TO:

77 EXT. WOODS (WHERE PHELPS RESCUED CONNIE) - CLOSE SHOT 77  
- FOOTPRINTS - DAY

They have now been filled with white plaster-of-Paris. Barney uses a tape measure to measure the distance between them. He looks up at Owens.

BARNEY

... Two feet, five inches...  
 very short, wouldn't you say?

78 INT. MIDGE'S - ANGLE AT TABLES - DAY 78

Keith is talking to Corrigan, Reynolds, and Burroughs. Burroughs is drinking coffee, the others beer.

KEITH

... What gets me is it was right  
 in front of Owens all the time.  
 That psycho kid calling everybody  
 murderers -- he had murder on his  
 brain.

We PAN OVER to the bar, where Midge is drawing a beer for Phelps. Sherman has one in front of him.

MIDGE

... my theory is that there was  
 no pattern, Jim. Catch as  
 catch can, and those poor girls  
 happened to get it.

79 EXT. MIDGE'S - CLOSE SHOT - SIGN IN WINDOW - DAY 79 - *Seton*

The sign reads: WAITRESS WANTED. We PULL BACK and ADJUST to a FULL SHOT as a battered flivver drives up and comes to a stop. As Dana gets out of it, we see a valise on the seat beside her. She is dressed prettily, but the clothes are inexpensive. She starts for the tavern door, then pauses as if the sign has just caught her attention. She thinks a moment, then continues into the tavern.

80 INT. MIDGE'S - FULL SHOT - DAY 80

All eyes turn on the newcomer, Dana, as she enters. She and Phelps take no special notice of each other. She sits at the bar.

81 ANGLE - KEITH, BURROUGHS, REYNOLDS 81

looking at her, Keith is particularly interested.



82 ANGLE - SHERMAN

82

He, too, is staring at her.

83 ANGLE - AT BAR

83

as Midge comes over to get Dana's order. Dana's speech is not as polished as customarily.

DANA

A beer, please.

MIDGE

Sure... Just passing through, honey?

DANA

... Yeah.

But Dana is looking around the tavern as if trying to make up her mind about something.

DANA

(continuing;  
to Midge)

What does the waitress job pay?

MIDGE

You interested?

DANA

Yeah... why not?

MIDGE

You have any experience?

DANA

(nods)

I worked in a place just like this at home.

MIDGE

Eighty a week, honey...

DANA

(thinking)

Eighty...

MIDGE

Plus tips.

DANA

Okay... The name's Laurie Wilson.

(CONTINUED)

83 CONTINUED:

83

MIDGE

Midge Larson.

DANA

I'll need a place to stay.

Keith comes up to them.

KEITH

There's a good rooming house,  
about ten minute walk. I'd be  
happy to show you... Joe Keith  
at your service.

DANA

Thank you, Mr. Keith.  
(to Midge)  
Okay... I'll try it.

MIDGE

(smiles)  
Good...  
(indicating  
glass)  
... and the beer's on the house.

Dana raises it in a little toast, and starts to drink  
it.

84 ANGLE - PHELPS

84

taking it all in.

JUMP CUT TO:

85 INT. PHELPS' LIVING ROOM - FULL SHOT - DAY

85

A car COMES TO A STOP outside. There's a KNOCK at the  
door. Seth enters frame and opens the door. Cynthia  
freezes.

SETH

Don't be afraid of me, Mrs.  
Owens.

She turns, as if to run, but he takes her arm.

SETH

(continuing)  
I said, don't be afraid.

He pulls her inside.

86 INT. PHELPS' LIVING ROOM - FULL SHOT - DAY 86

Seth closes the door behind them. Then the SOUND of another car coming to a stop in the driveway. Seth pulls Cynthia to the window and looks out.

*P.O.V. window!*

87 EXT. PHELPS' OLD HOUSE - POV THROUGH WINDOW - DAY 87

Phelps gets out of his car, notes Cynthia's car, and starts for the front door.

88 INT. PHELPS' LIVING ROOM - FULL SHOT - DAY 88

Seth pulls a service revolver, then swings the door open quickly. He levels his gun at Phelps.

SETH

Come in, Jim.

