

REBEL WITHOUT A CAUSE



James Dean
in

REBEL WITHOUT
A CAUSE

by
Stewart Stern

March 25th, 1955

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"REBEL WITHOUT A CAUSE"

Screenplay

By

Stewart Stern

3/25/55

**FOR EDUCATIONAL
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CAST AND CREDITS

Warner Bros. Pictures

presents

James Dean as Jim
in

"REBEL WITHOUT A CAUSE"

In CinemaScope and WarnerColor

Also Starring

Natalie Wood	as	Judy
	with	
Sal Mineo	as	Plato
Jim Backus	as	Jim's Father
Ann Doran	as	Jim's Mother
Corey Allen	as	Buzz
William Hopper	as	Judy's Father
Rochelle Hudson	as	Judy's Mother
Dennis Hopper	as	Goon
Edward Platt	as	Ray
Steffi Sidney	as	Mil
Marietta Canty	as	Negro Woman
Virginia Brissac	as	Jim's Grandma
Beverly Long	as	Helen
Ian Wolfe	as	Lecturer
Frank Mazzola	as	Crunch
Robert Foulk	as	Gene
Jack Simmons	as	Cookie
Tom Bernard	as	Harry
Nick Adams	as	Moose
Jack Grinnage	as	Chick
Clifford Morris	as	Cliff

Produced by David Weisbart
Directed by Nicholas Ray
Screen Play by Stewart Stern
Adaptation by Irving Shulman
From a story by Nicholas Ray
Director of Photography Ernest
Haller, A.S.C.
Art Director Malcolm Bert

Music by Leonard Rosenman
Film Editor William Ziegler, A.C.E.
Sound by Stanley Jones
Set Decorator William Wallace
Costumes Designed by Moss Mabry
Dialogue Supervisor Dennis Stock
Makeup Supervisor Gordon Bau, S.M.A.
Assistant Directors Don Page and
Robert Farfan

* * *

(Please destroy previous cast and credits)

8-12-55

CAST OF CHARACTERS

JIM'S FAMILY

- JIM'S GRANDMA.....A chic, domineering woman in her sixties who has made her son Frank dependent upon her for every breath he takes. She is the irritant in the household - the silent ruler - the silent enemy of Frank's marriage.
- JIM'S FATHER.....Frank is an unfeathered man who has never been able to have fun. He is anxious to be a real father to Jim, but has never learned how.
- JIM'S MOTHER.....Tense and immature, she has never found the husband she married. Upset by the presence of her mother-in-law, mated with an ineffectual and joyless man, she takes out her disappointment on him and on her son.
- JIM.....The angry victim and the result. At 17 he is filled with confusion about his role in life. Because of his "nowhere" father, he does not know how to be a man. Because of his wounding mother, he anticipates destruction in all women. And yet he wants to find a girl who will be willing to receive his tenderness.

JUDY'S FAMILY

- JUDY'S FATHER.....A junior partner in a law firm. Boyish, attractive and debonair. Because he is frightened by the adolescence of his daughter, Judy, his only recourse is to criticize her.
- JUDY'S MOTHER.....Self-centered and frightened by the coming of middle-age. She feels that Judy's blossoming youth is threatening her wifely position as the desirable object of the husband's attentions.
- JUDY.....The victim and the result. At 16, she is in a panic of frustration regarding her father - needing his love and suffering when it is denied. This forces her to invite the attention of other men in order to punish him.
- BEAU.....Judy's brother. Because he is very young he is a danger to nobody and thus will grow up happily - certain of the love of his father who feels comfortable in giving

(CONTINUED)

CAST OF CHARACTERS (Cont.)

PLATO.....Son of a divided family - an absent father and a travelling mother - he feels himself the target of desertion. At 15 he wants to find a substitute family for himself so that he need no longer feel cold, and especially a friend who will supply the fatherly protection and warmth he needs and cannot find.

BUZZ.....A sado-masochistic boy of 17 who acts out aggressively his idea of what a man should be in order to hide his real sensitivities and needs. He was probably rejected by both parents and must constantly court danger in order to achieve any sense of prestige or personal worth.

THE KIDS

HELEN)

CRUNCH)

MOOSE)

GOON).....

CHICK)

COOKIE)

MIL)

All searching for recognition in the only way available to them; all suffering from unfulfilled hungers at home; all creating an outside world of chaos in order to bear the chaos they feel inside. They are soldiers in search of an enemy.

NEGRO WOMAN.....The maid supplied by Plato's absent mother to attend to his needs.

GUIDE.....At Planetarium and a father in his own right.

LECTURER.....At Planetarium.

RAY.....A sympathetic Juvenile Officer.

GENE.....Another Juvenile Officer.

ALSO:

Policemen, Adults, Other Rebels, Three Mexican Children, Victim of a stomp gang.

FADE IN

1. A DEEP NIGHT SKY MATTE SHOT

CAMERA SEARCHES SLOWLY upward through the heavens and the silver tone of a bell is HEARD sounding the strokes of midnight.

On the final note of the bell, CAMERA is full on the Milky Way and there it rests, just long enough for a burst of Easter singing to arise. The hymn is sung by the crude, unmatched voices of children. CAMERA PANS DOWN TO INCLUDE:

1A. SPIRE OF A CHURCH

CAMERA continues its DOWNWARD PAN as the singing continues and we pass a window beyond which is the source of the singing. CAMERA PANS OFF WINDOW TO SHOW -

1B. LONG SHOT CITY NIGHT

Suddenly revealed - crisp and sparkling with lights. CAMERA PANS DOWN AND OVER:

2. A LONELY STREET FULL OF PARKED CARS

The singing diminishes but a thread of it remains. A car has just parked. The headlights snap off. A MAN emerges whistling the same melody and pulls some gifts from the front seat. He slams the door and starts down the street in the direction of a house with bright windows. He must pass an empty lot full of rusty grass and litter which lies in darkness between two street lights.

As the Man walks by the lot, still whistling, a GROUP OF FIGURES rises silently from the grass, figures who have been lying in concealment until now. They step noiselessly onto the pavement and follow the Man. At the sound of their boots the whistling stops. The Man glances behind him and sees the figures walking after him, filling the pavement. A street light shows them to be boys and girls and all quite young. The Man moves on more swiftly and the sound of their pursuit increases. He begins to run TOWARD the lighted house and the following steps run too. Suddenly he stops under the next street light and turns to face the figures. They are upon him and around him quickly. Nobody speaks for a moment, then one of the boys grins. His name is BUZZ. He is big and filled with an awareness of his own masculinity.

BUZZ:

(friendly, cool)

That was pretty what you were whistling. Whistle some more.

(CONTINUED)

EASON
CHANGE

2 (Cont.)

The Man whistles a nervous phrase, trying to make a joke of the situation which he doesn't understand.

BUZZ:

(continuing; suddenly)

You got a cigarette?

MAN:

Oh, I think so -

The Man fumbles in his pocket, finds a pack and drops it in his nervousness. The Figures wait until he picks it up. He offers one to Buzz.

MAN:

(continuing)

Filter tips.

BUZZ:

(smiling - encouraging)

You smoke it. Smoke it, Dad.

Smiling uncertainly, the Man puts the cigarette in his mouth. Buzz, still smiling, takes out a packet of wooden matches.

BUZZ:

(continuing)

I'll light it for you, Dad.

Buzz ignites a match and holds it near the Man's face for a second, searching it. Then he ignites the whole box under his nose. The Man shrieks, and his packages fall. Buzz slaps him sharply, his smile gone.

The CAMERA PANS AWAY as the figures enclose him, and HOLDS on a small mechanical monkey which has dropped from its wrappings. It begins to dance madly on the pavement, then runs down. The feet of the figures scatter past the unmoving monkey. Then CAMERA RISES to SHOW that the man has disappeared. There is a moment of awful stillness, then we see a boy coming down the street alone. He is quite drunk, and he slips once. This is JIM, a good-looking kid of seventeen with a crew-cut and wearing a good suit. The spilled packages on the pavement stop him. He bends down to see what they are and picks up the mechanical monkey from the wreckage. He smiles and winds it up. He sets it on the sidewalk and sits down. He watches.

DIALOGUE
CUT

(CONTINUED)

2 (Cont.1)

it dance for a moment, happily. A siren is HEARD distantly, growing louder. Jim pays no attention to it as he winds the monkey again and releases it for its dance.

SUPERIMPOSE TITLE: "REBEL WITHOUT A CAUSE"

STARRING _____

as SIREN rises piercingly close, and Jim looks up, we:

DISSOLVE TO:

3. CLOSE SHOT THROBING LIGHT OF POLICE CAR NIGHT

The siren SCREAMING wildly, then dying. The SOUND of brakes. CAMERA MOVES TO REVEAL the police car stopped at the entrance of a Precinct Station. Two officers dismount, bearing between them the struggling Jim. They bear him up the steps and in through the double doors.

3A. INSIDE PRECINCT STATION (RECEPTION AREA)

A large open space onto which several corridors converge. In the middle is a Sergeant's desk, really a quadrangular counter in the center of which the SERGEANT stands. There are a few glass-walled interviewing rooms which open off the area, and several benches lining the walls. The scene is one of confusion, activity and waiting. Phones ring. The arrested pass in custody of officers. Present among others at Jim's entrance are: JUDY, who is blonde and sixteen. She sits on a crowded bench wearing an expression of downcast bitterness. On a bench across the way from her are three remarkably dirty little Mexican children without shoes or socks. The oldest is a BOY of four who is protecting his little SISTER who in turn mothers an infant crying on the bench beside her. Standing at a corner of the desk is a docile, undersized boy of fifteen named JOHN "PLATO" CRAWFORD. He is shivering. With him is a large NEGRO WOMAN, his maid. Jim comes through the doors and is led to the desk. One of the officers presents a brief report to the Sergeant, who examines it.

SERGEANT:

Mixed up in that beating on Twelfth Street?

OFFICER:

No. Plain drunkenness.

SERGEANT:

This says he was picked up there.

OFFICER:

They had him on the carpet for an hour at Headquarters. He's clear. Plain drunkenness.

(CONTINUED)

SEASON
CHANGE

3A (Cont.)

SERGEANT:

Young squirt. All right - You want to lean him against something? Stand him over there.

The officer leads Jim to Judy's bench and stands him against the wall beside it.

Jim is frisked, a look of prayer on his upturned face. The Officer finds the toy monkey in his pocket and would take it, but when Jim asks to keep it, the officer hands it back and moves away. Another officer enters and leads the prisoner who is sitting next to Judy into another room. Jim sits beside her. He smiles at her but receives only a chilling look. He winds the monkey up and sets it dancing on the floor, but she is not amused. CAMERA PANS to SHOW others reacting to the monkey with pleasure. We see Plato look up and smile a little. CAMERA STOPS on the MEXICAN CHILDREN who are smiling too. A bald JUVENILE OFFICER named GENE, squats before them, smiling.

GENE:

You going to tell me your name now?

The little boy shakes his head.

LITTLE BOY:

(touching Gene's bald pate)
Where's your hair?

GENE:

It's all gone.

LITTLE BOY:

Did you get a haircut?

GENE:

No - it just fell out!

LITTLE BOY:

(sympathetically)

Aw -

Gene laughs as another Juvenile Officer enters and pauses to look at the children. His name is RAY.

RAY:

What gang does he belong to?

GENE:

Give him a couple of years.

RAY:

Where's your mamma, honey?

LITTLE BOY:

I don't know.

Ray and Gene exchange looks, then Ray moves across to Judy - CAMERA FOLLOWING. He looks down at her, consults the file in his hand.

(CONTINUED)

4/5/55
5

3A (Cont.1)

RAY:

Judy - we're ready for you now.

JUDY:

(a mumble)

He hates me.

RAY:

What?

JUDY:

He hates me.

She rises. Ray leads her to one of the glass-walled offices. CAMERA MOVES with them. Jim watches them go.

RAY:

What makes you think he hates you, Judy?

JUDY:

I don't think. I know. He looks at me like I'm the ugliest thing in the world. He doesn't like my friends - he -
(Ray leads her into the office)

4. INSIDE SMALL OFFICE

as Judy comes in, Ray following. He indicates a chair for her while he sits down behind a desk.

JUDY:

He doesn't like anything about me - he calls me - he calls me -

She starts to cry. She doesn't hide it, but keeps wiping the tears with the palms of her hands.

RAY:

He makes you feel pretty unhappy?

JUDY:

(crying)

He calls me a dirty tramp - my own father!

RAY:

Do you think your father means that?

JUDY:

Yes! I don't know! I mean maybe he doesn't mean it but he acts like he does. We're altogether and we're going to celebrate Easter and catch a double bill. Big deal. So I put on my new dress and I came out and he --

RAY:

That one?

JUDY:

Yes -- he started yelling for a handkerchief - screaming. He grabbed my face and he rubbed all my lipstick off -- he rubbed till I thought I wouldn't have any lips left. And all the time yelling at me -- that thing -- the thing I told you he called me. Then I ran out of the house.

ADDED
DIALOGUE

(CONTINUED)

"REBEL WITHOUT A CAUSE"
FINAL

CHANGE
4/5/55
6.

4 (Cont.)

RAY:

Is that why you were wandering around at one o'clock in the morning?

JUDY:

I was just taking a walk. I tried to call the kids but everybody was out and I couldn't find them. I hate my life. I just hate it.

RAY:

You weren't looking for company, were you?

JUDY:

No.

RAY:

Did you stop to talk to anyone, Judy?

(she is silent)

Do you enjoy that?

JUDY:

No. I don't even know why I do it.

RAY:

Do you think you can get back at your Dad that way? I mean sometimes if we can't get as close to somebody as we'd like we have to try making them jealous - so they'll have to pay attention. Did you ever think of that?

JUDY:

I'll never get close to anybody.

RAY:

Some kids stomped a man on Twelfth Street, Judy.

JUDY:

You know where they picked me up! Twelfth Street!
I wasn't even near there!

RAY:

Would you like to go home if we can arrange it?

(no answer. Ray addresses Woman Officer)

Did you notify the parents?

WOMAN OFFICER:

She wouldn't give me their number.

RAY:

What's your number, Judy? We'll see if your Dad will come and get you.

(Judy looks up hopefully)

Unless you really don't want to go home.

(silence)

Would you rather stay here?

CAMERA MOVES CLOSE ON

ADDED
DIALOGUE

5. JUDY

She looks up and speaks very quietly.

JUDY:

Lexington 05549.

The wail of a SIREN is heard. Judy looks off through the glass wall toward Jim. Ray is heard dialing.

6. MED. SHOT JIM'S BENCH

Jim sits with his head back, eyes closed. As the SIREN mounts louder, Jim opens his mouth and imitates it - a long, forlorn wail.

7. MED. SHOT PLATO AND NEGRO WOMAN

Plato smiles faintly and moves out toward Jim, Negro woman following. CAMERA PANS WITH THEM. Plato sits by Jim. She stands over them. Jim's wailing continues.

8. MED. SHOT JIM, PLATO, NEGRO WOMAN

An officer MOVES INTO SHOT.

OFFICER:

Hey!

Jim continues for a moment.

OFFICER:

(continuing)

Hey! That's enough static out of you.

JIM:

Want me to imitate a stupid cop?

OFFICER:

Cut it out now. I'm warning you.

JIM:

Yes, ma'am.

The Officer moves out. The Negro Woman bends over Plato who is shivering violently.

NEGRO WOMAN:

You shivering, John? You cold?

Plato shakes his head. Jim notices him.

JIM:

Want my jacket?

(CONTINUED)

8 (Cont.)

Plato looks up at Jim.

JIM:

(continuing)

You want my jacket? It's warm.

Plato wants it but shakes his head "no."

9. FULL SHOT JUDY'S OFFICE

Ray and Judy seated as before. Judy is still gazing through the glass.

RAY:

Your mother will be down in a few minutes, Judy -

JUDY:

(clearing)

What?

RAY:

Your mother will be down in a few minutes.

JUDY:

(startled)

My mother?

Ray signals to a Woman Officer just outside and leads Judy to the door.

10. OUTSIDE DOOR

as Ray turns Judy over to the Woman Officer.

RAY:

She's being called for.

JUDY:

You said you'd call my father.

RAY:

Goodbye, Judy. Take it easy.

Judy doesn't answer. Ray goes back inside as CAMERA LEADS the Woman Officer and Judy past Jim's bench. CAMERA STOPS on Jim, Plato and the Negro Woman. Jim stares at Judy and whistles but gets no reaction. Gene enters and comes to the Negro Woman.

GENE:

John Crawford?

NEGRO WOMAN:

Yes, sir.

(CONTINUED)

10 (Cont.)

GENE:

Come with me, John.

Plato rises and goes with Gene, the Negro Woman following. Jim is alone. He closes his eyes, throws his head back and gives another siren wail as CAMERA MOVES CLOSE on his face.

VOICE OF JIM'S MOTHER:

(o.s.)

Jim!

Jim looks up suddenly, scared. Then he smiles mysteriously and staggers to his feet.

