

FINAL DRAFT

September 15, 1978

BOB
MET KING
CARRER

MIL
T.J. BEPS
STANLEY
MIKE
BRIAN
NEW AD

A CHANCE TO LIVE

"BABY MAKES THREE"

#182503

Written by

Dallas L. Barnes

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NOTE:

A CHANCE TO LIVE takes place in an unnamed and unspecified Metropolitan city.

This story employs locations similar to many that can be found in Los Angeles. Thus, for ease in determining proper locations to fit the story line, this script identifies actual Los Angeles geography in some stage direction; but does not in dialogue.

A CHANCE TO LIVE

"Baby Makes Three"

CAST

DAN SHAY
SGT. ABRAMS
JOANNE SHAY
CINDY
T.J. EPPS
SANCHEZ

CIVILIANS:

SHELLY MARTIN
SECURITY GUARD
JASON FLEMMING
JILL ROBERTS
EMERGENCY ROOM DOCTOR
NEIL BOWEN
MRS. PRICE - COUNSELOR
DIANNE MARSH
HANES
RUSSELL MEYERS
MRS. WINSLOW
MR. WINSLOW
MALE SECRETARY - DAVE
CAROL SUMMERS
STUDENT #1

*

A CHANCE TO LIVE
"Baby Makes Three"

SETS

INTERIORS:

BUS STATION
HOSPITAL CORRIDOR -
EMERGENCY ROOM
OTHER ROOM *
BOWEN'S OFFICE
JILL'S APARTMENT -
LIVING ROOM
BAT CAVE
COUNSELOR'S OFFICE
CAMPUS CORRIDOR
SHAY APARTMENT -
DINING ROOM
BEDROOM
R.T.D. BUS
PHOTOGRAPHER'S STUDIO
MEYER'S OFFICE COMPLEX
VAN
SURVEILLANCE VAN
CAROL SUMMER'S APARTMENT -
LIVING ROOM
BEDROOM
MOM & POP GROCERY STORE
CAMPUS CAFETERIA *
OFFICE BUILDING -
LOBBY - *Transport*
STAIRS *Beneficial*

EXTERIORS:

COLLEGE CAMPUS -
VARIOUS LOCATIONS
PARKING LOT - *Transport*
Indemnity
VARIOUS STREETS
OFFICE BUILDING
- 3 STORY
BUS STATION *

A CHANCE TO LIVE

"Baby Makes Three"

ACT ONE

FADE IN:

- 1 EXT. STREET - CENTRAL CITY - ESTABLISHING SHOT - DAY 1
It's mid-afternoon and the street is alive with vehicle and pedestrian traffic. CAMERA PANS and from the passing flow of faces FINDS SHELLY MARTIN, young, upset and obviously pregnant. Shelly, looking lost, frightened, labors with two cumbersome suitcases to the lobby entrance of the bus station.
- 2 INT. GREYHOUND BUS STATION - LOBBY - DAY 2
Shelly pushes through the door and pauses to set her suitcases down. The lobby is active and noisy. A man in a rush, shoves by, bumping Shelly. She grimaces, grabs her stomach.
- 3 ANGLE 3
A graying, uniformed SECURITY GUARD is standing near a newsstand. His experienced eye has spotted Shelly. His expression reveals his concern.
- 4 SECURITY GUARD'S POV 4
Shelly's head is low, face averted as she moves to a ticket counter.
- 5 ANGLE 5
The Security Guard watches as Shelly talks MOS with a ticket clerk. She digs in her purse, pulls out crumpled bills and some change. It's when she turns from the counter that he sees she's in pain.
The concerned ticket clerk signals the Security Guard with a wave as Shelly moves away from the counter.
- 6 ANOTHER ANGLE 6
Shelly, now in increasing distress, biting a lip, moves to the benches in the center of the busy lobby.

(CONTINUED)

6 CONTINUED:

6

She is sinking to a bench when the Guard reaches her. He kneels beside her. Shelly is grimacing, eyes clamped shut.

SECURITY GUARD

Miss, you need to see a doctor.

Shelly turns her head away, tries to wave him off.

SHELLY

I'll be all right. Just...
just let me rest a little.

SECURITY GUARD

Please, let me call someone.

Shelly twists away, tries to get up. She draws in a sharp breath. Her eyes go to the ceiling and she collapses. Attention in the busy lobby has turned to her. The Security Guard catches her and carefully lowers her to the floor. Over his shoulder to the ticket clerk who watches:

SECURITY GUARD

(continuing)

Harry... get an ambulance.

7 INT. HOSPITAL EMERGENCY WARD - DAY

7

CAMERA PICKS UP SERGEANT ABRAMS entering the corridor outside the hospital emergency ward. He has obviously driven to the hospital in haste and he's moving fast now, as DAN SHAY turns from the young emergency ward nurse and moves to Abrams. He has a copy of the report obtained by the ambulance drivers.

DAN

Her name's Shelly Martin. She's eighteen years old and according to I.D. in her purse she's a freshman from Thornhill State. The doctor's just notified her mother, who reported her 'missing' three days ago.

*

ABRAMS

Fits the pattern, doesn't she?
Young, pregnant, in college, and
in trouble.

8 ANGLE

8

The doors to the emergency room push open and a balding, sober DOCTOR appears. He's pulling off mask and cap. Dan and Abrams move to him.

DAN

How is she, Doctor?

The Doctor wipes at his damp forehead.

DOCTOR

She's hemorrhaging. Looks like several broken ribs and a possible concussion. I'll know more after X-rays.

ABRAMS

Doctor, is she conscious? It would help if we could talk to her.

DOCTOR

Keep it short.

He moves away. Abrams and Dan enter.

9 INT. EMERGENCY ROOM - DAY

9

Shelly Martin is on her back in the chrome-railed bed. A clear plastic tube is taped along the bridge of her nose, disappearing into a nostril. Another I.V. line hangs suspended beside the bed with its end taped to an extended forearm. Dan is at her side, leaning close. Abrams is at the foot of the bed. A nurse stands nearby watching.

DAN

(softly)

Shelly... Shelly, I want to help.
Who did this to you?

Shelly's breath quickens, she stirs.

SHELLY

(semi-conscious)

Tom!... Tommy, is that you?

DAN

Shelly, who hurt you?

(CONTINUED)

9 CONTINUED:

9

SHELLY
 (grimacing-
 emotional pain)
 Tommy, don't go, please stay.

DAN
 Shelly, tell me who hurt you?

10 ON SHELLY

10

She's suddenly stiff with fright. Her eyes go wide as she stares up at Dan. Tears spill down her cheeks.

SHELLY
 (emotionally)
 Don't take my baby. Please, oh
 God, don't take my baby.

11 ANGLE - DAN AND SHELLY

11

DAN
 (gently)
 It's all right, Shelly. Take it
 easy. Nobody's going to hurt you,
 now.

The sedation she has been given takes over and Shelly loses consciousness.

DAN
 (continuing; over
 his shoulder)
 Uniformed officer on the ward
 around the clock?

ABRAMS
 You got it. I guess we wait for
 the mother.

DAN
 (nodding)
 She filed the 'missing' report
 after checking with the school.
 Shelly hasn't been in class for
 weeks...

CUT TO:

12 EXT. SCIENCE BUILDING OF CAMPUS - DAY 12

CAMERA STARTS on another young, attractive college girl, JILL ROBERTS, who is walking with two other girls on the campus of another college. She looks off to spot JASON FLEMING, twenty, handsome, athletic in appearance. With a glance to her friends, Jill moves towards him.

JILL
See you later, huh?

The two girls move on, smiling. Jill continues to Jason.

13 ANGLE 13

Jason takes one of Jill's hands as she reaches him. He has a determined look on his face.

JASON
(gently, but
firmly)
Jill, we have to get this mess
straightened out. Right now.

14 ON JILL 14

She's looking up into Jason's eyes. Her own eyes rim with tears.

JILL
I know you're right. I guess
I'm just frightened. I've got
so much to lose now.

15 ANGLE - THE TWO 15

Jason cups her face in his hands and plants a soft kiss on her forehead.

JASON
So have I, but don't worry,
it'll be all right. Come on.

Hand in hand they move off across campus.

16 INT. BOWEN'S OFFICE - CLOSE SHOT - JASON AND JILL'S HANDS - DAY 16

fingers laced together.

(CONTINUED)

16 CONTINUED:

16

CAMERA DRAWS BACK TO REVEAL Jason and Jill sitting, holding hands in front of a desk in the office of NEIL BOWEN. Bowen, in his forties, stands behind his desk staring out a window.

*
*

JASON

We want out. We've decided to keep our baby.

He turns now, stares at them a moment.

BOWEN

You've been seeing each other, and now you came here together. You want to discuss getting out we'll discuss it but one at a time. Who will it be?

17 ON JASON AND JILL

17

Jason squeezes Jill's hand.

JASON

I'll see you later.

JILL

Jason? Are you --

JASON

(firm)

Take the van. I'll see you later.

Jill pushes up and exits the office.

18 ANGLE ON BOTH MEN

18

BOWEN

I must be getting old or the world's changing faster than I can keep up with. When I was your age, I made a deal with somebody, I stuck by it.

(beat)

You came to us, right?

Jason nods.

BOWEN

(continuing)

We didn't twist your arm. You needed money and we needed your service, right?

(CONTINUED)

JASON

Yeah, but --

BOWEN

Hear me out! You both sig-
contract, accepted money, had
your fun, now you want out.

JASON

We fell in love. We didn't
realize it was happening, but
it did and we want to keep our
baby.

