

"TOUCH OF EVIL"

BADGE OF EVIL

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BADGE OF EVIL

Revised Final Screenplay

by

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CHARACTER LIST

RAMON MIGUEL VARGAS  
(Known to Susan as "MIKE")

A special investigator, attached to the Minister of Justice, in the Mexican Government -- in other words a federal official rather than a policeman. Mike, whose father was in the diplomatic service, was educated in Switzerland and England. He is an idealist, but not at all of the impractical, starry-eyed variety. His life is dedicated to the preservation of democratic institutions. He believes in the law; he is concerned with law enforcement, but his dislike of the abuses of police power is every bit as intense as his opposition to crime itself.

Six weeks ago, at a diplomatic party, Mike met a young American tourist --

SUSAN

They fell in love quickly and without any warning to their parents, were married. Susie is extremely attractive and quick and bright. Her alert and almost world-wise air in no way reduces an essential freshness and innocence in her personality; a peculiarly American combination, this mingling of cleverness and simplicity -- it still sometimes bewilders her Latin husband.

HANK QUINLAN

To the extent that a policeman's achievement is measured by the number of convictions he is responsible for, Quinlan is something close to a great man. But he is also a bully and a bigot. He regards himself, not as a servant of the public, but as an almost divinely inspired instrument of justice. He is the perfect opposite of everything Mike stands for, and his personal dedication is quite as complete as Mike's own. Before his story is over he has become not only a criminal, but a murderer, but this is not because of any compromise or defection from his own perverted principles -- it develops logically from the extension of those principles.

CHARACTER LIST - CONTINUED

PETE MENZIES.

The police sergeant who has been Quinlan's partner for many years. Pete has become in many ways a reflection of Quinlan, consciously striving to imitate his thoughts and equal his deeds. Pete is the third idealist in our story, but his idealism has been channeled into the worship of his chief. There is nothing Pete would rather be than a detective, and in his eyes there is no detective on earth more admirable than Hank Quinlan. But Pete has something vital which Quinlan lacks; he has a personal conscience and when he is ultimately forced to face up to the ugly reality that Quinlan is not a demi-god at all, but a grave menace to society, Pete finds the guts and dignity to stand on his own two feet and to defy the man he has so long adored.

"UNCLE JOE" GRANDI

is the acting head of a large clan of gangsters who have been ruling the underworld of Los Robles on both sides of the border for two generations. But his leadership is recent. Mike has just put the real boss ("Vic") behind bars and "Uncle Joe" assumes the direction of the family affairs with great uneasiness -- even something like hysteria. He is not built to be a commanding general, (even in this provincial gang-land) -- up until now he had found his niche as manager of "Grandi's Rancho Grandi" and other more "private" clubs. Pornography and blackmail have been his extremely profitable sidelines. He is vain, a cowardly little man with a dirty and ingenious mind. Under his temporary leadership are a group of nephews and cousins, including:

"PANCHO"

This is what Susan calls him -- we never learn his real name. He is the glamor boy of the young gang.

RISTO

"VIC" Grandi's youngest and most loyal son, a definite neurotic; and not, in the ordinary course of things a regular member of the younger generation's social group.

SAL

The biggest and toughest.

OW

CHARACTER LIST - CONTINUED - 2

CHINK

The quickest and cleverest.

There are several other actual members of the family and friends, including some girls. (LIA, GINNIE and JACKIE)

MANOLO SANCHEZ

Not a criminal type, but as the story will show, he is among other things a liar. His love for Marcia Linnekar, however, is intensely real and deeply passionate.

MARCIA LINNEKAR

Spoiled, stupid, vicious and pretty.

ADAIR

The District Attorney. Fundamentally a politician, he is a thwarted playboy who maintains an adolescent obsession for the picturesque myths of the Old West. Not a crooked official, but something of a phony. He has an impressive manner, considerable personal charm and a completely second-rate intelligence.

GOULD

The chief of police, and a credit to his position. A slow, careful thinker, loyal to his personal and political friends, incorruptible, but rather hot-tempered.

SCHWARTZ

The D.A.'s Chief Investigator. He has quick, warm instincts and a bright future. Some day he will be the best District Attorney Los Robles ever had.

- - - - -

BADGE OF EVIL

(BEFORE MAIN TITLES)

FADE IN

A A TIME BOMB...

B. A SHADOWY FIGURE

... making feverish adjustments on this primitive, but dangerous-looking MACHINE...

We HEAR the braesy thump and blare which accompanies the "bumped and grinded" of a typical "blow-off" in a strip-tease.

CAMERA FOLLOWS as the TIME-BOMB is placed very, very gingerly in the trunk of a pearl-grey open CONVERTIBLE which is parked in the alley next to:

"GRANDI'S RANCHO GRANDE"

This is a rather pretentious honky-tonk on the main thoroughfare of LOS ROEBLES -- The Mexican side of a small town on the Texas border.

The shadowy figure -- CAMERA STILL FOLLOWING -- moves to a side window and looks in:

C VIEWPOINT SHOT - INT. HONKY-TONK

FOCUS ON A MAN -- beefy bald-head in an expensive-looking gabardine suit (in the f.g.) industriously nuzzling a SEXY BLONDE. On the wall behind can be seen the frenzied shadow of a strip-teaser in her ultimate gyrations. The Man is trying to persuade the Blonde to come away with him; she is easily convinced. As they rise:

D EXT. SIDE WINDOW

The shadowy figure scuttles back to the parked convertible, opens the lid of the trunk, and making some adjustment on the bomb, clearly starts the mechanism in operation. We HEAR a very faint ticking sound. This muted, menacing little noise persists... scarcely audible... It continues -- unnoticed by the other characters -- whenever the convertible is close to the camera...

CONTINUED

ac #1851

B

D CONTINUED

The Man and the Blonde COME OUT of the honky-tonk and move to the car, the shadowy figure darting into hiding behind some garbage pails ...

Having paused for a kiss, the man in the gabardine suit now starts his car ...

MAIN TITLE

OW

BADGE OF EVIL

THROUGHOUT ALL CREDITS:

THE CAMERA FOLLOWS the car as it moves through the gaudy streets of the border town on its way to the frontier...

As the LAST TITLE FADES OUT -- the car comes to a halt at a red light and MIKE and SUSAN are seen arm in arm, coming round the corner and strolling toward:

1 BORDER CHECK POINT

IMMIGRATION OFFICIAL

(to Susan)  
American citizen?

SUSAN

(with a glance at Mike)  
I am, -- yes.

The convertible pulls up at the barrier and the Driver starts drunkenly necking with the Blonde.

IMMIGRATION OFFICIAL

Where're you born, Miss?

SUSAN

Mrs.

IMMIGRATION OFFICIAL

(slightly deaf)  
What?

SUSAN

Philadelphia.

Mike has handed over his Mexican identification and now the Immigration Official, recognizing the name and picture, looks up --

IMMIGRATION OFFICIAL

Oh, -- Vargas.  
(calling over his  
shoulder to Customs  
Official)  
Y'see who's here?

A CUSTOMS OFFICIAL joins the scene.



1 CONTINUED

The man in the convertible (LINNEKAR) honks his HORN.

CUSTOMS OFFICIAL

(to Mike, with a  
hearty laugh)

Hot on the trail of another dope-  
ring, Vargas?

MIKE

Hot on the trail of a chocolate  
soda for my wife.

IMMIGRATION OFFICIAL

Oh...your wife?

SUSAN

(lightly)

Barely a bride, Officer -- Come on,  
Mike.

LINNEKAR

Hey -- can't I get through?

CUSTOMS OFFICIAL

(over his ehoulder  
to Mike as he crosses  
to the car)

-- There's been a lot of talk up  
here about how you cracked that  
Grandi business --

IMMIGRATION OFFICIAL

Nabbed the big boss, I hear.

MIKE

Only one of the bosees -- the Grandis  
are a big family.

CUSTOMS OFFICIAL

(his hand on  
the lid)

No purchases, Mr. Linnekar?

BLONDE

(tapping her head  
like a swimmer)

Hey --

IMMIGRATION OFFICIAL

(on the blonde's side  
of the car)

You born in America, Mise?

1 CONTINUED - 2

THE BLONDE  
(Bronx accent)  
-- I got this ticking in my head --

IMMIGRATION OFFICIAL  
(with a grin)  
Okay.

THE BLONDE  
(vaguely worried)  
Some kinda ticking noise...

Linnekar starts his car. The Immigration Official returns Mike's passport and smiles at Susan.

SUSAN  
Mike...

The convertible moves past them across the border... They start to follow...

SUSAN (Cont'd)  
... do you realize this is the very first time we've been together -- in my country.

MIKE  
(stopping)  
Do you realize it's over an hour since I kissed you?

Just as their lips meet -- there is a deafening EXPLOSION! A sudden glare of flame lights the darkness ahead...

2 QUICK FLASH - THE FLAMING WRECK OF THE CAR

A great hub-bub as a crowd starts to gather. Distantly the shrilling of police WHISTLES is heard...and then the scream of an approaching SIREN...

3 REVERSE ANGLE

The following sequence photographed with a hand camera - the operator following Mike and Susan through the crowd on foot.

Mike, followed by Susan, is running forward when an OLD MAN (a field-hand type) dashes by, going in the other direction. Mike stops him and there is a swift exchange in Spanish.

SUSAN  
Mike! -- what's happened?

The old man dashes OFF SCENE.

3

CONTINUED

Mike continues hurrying toward the scene of the accident, Susan tagging along at his side.

MIKE

It exploded --

SUSAN

(breathlessly, by now  
they are almost running)  
Just the car? -- How could it do  
that?

MIKE

I'd better find out, Susie. Don't  
you come any closer... It's bound  
to be mesay... We'll have to post-  
pone the soda, I'm afraid --

SUSAN

(catching up with him)  
Why? -- Can't I come and see, too?

MIKE

(turning back with  
a nervous laugh)  
Darling, don't be morbid.

SUSAN

(flaring up a trifle)  
Well, what are you being, for golly's  
sake? Anyway, it happened over here  
on the American side -- so --

MIKE

(his voice hardens)  
So it's none of my business?

SUSAN

(after a moment)  
That's sort of what I mean, I guess.

MIKE

(very serious)  
You're wrong, love. This could be  
very unpleasant for us...

SUSAN

For us -- ?

CONTINUED

3 CONTINUED - 2

MIKE

I mean for Mexico.

(sighs)

There's probably nothing I can do --

SUSAN

So -- ?

MIKE

So I'll try not to be too long about it.

He kisses her in haste but very tenderly -- then turns and breaks into a run. HAND CAMERA FOLLOWING HIM TO THE wrecked car. Policemen are holding off the gathering crowd.

MIKE

(to Schwartz)

Can you tell me who's in charge here?

SCHWARTZ

Brother, I can't even tell you what happened.

Mike signals a greeting to a young MAN standing in the group. (Throughout this sequence there is continuous movement through the crowd, police, firemen, etc.)

MIKE

Hi, Blaine -- thought you were in Washington.

BLAINE

I leave tomorrow. You know Schwartz of the D.A.'s office?

(they shake hands)

Why aren't you back in Mexico City? When's that trial come up?

MIKE

Grandi's? Thursday. I'd been hoping to catch the morning plane, but now --

3-A FRESH ANGLE

(Change from HAND CAMERA to FREE HEAD ON BABY CRANE ARM.)

Mike gives Blaine a look.

BLAINE

(quietly)

You mean this business?

3-A CONTINUED

MIKE  
(looking unhappy)  
I'm afraid so.

BLAINE  
(holding Mike's eye)  
That bomb came from your side of  
the border --?

MIKE  
The car did.

SCHWARTZ  
Wow! --

CUT TO

4 THE BORDER - THE MEXICAN SIDE.

B.G. Susan can be seen coming through the border check. In the f.g. a young handsome MEXICAN TYPE, tall and extremely good-looking in a rather sinister way, stands watching her. After she passes him, he throws away his cigarette end starts after her, CAMERA FOLLOWING.

CAMERA, MOVING AHEAD of the young Mexican, catches up with Susan and holds her f.g. as she continues up the street on her way to the hotel.

The handsome Mexican is close at her heels and now, as she stops to let some traffic pass, he comes up next to her, showing his white teeth in a dazzling grin. She gives him an unmistakably cold shoulder and starts briskly across the street, where she is very nearly run down by a speeding truck.

4-A FRESH ANGLE TO COVER ACTION

The handsome youth saves her, yanking her back to safety, and then laughs into her face. A few idlers gather to view this scene. The Mexican says something and Susan tries to pull away, but he persists, holding her arm. There has been a good bit of giggling from the onlookers, and now one of them steps forward.

ONLOOKER  
(translating)  
Lady, he says you don't understand  
what he wants!

SUSAN  
I understand very well what he  
wants!

GIGGLES from the crowd.

OW

CONTINUED

4-A CONTINUED

ANOTHER ONLOOKER

(leering)

He save you life, lady.

SUSAN

Tell him I'm a married woman -- and my husband is a great big official in the government -- ready and willing to knock out all those pretty front teeth of his.

During this, the youth has been MURMURING something to the First Onlooker.

FIRST ONLOOKER

That's it, lady -- your husband -- That's what he wants to talk about.

The Mexican youth now holds out to her a grubby slip of paper.

SUSAN

(taking the note and reading it aloud)

'Follow this boy at once. We have something very important for Mr. Vargas.'

She looks up from the note. The Mexican nods. From the greasy duck-tailed hairdo to the sharp-pointed ehoee, it's very obvious just what type of young character this is. Caution, however, is not a virtue of Susan's, and curiosity is her guiding vice.

SUSAN

Well --

(an almost invisible ehrug)

What have I got to loee?

The Mexican starts to speak.

SUSAN

Don't answer that!

She starts off with the handsome Mexican at her side.

SUSAN

(noticing the direction)

Acrose the border again? Okay -- lead on, Pancho.

Their departure is watched with delighted interest by the small Mexican crowd. CAMERA CRANING with Susan and "Pancho" MOVES THRU:

4-A CONTINUED

THE LARGE AMERICAN CROWD on the other side of the border, at the scene of the explosion. The Fire Department is much in evidence; also uniformed POLICEMEN and various plainclothes OFFICIALS hustle about... The police PHOTOGRAPHER is busy with the wrecked car and the bodies.

CAMERA NOW MOVES toward a car as ADAIR, the D.A., climbs out of it and is met by Police Chief GOULD.

ADAIR

Where's Quinlan?

GOULD

Driving in from that turkey farm of his --

ADAIR

(nervous laugh)

Hank must be the only man in the county who didn't hear the explosion.

(then sobering as he sees Mike and the others)

Terrible thing, isn't it?

(to Schwartz as he

ENTERS scene)

Has the daughter been told?

GOULD

We're bringing her right over now, to identify Linnekar's body --

SCHWARTZ

Or what's left of it.

5

thru

OMITTED

7

8

FRESH ANGLE

MARCIA LINNEKAR, escorted by Menzies and a uniformed policeman, stands before one of the two blanket-covered forms. Everyone's eyes are riveted on her as a policeman kneels and lifts the corner of the blanket. Marcia stares at the body for a moment, expressionlessly.

8-A

MED. GROUP SHOT - ADAIR, GOULD, SCHWARTZ AND MIKE

SCHWARTZ

(to Mike)

An hour ago Linnekar had this town in his pocket. Now you can strain him through a sieve!

OW

8-B TIGHT GROUP SHOT - MARCIA, MENZIES AND POLICEMAN

MARCIA

(staring down - numbly)  
That's my father.

MENZIES

Now, Miss Linnekar, if you can  
identify the woman --

MARCIA

(coldly)  
I'm not acquainted with my father's  
girl friends.

MENZIES

Okay, Miss Linnekar, Cap'n Quinlan's  
driving up now -- there'll be some  
more questions from him.

He EXITS scene.

9 MED. FULL SHOT

A dusty sedan pulls up. Menzies hurries forward and opens the door

10 OMITTED

11 GROUP SHOT - FRESH ANGLE

ADAIR

(breezily to Mike)  
Vargas -- you have met the famous  
Hank Quinlan?

MIKE

(tactfully)  
I look forward to it.

SCHWARTZ

That's what you think.

12 CLOSE SHOT - SEDAN

Quinlan swings his game leg out of the car and, still sitting  
there, surveys the smoking wreckage in front of him.

QUINLAN

(to Menzies)  
Did they toe it in, or was it  
planted ahead of time?

OW

CONTINUED



12 CONTINUED

MENZIES

Who--?

QUINLAN

Whoever did it, y'jackass!

13 GOULD

Mike and others in b.g. CAMERA PANS Gould to Quinlan.

GOULD

You figger it was a bomb then,  
Hank?

Quinlan moves ponderously forward out of the car.

QUINLAN

Well, Chief, -- Rudy Linnekar  
could have been struck by lightning--  
Where's the daughter?

MENZIES

(proud of his efficiency)  
Marcia? Got her right here waiting  
for you, Hank.

QUINLAN

Let her go.

14 TRAVELLING SHOT

Quinlan starts limping toward the wreck, the others following.

GOULD

Don't you even want to question  
the daughter?

QUINLAN

Let her go, and put a tail on her.  
Maybe she'll lead us to the boy  
friend.

MENZIES

Hank, who said there is a boy  
friend?

QUINLAN

(coming to a halt)  
Look at Marcia Linnekar.