On Phelps' reaction...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

89 INT. PHELPS' LIVING ROOM - PHELPS, CYNTHIA, SETH - 89  
DAY

Seth still holds the gun on them. Phelps keeps a level tone, trying to reach Seth.

PHELPS

I'm probably the only friend you've got right now, Seth. I figure that's why you came here. Isn't that right, Seth?

SETH

On the radio it said the MP's were locking for me. I never killed any Cong women, Jim, not even when they sniped at me... I couldn't do that.

PHELPS

I believe that, Seth. So does Cynthia. We know who the murderers are -- Joe Keith, and the others who sent you out to fight.

SETH

That's right, Jim...

PHELPS

But we want everybody to know, don't we? If you come with me, I'll help you get a permit from Sheriff Owens... for a speech.

SETH

(indicating Cynthia)

What about her?

PHELPS

We don't need her. We'll leave her here...

Seth hesitates, and studies Phelps.

SETH

(after a beat)

All right, Jim. You go first.

Phelps glances at Cynthia, and obeys. Keeping the gun on him, Seth follows. Cynthia crosses to the window and looks out.

90 EXT. PHELPS' OLD HOUSE - CYNTHIA'S POV - DAY 90

Seth keeps the gun on Phelps. He's expert about the way he handles the weapon, not letting himself get too close to Phelps. At Seth's gesture Phelps gets into the front seat, behind the wheel. Seth gets in the rear seat, keeping the gun leveled at Phelps. Phelps starts the car out of the driveway.

91 INT. PHELPS' LIVING ROOM - CYNTHIA - DAY 91

She turns from the window, and picks up the phone.

JUMP CUT TO:

92 EXT. COUNTY BUILDING - FULL SHOT - DAY 92

Phelps' car pulls up. Phelps gets out, followed by Seth.

93 CLOSER ANGLE - PHELPS, SETH 93

As the pair crosses to the entrance to the Sheriff's office, Phelps several paces in front of Seth, we see that Seth, the gun in his pocket now, still has Phelps covered. Phelps opens the door, and he and Seth enter.

94 INT. SHERIFF'S OFFICE - FULL SHOT - DAY 94

From the POV of Phelps and Seth, only Burroughs and Barney are visible, sitting across the desk from each other, talking about some diagrams between them.

95 ANOTHER ANGLE 95

As Phelps and Seth advance into the room we see that Owens and the other Deputy have flanked the door. As soon as Phelps and Seth have moved past them, they grab Seth and immobilize him. Owens frisks him, comes up with the gun, and something else -- Seth's glasses, the earpiece broken from them. Now Owens handcuffs the prisoner. As this is going on, Seth yells at Phelps.

SETH

You lied to me! You're like the others! You lied!

(CONTINUED)

95 CONTINUED:

95

OWENS

(to Deputy and  
Burroughs)

Lock him up...

The two Deputies move off a furious Seth.

OWENS

(continuing)

Scratch one killer.

BARNEY

I'm not so sure.

OWENS

What?!

Barney picks up the diagram of the footprint pattern of the killer, as drawn in the woods. The length of the stride is indicated.

BARNEY

The length of this stride... the bruise marks on Connie Hastings' throat... everything indicates a man of average or below average height. Seth Morely's over six two, and you saw his hands.

Owens isn't buying this easily. He picks up the plaster cast of the footprint.

OWENS

Size 11.

BARNEY

(indicating cast)

Look at the pressure pattern.  
Whoever wore those shoes didn't  
fill them.

As Owens examines the cast, Phelps picks up Seth's broken glasses and studies them.

96 SUBJECTIVE CAMERA - PHELPS' MEMORY

96

The setting is indeterminate, but in the same sylvan mood as the previous subjective sequences. This time, several of the children are putting on glasses, thin ones, horn-rimmed ones, etc. The tow-headed boy is watching them. On the tow-headed boy, we

MATCH CUT TO:

97 ANGLE - FEATURING PHELPS

97

Pensive for a moment, he carries the glasses over to Barney.

PHELPS

Barney, what about these?

Barney takes the glasses, and, using a magnifying glass, compares them with the earpiece found at the scene of the crime. They look as if they should match.

BARNEY

(indicating glasses)

Plastic.

(indicating earpiece)

Hard rubber.

OWENS

What is this, Mr. Collier? You're trying to tell me I don't have the killer and I do have him.