11 OMITTED.

12. LOW ANGLE TIGHT THREE JIM'S PARENTS AND GRANDMA

framed in the doorway, frozen. They are all dressed in evening clothes. The MOTHER is a very chic but rather hard-faced woman. The FATHER is an unfeathered man. The GRANDMA is the smallest, also very chic and very bright-eyed.

13. MED. SHOT JIM

as he faces them.

JIM:

Happy Easter.

DIALOGUE
CHANGE

14. TIGHT SHOT THE FAMILY

MOTHER:

Where were you tonight? They called us at the club and I got the fright of my life!

Silence.

FATHER:

Where were you tonight, Jimbo?

15. CLOSE SHOT JIM

He says nothing.

16. CLOSE SHOT FATHER

laughing uncomfortably.

17. MED. SHOT JIM

JIM:

You think I'm funny?

(CONTINUED)

17 (Cont.)

Jim turns suddenly and walks to the glass wall of the office behind which Plato, the Negro Woman and Gene are visible. He looks through the glass partition which separates him from Plato.

JIM:

(continuing)

Why didn't you take my jacket?

18. INSIDE OFFICE

Jim is seen through the glass. He moves away. Plato is still shivering, cracking his knuckles.

GENE:

Do you know why you shot those puppies, John?
(silence)

Is that what they call you or do you have a nickname?

PLATO:

(a murmur)

Plato.

NEGRO WOMAN:

You talk to the man nice now, Hear? He's going to help you.

PLATO:

Nobody can help me.

GENE:

Can you tell me why you killed the puppies, Plato?

PLATO:

No, sir. I just went next door to look at them like I always do. They were nursing on their mother and I did it. I guess I'm just no good?

GENE:

What do you think's going to happen, you do things like that?

PLATO:

I don't know. End up in the electric chair?

GENE:

Where did you get the gun?

PLATO:

In my mother's drawer.

NEGRO WOMAN:

She keep it to protect herself, sir. She scared without a man in the house.

(CONTINUED)

18 (Cont.)

GENE:

Where's your mother tonight, Plato?

PLATO:

She's away.

NEGRO WOMAN:

Seems like she's always going somewhere. She got a sister in Chicago and she go for the holiday. She says her sister is all the family she has.

GENE:

Where's your father?

Plato is silent.

NEGRO WOMAN:

They not together, sir. We don't see him in a long time now.

GENE:

Do you hear from him, son?

Plato looks up as Jim and his family move into the next office. Jim smiles at Plato, who returns it feebly, then looks away - embarrassed.

GENE:

You know if the boy ever talked to a psychiatrist?

PLATO:

(smiling a bit)

Head-shrinker?

NEGRO WOMAN:

(laughing)

Oh, Mrs. Crawford don't believe in them!

GENE:

Well maybe she better start.

19. OTHER OFFICE

Jim, his parents, Grandma and Ray are gathered in the small room. Jim is humming THE RIDE OF THE VALKYRIES to himself as if he had absolutely no interest in what is happening around him. Ray suspects this is something more than mere disinterest, so lets the humming go on, in order to discover its real purpose. Grandma watches everything like a tennis match, reacting with soft little sounds of terror or astonishment or sympathy. No one pays any attention to her. For a moment no one talks. Ray watches Jim as he hums. Then the father shakes his head and looks up.

FATHER:

I don't see what's so bad about taking a little drink.

(CONTINUED)

19 (Cont.)

RAY:

You don't?

FATHER:

No. I definitely don't. I did the sa --

RAY:

He's a minor, Mr. Stark, and it looks to me like he had more than a little drink.

FATHER:

(chuckling)

Say, listen -

MOTHER:

(to Jim: in intimate, half-humorous disapproval)
Jim - don't hum.

Jim merely rolls his eyes at her, then away - but continues his humming.

FATHER:

I guess I cut pretty loose in my day too.

MOTHER:

Really, Frank? When was that?

FATHER:

Listen - can't you wait till we get home?

RAY:

Whoa! Whoa! I know you're a little upset but -

FATHER:

Sorry.

RAY:

What about you, Jim? Got anything to say for yourself?

(Jim stops humming and shrugs)

Not interested, huh?

(Jim shakes his head)

MOTHER:

Can't you answer? What's the matter with you anyhow?

FATHER:

He's just loaded, honey.

MOTHER:

I was talking to Jim.

FATHER:

(to Ray)

Let me just explain to you - we just moved here, y'understand? The kid has no friends yet and --

(CONTINUED)

19 (Cont.1)

JIM:

Tell him why we moved here.

FATHER:

Hold it, Jim.

JIM:

You can't protect me.

FATHER:

(to Jim)

You mind if I try? You have to slam the door in my face?

(to Ray)

I try to get to him - what happens?

(to Jim)

Don't I give you everything you want? A bicycle - you get a bicycle. A car -

JIM:

You buy me many things. Thank you.

FATHER:

Not just buy! You hear all this talk about not loving your kids enough. We give you love and affection, don't we?

(silence; Jim is fighting his emotion but his eyes grow wet)

Then what is it? I can't even touch you anymore but you pull away. I want to understand you. Why'd you get drunk? You must have had a reason.

(Jim stares straight ahead, trying not to listen)

Was it because we went to that party?

(silence)

You know what kind of drunken brawls those parties turn into - it's no place for kids.

MOTHER:

A minute ago you said you didn't care if he drinks.

GRANDMA:

He said a little drink.

JIM:

(exploding)

You're tearing me apart!

MOTHER:

What?

JIM:

Stop tearing me apart! You say one thing and he says another and then everybody changes back -

MOTHER:

That's a fine way to behave!

(CONTINUED)

19 (Cont.2)

GRANDMA:

(smiling)

Well you know who he takes after!

RAY:

Outside, Jim. Come outside.

Ray pushes him out the door firmly, and into office vacated by Plato and Gene.

RAY:

Excuse us a minute?

FATHER:

(very overwrought)

Sure. Sure.

20. GENE'S OFFICE

Ray and Jim alone.

JIM:

Someone should put poison in her epsom salts.

RAY:

Grandma?

No answer. Jim turns away from Ray.

JIM:

Get lost.

RAY:

Hang loose, boy. I'm warning you.

JIM:

Wash up and go home.

RAY:

Big tough character. You don't kid me, pal. How come you're not wearing your boots?

Suddenly Jim flings himself at Ray who deftly flips him past and drops him near the desk.

RAY:

(continuing)

Too bad you didn't connect. You could have gone to Juvenile Hall. That's what you want, isn't it?

JIM:

No.

RAY:

Sure it is. You want to bug us till we have to lock you up. Why?

JIM:

Leave me alone.

RAY:

No.

(CONTINUED)

20 (Cont.)

JIM:

I don't know why - !

RAY:

Go on - don't give me that. Someone giving you hard looks?

JIM:

I just get so -
(fighting tears)
Boy, sometimes the temperature goes way up.

RAY:

(suddenly gentle)
Okay. Okay. Let it out.
(Jim starts crying)
You feel like you want to blow your wheels right now?

JIM:

All the time! I don't know what gets into me - but I keep looking for trouble and I always - I swear you better lock me up. I'm going to smash somebody - I know it.

RAY:

Try the desk.

Jim smashes his fist against it, letting loose for a moment. Ray watches, then sits near him.

RAY:

That why you moved from the last town? 'Cause you were in trouble? You can talk about it if you want to -- I know about it anyway. Routine check.

JIM:

And they think they are protecting me by moving.

RAY:

You were getting a good start in the wrong direction back there. Why did you do it?

JIM:

Mess that kid up?

Ray just nods.

JIM:

(continuing)

He called me chicken.

RAY:

And your folks didn't understand?

(CONTINUED)

20 (Cont.1)

JIM:

They never do.

RAY:

So then you moved?

JIM:

They think I'll make friends if we move. Just move
and everything'll be roses and sunshine.

RAY:

But you don't think that's a solution.

Jim is silent; he picks at his nails.

RAY:

(continuing)

Things pretty tough for you at home?

JIM:

She eats him alive and he takes it.

(Jim stares at his family through hole in
door)

What a zoo!

RAY:

What?

JIM:

A zoo. He always wants to be my pal, you know?
But how can I give him anything when he's --- I
mean I love him and I don't want to hurt him - but
I don't know what to do anymore except maybe die.

RAY:

Pretty mixed up?

JIM:

If he could - - -

RAY:

"If he could" what? You mean your father?

JIM:

I mean if he had the guts to knock Mom cold once
I bet she'd be happy and I bet she'd stop picking.
They make mush out of him. Just mush. One thing
I know is I never want to be like him.

RAY:

(interrupts)

Chicken?

(CONTINUED)

20 (Cont.2)

JIM:

I bet you see right through me, don't you?

(Ray shrugs)

How can anyone grow up in this circus?

RAY:

You got me, Jim - but they do. Want some water?

JIM:

(as Ray gets a cup of water from cooler)

Boy - if I had one day when I didn't have to be all confused and ashamed of everything - or I felt I belonged some place.

RAY:

(giving him water)

Here. Look, will you do something for me? If the pot starts boiling again, will you come and see me before you get yourself in a jam? Even if you just want to talk - come in and shoot the breeze. It's easier sometimes than talking to your folks.

JIM:

Okay -

RAY:

Any time. - day or night. You calmed down enough to go back now?

JIM:

(smiling)

You serious?

Ray smiles and opens the door.

20A. RAY'S OFFICE

as Jim comes towards his mother and forces himself to kiss her

JIM:

I'm sorry.

MOTHER:

All right, darling.

She rises and takes his arm. They start out through the door into the hall, followed by Grandma and Father.

GRANDMA:

(to Ray)

This was all very unfortunate, but he made a mistake and he's sorry - so we're not going to have any more trouble. He's always been a lovely boy -

JIM:

Lovely! Grandma - if you tell another lie you're going to turn to stone.

RAY:

Luck, Jim. Don't forget.

FATHER:

(offering Ray three cigars)

Have some cigars.

RAY:

No thanks, I don't smoke.

FATHER:

Go on - Give 'em to your friends.

RAY:

No - thanks very much, Mr. Stark.

MOTHER:

Frank - he doesn't want any.

Jim grins at Ray who nods. They all leave. Ray looking after them, shakes his head and lights a cigarette. We see Jim and his family pass through the main door. Waiting to enter, in the custody of some uniformed POLICE, are Buzz and the kids we saw at the opening, sullen and truculent. As they march into the lobby and Jim grows smaller in the distance, the MUSIC COMES U AND OUT.

FADE OUT.

FADE IN

21. LOW ANGLE ALLEY

MORNING

BUSINESS
CHANGE

A rabbit' comes running down the alley followed by a group of young kids, screaming with pleasure. As CAMERA PANS with the

(CONTINUED)

21 (Cont.)

BUSINESS
CHANGE

group, the littlest, a boy of five, stops near us looking after the disappearing group. The shouts of the children wane

Judy rushes out from a backyard beyond him. She is carrying school books and a bag-lunch. She wears a polo coat against the winter wind.

JUDY:

(yelling)

Beau!

The boy, who is her brother, BEAU, looks up but doesn't move. Judy stops at her gate. A car careens down the alley, past him.

22. LONG SHOT JUDY AND BEAU

seen through a window in Jim's house. Jim is in f.g. looking out through the curtains. He smiles.

JUDY:

(yelling)

What are you trying to do, get yourself killed?

BEAU:

(laughing)

Yes!

VOICE OF JIM'S MOTHER:

Your eggs are on the table, dear.

Jim turns from window and PASSES CAMERA.

23. FULL SHOT JIM'S DINING ROOM

The Mother is just setting a plate of eggs at Jim's place. The Father is seated, drinking coffee and looking at the newspaper. Grandma comes in from kitchen. Jim is neatly dressed in tie, tweed jacket and slacks.

MOTHER:

Sit down and eat - you'll be late.

JIM:

(approaching table)

It'd stick in my throat Mom. I'm nervous or something -

(CONTINUED)

23. (Cont.)

GRANDMA:

It's a wonder we don't all have TB or some other terrible disease after living in all those smoky cities

MOTHER:

Well, drink your milk anyhow.

GRANDMA:

(muttering)

There aren't so many factories here.

FATHER:

Mother --

JIM:

(still standing; he drinks)

You make any sandwiches?

FATHER:

My first day of school, mother'd make me eat and by golly I could never even swallow till recess -

MOTHER:

(bringing bag of lunch from buffet)

There's nothing to be nervous about. Here's peanut butter and meat loaf --

(Jim makes a mouth-stuck-together-with-peanut-butter sound)

GRANDMA:

What did I tell you? Peanut butter!

MOTHER:

Well, there's a thermos of orange juice and some apple-sauce cake in the wax paper to wash it down.

GRANDMA:

I baked that!

JIM:

(he kisses her cheek)

'Bye, Mom.

MOTHER:

Goodbye, dear.

FATHER:

(rising)

So long, young fella. Knock 'em dead, like your old man used to!

JIM:

Sure -

(he gets to the door and turns)

You know something? I have a feeling we're going to stay here.

(CONTINUED)

23 (Cont.1)

FATHER:

And listen - watch out about the pals you choose -
Know what I mean? Don't let them choose you -

But Jim is on his way out.

24. FULL SHOT JIM'S BACKYARD

as Jim comes out of the kitchen door into the early sunshine.

JUDY'S VOICE:

Come out of the alley, Beau! This is the last time
I'm going to call you.

Jim blinks, pauses and sees Judy. He takes off his tie and
puts it in his pocket. Then he starts across the back yard,
CAMERA PANNING WITH HIM TO:

25. FULL SHOT THE ALLEY

with Jim coming out his gate, Judy and Beau visible beyond. He
stops again.

JUDY:

Beau! All right - go to school alone!

She starts down the alley. Beau skips after her and starts
tightrope-walking the gutter gravel.

JIM:

(calling)

Hey!

Judy glances at him briefly, but continues. Jim follows a few
yards, but on his side of the alley.

JIM:

(continuing)

Hey, didn't I see you before some place?

Judy ignores him, but something self-conscious happens to her
walk. Jim runs across the alley.

26. MED. SHOT JUDY

stopping as Jim enters. Beau tight-rope walking on down the
hill.

JIM:

Hi. I saw you before.

JUDY:

Bully for you.

(CONTINUED)

26 (Cont.)

JIM:
You don't have to be unfriendly.

JUDY:
Now that's true!

JIM:
(smiling)
See?

JUDY:
"Life is crushing in on me."

JIM:
(smiling)
"Life can be beautiful." Hey, I know where it was.

JUDY:
Where what was.

JIM:
Where I saw you.
(no answer)
Everything going okay now?
(no answer)
You live around here?

JUDY:
(relieved)
Who lives?

JIM:
See, I'm new.

JUDY:
Won't mother be proud.

JIM:
You're really flipped -- aren't you.

Judy looks up a little surprised.

JIM:
(continuing)
Where's Dawson High School?

JUDY:
You going there?

JIM:
Yeah -- why -

JUDY:
Dig the square wardrobe!

(CONTINUED)

ADDED
DIALOGUE

26 (Cont.1)

JIM:
(defensively)
Yeah. So where's the high school?

JUDY:
(softer)
University and 10th -- Want to carry us?
An auto horn, stuck, in the distance.

JIM:
I was just getting my car. I could take you.
The horn approaches, loud.

JUDY:
The kids take me.

JIM:
Oh.

26A. ANOTHER ANGLE JIM AND JUDY

BUSINESS
CHANGE
as the car, horn blowing, wheels into view above them and comes careening into the alley. Judy sees it and moves a step away from Jim.

JUDY:
I'll bet you're a real yo yo.

JIM:
A what?

JUDY:
(yelling over horn)
Goodbye! See you!

JIM:
(yelling)
I'm not so bad.

Judy is moving toward the car.

27 to 44 OMITTED.

45. MED. SHOT CAR FULL OF KIDS

as it comes to a jolting stop near Judy. The boys wear suede coats, leather jackets, black peggers, boots. Their clothing is not uniform -- it is the air they assume which is uniform: swaggering, self-conscious, piratical. Someone is always combing his hair. The driver is Buzz, whom we recognize as the leader of the stomp gang we met on Easter. He wears a

(CONTINUED)

45 (Cont.)

leather jacket. With him are CHICK, a slight bespectacled lad
CRUNCH, Buzz's first lieutenant; COOKIE, a hanger-on; GOON, a
character; and the girls HELEN AND MILLIE. The kids are screa-
ing as Buzz jams on the brakes. Judy comes forward. Jim hangs
back.

BUZZ:

Stella-a-a-a!

Judy comes to them quickly, smiling.

JUDY:

Steady Marlon!

BUZZ:

Wanna make the colored lights go around and around?

Judy and Buzz kiss ardently and without love. Jim goes for
his car.

BUZZ:

(looks after Jim then at Judy)

What's that?

JUDY:

A new disease.

BUZZ:

(a little suspicious)

Friend of yours?

JUDY:

I'm glad they let you out.

BUZZ:

Nobody chickened.

JUDY:

I heard about it. You're lucky he lived.

BUZZ:

They always live.

During this Jim has gotten his car and has driven up.

JIM:

Where's University and 10th?

