

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 ^{Flower} EXT. CONNIE'S ~~DRESS~~ SHOP - THROUGH MYOPIC LENSES - DAY 31

^{Flower} 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~~ ^{Flower} - 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 ^{Room} 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 ^{Room} 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 ^{Flower} 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)