MENZIES

I seen her.

14 CONTINUED

QUINLAN

Describe her.

MENZIES

Five feet four; brunette, green --

QUINLAN

(chuckling)

Pete, you gotta learn to stop talkin' like a cop -- if you want to be a detective. Go look at her again.

MENZIES

(embarrassed)

But, Hank --

QUINLAN

(barking the order)

Go look at her.

(suddenly mild)

Then come back and describe her in two words.

Menzies LEAVES. Later b.g. we see him circling Mercie -- eyeing her.

QUINLAN

(thoughtfully)

This Jane Rudy had with him --

ADAIR

(self-importantly,  
- not pleased to  
have been snubbed)

Just some strip teaser from --

QUINLAN

(pretending to notice  
him for the first time)

What do you know -- even the D.A.

ADAIR

Yes, we were all at the banquet right here at the Capri Restaurant --

QUINLAN

(cutting him off,  
smiling croesly)

G-men, T-men . . . quite a little tea party! All to watch Rudy Linnekar's bonfire . . . Pete says you even invited some kind of Mexican --

14 CONTINUED - 2

This causes embarrassment, since Quinlan, perhaps without realizing it, has just now come to a stop next to Mike.

MIKE

(easily)

Nobody invited me -- On this side of the fence I'm afraid I'm merely what's known in the United Nations as an "observer."

QUINLAN

(turns to flash him  
a quick look)

Is that what they call it?...Well, you don't talk like one, I'll say that for you. Mexican, I mean.

MIKE

Yes, that's what I thought you meant.

They eye each other carefully, in silence. This is clearly a case of hate at first sight.

ADAIR

This is Captain Quinlan, Mr. Vargas --

MIKE

(calmly)

So I gathered.

The two men continue to size each other up. Mike is bound and determined to be diplomatic.

MIKE

Captain -- you won't have any trouble with me. I merely --

QUINLAN

(cutting him off)

You bet your sweet life I won't.

ADAIR

(with quick politician's tact)

I don't think Mr. Vargas claims any jurisdiction --

QUINLAN

I should hope not! Two people -- Americans -- are blown to hash with dynamite practically at the front door of my own police station --

14 CONTINUED - 3

Quinlan turns as Menzies comes up to him.

QUINLAN

All right, Pete...your description of the Linneker girl --

MENZIES

In two words? -- Hot stuff.

QUINLAN

And you're still surprised when I ask about a boy friend?

Menzies laughs admiringly. The others chuckle.

GOULD

(to Quinlan)

Hank, of course we're all of us going to cooperate with Mr. Vargas, here --

ADAIR

Certainly -- I'm sure we're very grateful to him for any help he --

QUINLAN

Vargese is goin' to tell us who did it -- or just ask?

MIKE

(restreining his temper; very correctly)

Just one question, Captain -- if you don't mind. What makes you so very certain it was dynamite?

A pause.

QUINLAN

My leg.

MIKE

Your what?

Quinlan turns away.

MENZIES

His game leg...Sometimes he gets a kind of a twinge -- like folks do for a change of weather. "Intuition" he calls it --

CONTINUED - 4

They stars at him.

SCHWARTZ

(to Quinlan)

Mr. Vargas has a theory that the murder itself was committed outside of our jurisdiction; what does your gsme lsg say about that?

ADAIR

(the ides dawning slowly)

-- You mesn the bomb might heve been plnted in Linnekar's car -- in Mexico?

MIKE

I'm afrsid it must have been.

ADAIR

What do you say to that, Hank?

QUINLAN

(looking st Mike shrewdly)

I'd say he'd have to prove it.

MIKE

(with a smile)

I'd rsther Csptain Quinlan did the proving -- All I want is to be wrong ....

QUINLAN

Yesh?

CUT TO

EXT. STREET - NIGHT

The smoke of the wrscked csr shows in the livid eearchlights of the firs engines and police cars. But this is in the distance -- Susan is being led slong a side street to:

A SHABBY HOTEL

Palpably disreputsble... Hsre, to Susan's horror, the hsndsme Mexican comes to a halt. She is about to break away. As she starts toward the door with the handsome Mexican, s VOICE cslls to her:

THE VOICE

(s woman'e)

Hey, lady --

17 REVERSE ANGLE - SUSAN'S VIEWPOINT

A YOUNG WOMAN -- rather flaahy in e Latin way -- holds up a vary cute baby.

YOUNG WOMAN

Ain't he cuta?

18 MED. CLOSE SHOT - SUSAN

Rather bewildered, she looks o.s. at the child.

MAN'S VOICE

Smila at the pretty lsdy -- that's it.

Suean, still confused, smilas baack. "Psncho" moves quickly INTO THE SHOT and, with a broad grin, takas her arm. There is a sudden GLARE of a flash bulb!

19 REVERSE ANGLE

A man holding a camera with a flash attachment has come up behind the woman and the baby. Now, having got his picture, he lowers the camera with a satisfied lear.

20 MED. SHOT - DOOR OF THE HOTEL

GRANDI is waiting near the door. Middle-aged, he is flashily dressed in the worst North American taste, and sports a rather sticky-looking toupee.

21 INT. HALLWAY - DIRTY HOTEL

From the other side of the wall comes the wail of a JUKE BOX... This is a grim, ainietar littla place -- vary down at the heal - and dimly lit. Susie is juet getting her baeringe when she hears the SOUND of the door being closed and bolted. She takes stock of the situation and decides it is not very promising. She is atanding in a tiny, ill-lit hallway at the foot of some stairs, and keeping her company are two evil-looking strangers.

The handsome Mexican, etanding guard at the door, MUTTERS something, at which Grandi -- with the instant suspicion of the slow-witted -- narrows his eyes dengerously.

GRANDI

Ha seya you call him "Pencho"...  
Why you call him "Pancho?"

21

CONTINUED

SUSAN

(gulping down her  
fright)

Just for laughs, I guasa. Thia  
nota says you hava something for  
my husband.

Slight pause....

GRANDI

My nama is Grandi.

SUSAN

Oh...

GRANDI

You heard that nama bafora, huh? --

SUSAN

Well, aside from the casa my  
husband's been working on -- isn't  
Grandi the name of that night club?

GRANDI

Yaah. "Grandi's Rancho Granda" --  
kind of a joka. -- Get it?

SUSAN

I can't say it's the funniest thing  
I avar haard.

GRANDI

Yaah?... The name's Italian -- The  
Grandi family is livin' hara in Loa  
Roblas a long tima. Some on this  
sida; some of ua in Maxico, and --

SUSAN

(starting toward the  
door again, and again  
atopping)

Must ba convaniant for buaines.

GRANDI

Yeah? What business?

SUSAN

Grandi business.

GRANDI

(a la "Little Caesar")

Yeah?

OW

CONTINUED

21 CONTINUED - 2

SUSAN  
(reepending in an  
imitation of his  
voice)

Yeesh.

GRANDI

Yeah.

SUSAN

Yeah, yeah, yeah!

GRANDI

What?

SUSAN

You've been eeeing too many geng-  
ster movies, Mr. Grandi -- Mike  
may be spoiling some of your --

GRANDI

Mike?

SUSAN

My husbend --

Grandi starts to speak.

SUSAN

Yeah, and if you're trying to scare  
me into celling him off, let me tell  
you something, Mr. Grandi -- I may  
be scered but he won't be. He  
ween't even bothered when you blew  
up that cer.

GRANDI

(fiercely)

Stop that!

"PANCHO"

Shush --

SUSAN

Stop what?

GRANDI

The Grendi family's got nothin' to  
do with that bomb!

"PANCHO"

Shush --

OW

CONTINUED



21 CONTINUED - 3

GRANDI

My brother Vic'a in jail alraady! --  
We don't want no more troubla!

SUSAN

Come to think of it, Mika must be  
looking for me just about now --  
and that'a bound to maan trouble --  
(braake off)  
What's so funny about that?

It waa "Pancho" who laughed. Now, ha saya something to Grandi  
in SPANISH, and Grandi also amirke.

GRANDI

Ha wants to know if your husband  
is jaalous, Sanhora.

She looka at him; takes a daap braath and than apeaks, -- very  
softly.

SUSAN

(quiately)  
You ailly littla pig.

GRANDI

(aftar a atunnad  
silanca)  
Who are you talkin' about?

SUSAN

(still without  
raising har voice)  
I'm talking about you -- you ridic-  
ulous, old-fashionad, lop-aided,  
jug-eared Little Caaaar --

GRANDI

(dangarously)  
I didn't get that -- you hava to  
talk slow --

SUSAN

I'm talking slow -- but in a minuta  
I'll start to yall.

GRANDI

I wouldn't do that, Senhora...  
(he brooda over  
the injustica of  
it)

'Til just a littla whila ago thia waa  
a nice peaceful littla town hare, and  
then Vargas comas along and --

21 CONTINUED - 4

SUSAN

Mr. Grandi! You said you had something for my husband... Don't you think it's time you gave it to me?

GRANDI

I think it's a time he goes back to Mexico City. That's advice! That's what I got for him!

"PANCHO"

Shush --

GRANDI

Good night, Mrs. Vargss.  
(he has unbolted  
the door to the  
street)

SUSAN

Then the conference is over?

GRANDI

Eh?

SUSAN

I'm free to leave?

GRANDI

Free? Who said you wasn't free? Nobody was holding you or keeping you here, Mrs. Vargas. Nobody's even laid a hand on you...you were just payin' a visit...

"Pancho" flashes her his sexy grin and bows her out of the door.

SUSAN

Well, good-bye all --

CUT TO

22 EXT. SCENE OF THE WRECK

CAMERA FOLLOWS as Quinlan, Mika and a small group of the other officials moves from the crowd ringing the smoking car -- down the road and across the frontier line.

GOULD

Hank -- you can't just march across into Mexico like this --

OW

CONTINUED

22 CONTINUED

QUINLAN  
Thousands do every day.

GOULD  
Tourists, but --

QUINLAN  
So we're tourists.

They have reached the barrier. Gould stops, the others continue.

GOULD  
(calling after them)  
You'll have to get along without me.

QUINLAN  
We'll try, Chief. Go on home to  
your wife.

GOULD  
(b.g., waving and  
turning)  
Well, good night all....

There are calls of "GOOD NIGHT" from the others who continue --  
led by Quinlan -- across the border, CAMERA FOLLOWING.

MENZIES  
(to Adair)  
Captain Quinlan wants to check on  
the girl that was with Linnekar  
in the death car.

ADAIR  
I know.  
(self-importantly  
to Quinlan)  
She was one of the girls at Grandi's  
place. I think I told you --

QUINLAN  
Pete told me on the phone before I  
left home.

MENZIES  
(flattered)  
That's right --

QUINLAN  
(giving him a look)  
And I told him I wanted to see all  
the strip teasers in the joint.

OW

CONTINUED

22

CONTINUED - 2

MENZIES

But Hank, in Mexican territory --  
what can we do?

ADAIR

(cheerfully)

There's no law egeinst visitors  
asking questions, is there, Mr.  
Vargae --

(looking around)

Where did he go?

CUT TO

23

EXT. AND INT. HOTEL

Through the glass window we can see Mike in the lobby, pres-  
ing queetions on a bellhop. The man shrugs; Mike -- looking  
worried -- opens the door and comes out into the street just  
as Susan runs INTO SCENE straight into hie arms.

24

CAMERA TIGHTENS TO A TWO SHOT

MIKE

Susie! -- Where in the world were  
you? Where did you go?

SUSAN

(weakly)

Oh, Mike...darling... Just wait  
till I tell you. This crazy thing  
that happened to me --

And she starts to explain.

MIKE

Tell me later.

25

OMITTED

26

MED. SHOT - QUINLAN'S GROUP - MEXICAN STREET

They exchange looks as thsy come to e halt.

QUINLAN

Who's the jane?

ADAIR

(under his breath)

His wife.

26 CONTINUED

QUINLAN

Well, whatya know --!  
(elight pause)  
She don't look Mexicen either.

Quinlan turns and leede the way into Grandi's Rencho.

27 REVERSE - TIGHT TWO SHOT - MIKE AND SUSAN - HOTEL ENTRANCE

MIKE

Darling, let me take you to the  
hotel.

SUSAN

(ee Mike turns to go)  
-- You mean you're leeving me?

MIKE

(breaking in gently)  
I'll be just acroae the street --  
I hate leeving you like thie, but  
after ell, I'm working on e caee --

She glares et him; then turne to the honky-tonk.

28 HER VIEWPOINT - FULL SHOT - "GRANDI'S RANCHO"  
with big cheeeceke blow-ups.

29 BACK TO SCENE

SUSAN

(reeding the sign)  
"Twenty Sizzling Strippers--" Some  
caee! Who pinned the tin badge on  
you. Fearless Foedick?

MIKE

Well, Susie --

SUSAN

Oh, for heaven'e sake!

MIKE

(breaking off,  
doing a mild  
double-teke)  
Foedick? Who'e he?

OW

CONTINUED

29 CONTINUED

SUSAN

(with a sigh)

A corny detective in a comic strip.

She marches indignantly INTO the hotel --

MIKE

Susie --

But she has gone. He sighs and moves across the street.

30 EXT. ALLEY - NIGHT

A man is dimly seen dashing into cover of shadow -- Mike APPEARS at the head of the alley, asks the STREET VENDOR in Spanish where exactly Linnekar's car was parked. The place is pointed out, and Mike turns into the alley. CAMERA FOLLOWS HIM as he starts a careful tour of investigation.

31 FRESH ANGLE

The man's figure lurking in the shadows. A streak of light from the side window of the night club picks up a cautious movement of his hands...he is holding a bottle.

32 VERY CLOSE SHOT - BOTTLE

The bottle is very carefully uncorked... We notice that the hands are protected by rubber gloves.

33 INT. RANCHO

The same as the prologue, except that another girl is performing on the stage. Adair, Schwartz and Quinlan stand at the bar, confronting a dozen flashy-looking GIRLS. These are the performers in the show. Adair is trying to make time with a cute BRUNETTE.

MENZIES

(to the girls)

...So not one of you tamales even  
knew the murdered dame?

The girls shake their heads and shrug. Quinlan finishes his glass of milk. Most of the others have highballs, and the girls hold champagne glasses. In b.g. the bartenders are busy with various bottles.

A GIRL

...Zita only joined the show a  
coupla days ago.

QUINLAN

(with a grunt)

We're wasting our time here.

ADAIR

(with a giggle)

Oh, I wouldn't say that.

QUINLAN

The key to this whole thing is the  
dynamite... The killer didn't just  
want Linnekar dead -- he wanted him  
destroyed -- annihilated.

MENZIES

Like that ax-slaying in '39?

(to the others)

I'll never forget how Hank dis-  
covered the ax -- after we'd all  
given up searching. I swear, he's  
got him a nose for evidence like a  
regular old bloodhound --

QUINLAN

(breaking in - with  
great sincerity)

What I've got is a nose for guilt

... Guilt!

(with contempt)

Evidence is for the lawyers --

He rises...

OW

CUT TO

34 EXT. ALLEY - NIGHT

Studying the ground Mike moves nearer to the waiting figure in the shadows - CAMERA PANNING TO FOLLOW. Suddenly the gloved man leaps OUT and dashes the contents of the bottle at Mike - aiming at his face. Luckily, Mike's reflexes are quick: he ducks half-covering his face with his hand coming in fast under the man's arm. Taken off balance the man trips and the bottle flies past Mike - Mike grabs at the acid-thrower, but he darts past him and rushes out of the alley, across the street, Mike in pursuit.

35  
thru  
37 OMITTED

38 QUINLAN

coming out of the Rancho's entrance, Menzies closely behind him. He looks off-scene.

39 QUINLAN'S ANGLE

A truck and a taxicab cross from opposite directions. A bunch of merry-making SERVICE MEN and a scattering of INDIAN TYPES all come between Mike and the man he is chasing. A Mexican POLICEMAN hurries toward Mike as we

CUT TO

40 BACK TO SCENE

Adair and Schwartz join Quinlan and Menzies in front of the Rancho

QUINLAN

(to Schwartz)

Looks like your friend Vargas got himself into some trouble --

41 OMITTED

42 REVERSE ANGLE

Mike and Policeman f.g. Another policeman joins scene as Mike issues staccato instructions in Spanish. The police EXIT scene, obviously to search for the gloved man. Schwartz, Adair and then Menzies hurry INTO scene, all asking questions at once.

MIKE

(turning back to them)

It was nothing important -- certainly nothing to do with this bombing affair.

ADAIR

But what happened?

OW

CONTINUED



42 CONTINUED

Quinlan comes INTO scene.

QUINLAN

(to the others)

Somebody threw acid at Vargas --  
missed him --

(to Mike)

You were lucky.

MIKE

I guess I was at that...

QUINLAN

Why'd you let him get away?

MIKE

Well, the local police will do what  
they can, I suppose...but I have no  
official connection with them.

QUINLAN

Then who are you connected with?

MIKE

(coldly)

The Federal Government, Captain.  
Tell me -- how did you happen to  
know about the acid?

QUINLAN

Intuition.

Having enjoyed this little mystification, he now holds out the  
bottle which he obviously picked up from where it fell.