(appealing to Phelps)

Jim...?

PHELPS

I don't know, Brad. I'm just a layman.

(indicating diagrams)

You can appreciate this stuff better than I can.

98 ANOTHER ANGLE

98

As Cynthia enters.

CYNTHIA

You're all all right... Thank God.

99 INT. CELL BLOCK - FULL SHOT - SETH, BURROUGHS, DEPUTY 99  
- DAY

Seth is holding the bars, shaking them, yelling out at Burroughs and the Deputy.

SETH

Let me out! Let me out!

100 INT. SHERIFF'S OFFICE - CLOSE SHOT - CYNTHIA - DAY 100

CYNTHIA

That's why I went over to Jim's ... I had an idea what that list of names was all about.

(CONTINUED)

100 CONTINUED:

100

PULL BACK and ADJUST to include Phelps, Barney, and Owens.

CYNTHIA  
(continuing)

Six, eight months ago, the five of us were at church for some meeting. We talked about Seth Morely being alone and all that. We decided to write to him in Viet Nam.

OWENS

Why would he have made a list like that?

CYNTHIA

Maybe so he could remember who to thank for the letters.

Owens nods grimly. He looks at Barney. All his theories seem to be going out the window.

101 EXT. ROOMING HOUSE - FULL SHOT - DAY

101

A sharp looking, late model car pulls to a stop, and following it is Dana, in her flivver. Keith gets out and helps her out too.

KEITH

About ten bucks a week. They're nice rooms. Can I call you?

DANA

That's up to you.

KEITH

I'll tell you straight on, Laurie... I'm married. That going to make a difference?

DANA

To you, or to me?

KEITH

(smiles)

You're okay.

He gives her hand a little squeeze, then gets into his car, and drives away. Dana reaches into the flivver and gets her valise. As she starts into the rooming house, we PAN up the street. Parked there, watching her, is Willy.



102 EXT. COUNTY BUILDING - FULL SHOT - NIGHT 102

Phelps' car pulls to a stop outside the County Building. Phelps gets out and goes into the Sheriff's office. He carries a folder.

103 INT. SHERIFF'S OFFICE - FULL SHOT - NIGHT 103

Owens looks up from his desk as Phelps enters. Burroughs is in the b.g. Phelps puts the folder down.

PHELPS

I got to thinking about Seth.  
I drove up to the VA Hospital  
where he was under treatment.  
(indicates folder)  
A copy of his medical record.

OWENS

(looking at record)  
Combat fatigue... precipitating  
schizophrenic reaction...

104 INT. CELL BLOCK - CLOSE SHOT - SETH - NIGHT 104

He is in a corner of the cell, on the floor, oblivious of his surroundings, sobbing softly into his hands. We PULL BACK and ADJUST through the bars of the cell. In the aisle, outside the cell are Phelps, Barney, Owens, and Burroughs.

OWENS

Why'd they ever let him go?

BURROUGHS

They must have thought he was okay.

OWENS

(angrily)  
Thought?!

105 EXT. STREET - TELEPHONE BOOTH - LIMBO - DANA - DAY 105

She puts a coin in the telephone and dials a number.

106 INT. PHELPS' LIVING ROOM - FULL SHOT - DAY 106

The phone RINGS. Phelps picks it up.

PHELPS

Hi, Dana... everything all right?

107 INTERCUT - DANA ON TELEPHONE 107

DANA

Just a lot of heat from a guy  
named Jce Keith... nothing I  
can't handle.

108 INTERCUT - PHELPS ON TELEPHONE 108

PHELPS

Play along... no telling yet  
what's going to turn out to be  
important.

Thoughtfully, Phelps puts down the phone.

109 INT. MIDGE'S - ANGLE AT SHERMAN'S TABLE - NIGHT 109

Dana serves Sherman a shot glass of whiskey with water  
on the side.

SHERMAN

Thanks, Laurie. How do you like  
our town?

DANA

One town's like another.

SHERMAN

You get lonely?

DANA

Sometimes.

She moves off.

110 ANGLE - MIDGE 110

She is watching Dana.

111 MIDGE'S POV - DANA 111

Dana crosses to another table, where Keith, Corrigan,  
Reynolds, and Julia are seated. Keith takes Dana's  
hand.

