

PROPERTY OF
UNIVERSAL CITY STUDIOS
RETURN TO
CENTRAL FILES

6949

"WHO DONE IT?"

REVISED SCREENPLAY

SEPTEMBER 17, 1941

"W H O D U N N I T"

(Revised Screenplay)

FOLLOWING UNIVERSAL TRADEMARK:

FADE IN

A INT. STUDIO - NIGHT - WEIRD ANGLE CLOSE SHOT - ANNOUNCER

In the strange half-light we get an almost impressionistic view of a man's face as he says in a low, fiendish voice:

JENKINS

Murder at midnight -- !

(there is an eerie sustained chord in the music - then he continues)

Two men shall die this night. Two men shall die!

(he laughs in quiet pleasure)

B INT. STUDIO - MOVING SHOT

As Jenkins continues, the CAMERA MOVES to REVEAL our various principals in different parts of the studio -- each and all tense - anxious.

At this point, the CAMERA COMES to REST on CHICK & MERVYN (Bud Abbott and Lou Costello) - sitting side by side. Mervyn starts to rise.

Chick grabs his arm.

JENKINS

(continues)

The relentless powers of evil - stand now at the threshold. They await but the chosen moment to strike - strike silently and surely - with sudden death. Who is their first victim? Who knows -- ? It may be you.

(the eerie theme music is up briefly)

MERVYN

(scared)

I'm gettin' out of here.

CHICK

Don't be a dope. It's all imagination.

MERVYN

Well, I got too good an imagination.

CONTINUED

B CONTINUED

Chick pulls him to his seat. But both Chick and Mervyn look startled as we hear o.s. - two shots followed by the blood-curdling scream of a terrified woman.

C LONG SHOT - STUDIO A

All the lights are suddenly on - REVEALING the crowded radio studio - Jenkins, the announcer and other actors at the mike -- the sound effects man with gun in hand - the studio audience - the technician and FRAZIER, the producer, in the booth, etc., etc. An illuminated sign announces "ON THE AIR." And in the middle of it all, stands MORAN - a police detective - derby-hatted and cigar-in-mouthed. By his side is BRANNIGAN, a copy, produced with a worn out carbon. Moran speaks quickly - positively as the lights come on.

MORAN

Don't nobody move. You're under arrest!

JENKINS

You can't stop us. We're on the air.

MORAN

I am stoppin' you. Line up over there.

He shoves Jenkins towards one side of the studio. He starts pointing out our other principals - and indicating that they should join the suspect line.

MORAN

(to Heller & Lita)

You, too.

(to Dr. Marek)

And you.

(to Miss Miller, Col. Andrews' secretary)

And you.

Frazier comes out of the booth, angry.

FRAZIER

This is an outrage. You can't interrupt a broadcast.

MORAN

And you.

Brannigan brings in JANE and JIMMY.

C CONTINUED

C CONTINUED

BRANNIGAN
These two were tryin' to get out.

MORAN
(to them)
And you. (he looks around)
There's two more somewhere.

D INT. STUDIO - MED. SHOT - ROW OF SEATS

Over the top of a row of seats, we SEE two posterior extremities proceeding toward an aisle. Moran and Brannigan step up and smack said extremities so that their respective owners, Mervyn and Chick, suddenly stand upright.

MORAN
And you!!

Moran sticks his chin almost into Mervyn's face.

MORAN
There's been a murder here - a murder that wasn't in no radio play - and I'm not stoppin' till I find out who's guilty.

MERVYN
Don't look at me. I didn't done it.

MORAN
No?
(he pulls out a rolled sheet of paper)
Then who done it?

SUPERIMPOSE MAIN TITLE:

"WHO DONE IT?"

The title is SYNCHRONIZED with a CYMBAL CRASH as we go to the sheet of paper in Moran's hands, reading:

"LIST OF SUSPECTS"

CAMERA MOVES UP, REVEALING the names of our stars, cast and credits. By each name is some symbol of violence or death - a knife - a gun - skull and crossbones, an ace of spades, etc., etc. "Mysterioso" MUSIC, interspersed with GUNSHOTS, SCREAMS and GROANS COMES OVER CREDITS. The silhouette shadows of Abbott and Costello, facing the screen and looking up at the credits, appears on each frame. They voice audible comments on who they think is guilty, including the hairdresser, the producer and the director. On the last credit, Moran's hands roll up the paper, and the names become blurred. CAMERA PULLS BACK QUICKLY TO SCENE:

E MED. CLOSE GROUP - MORAN, CHICK & MERVYN (OTHERS IN B.G.)

MORAN

So none of you done it, eh? --
We'll see about that.

He turns around, faces the audience and looks right into Camera.

F CLOSE - ON MORAN

looking directly into Camera.

MORAN

(pointing)

I don't want nobody to leave their
seats till we solve this case --
It's goin' to take about an hour
an' twenty minutes.

Mervyn sticks his head ON SCENE, over Moran's shoulder,
looks into Camera - points.

MERVYN

(grinning)

Hey, Chick - I'll bet he did it.
The guy down there in the third
row. The one with the hair.

CAMERA ANGLE WIDENS as Mervyn is suddenly jerked back
into line by Chick.

CHICK

(to Mervyn)

This is no joking matter. Some-
body's been murdered!

MORAN

(turns to Chick) *Mervyn*

That's right -- And somebody's
gonna burn for it.

(turns back to
audience)

Now, let's take this thing from
the beginning...

"Mysterioso" MUSIC SWELLS OVER SCENE as we -

FADE OUT

"WHO DONE IT?"

FADE IN:

1 EXT. RADIO CITY - NEW YORK - DAY - LONG SHOT (STOCK)

As seen from Rockefeller Plaza - the massive structure looms up majestically.

DISSOLVE THRU TO:

2 CLOSE ON SIGN

reading: "RADIO CENTER BUILDING". CAMERA PULLS BACK DISCLOSING entrance to Radio Center Building, pedestrians hurrying along in both directions. CAMERA MOVES OVER to PICK UP a young man, JIMMY TURNER, as he eyes the building with frank admiration. He carries a portfolio under his arm. He looks at his watch, then moves over to entrance to drug store and enters. CAMERA HOLDS on sign on the window reading: "RADIO CENTER DRUG STORE".

3 INT. DRUG STORE - DAY - FULL SHOT (SHOOTING FROM DOORWAY)

This is a drug store on the grand scale, packed with merchandise of every variety, and featuring a large soda fountain across one wall. Jimmy walks over to soda fountain, seats himself on stool. After a moment, when no clerk appears, he shrugs and taking a manuscript from the portfolio, begins to read it.

4 CLOSE SHOT - PIN BALL MACHINE

We see the illuminated backboard of a pin ball machine called, "Kill the Killer." It reveals the figure of a gangster with sub-machine gun in hand - and as the score flashes higher and higher, the player comes over closer to shooting "the killer." At the moment, the score is mounting very rapidly. CAMERA PULLS BACK to REVEAL the steel ball of the game hitting one of the bumpers an astonishing number of times -- then the ball rolls down toward the bottom - but suddenly moves up again and continues hitting bumpers again.

INT. DRUGSTORE - DAY - CLOSE SHOT (MOVING) -
AT PIN BALL MACHINE

Chick - in white apron, jacket and cap of a soda-jerk, stands at the machine. Behind him we SEE a large, well equipped soda fountain - Chick looks pleased as the score rolls up. CAMERA MOVES DOWN to REVEAL Mervyn (also in soda-jerk outfit) on his knees under the machine - a large horseshoe magnet in hand -- with which he is guiding from beneath - the movements of the steel ball. Now as - climaxing a series of bells - a gong strikes on the machine -- Mervyn jumps up.

MERVYN

What'd we get, Chick?

CHICK

Three hundred and ninety thousand.

MERVYN

(disappointed)

Gee. Another six hundred and ten thousand and we'd have got a free game.

(he kicks the
machine)

This thing is crooked.

SMITH'S VOICE O.S.

It is, eh?

6

MED. SHOT - DRUGSTORE - ANOTHER ANGLE - SHOWING SMITH

SMITH

This time I'm warnin' you. But
don't let me see that again.

He opens his coat quickly - flashes a badge.

MERVYN

Oh, yeah?

He also flashes a badge. Moran is surprised - then
curious.

SMITH

Let me see that badge.

He grabs Mervyn -- opens his white coat - scrutinizes
the badge.

7

INSERT - BADGE

It reads:

VILLAGE OF RYE
Plumbing Inspector

8 CLOSE THREE SHOT

Smith grabs the badge.

SMITH

Gimme that! And don't go flashin'
phony badges.

Mervyn shakes his head innocently. Smith walks out. Mervyn turns to Chick - grins - opens the other side of his coat. This side of his chest is literally covered with badges. He looks like Goering on parade. The boys turn back to the machine only to confront WILKINS, the drugstore manager, who stands there irate - pointing to the fountain. Chick ducks quickly behind the counter. Mervyn hands Wilkins the magnet.

WILKINS

There's gonna be a murder around here unless you stay away from that machine. You're supposed to be a soda ---- jerk.

Mervyn reacts and looks at Wilkins narrowly.

MERVYN

Keep them words closer together.

Wilkins starts for him and Mervyn jumps behind the counter.

9 MED. SHOT - FOUNTAIN

Over the bar in back we SEE:

"RADIO CITY PHARMACY FOUNTAIN"

And on the mirror beneath, various signs reading:

"QUIZ KIDS SANDWICH - 20¢"
"RADIO CENTER SUNDAE - 25¢"
"MURDER AT MIDNIGHT SURPRISE - 25¢"
etc.

Several customers have entered singly and by two's and are sitting at the counter. Chick has been taking their orders. He turns now to Mervyn - reels them off.

CHICK

Four ham sandwiches - three chocolate sundaes - five malts - comin' up.

CONTINUED

Mervyn turns to the counter and goes into a routine of soda fountain ledgerdemain. We see the four sandwiches made in about as many seconds. Then Chick takes three of them and slides them straight along the counter so that they stop exactly in front of their owners. Mervyn sees this - takes fourth plate and slides it along and around the corner to its owner. The sundaes are made by Mervyn's unique method, to wit: the chocolate dispenser shoots up instead of down and he punches the plunger first - then reaches for the dish - puts in the ice-cream and catches the chocolate on the way down. Then for the malts - he holds five mixers in his hands at once - puts in milk, chocolate and malt almost with one movement - then literally throws the mixers on to the mixing machines which line the back bar. Chick, who has been watching this, admonishes Mervyn.

CHICK

The ice-cream.

Mervyn nods. He hadn't forgotten. He leans over the freezers - scoop in hand -- and over his shoulder - without looking -- loops the scoops of cream into the containers. During this the manager comes behind the bar -- and, as he opens his mouth to vent his disapproval, the fifth scoop of ice cream scores a bull's-eye on his palate. The boys react as he storms off, furious.

TWO SHOT - MERVYN AND JIMMY

Mervyn moves to where Jimmy sits - a manuscript in hand - reading it.

MERVYN

(noticing the script)

What's that you're readin'? You a radio actor?

JIMMY

It's next week's 'Murder at Midnight.'
I've just come to New York to write that show.

MERVYN

Well - whaddayaknow? Chick and me write murder mysteries, too. Boy can we kill 'em off. 'The Adventures of Sherlock Slade - a massacre a minute.' That's us. That's why we took this job - to meet the producers and directors.

11 MED. SHOT - FOUNTAIN

The customer sitting next to Jimmy protests:

MAN

Hey - how long do I have to wait?
I ordered a strawberry sundae.

MERVYN

This is Friday. You got two more
days.

Chick beckons Mervyn to him.

CHICK

Mervyn --

Mervyn moves to Chick's side. Chick points off.

CHICK

(low)

Look - it's Colonel Andrews - the
big boss of the network.

Mervyn does a take.

12 MED. SHOT - AT DOOR (FROM BOYS' ANGLE)

We see COLONEL ANDREWS, an important-looking executive, just entering. With him are JANE LITTLE - twenty-two, attractive, businesslike; DR. CARL MAREK, a precise, dignified man of Andrews' age; and ROBERT HELLER - about thirty-five, dark, speaks with a slight indefinable accent. As they enter, Jane leaves the group, steps into a phone booth. The other three move to the fountain - sit just one seat away from Jimmy. Heller is arguing with the Colonel.

HELLER

You cannot treat me so, Colonel
Andrews. You shall not!

COLONEL

(tersely)

We won't discuss it further,
Heller.

13 MED. CLOSE SHOT - FOUNTAIN (TOWARDS BOYS)

As the Colonel sits at the fountain, Mervyn is determined to waste no time. He grabs a dog-eared, mildewed script from his pocket.

CONTINUED

13 CONTINUED

MERVYN

Colonel Andrews - would you like
to buy a murder mystery? Cheap?
A killer-diller?

CHICK

Yes sir - what your network needs
is a great new murder mystery.

MERVYN

And we got it.

CHICK

We gave it to your secretary.

MERVYN

But she gave it back. She can't
even read. Listen -

(he grabs up a
strainer - holds
it in front of
him as a microphone)

The Adventures of Sherlock Slade -
Chapter 869.

14 REVERSE ANGLE - ON GROUP - INCLUDING JIMMY

They react amused - all except Heller. The Colonel
takes a vial extended to him by Dr. Marek, pours
contents into a glass of water. It effervesces and
he drinks it.

CHICK'S VOICE

(o.s.)

Tell me, Professor Sherlock -
how did you solve this insoluble
mystery?

MERVYN'S VOICE

(o.s.)

It was alimentary, Dr. Jetsam -
alimentary. Quick - the needle!

15 CLOSE SHOT - MERVYN

MERVYN

(dramatically
reading the script)

The victim worked in a power house.
Eight million volts were in the
nearby turbines. Silas Blackheart -
his enemy - ran a wire from the

CONTINUED

15 CONTINUED

MERVYN (Cont'd)
turbines to the metal chair in which
the victim sat. And then - when the
switch was turned on --- boy, was he
burned!!

16 MED. SHOT - GROUP

As the boys continue, oblivious, the Colonel throws
a coin on the counter. He and Dr. Marek walk off
toward the entrance; stand by the phone booth waiting
for Jane to rejoin them. Heller follows close behind.
Near the entrance is a dart game -- and as he passes,
Heller picks up one of the darts and throws it. It
lands directly in the center of the target. He exits.
The Colonel has seen this - so has Dr. Marek.

CHICK
(also reading)
Miraculous, Professor. A
brilliant deduction. Brilliant.

MERVYN
Sherlock Slade always gets his
woman.

17
thru 20 OUT

21 MED. SHOT - AT FOUNTAIN - SHOOTING PAST JIMMY -
ON BOYS

JIMMY
(laughs)
You seem to have lost your
audience.

The boys look up - see that the Colonel's gone -- look
disgusted. Jimmy turns, too, and looks toward the
entrance. His face suddenly lights with surprise.

JIMMY
Jane!

22 REVERSE ANGLE - LONG SHOT

Jane has just come from the telephone booth and joined the Colonel and Dr. Marek. They start out toward the elevators just outside.

23 MED. SHOT - ON BOYS AND JIMMY

As Jimmy starts off - they grab his arm.

CHICK

Wait a minute. Our show's not finished.

JIMMY

That's my girl - from back home! She doesn't even know I'm in New York!

He breaks loose and rushes out.

24 MED. SHOT - AT ELEVATORS

The door closes on the elevator containing Jane, the Colonel and Dr. Marek - as Jimmy rushes up. She has neither seen nor heard him. He looks excited - worried.

25 CLOSE SHOT - BOYS - AT COUNTER

They both are downhearted.

MERVYN

Shucks. There ain't nobody interested in murder these days.

Casually he picks up a vial that's lying on the counter where the Colonel was sitting. He looks at the label.

MERVYN

Huh. Nosiod. Wonder what that is.

He lifts the bottle to his lips as though he were going to taste the contents. Chick quickly takes the bottle from his hand.

26 INSERT - VIAL

Held in Chick's hand, the label reads: nosiod. It is turned over and we read: poison.

27 TWO SHOT

The boys do a take. Chick hands Mervyn the bottle. He drops it as though it were 360° Fahrenheit.

DISSOLVE TO

28 INT. RADIO CITY HALLWAY - DAY - LONG SHOT

Jimmy - eager - searching - hurries down the hall - looking at the numbers of office doors. He comes to one on which the lettering reads:

"5772
Private"

Heedless, he rushes inside.

29 INT. JANE'S OUTER OFFICE - DAY - MED. SHOT

An attractive girl is working at a typewriter.

JIMMY

Excuse me - but is there a Miss Little in here -- Jane Little?
The elevator man said --

GIRL

Miss Little?
(indicates toward inner office)
Why, yes - she's in there.

As Jimmy moves to the door:

GIRL

(continues)
But I don't think --

30 INT. JANE'S OFFICE - DAY - LONG SHOT

A tastefully furnished, but extremely business-like appearing office. Jane sits at the desk reading a script. She looks up startled as the door suddenly opens. Her face lights. She rises quickly and moves toward Jimmy - as he closes the door and rushes forward to take her in his arms.

CONTINUED

JIMMY

Jane, honey -

JANE

Darling!

They kiss - then he holds her from him.

JIMMY

Jane - you look wonderful. Have you missed me?

JANE

(sighs happily)

Missed you? Oh, Jimmy -

Jimmy looks around the office.

JIMMY

Say! Don't tell me you work here.

She nods.

JIMMY

(continues)

Well, if that isn't a break. I'm working here, too. They paid my fare here - and gave me a contract. I'm going to write that mystery show, "Murder at Midnight."

JANE

(quickly)

Are you really?

JIMMY

(laughing)

Yeah - And, say -- maybe they'll let you be my secretary instead of whose-ever you're working for.

JANE

(worried)

Er - Jimmy --

Before she can say more, he holds her close to him again - speaks softly - impassionedly.

JIMMY

Oh, Jane -- we've got so many things to talk about now - so many plans to make.

JANE

Of course we have.

30 CONTINUED - 2

A very slight pause - and they are again in close embrace -- oblivious of all save themselves.

COLONEL'S VOICE O.S.

Miss Little!

They both turn - surprised - startled.

31 REVERSE ANGLE THREE SHOT

Colonel Andrews stands in the doorway leading from Jane's to his office. He looks angry.

COLONEL

In case you'd forgotten it - this is a business office.

JANE

Oh, I'm sorry, Colonel. But --

JIMMY

(quickly)

It's my fault, sir. You see I just barged in here - and it's so long since we've seen each other --

JANE

(remembering)

Oh - Colonel Andrews - this is James Turner.

Jimmy holds out his hand - the Colonel starts to shake hands - then turns sharply to Jane.

COLONEL

(quickly)

Turner? The James Turner we've signed to write "Murder at Midnight"?

JANE

Yes, sir.

JIMMY

(getting it)

Hey - wait a minute --

COLONEL

(sarcastically)

I'm beginning to understand why the show's producer recommended you so highly, young man.

JIMMY

He did?

CONTINUED

COLONEL

(turns to Jane
accusingly)

She did. Miss Little is the producer of "Murder at Midnight."

JANE

Colonel Andrews! You read all the sample scripts submitted. And it was you, yourself, who selected Jimmy's as the best.

COLONEL

(sharply - as he
turns to go)

You know how I feel about personal influence in these matters. We'll discuss this later - privately.

He exits, closing the door.

32

ANOTHER ANGLE - TWO SHOT - JANE AND JIMMY

Jimmy turns quickly to Jane. He is furious.

JIMMY

(accusingly)

I'll bet you feel swell, don't you? You're laughing your head off.

JANE

(low)

Jimmy - stop it!

JIMMY

The producer! I'm the bright guy who said you had no business having a career in the first place. So now you get me a job.

JANE

(angry too)

We needed someone who knows criminology - someone who has made a real study of murder and murderers. And you have. That's why you're writing that show - no other reason.

JIMMY

(flaring)

I'm not writing that show. Not now!

JANE

You've got a contract! And keep that temper of yours in hand.

There's a pause - they stand looking at each other in anger. Then Jane moves to her desk.

CONTINUED

JANE

(unhappily)

All right, Jimmy. Quit if you're fool enough - but at least do it in a decent way.

(she presses dictograph switch)

Please get me Colonel Andrews in his office.