QUINLAN

(continuing)

...Also, I looked around --

(to the others;

with a smug grin)

-- that was while Vargas and his  
Keystone Cops were holding their  
little conference --

His tone is openly insulting. Mike glares at him for a moment  
before speaking.

MIKE

Does your famous intuition also  
tell you about my wife, Captain?

ADAIR

Your wife?

42 CONTINUED - 2

MIKE

She was accosted in the street and led across to some dive on your side of the border.

QUINLAN

(looks shrewdly at him before speaking)

Describe this man.

MIKE

The first one seems to have been young, good-looking --

QUINLAN

The first one? -- Then there were two men. Was she brought to this 'dive' by force?

MIKE

Not exactly -- it's called the 'Hotel Houston,' and---

ADAIR

The 'Houston?'

SCHWARTZ

(quickly to Mike)

It belongs to the Grandis.

ADAIR

(ooming forward)

It sure isn't a place I'd like my wife to go to.

MIKE

One of the Grandis was there waiting for her. Short, fat, with a mustache. That's Susan's description -- I haven't run into him myself.

QUINLAN

(mumbling)

'Uncle Joe.'

MIKE

(turning to him)

What?

QUINLAN

(with a growl)

They call him 'Uncle Joe.'

(a pause)

...Go on.

MIKE

What do you mean, "go on?" -- I've told you what happened -- aren't you going to do something about it?

QUINLAN

Do what -- about what? If you're making a charge I've got to ask you the complaint. Or isn't that police procedure in Mexico?

MIKE

(fighting to keep control)

I'm calling on you seriously -- yes, and officially -- to take action.

QUINLAN

Your wife was attacked?

MIKE

No, but --

QUINLAN

You said she was molested -- in what way?

MIKE

She wasn't physically molested.

QUINLAN

Was obscene language used?

MIKE

I don't think so.

QUINLAN

You don't think so. You say your wife was accosted in the street. You say she went with this "good-looking young man" across the border to the "Hotel Houston" -- Why do you think she allowed herself to be picked up like that -- by a total stranger?

MIKE

She was not "picked up" --

QUINLAN

But this "good-looking young man" who "accosted" her -- he was a stranger?

42 CONTINUED - 4

MIKE

Yes, although --

QUINLAN

(cutting in)

And you wouldn't call that getting  
picked up in the street?

ADAIR

(coming forward with  
nervous diplomacy)

Excuse me, Hank -- but I think maybe  
you're twisting Mr. Vargas's words  
slightly.

(to the others with  
a self-consciously  
"breezy" laugh)

Hank's a born lawyer, you know --

QUINLAN

Lawyer?

ADAIR

You'd be a great prosecutor, Hank,  
but --

QUINLAN

Not me. -- All a lawyer cares about  
is the law --

MIKE

Isn't the law what you're supposed  
to enforce? You are a policeman,  
aren't you? Well, that doesn't  
make you a judge. Policemen don't  
write the laws. They're just supposed  
to keep the peace -- to protect.  
Quinlan, if this is your idea of pro-  
tection -- I'm not going to leave my  
wife out of my sight for a minute.

QUINLAN

Not a bad idea at that, Vargas --  
with a pretty young wife.

Mike is pale with rage. Quinlan turns away.

QUINLAN

(to the others)

I've got work to do. Come on, Gus --  
let's get back to civilization.

On a CLOSEUP of Mike's reaction,

OW

DISSOLVE TO

43 INT. HOTEL - SUSAN AND MIKE'S BEDROOM

Flashing neon-sign effects and hectic off-stage mixture of dance music.

A narrow street -- no more than an alley -- separates the bedroom window from the window of another building. A MAN stands at this opposite window. He holds an electric torch and plays it into Susan's bedroom -- following her as she moves, arms full of clothes, from the closet to her bed. She is packing -- trying hard not to pay any attention to the teasing flashlight. But her temper gets the better of her; she switches on the light, and then marches to the window.

SUSAN

(calling furiously  
across)

See any better this way?

She glares at the window opposite. The room where The Man stands is also dark and from Susan's viewpoint the man is just a figure holding a flashlight. She suspects who it is, "Pancho," but she can't be sure.

SUSAN

Hey, buster. You can turn it off now...

(a pause)

You're wasting your batteries.

The flashlight switches off...but The Figure opposite remains motionless -- obviously trying to stare her down. Abruptly she turns back into the room, seizes the hanging light bulb, unscrews it and then suddenly whirls -- pitching it expertly across the alley at the other window. There is a gratifying noise as the bulb bursts in the darkened room opposite, but this is immediately spoiled for Susan by a low derisive laugh ... "Pancho's" laugh...

A slight pause... then

MIKE'S VOICE

Hi Susie --

She turns back from the window.

44 REVERSE ANGLE

Mike has just opened the door.

MIKE

What are you doing -- in the dark like this?

SUSAN

There isn't any shade on the window --

44 CONTINUED

MIKE

Oh...but you aren't undressed.

SUSAN

I was.

MIKE

(mystified)

Can I turn the light on now?

SUSAN

No, you can't.

MIKE

(slightly irritated)

Why not?

SUSAN

Because there isn't any bulb --  
any more.

She swings her bags off the bed.

MIKE

(exasperated)

It looks like you're packing;  
well --

She marches OUT of the room.

45

INT. HOTEL CORRIDOR - PAN SHOT

as Susan COMES OUT of the bedroom followed by Mike:

MIKE

... If this means you are taking  
the plane back to Mexico City, all  
I can say is -- I'm very glad.

SUSAN

(marching down  
the etaire)

I'm very glad you're very glad.

MIKE

Susie, -- be fair. Your coming  
here wasn't my idea --

46

THE HOTEL LOBBY - LOCATION

Small and ehabby at best, but at this time of the morning -- al-  
most unendurably dreary. A phone is RINGING...

OW

CONTINUED

46 CONTINUED

MIKE

(looking around the  
sordid little lobby)

...I can just imagine your mother's  
face if she could see our honeymoon  
hotel --

The phone is being answered by the night clerk who turns now to  
tell Mike in Spanish that he's wanted. Susan registers her  
disappointment as Mike goes to the phone. Meanwhile, a SEEDY-LOOK-  
ING STREET LOAFER TYPE has APPEARED at the door.

SUSAN

Go away. I don't want any postcard.

The seedy type tip-toes hastily up to her and deposits an envelope  
in Susan's hand.

TYPE

You'll want this, Senhora --

He scuttles OUT again. Meanwhile Mike hangs up the phone and  
starts back to Susan.

SUSAN

(calling after the  
type)

Here, -- what's this --?

TYPE

(turning at the door)

A man in the street paid me to make  
sure this was put into your hands...

He melts away as Mike returns to Susan.

MIKE

(preoccupied)

...Quinlan thinks he's on to the man  
who set that bomb...somebody named  
Sanchez -- Manálo Sanchez - a Mexican.

SUSAN

(flatly)

Does this mean you're leaving me  
again?

She opens the envelope.

MIKE

It's pretty important, Susan.

Susan looks at what has come out of the envelope. A note is  
clipped to the face of a photograph. She reads the note aloud to  
Mike.

46 CONTINUED - 2

SUSAN

It says, "A souvenir ---with a  
million kisses --

Pancho"

Furious, she yanks the paper off the photo.

47 INSERT - THE PICTURE

It shows a smiling Susan with the young, handsome Mexican on  
her arm at the point of stepping into the "Hotel Houston."

48 BACK TO SCENE

She hands it to Mike.

SUSAN

Mike -- I'm coming with you.

MIKE

To the American Police Station --?

SUSAN

(she picks up her  
bags)

To the American motel --

MIKE

What motel?

SUSAN

There must be one on the other  
side of the border.

MIKE

The other side of the border --

SUSAN

I'll be safe there, and you won't  
have to worry --

(breaks off, seeing  
the changed look in  
his eye)

Mike MOVES OUT the door, Susan hurrying after him.

SUSAN

Did I say the wrong thing again?

CONTINUED



48 CONTINUED

MIKE

(trying hard not  
to sound etuffy  
about it)

No, I euppoee it would be pleaeant  
for a man in my position to be  
able to think he could look after  
his own wife...in his own country.

49 EXT. STREET

The honky-tonks look extra dismal in the dirty, grey light of  
dawn. The sleepy-eyed NIGHT CLERK hae brought Mike's car  
around in front and during this last he takee the bags from him.

SUSAN

(with loving firmnees)

Mike -- if I move across the border  
now, it's juet for comfort --

MIKE

Sure.

SUSAN

-- not safety.

MIKE

(pretending he's  
convinced)

Whatever you say, --  
(he holde the  
car door open)

She gives him a quick kiss and jumps in. As he moves around to  
his eide of the car -

CUT TO

50 EXT. STREET - ANGLING TOWARD HOTEL

GRANDI in a phone booth watching the car go and barking Spanish  
into phone.

51 FRESH ANGLE - DAWN

We HEAR o.s. Mike'e car starting, driving away. Grandi catches  
a sight of RISTO peering through the glass window at him. Grandi  
slame down the receiver and ruehes out...

OW

52

EXT. BACK STREET AND PARKING LOT - DAWN

Risto tries to get away but Grandi is surprisingly quick; he catches the young boy and drags him by the front of his leather jacket to the street corner.

There is something familiar about Risto. The more observant may remember his silhouette from the acid incident in the alley.

GRANDI

(calling over his  
shoulder)

Sal! --

The aide who hastens to his call is not -- surprisingly enough, "Pancho" -- but yet another member of the large Grandi clan. SAL is an aging juvenile delinquent, not by any means the most attractive of the younger generation of Grandis.

CONTINUED

52

CONTINUED

SAL

(in a whisper)

Not so loud, Uncle Joe.

GRANDI

(whispering)

Take him, Sal.

Obediently Sal gets a wrestler's hold of some painful nature on his cousin while Uncle Joe seizes a fistful of Risto's hair and beats his head savagely against the wall.

The following scene is played in hoarse whispers.

GRANDI

Who's boss of this family? -- Who's boss?

RISTO

My old man --

GRANDI

Vic? He's in the pen. 'Til he gets out --

(giving Risto's hair  
another sharp twist  
and banging his head  
again)

Who's running this outfit?

RISTO

Stop it, will ya?

GRANDI

(out of breath)

Who's in charge?

RISTO

You.

Grandi pushes him violently away.

GRANDI

What a setup to work with!

(groans in  
self-pity)

One brother in jail, the others dead -- and nobody left to carry on the business but a bunch of nephews, half of you too wet behind the ears even to go to reform school! Who told you to start that funny stuff with the acid? Who told you?

52 CONTINUED - 2

RISTO

I just wanted to give that  
wife of his somethin' to  
think about on the honeymoon.

GRANDI

She'll have plenty, don't  
worry! She's--

SAL

Tha rug,--

GRANDI

What?

The exartion of chastieing his nephew haa dislodged Grandi's  
toupea.

RISTO

(with a snarl)

You lost the rug.

Grandi checks and sees that this is indeed so. He searchea  
for it; finds it, and by tha reflaction in tha glaaa of tha  
window hurriedly rearranges the hair-piece during the following:

RISTO

(sulking)

My old man's in no shape for  
tha pan-- if they give him  
tan, ha dias.

GRANDI

(turning back  
from the window  
and speaking  
with paseionate  
aincerity)

And if Vargas gets hurt, what  
happans?-- Vic is as good aa  
convicted! Just leave Vargas  
to me. We're gonna get him--  
but good-- and without layin'  
a hand on him. He'a got a  
reputation and a young bride--  
well, -- he won't have either  
when we're through with him!  
He's gonna leave thia town  
wiahing he and that wifa of  
his had never baen born...

OW

DISSOLVE TO:

53 EXT. HIGHWAY - DAWN

Mike, speeding along in his car, Susen beside him.

54 INT. CAR

CAMERA starts with an INSERT of car radio.

VOICE ON RADIO

--an early arrest, says Captain  
Henk Quinlen, can be expected.  
The explosion--

The head turns to another radio station, which is PLAYING a soft  
and sentimental Mexican tune.

CAMERA PULLS BACK to show Mike and Susen seated in the car, which  
has just stopped in front of the bus station.

MIKE

Don't you see, darling, if the  
murder weapon were a bomb planted  
in Mexico, and the accused is Mexi-  
can-- what a scandal this could  
turn into-- internationally.

SUSAN

(beginning-- but just  
beginning to see it  
his way)  
Might be kind of rough-- on the  
tourist trade.

He stops the car.

MIKE

(very soberly)  
Susie-- one of the longest borders  
on earth is right here between your  
country and mine ... an open border--  
not a single machine-gun emplacement  
for 1,400 miles.

Susen yawns.

MIKE

(suddenly bitter again  
as he sees her  
expression)  
But I suppose that all sounds pretty  
corny to you ...

SUSAN

(a sort of sad, but  
affectionate twinkle  
in her eye)  
No ... I just figure maybe the dan-  
ger of war is a little exaggerated.

54 CONTINUED

He looks at her for a minute .. then, as they start to kiss--

A VOICE

Vargas!

They break.

MIKE

(recognizing the  
owner of the voice)

Hi, there, Schwartz!

Sueen turns and sees:

55 REVERSE ANGLE - HER VIEWPOINT

Schwartz is standing by the side of the car-- b.g. WE SEE a Bus  
Station, Quinlan LIMPS INTO SCENE.

SCHWARTZ

Captain Quinlan seems to be on to  
something new; you coming with us?

MIKE

Yes-- I have first to take my  
wife to the motel--

(X)

56 INTERCUT - SUSAN'S REACTIONS

QUINLAN

Pete'll take her-- that's the  
direction he's going. Come on,  
Vargas--

(yelling)

Pete!

57 FRESH ANGLE

Menzies comes INTO scene.

SUSAN

Oh, no, really, I--

MENZIES

No trouble at all, Ma'am--

QUINLAN

(to Pete)

You drive this car; Vargas'll  
come with us.

57 CONTINUED

SUSAN

Aren't you going to drive me?

QUINLAN

I got my orders to cooperste, and this is it.

Ha starts toward his car.

MIKE

(quickly)

Susie, darling, I'll phone you--

(to Quinlan)

What's the name of that motsl?

QUINLAN

"Mirador".

SUSAN

Don't bothers  
to phone.

QUINLAN

(opens the door of his  
car, with s chuckle)

Ain't thst a woman for you--  
every tims.

58 CLOSE TWO SHOT - SUSAN AND MENZIES - IN MIKE'S CAR

MENZIES

(in the driver's sest)

That "Mirador'a" a mits hard to  
find, with the new highway branchin'  
off tha way it does--

(reslizing he still  
has Quinlsn's csns)

Hey! --

Quinlan's car has bean HEARD to start up, and now it can ba  
seen racing down tha road, b.g.

SUSAN

That's sll right, I can find the  
wsy by myself--

MENZIES

Ges, his cane. I forgot to give  
him his cane and hs really needs  
it with thst gams leg ...

He starts the csr ...

59 TIGHT TWO SHOT - PROCESS

MENZIES

They ever tell you how he got  
it? --- eh?

SUSAN

Cane --

MENZIES

No, his bad leg --

SUSAN

Who're you talking about?

MENZIES

Cap'n Quinlan, he got it in a gun  
fight, Mrs. Vargas ...that's how --

(giving her an  
earnest look)

He was wounded stoppin' a bullet  
that was meant for me.

Cigarette and candy bar biz.

SUSAN

(almost, but not  
quite interested  
and already half-  
asleep)

Brave ...

MENZIES

Brave? ... Y'know somethin' --  
I reckon the bravest thing Hank  
ever did was givin' up drink. He  
used to be a terrible lush, y'know  
-- and now look at him. No sleep  
-- still at it --

She looks about sleepily.

MENZIES

Mrs. Vargas -- Hank Quinlan's the  
number one detective in this state.  
Take a look at these. They're  
some of his newspaper clippings ...

He starts the car. As it drives off PAN DOWN highway to show:  
Grandi's car which has been parked up the road in the extreme  
distance. It starts up and follows Menzies in Mike's car.

CUT TO

59-A EXPLOSION

60  
and  
61 OMITTED



62 SIDE OF HILL - UP ANGLE

The side of the hill, partly covered with heavy steel netting, suddenly trembles under the impact of a BLAST of dynamite. PAN DOWNWARD with the spill of dirt and rock to the BLASTING CREW.

The man who has pressed the plunger, ERNIE FARNUM, a thin, tense man, turns to signal all clear.

Quinlan's car has stopped for the blasting and Quinlan, Schwartz and Mike get out, leaving Casey and the police driver.

63 OMITTED

64 EXT. SUPERINTENDENT'S SHED

Equipment marked "Linnekar Construction Company." PAN them past Farnum to the SUPERINTENDENT,

QUINLAN

You people made a complaint about some stolen dynamite. Anybody fired recently?

SUPERINTENDENT

I figured you'd be asking that --

QUINLAN

A boy called Sanchez?

SUPERINTENDENT

Sure -- the one that was playing around with Linnekar's daughter.

Quinlan looks toward Mike with meaning. Schwartz's attention is caught by something o.s. He turns to Quinlan.

SCHWARTZ

(indicating)

I just recognized someone. Over there --

As Quinlan and Mike look o.s.:

65 VIEWPOINT SHOT - FEATURING FARNUM

SCHWARTZ'S VOICE

--in the blue shirt. At the blaster.

Farnum, who has been watching them, abruptly turns away, centering his attention conspicuously on his work. Too conspicuously.

