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The Making of 'The Mean Season'

By Unknown

[Car radio]

WELL, FOLKS,
THE STORM THAT'S BEEN
BATTERING PUERTO RICO
IS HEADING FOR MIAMI.
IT'S PACKING WINDS
OF 90 MILES AN HOUR,
SO BATTEN DOWN THE HATCHES,
SOUTH FLORIDA.
LOOKS LIKE THE MEAN SEASON
IS FINALLY HERE.
COACH DON SHULA WELCOMED
A NEW CROP OF ROOKIES
TO THE MIAMI DOLPHINS'
FIRST TRAINING CAMP SESSION
OF THE YEAR.
HI, MAL.
HOW'S
IT GOING?
HEY, JACK.
HEY! HEY,
WELCOME BACK.
HOW YOU DOING, JIM?
HEY, PORTER.
HOW'S IT GOING?
I THOUGHT YOU WEREN' COMING BACK TILL MONDAY.
TODAY'S FIGURES
CAUGHT EVERYONE BY SURPRISE,

BUT SOME:

PRIVATE ECONOMISTS...
I DON'T THINK
I'M COMING BACK AT ALL.
SAUL, HOW YOU DOING?
MARY LOU.
HI.
WHAT, AREN'T YOU
GOING TO SAY ANYTHING?
DON'T WANT TO INTRUDE.
YOU LOOK TERRIBLE.
HA HA!
WHAT ARE YOU HACKING ON?
MAN'S PET OCELO MAULED HIS WIFE.
THAT SOUNDS GOOD.

LOSE SOMETHING?
A LITTLE ENTHUSIASM,
AMBITION, DRIVE...
TIME, MOSTLY.

,
IT'S BROWN,
IT'S A LITTLE BOOK

AND YOU KNOW:

WHERE IT IS.
I DO NOT.
. .
HE'S LEAVING AGAIN
OH.
HE LIKED COLORADO.
I LOVED IT.
I LOVE THE NATURE
OF THEIR NEWS.

[Kathy]
THIS IS TERRIFIC.
NOLAN'S FINALLY GOING
TO KNOW HOW GOOD I AM.
THAT'S WHY I WAN TO QUIT, KATHY.
THERE IT IS.
HOW BUSY ARE YOU?
FOUND A BODY SHOT IN THE HEAD
ON BAGGS BEACH.
I CAN TELL HIM.

GO WHILE:

IT'S STILL NEWS.
I JUST GOT HERE.
GIVE IT TO HER.
I DON'T WANT IT.
SHE'S ONLY BEEN
OUT OF SCHOOL 3 WEEKS.

[Kathy]
THREE YEARS.
YOU DON'T LISTEN.
BILL,
I'M BURNED OUT HERE.
YOU'RE IN A SLUMP.
IT'S MORE THAN THAT.
KATHY, IS THA THE WEEKENDER PIECE?

YES.

O:

SAVE IT. STORM

OFF PUERTO RIC:

.

GOT UPGRADED:

TO A HURRICANE:

HER NAME'S ANNIE.

CAN I HAVE A MINUTE?

I DON'T HAVE

A MINUTE.

I'LL HAVE ONE

LATER. HERE.

LATER.

I CAN COUNT ON IT?

HEY.

PORTER'S

GOING WITH YOU.

O.K., BILL.

TRY AND GE SOME GOOD STILLS

THIS TIME, ANDY.

WHEN YOU GOING:

TO HAVE SOMETHING, DOC?

UM...TUESDAY,

PROBABLY.

WE GOT A SOFTBALL GAME

SUNDAY. WANT TO PLAY?

I DON'T KNOW.

YOU O.K.? HEY.

WHAT'S THE STORY?

COME HERE.

HOW WAS THE TRIP?

NOT BAD.

THE QUALITY OF OUR

LOCAL CRIME HASN' IMPROVED ANY.

I HEAR THAT.

WAS SHE RAPED,

MOLESTED, OR WHAT?

HAD HER CLOTHES ON.

DOC, ANY ACTION?

.

NOT LIKELY:

WHERE'S THAT JOGGER?

IS HE THE GUY:

I WANT TO TALK TO?

OVER THERE.

HI. MALCOLM ANDERSON,
JOURNAL.

HOW ARE YOU?

YOU RUN BY HERE:

EVERY DAY?

COUPLE TIMES A WEEK.

UH-HUH.

YOU MUST,

MUST REALLY HAVE

SHARP EYES, 'CAUSE--

NO, NO. I WAS RUNNING

ALONG THE BEACH,

AND I JUST WALKED UP

THROUGH HERE,

.

AND I ALMOST STEPPED ON HER

IF SOME KID FOUND THIS,

IT REALLY COULD HAVE MESSED

HIM UP FOR A COUPLE YEARS.

TALK TO YOU:

LATER.

YEAH,

I THOUGHT ABOUT THAT.

I GOT A COUPLE OF KIDS.

[Malcolm]

I NEED YOUR NAME.

LISTEN,

I'D RATHER YOU WOULDN'T.

I DON'T WANT TO GET INVOLVED IN THIS.

NO PROBLEM.

THANKS A LOT.

[Car doors slam]

NOTHING LIKE BLOOD,

SHIT, AND HOT WEATHER
TO BRING OUT THE FLIES.
ONE OF THESE DAYS,
I JUST MIGHT CATCH YOU
IN A BAD MOOD.
IT'S NOT GOOD
FOR YOUR HEALTH.
COME ON.
GIVE IT A REST.

IS THIS:

THE GIRL'S FATHER?
MR. HOOKS?
MR. HOOKS?
BLUE CAR, SIR.
YOU TAKING HIM DOWN
TO MAKE THE I.D., RAY?

K:

YEAH. I DON'T THIN
.
THE MOTHER'S

QUITE UP TO I:

CAN I TALK TO HER?
COME HERE.
MRS. HOOKS?

THIS IS:

MALCOLM:

ANDERSON:

FROM THE:

JOURNAL.
HOW DO YOU DO,
MA'AM?
HE WOULDN' MIND STAYING

WITH YOU:

UNTIL:

YOUR HUSBAND:

CALLS.

IS THA ALL RIGHT?

YES.

I THINK:

IT'LL BE

A GOOD IDEA.

THANKS, RAY.

??[Soft music]

[Malcolm]

I HAVE THE FEELING
THAT SARAH'S REALLY
VERY POPULAR.

SHE IS.

I DON'T KNOW

WHAT SARAH'S GOING
TO WANT TO DO.

I IMAGINE SHE'LL

FIND SOMETHING:

WHEN SHE'S

IN HIGH SCHOOL.

THIS IS HER.

SHE REALLY IS:

VERY PRETTY.

YOU MUST BE PROUD OF HER.

AND...

AND THAT'S

ALL WE HAVE NOW.

[Telephone rings]

[Ring]

EXCUSE ME.

[Ring]

[Ring]

HEL-HELLO.

??[Sad music]

[Camera shutter clicks]

[Click]

I'VE BEEN

WORKING BEHIND YOU

AT MY TERMINAL.

IT'S GOOD.

REALLY GOOD.
NEEDS AN ENDING,
THOUGH.
"THE TRAGIC VISION
OF MRS. HOOKS,
"WHERE SNAPSHOTS
LAY..."

DID YOU GET ONE:

OF THOSE SNAPSHOTS?
MAL?
NO.
YOU'RE KIDDING ME,
RIGHT?
DIDN'T THINK
IT WAS NECESSARY, BILL.

THE WHOLE STORY:

WORKS BECAUSE:

OF THE SNAPSHOTS.
SORRY.
BETTER.
ANDY, THANK YOU.
RUN IT RIGHT DOWN,
WILL YOU?
SO, YOU THINK

THIS WILL HOLD:

YOUR INTERES:

?
FOR A LITTLE WHILE
O.K.?
NO.
FORGOT TO PUT YOUR
NAME ON IT AGAIN.
ONLY FIVE MINUTES
LATE.
[Wind blowing]
WAIT FOR ME!
[Woman] TRY WORKING ON I AT HOME TOMORROW.
IT'S NOT REALLY

THAT HARD:

ONCE YOU GET THE HANG OF IT.

YOU'LL SEE.

[Bell rings]

ALL RIGHT, YOU GUYS.

THAT'S IT FOR TODAY.

??[Soft music]

[Child]

BYE.

[Woman]

BYE-BYE.

HELLO.

HI.

SHOULDN'T YOU BE

RUNNING ACROSS THE ROOM?

IF I TRIPPED AND FELL,

I'D BE HUMILIATED.

AND I'D BE HYSTERICAL.

I MISSED YOU.

I MISSED YOU, TOO.