112 CLOSER ANGLE - AT KEITH'S TABLE 112

KEITH

Another beer, honey.

(CONTINUED)

Julia watches Keith and Dana. She REACTS to the hand-holding, which continues through the following.

DANA

One beer...

KEITH

What about you fellows?

CORRIGAN

Sure.

REYNOLDS

Why not?

Burroughs enters, nods to Midge and crosses to Keith's table. He nods to Dana. Keith continues to hold her hand.

KEITH

What are you drinking, Karl?

BURROUGHS

(sitting down)

Beer.

KEITH

Julia?

JULIA

(reacting to the  
hand-holding)

Nothing, thanks!

She gets up and moves quickly away. Keith gives Dana a "what can I do?" look. She moves away, but pauses at the juke box to hear what is going on at the table.

KEITH

(to Burroughs)

How's the prisoner?

BURROUGHS

Owens and that "criminologist" are having a set-to about whether he's guilty or not -- but it's not gonna matter much anyway.

KEITH

What do you mean?

BURROUGHS

They're talking about transferring him to the State Hospital.

CORRIGAN

That means he gets away with it!

113 INT. PHELPS' LIVING ROOM - CLOSE SHOT - JULIA - NIGHT 113

She is quite distraught.

JULIA

I've got to tell someone. That's why I'm burdening you.

We PULL BACK and ADJUST to include Phelps, who is pouring coffee for them.

JULIA

(continuing)

... I trust you.

PHELPS

(referring to coffee)

Anything in it?

JULIA

No.

He crosses to her with the coffee. She takes it.

JULIA

(continuing)

Just before Connie Hastings was killed I got a call from a woman who wanted to talk to Joe. I told her Joe was at Midge's. After I hung up I knew who the woman was. It was Connie Hastings trying to disguise her voice.

PHELPS

Was there anything between Connie and Joe?

JULIA

... yes...

PHELPS

(beat)

When I was talking to you and Cynthia about a connection among the murdered women I noticed something in your eyes.

JULIA

(emotionally)

Please, Jim.

PHELPS

It's important. No one's safe, Julia, until we get to the right man.

(CONTINUED)

113 CONTINUED:

113

JULIA

(breaking down)

Yes... Joe... He's the connection  
you were looking for. He was  
involved with all of them.

(into his arms

crying)

Oh, Jim, why do things have to  
be so rotten?

He comforts her.

114 EXT. MIDGE'S - PAN SHOT - NIGHT

114

We PAN up the street to a parked car.

115 ANGLE - IN PARKED CAR - WILLY, PHELPS

115

WILLY

I sent the wire. I'll be Connie  
Hastings' cousin from Detroit.

PHELPS

Good. The hearse does two things  
for us. It keeps Seth Morely  
safe and provides an alibi for  
the real killer.

WILLY

What about Paris?

PHELPS

He's on the way.

Phelps gets out of the car and walks toward the tavern.

116 INT. MIDGE'S - FULL SHOT - NIGHT

116

As Phelps enters.

PHELPS

Evening, Midge.

MIDGE

(smile)

Welcome, Jimmy.

PHELPS

(nods)

Stan...

(CONTINUED)

116 CONTINUED:

116

Phelps passes Sherman and takes a table by himself.  
Dana comes over for his order.

DANA

What are you having tonight?

PHELPS

A little luck. We can move now...

Keith comes over to the table.

KEITH

Jim... a word.

PHELPS

Yes, Joe?

KEITH

You're Brad's friend. Maybe he'll  
listen to you. Tell him if he  
tries to move Seth Morely out of  
town -- anything might happen.

On Phelps' reaction.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

117 INT. PHELPS' LIVING ROOM - FULL SHOT - NIGHT 117

Phelps is working at the table. We HEAR a car drive up. The lights sweep across the window, as the car comes to a stop. As Phelps crosses toward the door, we HEAR a knock. Phelps opens the door, to reveal Cynthia.

118 INT. PHELPS' LIVING ROOM - PHELPS, CYNTHIA - NIGHT 118

as Cynthia enters, we see that she and Phelps are alone. She is distraught.

CYNTHIA

Jim, forgive me... this time of night.

PHELPS

How about a drink?

CYNTHIA

I need one.