DISSOLVE TO

33 INT. COLONEL ANDREWS' OFFICE - DAY - CLOSE SHOT - COLONEL

It is large - luxurious. There are filing cabinets along one wall - containing scripts and recordings of shows. By the ornate desk is a dictophone. The Colonel is speaking into the inner-office communicator.

COLONEL

Very well, Miss Little. In ten minutes. I want to hear the end of the Pan-America rehearsal.

(he closes the switch - opens another)

Frazier?

FRAZIER'S VOICE O.S.

(filter)

Yes, sir!

COLONEL

I'm ready to hear that closing number.

FRAZIER

Yes, sir.

The Colonel closes the dictograph - turns and opens a switch on the wall behind him. As the speaker warms up - we gradually hear the ad lib sounds of a rehearsal. Meanwhile, the Colonel opens the dictograph switch again.

COLONEL

Miss Collins - what about that lunch I ordered?

MISS COLLINS' VOICE

(filter)

I called the drugstore and ordered it, Colonel Andrews.

Closing the switch, he turns back to listen to the show.

FRAZIER'S VOICE

(filter)

All right, Lita. Colonel Andrews is ready.

34 INT. LARGE STUDIO A - DAY - LONG SHOT

This is obviously a rehearsal. Lita, the singing star, is in slacks - all the musicians are coatless. On a cue from the booth - the number starts. Rehearsal or not - Lita sells the song.

SONG PRODUCTION #1

35 INT CONTROL BOOTH - MED. CLOSE SHOT - DEL FRAZIER

as he directs the Pan-Americana show. FRAZIER is the ace production man of the International Broadcasting Company - dark, good-looking, with a pleasant manner. A monitor man, THOMPSON, can be seen working at the panel beside him.

36 INT. HALLWAY RADIO CENTER - CLOSE PAN - MERVYN & CHICK

carrying covered trays of food. They are walking toward door of Studio A. They reach the half-glass door and look through it. Mervyn occasionally sneaks some food from the napkin-covered tray. Chick doesn't see this.

37 INT. COLONEL'S OFFICE

He is listening approvingly to the number coming over his speaker. His secretary comes in with a letter for him to sign. MISS COLLINS is about thirty-five - rather forbidding looking - wears pince-nez glasses. He signs the letter -- waves her out. She gives him a strange look - exits.

38 INT. STUDIO A - CLOSE SHOT - CHICK AND MERVYN (SHOOTING THROUGH GLASS DOOR)

The two watch the Pan-Americana show, noses pressed against the glass. The sound of Lita joining in on second chorus of the song comes over. Mervyn smiles winningly, waves at Lita o.s.

39 CLOSE SHOT - LITA

at mike. She continues singing, delightedly waves to Mervyn o.s.

40 INT. STUDIO A - FULL SHOT - STAGE AND PART OF AUDITORIUM

The number finishes. Frazier - stop-watch in hand - comes out of the control room - nods approbation to Lita - cues JENKINS, the announcer who stands waiting at the mike.

40 CONTINUED

JENKINS

You are listening to Pan-Americana, starring Lita Rego, and presented transcontinentally in the United States and by short wave to South and Central America.

41 INT. COLONEL'S OFFICE - MED. CLOSE SHOT - COLONEL & HELLER

The Colonel listens interestedly as Jenkins' voice comes over speaker:

JENKINS' VOICE

(over speaker)

And now for tonight's odd facts - concerning the commerce of this hemisphere: In a single year - the amount of coffee imported to the United States from Brazil would be sufficient to form a tower 8,264 feet in height - with a base diameter of twenty feet by --

The Colonel presses down speaker button which has two-way attachment, speaks into it:

COLONEL

Cut! --- Frazier -

42 INT. STUDIO A - MED. CLOSE - FRAZIER, JENKINS AT MIKE - (SOUND MIXERS IN B.G.)

COLONEL'S VOICE

(over speaker)

Frazier -

Frazier steps to the mike - speaks into it.

FRAZIER

Yes, Colonel Andrews!

COLONEL

Cut out that narration spot. Too many statistics in it.

FRAZIER

But the "Odd Facts of Commerce" is a regular feature of the show, sir.

COLONEL'S VOICE

(over speaker -
positively)

I want it out!

CONTINUED

42 CONTINUED

Frazier makes a wry face.

FRAZIER

Yes, Colonel.

(he turns to cast)

That's all for now, everybody.
We've got to change the script.
Back at the usual time.

The rehearsal starts to break up.

43 INT. CORRIDOR - MED. CLOSE - MERVYN AND CHICK

the people in Studio A visible in b.g., through glass panel. Mervyn indicates Lita who can be seen leaning against piano. He is still wide-eyed from her smile.

MERVYN

That girl's crazy about me.

CHICK

She is, eh?

Mervyn waves again - she gives him the cold shoulder -- and elevated nose.

MERVYN

Yeah - but she doesn't know it yet.

Chick shoves him along the corridor. Mervyn is still snitching food from the tray he carries.

DISSOLVE TO

44 INT. COLONEL'S OFFICE - MED. ANGLE SHOT (SHOOTING DOWN FROM ABOVE DESK)- DAY

The Colonel sits at his desk - head in hand. He looks up - leans back and reaches toward an open drawer of his desk. We SEE a large revolver in the drawer just as he closes it. Now the Colonel turns back to the dictograph - pushes the switch.

COLONEL

Miss Collins --

45 INT. OUTER OFFICE - MED. CLOSE SHOT

Miss Collins and Heller are bent close over some sort of paper or manuscript. They react at suddenly hearing the Colonel's voice. Miss Collins puts her finger to her lips, cautioning silence - pushes the switch.

CONTINUED

MISS COLLINS

Yes, Colonel Andrews.

COLONEL'S VOICE

Tell Miss Little I'll see her and
Mr. Turner now.

MISS COLLINS

Yes, sir.

She closes the switch - rises quickly - furtively turns to Heller - nods toward the door to the Colonel's office. She, herself, goes out another door.

INT. COLONEL'S OFFICE

The Colonel is bent over some papers - speaks without looking up as he hears the door open --

COLONEL

Now, Miss Little -

He looks up - is taken aback to see Heller instead. His jaw sets firmly.

COLONEL

(continues)

Well, Heller - again?

HELLER

(low)

Yes, Colonel Andrews - again - I am a determined man. And I demand to know why I am being replaced. For two years I have written "Murder at Midnight." Now - suddenly you must change. Why?

COLONEL

All right - I'll tell you. Your scripts were losing their color. Your murders were poorly conceived and carelessly executed. If you want the truth - that's it.

HELLER

(moving closer to
the desk)

My murders were poorly conceived, eh? I could alter that.

COLONEL

Get out of here -- Heller.

CONTINUED

46 CONTINUED

HELLER

(meaningly)

Of course your dear Miss Little could have had nothing to do with all this. I'm sure she has no influence with you - none at all.

JANE'S VOICE O.S.

Of course I haven't!

Heller and the Colonel turn quickly.

47 REVERSE ANGLE - MED. SHOT

Jane and Jimmy stand in the doorway. Jane is angry at Heller's insinuation.

JANE

If you're off the show, it's your own fault, Mr. Heller. I tried to work with you.

COLONEL

Jane - er - Miss Little. We won't discuss it.

(slight pause)

Heller - don't come in here again unannounced.

Heller looks at the Colonel - turns and goes out another door into the corridor - closing it behind him. They look after him anxiously.

48 INT. CORRIDOR

As Heller comes out the door - Lita - again wearing dark glasses - is standing near. She looks up and down the corridor, then quickly comes to his side.

LITA

(low)

Well -- ?

Heller shakes his head. His face is a mask. She puts her hand on his arm.

LITA

(fearful)

Careful, my beloved. Careful.

He nods slowly - smiling grimly - looks back toward the office.

INT. COLONEL'S OFFICE - MED. SHOT

Jimmy and Jane are seated across the desk from the Colonel. He speaks to Jimmy:

COLONEL

Young man - I owe you an apology. I have a habit of jumping to wrong conclusions. Now that I think of it - Jane here is right. I did choose your script from all those submitted. You have an ingenious mind in matters of crime, Mr. Turner.

Jimmy looks sharply at the Colonel - then turns to Jane.

JIMMY

(suspiciously)

Jane -- what did that fellow mean just now -- about your influence with Colonel Andrews?

JANE

(challenging -
angry)

What do you think he meant?

COLONEL

Now wait - both of you. Let's not --

His voice suddenly fails - he almost collapses forward on his desk. Jane and Jimmy both jump up to help him.

JANE

Colonel Andrews -

The Colonel looks up - smiles wanly.

COLONEL

I'm all right. Just a sudden -- a -- sudden faintness. Food's all I need. Ordered lunch half an hour ago.

Jane starts to the door.

JANE

I'll see about it.

COLONEL

No. I can't wait.

(he gets up with
difficulty -
breathes deeply)

All right now.

(he moves toward
the door)

JANE

You're not going out?

COLONEL

Have to. Scheduled to receive a decoration from the government today.

JANE

For your radio defense work?

COLONEL

No - for some special service I did in the last war.

(he pushes the dictograph switch)

Miss Collins - order my car.

MISS COLLINS' VOICE (ON FILTER)

Yes, sir.

The Colonel turns now to Jimmy.

COLONEL

(to Jimmy)

Better stick around, young man. Don't let false pride and a hot head deprive you of a fine opportunity.

(turns to Jane)

Great little girl you've got. I'm very fond of her.

The Colonel puts his arm around Jane. Jimmy barely conceals his anger. Jane sees that - breaks away - moves to Jimmy's side.

JANE

I'll talk to him, Colonel - after my rehearsal. Come, Jimmy.

(she goes to the door - turns back)

Oh, Colonel - you won't forget you're on the show yourself tonight.

COLONEL

I won't forget.

Jane and Jimmy go out - leaving the door open. The door to the outer office is also open. The Colonel looks after Jane and Jimmy for a moment - then starts to go out the same door, turning the lights off. Then - remembering - he comes back - in the semi-darkness (the shades are drawn). to a closet containing a special record cabinet. As he opens the door and stands there, there is a sudden thud as of something striking wood. The Colonel looks around

CONTINUED

49 CONTINUED

sharply - sees nothing. He turns - closing the door -- and we SEE a knife - which, thrown two inches to the right, would have missed the door and struck the Colonel himself. Not seeing the knife himself - the Colonel exits.

50 REVERSE ANGLE - AT DOOR - FROM INNER OFFICE

The light from the well-lit outer office throws a sinister shadow on the open door of the Colonel's office. The shadow moves forward - and then - we SEE the face of -- Mervyn.

MERVYN
Hey - he ain't here.

They both come into the office. Mervyn still carrying the tray.

CHICK
(impressed)
Boy - what an office!

MERVYN
Yeah.
(he looks around -
admiringly - sud-
denly sees the knife
in the wall)
What a funny place for a letter
opener.

(he goes up and -
with difficulty -
gets it out - feels
the point - holds it
out to Chick)
Feel that. You know somebody could
kill somebody with a thing like that.

He suddenly realizes what he has said - drops the knife. It sticks through the flange of the sole of his shoe - pinning one leg to the floor. Not seeing that, he tries to walk away. He can't move his leg.

MERVYN
(despairingly)
They got me!

Chick sees the knife stuck through his shoe -- leans down and pulls it out - lays the knife down on the desk. As he does - he notices something.

CHICK
Look - tickets to all the broad-
casts.

CONTINUED

He gives Mervyn a handful. Mervyn takes them - waves grandiloquently.

MERVYN

Just help yourself. Anything you want. Anything at all.

Mervyn moves to sit in the Colonel's chair -- puts his feet up on the desk - leans back importantly, as if he owned the place. He sees the dictograph - idly pushes the switch.

MERVYN

Send in four brunettes, six blondes and a red head.

CHICK

Two red heads.

MERVYN

Two red heads.

Mervyn does his "whistle" and settles back in the chair. As he does, an answering voice comes from the dictograph.

MISS COLLINS' VOICE

(filter)

Yes, sir. Right away.

Mervyn nods pleased -- then does a double take - and looks at Chick. Then they both turn and jump up as the door opens and Miss Collins herself stands forbiddingly in the doorway.

MISS COLLINS

What are you doing in here?

CHICK

We just came.

Mervyn furtively picks up the mouthpiece of the dictophone machine - speaks into it:

MERVYN

(low)

Help - send the marines.

MISS COLLINS

Put that down.

MERVYN

Never mind - it's too late.

He shrugs - puts down the mouthpiece.

50 CONTINUED - 2

CHICK

Look, Miss - we just came in to
bring the Colonel's lunch.

He lifts the napkin. Thanks to Mervyn - the plates are
all completely bare. Chick turns menacingly to Mervyn
and the latter runs out of the office - Chick after him.
Miss Collins picks up the knife they have left on the
desk -- looks at it -- walks toward the outer office.

FADE OUT

FADE IN

51 EXT. STUDIO C - NIGHT - LONG SHOT

Chick and Mervyn - now in street clothes - rush up to
a side door of the studio auditorium. Over the door
is an illuminated sign which reads: "ON THE AIR," and
through long plate windows in the upper part of the
studio wall, we SEE, but do not hear, the show inside.
Lita is really selling the number. As the boys try to
rush into the studio - a uniformed usher stops them.
Mervyn flashes tickets.

MERVYN

We got tickets.

USHER

Sorry - you're a little late. The
show's just coming off the air.

CHICK

Coming off the air?
(he looks at the
clock over the
entrance - snaps
his fingers in
realization)
Oh - daylight saving.

MERVYN

Huh?

CHICK

We missed it because of daylight
saving.

52 TWO SHOT - CHICK AND MERVYN - REVERSE ANGLE

MERVYN

Daylight saving. Don't be ridic-
ulous. It's pitch dark outside.

CONTINUED

CHICK

Mervyn - look - With daylight saving - when it's five o'clock sun time - it's six o'clock in New York.

MERVYN

What time is it in Brooklyn?

CHICK

(patiently)

When you go to take a train at nine o'clock, what time do you get to the station?

MERVYN

I go by bus.

CHICK

Mervyn - you're a farmer.

MERVYN

I'm a farmer.

CHICK

You used to get up at four o'clock. But now you get up at five o'clock. Why?

MERVYN

My wife's got insomnia.

CHICK

No - because of the cows.

MERVYN

Oh - the cows! have got insomnia. So that's daylight saving? Simple.

CHICK

You understand?

MERVYN

(shakes head "yes"
- says:)

No.

CHICK

(despairing)

Give me that watch.

Chick grabs the watch from Mervyn's pocket.

CONTINUED

52

CONTINUED - 2

CHICK
(continues)

Now - the watch says five o'clock.
Right?

MERVYN

Right.

CHICK

But that's wrong. It's really
six o'clock.

MERVYN

(sadly)

And I paid that guy two dollars.

CHICK

To fix it?

MERVYN

No. To get it out of hock.

CHICK

Anyway, this watch is no good.

He raises his arm to throw it away. Mervyn pantomimes protest - tries to stop him - in vain. The watch crashes to smithereens on the floor.

CHICK

Now - I'll try to explain it with
my watch.

(he reaches into
his pocket - does
a take)

Where is my watch?

Mervyn points to the pieces on the floor -- shrugs.
Chick starts for him - he runs.

53

MED. SHOT - ANOTHER ANGLE

As Mervyn starts to run - he collides with Lita who is just hurrying out of the studio. She gives him a dirty look for his clumsiness - and jabs him hard in the ribs with her elbow. Heller joins her - and they walk off down the corridor. Other people follow out of the studio - but Mervyn stands looking adoringly after Lita.

MERVYN

(awed)

She bumped me. She bumped right
square into me.

54 TWO SHOT - MERVYN AND CHICK

Mervyn turns to Chick - holding his ribs.

MERVYN

Look - right there is where she poked me.

(he sighs)

Ain't she wonderful?

CHICK

I've seen better. Besides, I think she's got two buck teeth.

MERVYN

What do I care what she paid for them.

Chick starts off down the corridor.

CHICK

Come on - it's almost seven - time for "Murder at Midnight."

MERVYN

(confused)

"Murder at Midnight" - at seven?

(he nods wisely)

I know. Daylight saving.

DISSOLVE TO

55 INT. CORRIDOR OUTSIDE STUDIO C - NIGHT - MED. SHOT - SIGN

in slot on doorway which reads:

"MURDER AT MIDNIGHT"

The end of a line of people is just entering the small auditorium as Chick and Mervyn rush up - extend their tickets to the usher. But he bars the way - as he examines the tickets - then he hands them back to them.

USHER

Sorry.

CHICK

What's the matter?

USHER

Those are last week's tickets.

CHICK

Oh -

CONTINUED

57 CONTINUED

in hand - are four radio actors. Others on the stage side of the glass are an organist who plays the electric organ - Jenkins, the announcer, and two sound men. There is a hanging cloth curtain along the back of the stage -- and cloth "tormentors" framing it along both sides.

We SEE Chick and Mervyn come in. They are obviously anxious not to be seen - lest they be thrown out.

58 CLOSE TWO SHOT - CHICK AND MERVYN

as they move quickly along a side wall in front of the monitor booth -- bending low so they can't be seen from inside. As they pass the upstage door of the monitor booth - they collide with Jimmy - just coming out of it. He looks startled at being discovered, but says nothing - walks over to another side of the stage. The boys look after him for a moment - curious - then conceal themselves behind some upturned parallels (used for the orchestra set up on musical shows) in the rear of the studio. Chick nods to Mervyn. They can see perfectly from here.

59 INT. STUDIO C - MED. LONG SHOT - STAGE - (FROM AUDIENCE ANGLE)

There is the general movement and excitement just previous to going on the air. Jane - stop-watch in one hand - script in the other -- warns the cast:

JANE

Two minutes - We're on the air
in two minutes.

(she turns to
Jenkins)

Al - where's Colonel Andrews -
have you seen him?

JENKINS

Don't worry - he'll be here -
(he indicates a
table mike - before
which is a metal
chair)

His mike's all set.

Jane sees Jimmy near the back of the studio - goes to him.

60 TWO SHOT - JANE AND JIMMY

JANE

I'm glad you came in, Jimmy.
Please don't be upset - We'll --

JIMMY

(tersely)

We'll talk about it later.

Obviously he's still angry. Jane turns away - sees Frazier and Lita. CAMERA MOVES with her as she goes to them.

JANE

Lita - and Del - I'm glad to see you!

LITA

I could not miss a "Murder at Midnight."

FRAZIER

Yes. Who gets killed tonight?

JANE

You'll be surprised. I heard your Pan-Americana show today. You were grand, Lita.

(to Frazier)

But, Del - I was sorry to hear that "odd facts of commerce" spot cut out. I thought it added to the show.

COLONEL'S VOICE O.S.

(angrily)

What you thought is of no importance, Miss Little.

61 MED. SHOT - REVERSE ANGLE - COLONEL, DR. MAREK & HELLER

COLONEL

I had my reasons for deleting that material. In any case, it is not your place to pass judgment on any broadcast save "Murder at Midnight."

62 CLOSE SHOT - JANE

There is the cold fire of anger in her eyes.

JANE

I'm sorry, Colonel Andrews.
(she looks at her watch - turns to the cast)

Thirty seconds.

63 MED. LONG SHOT - SHOWING MERVYN AND CHICK

watching in b.g. There is sudden silence - the tension of just before broadcast. The Colonel sits in his chair. Jenkins and one of the radio actresses are at the mike -- waiting Jane's cue. The only movement in the studio is when Heller comes in -- and Lita starts to beckon him to come sit beside her. He raises his finger to his lips - cautioning her to silence. The Colonel looks up - sees Heller - obviously is displeased by his presence.

JANE

(a last warning)

Five seconds --

All sit tense -- waiting. The lights dim. An "ON THE AIR" sign at the back of the studio flashes on. Jane throws a cue. The radio actress lets out a blood-curdling sustained scream - which fades to silence - then the sound man fires a shot. Jenkins steps close to the mike.

JENKINS

(low - in a half-whisper)

"Murder -- at Midnight."

The organist starts a weird - eerie theme.

64 TWO SHOT - MERVYN AND CHICK

reacting. Mervyn, scared, starts to sneak out of the studio. Chick restrains him - pantomimes for him to watch.

65 MED. LONG SHOT - THROUGH GLASS

The audience acts tense - watching.

66 MOVING SHOT - ON STAGE

CAMERA MOVES PAST Lita, Frazier, Heller, Dr. Marek, the radio actors and Jane -- all tense - watching. CAMERA STOPS on Colonel Andrews. He is extremely nervous -- wipes his forehead with his handkerchief.