JUDY:

(pointing right)

That way!

CHICK:

(pointing left)

That way!

BUZZ:

(pointing up)

That way!

SIMULTANEOUSLY

The kids laugh wildly. The radio blares. Judy lays her head c
Buzz's shoulder and his arm goes around her as the car zooms
away. Jim looks after them a moment, then follows.

DISSOLVE TO:

ALOGUE
NGES

46-46A-47 OMITTED.

47A. CLOSE SHOT BICYCLE RACK

Wheels spin in, one after another and drive straight into their slots. As the nearest bike moves in:

47B. MED. SHOT PLATO

just getting off his motor scooter. He comes forward, passes CAMERA WHICH PANS WITH him then stops -- as the school is suddenly revealed. Music starts with a crash and keeps mounting through the following. Plato sighs and moves away from us to join the parade of students filling the Main approach.

47C. PARKING LOT

as cars scream into their places noisily. Jim gets out of one and comes forward. A motorcycle roars by, just missing him. Jim stares off and starts to move as CAMERA PANS WITH HIM TO:

47D. ANOTHER ANGLE SCHOOL

Another crash of music. Jim moves toward the parade.

47E. FULL SHOT MID-WAY DOWN MAIN APPROACH

A number of kids pass, gossiping happily as they greet each other for the first time since vacation. CAMERA SEARCHES over them and STOPS upon our special group moving toward us -- Buzz, Judy and the rest, all abreast. Others must park at their passage or be elbowed out of the way, staring resentfully, but not daring to challenge the group's priority. Plato runs forward, past them.

47F. DOOR FROM WITHIN

bouncing from hand to hand as students enter. Plato moves through the door and disappears in a milling of kids. Judy enters with her group and moves on with them.

47G. MED. SHOT MONITOR (INSIDE CORRIDOR)

The Monitor is an athletic letter-sweater boy with an arm brassard that bears the letters "HC". Kids pour past him. Jim enters.

JIM:

Hi - can you tell me where I go? I'm just starting here.

MONITOR:

(pointing at brassard)

Mr. Bassett's office -- 203. He'll tell you where your home room is --

JIM:

Thanks a lot.

Jim moves out.

47H. ANGLE SHOT CORRIDOR

SHOOTING PAST a row of steel lockers. The clash and slam of doors as kids throw in coats, pull out books and primp for the day ahead. Plato comes to his locker, which is the nearest, and opens it.

47-I. FULL SHOT CORRIDOR

Jim moves toward us from the distance. Crowded at the entrance to a classroom in f.g. are Judy and her pals. They are sneaking a smoke, passing the cigarette from one cupped hand to another. As Jim comes near, Judy sees him. So do the others. They fold their arms across their chests and whistle "WE ARE THE GIRLS OF THE INSTITUTE" - all but Judy. Jim glances at her and continues on PAST CAMERA. A bell starts ringing crazily over the music.

47-J. CLOSE SHOT PLATO

He is straightening his tie in the mirror. Above it, pasted to the locker door, is a still of Alan Ladd. In the mirror we can see Jim moving past. Plato sees him too. He wheels around and stares.

PLATO:

(to himself)

Hi.

The strident music of the students diminishes. The ringing of the bell stops. There remain only Jim's footsteps.

47K. LONG SHOT JIM

moving off down the corridor. Plato is in f.g. looking after him. He slams his locker and starts after Jim, moving at the

(CONTINUED)

1b
47K (Cont.)

same speed and hovering near the wall. The footsteps of the two boys echo stonily. They are alone. Jim stops at a bulletin board near a bend in the corridor. Plato stops too.

47-L. BULLETIN BOARD

Jim looking at the notices. Plato drifts in several yards away and hangs near the wall watching Jim who doesn't see him. Jim reads:

47M. INSERT: BULLETIN BOARD

"ATTENTION ALL JUNIORS AND SENIORS"

PLANETARIUM

FIELD TRIP

2 PM - SHARP!"

47N. ANOTHER ANGLE JIM AND PLATO

as Jim turns from bulletin board and starts away.

PLATO:

(clearing his throat)

Hi.

JIM:

Hi there.

PLATO:

You remember me?

JIM:

No. I don't think so -

PLATO:

I'm sorry - I made a mistake.

Jim starts TOWARD CAMERA as Plato after another look, turns in the opposite direction and walks away from us, smashing his fist against the wall as he goes. Jim stops, full IN CAMERA. His face clouds, trying to remember. He turns full around to look after Plato, then turns back and continues on his way. The footsteps fade.

DISSOLVE TO:

48. FULL SHOT PLANETARIUM

seen from the parking lot - a great dome crowns it - the city lies below. CAMERA PICKS UP Jim's car maneuvering through the crowded lot. In b.g. a few other late-comers are dashing up steps to Planetarium. Jim drives into a small lot behind observatory, parks, then runs to observatory entrance.

48A. FULL SHOT LOBBY

as Jim runs through, opens door of theatre and passes inside.

49-50. LONG SHOT SKY FULL OF STARS SEEN PAST JIM'S HEAD DARKNESS

This is not our sky. It is a replica of it projected onto the dome of the Planetarium. The stars slide their tentative ways in an ever-changing pattern. One of them is much larger than the rest and increases in size as we watch. MUSIC of the spheres is HEARD - a high threatening tremulo.

LECTURER'S VOICE:

For many days before the end of our earth people will look into the night sky and notice a star, increasingly bright and increasingly near.

Jim looks around for a seat and passes down aisle. Seen beyond him is the projector, moving slowly, its great dumb-bell head sparkling with pin-points of light. Jim takes a seat in front row. Plato, in the row behind him, moves over a seat to be nearer. They exchange looks.

51. FULL SHOT NORMAL STUDENTS

watching intently.

LECTURER'S VOICE:

As this star approaches us, the weather will change. The great polar fields of the north and south will rot and divide, and the seas will turn warmer.

52. LOW ANGLE LECTURER

A dry, elderly man in a stiff white collar. He is seated at a desk, the light from the reading lamp spilling upward onto his face.

LECTURER:

The last of us search the heavens and stand amazed. For the stars will still be there, moving through their ancient rhythms.

53. ANGLE SHOT STUDENTS

Some watching, some taking notes. An OLD LADY TEACHER in f.g. taps the heads of two kids in the row before her. They stop their whispering. She smiles at them.

LECTURER'S VOICE:

The familiar constellations that illuminate our night will seem as they have always seemed, eternal, unchanged and little moved by the shortness of time between our planet's birth and its demise.

54. MED. SHOT PLATO

staring upward.

LECTURER'S VOICE:

Orion, the Hunter.

Plato looks off.

55. MED. SHOT JIM (FROM PLATO'S ANGLE)

Jim is seated in the row ahead of Plato. His lips are parted as he looks up.

JIM:

Boy!

PLATO:

(leaning forward)

What?

JIM:

(surprised)

Once you been up there, you know you been some place!

LECTURER'S VOICE:

Gemini, the Twins.

56. TWO SHOT JUDY AND BUZZ

Buzz has his arm around her. He is nuzzling her ear. She is blandly watching the dome.

LECTURER'S VOICE:

Cancer, the Crab.

Buzz pokes Judy who looks at him. He curves his wrist toward her, opening and closing his first two fingers like the pincers of a crab.

BUZZ:

I'm a crab!

She laughs. So do the others.

57. MED. SHOT JIM (PLATO BEHIND) SEEN FROM JUDY'S ANGLE

Jim turns at the SOUND of the laughter, and smiles.

LECTURER'S VOICE:

Taurus, the Bull.

JIM:

(in good imitation)

Moo!

He waits for approval.

58. ANGLE SHOT JUDY, BUZZ AND GROUP (SEEN FROM JIM'S ANGLE)

He is in f.g. They are staring at him. Nobody laughs.

CRUNCH:

(flat)

Yeah, moo.

BUZZ:

Moo. That's real cute. Moo.

GOON:

Hey, he's real rough -

CRUNCH:

I bet he fights with cows.

BUZZ:

Moo.

They turn from him. Jim withers and looks front. Judy smiles a little and looks away so the others cannot notice her amusement.

LECTURER'S VOICE:

Sagittarius and Aries - all as they have ever been.

Plato leans in and touches Jim's shoulder, lightly at first, then harder. Jim turns to him.

PLATO:

You shouldn't monkey with him.

JIM:

What?

PLATO:

He's a wheel. So's she. It's hard to make friends with them.

JIM:

I don't want to make friends.

He turns back, unhappy at having revealed himself.

59. ANOTHER SHOT JUDY, BUZZ, CRUNCH JIM SEEN IN B.G.

The kids are whispering among themselves and pointing at Jim, who looks up and notices. He is getting uncomfortable.

LECTURER'S VOICE:

And while the flash of our beginning has not yet traveled the light years into distance -

60. FULL SHOT THE DOME

The star rushes nearer, looming larger and larger. The music rises in tension and volume.

LECTURER'S VOICE:

Has not yet been seen by planets deep within the other galaxies, we will disappear into the blackness of the space from which we came.

61. TWO SHOT JIM AND PLATO

staring upward, cringing back into their seats as the light on their faces increases. Music is up loud.

62. FULL SHOT THE DOME

seen past Plato's head. The heavens grow brighter as the star plummets near. Music at crescendo.

LECTURER'S VOICE:

Destroyed as we began in a burst of gas and fire.

The sky is blasted by a wild flash of light. Music reaches explosion. The stars appear again.

63. MOVING SHOT FACES OF NORMAL KIDS

watching seriously - very impressed.

LECTURER'S VOICE:

(continuing)

The heavens are still and cold once more. In all the complexity of our universe and the galaxies beyond, the Earth will not be missed.

64. MED. SHOT JIM AND PLATO

looking up.

LECTURER'S VOICE:

Through the infinite reaches of space, the problems of Man seem trivial and naive indeed. And Man, existing alone, seems to be an episode of little consequences.

Plato ducks his head down on the back of Jim's chair. Jim looks at him.

LECTURER'S VOICE:

That's all. Thank you very much.

The lights go on. The rustle and confusion of kids stretching after sitting too long. Scattered applause. Jim rises and ruffles Plato's hair.

(CONTINUED)

64 (Cont.)

JIM:

Hey, it's over. The world ended.

Plato looks up at him.

PLATO:

What does he know about Man alone?

65. MED. SHOT LECTURER

as he reaches over and turns a dial. "MORNING SONG" by Grieg comes on softly.

66. LOW ANGLE OLD LADY TEACHER

rising. She stares around at the bustling students and claps her hands sharply, but the noise is barely heard above the tumult.

TEACHER:

(shrill)

May I have your attention? May I please have your attention? Classes will meet at the busses outside. May I have your attention?

(to herself)

The heck with it.

She picks up her coat and bag.

67. PLANETARIUM PARKING LOT

School busses and autos, some new and some heaps, are parked in f.g. Beyond is the dome of the Planetarium. Kids mill about, some already driving off in their cars. One bus, already full, pulls PAST CAMERA.

68. MED. SHOT FRONT OF BUS SEEN FROM WITHIN DRIVER IN F.G.

Kids swarm up the steps and enter. Plato is among them, but keeps looking back for Jim. Plato boards the bus and pauses near the driver to peer through windshield. His face clouds.

69. LONG SHOT JUDY AND GROUP

Seen from Plato's ANGLE through windshield. They are standing idly in a loose line near Buzz's car. They are looking back toward Planetarium.

70. MED. SHOT FRONT OF BUS SEEN FROM WITHIN

Plato turns suddenly and pushes his way past the kids who are boarding.

PLATO:

Excuse me. Excuse me.

71. FULL SHOT PARKING LOT BUS IN F.G.

Beyond it Judy and the group are visible. Plato squeezes out.

MALE TEACHER:

John, where you going?

PLATO:

I forgot something. I'll get a hitch.

Plato moves quickly past the teacher who climbs in. The door slams, the bus moves away. Plato stops and looks after it. The last cars are clearing the lot. Only Jim's and Buzz's remain. Plato looks at the small, waiting group.

72. MED. SHOT THE GROUP SEEN FROM THE REAR

Plato in the distance facing them.

BUZZ:

What you looking at?

73. MED. SHOT PLATO

Wild-eyed with fear.

PLATO:

Nothing.

He runs off, CAMERA PANNING with him. His goal is the Planetarium Entrance, visible beyond. He races toward it frantically.

74. MED. SHOT THE GROUP

looking off after Plato. Buzz, nearest CAMERA, pulls a switch-knife from his pocket and pops the long blade open. Judy stares at it, then looks up at Buzz apprehensively. Crunch sits down on the bumper and lights a cigarette.

75. DISPLAY LOBBY PLANETARIUM

as Plato rushes in, out of breath, stops and looks around. In distance he sees Jim leaning over the pendulum pit, smoking quietly. Plato doesn't move. Jim hasn't even looked up.

(CONTINUED)

75(Cont.)

PLATO:
(screaming as if he were yelling "Fire!")
What's your name!

JIM:
Jim. What's yours?

PLATO:
(a little quieter)
Plato. It's a nickname.

Jim nods. Plato goes over to him, CAMERA FOLLOWING, until they are close together, both leaning over the rail.

PLATO:
Listen, I told you not to fool with them. Now they're waiting for you.

JIM:
I know. That's why I came back.

PLATO:
You scared?

JIM:
I just don't want trouble.

PLATO:
He has a knife.

JIM:
I saw it. Gee, look at that thing swing, will you? Do you think it ever stops?

PLATO:
No. It's perpetual motion.

JIM:
Oh, I bet some little guy comes in here at night and pushes it. Go-go-go!

Plato walks cautiously to the door and starts outside, CAMERA FOLLOWING.

75A. LONG SHOT KIDS (CORNER OF OBSERVATORY)

with Plato leaning out of door, seeing them, pulling back quickly.

75B. INSIDE DISPLAY LOBBY

as Plato pulls back through the door. Jim seems to have disappeared. Plato stares around frightened.

PLATO:
Jim?

(CONTINUED)

75B (Cont.)

Jim is looking at another exhibit whose mechanical voice is heard.

JIM:

I'm here.

PLATO:

(coming to him)

They're still there!

(Jim nods. They watch the exhibit a while longer)

Jim - Do you think when the end of the world comes it'll be at night?

JIM:

No. In the morning.

(Plato looks up questioning. Jim smiles and shrugs)

I just have a feeling.

They start moving, CAMERA LEADING.

PLATO:

If you don't want trouble, I know a place we can go -
(Jim looks up at him)

It's a big mansion and we could sneak around there and they wouldn't even know. You could be safe --

They turn a corner quickly.

75C. DOORS TO BALCONY (FROM INSIDE)

as Jim and Plato come to them from behind CAMERA, fling the doors open and step outside.

75D. BALCONY

as Jim and Plato come onto it, lean on the parapet. Plato points off.

PLATO:

There it is.

76 OMITTED.

77. HIGH LONG SHOT MANSION (MATTE)

It is falling into elegant ruin, casting long afternoon shadows on the great lawns and promenades.

77A. CLOSEUP PLATO

looking urgently at Jim.

PLATO:

Should we go?

77B. TWO SHOT JIM AND PLATO

Plato's back is to us. Jim looks past him and sees something.

JIM:

(quietly)

The shadows are getting long.

Plato turns to look too.

77C. LONG HIGH SHOT PARKING LOT

Jim's car is where he left it. Into the driveway, like logs driven before a sea, the shadows of the waiting kids appear and advance until the kids themselves come into view. They pause there a moment, then look up.

HELEN:

(smiling)

Le soleil tombe dans la mer.

Laughter. The kids scatter along the wall at the foot of the balcony stairs. Buzz goes to Jim's car, knife in hand, and stands silently.

77D. LOW ANGLE TWO SHOT JIM AND PLATO

staring down from balcony parapet. At last Jim moves out PAST CAMERA.

77E. LOW ANGLE LONG SHOT JIM AND PLATO JUDY IN F.G.

The two boys walk down the stairs. CAMERA PANS with them as they reach parking lot level and start walking past other members of the group.

77F. TRAVELING SHOT JIM AND PLATO

coming forward.

77G. DOLLY SHOT BUZZ FROM JIM'S ANGLE

As CAMERA MOVES IN TOWARD Buzz standing alone at the car, he suddenly bends down and slashes Jim's tire. CAMERA STOPS. There is the hiss of air escaping. Buzz straightens and smiles past CAMERA.

78-83 OMITTED.

84. CLOSE SHOT JIM

inhaling sharply in shock and suppressed anger.

85. FULL SHOT OVER JIM'S CAR GROUP IN B.G.

motionless. Jim and Plato approach the car. Jim stops and looks down. Buzz stands smiling and puts away the knife.

86. CLOSE SHOT REAR WHEEL

The tire slashed, the wheel rests on the ground.

87. FULL SHOT CAR

SHOOTING between group and Buzz toward backs of Jim and Plato, who are looking down at car which rests on its rims. Jim turns and moves toward group. He stops, looks from one to the other and smiles nervously. Then he looks straight at Buzz.

JIM:

(wearily)

You know something?

BUZZ:

What?

JIM:

(reproachfully)

You watch too much television.