SO, WHEN DID YOU GET IN?

.

EARLY.

I TOOK THE RED-EYE

AND YOU WENT RIGHT BY THE PAPER.

TO QUIT.

BUT YOU DIDN'T.

THE TIMING:

WASN'T RIGHT.

I'M WORKING ON IT,

THOUGH.

YOU COULD HAVE CALLED.

I WAS STILL HOME.

I KNOW,

BUT I WANTED TO GET AT NOLAN RIGHT AWAY.

I'D LIKE TO HEAR

ABOUT THAT.

IN A MINUTE.

YOUR MOM.

??[Soft music continues]

[Christine] YOU SURE YOU DON' HAVE ANY DOUBTS, MALCOLM?

[Malcolm] WHAT GIVES

YOU THAT IDEA?

I JUST WANT YOU TO BE
SURE ABOUT COLORADO.
I MEAN, RUNNING
THE GREELEY TRIBUNE
WILL NEVER BE LIKE A JOB
AT THE NEW YORK TIMES.

I TOLD YOU:

I LIKE THE TOWN.
I LIKE THE PAPER.

I EVEN LIKE:

YOUR PARENTS.
BUT YOU DIDN'T TELL
NOLAN YOU'RE QUITTING.
I HAD TO GO COVER
THAT MURDER.
I'LL TELL HIM
IN THE MORNING,

SOON AS I WALK:

IN THE DOOR.
REALLY?
PROMISE.
[Nolan]
IT'S GOOD WORK, MAL.

COMPETITION:

DIDN'T DO SO WELL.
THOUGHT ABOUT A FOLLOW-UP?
YEAH.
"FEAR STALKS
QUIET NEIGHBORHOOD
"
"IN WAKE OF
TEENAGER'S MURDER.
MALCOLM, YOU HAVEN' BEEN AT THIS LONG ENOUGH
TO BE AS BURNED OU AS YOU LIKE TO THINK
YOU ARE.
I'VE DONE IT, BILL.
EIGHT YEARS.
I'VE DONE IT TO DEATH.
WHAT? WHAT THE HELL

DOES THAT MEAN?
WHAT DO Y--
WHAT DO YOU WANT?
I DON'T KNOW.
JUST WANT WATERGATE,
RIGHT?
I DON'T WANT TO SEE
MY NAME IN THE PAPER

.
NEXT TO PICTURES
OF DEAD BODIES ANYMORE
REPORTERS REPORT,
WHICH HAPPENS TO BE

THE ONE THING:

YOU DO REALLY WELL.
I DON'T WANT TO LOSE YOU
TO SOME SMALL-TOWN PAPER
IN COLORADO, MAL.
I APPRECIATE IT, BILL.
MAL, WE'RE NO THE MANUFACTURER.
WE RETAIL.

NEWS GETS MADE:

SOMEWHERE ELSE.
WE JUST SELL IT.
??[Scary music]
MALCOLM?
AAH!

.
HONEY. HONEY, WAI
HONEY.
HA HA HA!
AH--WAIT!
I'M GLAD YOU STOPPED BY.
I WANTED TO TALK TO YOU.
HONEY, DID YOU
GET MY OTHER SUI
OUT OF THE CLEANER'S?
WILL YOU LISTEN TO ME?
I'M SERIOUS.
OH.
ALL RIGHT.
THIS IS SERIOUS.

WHAT?

NOW, IF WE'RE
REALLY GOING TO MOVE,
I'VE GOT TO TELL

THE SCHOOL:

SO THEY CAN PLAN
FOR SEPTEMBER.

TELL THEM.

REALLY?

REALLY.

YOU SHOULD BE SLAPPED.

YOU SHOULDN' SCARE ME LIKE THAT.

I HATE THAT!

OH, GOD. WHAT A DAY.

BILL,

I WANT TO TALK.

MALCOLM,

TELEPHONE'S FOR YOU.

TELL THEM:

I'LL CALL BACK.

I AM NO YOUR SECRETARY.

FIVE SECONDS?

I'LL BE THERE.

ANDERSON.

[Man]

HELLO.

YEAH, HELLO.

LISTEN,

I'VE BEEN READING

YOUR STORIES:

ABOUT THE MURDER
OF THE YOUNG GIRL.

UM, WELL-WRITTEN.

I MEAN, THEY SEEM

VERY ACCURATE.

WELL,

I APPRECIATE THE CALL,

AND I AM KIND OF BUSY

RIGHT NOW.

[The man] I HAVE

A SPECIAL INTERES IN YOUR STORIES.

I SEE.

WHY IS THAT?

BECAUSE IT WAS ME.

I KILLED HER.

??[Suspenseful music]

WHO IS THIS?

[Laughs]

YOU DON'T REALLY

EXPECT ME TO ANSWER

THAT, DO YOU?

IT DEPENDS ON:

WHY YOU CALLED.

I GET 30 CALLS LIKE THIS

EVERY DAY--

PEOPLE CLAIMING:

RESPONSIBILITY FOR ANYTHING.

WHAT MAKES YOU:

SO DIFFERENT?

UH...

I CALLED:

.

BECAUSE:

I WANT TO HELP YOU

HOW COULD YOU HELP ME?

HER RIGHT REAR POCKET.

WAS THERE SOMETHING IN IT?

UM...

I HOPE:

YOU'RE AS BRIGH

AS I ASSUMED:

YOU WERE.

UM...

LISTEN.

CAN YOU BE:

AT YOUR PHONE:

AT, SAY, 3:

[Crackle]

HELLO?

[Dial tone]

HEY, RAY.

SO, YOU GUYS

DECIDED:

?

TO HOLD OU:

T ON ME, HUH

WHAT DO YOU WANT?

WE GOT A COURT APPEARANCE.

MAKE IT FAST.

DID YOU:

LOOK THROUGH:

HER CLOTHES?

WHAT DID:

YOU FIND?

NONE OF YOUR:

FUCKING BUSINESS.

JUST THOUGH YOU MIGHT HAVE

FOUND SOMETHING:

IN HER RIGH REAR POCKET.

WE DID--LINT.

TAKE IT EASY.

WAIT A SECOND.

MALCOLM, HOLD ON.

HOW DO YOU KNOW?

HE CALLED ME.

WHO CALLED YOU?

THE KILLER.

SHIT.

COME HERE.

HE SAYS THE KILLER

CALLED HIM.

BULLSHIT.

WHAT DID HE SAY?
WHAT DID HE SOUND LIKE?

HE SAID HE:

LEFT SOMETHING:

IN HER POCKET.
DIDN'T SOUND
LIKE ANYTHING.
I'M TRYING
TO FIND OUT.
WAS HE WHITE,
BLACK, ORIENTAL--
WHITE,
PROBABLY.
HOW OLD?
OVER 30.

DID HE SAY:

HE WAS GOING TO CALL AGAIN?

WHAT DID YOU:

FIND?
NO.
TAKE IT EASY.
HOLD ON.
WE GOT TO TELL HIM
WHAT WE GOT.
[Man] NO. HE'LL
JUST STIR IT UP.
[Ray] HE'S GOT NO REASON
TO LIE TO US.
IT'LL BE O.K.
THIS IS NO FOR PUBLICATION.
YOU KNOW ME BETTER
THAN THAT.
I JUST WANT TO KNOW
WHAT IT'S ABOUT.

THERE WAS:

A NOTE.
WHAT DID IT SAY?
RAYMOND.
"NUMBER ONE."

NOW, DON'T GO
CRAZY ON THIS.
??[Scary music]
IF THIS IS THE SAME GUY,
YOU'LL WAN TO TALK TO ME.
?
WAIT! WHAT HAV
E YOU GOT FOR US
NOTHING.
WHAT DO YOU MEAN?

CALL ME WHEN:

YOU GET OUT OF HERE.
DON'T JUMP
TO ANY CONCLUSIONS!
HEY, COME ON, GUYS.
WHAT--
DOESN'T ANYBODY HAVE
ANYTHING BETTER TO DO?
[Ring]
[Ring]
ANDERSON.
[Man]
AFRAID I WOULDN'T CALL?
I WASN'T CERTAIN.
CERTAINTY,
I HAVE LEARNED,
IS SOMETHING THE WORLD
IS IN VERY SHORT SUPPLY OF.

DID YOU CALL:

AND TALK TO THE POLICE?
YES.
AND WHAT DID THEY SAY?
THERE WAS SOMETHING
IN HER POCKET.
SUPPOSE YOU TELL ME
WHAT IT WAS.
AH, A TRUE SKEPTIC.
NOTEPAPER. FOLDED ONCE.
TWO WORDS.
"NUMBER ONE."
THERE'S GOING TO BE
A NUMBER TWO?