67 MED. SHOT - JANE, COLONEL AND JENKINS

The music fades and Jenkins speaks again into the mike:

CONTINUED

76 MED. SHOT - GROUP

Jimmy rises quickly - rushes to Jane's side. She has now gotten control of herself - turns to the organist:

JANE

(low)

The next studio! An organ program!

He nods -- exits quickly. Jimmy and Heller move to the side of the Colonel. Jane turns back to Jenkins - pantomimes for him to announce the change.

JANE

(whispers)

Organ program.

Jenkins nods - steps to the mike.

JENKINS

Ladies and gentlemen - tonight "Murder at Midnight" will not be heard. We bring you in its place a program of organ melodies. Jay Thomasen at the console.

Jane cues the monitor booth and the studio lights come on as the "ON THE AIR" sign goes off. Jane gestures toward the audience beyond the glass - speaks quickly to Jenkins:

JANE

Get them out quickly.

He nods and exits. Jane rushes to the side of Colonel Andrews - where Jimmy and Heller have already been trying to revive him.

77 MED. CLOSE SHOT - AT TABLE

JANE

Colonel! - ! Colonel Andrews!

JIMMY

It's no use, Jane.

JANE

He's --- ?

Jimmy nods. He and Heller ease the body forward so it rests on the table again.

67 CONTINUED

JENKINS

We bring you tonight the thirteenth - "Murder -- at -- Midnight." The forces of evil stand at the threshold. The time is short. Two men shall die this night. Two men shall die.

The music is up briefly, then Jenkins speaks again - this time in a more normal tone.

JENKINS

Before tonight's play begins - it is our privilege to present - for a special message - the executive director of the All-American network. Ladies and Gentlemen - Colonel J.R. Andrews.

68 TWO SHOT - COLONEL AND JANE - (LOW CAMERA - SHOOTING UP - ON HIS FACE - SHOWING JANE STANDING BEHIND HIM)

As Jane cues him, he leans forward toward the table mike. The Colonel - with a last furtive look around him - starts to read from his script.

COLONEL

(low - tense)

Ladies and Gentlemen. What I have to say tonight is of importance to every American. It is --

His voice suddenly stops - his face freezes in a spasm of terror and pain - as - simultaneously the lights fade even dimmer - and there is a strange, low hum. The hum stops - the lights are up again. The Colonel's body suddenly slumps forward across the table. CAMERA MOVES QUICKLY UP to a VERY CLOSE SHOT of Jane - utter terror is on her face.

69 DIRECTOR'S PICK-UP SHOTS

thru

74 SHOWING reactions of Jimmy, Radio Actors, Sound Men, Lita and Frazier, Heller.

75 CLOSE SHOT - MERVYN AND CHICK

Chick astonished. Mervyn too scared to even move.

78 TWO SHOT - FRAZIER AND LITA - MOVING SHOT

Frazier - startled - rises, walks toward the table. Lita is about to follow - then - looking around and seeing that all attention is otherwise directed - she moves swiftly to the door - passing close to Chick and Mervyn - but not seeing them - as she goes out.

79 MED. CLOSE SHOT - GROUP AT TABLE

JANE

It must have been his heart.

DR. MAREK

It was not his heart!

The others all look up startled as Dr. Marek joins the group around the Colonel's body.

DR. MAREK

(continues)

I have been Colonel Andrews' doctor for twelve years. His heart was perfect.

The others exchange a startled glance as Dr. Marek raises the Colonel's head.

80 VERY CLOSE SHOT - DR. MAREK - (SHOOTING UP - PAST THE COLONEL'S HEAD)

He apparently raises the eyelids of the dead man. Marek's face is completely expressionless as is his voice when he says:

DR. MAREK

This is murder.

81 MED. SHOT - GROUP

as they all react. One of the radio actresses faints.

82 TWO SHOT - MERVYN AND CHICK

Mervyn does a terrific take. Suddenly he has found his legs again. Silently, but swiftly, he beats it out - Chick turns - rushes after him.

83 INT. CORRIDOR - MED. SHOT

As Mervyn comes out the studio door and ducks across the corridor into an office - Chick follows him.

84 INT. JANE'S OFFICE - LONG SHOT

As Mervyn rushes in - looks for another exit. He's not going anywhere in particular - just away from that studio. As fast as possible. Chick overtakes him - grabs him.

CHICK
Where are you going?

Mervyn can't answer - he just points back towards Studio C and does his "scare - mumble." Chick tries to straighten his shoulders.

CHICK
Listen - you dope - Don't you realize what this is?

Mervyn nods. He does. Too well. He tries to dash for the open window. Chick jerks him back.

CHICK
It's our opportunity.

MERVYN
(nodding)
-- for --
(he pantomimes his
throat being cut)

CHICK
Look! What would Sherlock Slade do in a case like this?

MERVYN
Run!

CHICK
He would not. He'd go back in there and solve that murder. And that's just what we're going to do. ---- Aren't you?

MERVYN
(nodding head
"yes")
No!

CHICK
We want to sell our radio show, don't we?

MERVYN
Not any more.

CONTINUED

84 CONTINUED

CHICK

This will establish us as the
only radio mystery writers who
are tried and true detectives.

(he looks dis-
gusted)

Are you a man or a mouse?

MERVYN

I'm a rat. A live rat.

CHICK

(determined)

This is our big chance - and
we're not going to lose it.
Wait a minute.

He picks up a phone.

CHICK

Studio C.

85 CLOSE SHOT - CHICK

at phone.

CHICK

(very business-like)

Hello. Studio C. This is the
Police Department - Homicide
Bureau. We hear there's been a
murder.

86 INT. STUDIO C CONTROL ROOM - CLOSE SHOT - FRAZIER

as he speaks into phone - puzzled.

FRAZIER

But how? It hasn't been reported
yet.

86 INT. JANE'S OFFICE - CLOSE SHOT - CHICK

CHICK

(into phone)

Two of our best men are on their
way. Meanwhile, see that no one
leaves that studio. No one!

He hangs up - turns - is startled to see Mervyn gone.

87 LONG SHOT - OFFICE

Chick looks around the room - opens an office door - still no sign of Mervyn. He moves to the window.

88 MED. CLOSE SHOT - (OUT WINDOW) - FIRE ESCAPE (PROCESS)

Mervyn is perched as far as possible out on the fire escape. The Goodyear blimp floats in the sky above - and Mervyn is waving his thumb desperately for a ride. Chick pulls him back inside the office.

CHICK

Stop this nonsense. Fame is just around the corner.

MERVYN

It can stay there.

Chick opens Mervyn's coat - takes two of the many badges from his shirt front - pins one under Mervyn's coat lapel - another under his own. Some musical instruments are on a table behind Chick. He turns and takes up two *trumpet flaps* "hats." They are metal derbies painted black.

CHICK

Here - it's perfect.

He raps the hat to show it's solid.

CHICK

There you are - perfect protection.

He puts the hat on Mervyn's head. It's ridiculously small. Chick takes that hat for himself - puts the other one on Mervyn - starts for the door.

CHICK

(confident)

Here goes nothing.

MERVYN

(swallowing)

Two of us.

They exit.

TURN OVER TO:

89 INT. CORRIDOR - CLOSE PAN - CHICK AND MERVYN

As they walk along the corridor - and up to the "stage" door of Studio C, an usher bars the way forbiddingly.

USHER

You can't go in here. No one's allowed in or out.

As he continues, the boys speak in unison with him.

CHICK, MERVYN & USHER

There's been a murder.

The usher looks astounded that they know about it. They flash their badges with a speed that would prevent anyone from reading their inscriptions.

CHICK

Police department.

MERVYN

Police department.

The usher nods - surprised -- opens the door for them - they go in.

90 INT. STUDIO C - LONG SHOT - STAGE

Jane - Jimmy and all the others look up anxiously - expectantly as the boys enter. (The Colonel's body has been moved from the chair and placed on a table toward the rear and to one side of the stage.) It is blocked from our view by the upturned parallel behind which Mervyn and Chick were hiding before their exit. (In none of these subsequent scenes do we see the body itself - only the reactions of the others as they see it.)

CHICK

(very officious)

Don't anybody move. Stand where you are.

He looks around threateningly as they all freeze in their positions. Mervyn gets the idea -- looks threateningly, too.

MERVYN

Nobody move a muscle.
(he pronounces
it muskle)

He glares at Dr. Marek.

CONTINUED

90 CONTINUED

MERVYN
 (continues)
 You! Stop breathin'.

Dr. Marek glares back disdainfully. Jimmy steps forward in spite of the "orders."

JIMMY
 Wait a minute - What are you two doing here?

Chick flashes his badge.

CHICK
 Inspector Wilson - Homicide Bureau.

MERVYN
 (flashing badge)
 And Sergeant Milgrim.

JIMMY
 (skeptical)
 Detectives, eh? Just this morning you made me a vanilla malted milk.

MERVYN
 (unthinkingly)
 It was chocolate.

Chick shoves him to silence him.

CHICK
 That was a front - a disguise. Headquarters had an idea this was going to happen. That's why they sent us here.

MERVYN
 Yeah - they said we could make a killing - easy.

Chick looks at him sharply. Mervyn realizes what he's said -

CHICK
 All right, Sergeant - let's get into action. You inspect the corpse.

Chick nods upstage towards the concealed body. Mervyn looks dubious.

CONTINUED

90 CONTINUED - 2

MERVYN

(helpful)

You inspect the corpse. I'll
inspect the suspects.

He eyes Jane especially - does his whistle.

CHICK

(shrugging)

All right.

(then meaningly)

If you prefer dealing with the
murderer.

MERVYN

Sure I do - I --

He does a double take -- almost runs towards the body.

91 CLOSE SHOT - MERVYN

As he comes up to the upturned parallel which hides "the body" from view. He gets almost up to it -- then makes a dead stop - and stalks cat-like the rest of the way -- gradually raising his line of vision up the parallel until at last he can see over it. And then - as he sees what's on the other side -- he is suddenly near collapse -- grabs the parallel to hold himself up. Chick rushes in to him.

CHICK

What is it?

MERVYN

(finding a voice
with difficulty
- pointing)

Dead.

CHICK

(disgusted)

We know that, 'dope'. Keep hold
of yourself, Milgrim.

Mervyn grabs his left arm with his right - tries to hold it up -- it falls. He shakes his head sadly.

MERVYN

It's no use. I can't hold me.
I'm too weak.

(a hopeful
thought)

Maybe if I was thinner - I could
make it.

92 MED. LONG SHOT - ACROSS STUDIO TOWARD ENTRANCE

Forcing aside the protesting ushers - Miss Collins (Colonel Andrews' secretary previously established) rushes in. She is near hysteria.

MISS COLLINS

You can't stop me! You can't!
I will see him. I ----

She stops suddenly as she, standing slightly upstage of the boys, sees the Colonel's body. There is horror - grief on her face.

MISS COLLINS

(low)
Oh, no -- ! No!

Jane comes to her side.

93 TWO SHOT - JANE AND MISS COLLINS (LOW CAMERA AS THOUGH SHOOTING UP FROM CORPSE)

Miss Collins stares strangely down at the body - speaks in a hollow, awe-filled tone:

MISS COLLINS

He was ---. I loved him. For ten years I have loved him. And he never knew. Never.

JANE

(sympathetically)
Please, my dear - you mustn't.
There's nothing to be done.

MISS COLLINS

(suddenly flares)
There is! Which one of you killed him?

She looks at the ring of faces around the room - vengeful - challenging.

94 MED. SHOT - GROUP

CHICK

We're just getting to that, Miss.

Frazier beckons to Thompson, the technician, and they both step forward.

FRAZIER

Perhaps we can be of some help, Inspector. Just before you came in, Thompson and I discovered how this murder was committed.

CONTINUED

94 CONTINUED

JANE

You did, Del?

The others react - none of them too pleased at the prospect - but all extremely attentive.

THOMPSON

This job was done by some guy who knew radio - that's a cinch.

Frazier indicates the chair in which the Colonel met death.

FRAZIER

Notice this chair. All steel.
And here -

He beckons to Mervyn who moves to his side - indicates a mike cable, the end of which is "stripped" -- and the exposed wires spliced around the steel of the chair near the floor.

FRAZIER

Pull that.

Mervyn does - holds it in his hands - twirling the exposed ends of wire.

FRAZIER

The other end of that cord leads into the control room there - and is attached to the main power line. But it was so attached that no juice came through till the Colonel's microphone - here on this table - was turned on. And then --

(slowly)

ten thousand volts went through his body.

95 CLOSE SHOT - MERVYN

as he fingers the wire - and looks up at Frazier incredulously.

MERVYN

Ten thousand volts?

FRAZIER'S VOICE

Ten thousand.

Mervyn holds up the cord. We SEE plainly that he is holding the exposed ends.

MERVYN

Tsk-tsk-tsk. Right through this little wire?

CONTINUED

95 CONTINUED

FRAZIER'S VOICE

Exactly.

MERVYN

Well, isn't that --

A terrific take - he drops the wire.

96 MED. LONG SHOT - GROUP

As Mervyn drops the wire - starts to run - trips over the wire and falls to the floor.

MERVYN

Chick! They got me!

Disgusted, Chick pulls him to his feet - turns to Frazier.

CHICK

So that's how the murder was done, eh, Mr. Frazier?

FRAZIER

Obviously.

DR. MAREK

A most ingenious method. Most ingenious.

JIMMY

(suddenly)

Say! I seem to have heard of a murder like that -- and just recently.

(tries to remember)

HELLER

Yes - and so have I? Where was it?

As he asks the question, he sticks his chin almost in Mervyn's face. The latter suddenly warm - takes the dog-eared manuscript from his hip pocket - starts using it as a fan.

97 CLOSE SHOT - MERVYN

MERVYN

Warm in here.

He stops fanning with the script momentarily - his eyes catch the title page.

98 INSERT - SCRIPT

"THE ADVENTURES OF SHERLOCK SLADE"

The Steel Chair Murder Case

99 THREE SHOT - MERVYN, HELLER AND CHICK

With a start - Mervyn quickly crumples up the script - stuffs it in his pocket - smiles wanly in explanation.

MERVYN

Cooler now.

100 CLOSE SHOT - CHICK

As he turns and faces the others.

CHICK

This case is open and shut. Whoever of you had access to that control room is guilty.

101 MED. SHOT - GROUP

They exchange glances.

JANE

That's no help. We all had access to it -- everyone of us here - except perhaps Dr. Marek.

All eyes turn to Dr. Marek. He smiles faintly as though to say, "I, at least, am out of it." Mervyn steps forward aggressively.

MERVYN

All right you. The game's up. Do you want to confess now or will you come quietly?

DR. MAREK

I --

102 TWO SHOT - MERVYN AND MAREK

MERVYN

(cutting Marek off)

Don't argue! What made you do it?

CONTINUED

102 CONTINUED

DR. MAREK
(angry)

This is -

MERVYN
I thought so! Where were you on
the night of January 16th. And
why not?

DR. MAREK
I -- !

MERVYN
Shut up!!

Chick steps into the scene - Mervyn turns to him - shrugs.

MERVYN
(continues)
It's no use. The guy won't talk.

CHICK
Sergeant -- this is the one man
who can't be guilty.

Mervyn does a take.

MERVYN
Why doesn't somebody tell me
these things?

103 ANOTHER ANGLE - MED. SHOT - GROUP

Jane suddenly steps forward - indicates the radio actors
who have remained in a group to one side.

JANE
Inspector - I should have included
Miss Neal and the other actors in
the cast. None of them were in
the studio before the broadcast --
and they have other shows to do
tonight. If you could let them
go --- ?

CHICK
All right - but don't any of you
leave the building.

The actors nod -- start out - Mervyn falls in step with
the prettiest of the actresses - starts walking out
with her.

CONTINUED

103 CONTINUED

CHICK
Sergeant Milgrim -!

At hearing Chick's voice, Mervyn keeps right on walking - but circles around - to come back towards the group. His arc brings him right headlong upon the corpse. He stops abruptly - puts his hand over his eyes - then comes quickly back to beside Chick.

104 TWO SHOT - CHICK AND MERVYN AND HELLER

HELLER
I suppose you think now every possible suspect is in this studio.

CHICK
What do you mean?

HELLER
Only that Miss Lita Rego was here when the murder occurred.
(he glances at Frazier)
She came in with Mr. Frazier.
She is not here now.

Frazier steps quickly forward.

FRAZIER
(low - sharp)
Are you trying to accuse Lita?

HELLER
I am accusing no one --
(slight pause - he smiles)
-- yet.

CHICK
Lita Rego, eh? The singer.
(he starts out)
I'll find her.

Mervyn jumps ahead of him.

MERVYN
I'll find her.

CHICK
We'll both find her.

MERVYN
Won't it be a little crowded?

CONTINUED

104 CONTINUED

Chick turns back to the others:

CHICK
Nobody leave this room!

Mervyn, standing in front of Chick, nods in emphasis - turns to open the door -- it's a sound effects door in a frame - locked. He rattles the knob -- knocks - turns desperately to Chick:

MERVYN
They got us locked in here with
a murderer.
(he pounds the
door)
Help! Let us outta here!

Chick gives him a despairing look - steps around and opens the sound effects door on the other side. Mervyn jerks it open - steps through - is surprised - relieved at seeing Chick.

MERVYN
Chick! You're just the guy I'm
looking for.
(he points back
through the door)
In there there's --

He breaks off suddenly, seeing that the door is a sound effect door. He hangs his head - embarrassed. Chick grabs him.

CHICK
Come on, Sherlock!

MERVYN
(scared)
Don't call me that!

They exit. The others stand a minute looking after them.

105 TWO SHOT - JIMMY AND JANE

She turns toward him.

JANE
Oh, Jimmy - I -
(she stops, seeing
a sudden determina-
tion on his face -
as he turns toward
the monitor booth)
Where are you going?

CONTINUED

105 CONTINUED

JIMMY

To phone the police. If those fellows are really detectives, then I did kill Colonel Andrews.

106 INT. CORRIDOR - CLOSE TRUCKING SHOT - CHICK AND MERVYN

Something has happened to the lights in the corridor so that the only lighting is from one end -- and, as a result, long shadows are cast along the wall when a person walks through.

CHICK

(as they walk
along)

And remember - when we find Lita - you've got to be ruthless - That's the way to be with any suspect - tough, cruel - relentless.

MERVYN

(clenching his
fists)

That's me. I'm so tough I scare even me.

CHICK

And you've also got to be observing.
(he suddenly stops -
speaks low - fur-
tively to Mervyn)

Look at this.

(from his pocket
he takes out a
right-hand rubber
glove)

I found this inside there -- under that table where Colonel Andrews was killed. Whoever - fixed those wires wore that glove!

He hands Mervyn the glove. He starts to put it on. Chick grabs his wrist.

CHICK

(continues)

Don't do that! The fingerprints are inside there!

Mervyn holds the glove up - peeks inside.

MERVYN

In here? I don't see 'em.

CONTINUED

106 CONTINUED

CHICK

Never mind. They're there - The solution to this murder!

There is a sudden whistling sound and a thud. We SEE but Chick and Mervyn do not. - a knife (exactly like the knife we saw in the Colonel's office) sticking in a sign on the wall behind Mervyn - a sign which reads: "SILENCE IS REQUESTED." The knife has missed Mervyn by an inch.

MERVYN

Chick - did you whistle?

CHICK

Of course I didn't whistle.

Mervyn gulps - looks around anxiously - still not seeing the knife.

CHICK

Put that glove in your pocket. That's somebody's ticket to a hot seat.

MERVYN

Yeah - mine.

Chick grabs the glove - starts to stick it in Mervyn's pocket. It drops to the floor. Mervyn pretends not to notice it.

MERVYN

We musta lost it.

CHICK

(disgusted)

Pick it up.

Reluctantly Mervyn bends down to pick it up. As he does - another knife flies in -- sticking exactly where his throat was a second before. The boys do not see this one, either. Mervyn straightens up -- the two knives are just behind him. He sticks the glove into his pocket.

MERVYN

I just thought if we do solve this murder and there's a reward - will I get my cut?

The boys continue along the corridor -- walking out of scene. As they do, a shadow appears on the wall by the knives. CAMERA TRUCKS UP to VERY CLOSE SHOT of wall - as a pair of hands come in and pull the knives out. One hand, the left one - wears a rubber glove. The other one is bare.