88. MED. SHOT THE GROUP AND JIM

Judy has come to Buzz, stands on the wall above him.

BUZZ:

Hey, he's real abstract and different.

JIM:

I'm cute, too.

Suddenly Goon starts clucking softly like a chicken. One by one the others pick it up. Buzz, the last, crows. Silence.

89-90 OMITTED.

91. MED. SHOT THE GROUP AND JIM

JIM:

Meaning me?

BUZZ:

What?

JIM:

Chicken?

The group gives a quick, short laugh.

92 OMITTED.

93. MED. SHOT JIM

as he takes off his glasses, smiles. Shakes his head dis-
approvingly.

JIM:

You shouldn't call me that.

94. CLOSE SHOT PLATO

watching anxiously.

95. MED. SHOT BUZZ

with Judy watching above him. Jim enters SHOT until he is close
to Buzz's face. He looks up at Judy. CAMERA CLOSSES IN until we
are tight on the three. The heads are nearly touching.

JIM:

(softly to Judy)

You always at ringside? You always travel in this
rank company?

Buzz clutches Jim's hair and jerks his head up. He cracks Jim
smartly across the face with the palm of his hand.

96. CLOSE SHOT JUDY

looking at Jim. Her eyes clear in recognition.

97. ANOTHER ANGLE THE GROUP AND JIM

as Jim tears free and comes at Buzz, slugging. But Buzz, with
a laugh, leaps onto the parapet and turns, the knife in his
hand again. Jim stops short. The group and Plato move in
around him.

JIM:

I thought only punks fought with knives.

BUZZ:

Who's fighting? This is the test, man. It's a crazy
game.

HELEN:

Les jeux de courage!

98 OMITTED.

99. CLOSEUP CRUNCH

He is smiling. His arms are around the shoulders of the kids
who flank him.

(CONTINUED)

99 (Cont.)

CRUNCH:
(wetting his lips).
Machismo. Machismo.

100. MED. SHOT GROUP

JIM:
Machismo?

BUZZ:
Somebody find him a knife.

101. CLOSE SHOT PLATO SEEN BETWEEN HEADS OF MIL AND COOKIE

Cookie holds up a switch knife and tosses it over into the circle.

PLATO:
Jim!

102. FULL SHOT CIRCLE

as the knife falls at Jim's feet. Jim stoops and picks up his weapon, then faces Buzz. Then he springs his blade.

BUZZ:
You know the action? No cutting. Just sticking --
jab real cool.

Buzz hops from the parapet. They begin stalking each other. Buzz slides his knife from hand to hand trying to hypnotize Jim. Suddenly he pokes out and pricks Jim's shirt. The group sighs "Ole!" Jim makes no effort at self-defense. Silence. Buzz pricks Jim again, "Ole!"

BUZZ:
(as he maneuvers)
What you waiting on, Toreador? I thought you wanted
some action!

Jim cuts out half-heartedly.

BUZZ:
Big brave bull. Hah! Toro! Hah! Hah!

GOON:
Moo!

BUZZ:
Come on - Fascinate us. Impress us. What's happen-
ing? Let's go!

JIM:
I don't want trouble.

(CONTINUED)

102 (Cont.)

BUZZ:

(furious suddenly)

You crud chicken! You're wasting our time!

(viciously, he slaps Jim across the face. Jim lashes out and misses. Buzz hops back)

Yeah - that's pretty close. How about a little close Toreador? Cut off a button and you get to join the club!

103 OMITTED.

104. OUTSIDE ENTRANCE OF PARKING LOT

A uniformed Guide of middle-age stares PAST CAMERA. Cries of "Ole," are heard in the distance.

GUIDE:

(turning)

Mr. Minton! Mr. Minton! Trouble!

The Lecturer appears running. He stops short at what he sees, and blinks in the sunlight.

GUIDE:

Look. There's your audience.

LECTURER:

Oh, I don't think so. From the school?

105. INSIDE CIRCLE

Jim is covered with sweat and about to drop. He is getting the worst of it, still refusing to defend himself.

106. CLOSE SHOT PLATO

He is looking on in despair.

GROUP:

Ole! Ole!

Suddenly, with a cry, Plato pushes through.

107. INSIDE CIRCLE

as Plato comes through. His eyes are wild. He holds a tire chair in his hand.

MIL:

Buzzy! Look out! He's got a chain!

BUZZ:

(smiling as he sees Plato)

Hey! Chicken Little!

107 (Cont.)

Buzz trips Plato quickly and kicks him while he's down. Crunch grabs the chain.

JIM:

All right - you want it, you got it!

Suddenly Jim transforms. He bores forward expertly - pricks Buzz again and again. Cries of Ole greet him. Buzz is surprised.

108. FULL SHOT GROUP

We hear only the breathing of the combatants. Beyond we see the Guide approaching swiftly. The Lecturer trails at a safe distance.

109. CLOSEUP CRUNCH

He looks up. His smile fades.

CRUNCH:

Honk. Let's split.

110 OMITTED.

111. GROUP

as they look off and see the Guide and Lecturer approach. Buzz and Jim are both breathing hard. Plato is getting to his feet.

BUZZ:

Split for what? Couple old poop-heads?

He folds up his knife and puts it away. So does Jim.

JIM:

You satisfied or you want more?

BUZZ:

How 'bout you? Say the word and you're cold, Jack - you're dead.

JUDY:

Buzzie - we better get out of here.

BUZZ:

What's eating you, Judy? You want him alive?

JIM:

Where can we meet?

BUZZ:

Know the Millertown bluff?

(CONTINUED)

111 (Cont.)

COOKIE:

The bluff, Buzz! That's dangerous up there.

BUZZ:

Draw him a picture, Chicken Little. Eight o'clock. Cookie, you call Moose and get a couple cars. We're going to have us some real kicks. Little chickie-rur. You been on chickie-runs before?

JIM:

Sure - that's all I do.

The Guide bursts in among them. The Lecturer remains on the fringe.

GUIDE:

All right - all of you - start moving!

JUDY:

You mean lil ol' us? What's the matter with the nice man?

GUIDE:

Don't clown with me.

BUZZ:

Why'nt you go suck on something sweet?

GUIDE:

You think you're tough? I got a son twice your size and I can still handle him.

LECTURER:

Don't lose control, Mr. Jamison. I think if we just explain -

GUIDE:

Explain to these? They think they own the world!

CRUNCH:

The world is round!

MIL:

The world is flat!

COOKIE:

All the world's a stage!

There is wild laughter from the kids as they close around the Guide and start edging him away, up the steps toward the Planetarium balcony.

THE KIDS:

The world goes round the sun!
Goodbye proud world!
I got the world on a string!
The world's my oyster!
Hey! A fish-eater! Brain food.

(CONTINUED)

111 (Cont.1)

They are gone. The Lecturer looks after them then comes to Jim. Jim looks down at his shirt. There are spots of blood. Plato opens it, spits on a handkerchief and starts to wipe the blood away.

LECTURER:

(smiling wanly: to Jim)
Sometimes the world is too much with us, isn't it, son? What was the disturbance?

JIM:

Nothing.

LECTURER:

You're bleeding. Are you all right?

JIM:

I scratched my mosquito bites. I'm fine.
(Lecturer hesitates)
I'm fine - thanks!

Lecturer goes. Jim impatiently closes his shirt.

PLATO:

Are you really going to meet them?

JIM:

Who knows. Plato?

PLATO:

What?

JIM:

What's a chickie-run?

DISSOLVE TO:

112-113-114 OMITTED.

115. DOWNSTAIRS HALL JIM'S HOUSE

A single light is burning. Jim steals in from the kitchen, peers cautiously into the living room, then starts up the stairs. A crash is heard above. Jim stops, undecided whether to go or stay, then moves quickly up the stairs, no longer trying to be quiet.

116. UPPER HALL JIM'S HOUSE

as Jim rises into view at the top of stairs. He sees a figure on hands and knees mopping something off the rug. Leak-light from the staircase dims details. An apron is tied around the figure's waist and its bow sticks bravely up in the air.

JIM:

Mom?

The figure straightens and turns around, smiling. It is the father. He is neatly dressed in his business suit but wears a Mary Petty apron.

FATHER:

Hya, Jimbo.

Jim leans against the wall, shaking his head and trying not to laugh. The father laughs unhappily, trying to make it all seem a joke.

FATHER:

You thought I was Mom?

JIM:

Yeah!

FATHER:

It's just this get-up. The girl's out and I was bringing Mom's supper.

JIM:

(giggling)
And you dropped it?

FATHER:

(laughing too)
Yeah! Shh!

JIM:

That's funny!

FATHER:

I better clean this up before she sees it.

He starts dabbing among the spilled dishes with a wet cloth. Jim watches him.

JIM:

Let her see. What could happen.
(the father continues dabbing)

Dad -

(the father looks up at him)

Dad - don't. Don't.

Jim touches his father's elbow, bringing him to his feet. They look at each other a moment then Jim goes to his bedroom. The father goes back to mopping up the mess.

116A-116B OMITTED.

117. INSIDE JIM'S ROOM

as he comes in, shuts the door and throws himself miserably on his bed. He writhes as if the pain he feels were physical. Outside, radios are heard in the night - tuned to different stations. He feels under his jacket and holds up his hand to the moonlight. There is blood on it. He reaches up and takes his alarm clock and is setting it as CAMERA GLIDES to his window and holds over the rooftops.

118. FULL SHOT JUDY'S BACKYARD

MOONLIGHT

Judy stands near CAMERA looking up at the moon. The radios seem louder out here. One breaks through.

ANNOUNCER:

Time now for the seven o'clock news. Friends, the next time you go shopping.

(CONTINUED)

118 (Cont.)

VOICE OF JUDY'S FATHER:

(o.s.)

Judy.

She wheels around.

119. LONG SHOT THE FATHER.

standing erect on back porch, silhouetted against a window.

FATHER:

What are you wishing for, Judy?

120. MED. SHOT JUDY

She hasn't moved.

JUDY:

(softly)

I wasn't wishing. I was looking at the moon.

121. FULL SHOT BACKYARD

featuring the father. We see him now as a tall and handsome man. There is something boyish and appealing about him.

FATHER:

(singing lightly)

"Man in the Moon, how came you there -
Up in the sky where you are shining -
Floating so high in the frosty air - ?
Oh, say - Man in the Moon!" ----

Judy comes forward, stands below him on the step. Her look is adoring.

JUDY:

(astonished)

How did you know that?

FATHER:

We used to sing it in school.

(he smiles)

Don't look at me with such horror. They had schools in those days.

JUDY:

But the same song. I think it's fantastic!

FATHER:

We were romantic then too -

JUDY:

Are you and Mom home tonight?

(CONTINUED)

121 (Cont.)

FATHER:

No. Why?

JUDY:

Nothing, only it'd be nice to spend an evening together for a change.

FATHER:

With us old creeps? Come on, we have to eat.

JUDY:

(rising)

Daddy -

(he looks at her)

Good evening.

FATHER:

Hi.

He turns away and goes into the house. She hesitates and then follows. Something in the moods has changed. He has neglected to hold the door for her.

122. DINING ROOM JUDY'S HOUSE

as the father comes to the head of the table and takes his seat. Three places are set. Judy follows. She stands above his chair, looking down at him as he drinks his tomato juice.

JUDY:

(quietly, afraid)

Didn't you forget something?

FATHER:

What?

Judy doesn't answer, but leans down and kisses him quickly on the lips.

FATHER:

(continuing; shocked)

What's the matter with you?

Judy freezes, frightened. He collects himself a little.

FATHER:

(continuing)

You're too old for that kind of stuff, kiddo. I thought you stopped doing that long ago.

JUDY:

(very hurt)

I didn't want to stop.

The mother enters briskly from another part of the house - an attractive, brittle woman of thirty-five. (CONTINUED)

122 (Cont.)

MOTHER:

Didn't want to stop what?

FATHER:

Nothing.

JUDY:

I was talking to Dad.

FATHER:

I didn't kiss her so it's a big thing.

MOTHER:

(calling to kitchen)

Bertha! You can serve the soufflé!

(to father)

Fish soufflé.

(to Judy)

You don't have to stand there, darling. Drink your tomato juice.

Judy slides into her chair reluctantly and unfolds her napkin.

JUDY:

I guess I just don't understand anything.

FATHER:

I'm tired, Judy. I'd like to change the subject.

JUDY:

Why?

FATHER:

I'd like to, that's all. Girls your age don't do that. You need an explanation?

JUDY:

(very low)

Girls don't love their father? Since when? Since I got to be sixteen?

She half-rises to kiss him again.

FATHER:

Stop it now! Sit down!

Suddenly the father slaps her. Even as he does it he is as stunned as Judy. The mother stops eating. She has never seen such a display and is shocked. He tries to control himself by buttering a piece of bread. There is a terrible silence into which Beau enters in his pajamas. He runs to his father's chair, then halts - looking from face to face. The father puts an arm around him, hugs him almost savagely.

FATHER:

(thickly)

Hi, rascal.

(CONTINUED)

122 (Cont.1)

BEAU:

(hushed)

Hi.

Judy rises, weeping.

JUDY:

May I please be excused?

She starts out. The father rises and follows after her.

FATHER:

(softly)

Hey. Hey, Glamorpuss. I'm sorry.

She leaves the room, interrupting the joke he was going to make. He turns back to the table and sits down. The mother rises and comes to him.

FATHER:

(continuing)

I don't know what to do. All of a sudden she's a problem.

The mother stands behind his chair. She tips his head back against her body and kneads his neck and shoulders.

MOTHER:

She'll outgrow it, dear. It's just the age.

BEAU:

(in a sudden burst)

The atomic age!

The door slams.

MOTHER:

(kissing her husband's hair)

It's the age when nothing fits.

123. INSIDE JIM'S ROOM

We see him lying on his bed as before. His eyes are open. The alarm clock goes off. Jim starts as if shot, then stops the wild ringing. The time is seven-forty-five. He makes no move to leave the bed. There is a light tap on the door, then it opens and the father is there, seen in light from the hall and still wearing the apron.

FATHER:

You awake?

JIM:

Yes.

(CONTINUED)

123 (Cont.)

FATHER:

Listen - I took a steak out of the freezer. I thought we could have a real old-fashioned stag party - just the two of us, what do you say?

JIM:

I'm not hungry.
(the father turns away)
Hey - I want to ask you something.

FATHER:

(happily)
Shoot, Jimbo.

JIM:

Suppose you knew that you had to do something very dangerous - where you have to prove something you need to know - a question of honor. Would you do it?

FATHER:

(laughing)
Is there some kind of trick answer?

JIM:

What would you do, Dad?

FATHER:

(evading)
I wouldn't do anything hasty. Let's get a little light on the subject.

The father turns on the light and looks at Jim who is now sitting on the edge of the bed. He removes his jacket and the bloody shirt is revealed. The father stares.

JIM:

Blood.

FATHER:

How'd that happen! What kind of trouble you in?

JIM:

The kind we've been talking about. Can you answer me now?

FATHER:

Listen - nobody should make a snap decision - This isn't something you just - we ought to consider all the pros and cons -

(CONTINUED)

DIALOGUE
CHANGES

123 (Cont.1)

JIM:

We don't have time.

FATHER:

We'll make time. Where's some paper. We'll make a list and if we're still stuck then we ought to get some advice -

He goes out, to the study next door. Jim rises.

JIM:

What can you do when you have to be a man?

FATHER:

Well, now --

JIM:

Just give me a direct answer!
(pause)

You going to stop me from going, Dad?

FATHER:

You know I never stop you from anything. Believe me - you're at a wonderful age. In ten years you'll look back on this and wish you were a kid again.

JIM:

Ten years? Now, Dad - I need an answer now!

FATHER:

I just want to show you how foolish you are. When you're older you'll laugh at yourself for thinking this is so important -

During this, Jim has kicked off his shoes and put on his boots and jacket and goes out.

124-125 OMITTED.

125A. LIVING ROOM FEATURING STAIRS

Jim comes running down the stairs and out the kitchen door.

FATHER'S VOICE:

Jim? Will you listen? You can't go out till we --
Jim!

The father comes down the stairs, goes to the front door and calls:

FATHER:

Jim? Jim!

He goes to kitchen door, calls again, gets no answer comes back into the living room, sees he is still wearing the apron. He rips it off and throws it down - then starts for the stairs.

DISSOLVE TO:

DIALOGUE
CHANGES

126 to 143 OMITTED.

144. THE PLATEAU

MOONLIGHT

Wind shrieks over the exposed plateau, which is several hundred yards long. It cuts into the darkness like the prow of a ship and ends in empty air. A dozen cars are scattered about, defining a sort of runway in the center. There are twenty kids present, but very little talk. Most of them belong to Buzz's group but there are a few whom we have not met before. They stand in small clots, murmuring and smoking. The atmosphere is strung tightly, like the moments before a dawn attack. In b.g. near the cliff's edge, are two cars of similar make and model. They face away from CAMERA toward the edge of the plateau. There are no headlights anywhere... blackout conditions.