BOWEN

What about the money? You break
the contract, and you owe us
twelve thousand dollars.

JASON

I'll pay it back. It may take
a while but I'll pay it.

BOWEN

You're a kid in college. You
won't have twelve grand in twelve
years. And I don't really want
the money. I want the kid.

(thoughtfully)

Maybe I should have taken a
picture of the last girl that
tried to break her contract.

Jason shoots to his feet.

JASON

You touch Jill and I'll --

BOWEN

You'll what? You make a wave,
and you're gonna get wet. You
fell in love, fine. You're young,
you can have all the babies you
want... except this one. Understand.

JASON

Don't hurt Jill. I'm warning you.

BOWEN

Don't let her miss a doctor's
appointment... I'm warning you.

CORNY
???
CORNY

19 INT. JILL'S APARTMENT - LIVING ROOM - NIGHT

19

The apartment is modest but pleasant. Jill sits curled on a couch. Jason is beside her, staring at the floor, defeat plain on his face.

JILL

What do we do?

JASON

(rising)

I don't know. I thought I could handle him...

JILL

Until he made a threat against me?

(she gets to her feet)

I'm not giving up my baby!

JASON

Jill, if anything happens to you, I'd never --

JILL

(interjecting)

I know, it's the same with me...

(beat)

It's late and we've both got classes in the morning.

JASON

(as they embrace)

I love you, I'm sorry I haven't got an easy answer but I know there is one.

JILL

I love you... and I trust you.

The embrace holds an emotional disturbed moment, and then Jason exits. Jill waits for a moment with her hand still on the door knob, staring at the telephone. Then moving to it she picks up the receiver and dials.

POLICE OFFICER (V.O.)

Police department. May I help you?

Jill takes in a breath. She's scared, but determined now.

JILL

Give me the detectives, please.

20 INT. BAT CAVE - DAY

20

Sgt. Abrams is holding a morning briefing. Five members of the unit, all young, in various dress as their assignments dictate, sit listening. Among them is Dan Shay. On a blackboard, behind Abrams, someone has scrawled, "GUESS WHY THEY CALL IT DOPE?!"

ABRAMS

We've got a break in the black market baby scam. A girl who's twelve weeks pregnant, involved in the scam, wants out.

*

21 OMITTED

21 *

22 FAVORING ABRAMS

22

as Abrams continues:

*

ABRAMS

Shay, you'll be going undercover as a student on the campus of Greenwood State. The girl's name is Jill Roberts, she'll help you set up a cover,

*

*

*

*PROBABLY AS A COUSIN
TRANSFERRING IN*

23 ANOTHER ANGLE

23

Dan nods agreement. SANCHEZ sitting in front of Dan twists in his chair.

SANCHEZ

Well, ol' buddy, you got into college the only way you could ... planted.

*

The others laugh. Then T.J. slaps Dan on the shoulder.

EPPS

Real undercover work... making babies.

*

Abrams grins, and is passing out forms...

*

ABRAMS

Come on, we got to give Shay a whole new past life.

24 INT. BAT CAVE - DAY

24

It's later. CAMERA STARTS on the gray lockers covered with taped memos, department bulletins, teletypes and a sign that reads: "SUPPORT YOUR LOCAL POLICE -- BECOME A SNITCH", MOVES OUT TO INCLUDE Dan, T.J. and Sanchez filling out the fictitious college records. T.J. pauses from his writing and glances at Dan. *

OK. THAT'S YOUR LIFE STORY AND IMMEDIATE FAMILY. American History? LET'S FIGURE OUT SOME GRADES

DAN

B plus.

SANCHEZ

Okay, what year was Theodore Roosevelt elected Vice President of the United States? *

Dan hesitates, exchanges a look with Sanchez, then with a smile to T.J.:

DAN

So all right, make it a B.

25 EXT. COLLEGE CAMPUS - WIDE SHOT - ESTABLISHING - DAY 25

ANGLE STARTS WIDE then TIGHTENS ON an administration building and DRAWS IN CLOSE as we hear:

MRS. PRICE (V.O.)

... and your final class will be Personnel Management. *

FAST DISSOLVE TO:

26 OMITTED

26 *

27 INT. COUNSELOR'S OFFICE - DAY

27

Dan sits beside Mrs. Price's desk as they conclude his class assignments. A number of other desks line the wide office and other students, like Dan, sit talking with counselors. Behind MRS. PRICE is DIANNE MARSH, an attractive clerk who works at filing a stack of personnel records in a row of file cabinets.

DAN

Looks like a good schedule.

(CONTINUED)

27 CONTINUED:

27

MRS. PRICE

I think so and if I can be of any more help while you're getting adjusted here at Greenwood please let me know.

DAN

Well, since we're talking, does Greenwood offer any financial assistance?

MRS. PRICE

Very little and very limited.

DAN

I've got enough to hang on for a couple weeks but I'm going to have to find something.

28 ANGLE

28

Dianne Marsh, working at the file cabinets has heard. She turns, gives Dan an evaluating look.

MRS. PRICE (O.S.)

We do have a Student Employment Office. Unfortunately, they seem to have a lot more applicants than they have jobs.

DAN (O.S.)

I'll check it out anyway and thanks, Mrs. Price.

CAMERA WIDENS ANGLE as Dan moves for the door and exits.

29 OMITTED

29

30 ANGLE

30

When Dan is gone Mrs. Price closes his file and rises from her desk. With a glance at Dianne:

MRS. PRICE

Dianne, if anyone wants me I'll be in the lunch room.

(CONTINUED)

30 CONTINUED:

30

DIANNE

I'll catch your phone.

Mrs. Price moves away. Dianne waits a moment, then when she's sure the woman is gone she moves to the desk and flips open Dan's file. She runs a finger over a page, flips to another and reads. Then with a glance around to insure she hasn't drawn any attention she picks up the telephone and dials.

CUT TO:

31 INT. BOWEN'S OFFICE - DAY

31

Bowen sits behind his desk, worried, angry. HANES, a big man, younger than Bowen, stands talking in front of the desk.

HANES

... there's a cop on the ward twenty-four hours a day. But I don't think she's told them anything, or I wouldn't be out on the streets.

BOWEN

You were supposed to put her on the bus.

HANES

(patient; calm)

I let her out across the street from the station. I waited, and then an ambulance and a black-and-white showed up. I'm telling you, she won't say anything -- ever -- about you -- or me.

BOWEN

(staring at
Hanes for a
moment)

Well, they haven't in the past.

The RING of the TELEPHONE on the desk cuts him short. Bowen picks up the receiver.

BOWEN

(continuing)

Yes?

(CONTINUED)

31 CONTINUED:

31

INTERCUT: Dianne Marsh stands in the counselor's office, telephone in hand, at Mrs. Price's desk.

DIANNE

(softly)

I have a prospect for you.

(she looks to
the file)

His name is Dan Connors and he's hungry. And good looking.

Bowen jots down the information on a pad on his desk.

BOWEN

(slight smile)

Just remember, you've gone Administrative, Dianne. You're not out in The Field anymore.

(beat)

Dan Connors. What's his date of birth?... Thanks, honey, we'll be in touch.

He hangs up, tears off the note from the pad and offers it to Hanes.

BOWEN

(continuing)

Check him out. See if we can use him.

32 INT. CORRIDOR - CAMPUS - DAY

32

Dan is waiting in the corridor, watching the passing sea of young faces when he spots someone and reacts.

33 DAN'S POV

33

Jill approaches from the distance.

34 ANGLE

34

Dan moves to intercept Jill. Reaching her:

DAN

Hi, that's a very pretty yellow pink blouse.

(CONTINUED)

34 CONTINUED:

34

Jill (not in a yellow blouse) is surprised even though it is a prearranged recognition signal.

JILL

Are you... you're...?

DAN

(a smile)

Dan Connors. We have a mutual friend. Right?

JILL

Right.

35 ANOTHER ANGLE

35

Jason appears at the head of the hallway, reacts.

36 JASON'S POV

36

Dan and Jill stand close, talking in the center of the hallway.

37 ANGLE

37

Jason moves to the two. Reaching them:

JASON

Out of sight, out of mind. *

Jill turns, smiles.

JILL

Jason, this is Dan Connors -- the cousin I told you about...? He's transferring in.

JASON

Oh... oh, sure, Jill told me about you. *

Dan offers a hand. Jason takes it. *

JILL

Dan, this is Jason Flemming. He's my... well, he's mine.

DAN

Pleasure.

(CONTINUED)

37 CONTINUED:

37

JASON
Likewise... cousin.

There is a vulnerability to Jill, and a niceness about Jason so that Shay is already becoming sympathetic, anxious to help.

*
*
*

38 INT. SHAY APARTMENT - DINING ROOM - NIGHT

38

JOANNE SHAY sits at the dining room table toying with an after dinner drink. Dishes on the table are evidence of the meal just finished. Dan appears and returns to his chair across from her.

DAN
She's sound asleep.

JOANNE
Too bad you missed her, but she had a big day at the park, and she was worn out.

DAN
I'm sorry. I had to do some follow up on a couple of names I picked up.

JOANNE
What kind of assignment is it?

DAN
Custom order black market babies, most of them from college coeds, and campus heroes.

JOANNE
(puzzled)
How do you custom order a baby?

DAN
That's what I have to find out.

JOANNE
You have to find out...

DAN
All part of the job...

JOANNE
Hey, wait a minute, how far does a policeman go when the case involves... babies.

(CONTINUED)

DAN

(grinning now)

Hey come on, Joanne, you know me better than that.

