"FAMILY PLOT"
Prod. No. 02079

COMBINED CONTINUITY
on
"FAMILY PLOT"
in Color

Starring
KAREN BLACK
BRUCE DERN
BARBARA HARRIS

Directed by: ALFRED HITCHCOCK
Copyright by: UNIVERSAL PICTURES
(RATED -R)
Exhibition Reel Footage: 10,825 Ft. 03 Frames
Running Time: 2 Hrs. 16 2/3 Sec.
No. Reels: 6 (2,000) 1 (1,000)
April 12, 1976

PRINTED IN U.S.A.
FADE IN:
CLOSE SHOT
CRYSTAL BALL on stand.
Satin b.g.

FADE IN SUPERIMPOSED TITLE
WITHIN CRYSTAL BALL:

UNIVERSAL
an MCA Company
Presents

FADE OUT TITLE:

FADE IN SUPERIMPOSED TITLE:

ALFRED
HITCHCOCK'S

FADE OUT TITLE:

FADE IN SUPERIMPOSED TITLE:

FAMILY
PLOT

FADE OUT TITLE:

SUPERIMPOSE CLOSE SHOT
BLANCHE'S HEAD within crystal
ball. She is in a trance.

BLANCHE - Someone is here...
Not closely...

DISSOLVE THRU TO:

MED SHOT
INT. RAINBIRD LIVING ROOM -
Blanche in chair, faces L.

BLANCHE - ...Not willingly...
I feel a holding back...
What's the trouble, Henry?

(CONTINUED)
(Cont.)
CAMERA PULLS BACK as she closes eyes.
She opens eyes.
SLOW PAN L. to CLOSE SHOT Julia Rainbird on sofa, faces R.

BLANCHE AS HENRY - ...Too many memories.
...Too much pain...Too much sorrow...

BLANCHE - Whoever is there with you...
(O.S.)...tell 'em to speak up, Henry. Tell them to come closer.

JULIA - (O.S.) - I think I know who it is.
(ON) Madame Blanche. I think I know what's bothering her.

BLANCHE - Her is it? Never you mind, Miss Rainbird. I won't have you doing Henry's work for him.

BLANCHE - (O.S.) Hmmm. Now, let's have it, my love. That's why we're here tonight, to help my friend be rid of her torment.

BLANCHE - She has a right to rest her weary head on a pillow each night and sleep the peaceful sleep...

BLANCHE (O.S.) - ...of the angels.

JULIA - Who...How did you know about my troubled sleep?

JULIA - Who told you?

BLANCHE - Her nights cannot go on like this much longer.

JULIA - I...I never told a soul about my nightmares. How could you...

BLANCHE - Who is this person who arrives in our presence tonight, but does not dare to come close to us?
NO.    DESCRIPTION
9   210-01 MEDIUM FULL
     JULIA.

10  219-00 MEDIUM SHOT
     BLANCHE.

11  235-01 MEDIUM FULL
     JULIA. HER HANDS
     TWIST HANDKERCHIEF.

12  247-08 MEDIUM SHOT
     BLANCHE - PUTS HANDS
     TO EYES.

13  258-11 MEDIUM FULL
     JULIA.

       PAN UP AS SHE RISES,
       FACE S.L.

14  283-06 EXTREME CLOSE SHOT
     BLANCHE - HANDS COVER
     EYES. SHE PEEKS THRU
     FINGERS.

15  288-13 MEDIUM FULL
     JULIA NERVOUSLY TWISTS
     HANDKERCHIEF. SHE TURNS
     R. TO O.S. BLANCHE.
     SHE STOPS, FRIGHTENED.
     SITS.

DIALOGUE

JULIA - IT'S HER. IT'S MY SISTER,
HARRIET. IT MUST...

JULIA - (O.S.) - ...BE.

BLANCHE AS HENRY - SHE STAYS HER
DISTANCE, JULIA RAINBIRD, FOR SHE
DOES NOT FEEL YOUR LOVE OR YOUR
KINDNESS YET. THERE IS SELFISHNESS...

BLANCHE (O.S.) - ...WHERE YOU ARE.

JULIA - I'VE HAD ALL I CAN TAKE FROM
HER. NIGHT AFTER NIGHT, COMING
INTO MY DREAMS...

JULIA (O.S.) - ...WHINING, COMPLAINING,
TRYING TO MAKE ME FEEL GUILTY, AS
THOUGH I NEED HER TO TELL ME RIGHT
FROM WRONG.

JULIA - TELL HER I KNOW WHAT HAS TO
BE DONE. I'VE BEEN WANTING TO DO IT
FOR A YEAR...BUT IT IS I, JULIA
RAINBIRD, WHO HAS MADE THE DECISION.
I DON'T NEED HER TO GOAD ME ON.

JULIA (O.S.) - THEY'RE MAKING ME ILL
WITH THEIR UGLY WORDS...

JULIA - ...AND MY UGLY DREAMS. TELL
HER TO STOP IT...TO GO AWAY AND
LEAVE ME ALONE...
NOT...NOT...
OH, NO, NO, NO,...
...D-D-D-DONT LET HER GO! DONT LET
HER GO AWAY!
<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>304-08</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - Harriet... Harriet, stay with us, Harriet...</td>
</tr>
<tr>
<td>17</td>
<td>311-05</td>
<td>MED SHOT Julia.</td>
<td>BLANCHE (O.S.) - Your sister wants to speak to you now from the depths of her soul...</td>
</tr>
<tr>
<td>18</td>
<td>318-07</td>
<td>MED SHOT SIDE-ANGLE Blanche.</td>
<td>BLANCHE - Whoooooo....</td>
</tr>
<tr>
<td></td>
<td></td>
<td>She moans, raises hand with beads.</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>320-09</td>
<td>MED SHOT Julia.</td>
<td>BLANCHE (O.S.) ... Whoooo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>JULIA - What's wrong? What is it?</td>
</tr>
<tr>
<td>20</td>
<td>324-10</td>
<td>MED SHOT SIDE ANGLE Blanche.</td>
<td>BLANCHE - Whoooooo....</td>
</tr>
<tr>
<td></td>
<td></td>
<td>She moans.</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>326-01</td>
<td>MED SHOT Julia flinches.</td>
<td>BLANCHE (O.S.) - Whooo... She says...</td>
</tr>
<tr>
<td>22</td>
<td>328-15</td>
<td>MED SHOT SIDE-ANGLE Blanche.</td>
<td>BLANCHE - I've waited so long to hear from you, Julia. I've been so unhappy without you.</td>
</tr>
<tr>
<td>23</td>
<td>340-03</td>
<td>MED SHOT Julia.</td>
<td>JULIA - It is you, Harriet. Oh, I'm so sorry... I should never have made you do it...</td>
</tr>
<tr>
<td>24</td>
<td>357-00</td>
<td>CLOSE SHOT Blanche, head down, glances up. She quickly bows head, puts hand to throat.</td>
<td>JULIA (O.S.) - Oh, it's all past now. But, I'll do what I can to make up for it.</td>
</tr>
</tbody>
</table>
25
366-10
MED SHOT
Julia.

26
373-02
CLOSE SHOT
Blanche, head down, eyes closed.
She raises head.

27
383-11
MED SHOT
Julia.

28
395-13
CLOSE SHOT
Blanche, eyes open.

29
403-14
MED SHOT
Julia.

30
416-12
CLOSE SHOT
Blanche.

31
426-11
MED SHOT
Julia.

32
436-15
CLOSE SHOT
Blanche, head down, eyes closed.
She opens eyes.

JULIA - If he's still alive, I'll find your son.

JULIA (O.S.) - ...And...And I'll take him in my arms and love him as if I were you, my poor Harriet.

JULIA - ...And I'll...I'll make him one of us...And, and, and, and give him everything...Everything!

BLANCHE - Far away...So far, far away...

JULIA - But, but, I...I need her. I need her help. I can't do it alone. You see, I need her memory...

JULIA (O.S.) - ...It's over forty years ago, and I don't know where the child was taken or who it was given to.

JULIA - I don't know where he is now or who he is...

BLANCHE AS HENRY (O.S.) - The true measure of Julia Rainbird's love...

BLANCHE AS HENRY - ...lies in what she does now, with your help, of course, and mine, and that of the dear departed one who has drifted so far from us.

BLANCHE - We understand him...
33
MED SHOT
Julia.
She nods.

34
CLOSE SHOT
Blanche, head down,
eyes closed.

35
MED SHOT
Julia.

36
CLOSE SHOT
Blanche, head down,
eyes closed.
Eyes open.
She raises hand to head.

37
MED FULL
Blanche & Julia.
Blanche slumps over
arm of chair.

Blanche straightens up,
hand over mouth.

Blanche shakes head
"no", gets handkerchief.

BLANCHE (O.S.) - ...don't we, Miss Rainbird?

JULIA - Oh, yes, yes, I do...

JULIA (O.S.) - ...I'm willing to do
anything...anything at all!

BLANCHE AS HENRY - In the end there
will be happiness...

BLANCHE AS HENRY (O.S.) - From the
tears of the past, the desert of
the heart will bloom. Goodbye,
Julia Rainbird!

BLANCHE AS HENRY - Goodbye, Blanche.

BLANCHE - Yes...Goodbye...

BLANCH - Ohhhh...

JULIA - Madame Blanche...Are you
all right?

BLANCH - Oh...Yes...(sighs)...
What in the world's been going on
here? I feel as though I've been
properly done over.

JULIA - Dear, don't you remember
what happened?

BLANCH - Uh-huh...Not the details,
Miss Rainbird, only the gist, if
you know what I mean.

JULIA - Suppose, you give me the
gist of it.

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<tr>
<td>37</td>
<td>(Cont.) Blanche blows nose.</td>
<td>BLANCHE - Well...I wonder... (clears throat)...could I trouble you for a sip of something, just to...</td>
</tr>
<tr>
<td></td>
<td>Blanche points to bottle on coffee table.</td>
<td>JULIA - Oh, of course. What would you like?</td>
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<tr>
<td></td>
<td>Julia pours sherry. Blanche wipes nose, puts down handkerchief, gets purse. She takes glass from Julia.</td>
<td>BLANCHE - Oh...double shot of anything... A spot of that sherry might be nice.</td>
</tr>
<tr>
<td>38 572-02</td>
<td>MED FULL Blanche drinks.</td>
<td>JULIA - Oh, yes, of course.</td>
</tr>
<tr>
<td>39 575-05</td>
<td>MED FULL Julia.</td>
<td>BLANCHE - Thank you.</td>
</tr>
<tr>
<td>40 579-01</td>
<td>MED FULL Blanche puts down glass.</td>
<td>JULIA - Now, tell me what you remember...</td>
</tr>
<tr>
<td></td>
<td>Puts beads and ring in purse.</td>
<td>JULIA (O.S.) - ...of the seance.</td>
</tr>
<tr>
<td>41 599-03</td>
<td>MED FULL Julia.</td>
<td>BLANCHE - In a nutshell?</td>
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<td>JULIA (O.S.) - Please.</td>
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<td></td>
<td></td>
<td>BLANCHE - Well...(clears throat)... about forty years ago you arranged to have your sister Harriet's baby given away without a...</td>
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<td>BLANCHE (O.S.) - ...trace. And now, your bad dreams and troubled conscience tell you to find the grown up person, take him into the family and bestow your wealth on him.</td>
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<td>JULIA - Excellent.</td>
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<th>REEL 1A</th>
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<tbody>
<tr>
<td>41</td>
<td>(Cont.)</td>
<td>BLANCHE (O.S.) - Thank you. JULIA - And why did I force my sister to give the child away?</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>MED FULL</td>
<td>BLANCHE - I guess the kid was a... illegitimate...</td>
<td></td>
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<tr>
<td>622-00</td>
<td>Blanche, handkerchief over mouth.</td>
<td></td>
<td></td>
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<tr>
<td>43</td>
<td>MED FULL</td>
<td>BLANCHE (O.S.) - ...Miss Rainbird. JULIA - I don't want you to think me a puritan, Madame Blanche, but forty years ago, an unmarried mother was not the commonplace it is nowadays. And in a family like ours, a scandal had to be covered up at all costs.</td>
<td></td>
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<tr>
<td>627-01</td>
<td>Julia.</td>
<td></td>
<td></td>
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<tr>
<td>44</td>
<td>MED FULL</td>
<td>BLANCHE - I understand.</td>
<td></td>
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<tr>
<td>652-11</td>
<td>Blanche drinks, nods.</td>
<td></td>
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<tr>
<td>45</td>
<td>MED FULL</td>
<td>JULIA - And I'm still sufficiently old-fashioned...</td>
<td></td>
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<tr>
<td>656-02</td>
<td>Julia.</td>
<td></td>
<td></td>
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<tr>
<td>46</td>
<td>MED FULL</td>
<td>JULIA (O.S.) - ...and sufficiently protective of the Rainbird name to want to seek some missing heir...</td>
<td></td>
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<tr>
<td>659-05</td>
<td>Blanche, glass at mouth.</td>
<td></td>
<td></td>
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<tr>
<td>47</td>
<td>MED FULL</td>
<td>JULIA - ...in a private and secret fashion, rather than go to detective agencies and put notices in the newspapers.</td>
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<tr>
<td>666-13</td>
<td>Julia.</td>
<td></td>
<td></td>
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<tr>
<td>48</td>
<td>MED FULL</td>
<td>BLANCHE - A most wise decision, Miss Rainbird.</td>
<td></td>
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<tr>
<td>679-05</td>
<td>Blanche, glass at mouth. She drinks.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>584-13</td>
<td>OVERALL REEL FOOTAGE</td>
<td>END OF REEL 1A</td>
<td></td>
</tr>
<tr>
<td>672-13</td>
<td>EXHIBITION FOOTAGE</td>
<td></td>
<td></td>
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</tbody>
</table>
JULIA - Well, now, suppose we get to the reason for my sending for you.

JULIA - I'm seventy-eight years of age. I would like to go to my grave with a quiet conscious...

JULIA - ...particularly as I know that my only heir is out there somewhere, deprived by my acts of his true Rainbird name.

JULIA - Will you help me with your powers?

BLANCHE - If, in your heart, you believe that I can, then I owe it to both of us to try...

BLANCHE-....Miss Rainbird.

JULIA - Oh, I'm too old for trying. I've only time enough left for results. Find him for me, Madame Blanche.

JULIA - Use your spirit to control your 'Henry'. Get through to my sister. Find her son...

JULIA - ...whoever he is, wherever he is...and I'll pay you ten thousand...

JULIA - dollars.

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<tbody>
<tr>
<td>56</td>
<td>(Cont.)</td>
<td>BLANCHE - Ten...(sighs)...Hmmm... Only if you genuinely wish to, Miss Rainbird...But let's, let's not think of this as a payment to me. There are many causes dear to my heart...</td>
</tr>
<tr>
<td>57</td>
<td>OVER BLANCHE TO JULIA -</td>
<td>BLANCHE - ...which need all the charity the world can spare.</td>
</tr>
<tr>
<td>787-12</td>
<td>She smiles.</td>
<td>JULIA - You've no idea how refreshing it is for a woman of my wealth to find someone who has so little use for money.</td>
</tr>
<tr>
<td>58</td>
<td>OVER JULIA TO BLANCHE</td>
<td>BLANCHE - Thank you.</td>
</tr>
<tr>
<td>802-03</td>
<td>Blanche nods.</td>
<td>JULIA - Well, now, I regard our arrangement as completed.</td>
</tr>
<tr>
<td>59.</td>
<td>OVER BLANCHE TO JULIA -</td>
<td>JULIA - I hate...It's my bed time. I must take leave of your delightful company.</td>
</tr>
<tr>
<td>811-00</td>
<td>Both rise.</td>
<td>BLANCHE - This has been a most memorable evening for me, Miss Rainbird.</td>
</tr>
<tr>
<td></td>
<td>CAMERA PULLS BACK, PANS</td>
<td>JULIA - See to it that you make it a rewarding one. At the risk of repeating myself, I hope you will not forget that nobody...</td>
</tr>
<tr>
<td></td>
<td>them as Blanche follows</td>
<td></td>
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<tr>
<td></td>
<td>JULIA to hall in b.g.</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>FULL SHOT ENTRY HALL - Julia &amp;</td>
<td>JULIA - ...absolutely no one should know of our search. The Rainbird family name must be protected.</td>
</tr>
<tr>
<td>838-07</td>
<td>Blanche enter L., stop at</td>
<td>BLANCHE - My jaw is locked.</td>
</tr>
<tr>
<td></td>
<td>front door in b.g.</td>
<td>JULIA - On that note, I'll say goodbye, and thank you for coming.</td>
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<td>- 10 -</td>
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</tbody>
</table>
61 858-06
FULL SHOT
HIGH ANGLE - EXT. RAINBIRD
HOUSE - NIGHT - Cab driver
(Lumley) stands alongside cab. Blanche exits house,
gets into back seat of cab.
PAN Cab R-L as it exits thru gate.

62 910-00
MED SHOT
THRU FRONT WINDSHIELD OF MOVING
CAB TO LUMLEY driving and Blanche
in rear. He smokes pipe. She
takes throat lozenge from tin.

LUMLEY - So, how'd it go?
BLANCHE - I don't know.
Having to do Henry's
murder on my throat.

63 920-08
CLOSE SHOT
Lumley.

BLANCHE (O.S.) - Murder.
LUMLEY - Yeah, yeah... I know.
So, how did it go?

64 928-03
CLOSE SHOT
Blanche.

BLANCHE - She's hooked,
waiting to be pulled in.

65 931-08
CLOSE SHOT
Lumley examines pipe.

LUMLEY - Another one a your
twenty-five dollar
sardines?

66 935-12
CLOSE SHOT
Blanche.

BLANCHE - No. This is a big
one, George. A great big
whale.

67 941-15
CLOSE SHOT
Back of Lumley - He turns
head to o.s. Blanche.

LUMLEY - Well, come on...
give.

68 945-05
CLOSE SHOT
Blanche.

BLANCHE - Keep your eyes on
the road. Don't rush me.

69 948-07
CLOSE SHOT
Lumley looks to road.

LUMLEY (exhales) - Okay,
Blanchey...
LUMLEY (O.S.) - ...start way up at the top.

BLANCHE - Well, it was as simple as ABC. Henry came to me from the Upper Brightness, whispered to me, "This woman's been having sleep problems." From there on, things followed...

BLANCHE (O.S.) - ...naturally, logically.

LUMLEY - Ah-huh! So, I came through for you again, didn't I darlin'?

BLANCHE - Huh?...What are you talking about, George?

LUMLEY - What do you mean, "What am I talking about?" You know damn well what I'm talkin' about. All that information that I dug up by gabbin' to the local druggist about how she was drivin' 'im crazy tryin' t' get sleepin' pills without a prescription.

BLANCHE - That could have been very, very useful to me. Why didn't you tell me about that?

LUMLEY - What'd yuh mean, "Why didn't I tell yuh?" I told you. You know damn well, I...
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<tbody>
<tr>
<td>76</td>
<td>CLOSE SHOT Blanche.</td>
<td>LUMLEY (O.S.) - ...told you, Blanche.</td>
</tr>
<tr>
<td>1009-12</td>
<td></td>
<td>BLANCHE - No, you always think you tell me things and you forget to.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I have to go thru Heaven and Hell, the Great Beyond with Henry.</td>
</tr>
<tr>
<td>77</td>
<td>CLOSE SHOT Blanche.</td>
<td>LUMLEY (O.S.) - Henry, my ass!</td>
</tr>
<tr>
<td>1025-12</td>
<td>Lumley looks from o.s. Blanche to road.</td>
<td>LUMLEY - It was me! It's always me. Without my research, you're about as psychic as a dry salami.</td>
</tr>
<tr>
<td>78</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - Nasty! Nasty..nasty!!</td>
</tr>
<tr>
<td>1036-11</td>
<td></td>
<td>LUMLEY - I'm sick an' tired a having you have me by the crystal balls.</td>
</tr>
<tr>
<td>79</td>
<td>CLOSE SHOT Lumley looks to road.</td>
<td>BLANCHE - Leave your crystal balls out of this...</td>
</tr>
<tr>
<td>1040-08</td>
<td></td>
<td>LUMLEY (O.S.) - ...George.</td>
</tr>
<tr>
<td>80</td>
<td>CLOSE SHOT Blanche.</td>
<td>LUMLEY - No, let's leave Henry outta this and keep the bullshit for your customers.</td>
</tr>
<tr>
<td>1046-05</td>
<td></td>
<td>BLANCHE - You're jealous of him, aren't you?</td>
</tr>
<tr>
<td>81</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY - Oh, please, Blanche.</td>
</tr>
<tr>
<td>1050-12</td>
<td></td>
<td>BLANCHE (O.S.) - I like your jealousy. It's your driving that stinks.</td>
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<td>(CONTINUED)</td>
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<tr>
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<tr>
<td>83</td>
<td>(Cont.)</td>
<td>LUMLEY - Hey, look, I happen to be an actor, not a cab driver. I can play cab drivers, but I sure as hell don't have to drive like one.</td>
</tr>
<tr>
<td>84</td>
<td>CLOSE SHOT</td>
<td>BLANCHE - Well, until I can collect from Julia Rainbird, I'm afraid you're gonna hafta go on playing a cab driver.</td>
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<tr>
<td></td>
<td>1077-03</td>
<td></td>
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<tr>
<td></td>
<td>Blanche, hand by face.</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>CLOSE SHOT</td>
<td>BLANCHE (O.S.) - Neither of us seems to be very fond of starving to death.</td>
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<td>1084-12</td>
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<tr>
<td></td>
<td>Lumley.</td>
<td>LUMLEY - Well, how we supposed to collect? How much is this Rainbird whale gonna spout up?</td>
</tr>
<tr>
<td>86</td>
<td>CLOSE SHOT</td>
<td>BLANCHE - Also, you're gonna have to go on playing a private eye.</td>
</tr>
<tr>
<td></td>
<td>1094-14</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blanche.</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Christ, no! I've had it playing private eyes.</td>
</tr>
<tr>
<td></td>
<td>1099-10</td>
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<tr>
<td></td>
<td>Back of Lumley - He turns head to o.s. Blanche.</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>CLOSE SHOT</td>
<td>BLANCHE - Christ, yes! Now...George, stop blaspheming. You wanna put the curse on ten big ones?</td>
</tr>
<tr>
<td></td>
<td>1103-06</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blanche.</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Now, wait a minute, Blanche. Did you say ten big ones?</td>
</tr>
<tr>
<td></td>
<td>1115-03</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lumley looks from road to o.s. Blanche.</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>CLOSE SHOT</td>
<td>BLANCHE - Mm-hmmmm.</td>
</tr>
<tr>
<td></td>
<td>1123-04</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blanche - sweet smile.</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Ten thousand?</td>
</tr>
<tr>
<td></td>
<td>1125-08</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lumley looks to road.</td>
<td></td>
</tr>
</tbody>
</table>

- 14 -

(CONTINUED)
<table>
<thead>
<tr>
<th>NO. FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>(Cont.)</td>
<td>BLANCHE (O.S.) - Mm-hmm. LUMLEY - Dollars?</td>
</tr>
<tr>
<td>92 1130-00</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - Dollars, George.</td>
</tr>
<tr>
<td>93 1133-02</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY (exhales) - Ah, Blanche, you got any idea of what ah...you and I could do with ten grand?</td>
</tr>
<tr>
<td>94 1143-11</td>
<td>CLOSE SHOT Blanche - rests chin on hand.</td>
<td>BLANCHE - Mm-hmm. We could even get married.</td>
</tr>
<tr>
<td>95 1146-14</td>
<td>CLOSE SHOT Lumley becomes serious, looks to road.</td>
<td>LUMLEY - Why are yuh always a wet blanket for?</td>
</tr>
<tr>
<td>96 1151-05</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - Ah!...Oh, you flatter me so!</td>
</tr>
<tr>
<td>97 1155-03</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY - Well, what's the deal? What do we have to do for the money?</td>
</tr>
<tr>
<td>98 1158-03</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - I'll tell you about it in bed, afterwards.</td>
</tr>
<tr>
<td>99 1161-12</td>
<td>CLOSE SHOT Lumley looks from road to o.s. Blanche, back to road.</td>
<td>LUMLEY - Aw, come on, Blanche, give me a hint.....Just a little ah... (chuckles)...foreplay.</td>
</tr>
<tr>
<td>100 1169-14</td>
<td>CLOSE SHOT Blanche, chin on hand.</td>
<td>BLANCHE - All right. Find one man. That's all.</td>
</tr>
<tr>
<td>101 1174-06</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY - Well, we've had to do worse than that. What's his name?</td>
</tr>
</tbody>
</table>
102 1179-01  CLOSE SHOT Blanche.