OW

67 CONTINUED

CASEY

He turned up at Marcia Linnekar's apartment. Bleck and Casey are there now, holding him for you.

During this the Blasting Crew Chief has signaled and Farnum now hits the plunger.

68 THE HILLSIDE - MED. UPWARD ANGLE

The dynamite explodes, causing the steel net to shudder. Dirt and rock slide down...Then, when everything subsides to normal --

BLASTING CREW CHIEF

(shaking his head)

Charge must have been light.

Clearly the blast has fallen short of technical expectations. Quinlan meets Farnum's eye.

QUINLAN

(with a quizzical, faintly threatening smile)

What's wrong, Farnum? -- You're a little short of dynamite?

DISSOLVE TO

69 CLOSE UP - SUSAN'S FACE

Curled up uncomfortably, she is sleeping and as the CAMERA PULLS BACK, we see that Menzies is trying to wake her. The car has stopped in a peculiarly dreary stretch of flatland.

MENZIES

(shaking her briskly)

Hey, Mrs. Vargas -- wake up. Mrs. Vargas -- We're here. This is it.

She blinks and looks out.

70 FULL SHOT - SUSAN'S VIEWPOINT

The prospect is dismal, indeed. Bypassed by the new highway, the "Mirador Motel" suggests the beached wreck of some disreputable pleasure ship, -- the Hudson Night Ferry, for instance -- cast up on a strand from which the sea itself has long since receded -- abandoned by everything but the fitful scattering of litter.

66 GROUP SROT - MIKE, QUINLAN AND SCHWARTZ

SCHWARTZ

Our office proeescuted that guy for  
voluntary menslaughtar.

QUINLAN

Ernie Fernum? Got five to ten.

They stert moving toward Fernum.

67 NEW ANGLE - SHOOTING FROM BEHIND FARNUM

As the three men walk toward him, Fernum "concentretees" on his  
work, his movements quick, elmost febrile. He doesn't look up  
until Quinlan is etending right in front of him.

FARNUM

(tightly)

We're gonne blest egein, --

QUINLAN

How long you been out?

FARNUM

Three monthe.

SCHWARTZ

(commenting)

Quick perole -- Who got you this  
job?

FARNUM

My lawyer -- Howerd Frentz.

SCHWARTZ

Grandi'e lawyer.

The DRIVER of Quinlan's car end Cesey desh INTO SCENE.

CASEY

We just got e flesh on the redio,  
Captain -- Sanchez ...

QUINLAN

What about Sanchez?

Quinlen sterts to go.

FARNUM

(ee e commend)

Stend still! We're gonne bleet.

71 CONTINUED

MENZIES

You can leave it here.

GRANDI

Out in the middle of nowhere? --

MENZIES

You're coming with me.

GRANDI

What's the charge?

MENZIES

I don't know yet. That's for  
Captain Quinlan to decide.

SUSAN

(beginning to  
wake up,  
bewildered)

But what was Grandi doing out here?

GRANDI

I was just driving --

MENZIES

Grandi was following us in his car,--

GRANDI

(completing  
sentence with  
a gulp)

I was just driving along...

SUSAN

(vaguely)

Oh... Where are my bags?

Menzies during this climbs back behind the wheel.

MENZIES

We already put your bags in your  
cabin, Mrs. Vargas. There it is.

(X)

GRANDI

The last one -- Number seven.

(X)

MENZIES

If you want to change, you can phone  
the man at the desk. Off season  
like this I reckon you're maybe the  
only one stayin' out here!

71 CLOSE SHOT - SUSAN AND MILLER

SUSAN  
(in numb despair)  
This can't be it...

Susan sighs and starts to painfully ease herself out of the car.

MENZIES  
It's all the motel we got this  
side of town, ma'am. The others  
are on the new highway and most  
of them are closed up 'til the  
season starts.

Susan climbing out of the car suddenly sees Grandi (his car parked  
b.g.)

SUSAN  
Oh no -- !

GRANDI  
(he moves  
toward Menzies)  
Yeah! Now listen, Sergeant, how  
long are you goin' to hold ma  
hara: I --

MENZIES  
Shut up. Mrs. Vargas, can you  
identify this man.

GRANDI  
(overlap)  
I didn't do nothin' to you, Mrs.  
Vargas, --

SUSAN  
I certainly can identify him:  
That's Grandi --

MENZIES  
I know, --

GRANDI  
I'm a member of the family, sure,  
but nobody laid a hand on her--

MENZIES  
(to Grandi -  
overlap)  
Shut up and get in the car.

GRANDI  
What about my car?

73

CONTINUED

SANCHEZ

How do we begin?  
(the ironic note  
he is trying to  
strike is belied  
by a rambling voice)  
Do we play around first with a few  
nasty questions -- or does he get  
out the rubber hose right away?

FRANTZ

(to Marcia -  
pointedly exclud-  
ing Sanchez)  
Say nothing, my dear. Just leave  
everything to me.

The door opens and Quinlan ENTERS SCENE followed by Mike and Schwartz.

QUINLAN

Marcia Linnekar?

MARCIA

Yes --

QUINLAN

You live here with this man?

FRANTZ

I'm Howard Frantz -- Miss Linnekar's  
attorney --

QUINLAN

(interrupting)  
I know you, Frantz.

SANCHEZ

(suddenly)  
Well, I'm Manolo Sanchez, and I  
haven't got an attorney --

QUINLAN

(ignoring him)  
Miss Linnekar, you haven't answered  
my question: -- Do you two share  
this apartment?

FRANTZ

(quickly)  
I must explain that on my advice  
Miss Linnekar is moving to Mrs.  
Brown's Boarding House. She will  
hold herself available for your  
later questioning -- I shall be  
present, of course.

(X)

71 CONTINUED -2-

Grandi commences an abortive laugh -- Susen and Menzies turn to look at him.

A slight pause, then Menzies turns to look at Susan.

MENZIES

Oh, Mrs. Vargas...can I have the clippings?

She hands them back to him. Cackling chaerfully he drives off, laeving Susan a forlorn figure in the Texas wilderness.

DISSOLVE TO:

72 EXT. STREET OUTSIDE SANCHEZ' APARTMENT - ANGLING FROM INSIDE THROUGH THE WINDOW

Marcia Linnekar etands at the window with the elegantly draseed attorney, Howard Frantz. They are watching as a police car comea to e stop in front of the apartment building and Mike, Quinlan and Schwartz get out and start toward tha door.

FRANTZ

That's Hank Quinlan. I was afraid of that.

Marcia Linnekar flashee him a worried look.

SANCHEZ'S VOICE

Quinlan?

CUT TO

73 REVERSE ANGLE - INT. APARTMENT

Manolo Sanchez, a young Latin type, very sensitive and perhaps e bit neurotic, stends on the other side of the room. Also present ara a couple of detactivea, one of them named Casey.

SANCHEZ

I've heard about him.

CAMERA PANS him toward Marcia.

CONTINUED

73 CONTINUED - 2

QUINLAN

(with ponderous  
irony)

Of course.

(to Marcia)

Where was Sanchez laet night, Mice  
Linnekar?

FRANTZ

Later, Captain, after ehe's rested.

He starte leading Marcia to the door.

SANCHEZ

(making a helpless  
move in the direc-  
tion of Marcia)

Marcia --

FRANTZ

Come, my dear --

He escorts her OUT, closing the door behind them. Quinlan  
glaree at the door for a moment, then turns to the detective.

QUINLAN

Might see if there's any letters  
there in that deek, Casey.

CASEY

Check.

QUINLAN

Looked the place over before?

CASEY

(with a syco-  
phantic laugh)

We know better than that, Captain --  
we were waiting for you.

Casey moves to the desk. Sanchez risee to protest.

SANCHEZ

No deben de hacer eso.

MIKE

Calmate.

SANCHEZ

No tienen ningun derecho de leer  
mis cartae! Tu eres policia  
Mexicano.



73

CONTINUED - 3

MIKE

Si.

SANCHEZ

Y es tu deber de proteger a un  
ciudadano Mexicano.

MIKE

No tengo ningunos derechos aqui.

SANCHEZ

Es muy facil decir eso. Pero si  
tuvieras honor de ser Mexicano  
harias por defender al Mexicano.  
Eres cobarde y tienes miedo de  
resietir a estos gringos.

MIKE

Un momento muchacho.

QUINLAN

(cutting him off)

Let's keep it in English, Vargas.

MIKE

(turning away)

All right with me; I'm sure he'e  
just as unpleasant in any language.

SANCHEZ

(trying to cover  
his extreme nervous-  
nees with heavy sar-  
casm)

Unpleaeant? Strange: I've been  
told I have a very winning person-  
ality. The best shoe clerk the  
store ever had --

QUINLAN

You weren't selling shoes on that  
road gang.

(he turns to Mike  
who is hovering  
near the door)

Stick around, Vargas..

MIKE

I intend to. Puedo usar el  
telefono?

QUINLAN

(coldly raging)

English, I said! I don't like to  
repeat myself --

73 CONTINUED - 4

MIKE

(keeping his voice steady with an effort)

I was asking him if I could use his phone --

QUINLAN

Asking him? --

SANCHEZ

El telefono esta en las recamar, senor.

Quinlan slaps the boy. A short, heavy silence...

74 CLOSEUP - MIKE

pale with anger.

MIKE

(quietly)

Translation -- "the telephone is in the bedroom, Senhor." That's all he told me.

75 MED. SHOT - GROUP

QUINLAN

(the sarcasm is only in the words; this tone is quiet and pleasant)

Go with him, Casey. Maybe he don't know how to work an American telephone.

Mike turns on his heels and strides INTO the bedroom. Quinlan LAUGHS genially, then gestures to Casey to follow Mike.

CASEY

(in an undertone)

I think I'm onto something here, Captain -- love letters...

He shows a packet of letters which he has taken out of the desk he has been searching. Sanchez makes an angry move toward Casey; Quinlan pushes him roughly back into his chair.

QUINLAN

(aside to Casey)

You can read 'em in the bedroom; I don't like leavin' that Vargas guy alone.

75 CONTINUED

CASEY

Okay.

Casey starts away.

QUINLAN

(calling after him)

Save the spicy stuff for me.

The other detective joins in the LAUGH. Schwartz registering that he's fed up. As Casey goes INTO the bedroom, Quinlan turns back to Sanchez.

76 THE BEDROOM

Through the open door b.g., we can partly see Quinlan and Sanchez -- and hear the questioning as it goes remorselessly on.

QUINLAN

Now - in English --

SANCHEZ

What do you want to know?

QUINLAN

Everything, boy. The works.

SANCHEZ

You were asking about my job --

CASEY

(at phone - to Mike)

You want "The Mirador?"

MIKE

Later.

He turns back to the door where Quinlan can be seen hammering away at Sanchez.

SANCHEZ

Well, I was four years in the shoe store --

QUINLAN

That's how you met Linnekar's daughter?

SANCHEZ

Selling her shoes --

CONTINUED

76 CONTINUED

SANCHEZ (Cont'd)  
(short, almost  
hysterical laugh)  
-- and I've -- I've been at her  
feet ever since!

QUINLAN  
(bearing down on  
him)  
Then the construction job -- You  
stayed just long enough on that  
one to get your hands on some  
dynamite -- didn't you, boy?

SANCHEZ  
Why should I answer that?

As Quinlan seems about to strike him again, Mike -- sighing  
with disgust -- turns away and moves through the bedroom into:

77 THE BATHROOM

The SOUNDS of the brutal grilling can be HEARD faintly even  
here. Mike tries to drown it out by running water loudly in  
the basin. He scrubs his face briskly to wake himself up --  
then reaches down to the shelf next to the side of the basin  
for one of the folded towels which are there. In doing this,  
Mike's groping hand knocks over a shoe box.

78 FRESH ANGLE

Schwartz comes to the door...as another CRY from Sanchez is  
HEARD.

SCHWARTZ  
That game leg must be hurting  
pretty bad...

MIKE  
(drying his face)  
Yeah...

SCHWARTZ  
That boy's getting a rough deal --

MIKE  
He could even be innocent, you  
know.

He picks up the fallen shoe box -- which is plainly empty.

78 CONTINUED

SCHWARTZ  
(with a smile)  
"Intuition?"

MIKE  
Why not? Quinlan isn't the only  
one. We all have hunches occasion-  
ally.

Mike picks up the lid which has fallen and replaces it on the  
shoe box.

SCHWARTZ  
Well, who do you like for the real  
killer?

Mike puts the shoe box back in place on the shelf.

MIKE  
Too early to say. There's that ex-  
convict --

SCHWARTZ  
On that highway job. Farnum! Wait  
a minute... There was some dynamite  
stolen.

MIKE  
And that crew's working for  
Linnekar.

SCHWARTZ  
(grinning)  
Amigo -- I think you're on to some-  
thing.

They move back into:

79 INT. LIVING ROOM

The grilling of Sanchez continues.

QUINLAN  
(looking around)  
Quite an apartment for a shoe  
clerk... Miss Linnekar pays the  
rent, I suppose?

SANCHEZ  
What if she does?

OW

CONTINUED

QUINLAN

(coming in for the  
kill)

Pays your rent, eh? And how long  
has that been going on?

SANCHEZ

Since her father had me fired from  
the last job, if you want to know --

QUINLAN

Naturally. He objected to having  
a Mexican shoe clerk for a son-in-  
law; so naturally, you had to put  
him out of the way --

SANCHEZ

(shouting)

Naturally --

(his bluff has broken  
down; his nerves gone;  
suddenly he collapses  
in hysteria)

Naturally -- NATURALLY!

He hides his head, sobbing to himself in Spanish.

QUINLAN

(to Mike)

Just because he talks a little  
guilty -- that don't make him  
innocent, you know...

Mike, feeling himself powerless, has moved to the door....

MIKE

You can show motive, all right;  
but won't you need a little more  
than that?

QUINLAN

We'll get it.

CONTINUED

79 CONTINUED

MIKE

You've got to put him on the scene  
of the crime -- there's got to be  
some evidence --

QUINLAN

There will be.

Silence. Then Mike turns to the door.

QUINLAN (Cont'd)

Where you goin'?

MIKE

-- This is your case.

QUINLAN

Well, what finally convinced you  
of that?

MIKE

This isn't my country, that's all...  
I'm not convinced.

Mike turns and LEAVES.

QUINLAN

(to Sanchez)

Now, let's talk about last night --

79-A EXT. APARTMENT BUILDING - DAY

Mike comes OUT, looks around and seeing a small magazine store  
next door, hurries INTO it. Meanwhile, Mike's car, driven by  
Menzies, is seen approaching b.g.

79-B INT. MAGAZINE STORE - ANGLING THROUGH SHOP WINDOW TO SHOW STREET  
OUTSIDE

MIKE

(as he enters)

You have a telephone?

PROPRIETOR

Right beside you.

Outside in the street we see Mike's car drive up and stop.  
Menzies gets out, dragging a reluctant Joe Grandi with him and  
goes INTO the apartment building. Mike does not notice this.

OW

CONTINUED

79-B CONTINUED

MIKE  
(to proprietor)  
Phone book?

PROPRIETOR  
Somebody copped it. Get 'Informa-  
tion.'

Mike calls Information asking for the number of the "Mirador."  
We play as much of this as is necessary to carry the action in  
the street. As soon as Menzies drags Grandi out of scene --

CUT TO

79-C INT. APARTMENT - DAY

Sanchez sits in the same chair, Casey and the policeman staring  
silently at him. The door opens and Menzies comes IN with Grandi.

MENZIES  
(to the cops)  
Where's Captain Quinlan?

CASEY  
(indicating the  
other rooms)  
In there -- making a search.

MENZIES  
(calling)  
Hank, I forgot to give you your  
cane.

Quinlan APPEARS at this in the bedroom door.

QUINLAN  
Thanks, Pete. You delivered Mrs.  
Vargas?

MENZIES  
Yes, and look who I picked up on  
the way -- he was tailing me in  
his car. It's one of the Grandi's.

QUINLAN  
Sure, 'Uncle Joe' Grandi --

GRANDI  
(sulkily)  
Now why would I be tailin' a cop?  
(pointing to Menzies)  
He's an idiot!

CONTINUED



79-C CONTINUED

QUINLAN

(looking at him  
shrewdly)

Maybe bscabee you thought hs wae  
a Mexican cop,-- because you  
thought hs wae Vargae. He was  
driving Vargas's car.

It's easy to see from Grandi's reaction that Quinlan has hit  
it on the nose.

GRANDI

So what if I did think I was  
following Vargae--

QUINLAN

Sit down and shut up.

(turning to Menzies)

Now you're hers, Pete, you might  
ae well look around. Caeey's  
goin' through the desk. You take  
the bedroom--

MENZIES

Okay, Hank!

QUINLAN

And the bathroom, Pete-- I didn't  
have time to be very thorough  
myself.

Menzies EXITS through bsdroom door going on through to the  
bathroom. Quinlan turne back to Grandi.

GRANDI

What's all this got to do with me?  
I wasn't breakin' no laws. I was  
juet--

(makes driving gesture and  
aits down at a heavy look  
from Quinlan)

I don't evsn know these people.

QUINLAN

Grandi.

GRANDI

Yeah.

QUINLAN

Vargae got one of your brothers  
on a narcotics rap.