JOANNE

Yeah, but first it's high school girls in the Buy Program. Now it's gorgeous coeds, and somebody buying babies.

(beat)

What is Abrams doing to me?

DAN

(leaning in to kiss her)

He has absolute confidence -- in both of us.

JOANNE

Ah-hah.

(beat)

Oh, Julie Hanson called. She and Ron are having a splash party and bar-b-que Friday night. We're invited. Ron's celebrating. He finally got into robbery.

DAN

He did? That turkey. He'll be chief in another fifteen years.

JOANNE

Will we be able to go, Dan?

Dan reaches across the table, takes his wife's hand.

DAN

Sure. Even we college students get a night off now and then.

39 INT. R.T.D. BUS - ROLLING - DAY

39

It's morning and Dan is on the bus on his way to campus. He's concentrating on a textbook as the bus makes a stop. The DOORS HISS and fold open. Several people climb aboard. Among them is Sgt. Abrams. Abrams moves down the aisle and sits down behind Dan.

40 DAN AND ABRAMS

40

Abrams leans close to Dan, glances around.

ABRAMS

It's been three days. What's going on?

DAN

(without turning)

I'm getting a good education.

(beat)

You got a tail on this guy Bowen?

ABRAMS

I didn't get into this line of work yesterday. Ever since the girl gave us his name. But he's smart, careful. You any closer?

Dan shakes his head.

DAN

I've made friends with Jill and her boyfriend Jason. Jill confirms they tried to pull out, and Bowen said no. Threatened them with 'What happened to another girl' who wanted out.

ABRAMS

Even if they were willing to testify to that, it's not enough. The D.A. says we need hard evidence. Witnesses who have been paid to sleep with one another aren't going to bring tears to the eyes of a jury.

DAN

They seem to be a couple of pretty nice young people.

ABRAMS

I'm not saying they're not. What are you getting defensive about?

DAN

I'm not getting defensive. But we wouldn't have gotten this far unless Jill had come to us, and she's still running scared.

The bus makes another stop. Abrams pushes from his seat.

(CONTINUED)

40 CONTINUED:

40

ABRAMS

(nodding)

She has reason to be. The other girl, Shelly, is still in Intensive Care. She did have a concussion, and her condition is what they call 'guarded.'

*

He moves for the door. Dan is reacting.

41 EXT. CAMPUS - DAY

41

Dan lays sprawled in the grass. An open textbook in one hand, a sandwich in the other. A shadow moves over him. He looks up.

42 DAN'S POV

42

It's Dianne Marsh. She stands over him, smiling.

DIANNE

Hi, is this a private party?

43 ANGLE - THE TWO

43

DAN

Not even a party.

(he gestures with
his sandwich)

Poor man's lunch. Care for a bite?

Dianne sits down beside him.

DIANNE

No thanks. Peanut butter sticks to the roof of my ego.

Dan drops his sandwich into a sack.

DAN

~~True but ego isn't big on~~
calories.

DIANNE

You still looking for work?

DAN

Now, I remember. The counselor's office. The answer is yes, I'm still looking. Why? You got something?

*

(CONTINUED)

43 CONTINUED:

43

DIANNE

Could be. This guy was in the office. He's looking for a few good men.

DAN

What was he? A marine?

Dianne pushes up.

DIANNE

Well, if you're not interested.

Dan grabs her hand.

DAN

Hey I'm sorry, sure I'm interested.

44 ANGLE

44

Dianne offers a business card.

DIANNE

I don't know the details; why don't you call him.

Dan looks at the card.

45 INSERT

45

Dan's hand holds the business card. It reads "BOWEN'S PERSONNEL SERVICE - 555-4300."

CUT TO:

46 INT. BOWEN'S OFFICE - DAY

46

The office door opens and Dan is escorted in by a blonde. Bowen moves to greet Dan, extending a hand.

BOWEN

Neil Bowen, Dan, pleasure to meet you.

DAN

(shaking hands)
Mister Bowen.

(CONTINUED)

46 CONTINUED:

46

BOWEN

(gesturing)

Have a seat.

The blonde exits, closes the door.

47 ANGLE

47

Bowen sits down behind his desk and studies Dan for a moment. There's a confident smile on his face.

BOWEN

Dan, we can help you. We know who and what Dan Connors is, and needs, and one of those needs is money.

DAN

You're right. So?

BOWEN

You're a bright young man, Dan. High I.Q. Top grades. Only you and I know smart doesn't always get it. It takes a combination of intelligence and money to get started in life. You've got the intelligence, I've got the money.

DAN

Why don't we, as they say, cut to the bottom line.

Bowen grins, pushes from his chair to pace.

BOWEN

Too bad you don't speak more directly. All right, Dan, the bottom line is I pay top dollar for a service you can perform.

DAN

You said the bottom line.

BOWEN

(calmly)

Fifteen hundred dollars upon conception. Another nineteen when it's established that the girl is pregnant.

*
*
*
*

(MORE)

(CONTINUED)

47 CONTINUED:

47

BOWEN (CONT'D)

We have a doctor who uses the
'RIA Method' so we're talking
about thirty four hundred dollars
within eight to ten days.

*
*
*
*

48 ON DAN

48

He's reacting.

DAN

Look, I don't know what you
told -- or didn't tell Dianne,
but I'm not sure I need a job
that --

49 ANGLE

49

BOWEN

(interjecting
easily)

Think about it, please, Dan. Hear
me out, huh? The mother will be
an attractive, intelligent girl
so the task will be relatively
pleasant, and you will see her
only until conception is
established by a doctor. You
will have no legal responsibility
for the child.

50 ON DAN

50

impassive now.

51 THE TWO

51

BOWEN

And, unlike the young ladies
involved, you can be employed
time and time again. I hate
to use words like 'set up,'
but this is an awfully good one.

Dan is silent.

BOWEN

(continuing)

You interested, Dan?

DAN

(smiling, appearing
more confused than
angry now)

Yeah, well let me get my breath
back...

(CONTINUED)

51 CONTINUED:

51

Beat -- Bowen smiles pleasantly.

DAN
(continuing)
Thirty four hundred bucks, huh?
(eyes meeting
Bowen's)
I guess I have to be... interested.

CUT TO:

52 INT. PHOTOGRAPHER'S STUDIO

52

Dan is sitting in front of a blue backdrop. Several lights and reflectors ring him. The photographer is hidden behind the bright lights.

PHOTOGRAPHER (O.S.)
This way, chin up, there hold it.

An electronic SHUTTER SOUNDS. The FRAME is FROZEN for a second and FLASHED BLACK AND WHITE -- illustrating the photograph.

53 RESUME ACTION - ON DAN

53

PHOTOGRAPHER (O.S.)
Now, turn to your right...

Dan obeys.

PHOTOGRAPHER (O.S.)
(continuing)
There hold it. Very nice...

The electronic SHUTTER SOUNDS -- and again the FRAME is FROZEN in BLACK AND WHITE.

SLOW DISSOLVE TO:

54 INT. BAT CAVE - NIGHT

54

It's late. Abrams sits alone, expression sober, thoughtful. Dan enters, up over his success, and at first unaware of Abrams' mood.

(CONTINUED)

DAN

Hey, I'm in the Book. Had my pictures taken and all.

ABRAMS

(turning, forming a smile)

Good. Now all you have to do is find the Man with the Book.

DAN

Question of time --

He stops, realizing Abrams is pleased, but not as much as he ordinarily would be.

DAN

(continuing)

Something's wrong, huh?

ABRAMS

Shelly.

DAN

She didn't make it?

ABRAMS

She made it; she's out of danger, but she's lost the baby... And she's still too frightened to talk -- to anybody. *

DAN

(pain and anger)

Let's settle for what we've got, then. I was close enough to Bowen to throw him out of a three story window today. We bust him and I'll convince him that's exactly what's going to happen --

ABRAMS

(interjecting; forcefully)

No! I just told you, I want the man with the book, the one at the top.

~~There is a taut angry beat. Then Dan simply nods.~~ *

DAN

AND I'LL SETTLE FOR THE GUY WHO DUMPED SHELLY OUTSIDE THE BUS STATION

54A INT. HOSPITAL ROOM

54A

CAMERA STARTS ON a bouquet of red roses in a florist's gift bowl as Shelly takes them from a smiling nurse. She is still pale and wan, but the plastic tube and I.V. line are no longer necessary. The nurse exits scene. Shelly starts to open the envelope, smiling at the thought that someone maybe even the boy she referred to as Tommy, earlier, remembered. Then she reacts.

54B INSERT SHOT - THE CARD

54B

It reads in block letters:

CONGRATULATIONS. STAY
QUIET, AND YOU STAY ALIVE!

54C CLOSE ON SHELLY

54C

fear and anger and then hatred. She seizes up the card, the envelope and bouquet, and even in her weakened condition and with trembling fingers she throws the whole thing into a waste basket.

55 OMITTED

55

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

56 INT. LAW OFFICE - DAY 56

RUSSELL MYERS, mid-forties, graying at the temples, a successful, respected attorney steps from the polished wooden door of his office and moves to the desk of a muscular male secretary, DAVE. *

MEYERS

Dave, I'll be in conference. See that we're not disturbed.

The male secretary stands.

DAVE

Yes sir, Mr. Meyers.

Meyers returns to his office while the male secretary moves to a windowed outer reception office where we SEE an attractive female receptionist. *

57 INT. RECEPTION AREA - DAY 57

The male secretary steps through the windowed door and looks to the receptionist.

DAVE

Mr. Meyers is in conference. No calls and no visitors.