107 INT. MONITOR ROOM - CLOSE SHOT - JIMMY AND JANE

JIMMY

(into phone -
astonished)

It hasn't even been reported? --
Yes! Murder! ---- Colonel Andrews
---- Ten minutes ago --- I will.
I'll personally see that nobody
else leaves the studio. Right.

(he hangs up -
turns to Jane)

The police know nothing about this.
They're on their way.

JANE

(scared)

Jimmy -- maybe -- maybe we should
get away ourselves before they
come.

JIMMY

Are you crazy? The safest place
we can be is right here.

108 INT. CORRIDOR - AT STUDIO DOOR

CHICK

Now we've got to work fast, so
we'll split up. You go in here
and I'll look across there. And
remember anyone you meet on this
floor may be guilty.

MERVYN

I wish I could forget.

Chick starts to walk off - Mervyn grabs him.

MERVYN

(continues)

Look - let's pick on somebody our
own size -- midgets for instance.

Chick gives him a look - breaks away - walks out of
scene. Very timorously Mervyn goes into the studio.

109 INT. STUDIO Q - CLOSE SHOT - MERVYN

as he comes in. His face suddenly brightens.

MERVYN

Midgets!

110 REVERSE ANGLE - MED. LONG SHOT - QUIZ KIDS

They sit at a table -- with their names on cards in front of them. They are apparently "warming up" before a broadcast. They look up as Mervyn enters. Ad lib "hellos."

111 MED. LONG SHOT - STUDIO

As Mervyn comes up to them - now very brave.

MERVYN

All right. Don't nobody move.

CLAUDE

(correcting)

Don't anybody move.

MERVYN

I'm givin' the orders here. Now - I want you all to answer some questions.

CYNTHIA

We'd be glad to. We were just practicing anyhow.

GERARD

But if we answer questions for you, we expect you to answer some for us.

CLAUDE

Oh - ask him about Terpsichore.

MERVYN

What's he got to do with **this** case? Get him out here.

CYNTHIA

He doesn't know who Terpsichore was. Tell him, Gerard.

GERARD

Terpsichore was one of the nine muses. The others were Uterpe, Erato, Polymnia, Thalia, Melpomene, Cleo, Calliope and Urania.

MERVYN

(a little pause -
he's floored - then
officially)

They're all under arrest.

The kids laugh. Mervyn now glares at them suspiciously.

CONTINUED

111 CONTINUED

MERVYN

Now it's my turn. How much electricity does it take to kill a man?

All three kids hold up their hand. He points to Gerard - the youngest.

GERARD

(rattling it off)

Fatality by electricity is dependent upon several factors - but principally upon the degree to which the victim is in a position to conduct the charge.

(this technical stuff is ad lib - to be corrected)

Death is caused by the automatic ionization of the corpeus magnus and simultaneous agglutination of the left ventricle and the cerebellum.

Mervyn looks awed and unbelieving as Gerard finally stops - then:

MERVYN

Why didn't you say you didn't know in the first place?

CYNTHIA

Now it's our turn for a question: Name a time and place where murder was elevated almost to the status of an art?

MERVYN

(startled)

You're askin' me? At a time like this?

CLAUDE

It was in Italy during the time of the Borgias. The principal devices used were: swords, knives and poison.

CYNTHIA

But some people preferred poison snakes - or strangling.

GERARD

Or knives. Knives were very popular. They used to throw them. I've practiced it myself. Only for fun, of course.

CONTINUED

111 CONTINUED

Gerard (age eight) picks up a knife that's on the table - throws it past Mervyn at another sound effects door.

112 INSERT - KNIFE IN SOUND EFFECTS DOOR

Sticks in door exactly in the center of a star which is painted on the door.

113 CLOSE SHOT - MERVYN

As he sees knife -- does terrific take as he looks back at little Gerard. Then he starts for him.

MERVYN

So it's you, is it -- ?

CHICK'S VOICE O.S.

Mervyn -!

Mervyn turns.

114 MED. SHOT - GROUP

Seeing Chick, who has just come in, Mervyn rushes up to him - points to Gerard accusingly.

MERVYN

There he is. That's your man!

CHICK

What -- ?!

Mervyn rushes to the sound effects door - jerks out the knife -- comes back to Chick.

MERVYN

Him! One flip and it was there.
Just like that.

Without looking, Mervyn throws the knife in the general direction of the door. He, too, hits the center of the star - does a double take as he sees it.

CHICK

Look - dope - these are the
"Quiz Kids." They do a broadcast
here.

CONTINUED

114 CONTINUED

Mervyn looks abashed.

MERVYN

Hi'ya, Quids.

CHICK

Aren't you ashamed of yourself -- Browbeating these children -- heckling these prodigies - suspecting these fine upstanding young Americans.

MERVYN

I'm a baaaa-d detective.

CYNTHIA

(to Chick)

Oh, it was all right, sir. We enjoyed your friend's questions - and his answers to ours.

GERARD

Maybe he'd answer another one -- a mathematical one.

CYNTHIA

Oh, yes - he can compete with Claude. He's a whiz at figures.

MERVYN

I do all right with figures myself.

He does his whistle and starts to pantomime feminine curves. Chick nudges him.

CLAUDE

I would enjoy the contest.

MERVYN

Bring it on. Lightning Calculation Milgrim - that's me - two and two is four - four and four is eight - eight and eight is fifteen -

CHICK

(admiring)

Einstein!

CYNTHIA

(reading from paper)

Here's the problem: It takes Farmer A twelve days to build a barn. It takes Farmer B and C eight and thirteen days. How long will it take the three of them to build the barn if they work together:

CONTINUED

114 CONTINUED

CLAUDE
 (thinking aloud)
 Let me see -- this is a difficult
 one.

MERVYN
 (instantly)
 Eleven days.

All three youngsters are amazed. Chick is practically
 thunder-struck.

CYNTHIA
 That's right.

CLAUDE
 Amazing. How did you arrive at
 the answer so quickly?

MERVYN
 It was very simple. Chick --
 keep time on this.

Chick takes out his watch as Mervyn exits from scene to
 blackboard o.s.

115 CLOSE SHOT - MERVYN

at blackboard. He picks up piece of chalk -- does the
 whole thing with lightning speed.

MERVYN
 Farmer A takes twelve days.
 (writes figure 12)
 Farmer B takes eight days.
 (writes figure 8
 under 12)
 They work together so we multiply
 it. That makes 96.

Chick watches proudly.

MERVYN
 (continues)
 They had to buy wood to build the
 barn. That cost them \$50. Sub-
 tract 50.
 (he does so)
 That leaves 46.

116 CLOSE SHOT - QUIZ KIDS AND CHICK

Chick is the picture of admiration. The youngsters,
 however, are startled by the odd transactions going
 on o.s.

CONTINUED

116 CONTINUED

MERVYN'S VOICE O.S.

Then there was \$3 tax, and Farmer C had the hives and didn't feel like working. We subtract both of them.

(subtracts 4)

117 MED. CLOSE SHOT - MERVYN, CHICK AND YOUNGSTERS

Mervyn continues his fancy financial operations. Chick and youngsters watch.

MERVYN

Now Farmer A has a sister in Seattle who has twelve kids.

(he writes 12)

And Farmer B sold a bustle that his wife bought thirty years ago in Albany to a junk man for seven cents.

He finishes marking down all figures, draws a line underneath, subtracts, gets the figure 23. Mervyn turns to them proudly.

MERVYN

(continues)

There you are.

CLAUDE

But that's the wrong answer. It should be 11.

Mervyn grins.

MERVYN

Chick - how long did that take me?

CHICK

(looking at watch)

Twelve seconds.

Mervyn turns back to the board - writes 12 under 23 - gets 11. He then proceeds to mark 100% next to problem, underlines it twice, takes Chick by arm and leads him away proudly as the Quiz Kids watch amazed.

MERVYN

(continues)

Let's go, Inspector. I'm ready for Information Please.

DISSOLVE TO

118 EXT. RADIO CITY - NIGHT - (PROCESS)

A police car races up in front of the building. MORAN and BRANNIGAN jump out - rush past the doorman.

DOORMAN

Evening, Lieutenant Moran.
What's up?

MORAN

Plenty. Come on, Brannigan.

They exit into building.

119 INT. ENTRANCE TO SUNSET ROOM - NIGHT - CLOSE SHOT -
NEON SIGN

over doorway, reading:

"RADIO CENTER SUNSET ROOM"

CAMERA SWINGS DOWN and PANS OVER to PICK UP Mervyn and Chick looking at oil painting on easel. It is a full length portrait of Lita. Across the bottom we SEE the lettering:

LITA REGO

STAR OF PAN-AMERICANA BROADCAST
APPEARING NIGHTLY

They turn and look inside through the plate glass window which serves as the upper part of the intervening wall.

MERVYN

There she is. There's Lita.
(he sighs)

120 INT. SUNSET ROOM - LONG SHOT (THROUGH WINDOW)

Couples are dancing to the music of an American orchestra. At a table to one side - clearly visible - sits Rita - alone - dressed in the same costume as in the portrait.

121 INT. ENTRANCE TO SUNSET ROOM - TWO SHOT - MERVYN AND CHICK

CHICK

All right, Mervyn. She's your
assignment. Go in and get her.

MERVYN

(grimly determined)

Just watch me. In two minutes
I'll have her out here. I won't
take "yes" for an answer.

He moves toward the door.

122 INT. DOORWAY TO SUNSET ROOM

Mervyn starts to walk blithely through the door. The maitre d'hotel stops him.

MAITRE D'HOTEL

Just a moment, my good friend.

Mervyn "flashes" his badge.

MERVYN

Scotland Alley.

He walks on in - toward Lita's table.

123 INT. SUNSET ROOM - MED. LONG PAN SHOT (THROUGH GLASS FROM CHICK'S ANGLE)

CAMERA PANS with Mervyn as, looking very businesslike, he crosses the dance floor and goes up to Rita. (We SEE but do not hear the action.) As she looks up and smiles - he stands there forbiddingly - and shakes his finger at her threateningly. She looks awed and frightened. Mervyn looks toward Chick - shakes his head proudly as though to say, "I guess I'm tellin' her." Then he turns back to Lita - takes hold of her arm - forces her to rise - and literally pushes her towards the entrance. CAMERA PANS BACK as they start to cross the now crowded dance floor. Suddenly they go into each others arms and start dancing. Mervyn looks in Chick's direction - grins embarrassedly.

124 CLOSE SHOT - CHICK

disgusted.

125 INT. STUDIO C - FULL SHOT - NIGHT

Moran and Brannigan have the situation very much in hand. The "suspects" - Jane, Jimmy, Frazier, Heller, Miss Collins, Dr. Marek, Thompson, sound man, are all lined up, anxious - fearful. Frazier, Moran beside him, stands apart from the others by the steel chair. He has apparently been explaining the modus operandi of the murder. The SHOT HOLDS as a picture for a second - Moran looking down at the wire in his hands - then it breaks as he looks up.

MORAN

Like that, eh? Not bad.

(to Frazier)

Get back in line.

CONTINUED

125 CONTINUED

Frazier steps into line with the others. Moran looks them over - speaks with a grim smile.

MORAN

All right, boys and girls. Now who wants to talk?

There is only silence for answer.

MORAN

(continues -
sarcastically)

Oh - I know you're all innocent.
(he points to
the wire)

That wire just attached itself.
(sharply)

You heard me. Give out. Let's have the truth.

Another pause - and then Miss Collins steps forward.

MISS COLLINS

(low - tense
eager)

I'll talk, Lieutenant. I'll help you all I can.

126 TWO SHOT - MISS COLLINS AND JANE

Jane stands beside Miss Collins. The latter is tense - eager -- her eyes flashing with the fire of vengeance.

MISS COLLINS

Colonel Andrews expected this. He made his will just yesterday. He told me he had discovered certain facts concerning an employee of this network that would rock two continents.

JANE

(realizing)

That must have been what he was going to tell on the broadcast.

127 MED. SHOT - GROUP

JIMMY

Yes - and he was killed to silence him!

CONTINUED

127 CONTINUED

HELLER

(smiling unpleasantly)

Very interesting. Of course there couldn't possibly have been a much simpler motive for the murder.

The others turn to Heller

MORAN

Like what for instance?

HELLER

Like jealousy. For months now - Miss Little has been a great favorite with Colonel Andrews.

Jimmy reacts - makes a threatening movement towards Heller - Moran restrains him.

HELLER

- and then suddenly - today - Mr. Turner appears in the scene -- Mr. Turner who is admittedly in love with Miss Little -- Mr. Turner who claims to be a foremost authority on strange and unusual techniques of murder.

Jimmy, furious, tries to get at Heller - but Brannigan grabs him.

BRANNIGAN

Easy there, Bud.

Jane steps forward.

JANE

Lieutenant - don't pay any attention to him. Believe me - Jimmy didn't do this thing. He couldn't have.

MORAN

He couldn't, eh?

HELLER

Miss Little is very positive. Perhaps that's because she knows who did it. Perhaps she's the only one who knows.

Now it is Frazier who turns on Heller angrily.

CONTINUED

127 CONTINUED - 2

FRAZIER
Are you accusing Jane?

HELIER
(coolly)
Suppose I am.

Frazier turns to Moran.

FRAZIER
Lieutenant - this man is anxious
to hurt Miss Little because she
replaced him as producer of the
"Murder at Midnight" program.

MISS COLLINS
And Mr. Turner replaced him as
writer. He has reason to hate
them both.

Dr. Marek - who has stood silent through this - turns
suddenly on Miss Collins:

DR. MAREK
Miss Collins! You talk too
much. In your case silence would
be far wiser.
(he turns to
Del Frazier)
And in yours, Mr. Frazier.

128 CLOSE TWO SHOT - MORAN AND MAREK

MORAN
Who asked you to butt in?

DR. MAREK
(slowly)
Officer - you and I should dis-
cuss this murder -- alone.

MORAN
Oh, we should, should we? Well
- anything you've got to say -
you'll say here! And now!

DR. MAREK
(~~mean~~ingly)
That is impossible.

He turns and looks straight at Jimmy.

129 MED. SHOT - GROUP

BRANNIGAN

(suddenly)

Hey, Chief! -- You're forgettin'
them two guys who was pretendin'
to be cops.

MORAN

(confident)

I'm forgetting nothing!

JIMMY

What about the singer - Lita
Rego?

JANE

(low)

Jimmy - be quiet!

Moran sticks his face close to Jimmy's - speaks with
a grim smile.

MORAN

Pretty anxious to see it pinned
on somebody else, aren't you,
son?

Moran goes to the door, turns back.

MORAN

Keep an eye on 'em, Brannigan.

He exits -- there's a slight pause. Then Jimmy makes
a sudden break towards Heller. As Heller turns, raising
his arms defensively, Jimmy swings -- catches him flush
on the chin. Heller goes down. Everyone stands startled
a moment - then Brannigan grabs Jimmy's shoulder.

BRANNIGAN

Any more of that and I'll put
the cuffs on you.

130 CLOSE SHOT - JIMMY

Ignoring what Brannigan has said, he speaks low - menac-
ingly to Heller:

JIMMY

Maybe that will teach you to
keep your mouth shut, Mr. Heller.

131 INT. CORRIDOR - NIGHT - MOVING SHOT

Mervyn hurries along the corridor - Chick following him - protesting.

MERVYN

We gotta get back and find the murderer. We gotta find him.

Chick stops him.

CHICK

Wait a minute! Your job was to question Lita.

MERVYN

(innocently)

Lita?

CHICK

Yes - Lita.

MERVYN

Leetle Lita?

CHICK

Stop stalling -- why didn't you put her under arrest?

MERVYN

She didn't need a rest. She wasn't tired.

CHICK

Look - do you realize that girl may be a criminal psychote.

MERVYN

Uh-uh - She told me she's from Bolivia.

CHICK

I don't care where she's from - I still think she's guilty.

MERVYN

Well, she's not - She's innocent! She's got an alibi. There's a man who'll swear he was kissing her when the murder occurred.

CHICK

Who's the man?

CONTINUED

131 CONTINUED

MERVYN

Me! -- Am I a liar!

Chick, disgusted, goes to grab him when Mervyn suddenly stares at something o.s. He points.

132 MED. SHOT -(SHOOTING DOWN HALL TOWARDS OPEN DOOR OF COL. ANDREWS' OFFICE) - MOVING

TAKING IN Mervyn and Chick. The shadow of a figure is cast across the door - then it moves swiftly - and from inside the office we hear drawers being opened and closed. Mervyn and Chick look at each other significantly. CAMERA TRUCKS with them as they move swiftly but silently to the door - peer in.

133 INT. COLONEL ANDREWS' OFFICE - MED. SHOT - MORAN

He is riffling the Colonel's desk - looking for clues. He looks up, startled, as Chick and Mervyn enter. Chick is officious - determined to be brazen in this contact with a new suspect. Mervyn wishes he were somewhere else.

CHICK

All right, you - Stay where you are!

Moran freezes - his face is a mask.

CHICK

I guess your game's up, my friend.

MERVYN

(low)

A game? Can I play?

Chick nudges Mervyn to be silent -- speaks in a whisper:

CHICK

There he is - there's our culprit. Look at him. He's scared to death.

MERVYN

That makes two of us.

CHICK

Go on - tell him off. Tell him what we think of him.

CONTINUED

133 CONTINUED

Mervyn gulps - starts toward him warily - gets close - determination on his face, then he says:

MERVYN

Hi!

And runs back to Chick.

CHICK

(disgusted)

Go on. Dress him down proper.

MERVYN

He's already dressed.

CHICK

Show him how tough you are. He hasn't said a word. I tell you he's petrified.

MERVYN

Putrified? If he is - this is gonna raise an awful stink.

CHICK

(showing him)

Go on. You can handle him. Give him the Sherlock Slade stuff.

134 CLOSE MOVING SHOT - MERVYN

as he now walks bravely up to Moran - looks him in the eye. CAMERA HOLDS on a MED. CLOSE TWO SHOT of Mervyn and Moran.

MERVYN

You -- you mouse!

(he looks at Chick
- pleased - the guy
let him get away
with that - maybe
he is scared)

You big mouse!

(he looks pleased
again)

You small rat!

(now he's really
brave)

Rat!

(now Mervyn shakes
his finger in front
of Moran's nose)

(cont'd)

CONTINUED

134 CONTINUED

MERVYN (cont'd)

You ought to be ashamed of yourself -- going around the country coolly killing courteous colonels.

(Mervyn is surprised himself at the alliteration - looks to Chick for approval, he nods)

A man who would kill a colonel would do anything. He'll probably wind up stealing nickels from his grandma.

Moran hangs his head in apparent shame. Mervyn points to his face.

MERVYN

Look at him - Chick. A crook if I ever saw one.

Moran keeps his head bowed, but his eyes peer up at Mervyn - a gleam of determination in them. It won't be long now.

MERVYN

(continues)

Look at that face. Larceny in every line - murder in every muscle.

(he glares menacingly at the sphinx-like Moran - raises his arm as though to strike him -- very bravely)

And don't answer back!

135 MED. THREE SHOT

CHICK

Frisk him, Sergeant Milgrim.

MERVYN

Will I?

(to Moran)

Turn around.

Moran - still with that gleam in his eye - turns around -- raises his arms as though to be searched. Mervyn glances at Moran's prominent southern exposure - steps back to boot a goal - as Chick raises his arm cautioning.

CONTINUED

135 CONTINUED

CHICK

Ah - ah!

Mervyn - reluctantly desists - starts to search Moran.
First he pats his back pockets.

MERVYN

Nothing there.
(then his side
pockets)
Nothing there -
(another idea)
Wait a minute -

He searches inside the side pockets - and from one of
them takes out a picture - looks at it - does his whistle.

136 INSERT - GIRL'S PICTURE

Held in Mervyn's hand, we SEE a postcard size picture of
a very lush brunette in bathing suit. The picture turns
over and on the back we read:

Martha Stephenson

ALbany 4-3682

If a man answers - hang up.

137 TWO SHOT - MERVYN AND MORAN

Mervyn puts the picture in his own pocket.

MERVYN

Evidence.

Moran is still the great stone face. Mervyn continues
his search -- pats the sides of Moran's legs.