BLANCHE - Hmmm...Ah, nobody knows.

LUMLEY (O.S.) - Well, who is he?


103 1190-14  CLOSE SHOT Lumley.

LUMLEY (exhales) - Where is he?

104 1193-01  CLOSE SHOT Blanche.

BLANCHE - Nobody knows!

105 1196-09  CLOSE SHOT Lumley looks from road to o.s. Blanche, back to road.

LUMLEY - Well, for Chrissake! You mean, nobody knows, Blanche? Nobody knows his name, or where he is or who he is?

BLANCHE - Well, George, stop yelling. There's a possibility of one person who might have known... (swallows hard)

LUMLEY (O.S.) - Well, who's that?

BLANCHE - Julia Rainbird didn't mention him to me. Fortunately, her friend, Ida Cookson, did.

LUMLEY (O.S.) - Well, who is it?

BLANCHE - The Rainbird family chauffeur.

107 1226-07  CLOSE SHOT Lumley.

LUMLEY - (exhales)...Ah, now you're talkin'. Now we're on our way.

108 1231-07  CLOSE SHOT Blanche.

BLANCHE - Trouble is...well...he's been dead for twenty-five years.

- 16 -
<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>109</td>
<td>1240-08</td>
<td>CLOSE SHOT Back of Lumley.</td>
<td>LUMLEY - Oh, for Chrissake, Blanche...</td>
</tr>
<tr>
<td>110</td>
<td>1243-15</td>
<td>CLOSE SHOT Blanche.</td>
<td>BLANCHE - Well, no, no, no, no, no, don't start to fret, George, or our waterbed will be no fun at all tonight. As an actor, you should know fretting...</td>
</tr>
<tr>
<td>111</td>
<td>1253-13</td>
<td>CLOSE SHOT Lumley.</td>
<td>BLANCHE (O.S.) - ...will ruin a performance.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LUMLEY - You're not gonna have to worry about my performance t'night, honey.</td>
</tr>
<tr>
<td>112</td>
<td>1260-02</td>
<td>MOVING P.O.V. THRU CAB WINDSHIELD - Bus in distance stops at curb.</td>
<td>LUMLEY (O.S.) - As a matter of fact... ah...on this very evening...</td>
</tr>
<tr>
<td>113</td>
<td>1265-00</td>
<td>CLOSE SHOT Lumley turns head from road to O.S. Blanche, back to road. He brakes hard as he sees:</td>
<td>LUMLEY - ...you're gonna see a standing ovation.</td>
</tr>
<tr>
<td>114</td>
<td>1272-00</td>
<td>P.O.V. THRU WINDSHIELD - MED FULL SHOT - Woman crosses street R-L in front of Cab.</td>
<td></td>
</tr>
</tbody>
</table>
115  (Cont.)  SGT. WEBSTER - She's here...No, not a man. It's a woman....Right. He hangs up, looks at Girl. Follow me. He exits L. She follows.

116  LONG SHOT - 1350-08 EXT. ADMINISTRATION BLDG. - Girl & Sgt. walk from f.g. to door of bldg. in b.g.

117  CLOSE SHOT 1371-08 INT. ADMINISTRATION BLDG. - DOOR opens, Girl enters, stops. PAN DOWN, ZOOM IN to gun in her hand.

118  FULL SHOT 1378-15 GIRL'S P.O.V. - ROOM - Bush & Sanger sit at desks, rise. Grandison beside desk. They move forward to table in f.g. Grandison takes pouch from pocket, puts it on table.

119  MED FULL 1388-03 SIDE-ANGLE Girl - PAN her R-L from doorway to table. ZOOM IN TO EXTREME CLOSE SHOT of enormous diamond as she lays gun on table and pours diamond from pouch into gloved hand. GRANDISON - You've been calling yourself "The Trader"...

120  CLOSE SHOT 1417-09 Girl - looks down to o.s. GRANDISON (O.S.) - ...so we thought you were a man. diamond.

121  INSERT 1420-00 Scale & Girl's hand with diamond. She places diamond on scale, turns handle, scales balance. She removes hand R. GRANDISON (O.S.) - I think we deserve some assurance that the victim's still alive.
CLOSE SHOT
Girl looks down to o.s. diamond.

INSERT
Diamond on scale.
Girl's hand enters, puts diamond into pouch.

MED SHOT
3 Men L., Girl R.
They watch as she puts pouch into purse. She takes note from pocket, hands it to Grandison. He reads note.

She takes back note.

MED FULL
Sgt. Webster crosses to switch at L. of open door, turns on lights on Helicopter pad in b.g.

END OF REEL 1B

OVERALL FOOTAGE
EXHIBITION FOOTAGE
PART TITLE

UNIVERSAL PICTURES

PART

2

(Start measuring on START MARK of Picture)

2

MED FULL

12'

PAN Girl & 3 Men as they cross from table to open doorway & Sgt.

3

FULL SHOT

22-15

EXT. BLDG. - NIGHT - Girl, Grandison, Sanger, Bush with Sgt. following cross L-R. PAN with Sanger as he goes ahead of others to Helicopter.

4

MED SHOT

49-06

EXT. HELICOPTER - Pilot inside. OVER Sanger as he enters L-R, opens Copter door.

SANGER - Now, don't try to be a hero.

PILOT - Yes, sir.

GRANDISON - Well, we've done our part.

PILOT - Where we goin'?

5

INSERT

71-15

Compass - Girl's finger points to "Northeast".

6

MED SHOT

74-04

INT. COPTER - Girl & Pilot. She points gun at him. He reaches to o.s. compass.

7

INSERT

77-08

Compass - Pilot's hand turns indicator.
<table>
<thead>
<tr>
<th>No.</th>
<th>FTG.</th>
<th>Description</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>80-13</td>
<td>MED SHOT</td>
<td>Girl &amp; Pilot. He starts engine. Both look R then L.</td>
</tr>
<tr>
<td>9</td>
<td>87-09</td>
<td>FULL SHOT</td>
<td>DOWN ANGLE - Bush, Grandison, Sanger look to o.s. Copter.</td>
</tr>
<tr>
<td>10</td>
<td>91-09</td>
<td>FULL SHOT</td>
<td>Helicopter takes off. PAN it L-R.</td>
</tr>
<tr>
<td>11</td>
<td>103-12</td>
<td>MED FULL</td>
<td>DOWN ANGLE - Bush, Grandison, Sanger look up to o.s. Copter.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>GRANDISON - Not one goddamn mistake.</td>
</tr>
<tr>
<td>12</td>
<td>110-14</td>
<td>FULL SHOT</td>
<td>UP ANGLE - Helicopter travels L-R in distance.</td>
</tr>
<tr>
<td>13</td>
<td>120-01</td>
<td>MED SHOT</td>
<td>INT. HELICOPTER - Girl &amp; Pilot. She looks at him.</td>
</tr>
<tr>
<td>14</td>
<td>126-11</td>
<td>CLOSE SHOT</td>
<td>Girl - looks from o.s. Pilot to o.s. door.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PILOT (O.S.) - It's lucky for you you've still got the victim.</td>
</tr>
<tr>
<td>15</td>
<td>132-06</td>
<td>MED SHOT</td>
<td>Girl &amp; Pilot. She looks to o.s. door. She motions for Pilot to look at:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PILOT - I'd like nothin' better than to toss you right outta this thing on your head.</td>
</tr>
<tr>
<td>16</td>
<td>140-04</td>
<td>INSERT</td>
<td>Compass - Her finger enters, points to more Easternly direction.</td>
</tr>
<tr>
<td>NO.</td>
<td>DESCRIPTION</td>
<td>DIALOGUE</td>
<td></td>
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<td>------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>17</td>
<td><strong>CLOSE SHOT</strong>&lt;br&gt;Pilot - looks from o.s. compass to o.s. Girl.</td>
<td>PILOT - You sure have this little trip mapped out, don't you?</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td><strong>INSERT</strong>&lt;br&gt;Compass - indicator moves to East.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td><strong>MED SHOT</strong>&lt;br&gt;Girl &amp; Pilot. She looks to o.s. door. He looks from gun to Girl, back to gun.&lt;br&gt;She points gun past Pilot, fires.</td>
<td>PILOT - I'll bet that thing isn't even loaded.</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td><strong>INSERT</strong>&lt;br&gt;Bullet goes thru window.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td><strong>CLOSE SHOT</strong>&lt;br&gt;Pilot flinches, looks to o.s. bullet hole.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td><strong>INSERT</strong>&lt;br&gt;Bullet hole in window.</td>
<td></td>
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<tr>
<td>23</td>
<td><strong>CLOSE SHOT</strong>&lt;br&gt;Pilot looks from window to o.s. Girl.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td><strong>CLOSE SHOT</strong>&lt;br&gt;Girl - looks L. out window. She turns to o.s. Pilot, indicates for him to descend.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td><strong>CLOSE SHOT</strong>&lt;br&gt;Pilot looks down.</td>
<td>PILOT - Golf course, huh?</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td><strong>LONG SHOT</strong>&lt;br&gt;Helicopter approaches over trees. PAN DOWN as it lands near sandtrap.</td>
<td></td>
<td></td>
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<tr>
<td>NO.</td>
<td>DESCRIPTION</td>
<td>DIALOGUE</td>
<td>REEL 2A</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------------</td>
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</tr>
<tr>
<td>27</td>
<td>MED SHOT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>215-10</td>
<td>EXT. HELICOPTER - Girl &amp; Pilot inside. She opens door, looks to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>P.O.V. -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>223-04</td>
<td>Golf Course &amp; Woods. Light blinks twice from woods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>MED CLOSE</td>
<td></td>
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<tr>
<td>227-03</td>
<td>Girl - Pilot in b.g. She gestures to pilot for him to remain in Copter, exits L.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>FULL SHOT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>232-09</td>
<td>Golf course &amp; woods. Girl enters f.g. R., walks quickly towards woods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>MED FULL</td>
<td></td>
<td></td>
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<tr>
<td>245-13</td>
<td>THRU COPTER DOOR to Pilot. He gets out of Copter with flashlight. PAN him to stand beside bubble.</td>
<td></td>
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<tr>
<td>32</td>
<td>PILOT'S P.O.V. -</td>
<td></td>
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<tr>
<td>261-05</td>
<td>Girl in distance, enters woods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>FULL SHOT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>270-06</td>
<td>INT. WOODS - Girl enters L-R to Adamson. PAN DOWN AND ZOOM IN TO CLOSE SHOT of Constantine unconscious on ground.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>MED SHOT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>282-08</td>
<td>Girl &amp; Adamson - She takes diamond from pouch, hands it to Adamson.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
35
286-05
MED SHOT
Pilot beside bubble.

36
288-07
PILOT'S P.O.V. - WOODS -
Light comes on.

37
291-14
MED SHOT
Girl & Adamson. She holds flashlight as he examines diamond with jeweler's loupe.

38
299-03
EXTREME CLOSE SHOT
Adamson's eye looks thru loupe to diamond.

ADAMSON - Brilliant...

ADAMSON - ...Absolutely perfect.

39
302-08
MED SHOT
Pilot beside bubble, looks to o.s. woods, exits L. f.g.

40
306-09
FULL SHOT
Golf course & Woods - Pilot enters R. f.g., runs into woods in b.g.

41
324-08
FULL SHOT
INT. WOODS - Pilot hurries L-R to Constantine's body. ZOOM IN as he kneels beside him, shines light in his eyes.

42
332-07
MED SHOT
INT. MOVING CAR - Adamson drives, Girl (Fran) beside him. She removes sun-glasses.

FRAN - My feet are killing me. These damn six inch heels.

ADAMSON - I happen to like tall women. Everybody likes tall women. In fact, everyone's going to be looking for a tall woman.
ADAMSON (O.S.) - Aside from complaining a lot, what've you been doing with yourself lately?

FRAN - Oh, nothing much. Picking up a ransom, that sort of thing.

ADAMSON - Did you see anyone, ah, we know?

FRAN - Two men who looked like police and a third who just had to be FBI.

ADAMSON - You mix with the nicest people.

FRAN - Beats housework.

ADAMSON - (O.S.) - Did you say anything to them.

FRAN - not a syllable.

ADAMSON - Now, you see, honey? I told you, you could learn to keep your mouth shut...

ADAMSON (O.S.) - ...if you tried.

FRAN - Look who's here.

ADAMSON - Give me a kiss...

FRAN - Gone. Poof! Who needs her?
51
421-08
CLOSE SHOT
Adamson.

52
424-00
CLOSE SHOT
Fran - looks to him. She turns away.

53
432-10
FULL SHOT
EXT. ADAMSON HOUSE -
Adamson car enters R-L,
rounds corner to garage.
Couple cross street R-L.
ZOOM IN to car as garage door
opens, car drives in.

54
463-00
CLOSE SHOT
RAKING GARAGE DOOR -
Tail of car disappears
into garage as door closes.

55
474-11
MED FULL
INT. GARAGE - PAN Fran as
she exits car, goes to cellar
door, turns on lights.
Adamson enters L-R, unlocks
door. They go in. He turns
out light.

56
515-05
FULL SHOT
INT. CELLAR - FROM STAIR
LANDING TO CELLAR - Fran,
followed by Adamson, descends
stairs to brick wall R.

57
529-02
INSERT
Brick - Adamson's hand removes
brick to reveal lock.

58
532-14
MED FULL
SIDE ANGLE - Fran & Adamson -
She watches as he lays brick
on hose hanging on wall.

59
536-12
INSERT
Lock - Adamson's hand enters,
inserts key into lock.
NO. FIG. DESCRIPTION DIALOGUE REEL 2A PAGE 8

60 541-10 MED FULL SIDE-ANGLE - Fran & Adamson - He opens brick door, reaches to another brick.

61 543-13 INSERT Another Brick - Adamson's hand removes brick, reveals intercom and light switch unit. His finger goes to switch.

62 547-10 MED FULL SIDE-ANGLE - Adamson & Fran - he turns on lights in secret room, replaces brick. He steps back as Fran enters room. ADAMSON - Let me put that there, now.

63 555-14 MED FULL INT. SECRET ROOM - Fran enters b.g. Adamson FRAN - Mr. Constantine has left us follows. She looks at table some wine. with dirty dishes and bottle. PAN L. as she puts ADAMSON (O.S.) - I don't think he disguise in chair and moves likes the imported stuff. to unmade bed.

64 570-02 MED FULL Adamson at table. FRAN - That was probably my Veal Parmesan. I'm afraid I overcooked it.

65 576-10 MED FULL Behind Fran - she takes sheets off bed, looks to o.s. Adamson. She points to: FRAN - Don't forget to empty...

66 579-08 P.O.V. Toilet. FRAN (O.S.) - ...that out.

- 27 -
67 581-15 MED CLOSE Adamson looks from o.s. toilet to o.s. Fran.

ADAMSON - Don't you think emptying a chemical toilet is a little below the dignity of a jewel collector?

68 590-01 MED CLOSE Fran holds pillow, looks to o.s. Adamson.

FRAN - The wages of sin, Arthur.

69 593-06 MED CLOSE Adamson looks from o.s. Fran to toilet, back to Fran.

ADAMSON - I'll do it tomorrow.

70 597-04 MED FULL PAN Fran with sheets to Adamson. She picks up disguise. He carries tray with dishes. She exits to cellar.

FRAN - Never put off until tomorrow what you can empty out tonight.

ADAMSON - Bitch.

71 608-02 MED FULL INT. CELLAR - Fran & Adamson enter L-R. He locks brick door. She puts sheets on top of washer in b.g. They turn out o.s. light, go up cellar stairs in L. b.g.

72 651-01 FULL SHOT HIGH ANGLE - ENTRY HALL, OVER CHANDELIER - Fran & Adamson enter from cellar stairs. Fran exits L. into kitchen. Adamson follows.

73 657-14 FULL SHOT INT. KITCHEN - Fran and Adamson enter from b.g. hall. FRAN - Arthur, what's Amsterdam like?

Adamson crosses to sink in f.g.

ADAMSON - Oh, lots of canals.
NO. FIG. | DESCRIPTION |
--- | --- |
74 665-00 | INSERT Fran's hand puts wig in refrigerator drawer. |
75 668-04 | MED FULL Adamson at sink. Fran closes refrigerator, puts coat on chair. He goes to cabinet in b.g. |
76 676-11 | INSERT Adamson's hand opens drawer, tears piece of scotch tape from dispenser. |
77 685-07 | MED SHOT Fran at sink with dishes. |
78 690-08 | MED SHOT Adamson - looks R. |
79 694-12 | MED SHOT Fran looks R. |
80 700-13 | MED SHOT Adamson - looks R. PAN him R. to Hall. |
81 709-08 | MED SHOT Fran f.g. Adamson exits to Hall in b.g. |
82 711-13 | FULL SHOT INT. ENTRY HALL - Adamson comes from kitchen, takes diamond from pocket. |

DIALOGUE |
--- |
ADAMSON - Lots of wizened old men... |
ADAMSON - ...with sharp eyes sitting around cutting big stones into little ones. You'll see. |
FRAN - I don't know what's come over me tonight. I'm tingling all over. |
ADAMSON - I told you about danger... |
ADAMSON (O.S.) - ...didn't I? First it makes you sick. |
ADAMSON - Then, when you get through it, it makes you very...very loving. |
FRAN (O.S.) - Darling... |
ADAMSON - Hmmm?... |
FRAN (O.S.) - It was all too easy. It's frightening.

- 29 - (CONTINUED)
(Cont.)

83

FULL SHOT
INT. DINING ROOM -

Fran comes from kitchen in b.g., turns off lights in kitchen & dining room, exits R. to Entry.

84

MED FULL
INT. ENTRY HALL - PAN
Fran L-R as she comes from dining room and joins Adamson on stairs. They ascend stairs arm in arm.

ZOOM IN TO EXTREME CLOSE SHOT of diamond hanging on chandelier.

Light goes out.

ADAMSON - Hmm...Brilliant planning. They don't have a single lead to follow.

FRAN (O.S.) - What about the ketamin we stuck him with?

ADAMSON - Well, if Dr. Vogel didn't miss it six months ago when I had my wisdom tooth out, he's not gonna miss it now.

ADAMSON (O.S.) - Don't finish up in there. Let's go to bed.

FRAN - Tired?

ADAMSON (O.S.) - Unh-huh. Tingling all over.

FRAN - How did I ever let you get me into all this? I thought I fell in love with you because I needed some stability in my life.

ADAMSON - Well, I guess you're just a bad judge of character.

FRAN - Where'd you put the diamond, dear?

ADAMSON - Where everyone can see it.

FRAN (O.S.) - You didn't.

ADAMSON (O.S.) - I did.

FRAN (O.S.) - Are you gonna tell me where?

ADAMSON (O.S.) - You'll have to torture me first.

FRAN - (O.S.) - Oh...(laughs)...I intend to...in a few minutes.
FULL SHOT
INT. CONSTANTINE'S OFFICE - DAY - Constantine, Grandison, Bush, Sanger seated.

CONSTANTINE - Now, with all due respect to the FBI and the Bureau of Inspectors, I have no time to play games. Now, lest we forget, gentlemen, I have been away from this desk forcibly. I've got a lotta work to catch up on.

MED SHOT
Past Bush to Constantine.
PAN UP as he rises, moves L-R around desk.

CONSTANTINE - Now how many more times we gotta go through this goddam thing?

OVERALL FOOTAGE

EXHIBITION FOOTAGE

END OF REEL 2A

REEL 2B

MED FULL
RAKING - Grandison & Sanger.

GRANDISON - Until we come up with something...

MED CLOSE
Constantine.
PAN R as he paces L-R.

GRANDISON (O.S.) - ...Mr. Constantine

CONSTANTINE - Well, that's a helluva way to solve a kidnapping.

MED FULL
Sanger.

SANGER - Mr. Constantine...You're not the first victim, you know. There have been others.

CONSTANTINE (O.S.) - All right.
All right...
90 840-02 MED CLOSE
   Constantine - PAN as he moves L-R, turns.

91 842-15 MED SHOT
   Grandison.

   Looks L. to o.s. Sanger.

92 850-00 MED SHOT
   Sanger.

93 853-11 MED CLOSE
   Constantine.

94 859-07 MED SHOT
   Sanger.

95 864-03 MED CLOSE
   Constantine.

96 866-03 MED FULL
   Bush takes notes.

97 867-11 MED CLOSE
   Constantine.

   PAN as he moves L-R

   CONSTANTINI: ...But from me, you'll learn absolutely nothing.

   GRANDISON - You never know.

   CONSTANTINE (O.S.) - I know!

   GRANDISON - All right...
     Floyd...

   SANGER - Now...the underground garage...

   CONSTANTINE - Full of cars.

   SANGER (O.S.) - Sounds.

   CONSTANTINE - People...behind me.

   SANGER - Was it a man or was it a woman?

   CONSTANTINE (O.S.) - I don't know.

   SANGER - Man or...

   SANGER (O.S.) - ...woman?

   CONSTANTINE - Man!

   SANGER (O.S.) - Then what?

   CONSTANTINE - The...the prick in my shoulder...I started to turn...
     and...and I woke up in that room.

   (CONTINUED)
<table>
<thead>
<tr>
<th>NO. FTG.</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>97</td>
<td>(Cont.) He stops, turns to o.s. Sanger. PAN as he moves L-R.</td>
</tr>
<tr>
<td>98 895-00</td>
<td>MED CLOSE Sanger.</td>
</tr>
<tr>
<td>99 896-08</td>
<td>MED SHOT Constantine.</td>
</tr>
<tr>
<td>100 899-05</td>
<td>MED SHOT Sanger.</td>
</tr>
<tr>
<td>101 900-14</td>
<td>MED CLOSE Constantine - PAN as he paces R-L to fireplace.</td>
</tr>
<tr>
<td>102 911-02</td>
<td>MED SHOT Sanger.</td>
</tr>
<tr>
<td>103 913-09</td>
<td>MED CLOSE Constantine - PAN as he paces L-R. Stops, turns to o.s. Sanger.</td>
</tr>
<tr>
<td>104 929-03</td>
<td>MED SHOT Sanger - folds hands on lap.</td>
</tr>
</tbody>
</table>

**Dialogue**

**SANGER (O.S.)** - Yes, and what did you hear?...inside or outside? |

**CONSTANTINE** - The room was sound-proofed. I never heard anything except a disembodied voice of a loud speaker. |

**SANGER** - Describe it. |

**CONSTANTINE** - But I've already done that. |

**SANGER** - Again! |

**CONSTANTINE** - It was the voice of a man...no accent...doctored up electronically, unrecogniz... |

**CONSTANTINE (O.S.)** - ...able. |

**SANGER** - How many of them were there? |

**CONSTANTINE** - Two...A man and a woman |

**SANGER (O.S.)** - Why do you say that? |

**CONSTANTINE** - Because the faintest light filtered down from the hallway above. But nothing else to give me a chance to see who they were. |

**SANGER** - Yes, and who did the cooking?
105  MED CLOSE
931-00  Constantine.

106  MED SHOT
941-02  Sanger.

107  MED CLOSE
942-13  Constantine - PAN as he paces R-L

He stops at fireplace, turns to o.s. Sanger.

108  MED FULL
950-12  RAKING - Grandison & Sanger. Grandison makes note.

109  MED CLOSE
953-01  Constantine - PAN as he paces L-R.

110  MED SHOT
962-05  Across desk to Sanger & Grandison. They look at each other. Grandison makes note.

111  MED CLOSE
967-04  Constantine.

PAN as he paces R-L to fireplace and back.

CONSTANTINE - She did.
SANGER (O.S.) - Why?
CONSTANTINE - Because a man would not bother to put the parsley on the filet of sole, that's why!