The receptionist nods agreement.

58 INT. LAW OFFICE - DAY 58

Returning to his office the male secretary locks the windowed office door behind him and sits down on the edge of a desk to watch the reception area.

59 INT. MEYERS' INNER OFFICE - DAY 59

The office is plush. The walls are lined with bookshelves, framed awards and degrees. Sitting on a comfortable couch with a black album spread in front of them on a cocktail table are BRIAN and DONNA WINSLOW, a childless couple in their late thirties. Their dress tells us they're more than middle class. The Winslows are leafing through the heavy black album as Meyers, standing in front of them, talks.

(CONTINUED)

59 CONTINUED:

59

MEYERS

There are times in a routine adoption when we just don't know who the child's father is. Many times the woman bearing the child doesn't know.

60 TWO SHOT - OVER THE SHOULDER POV - THE WINSLOWS 60

As Meyers continues to talk the Winslows leaf through the album. On each page we SEE an 8 x 10 photograph of a young, handsome male. Accompanying each photo is a brief biography and vital statistics such as age, height, weight, education, I.Q. and health. Everything but name and address.

MEYERS

Was the father a scientist, a moron, a madman... a rapist? In this adoption you can select more than a child.

61 ANGLE - FAVORING MEYERS 61

MEYERS

You can eliminate all the unknown factors. Take away all the risks. You'll know all there is to know about the parents of your child because you are going to pick them.

62 ANOTHER ANGLE 62

MR. WINSLOW

But it seems so strange... somehow 'wrong...' I mean, do these kids know each other? How --

MEYERS

(interjecting;
reasonable)

I know it's strange, and fifty thousand probably seems like a lot of money, but you want a healthy baby... or you don't.

*
*

(CONTINUED)

62 CONTINUED:

62

MRS. WINSLOW

Please, Brian, don't argue with him. I want the child. We've been on waiting lists to adopt a baby 'legally' for five years. I want a child now, whatever the 'right' or 'wrong' involved.

Her husband sighs, nods.

MRS. WINSLOW

(continuing;
tentatively)

This looks like a very nice young man.

63 INSERT

63

Mrs. Winslow points to an 8 x 10 photograph of Dan.

64 ANGLE

64

MEYERS

All right.

He moves to his desk, picks up a second black album.

MEYERS

(continuing)

Now the prospective mothers.

He lays the album in front of the Winslows.

65 INSERT

65

Mrs. Winslow's hand flips open the album and we SEE it's full of 8 x 10 photos of young attractive females.

66 EXT. STREET - DAY

66

Dan is standing on the curb. A car slows, pulls to the curb, stops.

67 INT. CAR - TWO SHOT - DAY

67

As Dan climbs into the car we FIND the driver is Sgt. Abrams.

(CONTINUED)

ABRAMS

We checked out the studio on South Grand that took your pictures. Bowen is picking up the tab. Once again he's the end of the line. You heard from him yet?

DAN

Yep, he called. Said to keep my nights free and firmed up the deal. I get thirty-four hundred only after conception is confirmed, by their doctor.

Abrams negotiates a turn, pulls to the curb and stops. He looks to Dan.

ABRAMS

How the hell are we going to do that?

DAN

(a smile)

Only one way I know.

Dan is climbing out.

ABRAMS

Hey, hold on a minute. Shay, wait a minute... What are you telling me... you...

*
*
*

But he's gone and Abrams is reacting.

68 OMITTED

68 *

69 EXT. STUDENT PARKING LOT - DAY

69

After classes the same day, Dan and Jason, carrying books, are walking toward a waiting late model custom van. There's a "FOR SALE" sign taped inside a rear window. Dan notices it.

*
*
*

DAN

Nice van, how come you're selling it?

JASON

(soberly)

Need the money.

70 INT. JASON'S VAN - PARKED - DAY 70

Jason climbs in behind the wheel. Dan climbs in on the passenger's side, glances to the rear, spots something, reacts.

71 DAN'S POV 71

In the rear of the van is an array of items. A television set, a stereo, a portable typewriter and several lamps.

72 ANGLE 72

Dan looks to Jason. He's cranking the van to life.

DAN

Hey, man, I don't mind helping but I don't want to be grabbed up by the cops for something I didn't do.

Jason pulls the van in gear, is pulling out.

73 INT. VAN - MOVING SHOT - DAY 73

JASON

Don't worry. It's all from my room at home. I need the money.

Dan relaxes in his seat.

DAN

You know the best way to get help is to ask for it.

Jason shoots him a look.

JASON

Got twelve thousand dollars you don't need?

DAN

Twelve thousand bucks.
(long beat; then
watching Jason's
reaction:)

I don't know any way of getting twelve grand short of bank robbery, but there's a guy who might come up with almost a third of it.

*
*
*
*
*
*
*

(CONTINUED)

73 CONTINUED:

73

JASON

I'm listening.

DAN

There's this guy Bowen, and...

Jason reacts, shoots Dan a look.

JASON

(angry; rapid)

Bowen -- How do you think I got in this mess? That's how I met Jill. We fell in love. We want out. We want the baby. We're not going to give it up. I'm gonna take twelve thousand dollars and ram it down Bowen's throat.

DAN

Will he let you off the hook?

JASON

I'm through asking.

74 OMITTED
thru
76

74 *
thru
76 *

77 INT. CAMPUS CORRIDOR - THE FOLLOWING DAY

77 *

Dan is exiting a classroom with a number of other students including a STUDENT #1 with some rather far out threads.

STUDENT #1

(angrily)

You think the teachers really care? All they got on their minds is tenure and maybe the two twins in tight sweaters, and they could care less if anybody knows what a deception this whole system is.

*
*

DAN

(just trying
to get along)

Well, maybe, but the twins aren't that bad.

(CONTINUED)

77 CONTINUED:

77

STUDENT #1

That's what I might have expected
from a business major...

*

Dan has stopped, Dianne Marsh is standing nearby looking at him, a slight smile on her face.

DAN

(smiling a goodbye)

Hey buddy, we'll get the world
straightened out, tomorrow.

*

*

*

Dan moves to a smiling Dianne.

DAN

(continuing)

Sorry, I've already eaten my
peanut butter and jelly sandwich.

DIANNE

Your days of peanut butter and
jelly are over.

She offers Dan a slip of paper.

DIANNE

(continuing)

I have a number for you to call
in line with your recent
employment.

Dan takes the paper, unfolds it.

*

78 OMITTED

78 *

79 INSERT

79

Dan's hand holding the slip of paper. On it is, "Carol
-- 555-4263."

80 ANGLE

80

Dan looks to Dianne.

DAN

That's it? That's all I need?

DIANNE

Not quite. Have a good time.

Dianne turns and walks away. Dan watches her go.

CUT TO:

81 INT. BAT CAVE - NIGHT

81

Dan stands shirtless on a chair while Sgt. Abrams and T.J. Epps work at taping a Fargo Unit (body concealed radio listening device) to him.

ABRAMS

T.J., Sanchez and myself will maintain surveillance...

Abrams snips away a strip of tape.

DAN

(loud)

Ah!... Watch it will you!

ABRAMS

Just stand still. We'll be monitoring the conversation. See how it goes.

(a smile)

You'll have to play it by ear.

DAN

So far as I know, they're not interested in how well I hear.

T.J. and Abrams smile. Dan steps down off the chair and slips his shirt on, taking a couple steps, moving his arms, etc. *

82 ANGLE

82

DAN

What am I going to do with this girl once I'm alone with her?

T.J. smiles, looks to Abrams.

EPPS

They can't teach him everything in college.

ABRAMS

You remember departmental policy is 'No Personal Involvement'...

(beat)

...So... I'm sure you'll think of something. *

Dan shoots them both a look. *

Sanchez approaches the trio of Dan, Abrams and T.J. He's carrying a note pad. Reaching them:

SANCHEZ

Listen to this, fellow crime fighters, just off the wire, film at eleven...

ABRAMS

Come on, Sanchez.

SANCHEZ

Okay... okay.

Sanchez reads from the note pad:

SANCHEZ

(continuing; reading)

Dianne Marsh, A.K.A. Donna Moss, twenty-one years old, former student at Thornhill State.

*
*

ABRAMS

How'd they plant her at Greenwood?

SANCHEZ

In her personnel file is a flowering recommendation from none other than... Neil Bowen stating that she worked for him after graduation.

*

DAN

(to Abrams)

All right, that's the beginning of the 'hard evidence' you were talking about. She went into the job with her eyes open knowing she was part of a (criminal) conspiracy. Maybe I can use that... maybe I can use her.

*
*
*
*
*
*
*

Joanne Shay is working at covering a bowl of fruit salad at the kitchen counter. Her hair and makeup are fresh. The TELEPHONE on the wall above the counter RINGS. Joanne reaches for it.

JOANNE

Hello.

85 INT. BAT CAVE - NIGHT

85

Dan has sought out a quiet corner. He sits with phone in hand.

DAN

Hi, hon. *IM SORRY BUT--*

INTERCUT AS NEEDED. Joanne knows the tone.

JOANNE

Oh, Dan, why didn't you call earlier?

DAN

I didn't know earlier.

JOANNE

My mother's on her way over here to watch the baby, I spent an hour on my hair. I just wrapped the fruit salad.

DAN

I'm sorry. I really am. Why don't you go anyway.

JOANNE

I will ~~go~~, anyway. I've gone to a lot of places alone, now. But I'd looked forward to having you go with me.

DAN

Joanne, I'm sorry.