MERVYN

Nothing there.
(he opens the right
side of his coat -
closes it again)
Nothing there.
(he opens the left
side - exposing a
police badge and
gun in shoulder
holder - closes
the coat again)
Nothing there.

Suddenly Mervyn does a terrific delayed take - opens the
coat again - sees the badge and gun. He turns to run for
it - and Moran lunges after him.

QUICK WIPE TO:

138 INT. STUDIO C - NIGHT - LONG SHOT

Our suspects all turn - watching as Moran - gun in hand - forces Chick and Mervyn into the studio.

BRANNIGAN

Ya got 'em, Chief.

MORAN

I'll say I got 'em.

CHICK

(protesting)

But, officer - you don't understand - we were just trying to help.

MERVYN

Sure we were.

139 THREE SHOT - CHICK, MERVYN AND MORAN

MORAN

(sarcastically)

Oh - you were tryin' to help - were you?

CHICK

Sure - we kept all the suspects here for you, didn't we?

MERVYN

And the body. We kept the body, too.

He moves upstage - pushes over the parallel which has blocked the view of the Colonel's body. It is gone. Mervyn looks at Chick - startled.

140 LONG SHOT - GROUP

As they react to the body's disappearance.

MORAN

(coming toward the boys threateningly)

So you kept the body?

Miss Collins interrupts Moran.

MISS COLLINS

Lieutenant - I remember now where I saw these men before - and under what circumstances. They submitted a manuscript to Colonel Andrews - It was called the "Steel Chair Murder Case." And it had this exact murder described in it.

141 THREE SHOT - MERVYN, CHICK AND MORAN

The boys look at each other anxiously - start backing away as Moran comes closer.

MORAN

Is that right? Did you write a script like that?

Mervyn has taken the manuscript from his pocket -- is holding it behind him - trying to get Chick to take it from him.

CHICK

Us? That's silly - we can't write.

MERVYN

I can't even spell. K - A - T -- dog. See?

Their backing away has brought them directly in front of Dr. Marek, who sees the manuscript which Mervyn is vainly waving behind his back at Chick - and as Chick finally sees it - grabs it and puts it behind his back. Marek grabs it from Chick and holds it out to Moran. But Mervyn grabs it again - and as Moran lunges for him - he bends over and throws it through his legs like a football center to Chick. Chick catches it - and as Moran and Brannigan now close in on him, he passes it over their heads to Mervyn who starts to run out of the studio with it -- but Moran is after him and, with a flying tackle, brings him down.

142 CLOSE SHOT - MERVYN AND MORAN

As Moran gets up - looking very proud of the tackle he's just made:

MORAN

Yale, 1912.

Mervyn painfully drags himself up.

MERVYN

South Park Girls High, 1944.

Moran now opens the badly crumpled-up manuscript -- looks at the title page. His face sets determinedly.

MORAN

Well, I guess we can go home. It's all over, but the burning.

He sticks his chin into Mervyn's face as he has done before.

CONTINUED

142 CONTINUED

MERVYN
(swallowing)
Hi! How's the wife and kids?

Moran reaches out to grab him and Mervyn ducks under his arms and breaks for the door.

143 MED. SHOT - GROUP

Chick breaks away, too. As Brannigan and Moran both chase them - Chick knocks over a tall director's stool which trips them up and the boys manage to get out. The detectives get up - Moran cursing inaudibly. He signals Brannigan to follow.

MORAN
Get 'em!

Brannigan exits. Moran turns to the others.

MORAN
Don't anybody try to leave this floor. You won't get away with it!

He dashes out after the boys.

144 TWO SHOT - JANE AND JIMMY

JANE
(low - eager)
Jimmy - this is our chance.

JIMMY
To get out? But how -- ?

JANE
No! To solve this murder. Come on - I've got an idea!

Dr. Marek steps in front of them.

DR. MAREK
(warningly)
You will not leave this studio!

JIMMY
No? Try to stop us!

He shoves Marek aside - they exit. CAMERA PANS to the others - as they react. Then there is a general movement toward the door.

145 INT. CORRIDOR OUTSIDE TRANSCRIPTION ROOM

Along the dimly lit corridor comes Brannigan. He stops looking up and down as Moran rushes up and joins him.

BRANNIGAN

Maybe they got away.

MORAN

Got away nothin'. We're takin' those murderin' cut-throats dead or alive!

Moran and Brannigan continue down the corridor. CAMERA PANS around to SHOW boys peering fearfully out door of Transcription Room.

146 INT. TRANSCRIPTION ROOM - MED. CLOSE SHOT - CHICK AND MERVYN

This is a long, narrow room - where transcriptions are stored and tested. There are two turntables on one side - with records on them. Along the other wall are transcription files - and doors that lead to two closets. Over one of the transcription machines is a large electric switch with "57th Floor - Master" printed on it. At the moment - the only light is the faint glow that comes in from the corridor - except for a dim, hooded light over the transcription tables.

MERVYN

(scared)

Chick - did you hear that?
Dead or alive.

CHICK

(grim)

I heard.

MERVYN

Chick --

CHICK

Huh!

MERVYN

Which am I?

CHICK

We're really in a spot now. Those detectives are after us because they think we're guilty. The murderer is after us because we've got the evidence that'll convict him.

CONTINUED

146 CONTINUED

MERVYN

Who has?

CHICK

You have.

He points to the rubber glove which sticks out of Mervyn's pocket. Mervyn grabs it - holds it out to Chick.

MERVYN

Pardon my glove.

Chick shoves the glove back in Mervyn's pocket.

CHICK

Keep that -- after this is over, we may need it to prove we're innocent.

MERVYN

What difference will it make to the undertaker?

CHICK

Mervyn - don't tell me you're afraid.

MERVYN

(with a sickly
smile)

Who me? Ha ha.

CHICK

You stay here. I'll go out and see if the coast is clear.

Mervyn tries to grab him to stop him, but Chick exits.

147 CLOSE SHOT - MERVYN

He looks around furtively - moves back in the room to be better concealed from the doorway. As he moves, his arm accidentally brushes the switch of one of the transcription tables. It starts to turn - unseen by Mervyn. Mervyn's face suddenly freezes as we hear a low - soft fiendish laugh (a woman's) - then her voice - speaking just above a whisper:

WOMAN'S VOICE

The time has come, my friend.
The time for silence. You have
lived too long.

CONTINUED

147 CONTINUED

Mervyn is petrified - moves his lips trying to call out -- no sound comes.

WOMAN'S VOICE

(continues)

It will be swift -- and certain.

(she relishes
the words)

An exquisite and lovely death.

We hear a gunshot. Mervyn, with a death gasp, grabs his chest - and tears out of the door.

148 INT. CORRIDOR - TWO SHOT

Attracted by the voice, Chick comes rushing back along the corridor. Mervyn grabs him.

MERVYN

(finding half of
his voice - call-
ing hoarsely)Ch - Ch - Ch - Chick! She
got me!

He clutches his chest in agony.

CHICK

Who got you!

Mervyn points back toward the room - tries to say "She" -- can't get it out, says:

MERVYN

Her.

CHICK

Where are you hit?

MERVYN

I haven't found out yet. The
blood! Stop the blood!

Chick grabs his shoulders.

CHICK

You're not hurt. You're just
scared to death.(starts tiptoe-
ing back toward
Transcription Room)

Come on.

CONTINUED

148 CONTINUED

MERVYN

I'm comin'.

Mervyn starts tiptoeing in the opposite direction. Chick grabs him and now they approach the door together; Chick ahead. Just as they furtively look inside, we hear:

JENKINS' VOICE

(on transcription)

You have heard Episode ten of "Murder at Midnight" - written by George Heller - and produced under the direction of Jane Little. This is the Associated Broadcasting Company.

Over the above speech - Chick, with a look of disgust at Mervyn, has gone back into the room - Mervyn follows.

149 INT. TRANSCRIPTION ROOM - MED. SHOT

As Chick turns off the machine:

CHICK

A transcription!

(he looks around)

That's what this room is - where they keep recordings of all the shows -- and the sound effects records.

MERVYN

(trying to pass it off)

Sure - anybody knows that.

150 ANOTHER ANGLE - CHICK AND MERVYN

CHICK

Now look - our only way out is to figure out who the murderer is here and now - by simple deduction.

MERVYN

I already got it figured out --

CHICK

You have? You've considered all the clues?

CONTINUED

150 CONT INUED

MERVYN

I'll say I have - and there's
only one guy could have done it.
And he oughta be shot - he oughta
be poisoned - he oughta burn.

CHICK

(interested)

Who is it?

MERVYN

Me!

CHICK

Don't be silly.

(he looks around
furtively)I have figured out who it is.

MERVYN

You have?

151 ANOTHER ANGLE - MED. CLOSE SHOT (LOW CAMERA)

SHOOTING UP and PAST the boys' faces - SHOWING Dr. Marek
approaching behind them as they speak.

CHICK

Who was the one guy who knew
the Colonel had been murdered?

Marek comes closer - a knife is in his hand - he is
smiling fiendishly as he looks down at it.

CHICK

(continues)

Who tried to accuse everybody
else?

Marek comes closer.

CHICK

(continues)

Who looks like he'd enjoy bump-
ing off his own grandmother?

Marek now stands directly behind Mervyn.

CHICK

(continues)

I tell you the murderer is Dr.
Marek.

CONTINUED

151 CONTINUED

Mervyn nods in agreement - then his face suddenly freezes.

MERVYN

Chick -- stop breathin' on my neck.

The doctor's hands move swiftly - one to the master light switch - another to the second Transcription switch. As Mervyn starts to turn and before he sees him - he pulls them both. There is absolute darkness and the damndest conglomeration of sound ever heard -- machine guns - explosions - screams - sirens, etc., etc. Then - suddenly the lights are on again - and the sound stops. Chick is at the two switches.

152 CLOSE SHOT - CHICK

as he looks around. No one else is visible in the room.

CHICK

Mervyn.

MERVYN'S VOICE

He just went out.

153 MED. SHOT - MERVYN

He is astride a heavy chandelier which hangs from the ceiling. He points out the door - indicating which way 'Mervyn' has gone.

154 MED. SHOT - MERVYN AND CHICK

CHICK

Come down from there!

He holds up his arms to help Mervyn down. Mervyn falls on top of him - Chick gets up - drags Mervyn to his feet.

CHICK

Will you stop being a dope?

(indicates the records)

It's only a record.

Mervyn indicates the jump he has just made up to the chandelier.

CONTINUED

154 CONTINUED

MERVYN

I just made one.

CHICK

We've got to work fast. We know Dr. Marek is guilty. Now we've just got to go accuse him. Let's go.

Mervyn turns - and mistaking the door - opens one of the closet doors instead. We SEE - as does Mervyn (but not Chick) the body of Dr. Marek - stood upright in the closet -- a knife in his chest (or throat?). Mervyn quickly closes the door again.

MERVYN

Excuse me, Doc.

He starts after Chick then does a terrific double take - and tears out into the corridor. Chick runs after him.

155 INT. CORRIDOR - MED. SHOT

Chick runs out - overtakes Mervyn - stops him.

CHICK

What did you see?

Mervyn points back towards the room.

MERVYN

D -- d -- doctor.
(he pantomimes
a knife in his
chest - then holds
up three fingers)

All the lights are suddenly out again. And we hear a long sustained moan in the distance. Then - around the corner of the corridor - flashes the beam of a flashlight.

156 INT. CORRIDOR - MOVING SHOT - MORAN AND BRANNIGAN

They walk along through the dark corridor - Moran flashing the light around.

MORAN

Wait'll I find the guy that's foolin' with that main switch!

CONTINUED

156 CONTINUED

BRANNIGAN

(scared)

Chief - I'd swear somebody just ran past me.

MORAN

You're bats - the murderer is that little fat guy. And he couldn't sneak past anybody in this hall.

Even as he has been speaking, Mervyn has managed to sneak behind Moran - incidentally evading the beam of the flashlight. Chick has gotten by, too. But now - suddenly Moran turns and throws the beam straight on both boys. They stand - frozen.

MORAN

All right, Brannigan - let 'em have it.

The lights flash back on - and Chick rushes to Moran.

CHICK

Lieutenant - wait! We've been helping you. And we've found the murderer!

MERVYN

(points to room)

He's in there!

(as an after-thought)

-- dead!

Moran does a take - moves to the door of the transcription room - the others follow.

157 INT. TRANSCRIPTION ROOM - LONG SHOT

As they all come in. Mervyn - keeping a safe distance, points to the closet in which he saw the doctor's body.

MERVYN

In there.

Moran goes to the door - opens it. Everyone reacts to see - standing there - Miss Collins. She steps out.

MISS COLLINS

Officer - I was so frightened. That voice - the darkness. I ran in here to hide.

CONTINUED

157 CONTINUED

Moran turns threateningly to the boys. They exchange a desperate look. Moran turns - comes toward the boys threateningly.

MORAN

Two murders - but no corpses.

MERVYN

We ain't got no bodies.

As Moran reaches out to grab them - Chick pulls the main switch - and again there is total darkness. Moran and Brannigan yell ad libs after the boys.

158 INT. COLONEL'S OFFICE - MED. SHOT - JANE AND JIMMY

There is absolute darkness for a second - then as the lights are on full - Jane and Jimmy stand -- in close embrace -- looking up at the light. (Apparently she has run into his arms, frightened, when the lights went out.)

JIMMY

There they are again.

JANE

It must be the main switch.

Jimmy starts out.

JIMMY

I'd better go and --

Jane grabs him.

JANE

No! Stay here. Please.

159 CLOSE TWO SHOT - JANE AND JIMMY

JIMMY

(grinning)

Hey -- what's happened to that fearless independent business woman?

JANE

Oh, darling, I'd die if you weren't here right now.

CONTINUED

159 CONTINUED

She clings closer to him. Jimmy smiles -- looks into her eyes for a second -- then:

JIMMY

Well, here's to your staying
alive for a while.

He kisses her - very effectively. It is she who breaks it - pushing him away.

JANE

Jimmy, there's no time for that.
We've got a murder to solve.

JIMMY

(helpfully)

Won't the murderer wait?

JANE

He doesn't seem to want to.

(she turns to
the files which
are open and in
disorder)

Where were we? Oh, yes -- The
file copies of the Pan-Americana
broadcast - they're gone! Why? --
And why only of that show?

Jimmy starts to look through the Colonel's desk.

JIMMY

That, my darling, is what we've
got to find out.

The buzzer on the desk sounds. Jane and Jimmy look at each other startled. He presses the dictograph switch.

JIMMY

Yes?

VOICE

(muffled)

You will not be warned again.
Keep out of this!!!

Jimmy looks at Jane - signals her to replace him at the dictograph. She does.

JANE

What? What did you say?

159 CONTINUED

Jimmy, meanwhile, dashes for the inter-office door - throws it open.

160 LONG SHOT - OUTER OFFICE (THROUGH DOOR)

The office is empty -- and the opposite door into the corridor is just closing. Jimmy turns and looks back at Jane - startled.

161 INT. ENTRANCE TO SUNSET ROOM - NIGHT

In the b.g. - but plainly visible during this scene, is a flashing neon sign which reads:

SUNSET ROOM

International Revue

Lita Rego

Townsend Phelps Orchestra

Carlos Limon

and His Rumberos

In the f.g. are Moran, Brannigan and the Maitre d'hotel.

MAITRE D'HOTEL

One of them was in here - but he went out again -

MORAN

They must have come back. We've looked every place else. Come on, Brannigan.

MAITRE D'HOTEL

(concerned)

You'll wait till Miss Rego's number is over? Please!

MORAN

Okay - okay.

They step inside.

162 INT. SUNSET ROOM - NIGHT - LONG SHOT

The revolving band stand is just turning -- Townsend Phelps' dance orchestra still playing (a sign somewhere on the platform - perhaps on the bass drum - designates the name) as a rhumba orchestra - also playing - whirls into place.

CONTINUED

162 CONTINUED

The musicians of this band all wear sombreros and have serapes over their shoulders. As the revolving stand stops -- the leader steps to the microphone.

163 MED. CLOSE SHOT - BAND STAND

CARLOS

(accent)

The big moment of our show -
the beautiful and talented Latin
radio and stage star - Miss Lita
Rego.

We hear loud applause as Lita - beautifully costumed,
comes out and goes into a terrific number.

164 SONG PRODUCTION #2

165

166

167 DIRECTOR'S PICK-UP SHOTS DURING NUMBER

168

169

Moran and Brannigan -
Brannigan fascinated watching Lita. Moran
peering around the crowd - still trying to
locate the boys.

Miss Collins and Frazier sitting close
together at a table. Frazier sees Moran
and Brannigan - indicating their presence
to Miss Collins. They look at each other
significantly.

Heller and Thompson (the monitor man) at a
table together - Heller watching Lita wor-
shipfully - exchanging a look with her as
she sings.

170 MED. MOVING SHOT - LITA

As she finishes singing, she steps from the platform
onto the dance floor -- CAMERA MOVING BACK and PANNING
with her as she goes into a conga dance number. She
beckons to the audience to come and join -- goes up
to one or two men at tables and pulls them on to the
floor. The conga line begins to form behind her. There
is great excitement and gaiety -- the conga beat goes
even faster.

171 MED. MOVING SHOT - MORAN AND BRANNIGAN

as they rise -- walk through the crowd looking around for the boys. They seem to have disappeared. Then Moran sees something o.s. - hurries toward it.

172 MED. LONG SHOT - RHUMBA ORCHESTRA

They are really going to town - CAMERA PANS OVER to two of the musicians - wearing serapes and sombreros who are playing the clavas and maracas respectively. They are bent low over their work -- their faces hidden -- but as they look up furtively - we SEE they are Chick and Mervyn. They react as they see Moran and Brannigan coming toward them - make a break for it towards the now crowded dance floor.

173 LONG SHOT - DANCE FLOOR AND STAGE

As Moran and Brannigan jump on the stage at one side - after the boys - and the boys jump off at the other. The boys head for the conga line.

174 CLOSE SHOT - LITA

at head of conga line. She is really in the groove - doing intricate and abandoned conga routine. Suddenly she looks down. No longer is someone holding her waist -- there are arms around her. She looks back.

175 ANOTHER ANGLE - LITA, MERVYN AND CHICK

Mervyn is now just behind Lita in the line -- holding on for dear life as he tries to follow the steps. Chick is behind him. Lita flashes a look of recognition - pulls his arms loose and places his hands on her hips. Chick looks abashed - embarrassed. Meanwhile, they are still dancing. Chick looks off - sees Moran coming near - indicates as much to Lita. She "gets it" - starts leading the conga line away from the detectives. Mervyn is now going to town in the conga.

176 MED. LONG SHOT

Moran and Brannigan are going crazy trying to get through the mob of dancers to the boys. An old dowager grabs Moran - tries to get him to dance with her -- he pushes her away - then has to grab Brannigan who has started to cut a Latin rug with a young deb. They start again after the boys - but meanwhile the crowd has formed into a ring - their arms locked together - in the middle of which are Lita and Mervyn doing a routine together.

- 177 MED. CLOSE MOVING SHOT - MERVYN AND LITA
doing conga routine.
- 178 LONG SHOT
as Moran and Brannigan finally break through and try to nab Mervyn. He and Chick, too, duck past the detectives and dash for the band stand.
- 179 LONG SHOT - DANCE FLOOR
As Chick and Mervyn rush across floor - Mervyn can only run in rhythm - three steps and a stop - three steps and a stop. This so delays them that Moran and Brannigan are almost upon them when Chick pulls Mervyn up on the dance band stage - at the same time shoving Moran so he falls backward and Brannigan trips over him. Blood in his eye - Moran gets up - starts for them again. Mervyn is still dancing in conga rhythm as the orchestra plays on.
- 180 CLOSE SHOT - CHICK AT SWITCH
As Moran comes at them again - he pushes the switch which revolves the stage.
- 181 MED. LONG SHOT - REVOLVING DANCE PLATFORM
SHOOTING PAST Moran - we SEE Moran stop - look astonished at Brannigan as the platform revolves and the rhumba band disappears. As the American band comes onto scene - the musicians - surprised themselves - jump into chairs and start to play. But the platform keeps turning and there is the rhumba outfit again - the boys at instruments - Mervyn still moving to conga tempo. He waves tauntingly at Moran as the platform swings past and out of scene again. The platform is picking up speed - going around now like a merry-go-round - and the two kinds of music producing a mad concatenation of sound.
- 182 MED. SHOT - DANCE PLATFORM - MORAN AND BRANNIGAN
in f.g. Moran looks at Brannigan determinedly - indicates whirling platform.