AND A THREE:

AND A FOUR AND A FIVE.

WHY?

IT'S TOO EARLY FOR THAT.

YOU'RE DOING THIS

ON SOME KIND OF SCHEDULE?

SOMETHING ALONG THOSE LINES.

AND YOU ALREADY:

KNOW WHO THEY ARE?

I KNOW:

WHAT THEY ARE.

AH...

THREE WOMEN AND TWO MEN.

I JUST MIGHT NO PRINT THIS.

THEN YOU WILL BE MISSING

A WONDERFUL OPPORTUNITY.

I'LL CALL SOMEONE ELSE.

LOOK.

YOU'RE GOING TO BE

MY CONDUIT TO THE PUBLIC.

TELL ME ABOUT IT.

LOOK,

THAT'S ALL FOR NOW.

WE'LL TALK AGAIN

AFTER NUMBER TWO.

[Hangs up]

[Dial tone]

[Camera clicking]

THIS IS THE ONE YOU'VE

BEEN WAITING FOR, MAL.

FABULOUS!

I'M NOT SURE THIS

STORY WILL DO US

OR ANYBODY ELSE:

ANY GOOD.

THERE'S NO WAY

OF SEEING:

WHERE THIS THING

COULD GO.

IT COULD TAKE:

SOME KIND OF TWIST.

WE COULD:

LOOK NEGLIGENT.

[Jacoby] THE CHANCE

OF LIABILITY?

HE DIDN'T CALL THE PAPER.

HE CALLED ME.

MR. JACOBY...

I THINK:

WE HAVE A CHANCE,

LET ALONE THE OBLIGATION,

TO DO A PIECE ON A SOCIOPATH

WHO'S STILL OUT THERE.

HE'S STILL A THREAT.

,

THAT'S--THAT'S

OUR RESPONSIBILITY

ISN'T IT?

THIS STORY'S

GOING TO SELL:

A HELL OF A LOT OF NEWSPAPERS

FOR SOMEBODY.

LEGALLY,

HOW FAR COULD:

OUR ASSES BE:

HANGING OUT?

DID YOU TELL HIM

YOU'D TRY TO PROTECT HIS IDENTITY IN ANY WAY?

NO.

DID YOU IMPLY:

YOUR CONVERSATION

WAS OFF THE RECORD

OR CONFIDENTIAL?

NO.

MAKE THEM:

COMFORTABLE.

WELL, WE

HAVE THREE:

IMPATIENT COPS OUTSIDE.

OH, LOVELY.

CAN WE GO:

TALK TO THEM?

I THINK:

WE BETTER.

GO AHEAD.

THANK YOU.

HOW MANY TIMES:

HAS HE CALLED?

TWICE.

WE WANT A STATEMENT FROM ANDERSON

AND TO LOOK:

AT HIS NOTES.

YOU KNOW BETTER:

THAN THAT.

BILL,

WE'VE GOT A GUY

WHO'S ANNOUNCED

HE'S GOING TO KILL SOMEONE.

WE'D LIKE

YOUR COOPERATION,

BUT IF WE HAVE TO,

WE'LL GET A SUBPOENA.

WHAT HAPPENED:

TO FREEDOM:

OF THE PRESS?

YOU'RE ABUSING

THE PRIVILEGE.

THAT'S YOUR

OPINION.

IF WE DON'T WRITE

ABOUT THESE GUYS,

AND GET THE PUBLIC
INVOLVED,
YOU'LL NEVER GET THEM.
WE'LL TAKE CARE
OF OUR END.
JOHN, WE CAN' BE REQUIRED

TO TURN OVER:

THE NOTES:

BY YOU:

OR THE STATE'S
ATTORNEY.
I'LL TELL YOU
WHAT I KNOW.
IF THIS SON OF A BITCH
KILLS SOMEBODY ELSE,
I'LL TELL THE POS YOU HELD BACK

INFORMATION:

THAT COULD HAVE:

PREVENTED IT.
WE DIDN'T SAY WE WEREN' GOING TO COOPERATE.
WE WANT AN ARRANGEMEN THAT WE CAN ALL LIVE WITH.

HOW ABOUT A TAP:

ON ANDERSON'S PHONE?
NO WAY.
YOU WON' NEED IT.
WE'LL GIVE YOU TAPES
OF THE CONVERSATIONS.
WHAT'S

THE DEAL:

HERE?

YOU GIVE US:

WHATEVER:

YOU GE:

EXCLUSIVELY,

BEFORE:

THE OTHER:

NEWSPAPERS.

NO. WE'VE ALL GO OUR RELATIONSHIPS
TO MAINTAIN.

SOLD.

??[Dramatic music]

[Malcolm on tape]

I JUST MIGHT NOT PRINT THIS.

[Killer on tape]

THEN YOU WILL BE MISSING
A WONDERFUL OPPORTUNITY.

I'LL CALL SOMEONE ELSE.

LOOK.

YOU ARE GOING TO BE
MY CONDUIT TO THE PUBLIC.

THERE MUST BE SOME KIND
OF PROFILE HERE, DOC.

WE NEED SOMETHING

TO NARROW THIS GUY DOWN.

I'M NOT A MIND READER.

I'M A SHRINK.

I CAN'T TELL ANYTHING

.

FROM ONE SHORT,
TAPED CONVERSATION
BUT ISN'T THERE

SOMETHING:

ANDERSON:

COULD DO:

TO KEEP:

THE BASTARD:

TALKING LONGER:

DRAW HIM OUT?

I THINK YOU'RE DOING
THE RIGHT THINGS

INTUITIVELY.
LISTEN TO HIM.
WHEN HE'S UNCLEAR,
ASK QUESTIONS.
I WOULDN' BE JUDGMENTAL,
AND I WOULDN'T PUS
H HIM INTO GIVING MORE
THAN WHAT HE WANTS
TO GIVE.
BE PATIENT.
BE A FRIEND.
[Car door shuts]
HEY, STEVE.
WHAT ARE YOU GUYS
DOING OUT HERE?
GIVE US A BREAK.

THE MAN YOU:

TALKED TO--
THE KILLER.

DID THE KILLER:

INDICATE WHEN HE
WOULD CALL NEXT?

ANY SPECIFICS:

AT ALL, MAL?

.
HE WASN'T SPECIFIC
HE DIDN' SAY ANYTHING
THAT WOULD NARROW
IT DOWN, GUYS.
HOW LONG DID YOU
TALK TO HIM, MAL?
HOW LONG WAS IT?

HOW LONG WAS:

YOUR CONVERSATION?
NEITHER ONE WAS MORE
THAN A COUPLE OF MINUTES.
EVERYTHING I KNOW
IS IN THE PAPER.
ARE YOU GOING TO

BE ABLE TO LIVE:

WITH YOURSELF?

[Asking questions]

]

??[Television news theme music

SO FAR,

MALCOLM ANDERSON,

A JOURNALIST WITH

THE MIAMI JOURNAL,

IS THE ONLY PERSON

TO HAVE BEEN CONTACTED

BY THE KILLER:

OF SARAH HOOKS,

THE GIRL FOUND MURDERED

ON BILL BAGGS BEACH.

ANDERSON HAS BEEN CONTACTED

TWICE BY THE KILLER.

EACH OF THE TWO CONVERSATIONS

WERE BRIEF,

LASTING A MINUTE OR TWO.

IT IS KNOWN FOR SURE, HOWEVER,

THAT HE HAS ESTABLISHED

A DEFINITE CONTACT WITH ANDERSON

FOR REASONS THAT NO ONE

HAS BEEN ABLE TO DETERMINE.

MALCOLM ANDERSON SEEMED

SOMEWHAT RETICENT

TO TALK TO REPORTERS,

APPARENTLY CONFUSED

BY THE MEDIA ATTENTION

THAT HAS BEEN THRUST UPON HIM.

ACCORDING TO MR. ANDERSON'S

STORY IN THE MIAMI JOURNAL,

NEITHER HE NOR THE PUBLIC

HAS HEARD THE LAST OF THIS INDIVIDUAL.

ALTHOUGH NEWS CENTER 7

TRIED TO GET HIM

TO ELABORATE...

WHAT WOULD:

YOU GUYS SAY?

REFUSED TO SAY:

ANYTHING MORE.
I'M JILL BEACH,
NEWS CENTER 7.
OH, I'M SORRY, HONEY.
WERE YOU AWAKE?
WE JUST...WE STOPPED BY
FOR A BEER.
HMM.
I'M SORRY, HONEY.

SAW YOU ON:
THE TELEVISION.
DID YOU?

.
MM-HMM
MMM? WHAT DID
YOU THINK?