Joanne is trying to control her feelings, not doing too well at the moment.

JOANNE

What are you doing that's so important?

DAN

I told you what I was working on.

JOANNE

You're meeting one of those girls, Dan?

DAN

Yes. I have to.

(CONTINUED)

85 CONTINUED:

85

JOANNE

(a beat)

Well, if you have to, you have to. I have to go to Ron and Jerri's alone and you have to spend the night with an attractive young coed.

*

(almost wistfully)

I can't help remembering... how we ... started out.

DAN

Joanne...

JOANNE

I... I'll see you... whenever, I guess, Dan.

86 CLOSE ON JOANNE

86

She puts down the receiver, expression poignant now.

END INTERCUT ON DAN.

DAN

Joanne... Joanne...

He hangs up the telephone.

87 ANGLE

87

Dan is sitting silent, worried, when Abrams approaches and slides onto a chair across the desk from Dan. He's carrying a note pad.

ABRAMS

I ran the telephone number.

He glances to his notes.

ABRAMS

(continuing)

Full name is Carol Summers, 2214 South Oakmont. D.M.V. shows she has a Cal-op. She's nineteen, has nothing but one traffic citation on her record. Campus security shows she's in her second year at Greenwood and an above average student majoring in business.

88 ANOTHER ANGLE - BOTH MEN

88

DAN

She brush her teeth this morning?

ABRAMS

You're going to tell us.

CUT TO:

89 INT. CAROL SUMMER'S APARTMENT - LIVING ROOM - NIGHT

89

CAROL, an attractive, shapely blonde, is curled on the couch with a textbook spread in her lap. Several other reference books, notes and papers clutter the couch around her. The TELEPHONE on a nearby end table cuts the stillness with its RING. Carol gives it an annoyed look, sets her book aside and stretches to pick it up.

CAROL

Hello.

90 INTERCUT

90

In the Bat Cave Dan sits with telephone in hand. At an adjacent desk Abrams listens on an extension wired with a tape recorder. Sanchez and T.J. are crowded close to Abrams.

*

DAN

Carol?

CAROL

Yes!

DAN

My name is Dan. Dan Connors. I got your number...

Carol cuts him short.

CAROL

I know where you got it.

DAN

Yeah, okay, would you like to have a drink or...

CAROL

Listen, Don...

DAN

Dan.

(CONTINUED)

90 CONTINUED:

90

CAROL

I appreciate the offer but I have
an exam tomorrow. Couldn't we
just meet and get it over with?

Abrams shakes his head in amazement. Sanchez and T.J.
are all smiles.

DAN

(surprised)

Yeah, I suppose... where shall we
... meet?

CAROL

Why don't you come here? I'm at
2214 South Oakmont, apartment 206.

DAN

Okay, got it. About ten minutes.

CAROL

Make it fifteen.

91 INT. BAT CAVE - NIGHT

91

In the Bat Cave Dan and Abrams hang up their telephones.

SANCHEZ

Fifteen minutes and apartment 206.¹⁰⁰
How can one guy have so much luck?

Dan pushes back in his chair, looks to Abrams.

DAN

What am I going to do?

ABRAMS

I'll tell you what you're NOT going
to do.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

92 EXT. MULTI-UNIT APARTMENT HOUSE - WIDE SHOT - 92
ESTABLISHING - NIGHT

The building is modern, well kept, dotted with illuminated windows.

ANGLE TIGHTENS AND DRAWS IN ON what appears to be an ordinary van parked along the curb, sandwiched among the other vehicles.

93 INT. SURVEILLANCE VAN - PARKED - NIGHT 93

In the rear of the van near a bank of radios Sgt. Abrams and Sanchez sit in the dim light listening as from the radio we hear:

DAN (O.S.)
(radio voice)
I'm on the second floor.

CUT TO:

94 INT. APARTMENT HALLWAY - TRACKING - NIGHT 94

Dan moves down the pleasant carpeted hallway until he spots apartment 206. He pauses at the door, glances around.

DAN
(soft)
Okay, I'm at the door.

CUT TO:

95 INT. SURVEILLANCE VAN - PARKED - NIGHT 95

Abrams and Sanchez are near the radio.

SANCHEZ
(a smile)
Real dedication.

96 INT. APARTMENT HALLWAY - NIGHT 96

Dan draws in a deep breath and knocks on the door. A beat later it's opened by Carol Summers. She's wearing a terrycloth robe.

97 ON DAN 97

He's impressed, almost pleased. We SEE the reaction.

DAN

Ah... Hi, I'm Dan Connors.

98 REVERSE ANGLE - CAROL 98

CAROL

(a smile)

At least you're cute. Come on in.

99 INT. CAROL SUMMERS' APARTMENT - LIVING ROOM - NIGHT 99

Dan steps inside. Carol closes the door. She's evaluating him.

CAROL

You from Greenwood?

DAN

Yeah. Transferred in last month from Ohio State.

100 ANGLE 100

as Carol crosses to the couch to sit down.

CAROL

You didn't waste any time finding employment.

DAN

It's called survival.

CAROL

(nodding agreement)

Yeah, isn't it.

She gestures to a chair.

CAROL

(continuing)

Sit down.

Dan moves to a chair facing the couch where Carol sits.

101 ANOTHER ANGLE

101

CAROL

Listen, I'm sorry if I was abrupt on the phone but I'm up to my lobes in mid-terms. Their timing leaves a little to be desired doesn't it?

DAN

Sure does.

Carol toys with the hem of her robe. Her air of confidence has slipped. She looks to Dan.

CAROL

(nervous)

Do you think... I mean would you mind if we just talked tonight? Kinda played getting to know each other?

Dan is relieved. He smiles.

DAN

No, I'd like that.

102 INT. SURVEILLANCE VAN

102

ABRAMS

Hey, we lucked out. She's doing it for us.

SANCHEZ

(grinning)

Well, there's two ways of looking at what is or isn't 'luck.'

103 INT. THE APARTMENT

103

Carol has brightened up.

CAROL

We can see each other three times before they'll start asking questions.

(beat; smiles)

I... I've been falling behind in my bookkeeping assignments.

*
*
*

DAN

Well, maybe I can help a little.

*
*

Carol reaches to pick up a textbook.

*

(CONTINUED)

103 CONTINUED:

103

CAROL
Great. There are question and
answer sections after each chapter...

*
*
*

DAN
(taking the book)
I'll shoot the questions...

*
*
*

CAROL
(pleased)
And I'll try to come up with the
answers. Doing it all alone, it's
boring.

*
*
*
*
*

DAN
Well, we don't want you to get
bored, tonight.

Dan pushes from his chair to move closer.

104 INT. SURVEILLANCE VAN - PARKED - NIGHT

104

Sgt. Abrams and Sanchez are crowded near the radio in
the dim light listening.

DAN (O.S.)
(radio voice --
chuckling)
Hey, I know this one without
looking. You consider the
interest earned for the entire
quarter and add it to this column
and it should reconcile the
entire sheet.

*
*
*

CAROL (O.S.)
(radio voice)
Cute... and smart too.

Abrams shakes his head.

ABRAMS
We got to stay on top of this
thing, Sanchez. She's starting
to think he's the best thing
since Christmas and New Year's.

105 INT. SHAY APARTMENT - DAUGHTER'S BEDROOM - NIGHT

105

A night light spills a soft glow over the bedroom. In
the bed we SEE the small sleeping form of a child. The
door opens and Dan, jacket on, steps quietly inside.

- 106 ANGLE 106
 Dan moves carefully to the side of his daughter's bed where he kneels and adjusts the blankets.
- 107 DAN'S POV - THE LITTLE GIRL 107
 sleeping, hair fanned on the pillow.
- 108 ON DAN 108
 Dan smiles, leans and plants a soft kiss on her cheek.
- 109 INT. SHAY APARTMENT - BEDROOM - NIGHT 109
 Dan enters, crosses to the bed and sits down carefully on the edge of it. Behind him is the sleeping form of his wife. He pulls his jacket off, lays it aside. The two-inch thirty-eight is pulled from his waistband, laid carefully on the nightstand. He goes to work pulling off his shoes when from behind him:

JOANNE

(softly)

Dan... I'm almost sorry.

- 110 ANGLE 110
 Dan twists on the bed to face Joanne.

DAN

And I am very sorry.

JOANNE

I had a good time, really. It's just that it's been two weeks since we've been anywhere together. Ron and Jerri said to say hello and --

Dan reaches, takes one of her hands.

DAN

I'll make it up to you. I promise.

JOANNE

Did you meet the girl?

DAN

Yeah.

(CONTINUED)

110 CONTINUED:

110

JOANNE
What did you do?

DAN
We just talked.

111 ON JOANNE

111

She's studying Dan, then smiling:

JOANNE
(softly)
Prove it.

112 ANGLE

112

Dan reaches for her, they embrace, sink to the pillows.

113 INT. CAFETERIA - DAY

113 *
*
*

As Abrams reaches Dan, who is in the cafeteria line.

DAN
What do you think? The breakfast
of champions or the one with the
free iron-on patch?

ABRAMS
Based on your performance last
night I'd choose the breakfast
of champions.

114 ANGLE

114

Dan selects a cereal, drops it on his tray.

*

115 TRACKING

115

DAN
How's Shelly Martin coming along?

ABRAMS
Better physically. Quiet,
depressed, withdrawn otherwise.

DAN
I want to talk to her.

(CONTINUED)

115 CONTINUED:

115

ABRAMS

No. She's a principal in an ongoing investigation where you're under cover. It's breaking the rules.