SANGER - How old is she?

CONSTANTINE - Come on, now, please!
SANGER (O.S.) - How old is she?

CONSTANTINE - Twenty-five.

SANGER - Why?

CONSTANTINE - Why? Because if a man my age is gonna get kidnapped by a woman, he wants her to be twenty-five, that's why!

SANGER - Describe your return.

CONSTANTINE - The return...(exhales cigaret smoke)...
The disembodied voice tells me to sit with my back to the door. The light goes out, the door opens, they both come in. I feel a prick in my left arm. The next thing I know, I wake up in that hospital bed with you sitting there, thinking up questions!
112 993-06  MED SHOT
Grandison - looks from
o.s. Constantine to o.s.
Sanger.

113 994-15  MED SHOT
Sanger - smiles, nods.

114 998-13  MED CLOSE
Constantine - PAN as he
paces R-L to fireplace.

115 1001-06  MED FULL
RAKING - Grandison &
Sanger.

116 1005-06  MED SHOT
Constantine.

117 1009-03  FULL SHOT
EXT. BLANCHE'S HOUSE - DAY
Chauffeur in car parked in
front of house. Lumley
enters R., reacts to car,
exists into courtyard.

118 1035-10  FULL SHOT
LOW ANGLE - BLANCHE'S BACK
DOOR - Lumley enters from L.
f.g., goes in back door.

119 1050-01  FULL SHOT
INT. KITCHEN - Lumley enters
from back door. PAN him L-R
to peek thru curtain.

120 1065-07  CLOSE SHOT
Curtains - Lumley parts
curtains, sees:

SANGER - Thank you, Mr. Constantine.
You're doing great.

CONSTANTINE - That's what you think!

GRANDISON - All right, let's start
all over, again.

CONSTANTINE - Aw, shit!!

BLANCHE (O.S.) - Why, Henry, it was
such a beaming smile on your face.

BLANCHE AS HENRY (O.S.) - I smile
because I'm happy, Blanche. It
comes thru you, Blanche, from
your friend, Ida...

BLANCHE AS HENRY (O.S.) - ...Cookson.

BLANCHE (O.S.) - I'm her guide, Henry.
121
1069-09
P.O.V. THRU SLIT
IN CURTAIN - Blanche
& Ida Cookson sit at
table with crystal ball
and candle. Blanche in
trance.

122
1083-05
CLOSE SHOT - Lumley
peeks thru curtains,
closes curtain.

123
1085-00
FULL SHOT
INT. KITCHEN - Lumley
- PAN him to get flyswatter
and back to curtain.

124
1107-13
CLOSE SHOT
OVER Lumley thru crack in
curtain to mobile as he
touches it with flyswatter.

125
1114-09
CLOSE SHOT
Mobile - flyswatter moves
it, withdraws L.

126
1115-15
CLOSE SHOT
Curtain - Lumley peeks
thru.

127
1118-15
MED CLOSE
Blanche - ZOOM IN TO CLOSE
SHOT eyes as she peeks
toward o.s. curtain.

128
1124-05
MED SHOT
Lumley peeks thru curtain
motions to Blanche.

DIALOGUE

BLANCHE - Friendship can be claimed
only when it cannot be denied.

BLANCHE AS HENRY - Tell Ida Cookson
we are all thankful here for
the warm tranquility in her heart.

BLANCHE AS HENRY (O.S.) - It will
grow...

BLANCHE AS HENRY (O.S.) - ...even
warmer as she trusts in you and
confides in you, and holds back
no secrets from you, be they her
own or those of her intimate
friends.

BLANCHIE (O.S.) - Did you hear that,
Mrs. Cookson?

IDA COOKSON (O.S.) - Yes...

IDA COOKSON (O.S.) - ...Madame Blanch

BLANCHE (O.S.) - Henry, I want you
to seek Walter for us...

BLANCHE (O.S.) - ...now.

BLANCHE (O.S.) - Search thru to the
Double...

BLANCHE (O.S.) ...Strand of Kindness
-36- until...
BLANCHE - ...my friend, Ida Cookson, is joined in loving...

BLANCHE (O.S.) - ...communication with her dear departed husband.

BLANCHE AS HENRY - I will try, Blanche. But first the mists must part a little and the veil must rise to let in the light that will show us the path.

BLANCHE - I'm ready now, Henry. Ready, ready to follow you wherever you want me to go. Where...where are you taking me, Henry? Yes, yes, yes...I see...I see your hand beckoning to me. Oh! Aw! Oh, what a lovely garden, Henry...My, my...Oh!...Is that...is that a statue, there? Oh...could this be Walter standing beside the fountain?

LUMLEY (whispers) - Come here!

BLANCHE (whispers) - How can you do this to me?!

LUMLEY (whispers) - I need your car keys. I'm in a hurry.

BLANCHE - (moans) OH!!... (whispers) Do you realize what damage you can do to my psyche breaking in this way?

LUMLEY (whispers) - Aw, come off it, Blanche. For godsake, just give me your keys. I need 'em.

(CONTINUED)
NO.  
FTG. 

DESCRIPTION 

132   (Cont.) 

PAN them as she goes to desk. He follows. They search for keys. She finds them in drawer. 

He takes them and exits to back door. PAN her back to curtains. 

DIALOGUE  
REEL 2B  
PAGE 19 

BLANCHE (yells) - YES, HENRY! (whispers) What for? 

LUMLEY (whispers) - I've located the daughter of the Rainbird chauffeur and I'm not goin' around there as a cab driver. 

BLANCHE (yells) - OH!!! 

LUMLEY (whispers) - Give me your keys. 

BLANCHE (whispers) - What am I supposed to do without my car? 

LUMLEY (whispers) - Blanche, I don't care whatcha do. Take a taxi. Just gimme the keys. 

BLANCHE (yells) - THE TREES ARE SWAYING AND THE BRANCHES PART, BUT THERE'S NO ONE THERE. (Whispers) Here they are! (Yells) I SEE SHADOWS FALLING... THE AIR IS GETTING COLD, THE BRIGHTNESS...DIMS. GOODBYE, HENRY! 

BLANCHE - Goodbye! 

IDA COOKSON - (inhales deeply)... Did you find Walter? 

BLANCHE - Where? 

IDA COOKSON - In the kitchen. 

BLANCHE - I did? 

- 38 -
<table>
<thead>
<tr>
<th>NO. FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
<th>REEL 2B</th>
<th>PAGE</th>
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<tbody>
<tr>
<td>138</td>
<td>FULL SHOT</td>
<td></td>
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<tr>
<td>1268-15</td>
<td>DOWN ANGLE - INT. DEPARTMENT STORE - Lumley &amp; Manager in f.g. talk. Manager points.</td>
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<td>139</td>
<td>CLOSE SHOT</td>
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<tr>
<td>1286-15</td>
<td>Bra Dept. - Mrs. Hannagan behind counter. PULL BACK TO INCLUDE Lumley.</td>
<td>LUMLEY - I wonder if I could...ah... speak to you for a couple minutes, Mrs. Hannagan?</td>
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<td>MRS. HANNAGAN - Why, sure. Do we know each other?</td>
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<td>LUMLEY - No, ah, I'm Frank McBride of the law firm of Ferguson, Ferguson and McBride and I just wondered if you'd mind, ah, answering a couple questions about your background?</td>
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<td>MRS. HANNAGAN - My background?</td>
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<td>LUMLEY - Hmm-uh.</td>
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<td>MRS. HANNAGAN - Oh, it's as dull as dishwater. (laughs) I mean, what in the world wouldcha be wanting with that?</td>
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<td>LUMLEY - Well, let's just say that the, ah...the information that I'm interested in could be worth a great deal of money.</td>
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<td>140</td>
<td>OVER LUMLEY TO MRS. HANNAGAN</td>
<td>MRS. HANNAGAN - Oh, yeah?</td>
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<td>1330-10</td>
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<td>LUMLEY - Hm.</td>
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<td>141</td>
<td>OVER MRS. HANNAGAN TO LUMLEY.</td>
<td>MRS. HANNAGAN - To who?</td>
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<td>1335-08</td>
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<td>LUMLEY - Well, we'll get around t' that pleasant little subject in a minute, if you don't mind.</td>
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<td>MRS. HANNAGAN (chuckles).</td>
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</table>
MRS. HANNAGAN - Okay.

LUMLEY - Aw, swell.

LUMLEY - Now, why don't we just start at the beginning.

LUMLEY - Your parents.

MRS. HANNAGAN - Oh, they're both dead, God rest 'em.

LUMLEY - Your father was a chauffeur though, right?

MRS. HANNAGAN - Well, how the heck did you know that?

LUMLEY - He was a chauffeur for the Rainbird family.

MRS. HANNAGAN - Right, again. You'd be a helluva detective...

MRS. HANNAGAN - ...Mr. McBride.

LUMLEY (laughs) - I don't know about that, my dear.

MRS. HANNAGAN - (laughs).

LUMLEY - Now, during this period of time, though, can you remember anybody...ah...being a close friend of your father's?

MRS. HANNAGAN - Ah, there was a man...
148 1388-13
OVER LUMLEY TO MRS. HANNAGAN.

149 1401-00
OVER MRS. HANNAGAN TO LUMLEY.

Lumley nods, makes note.

150 1409-10
OVER LUMLEY TO MRS. HANNAGAN.

151 1420-01
OVER MRS. HANNAGAN TO LUMLEY.

152 1423-13
OVER LUMLEY TO MRS. HANNAGAN.

153 1431-15
OVER MRS. HANNAGAN TO LUMLEY.

154 1435-03
OVER LUMLEY TO MRS. HANNAGAN.

MRS. HANNAGAN - ...It was way back when I was in school. Ah, there was this guy that my father used to drink beer with and, ah, shoot pool with down at the village. This Harry Shoe--...

MRS. HANNAGAN - ...bridge...ah...had a poultry shop, ah, with his wife, Sadie...(chuckles)... LUMLEY - Shoebridge.

MRS. HANNAGAN - Yeah. His business was always lousy, even when times were good. And she used to have miscarriages...

MRS. HANNAGAN - ...like other women have birthdays.

MRS. HANNAGAN - Well...they stopped trying...and they moved away to Barlow Creek and, ah...adopted...

MRS. HANNAGAN - ...a kid, I think.

LUMLEY - A boy?

MRS. HANNAGAN - Yeah! An infant. But...you know, I'm not so sure... ah...It's all kind of hazy...ah... and, ah...I keep connecting it with...Well, I remember this night...with my Dad driving over there to the Shoebridge's all alone...
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<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
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<tbody>
<tr>
<td>155</td>
<td>1463-03</td>
<td>OVER MRS. HANNAGAN TO LUMLEY.</td>
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</tbody>
</table>

He nods.

| 156 | 1474-11 | OVER LUMLEY TO MRS. HANNAGAN.                                                |          |

MRS. HANNAGAN - ...and then getting in a big fight with Ma because he come home at four ayem and he wouldn't tell her what he was doing or something... Now...

| 157 | 1491-13 | OVER MRS. HANNAGAN TO LUMLEY                                                 |          |

MRS. HANNAGAN - ...after my Dad passed away...God rest his soul... my Ma was damn mad at the Shoebridge's because they never showed up at the funeral. Then she found out why...

| 158 | 1495-00 | OVER LUMLEY TO MRS. HANNAGAN.                                                |          |

LUMLEY - Why?

MRS. HANNAGAN - A year earlier... they'd gone to their own funeral.

| 159 | 1500-15 | OVER MRS. HANNAGAN TO LUMLEY                                                 |          |

LUMLEY - Dead?

| 160 | 1502-11 | OVER LUMLEY TO MRS. HANNAGAN. She nods Yes".                                |          |

MRS. HANNAGAN - Their house burned down with them in it.

| 161 | 1504-15 | OVER MRS. HANNAGAN TO LUMLEY                                                 |          |

LUMLEY - Well, what about the son?

| 162 | 1512-01 | MED FULL Lumley L., Mrs. Hannagan and Saleswoman R.                         |          |

SALESWOMAN (O.S.) - Mrs. Hannagan...!

SALESWOMAN - ...can't you see that there are customers waiting?

MRS. HANNAGAN - Oh, yes, yes...I'll, I'll be right there.

LUMLEY - She'll be right there, ma'am.
MRS. HANNAGAN - Ah..look, look, ah.. ah..Mr. McBride, ...um...ah... about ah...all this being worth something...

SALESWOMAN (O.S.) - Mrs. Hannagan!!

MRS. HANNAGAN - (exhales) Yeah..

LUMLEY - Say, wait a second.

LUMLEY - This, ah, Shoebridge' son... Where do I look for him?

MRS. HANNAGAN - Well, try the Barlow Creek Cemetery.

LUMLEY - What d' yuh mean, the cemetery?

MRS. HANNAGAN - Well, I'm not sure, but I think he's dead, too.

LUMLEY (exhales).
PART TITLE

UNIVERSAL PICTURES

PART 3

(Start measuring on START MARK of Picture)

2
12'
LONG SHOT
EXT. CEMETERY - DAY -
PAN Lumley's car as he
drives in L-R to shack.
He exits car, looks in shack,
wakes toward CAMERA, looking
at o.s. headstones.

3
90-15
MOVING P.O.V. -
Headstones.

4
98-01
MED FULL
Lumley - DOLLY BACK
as he walks to CAMERA,
empties pipe, looks to
o.s. headstones.

5
102-14
MOVING P.O.V. -
Headstones.

6
106-05
MED SHOT
Lumley - DOLLY BACK as
he walks to CAMERA, ducks
under tree limb, looks to
o.s. headstones as he walks
along.

7
118-03
MOVING P.O.V. -
Headstones.

8
122-05
MED SHOT
Lumley - DOLLY BACK as he
walks to CAMERA, fills pipe,
looks to o.s. headstones,
exits L.
<table>
<thead>
<tr>
<th>NO.</th>
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</tr>
</thead>
</table>
| 9   | 132-03 | MED SHOT  
Lumley - DOLLY BACK as he leaves path, walks thru graves, trips over grave. | LUMLEY - Sorry. |
| 10  | 157-15 | MOVING P.O.V.  
Toward Shoebridge grave. | |
| 11  | 164-14 | MED SHOT  
UP ANGLE - Lumley stops before o.s. headstone. | |
| 12  | 169-12 | P.O.V.  
Two Headstones "Shoebridge". | |
| 13  | 173-12 | CLOSE SHOT  
UP ANGLE - Lumley looks at o.s. headstones. | LUMLEY - (exhales)... |
| 14  | 181-02 | INSERT  
Headstone -  
"Edward Shoebridge 1933-1950" | |
| 15  | 183-09 | CLOSE SHOT  
UP ANGLE - Lumley. | LUMLEY - Dead end, Blanche. Dead and buried. |
| 16  | 191-07 | LOW ANGLE -  
Lumley's legs f.g.  
Caretaker climbs out of hole in b.g. PAN UP TO MED SHOT as he approaches Lumley. | CARETAKER - Caretaker...Do somethin' for ya? |
| 17  | 230-02 | OVER CARETAKER TO LUMLEY | LUMLEY - Oh, I'm just a friend of the family. |
NO.  FTG.  DESCRIPTION

18  233-04  OVER LUMLEY TO CARETAKER
        He shakes head.

19  252-13  OVER CARETAKER TO LUMLEY.

20  269-03  OVER LUMLEY TO CARETAKER.
        Lumley exits L. Caretaker looks after him.

21  283-09  MED FULL
        Lumley bends down to headstones, rubs finger over Edward's stone.

22  294-05  LUMLEY'S P.O.V.
        Caretaker watches o.s. Lumley.

23  296-14  MED FULL
        Lumley kneeling in front of headstones, looks to o.s. Caretaker. He points to Harry's stone. He points to Edward's stone.

24  306-09  LUMLEY'S P.O.V.
        Caretaker.

DIALOGUE  REEL 3A  PAGE 3

CARETAKER - None left. Bad business that.

LUMLEY - You mean the fire?

CARETAKER - Never like them multiple funerals.

CARETAKER - Too much work involved all at one time.

LUMLEY - They died together, yet they're not buried together in the same hole. How come?

CARETAKER - Search me.

LUMLEY - Have a look.

LUMLEY - Died in 1950...
        Died 1950.

LUMLEY (O.S.) - ...Both died the same date.
LUMLEY - Old stone.
This a practically new stone.

CARETAKER - Smart fella, ain't ya.

LUMLEY - Why? Have I stumbled on to something?

CARETAKER - Well...nice meetin' you. Better get back t' my work. I got a job comin' in here tomorrow.

WHEELER - Turn that damn thing down, Marcella. I can't even hear myself think.

WHEELER - How do you expect me to remember anything that far back? I'd have to go thru my old files for that kind of information.

LUMLEY - Well, Mr. Wheeler, I hate to insist.

(CONTINUED)
WHEELER - You know something, Mr. McBride? You lawyers are all alike. Trouble, trouble, trouble. Well, come on, I don't have all day.

LUMLEY - Aah, 1950.

WHEELER - Aaaah... What month?

LUMLEY - Ah, I can't help you there.

WHEELER - Shoebridge...

LUMLEY - Can I sit down, here?

WHEELER - Shoebridge... Yeah, go ahead...

WHEELER - Shoebridge... Shoebridge...

LUMLEY - What about the son?

LUMLEY - Edward Shoebridge. He's their son?

WHEELER - Edward?
LUMLEY - Yeah.

WHEELER - Let's see...Nope!

WHEELER - Nothing!

LUMLEY - Well, whaddya mean, nothing? There's gotta be something.

LUMLEY - Maybe it came later.

WHEELER - Wait a minute. You're talking about Eddie Shoebridge.

LUMLEY - Right ...(chokes)...

WHEELER - ...His headstone... 

LUMLEY (coughs).

WHEELER - Yeah, that did come later.

LUMLEY (coughs)

WHEELER - I think in, ah, '65...Sure, I remember that kid. He wasn't too popular around here.

WHEELER - Some say he set that fire himself in order to get rid of his family. And then disappeared to make it look like he died in the fire, too.

WHEELER - They never did find his body.

LUMLEY - You mean, there's no body in that grave?
WHEELER - As I recollect, that's why the local parson wouldn't say any services...

WHEELER (O.S.) - ...for Eddie.

LUMLEY - Well...(clears throat)...wasn't there a death certificate?

WHEELER - I wouldn't know about that and I don't need to know. I'm just a business man, Mr. McBride.

LUMLEY (exhales).

WHEELER - Ah, here it is.


WHEELER - Now, that's funny. It's paid in cash.

WHEELER (O.S.) - They don't usually do that.

LUMLEY - Who was it?

WHEELER - I don't know, Mr. McBride. I guess he didn't want his name known.
<table>
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<tr>
<th>NO.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
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</thead>
<tbody>
<tr>
<td>52</td>
<td>CLOSE SHOT Lumley - looks up to o.s. Wheeler.</td>
<td>LUMLEY - Well, whaddya mean, &quot;he&quot;?</td>
</tr>
<tr>
<td>53</td>
<td>CLOSE SHOT Wheeler looks from file to o.s. Lumley.</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY - You just said &quot;he&quot;.</td>
</tr>
<tr>
<td>55</td>
<td>CLOSE SHOT Wheeler looks to o.s. Lumley.</td>
<td>WHEELER - I did, didn't I?</td>
</tr>
<tr>
<td>56</td>
<td>CLOSE SHOT Lumley.</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>CLOSE SHOT Wheeler.</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>CLOSE SHOT Lumley - looks down, makes o.s. note.</td>
<td>WHEELER - Well, you know, I seem to sorta remember that it was a man...</td>
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<tr>
<td></td>
<td></td>
<td>Yeah...A young fella...slightly bald...</td>
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<tr>
<td>59</td>
<td>CLOSE SHOT Wheeler.</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>CLOSE SHOT Lumley - looks down, makes o.s. note.</td>
<td>WHEELER (O.S.) - I'd say in his...late twenties.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LUMLEY - And did you see him again when you, ah...put in the headstone?</td>
</tr>
<tr>
<td>61</td>
<td>CLOSE SHOT Wheeler.</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>CLOSE SHOT Lumley - looks down, makes o.s. note.</td>
<td>WHEELER - We didn't do that. He came by and picked it up, himself. Yes,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I remember, now. In one a those tow-trucks.</td>
</tr>
<tr>
<td>63</td>
<td>CLOSE SHOT Lumley - looks down, makes o.s. note.</td>
<td>WHEELER (O.S.) - Y'know, the kind that garages use?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LUMLEY - Got'cha.</td>
</tr>
</tbody>
</table>

- 51 -
Clerk (O.S.) - No... there is no... (ON) death certificate here for Edward Shoebridge. Only Harry J. Shoebridge and Sadie L. Shoebridge.

Lumley - And that's all you have?

Clerk - Well, there is this. It appears to be an application for a death certificate for one Edward Shoebridge, dated November the fourth, 1965. "In as much as applicant could furnish no proof of death for party whose body had never been found and who could supply no Medical Death Certificate and nothing from the Coroner's Office, the application was denied Applicant, when informed he could file a petition for court action, declined the suggestion."

Lumley - Does it say who the applicant was?

Clerk - Yes. Request was made by Joseph P. Maloney, 426 Main Street Barlow Creek.

Lumley - Thata girl. Thank you.

Clerk - You're welcome.

He exits to Camera L.

MED CLOSE
DAY - Lumley in parked car, looks to:

P.O.V.
SERVICE STATION - Maloney waits on VW.

MED CLOSE
Lumley - waits in car.
65
747-02
P.O.V.
SERVICE STATION - VW drives out. Truck drives thru f.g. Maloney walks toward door of station.

66
761-01
MED CLOSE
Lumley - waits in car, cleans pipe.

67
767-02
P.O.V.
SERVICE STATION - empty.

68
770-07
MED FULL
THRU WINDOW TO Mr. & Mrs. Maloney. They observe o.s. Lumley thru window.

776-09
OVERALL FOOTAGE

764-09
EXHIBITION FOOTAGE

END OF REEL 3A

---

REEL 3B

69
776-10
P.O.V.
THRU SERVICE STATION
WINDOW to Lumley's car parked across street.

70
781-04
MED CLOSE
Lumley - starts car. PAN with him as he drives to Service Station.

71
810-09
MED FULL
THRU WINDOW OF STATION TO Mr. & Mrs. Maloney. She exits thru b.g. door. He exits f.g. R.