MORAN

Next time around.

CONTINUED

182 CONTINUED

As the rhumba side appears, the two jump on - move toward the boys. The platform continues whirling - and as the rhumba outfit appears again - Mervyn and Chick jump off - and run. Moran and Brannigan are each struggling to extricate themselves from the serapes which the boys have apparently thrown over their heads. (Meanwhile the maitre d'hotel has managed to push the switch stopping the gyration of the platform.) Cursing unheard curses - Moran dashes off the platform after the boys - Brannigan follows.

183 INT. CORRIDOR - NIGHT

Mervyn and Chick rush along - Mervyn still goes in conga rhythm. Chick is disgusted. Then he sees something o.s. -- indicates it to Mervyn.

CHICK

The freight elevator - come on!

184 INT. OUTSIDE OF FREIGHT ELEVATORS

These are just like the other elevators - only "Service Only" is written on the doors. One of them is open and the boys rush into it. As they do - a timid - Sterling Hollowayish operator nervously appears.

OPERATOR

I'm sorry. Until the police okay's 'em - nobody goes down.

During this speech - Mervyn has gotten behind the operator -- outside the elevator.

CHICK

No?

Chick pushes him - he falls backward over Mervyn - who immediately jumps into the car with Chick and the door closes.

185 INT. ELEVATOR - CLOSE SHOT - NUMBERS PANEL - MERVYN'S FACE IN F.G.

Mervyn looks up at the panel which changes numbers as they rapidly descend - 57 - 56 - 55 - etc. The numbers move very rapidly and Mervyn begins to look green around the gills.

186 INT. CORRIDOR OUTSIDE ELEVATOR - MORAN, BRANNIGAN AND OPERATOR

They are getting into the other elevator - the operator explains anxiously:

OPERATOR
(patiently)
I tried to stop them. You see -
I was standing right there - and --

MORAN
(impatiently pull-
ing the guy into
the second elevator)
Save it. Come on!

The second door closes.

187 INT. ELEVATOR - NUMBER PANEL (SHOOTING PAST MERVYN)

He's holding on for dear life as numbers change with furious speed - 6 - 5 - 4 - 3 - 2-1 - and the car stops with a lurch. The door opens. CAMERA PANS to INCLUDE Chick.

CHICK
Come on.

MERVYN
We gotta go back up to eighteen.

CHICK
What for?

MERVYN
My stomach.

Chick grabs him - pulls him out.

188 INT. BACKSTAGE RADIO CENTER THEATRE - LONG SHOT

A show is evidently in progress. Here is all the hurried activity of backstage - stagehands going by carrying flats, lamps, etc. - chorus girls in lavish but brief costumes.

MERVYN
(pleased)
Hey! A show's goin' on!

He starts toward the wings to watch it (still walking in conga step). Chick signals for him to follow him. They've got to hide.

QUICK WIPE TO:

189 INT. COLONEL'S OFFICE - CLOSE SHOT - JIMMY

at desk. He sits behind the desk, looking distracted. Obviously he has just searched it completely and in vain. He leans back - looks up.

JIMMY

Jane - there's just got to be something more here!

JANE'S VOICE O.S.

And this may be it!

190 REVERSE ANGLE - ON JANE

She stands by an open brief case - holds a small box in her hand -- CAMERA PANS OVER as she comes to Jimmy at the desk - hands him the medal.

JANE

Look - this must be the government decoration the Colonel said he was to get this morning.

191 INSERT - OPEN MEDAL BOX IN JIMMY'S HAND

It is a U.S. Distinguished Service Medal. Jimmy's hand turns the medal over. We read:

Col. Warren Andrews
For Distinguished Service
U.S. Cryptographic Bureau
1917-18

192 CLOSE TWO SHOT - JIMMY AND JANE

JIMMY

(thinking)

Cryptographic Service. That means he was an expert on codes.

(then - an idea hits him)

Jane! I think I've got it. This Pan-Americana broadcast - it goes short-wave, doesn't it? Not only to South America - but all over the world!

JANE

Why, yes. But I don't see -- ?

CONTINUED

192 CONTINUED

JIMMY

(eager)

Who writes the script?

193 CLOSE SHOT - JANE

JANE

Why, being a revue type of show, several people have a hand in it. George Heller writes most of it. But Del Frazier, the producer, does some work on it - and so does Miss Collins. Then the Colonel always took suggestions from Lita Rego - and Dr. Marek, too. He had lived in South America. Come to think of it - I've even done some writing for it myself. It's never been just one writer's show like "Murder at Midnight."

Jimmy doesn't answer for a moment -- paces rapidly - thinking -- snapping his fingers impatiently as he tries to think of an answer. Then he stops suddenly - turns to Jane.

194 CLOSE SHOT - JIMMY

JIMMY

"Murder at Midnight." Jane - we're going to do a broadcast of this murder at midnight tonight! We're going to tell the whole listening radio audience who killed Colonel Andrews!

JANE'S VOICE O.S.

But we don't know!

JIMMY

We will before the broadcast is over. Because every suspect is going to be in that studio -- and before it's over he or she is going to give himself away -

195 TWO SHOT - JANE AND JIMMY

JANE

But how, Jimmy -

CONTINUED

195 CONTINUED

Jimmy takes her in his arms - holds her strongly.

JIMMY

Look - you said once I was a great mystery writer. Do you believe that?

JANE

You know I do.

JIMMY

Then don't ask questions - Get down there and start typing.

Their eyes hold a look for a second - then Jane sits at a typewriter - puts paper in -- Jimmy starts to dictate:

JIMMY

Ladies and gentlemen - tonight - from the actual scene of the crime - we bring you perhaps the most startling broadcast in the annals of radio. We introduce you --- to murder --- !

WIPE TO:

196 INT. BACKSTAGE - MED. SHOT - BY LINE OF DRESSING ROOMS
Moran comes up to Brannigan who stands just outside a dressing room door with Spinelli, the company manager.

MORAN

Keep on lookin'. Those two murderers are here somewhere - and we're not leavin' till we find 'em.

BRANNIGAN

(looking at his watch, worried - plaintive)

Yeah - but Chief - I gotta get to a radio. That Wheel of Fortune show is just goin' on upstairs. They're givin' away ten grand this week. And my wife dreamed I was gonna win it.

Moran glowers at him - Brannigan wilts.

BRANNIGAN

My wife can dream, can't she?

As Moran shoves him forward - the three move out of scene.

SPINELLI

(pleading desperately as they go)

Please - you do not spoil my show.
Please, Mr. Detectives.

CONTINUED

196 CONTINUED

As they move away from the dressing room door - CAMERA MOVES UP to CLOSER SHOT of door as it opens - and Chick's and Mervyn's heads peek out furtively - one above the other. They duck out of sight again as a Call Boy comes past. CAMERA PANS OVER to the next door as he knocks on it.

CALL BOY

Flying Bordellos - you're on next.

The door opens and six acrobats in gypsy costumes, covered by capes, come running out. CAMERA PANS with them as they run past the next door. Chick and Mervyn duck out and follow after them - also in same sort of costumes - which we can't yet see as they, too, are covered by capes.

197 INT. BACKSTAGE - MED. SHOT - MASTER STAGE LIGHT CONTROL PANEL

There is loud applause off - as though another act has just finished. Moran, Brannigan, Spinelli, electricians, stagehands and one or two performers stand in the first entrance to watch the show on stage. The acrobats - including Mervyn and Chick - come tearing past control board. As they pass Moran, Mervyn lowers cape from face slightly, practically thumbs nose at Moran, then runs past detective unrecognized. Music comes over.

198 INT. THEATRE - FULL SHOT - STAGE

The acrobats with their two new partners run on to the stage, bow. All remove capes. For the first time we SEE that Mervyn and Chick wear entirely different outfits from rest of group. Acrobats are wearing stunning modern gypsy costumes. Mervyn and Chick wear regulation white tights, with spangled leotards awkwardly fitting over their street clothes. In fact, Mervyn's fits like the old-fashioned union suit. On stage are various diving towers, catapult boards, other types of tumbling equipment disguised as part of the set. In b.g., we SEE chorus and dancers. Orchestra plays typical acrobat music.

199 INT. BACKSTAGE - MED. CLOSE SHOT - MORAN, STAGE MANAGER AT SWITCHBOARD

-Moran takes Mervyn and Chick's appearance big, starts toward stage. Spinelli grabs him, holds on to his arm.

CONTINUED

199 CONTINUED

SPINELLI

Please -- When they come off -
do not ruin my show - my beautiful show.

Moran, for a second, seems hesitant, the manager hangs on to his arm so violently that he is forced to agree. Reluctantly he nods agreement, then turns to Brannigan.

MORAN

(warningly)

Take the other side and you better
not lose 'em.

Brannigan exits from scene. Music comes over.

200 MED. SHOT - WIDE ANGLE - MERVYN, CHICK AND GYPSIES ON STAGE

They toss handkerchief back and forth preparatory to starting act. Mervyn and Chick take cues from them, do same thing, hang on to handkerchief. Acrobats start tumbling wildly, doing all sorts of somersaults and flip-flops. Mervyn and Chick, however, stand in center stage, continue tossing handkerchief in time to music and smiling at audience. Music comes over.

201 MED. SHOT - STAGE - ONE OF THE GYPSIES

He gets start at side of stage, starts doing series of fast flips. Music comes over.

202 MED. SHOT - ANOTHER GYPSY - OTHER SIDE OF STAGE

He, too, gets start, does same series of fast flips on other side. Both acrobats head toward center of stage. Music comes over.

203 MED. SHOT - MERVYN AND CHICK - CENTER OF STAGE

Both Gypsies come tumbling into scene, go smack into Mervyn and Chick. The four go crashing to the ground. Music comes over.

204 ANOTHER ANGLE

Mervyn and Chick pick themselves up from under tumblers. They are both groggy, reel around rather uncertainly. Sound of laughter from audience comes over.

CONTINUED

204 CONTINUED

MERVYN

Let's get out of here.

CHICK

(dazed)

What happened?

MERVYN

Someone threw a Gypsy at us!

They start running toward wings, CAMERA PANNING with them; find themselves facing Brannigan.

MERVYN

Maybe we better stay.

They quickly back a way from Brannigan. In his haste, Mervyn accidentally backs onto catapult board. In the meantime various other members of the troupe do flip-flops, butterflies, hand stands, make effort to stop Mervyn and Chick's antics as well as present their routine. Music comes over.

205 FULL SHOT - GROUP - ON STAGE

Acrobat on tower jumps, lands on one side of catapult, sending Mervyn flying through mid-air to shoulders of other acrobat. Music comes over.

206 CLOSE SHOT - MERVYN AND ACROBAT

Mervyn stands perched precariously on shoulders of acrobat, teeters perilously in wind. He is in a panic, almost yells:

MERVYN

Let me down!

207 MED. CLOSE SHOT - CHICK

He stands near catapult board, reassures Mervyn.

CHICK

Don't get panicky. You'll be all right.

As he talks, he backs onto catapult, doesn't realize he is standing on board. Music comes over.

208 FULL SHOT - GROUP - ON STAGE

Mervyn jumps from shoulders of acrobat, lands on one side of catapult board. Chick is sent hurtling through air to diving tower. Music comes over.

209 CLOSE SHOT - CHICK - ON TOWER

He is furious at what he considers Mervyn's dirty trick.

CHICK

Oh, so you want to play!

He quickly jumps from tower. Music comes over.

210 FULL SHOT - GROUP OF ACROBATS

Chick jumps from tower, lands on one side of catapult; Mervyn, who is standing on other side, goes hurtling out of scene. Music comes over.

211 CLOSE SHOT - ACROBAT

CAMERA PANS UP to second acrobat who sits perched on his shoulders, legs through first acrobat's arms. CAMERA CONTINUES PANNING UP. We find Mervyn, more miserable than ever, perched on the second acrobat, his legs through second acrobat's arms. He is the very unhappy member of the family tree. He lets out a typical Mervyn yell.

212 FULL SHOT - MERVYN, CHICK AND ACROBATS

Tree of acrobats on which Mervyn is perched, breaks - acrobats tumble to ground. Mervyn almost breaks his neck as he lands. Acrobats, Mervyn and Chick included, all line up, take bows.

213 DIRECTOR'S PICK-UP SHOTS - AUDIENCE

214

They applaud delightedly at what they have just witnessed, are particularly amused at antics of Chick and Mervyn.

215 FULL SHOT - ACROBATS

Acrobats do their final trick formation -- the human pyramid. Each time Mervyn and Chick try to break away they are grabbed by acrobats, are forced to climb to top.

- 216 CLOSE SHOT - MERVYN AND CHICK
Mervyn is at very top of pyramid, Chick just beneath him. Mervyn is dying, looks from side to side with dizzy fear.
- 217 MED. SHOT (SHOOTING DOWN FROM MERVYN'S ANGLE) - ON MORAN AND OTHERS AT SWITCHBOARD
Moran and others swim before Mervyn's eyes. (NOTE: Film to be optically printed to give fun house mirror effect.)
- 218 CLOSE SHOT - MERVYN
He is getting even dizzier, has a great deal of difficulty standing on top of pyramid.
- 219 INT. THEATRE - MED. LONG - STAGE & PART OF AUDIENCE
Audience applauds pyramid finale of act. Travelers close quickly.
- 220 MED. SHOT - MERVYN AND CHICK AT TOP OF PYRAMID
Piece of woodland scenery is being flyed. Mervyn sees it, makes lunge for it. Chick hangs on to Mervyn's feet. Both are yanked out of scene.
- 221 MED. LONG SHOT - MERVYN AND CHICK - SHOOTING UP
They hang on to piece of scenery, are whisked through air.
- 222 CLOSE SHOT - MORAN AND SPINELLI - AT SWITCHBOARD
They react startled at mad escape of pair. Moran starts toward catwalk o.s.
- 223 CLOSE SHOT - BRANNIGAN - OTHER SIDE OF STAGE
He also heads toward catwalk.
- 224 MED. SHOT - MERVYN AND CHICK
They still hang on to scenery. Scenery flys near catwalk. Mervyn and Chick make leap for catwalk, pick themselves up, run wildly across walk.

225 MED. SHOT - BOTTOM OF LADDER LEADING TO CATWALK

Moran and Brannigan rush up to iron ladder - start climbing it.

226 MED. CLOSE PAN SHOT - MERVYN AND CHICK

as they run across catwalk - come to dead end. They look around desperately - realize they're trapped up here -- grab two sandbag ropes near side of walk and swing out of scene.

227 MED. LONG SHOT - LADDER - MORAN AND BRANNIGAN

As they see Mervyn and Chick have landed on stage - they start down the ladder again.

228 MED. LONG SHOT - STAGE

Mervyn and Chick rush to the door by which they came in. It's blocked. They turn back and see the detectives coming toward them. (The show is over now and there is great activity of moving scenery. Stagehands are carrying flats, etc., out the big rear stage doors to a waiting truck - which blocks the doors completely.) Mervyn sees something o.s. - signals Chick to follow. CAMERA PANS OVER as they jump up on a little shelf-like platform on the back side of a set backing which four stage hands are carrying toward the door. We SEE several holes in the backing - head-size - several feet above the platforms.

229 REVERSE ANGLE - MED. LONG SHOT

Moran and Brannigan in f.g. as set backing is carried in - to just behind them in b.g. The stagehands carrying it - stop for just a second - figuring how to get it into the truck. We now SEE that Chick's and Mervyn's faces (which are stuck through the holes in the backing) provide heads for figures which are painted on it. Chick's figure is a ballet dancer in elaborate pose - Mervyn's is a rose pink Cupid-like angel - complete with halo - reclining on a billowy cloud. Their faces are directly above and behind (not more than a foot away from) Brannigan and Moran respectively -- but the detectives do not see them.

MORAN

(grim determination)

Boy - just wait'll I get close to those guys - especially the little fat one.

CONTINUED

229 CONTINUED

BRANNIGAN

You mean he's almost an angel.

MORAN

I mean he's almost a corpse.

There is a sound that could very well be (but isn't) a razzberry. Moran looks sharply at Brannigan.

MORAN

(threateningly)

Cut that out!

BRANNIGAN

(innocently)

I didn't do nothin'.

230 REVERSE ANGLE

We SEE Chick and Mervyn on the platform of the set backing. Another flat is being carried in the other direction and a nail has caught onto Mervyn's leotard and ripped it (exposing his street clothes under the tights) - now another nail catches him - and the leotard tears again -- with an even louder sound.

231 ORIGINAL ANGLE

Moran has looked away - now hearing the sound repeated - turns to Brannigan, sore.

MORAN

Wise guy, eh?

And he socks a very surprised Brannigan. The set backing moves on again in b.g. Angel Mervyn and Ballet Dancer Chick exchange a very pleased and satisfied look as they are carried o.s.

232 INT. SCENERY TRUCK - AT STAGE DOOR

The stagehands place the set backing in the truck -- step out -- wave to the driver who peers through a window in the back of the cab.

STAGEHAND

(waving)

That's the works, Joe.

The driver waves an okay -- The stagehands raise the tailboard of the truck and it pulls off. At the same time, Moran and Brannigan come into scene - stand framed in the open doorway - looking back toward the stage. Brannigan scratches his head - Moran looks disgusted.

233 INT. CAB OF TRUCK (PROCESS)

As the truck moves into the street traffic, the driver suddenly looks at his watch - then anxiously reaches and turns on the radio on the dashboard. He crosses his fingers - as his hand leaves the switch knob. We hear, fading in, the sound of a spinning game wheel coming to a stop -- and over it the voice of an announcer:

ANNOUNCER

Around it goes -- the giant wheel of fortune -- and now -- and now -- it stops!! The winner is decided, ladies and gentlemen -- winner of the grand prize! A short musical number and you'll hear the lucky name! It may be yours!

The truck driver has almost crawled into the receiver in his anxiety. He turns the wheel suddenly to avert hitting someone. (A fast musical number comes from the radio.)

234 INT. TRUCK - CLOSE SHOT - CHICK AND MERVYN

(The radio can be heard from the cab in front.) The boys have just finished taking off the tights which were over their street clothes. Mervyn breathes deeply a couple of times.

MERVYN

Chick - after this, remind me to murder the first guy that mentions murder.

CHICK

That's all very well - but we've missed a great opportunity.

(an idea)

Maybe we better go back!

MERVYN

Go back!?

Suddenly Chick grabs his arm - as they hear the voice on radio - (as the musical number stops).

ANNOUNCER'S VOICE (JENKINS')

And here it is - the grand prize winner ---

(he pauses dramatically as there is a long chord of music)

234 CONTINUED

Mervyn shrugs as though to say -- it's only a radio.

MERVYN

I wouldn't go back in that building for ten thousand bucks.

ANNOUNCER'S VOICE

- a resident of this city wins the ten thousand dollars -- Mr. Mervyn Q. Milgrim.

MERVYN

In fact I wouldn't ---
(take)

Chick -- did you call my name?

235 INT. STUDIO X - NIGHT - LONG SHOT

A crowded studio -- everyone eager - excited. The audience leaning forward expectantly. Jenkins, the announcer, is at the mike.

ANNOUNCER

Mr. Mervyn Milgrim of 147 $\frac{1}{2}$ Tilmook Street. But Mr. Milgrim must contact this studio by phone or in person within two minutes to get the prize.

236 INT. TRUCK

Mervyn is aghast. Chick ecstatic.

CHICK

Mervyn! Ten thousand dollars.
We're rich!

MERVYN

We're rich??

Chick grabs him.

CHICK

Come on!

They move to the rear of the truck - try to clamber out - but the tailboard is too high. They can't climb over it. It looks like they're trapped in. (From the radio now, we hear music again - with occasional warning interpolation from the announcer - such as:

CONTINUED

256 CONTINUED

ANNOUNCER'S VOICE
Hurry, Mervyn. Twenty seconds
are gone. A minute - forty sec-
onds left! Hurry Mervyn!

MERVYN
(calls in direc-
tion of radio)
I'm hurryin'!

237 CLOSE SHOT - INSIDE CAB

As driver turns and looks through window -- does a take.