DAN

I know that...

ABRAMS

I can't make exceptions where...

(a beat...

catching Dan's expression)

All right, I'll set it up so you're in and out.

DAN

Thanks.

ABRAMS

(nodding)

Come in and get wired before you go see Carol tonight.

DAN

(smiling now)

You want to repeat what you just said?

ABRAMS

(forced to smile)

No, I don't even want to hear what I just said.

They've reached the end of the line. Abrams goes one way, Dan the other. *

116 EXT. CAMPUS - DAY

116

Jason is crossing the campus. Dan appears in the background, calls to him:

DAN

Hey, Jason.

Jason turns, pauses. Dan moves toward him, and they keep walking.

DAN

(continuing)

You talked to Bowen yet?

(CONTINUED)

JASON

No, but soon. I've got eleven hundred bucks scraped together, he's got to give us more time.

They reach a building. Jill has been waiting on the steps. She smiles, moves to greet them.

JILL

Come on, I'll spring for lunch.

Jill's words have been light, but there is a seriousness in her eyes.

JILL

(continuing)

I... I called a doctor that another girl recommended, Jason.

JASON

(quietly)

You're not going to Bowen's?

JILL

No. I don't know if you can raise the money to pay them off.

(looking at Dan now)

And nothing else has happened to change the situation.

(a beat)

I'm not blaming anybody, but these are critical weeks, and I'm not taking any chances. I'm through with them.

There is a finality to her words which Jason has to accept, and Dan of course realizes that her actions will increase the urgency and danger of the case.

116A INT. HOSPITAL ROOM - DAY

116A

CAMERA STARTS on Shelly who looks pale and tired. As Abrams has said, physically she's improving, but psychologically she's still down and depressed. A uniformed officer opens the door, and Dan enters quickly. She turns to look at him, but doesn't say anything.

DAN

Hello, Shelly. You remember me?

SHELLY

Yes, you're one of the policemen who came to see me, before... before --

(CONTINUED)

DAN

That's right.

SHELLY

I told the other man -- the
Sergeant --

DAN

(interjecting gently)

Easy, Shelly. I'm not here to ask
you questions. None. We're
working the case. We know the
names of some of the people you
were trying to get away from; and
we'll get the rest.

SHELLY

Then I don't understand why you're
here. Is it supposed to cheer me
up that I don't have to 'talk,'
that you'll get them without my
help?

DAN

(beat; evenly)

I don't know. Don't you want
them punished; don't you want
them stopped from doing to other
girls what they've done to you?

Dan's words, reasonable and compassionate, have moved
Shelly. Her voice is a little unsteady as she shakes
her head, uncertainly.

SHELLY

(letting it come
out, now)

I'm sorry; I guess you're trying
to help, but there's a policeman
outside the door, I get a bouquet
of flowers and it's from them,
saying keep quiet and stay alive.

(tears starting now
as Dan reacts)

I just don't see any end to it.

DAN

(moving closer)

Well, then that's why I'm here.
To tell you that there is going
to be an end to it...

(MORE)

(CONTINUED)

116A CONTINUED: (2)

116A

DAN (CONT'D)

(beat; building)

Not just that we're going to
arrest these people and put them
away, but that there's going to
be an end to the pain inside
you...

(thinks, then)

Where were you going when they
stopped you?

SHELLY

(beat of surprise,
then uncertainty)

I -- I bought a ticket to San
Francisco. I have a lot of friends
from school who've moved there.

(beat)

I won't go back.

DAN

All right, then you got to go
forward, right? And San
Francisco's a great place for
someone to start all over again.
I don't know if you're going to
believe this, coming from me, but
there's going to be another bus,
and you're going to make it.

116B CLOSE ON SHELLY

116B

Smiling tentatively... beginning to hope again, maybe,
or think about hope...

The uniformed officer reopens the door, a questioning
expression on his face.

DAN

I got to get out of here, Shelly.

SHELLY

(beat, then)

Thanks for coming... and I mean
that... I... I really mean that...

DAN

Okay. I'll see you again...

She nods, he exits, and she looks after him.

CUT TO:

117 OMITTED
thru
127

117
thru
127

128 INT. JILL'S APARTMENT - LIVING ROOM - DAY

128

A KNOCK at the DOOR brings Jill into the room from a hallway. She crosses to the door, opens it to find Bowen and Hanes. Hanes forces the door wide, pushing Jill back. He and Bowen are quickly inside. Jill is backing away in fright.

JILL

Get out... get out of here.

BOWEN

(cold; quiet)

You're late for an appointment.
I told your boyfriend I didn't
want you missing any.

JILL

I'm not going. I'll call the
police.

129 ANGLE

129

Jill darts to a telephone. Hanes is quickly on her. He wrenches the telephone from Jill's hand and violently jerks it from the wall, tearing away wires and plaster.

BOWEN

(moving towards her)

No, calling the police would just
be one more in a long line of
mistakes.

Jill is reacting.

CUT TO:

130 EXT. STREET - DAY

130

It's the street where Jill's apartment is located. Jason's van approaches, slows and swings to the curb to stop.

131 INT. JASON'S VAN - PARKED - DAY

131

Jason, behind the wheel, cuts the engine and glances to Dan on the passenger's side.

(CONTINUED)

131 CONTINUED: 131

JASON

Come on up. We'll have a beer.

Dan nods agreement. They climb out.

132 EXT. STREET - DAY 132

Jason and Dan climb out of the van. Jason is rounding the van to the curb when he spots something, reacts. Dan sees it. Jason is staring at a parked car.

DAN

What is it?

JASON

That car!... It's Bowen's.

133 ANGLE 133

Jason bolts for the apartment building. Dan is after him.

CUT TO:

134 INT. JILL'S APARTMENT - LIVING ROOM - DAY 134

Hanes is standing behind a terrified Jill now. Bowen swings an open hand and smacks Jill on the side of the face.

BOWEN

Now get your purse, Jill, and we'll take you to the doctor.

135 ANGLE 135

Jill screams. The door bursts open and bangs the wall. *
It's Jason. With Dan behind him. He lunges at Bowen, but Hanes grabs up a lamp and as Jason charges at Bowen, Hanes steps from behind Jill and slams the lamp into the back of Jason's head. Jason goes to the floor. Jill screams again, Bowen grabs her. *

136 ANOTHER ANGLE 136

Dan is through the open door. He grabs Hanes, spins him around and clips him with a karate blow to the side of the head. Hanes sags.

(CONTINUED)

136 CONTINUED:

136

Releasing Jill, Bowen steps toward Dan and throws a punch. Dan sidesteps the blow, grabs a wrist, twists. Bowen spins, grimaces and Dan shoves the wrist lock high into the middle of Bowen's back.

DAN

I'm going to turn you loose.
Then you and your friend are
going out of here.

Hanes is getting to his feet --

*

HANES

Let me --

*

*

BOWEN

(overriding)

No. Not here -- and not now!

*

*

*

137 EXT. JILL'S APARTMENT - DAY

137

as Bowen and Hanes come through the doorway. Bowen is livid. Dan has followed them.

*

*

BOWEN

You two-bit punk, you've had it.

DAN

(quickly)

Listen, I had no choice. Jill's my cousin. She's family. What did you expect me to do, help you?

*

BOWEN

You're going to wish you had.

Bowen turns to move away. Dan grabs him.

*

DAN

We had a deal. This changes nothing. I still need the money.

Bowen jerks away.

BOWEN

(sarcastically)

Try the Red Cross.

*

He goes. Dan stares after him, as Hanes reluctantly follows.

138 INT. JILL'S APARTMENT - LIVING ROOM - DAY

138

Jill is on the floor cradling the semi-conscious Jason. *
Dan enters, crosses to her, kneels beside them.

DAN

I called an ambulance.

Jill looks to Dan, tears in her eyes. *

JILL

(emotionally)

You're a policeman, you could
have stopped this. Look what
they've done to him.

DAN

Jill, I couldn't. Not yet.

JILL

(loud; angry)

Not yet!... Not yet! What do you
want? Jason or me dead? What
kind of a policeman are you? *

139 ON DAN

139

The accusation has stung. Dan stares. He has no
answer. An ELECTRONIC SIREN WAILS in the distance.
Drawing CLOSER, LOUDER.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

140 INT. HOSPITAL EMERGENCY ROOM - DAY

140

Jason sits on the edge of a treatment table as a doctor bandages his injured head. Jill is at his side. A few feet away but separated by a glass window, Sgt. Abrams stands talking with Dan. Abrams is less than pleased with the situation.

ABRAMS

(restraining anger)

How are we going to follow through now? I understand why you had to do what you did but Bowen won't deal with you.

DAN

It's not Bowen's operation. You've said all along you want the man at the top.

ABRAMS

Yes, but Bowen's the best lead we have.

DAN

I still think it can be saved.

ABRAMS

(slight smile)

I'm glad you came around. You want to tell me how.

*
*

DAN

I've already been selected by some would-be adopting couple. Whoever's running the operation doesn't want any unhappy customers. Also they're facing the loss of thousands of dollars and a lot of time invested.

*
*
*
*

(beat)

Bowen's the problem. We have to get him out of our way.

ABRAMS

Sounds like what I said. But how do we do it?

DAN

Arrest him.

ABRAMS

On whose report?

(CONTINUED)

140 CONTINUED:

140

Dan gestures to Jill and Jason.

DAN

Theirs. Get him for trespass, assault and battery, suspicion of murder, anything.

ABRAMS

One small problem. Bail. I can get Bowen but keeping him won't be easy.