79-C CONTINUED - 2

GRANDI

Yes, Vic ...

(pause)

... but Vic was arrested in  
Mexico City. Vargas is testifyin'  
down there at his trial, Thursday--  
It's got nothin' to do with this  
town, or even this country,--

QUINLAN

Try any rough stuff, Grandi, and  
you'll see who it's got to do  
with--

CONTINUED

79-C CONTINUED - 2

GRANDI

I ain't no sucker, Captain. He's a big shot in the Mexican Government; listen, anybody lays a hand on Vargas between now and Thursday -- and my brother Vic's just as good as convicted.

MENZIES' VOICE

(calling from the bathroom)

Hank! --

QUINLAN

(calling back)

What is it, Pete?

MENZIES' VOICE

I found it!

QUINLAN

Found what?

MENZIES' VOICE

Come here and look --

CUT TO

80 INT. SUSAN'S ROOM IN THE MOTEL - DAY

The CAMERA STARTS on a radio loudspeaker... A whole family of especially corny hill-billies are WHINING and HOLLERING away. Now the PHONE starts ringing. Susan moves to it, and we PULL BACK for a:

81 MED. SHOT

Susan's clothes are scattered about the room. She has finished most of her unpacking and changed into negligee, ready for sleep. Now she picks up the phone with one hand and with the other pulls down the shade against the glare of the early morning sun.

SUSAN

(into phone)

Hello.

CONTINUED

81 CONTINUED

MIKE'S VOICE

Darling -- the news is bad. Quinlan  
is about to arrest that boy Sanchez.

SUSAN

(with a groan)

Oh, Mike -- is that why you called?  
To tell me somebody's been arrested?

MIKE'S VOICE

No --

CUT TO

82 CLOSEUP - MIKE

MIKE

(into phone)

No, that's not really why I called;  
(lowering his voice;  
slowly, tenderly)

It's to tell you how sorry I am  
about all this, Susie -- and how  
very, very much I love you...

(light pause)

Susie?

CUT TO

83 CLOSEUP - SUSAN

SUSAN

(into phone)

I'm still here, my own darling.  
Miguel -- I was just listening to  
you breathe. It's a lovely sound.

MIKE'S VOICE

Good-bye for now, mi vida... I'll  
be calling you back later.

(hangs up)

SUSAN

No you won't. I'm tired, I want  
to sleep - hey, Mike --

(she realizes the  
phone is dead --  
jiggling the hook)

Hello...

OW

CONTINUED

85 CLOSEUP - SUSAN

Her mind at ease, she climbs happily into bed.

CUT TO

86 OMITTED

86-A EXT. STREET - DAY

As Mike COMES OUT of the magazine store, Casey, at the door of the apartment building, calls to him.

CASEY

Vargas! -- Captain Quinlan wants to see you -- he's got something to show you --

Mike starts toward Sanchez's apartment.

CUT TO

86-B  
thru  
89

OMITTED

90 INT. APARTMENT

QUINLAN

(loudly, angrily)

Now, in English -- how much dynamite did you steal?

SANCHEZ

What good would it be to tell you that I've never seen any dynamite?

QUINLAN

(change of tone)

Poor Rudy Linnekar -- he did all he could to keep you away from his daughter; but you just moved in here --

SANCHEZ

(weakly)

Marcia and I were married --

MENZIES

Yeah?

SANCHEZ

Secretly --

QUINLAN

She stands to inherit a million bucks. Ain't no secret about that.

MENZIES

And you got scared he'd change his will --

90 CONTINUED

SANCHEZ  
(utterly defeated)  
Why don't you let up for a minute --

QUINLAN  
(going on)  
So you got yourself this highway  
job --

MENZIES  
You -- broke into the explosivee  
bin and stole --

(X)

SANCHEZ  
(suddenly, very loud)  
That's a lie!

MENZIES  
(shouting him down)  
-- stole ten eticke of dynamite!

SANCHEZ  
No! No!

Mike ENTERS scene with Caegy.

MENZIES  
(to Mike as  
he comes in)  
Well, Hank has done it again --  
he's nailed his man!

QUINLAN  
(complacently)  
Thanks to you, partner --

MENZIES  
(modestly, making  
a joke of it)  
Me? Say, if that dynamite had been  
a snake there in the bathroom it  
would have bit me.

90-A CLOSEUP - MIKE  
reacting to this.

MIKE  
(half to himself)  
...the bathroom?

OW

eva #1851 - Changes - 2/14/57

57-1

90-B GROUP SHOT

QUINLAN

I've got my orders, Vargas. Chief  
Gould says I've got to keep you  
informed, so I'm doing it. We've  
broken the case.

OW

90-B CONTINUED

QUINLAN (cont'd)  
(very quietly, almost gently)  
Rudy's car was blown up with eight  
sticks of dynamite. Sanchez stole  
ten, he still had two, and we found  
'em both.

(to Sanchez)  
Hear that, boy? -- we found the  
dynamite.

Sudden silence...

SANCHEZ  
(vsry simply  
and quietly)  
That's impossible.

QUINLAN  
Two sticks of it -- the right  
number.

MENZIES  
"Black Fox" - the identical brand.

SANCHEZ  
Where did you find this?

QUINLAN  
Right here, boy -- in the love nest.

SANCHEZ  
Where -- ?

MENZIES  
Just where you had it stashed, of  
course.

SANCHEZ  
(almost a whisper)  
What are you trying to do?

QUINLAN  
(cheerfully)  
Tryin' to etrap you to that  
electric chair, boy.

MENZIES  
(fiercely)  
We don't like it when innocent  
people are blown to jelly in our  
town --

OW

CONTINUED



90-B CONTINUED

QUINLAN

An old lady picked up a shoe in Main Street last night. The shoe had a foot in it. We're gonna make you pay for that mees --

SANCHEZ

(overlapping this last to Mike with great sincerity)

They're trying to railroad me. I don't know why... I never stole any dynamite...

(starts to speak to Mike in Spanish)

MIKE

(warningly)

Better not --

Sanchez continues a passionate stream of Spanish, speaking with great sincerity. Mike turns with a shrug to Quinlan.

MIKE

You'll have to stop him yourself.

QUINLAN

(complacently)

From now on he can talk Hindoo for all the good it'll do him.

Sanchez finishes with a few more passionately spoken words.

MIKE

(after a moment's hush)

He swears on his mother's grave that there has never been any dynamite in this apartment.

QUINLAN

Sure, sure.

(to Casey)

Take him in and book him.

SANCHEZ

(to Mike)

Can't you do something to help me?

A DETECTIVE wrenches Sanchez' arm, forcing him to go along. Mike stares after them, without moving. At the door Sanchez looks back appealing, toward Mike. Then he is led outside.

OW

CONTINUED

90-B CONTINUED - 2

MIKE

You say you found that dynamite  
in the bathroom?

QUINLAN

Pete found it. Show it to Vargas,  
Pete.

MENZIES

(pointing proudly)

Hight here...

CAMERA PANS to the desk to show: the shoe box.

CUT TO

91  
and  
92

OMITTED

93

CLOSEUP - MIKE

His astounded reaction.

CUT BACK TO

94

MED. GROUP SHOT

Menzies picks up the box and carries it to Mike.

QUINLAN

Easy does it, Pete, -- that stuff's  
tricky.

95

CLOSEUP - MIKE

MIKE

(slowly)

The dynamite was found -- in that  
box?

95-A

TWO SHOT

QUINLAN

Pete found it. We told you that.

MIKE

(quietly)

I looked in that shoe box. Just  
now there wasn't anything there.

95-A CONTINUED

A long silence.

QUINLAN  
I understand how you feel.

MIKE  
Do you?

QUINLAN  
(benevolently)  
Sure I do...You people are touchy  
...I guess it's only human you  
should want to protect your  
fellow countryman...

After a moment, Mike turns and walks in silence OUT of the room.

95-B CLOSE SHOT - GRANDI

Watching him go, then turning to Quinlan.

95-C EXT. APARTMENT - DAY

Mike -- dazed, almost frightened by the enormity of his discovery -- comes slowly down the steps. After a moment Quinlan APPEARS at the door.

95-D FRESH ANGLE

Menzies with Grandi coming up to the door behind Quinlan.

QUINLAN  
(calling down)  
Vargas --

Mike turns.

QUINLAN (Cont'd)  
-- Don't worry.

MIKE  
Why should I worry?

QUINLAN  
No matter what you go around  
tryin' to say -- I'm sure that  
folks'll bear your natural  
prejudice in mind...

95-D CONTINUED

MIKE

I saw that shoe box ten minutes ago, Captain -- I held it in my hande...

QUINLAN

Maybe you didn't notice --

MIKE

(speaking slowly and carefully)

I knocked it over on the bathroom floor-- I couldn't very well have failed to 'notice' two eticke of dynamite.

Short silence.

QUINLAN

Tell any story you like, Vargae --

MIKE

The shoe box was empty.

96 thru 98 OMITTED

99 INTERCUT - GRANDI LISTENING WITH INTEREST TO THIS EXCHANGE

QUINLAN

Sure... Sure it wae... You go right on eaying it was empty... Folks'll understand.

MIKE

I'm saying more than that, Captain. You framed that boy! Framed him!

99-A FRESH ANGLE

Quinlan seizing his cane like a cudgel, starts toward Mike... For a moment it really looks as though he might kill him right here in the street with that heavy stick... But something in Mike's eye freezes him...

99-B CLOSEUP - QUINLAN

99-C MIKE

He turns and starte toward hie car.

OW

100 QUINLAN

watching Mike go... CAMERA PULLS BACK SLIGHTLY as Menzies comes forward with Grandi.

MENZIES

(shakily - clearly  
worried)

What's wrong with him, Hank? Is he  
crazy?

QUINLAN

That must be it... crazy.

101 FRESH ANGLE

Mike climbs in his car.

MIKE

(calling)  
Coming, Schwartz?

101-A MED. SHOT - QUINLAN, MENZIES AND GRANDI

MENZIES

(indicating Grandi)

Hank, what do we do with this Grandi  
guy? -- Take him in?

SCHWARTZ

(turning back to  
Quinlan, stiffly)

I think you ought to realize,  
Quinlan, if a man of Varga's posi-  
tion is ready to testify --

QUINLAN

Yeah, and who are you working for?--  
The Mexican Government?

SCHWARTZ

(standing up to  
him with an effort)

I'm working for the District  
Attorney.

He turns and GOES across the street to Mike's car.

QUINLAN

(calling after him)

Listen -- I've got a position in  
this town -- a reputation... Who's  
Vargas?

101-A CONTINUED

MENZIES

Vargas is kinda important, too,  
Hank...Somebody's going to have to  
give in on this thing.

QUINLAN

(grimly)

Either that or somebody's going to  
be ruined.

GRANDI

(edging up to  
Quinlan)

Captain Quinlan --

QUINLAN

What do you want?

CUT TO

101-B  
thru OMITTED  
104

104-A EXT. STREET NEAR THE BORDER CHECK - LOCATION

Mike turns to him.

MIKE

(in warm,  
worried tones)

Look, Schwartz --

SCHWARTZ

Al.

MIKE

Al, if you're really with me on  
this, we've still to prove it.

SCHWARTZ

We've got your word.

MIKE

We've got to show where Quinlan  
himself got the dynamite.

SCHWARTZ

But how?

MIKE

When explosives are purchased, there  
must be some record kept -- no?

CONTINUED

104-A CONTINUED

SCHWARTZ

Sure there is -- and also there's Quinlan's ranch. He might be using dynamite out there.

MIKE

There's one thing that worries me?

SCHWARTZ

What's that?

MIKE

I could be wrong about this, Al -- and that would be very bad for you.

SCHWARTZ

Let's see if you're wrong first, amigo.

Mike answers with a grateful smile, and as they start into Schwartz's car --

CUT BACK TO

104-B GRANDI AND QUINLAN

GRANDI

(in an undertone)

We're both of us after the same exact thing, Captain... If Vargas goes on like this -- shooting his face off like he was now --

QUINLAN

(cutting him off)

Run along, Grandi, don't make any trouble--

GRANDI

Trouble? Who's the one makin' the trouble? Vargas. -- For my brother Vic in Mexico City -- for you here--

QUINLAN

Beat it, Grandi--

GRANDI

You said yourself just now: Somebody's reputation has got to be ruined -- well, why shouldn't it be Vargas'?

OW

CONTINUED

104-B CONTINUED

Quinlan looks at him for a moment in silence, then, sensing Menzie's hovering behind him, he turns on him --

QUINLAN

What are you waiting for?

MENZIES

Nothing -- I just eh --

QUINLAN

We got work to do.

MENZIES

Okay, Hank --  
(offering it)  
Here's your cane.

He GOES BACK into the police station. Quinlan turns to Grandi.

QUINLAN

Well -- what do you want, Grandi?

GRANDI

I don't want nothin' that you  
don't want too, Captain.

QUINLAN

Come on. Spit it out.

GRANDI

(with what he hopes  
is an ingratiating  
smile)

Captain... We can't stand out here  
in the street... Why don't we  
meet somewhere nice and private...  
where we can sit down and have a  
drink.

QUINLAN

I don't drink.

He breaks off as Mike's car, turning, passes them and GOES OFF  
down the street.

DISSOLVE TO



110

INT. SUSAN'S ROOM IN THE MIRADOR MOTEL - DAY

We start on a VERY CLOSE SHOT of Susan stretched out on the top of her bed ... staring at the ceiling. The thin wallboard which separates her from the next room does little or nothing to protect her from the RADIO BLASTS of rock 'n' roll ... from the hoarse SHOUTS, GIGGLES and SCREAMS of the wild kids ...

A pause ... Then, with one of her sudden flares of rage, Susan jumps out of bed. She crosses to the phone, picks up the phone book and begins furiously leafing the pages.

CONTINUED

111 INT. SWITCHBOARD AND RECEPTION DESK

"Pancho" is talking to Sal and Chink Grandi.

"PANCHO"  
-- You got the stuff?

SAL  
(ehowing a small  
bundle of marijuana  
cigarettes)  
I brought thie. Two of the kids  
have some more.

"PANCHO"  
And the hypo -- ?

The switchboard starts to BUZZ.

CHINK  
(nervously)  
Who could that be?

"PANCHO"  
Take it easy, Chink. Whataya in  
such a sweat about?

CHINK  
It's a tough rap if you're caught  
with this stuff --

The BUZZER has nagged on throughout all this and now "Pancho"  
lolls over to the switchboard.

"PANCHO"  
(to the others)  
This has got to be her --  
(slipping open the  
switch, he assumes  
his polite "managerial"  
tone)  
Yes, Ma'am -- ?

SUSAN'S VOICE  
(filter)  
Get me State 1212, please --

"PANCHO"  
Very good, Ma'am --  
(turning to put  
in the call)  
State 1212.

SAL  
Hey! That's the police department!

111 CONTINUED

"Pancho" instantly claps his hand over the speaker.

"PANCHO"

You sure?

CHINK

That's the police all right--  
What do we do now?

"PANCHO"

We do nothing. We relax and have  
ourelves a ball.

(into phone)

I'm very sorry, Mrs. Vargas, but the  
telephone is temporarily out of  
service. I'll call you just as  
soon as it's repaired.

112 INT. SUSAN'S ROOM

She hangs up ... and turns back toward the NOISES which now seem  
to be nudging her to the wall ... Suean is no longer angry ...  
she is beginning to be a little frightened ...

113 INT. SWITCHBOARD AND RECEPTION DESK - DAY

"Pancho" is putting through a call.

CUT TO

114 INT. "RANCHO" BAR - DAY

... Except for a eleepy bartender, Grandi and Quinlan have the  
place to themselvee. The phone starts to RING. Grandi goes on  
talking, as the bartender answers.

GRANDI

... so that's our little arrange-  
ment, eee? A real sweet setup; and  
all the help we need from the law  
is just--

QUINLAN

(cutting him off)

Knock somebody off-- I don't care  
who-- and there won't be any "little  
arrangement!." Not with Quinlan.

BARTENDER

(calling)

Joe, it's for you.

OW

CONTINUED

114 CONTINUED

QUINLAN

Vargas can't hurt me.

Grandi moves to phone and picks it up.

GRANDI

(continuing to Quinlan)

-- Maybe not. But maybe-- with our little deal-- we can hurt him.

(into phone)

Yeah ...?

QUINLAN

I don't make deals.

GRANDI

(into phone)

Sure, I'm all right. Just go ahead like I said-- don't worry no matter what she does.

QUINLAN

Something go wrong out there?

Grandi flashes him a look. He understands from Quinlan's note of concern that he's already well hooked. A pause .. Nervously, unthinkingly, Quinlan empties the glase of liquor in front of him.

GRANDI

(to Quinlan)

-- Nothing we can't fix.

QUINLAN

"We"-- Where d'you get that "we" etuff-- I didn't give you an answer yet--

GRANDI

(into phone)

I'll check with you.

(hangs up and walks back to Quinlan)

Captain, you keep talkin' as though this was some kind of a deal where I ask you to get me out of a rap. That ain't it at all. In this thing we're partnere ... Shall we drink to that--?

He raises his glass.

QUINLAN

I don't---

He breaks off-- seee the empty glass in front of him.

114 CONTINUED - 2

GRANDI  
 Just for today, huh?  
 (to bartender)  
 Pete. Two more double bourbons.