Phelps doesn't ask her what she wants. He knows. During the following he prepares a couple of drinks at the makeshift bar on one of the tables.

CYNTHIA

(continuing;  
desperately)

Why can't Brad do anything right?

PHELPS

What's the matter?

CYNTHIA

He's got the murderer. He could finally hold his head up around here. Instead he's...

PHELPS

(finishing  
for her)

Doing the only thing he can do under the circumstances... moving Seth Morely to the Veterans' Hospital where he belongs.

(MORE)

(CONTINUED)

PHELPS (cont'd)  
(carrying  
over drinks)

... Seth's a war casualty. He won't escape justice. If the evidence warrants, he'll be tried. But meanwhile, he can't be kept in a cell.

CYNTHIA

Something terrible's going to happen tomorrow. I know it.

(puts down  
drink)

I've had it. I've had it up to here!

She cries. She moves toward him. He puts his hands on her shoulders to comfort her.

PHELPS

Cynthia... it'll be all right.

CYNTHIA

(looks at him)

Jim... you and I... we had something special, didn't we?

PHELPS

(he means it)

Yes, we did.

CYNTHIA

... sometimes at night...

(getting control)

All right, you had a life to lead you thought I couldn't be a part of... you wanted to travel... do things... I wouldn't have stopped you I just wanted one small part of that life... Please, Jim!

PHELPS

(studies her)

You love Brad.

CYNTHIA

No...

PHELPS

You wouldn't have stuck this long if you didn't. You want him to be someone. He will be, Cynthia. His luck's been bad. It'll get better.

(CONTINUED)



118 CONTINUED: (2)

118

CYNTHIA

Jim... take me with you!

Phelps looks at her. There is compassion in his eyes, and, for a moment, desire. Then he shakes his head. Her eyes fill with tears. She turns and runs from the room. Phelps looks after her.

119 EXT. COUNTY BUILDING - FULL SHOT - DAY

119

There is a hostile crowd gathered outside the Sheriff's office. Among them we recognize Keith. The crowd is not a cliched gathering of red-necks. Rather there are a great many young people among them, some in sweat-shirts and sneakers. There are also townspeople in suits and ties. Shotguns are very much in evidence. There is a feeling of holidaying, along with the quiet menace. A hearse drives up and pulls to a stop at the side of the building facing the morgue entrance. Willy, wearing a dark suit, gets out and starts through the hostile crowd toward the sheriff's office.

120 INT. SHERIFF'S OFFICE - FULL SHOT - PHELPS, BARNEY, OWENS, BURROUGHS, DEPUTIES - DAY

120

Burroughs is at the door looking out.

BURROUGHS

If we move him, someone's going to take a shot at him.

OWENS

We're moving him.

(turns to Phelps  
and Barney)

You two didn't have to get involved.

PHELPS

I got involved when I was born in this town. What bothers me is how it's changed. Full of bitterness and guilt. They've got guns out there to shoot a kid who was one of them till they sent him off to war.

The door opens and Willy enters. Phelps and Barney watch.

WILLY

Sheriff Owens?

(CONTINUED)

120 CONTINUED:

120

OWENS

Right here.

WILLY

(showing him  
papers)

I'm Connie's cousin.

OWENS

I got your wire.

(perusing papers)

Never knew Connie had a cousin.

WILLY

We didn't see much of each other.

OWENS

(signing papers)

The Attendant will release the  
body to you... This way.

Owens shows Willy to the door leading into the morgue. Owens opens it for him, and Willy goes inside. Owens pulls the door closed after him.

121 INT. MORGUE - WILLY, ATTENDANT - DAY

121

Willy shows the Attendant the countersigned papers. Connie's body is not visible. As the Attendant looks at the papers, Willy chloroforms him.

122 EXT. COUNTY BUILDING - FULL SHOT - DAY

122

Two hearse ATTENDANTS are just about finished unloading a coffin.

123 INT. MORGUE - WILLY - DAY

123

He opens the door to the outside. After a moment, the Attendants bring in the empty coffin. Willy crosses to the door leading to the cell block.

124 INT. CELL BLOCK - FULL SHOT - WILLY - DAY

124

He opens the door from the morgue, enters the cell block, turns and takes a cell key off the wall.

125 INT. SHERIFF'S OFFICE - FULL SHOT - DAY

125

Owens turns away from the door.