DAN

Stall. Shuffle paper, lose the reports, but keep him in jail, until I get the man running the show. Buy forty-eight hours for me, and I'll turn it around. We'll make the case.

*

ABRAMS

You ever heard of civil rights?

DAN

Yeah. I heard about Shelly Martin's civil rights. I thought about her 'rights' when I visited her at the hospital.

*

*

ABRAMS

(beat)

I'll get Bowen... and you keep the appointments with Carol Summers. Let's hope you're right and they're too greedy to call it off.

*

*

*

*

Dan nods sober agreement.

141 OMITTED
thru
145

141*
thru
145*

146 EXT. ALLEY BEHIND BOWEN'S OFFICE - DAY

146*

Bowen is emerging from his office. He starts across to a garage used by people with offices in big building. Pauses. Facing him is Abrams.

*

*

*

(CONTINUED)

146 CONTINUED:

146

ABRAMS
Neil Bowen? *

BOWEN
Who are you? *

EPPS (O.S.)
We're police officers. *

CAMERA WIDENS ANGLE TO INCLUDE T.J. who has stepped
from a vantage point on Bowen's left. Bowen's eyes
take him in, snap to the right where Sanchez is
waiting. *

ABRAMS
(nodding) *
You're under arrest, Bowen.

BOWEN
(angry)
I want my attorney.

ABRAMS
I would have bet you'd say that.

147 INT. CAROL SUMMER'S APARTMENT - LIVING ROOM - NIGHT 147

Dan and Carol are sitting on the couch facing one another. Carol is in a robe, feet curled beneath her. Her makeup is fresh, hair combed. The cocktail table in front of the couch is dotted with a bowl of potato chips, several drinks. We get the feeling Dan has been there a while.

CAROL
In my freshman year I had this
really great psychology teacher.
Her name was Ms. Bainbridge.
She told us people who find it
easy to separate the men from
the boys are called... women.

Dan and Carol both laugh. When the laughter dies there is an awkward moment. They both realize it's getting late. Their eyes meet. Quickly move away. Dan shifts on the couch, clears his throat.

CAROL
(continuing)
What time is it, Dan?

(CONTINUED)

147 CONTINUED:

147

Dan glances at his watch.

DAN

Twenty minutes to ten.

Again an awkward pause. Dan's eyes are all over the room, everywhere but on Carol.

CAROL

Well... ah, it's getting late.
Would you excuse me?

Dan looks to her.

DAN

Sure.

148 ANGLE

148

Carol pushes from the couch, moves to an open bedroom door and enters. Dan watches her go.

149 ON DAN

149

Dan sits on the edge of the couch toying with a flower on the cocktail table. He's nervous. He checks his watch, clears his throat, then:

CAROL (O.S.)

(from the bedroom)

Dan!

DAN

Yeah?

CAROL (O.S.)

Would you like to come in?

DAN

In the bedroom?

CAROL (O.S.)

Beats the kitchen.

150 ANGLE

150

Dan pushes off the couch, eases toward the open illuminated bedroom door. Reaching the doorway he looks.

- 151 ON DAN 151
 reacting to what he's seen.
- 152 DAN'S POV 152
 Carol is in bed, beneath a sheet.
 CAROL
 (a smile)
 Want me to turn my back?
- 153 INT. SURVEILLANCE VAN - NIGHT 153
 ABRAMS
 (to T.J.)
 Now he's got to tell her he's a
 cop.
 SANCHEZ *
 (slight smile)
 No more 'undercover' huh?
- 154 INT. CAROL SUMMER'S APARTMENT - BEDROOM - NIGHT 154
 Dan shakes his head and moves to the edge of the bed
 where he sits down. He studies her.
 DAN
 (with difficulty)
 Carol... There's something I'm
 going to have to tell you.
 CAROL
 (a slight beat;
 then)
 Maybe not.
 DAN
 (surprised)
 What are you talking about?
 CAROL
 I don't know if it's another
 girl, or a wife, or what, but
 I really don't have to know
 what your problem is.
 (slight smile)
 We both need the money, and no
 one knows what's been going on
 in here, right?

CUT TO:

- 155 INT. SURVEILLANCE VAN - PARKED - NIGHT 155
- SANCHEZ
(softly with
a smile)
The Shadow does. *
- 156 INT. CAROL SUMMER'S APARTMENT - BEDROOM - NIGHT 156
- Carol pushes up from her elbow. Dan is listening to her.
- CAROL
As far as anyone knows we've
been in bed together. Right?
- DAN
Right.
- CAROL
Then if you can keep a secret
our problems are over. I'm
already pregnant.
- Dan is shocked.
- DAN
You're what?!
- CAROL
Pregnant. Like in going to
have a baby.
- 157 INT. SURVEILLANCE VAN - NIGHT 157
- ABRAMS
Saved by the bell.
- EPPS
Sergeant, somewhere there is a
young man to whom the police
department now owes a debt of
eternal gratitude. *
- 158 INT. BEDROOM - NIGHT 158
- DAN
How did it happen?
- CAROL
(a smile)
The usual way.
(MORE)

(CONTINUED)

158 CONTINUED:

158

CAROL (CONT'D)

I was dating this guy. He really loved me, until I told him I was pregnant. Then he disappeared. A girlfriend told me about the baby deal. I saw it as a way out. I conned them. I came in pregnant.

Dan is smiling, shaking his head.

CAROL

(continuing)

They'll never know and we'll both get money we need... and the baby will get a much better home than I could ever give him.

*
*
*

DAN

Carol, you're too much.

CAROL

You'll never really know...

*

159 INT. COUNSELOR'S OFFICE - CAMPUS - DAY

159

The office is busy, but quiet and businesslike. The air is full of the SOUND of muted CONVERSATION and TYPEWRITERS. Dianne Marsh is working at a line of file cabinets when the door bursts open and Dan steps in.

160 ANGLE

160

Mrs. Price, Dan's counselor, looks up from her desk. Dianne Marsh has also paused from her work to look.

MRS. PRICE

May I help you, Dan?

Dan, obviously irritated, looks to Dianne.

DAN

(soberly)

I came to see her.

Mrs. Price looks to Dianne. Dianne is unnerved by Dan's angry stare.

MRS. PRICE

Dianne?

Dianne lays her paperwork aside and moves toward Dan.

161 ANOTHER ANGLE

161

as Dianne reaches Dan.

DAN

(angry; rushed)

What kind of rip-off did you set me up for?

Dianne shoots him a look.

DIANNE

Be quiet.

She brushes by Dan and out the door. Mrs. Price gives both an annoyed look.

162 INT. HALLWAY - ADMINISTRATION SECTION - DAY

162

Dianne steps out of the door marked "Counseling." Dan follows closing the door behind him.

DIANNE

You fool, you could get me fired.

DAN

I'll get more than your job if I don't get my money. I agreed to go to bed with a girl for fifteen hundred now and another nineteen in eight days. I'm due the first payment and Bowen isn't to be found. You're it, babe.

*
*
*
*

DIANNE

Bowen's in jail. You'll get your money. A check will be mailed to you.

DAN

Wrong. I don't take checks. Now, either I get the money agreed to up front or the local police and I are going to have a quick conference about you and your baby-making friends.

*

A student approaches, enters the counseling office. When the door is closed:

DIANNE

All right, I'll see what I can do.

(CONTINUED)

162 CONTINUED:

162

DAN

(firm)

No! You do it and now. I want
my money by eleven this morning
 or the sky falls. Got it?

He exits. Dianne stares after him. She's been shaken.

163 EXT. EMPLOYEE PARKING LOT - DAY

163

Dianne Marsh approaches a late model sports car.
 She's in a rush. Reaching the car she climbs in
 and cranks it to life.

164 ANGLE

164

Dianne wheels the sports car down a line of cars and
 out the exit to roar away.

165 INT. DETECTIVE CAR - ROLLING - REAR SEAT FORWARD
POV - DAY

165

Sgt. Abrams is driving. Dan is on the passenger's
 side with the radio mike in hand. Several car
 lengths ahead we SEE Dianne Marsh's sports car.

DAN

(to the mike)

Okay, the target's rolling. Keep
 it loose.

166 EXT. DIANNE MARSH'S CAR - ROLLING - DAY

166

Dianne slows the car, negotiates a left turn at an
 intersection.

DAN (V.O.)

(radio voice)

She's turning left, Sanchez.
 You got her.

*

SANCHEZ (V.O.)

(radio voice)

Roger.

167 ANGLE

167

As Dianne's car passes a service station we SEE
 Sanchez pull from the pumps and follow at a safe
 distance.

168 EXT. OFFICE BUILDING - DAY 168

It's a modern three-story complex. Dianne's car approaches, slows, pulls to the curb in front and stops.

169 INT. DETECTIVE CAR - PARKED - REAR SEAT FORWARD POV - 169
DAY

Sgt. Abrams has pulled to the curb half a block behind Dianne. He and Dan sit watching as she climbs from the car.

ABRAMS

Have T.J. go with her.

Dan nods, keys the mike he holds.

DAN

T.J., you got it.

EPPS (V.O.)

On my way.

DAN

We're going to make it.

ABRAMS

I'm not so sure. I got a call from downtown. Bowen's attorney found him, and he's arranging bail this afternoon.

DAN

I asked for forty-eight hours.

ABRAMS

I bent the law as far as I could, Dan.

Shay nods.

170 EXT. STREET - DAY 170

T.J. emerges from a car parked across the street. Dianne is now moving toward the office building. T.J. skirts some passing traffic crossing the street and follows. Dianne shows no suspicion as she enters the lobby of the building.