238 INT. TRUCK - FROM DRIVER'S ANGLE - THROUGH WINDOW

One of the springboards used in the acrobat routine is on top of some piled scenery. Mervyn signals Chick to follow him - jumps onto the springboard and is arched up over the walls of the truck and out of scene. Chick follows Mervyn. He, too, flies out.

239 INT. CAB (PROCESS)

Driver's eyes almost pop out from astonishment. He looks now out the side of the cab to see what happened to them. (The truck has stopped at a stop-light.)

240 OMITTED

241 INT. SECOND TRUCK

Alongside of the scenery truck -- is another truck loaded high with mattresses. On these the boys have landed - to the astonishment of several bystanders. Now Chick and Mervyn scramble to the street - look up and down.

CHICK
A telephone!

He points off -- they race out of scene.

242 EXT. STREET - AT STREET PHONE BOOTH - NIGHT

A cigar and magazine stand is in the b.g. On the counter a radio is tuned to the Wheel of Fortune show. The boys rush up to the phone booth - see that it's occupied - exchange desperate looks - then the door opens and an old dame with a clock-stopper face steps out. The boys start in -- but she doesn't step aside.

CONTINUED

242 CONTINUED

MME. CYANIDE
 (with a toothy
 smile)

Do you have change for fifty
 cents?

Involuntarily Mervyn empties his pocket of change --
 gives it to her. She looks surprised.

MME. CYANIDE

Thanks.

She closes the booth door. The boys look desperate -
 Then the door opens again and she steps out.

MME. CYANIDE

Changed my mind.

She laughs a fluttery laugh and walks off into the passing
 crowd. Mervyn and Chick almost fall into the booth.

243 INT. PHONE BOOTH

Mervyn raises the receiver.

MERVYN
 Hello - Here I am. This is me.

Chick pantomimes that he must put a coin in -- meanwhile,
 searching his pockets.

CHICK

A nickel.

Mervyn looks distressed.

MERVYN
 I haven't got one.

He holds up the fifty cent piece Mme. Cyanide has given
 him. They both see the cigar stand off - make for it.

244 EXT. STREET AT CIGAR STAND

They rush up -- to the attendant.

MERVYN
 Charge, please. Quick!

They throw the coin on the counter. It lands with a
 thud.

CONTINUED

244 CONTINUED

ATTENDANT
 (inspecting coin)
 For this? It's lead.

Distressed, Chick picks the half dollar up - bites it
 - half of it stays in his mouth. He spits it out.
 The announcer's voice comes from the radio:

ANNOUNCER'S VOICE
 (from radio)
 Hurry up, Mervyn. Hurry up!

Mervyn speaks into the speaker.

MERVYN
 I'm tryin'! Hold everything!

Chick jerks him out of scene.

245 EXT. STREET - CLOSE PAN

as they rush along.

CHICK
 We gotta get a nickel.

Mervyn stops him - points off. CAMERA PANS to INCLUDE
 a blind man sitting there - tin cup in hand.

MERVYN
 Look -

246 INSERT - TIN CUP

There in the bottom - all alone - is -- a nickel.

247 TWO SHOT - CHICK AND MERVYN

Chick looks horrified.

MERVYN
 We'll give him five hundred
 bucks for it - five minutes from
 now. I'm gonna do it.

248 MED. SHOT - GROUP

As Mervyn reaches to take the nickel - a police dog
 suddenly appears from behind the blind man. He leaps
 at Mervyn -- and the boys both run o.s., terrified. The
 blind man pats the dog's head - nods approvingly.

249 MED. SHOT - EXT PAWNSHOP

Boys come rushing along - to front of shop. Chick looks up. An idea - He pulls Mervyn after him.

250 INT. PAWNSHOP - NIGHT - MED. SHOT

Mervyn and Chick enter pawn shop, cross to pawnbroker. Mervyn looks surprised as Chick assumes the role of a tough thug - one of his hands in his pocket as if he were carrying a gun.

CHICK

This is a stick-up!

The pawnbroker shakes with fear.

PAWNBROKER

Yessir, yessir! Don't shoot!

He reaches into a drawer and starts piling the counter in front of Chick with paper money.

MERVYN

(helpfully)

Oh, we don't want all that!
All we want is a nickel.

The pawnbroker has a quick reaction and his fear leaves him.

PAWNBROKER

(amazed)

A nickel -- ?

(shouting)

Police! Police!!

He presses a button and a loud burglar alarm starts ringing. The boys run out of the pawnshop.

251 EXT. STREET - MED. PAN SHOT

They run out of the pawnshop and along the street - to in front of a radio store. A speaker blares out:

ANNOUNCER'S VOICE

Only a minute left. Hurry, Mervyn Milgrim.

MERVYN

(sore)

What do you think I'm doin'?!!

Chick grabs Mervyn - points off.

252 EXT. RADIO CITY - LONG SHOT (SHOOTING PAST BOYS IN B.G.)

CHICK

There's just one thing to do!
We gotta go back in there!

MERVYN

Ohhhhhhhhhhhhhhh!

They start toward building.

253 EXT. ENTRANCE RADIO CENTER - NIGHT - MED. SHOT

Moran and Brannigan are addressing several uniformed policemen as they stand directly in front of the doorway.

MORAN

(gruffly)

Get this! If either one of them
 escape from this building it means
 your badge.

POLICEMEN

Yes, sir.

At this point Mervyn and Chick enter building, break through the policemen headed for the elevators. Moran has reaction upon seeing them enter the building.

POLICEMEN

There they go - inside!

MORAN

You're crazy. Those guys are
 tryin' to get out. They wouldn't --

He breaks off - realizes it is the boys - dashes after them.

254 INT. ENTRANCE-WAY RADIO CENTER - CLOSE SHOT - AT ELEVATOR DOOR

The boys rush into the elevator - where an operator is standing. Moran comes running up. Mervyn holds up his hand.

MERVYN

Next car, please.

Involuntarily Moran steps back. The door closes - and the elevator starts up. Moran does a take - and, disgusted - takes his hat off and throws it to the floor.

255 INT. STUDIO X

Jenkins is at the microphone -- looking towards a big second hand indicator which ticks its way around the last ten seconds.

ANNOUNCER (JENKINS)
It looks like it's all over for
Mervyn Milgrim - five seconds -
four seconds - three -- two --

He looks up as:

256 CLOSE SHOT - TWO ATTENDANTS IN DOORWAY

Mervyn and Chick burst through the swinging doors sending the attendants sprawling.

MERVYN
(shouting)
Stop! I'm here. This is me!

257 FULL SHOT - STUDIO

The two attendants and the announcer react upon seeing Mervyn and Chick. Mervyn and Chick run up the aisle and jump onto the stage.

258 THREE SHOT - ANNOUNCER, MERVYN AND CHICK

MERVYN
(breathless)
I'm Mervyn Milgrim. Gimme the
dough - and I'll scam.

ANNOUNCER
Can you furnish identification?

MERVYN
(his face drops)
Identification -- ?

ANNOUNCER
Yes - something to prove who
you are.

MERVYN
Chick knows me.
(to Chick)
Chick, tell him I'm me.

ANNOUNCER
I'm afraid that won't be enough.

CONTINUED

258 CONTINUED

Mervyn starts to go through his pockets. He is unable to find anything.

CHICK

Mervyn, you've got to find something.

Suddenly Mervyn looks at announcer, the personification of bashfulness.

MERVYN

(hesitantly)

I got something. But - it's kinda personal --

ANNOUNCER

That's all right.

Mervyn shyly opens his shirt, pulls it back for announcer to see.

259 VERY CLOSE SHOT - MERVYN'S CHEST

On Mervyn's chest we SEE the figure of a dancing girl in a frame (as Mervyn breathes heavily she seems to be doing "bumps"). On the bottom of the frame is the inscription:

"TO MERVYN MILGRIM
Forever,
Minnie"

260 TWO SHOT - MERVYN AND ANNOUNCER

The announcer nods - hands Mervyn the check. Mervyn beams - but his expression changes to despair as a heavy hand falls on his shoulder. Moran stands beside him - smiling in snug triumph.

WIPE TO:

261 INT. COLONEL'S OFFICE - NIGHT - LONG SHOT - JIMMY & JANE

Jane is at the telephone - Jimmy at the desk, hastily reading over the finished script.

JANE

-- yes -- at twelve and everyone is to be there. Yes - everyone!

She hangs up - goes to Jimmy as he gets up.

CONTINUED

261 CONTINUED

JANE
(excited)
It's all set, Jimmy.

JIMMY
Great.

JANE
(anxiously)
Oh, darling -- it's a magnificent idea -- but if it doesn't work --

JIMMY
It's going to work. It's got to work.

Reassuringly he takes her in his arms just as the door opens and Moran comes in - shoving Mervyn and Chick before him.

MORAN
(sarcastically)
Well! Very pretty. But you'll have to break it up.

Jimmy and Jane turn - startled.

MORAN
I'm takin' you two and these guys to the station house - now. If one of you four didn't do those murders - I'm Baby Sandy.

MERVYN
(to Chick)
That's where I've seen him before!

Brannigan rushes in.

BRANNIGAN
Hey - Chief - we found the bodies - both of them. They were down in --

MORAN
Shut up, Brannigan. Come along - all of you.

262 ANOTHER ANGLE - MED. SHOT

Jane rushes to Moran - Jimmy just behind her.

CONTINUED

262 CONTINUED

JANE

Lieutenant - you can't take us away now! Oh - I know you think we're guilty - but you're not sure - you know you're not.

JIMMY

And we've figured a way for you to catch the real criminal.

As Moran starts to protest - Jane interrupts:

JANE

Lieutenant - you're an intelligent man - anyone can see that. At least listen to this plan. You've nothing to lose. None of us can escape. And you can be sure you arrest the right person!

MORAN

What is this?

JIMMY

(eager - selling)

Here's the idea: Exactly at midnight tonight - every person who possibly could have killed either the Colonel or Dr. Marek is in Studio C. We put on the air this broadcast that I've written and before it's over ---

As Jimmy speaks - Moran nods interested in spite of himself.

DISSOLVE TO:

263 INT. STUDIO C - NIGHT - CLOSE MOVING SHOT - CLOCK
(LOW CAMERA SHOOTING UP)

The minute hand clicks over to one minute to twelve - as the second hand jerks past "XII" and on around. CAMERA PANS to SHOW Jane standing at Jimmy's side at the microphone.

JANE

(warningly)

One minute --

CONTINUED

263 CONTINUED

She turns, presses Jimmy's arm anxiously -- he covers her hand with his own - smiles assuringly. CAMERA PANS OVER PAST the door of the studio where Moran and Brannigan stand menacingly -- flanked by four uniformed cops -- and ON ALONG the row of suspects. They sit tense, anxious, expectant in a row of chairs facing the mike. We PASS first the radio actors - then the sound men - then Miss Collins.

MISS COLLINS

(tensely - to Heller
who sits next to her)

This is an outrage - forcing us to witness this.

The CAMERA MOVES ON to Heller - who smiles sardonically.

HELLER

I find it rather amusing.

And to Lita next to him - who also smiles.

LITA

And so do I. Most amusing.

And to Frazier who looks very angry.

FRAZIER

I agree with Miss Collins. This is absurd!

And on to Chick and Mervyn who look anything but happy.

MERVYN

(a whisper)

Just think, Mervyn -- that murderer's a cinch to be in this room right now.

CHICK

Yeah - maybe you'll never spend that ten thousand.

Mervyn flashes a startled, frightened look.

264 CLOSE TWO SHOT - JANE AND JIMMY AT MIKE

Jane is looking up at Jimmy - there is sudden fear in her eyes - she puts her hand on his arm - speaks in a nervous hushed tone.

JANE

Jimmy -- let's -- let's call it off. I -- I didn't realize. The danger - to you ---

CONTINUED

264 CONTINUED

JIMMY
 (determined)
 We're not stopping now.
 (and it's he
 who says:)
 Five seconds.

A pause - and he throws a cue to the organist. An eerie - macabre melody is heard. The lights are out - all save for a single spot focused on the mike - cutting a white ribbon through the darkness.

265 MED. SHOT

of the "suspects" -- staring forward - tense - expectant.

266 MED. SHOT

SHOOTING PAST the heads of the "suspects" toward Jane and Jimmy at mike. As the music fades low, Jimmy steps close to the mike - speaks in a quiet - impressive tone:

JIMMY
 Ladies and gentlemen - the hour
 is midnight. And we bring you
 perhaps the most startling broad-
 cast in the annals of radio. We
 introduce you -- to murder!

The music swells briefly.

267 ANGLE SHOT - ALONG ROW OF SUSPECTS

SHOOTING along the line - we SEE them look at each other in startled - amazement. CAMERA PANS to a CLOSE SHOT of Chick and Mervyn. Mervyn picks up a small portable (combination plug-in or battery) radio which he has discovered by the side of his chair. He nudges Chick.

MERVYN
 Look - we can hear what this
 sounds like on the air.

Chick's only reply is to caution Mervyn to keep quiet - he has eyes only for the broadcast. Mervyn inspects the radio. How does it work?

268 MED. SHOT - GROUP

As Jimmy cues the music low again - he continues speaking:

JIMMY

This night - within the last
four hours - two men have died.

(he pauses -
lowers his
voice)

More specifically - they have
been murdered - ladies and gentle-
men -- And their killer is here
before me at this moment...

269 DIRECTOR'S PICK-UP SHOTS

270

271 for reaction of Heller, Collins, Frazier, Lita, etc.

JIMMY'S VOICE (cont'd)

-- sitting here in this dark-
ened studio with ten others who
are unaware of his - or her
identity. Did you ever meet a
murderer, my friends? You will --
tonight!

The music is again up briefly.

272 MED. CLOSE SHOT - AT MIKE

JIMMY

These are the dead - the victims
of swift vengeance in the night.

On cue from Jane - one of the radio actors steps forward
- reads swiftly - almost telegraphically.

FIRST ACTOR

Andrews, Colonel Warren I - born
Lima, Ohio, 1881, graduate Ohio
University - degrees A.B., B.S.,
LL.D. Distinguished in law - in
letters - in United States Mili-
tary service, Executive Vice
President Consolidated Broadcast-
ing Corporation. Cause of death
-- electrocution.

A second actor replaces the first - speaks in same tone:

CONTINUED

272 CONTINUED

SECOND ACTOR

Marek, Dr. Anton I, born Prague,
Czechoslovakia -

273 CLOSE PAN SHOT - ON SUSPECTS

As CAMERA MOVES SWIFTLY along the row from Miss Collins to Mervyn, their faces are tense - drawn; their eyes staring. Mervyn stares forward, too - but his hands are still busy trying to make that portable radio work.

SECOND ACTOR'S VOICE

(continuing over
above)

- July, 1879 - graduate University of Prague, Sarbonne, Degrees M.D., Ph.D. Internationally recognized physician and surgeon, also active political affairs of three continents. Cause of death --- stabbing!

274 MED. SHOT - AT MIKE

As the Second Actor finishes at the mike and the radio Actress replaces him. She speaks just above a whisper:

ACTRESS

Why - why -- why did these men die? And by whose hand? Within whose veins did fear and hate and vengeance inflame the blood?!! Listen - and you shall know!

The music swells up again -- an eerie - menacing - insistent theme.

275 CLOSE SHOT - LITA AND HELLER

Heller leans forward - as though ready to spring at any movement. Lita has a large handbag in her lap. She opens it - We PAN DOWN - and CAMERA MOVES CLOSER to SHOW that - inside the handbag - she is holding a small revolver.

276 CLOSE TWO SHOT - CHICK AND MERVYN

Mervyn leans over to Chick - whispers:

MERVYN

Hey - either this show's not on the air - or this radio don't work.

CONTINUED

276 CONTINUED

Chick again signals him to silence. Mervyn shakes his head -- opens the back of the radio and pulls a wire out -- It falls over the arm of the steel chair next to him - the chair on which Frazier is sitting.

277 MED. SHOT - AT MIKE

Now it is Jimmy, himself, who speaks again:

JIMMY

In many ways Colonel Andrews served his country well. And in his capacity of director of this network - in the true spirit of inter-American friendship. He scheduled a special broadcast - "Pan-Americana" - which was sent short-wave throughout the world.

278 MED. CLOSE PAN SHOT - ON SUSPECTS

As Jimmy continues, the CAMERA MOVES SWIFTLY along the line - starting at Miss Collins and - as it PASSES Lita - we SEE her raise her handbag so that it is almost touching Heller's side. As it comes to REST on the boys, Mervyn - still concerned with the portable radio - takes out the plug and cord - and, seeing a wall plug by his chair, plugs it in.

JIMMY'S VOICE

(continues over
above)

Week after week - it sent forth its message of friendship and good will. And then - a discovery - a discovery by Colonel Andrews, himself - Colonel Andrews, an expert on the formation and use of secret codes. A portion of that broadcast was being used each week to transmit valuable information in code - not southward to the friends of this nation - but to her enemies!

279 CLOSE SHOT - JIMMY AND JANE

as she stands close beside him at the mike.

CONTINUED

279 CONTINUED

JIMMY (continues)

And the person responsible for those coded messages -- the person who stabbed Anton Marek - and who passed ten thousand volts through the chair in which Colonel Andrews sat was ----

Jimmy pauses dramatically, turns - faces the suspects - raises his arm as though he were going to point accusingly at someone.

280 ANGLE SHOT - GROUP - MERVYN AND CHICK IN F.G.

There is terrific tension on the part of all - save Mervyn - who now - suddenly turns a switch on the radio he's holding. Sparks fly from the loose wire which lies across Frazier's chair -- and he leaps up.

FRAZIER
(terrified)

No!

Jimmy's arm goes down - pointing accusingly:

JIMMY
Del Frazier!!

Lita screams as Del leaps at Jimmy, his right lashing out. But Jimmy sidesteps the blow and comes back with a right that floors Frazier. He falls right at Mervyn's feet - and as he rises quickly - he grabs the portable radio Mervyn has been fooling with. He raises his arm and throws it - not at Jimmy - but at the lone light in the studio. There is a crash of glass and sudden, complete darkness. There is mad ad lib confusion -- and when the lights flash on, the studio door is open. Frazier, Mervyn and Chick have all disappeared. Moran, Brannigan, Jenkins - the cops and others start for the door - but they turn back as, from the opposite side of the studio, they hear:

MERVYN'S VOICE O.S.

I got him!

281 MED. SHOT - OPPOSITE SIDE OF STUDIO

Here - all mixed up in the curtain "tormentors" on this side of the stage, are Mervyn and his "captive." The guy is bound up in the curtains and Mervyn has a stranglehold on him.

CONTINUED

281 CONTINUED

MERVYN

I got him! It was a struggle,
but I got him -- the rat!!

Moran and Brannigan dash in -- pull the "captive" to his feet as Mervyn releases him. It's Chick. Moran and the cops flash a dirty and disgusted look at Mervyn and start for the outer door.

MORAN

After him! That guy's the killer!

Jimmy, Heller, Jenkins - all follow the cops, Mervyn grabs Chick's arms.

MERVYN

(very bravely)

Come on! You want 'em to think
we're scared?!!

Chick, surprised at Mervyn's valour, follows him.

282 INT. CORRIDOR - LONG SHOT

As Chick and Mervyn come out, Moran, Brannigan, Jimmy, etc., are all just running off to the right. Chick is going to follow them - Mervyn points the other way.

MERVYN

He went this way.

They run off to the left and up a stairway.

283 INT. CORRIDOR - OUTSIDE STUDIO A

Moran, Jimmy, Heller and cops rush up - stop, looking around.

MORAN

He's a cinch to be in one of
these studios - or trying to
make his way downstairs. Spread
out and find him. And watch it -
the guy's probably carryin' a rod.
Get movin'!

They scatter on the search.

284 MED. SHOT - SHOOTING UP STAIRCASE

This is apparently the end of the last and highest flight of stairs. Mervyn, ahead of Chick, runs breathlessly up the stairs - stands in the open doorway at the top - tums.

CONTINUED

284 CONTINUED

MERVYN

(eager)

Come on, Chick - come on!

Chick runs up -- also breathing heavily.

CHICK

How do you know the killer went
this way?Mervyn signals silence - pantomimes for Chick to follow
him through the door. Mervyn pulls it closed behind
them and on it we read:

87th Floor
WQWQ ECHO CHAMBER
 and
Exit to Roof

285 INT. STAIRWAY DOOR

As Mervyn closes it -- there is a padlock on the inside
- he closes it - throws away the key. This small room
- leading into the echo chamber is dimly lit.