I LOOKED LIKE:
A JERK, DIDN'T I?

I JUST LOOKED:
LIKE SUCH A FRUMP!
WAIT--LET'S TALK
ABOUT OBNOXIOUS.

THOSE GUYS:
DON'T GIVE YOU
A CHANCE TO THINK.
I MEAN, THESE ARE
MY FRIENDS!
WHEN YOU'RE
ON 60 MINUTES,

YOU MIND:
GIVING ME A CALL?
I'D LIKE TO BRING
THE MACHINE HOME
AND TAPE IT.
YOU THINK I OUGH TO DO THAT SHOW?
YEAH, WHY NOT?
GIVE THEM A BREAK.

CALL MORLEY:

IN THE MORNING.
I MEAN, CALL MORNING
IN THE MORLEY.
HA HA HA!
COME ON!
HA HA HA!
[Kiss]
HONEY, WILL YOU TURN
OFF THE TELEVISION?

I HATED:

THE WAY I LOOKED.
HONEY,
THE TELEVISION.
OW! SHIT.
WHO MOVED THIS THING?
HA HA HA!
BABY!
HA HA HA!
!
[Christine
] YOU'RE BAD
.
ONE BEER..
HA HA HA!
[Telephone rings]
ANDERSON.
[Christine]
SORRY TO BOTHER YOU.
THAT'S O.K.

I JUST CALLED:

TO SAY I LOVE YOU.
I LOVE YOU, TOO.
BYE.
[Telephone rings]
[Ring]
ANDERSON.
[Christine]
HOW COULD I LOVE
A SMALL-TOWN
NEWSPAPERMAN?
HA HA HA!
[Telephone rings]

WHAT?

CHRISTINE, HONEY,
I CAN'T KEEP
THIS LINE TIED UP.

[Man]

WHO'S CHRISTINE?

YOUR WIFE:

OR YOUR GIRLFRIEND?
TESTED YOUR FAITH,
DIDN'T I?

YOU WERE:

BEGINNING TO WORRY
I WOULDN' CALL YOU AGAIN.
WAS THAT THE IDEA?
IT WOULD BE NICE

IF YOU WANTED:

TO TALK TO ME,
BUT STILL,

YOUR WORDS ARE:

THE IMPORTANT THING,
AND I DO LIKE THEM.
THANK YOU.

EVER TRY:

TO DESCRIBE A SMELL?
WHY?
UM...
YOU'RE GOING
TO SMELL SOMETHING
THAT'S GOING TO
TEST YOUR WRITING
ABILITIES.

IT HAS:

A SWEETNESS TO IT,

AND AT:

THE SAME TIME,

IT REACHES:

INTO YOUR BODY:

AND TWISTS:

YOUR INSIDES.

BUT THE ODD:

THING IS THAT,
ONCE YOU SMELL IT,
YOU KNOW EXACTLY

WHAT IT IS:

WITHOUT:

HAVING TO LOOK.

[Siren]

YOU'RE GOING
TO GET SICK,

YOU GET SICK:

OUT HERE.

GOT THAT?

[Coughs]

[Television static]

I'D BE CAREFUL
WITH THIS GUY.

HE KNOWS:

AS MUCH ABOUT YOU

AS YOU DO HIM.

[Flies buzzing]

[Reporter]

MALCOLM!

[Reporters

asking questions]

ONE AT A TIME.

[Reporter] YOU TALKED

TO THE KILLER?

YES.

WHAT DID HE SAY?

LOOK, I GO A DEADLINE TO MEE JUST LIKE YOU.

EVERYTHING I KNOW WILL BE

IN TOMORROW'S

JOURNAL.

THAT'S IT.

[Reporters
asking questions]

GETTING BETTER.

[Christine]

IS YOUR FAN MAIL PERSONAL?

NO, BUT IT SURE IS

NICE TO GET SOME.

[Telephone rings]

HI.

HELLO.

[Man]

SURPRISE.

HA HA HA!

HOW DID YOU GET MY HOME PHONE NUMBER?

WELL, YOUR PHONE'S

NOT LISTED, BU

CHRISTINE:

CONNELLY'S IS.

I GOT HER NAME:

OUT OF YOUR MAILBOX.

THERE'S A POLICEMAN

OUTSIDE MY DOOR.

THERE'S GOING

TO BE ONE THERE:

IF I WANTED YOU:

OR YOUR GIRLFRIEND,

IT WOULD BE SO EASY.

DON'T WORRY, MALCOLM.

I'M SUPPOSED

TO TRUST YOU?

YOU'VE GOT TO BE

OUT OF YOUR MIND.

WITHOUT YOU,

I'M NOWHERE,

.

BACK TO SQUARE ONE

BESIDES, WE WORK

WELL TOGETHER.

I DON'T WAN TO LOSE THAT.

WHAT DID YOU:

CALL ABOUT?

I HAVE TWO NEEDS,
MALCOLM.

THE NEED TO TALK
AND THE OTHER ONE.

UM.

AND, UH...

IT'S A LOT EASIER
TO FIND A VICTIM
THAN IT IS A LISTENER.

MM-HMM.

?

WELL,

WHAT ABOUT FRIENDS

WELL,

I HAD ONE FRIEND.

ONCE, TILL

THE PLANT CLOSED.

WHAT--

WHAT PLANT WAS THAT?

AN AUTO PLANT IN DETROIT.

A MACHINE:

TOOK HIS HAND--

TOOK THREE FINGERS

CLEAN OFF.

THAT'S REALLY AWFUL.

YOU, UH,

YOU AND HIM KEEP

IN TOUCH, DO YOU?

OH, MALCOLM,

YOU'RE SO TRANSPARENT.

I'M JUS DOING MY JOB.

YOU'RE THE STORY.

YOU'RE TRYING TO MAKE

A CONNECTION TO SOMEONE

WHO CAN LEAD:

THE COPS TO ME.

WE'RE FRIENDS,

YEAH, BUT,

WE'RE NOT REALLY FRIENDS.

I WANT TO TALK ABOUT THE OLD PEOPLE NOW.
ALL RIGHT. WHY DID
YOU PICK THEM?
THEY WERE WHAT I WANTED.
THEY WERE A MATCH--
A REASONABLE DUPLICATION.
WAS THIS SOMETHING
YOU'VE HEARD ABOUT OR READ ABOUT?
IT WAS JUS LIKE BEFORE.

I CAUGHT THEM:

ON THEIR PORCH.
I JUST STARED.
[Malcolm typing on keyboard]

.
AND YOU KNOW,
THEY COULDN'T MOVE
THEN, WHEN
THE GUN CAME OUT,
THEY COULDN' EVEN SPEAK.
FASCINATING, ISN'T IT?
MALCOLM?

THEN I GOT THEM:

INTO THE DINING ROOM,
AND I PUT A PILLOW
IN FRONT OF THE GUN.
EVEN SO, IT WAS

MUCH LOUDER:

THAN I EXPECTED.
[gunshots]
??[Eerie music]
I DON'T KNOW HOW LONG
I WAS IN THERE--
FIVE MINUTES, AN HOUR...
WHEN I LEFT,
I WAS COVERED WITH BLOOD.
I WALKED RIGHT DOWN

THE STREE:

LIKE I WAS INVISIBLE.

NOBODY SEEMED:

TO NOTICE ME.
NOBODY CARED!
PHEW!
[Caller hangs up]
HELLO?
CHRIST, I GOT A LOT.
APPRECIATE IT.
HEY, GOOD STUFF,
MALCOLM.
I LIKED IT. REALLY.
I READ IT TWICE.
IS--IS NOLAN--
NICELY DONE.
IS NOLAN REAL BUSY
RIGHT NOW?
SEEN THIS YET?
JACOBY WANTED ME

TO MAKE SURE:

YOU SAW IT.
PAGE 103.

OUR ILLUSTRIOUS:

PUBLISHER:

THINKS YOU:

MAY BE ENTERING:

PULITZER TERRITORY.
YOU JUMP TO ANOTHER
PAPER, MAL,
I'LL PUNCH
YOUR HEART IN.
CELEBRATING WITH YOU

IS MAKING:

ADEQUATE USE:

.

OF ALL:

MY REMEDIAL SKILLS
I'M SORRY, HONEY.

I'M OUT OF IT.

WAITING FOR:

THE PHONE TO RING.

I CAN'T GE MY MIND OFF IT.

DO YOU WAN HIM TO CALL?

HE QUILTS TALKING TO ME,

WE MIGHT NEVER GET HIM.

WE?

HONEY, I CAN'T GE AWAY FROM THIS THING

TILL IT'S OVER.

I GAVE MY NOTICE.

SO DID I.