- 53 -
<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
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</thead>
<tbody>
<tr>
<td>72</td>
<td>815-09</td>
<td>MED FULL</td>
<td>MALONEY - Fill 'er up?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>EXT. STATION DOOR - PAN Maloney as he comes thru door to Lumley in car.</td>
<td></td>
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<tr>
<td>73</td>
<td>834-08</td>
<td>MED SHOT</td>
<td>LUMLEY - Please.</td>
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<tr>
<td></td>
<td></td>
<td>THRU FRONT WINDSHIELD TO Lumley.</td>
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<tr>
<td>74</td>
<td>836-08</td>
<td>MED FULL</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Maloney - PAN him to pump, back to car. Lumley exits car.</td>
<td></td>
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<tr>
<td>75</td>
<td>850-12</td>
<td>MED FULL</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Lumley - closes car door.</td>
<td></td>
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<tr>
<td>76</td>
<td>854-03</td>
<td>MED FULL</td>
<td>MALONEY - You want me t' check under the hood?</td>
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<td></td>
<td></td>
<td>Maloney - straightens up from rear of car.</td>
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<tr>
<td>77</td>
<td>856-12</td>
<td>MED FULL</td>
<td>LUMLEY - If you would, please.</td>
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<td>78</td>
<td>871-10</td>
<td>MED FULL</td>
<td>MALONEY - You better be careful with those matches.</td>
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<td></td>
<td></td>
<td>Maloney - at hood of car.</td>
<td></td>
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<tr>
<td>79</td>
<td>875-07</td>
<td>MED FULL</td>
<td>LUMLEY - Oh...right! I'm sorry.</td>
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<td></td>
<td></td>
<td>Lumley - lights pipe, shakes out match. Car hood goes up L.</td>
<td></td>
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<tr>
<td>80</td>
<td>885-06</td>
<td>MED FULL</td>
<td>LUMLEY (O.S.) - This your place?</td>
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<td></td>
<td></td>
<td>Maloney checks battery, PAN him around car to dip stick.</td>
<td>MALONEY - Yah.</td>
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<td>FIG.</td>
<td>DESCRIPTION</td>
<td>DIALOGUE</td>
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<tr>
<td>81</td>
<td>MED SHOT Lumley &amp; Maloney - PAN Lumley to front of car.</td>
<td>LUMLEY - Then, you must be, ah... J. Maloney...Tell me, does that stand for...</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>MED FULL Maloney checks oil.</td>
<td>LUMLEY (O.S.) - ...ah...John or Jim? MALONEY - Joe.</td>
<td></td>
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<tr>
<td>83</td>
<td>MED FULL Lumley - nods.</td>
<td>LUMLEY - Right.</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>CLOSE SHOT Maloney - closes hood. PAN him to rear of car. DOLLY IN TO CLOSE SHOT.</td>
<td>MALONEY - Everything's okay. That's funny, ah...Ya didn't hardly need any gas...didn't need no oil...</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>CLOSE SHOT SIDE-ANGLE Lumley.</td>
<td>MALONEY (O.S.) - ...Guess yuh didn't come here for the car, huh, Mister? LUMLEY - Could yuh get my windshield, please?</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>CLOSE SHOT MALONEY - PAN as he returns hose to tank.</td>
<td>MALONEY - Don't worry.</td>
<td></td>
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<tr>
<td>87</td>
<td>CLOSE SHOT Lumley.</td>
<td>LUMLEY - You wouldn't happen t' know a guy by the name of...</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>CLOSE SHOT Maloney - DOLLY BACK with him as he comes from pump to paper towel rack, to car windshield.</td>
<td>LUMLEY (O.S.) - ...Edward Shoebridge, would yuh? Used to live around here.</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>CLOSE SHOT Lumley.</td>
<td>MALONEY (O.S.) - What would yuh be wantin' with this, ah...</td>
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<tr>
<td>NO.</td>
<td>DESCRIPTION</td>
<td>DIALOGUE</td>
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<tr>
<td>90</td>
<td>CLOSE SHOT</td>
<td>MALONEY - ...What's his name, ah... Shoebridge?</td>
<td></td>
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<tr>
<td>965-05</td>
<td>Maloney - washes o.s. windshield.</td>
<td></td>
<td></td>
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<tr>
<td>91</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Yeah. Legal matter.</td>
<td></td>
</tr>
<tr>
<td>968-02</td>
<td>Lumley.</td>
<td>MALONEY (O.S.) - You a lawyer?</td>
<td></td>
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<tr>
<td>92</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Yeah...(clears throat)... Names McBride...</td>
<td></td>
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<tr>
<td>979-08</td>
<td>Maloney - washes o.s. windshield.</td>
<td></td>
<td></td>
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<tr>
<td>93</td>
<td>CLOSE SHOT</td>
<td>LUMLEY (O.S.) - ...Frank McBride.</td>
<td></td>
</tr>
<tr>
<td>985-12</td>
<td>Lumley.</td>
<td>MALONEY - First time I ever talked to a lawyer didn't cost me money.</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>CLOSE SHOT</td>
<td>LUMLEY (chuckles)...Actually, Mr. Maloney, ah...by talking to me you could make your-...</td>
<td></td>
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<tr>
<td>993-12</td>
<td>Maloney - washes o.s. windshield.</td>
<td></td>
<td></td>
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<tr>
<td>95</td>
<td>CLOSE SHOT</td>
<td>LUMLEY (O.S.) - ...self some money.</td>
<td></td>
</tr>
<tr>
<td>996-13</td>
<td>Lumley.</td>
<td>MALONEY - Yeah?</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - I'm prepared to pay a reasonable sum of cash, right now, for any information that could lead me to Eddie Shoebridge.</td>
<td></td>
</tr>
<tr>
<td>1009-07</td>
<td>Maloney.</td>
<td>MALONEY - Where I come from, lawyers are usually bad news.</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>CLOSE SHOT</td>
<td>LUMLEY - Oh, no, not this time. This time they're good news...</td>
<td></td>
</tr>
<tr>
<td>1014-04</td>
<td>Lumley.</td>
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</tbody>
</table>
LUMLEY (O.S.) - As a matter of fact, I think that Eddie Shoebridge'll be delighted when he hears from me.

MALONEY - What're yuh gonna tell 'im?

LUMLEY - Well, my client has asked me to keep that confidential.

MALONEY - Who hired yuh to find this guy?

LUMLEY - Hm, that's confidential, also.

MALONEY - Sure like t' help yuh, Mister...Business ain't all that good around here.

LUMLEY - I think yuh can help me.

MALONEY - Is that right?

LUMLEY - Mm-huh...See, people around here have been telling me that Eddie Shoebridge is dead.

MALONEY - (exhales)...Well, if he's dead, looks like he ain't gonna be hearin' all that good news yuh have t' tell 'im, huh?

LUMLEY (O.S.) - I think he's alive.

(CONTINUED)
MALONEY - You sure don't keep this car very clean.

LUMLEY - You wanna tell me why you put a headstone on an empty grave, Maloney?

MALONEY - What headstone?

LUMLEY - The one you paid three hundred and ninety-five dollars for, back in 1965.

MALONEY - You owe me two dollars and forty-seven cents, Mister.

LUMLEY - And two weeks before that you went to the County Courthouse and asked for a certificate of death for Edward Shoebridge and you were turned down.

MALONEY - You wanna give me your credit card?

LUMLEY - No. Credit cards are out. Like you, I prefer to pay in... in cash.

Lumley takes money from pocket, pays Maloney, gets into car.

MALONEY - Back of Maloney -

Lumley drives forward.
115  MED FULL
1152-08  Maloney - grabs paper and
          pen, looks to:

116  FULL SHOT
1157-13  Lumley's car enters R.,
          drives away.

117  MED FULL
1162-05  Maloney - writes down license
          number.

118  INSERT
1165-06  Maloney's hands write down
          license number "885-DJU".

119  MED FULL
1170-10  INT. ADAMSON STORE -
          Adamson seated at table f.g. L.  ADAMSON - Now, this one happens
          & Mrs. Cunningham R.  Mrs. Clay to be my personal favorite.
          in b.g.  Adamson shows Mrs.
          Cunningham watch.  He places
          it on cloth, slides it to her.

120  MED SHOT - SIDE-ANGLE
1178-11  Adamson,
          ADAMSON - Isn't it exquisite?
          MRS. CUNNINGHAM (O.S.) - Probably
          too expensive for me.
          MRS. CLAY (O.S.) - Can I help you, sir?

          Adamson looks to:

121  FULL SHOT
1193-11  Maloney at store entrance
          - looks to o.s. Adamson.

122  MED SHOT
1196-09  Adamson - looks from o.s.
          Maloney to o.s. Mrs.
          Cunningham.
          PAN UP as he rises.
          ADAMSON - (exhales)...excuse me,
          I'll be right back.
          Ah, Miss Clay...
123
1207-01
FULL SHOT
Maloney - approaches CAMERA to o.s. Adamson.

ADAMSON (O.S.) - ... would you take care of Mrs. Cunningham for a few moments.

MRS. CLAY (O.S.) - Certainly, Mr. Adamson.

She enters R. behind Maloney.

124
1214-06
MED SHOT
Adamson - PAN him to office door. Maloney enters R. f.g. He follows Adamson into office. Door closes.

MRS. CUNNINGHAM (O.S.) - I'm afraid I rather like it.

125
1224-11
MED FULL
INT. OFFICE - Maloney & Adamson walk away from CAMERA - Maloney exits R. Adamson turns to him.

MALONEY - Hey, Eddie, you old son-of-a-bitch.

ADAMSON - If it's all the same to you, I'd prefer Arthur Adamson. Now, what in the hell are you doing here?

126
1235-14
MED SHOT
LOW ANGLE - Maloney seated.

MALONEY - I hadda see yuh about somethin' kinda urgent, that's all, Eddie...Arthur.

127
1242-08
CLOSE SHOT
Adamson.

ADAMSON - Couldn't you of phoned me?

128
1244-15
MED SHOT
Maloney.

MALONEY - There are some things you don't put on no telephone.

129
1248-03
CLOSE SHOT
Adamson.

MALONEY (O.S.) - Hey, yuh....yuh got any booze around?

130
1259-03
MED FULL
ACROSS TABLE TO Maloney - Puts cigarettes from table into pocket.

ADAMSON (O.S.) - All right, Joseph, what is it this time?
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<tr>
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<tbody>
<tr>
<td>131</td>
<td>1268-12</td>
<td>CLOSE SHOT Adamson - puts cap on bottle.</td>
<td>ADAMSON - New freezer for your wife? Your mother needs another operation? Your bookies threatening...</td>
</tr>
<tr>
<td>132</td>
<td>1277-12</td>
<td>MED SHOT LOW ANGLE - Maloney.</td>
<td>ADAMSON (O.S.) - ...to kill you? What?</td>
</tr>
<tr>
<td>133</td>
<td>1287-07</td>
<td>CLOSE SHOT Adamson - hands o.s. drink to Maloney.</td>
<td>MALONEY - Now, come on, Eddie, you make me sound like some kinda sponger. Not that I ain't grateful for all your favors.</td>
</tr>
<tr>
<td>134</td>
<td>1289-12</td>
<td>CLOSE SHOT Maloney.</td>
<td>ADAMSON - Did I ever have a choice?</td>
</tr>
<tr>
<td>135</td>
<td>1293-11</td>
<td>CLOSE SHOT Adamson - PAN him to sit in chair.</td>
<td>MALONEY - Okay, okay...Here it is...</td>
</tr>
<tr>
<td>136</td>
<td>1300-14</td>
<td>CLOSE SHOT Maloney.</td>
<td>MALONEY - First off, I gotta ask you a question.</td>
</tr>
<tr>
<td>137</td>
<td>1311-12</td>
<td>CLOSE SHOT Adamson - thinks.</td>
<td>ADAMSON - Go ahead.</td>
</tr>
<tr>
<td>138</td>
<td>1314-04</td>
<td>CLOSE SHOT Maloney - looks to o.s. Adamson.</td>
<td>MALONEY - I'm tellin' ya, no shit, now, Eddie. Can you think of any reason why anyone would be sniffin' around in your life, after all these years?</td>
</tr>
<tr>
<td>139</td>
<td>1316-07</td>
<td>CLOSE SHOT Adamson.</td>
<td>ADAMSON - I can't think of any reason at all. Why?</td>
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<td>NO.</td>
<td>DESCRIPTION</td>
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<tr>
<td>140</td>
<td>CLOSE SHOT Maloney.</td>
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<tr>
<td>1321-13</td>
<td>MALONEY - Well, there's this guy comes around the garage today... trying to locate Eddie Shoebridge.</td>
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<td>141</td>
<td>CLOSE SHOT Adamson.</td>
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<td>1329-12</td>
<td>MALONEY (O.S.) - Claims he's a lawyer an' he's got good news, for yuh, Eddie.</td>
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<tr>
<td>142</td>
<td>CLOSE SHOT Maloney.</td>
<td></td>
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<tr>
<td>1336-03</td>
<td>MALONEY - Won't say what or who he's workin' for. Calls himself McBride.</td>
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<tr>
<td>143</td>
<td>CLOSE SHOT Adamson.</td>
<td></td>
<td></td>
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<tr>
<td>1342-02</td>
<td>MALONEY (O.S.) - I knew he's a phony the minute I seen him. ADAMSON - Police?</td>
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<tr>
<td>144</td>
<td>CLOSE SHOT Maloney. Takes paper from pocket. Hands paper to o.s. Adamson.</td>
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<tr>
<td>1345-11</td>
<td>MALONEY - No way. He's a real amateur. I traced his license plates with the Bureau...doesn't even...</td>
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<tr>
<td>145</td>
<td>INSERT Maloney's hand passes note to Adamson's hand.</td>
<td></td>
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<tr>
<td>1355-10</td>
<td>MALONEY (O.S.) - ...drive his own car.</td>
<td></td>
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<tr>
<td>146</td>
<td>CLOSE SHOT Adamson - looks down at o.s. note.</td>
<td></td>
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<tr>
<td>1357-10</td>
<td>ADAMSON - Blanche Tyler, 17 Castle Heights Road.</td>
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<tr>
<td>147</td>
<td>CLOSE SHOT Maloney - drinks, nods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1367-02</td>
<td>ADAMSON - What'd he look like?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>CLOSE SHOT Adamson.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MALONEY (clears throat)...He's tall, thin, about thirty-five. He's always got a pipe on, asking a lotta smart-ass questions.

ADAMSON - What'd you tell 'im?

MALONEY - Nothing...not a goddam thing. I didn't have to. He knew everything.

MALONEY (O.S.) - The fake headstone you had me put up. How I tried t' get'cha officially declared dead. The son-of-a-bitch says he thinks you're still alive.

MALONEY - He's lookin' for ya, Eddie. And any son-of-a-bitch who's lookin' for you...is lookin' for me.

ADAMSON - Well...whatever he's up to, he won't find me. You worry too much, Joseph.

MALONEY - Yeah, I worry too much because you only planned the fire and locked your old man and old lady in the bedroom. I poured the gasoline. I lit the rags.

ADAMSON (O.S.) - And I thank you.

ADAMSON - The happiest day of my - 63 - whole inglorious childhood.
157 1459-00 CLOSE SHOT Maloney.
 MALONEY - Ah, you wanna kid about it, it's all right with me. I'm gonna track this guy down.

158 1467-04 CLOSE SHOT Adamson.
 ADAMSON - And then what?

159 1469-12 INSERT Maloney's hand holds up knife, blade pops open.

160 1471-10 CLOSE SHOT Maloney - holds up knife.
 MALONEY - This.

161 1474-10 CLOSE SHOT Adamson - nods.
 ADAMSON - You'll never change, will you?

162 1480-08 CLOSE SHOT Maloney - holds up knife.
 MALONEY - You got no cause for complaint. When you needed me, I was always there, wasn't I?

163 1487-09 CLOSE SHOT Adamson - PAN UP as he rises.
 ADAMSON - Look, put that thing away...and listen to me.

164 1494-13 CLOSE SHOT Maloney - holds up knife.
 ADAMSON (O.S.) - Now, I want you to go back to Barlow Creek. Do nothing. Say nothing.

165 1501-03 CLOSE SHOT Adamson.
 ADAMSON - Let me look into this matter in my own, quiet way. And if I need you for anything, I'll contact you.

166 1513-00 CLOSE SHOT Maloney - holds up knife. Puts away knife.
 ADAMSON (O.S.) - Okay?
 MALONEY - You're the boss...Arthur.
CLOSE SHOT
Adamson.

ADAMSON - Isn't it touching how... a perfect murder has kept our friendship alive all these years?

CLOSE SHOT
Maloney - He looks to o.s. door.

MALONEY - You better believe it.

CLOSE SHOT
Adamson - looks to o.s. door.

CLOSE SHOT
Door - opens, Mrs. Clay steps into office.

MRS. CLAY - I'm sorry to disturb you, Mr. Adamson...

CLOSE SHOT
Adamson.

MRS. CLAY (O.S.) - There are two gentlemen here to see you from the Police Depart-...

CLOSE SHOT
Maloney - looks from drink to o.s. Mrs. Clay.

MRS. CLAY - ...ment.

CLOSE SHOT
Adamson.

ADAMSON - Ah...tell them I'll be right out.

MED FULL
Mrs. Clay nods, closes door.

CLOSE SHOT
Maloney - looks from o.s. door to o.s. Adamson.

MALONEY - Jesus Christ, Eddie!

MED FULL
Past Adamson to Maloney
Adamson goes to b.g. door. Maloney rises.

ADAMSON - Wait here.
ADAMSON - Arthur Adamson. What can I do for you gentlemen?

BUSH - Sorry to bother you, Mr. Adamson. Andy Bush, Bureau of Inspectors and, ah...this is Lt. Peterson.

PETEerson - Hi.

ADAMSON - My pleasure.

BUSH - No doubt, you've been, ah...reading or hearing about the Constantine kidnapping.

ADAMSON - Well, I have a confession to make, Inspector. When I heard of the size of that stone, my mouth watered, professionally speaking.

BUSH - (laughs)...Well, just so you don't feel discriminated against, Mr. Adamson, we're, ah...routinely covering every gem dealer and jewelry store in the city.

ADAMSON - Well, I'm flattered.

BUSH - Have you, ah...by any chance, ah...noticed anything out of the ordinary, Mr. Adamson? Any unusual movement of large or small stones hit the markets these last few days?

ADAMSON - Absolutely not.

BUSH - I see.

ADAMSON - I take it then, that you're going on the assumption that this ah...ransom stone has been cut up into smaller gems.

PETEerson - That's correct, sir.

ADAMSON - Makes a lot of sense.
PETE RSON - Ah-huh.

BU SH - We think so.

ADAMSON - If I may presume to make a suggestion. It seems to me you gentlemen ought to be covering the antique and secondhand jewelry markets. They buy from anyone, whereas we jewelers buy exclusively on the wholesale exchanges.

BU SH - That's already being done, Mr. Adamson.

ADAMSON - Oh.

BU SH - I think we've taken up enough of Mr. Adamson's time.

ADAMSON - Well, I'm sorry I haven't been able to be of more help to you gentlemen. However, if I do hear of any unusual transactions in the market place, I'll be sure and contact you.

BU SH - Yes...we'd appreciate that. Much obliged.

ADAMSON - Take care.

PETE RSON - Goodbye, sir.

ADAMSON - Good day...and good luck.

Bush & Adamson shake hands.

Adamson & Peterson shake hands.

Peterson exits R.
Bush exits R.
PAN Adamson as he goes back to office door.

MED FULL
INT. OFFICE - Door -
Adamson opens door, enters, sees:

P.O.V.
Empty office - window open, curtains blow freely.

OVERALL FOOTAGE

EXHIBITION FOOTAGE
<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>00</td>
<td>PART TITLE</td>
<td>UNIVERSAL PICTURES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PART 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Start measuring on START MARK of Picture)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>12'</td>
<td>MED. CLOSE SHOT - Adamson stands in</td>
<td>ADAMSON - Uh, Mrs. Clay. Close up as soon as you wish. I have some work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>doorway of jewelry store office.</td>
<td>to do in here and uh, I'll let myself out the back way. Goodnight.</td>
</tr>
<tr>
<td>3</td>
<td>16-11</td>
<td>MED. CLOSE SHOT - Leather couch in</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adamson's office.</td>
<td>MRS. CLAY (O.S.) - Goodnight.</td>
</tr>
<tr>
<td>4</td>
<td>18-09</td>
<td>MED. CLOSE SHOT - Adamson stands in</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>doorway of office.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grins - turns back to CAMERA.</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adamson turns back to face CAMERA - closes door.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>38-13</td>
<td>MED. LONG SHOT - Curtains blowing from</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>open office window.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>40-05</td>
<td>MED. SHOT - Adamson grins, looks down to floor.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>44-02</td>
<td>MED. CLOSE - Notes on floor.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>46-10</td>
<td>MED. CLOSE - Adamson. CAMERA PANS down with him</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>to pick notes up off floor.</td>
<td></td>
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<tr>
<td>NO.</td>
<td>FTG.</td>
<td>DESCRIPTION</td>
<td>DIALOGUE</td>
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<tr>
<td>9</td>
<td>54-14</td>
<td>CLOSE SHOT - Adamson holds note with address.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>61-07</td>
<td>CLOSE SHOT - Castle Heights street sign.</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>65-07</td>
<td>CLOSE SHOT - SIDE ANGLE - Adamson in drivers seat of auto.</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>69-11</td>
<td>LONG SHOT - Fran stands in apartment driveway. Truck an auto pass. Fran moves to front of apartment.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>83-10</td>
<td>CLOSE SHOT - Adamson in drivers seat of auto.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>85-10</td>
<td>LONG SHOT - CAMERA PANS TO LEFT with Fran as she walks down street.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>103-02</td>
<td>CLOSE SHOT - Adamson in drivers seat of auto.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>105-11</td>
<td>LONG SHOT - CAMERA PANS TO LEFT with Fran as she crosses street toward Adamson's parked auto.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>117-10</td>
<td>CLOSE SHOT - Adamson in drivers seat of auto.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>120-02</td>
<td>FULL SHOT - Fran continues to walk past street sign till out of frame, left.</td>
<td></td>
</tr>
</tbody>
</table>
"FAMILY PLOT"

NO.  FTG.  DESCRIPTION  DIALOGUE

19  123-09  CLOSE SHOT - FRONT VIEW -  FRAN - Your friend, Blanche Tyler,  
        Adamson in drivers seat of  is a spiritualist.
        auto. Turns head full around  
        to watch Fran pass in back of auto.

20  135-03  CLOSE SHOT - Passenger's  FRAN - That's what it says on the  
        auto window. Fran's hand   shingle. Also, there's no one home.
        and face lean down into     ADAMSON (O.S.) - A spirit is never  
        frame.               at home. Get in.  

        Fran opens car door and     
        enters.

21  161-10  MED. CLOSE SHOT -Fran and  FRAN (Sighs) - What do you think we  
        Adamson seated in auto.     should do?

22  177-12  LONG SHOT - Apartment.  ADAMSON - We'll wait. We still don't  
        Auto's P.O.V. Car passes.    know who the man is yet.

23  180-05  MED. CLOSE SHOT - Fran and  FRAN - No. (lights cigarette)  
        Adamson seated in auto.

24  184-07  LONG SHOT - Apartment.  ADAMSON - Must you.
        Auto's P.O.V. Red cab       FRAN - Ah-ha. (indicating yes)
        pulls up in front.

25  189-14  MED. CLOSE SHOT - Fran and  ADAMSON - That must be her.
        Adamson seated in auto.

-70-
<table>
<thead>
<tr>
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<th>DIALOGUE</th>
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</thead>
<tbody>
<tr>
<td>26</td>
<td>LONG SHOT - Red cab parked. Lumley and Blanche exit cab with groceries. Car passes.</td>
<td>ADAMSON - That must be the fellow with the pipe who called on Maloney. A cab driver.</td>
</tr>
<tr>
<td>27</td>
<td>MED. CLOSE SHOT - Fran and Adamson seated in auto.</td>
<td>BLANCHE - Lumley ... Lumley. What's this. Where ya going?</td>
</tr>
<tr>
<td>28</td>
<td>LONG SHOT - Lumley and Blanche enter apartment.</td>
<td>LUMLEY - I'm going home to my own bed where I can get some sleep.</td>
</tr>
<tr>
<td>29</td>
<td>MED. CLOSE SHOT - Fran and Adamson seated in auto.</td>
<td>BLANCHE - No, your not.</td>
</tr>
<tr>
<td>30</td>
<td>MED. SHOT - Lumley and Blanche exit apartment onto porch.</td>
<td>LUMLEY - Blanche, is that all you've ever got on your mind.</td>
</tr>
<tr>
<td>251-01</td>
<td>MED. SHOT - Lumley and Blanche exit apartment onto porch.</td>
<td>BLANCHE - What are ya saving it for ... a rainy day!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LUMLEY - Well honey, ya never know when you're gonna need it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BLANCHE - You're not being friendly, Lumley.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LUMLEY - Blanche, I'm too pooped to pop. I'd be useless to you.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BLANCHE - You're always useless to me. You're always pooping out when I need you most.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LUMLEY (over Blanche) - What about when I'm off there looking for Eddie Shoebridge ....</td>
</tr>
</tbody>
</table>
"FAMILY PLOT"

NO.  FTG.  DESCRIPTION  DIALOGUE
31   291-15  MED. CLOSE SHOT - Fran and Adamson seated in auto.  LUMLEY (O.S.) ... so we can collect a huge sum of money, ya call that being useless.
32   296-05  MED. SHOT - Blanche and Lumley on apartment porch.  BLANCHE - You know what I'm talking about. C'mon inside and stop being difficult.
   33   319-02  MED. CLOSE SHOT - Fran and Adamson seated in auto.  LUMLEY - No, not tonight, Josephine. I'm outta here.
   34   321-02  MED. SHOT - Blanche and Lumley on apartment porch.  BLANCHE - You're a fink!
   35   336-12  MED. CLOSE SHOT - Fran and Adamson seated in auto.  LUMLEY - If I'm a fink, honey, you're an ungrateful bitch.
   36   339-03  MED. SHOT - Lumley walks over to parked cab and enters. Blanche enters apartment, closes door. Lumley drives off.  BLANCHE - You've got important work to do. I want you to be sure about Eddie Shoe ....