MOOSE, a boy in a leather jacket and cheap yachting cap stands guard between the cars, his back to us. His hands are on his hips. His legs are spread. Some girls drift in.

145. ANOTHER ANGLE PLATEAU

featuring Plato as he wanders through the crowd searching for Jim. He passes Buzz's car where Buzz, Judy and the rest are eating hamburgers. They have all changed into fighting wardrobe.

BUZZ:

(calling out)

Hey, Chicken-Little.

(Plato stops)

Where's Toreador? He beg off?

PLATO:

He's not scared of you.

BUZZ:

(laughing)

Yeah?

(to Goon)

Goon! You seen that adolescent type anywheres?

COOKIE:

He won't show.

GOON:

Well, you going to wait all night? I'm getting nervous, man! We got to do something!

CRUNCH:

(looking off)

Hey, Buzz!

(CONTINUED)

145 (Cont.)

BUZZ:

What?

COOKIE: -

Over there.

Buzz snaps on the spotlight again and swings it off.

145A-145B-145C OMITTED.

145D. FULL SHOT JIM'S CAR

as Jim gets out and Plato runs to him.

JIM:

How'd you get here?

PLATO:

I hitched.

JIM:

Boy, I bet you'd go to a hanging.

PLATO:

My personality's showing again. Should I leave?

JIM:

No. It's okay.

Buzz enters.

BUZZ:

Come on. Let's see what we're driving.

(Jim gets out; Plato starts to follow)

Just him.

JIM:

Stay there.

The two boys move away. Plato looks after them, hurt, then goes to side of Judy and stands.

146 OMITTED.

147. DOLLY SHOT JIM AND BUZZ

as they come forward.

BUZZ:

What you say your name was?

JIM:

Jim Stark.

BUZZ:

Buzz Gundersen.

JIM:

Hi.

BUZZ:

Glad to meet you.

They shake hands briefly as they walk. They come to Moose and stop.

(CONTINUED)

147 (Cont.)

MOOSE:
Got some goodies for you, Buzzie-boy.

BUZZ:
Flashlight?

Moose produces one and hands it to Buzz who goes to one of the guarded cars, motioning Jim to come, too.

148. CLOSER SHOT BUZZ, JIM AND MOOSE

seen as hood is raised, revealing their faces beneath it. Buzz explores the motor with the flashlight.

BUZZ:
Looks good.

MOOSE:
Clean as a whistle. They both got plenty breeze.

BUZZ:
Look good to you?

JIM:
Sure. It's fine.

BUZZ:
Okay.

He closes the hood. Group moves across to other car.

149 OMITTED.

149A. JUDY AND PLATO

The other kids are behind them. Judy looks to see that their attention isn't on her, then speaks quietly to Plato.

JUDY:
Is he your friend?

PLATO:
Yes. My best friend.

JUDY:
What's he like?

PLATO:
Oh, I don't know. You have to get to know him. He doesn't say much but when he does you know he means it. He's sincere.

JUDY:
Well, that's the main thing - don't you think so?

PLATO:
Maybe next summer he's going to take me hunting with him - and fishing. I want him to teach me how and I bet he won't get mad if I goof. His name's Jim. It's really James but he likes Jim more.

(laughing)
People he really likes - he lets call him "Jamie."
(CONTINUED)

149A (Cont.)

JUDY:

Want to finish my hamburger? I only took a bite.

PLATO:

Okay.

150. FULL SHOT GUARDED CARS

Jim is close in f.g. at wheel of his car. Buzz is beyond, at wheel of his. Both boys are gunning their engines, listening critically. Jim lets his idle.

151. JUDY, GOON AND GROUP

They watch in silent anticipation. Plato starts away from them.

152. TRAVELLING SHOT PLATO

hurrying away from the group. He stops, looking off.

153. JIM AND BUZZ PLATO IN DISTANCE

BUZZ:

Better try the doors. Jump out.

(Jim opens his door)

No - quick, man! You got to break quick.

Jim shuts his door and tries again. So does Buzz. Then both boys walk forward to the edge. Neither says a word. Buzz puts his hand on Jim's shoulder.

154. HIGH ANGLE THE EDGE OF THE BLUFF (PROCESS)

Jim and Buzz are directly below us. Under them the plateau falls steeply away in a sheer drop of a hundred feet to the ocean below.

155. TWO SHOT JIM AND BUZZ

Jim is staring below. He is beginning to perspire. He lights a cigarette. Without taking his hand from Jim's shoulder, Buzz borrows the cigarette from his lips, takes a drag and hands it back. Jim takes another puff then tosses it into the abyss.

BUZZ:

(quietly)

This is the edge, boy. This is the end.

JIM:

Yeah.

BUZZ:

I like you, you know?

JIM:

Buzz? What are we doing this for?

(CONTINUED)

155 (Cont.)

BUZZ:

(still quiet)

We got to do something. Don't we?

156. LONG SHOT JIM AND BUZZ WITH PLATO IN F.G.

Jim and Buzz appear to him as two close friends. Suddenly they break and go, without speaking further, to their cars. They back up to the opposite end of the plateau, headlights dark. Plato follows them with his gaze.

157. GROUP SHOT GOON AND OTHERS

looking up as the cars glide by.

DIALOGUE
JT

158. MED. SHOT JUDY

waiting as Buzz and Jim move into starting position next to her. Judy goes to Buzz. Jim is in b.g. - looking on.

BUSINESS
CHANGE

JUDY:

Feel okay?

BUZZ:

Give me some dirt.

She bends out of sight for a moment as Buzz goes on talking, then hands him the dirt. He rubs it into his palms.

BUZZ:

Hey, Toreador! She signals. We head for the edge. The first guy who jumps - chicken!

(Judy and Buzz kiss, without much interest)

What's happening?

JUDY:

Good luck, Buzz.

She starts out, without kissing him again.

JIM:

(calling softly)

Judy.

159. MED. SHOT JIM'S CAR

as Judy comes to him.

JIM:

Me too.

She looks at him a moment then bends and hands him some dirt. Their heads touch for an instant.

JIM:

Thank you.

She breaks the look and hurries away.

DIALOGUE
JT

160. LONG SHOT THE CARS

They are lined up in two rows - headlights facing each other. Judy comes into SHOT. When she gets near CAMERA, she stops and turns back to face them.

BUZZ:

Hit your lights!

Suddenly the headlights of all the cars come on full.

161. REVERSE SHOT JUDY

She is in the center of the glare. Behind her we see the other kids filing out of their cars, hurrying toward the edge of the bluff. The SOUND of the two motors revving then dying and revving again.

162. INSIDE JIM'S CAR

Jim grips the wheel firmly, relaxes his hands to rub his palms together and crack his knuckles. He grips the wheel again. Steps on the accelerator, winding his engine into a roar. He lets up, looks tensely at -

163. BUZZ IN HIS CAR

His chin juts forward. He lets go of the wheel, starts to comb his hair.

164. SLOW PAN SHOT SPECTATORS

staring off at the cars. A boy has his arm around the girl in front of him, his cheek against hers. Both are looking off. Some of the kids smoke. All are involved in the blasting of engines.

165. PLATO

Among the spectators near edge of the bluff. He is chewing his lip. CAMERA PANS DOWN to SHOW that the fingers of both his hands are tightly crossed.

166. CLOSE SHOT JUDY

staring tensely into the glare. Suddenly she raises her hands high above her head.

167. CLOSE SHOT JIM

sweating it out. He leans forward, squinting, ready.

168. CLOSE SHOT BUZZ

He puts his comb between his teeth and clamps it hard. He settles himself for the run.

169. LONG SHOT PLATEAU

The cars are in close, seen from the rear. Judy is a small distant figure, arms stretched high. The exhaust blasts. Now she drops her arms. The cars leap ahead.

170. MED. SHOT JUDY

She whirls to see the cars snap by, then begins running up the center of the plateau between the lines of spectators.

171. FULL SHOT SPECTATORS

SHOOTING OVER their shoulders as the cars approach and scream past.

172. PIT SHOT CARS

As they approach, gaining speed, and thunder over the CAMERA.

173. INSIDE JIM'S CAR (PROCESS)

He is tense.

174. INSIDE BUZZ'S CAR. (PROCESS)

His hands hard on the wheel. The comb is still between his teeth. He begins edging toward the door on his left.

175. MOVING CLOSE SHOT JUDY

biting hard on her finger, as she runs forward.

176. CLOSE SHOT PLATO

Both hands cover his mouth. The fingers are still crossed.

177. INSIDE JIM'S CAR (PROCESS)

As he edges to his left. He is driving with one hand. He opens the door, gets set for his jump.

178. INSIDE BUZZ'S CAR (PROCESS)

He reaches for the door handle and misses. As he raises his arm to reach again, the strap of his windbreaker sleeve slips over the handle. He looks down in panic, then back at the drop ahead. He tugs but cannot get the sleeve loose.

179. CLOSEUP PLATO

staring. He shuts his eyes tight and keeps them shut.

179A. SHOOTING AT BACKS OF THE TWO CARS

as they race through the row of lights toward the edge.

180. INSIDE JIM'S CAR (PROCESS)

His face is soaked. He looks once toward Buzz -- then ahead. His eyes widen in fear. He shoves left and flings himself forward, and out.

181. OUTSIDE JIM'S CAR

as he sprawls forward - into CAMERA.

182. INSIDE BUZZ'S CAR (PROCESS)

Buzz leans way forward now. He seems to rise in his seat. His mouth opens and the comb falls out.

183. FULL SHOT SPECTATORS

staring in disbelief. Suddenly a youth ducks his face into the neck of his girl friend so he cannot see. At the same instant -

CROWD:
(in a single breath)

Oh!

184. REAR VIEW EDGE OF THE BLUFF

as the two cars go over. There is NO human SOUND.

184A. CLOSE SHOT JIM

as he stops rolling.

ED
NE

185. BUZZ'S CAR IN FLIGHT (SPECIAL EFFECTS)

The car soars through the night, the vehicle of a terrible journey.

186. MED. SHOT BUZZ (PROCESS)

Surprise has gone. He rides lightly on the thrill of his last moment -- then suddenly, his face twists in a spasm of protest and loss.

186A. THE KIDS

staring at his flight.

186B. JIM

unaware of the disaster -- glad he made it.

187. LOW ANGLE EDGE OF THE BLUFF

With headlights blazing, both cars dive down.

188. MED. SHOT JUDY

standing frozen as the spectators shove past and around her.

189. WIDE ANGLE EDGE OF THE BLUFF

as spectators swarm to it, stand looking down.

190. JIM

On hands and knees, trying to rise. Legs rush by him, knock him onto his face.

191. LONG SHOT (SPECIAL EFFECTS)

Both cars plunge into the ocean below.

192-193 OMITTED.

194. JIM AT EDGE OF BLUFF

He is pushing through spectators.

JIM:

(a harsh whisper)

Where's Buzz! Where's Buzz!

195. PLATO

working his way through the crowd.

PLATO:

(calling)

Jim! Jim!

196. CRUNCH

Crunch looks up as he hears Jim's repeated cry. Jim enters behind him, continuing blindly on his way.

CRUNCH:

(tight fury)

Down there! Down there is Buzz!

Jim looks over the edge.

BUSINESS
CHANGE

196A-196B OMITTED.

197. REAR VIEW SPECTATORS

A siren wail approaches. The kids wheel and scatter, panicking past the CAMERA.

197A. CLOSE SHOT MOOSE

Looks at Jim. Runs.

ANSPOSED
ENES

197B. CLOSE SHOT GOON

Turns. Runs.

198. MED. SHOT JIM SEEN BETWEEN LEGS OF HURRYING KIDS

The siren and the pounding of their feet on the hard turf. Jim is sitting on the edge of the bluff. Plato rushes in, stops short as he sees him.

PLATO:

Come on, Jim! We got to get out of here!

Jim doesn't move. Plato grabs his arm and yanks.

PLATO:

Get up! Get up! Come on!

Jim stands. Plato pushes him.

PLATO:

Go on! Move!

They start away, Plato still pushing from behind.

199. MED. SHOT JUDY

She is standing alone in the wind on the emptying plateau. Jim and Plato move past in the distance. Jim sees her and stops.

200. CLOSE SHOT JUDY

She is shuddering violently but there are no tears. She seems not to see or hear or be aware of anything around her.

201. FULL SHOT JIM AND PLATO

watching Judy. Jim moves toward her, CAMERA PANNING with him and leaving Plato behind. Jim stands before Judy until she notices him. He shakes his head for all the sorrow he feels, but no words come. Tentatively he offers her his hand. After a moment, she takes it. She knows only that help is being offered and that she will accept it with trust. Jim leads her away toward the car.

DISSOLVE TO:

202 to 206-206A-206B OMITTED.

207. HIGH LONG SHOT JIM'S STREET

NIGHT

There is no movement anywhere. In the houses bordering the street a few lights still burn. Jim's car approaches out of distance and slows when it reaches the alley.

208. MED. SHOT JIM'S CAR

as it slows and stops. Jim, Judy and Plato in the front seat. Judy has the door open before the car even stops. She is shaking agitated and withdrawn.

(CONTINUED)

JUDY:

(hardly audible)

This is fine -

FUE
She gets out and starts away, leaving door open.

JIM:

(calling quietly)

Judy. Will you be okay?

Plato looks at him. Judy hesitates. Jim raises a hand to her in a shy farewell. She smiles vaguely, then hurries away from them.

209 OMITTED.

210. NEAR JIM'S BACKYARD (ALLEY) JIM AND PLATO

JIM:

I got to go in. You better get home too.

(he touches Plato)

Hey - what?

PLATO:

Why don't you come home with me? I mean nobody's home at my house - and I'm not tired, are you? I don't have many - people I can talk to.

JIM:

Who has?

PLATO:

If you want to come we could talk and then in the morning we could have breakfast like my dad used to --

(he pauses - then excitedly as though an idea had suddenly struck him)

Gee...if you could only have been my father...we could..

JIM:

(interrupting)

Hey...you flipped - or something? You better take off...

PLATO:

(suddenly, pleasantly)

O.K.G'night. I got to pick up my scooter. See you tomorrow.

JIM:

Yeah.

BUSINESS
RANGE
Plato turns, walks up the alley to the street. Jim goes into his kitchen door.

211 OMITTED.

211A. HALLWAY JUDY'S HOUSE

Three doors open onto it: one is closed - this is Judy's room: - another, leading into Beau's room is open, but the room beyond is dark; the third, also open, reveals the bedroom of Judy's parents. As Judy comes into the hallway, the parents, who are reading in their beds, look up. Judy hesitates, then starts toward her own room.

(CONTINUED)

211A (Cont.)

BEAU'S VOICE:

(quietly)

Hello, little cute sister.

Judy stops. Beau appears at his door in white pajamas, a small ghost, Judy looks at him.

BEAU:

Hello, darling, baby-pie, glamorpuss, sweetie -

Judy touches Beau's head and tries to smile.

FATHER:

(calling from his bed)

Beau! You belong in bed!

Beau flees. Judy turns without another glance at her parents, and opens the door of her room.

211B. INSIDE BEDROOM OF JUDY'S PARENTS

As Judy slams her bedroom door o.s., the father reacts. Perhaps he wishes she had given him a chance to say goodnight. The mother who uses reading glasses, looks up at the slam. Then she looks over at her husband, shrugs when she catches his gaze, and goes back to her Magazine.

212 OMITTED.

213. INSIDE JIM'S LIVING ROOM

The television is on, but only a hum comes from it, and the screen is a flickering gray. The father sits lumpily in a chair by the fireplace, still dressed but with his collar open. The sound of Jim's step in the dining room makes him open his eyes. Fear of facing his son makes him shut them again. The boy comes in, a bottle of milk in his hand. Seeing his father there, he stops short - his impulse is to flee. Instead he comes in and looks down at the sleeping man whose eyelids, fluttering in the father's masquerade of sleep, make him seem to be having a dream. Jim is torn between his desire to leave and his need to speak. He turns off the television quietly, then lies down on the couch across the way. He mumbles the things he would say to his father and the answers he feels he would get. The old man opens his eyes once, sees the boy there, head hanging upside down from the couch. Then he shuts them again.

213A. UPSIDE DOWN LONG SHOT ROOM (JIM'S VIEWPOINT)

Suddenly, inverted in his vision, the mother appears at the head of the stairs, in bathrobe and nightgown. She pauses a moment, then runs down crying:

MOTHER:

He's home! You're home! You're all right!

The CAMERA RIGHTS itself suddenly.

213B. JIM

as he completes his turn, pulling his head up and sitting.

213C. FATHER

as he pretends to awaken with a start.

213D. FULL SHOT ROOM

as the mother hurries to Jim, holds him, inspects him, kisses him.

MOTHER:

What happened, darling. We were so worried. I was going to take a sleeping pill, but I wouldn't till I knew you were home.

JIM:

I have to talk to someone, Mom. I have to talk to you both. And Dad this time you got to give me an answer.

FATHER:

Go ahead.

JIM:

I'm in terrible trouble. -- You know that big high bluff near Miller-town Junction?

FATHER:

Sure - there was a bad accident there. They showed the pictures on T.V.

JIM:

I was in it.