[Under breath]

YEAH, POSTDATED.

WHAT?

I JUST DON' THINK YOU KNOW

WHAT YOU'RE DOING.

THINGS HAPPEN OUT THERE.

IT'S CALLED THE NEWS.

I ONLY REPORT IT.

ARE YOU REPORTING I

OR PARTICIPATING

IN IT?

IT'S KIND OF

A UNIQUE SITUATION.

WHAT DO YOU:

WANT ME TO DO?

GET AWAY FROM HERE

WHEN WE CAN.

OH, COME ON, HONEY.

OH, JEEZ.

CAN I GE THE CHECK, PLEASE?

[Waiter]

YES, SIR.

??[Scary music]

UH!

TOO MANY:

CREEPY CABDRIVERS.

HA HA HA!

WHEN THIS THING:

IS ALL OVER,
WHETHER YOU END UP
AT A 20-CENT WEEKLY

IN COLORADO:

OR:

THE NEW YORK TIMES,
PART OF I STAYS WITH YOU.
I JUST WISH YOU'D
THINK ABOUT THAT.
[Telephone rings]
[Ring]
HELLO?
[Man]
IS MALCOLM ANDERSON THERE?
NO, I'M SORRY.
HE'S STILL IN THE SHOWER.

CAN I HAVE HIM:

CALL YOU?
UM, NO.
UH...
WE'VE NEVER MET.
I'M MALCOLM'S
FRIEND.
YOU KNOW,
THE ONE.

WHY ARE YOU:

DOING THIS?
CHRISTINE,

THIS IS BETWEEN:

MALCOLM AND ME.
DON'T CALL ME
CHRISTINE.
[Man]
CAN I TALK TO MALCOLM?
[Christine] NO. WHY ARE YOU
KILLING ALL THESE
INNOCENT PEOPLE?
GIVE ME THE PHONE,
CHRIS.

MALCOLM, YOU CAN' TALK TO HIM.

WHAT THE HELL:

ARE YOU DOING?

MALCOLM, HE'S SICK!

DON'T TALK TO HIM.

[Man]

MALCOLM?

ARE YOU THERE?

JUST DON'T TALK

TO HIM.

IT'S ME.

I'M SORRY I COULDN' GET TO THE PHONE.

OH.

IT DOESN'T MATTER.

WHY DON' YOU JUST TELL HER

NOT TO ANSWER:

THE PHONE?

I THINK YOU'D BETTER

CALL ME AT THE PAPER.

YOU MUST BE ANXIOUS

TO GET TO WORK.

NUMBER FOUR.

WHERE?

MATHESON HAMMOCK.

[Caller hangs up]

MALCOLM, HOW LONG

ARE YOU GOING TO

LET THIS GO ON?

CHRIS, I'M LOCKED

INTO THIS THING.

HE WON'T TALK

TO ANYBODY ELSE.

IT'S TURNED INTO

A COLLABORATION.

THAT'S A REAL

STUPID THING TO SAY.

STUPID? YOU JUS GOT OFF THE PHONE

WITH A MANIAC.

DID YOU EVER:

TELL THAT TO HIM?

DO YOU TWO:

EVER ARGUE?

RAY? I JUS GOT ANOTHER ONE.

[Thunder]

??[Eerie music]

[Sirens]

HOW WE DOING HERE?

THEY'RE OVER THERE.

[Baby crying]

YOU'RE O.K.

YOU'RE O.K.

MOMMY!

[Crying]

YOU'RE O.K., BABY.

TONY, HOW YOU DOING?

WHAT DO YOU MEAN?

SHE'S ALL CHOPPED UP.

TAKE A WALK, BABE.

COME ON.

WE'RE ABOUT TO TALK

TO MALCOLM ANDERSON,

A REPORTER:

FOR THE MIAMI JOURNAL.

RECENTLY, THE SERIES

OF BRUTAL MURDERS IN HIS CITY

HAS SOMEWHAT CHANGED

HIS OBJECTIVITY:

BECAUSE THE KILLER

HAS CHOSEN TO USE HIM

AS A LIAISON BETWEEN

THE COMMUNITY,

THE POLICE, AND HIMSELF.

A SITUATION HAS DEVELOPED

WHERE A REPORTER

IS MATERIALLY INVOLVED

IN THE STORY HE'S COVERING.

HE'S WITH US AT WSVN,

OUR NBC AFFILIATE IN MIAMI.

MALCOLM, THANKS

FOR BEING WITH US.

MY PLEASURE, JOHN.

TO BEGIN WITH,

TELL US WHEN AND WHERE

YOU RECEIVED:

THAT FIRST CALL.
UH, IT WAS
AT THE JOURNAL,

AND IT WAS:

A FEW DAYS:

AFTER THEY FOUND
THE FIRST BODY.
HOW DID YOU REACT WHEN
HE TOLD YOU WHO HE WAS?
I DIDN'T BELIEVE
HIM AT FIRST.

IN MY YEARS:

OF REPORTING,
I'VE HAD MY SHARE
OF PECULIAR CALLS.
[John]
BUT HE CONVINCED YOU.
HE HAD KNOWLEDGE

OF THE MURDER:

AND THE VICTIM:

THAT NOBODY ELSE
COULD HAVE HAD.
[John] HOW MANY TIMES HAVE
YOU AND HE TALKED?
[Malcolm]
FIVE TIMES, JOHN.
CAN WE ASSUME THA HE HASN'T SAID ANYTHING
THAT'S BEEN OF MUCH HELP
TO THE POLICE?
IT WOULDN'T BE HELPFUL
FOR ME TO COMMEN ON THE PROGRESS
OF THE INVESTIGATION
RIGHT NOW.
AFTER TALKING TO HIM
AS OFTEN AS YOU HAVE,
WHAT'S YOUR SENSE

OF THE RELATIONSHIP
THAT'S DEVELOPED?
WELL, "RELATIONSHIP",
JOHN, SUGGESTS
THAT THERE'S
SOMETHING IN IT FOR BOTH PARTIES.
I'M CERTAINLY DOING
WHAT I CAN TO HELP,

BUT THIS:

WASN'T MY IDEA.
I MEAN,
HE CALLED ME.
[Gun cocking]
[John] HAS HE SAID

WHY HE CALLED:

YOU IN PARTICULAR?
[Malcolm]
HE SAID HE LIKED
THE WAY I WRITE.
??[Eerie music]
[Telephone rings]
[Man]
I SAW YOU ON TV THIS MORNING.
I DIDN'T LIKE IT.
WHY?
YOU'RE BECOMING MORE
IMPORTANT THAN ME.
I'M DOING THE WORK,
YOU GET PUT ON TV.
YOU'RE GETTING
TOO MUCH ATTENTION.

I REALLY WISH:

I COULD COME FORWARD

AND SPEAK FOR:

MYSELF, YOU KNOW.
OF COURSE, I CAN'T.
I'VE ONLY BEEN
ARRESTED ONCE.
WHAT YEAR?
COME ON.

I'M ALREADY
BEING TOO GENEROUS

ON PHONES:

THAT ARE TAPPED.
MY PHONE ISN'T TAPPED.
IS THERE ANY CHANCE
WE'LL EVER MEET IN PERSON?
SO YOU CAN BRING THE COPS
AND BE A REAL HERO.
YOU ANGER ME,
YOU KNOW THAT?
CUBAN COFFEE, PHIL?
[Man on tape] I REALLY

WISH I COULD:

COME FORWARD:

AND SPEAK:

FOR MYSELF.

THIS IS:

INTERESTING.
OF COURSE,
I CAN'T.
I'VE ONLY BEEN
ARRESTED ONCE.
[Malcolm on tape]
WHAT YEAR?
[Man on tape]
COME ON.
I'M ALREADY
BEING TOO GENEROUS

ON PHONES:

THAT ARE TAPPED.
[Malcolm on tape]
MY PHONE ISN'T TAPPED.
IS THERE ANY CHANCE
WE'LL EVER MEE IN PERSON?
DUMB.
[Man on tape]
SO YOU CAN BRING THE COPS

AND BE A REAL HERO.

HIM,

YOU ARREST DEAD.

WELL, YOU GO TO CATCH HIM FIRST.

,

YOU GE A FEEL FOR HIM

FIGURE OUT WHA HE'LL GO AFTER NEXT,

AND THEN BLOW HIS

DISEASED BRAINS OUT.

I'M GOING TO GE SOME AMERICAN COFFEE.

YOU KNOW, WE SEN A GUY TO MICHIGAN,

AND THERE'S NO RECORD

OF THE INDUSTRIAL ACCIDEN THAT HE DESCRIBED,

NOT AT ANY OF THE MAJOR

ASSEMBLY PLANTS.