125 CONTINUED:

125

OWENS

Things aren't going to get any better out there. We'll move him now.

Phelps and Barney exchange glances.

PHELPS

Brad, you'll need all the help you can get. Barney and I would like to be sworn in as Deputies.

OWENS

You're sure?

BARNEY

We're sure.

Owens hesitates, then claps Phelps on the shoulder and picks up the appropriate book.

126 INT. CELL BLOCK - SETH MORELY - DAY

126

He is seated on the edge of his cot, staring at nothing. Then he becomes aware of Willy, as Willy approaches the cell door and starts to open it.

SETH

(very puzzled)

Who are you?

WILLY

A friend.

Willy opens the cell door and steps inside. As Seth starts to get up, Willy chloroforms him, picks him up, and carries him back through the door leading into the morgue.

127 INT. MORGUE - FULL SHOT - DAY

127

As Willy comes through, the hearse Attendants help him place Seth's unconscious body in the coffin.

128 INT. SHERIFF'S OFFICE - FULL SHOT - DAY

128

OWENS

(finishing  
swear-in)

You are now Deputies of Norville County.

(CONTINUED)

128 CONTINUED:

128

Owens gives them badges.

OWENS  
(continuing;  
to everyone)

Let's get Seth.

Burroughs unlocks the bars leading into the cell block,  
and all except the other Deputy step into it.

129 INT. CELL BLOCK - FULL SHOT - PHELPS, BARNEY, OWENS, 129  
BURROUGHS - DAY

They reach Seth's cell, and react to what they see --  
an empty cell.

130 EXT. COUNTY BUILDING - FULL SHOT - DAY 130

The Attendant and Willy finish loading the coffin, and  
enter the hearse themselves. The hearse starts TOWARD  
CAMERA.

MATCH CUT TO:

131 EXT. ROAD - FULL SHOT - DAY 131

The hearse hurtles TOWARD CAMERA. In the b.g. we can  
HEAR a police siren. The hearse veers sharply off the  
road at an appropriate spot.

132 ANOTHER ANGLE - SHERIFF'S CAR 132

Owens is at the wheel. The car continues on past the  
spot where the hearse made its turn.

133 ANGLE - THE HEARSE 133

It now continues cross-country through the woods.

JUMP CUT TO:

134 INT. MIDGE'S - ANGLE AT JUKEBOX - NIGHT 134

Midge puts a coin in the jukebox and it comes to life.  
She crosses back toward the bar, past Dana, who is  
bringing an order of drinks to Keith, Corrigan, Rey-  
nolds and Burroughs.

(CONTINUED)

134 CONTINUED:

134

Sherman is at the bar, with a shot glass of whiskey, and a water chaser at his side. Barney and Phelps are off to one end of the bar.

KEITH

Right out from under his nose!  
(snaps finger)  
Right out...

135 ANGLE - PHELPS, BARNEY

135

Barney has been evaluating the men in the place.

BARNEY

Keith, Burroughs, Corrigan,  
Reynolds, Sherman, any one of  
them is the right size.  
(looks around)  
So are half the others in here.

PHELPS

Let's hope one of them's the man  
we're looking for -- or Paris'll  
be wasting his talent.

136 ANOTHER ANGLE - PARIS

136

A little "drunk", he enters the tavern and looks around -- for Dana. He spots her with Keith, who is pulling his same hand-holding stunt. Midge, like the men in the place, is an interested observer.

PARIS

You can't keep your hands off  
him, can you?

DANA

(angrily)  
I told you to get out of town  
and leave me alone... you had  
no right to follow me.

KEITH

(standing;  
to Dana)  
Who is this guy, Laurie?

PARIS

This "guy" owns this girl...  
and if I ever see you in her  
room again, I'll kill you!

(CONTINUED)

KEITH

I was never in Laurie's room.

PARIS

Don't lie to me! I stood  
outside last night and watched  
you!

KEITH

You're crazy!

PARIS

Don't you call me crazy!

He draws back his fist for a punch, but Barney has come  
up behind him, and grabs hold of his arm.

BARNEY

That's enough, fella...

PARIS

She's my girl...

Barney wrestles him toward the door past Midge.

BARNEY

Yeah, sure...