   33   319-02  MED. CLOSE SHOT - Fran and Adamson seated in auto.  BLANCHE (O.S.) - bridge. You're always useless.
   34   321-02  MED. SHOT - Blanche and Lumley on apartment porch.  BLANCHE - ... and see that you find him, talk to him.
   35   336-12  MED. CLOSE SHOT - Fran and Adamson seated in auto.  LUMLEY - (over Blanche) How many times are you going to tell me that. Huh!
   36   339-03  MED. SHOT - Lumley walks over to parked cab and enters. Blanche enters apartment, closes door. Lumley drives off.

-72-
"FAMILY PLOT"

NO.  FTG.  DESCRIPTION                               DIALOGUE

37  359-13  MED. CLOSE SHOT - Fran and Adamson seated in auto.  FRAN (shaking head) - You better
                                                  give me a quick synopsis. I'm confused.

                                                  ADAMSON - Simple. A cab driver
                                                  shacked up with a sex starved
                                                  medium named Blanche Tyler. And
                                                  don't ask me why but apparently
                                                  they're on the trail of some spook
                                                  named Eddie Shoebridge. Fortunately,
                                                  not on the trail of your favorite
                                                  kidnapper and mine.

                                                  FRAN - How can you be so sure. You
did hear him talk about collecting
a huge hunk of money. Couldn't that
be the reward that's on our heads?

                                                  ADAMSON - Well, you got yourself a
point there Francis, old girl. But
only time will tell whether it's
any good. One things certain. We're
not going to change our game plan.
Not now.

                                                  FRAN - Buy me a drink, Arthur.

                                                  Adamson leans over to
                                                  start auto.

38  424-08  MED. FULL SHOT - Rainbird
                                                  living room. Julia and
                                                  Blanche on couch.

                                                  BLANCHE - A shiny car. Ahh ... a
                                                  limousine. Why does he drive so
                                                  fast ...  

39  434-07  MED. CLOSE SHOT - Julia
                                                  seated on couch, listening.

                                                  BLANCHE (O.S.) - ... Henry? What's
                                                  that. On the seat beside him. I hear
                                                  the sound of a baby crying. Quick,
                                                  Henry ...

40  446-00  MED. CLOSE SHOT - Blanche
                                                  seated on couch, eyes shut.

                                                  BLANCHE - ... before he disappears
                                                  from view. Ask ... yes I know. Ihhh
                                                  ... I see him now. The uniform. A
                                                  chauffeur. What. Henry, I need words
                                                  Who. What. The Rainbird ....
NO.  
41  
DESCRIPTION  
MED. CLOSE SHOT - Julia seated on couch.  
DIALOGUE  
BLANCHE (O.S.) - ... chauffeur.  
JULIA - Good heavens. Old Michael O'Keefe, our chauffeur.  
BLANCHE (O.S.) - Ohhh. Where is Michael going. Henry, ask him where he's taking Harriet's baby.  
BLANCHE - Oh, more pictures are coming in too fast, I can hardly make them out. Henry ... a graveyard ... a headstone ...  
BLANCHE (O.S.) - I don't like this, Henry. A shoe ... bridge ...  
BLANCHE - A shoebridge? Ah, don't do this to me, Henry.  
JULIA - Speak to the chauffeur.  
BLANCHE (O.S.) - Oh God, somethings burning. The house. Quick, Henry. The house is on fire.  
BLANCHE - Well, take me away from here. Well, I don't want to see this I can't bear the sound of their awful screaming. Go back to the chauffeur, Henry. Get Michael into our presence. Miss Rainbird remember him.  
JULIA - Yes, I remember. And ... Madame Blanche. Listen to me.  
JULIA (O.S.) - Can you hear me?  
JULIA - I've remembered something else that could be terribly important.
50 574-15
CLOSE SHOT - Blanche's face, profile.

51 586-09
CLOSE SHOT - Julia seated on couch.

52 595-14
CLOSE SHOT - Blanche's face, profile.

53 607-01
CLOSE SHOT - Julia seated on couch.

54 611-03
CLOSE SHOT - Blanche's face, profile.

55 617-06
CLOSE SHOT - Julia seated on couch.

56 623-11
CLOSE SHOT - Blanche's face, profile.

57 633-09
CLOSE SHOT - Julia seated on couch.

58 635-14
CLOSE SHOT - Blanche's face.

59 640-08
CLOSE SHOT - Julia seated on couch.

BLANCHE - Wait one minute, Henry. Before you go. Miss Rainbird deserves some kind of assurance about Harriet's child.

BLANCHE (O.S.) - He's a man by now and we have to know, is he happy, Henry.

BLANCHE - Is he alive and well and happy. But if you can't, you can't.

BLANCHE (O.S.) - I certainly can't force you.

BLANCHE - Yes. Of course she'll understand.

BLANCHE (O.S.) - Until next time then. Goodbye.

BLANCHE - Goodbye my love. (opens eyes and turns to face Julia) What happened?

JULIA - Don't you remember?

BLANCHE - Not a blessed thing.

JULIA - Oh, it doesn't matter now. (she stands) Listen ... listen, Madame Blanche. Your Henry jogged my memory of something I'd completely forgotten. When our poor old chauffeur, Mike, realized that he was dying, he wrote to me and said there was one person on earth who had promised that he'd make it his business to know where Harriet's son ...
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>60</td>
<td>675-00</td>
<td>CLOSE SHOT - Blanche's face.</td>
</tr>
<tr>
<td>61</td>
<td>678-14</td>
<td>MED. CLOSE SHOT - Julia standing.</td>
</tr>
</tbody>
</table>

**DIALOGUE**

**JULIA (O.S.)** ... was as long as he lived.

**JULIA** - It was the Parson who baptized the new born baby. (She sits) And there's an additional thing I can tell you.

**LUMLEY** - Don't tell me. Let me guess. Five-hundred.

**BLANCHE** - Not a penny. Not even a hundred for expenses. It's all or nothing, George, until I can produce his name and his present address.

**LUMLEY** - Jesus, Blanche.

**BLANCHE** - However, she gave me a marvelous clue.

**LUMLEY** - Here we go again.

**BLANCHE** - No, here you go again. To the man who might tell you if Shoebridge is dead or alive.

**LUMLEY** - Who's that?

**BLANCHE** - Bishop Wood at Saint Anselm's Cathedral.

**LUMLEY** - Holly Christ, Blanche.

**BLANCHE** - No, George ... not him. Bishop Wood at Saint Anselm's Cathedral. He was a Parson once and he baptized the Shoebridge baby.

Blanche affectionately pinches Lumley's cheek.

---

**OVERALL REEL FOOTAGE**

**EXHIBITION REEL FOOTAGE**

END OF REEL 4-A
START OF REEL 4-B

63 750-04 HIGH ANGLE LONG SHOT -
EXT. SAINT ANSELM'S
CATHEDRAL - Lumley walks
up steps. CAMERA PANS UP
steps and PULLS BACK TO
REVEAL full shot of Cathedral
with Lumley entering.

64 796-02 FULL SHOT - Lumley inside
Cathedral entry.

65 798-09 INT. SAINT ANSELM'S -
LONG SHOT - Congregation
seated; service in session.

66 803-11 FULL SHOT - Lumley stands
inside Cathedral entry.
CAMERA MOVES with Lumley
as he walks over to Verger.

LUMLEY - Excuse me.
VERGER - (motions with hand to
Lumley to extinguish pipe)

LUMLEY - Sorry. Do you know how I
could uh, make a date to see Bishop
Wood?

VERGER - If you want to make the
appointment today, you'll have to
make it through the Chaplain.

LUMLEY - Well, which one is the
Chaplain?

VERGER - When the service is over
I'll show you where to go.

LUMLEY - (nods head)

67 855-08 INT. SAINT ANSELM'S -
LONG SHOT - Congregation
sits as service continues.
NO.  
FTG.  
DESCRIPTION  
DIALOGUE  

68  
870-09  
FULL SHOT - Bishop Wood steps off pulpit. Moves toward F.G.  
CAMERA PULLS BACK with his movement.  

69  
875-12  
MED. SHOT - Fran dressed as elderly lady. Hides behind stairway. CAMER A PULLS BACK to reveal her walking toward pulpit. Bishop Wood enters frame from left, reaches for Fran as she faints and falls.  

70  
890-00  
FULL SHOT - Adamson, dressed as Verger, emerges from pulpit bench and walks over to aide Bishop Wood in F.G.  

71  
897-13  
CLOSE SHOT - Needle being stuck into Bishop Wood's arm.  

72  
899-11  
CLOSE SHOT - Bishop Wood's face as he feels needle.  

73  
900-15  
CLOSE SHOT - Needle in Bishop Wood's arm.  

74  
902-06  
CLOSE SHOT - Bishop Wood's face as he loses consciousness.  

75  
904-06  
CLOSE SHOT - Fran's face on floor; eyes open.  

76  
906-00  
CLOSE SHOT - Fran's legs quickly rising off of floor.  

BISHOP WOOD - Oh, dear.
NO.     FTG.     DESCRIPTION                                      DIALOGUE

77  907-09  CLOSE SHOT - Adamson's face.

78  908-04  CLOSE SHOT - Adamson's hand grabbing up under one of Bishop Wood's arms.

79  909-02  CLOSE SHOT - Fran's hand grabbing up under Bishop Wood's other arm.

80  910-08  MED. FULL SHOT - Congregation looking wonderingly.

81  912-00  LONG SHOT - Pulpit. Some clergymen arise to look.

82  913-03  MED. SHOT - Verger and Lumley stare.

83  914-04  MED. LONG SHOT - Congregation seated; some rise.

84  915-11  MED. CLOSE SHOT - Fran and Adamson hold Bishop Wood up. All three BACKS TO CAMERA. Fran and Adamson move away from CAMERA carrying Bishop Wood down aisle, hurriedly.

85  920-02  MED. FULL SHOT - Congregation seated; some rise.

86  921-13  MED. LONG SHOT - Congregation rises and moves into aisle.

87  923-00  LONG SHOT - Pulpit. Clergymen rise to look.
LONG SHOT - Fran and Adamson carrying Bishop Wood out Cathedral side entrance.

MED. SHOT - Congregation rises off benches and MOVES IN TOWARD F.G.

CONGREGATION MEMBER #1 - What's happened to the Bishop? Where are they taking him?

CONGREGATION MEMBER #2 - I don't know. Do you think he's sick?

LONG SHOT - Empty aisle. Open door to Cathedral side entrance can be seen in distance.

LONG SHOT - Adamson's auto in Cathedral alley. Pulls away.

FULL SHOT - Some Congregation members exit Cathedral side entrance onto alley.

LONG SHOT - Adamson's auto turns right onto street from Cathedral alley.

FULL SHOT - Various members of Congregation exit Cathedral side entrance onto alley to watch auto pull away.

MED. CLOSE SHOT - Fran and Adamson seated in auto. Disrobing disguise while driving and talking.

FRAN (Sighs) - You know he's moving. You sure you gave him enough?

ADAMSON - Just the usual dose. He looks so harmless.
"FAMILY PLOT"

NO. DESCRIPTION

96 964-07 INT. AUTO - MED. CLOSE SHOT - Fran taking off wig and makeup.

97 973-08 INT. AUTO - MED. CLOSE SHOT - Adamson looking at himself in rear view mirror.

98 975-09 INT. AUTO - MED. CLOSE SHOT - Fran wiping makeup off face.

99 984-02 INT. AUTO - MED. CLOSE SHOT - Adamson.

100 990-10 INT. AUTO - MED. CLOSE SHOT - Fran.

101 998-14 INT. AUTO - MED. CLOSE SHOT - Adamson; Fran's hand on his left shoulder.

102 1007-08 INT. AUTO - MED. CLOSE SHOT - Fran peeling off neck makeup.

103 1013-03 INT. AUTO - MED. CLOSE SHOT - Adamson.

104 1024-02 INT. AUTO - MED. CLOSE SHOT - Fran.

DIALOGUE

ADAMSON (O.S.) - Ya know when I was a little kid living in that village he always made me feel like I was something evil.

ADAMSON - And look at me now.

FRAN - Well, I feel years younger. Ya know, one more like this one and today and we'll be naturally gray.

ADAMSON - It was an incredible job. Ya know I really think it's worth more than a million.

FRAN - Well, I was sorry darling but I'm not going back and re-write my ransom note that I left in my prayer book.

FRAN (O.S.) - You have to be a good sport and settle for a million.

ADAMSON - You were beautiful, Fran. Just beautiful.

FRAN - I was scared.

ADAMSON (O.S.) - I told you it would be alright, didn't I?

ADAMSON - People in Church are inhibited. They don't jump up and run around and make alot of noise. They're all too religiously polite.

FRAN (nods) - Shall we go on congratulating ourselves or would you like to talk about him now.
ADAMSON - Who?

FRAN - Who! The man with the pipe.

ADAMSON (Sighs) - So you saw him there then, huh?

FRAN (O.S.) - Larger than life.

ADAMSON - Larger than death you mean.

ADAMSON (O.S.) - There's no doubt about who he's after now.

FRAN - What were you planning to do about him, dear.....

FRAN (O.S.) ... besides just not telling me.

ADAMSON - I'm not planning to do anything about him. Joe Maloney's been itching for that job. He's got it.

ADAMSON (O.S.) - I'll phone him as soon as we've put our guest in his quarters.

FRAN (shaking head) - I was right about that silly cab driver. For once in my life I hate being right.

ADAMSON - Well, how in the hell could he have known we were going to be there when you and I are the only two people in the world who knew that.
"FAMILY PLOT"

NO. FTG. DESCRIPTION                        DIALOGUE

112 1091-12 INT. AUTO - MED. CLOSE SHOT - Fran.

FRAN (Sighs) - I've got a thought. It's a dumb one.

ADAMSON (O.S.) - Well, say it.

FRAN - Do you believe in ESP? Extra Sensory Perception... all that sort of psychic phenomena.

ADAMSON - What do ya mean ... Madame whats-her-name?

FRAN - Blanche Tyler.

ADAMSON - Jesus. You and I know that that's off the wall but uh, can we afford to be wrong? I'm afraid our two quarrelsome lovers are going to have to share a fatal accident.

FRAN - Oh my God. But Maloney wouldn't be willing to do that, would he?

ADAMSON - Of course he'd be willing ... gladly. He'd believe he was protecting himself and his old buddy.

FRAN - Well, I don't want to know about it. Okay.

FRAN (O.S.) - Promise me, Arthur.

ADAMSON - Come on now, dear. That's what's so exciting about all of this. We move as one. Everything together. Nothing held back.

120 1175-00 INT. AUTO - MED. CLOSE SHOT - Fran (looking terribly worried).
NO. FTG. DESCRIPTION DIALOGUE

121 1182-13 EXT. DAY - FULL SHOT
Auto turns street corner.
Pulls into Adamson's
 garage driveway.

122 1197-03 INT. AUTO - SIDE ANGLE
Fran - through auto
 passenger's window. She
pushes remote control to
open garage door.

123 1200-02 MED. SHOT - REAR VIEW -
Auto in driveway. Garage
doors open, auto drives
in. Door closes.

124 1222-00 MED. SHOT - Lumley &
Blanche in apartment
kitchen. Lumley cooking
over stove, Blanche seated
at dining table.

BLANCHE - It was gross negligence
losing him that way. He was all we
had.

LUMLEY - I didn't lose him, Blanche.
He was kidnapped. (Lumley moves
over to sit at dining table)

BLANCHE - Oh. Why would anyone want
to do that to a Bishop?

LUMLEY - For the ransom, dummy. It's
a million dollars. I can't get over
it. You know that I was right there.

BLANCHE - Oh, forget about the
million. What about our ten thousand?
(mouth full of food) We've got
nowhere to go now, Lumley.

BLANCHE - And what am I gonna tell
Miss Rainbird? I suppose Henry and I
are going to have to exhaust
ourselves again doing your work
for you.
"FAMILY PLOT"

NO. FTG. DESCRIPTION

(Con't) 127 1271-08 Telephone rings.

DIALOGUE

LUMLEY - What do ya mean "my work". My work is drivin' a god damn cab, for christ sake. And startin' right this minute that's exact ...

BLANCHE - That's exact what? Go ahead.

LUMLEY - (over Blanche) Answer the telephone.

BLANCHE - Hello. (brings phone back with her to table) ... Who ... Mr. Maloney ... of Barlow Creek ... Go ahead.

BLANCHE (Con't) ... Hello. Can you speak a little louder, Mr. Maloney.

MALONEY'S VOICE (O.S.) - I said I traced ya through the license plates on that car your lawyer friend was drivin'. I figured if ya was still lookin' for some dope on Eddie Shoebridge, I might have somethin' for ya.

BLANCHE - Oh (clears throat). How come you changed your mind, Mr. Maloney?

MALONEY'S VOICE (O.S.) - I didn't say nothin' to your man 'cause I felt it was none of my business and none of his. But I been thinkin' about it and how I could use the bread. So, for a little consideration I'm willin' to lead ya to someone who knows Eddie Shoebridge's wife. It'll cost you a grand.

BLANCHE (laughs) - Oh, don't be silly, Mr. Maloney. I have my lawyer right here beside me and he says he'll give you a hundred dollars provided it leads to something.

-85-
NO. Ftg. DESCRIPTION

(Con't) 128 1300-00 Lumley gives the okay sign.

129 1401-04 MED. SHOT - Lumley rises from table, take paper and pencil off top of refrigerator. CAMERA MOVES with him back to Blanche seated at table with phone in hand.

Blanche hangs up the phone. Looks to Lumley.

Lumley rises from table and EXITS FRAME RIGHT.

130 1457-01 MED. SHOT - Lumley stands in doorway of kitchen.

DIALOGUE

MALONEY'S VOICE (O.S.) - Make it two.

BLANCHE - Ah, alright. It's a deal. Where do we meet?

MALONEY'S VOICE (O.S.) - You and that lawyer friend of yours, you drive up and meet me at Abe and Mabel's ... in two hours.

BLANCHE (O.S.) - Abe and Mabel's?

MALONEY'S VOICE (O.S.) - It's a Cafe up the road to Mt. Sherman, about five miles up off Route 22. Ya know where it is?

BLANCHE - Yeah. Why so far away? Can't we meet somewhere more convenient?

MALONEY'S VOICE (O.S.) - Well, this party I'm gonna take ya to happens to be up in that area.

BLANCHE - I see. Mr. Maloney, are you admitting Edward Shoebridge is still alive?

MALONEY'S VOICE (O.S.) - I ain't sayin' a thing until I see the color of your money ... in two hours.

BLANCHE - What do ya think?

LUMLEY - Smells fishy to me.

BLANCHE - Humm. (mouth full of food) I know. But even fish smells good when you're starving to death. What have we got to lose. He's the only clue left.

LUMLEY - Ya got two hundred dollars on ya?
NO.  FTG.  DESCRIPTION  DIALOGUE
131  1461-04 MED. SHOT - Blanche seated at dining table.  BLANCHE (shakes her head "no") You know me better than that. Of course not. Fix me another one of these (indicating hamburger).
132  1472-06 MED. SHOT - Lumley stands in doorway of kitchen.  LUMLEY - You don't need another one. You already got one. We only got two hours to get there.
133  1479-00 MED. SHOT - Blanche seated at dining table.  BLANCHE - I'll eat it in the car.
134  1481-03 MED. SHOT - Lumley stands in doorway of kitchen.  LUMLEY - Come on. (motions to her)
135  1483-12 MED. SHOT - Blanche seated at dining table.  BLANCHE - You're impossible. (rises from table)
136  1486-10 HIGH ANGLE - LONG SHOT - Blanche's white Mustang cruises down highway. CAMERA PULLS BACK TO REVEAL auto traveling along Mtn. highway.
137  1514-15 INT. AUTO - MED. CLOSE SHOT - Blanche and Lumley; Lumley driving.
138  1519-01 LONG SHOT - White Mustang approaches. CAMERA MOVES with auto as it passes on down highway. CAMERA MOVES TO RIGHT AND ZOOMS IN on parked green auto; rear view. HEAD RISES from back seat of parked auto. It is Maloney.
NO.  
FTG.  
139  
1551-01  
LONG SHOT - White Mustang drives toward F.G. CAMERA PULLS BACK TO REVEAL auto turning into Abe and Mabel's Cafe. Blanche and Lumley exit auto.

140  
1596-02  
FULL SHOT - INT. ABE & MABEL'S CAFE - Blanche and Lumley enter, sit at table. Waitress walks over.

141  
1641-13  
PART TITLE  
"FAMILY PLOT"  
END OF PART  
4

1629.13  
EXHIBITION REEL FOOTAGE

DIALOGUE  

LUMLEY (Sighs) - A couple of beers, please. (glances at wristwatch) He must be late.
<table>
<thead>
<tr>
<th>NO.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>PART TITLE</td>
<td>UNIVERSAL PICTURES</td>
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<tr>
<td></td>
<td></td>
<td>&quot;FAMILY PLOT&quot;</td>
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<td>PART 5</td>
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<td></td>
<td></td>
<td>(Start measuring on START MARK of Picture)</td>
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<tr>
<td>2</td>
<td>12'</td>
<td>LONG SHOT - Green</td>
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<td></td>
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<td>auto travels toward</td>
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<td>F.G. Pulls into</td>
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<td>Abe &amp; Mabel's Cafe.</td>
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<td>3</td>
<td>28-04</td>
<td>MED. SHOT - Maloney</td>
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<tr>
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<td>exits parked green</td>
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<td>auto.</td>
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<td>4</td>
<td>46-07</td>
<td>MED. SHOT - Blanche &amp;</td>
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<tr>
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<td>Lumley seated at Cafe</td>
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<td>table. Mabel's back to</td>
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<td>CAMERA. Exits frame</td>
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<td>right.</td>
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<td>5</td>
<td>59-07</td>
<td>MED. SHOT - Four</td>
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<td>children and Pastor</td>
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<td>enter Cafe.</td>
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<td>6</td>
<td>66-06</td>
<td>MED. CLOSE SHOT -</td>
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<td></td>
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<td>Blanche &amp; Lumley</td>
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<tr>
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<td>seated at Cafe table.</td>
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<tr>
<td>7</td>
<td>68-02</td>
<td>MED. SHOT - Children</td>
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<td></td>
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<td>&amp; Pastor sit at Cafe</td>
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<td>table. CAMERA MOVES</td>
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<td>TO LEFT to include</td>
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<tr>
<td></td>
<td></td>
<td>Abe &amp; Mabel at counter.</td>
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</tbody>
</table>

-89-
NO. FTG. DESCRIPTION

8 95-02 MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.

9 100-12 FULL SHOT - Children & Pastor at Cafe table. Abe & Mabel at counter.

10 105-01 MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.


12 113-10 MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.

13 126-09 MED. SHOT - Cafe door.

14 131-09 MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.

15 144-12 MED. SHOT - Front door of Cafe opens. Girl enters. Pastor sits at table with girl.

DIALOGUE

LITTLE BOY (O.S.) - (giggles)

LITTLE BOY - (giggles)

BLANCHE - (clears throat)

LUMLEY - Don't blame me.

BLANCHE - Did I say anything? (adds sarcastic laugh)

LITTLE BOY (O.S.) - (giggles)

GIRL - Hello, Kenneth. I'm sorry I'm late.

PASTOR - I'll get you a chair.

GIRL - Uh, that's alright. I'll sit over here.

PASTOR - I'll join you.
MED. CLOSE SHOT - Blanche & Lumley seated at Cafe table.

MED. SHOT - Maloney finishes wiring white Mustang auto. Enters green parked auto.

MED. SHOT - Blanche & Lumley seated at Cafe table. Mabel brings two more beers.