CHICK

What's the idea of that? That
door's the only way out from
up here.

MERVYN

(nods)

It's also the only way in.

CHICK

But Frazier - the killer - He -
(realizes)Wait a minute. That fellow
didn't come up here - and you
know it!Mervyn hangs his head - fiddles with his fingers - shakes
his head "yes."

CHICK

(disgusted)

Fine business. We had a chance
to vindicate Sherlock Slade. And
now what've we got? Nothing.

Mervyn takes out the Wheel of Fortune check.

MERVYN

We got ten thousand bucks. That
ain't nothin'.

CONTINUED

285 CONTINUED

Chick looks at him a moment in complete disgust - turns and goes toward the door across the little room.

MERVYN

Chick! Don't be mad with me.
Can I help it if I like breathin'?

Chick ignores him - goes out the door. Mervyn follows him through the door.

286 INT. ECHO CHAMBER

This is a long, narrow, corridor with special accoustical treatment to produce a hollow echo effect. In the ceiling is a trap door - an iron ladder stairway leading up to it. This trap door is open now and through it come intermittent flashes of light obviously from an electric sign on top of the building. As Mervyn follows Chick in here - the door closes and from the other end of the corridor the sound echoes.

MERVYN

But Chick --

ECHO

But Chick --

287 CLOSE SHOT - CHICK AND MERVYN

Mervyn grabs Chick -- looks off through the eerie, semi-darkness.

MERVYN

Listen - somebody's here.

ECHO

Listen - somebody's here.

CHICK

It's just your echo.

ECHO

It's just your echo.

MERVYN

(whispers)

Your echo's here, too. That makes four of us.

(an idea)

Maybe we can get up a pinochle game.

CONTINUED

287 CONTINUED

CHICK
(full voice)
Don't be so stupid.

ECHO
Don't be so stupid.

Mervyn burns.

MERVYN
Look - I'm used to you calling
me that -
(points down
corridor)
But from him -- I resent it.

ECHO
Resent it.

CHICK
(disgusted)
A chance to be heroes - and we're
up here where nothing can possibly
happen.

ECHO
- possibly happen.

MERVYN
That's why I came here.

ECHO
(a different tone
and different
tempo)
That's why I came here ---- also.

288 CLOSE SHOT - MERVYN

As he does slow double take on the "echo" - turns petrified to Chick and tries to talk -- no words come out.

289 MED. SHOT - CHICK AND MERVYN

Chick nods - frightened. He understands - the light flashes out.

290 WIDER ANGLE - MERVYN AND CHICK - FRAZIER IN B.G.

As the light flashes on, Frazier, with slow menacing step, gun in hand, is SEEN approaching them.

CONTINUED

290 CONTINUED

FRAZIER

(low - menacing
voice)

You -- ! Because of you I am
exposed. But they will never
take me alive! Never! And where
I am going - I shall not go alone.
You - my meddling friends -- shall
go with me!

He raises his gun and is about to fire when the light from the electric sign flashes off. Frazier fires once. We SEE a quick flash from his gun and the sound echoes and re-echoes up and down the corridor. We hear the sound of scuffling feet. The light flashes on just in time for Frazier to see Mervyn and Chick disappear through the trap door leading to the roof. He fires again - misses - then quickly starts ascending the ladder in pursuit.

291 FULL SHOT - TRAP DOOR - ROOF OF RADIO BUILDING

The wind is whistling weirdly about the building. Directly in front of the trap door at the edge of the building is a tall step ladder. Mervyn is the first one out of the trap door. Rushing up the steps he is immediately confronted with the step ladder. Unconsciously, in his panic to get away from Frazier, he continues climbing up the steps of the step ladder, and before Chick can stop him he reaches the top and runs off the step ladder, pedalling through the air as he falls and disappears over the side of the building. We hear him scream and Chick shudders for it appears that he has fallen and met 'sudden death' upon the street below.

292 MED. SHOT - HIGH SET-UP - EDGE OF BUILDING

This set-up includes a suggestion of the edge of the roof and we SEE the street many floors below. Chick peers over the parapet to see Mervyn draped on a flag pole jutting out horizontally from the side of the building.

MERVYN

(shouting)

Chick! Help! Help!

Chick pantomimes for him to be quiet.

CHICK

(loud whisper)

Shinny in and I'll give you a
hand.

CONTINUED

292 CONTINUED

He reaches down to help Mervyn, glances back and freezes in his position, then:

CHICK
(whisper to
Mervyn)

Don't go away. I'll be back.

MERVYN
(moaning)

"Go away"? Oh -- Chick, don't
leave me.

293 FULL SHOT - ROOF - ESTABLISHING SET

The roof of the building is covered with gravel and there is a low parapet which runs around the edge. In f.g. we SEE the trap door and the step ladder from which Mervyn fell. In the center of the roof there is a large sign made up of electric lights. The sign reads:

"TOWNSEND
PHELPS"

Looming up in back of the sign, we SEE two very tall antennae towers. A four strand antenna is stretched between the towers. The electric sign, during sequence, flashes off and on with regularity. While it is on, the set is brightly illuminated, when off - dark and eerie.

Chick has just seen Frazier emerging from the trap door and freezes against the edge of building hoping not to be noticed.

294 CLOSE SHOT - FRAZIER - TRAP DOOR

Frazier, gun in hand, glances quickly about the roof. A cynical smile on his face, he closes the trap door and snaps the padlock.

295 ANOTHER ANGLE - MED. SHOT

The lights have just flashed on. Frazier, in f.g., starts looking about slowly for his victims. In b.g. is Chick. Just as the sweep of Frazier's glance is about to fall on Chick, the lights go out and we hear the running of feet. In the darkness we hear Frazier fire gun in direction of sound of running feet. The lights go on and Frazier sees Chick standing directly in front of the electric sign. (This set-up is close enough so that we SEE lights, but don't SEE a full word of the sign). Frazier starts firing at Chick. He fires three times - each time Chick ducks and we SEE that Frazier hits a light globe directly behind Chick. The lights go off.

296 ANOTHER ANGLE

In dim light we SEE Frazier backing up until he nears the parapet along the edge of the roof. A hand appears behind and directly alongside of him. It gets a firm hold and another hand appears. Mervyn, not seeing Frazier, slowly draws himself up on the parapet. Just as he reaches a standing position the lights flash on. Frazier, his eyes riveted forward, sweeping the roof, doesn't see Mervyn. Mervyn sighs with relief, turns, sees Frazier, stifles a desire to scream, turns and quickly dives from the edge of the parapet. Frazier sees something forward -- starts toward it.

297 CLOSE SHOT - MERVYN - SHOOTING DOWN

Mervyn is hanging with both hands clenching the ball on the end of the flag pole. The ball starts to pull loose from the pole and, just in time, Mervyn grabs the pole with one hand, the ball breaks free and he throws it up in the air. It comes down, hitting him on the head just as he grabs the pole again with both hands. He shakes his head - but keeps hold - then makes the mistake of looking down, and starts getting dizzy.

MERVYN

(calling)

Chick! Help! Help!

298 MED. SHOT - FRAZIER - ROOF OF BUILDING

Frazier reacts, looks about, locates the sound of Mervyn's voice as coming from the side of the building. Slowly, with menace, he starts towards edge of parapet.

299 CLOSE SHOT - BASE OF SIGN

Chick looks around, reacts upon seeing Frazier has discovered Mervyn. He glances at his feet, gets a thought, and starts taking light globes from a repair box. Chick starts hurling the light globes at opposite side of roof from where Mervyn is hanging on the flag pole.

300 MED. SHOT - FRAZIER

Frazier reacts upon hearing what sounds like gun fire. He swings around, forgetting Mervyn.

301 FULL SHOT - ROOF - CHICK AND FRAZIER

The lights go on and Frazier sees Chick throwing the globes. Frazier fires and, directly over Chick's head, we SEE an illuminated light globe explode. Chick starts running, Frazier after him.

302 CLOSE SHOT - PARAPET

Mervyn laboriously pulls himself over the parapet. He looks off - realizes the situation, gets an idea. He nods determinedly and exits quickly from scene.

303 MED. SHOT - BASE OF SIGN

Mervyn enters scene and, working furiously with both hands, starts unscrewing light globes. He unscrews the few he can reach - tries to reach higher - can't -- exits from scene.

304 MED. SHOT - ANOTHER PART OF ROOF

Like a small building, the top of the elevator shaft juts up from the roof. Walking stealthily backwards around one side of the shaft, we SEE Chick. At the same stealthy tempo we SEE Frazier backing around the other side. They arrive at the corner simultaneously, bump, react. Frazier grabs vainly for Chick who runs out of scene. Frazier fires, starts after him.

305 CLOSE SHOT - MERVYN

In the dim light we SEE Mervyn squatted down behind a ventilator. The lights go on and he becomes extremely active. Using his garter as a sling-shot, he shoots one stone after the other out of scene. Each time he shoots we hear an explosion. Mervyn pauses momentarily, looks off, react. Now he aims his improvised sling-shot in another direction.

306 MED. SHOT - BY PARAPET

Frazier has caught Chick and is attempting to shove him over the parapet. He suddenly releases him as a stone strikes him! Crying out, he wheels around to see where it came from. Chick races out of scene.

307 MED. SHOT - VENTILATOR BY ELEVATOR SHAFT

Chick comes around the edge of the elevator shaft - sees Mervyn, huddles beside him.

CHICK
(in whisper;
panting breath-
lessly)

Looks like we're done for.

CONTINUED

307 CONTINUED

MERVYN

Look!

He shows Chick his make-shift sling-shot with a stone in it.

CHICK

(disgustedly)

A sling-shot!! What good will that do?!

MERVYN

You'll find out.

The lights go on. Mervyn prepares to shoot.

MERVYN

(indicating sign)

Watch.

308 FULL MOVING SHOT - SIGN

In quick succession we see three light globes blown off the sign. The sign now reads:

"S E N D
H E L P"

309 MED. SHOT - MERVYN AND CHICK - VENTILATOR

Mervyn turns to Chick proudly. We hear the sound of a gun shot. Mervyn and Chick duck, quickly get to their feet. Chick starts off in one direction, Mervyn in the other. Mervyn pauses, takes the metal top from the ventilator, puts it on like a trench helmet, then runs out of scene.

310 FULL SHOT - ANTENNAE TOWER

Mervyn runs into scene. Frazier fires twice and we get the effect of both bullets hitting Mervyn's metal hat and ricocheting. As Mervyn reaches base of tower - lights go off.

311 CLOSEUP - FRAZIER

In dim light we see him race into scene, looking around. He exits scene.

312 CLOSE SHOT - BASE OF ANTENNAE TOWER

Frazier enters scene. Lights flash on. He looks about angrily, then he glances up and a gloating smile covers his face. CAMERA PULLS BACK and DISCLOSES Mervyn on the repair ladder of the radio tower directly over Frazier's head. Frazier takes a step back, aims his revolver at Mervyn, pulls the trigger, but there is only a click. Frazier, infuriated, tosses the revolver away and starts climbing the ladder. Mervyn reacts. CAMERA PANS UP as Mervyn starts climbing with breakneck speed - Frazier after him.

313 CLOSE SHOT - TOP OF TOWER

Mervyn climbs to the very top of the tower, Frazier right behind him. The tower sways in the wind. Frazier is reaching for Mervyn's legs, trying to pull him from the tower. Mervyn keeps kicking at the hands.

MERVYN

(frightened)

Chick! Help! Help! What'll I do?

CHICK'S VOICE O.S.

Come here!

MERVYN

(looking down)

Where?

314 CLOSE SHOT - SECOND RADIO ANTENNAE

Chick - on the top of the second tower - beckons to Mervyn to come over there!

CHICK

Over here!

315 CLOSE SHOT - MERVYN

As, unthinkingly, he just starts out -- walking the wires across. When he's about six feet out - he suddenly looks down - realizes what he's doing - does a take - and, terrified, falls across the wires -- grabbing them desperately.

316 CLOSE SHOT - FRAZIER

Infuriated at Mervyn's having again gotten beyond his grasp - he draws out a knife -- smiling grimly. He raises it as though to throw it.

317 CLOSE SHOT - CHICK

calling across to Mervyn encouragingly:

CHICK

Come on. It's a cinch. Didn't you ever walk the crack of a sidewalk when you were a kid? Just keep your head up and walk.

318 CLOSE SHOT - MERVYN

as he reacts to what Chick has said.

MERVYN

The crack of a sidewalk?

Then he nods. That's sensible. He gets up -- with difficulty - and starts walking. It works. And gaining confidence - he goes into a swell trick wire routine - skidding along - jumping up and down, etc., etc. Then - fully confidence now - he starts leaping from wire to wire.

319 MED. SHOT - SMALL BROADCASTING STUDIO

The announcer is seated at the table, a microphone in front of him.

ANNOUNCER

(into mike)

Good evening - ladies and gentlemen - this is experimental station W6X40. At this time we test our new super transmitter carrying two hundred thousand watts of power beaming a special program to Batavia, Java. Hello, Java -- calling Batavia, Java.

He beckons to a technician and we SEE the technician throw a switch. As the switch is closed we get a suggestion of sparks.

320 CLOSE SHOT - MERVYN ON ANTENNA

Mervyn is still bouncing from wire to wire. We SEE sparks flying from his feet. He seems completely undisturbed. In fact, he turns back and waves at Frazier scornfully.

321 INT. SMALL RADIO STUDIO - MED. SHOT - ANNOUNCER AT TABLE

The announcer and technician are greatly puzzled as they listen to what sounds like a Fred Astaire tap routine coming over the air.

ANNOUNCER

(bewildered)

Sounds like some secret code.

The technician nods, agreeing. The announcer signals to him. He throws the switch.

ANNOUNCER

(into mike)

Sorry, ladies and gentlemen, due to atmospheric conditions beyond our control, we will be unable to contact Batavia at this time.

322 MED. SHOT - MERVYN

The sparks stop flying now that the current has been turned off. Mervyn is really having a swell time. But now he suddenly reacts - almost falls as he sees something o.s.

323 CLOSE SHOT - FRAZIER

He has knelt down - and with his knife is cutting the wire Mervyn is now walking on.

324 CLOSE SHOT - MERVYN

He jumps to the next wire just as the one he was on previously, falls out of scene. He starts trying to run across the wire, looking back.

325 INTERCUT - CLOSE SHOT - FRAZIER

Frazier is working vigorously on the second wire.

326 CLOSEUP - MERVYN

He jumps to the third wire, just as the second falls out of scene. He gains on the other tower, then has to jump to the fourth and last wire as the third one is cut.

327 CLOSEUP - FRAZIER

who is starting to work on the last wire. His work is interrupted by loud banging and pounding. He starts rapidly down the ladder.

328 INSERT - WIFE

We SEE that the last wire is cut almost through and fraying out. It will break any second.

329 CLOSE SHOT - MERVYN

terrified - trying to stay on the wire - his legs almost buckling under him, etc.

330 CLOSE SHOT - CHICK

on tower - reaching out trying to grab Mervyn. He can't reach him.

331 MED. SHOT - ON ROOF AT TRAP DOOR

The door is all but burst open as Moran and the others shove it from below. Frazier rushes up - a long metal rod in hand which he has picked up on the roof. He stands poised to strike with it when the door breaks open.

332 INSERT - WIRE

as it breaks - falls out of scene.

333 CLOSE SHOT - MERVYN - ON WIRE

just reaching out to grab Chick's hand as the wire breaks. Grabbing it - he falls out of scene.

334 LONG SHOT - MERVYN - ON WIRE

as he slides down it -- and it swings in a long arc.

335 MED. CLOSE SHOT - TRAP DOOR

as it bursts open -- and Jimmy's head appears. Frazier starts to strike him with the metal rod - as Mervyn, on the end of the wire, swings into the scene - knocking Frazier across the roof. Mervyn, himself, lands sprawling -- (a few feet away from the dangling wire). Brannigan grabs Frazier - puts cuffs on him - others circle Mervyn concernedly. Chick - down from the tower - breaks into the circle, too -- comes to Mervyn's side.

CONTINUED

335 CONTINUED

CHICK

Mervyn - are you all right?

Mervyn nods - smiles.

JENKINS

(astonished)

But there was two hundred thousand volts in that wire. Didn't that hurt you?

336 CLOSE SHOT - MERVYN

MERVYN

Didn't affect me at all.

Embarrassed, he picks up one of the sign's light globes which is beside him. It lights. Mervyn does a terrific take.

WIPE TO

337 INT. SUNSET CLUB - LONG SHOT - NIGHT

Lita, in costume, and backed up with a male chorus - sings a big finale number.

338 PRODUCTION NUMBER 3

339

340

341 INTERCUT SCENES - DURING NUMBER

342

LONG SHOT of large table near stage. Here are all of our principals in what is evidently a celebration dinner.

PAN SHOT - along table PAST Miss Collins, Heller, Jenkins, Jimmy and Jane (his arm around her), Moran and Brannigan (beaming) and finally Chick and Mervyn.

343 MED. CLOSE SHOT - LITA

as number finishes - she takes bows graciously - runs off stage.

344 MED. SHOT - GROUP AT TABLE

MORAN

(to Jimmy)

Yes, sir -- young fellow - that midnight broadcast was a swell idea. It's a good thing we thought of it.

JIMMY

Only it wasn't a broadcast.

Everybody reacts - surprised.

JIMMY

(continues)

That program never went out of the studio. But the important thing was that Frazier thought it was going out.

Lita comes up to the table - they all greet her.

HELLER

Bravo, darling - the number was wonderful.

Others ad lib agreement - but Lita turns to Mervyn.

345 CLOSE SHOT - MERVYN, CHICK AND LITA

LITA

That was for you -- our hero - the fearless captor of the murderer!

Mervyn shrugs embarrassedly - twiddles his fingers.

LITA

(continues)

I am going to kiss you.

She kisses him -- Mervyn almost passes out. Lita turns back to Heller.

LITA

You are not jealous, my beloved?

(she smiles to
the others)

There is no reason why we should longer keep it secret. Jane - you and Jimmy are not the only ones who plan soon to be married.

346 MED. SHOT - GROUP

All react. Mervyn tries to take Lita in his arms again. Heller pushes him away good-naturedly.

MERVYN

I wanna kiss the bride.

LITA

(smiling as she
looks at Heller)

To tell the truth - there were moments when I feared that my George was the guilty one. I was even prepared to take stern measures.

During the speech she has reached into her evening bag on the table - and now she takes out the revolver previously established. Holding it - she wheels quickly - points it at Mervyn and pulls the trigger. It opens - revealing that it's a trick cigarette case. Everyone laughs as Mervyn, who has covered his eyes, expecting the worst - peeks out.

MISS COLLINS

There's just one thing I still don't understand. How did the bodies just disappear?

CHICK

I can explain that, Miss Collins.

He moves to the wall at the end of the table. Others follow.

347 MED. SHOT - GROUP - ANOTHER ANGLE

Here is an air conditioning outlet - round - about 24 inches in diameter. As the others watch - Chick takes it off - exposing a tunnel-like opening.

CHICK

There was one of these outlets both in Studio C and in the Transcription Room.

LITA

Where do they lead?

JIMMY

Clear down to the air condition unit in the basement.

348 CLOSE SHOT - AT OUTLET

As Mervyn steps up to the outlet, leans over the opening.

MERVYN

Down there? You mean they both
went down in ----

While speaking, he has leaned farther and farther in. Suddenly he loses his balance - disappears. The others react -- startled --

JANE

The basement!

Jimmy heads the others out.

JIMMY

Come on!

WIPE TO:

349 INT. BASEMENT - NIGHT

The elevator door opens - and our principals rush out - Chick, Jimmy, Jane, Moran ahead of the others.

CHICK

(calling)

Mervyn!

Jimmy points to a metal door.

JIMMY

In there.

JANE

If only he's all right!

350 MED. CLOSE SHOT - ON DOOR

As the others group around -- Chick opens the door - and out comes Mervyn - sitting in the pose of Rodin's "The Thinker" inside a block of ice.

351 LONG SHOT - SIGN ON BUILDING

It flashes on, reading:

"S E N D
H E L P"

And as we watch - the lights in the "S" of "SEND" and all the lights of "HELP" go out, leaving only the

E N D