MOTHER:

How!

JIM:

It doesn't matter how. I was driving a stolen car ---

MOTHER:

Do you enjoy doing this to me or what -

JIM:

Mom - I'm not -

MOTHER:

And you wanted him to make a list!

FATHER:

Will you let him tell it!

(CONTINUED)

DIALOGUE
CHANGES

213D (Cont.)

JIM:

She never wants to hear. She doesn't care!

MOTHER:

I guess when I nearly died giving birth to you - that shows how much I don't care!

FATHER:

Just relax, please relax!

JIM:

I told you dad, it was a question of honor. They called me chicken - you know, chicken! I had to go or I would never have been able to face any of those kids again. So I got in one of these cars and a boy called Buzz got in the other. We had to drive fast and jump before the cars went over the edge of the bluff. I got out okay but Buzz didn't. He was killed.

MOTHER:

Good Lord!

JIM:

I can't keep it to myself anymore -

FATHER:

Well, just get it off your chest, son.

JIM:

That's not what I mean. I've never done anything right. I've been going around with my head in a sling for years... I don't want to drag you into this but I can't help it. I don't think I can prove anything by going around pretending I'm tough any more, so maybe you look like one thing but you still feel like another

FATHER:

You're absolutely right!

JIM:

Are you listening to me? You're involved in this! I want to go to the police and tell them I was mixed up in this thing tonight?

FATHER:

You what?

MOTHER:

No!

FATHER:

Did anyone see you there? I mean did they get your license number or anything?

(CONTINUED)

ALOGUE
JTS

JIM:

I don't think so -

FATHER:

Well --

MOTHER:

What about the other boys - Do you think they'll go to the police?

JIM:

What's that got to do with it?

MOTHER:

Why should you be the only one.

FATHER:

Look Jim. Far be it from me to tell you what to do, but there's --

MOTHER:

Are you going to preach now? Are we going to have a sermon?

FATHER:

I'm just explaining what you mean! You can't be an idealist all your life! Nobody thanks you for sticking your neck out!

MOTHER:

That's right!

JIM:

Except yourself!

FATHER:

Will you wait a minute?

JIM:

You don't want me to go.

MOTHER:

No! I don't want you to go to the police! There were other people and why should you be the only one involved!

JIM:

But I am involved! We're all involved, Mom! A boy was killed! I don't see how we can get out of that by pretending it didn't happen!

FATHER:

You know you did wrong. That's the main thing, isn't it?

(CONTINUED)

213D (Cont.2)

JIM:

No! It's nothing! Just nothing! You always told me to tell the truth. You think you can just turn that off?

MOTHER:

He's not saying that! He's saying don't volunteer!

JIM:

Just tell a little white lie?

FATHER:

You'll learn as you get a little older, Jim.

JIM:

I don't want to learn that!

MOTHER:

Well, it doesn't matter anyhow - because we're moving.

JIM:

No! You're not tearing me loose any more.

FATHER:

This is news to me! Why are we moving?

MOTHER:

Do I have to spell it out?

JIM:

You're not going to use me as an excuse again, Mom. Every time you can't face yourself you want to move and you say it's because of me or the neighborhood or some other phony excuse. Now I want to do one thing right and I'm not letting you run away.
(silence)

Dad?

FATHER:

Son - this is all happening so fast -

JIM:

You better give me something, Dad. You better give me something fast.

(he stops as he sees the emptiness in them)
Mom?

MOTHER:

Jimmy, you're very young - and a foolish decision now could wreck your whole life.

JIM:

Dad - answer her - aren't you going to stand up for me?
(the father is mute, helpless... Suddenly Jim screams)

(CONTINUED)

213D (Cont.3)

JIM: (Cont.)

Dad?

(he leaps at his father, dragging him to his feet, hands at the man's throat)

MOTHER:

Stop it! You'll kill him! Jim! Do you want to kill your father?

Suddenly Jim loosens his hands and rises. He looks swiftly at each of them - moves a few steps toward the door, looks back at them again - then rushes out of the house. The parents stand frozen.

DIALOGUE
UT

DISSOLVE TO:

214 OMITTED.

215. OUTSIDE PRECINCT STATION NIGHT

Jim's car comes to a stop at the curb. Jim gets out and approaches the flight of steps leading up to the entrance. A bare bulb on either side is the only illumination. As he mounts the first step, the double doors above him swing open revealing several people. Jim stops short. So do they.

216. LOW ANGLE CRUNCH, MOOSE AND THEIR PARENTS

Jim's back in f.g. The boys stare down at him.

217. HIGH ANGLE JIM (FROM THE BOYS' POINT OF VIEW)

as he stares up at them. Moose's father takes his arm and starts him down the stairs, the others moving too.

MOOSE:

Let go of me -

MOOSE'S FATHER:

You want a good crack in the mouth?

Jim starts forward up the steps. Crunch grabs him.

CRUNCH:

This place appeal to you or something?

They move down the steps as Jim breaks away and continues up. He goes through the doors.

218. INSIDE DOORS

as Jim comes through and stops. He looks back through the glass. We see the group reach the curb where their cars are parked. There is a brief discussion which we cannot hear, then Crunch and Moose move off to Moose's car. Jim turns back. He looks worried as he PASSES CAMERA.

219. MED. SHOT CRUNCH AND MOOSE

They stop at Moose's car and look back at the entrance. The parents are seen beyond them, getting into their cars. Crunch is near tears with anger.

CRUNCH:

What's he going to pull -

MOOSE:

Nothing, Crunch. They picked him up like the rest of

CRUNCH:

You see any cops?

(CONTINUED)

219 (Cont.)

MOOSE'S FATHER:

(yelling)

You monsters start home. We're going to -

MOOSE:

Yeah. Yeah.

MOOSE'S FATHER:

We're following you so better get there.

CRUNCH:

You see any cops?

MOOSE:

No -

CRUNCH:

He's going to cheese, I tell you. Nobody arrested him!

MOOSE:

I think I should go home.

CRUNCH:

No. We're going to bring him down.

MOOSE:

Crunch - my father's - You going to kill him?

CRUNCH:

(crying)

You clean out of your head? Come on!

Crunch gets into the car. Moose follows. They gun the motor and throw the car into a sharp U-turn. Moose's father jumps into his car. He steps on the starter but nothing happens - just the empty whirring, over and over. Finally it starts, but the boys have gone.

220. INSIDE . PRECINCT STATION JUVENILE DIVISION

A desk sergeant is writing in the record book. Facing him across the desk and handcuffed to an officer is a young hoodlum, very different in appearance from the kids we have met - a typical duck-tail 'cat'.

SERGEANT:

(spelling)

W - O - J - T - what?

HOODLUM:

O - W - I - C - Z. Wojtowicz. What's the matter, man? That's the craziest name in town! It swings!

(CONTINUED)

220 (Cont.)

JIM:

Excuse me - but - You know where I can find - I mean I don't remember his last name -

SERGEANT:

Look - can't you see I'm writing?

HOODLUM:

(combing his duck-tail)

Man, this cat never stops. He just keeps going like Big Jay at a session!

OFFICER:

Shut up.

HOODLUM:

He's writing a book about me -

SERGEANT:

What I could write about you they wouldn't print.

JIM:

I think his first name's Ray - I have to see him. It's very important.

SERGEANT:

What's the charge?

OFFICER:

Assault with a deadly weapon.

JIM:

Listen -

SERGEANT:

(annoyed)

He's not here. He's not at Juvenile Hall. I don't know where he is. He's out on a call and he'll be out all night. How old are you?

JIM:

My parents know I'm out. They know I'm here.

SERGEANT:

Come back tomorrow.

JIM:

I'll wait for him.

SERGEANT:

Why don't you come back tomorrow, son?

(to hoodlum)

Ever been booked before?

Jim turns away, notices a phone on the wall - puts in a coin, asks for a number.

221-222-223-224 OMITTED.

NESS
CHANGE

225. BEDROOM OF JUDY'S PARENTS

Through an open door we hear a radio playing - a late disc-jockey show for teenagers in which numbers are dedicated by request. Judy's mother and father are in bed, father has phone in his hand.

FATHER:

Who wants her? Who? Jim who? Never heard of you.

He hangs up phone, looks at his wife. She rolls over in bed. The father turns off the bed lamp, then sits up, worried in the dark.

225A. JUDY'S BEDROOM

It is her radio we have heard. She turns off light, opens the door a crack, and looks out toward her parents' room.

DISSOLVE TO:

225B. TRAVELING SHOT PLATO

He is coming up the walk to his house. When Plato has come a few feet, somebody whistles. Plato and CAMERA stop. Short, quiet whistles come from the boxwood and shrubbery on both sides of the walk. Plato turns and starts to run, CAMERA FOLLOWING. He gets to his door, tries the key, but in his panic it will not go into the lock. Suddenly a hand reaches in and jerks him around. Crunch stands above him. Goon closes in from the other side. All very tense and hotted up!

PLATO:

What do you want!

CRUNCH:

You know what we want. We want your friend.

GOON:

We got eyes for him.

PLATO:

Listen, you guys ought to go home. The cops are cruising every --

GOON:

Where does he live?

Plato reaches up swiftly and rings the bell. Goon grabs him. Crunch cracks him.

CRUNCH:

You better tell us and I'm not kidding.

PLATO:

My old man's got a gun.

(CONTINUED)

225B (Cont.)

GOON:

His old man's got a gun. What do you think of that!
(he drives a hard blow at Plato's belly)
Your friend talked --
(he belts him again)
Now you talk! Talk!

The door opens and the Negro Woman is there. Crunch sends Plato spinning into the house past her. He falls.

NEGRO WOMAN:

(yelling)

What you doing! What you doing to him! You clear
out of here 'fore I call the police!

(she swings at Crunch who faces her,
challenging)

Clear out. Go on! Go on now!

MOOSE:

Let's go, Crunch.

They turn and move PAST CAMERA. Plato gets up off the floor. We hear the sound of a heap starting. The Negro Woman closes the door.

225C. INSIDE PLATO'S FOYER

as Negro Woman bolts the door.

NEGRO WOMAN:

Why you like to mix with bad boys like that? Why you
get in trouble all the -

PLATO:

I have to go out. I have to warn him.

He starts up the stairs. She follows him heavily.

NEGRO WOMAN:

You not going anywhere! You staying home while your
mama's away.

225D. BEDROOM OF PLATO'S MOTHER

a lacy affair with imported dolls on the pillows. Plato rushes in, opens the drawer of the night-table and pulls out a gun. He checks to see that it is loaded. The Negro Woman appears in the door and stares at him, turns on the light which illuminates the bed-lamp.

NEGRO WOMAN:

John! What you doing with that! You leave that be!
Put it down before you hurt yourself. Hear me?

(CONTINUED)

UNPOSED
LINES

225D (Cont.)

But Plato moves past her and out of the room. She turns after him.

NEGRO WOMAN:

(continuing)

John! You stay home! John! John!

The slam of a door is heard below.

DISSOLVE TO:

226 OMITTED.

227. JIM'S GARAGE

NIGHT.

Judy waiting inside. Jim's car pulls in, a radio going softly. He turns the motor off and is about to turn off the radio when we hear the announcer:

ANNOUNCER:

Coming up now another request - this time from the boys down at Anna's Pizza Paradise - A new arrangement of a great oldie in rhythm and blues. Jim, this is dedicated to you - from Buzz.

Jim stares at the radio, then turns it off.

228-229 OMITTED.

230. ANOTHER ANGLE

JUDY:

They'll be looking for you.

JIM:

They saw where I jumped! I didn't chicken! What do I have to do - kill myself?

JUDY:

It doesn't matter to them.

JIM:

You were looking for me, weren't you?

JUDY:

(a small voice)

No - I was just - maybe -

JIM:

I tried to call you before.

JUDY:

I thought so.

JIM:

Want some milk?

(Judy comes forward)

That's all I can do when I'm nervous. Drink milk. Here - have a slug.

(CONTINUED)

BUSINESS
CHANGE

DIALOGUE
CHANGES

230 (Cont.)

She shakes her head. He takes a sip.

JIM:

You still pretty upset?

JUDY:

I'm numb.

(she is shuddering a little)

JIM:

You cold?

JUDY:

Even if I'm near a fire, I'm cold. I guess just about everybody's cold.

JIM:

I swear, sometimes, you just want to hold onto somebody! Judy, what am I going to do? I can't go home again.

JUDY:

Neither can I.

JIM:

No? Why not?

(no answer)

You know something? Sometimes I figure I'll never live to see my next birthday. Isn't that dumb?

JUDY:

No.

JIM:

Every day I look in the mirror and say, "What? You still here?" Man!

(they laugh a little)

Hey! You smiled!

(she shakes her head - beginning to warm to him)

Like even today. I woke up this morning, you know? And the sun was shining and everything was nice. The first thing that happens is I see you and I thought this is going to be one terrific day so you better live it up, boy, 'cause tomorrow maybe you'll be nothing.

JUDY:

I'm sorry I treated you mean today. You shouldn't believe what I say when I'm with the kids. Nobody acts sincere.

JIM:

Why'd you get mixed up with them? You don't have to prove anything.

(CONTINUED)

230 (Cont.1)

JUDY:

If you knew me you wouldn't say that.

JIM:

I don't think you trust anybody, do you?

JUDY:

Why?

JIM:

I'm getting that way, too.

JUDY:

(she looks at him)

Have you ever gone with anyone who -

JIM:

Sure. Lots of times.

JUDY:

So have I. But I've never been in love. Isn't that awful?

JIM:

(smiling)

Awful? No. It's just lonely. It's the loneliest time.

She looks up. He kisses her forehead.

JUDY:

Why did you do that?

JIM:

I felt like it.

JUDY:

Your lips are soft when you kiss.

Judy rises.

JIM:

Where you going?

JUDY:

I don't know, but we can't stay here.

JIM:

Where can we go? I can't go back into that zoo.

JUDY:

I'm never going back.

DIALOGUE
CHANGES

(CONTINUED)

230 (Cont.2)

JIM:

Listen! I know a place! Plato showed me before. A
old deserted mansion near the planetarium.

(he rises)

Would you go with me?

(she hesitates)

You can trust me, Judy.

JUDY:

I feel as if I'm walking under water.

They start out.

DISSOLVE TO:

231. INSIDE BATHROOM JIM'S HOUSE

The water is running in the sink and Jim's father is fixing a
stomach settler. Gradually he grows aware of a heavy pounding,
which insinuates itself above the splash of water. The father
pauses, then turns off the tap. The pounding continues. Jim's
mother appears at the bathroom door. She is seen in the mirror
tying her robe.

MOTHER:

Frank? I'm frightened.

(CONTINUED)

231 (Cont.)

FATHER:

What's that pounding?

MOTHER:

I don't know. First I thought it was Jim but --

FATHER:

He's home. I heard the car.

MOTHER:

Are you going down there?

FATHER:

Look - just relax, will you?
(the pounding ceases)
See? It stopped.

MOTHER:

I still think you should go down.

He goes out of the bathroom, into the hall.

232. FOYER JIM'S HOUSE

as the father comes down the stairs, turning on the light as he comes. He reaches the door and pauses. The mother stops midway down the stairs.

FATHER:

(through the door)

Who's there?

(silence)

Anyone there?

MOTHER:

(low; at balustrade)

Open it.

The father opens the door and looks up sharply.

233. CLOSE SHOT DOOR

Father's head in f.g. as he stares at it. Nailed to the door by its outstretched wings, its head hanging in an attitude of crucifixion, is the freshly killed carcass of a chicken. Low whistles are heard from outside. The father, frightened, looks out into the night.

234. FULL SHOT FRONT LAWN AND STREET

SHOOTING over the father's head. The whistling continues.

FATHER:

(hoarsely)

Who's out there?

VOICE:

Where's your son?

FATHER:

What?

ANOTHER VOICE:

Where's your baby boy gone to, Daddy? We want him.

Suddenly the father slams the door and rushes past us into the house.

235. FULL SHOT FOYER

as the father rushes to the bottom of the stairs.

FATHER:

Look in his room!

(the Mother disappears)

Jim! Jim!

(CONTINUED)

235 (Cont.)

The father dashes into the living room, then into the hall again and down through the kitchen door.

236. BACK YARD

as the father comes out. He closes the door quietly and calls in a low voice:

FATHER:

Son?

He stares around the yard, then hurries to the garage. Jim's car is missing. He looks up suddenly.

237. REVERSE SHOT JUDY'S FATHER

seen across the alley wall. He is standing in his own back yard.

JUDY'S FATHER:

Is anything wrong? I'm your neighbor.

238. MED. SHOT JIM'S FATHER

He smiles feebly.

JIM'S FATHER:

Oh, no, thanks. I just wanted to - to be sure my garage was closed.

Jim's father closes his garage door and walks back toward his house.

JIM'S MOTHER'S VOICE:

Is he there?

JIM'S FATHER:

No, honey. No, he's not here.

He starts for the house again after a quick look in the direction of Judy's father.

239. FULL SHOT JUDY'S BACK YARD

Judy's father watches Mr. Stark disappear, then....