FULL SHOT - White Mustang auto parked outside Abe & Mabel's.

MED. SHOT - Blanche & Lumley seated at Cafe table.

FULL SHOT - EXT. ABE & MABEL'S CAFE - Blanche & Lumley exit. They enter white Mustang which pulls off down highway.

CLOSE SHOT - Rear of white Mustang. CAMERA ZOOMS IN to right rear tire where brake fluid is leaking.

LUMLEY (grinning) - Look at that. (indicating Pastor) - Nice arrangement!

BLANCHE - Don't be obscene, George.

LUMLEY (half asleep from beers) - Oh. Thank you, my dear.

LITTLE BOY (O.S.) - (giggles)

BLANCHE - Just see that ya keep your head screwed on straight, will ya?

LUMLEY - (Sighs as if belching)

LUMLEY - (Sighs after gulp of beer)

BLANCHE - He's not coming.

LUMLEY - (belches softly)
"FAMILY PLOT"

NO. | FTG. | DESCRIPTION |
--- | --- | --- |
23  | 344-06 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving. |
24  | 349-01 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway. |
25  | 353-06 | CLOSE SHOT - Right rear tire of traveling auto. Brake fluid leaking. |
26  | 357-02 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving. |
27  | 360-08 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway. Takes hairpin curve, left. |
28  | 365-05 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving. |
29  | 370-12 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes two hairpin curves. |
30  | 380-06 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving. |

DIALOGUE

LUMLEY (Sighs) - Well, that's the end of that.

BLANCHE - George, what's the big hurry?

BLANCHE - Just slow down a little, will ya please?
NO.  FTG.  DESCRIPTION
32  386-11  MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.
33  395-02  HIGH ANGLE SHOT over rear of traveling auto.
34  398-02  MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.
35  409-10  CLOSE SHOT - Lumley's hand & foot on accelerator.
36  414-00  MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.
37  417-01  CLOSE SHOT - Lumley's foot on brake pedal.
38  418-12  MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.
40  426-00  MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving.

DIALOGUE

BLANCHE (hands pressed against dash) I told you not to drive so fast, George.
LUMLEY - I don't know what's wrong. The accelerator seems to be sticking.
BLANCHE - George, for God's sake slow up, will ya. (Sighs)
LUMLEY - I can't.
BLANCHE - My hamburger's coming up.
LUMLEY - The accelerator ... is stuck.
BLANCHE - Use the brakes.
LUMLEY (Sighs) - They don't work.
BLANCHE - What?
LUMLEY (paniced) - The brakes don't work.
BLANCHE (frightened) - What do ya mean?
"FAMILY PLOT"

NO. FTG. DESCRIPTION


DIALOGUE

BLANCHE (O.S.) - (screams)

BLANCHE - George! (grabs his necktie) ... (barely audible) .. will you stop ... 

LUMLEY - G'mon, woman. Don't grab me, for God's sake.

BLANCHE (over Lumley, barely audible) ... what about ... 

LUMLEY (Con't) - It's not me ... it's the brakes don't work.

BLANCHE - I'm getting violently ill, George.

43 450-00 LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve.

44 451-15 MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pulls on necktie.

LUMLEY - What are ya choking me, Blanche ... for Christ's sake!

BLANCHE - (light screams over Lumley)


BLANCHE (O.S.) - (screams before & as they approach oncoming auto)

46 466-11 CLOSE SHOT - White Mustang drives over dirt shoulder of highway.
NO. FTG. DESCRIPTION DIALOGUE
47 467-14 MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche twisted in seat. LUMLEY - Get your foot down!
49 472-04 MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pulls on necktie. BLANCHE - Eeee-oooh!
50 477-12 CLOSE SHOT - Blanche's hand pulling on hand brake. LUMLEY - Grab the brake! Reach down and pull the hand brake.
51 484-03 MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche pressed against dashboard. LUMLEY (O.S.) - Pull on it.
Blanche throws her arms around Lumley. BLANCHE (O.S.) - (moaning) I am pulling.
LUMLEY (O.S.) - Get your hands off the steering wheel. Now pull on it.
52 493-08 LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve. BLANCHE (eyes shut) - I am pulling.
LUMLEY (over Blanche) - Pull it!
LUMLEY - C'mon, Blanche.
53 495-12 MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him. LUMLEY (O.S.) - (mumbling into Lumley's shoulder)
LUMLEY (O.S.) - Don't.
LUMLEY - Get your hand off the God damn wheel.
NO. | FTG. | DESCRIPTION | DIALOGUE
--- | --- | --- | ---
54 | 499-04 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve. | 
55 | 501-09 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him. | 
56 | 504-04 | LONG SHOT FROM HIGHWAY - AUTO PASSENGER'S P.O.V. - looking right over shoulder down to valley. | 
57 | 506-09 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holding on to him. | BLANCHE - (Screams) 
58 | 508-04 | LONG SHOT FROM HIGHWAY - AUTO PASSENGER'S P.O.V. - looking right over shoulder down to valley. | BLANCHE (O.S.) - (Gasps) 
59 | 511-00 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat. | 
60 | 518-11 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. | 
61 | 520-08 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat. | BLANCHE - (Moans)
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<th>NO.</th>
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<tbody>
<tr>
<td>62</td>
<td>524-02</td>
<td>LONG SHOT - DRIVER'S</td>
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<tr>
<td></td>
<td></td>
<td>P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve</td>
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<td></td>
<td>while dodging four autos.</td>
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<tr>
<td>63</td>
<td>531-12</td>
<td>MED. CLOSE SHOT - Blanche &amp; Lumley seated in auto.</td>
<td>BLANCHE - Look out!</td>
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<tr>
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<td>Lumley driving; Blanche tumbling in seat.</td>
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<tr>
<td>64</td>
<td>532-14</td>
<td>LONG SHOT - DRIVER'S</td>
<td>BLANCHE (O.S.) - (Gasps)</td>
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<tr>
<td></td>
<td></td>
<td>P.O.V. - Auto traveling down Mtn. highway at high speed. Takes hairpin curve</td>
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<tr>
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<td>while dodging two autos.</td>
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<tr>
<td>65</td>
<td>535-02</td>
<td>MED. CLOSE SHOT - Blanche &amp; Lumley seated in auto.</td>
<td>BLANCHE - Ah ... Oh!</td>
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<tr>
<td></td>
<td></td>
<td>Lumley driving; Blanche climbing over him.</td>
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<tr>
<td>66</td>
<td>536-08</td>
<td>LONG SHOT - DRIVER'S</td>
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<tr>
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<td></td>
<td>P.O.V. - Auto traveling down Mtn. highway at high speed up onto shoulder.</td>
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<td></td>
<td>Auto tilts.</td>
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<tr>
<td>67</td>
<td>539-14</td>
<td>MED. CLOSE SHOT - Blanche &amp; Lumley seated in auto.</td>
<td>BLANCHE (barely audible) ... Give</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lumley driving; Blanche tumbling while auto tilts.</td>
<td>me the horn ...</td>
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<tr>
<td>68</td>
<td>541-12</td>
<td>LONG SHOT - DRIVER'S</td>
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<tr>
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<td>P.O.V. - Auto traveling up onto highway shoulder.</td>
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<td>Auto tilts.</td>
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<tr>
<td>69</td>
<td>544-10</td>
<td>MED. CLOSE SHOT - Blanche &amp; Lumley seated in auto.</td>
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<tr>
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<td>Lumley driving; Blanche tumbling while auto tilts.</td>
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</tbody>
</table>
NO. | DESCRIPTION | DIALOGUE
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70 545-15 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling up onto highway shoulder. Auto tilts. | LUMLEY (O.S.) - Get your god damn foot down.
71 550-06 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat. | LUMLEY - Just sit in your own seat. BLANCHE - (Whines)
72 553-00 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Dodges autos & oncoming motorcyclists. | LUMLEY (looking desperate) - I gotta get off this road. BLANCHE - (sighs over Lumley)
73 564-14 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche tumbling in seat. | BLANCHE (O.S.) - (audible sighs)
74 567-12 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. | LUMLEY - Now Blanche ... just hang on, babe.
75 572-12 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holds on to him. | |
76 575-06 | LONG SHOT - DRIVER'S P.O.V. - Auto traveling down Mtn. highway at high speed. Turns right onto dirt shoulder. | |
77 578-11 | MED. CLOSE SHOT - Blanche & Lumley seated in auto. Lumley driving; Blanche holds on to him. | |
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<thead>
<tr>
<th>NO.</th>
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<tbody>
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<td>78</td>
<td>LONG SHOT - DRIVER'S</td>
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<tr>
<td>582-14</td>
<td>P.O.V. - Auto traveling over dirt &amp; trees. Hits sign post.</td>
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<tr>
<td>79</td>
<td>MED. CLOSE SHOT - Blanche &amp; Lumley seated in auto. Lumley driving; Blanche holds on to him.</td>
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<tr>
<td>80</td>
<td>LONG SHOT - DRIVER'S</td>
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<tr>
<td>590-11</td>
<td>P.O.V. - Auto traveling over dirt &amp; Trees.</td>
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<tr>
<td>81</td>
<td>FULL SHOT - White Mustang auto turned on side.</td>
<td></td>
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<tr>
<td>82</td>
<td>CLOSE SHOT - FRONT VIEW - White Mustang auto turned on side. Blanche's head appears out of open passenger window.</td>
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<td>83</td>
<td>CLOSE SHOT - Blanche's foot on Lumley's face.</td>
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<td>84</td>
<td>MED. SHOT - SIDE VIEW - White Mustang auto turned on side. Blanche lifts herself out open passenger window.</td>
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<td>85</td>
<td>CLOSE SHOT - Blanche's foot on Lumley's face.</td>
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<tr>
<td>87</td>
<td>624-07</td>
<td>CLOSE SHOT - Blanche's foot lifting off Lumley's face.</td>
</tr>
<tr>
<td>88</td>
<td>626-00</td>
<td>MED. SHOT - SIDE VIEW - White Mustang auto turned on side. Blanche lifts herself out open passenger window.</td>
</tr>
<tr>
<td>89</td>
<td>630-15</td>
<td>MED. CLOSE SHOT - Lumley slides out underneath tilted auto. Rises to include Blanche sitting on top of auto.</td>
</tr>
<tr>
<td>90</td>
<td>681-05</td>
<td>(JUMP CUT) - MED. CLOSE SHOT - Blanche slides down off auto onto Lumley. CAMERA PULLS BACK TO MED. SHOT.</td>
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</table>
Lumley kisses her on the cheek.

LUMLEY - Uh-um (indicating "yes"). I think so. How about you?

BLANCHE - I'm okay. I'm sorry.

LUMLEY (softly) - Forget it.

BLANCHE - Do you really think Maloney wanted us dead?

LUMLEY - Uh-um (indicating "yes").

BLANCHE - But whh ... why in the name of God would anyone want to do that to us?

LUMLEY (shakes head) - I don't know. But you can bet it has somethin' to do with your mysterious friend, Eddie Shoebridge. Maloney's probably got him buried in his backyard ... doesn't want us to find out.
### "FAMILY PLOT"

**START REEL 5-B**

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<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
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<tbody>
<tr>
<td>93</td>
<td>824-03</td>
<td>LONG SHOT - Mtn. highway.</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>827-08</td>
<td>MED. SHOT - Blanche &amp; Lumley stand on Mtn. highway.</td>
<td>BLANCHE - That way. (points down road)</td>
</tr>
<tr>
<td>95</td>
<td>832-15</td>
<td>LONG SHOT - Mtn. highway.</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>835-03</td>
<td>MED. SHOT - Blanche &amp; Lumley stand on Mtn. highway. CAMERA MOVES with them as they walk to CAMERA RIGHT.</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>859-04</td>
<td>LONG SHOT - Mtn. highway. Green auto in distance.</td>
<td></td>
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<tr>
<td>98</td>
<td>864-00</td>
<td>FULL SHOT - Blanche &amp; Lumley stand on side of Mtn. highway.</td>
<td></td>
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<tr>
<td>99</td>
<td>866-04</td>
<td>LONG SHOT - Mtn. highway. Green auto drives toward F.G.</td>
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<tr>
<td>100</td>
<td>875-06</td>
<td>MED. CLOSE - Blanche &amp; Lumley hitch on Mtn. highway.</td>
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<tr>
<td>101</td>
<td>879-10</td>
<td>FULL SHOT - Green auto drives into F.G. CAMERA ZOOMS IN MED. CLOSE.</td>
<td></td>
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</tbody>
</table>

-102-
NO. FTG. DESCRIPTION DIALOGUE
102 884-11 MED. CLOSE SHOT - Blanche & Lumley hitch on Mtn. highway. BLANCHE - Thank god. (barely audible)
103 886-11 MED. CLOSE SHOT - Maloney driving green auto. MALONEY - Hhh ... hi there. Sorry I'm late.
104 889-11 MED. CLOSE SHOT - Blanche & Lumley stand on Mtn. highway. LUMLEY - Congratulations on the nice job you did on our car, Maloney.
105 895-05 MED. CLOSE SHOT - Maloney seated in green auto. MALONEY - What are ya two doin' standin' in the middle of the road?
106 900-01 MED. SHOT - Blanche & Lumley stand on Mtn. highway. BLANCHE - You know perfectly well what we're doing on the road, Maloney.
107 904-12 MED. CLOSE SHOT - Maloney seated in green auto. MALONEY - Oh, you must be Blanche Tyler. Please to meet ya.
108 908-01 MED. SHOT - Blanche & Lumley stand on Mtn. highway. MALONEY (O.S.) - Uh, where's your car?
109 914-11 MED. CLOSE SHOT - Maloney seated in green auto. LUMLEY - Let's just say it ain't exactly in runnin' order, you know what I mean?
110 918-00 MED. SHOT - Blanche & Lumley stand on Mtn. highway. MALONEY - Well hop in. I'll give ya a lift to the nearest station.
111 922-08 MED. CLOSE SHOT - Maloney seated in green auto. LUMLEY - No, thank you. We don't ride in hearses.
MALONEY - Hey, whad'ya think I came up here for the fun of it? Then ya want me to take ya to this party that know's Eddie Shoebridge's wife.
LUMLEY - Why don't you just go ahead, uh, by yourself this time, Maloney. We'll skip it.

BLANCHE - He's all charm, isn't he.

BLANCHE (O.S.) - Who's in that? (indicating auto)

LUMLEY - It's Maloney. He's after us.

They run off.
"FAMILY PLOT"

NO. FTG. DESCRIPTION

121 1032-13 MED. CLOSE - Blanche & Lumley run down Mtn. highway in front of green auto.

122 1037-01 LONG SHOT - Blue auto turns highway corner.

123 1038-01 MED. CLOSE SHOT - Blanche & Lumley run down Mtn. highway in front of green auto.

124 1039-00 FULL SHOT - Blanche & Lumley fall onto dirt embankment.

125 1040-08 LONG SHOT - Blue auto travels toward F.G.

126 1041-08 HIGH ANGLE - Green auto and blue auto almost collide.

127 1043-02 FULL SHOT - Green auto drives over Mtn. cliff.

128 1047-01 MED. CLOSE SHOT - Blanche & Lumley face down on dirt embankment.

129 1050-07 FULL SHOT - Blue auto stopped on Mtn. highway.

130 1059-00 MED. CLOSE SHOT - Blanche & Lumley lean on dirt embankment.

131 1060-07 LONG SHOT - Mtn. highway. Lumley's P.O.V.

DIALOGUE

LUMLEY - Come on.

BLANCHE - (barely audible yelp)

LUMLEY - (O.S.) - Look!

MALONEY (O.S.) - Eeehh ....

MALONEY (O.S. seated in auto) - No ... ooo ... ohhh (screams)

BLANCHE - (Sighs)

PASSENGER - Hey guys, ... let's get the hell outta here!
NO.  FTG.  DESCRIPTION  DIALOGUE

132  1062-06  MED. CLOSE SHOT - Lumley & Blanche lean on dirt embankment.

133  1065-13  FULL SHOT - Black smoke rises over edge of Mtn. highway.

134  1069-06  MED. CLOSE SHOT - Blanche & Lumley lean on dirt embankment. CAMERA PULLS BACK as they rise and walk toward highway.

135  1088-00  HIGH ANGLE - Green auto aflames in valley below Mtn. highway.

136  1091-08  MED. CLOSE SHOT - Blanche & Lumley on Mtn. highway. Stare down into valley.  
               BLANCHE - (head on Lumley's chest, sighs) We better get the police.

137  1101-04  HIGH ANGLE - Green auto aflames in valley below Mtn. highway.

138  1103-04  MED. CLOSE SHOT - Blanche & Lumley on Mtn. highway.  
               LUMLEY - And lose our ten thousand dollars?

139  1113-00  HIGH ANGLE - Green auto aflames in valley below Mtn. highway.

140  1121-07  FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran enters.

141  1132-09  MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Adamson walks from office to F.G.
"FAMILY PLOT"

<table>
<thead>
<tr>
<th>FTG.</th>
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<tbody>
<tr>
<td>138</td>
<td>FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran standing.</td>
<td>ADAMSON - May I be of some help to you, Madame?</td>
</tr>
<tr>
<td>142</td>
<td>MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Adamson standing. Exits frame left.</td>
<td>FRAN - I'd like to see some bracelets.</td>
</tr>
<tr>
<td>143</td>
<td>FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran standing. Adamson enters frame right and walks over to her.</td>
<td>ADAMSON - Uh, any particular kind?</td>
</tr>
<tr>
<td>144</td>
<td>MED. CLOSE SHOT - Fran seated at Jewelry counter. Adamson seated behind counter.</td>
<td>FRAN - Do you have anything with turquoise, or perhaps pearls?</td>
</tr>
<tr>
<td>145</td>
<td>MED. SHOT - INT. ADAMSON'S JEWELRY STORE - Adamson standing. Adamson enters frame right and walks over to her.</td>
<td>ADAMSON - (barely audible) Yes. Please be seated.</td>
</tr>
<tr>
<td>146</td>
<td>CLOSE SHOT - Fran.</td>
<td>ADAMSON - Anything wrong with our house guest?</td>
</tr>
<tr>
<td>147</td>
<td>CLOSE SHOT - Adamson.</td>
<td>FRAN - He's fine. I gave him a very nice lunch and a fresh bottle of wine.</td>
</tr>
<tr>
<td>1208-06</td>
<td>CLOSE SHOT - Fran.</td>
<td>ADAMSON - Maybe one of these will appeal to you.</td>
</tr>
<tr>
<td>1214-07</td>
<td>CLOSE SHOT - Adamson.</td>
<td>FRAN - Are those seed pearls?</td>
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<td>ADAMSON - That's right. (looks at her) What are you doing here?</td>
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<td>FRAN - These look like fresh water pearls.</td>
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<td>FRAN (O.S.) - They've located the stone we asked for. In New York. Harry Winston.</td>
</tr>
</tbody>
</table>
NO. | FTG. | DESCRIPTION | DIALOGUE
--- | --- | --- | ---
148 | 1222-03 | CLOSE SHOT - Fran. | FRAN - Fifty-three carats.
149 | 1225-03 | CLOSE SHOT - Adamson. | 
150 | 1226-15 | CLOSE SHOT - SIDE ANGLE Fran. | FRAN - These are very nice. How much are they?
151 | 1232-10 | CLOSE SHOT - SIDE ANGLE Adamson. | ADAMSON - Three-hundred and fifteen dollars ... 
152 | 1238-04 | CLOSE SHOT - SIDE ANGLE Fran. | ADAMSON (O.S.) - ... including tax.
153 | 1240-04 | CLOSE SHOT - Adamson. | ADAMSON - When do we make the pickup?
154 | 1242-11 | CLOSE SHOT - Fran. | FRAN (breaths in) - Tomorrow night.
155 | 1245-11 | CLOSE SHOT - Adamson. | FRAN (O.S.) - Nine-thirty.
 | | | ADAMSON - (in a wshisper) - Good. Now go on home.
156 | 1253-08 | CLOSE SHOT - SIDE ANGLE Fran. | FRAN - Would it be possible for you to set these aside ... 
157 | 1257-13 | CLOSE SHOT - SIDE ANGLE Adamson. | FRAN (O.S.) - ... so that I can bring in my husband and he can look at them.
 | | | ADAMSON - Of course, Madame.
158 | 1264-04 | CLOSE SHOT - Fran. | FRAN (Sighs) - Now for the bad news.
159 | 1268-01 | CLOSE SHOT - Folded newspaper on top of jewelry counter. | FRAN (O.S.) - Take ...
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<tr>
<td>160</td>
<td>CLOSE SHOT - Adamson.</td>
<td>FRAN (O.S.) ... a look at this.</td>
</tr>
<tr>
<td>161</td>
<td>CLOSE SHOT - Headlines of newspaper. Frans finger points.</td>
<td>ADAMSON - (smirking laugh)</td>
</tr>
<tr>
<td>162</td>
<td>CLOSE SHOT - Adamson.</td>
<td>ADAMSON (O.S.) - (smirking laugh)</td>
</tr>
<tr>
<td>163</td>
<td>CLOSE SHOT - Fran.</td>
<td>ADAMSON - (angrily) - Incompetent bastard. He blew it.</td>
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<tr>
<td>164</td>
<td>CLOSE SHOT - Adamson smiling.</td>
<td>ADAMSON (O.S.) - Now we'll have to eliminate these two ourselves.</td>
</tr>
<tr>
<td>165</td>
<td>CLOSE SHOT - Fran.</td>
<td>FRAN - Ourselves?</td>
</tr>
<tr>
<td>166</td>
<td>CLOSE SHOT - Adamson.</td>
<td>ADAMSON (Nods) - That's right. Tomorrow night.</td>
</tr>
<tr>
<td>167</td>
<td>CLOSE SHOT - Fran.</td>
<td>ADAMSON (O.S.) - Right after we return our guest.</td>
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<tr>
<td>168</td>
<td>CLOSE SHOT - Adamson.</td>
<td>FRAN - Oh, I can't.</td>
</tr>
<tr>
<td>169</td>
<td>CLOSE SHOT - Fran.</td>
<td>ADAMSON - You must.</td>
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<tr>
<td>170</td>
<td>CLOSE SHOT - Adamson.</td>
<td>ADAMSON - Remember. Share and share alike.</td>
</tr>
<tr>
<td>171</td>
<td>CLOSE SHOT - Fran.</td>
<td>FRAN - You stop it! Stop ...</td>
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<tr>
<td>172</td>
<td>FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Fran rises and tips chair over.</td>
<td>FRAN - ... it!</td>
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"FAMILY PLOT"

NO. FTG. DESCRIPTION DIALOGUE

172 (Con't) Fran exits store. MRS. CLAY - Did you decide on this one?

173 1351-04 MED. SHOT - Graveyard. CAMERA PANS RIGHT to reveal funeral service. MALE CUSTOMER - Uh, Yeah. That'll be fine.

CAMERA PANS TO RIGHT to reveal Lumley standing. MRS. CLAY - Good. I'll have it wrapped for you.

174 1380-00 MED. SHOT - Group of people surround casket. Mrs. Maloney stands in center. MALE CUSTOMER - Thank you.

175 1388-02 MED. SHOT - Group of people surround casket. Parson stands in center. PARSON - (O.S.) - But it was more than that ... much more than that that you left behind ... as your precious gift to life.

176 1394-06 MED. CLOSE SHOT - Group of people. Mrs. Maloney center. PARSON (Con't) - Yes, Joseph Maloney, you were a generous man. You gave of your heart and soul. You gave the very best that was in you ... and no more than that can ... PARSON (O.S. continues) .. be asked of mortal man on this earth. You loved your wife dearly.

177 1404-13 CLOSE SHOT - Parson fades OUT OF FOCUS - CAMERA FOCUSES in distance on Lumley standing. PARSON (Continues) - You bestowed upon your dear mother & father ... all the care ... PARSON (O.S. continues) ... all the attention, patience and comfort that they needed in the sunset of their lives.