171 INT. OFFICE BUILDING - LOBBY - DAY 171

Dianne crosses the polished lobby to a bank of elevators and pushes a call button.

(CONTINUED)

- 171 CONTINUED: 171
 In the b.g. we SEE T.J. Epps entering. An elevator arrives. Dianne steps on and is gone.
- 172 ANGLE 172
 T.J. Epps moves quickly to the elevators. There he pauses to watch.
- 173 EPPS' POV 173
 The illuminated numbers indicate the elevator has gone to the third floor.
- 174 ON EPPS 174
 He looks from the elevators to a directory on the wall.
- 175 EPPS' POV 175
 On the directory we SEE "Law Offices -- Russel Meyers -- 3rd Floor."
- 176 ANGLE 176
 Epps turns, walks toward the lobby entrance. As he moves he speaks softly to a lapel mike.
- EPPS
 She went to the third floor.
 Law offices of Russell Meyers.
- 176A ANGLE ON ABRAMS 176A*
 ABRAMS
 (taut; pleased)
 I don't think it'll be a long conference. We'll take her when she leaves.
- 177 EXT. OFFICE BUILDING - DAY 177
 Dianne exits the office building and walks to her parked car. There she climbs in, starts the car and pulls away.

- 178 INT. DIANNE MARSH'S CAR - ROLLING - DAY 178
- Dianne is driving at a comfortable speed when a detective car shoots from an intersecting street directly into her path. She reacts and brakes violently.
- 179 EXT. STREET - THE CARS - DAY 179
- Abrams and Dan are scrambling from the car in front of Dianne's. A second car jerks to a halt close behind. It's T.J. A third arrives. It's Sanchez. Other traffic is slowing. Faces staring.
- 180 EXT. DIANNE MARSH'S CAR - PARKED - DAY 180
- Dianne, behind the wheel, is staring in surprise as Dan and Abrams close on her. Reaching the car Dan reaches through the open window and turns off the ignition.
- DIANNE
You... you're a cop!
- DAN
(demanding)
Where's the money?
- DIANNE
(frightened)
It's in my purse. In... in an envelope. What happens now?
- DAN
Now you go to jail, Dianne. You should have known that from the beginning.
- 181 ANGLE 181
- From the other side of the car T.J. reaches in to pick Dianne's purse from the seat.
- DAN
Don't touch the envelope. We'll need his prints on it.
- T.J. nods agreement.

182 ANOTHER ANGLE

182

Sanchez approaches in a rush as Dan is taking Dianne Marsh from her car.

DIANNE
(emotional)
I swear I didn't know.

DAN
The line would make more sense,
Dianne, if you hadn't gotten the
job on Bowen's recommendation.

*
*
*

She is reacting as Sanchez reaches them.

*

SANCHEZ
Base just called. Bowen walked
out on bail twenty minutes ago.

*

ABRAMS
Damn it!

DAN
We'd better beat him to Meyers.

ABRAMS
(urgent)
T.J., hang onto her until you
can get a black-and-white here.
(to the others)
Let's go.

Dan, Abrams and Sanchez are running for their cars.

183 INT. RUSSEL MEYER'S OFFICE - DAY

183

Meyers is behind his wide desk talking on the phone.

MEYERS
(to the phone)
Everything is coming along fine,
Mrs. Winslow. The doctor should
report the girl pregnant in a few
days. Yes. The two you picked.
It's just a matter of...

*
*
*

184 ANGLE

184

The office door bursts open. It's Bowen. He steps
in, closes the door. Meyers looks to him.

(CONTINUED)

MEYERS

(to the phone)

I'll be calling again soon,
Mrs. Winslow.

He hangs up, stands.

MEYERS

(continuing)

What are you doing here? I
didn't get you out of jail to
have --

BOWEN

Shut up, Meyers. We're in
trouble. I've been putting two
and two together. The problems
with Jason Fleming and Jill
Roberts. Her 'cousin' Dan
Connors. My arrest. It spells
cop. He's a plant. *

MEYERS

But I just paid him.

BOWEN

You mean he was here?

MEYERS

No. Dianne was. Connors demanded
his money, and she panicked.

BOWEN

And they followed her because
they want you.

MEYERS

You don't know that.

BOWEN

Want to bet I'm wrong?

MEYERS

Tell David to lock the elevator.
We'll shred the albums. I'll
sue for false arrest.

BOWEN

(bitterly)

That's not a bad line, but I've
tried it for two days. They
just lost more papers, and more
phones were 'out of order.'

Bowen moves for the door.

CUT TO:

- 185 EXT. STREET OUTSIDE MEYERS' OFFICE - DAY 185
Abrams drives in. He and Dan bail out. Sanchez' car is right behind them. They run into the building.
- 186 INT. LOBBY OF BUILDING 186
as they reach the elevator, enter, hit the button for "up":
- ~~Power's off.~~ DAN
IT'LL TAKE TOO LONG
- They exit the elevator and start pounding up the steps.
- 187 INT. MEYERS' OFFICE 187
as they are shredding photographs.
- 188 INT. STAIRWELL 188
as the officers come busting up the steps, Dan in the lead, Sanchez and Abrams right behind him.
- 189 INT. LAW OFFICE - SECRETARY'S SECTION - DAY 189
Dave, the male secretary, sits on the edge of a desk watching the reception area through the glass partition. He reacts when in the reception area a door adjacent to the elevators bursts open. It's Dan, Abrams, Sanchez. The female receptionist screams.
- 190 REVERSE ANGLE 190
Dan spots the male secretary beyond the windows. He moves quickly to the door, finds it locked. Dan steps back, kicks. The door pops open.
- 191 INT. LAW OFFICE - SECRETARY SECTION - DAY 191
The door swings and bangs the wall. The male secretary is shouting into a telephone.

DAVE
They're here.

(CONTINUED)

191 CONTINUED:

191

Dan jerks the phone from the man's hand. Abrams looks to Sanchez.

ABRAMS

Hold him.

192 ANGLE

192

Dan moves to the wide double polished doors marked "Private." Abrams is with him. Dan tries the knob. Again it's locked. Dan rattles the knob.

DAN

(a shout)

Police officers, open the door!

From behind the door comes the SOUND of BUZZING and CUTTING.

Dan and Abrams exchange a quick look. Then stepping back they charge the door. WHAM! It holds. They hit it harder in a second desperate attempt. WHAM!

193 INT. RUSSELL MEYERS' OFFICE - DAY

193

Meyers and Bowen are standing over a shredding machine, tearing photos from the black albums, stuffing them into the shredder. The door bursts open. Splinters and wood fly.

Dan charges through, knocking the two men away from the machine, scattering the remaining pictures, grabbing the albums.

MEYERS

(furiously)

Who's in charge of this 'terrorist attack'?

ABRAMS

I am, Meyers, and --

He stops.

194 FULL SHOT - THE SCENE

194

Dan has picked up one of the many 8 x 10 photos from the floor and now steps to Meyers.

(CONTINUED)

- 194 CONTINUED: 194
- Holding the photo in front of Meyers' face we SEE it's
a half-shredded picture of Shelly Martin. *
- DAN
(anger and triumph)
- This is the girl you and Bowen
had beaten up so badly she wound
up in a hospital with a concussion
and hemorrhaging. *
*
*
(beat) *
It's going to help send you to
the joint.
- 195 INT. CITY MARRIAGE BUREAU - CORRIDOR 195
- Dan is just arriving as Jason and Jill emerge from the
Wedding Bureau. Dan pulls a manila envelope from
beneath his shirt and offers it to Jill. *
- DAN
- I couldn't make it in time for
the wedding, but I do have a
present. *
- Jill opens the envelope, pulls the contents out.
- 196 INSERT 196
- Jill's hands pull two 8 x 10 photos from the envelope.
It's the 8 x 10's of she and Jason from Meyers' file.
- 197 ANGLE 197
- Jill looks to Jason, tears rim her eyes, as Dan kisses
the bride. *
- JASON
- Dan, how can we thank you?
- DAN
- No need to. Just be happy and
have a healthy baby.
- JILL
- But won't you get in trouble?
It's evidence. *
- DAN
- I won't tell if you don't.
Besides, you're worth it.

(CONTINUED)

197 CONTINUED:

197

JASON

You got to join us for the
wedding supper --

*
*
*

DAN

I'd like to, but I got one last
thing to do before the 'case is
closed.'

*
*
*

198 EXT. BUS STATION - NIGHT

198*

RE-ESTABLISHING.

*

199 INT. BUS STATION - NIGHT

199*

Dan and Shelly Martin have been talking quietly, once
again she has the two bulky suitcases.

*
*

SHELLY

-- so my girlfriends are meeting
me at the station, and I can stay
with them until I find a job and
a place of my own.

*
*
*
*
*

DAN

Sounds good. Not easy, maybe,
but in the long run, good.

*
*
*

Shelly smiles, a little uncertainly, nods.

*

DISPATCHER'S VOICE

(mechanical)

The Night Express Cruiser, direct
service to San Francisco is now
boarding in lane four.

*
*

SHELLY

(beat; then)

I guess that's me.

*
*

DAN

You're on your way, Shelly.

They rise and he picks up the grips. They walk to the
escalator and get on. It is moving up as CAMERA MOVES
OUT. Dan looks at Shelly, she has turned her head
slightly upwards, expectant now, and looking forward
to the journey. The ANGLE is WIDER.

FIX FRAME

AND FADE OUT.

THE END

B A R B A R A ' S P L A C E
(we satisfy)

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