PARIS

I love you, Laurie!  
(indicating  
Keith)  
He's no good for you!

Barney has him out. Dana turns to Keith.

DANA

I'll be all right, Joe.

As she moves away, Midge stops her.

DANA

(continuing;  
to Midge)

I'm sorry.

MIDGE

He was drunk... you want to go  
home, honey?

DANA

No, that's all right. I'll  
stay.

As Dana continues toward the bar, Midge looks after  
her, concerned.

137

INT. SHERIFF'S OFFICE - FULL SHOT - PHELPS, BARNEY,  
OWENS - NIGHT

137

Owens is pacing.

OWENS

What a fool I was... Connie's cousin... While I'm watching the crowd in front, they're taking Seth out the back.

PHELPS

You'll find Seth.

OWENS

Sure, but someone may shoot him before I do... and I'm worried about the girl too. If the killer's Joe Keith or someone jealous of him, she's in danger.

BARNEY

Let's use that, Sheriff. Watch her, and hope the guilty man makes a move.

OWENS

I don't want to endanger her.

BARNEY

Sheriff, I wouldn't let this chance go by. The way it's developed, the killer has every reason to move. With Seth on the loose, he's got a perfect alibi.

OWENS

Still, do we have a right to use Laurie this way?

PHELPS

Can't we cover her effectively, Brad? You, Barney, me, Burroughs...

BARNEY

I'd leave Burroughs out.

PHELPS

Oh... yeah.

(CONTINUED)

137 CONTINUED:

137

OWENS  
 (has been  
 calculating)  
 Okay... we'll try it.  
 (checks watch)  
 Midge's closes at one.

JUMP CUT TO:

138 INT. MIDGE'S - FULL SHOT - NIGHT

138

The place has pretty well emptied out. Dana is clearing tables. Midge is behind the bar. In front of the bar is Sherman with his shot glass of whiskey and water. Joe Keith and Reynolds start out the door. At the door Keith seems to remember something and starts back inside, his purpose being to exchange a word with Dana. Reynolds continues on out.

KEITH  
 (sotto voce)  
 Can I meet you tonight?

DANA  
 I don't think so, Joe... after  
 what happened?

KEITH  
 The guy's gone.

DANA  
 You sure?

KEITH  
 Maybe tomorrow then.

He goes out. The only customer in the place now is Sherman. He is making notes on the back of an envelope in true newspaperman fashion.

139 EXT. MIDGE'S - FULL SHOT - NIGHT

139

Keith comes out, gets into his car and starts it down the street past Barney who is in a place of concealment. Barney looks down at his watch.

MATCH CUT TO:

140 ANOTHER STREET - CLOSE SHOT - WATCH

140

It reads two minutes to one. As we PULL BACK and ADJUST, we see that it is Phelps looking down at the watch. He looks up the street.



141 PHELPS' POV - LONG SHOT - OWENS 141

He too is in a place of concealment -- three men obviously staked out to protect Dana.

142 INT. MIDGE'S - FULL SHOT - SHERMAN, MIDGE, DANA - 142  
NIGHT

Sherman, Midge, and Dana are the only ones in the place.

SHERMAN

(finishing  
his drink)

Looks like I'm closing the place again.

MIDGE

Don't worry about it, Stan.  
Stay as long as you want...

(to Dana)

It's been a big night, Laurie.  
I'm going to get some sleep...  
Keep Stan happy and then lock up.

DANA

Right, Midge.

Midge goes out the front door and starts up the street.

143 EXT. STREET - ANGLE - PHELPS - NIGHT 143

watching, a little puzzled.

144 HIS POV - MIDGE 144

She walks around the corner of the office building and so, out of sight.

145 INT. MIDGE'S - SHERMAN, DANA - NIGHT 145

SHERMAN

Laurie, honey, I'll have another drink... the same.

Dana pours him a glass of water, reaches behind her and gets a bottle of whiskey with a large light blue label, reading: "BLUE GRASS". She starts to pour from the bottle into a shot glass and it comes up empty.

(CONTINUED)

145 CONTINUED:

145

SHERMAN

(continuing)

That's too bad... she keeps the  
stuff in the cellar.

DANA

I know.

SHERMAN

Would you mind?

DANA

(studies him)

She said to keep you happy.