PARSON (O.S. continues) - And those of us who are left behind to grieve for you, Joseph ...
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<tr>
<td>178</td>
<td>1412-07</td>
<td>CLOSE SHOT - Group of people. Mrs. Maloney center. Exits group frame left.</td>
<td>PARSON (O.S. continues) ... can only bow to the divine judgement of our Lord, ... who has chosen to take you away from us ... in this cruel accident.</td>
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<td>179</td>
<td>1427-06</td>
<td>MED. SHOT - Lumley stands in graveyard.</td>
<td>PARSON (O.S. continues) - Oh,</td>
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<td>180</td>
<td>1431-00</td>
<td>HIGH ANGLE - Graveyard sight.</td>
<td>PARSON (O.S. continues) ... how great the holliness of our God. For he knoweth all things. And there is not anything safe he knows it. And he cometh into the world ... that he may save all men if they will harken unto his voice. For behold, he suffer that the pains of all men ... yay ... the pains of every living creature ... both men, women and children ... who belong to the family of Adam. And he suffereth this .. that the resurrection might pass upon all men ... that all might ...</td>
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<td>181</td>
<td>1492-07</td>
<td>MED. SHOT - CAMERA ZOOMS IN MED. CLOSE - Mrs. Maloney's BACK TO CAMERA. Lumley stands to her left.</td>
<td>PARSON (O.S. continues) .. stand before him. That the great ...(fade)</td>
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<td>MRS. MALONEY - (back to Camera) - Can't you leave me alone? Isn't it enough that you killed him.</td>
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<td>LUMLEY - Uh, that's not so, Mrs. Maloney. It was the other way.</td>
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<td>MRS. MALONEY (she turns to face Lumley) - You. You started it all coming here and messing in things that were none of your business. Now go away. Please.</td>
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<td>LUMLEY - (grabs her arm) - Mrs. Maloney, I have to talk to you.</td>
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<td>MRS. MALONEY (over Lumley) - He's dead and buried. There's nothing more to talk about.</td>
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</tbody>
</table>
LUMLEY - (over Mrs. Maloney) - Why didn't he want me looking for Eddie Shoebridge?

MRS. MALONEY - I am not listening to you. Now, get away from me.

LUMLEY - Mrs. Maloney, your husband tried to kill me and you were in on it, weren't you?

MRS. MALONEY - No.

LUMLEY - Well, then why are you always running away from me? Is that why?

MRS. MALONEY - (over Lumley) - No ... no.

LUMLEY - (Gasps a "well") - Do you realize that you are an accessory to an attempted murder?

MRS. MALONEY - I had nothing to do with that and I don't know what you're talking about ...

LUMLEY - (grabs her arm) - Well, perhaps the police would think that you did have something to do with it. You want me to go to the police about it?

MRS. MALONEY - For God's sake ... you wouldn't do that ...

LUMLEY - (over Mrs. Maloney) - Look, just tell me where is Eddie Shoebridge.

MRS. MALONEY - I can't.

LUMLEY (over Mrs. Maloney) - Mrs. Maloney ... where is he? Please tell me.

MRS. MALONEY - (looks away) - There is no Eddie Shoebridge. He went up in smoke twenty-five years ago and came down in the city. He calls himself Arthur Adamson.
LUMLEY - Arthur Adamson?

MRS. MALONEY - If he finds out I told you, he'll kill me. Now go away. And don't ever come near me again.

Mrs. Maloney exits frame left.

MRS. MALONEY - Fake! Fake! (she starts to sob)

MED. SHOT - Two headstones in graveyard. Mrs. Maloney enters from frame right; kicks Eddie Shoebridge's headstone.

MRS. MALONEY (O.S.) - (sounds of sobbing)

MED. CLOSE SHOT - Lumley watches as Mrs. Maloney runs off.
"FAMILY PLOT" UNIVERSE PICTURES "FAMILY PLOT"
PART 6

(Start measuring on START MARK of Picture)

2 12'
CLOSE SHOT - Eddie Shoebridge's gravestone.

3 18-06
MED. SHOT - INT. TYLER
APT. KITCHEN - Lumley seated with phone, Blanche to his right.
LUMLEY - Well, wait a second now. You're the one that's exaggerating.
No .. no. Now, I'll give you two or three days maybe I missed, but
never more than that.

4 29-03
MED. CLOSE SHOT - INT.
TYLER APT. KITCHEN -
Blanche stands.
BLANCHE - Tell him it's deeply important.

5 31-06
MED. CLOSE SHOT - INT.
TYLER APT. KITCHEN -
Lumley seated with phone; shakes finger at Blanche.
LUMLEY - Ssshh!

6 34-04
MED. CLOSE SHOT - INT.
TYLER APT. KITCHEN -
Blanche stands.
BLANCHE (whispers) - Stand up!

7 36-05
MED. CLOSE SHOT - INT.
TYLER APT. KITCHEN -
Lumley seated with phone.
LUMLEY - Whh .. why me. What make's you think that it's me that ran up all the extra mileage. What about that little asshole, Herbie .. or, uh .. Al .. the one on the day shift.

8 50-13
MED. CLOSE SHOT -
INT. TYLER APT. KITCHEN -
Blanche stands.
LUMLEY (O.S.) - I understand. I'll be there. Yes, I promise I'll be there.
CAMERA MOVES RIGHT with Blanche over to sink.
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<tbody>
<tr>
<td>9</td>
<td>MED. CLOSE SHOT - INT. TYLER APT. KITCHEN - Lumley seated.</td>
<td>LUMLEY - The answer's no.</td>
</tr>
<tr>
<td>10</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.</td>
<td>LUMLEY (O.S.) - He says I must work the shift and I must work it tonight.</td>
</tr>
<tr>
<td>11</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Lumley seated.</td>
<td>LUMLEY - And do me a favor, Blanche. Please don't give me a hard time.</td>
</tr>
<tr>
<td>12</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.</td>
<td>BLANCHE - You didn't put up much of a fight.</td>
</tr>
<tr>
<td>13</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Lumley stands; puts shirt on.</td>
<td>LUMLEY - Hey honey, look. After all the goffin' off I've been doin' on your behalf ... I'm within a gnat's eyelash of losin' my cab and gettin' kicked right out of ....</td>
</tr>
<tr>
<td>14</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Blanche stands at sink.</td>
<td>LUMLEY (O.S.) - ... the company.</td>
</tr>
<tr>
<td></td>
<td>CAMERA MOVES LEFT with Blanche to include Lumley.</td>
<td>BLANCHE - Lumley ... you're thick. You won't have to drive a cab if you can get this thing over and done with and collect the money.</td>
</tr>
</tbody>
</table>

LUMLEY - If, darling. If. You're always givin' me if's. I can't eat if's and neither can you, While Julia Rainbird and you are waltzin' around in the great beyond. I mean come on, sweetheart. The least I can do is show up for work every now and then. Afterall ... didn't I give you the guys name. Huh?

BLANCHE (over Lumley) - Ya. But the phone book is full of Arthur Adamsons .. Look at 'em.
DIALOGUE

LUMLEY - Yeah, but it's very simple. All you need to do is find out the right one. That's a snap. The one that's close to forty years old and trembles a little bit at the name of Eddie Shoebridge. Easy. We do that tomorrow.

BLANCHE - Now .. would be much better A bird in the hand, Lumley. Pls.. ease!

LUMLEY (over Blanche) - Ahh, sweetheart. The only bird that's gonna be in my hand ... and I'm very sorry to say this ... is a steering wheel from four to midnight.

LUMLEY (Con't) - Sure. Why should I get a kiss.

BLANCHE - Just when I was beginning to think you weren't impossible. Maybe I'll do it without you.

LUMLEY - The hell you will. Come on now, Blanche. Please. This Shoebridge fellow's gone to a lot of trouble not to be found.

LUMLEY (O.S.) - Now, you got no idea what kind of trouble you could get into.

BLANCHE - Well .. whatever it is he'll forget about it ... when he hears about the millions he's coming into.

LUMLEY - Oh, Blanche. Come on.
<table>
<thead>
<tr>
<th>NO.</th>
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<th>DESCRIPTION</th>
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</tr>
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<tbody>
<tr>
<td>18</td>
<td>201-14</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Blanche at sink; Lumley enters frame left.</td>
<td>LUMLEY - Just sit down on your pretty little ... behind. And I must say it is quite an ... no, it is. Very attractive little behind. You just wait for me, okay. And tonight, when I get home we will uh, ... right. Very nice. Plot our strategy (pats her). Know what I mean, darling.</td>
</tr>
<tr>
<td>19</td>
<td>242-02</td>
<td>MED. SHOT - INT. TYLER APT. KITCHEN - Blanche at sink.</td>
<td>BLANCHE - Who needs him.</td>
</tr>
<tr>
<td>21</td>
<td>286-13</td>
<td>CLOSE SHOT - Repairman's back to CAMERA. (A.L. ADAMSON AIR CONDITIONING) CAMERA PULLS BACK TO REVEAL Blanche standing.</td>
<td>BLANCHE - Excuse me.</td>
</tr>
<tr>
<td>22</td>
<td>299-15</td>
<td>MED. SHOT - INT. GARAGE - Blanche &amp; Repairman.</td>
<td>BLANCHE - Hello. Are you Arthur Adamson?</td>
</tr>
<tr>
<td>23</td>
<td>320-05</td>
<td>MED. SHOT - EXT. PALMS APARTMENTS - Blanche rings doorbell.</td>
<td>REPAIRMAN - Hey, Art ...</td>
</tr>
<tr>
<td>24</td>
<td>345-04</td>
<td>MED. SHOT - EXT. ADAMSON'S JEWELRY STORE - Blanche approaches doorway.</td>
<td>ART - Yeah.</td>
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<td></td>
<td>BLANCHE - (whispers) Excuse me.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>MRS. CLAY - I'm sorry. We're just closing.</td>
</tr>
</tbody>
</table>
MED. CLOSE SHOT -
Blanche & Mrs. Clay
speak in store doorway.
Shot favors Blanche.

MRS. CLAY - I'm afraid not. But if you come back tomorrow ...

MED. CLOSE SHOT -
Blanche & Mrs. Clay
speak in store doorway.
Shot favors Mrs. Clay.

BLANCHE (nods) - Alright. But juh .. just to be sure I have the right Mr. Adamson ... he's a gentleman of about forty ...

BLANCHE (back to Camera) ... I trust.

MRS. CLAY - Yes. That's about right.

MED. CLOSE SHOT -
Blanche & Mrs. Clay
speak in store doorway.
Shot favors Mrs. Clay.

BLANCHE - Ahh .. it's the first encouraging news I've had all afternoon. Now isn't there someplace I might reach him without delay?

MRS. CLAY (back to Camera) - You mean tonight?

BLANCHE - Yes.

MED. CLOSE SHOT -
Blanche & Mrs. Clay
speak in store doorway.
Shot favors Mrs. Clay.

MRS. CLAY - Well, he usually goes directly home from here. But tonight would be very bad because I believe he's giving a party. I know he left unusually early ...

MRS. CLAY (back to Camera) ... for some such reason.

BLANCHE - Uh-hum (nods head)

MRS. CLAY (back to Camera) - Isn't there something I can tell him for you in the morning?
DIALOGUE

BLANCHE - Uh .. this is personal. Rather personal.

MRS. CLAY (back to Camera) - I see.

MRS. CLAY - Perhaps you'd like to leave him a note.


MRS. CLAY (back to Camera) - Good. Come this way.

MRS. CLAY - (as she reaches over counter) - Excuse me.

BLANCHE (barely audible) - Thank you (as she takes pen) - (lightly coughs as she raises hand to nose)

MRS. CLAY - Is anything the matter?

BLANCHE - Uh .. I was, uh .. just thinking .. instead of leaving this note here .. it might be better if I sent Mr. Adamson a telegram tonight. What's ....

BLANCHE (O.S.) - ... his address, please?

MRS. CLAY - Well, I don't ...
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<tbody>
<tr>
<td>39</td>
<td></td>
<td>(Con't)</td>
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<tr>
<td>40</td>
<td>479-00</td>
<td>MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.</td>
<td>BLANCHE (O.S.) - It's alright....</td>
</tr>
<tr>
<td>41</td>
<td>481-11</td>
<td>MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.</td>
<td>BLANCHE - ... We're friends.</td>
</tr>
<tr>
<td>42</td>
<td>486-02</td>
<td>MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.</td>
<td>MRS. CLAY (sighs) - Uh .. Ten-O-One Franklin ...</td>
</tr>
<tr>
<td>43</td>
<td>499-15</td>
<td>MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Mrs. Clay.</td>
<td>MRS. CLAY (O.S.) - ...street.</td>
</tr>
<tr>
<td>44</td>
<td>503-00</td>
<td>MED. CLOSE - INT. ADAMSON'S JEWELRY STORE - Blanche.</td>
<td>BLANCHE - Ten-O-One Franklin. Thank you very much. Yh .. you've been very kind.(sighs as she lays pen down) You're a Capricorn, aren't you?</td>
</tr>
<tr>
<td>45</td>
<td>509-08</td>
<td>FULL SHOT - INT. ADAMSON'S JEWELRY STORE - Blanche exits.</td>
<td>MRS. CLAY - No. I'm a Leo.</td>
</tr>
<tr>
<td>46</td>
<td>521-04</td>
<td>LONG SHOT - NIGHT - EXT. CANOPIED ENTRANCE TO HOTEL - White Mustang auto pulls up.</td>
<td>BLANCHE - That's ... what I thought.</td>
</tr>
<tr>
<td>47</td>
<td>532-08</td>
<td>MED. CLOSE SHOT - Blanche seated in white auto. SIDE ANGLE THROUGH DRIVER'S WINDOW.</td>
<td>BLANCHE (back to Camera) - Pete. Hi. PETE - Hello, there .. Blanche, baby. BLANCHE (back to Camera) - Have you seen George?</td>
</tr>
</tbody>
</table>
47
(Con't)

PETE - Yeah. He just left a few minutes ago. But he'll be back. Took a party of four out to River Valley.

BLANCHE (back to Camera) - River Valley. Oh dear, that could take all night.

PETE - Easily. What's up?

BLANCHE (back to Camera) - Would you give him a message for me?

PETE - Sure thing.

BLANCHE (back to Camera) - Just tell him .. I found him.

PETE - You found him.

BLANCHE (back to Camera) - That's right. He lives at Ten-O-One Franklin.

PETE - Ten-O-One Franklin.

BLANCHE (back to Camera) - That's where he lives and that's where I'm going now.

PETE - You found him, and that's where he lives, and that's where you're going now.

BLANCHE (back to Camera) - Thanks, Pete.

PETE - Anytime, Blanche.

Blanche pulls off.

48
578-09
LONG SHOT - NIGHT -
EXT. CANOPIED ENTRANCE
TO HOTEL - White Mustang
auto pulls away.
"FAMILY PLOT"

NO. FTG. DESCRIPTION

4: 584-02 MED. SHOT - INT. ADAMSON BEDROOM - Fran at dressing table. CAMERA PULLS BACK TO REVEAL Adamson entering room.

50 609-01 CLOSE SHOT - Fran's handbag. Adamson places gun inside.

51 611-08 FULL SHOT - INT. ADAMSON BEDROOM - Fran & Adamson.

52 623-15 FULL SHOT - INT. ADAMSON APT. - UPSTAIRS HALLWAY - CAMERA MOVES WITH Fran & Adamson as they walk down stairway.

53 649-02 FULL SHOT - INT. ADAMSON APT. - ENTRY WAY - Fran & Adamson walk down basement stairs.

54 661-08 FULL SHOT - INT. ADAMSON BASEMENT - Fran & Adamson enter. CAMERA MOVES with them over to brick wall.

55 677-05 CLOSE SHOT - Adamson's face speaking into intercom.

DIALOGUE

ADAMSON - You wanna go over the new pickup spot once again?

FRAN - I know it by heart.

ADAMSON - Are you alright?

FRAN (back to Camera) - I will be.

ADAMSON - Sure?

ADAMSON - Have to be there at nine-thirty. Let's get going.

ADAMSON - Bishop Wood. It's time to go.

ADAMSON - Have you your vestments on?

BISHOP WOOD (O.S.) - Yes ... but I haven't finished the chicken.

ADAMSON - Oh ... I'm sorry, your excellency. Now here's what I want you to do. Place the armchair in the center of the room facing away from the door and seat yourself in it. You're going to be comfortably put
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<tbody>
<tr>
<td>55</td>
<td></td>
<td>(Con't)</td>
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<tr>
<td>56</td>
<td>739-15</td>
<td>MED. SHOT - INT. ADAMSON BASEMENT - Adamson speaks into intercom; Fran stands.</td>
</tr>
<tr>
<td>57</td>
<td>780-03</td>
<td>DARK - CLOSE SHOT - Fran's back to Camera. She enters basement room with Adamson. MED. SHOT - a needle is injected into the Bishop. Fran exits room and goes upstairs.</td>
</tr>
<tr>
<td>58</td>
<td>823-01</td>
<td>MED. SHOT - INT. ADAMSON APT. ENTRY - CAMERA MOVES IN CLOSE with Fran as she looks through front door peephole.</td>
</tr>
<tr>
<td>59</td>
<td>837-01</td>
<td>MED. SHOT THROUGH FRONT DOOR PEEPHOLE - Blanche stands on Adamson porch.</td>
</tr>
</tbody>
</table>

**DIALOGUE**

ADAMSON (Con't) .. to sleep. But it'll only last for a short while.

BISHOP WOOD (O.S.) - Thank you very much. You're most considerate.

ADAMSON - Let me know when you're ready.

BISHOP WOOD (O.S.) - By the way .. I haven't quite finished that book you were kind enough to let me have. May I, uh ... take it along?

ADAMSON - (sighs) - With our finger prints on it? Tsk, tsk, tsk. Nice try, your excellency.

BISHOP WOOD (O.S.) - Thank you. Don't bother then. I'm ready.

ADAMSON - Alright. I'll be turning your light off now.

BISHOP WOOD (seated in darkness) - Ooomph! (grunts when needle injected)

ADAMSON - (upon hearing doorbell) - We mustn't be late. See who it is ... and be careful.
NO. FTG. DESCRIPTION DIALOGUE

60 840-14 MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR. Fran stands. FRAN - It's her! That woman ... Blanche Tyler.

61 848-01 MED. SHOT - INT. ADAMSON APT. ENTRY - Adamson appears at basement stairway. ADAMSON - This is incredible! Is that cabdriver with her?

62 850-04 MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR - CAMERA MOVES RIGHT with Fran to include Adamson at basement doorway. FRAN - (shakes head) - She's alone.

CAMERA MOVES LEFT with Fran as she goes back to front door. ADAMSON - If I didn't have to make this pickup in thirty-five minutes.

63 902-15 MED. SHOT THROUGH FRONT DOOR PEEPHOLE - Empty porch; Blanche is gone. FRAN - Well, what are we going to do?

64 905-07 MED. CLOSE SHOT - INT. ADAMSON APT. FRONT DOOR - Fran stands. ADAMSON - Nothing .... until later tonight.

65 908-08 FULL SHOT - INT. ADAMSON APT. ENTRY - Adamson stands. FRAN - She's gone.

66 911-04 MED. CLOSE SHOT - INT. ADAMSON FRONT DOOR - CAMERA MOVES RIGHT with Fran as she heads for basement stairs. ADAMSON - Come on. Let's go.

ADAMSON (O.S.) - Hurry ... hurry .. hurry.
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<tbody>
<tr>
<td>6/</td>
<td>917-01</td>
<td>NIGHT - MED. SHOT - EXT. ADAMSON APART. - Blanche moves down stairway to street. Turns back to leave note on door.</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>945-00</td>
<td>MED. SHOT - EXT. ADAMSON APART. - FRONT PORCH - Blanche enters frame right.</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>949-13</td>
<td>CLOSE SHOT - INSERT - Note from Blanche to Adamson.</td>
<td></td>
</tr>
<tr>
<td>963</td>
<td>963-12</td>
<td>OVERALL REEL FOOTAGE</td>
<td></td>
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<tr>
<td>951</td>
<td>951-12</td>
<td>EXHIBITION REEL FOOTAGE</td>
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</tr>
</tbody>
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END OF REEL 6-A
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<thead>
<tr>
<th>NO.</th>
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</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>963-13</td>
<td>MED. SHOT - EXT. ADAMSON APT. PORCH - Blanche places note in door. Exits frame right.</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>978-14</td>
<td>FULL SHOT - UP ANGLE - EXT. ADAMSON APT. - CAMERA MOVES LEFT with Blanche down stairway to street.</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>1014-08</td>
<td>MED. CLOSE SHOT - INT. ADAMSON AUTO - Fran presses remote control to open garage door.</td>
<td>Adamson - I thought you said ... Fran - I know ...</td>
</tr>
<tr>
<td>73</td>
<td>1021-03</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Garage door opens to reveal Blanche standing.</td>
<td>Blanche - Mr. Adamson?</td>
</tr>
<tr>
<td>75</td>
<td>1033-05</td>
<td>FULL SHOT - EXT. ADAMSON GARAGE - Blanche stands.</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>1035-08</td>
<td>MED. CLOSE SHOT - INT. ADAMSON AUTO - SIDE ANGLE through driver's window. Fran &amp; Adamson seated.</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>1047-10</td>
<td>FULL SHOT - EXT. ADAMSON GARAGE - CAMERA MOVES WITH Blanche as she enters garage.</td>
<td>Blanche - Oh ... Mr. Adamson .. how lucky I am not to have missed you. Ahh .. apparently you didn't hear me at the front door. Adamson - Apparently.</td>
</tr>
</tbody>
</table>
DIALOGUE

BLANCHE - I'm Madame Blanche Tyler ... the spiritualist. (looks over to Fran) Good evening, honey.

ADAMSON (takes breath) - Madame Blanche ... I wonder if I might suggest to you to, to uh .. remove your car from our driveway. You see, we're terribly late for an, uh ....

ADAMSON (back to Camera) - ... appointment.

BLANCHE - Uh, yes ... Whh .. when you hear why I've come, Mr. Adamson ... or should I say ..

BLANCHE (back to Camera) - ... Shoebridge? (pinches Adamson's cheek) You won't mind being late at all.(laughs).

ADAMSON - My dear lady, I know exactly why ...

ADAMSON (back to Camera) - .. you've come here.

BLANCHE - How could you?

ADAMSON (back to Camera) - .. And exactly ...

ADAMSON (O.S.) - ... why you and your friend, that cab driver ...

BLANCHE (O.S.) - You know George?

ADAMSON - ... have been sniffing along my trail like two little eager bloodhounds these past few weeks.

BLANCHE (back to Camera) - (gasps).
NO. | FTG. | DESCRIPTION | DIALOGUE
---|---|---|---
84 | 1104-06 | MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche. | BLANCHE - I had no idea ... Mr. Adamson.
ADAMSON (back to Camera) - Well, alright, Madame Blanche ... you found me.
BLANCHE - Music to my ears!
ADAMSON (back to Camera) - (nods) Yeah. And I'm perfectly willing to listen to your demands .. whatever they might be but ...
85 | 1117-04 | MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Adamson. | ADAMSON - ... not right now.
BLANCHE (back to Camera) - No demands, Mr. Adamson. Oh, .. no, no, no.
86 | 1124-07 | MED. CLOSE SHOT - INT. ADAMSON GARAGE - Adamson & Blanche. Shot favors Blanche. | BLANCHE - Hardly that. Julia Rainbird wants nothing from you but the privilege of making you heir ...
87 | 1133-06 | CLOSE SHOT - INT. ADAMSON GARAGE - Adamson. | BLANCHE (O.S.) - ... to the entire Rainbird fortune.
88 | 1137-06 | CLOSE SHOT - INT. ADAMSON GARAGE - Blanche. | BLANCHE - The whole lovely millions and millions of it.
89 | 1140-12 | CLOSE SHOT - INT. ADAMSON GARAGE - Adamson. | BLANCHE (O.S.) - (takes a breath) Now, if she made any ...
90 | 1143-15 | MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran stands. | BLANCHE (O.S.) - .. demands at all, they were on me to find you.
91 | 1147-10 | CLOSE SHOT - INT. ADAMSON GARAGE - Blanche. | BLANCHE - Through psychic means, of course.