JUDY'S FATHER:

(softly)

Judy?

240. THE ALLEY BY JIM'S HOUSE

Plato drives up on scooter. He checks the garage, sees Jim's car is gone, is about to take off in confusion, hears door slam in Jim's back yard, shuts off engine, fixes tie, combs hair, goes in the fence gate to Jim's back yard.

241. FULL SHOT JIM'S BACK YARD

Jim's father is coming toward him. Jim's father and Plato simultaneously say:

	FATHER:)	
What are you doing?)	
)	SIMULTANEOUSLY
	PLATO:)	
Where's Jim?)	

FATHER:
I don't know. Do you - do you know where he is?

PLATO:
No. No, I don't.

241A. CLOSEUP PLATO

remembers about the mansion - then almost to himself:

PLATO:
I know where ---

241B. BACK TO FULL SHOT FATHER AND PLATO

PLATO:
Hope I didn't bother you. Goodnight.

He runs to scooter.

FATHER:
Hey, come back here. Who are you?

DISSOLVE TO:

242. SPLIT SCREEN MONTAGE

It begins with a telephone ringing alone in the corner of the screen. As CAMERA MOVES BACK we see that the phone is in an office at Juvenile Hall. Ray is standing by, trying to make sense out of the incoming reports.

The other part of the screen lights up and becomes:

- 1 - BEDROOM OF PLATO'S MOTHER
where the Negro Woman is speaking hysterically into the phone.
- 2 - OMITTED.

(CONTINUED)

ARGUE
D BUSINESS
ANGES

242 (Cont.)

3 - BEDROOM OF JUDY'S PARENTS

The father is on the phone. Beau has awakened and is crying. His mother tries to divert him.

4 - JIM'S BEDROOM

Jim's father sits disconsolately on the bed, the phone in his hand. He is talking earnestly.

During this the sound of the telephone ringing has increased to become the sound of many and this has been submerged in a deep rising riot of sirens whose wail mounts higher and higher until:

DISSOLVE TO:

243. FULL SHOT PLANETARIUM MOONLIGHT : NIGHT

A lone siren wails in distance. Aside from this, all is very still. CAMERA PANS PAST the dome and settles on an isolated mansion set high on a hill nearby. Stone balustrades drop down to sunken gardens where the grass has gone to seed around a waterless fountain.

244. CLOSER SHOT MANSION NIGHT

A Mediterranean villa with a large domed solarium which is connected to the main building by a low enclosed arcade. A crash and the falling of splintered glass is heard.

245. LONG SHOT PROMENADE

SHOOTING THROUGH pillars of the main entrance portico, down the long promenade outside arcade. Two figures, seen in the distance, are disappearing through a window. CAMERA TRUCKS DOWN promenade until it reaches a broken window through which Jim is just disappearing. When he gets inside, he reaches back and takes his leather jacket which has been spread on the sill to protect them from splinters, shakes it out and puts it on. Running footsteps are heard approaching. Jim looks out nervously. Plato bursts in, out of breath.

PLATO:

Jim!

JIM:

Who's that!

PLATO:

It's me!

JIM:

How'd you find me? What's happening?

PLATO:

They're looking for you! -

JIM:

Yeah?

(CONTINUED)

245 (Cont.)

PLATO:

Everybody! Crunch and Goon and everybody! I think they're going to kill you.

JIM:

We know.

PLATO:

They think you told the police on them. They -- who's in there?

JIM:

Judy.

PLATO:

Help me in!

Jim gives Plato a hand over the windowsill.

246. INSIDE ARCADE

Jim and Judy are seen in an entering shaft of moonlight. Plato hits the floor and disappears into darkness.

JIM:

Hey where'd you go?

PLATO:

I'm here. Shut up.

JIM:

Come out come out wherever you are!

PLATO:

Shut up. Are you nuts?

JIM:

No. I'm scared.

A match flares and lights a candle on an antique Spanish candelabra. Plato is revealed bending over it. He lights the other candles through the following:

PLATO:

We're safe here. I hope.

(he holds up the candelabra)

What do you think?

JIM:

(gazing around)

Wow! Well now-there-then!

His wonderment is justified. The floor of the arcade is marble and there are marble benches and neo-Roman busts lining the walls.

(CONTINUED)

246 (Cont.)

PLATO:

Isn't it crazy?

JIM:

Wowee ow wow! Let's take it for the summer.

JUDY:

Oh, Jim!

JIM:

No - come on. Should we rent or are we in a buying mood, dear?

JUDY:

(laughing)

You decide, darling. Remember our budget.

PLATO:

Don't give it a thought. Only three million dollars a month!

JUDY:

Oh, we can manage that! I'll scrimp and save and work my fingers to the bone...

JIM:

Why don't we just rent it for the season?

JUDY:

You see, we've just - oh, you tell him, darling. I'm so embarrassed I could die!

JIM:

Well - we're newlyweds.

JUDY:

There's just one thing. What about -

PLATO:

Children? Well, we really don't encourage them. They're so noisy and troublesome, don't you agree?

JUDY:

Yes. And so terribly annoying when they cry. I just don't know what to do when they cry, do you, dear?

JIM:

Of course. Drown them like puppies.

JUDY:

See, we're very modern.

PLATO:

Shall I show you the nursery? It's far away from the rest of the house. If you have children - Oh I

(CONTINUED)

246 (Cont.1)

PLATO: (Cont.)

hate the word! - or if you decide to adopt one - they can carry on and you'll never even notice. In fact, if you lock them in you never have to see them again, much less talk to them.

JUDY:

Talk to them! Heavens!

JIM:

Nobody talks to children! They just tell them one thing and mean another.

PLATO:

It's wonderful that you understand so well - and so young too! You know the most wonderful feature about the nursery?

JIM:

What?

PLATO:

There's only one key.

JIM:

We'll take it!

PLATO:

Come on!

Plato leads them away from us down the arcade, the candelabra casting wild shadows on the walls. They are laughing as they disappear through the glass doors at the end and their laughter echoes stonily.

DISSOLVE TO:

247. MED. SHOT A STREET AND AN ALLEY NIGHT

seen through the windshield of a police car. Its radio is on low. Two officers are in the front seat. One of them drinks coffee from a container. Suddenly Moose's heap moves past on the street ahead. In it are Moose, Goon and Crunch.

248. FULL SHOT THE STREET

as Moose's heap continues up the empty street. The police car slides out of the alley where it has been concealed, and follows at a distance. Its headlights are off.

249. CLOSE SHOT CRUNCH, GOON AND MOOSE (PROCESS)

They are in the front seat of Moose's heap.

(CONTINUED)

249 (Cont.)

MOOSE:

What time is it?

CRUNCH:

Hang loose. We got all night.

MOOSE:

That maid saw us. She could identify us too.

CRUNCH:

You still want to go home, Moose?

MOOSE:

No.

CRUNCH:

Then shut your mouth before your guts run out!

GOON:

What guts?

DISSOLVE TO:

250. INSIDE GLASS SOLARIUM

A swimming pool lies at the center. There is no water in it. Framing the pool is a flagstone walk with marble benches spotted here and there. The great glass room had once been planted thickly with tropical foliage. But now what palms and lianas remain are withered and dead with lack of care. At the edge of the pool, near the deep end, a blanket has been spread and a candelabra burns upon it. In its mysterious light our three kids are revealed: Jim, bouncing precariously at the end of the diving board; Judy on the blanket nearby; Plato on the pool's bottom. All three are laughing hysterically when suddenly Jim starts to lose his balance.

JIM:

(yelling)

Quick! Fill the pool!

(he falls in. Plato rushes to him)

Let's see how long we can stay under.

PLATO:

Man, you're schizoid!

JIM:

(in another outburst of laughing)

I'm what? What?

JUDY:

You can't talk underwater!

JIM:

(gargling)

I bet you hear everything I say!

(CONTINUED)

250 (Cont.)

PLATO:

(gargling)
Isn't he schizoid?

JIM:

(gargling)
Hey! How 'bout that!

They laugh again. Jim swings up the ladder and goes to Judy. Plato follows.

PLATO:

Haven't you noticed your personality splitting?

JIM:

Not lately.

They all sit on the blanket.

JIM:

How do you know so much about this junk, Plato?

PLATO:

I had to go to a head-shrinker. I only went twice though. My mother said it cost too much, so she went to Hawaii instead.

Jim lies back with his head in Judy's lap. She strokes his hair and smiles at him. Plato looks away.

JIM:

No. Seriously. What's your trouble?

Plato hesitates a moment, then leans back, cuddling between the two of them.

PLATO:

I don't know but whatever it is, it's gone now. I mean I'm happy now. Here.

(Jim puts his arm under Plato's chin)
I came here before.

JIM:

When was that?

PLATO:

When I was here? When I ran away. I used to run away a lot but they always took me back.

JIM:

Who?

PLATO:

Mom and Dad. I used to be in my crib and I'd listen to them fight.

(CONTINUED)

250 (Cont. 1)

JIM:

You remember that far back? Boy, I can't even remember yesterday.

JUDY:

Plato, where's your father now?

PLATO:

He's dead. He was a hero in the China Sea.

JIM:

You told me he's a big wheel in New York!

PLATO:

I did? Well, he might as well be dead. What's the difference?

JUDY:

It's all right.

JIM:

Sure.

Plato closes his eyes. Judy hums a lullaby as she strokes Jim's lips with a finger. He snaps at it. Then he kisses her hand, looks at her palm. They whisper.

JIM:

(continuing)

You have a long life-line.

She takes his palm and examines it.

JUDY:

So have you.

She kisses it, holds her cheek against it.

JIM:

Ever been in a place like this before?

JUDY:

Not exactly. It's certainly huge.

JIM:

How many rooms do you think there are?

JUDY:

I don't know.

JIM:

Should we explore?

She looks at Plato. Jim shrugs - tests to see if the boy is awake, but there is no reaction.

(CONTINUED)

250(Cont. 2)

Carefully, they crawl to their feet, Jim supporting Plato's head with his hands as they do so. Jim takes the other blanket and covers Plato with it. Judy kneels on the other side and tucks it in. They look at each other across him and smile. Then suddenly Judy bends down and kisses Plato's cheek very softly. Judy and Jim rise.

Jim takes a candle from the candelabra and leads Judy along the edge of the pool to the glass doors beyond. Silence except for their footfalls on the flagstone. In the distance we see the doors open and the couple pass through. When they close again, a sob comes from Plato.

251. HIGH ANGLE CLOSEUP PLATO

lying as they left him, but his eyes are open and he is crying. CAMERA BOOMS UP as Plato throws off the blanket and looks after them. CAMERA BOOMS HIGHER until he is revealed as a small and lonely figure sitting by himself. The pool echoes his weeping.

DISSOLVE TO:

252. INSIDE LIBRARY MANSION

NIGHT

The door opens slowly and Jim appears with the candle. Judy lingers at the door. The flickering light reveals a formerly lavish room, panelled in oak. There is a tapestry couch, empty bookcases, some dim portraits, a leather table and several chairs around a great stone fireplace.

JIM:

Hey! Will you look at this room!
(he looks behind him)

Judy?

She comes forward. Jim drips wax on the table-top and sticks the candle on it. His hand shakes. Judy sits on the couch.

JIM:

(continuing)

Want to read any books? Take your pick!
(he sits beside her)
Isn't this the craziest?

JUDY:

Hi.

JIM:

Hi.

He takes her hand. She looks at him and smiles.

(CONTINUED)

252 (Cont.)

JIM:
(continuing)

What?

JUDY:
Your hand's all wet and it's shaky.
(she kisses it)
You're so funny.

JIM:
Why?

JUDY:
I don't know - you just are. Leaving a
light for Plato. That was nice.

JIM:
Maybe he's scared of the dark.

JUDY:
Are you?

Jim snuffs out the candle. They are left in moonlight.
A pause.

JIM:
(singing)
Here we are - out of cigarettes -
Junior's in the nurs'ry -
See how late it gets -

JUDY:
You don't need to do that.

JIM:
There's something I should tell you, Judy.

JUDY:
I know already. We don't have to pretend now.

JIM:
(laughing)
What a relief!

He leans back, relaxed at last. She snuggles close to him.

JUDY:
Is this what it's like to love somebody?

JIM:
You disappointed?

(CONTINUED)

252 (Cont. 1)

JUDY:

(mussing his hair)

Funny Jimmy. You're so clean and you -
this is silly.

JIM:

What?

JUDY:

You smell like baby powder.

JIM:

So do you.

JUDY:

I never felt so clean before.

JIM:

It's not going to be lonely, Judy. Not for
you and not for me.

JUDY:

I love somebody. All the time I've been looking
for someone to love me and now - I love somebody.
And it's so easy. Why is it easy now?

JIM:

It is for me too.

JUDY:

I love you, Jim. I really mean it.

She kisses his lips gently and looks into his face. He re-
turns the kiss. Their arms go around each other.

JIM:

I mean it too.

He kisses her again -

253. FULL SHOT ROAD NEAR PLANETARIUM

Moose's heap crawls up and turns left. A moment later, the
police car appears and does likewise - still holding its
distance.

254. FULL SHOT THE MANSION

as Moose's heap moves past on the road below. Suddenly it
stops.

255. INSIDE MOOSE'S HEAP

Crunch looks off, curious.

GOON:

What you stopping for?

CRUNCH:

You scam a car up there?

MOOSE:

So what?

CRUNCH:

Nobody's lived in that hunk of junk for
five-six years.

He switches on the spotlight. It illuminates Jim's heap.

CRUNCH:

Well, what do you know! I feel a kick
coming on!

He turns off all the lights and gets out. The others follow.

256. MED. SHOT POLICE CAR

It has halted. One of the officers gets out and draws his
gun. The other makes radio contact in a low voice:

OFFICER:

This is Unit 17. Unit 17.

RADIO:

Come in, Unit 17.

OFFICER:

We just zeroed three kids in a heap. Crest Drive
and Observatory. Looks like house-breaking.
Send us some help. They may be armed. Over.

257. CLOSE SHOT PLATO

asleep on the blanket. Only a single candle burns in the
candelabra. The same low whistles heard earlier come from
all around him and rise in volume. Suddenly his eyes open.
He doesn't move, but he has come suddenly awake.

258. LOW SHOT PLATO

lying in f.g. Next to his face are a pair of booted feet.
He looks up. CAMERA PANS UP TO SHOW Crunch. He is smiling.

(CONTINUED)

258 (Cont.)

He holds a tire chain in his hand which he swings.

CRUNCH:

Good morning.

259. FULL SHOT THE SWIMMING POOL

Goon and Moose are behind Crunch. They too are armed with tire chains. They all laugh. Plato rolls away from them and runs toward the deep end of the pool.

CRUNCH:

Moose! Take the steps! Goon! The other side.

The boys run to their assigned places. Plato sees no exit. He flings himself down the ladder and into the pool. He feints this way and that, the boys responding as if they were fencing. Crunch swings down the ladder and his boots make a loud report as they hit the pool. Moose advances down the steps at the shallow end. Goon climbs onto the pool bottom at the opposite side. The feinting continues, wordlessly, as the circle closes around Plato. The only sounds are the stamping of their boots as they try to distract him from side to side, and the animalistic grunts they make to scare him. Suddenly Plato sees an opening and plunges past Moose, pushing him over, and stumbles up the steps.

CRUNCH:

Come on! Let's make it!

They stream out of the pool after Plato. He reaches the glass doors first, streaks through, and bangs them shut behind him.

260. TRAVELING SHOT ARCADE

Plato's face is visible only when the moonlight strikes him through the passing windows. The sound of running steps behind him.

261. FULL SHOT MAIN ROOM

A pattern of moonlight on the bare floor as Plato dashes in and through it. He falls over a piece of furniture and comes scurrying in to CAMERA, wheels around on hands and knees to face the door. The boys plunge into the moonlit square and stop. Plato tries not to breathe. A match is struck. Crunch looks around, but can see nothing. That match goes out. The boys start up the stairs, whispering. Immediately, Plato crawls forward, under the piano. He HEARS a murmur of voices from behind the oak door of the library - next to the piano. He moves to it stealthily.

262. CLOSE SHOT PLATO AT DOOR

listening through it, on hands and knees. His confusion mounts. He shakes his head to clear it. Then, suddenly he rises and tries the knob. The door is locked. He beats on it.

PLATO:

Save me!

The boys run across the room. As they hit the moonlit square, Plato spins and fires. Somebody drops and starts moaning. Jim opens the door.

PLATO:

(shrieks)

What you run out on me for! What you leave me alone for?

JIM:

Plato!

There is a rush of boys coming forward.

PLATO:

(with hate)

I don't want you for my father!

JIM:

Your father!

Plato fires at Jim. Jim leaps at Plato with a cry and knocks him down.

JIM:

(continuing; in rage)

You crazy nut! You crazy, crazy nut!

PLATO:

(screaming)

Get away from me!

He rolls away from Jim and runs to the main door.

JUDY:

Jim!

263. MAIN DOOR FROM INSIDE

Plato falls upon it, fumbles with the bolt and swings the door wide. He steps out into the waning moonlight and we see him running down the lawn. Jim rushes into the doorway and stops short.