I GOT A 50 SAYS HE'S

MAKING ALL THIS UP.

YOU'RE NOT TAPPING

MY PHONE, RIGHT, RAY?

NO.

GOOD NIGHT, RAY.

YEAH.

??[Moody music]

PERFECT. WIDE OPEN

??[Suspenseful music]

WHOA, WHOA, WHOA!

WAIT! WAIT!

WAIT A MINUTE!

I--I--I--

POR FAVOR,

I DELIVER:

FOR YOU THE PAPER.

WHAT HAPPENED?

.

I'VE BEEN WITH

THE COPS ALL NIGH

I COME HOME,

AND THE PLACE:

IS WIDE OPEN.

IS I TOO MUCH TROUBLE

TO REMEMBER TO LOCK

THE GODDAMN DOOR?

I DIDN'T EVEN KNOW
YOU WERE GONE.
I'M SORRY.
I DON'T WANT TO BE
AROUND THIS ANYMORE.
I'M SORRY. I MEAN IT.
I AM SORRY.
DON'T BE.
??[Sad music]
YOU'RE LIVING ALONE,
AND I'M LIVING

WITH SOMEBODY:

I DON'T EVEN KNOW.
IT DOESN'T WORK.
WHAT DOES THAT MEAN?
I'M PUTTING A LO OF TIME IN THE STORY.
IT'S GETTING ATTENTION,
AND YOU FEEL LEFT ALONE.
THAT'S ALL THERE IS
TO IT, RIGHT?
YOU HAVE NO IDEA
WHAT IT IS.
YOU CAN'T.
YOU'RE NOT PAYING
ENOUGH ATTENTION.
CHRIS, I KNOW
I'VE BUSTED MY ASS
FOR EIGHT YEARS.
WHAT WE'VE WANTED
IS RIGHT HERE.
DON'T YOU
UNDERSTAND THAT?

EVER SINCE:

YOU STARTED:

THE BODY COUNT,
YOU LE EVERYTHING SLIDE.
I'VE GOTTEN

SO FAR AWAY:

THAT LEAVING'S
JUST A FORMALITY,

MALCOLM.

HONEY, THIS IS

THE LAST THING:

WE NEED RIGHT NOW.

I SAID:

I WAS SORRY, O.K.?

I HEARD.

DO YOU WANT A DRAG?

DRAG, YOUR ASS.

YOU GOT TO BE CLOSER

THAN YOU'RE SAYING.

SURE WOULD LIKE:

EVERYONE TO THINK SO.

YOU GOT A VOICE PRINT.

GOT HIS M.O.

YOU KNOW HE'S DUPLICATING.

YOU KNOW WHAT PART OF THE COUNTRY HE'S FROM.

YOU GOT TO BE GETTING

SOMEWHERE.

THIS GUY'S

KILLING PEOPLE:

HE'S HAD NO PERSONAL

CONTACT WITH.

NOBODY HE'S

MAD AT.

.

IT'S TOUGH

WHAT DO YOU GUYS

DO ALL DAY?

WE RUN DOWN:

FROM PEOPLE WHO THINK

THEY'RE LIVING WITH HIM.

SO DO I.

WHEN YOU WRITE ENOUGH

ABOUT SOMEBODY,

YOU START SOUNDING

LIKE EVERYBODY.

I DIDN'T EXPECT I TO LAST THIS LONG.

AS LONG AS HE'S OUT THERE,

HE'S DEFINITELY NEWS.

[Mumbling]

YEAH. SO ARE YOU.

WHAT ARE YOU:

SAYING TO ME?

I NEVER UNDERSTAND WHA YOU'RE SAYING!

WHAT'S THE MATTER

WITH YOU?

I'M TIRED OF HIM!

WELL, YOU'RE GETTING IN
PLACES YOU DON'T BELONG.

DAMN IT!

HEY! WALK AWAY.

!

GO GET HIM, WILSON

CATCH HIM:

SO WE CAN GO HOME!

YOU'RE COMING APART ON ME, MAL.

YOU KNOW WHAT HAPPENS

WHEN YOU COME APART?

YOU CRASH,

AND WE GOT NOTHING.

RIGHT NOW,

WE GOT NOTHING!

YOU BETTER GET THIS GUY

BEFORE HE KILLS SOMEBODY ELSE.

I'M TIRED OF BEING

YOUR CONTACT MAN.

[Sighs]

[Wind howling]

"IF YOU'D LIKE

A NICE HOME-COOKED MEAL

"AND SOME QUIE CONVERSATION,

"YOU'RE WELCOME

TO STOP BY.

"HOPE TO SEE YOU SOON."

HMM-HMM. O.K.

[Clears throat]

"AFTER THE LAST KILLING,

"I READ THA THE KILLER WORKED

ON AN AUTO ASSEMBLY LINE.

"I BELIEVE

I REMEMBERED A GUY
"FROM KENOSHA, WISCONSIN,

OR SOMEWHERE:

"WHO WAS CONNECTED
TO SOMETHING LIKE THIS.
"YOU WROTE THE KILLER WAS
DUPLICATING OTHER MURDERS.

"HE SOUNDS LIKE THE ONE
I HEARD ABOUT."

THERE IS SOME KIND OF
AN ADDRESS THERE.

"I'LL TALK
TO YOU ALONE,
"WITHOUT ANYBODY
OR POLICE EITHER.

"I LIVE AT PARADISE
TRAILER PARK.

"IF ANY COPS
COME WITH YOU,

"I'LL DENY
I WROTE THIS.

"I DON'T WAN TO BE CONNECTED
WITH THIS."

HERE'S THE ADDRESS.

I DON'T KNOW.

WHAT DO YOU THINK?

GIVE IT A SHOT.

[Sighs]

WHY NOT?

[Ship horn blows]

??[Moody music]

[Clattering]

[Coughs]

EXCUSE ME.

YOU MR. ANDERSON?

YEAH.

ALL ALONE.

YEAH, WELL, I THIN

K I'M GLAD YOU COME.

I GOT TO GET THIS THING

REFITTED:

DOWN A THE V.A. HOSPITAL.

TREAT YOU PRETTY
GOOD DOWN THERE.
OH, UH...
I'M JUST GOING TO
TAKE A COUPLE NOTES
WHILE WE TALK.
YOU DON'T MIND,
DO YOU?

]

[Unhooks leg brace
I GUESS. GO AHEAD.
I DON'T WANT MY NAME
IN THE PAPER.
I FIGURE THIS GUY'S
CRAZY ENOUGH,
HE WOULDN'T THINK TWICE
ABOUT WASTING ME.
I'VE BEEN WASTED
ENOUGH ALREADY.
GOT TO HANG ONTO
WHAT'S LEFT.

I CAN GIVE YOU:

ANONYMITY,
BUT THE POLICE WILL
WANT TO TALK TO YOU.

LET ME THINK:

ABOUT THAT.
WELL, I'M A LITTLE
SHORT ON TIME.
I'M WORKING
ON A DEADLINE.
WHY DON'T WE JUS START WITH YOUR NAME?

[Turning notebook pages]
I'VE BEEN LED TO BELIEVE
THAT YOU PEOPLE PAY

FOR THIS KIND:

OF INFORMATION.
I DON'T.
OH, COME ON.
IT WON'T BE MUCH.
YOU KNOW, 20? 10?

DO YOU HAVE ANY:
INFORMATION FOR ME
OR NOT?
THIS GUY'S NAME
WAS O'SHAUGHNESSY,

AND I MET HIM:
DOWNTOWN,
UM...

.
DOWN A THE SALVATION ARMY
UH,
KIND OF A JUICER.
HE WAS DEPRESSED
ALL THE TIME,
BUT THEN, HE HAD
GOOD REASON TO BE.
ABOUT A YEAR AGO,
UH, HE LOST HIS PARENTS,
HIS WIFE, SISTER-IN-LAW,
AND TEENAGE DAUGHTER.
WHAT HAPPENED?
HIS BROTHER JUS WENT OUT OF HIS HEAD.
GOT HIS GUN,
MIDDLE OF THE DAY,
AND KILLED THEM ALL.

PUT THE MUZZLES:
RIGHT HERE,
RIGHT AT THE BASE
OF THEIR SKULLS,

AND BLEW:
THEIR HEADS OFF.

SOUND FAMILIAR:
TO YOU?
YOU SAID HIS LAST NAME
WAS O'SHAUGHNESSY?

YOU REMEMBER:
HIS FIRST NAME?
ALBERT,

I DO BELIEVE.
WHERE WAS THIS?