-128-
<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
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<tbody>
<tr>
<td>92</td>
<td>1152-03</td>
<td>CLOSE SHOT - INT. ADAMSON GARAGE - Adamson.</td>
<td>ADAMSON - Uh, let me get this straight. Is that the only reason you and your friend have been ... shall we say ... investigating me?</td>
</tr>
<tr>
<td>93</td>
<td>1159-09</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran stands, looking down.</td>
<td>BLANCHE (O.S.) - Oh, yes. And don't think it's been ...</td>
</tr>
<tr>
<td>94</td>
<td>1162-02</td>
<td>MED. HIGH SHOT - INT. ADAMSON GARAGE - Door of Adamson auto with Bishop's vestments exposed.</td>
<td>BLANCHE (O.S.) - ... easy. Oh, Mr. Adamson ... you've givin' Ge ...</td>
</tr>
<tr>
<td>95</td>
<td>1165-07</td>
<td>CLOSE SHOT - INT. ADAMSON GARAGE - Fran.</td>
<td>BLANCHE (O.S.) - ... orge and me the devil's own time of it. Tracing you from a fondling baby ...</td>
</tr>
<tr>
<td>96</td>
<td>1172-10</td>
<td>CLOSE SHOT - Door handle of Adamson auto. Fran's hand.</td>
<td>BLANCHE (O.S.) - ... to a young boy named Shoebridge ... to a ...</td>
</tr>
<tr>
<td>97</td>
<td>1177-00</td>
<td>CLOSE SHOT - Door of Adamson auto with Bishop's vestments exposed. Fran's hand.</td>
<td>BLANCHE (O.S.) - ... man named Adamson. Oh, but Mr. Adamson ...</td>
</tr>
<tr>
<td>98</td>
<td>181-02</td>
<td>UP ANGLE - INT. ADAMSON GARAGE - Fran reaches for vestments stuck in auto door.</td>
<td>BLANCHE (O.S.) - ... Here you are. Here I am. It's a happy moment for us all, isn't ....</td>
</tr>
<tr>
<td>99</td>
<td>1186-02</td>
<td>CLOSE SHOT - Bishop's head slides out from open auto door.</td>
<td>BLANCHE (O.S.) - ... it.</td>
</tr>
<tr>
<td>100</td>
<td>1187-13</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Blanche stands.</td>
<td>FRAN (O.S.) - Eeehhh!</td>
</tr>
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<tr>
<td>101</td>
<td>1189-01</td>
<td>CLOSE SHOT - Bishop's head hangs out open auto door.</td>
<td>BLANCHE (O.S.) - It's ....</td>
</tr>
<tr>
<td>102</td>
<td>1190-15</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Fran, Adamson &amp; Blanche.</td>
<td>BLANCHE (back to Camera) ... the Bishop! Eeehhh!</td>
</tr>
<tr>
<td>103</td>
<td>1192-13</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Blanche runs for street.</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>1201-01</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Adamson &amp; Fran.</td>
<td>ADAMSON - Does anyone know that you've come here?</td>
</tr>
<tr>
<td>105</td>
<td>1213-06</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Blanche holds on to garage door.</td>
<td>BLANCHE - Anyone know ... anyone know ... no ... no ... not a soul ... not even George soul. You have nothing to worry about, Mr. Adamson. I promise ... Ihh .. I won't breath a word ... to anyone.</td>
</tr>
<tr>
<td>106</td>
<td>1254-05</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Adamson walks Camera left and strikes Blanche.</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>1264-03</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran.</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>1268-00</td>
<td>CLOSE SHOT - Blanche stunned on floor of garage.</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>1279-10</td>
<td>UP ANGLE CLOSE SHOT - INT. ADAMSON GARAGE - Adamson looks down at Blanche.</td>
<td>ADAMSON - It looks like Miss Tyler needs some rest ....</td>
</tr>
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<tr>
<td>110</td>
<td>1287-10</td>
<td>MEDIUM SHOT - INT. ADAMSON GARAGE - Fran stands next to auto. Shakes head &quot;no&quot;.</td>
<td>ADAMSON (O.S.) - ... sst.</td>
</tr>
<tr>
<td>111</td>
<td>1294-03</td>
<td>UP ANGLE CLOSE SHOT - INT. ADAMSON GARAGE - Adanson looks over to Fran.</td>
<td>ADAMSON - Will you do as I say.</td>
</tr>
<tr>
<td>112</td>
<td>1299-07</td>
<td>MEDIUM SHOT - INT. ADAMSON GARAGE - Fran stands next to auto.</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>1312-06</td>
<td>CLOSE SHOT - INSERT - Fran's hand holds hypodermic needle.</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>1321-03</td>
<td>MEDIUM SHOT - INT. ADAMSON GARAGE - Adanson approaches Blanche with needle.</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>1324-14</td>
<td>MEDIUM CLOSE SHOT - DOWN ANGLE - INT. ADAMSON GARAGE - Blanche on floor, rises.</td>
<td>BLANCHE - No .... no ...</td>
</tr>
<tr>
<td>116</td>
<td>1330-09</td>
<td>MEDIUM SHOT - INT. ADAMSON GARAGE - Blanche rises off floor; struggles with Adanson.</td>
<td>BLANCHE - You wouldn't ... you wouldn't ...</td>
</tr>
<tr>
<td>117</td>
<td>1336-05</td>
<td>MEDIUM CLOSE SHOT - INT. ADAMSON GARAGE - Fran. CAMERA ZOOMS IN ON HER FACE.</td>
<td>FRAN - (Gasps).</td>
</tr>
<tr>
<td>118</td>
<td>1337-06</td>
<td>MEDIUM CLOSE SHOT - INT. ADAMSON GARAGE - Blanche &amp; Adanson struggle.</td>
<td>BLANCHE - (barely audible gasps &amp; choking sounds).</td>
</tr>
<tr>
<td>119</td>
<td>1340-07</td>
<td>CLOSE SHOT - OVER BLANCHE'S SHOULDER - Adanson &amp; Blanche struggle.</td>
<td></td>
</tr>
</tbody>
</table>
**"FAMILY PLOT"**

<table>
<thead>
<tr>
<th>NO.</th>
<th>FTG.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>120</td>
<td>1341-11</td>
<td>CLOSE SHOT - OVER ADAMSON'S SHOULDER - Blanche struggles.</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>1343-06</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Legs of Adamson &amp; Blanche.</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>1344-14</td>
<td>HIGH ANGLE - INT. ADAMSON GARAGE - Blanche &amp; Adamson struggle.</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>1347-05</td>
<td>HIGH ANGLE - Adamson struggles with Blanche's arm.</td>
<td>BLANCHE (O.S.) - (moans a &quot;no&quot;) with Blanche's arm.</td>
</tr>
<tr>
<td>124</td>
<td>1351-01</td>
<td>CLOSE SHOT - OVER BLANCHE'S SHOULDER - Blanche struggles with Adamson.</td>
<td>BLANCHE - (Screams).</td>
</tr>
<tr>
<td>125</td>
<td>1353-10</td>
<td>CLOSE SHOT - Hypodermic needle jams into Blanche's arm.</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>1355-03</td>
<td>CLOSE SHOT - Blanche holding on to Adamson. Shot takes affect.</td>
<td>BLANCHE - (moans a &quot;no&quot; ... screams).</td>
</tr>
<tr>
<td>127</td>
<td>1360-09</td>
<td>CLOSE SHOT - Blanche's arm with blood stains from needle.</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>1365-09</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran turns away.</td>
<td>FRAN - (barely audible, whines).</td>
</tr>
<tr>
<td>129</td>
<td>1367-09</td>
<td>MED. SHOT - INT. ADAMSON GARAGE - Blanche slides down onto garage floor.</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>1380-10</td>
<td>MED. CLOSE SHOT - INT. ADAMSON GARAGE - Fran turns back to face camera.</td>
<td></td>
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<tr>
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<tr>
<td>131</td>
<td>1386-05</td>
<td>FULL SHOT - INT. ADAMSON GARAGE - Fran &amp; Adamson; Blanche on floor.</td>
<td>ADAMSON - Unlock the door. (carries Blanche; BACK TO CAMERA) Cheer up, Fran. Let's go get the new diamond for our chandelier.</td>
</tr>
<tr>
<td>132</td>
<td>1429-09</td>
<td>MED. CLOSE SHOT - NIGHT - INT. ADAMSON AUTO - Fran &amp; Adamson seated; Adamson driving.</td>
<td>ADAMSON - Wow ... it's georgeous.</td>
</tr>
<tr>
<td>133</td>
<td>1466-14</td>
<td>LONG SHOT - TRAVELING AUTO P.O.V. - City street at night.</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>1471-03</td>
<td>CLOSE SHOT - INT. ADAMSON AUTO - Adamson driving.</td>
<td>ADAMSON - And now, .. for Madame Blanche.</td>
</tr>
<tr>
<td>135</td>
<td>1478-09</td>
<td>MED. SHOT - NIGHT - EXT. ADAMSON GARAGE - Lumley seated in cab.</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>1483-05</td>
<td>LONG SHOT - NIGHT - CAMERA ZOOMS IN ON parked white auto.</td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>1487-12</td>
<td>MED. SHOT - NIGHT - EXT. ADAMSON APT. - Lumley exits cab. CAMERA MOVES WITH HIM as he walks up to Adamson Apt.</td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>1538-09</td>
<td>MED. SHOT - NIGHT - EXT. ADAMSON APT. PORCH - Lumley enters frame right. Reads note.</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>1567-07</td>
<td>LONG SHOT - EXT. ADAMSON APT. - CAMERA MOVES WITH Lumley as he walks over to parked white auto.</td>
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<td>DESCRIPTION</td>
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<tr>
<td>140</td>
<td>MED. SHOT - NIGHT - EXT. ADAMSON GARAGE - Parked white auto; Lumley examines situation.</td>
<td></td>
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</tr>
<tr>
<td>141</td>
<td>CLOSE SHOT - INSERT - INT. PARKED WHITE AUTO - Keys in ignition.</td>
<td></td>
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</tr>
<tr>
<td>142</td>
<td>MED. CLOSE SHOT - Lumley's head in window of white parked auto. CAMERA MOVES WITH HIM as he examines Adamson garage door.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>HIGH ANGLE - CLOSE SHOT - White paint on pavement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>MED. SHOT - EXT. ADAMSON GARAGE - Lumley leans down to examine paint.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>HIGH ANGLE CLOSE SHOT - Lumley's hand touches paint on pavement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>CLOSE SHOT - EXT. ADAMSON GARAGE - Lumley examines paint on finger. Tries garage door once more.</td>
<td></td>
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</tr>
<tr>
<td>147</td>
<td>MED. SHOT - ALLEY ALONGSIDE ADAMSON GARAGE.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>MED. SHOT - EXT. ADAMSON GARAGE - Lumley rises; CAMERA MOVES LEFT WITH HIM over to alley. Walks down alley.</td>
<td></td>
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</tr>
</tbody>
</table>
NO. | FTG. | DESCRIPTION | DIALOGUE
--- | --- | --- | ---
149 | 1772-09 | CLOSE SHOT - OVER LUMLEY'S SHOULDER - Window vent into Adamson garage. Lumley tries to open it. |  
150 | 1816-11 | CLOSE SHOT - LUMLEY'S HAND - Uses switchblade to try and open window vent latch. |  
151 | 1821-03 | CLOSE SHOT - INT. LATCH TO VENT IN ADAMSON GARAGE - Switchblade jimmys it open. |  
152 | 1832-08 | MED. SHOT - INT. ADAMSON GARAGE - Window vent opens. Lumley climbs in. | LUMLEY - (some moans and grunts)  
153 | 1862-09 | MED. CLOSE SHOT - INT. ADAMSON AUTO - Fran & Adamson seated; Adamson driving. |  
154 | 1865-06 | MED. SHOT - INT. ADAMSON GARAGE - Lumley closes window vent. CAMERA MOVES RIGHT WITH HIM as he climbs stairs into Apt. |  
156 | 1909-07 | MED. CLOSE SHOT - INT. ADAMSON BASEMENT - Lumley opens basement door, turns light on. |  
1923-00 | PART TITLE | UNIVERSAL PICTURES "FAMILY PLOT" END OF PART 6 |  
1911-00 | EXHIBITION REEL FOOTAGE |  

1 PART TITLE UNIVERSAL PICTURES
   PART
   7

(Start measuring on START MARK of Picture)

2 LUMLEY'S P.O.V.
   INT. GARAGE - Empty
   PAN R-L to include purse on floor.

3 MED CLOSE
   21-01 Lumley - at partially open door, reacts to o.s. purse.

4 P.O.V.
   23-02 ZOOM IN to purse and blood.

5 MED FULL
   25-11 Lumley - DOLLY BACK as he goes to purse, kneels.

6 INSERT
   40-00 Handbag with blood - Lumley's hands pick up bag. LUMLEY (O.S.) - Oh, my God.

7 CLOSE SHOT
   54-13 Lumley looks to o.s. bag, looks back to o.s. door.

8 INSERT
   61-06 Lumley's hands put down bag.

9 MED FULL
   62-10 Lumley rises, turns off light, exits garage.

10 FULL SHOT
    83-00 UP ANGLE FROM CELLAR - Lumley enters R-L from garage, goes up stairs to Entry Hall.

- 136 -
<table>
<thead>
<tr>
<th>NO.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
<th>REEL 7A</th>
<th>PAGE 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>MED CLOSE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90-14</td>
<td>ENTRY HALL - Lumley arrives at top of Cellar Stairs. PAN him R-L to kitchen door.</td>
<td></td>
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<tr>
<td>12</td>
<td>MED CLOSE</td>
<td></td>
<td></td>
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<tr>
<td>112-11</td>
<td>INT. KITCHEN - Lumley at door, turns on light. He turns off light.</td>
<td>LUMLEY - Blanche?...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>FULL SHOT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123-14</td>
<td>HIGH ANGLE - Lumley comes from kitchen door to look in dining room. PAN him L-R to look in living room. PAN him up stairs to top. He hears o.s. garage door, moves back down stairs to landing. PAN DOWN as Fran and Adamson enter from b.g. cellar door. Lumley hurries to top of stairs. She goes to kitchen. He follows her.</td>
<td>LUMLEY - Blanche?... ...Blanche?...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>MED CLOSE</td>
<td>ADAMSON (O.S.) - If I'm talking too much, perhaps it's because you're not talking at all.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>212-04</td>
<td>UP ANGLE - Lumley leans over rail to o.s. kitchen, listens.</td>
<td>FRAN - It's my stomach, Arthur. Murder doesn't agree with it. ADAMSON - Do you think I'm looking forward to it?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>LUMLEY'S P.O.V.</td>
<td>ADAMSON (O.S.) - If Joe Maloney had been more efficient, they'd both be dead by now.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>220-13</td>
<td>KITCHEN DOORWAY - Fran's legs move from refrigerator to table.</td>
<td>FRAN (O.S.) - You can have my share, Arthur. You can keep both diamonds all to yourself, if you'll just end it.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MED FULL</td>
<td>ADAMSON - I'll tell you what I'll do. If you help me carry sleeping beauty up out of the cellar and load her into our car and drive her out to some deserted road where a suicide can take place, I promise you we'll talk this thing over.</td>
<td></td>
<td></td>
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<tr>
<td>231-07</td>
<td>Lumley looks over rail to o.s. kitchen.</td>
<td></td>
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<tr>
<td>NO. FTG.</td>
<td>DESCRIPTION</td>
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<td>REEL 7A</td>
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</tbody>
</table>
| 17 251-15 | LUMLEY'S P.O.V.  
Kitchen doorway - Adamson's legs enter by table. | ADAMSON (O.S.) - Okay?  
FRAN (O.S.) - What about the cab driver? |        |        |
| 18 258-05 | MED FULL  
UP ANGLE - Lumley looks over rail to o.s.  
Kitchen. | ADAMSON (O.S.) - Well, if she was able to find us, I'm sure he can, too. We'll walk right into our hands.  
FRAN (O.S.) - Your hands, Arthur, not mine.  
ADAMSON (O.S.) - Don't you think we ought to go down and take a look at her? |        |        |
| 19 275-12 | LUMLEY'S P.O.V.  
Adamson's legs by table.  
His legs move toward kitchen door. | ADAMSON (O.S.) - It's been a while since we gave her that shot.  
FRAN (O.S.) - You do it.  
ADAMSON (O.S.) - Okay. |        |        |
| 20 284-00 | MED FULL  
Lumley - exits up stairs. |       |        |
| 21 285-05 | FULL SHOT  
ENTRY HALL - Adamson comes from kitchen L-R to turn on light in cellar and exit down stairs. |       |        |
| 22 292-15 | MED FULL  
Lumley - kneels at top of stairs, comes down, stops at bottom. |       |        |
| 23 304-08 | CLOSE SHOT  
Lumley's legs - he removes shoes. |       |        |
FULL SHOT
Lumley - PAN him from stairs to kitchen door.

OVER LUMLEY TO FRAN SITTING AT TABLE IN KITCHEN - He looks to kitchen. PAN with him to exit onto Cellar Stairs.

MED CLOSE
UP ANGLE FROM CELLAR - Lumley enters onto first landing, hugs wall, sees:

LUMLEY'S P.O.V.
Adamson unlocks brick door, opens it.

CLOSE SHOT
Lumley - looks down, reacts to door opening.

LUMLEY'S P.O.V.
Adamson enters Secret Room.

MED FULL
UP ANGLE to Lumley. PAN with him as he hurries down stairs to open brick door, peeks in, sees Adamson and Blanche in b.g. He crosses R-L

MED CLOSE
Lumley - moves behind the boiler, peeks out.

FULL SHOT
THRU OPEN DOOR TO Adamson and Blanche in b.g. Adamson comes forward to door.

MED CLOSE
Lumley - jumps back.
34 MED FULL
379-05 Adamson takes hose from wall, exits up Cellar Stairs.

35 MED CLOSE
390-11 Lumley - watches o.s. Adamson.

36 MED FULL
393-01 UP ANGLE - Adamson enters R. onto first landing of stairs. ADAMSON - You'll be happy to know, she's still unconscious.
He turns on garage light, exits into garage.

37 MED CLOSE
403-07 Lumley - PULL BACK as he goes into Secret Room.
Blanche in bed in b.g.

38 MED CLOSE
421-08 Blanche - unconscious on bed.
Lumley enters L. behind her, touches her cheek. LUMLEY - Blanche.
Her eyes open. She turns to him. BLANCHE - Shhhh...

39 FULL SHOT
438-14 UP ANGLE CELLAR STAIRS - Fran enters at top from Kitchen, comes down stairs to First Landing.

40 MED FULL
467-05 INT. GARAGE - Fran comes from stairs into Garage landing, looks to:

41 FRANŠ P.O.V.
473-04 Adamson cuts hose.
ADAMSON - I'll put this end in her exhaust pipe...and the other end in the window. That way it'll look like...

42 MED FULL
486-06 Fran - in doorway. ADAMSON (O.S.) - ...suicide.
- 140 -
43 \[490-06\] FRAN'S P.O.V.
PAN Adamson L-R to get remote from car, garage door opens b.g.

44 \[505-02\] MED FULL
Fran at doorway, looks to o.s. Adamson.

45 \[507-00\] FRAN'S P.O.V.
Adamson - Goes out to put hose in Blanche's car, returns, lowers door, puts remote in car, opens car door. PAN him to Fran on ADAMSON - Better go and get her, now. I'll take her in our car and you follow in hers.

46 \[548-08\] FULL SHOT
UP ANGLE CELLAR STAIRS - Adamson enters from garage, Fran follows. PAN them down stairs to exit into Secret Room.

47 \[568-06\] FULL SHOT
INT. SECRET ROOM - Blanche on bed in f.g. - Adamson and Fran come to her from b.g. door. They try to pick her up. She holds onto bed. ADAMSON - You take hold of her feet.

48 \[575-07\] INSERT
Blanche's hand hangs onto bed.

49 \[578-12\] FULL SHOT
Group - Adamson & Fran try to lift Blanche. Blanche jumps up. Adamson and Fran jump back. ADAMSON - Jesus, she's heavy!

50 \[583-03\] MED SHOT
BEHIND FRAN to Blanche as she pushes Fran aside. BLANCHE (yells) - Aaaaaa....GEORGE!!!
(Cont.)
PULL BACK as Blanche runs from Secret Room into Cellar. Lumley enters R., slams door shut. They lean against door. She breathes heavily. Lumley locks door, holds up key. LUMLEY - Got 'em. Blanche, you faked that one beautifully. You are still the champ.

She leans against him. He holds her.

She is about to fall asleep.

She pulls away from him, in trance.

PAN with her as she staggersto stairs.

She starts up stairs.

LUMLEY - (laughs)...Yes... (laughs) ...But do you realize how much more the reward would be if we could find the diamonds ...and turn 'em in. What's the matter with you?

BLANCHE - I...

LUMLEY - Blanche, what's the matter?

BLANCHE - Hm...

LUMLEY (O.S.) - Blanche, what's the matter?

LUMLEY - What is it?
CLOSE SHOT
Lumley - looks to o.s.
diamond.

PULL BACK to include Blanche
as he takes hold of her.

He points. She turns her
head to o.s. diamond.

He exits R. She
looks after him.

BLANCHÉ'S P.O.V.
Back of Lumley as he
enters living room,
goes to phone, dials.

LUMLEY - Operator...can I have the
police?

CLOSE SHOT
Blanche - TILT DOWN with her
as she sits on step, looks
into CAMERA, winks.

INSERT
Diamond - hangs on chandelier.

ROLL UP CREDITS BEGIN:

Directed by
ALFRED
HITCHCOCK

Screenplay by
ERNEST
LEHMAN

Director
of Photography
LEONARD J.
SOUTH
A.S.C.

- 143 -
ROLL UP CREDITS CONT.

Music

JOHN WILLIAMS

The Cast

Starring

KAREN BLACK
as Fran

BRUCE DERN
as Lumley

BARBARA HARRIS
as Blanche

WILLIAM DEVANE
as Adamson

Co-starring

ED LAUTER
as Maloney

CATIILEEN NESBITT
as Julia Rainbird

KATHERINE HELMONT
as Mrs. Maloney

WARREN J. KEMMERLING
as Grandison

With

EDITH ATWATER
Mrs. Clay

WILLIAM PRINCE
Bishop
ROLL UP CREDITS CONT.

NICHOLAS
COLASANTO
Constantine

MARGE
REDMOND
Vera Hannagan

JOHN
LEHNE
Andy Bush

CHARLES
TYNER
Wheeler

ALEXANDER
LOCKWOOD
Parson

MARTIN
WEST
Sanger

Production
Designer

HENRY
BUMSTEAD

Costumes
Designed by

EDITH
HEAD

Film Editor

J. TERRY
WILLIAMS

Special
Visual Effects

ALBERT
WITLOCK

Set Decorations
JAMES W.
PAYNE

Assistant
to Mr. Hitchcock
PEGGY
ROBERTSON

Unit Production Manager
ERNEST B.
WEHMEYER

First Assistant Director
HOWARD G.
KAZANJIAN

Second
Assistant Director
WAYNE A
FARLOW

Sound
JAMES
ALEXANDER
ROBERT L. HOYT

Script Supervisor
LOIS
THURMAN

Make-up Man
JACK BARRON

Production Illustrator
THOMAS J.
WRIGHT

Color by
TECHNICOLOR

- 145 -
56  ROLL UP CREDITS CONT.

Titles & Optical Effects  UNIVERSAL  From the novel "The Rainbird Pattern" by
UNIVERSAL TITLE  VICTOR  CANING

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57  883-15  TITLE CARD POPS ON:

The  Motion Picture
Code and Rating
Administration
has rated
this motion picture

PG

Parental guidance suggested -
some material may not be suitable
for pre-teenagers

M.P.A. Seal

58  891-15  FADE IN:

TITLE POPS ON, ZOOMS TO F.G.

Produced at
(emblem)
Universal Studios
California U.S.A.
The Entertainment Center of the World
- 146 -
DISSOLVE TO:

59
TITLE OVER STILL OF TRAM

905-06
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Visit
Universal Studios

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915-14
OVERALL FOOTAGE

903-15
EXHIBITION FOOTAGE

END OF REEL 7A