DISSOLVE TO

115 INSERT - DYNAMITE SURVEY

"6/18 - Hill's Hardware - 20 Sticks - Black Fox Brand - to  
 H. Quinlan, Los Robles."

Adair's VOICE - incredulous - reads the text o.s. As he comes to  
 the last words, the CAMERA PULLS BACK to SHOW:

116 INT. ADAIR'S OFFICE - LATE AFTERNOON

Mike and Schwartz confront the flabbergasted D. A. Chief Gould  
 sits near the corner of the desk -- as though preexisting. The  
 dynamite survey is spread out between the two factions.

ADAIR  
 -- That doesn't mean anything! --

He looks anxiously at Chief Gould who sits motionless -- but  
 clearly boiling.

ADAIR  
 (slightly on the  
 defensive)  
 -- Quinlan needed dynamite for work  
 on his ranch -- a simple coincidence.

SCHWARTZ  
 Doesn't it strike you as kind of a  
 strange series of coincidences?

The phone RINGS.

ADAIR  
 (turning angrily  
 on Schwartz)  
 Al -- you've been in this office  
 four years -- and you talk of  
 coincidences as a form of evidence!  
 (he picks up  
 the phone;  
 into phone)  
 Tell him just a minute --

OW

CONTINUED

116 CONTINUED

GOULD  
(to Adair)  
Quinlan?

ADAIR  
(still holding phone;  
worried)  
He's just outside.  
(he hangs up  
and turns to  
Schwartz)

Al, I'll be frank with you --  
you might be wiser to get off  
this particular case --  
(putting a friendly  
hand on Schwartz'  
shoulder)

Take a rest. Go away for awhile --  
I'm just giving you advice --  
(turning to Mike)  
As for you, Vargas --

MIKE  
(with a tight  
smile)  
Your advice to me, I suppose, is  
to go back where I came from.

ADAIR  
I've done everything possible to  
make things easy for you; and what  
do you do in return, Vargas? You  
bring these insane, wild charges --  
against a man like Captain Quinlan --  
the idol of the whole department,  
whose record of convictions has  
even been cited in Washington --

SCHWARTZ  
(sharply)  
I guess it comes down to this; do  
you believe Vargas or Quinlan?

ADAIR  
(appealing to  
his reason)  
Al -- don't make this any harder  
for me than it is.

SCHWARTZ  
You suggested a vacation.

116 CONTINUED - 2

ADAIR

(quickly)

That's right --

SCHWARTZ

Consider me on it -- as of now.

Schwartz turns and goes OUT. The phone RINGS again; Adair picks it up.

GOULD

(to Mike)

You're basing your whole case on this empty shoe box?

MIKE

Quinlan's whole case is based on the two sticks of dynamite --

ADAIR

(looking up from the phone - to Gould)

We've just got to let him in.

MIKE

It's all right with me.

ADAIR

(into phone)

Tell him okay.

GOULD

(to Mike)

And you say Quinlan planted the dynamite? Any theories why he'd want to do such a thing?

MIKE

Perhaps he honestly thinks Sanchez is guilty.

ADAIR

Yes, but --

MIKE

There are all kinds of policemen -- I don't have to tell you that. A few take bribes -- most are honest, but even some of the honest men abuse their power in other ways... Of course, I fully appreciate that I have no right --

116 CONTINUED - 3

GOULD

(jumping on him)

No right? Vargas, if you weren't a guest in this country, I'd toss you right out of this office.

MIKE

(mildly, as he gets to his feet)

You won't need to do that, Chief --

He starts toward the door, but it opens first and Quinlan ENTERS scene.

GOULD

Hank, I want you to hear this.

QUINLAN

I've heard it already.

MIKE

(turning to Quinlan)

You bought twenty sticks of dynamite, didn't you?

QUINLAN

Tell your story, Vargas. I don't have to answer your questions.

MIKE

The hired hand at your ranch says he used about ten sticks of dynamite --

QUINLAN

(quickly)

You been spying out at my ranch? -- A foreigner? --

ADAIR

(quickly)

Without my knowledge, Hank -- Without my permission!

MIKE

You now have ten sticks of dynamite in your explosives bin, Quinlan. That leaves five missing. -- Five -- That's the number of sticks you "found" in the shoe box.



116 CONTINUED - 4

Silence.

GOULD  
(on the defensive)  
He's just asking, Hank.

Quinlan, reaching in his pocket, takss out his wallet, and extracts his badge. Gould looks startled.

GOULD  
What's that for, Hank?

QUINLAN  
For letting him ask.

Quinlan drops his badge with a clattsr on the glass top of the desk.

QUINLAN  
After thirty years, walking beats,  
riding cars -- thirty years of dirt  
and crummy pay...

GOULD  
(trying to placate)  
Hank --

QUINLAN  
(going right on)  
Thirty years I gavs my life to  
this department -- and you let  
this lousy foreigner accuse me...

GOULD  
Hank, we were just giving you a  
chance to answer this crazy --

QUINLAN  
(cutting in)  
Why did I have to answer! -- No, I  
won't take back that badge until the  
people of this county vote it back!

This has an electric effect upon the two politicians he is addressing...

GOULD  
Hank! Will you listen a minute!

CONTINUED

116 CONTINUED - 5

Gould turns on Adair, who looks as though he wouldn't mind being in Antarctica.

GOULD

(indicating Mike)

I don't want to ever see this man in Headquarters for any reason at any time! You've backed him up...

ADAIR

Malcolm, I merely...

GOULD

You stood by while he impugned the integrity of Captain Quinlan and Sergeant Menzies -

ADAIR

I tried to stop him --

GOULD

Don't you realize what Vargas has done!

ADAIR

Malcolm, I --

GOULD

He's smearing hundreds of fine men -- men ready to give their lives to protect the people of this city!

Adair turns from Gould, to vent his frustration on Mike, who is watching this scene with an expression of bitter contempt.

ADAIR

(his fury building toward hysteric)

Satisfied now? You caused enough trouble -- are you satisfied?

(taking a step toward Mike - his face purple with excitement)

I want you to apologize...

CONTINUED

116 CONTINUED - 6

MIKE  
(incredulouely)  
Apologize!

ADAIR  
And to Chief Gould!

MIKE  
(cutting in; herd)  
Went me to get down on my knees?

ADAIR  
(hitting beck)  
If you went to stey here in this  
country, you will -- you'll crswl!

MIKE  
(after s silence)  
Mr. Adsir -- I won't give you the  
chsnce to prove your authority in  
the metter.

Mike turns end EXITS. There is e moment of immobility. Adair  
is a besten men, but tries to concessl it. Then Quinlan takes  
s step toward the door.

GOULD  
Henk!

Quinlen turns. Gould holds out his badge to him.

GOULD  
You're not going without this.

Quinlan eeems to heaitate. Then he moves to Gould, accspts the  
badge with e forgiving smile from which he cannot quite eliminate  
a look of absolute victory.

QUINLAN  
(slowly)  
Well, -- now I guess I csn tslk...

Silence.

GOULD  
Whst do you mean, Hsnk?

QUINLAN  
(as though thie wes  
very hard to ssy)  
I couldn't heve seid what I'm going  
to tell you now... I couldn't heve  
seid it in my own defense ...  
y'underetand?

116 CONTINUED - 7

ADAIR

Go on, Hank.

QUINLAN

What do you really know about this  
guy Vargae?

(pause)

The others exchange glances.

ADAIR

Isn't he in charge of some kind of  
clean-up on their side of the Border?  
Narcotics mainly --

Quinlan BARKS out a harsh laugh.

QUINLAN

That's right: narcotics...he's a  
drug addict.

ADAIR

No -- !

QUINLAN

He's got that young wife of his  
hooked too -- but good. Even if I  
hadn't seen the hypodermic myself --

ADAIR

Hypodermic -- you saw it?

QUINLAN

(curtly)

I just said so, didn't I?

(turning his back on

Adair, addressing Gould)

That's how he came to imagine all  
these crazy things. It's typical.  
That's what his wife was doing in  
that dive on Ekid-row...They're just  
a couple of junkies.

They stare at him in silence.

QUINLAN

Of course, he's using his job as a  
cover --

ADAIR

You don't mean he's mixed up in the  
dope racket himself?

116 CONTINUED - 8

GOULD

Hank, if it's just your hunches--

QUINLAN

You don't have to believe me...I'll prove it; it's not my department, but I'd sure like to show you I'm not talking out of the back of my neck.

Quinlan, without comment, starts to limp away.

GOULD

-- Just be careful, huh?

QUINLAN

(turning back at the door)

Chief, -- I'll be very careful.

He goes OUT.

DISSOLVE TO

117 EXT. CRIMINAL COURTS BUILDING

Mike COMES OUT of building, joining Schwartz who has been waiting for him.

118 MED. CLOSE TRAVELING TWO SHOT

Mike and Schwartz start across the plaza, through the traffic.

MIKE

That took guts, Al -- etanding up to your boss like that.

SCHWARTZ

After today, amigo, you can do me a favor --

(with a wry grin)

Help me look for an office.

MIKE

(a little absently as he dodges passing traffic)

How'e that?

CONTINUED

II8 CONTINUED

SCHWARTZ

Quinlan's famous intuition might still turn out to be better than yours. If so, my intuition tells me that I'll be going back to private practice--

MIKE

(stopping and looking concerned)

Look Al--I can finish this alone...

SCHWARTZ

Yes, and maybe you can't.

MIKE

Let me try, anyway. I've no right to drag you into this any further. The Hall of Records is open to the public, isn't it?

SCHWARTZ

Yes,--but call on me if you have to. All you've got to do is solve a murder and also prove that the idiot of the police force is a fraud-- Amigo--you've got your work really cut out for you!

DISSOLVE TO

II9 CAMERA STARTS ON:

SUSAN'S CLENCHED FIST POUNDING HARD ON THE WALL!

Then PULL BACK to show:

I20 INT. SUSAN'S ROOM IN THE MOTEL - DUSK

She pounds again--atill harder on the flimsy, composition-board wall...

Sudden silence. Then somebody on the other side of the wall bangs back in derisive rhythm. Her anger returns to Susan without displacing her nervousness. It is growing dark. She goes to the wall switch -- clicks it -- nothing happens. Now she almost RUNS back to the phone.

121 INT. SUSAN'S ROOM IN THE MOTEL

SUSAN  
(jigglee phone)  
Hello! -- Hello!

Clearly the phone is dead. She bangs the receiver back on the cradle. The MUSIC HAS STOPPED next door, and since the mocking "bang-bang!" on the wall - there has been perfect eilence...but now suddenly there is a SHARP RATTLING SOUND at the lock of Suean's door.

SUSAN  
(eharply)  
What is it?

The NOISE et the door lock STOPS. A pause.

SUSAN  
Is there somebody out there?

She hears a low SOUND of MEN GIGGLING. Then eilence again.

SUSAN  
(loudly - by now  
she's really scared)  
The door's locked. Go away...

Another silence. Then e GIRL'S VOICE IS HEARD from the room next door.

GIRL'S VOICE  
(calling in a  
low tone)  
Honey...You - in the next room...

SUSAN  
What is it?

GIRL'S VOICE  
Come over to wall eo I can whieper.

Susan rune to the wall, putting her face near to it.

SUSAN  
Yes?

GIRL'S VOICE  
You know what the boys are tryin'  
to do, don't you?

Susan doesn't answer; she waits for the girl to go on.

GIRL'S VOICE  
(still whispering)  
They're tryin' to get in there.  
They've gone to get the master key.

121 CONTINUED

SUSAN  
(whispering)  
What for? What do they want?

A pause...

GIRL'S VOICE  
You know what marijuana is, don't  
you?

SUSAN  
(shakily)  
Yes...

GIRL'S VOICE  
You know what Mary Jane is?

Susan starts to say something.

GIRL'S VOICE (cont'd)  
- Know what a "main-liner" is?

SUSAN  
(still whispering)  
Somebody who takes heroin by needle,  
isn't it?  
(breathlessly)  
But what's that got to do with me?

GIRL'S VOICE  
Not the muscle honey, you take it  
in the vein.

SUSAN  
You're trying to tell me these men  
are drugged? -- Is that why --?

GIRL'S VOICE  
Shhh!

Silence... Susan stands with her face pressed to wall...waiting...

SECOND GIRL'S VOICE  
(not whispering like  
the other but in low,  
thick-sounding tones)  
They brought us here to have a party.

FIRST GIRL  
(in her whisper)  
A real wild party -- you know the  
kind, honey -- where anything goes.



121 CONTINUED - 2

SECOND GIRL'S VOICE

(words blurred)

They want you to join us.

FIRST GIRL'S VOICE

(still whispering,  
but sharply)

They're comin' back!

Susan turns to the door. There is the SOUND of a KEY TURNING in the lock...

FIRST GIRL'S VOICE

The window!

Susan runs wildly to the window and pulls up the blind. A big, hulking figure in a leather coat and a trick haircut stands directly in the front of the window leering into Susan's face! She whirls away as the door opens. Two more young monsters -- typical delinquents ENTER the room. In the horrified silence, the WHISPERED VOICE next door is very clear.

GIRL'S VOICE

(derisively)

You're gonna get it, honey!

SHRILL GIRLS' LAUGHTER greets this -- the laughter building up to an almost hysterical crescendo. Susan screams! At this the MUSIC suddenly BLARES OUT -- louder than even Susan can yell...

122 FRESH ANGLE - SUSAN

surrounded by the young male gangeters who stand looking at her -- enjoying the situation. Suddenly the PHONE RINGS. Susan almost groans with relief. One of the hoodlums (SAL) calls to a girl in the door.

SAL

Take it, Ginnie.

Ginnie, the owner of the whispering voice COMES INTO the room and picks up the telephone.

GINNIE

(into phone)

Hello.

SAL

(to another girl)

Lia -- turn down the music a little.

123 FRESH ANGLE

Lia who has been etanding with still another girl (Jackie) GOES INTO:

124 THE NEXT ROOM

Lia turns down the volume on the radio, then she turns to the dresser, picking up a hypodermic syringe.

LIA

(to Jackie who  
etands in the  
door looking in)

Think we're ready for this?

JACKIE

Not yet, kid. The fun's just  
beginning --

They both giggle.

CUT TO

125 EXT. VERY FULL SHOT - THE MOTEL - DUSK

This shot features the desolute expanse etretching out on every side of the little motel. There ie no distant house; not a flicker of light.

From inside the dark building come low, throbbing notes of MUSIC...

CUT TO

126 INT. SUSAN'S ROOM IN THE MOTEL

In the half-darkness the boye can be seen holding Susan, who is fighting them desperately, and in utter silence...

SAL

Chink, -- Blackie -- take her legs.

(calling to  
the girl)

Ginnie, -

GINNIE

(with a giggle)

What do I do?

OW

CONTINUED

126 CONTINUED

SAL

Get Smokie to hold her down.

GINNIE

Lemme stay, Sal -- I'll do it --  
I wanta watch.

At this the other girls laugh with sudden, drunken shrillness - the boys grin. Susan continues to kick wildly - to squirm and jerk in their arms.

DISSOLVE TO

127 CLOSEUP - SUSAN

Her face by the dying light in the sky...the music THROBS ON...

DISSOLVE TO

128 INT. HALL OF RECORDS - DUSK

ANGLING DOWNWARD, Mike, a small figure in the dim well of the hall. On the table at which he sits are piled volumes of homicide trial transcripts, from which he is making extracts.

Except for the green-shaded desk lamp, the hall is dark - and except for Mike, it is empty. So intense is his concentration that he doesn't hear FOOTSTEPS, as someone COMES UP slowly behind him. Not until the last second - and then Mike swivels around in his chair, looking up, startled.

129 MED. CLOSE UPWARD ANGLE - MENZIES

is standing just behind Mike's chair, his jacket open, the holster of his gun showing. He is looking down at the pile of notes.

MENZIES

So this is where you've been all afternoon -- How did they let you in here -- a foreigner?

MIKE

The Hall of Records is open to the public, Sergeant.

MENZIES

What are you doin'?

MIKE

You'll find out tomorrow.

OW

CONTINUED

129 CONTINUED

MENZIES

I want to know now.

They scuffle and Menzies grabs the papere, backing away.

MENZIES

What is this?

MIKE

Records of every case where you and Quinlan uncovered the principal evidence. In each case, as you will notice, the defense denied the existence of that evidence...

MENZIES

(collapsing)

What are you tryin' to do? --  
Wreck him?

MIKE

Him? What about you? Are you telling me you never planted any evidence, Sergeant?

MENZIES

Of course not! -- Neither did Hank.  
Never!

MIKE

It's all there. The axe in the Berger killing, the dentures in the Ewell case, the lead pipe --

Menzies starts to tear the papers.

MIKE (Cont'd)

Go on -- tear them. It's all there in the records.

He indicates file cabinets.

MENZIES

(his head in hands)

Vargas, have you got any idea what a -- hero Captain Quinlan is to the whole department--? All these years he's spent building up a reputation, now you --

CONTINUED

129 CONTINUED - 2

MIKE

(breaking in)

All these years you and Quinlan  
have been planting evidence, --  
framing suspects --

MENZIES

That's a lie!

MIKE

I think I can prove it --

MENZIES

Sure, you can smear him -- ruin  
his whole life's work --

(desperately)

Vargas -- I don't even know where  
he is! That's what you've done  
to him.