.
KENOSHA, WISCONSIN

HE WORKED:

ON A PACER LINE.
HE USED TO CALL THEM
KENOSHA CADILLACS.
THIS GUY'S
FROM DETROIT.
KENOSHA.
I GOT THAT RIGHT HERE
SOMEWHERE IN MY NOTES.
EXCUSE ME A MINUTE.
YEAH. HERE IT IS.

I GOT TO:

TAKE MYSELF A PISS
[Fly buzzing]
UH, LISTEN,
THIS IS REALLY GOOD.
THAT'S REALLY ALL I NEED.
[Urinating]
I GOT TO GET YOUR NAME
FOR LEGAL REASONS.
[Mike]
MIKE HILSON, SPEC FOUR,
HONORABLY DISCHARGED
APRIL 1, 1971.
UH-HUH. IS THA H-I-L-S-O-N?
[Mike]
THAT'S RIGHT.
HA HA! KILLED ME
SOME SLOPES WITH THIS.
IT'S NO GOOD
AT A DISTANCE,
YOU KNOW, BU
WHEN YOU DROP THEM
WITH THE M-16,

THIS WILL:

STOP THEM WRIGGLING.

GO AHEAD.
CLICK IT IF YOU WANT.
FIRING PIN'S OU BECAUSE MY NEPHEW
LIKES TO PLAY WITH I
WHEN HE COMES OVER
TO VISIT.
YOU DON' NEED TO TELL ME
IT'S A LOUSY TOY
FOR A KID.
[Click]
UGH. FUCKING LEG.
SOMETIMES I WISH

I WAS PARALYZED:
ALL THE WAY.
THEN THE V.A. WOULD

HAVE TO GIVE ME:
AN EXTRA 60 BUCKS
A MONTH.
THANKS, MIKE.
LOOK, IF THERE'S
ANYTHING I CAN DO
TO HELP YOU OU DOWN AT THE V.A.,

JUST GIVE ME:
A CALL, O.K.?
THANK YOU VERY MUCH.
TAKE CARE OF YOURSELF.
HEY, THANKS A LOT.
UGH.

WE OUGHT TO:
THROW YOU IN JAIL
FOR OBSTRUCTING JUSTICE.

YOU SHOULD HAVE:
CALLED ME, MAL,
AFTER YOU PU THIS STORY TO BED.

I HAD ENOUGH:

CONFIRMATION:

FOR A STORY:

BUT NOT FOR YOU.

THAT'S NO YOUR DECISION, MAN!

JUST GIVE ME:

THE GUY'S ADDRESS.

WE GO PROBLEMS.

WHAT?

ACCORDING TO:

AMERICAN MOTORS,

THEY NEVER:

EMPLOYED:

AN ALBER O'SHAUGHNESSY.

THE PENTAGON:

SAYS THERE WAS:

NO SPEC FOUR:

NAMED:

MICHAEL HILSON:

DISCHARGED:

APRIL 1, 1971.

I THINK WE'VE

BEEN SCREWED.

[Bang]

APRIL 1st?

APRIL FOOLS'?

YOU SAID YOU WANTED TO

MEET HIM FACE-TO-FACE.

REMEMBER THAT?

WHAT?

[Hilson on tape recorder]

I CERTAINLY ENJOYED

OUR LITTLE CHAT.

I HOPE WE CAN MEET UNDER

MORE FAVORABLE CIRCUMSTANCES

IN THE FUTURE.

[Maniacal laughter]

I'M SORRY.

BUT YOU DID:

WANT TO MEET IN PERSON

MALCOLM.

YOU TOLD ME THA YOURSELF.

HEH HEH HEH!

FOUR DOWN,

ONE TO GO.

HA HA HA!

[Shuts off tape recorder]

HELL OF A DEAL.

[sighs]

??[Moody music]

WE COULD HAVE:

HAD HIM.

SEAL IT OFF.

O.K., PEOPLE,

HELP US OUT.

LET'S MOVE I BACK HERE.

MOVE IT BACK NOW,

PLEASE.

[Police radio transmitting]

[Nolan] YOU'RE GOING

TO TAKE A PUBLIC WHIPPING

LIKE NO ONE'S

EVER SEEN.

I HAVE:

ABSOLUTELY NO IDEA

HOW TO WRITE THIS.

I BETTER GO.

YEAH.

WHEN YOU FINISH:

WITH THEIR ARTIST,

BRING BACK A COPY

OF THE SKETCH.

I'LL KEEP WORKING

ON IT.

[Telephone rings]

ANDERSON.

[Hilson]

HI. IT'S ME.

WHAT THE HELL:

ARE YOU TRYING TO PROVE?
YOU WERE GETTING
BIGGER THAN ME.
I HAD TO BRING YOU DOWN
A PEG OR TWO.
YOU DID. NOW YOU CAN CALL
SOMEBODY ELSE.
YOUR STORY'S GOTTEN OLD.
I'M GOING TO
FRESHEN IT UP.
I HAD PLANNED ON TALKING
TO SOMEONE ELSE.
FINE. I'M NOT WRITING
ONE MORE WORD ABOUT YOU.

I KNEW THIS:

WOULD HAPPEN.
BUT YOU'RE

STILL GOING TO:

HAVE A PART.
NO. NO PART.
DON'T BE THAT WAY,
MALCOLM.
REMEMBER,
NO ONE'S SAFE.
NO ONE'S IMMUNE.

ARE YOU:

THREATENING ME?
??[Suspenseful music]
I STUDY PEOPLE,
TOO, HMM?

JUST LIKE:

A REPORTER.
,
WATCH THEIR HABITS
THEIR ROUTINES.
SUPPOSING HER CAR

WOULDN'T START?

HOW WOULD:

SHE KNOW THE WIRES
HAD BEEN SWITCHED

ON THE:

DISTRIBUTOR CAP?

DO YOU THINK:

SHE'D TURN DOWN HELP
FROM A SUBSTITUTE
TEACHER?

[Clicks receiver]

HEY.

WHOA!

HEY, MAL!

OH!

WHAT THE HELL'S
THE MATTER WITH HIM?

[Christine

starting engine]

[Engine grinds]

WOULD YOU LIKE ME
TO TAKE A LOOK?

OH, SURE. PLEASE.

I DON'T KNOW

WHAT'S WRONG WITH IT.

IT WAS FINE:

THIS MORNING.

,

WELL, THIS ISN' MY FIELD, YOU KNOW

BUT SOMETIMES:

I GET LUCKY.

[Tires squeal]

[Siren]

[Brakes squeal]

OH!

[Horns honking]

[Engine grinds]

O.K. TRY IT AGAIN.

[Engine grinds]

[Siren]

GET A PERIMETER:

HERE!

COME WITH ME!

[Policeman]

SID, COVER THE BACK!

?

WHERE'S

CHRISTINE CONNELLY

I DON'T KNOW.

I SAW HER:

OUT IN THE HALL:

TALKING TO SOMEONE

A FEW MINUTES AGO.

WHO?

MAN, ARE YOU TRYING TO

GET SOMEBODY KILLED?

WHAT'S WRONG?

JUST ANYBODY CAN

WALK AROUND YOUR

GODDAMN SCHOOL?

HEY! ENOUGH!

DID YOU SEE THEM

LEAVE, MA'AM?

STAY HERE! HEY!

??[Suspenseful music]

[Sighs]

COME ON OUT.

IT'S O.K. NOW.

WE'RE JUST LOOKING

FOR THE BAD GUYS.

CRAYONS, HUH?

SO THAT'S IT.

OH!

SORRY, KID.

MAL...

[Sighs]

THIS GUY HERE IS--

HE'S ALL FLASH.

SHE'S O.K., MAL.

YOU THINK SO,

RIGHT?

YES.

IF HE'S DUPLICATING
THOSE FIVE KILLINGS,
THEN HE'S
ALREADY ACCOUNTED
FOR ALL THE WOMEN.
SHE'S O.K.

??[Suspenseful music]

HAVE YOU:

EVER NOTICED:

THAT THE OLDER:

YOU GET,

THE SMALLER:

YOU BECOME?

[Muffled]

I MEAN...

WHEN I WAS:

A LITTLE KID,

THE BLOCK:

WE LIVED ON:

WAS THE WHOLE:

WORLD TO ME.

BUT...

I KNEW EVERYBODY.

I WAS SIGNIFICANT,

EVEN IMPORTANT.

ARE YOU GOING:

TO KILL ME?

LET'S TRY TO

KEEP THESE THINGS

AS ABSTRAC AS POSSIBLE.

O.K.?

APPLE?

UH! N-NO.

UGH.

I WANT YOU:

TO UNDERSTAND:

SOMETHING.

WHAT?

YOU'RE KILLING PEOPLE

BECAUSE YOU WAN TO BE NOTICED.