She turns and goes out the door leading to the cellar,  
closing the door behind her.

146 EXT. STREET - FEATURING PHELPS - NIGHT

146

He continues to watch Midge's, with growing concern  
now.

147 INT. CELLAR - DANA - NIGHT

147

The cellar is a large one, extending under a good deal  
of the office building. Dana moves through the crates  
of liquor until she finds the crate marked "Blue Grass".  
Suddenly, she hears the SOUND of a door being slammed  
somewhere in the cellar.

DANA

Who's there... Is that you, Stan?

There is no reply. And then the overhead lights go  
out, leaving the cellar in semi-darkness.

DANA

(continuing)

Who is it? Who's there?

Dana picks up a bottle for self-defense.

KILLER'S VOICE

Pretty girl... pretty girl.

148 CLOSE SHOT - MIDGE

148

She is wearing the outfit we saw the killer wear in  
the woods, complete with glasses. But she is clearly  
recognizable as Midge.

(CONTINUED)

148 CONTINUED:

148

MIDGE  
 (killer's voice)  
 Don't be afraid of me... I won't  
 hurt you.

149 FULL SHOT

149

Dana moves warily, looking for her unknown adversary.

DANA  
 Where are you?

Then Dana sees her. She avoids Midge's first lunge,  
 and then Midge is after her.

150 ANGLE - THE CHASE IN THE CELLAR

150

Dana falls. Midge closes on her.

151 EXT. STREET - ANGLE FEATURING PHELPS

NIGHT

151

Very concerned now, he looks down at his watch once  
 again.

152 PHELPS' POV - CLOSE SHOT - WATCH

152

It reads five after one.

MATCH CUT TO:

153 SUBJECTIVE PHOTOGRAPHY - PHELPS' MEMORY - CLOSE SHOT  
- STOPWATCH

153

A sweep second hand moves along. We PULL BACK and AD-  
 JUST to reveal that the stopwatch is being held by  
 Phelps as a boy. As he times a foot race through the  
 woods. A couple of boys run by, now a third boy runs  
 by wearing a baseball cap. The boy trips and falls  
 forward. As he does so, his cap comes off, revealing  
 a long shock of red hair. The boy is a girl.

154 EXT. STREET - FULL SHOT - NIGHT

154

Phelps reacts like a shot. He rushes forward toward  
 Midge's. Barney and Owens follow.

155

EXT. CELLAR - DANA, KILLER NIGHT

155

Midge has caught up with Dana. The door to the cellar bursts open. Phelps rushes down the stairs followed by Owens and Barney. Midge turns, as Phelps leaping into the pair, knocks Midge aside. The cap falls off revealing the same shock of red hair we just saw on the boy. The glasses fly off. Dana gasps for breath.

PHELPS

(to Dana)

Are you all right?

DANA

... yes.

MIDGE

(babbling)

I... I loved Joe... He never looked at me... He wanted those others... those pretty ones... They were no good for him... I had to protect him... I thought one day he'd turn to me, and say, thank you, Midge... Midge, I love you...

(cries)

I love you...

As Midge weeps, the men watch her.

156

INT. OWENS' LIVING ROOM - PHELPS, BARNEY, OWENS,  
CYNTHIA - DAY

156

Owens shows Cynthia a contact lens.

OWENS

This was part of her disguise... a contact lens... made her near-sighted... so she could see through those thick glasses.

The telephone RINGS. Owens picks it up.

OWENS

(continuing;  
into phone)

Owens here... When?... Right.

(hangs up;  
to others)

Whoever snatched Seth Morely dropped him off at the Veteran's Hospital.

(CONTINUED)

156 CONTINUED:

156

PHELPS

Good. He'll get the treatment  
he needs.

OWENS

Thanks, Jim, Mr. Collier.

CYNTHIA

(to Phelps)

Thank you.

PHELPS

Be seeing you both.

Phelps and Barney turn and go out. Cynthia puts her  
arms proudly on Owens' shoulder.

157 PHELPS' OLD HOUSE - FULL SHOT - DAY

157

Phelps and Barney drive up. Waiting in front of the  
house are Paris, Willy and Dana. They get in and the  
car starts out of the driveway. We HOLD on the old  
house and FREEZE FRAME.

CUT TO BLACK.

END OF EPISODE