MIKE

I've done to him --

MENZIES

He's on an important case, and he's  
disappeared --! Drunk, probably --  
After twelve years on the wagon --  
that's what you've done to him.

MIKE

What about Quinlan, Sergeant?  
What's he done? What about all  
those people in the death house?  
Save your tears for them.

He brushes past Menzies and strides OUT OF SCENE.

CAMERA PULLS SLOWLY BACK to show Menzies, a desolate figure  
in the shadow of the great filing cabinets.

DISSOLVE TO

131 FULL SHOT - THE MOTEL - NIGHT

Mike's car drives up and he gets out.

CAMERA PANS him as he hurries to the door marked "Manager's  
Office."

132 OMITTED

OW

## 133 INT. SWITCHBOARD AND RECEPTION DESK

A VERY OLD MAN sits behind the desk. The only light comes from a candle.

MIKE

(bursting into scene)

Whet's heppened in here --

OLD MAN

Somebody's been monkeying with the fuses. Ain't my job to fix 'em -- even if I knew how --

MIKE

Can you show me to my wife's room?

OLD MAN

Ain't nobody here, Mister.

MIKE

Don't be ridiculous. My wife's been here since this morning. Vergee is the neme. Look it up.

OLD MAN

That must be Cebin Six -- or maybe Saven.

MIKE

Will you show me where it is?

OLD MAN

Ain't nothing to see, but come on --

Picking up the candle, he leads the way out, Mike following.

## 134 EXT. ROW OF MOTEL ROOMS - FULL SHOT

The very old man titters along, holding his candle end casting weird shedows on the scebrous wells.

OLD MAN

They must've had some kind of brewl in here. The pleca is a mess, but if thsy think I'm going to clean it --

MIKE

(quickly)

A brewl? You meen a fight --

CONTINUED

134 CONTINUED

OLD MAN

(with a leer as he  
unlocke the door  
to Susan's room)

Not that kind of brawl, Mister.  
Take a look for yourself. You'll  
see what I mean --

He opene the door and Mike hurries INTO the room.

135 INT. SUSAN'S MOTEL ROOM

The old man follows Mike IN with his candle.

OLD MAN

What they had in here wae one of  
thoee "parties" -- know the kind?

MIKE

This can't be my wife's room...

OLD MAN

Ain't those her clothes?

Mike turns and ees Susan's bage and a recognizable dress.

MIKE

(slowly, terribly  
shocked)

I don't understand...

OLD MAN

Look at them things on the floor.  
You've got a noee, ain't you?

Mike stoops and picks up a couple of etube of marijuana  
cigarettee.

OLD MAN

It really stinke in here! Reefers...  
That's a prison offense, Mister; but  
I wasn't here -- I'm the night man --  
when I came to work half an hour  
ago, they was all on their way out --

Mike has picked up and opened the brief case, the same one he  
toseed into the car in the morning with Suan'e things. Now he  
wheels on the old man.

CONTINUED

135 CONTINUED

MIKE

You haven't been here -- you haven't been in this room?

OLD MAN

I just looked in --

MIKE

You didn't touch anything?

OLD MAN

No, sir --

MIKE

I had a gun in this case. You didn't take that gun?

OLD MAN

(suddenly terrified)

A gun? What would I do with a gun?

MIKE

(half to himself)

Somebody wanted it ... He didn't just want a gun. He wanted mine -- but what for --?

OLD MAN

I dunno, but if they hadn't put that Grandi boy on the desk today, none of this could've happened --

MIKE

(quickly)

Grandi?

OLD MAN

Sure; who d'ye think this place belongs to?

MIKE

(in a tight voice)

Where are they?

OLD MAN

The kids? How should I know? They roam around in them hot rods ...

MIKE

Where do they usually hang out?

CONTINUED



135 CONTINUED - 2

CAB DRIVER

About this time they're mostly at  
"El Rancho" in the bar.

MIKE

(his eyes glowing  
fiercely in the candle-  
light)

The Rancho...that's on my side of  
the border!

As he DASHES OUT of the room.

DISSOLVE TO

135-A EXT. "HOTEL RITZ" - NIGHT

Except for the bar downstairs ( the same one where Grandi and  
Quinlan had their first meeting) the shabby little building is  
dark. But now -- in a grimy window on the second floor -- a  
light is turned on.

135-  
A-1 DOOR TO DIRTY HOTEL ROOM

In scrubby letters there is marked "Room 18" on the door. Grandi  
is KNOCKING softly.

GRANDI

(in a half-whisper)

You ready in there -- ?

He opens the door. CAMERA MOVES with him into:

135-B INT. DIRTY HOTEL ROOM

Ginnie, Lia and Bobbie are grouped around Suean who lies un-  
conscious on the bed. They hastily cover her with a sheet as  
Grandi COMES INTO the room.

GRANDI

You got her undressed?

GINNIE

Yeah, and more reefer etubs  
scattered around ...

GRANDI

(quickly)

You kids didn't use none of that  
stuff yourselvee? Eh?

135-B CONTINUED

LIA

Think we're crazy?

GRANDI

(still in a half-  
whisper with severity)

Nobody in the Grandi family gets  
hooked, understand -- that's the  
rule.

GINNIE

We blew the smoke into her clothes,  
that's all --

LIA

Like you told us, we just put on  
a good show to scare her --

GRANDI

Let's hope it was good enough ...  
When she wakes up, she's gotta  
think maybe somethin' really did  
happen -- all right, now, beat it.

LIA

We weren't doing this for fun,  
Uncle Joe --

GRANDI

You'll get your dough tomorrow.  
Beat it.

Exchanging sulky looks the girls LEAVE the room. Grandi follows  
them to the door and as soon as he's satisfied they have left,  
turns and calls softly in the opposite direction.

GRANDI

(in a half-whisper)

Okay...

The SOUND of Quinlan's limping tread is heard before he moves  
out of the shadows. He says nothing to Grandi, but goes past  
him into:

135- FRESH ANGLE - INT. DIRTY HOTEL ROOM  
B-1

QUINLAN

Turn out the light.

GRANDI

But why? Nobody can see you up  
here...

(X)

OW

CONTINUED

135- CONTINUED  
B-1

Quinlan gives him a look and Grandi with a nervous shrug clicks off the light switch. A bright sign flashes from the street outside, alternately glaring into the little room and plunging it into darkness. Quinlan moves forward toward the bed. On the wall next to it is a phone. Quinlan has clearly been drinking heavily and moves and talks almost like a sleepwalker.

QUINLAN

You're sure? ...

GRANDI

Of course not --

He backs off, looking nervously at Quinlan who now brings out a pair of gloves and starts carefully putting them on.

GRANDI (Cont'd)

What are you doing --?

QUINLAN

Don't want to leave any prints ...

GRANDI

I don't get it ... I don't even see why you wanted us to bring her all the way into town here ...

(X)

QUINLAN

I'd be seen driving out to the motel -- my car is known --

(X)

GRANDI

What of it? -- You're a cop makin' an arrest --

(X)

QUINLAN

The Vice Squad'll do that ...

He brings out a gun.

GRANDI

(sharply)

What's that for?

QUINLAN

Keep your voice down! I wanted you here for a reason --

Quickly and with great professional competence he pats Grandi's clothes, locates a small pistol and brings it out, tossing it on the floor beside the bed. Then, still covering Grandi with his own gun, he picks up the receiver of the phone, calling a number.

OW

CONTINUED

135- CONTINUED - 2  
B-1

GRANDI  
(his jitters growing  
worse by the minute)  
That's the police station --

QUINLAN  
(into phone)  
Sergeant Menzies ...

GRANDI  
You're drunk, Quinlan ... just  
stop and think for a minute --  
if you turn me in, I'll have quite  
a story to tell --

QUINLAN  
You sure would ... you're the expert  
on filth -- I know about you, Uncle  
Joe.

GRANDI  
(terrified by now,  
but still trying to  
bluff)  
What do you mean?

QUINLAN  
(into phone)  
Pete --? Of course it's me. What's  
the news? ...

CUT TO

135-C OMITTED

135-D INT. SQUAD ROOM

Only a corner of the room shows. Sanchez is seen in b.g. with  
Casey.

MENZIES  
(into phone)  
Sanchez still hasn't broken ...  
What? Vargas's wife? -- a  
narcotics rap? ...

CUT BACK TO

135-E INT. HOTEL ROOM

QUINLAN

... One of the men that was on this wild party gave me a buzz; you just relay it to the Vice boys as anonymous: "Hotel Houston -- Room 18" ... The way I hear it, things really got out of control -- Don't be surprised what they find --

MENZIES' VOICE

(filter)

What about me, Hank? What do I do?

QUINLAN

You keep after Sanchez -- Break him! -- Break him!

He hangs up.

GRANDI

Well, now it's set up ... We'd better blow --

(suddenly he breaks off - sharply)

Whataya doin' with that?

Quinlan has picked up one of Susan's stockings from the bed.

QUINLAN

I told you I had a reason for getting you here alone, Grandi --

GRANDI

Wait a minute, I -- !

CONTINUED

135-E CONTINUED

Quinlan, pocketing his gun, in the same movement, has seized the other end of the stocking. Now, before Grandi can get out of the door, the stocking is looped around his neck. Very quickly, expertly and in absolute silence, Quinlan chokes him to death.

SUSAN'S VOICE

Mike! --

135-F OMITTED

135- CLOSEUP - SUSAN IN BED

F-1

Stirring into troubled half-consciousness.

SUSAN

Is that you, Mike -- ?

135- UP ANGLE - QUINLAN AND GRANDI

F-2

Quinlan's eyes have gone to the bed. He continues the operation of garroting Grandi, but holds his look on Susan.

135- CLOSEUP - SUSAN IN BED

F-3

She subsides.

135- QUINLAN AND GRANDI

F-4

Quinlan, satisfied that Susan is still unconscious, whispers into Grandi's ear.

QUINLAN

I'm a man with important work to do. You'd interfere with that work... Who do you think's more important to the world -- a dirty little blackmailer like you -- or me? --

He stops, realizing that he is talking to a corpse.... He lets him go and Grandi's body slumps down into the chair.

135- - CLOSEUP - SUSAN IN BED

F-5

Her eyes flicker open as, off scene, we hear the SOUND of the DOOR CLOSING.

SUSAN

(in a small whisper)

Mike.....

With great effort she struggles to sit up....to look around.

135- - FRESH ANGLE

F-6

Suddenly the flashing street light shows her the face of Grandi, fixed in a hideous grimace of strangulation. Susan SCREAMS!

CUT TO

135-G EXT. GRANDI'S RANCHO GRANDI - EARLY EVENING

Mike's cab pulls up in front; he JUMPS OUT and DASHES INTO the bar.

136 INT. GRANDI'S RANCHO

The bar next to the big cabaret room. "The Gang" is here in force, and also two or three others not involved at the motel -- including Risto, the acid-thrower.

Suddenly Mike ( a new Mike, completely transfigured with rage) BURSTS IN, SLAMMING the DOOR behind him.

The room is frozen in silence for a moment. Then Mike seizes Risto, practically lifting him from the ground.

MIKE

(streams of Spanish)

RISTO

Talk English, can't you?

MIKE

Where's my wife? What have you done  
with my wife!

RISTO

Why ask me?

Mike literally throws him across the room, where he knocks down a table in a CRASH of BOTTLES and glasses. The girls have backed as far away as possible and the boys are grouping for battle.

CONTINUED

136

CONTINUED

MIKE

Listen to me -- all of you, -- this isn't a cop talking -- this is a husband. I want my wife! Not one of you leaves till I find out where she is.

During this Sal has been edging around behind Mike and now swings a bottle at him. Mike ducks just in time, grabbing Sal and throwing him on his back. The others close in and there follows a battle royal. Mike does not escape unscathed. He is pretty badly hurt by the gang who are experts in dirty fighting, but they are dealing with a man possessed with an anger which almost amounts to exultation, a literally irresistible force. By the time Mike is finished, the room is a shambles and the gang broken and cowering before him. He has Chink in a bone-breaking grip and is just about to force the truth out of him, when --

137

FRESH ANGLE

Schwartz, FOLLOWED by TWO or THREE MEXICAN POLICE, HURRIES INTO SCENE.

SCHWARTZ

Vargas --

MIKE

Don't try to stop me!

SCHWARTZ

It's your wife, Vargas -- They picked her up --

Mike drops Chink to the floor and turns on Schwartz.

MIKE

What do you mean -- picked her up?

SCHWARTZ

The Vics Squad.

Mike stares at him almost in a state of shock.

MIKE

(in dull, stricken tones -- speaking to himself)

Quinlan...

CONTINUED

OW



137 CONTINUED

SCHWARTZ

(very quietly)

You'd better come outside, emigo --

MIKE

(beside himself with  
distraction - almost  
choking Schwartz)

No...tell me...tell me whet heppened?

SCHWARTZ

(half-whispering)

They found her in the "Hotel Houston"  
...half-naked on one of the beds --  
drugged. There were reefer stubs...  
And a heroin fix. Grandi wes lying  
on the floor --

(this next is herd  
for him to sey)

But Varges --

(really whisper-  
ing now)

The charge isn't just possession  
of narcotics --

MIKE

(scercely able  
to speak)

Whet is it then?

SCHWARTZ

(very quietly)

Murder.

On Mike's reection we:

DISSOLVE TO

138 REVERSE ANGLE - DOWN SHOT FAVORING SUSAN

She sits up on the edge of the bunk, the blenket draped eround  
her shoulders, covering her. Mike is beside her. The Police  
Surgeon stends back, egeinst the bers of the cell. Menzies  
ENTERS scene b.g., es Mike puts his erms around Susen's shoulders  
She begins to cry, very softly, leaning egeinst him, demanding  
his protection. Mike tenderly rubs ewey some of Susen's tears  
with his forefinger. He glences up es Menzies eppeers in the  
corridor.

POLICE SURGEON

(to Menzies)

It's ell down in the report. They  
found signs of a mixed party...

OW

139 OMITTED

140 MED. CLOSE SHOT - SUSAN

Sha doasn't seem to comprehend. She is still trying to understand what she is doing in this place...

141 INTERCUT - EXTREME UP-ANGLE - HER VIEWPOINT

MIKE

(repseting the worde  
with difficulty)

A "mixed party" -- ?

POLICE SURGEON

(grimly)

Articles of clothing; half-smoked  
reefers, --

142 FRESH ANGLE

Susan twista spssmodically, groaning a little.

MENZIES

(to the Police  
Surgeon)

Needle marks?

MIKE

(turning to them)

Something elsa could producs ths  
sema affect -- dsmarol, for inetenca,  
or sodium --

POLICE SURGEON

You can smell the marijuana on her --  
it stinks in here!

Mike risea from Susan's cot.

MIKE

This whole satup etinks! How the  
hall doee Quinlen think he can hang  
e murder rap on my wife? Shs was  
with me when the bomb went off.  
She didn't even know Linneker --

MENZIES

(patiently)

Thera's no queation of that murder  
... An hour ago Joe Grandl was found  
deed! Strangled -- with her stocking --

OW Miks looks off scane -- heering Susan's cry...

143 CLOSE SHOT

SUSAN

Mike!

He goes back to her and she buries her face in his arms, sobbing.

SUSAN

Mike, take me home!

MIKE

Lie down now, Susie... please...

144 REVERSE ANGLE - MENZIES

Reacting...

145 MIKE AND SUSAN

MIKE

(very low)

And Susie...forgive me...

With a gentle pressure, Mike eases Susan back on the bunk.

146 INT. JAIL CORRIDOR - NIGHT

As Mike comes out of the cell, Menzies draws him aside.

MENZIES

(half-whispering)

I got to show you something --

MIKE

(diagusted)

What now?

MENZIES

Something I found in that hotel  
room --

MIKE

More of your famous "evidence"?

147 FRESH ANGLE

Without comment, Menzies shows Mike the thing he has been holding  
behind his back. It is Quinlan's cane!

OW

CONTINUED

147 CONTINUED

MIKE

(after a moment)

His cane... Does that mean -- ?

MENZIES

(cutting him off  
angrily)

How do I know what it means -- ?

MIKE

Shall I tell you?

MENZIES

No, you wouldn't be right.

(in anguish)

You couldn't be!

MIKE

(indicating  
the cane)

Isn't this proof enough for you?

MENZIES

It coulda been planted there... You  
say the reefers were planted, --  
even the dynamite. Why not his  
cane? -- Hank is no killer...

MIKE

(quietly)

Neither's my wife.

Menzies tries to answer but can't...

MIKE (Cont'd)

(earnestly)

If you still believe in that little  
tin god of yours, you'll have the  
guts to go after the truth --

MENZIES

(meeting his eye)

The truth...

DISSOLVE TO

148 MOVING ROLLER OF A PLAYER PIANO

The piano is grinding out "AVALON". The CAMERA PULLS BACK to  
show:

OW

149 INT. "MOTHER LUPE'S"

A tatty little "parlor" with dusty painted velvet hangings on the walls, rickety wicker-work furniture and a profusion of tattered silk-covered lamp shades. These lamps are still lit, but the dawn sky shows in the windows, the color of dirty dish-water.

"MOTHER LUPE" herself, a venerable figure, snoozes near the player piano. Quinlan is slumped at the table facing the door. His whisky bottle is almost empty. Suddenly the MUSIC STOPS.