264. FULL SHOT MANSION

The officers are moving away from us toward it. Plato runs wildly toward them.

OFFICER:

(sharply)

Halt!

Plato stops, confused.

OFFICER:

(continuing)

Come here.

Jim runs out on the promenade and starts over the balustrade.

JIM:

Plato!

265. CLOSE SHOT PLATO

His face is working desperately in growing panic.

OFFICER'S VOICE:

Come here, son.

PLATO:

No!

JIM'S VOICE:

Plato!

OFFICER'S VOICE:

Just walk over here quietly now - and there won't be any trouble.

Plato runs out.

266. CLOSE SHOT JIM

as he screams.

JIM:

Plato!

267. FULL SHOT MAIN DOORWAY

as Judy rushes out, followed by Goon and Moose. They all stop dead at the balustrade.

(CONTINUED)

267 (Cont.)

JUDY:

Jim! Watch out!

268. REVERSE SHOT LAWN JIM SEEN IN F.G.

Plato bolting toward the woods in the direction of the planetarium. The officers have both hit the ground in the distance. They fire again. Jim hesitates a moment, then rushes after Plato. The officers fire again.

269. MOVING SHOT JIM

as he runs after Plato.

270. MED. SHOT OFFICERS

as they rise to their feet.

FIRST OFFICER:

Take the house! I'll head him off.

271. FULL SHOT FRONT OF MANSION

Judy flies down the stairs and rushes past CAMERA.

OFFICER'S VOICE:

Halt! Halt!

271A. PROWL CAR ANOTHER PART OF TOWN (PROCESS)

Ray is driving. Jim's father is beside him. The mother is in the back seat.

RADIO:

---located at Summit Drive - the Planetarium.

RAY:

(snapping on mike)

The planetarium? One kid inside - five housebreaking in area. Will proceed.

(turning to Jim's parents)

There are some kids in trouble -- you'll have to go with me.

FATHER:

Perfectly all right.

272. EDGE OF WOODS

as Jim hurtles in from the open ground beyond. He stumbles against a tree and sinks down.

(CONTINUED)

272 (Cont.)

JIM:
(yelling)
Plato!

273. TRAVELING SHOT IN THE WOODS

as Plato rushes through the moonlit trees, sobbing.

JIM'S VOICE:
(distant)
Plato!

274. MED. SHOT JIM

at the base of a tree. He is whimpering, shaking his head. Judy crashes through the brush and drops beside him.

JUDY:
Did he hit you?
She is on the verge of hysteria.

JIM:
No!

JUDY:
We have to go back!

JIM:
No! I got to find him.

He starts to rise.

JUDY:
After he tried to shoot you?

JIM:
He didn't mean it - we shouldn't have left him. He needed us.

JUDY:
He needed you, maybe. So do I.

There is a SOUND of distant gunfire. Both kids freeze.

JIM:
He needs you too. Come on.

Judy, breaking into a run, follows after him through the brush.

JUDY:
You should have heard him talk about you tonight.
Like you were the hero in the China Seas.

JIM:
Sure. He was trying to make us his family.

(CONTINUED)

274 (Cont.)

JUDY:
They're killing him!

Jim runs ahead blindly and disappears in the trees. Judy rushes after him for a few steps, then stops.

274A. JUDY AND JIM

running.

274B. PLATO

running.

275. THE PLANETARIUM

MOONLIGHT

SHOOTING from the bridle path and PANNING to the building. Plato reels in and goes to the front door.

276. MED. SHOT DOOR TO PLANETARIUM

Plato clutches the handle. The door is locked. He whimpers once in frustration.

276A. MED. SHOT POLICEMAN

running up same path Plato has followed.

276B. PLATO AT DOOR TO PLANETARIUM

He smashes the glass with his gun and dives through.

277. INSIDE PLANETARIUM

as Plato lands. He is cut and bleeding.

OFFICER'S VOICE:
Come out of there.

Plato wheels and skitters backward across the floor of the observatory on his hands and knees until he comes to the door of the planetarium theatre.

278. REVERSE SHOT MAIN ENTRANCE SEEN FROM INSIDE

The officer in b.g., Plato in f.g. The officer appears in the entrance, then moves quickly to one side to be less of a target. He reaches in to unlatch the door.

(CONTINUED)

278 (Cont.)

OFFICER:

You're making it tough on yourself, kid. Come out quietly now. You didn't kill anybody yet.

Plato fires at him, then opens the door of the planetarium theatre and runs inside. The door swings shut behind him.

279. OUTSIDE PLANETARIUM

The officer is hugging the outside wall. Another SIREN wails and a spotlight catches the officer who runs out into the light

OFFICER:

(running)

Need a little help here!

280. FULL SHOT PARKING LOT

as the Chief's car wheels to a stop. It is followed by a civilian car and a cab.

280A. OMITTED.

280B. CHIEF'S CAR

CHIEF:

We heard firing. He get anybody? You alone?

OFFICER:

We got a cookaboo inside. He wounded some kid earlier.

CHIEF:

How'd he get in?

OFFICER:

Smashed the front door.

CHIEF:

Any other entrance?

OFFICER:

(leaving)

Down in back.

281-282 OMITTED.

283. MED. SHOT BUSHES BORDERING PLANETARIUM

as Jim climbs through them and stops short, staring in amazement
Judy is in b.g.

284. FULL SHOT PARKING LOT JIM SEEN IN F.G.

hiding in the screen of leaves. Beyond we see the full activity - the crowd, the cars, searchlights playing on the planetarium entrance, police moving in under direction of the chief.

(CONTINUED).

284 (Cont.)

CHIEF:

(loud on speaker)

Silence. Please maintain silence. Keep back and stay off the pavements. Keep back and stay off the pavement. There will be emergency vehicles coming through. This warning is for your own protection.

Ray's prowler car comes in. Jim's parents climb out, curious. Ray hurries to consult with an officer who briefs him, then hurries to the chief's car.

284A. PARKING LOT

Several patrol cars now line the parking lot. The Negro Woman in her nightgown and overcoat pushes forward from a cab and accosts an officer.

NEGRO WOMAN:

What's going on?

OFFICER:

I don't know, lady. Some kid's in trouble. Stand back, please.

NEGRO WOMAN:

I got to know. My boy run off tonight. He had a gun with him, too.

285. MED. SHOT CHIEF'S CAR

as Ray hurries in.

CHIEF:

Hello, Ray -- Know anything about this?

RAY:

As much as you do - Loan me your mike, will you?

CHIEF:

(handing it to him)

Help yourself.

RAY:

(into mike)

I am addressing the boy in the planetarium. I am speaking to the boy inside. This is Ray Framek from the Juvenile Division ---

286. CLOSEUP JIM

as he reacts to Ray's name. He rises and looks off.

(CONTINUED)

286 (Cont.)

RAY'S VOICE:

(over speaker)

You are now surrounded. You are surrounded by many armed police. Whoever you are, drop your weapon and come outside.

287. MED. SHOT JIM'S FATHER

standing by Ray's car, gazing off with interest. His wife comes out and stands beside him, looks at him questioningly.

RAY'S VOICE:

(over speaker)

Come outside. Clasp your hands over your head and come outside quietly --

The father's gaze has traveled over the scene. Suddenly he sees his son followed by Judy, run into the planetarium.

MOTHER:

Frank!

FATHER:

Stay here.

(he goes over to Ray)

That was my son!

RAY:

You sure?

FATHER:

I think I know my son.

The father moves behind the crowd, CAMERA TRUCKING with him, until he reaches the bushes at the edge of the parking lot and stops, gathering himself. Meanwhile, Ray's voice continues over

RAY'S VOICE:

(over speaker)

Jim Stark! I'm addressing Jim Stark. Nobody will hurt you or your friends if you follow these instructions. We are here to protect you. Drop your guns and come outside. Nobody will hurt you if you do as I say --

The father starts forward along the bushes as if stalking game. Each step is carefully placed and quiet, but his heart tugs him along like a kite dragging an anchor.

CHIEF:

Officers! Another boy and girl just ran into the planetarium. We do not know if they are armed. Hold your positions until further instruction.

288-289 OMITTED.

290. INSIDE PLANETARIUM

as Jim comes dashing in, spins around, staring. Judy follows.
A siren is HEARD outside growing shrill.

CHIEF'S VOICE:

(over speaker)

Ambulance. Ambulance is coming through. Clear a passage. Will you people make way there?

Floodlights strike the door and illuminate the lobby dimly.

JIM:

(softly)

Plato?

Silence. Jim moves cautiously to the door of the planetarium theatre. Judy hangs back. Another siren is HEARD approaching. More floodlights strike the door.

JIM:

(continuing - calling softly)

Plato? Plato, you in there?

(silence)

Hey, I'm going to open the door now. You'll be able to see me and you can shoot me if you want, but just remember one thing, Plato - You're my friend. That means a lot to me.

(he opens the door slowly)

291. INSIDE THEATRE

Darkness except for the slash of light from the door where Jim stands in silhouette. He lets the door close. Blackness.

JIM:

Plato?

PLATO:

I'm here.

JIM:

Boy, I'm blind as a bat! You got a match? I'm going to break my neck in here. Where are you?

PLATO:

I've got a gun.

JIM:

I know. Light a match, will you?

(Plato obeys)

That's swell. How are you?

PLATO:

I'm fine.

(CONTINUED)

291 (Cont.)

Another siren is HEARD outside. Jim has reached the lecturer's desk and, just as the match goes out, he throws a switch. The stars appear on the dome and the projector starts its slow revolution.

PLATO:

You think the end of the world will come at night-time, Jim?

JIM:

No. At dawn.

PLATO:

Why?

JIM:

I just have a feeling. Where are you?

PLATO:

Here.

JIM:

Well, stop hiding and stand up. I can't talk to you if I don't see you.

(Jim waits. Nothing happens)

Hey, look at the stars, Plato. Stand up and look at the stars.

Plato rises from behind a row, then Jim continues:

JIM:

That's fine.

(Jim approaches slowly)

I'm not going to hurt you.

PLATO:

Why did you run out on me?

JIM:

We didn't run out. We were coming right back.

PLATO:

You sure?

JIM:

Sure I'm sure. Judy's waiting. You ready to come out now?

A siren is HEARD.

PLATO:

No.

JIM:

I promise nothing'll happen if you do.

(silence)

You want my jacket? It's warm.

(CONTINUED)

291 (Cont.1)

Jim takes off his jacket and holds it out to Plato.

PLATO:

Can I keep it?

JIM:

What do you think?

(Jim gives him the jacket - Plato puts it on)
You want to give me your gun now, Plato?

PLATO:

My gun?

JIM:

In your pocket. Give it to me.

PLATO:

I need it.

JIM:

You trust me, don't you? Just give it to me for a second.

Plato hands him the gun. Jim removes the cartridges and puts them in his pocket.

PLATO:

You promised to give it back.

JIM:

Friends never break promises, do they?
(gives him back the gun)

Okay. Here. Now listen. There are a lot of people outside and they all want you to be safe. You understand that? They said I could come in and bring you out.

PLATO:

Why?

JIM:

They like you. Okay?

PLATO:

Come on!

Jim opens the door for Plato, then follows him out. Judy joins them.

JUDY:

Hi, Plato!

PLATO:

Hi.

292. OBSERVATORY

as Jim, Judy and Plato come to the entrance. Plato sees an Officer.

PLATO:
Who's that?

JIM:
Just a guard.

PLATO:
I shot at one of them.

JIM:
But you didn't hurt anybody.

293. OUTSIDE OBSERVATORY

as Plato and Jim come forward into the early dawn. Plato stops and looks off, scared.

294. SLOW PAN SHOT THE CROWD

It has grown enormously. Silence. There are armed officers everywhere - all waiting, alert.

295. MED. SHOT NEGRO WOMAN

Her eyes are moist. Her lips move in silent prayer.

296. MED. SHOT JIM'S PARENTS

The father looking on anxiously. The mother is crying against the car.

297 OMITTED.

298. MED. SHOT JIM AND PLATO

PLATO:
Those aren't my friends. Make them go away.

JIM:
(tense; calling past CAMERA)
Ray! Will you tell these guys to move back?

Suddenly Plato bolts. Jim wheels after him.

JIM:
(yelling)
Plato! Don't be a fool!

299. FULL SHOT PLANETARIUM

as Plato dashes to the stairway leading to the balcony.

299A. JIM'S FATHER AND MOTHER

Their faces reflect panic as they see Plato running in Jim's coat.

MOTHER:

It's Jim!

300. FULL SHOT BALCONY

SHOOTING DOWN the stairs as Plato rushes up. Jim closes behind him. CAMERA PANS with Plato as he climbs the ladder to the ledge of the small dome. Jim stops at the foot of the ladder.

JIM:

Plato!

PLATO:

Keep away from me! I don't believe you anymore!

He raises the gun as if to shoot Jim. An officer drops to one knee and fires a shot at Plato.

300A-300B-300C-301-302-302A-302B OMITTED.

302C. FULL SHOT SMALL DOME

Plato drops like a stone to Jim's feet.

302D. CLOSEUP JIM

JIM:

(screaming - wildly)

But I've got the bullets! The gun was empty!

303-304 OMITTED.

305. CLOSE SHOT NEGRO WOMAN

as she screams, a handkerchief in her mouth.

306. CLOSE SHOT JUDY

She sobs once and runs up steps.

307. MED. SHOT JIM

staring down at Plato.

(CONTINUED)

307 (Cont.)

JIM:

Plato?

(he crouches over
Plato)

Plato. Hey, Jerkpot!

There is nothing. He rises and faces the crowd, shaking his head in wonder and reproach.

JIM:

(quiet)

What did you have to do that for?

308. FULL SHOT THE ROOF PARENTS AND OFFICERS

The Negro Woman is hysterical. Ray shoves past her, followed by Jim's father and mother. They rush toward CAMERA.

308A. AMBULANCE CREW.

They spring into action, arrive with stretcher.

309. THE BALCONY

Jim is at Plato's side. A couple of officers rush forward to take Jim. The father comes in and pushes them aside.

FATHER:

Let him alone! He's mine! I'll take care of him!

Ray, who has witnessed this, motions to the officers.

RAY:

It's all right! It's all right!

The father stares down at Jim for a moment. Then he kneels beside his son, puts his coat over Jim's shoulders. He speaks very gently.

FATHER:

For a minute ... that jacket ... I thought...

(breaks off, then)

You couldn't help it, son.

(CONTINUED)

309 (Cont.)

FATHER: (Cont.)

(reaches out, gently, but firmly)

You did everything a man could do.

He takes Jim by the elbow and starts to bring him to his feet. The boy suddenly resists, and remains kneeling.

FATHER:

Stand up, Jim. I'll stand up with you. Let me try to be as strong as you want me to be.

A faint hope appears in the boy's face. He no longer resists as the father helps him to rise. But he still keeps his back to him. The ambulance attendants start putting Plato on a stretcher. Jim moves, as if to stop them, but the father still holds his shoulders.

JIM:

He depended on me.

FATHER:

And you can depend on me, son. Trust me. Whatever comes we'll face it together, I swear.

Jim feels, for the first time, the love and security he has always wanted. He clutches at his father, crying unashamedly. The father's arms envelop him. Plato, through his death, has helped these two find each other.

309A. OMITTED.

310. CLOSE SHOT JUDY AND RAY
watching.

311. LOW ANGLE NEGRO WOMAN

as she bends over Plato's body.

NEGRO WOMAN:

(as they lift Plato onto litter)

This poor baby got nobody. Just nobody.

As he is carried past her, she follows.

312. BALCONY STAIRS FROM BELOW

as Jim, supported by his father, comes down. Ray is behind them. They pause for a silent meeting with the mother at foot of the stairs. She kisses Jim and starts wiping his tears away, but he is weeping soundlessly and it does no good.

Jim looks back up at the dome. The ambulance attendants are bearing Plato's litter down the last few stairs, followed by the Negro Woman.

312A. GROUP

The ambulance attendants come down the last few stairs followed by the Negro Woman. Jim steps forward suddenly and adjusts the blanket covering Plato. Judy comes to Jim's side. The litter passes CAMERA and we HOLD ON TWO SHOT of Jim and Judy, seen against the lightening sky.

JIM:

(to Judy, half to himself)

He was always cold.

Judy moves to Jim and touches his arm lightly. He looks down at her.

312B. MED. SHOT THE GROUP

Jim's arm is around Judy as he leads her, firmly, towards his mother and father. His voice is warm, brimming with the new found pride he takes in his parents as he introduces Judy to them.

JIM:

Mom -- Dad -- this is my friend. Her name is Judy.

The parents nod warmly and smile at her. She smiles shyly in response, happy at being accepted. There is a warmth emanating from the tight little group. Changes have happened to them. Old things have been shed and a new start has been made. CAMERA BOOMS - PULLS BACK HIGH TO:

313. HIGH GENERAL SHOT PLANETARIUM, JIM AND JUDY, FATHER AND MOTHER

threading their way through the crowd as the CAMERA CONTINUES TO PULL BACK.

FADE OUT.

THE END.