"Mother Lupe" stirs.

QUINLAN

Fix it.

MOTHER LUPE

(rising with  
a weary grunt)

It's getting tired. It's old.  
Like us.

With a dry chortle of laughter she starts adjusting the mechanism

QUINLAN

I need another bottle.

MOTHER LUPE

Liquor's all put away, dearie. It's  
daylight. You oughta go to bed.

QUINLAN

Another bottle.

The MUSIC STARTS again, and the old woman, shrugging, leaves the room. CAMERA TIGHTENS on Quinlan, whose bleary eyes focus on something off-scene.

150 VIEWPOINT SHOT - THE DOOR

It is open and Vergas is standing on the porch -- not directly in the doorway, but well back.

151 CLOSEUP - QUINLAN

He squints and fumbles for his glasses, then puts them on and looks again.

152 VIEWPOINT SHOT - THE DOOR

Vergee is gone.

OW

153 CLOSEUP - QUINLAN

shakes his head. Obviously he thinks Vargas may have been a drunken hallucination.

154 EXT. "MOTHER LUPE'S" - VERY FULL SHOT - EARLY DAWN

(Location -- Second Unit)

Even at this distance we can HEAR the clatter of the player PIANO. Mike has gone down off the porch and is moving toward CAMERA which PANS him to the phone booth.

155 REVERSE ANGLE (VENICE LOCATION)

Menzies is on the phone. He puts his hand on the receiver and turns to Mike.

MENZIES

Does it look like he's ready to leave?

MIKE

He's just sitting there.

MENZIES

He could stay there the rest of the week. That's what he used to do when he'd go on those benders --

(into phone)

Okay, I'll check with you later.

He hangs up, and moves out of the phone booth.

MENZIES

Risto...that Grandi boy you got us to bring in -- he's started to talk. He says the kids were all fakin' -- and they didn't give your wife any dope. As far as the doc can tell, it was only that truth stuff --

MIKE

Sodium Pentathol?

MENZIES

Yeah; no harm in it. We're letting her go --

CONTINUED

155 CONTINUED

MIKE

(with bitter sarcasm)

Thanks -- !

MENZIES

Listen, Schwartz is driving your wife back here to the hotel. Don't you want to meet her?

MIKE

(grimly)

No. I've got to finish this thing now -- for her sake.

MENZIES

"For her sake?" -- Vargas, your wife's fine -- all she wants is to catch that early plane to Mexico City. There never was any formal charge against her. Even the vice boys aren't pressing anything --

MIKE

How nice of them!

(turning on him fiercely)

The fact that Susan won't actually serve time in the women's penitentiary makes everything perfectly all right, I suppose! Her good name, her family -- nothing's been touched by all this filth! -- Menzies, I'm not leaving here until my wife is clean -- clean! That's why you're carrying that microphone. I want the facts from Quinlan -- on tape --

Menzies adjusts the pocket microphone with an angry sigh.

MENZIES

I'll have to get him out of there first -- As long as that music goes on you'll never pick anything up --

156 REVERSE ANGLE

Menzies moves forward toward the house; Mike, in the f.g., adjusts the machine.

When Menzies has almost reached the porch, we suddenly hear his voice coming through the earphones Mike is holding.

MENZIES' VOICE

(filter)

I'm testing, Vargas -- testing.  
Wave if you hear me.

Mike waves.

MENZIES' VOICE

(filter)

I'll get him out -- away from that music. Just be sure he doesn't see you.

Mike waves again.

157 CLOSEUP - QUINLAN

He is almost asleep, but now, sensing something, he opens his eyes.

158 VIEWPOINT SHOT - MENZIES IN DOORWAY

MENZIES

(shouting over the banging PIANO)

Come on out, Hank --

159 QUINLAN

A pause while the old man focuses; then:

QUINLAN

I must be drunk. A minute ago I thought you were Vargas.

160 REVERSE ANGLE

MENZIES

You are drunk. Come on, Hank --

OW



161 QUINLAN

QUINLAN

Not drunk enough. Where's Mother  
Lupe with that bottle?

(calling)

Mother Lupe -- !

162 THE DOORWAY

MENZIES

She's fallen asleep somewhere.

(there is a new  
note of strained  
but real authority  
in his voice)

I'm tired myself, Hank. I'm not  
going to wait any longer. Come  
on --

163 QUINLAN

The new tone arrests his drunken attention somewhat and he rises,  
crossing to the door.

164 EXT. STREET NEAR HOUSE - DAWN

Mike, who has been getting nothing but the player piano through  
his earphone, ducks into hiding as Quinlan and Menzies COME out  
of Mother Lupe's. They move forward and presently their voices  
can be made out:

MENZIES' VOICE

(filter)

What's been goin' on, Hank?

QUINLAN'S VOICE

(filter)

You mean tonight?

MENZIES' VOICE

(filter)

Tonight... yesterday... the last  
eighteen years... Eighteen years  
is how long I've been with you...

165 VERY CLOSE SHOT - MIKE

listening. A pause...then:

OW

CONTINUED

165 CONTINUED

MENZIES' VOICE  
(elight filter)  
I gotta know, Hank.

166 REVERSE ANGLE

Mike hiding in extreme f.g. In extreme b.g. CAN BE SEEN the figures of Quinlan and Menzies, their voicee HEARD (FILTER) as they come through Mike's earphones.

167 EXT. STREET NEAR HOUSE

Quinlan turns back toward the house. Quinlan stops -- doesn't answer for about two or three seconds. Mike straine forward... waiting for the next words.

QUINLAN'S VOICE  
Every time in court I have to swear to tell the truth. Am I supposed to take another oath in front of you?

MENZIES' VOICE  
Answer my question, Hank -- it's easy -- too easy to duck any longer.

168 CLOSE SHOT - QUINLAN AND MENZIES

QUINLAN  
You already know the answer, don't you, Pete?

MENZIES'  
(sick to his soul)  
There's a lot I don't know, Hank. Let's start with tonight:--Why d'you take that pistol?

Quinlan lurches and starts forward, moving again toward "Mother Lupe's."

169 TRAVELING SHOT

At this moment, Quinlan has gone mentally "out of focus" as drunks do.

QUINLAN  
Pistol?...noisy.

170 FRESH ANGLE - MIKE

Mike is having some trouble following the words, the player piano however, is now only heard VERY FAINTLY in the distance.

QUINLAN'S VOICE

...You know the best way to kill, Pete?

MENZIES' VOICE

Strangling.

QUINLAN'S VOICE

That's the smartest way -- clean -- silent.

MENZIES' VOICE

You told me often, Hank.

QUINLAN'S VOICE

That's how my wife got it, you know.

MENZIES' VOICE

I know.

171 EXT. ALLEY NEAR HONKY-TONK STREET

Quinlan has come to a halt in a sort of alcoholic trance...lost in his memories:

QUINLAN

Bindin' cord... She worked up at the packin' plant, so the killer had it right to hand... Smart - you don't leave no fingerprints on a piece o'string...

MENZIES

(anguished)

Why'd you do it, Hank?

172 FRESH ANGLE - MIKE

He moves closer to them, trying to stay hidden and still in range

QUINLAN'S VOICE

(after a moment - his brain clearing slightly)

You must be gettin' silly in the head. I didn't kill my wife. That half-breed done it; We all knew he was guilty, but there wasn't no ev-idence. So what did I do?

173 EXT. ALLEY

QUINLAN

Nothin'... I followed around after him and ate out my heart tryin' to catch him up and then the army got him; and out in some mudhole in Belgium the Lord done the job for me...1917...He was the last killer ever got out of my hands...

Quinlan starts to walk again...CAMERA DOES NOT FOLLOW, but PANS as Menzies follows him.

174 FRESH ANGLE - MIKE

Mike eases forward slightly.

MENZIES' VOICE

You must have been thinking of that string, I guess -- tonight --

QUINLAN'S VOICE

I'm always thinkin' of it, Pete -- Say, you remember the Burger Case?

Again, in the extreme distance, Quinlan CAN BE SEEN lurching forward -- in long unevenstrides --

175 FRESH ANGLE - MIKE

Again Mike moves forward to keep within range.

MENZIES' VOICE

Remember it! I was the sucker that found the axe. Even after he confessed, Burger always swore he never left it there in the cellar.

QUINLAN'S VOICE

He would've gotten away with murdering his wife, Pete --

MENZIES' VOICE

You planted that axe --

QUINLAN'S VOICE

Pete, he used that axe to chop his wife into that mess we found --

176 EXT. HONKY TONK STREET

It is utterly deserted as the two men COME into it.

MENZIES

-- Not that axe.

QUINLAN

Burger confessed -- what difference does it make?

MENZIES

What difference? Hank, you don't have the right to set yourself---

QUINLAN

Right! -- Did Burger have the right to cut his wife to a bloody pulp? You saw that corpse, Pete... We just made sure he paid for it.

MENZIES

Hank, I believed in you. -- You were a kind of hero -- but all the time, all these years...

QUINLAN

All the time we were doing our job, that's all: makin' sure that killers didn't get away with it.

177 REVERSE ANGLE - MIKE - AT THE HEAD OF THE ALLEY

MENZIES' VOICE

But fakin' evidence, lyin' --

QUINLAN'S VOICE

Aiding justice, Pete -- they were guilty -- guilty! Every last one of 'em! Guilty!

(after a silence)

We never framed an innocent man.

MENZIES' VOICE

But what about Vargas' wife?

(silence)

She's an innocent woman. -- Grandi's dead -- strangled... Who else will you frame for it?

Silence.

178 EXT. STREET

MENZIES

(bitterly)

You were gonna use Vargae' pietol,  
weren't you? You had some crazy  
drunken plan to use that Pietol--

QUINLAN

(a new note in his  
voice; he is sober-  
ing up)

How do you happen to know about  
that pistol?

MENZIES

Vargas told me.

QUINLAN

(after a moment)

That explains quite a lot -- why  
you're here now--and that thing  
you're wearing. What's it called?

179 EXT. ALLEY - CLOSEUP - MIKE

He etrains forward anxiously.

MENZIES' VOICE

(misunderstanding--  
scared)

What I'm wearing?

QUINLAN'S VOICE

That halo--you're working for Vargae  
now.

180 EXT. STREET

MENZIES

I'm working for the department, Hank.  
I'm a cop--I ain't judgin' you...  
But I'm takin' you in...

QUINLAN

You're what?

OW

181 EXT. ALLEY

MENZIES' VOICE

First you can give me Vargas' pistol.

QUINLAN'S VOICE

If that's the way you want it, Pete. I've got it right here --

MENZIES' VOICE

(filter; suddenly sharp)

Hank! No, Hank --

The gunshots EXPLODE in Mike's earphones like thunderbolts!

182 EXT. STREET

Menzies stands teetering in front of Quinlan, a look of pained surprise in his face -- then topples to the ground. Quinlan stares down at the blood spreading on the concrete -- the gun is dangling from his hand...

183 FRESH ANGLE - MIKE

QUINLAN'S VOICE

(slight filter)

I didn't want to, Pete... Why'd you make me do it?... Pete...

A short silence.

QUINLAN'S VOICE

(slight filter)

What the...!

The earphones go dead.

184 FRESH ANGLE

Quinlan is stooping over Menziee' body, holding the wires and the small mike. He straightens up, looking at the setup which will doom him. Instantly he understands. Quinlan throws away the mike and wire and, tightening his grip on the gun, STARTS AWAY --

185 MIKE

Mike, realizes that Quinlan has ripped the wires.

OW

186 EXT. STREET - DAWN

Seeing Mike, Quinlan wheels, the pistol still in his hand.

QUINLAN

(shouting)

Vargas!

(the pistol comes up)

Pete Menzies is dead! Ya' hear that?

Pete's dead -- you killed him!

You're under arrest!

187 REVERSE ANGLE

Mike does not wait to reply. He starts forward, directly into Quinlan's line of fire.

MIKE

This is my country, Quinlan.

188 MED. CLOSE SHOT - QUINLAN

QUINLAN

You shot Pete. Now I'll shoot you...

Self-defense...they'll believe me...

they always believe me.

189 REVERSE ANGLE

Mike continues to move slowly forward toward the gun.

QUINLAN

They gotta believe me!

MIKE

(fiercely, but  
very quietly)

Making your own laws, you had to end  
up breaking the real ones --

QUINLAN

What kind of a cop are---

MIKE

(breaking in)

A cop doesn't work like a dog catcher,  
just putting the crooks behind bars:  
he enforces the law -- and the law  
protects the guilty as well as the  
innocent --

QUINLAN

This job is tough enough --



189 CONTINUED

MIKE

It's supposed to be tough. It's only easy in a police state. That's the whole point, Quinlan -- who's boss? The cop -- or the law?

190 CLOSE SHOT

Quinlan points the gun almost directly into the camera lens. We feel that it is straight into Mike's face and that now there is no escape...

191 REVERSE ANGLE - CLOSEUP - MIKE

There is no going back now. Or going forward. He does the only thing he can do -- he waits for the shot.

192 QUINLAN - CLOSER ANGLE

Quinlan sights down his gun... The CRACK of a gun sounds o.s. and Quinlan's face suddenly crumples. CAMERA SWEEPS from Quinlan to:

193 REVERSE ANGLE

Menzies holding the gun with which he has just shot Quinlan. Plainly this is a supreme effort in his last gasping moments of life.

MENZIES

You ... made me do it ... Han---

He does not finish; the last word chokes off as the gun slips from his hand.

194 CLOSEUP - QUINLAN - FROM MENZIES' VIEWPOINT

He sinks to his knees...then to his hands...

QUINLAN

Pete...that's the second bullet I've stopped for you...

195 TIGHT TWO-SHOT - FAVORING MIKE

He turns and Quinlan looks up groggily as the lights of a car sweep across the scene.

OW

196 REVERSE ANGLE - SCHWARTZ'S CAR - HOTEL B.G.

Schwartz driving, Susan sits beside him. The car comes to a halt and Schwartz jumps out. Mike runs INTO SCENE.

MIKE

Susan-- !

SUSAN

I'm all right, darling -- come on!  
We've still got time to catch that  
plane. -- Let's get out of here.

MIKE

(to Schwartz)

It's all here --

197 FRESH ANGLE - FULL SHOT - THE STREET - DAWN

A Mexican Policeman APPEARS B.G., running forward. Mike calls a few quick orders in Spanish. A few heads APPEAR at windows and in the distance a small scattering of people starts to gather during the following: --

Schwartz f.g. has taken the recording machine from Mike and has started to adjust it for the play-back.

QUINLAN'S VOICE

Pete...

198 MED. GROUP SHOT

Schwartz moves toward Quinlan holding the recording machine.

SCHWARTZ

Pete Menzies?... What about him?

199 FRESH ANGLE - MEXICAN POLICEMAN AND MIKE

MIKE

(turning from policeman)

He says Menzies is dead.

(X)

200 MED. GROUP SHOT

QUINLAN

Vargas... he killed him...

Suddenly a strange sound comes to the dying man's ear: the SOUND of his own voice:

OW

CONTINUED

200 CONTINUED

QUINLAN'S VOICE

(filter)

... I followed after him and ate out  
my heart tryin' to catch him up....

Quinlan's eyes go out of focus at this bewildering mockery --  
at first he cannot manage to comprehend its meaning -- Then the  
swish and jabber of the tape explains itself.

MENZIES' VOICE

... ever frame anybody?

QUINLAN'S VOICE

Nobody that wasn't guilty!.....  
Guilty!.....

MENZIES' VOICE

All these years ...  
(whoosh-whoosh)

SCHWARTZ

Twenty years of frame-ups--

Schwartz continues to race through the tape.

QUINLAN'S VOICE

... aiding justice ...

MENZIES' VOICE

... you were kind of a hero ...

201 CLOSEUP - QUINLAN

His cheek against the earth, he gasps out the words:

QUINLAN

Kind of a hero-- !

QUINLAN'S VOICE

Guilty! Guilty! Pete --

The SOUND CUTS OFF abruptly. Schwartz has silenced the machine.

MIKE

(with a sort of quiet  
impersonal severity)

Well ... now you've got a better  
hero... you have Pete Menzies.

202 MED. SHOT - MIKE AND SCHWARTZ

They are beside the car (Susan at the window).

OW

CONTINUED

202 CONTINUED

SCHWARTZ

(to Mike)

Quinlan was right, you know -- we  
got a confession -- just an hour  
ago --

Mike has started into the car; he turns back at this.

MIKE

What do you mean?

SCHWARTZ

The dynamite... the boy signed a  
full statement.

(X)

MIKE

Sanchez!

SCHWARTZ

Sanchez. He put the bomb in the  
car--

(X)

Silence.

Quinlan is very still. He is dead.

SCHWARTZ (Cont'd)

So Quinlan's intuition --

(X)

MIKE

(breaking in)

He was a great detective all right...

(half to himself)

... but a bad cop.

(X)

Mike gets in behind the wheel next to Susan. The CAMERA CRANES  
BACK as the car starts up the honky-tonk street.

CAMERA CONTINUES TO CRANE BACK AND UP, showing the dead bodies  
of Quinlan and Menzies and finally, in the f.g., the street sign,  
"Bienvenido Amigos!"

The car can be HEARD racing toward the airport as we--

FADE OUT

THE END