YOU WANT TO FEEL

SIGNIFICANT? HA HA!

HEY, AS A TEACHER,

YOUR RANGE:

OF COMPREHENSION

COULD BE IMPROVED.

I'M SORRY.

FOR THE MOST PART,

GOOD BEHAVIOR:

GOES UNNOTICED.

OH, NEVER MIND.

WHAT DO YOU CARE?

I DO CARE!

JUST TELL ME WHA YOU WANT UNDERSTOOD!

JUST TELL ME:

WHAT YOU WANT!

!

IT'S NOT IMPORTANT

NOTHING IS.

ALL YOU'RE CONCERNED

ABOUT IS DYING.

I'M NOT RESPONSIBLE.

IT'S NOT MY FAULT.

NONE OF IT IS.

[Gunshot]

[Telephone rings]

JUST GIVE IT A COUPLE

OF FULL RINGS.

[Ring]

MALCOM, I KNOW YOU'RE THERE.

IT'S NOLAN.

[Sighs]

O.K.
SOME GUY WHO'S

BEEN FOLLOWING:

MY STORIES:

JUST WALKED:
INTO THE JOURNAL.
HE THINKS HE KNOWS
THE KILLER.

HE SAYS:
HE KNOWS HIM WELL.

TELL HIM:
WE'RE ON OUR WAY.
WHAT IF THE CALL
COMES HERE?

HE KNOWS WHERE:
TO REACH YOU.
HE ALWAYS HAS.
UH, LOOK, UH...
.
MAYBE THIS ISN' THE RIGHT PERSON, YOU KNOW

IT SEEMED LIKE:
A WEIRD COINCIDENCE TO ME
WHEN I READ MY NAME

IN THAT STORY:
THAT YOU GOT FROM THE GUY
AT THE TRAILER.
THOSE FIVE MURDERS
HE TOLD YOU ABOUT
SOUND LIKE A SERIES

OF MURDERS:
THAT HAPPENED IN CHICAGO
A FEW YEARS AGO.
I WAS WORKING AT A STATE-FUNDED
HALFWAY HOUSE AT THE TIME
FOR DOPERS, ALCOHOLICS,

MENTAL HOSPITAL DISCHARGEES.

SOME CHARACTER:

STUMBLES INTO MY OFFICE.

HE SAYS HE'S THE GUY
THAT KILLED THOSE FIVE PEOPLE
IN CHICAGO.

HE SAYS HE WENT TO THE COPS
AND TURNED HIMSELF IN,
BUT THEY CHASED HIM OU
BECAUSE SOME PSYCHIATRIS DECIDED THAT HE WAS SOMEBODY

THAT GOT OFF:

MAKING CONFESSIONS, AND, UH,
HE NEEDED THE HEADLINES.
IS THA WHAT YOU THOUGHT?
WELL, I WENT DOWN
TO THE PRECINCT WITH HIM

AND LISTENED:

TO HIS STORY,

AND IT SOUNDED:

STRAIGHT TO ME.
IT TURNED OUT, THOUGH,
THAT HE DID HAVE A HISTORY
OF FALSE CONFESSIONS.

[O'Shaughnessy
chuckles]

HE WAS PISSED, THOUGH.
I MEAN, HE WAS PISSED.
HE FIGURED HE FINALLY
DID SOMETHING,
THEN SOMEBODY ELSE
GOT THE CREDIT.
WELL,
AFTER THE VISI TO THE POLICE,

HE KEPT COMING:

AROUND?

NO. HE, UH...

HE CALLS ONE MORE TIME
AFTER THINGS QUIET DOWN,
AND HE WANTS TO THANK ME

FOR BEING SO UNSELFISH.
AND THEN HE, UH--
HE SAID IF I TRIED TO
GET ANY ATTENTION
FROM WHAT HE'D DONE,
HE'D HAVE ME KILLED.

YOU GOT A NAME:

ON THIS GUY?
UH, YEAH.
ALAN DELOUR.
SOUNDS LIKE OUR MAN.
??[Dramatic music]
[Siren]
LIEUTENANT,
NO ONE UP HERE.
O.K. IT'S CLEAR.
THERE'S NOBODY
UP THERE.
PERIMETER PEOPLE,
BRING IT ON IN.
MISSED HIM AGAIN.
HEY.
WE'LL BE THERE, RAY--
AROUND THE CORNER.
DOESN'T LOOK LIKE
THERE WAS ANYBODY
THERE ALL NIGHT.
RAYMOND.
I'M GOING TO GET MAL IN HERE.
[Starts tape player]
[Delour on tape]
THIS IS FOR MALCOLM.
YOU'VE GOTTEN THIS FAR,
SO YOU KNOW WHO I AM.
ANDERSON.
[Reporters asking questions]
SHE'S NOT IN THERE.
NO,
BUT HE'S OUR GUY.

HE LEFT A TAPE:

FOR YOU, MAL.
[Reporter]

WHAT DO YOU THINK,
MALCOLM? COME ON!
UPSTAIRS.
WE'LL BE OUTSIDE.
COME ON.
[Delour on tape]
THIS IS FOR MALCOLM.
YOU'VE GOTTEN THIS FAR,
SO YOU KNOW WHO I AM.
IT WAS TIME.
I'M NOT SURE
WHAT TO DO NOW--
HOW TO WRAP IT ALL UP
SO IT MAKES SENSE.
I--I'M VERY SORRY
ABOUT YOUR GIRLFRIEND,
BUT YOU GOT SO MUCH
FROM ALL THIS.
YOU MUST HAVE KNOWN
THERE WOULD BE A PRICE.
??[Sad music]
WHEN I'VE MADE MY MIND UP
HOW IT ENDS, I'LL CALL.
OH, AND PLEASE SPELL
MY NAME RIGHT.
ALAN WITH ONE "L,"
DELOUR, D-E-L-O-U-R.
THANKS FOR EVERYTHING.
??[Dramatic music]
HEY, COULD I HAVE
SOME PRIVACY?
[Telephone rings]
[Telephone rings]
[Alan]
MALCOLM?
WHAT'S THE MATTER,
ALAN?

NOBODY ELSE:

TO TALK TO?
WOULDN'T YOU LIKE
TO TALK TO CHRISTINE?
IS SHE ALIVE?
JUST TELL ME.

SHE'S RIGHT HERE
WITH ME.

S:

WE'RE OUT IN THE GLADE
ELLIS HAMMOCK,
OUT NEAR COOPERTOWN.
I'LL TRADE HER
FOR YOU.
AND DON' BRING THE POLICE.
THEY'LL JUST RUIN I FOR ALL OF US.
BYE.

[Thunder]

??[Dramatic music]

GO!

[Policeman]

TAKE THE RIGHT FLANK!
OVER HERE.

WE FOUND A NAVY BOAT.

[Policeman] OVER HERE

HE'S RUNNING AWAY!

STRAIGHT AHEAD.

WE'VE MADE CONTAC WITH THE SUSPECT.

YOU TWO,

CIRCLE THAT SIDE.

YOU, COME WITH ME.

[Gunshots]

[Ray]

NO SHOOTING.

HE HAS A HOSTAGE.

[Shouting over wind]

WHERE IS SHE, ALAN?

YOU COWARD, ANDERSON!

YOU COULDN'T DO

ONE THING RIGHT FOR ME!

I TOLD YOU NOT TO BRING

ANYONE WITH YOU!

IT'S OVER! YOU CAN' GET OUT OF HERE!

I DIDN'T WANT TO!

YOU AND ME, MALCOLM!

THAT'S WHAT I WANTED!

YOU CAN HAVE THAT!

!

JUST SEND HER OUT,

AND I'LL COME IN THERE
YOU RUINED EVERYTHING!
WHERE IS SHE, ALAN?
IT'S TOO LATE!
GODDAMN YOU,
ANDERSON!
GODDAMN YOU TO HELL!

ALAN!

[Gunshot]

ALAN!

CHRISTINE!

??[Dramatic music]

WHERE IS SHE?

MAL!

MAL, HE'S DEAD!

THEY FOUND HER!

THEY FOUND HER!

WHERE?

SHE'S O.K.

JUST STRAIGHT BACK.

STRAIGHT BACK.

GET HIM OUT OF THERE.

MOVE HIM!

STAY HERE. I DON'T WAN ANYBODY TOUCHING HIM.

DAMN IT!

??[Soft music]

[Reporter] HEY, MAL!

DID HE RAPE HER?

[Reporters asking questions]

DID YOU LET HIM:

GET AWAY, LIEUTENANT?

LISTEN, JERK!

STAND BACK!

IT'S OVER.

[Thunder]

THAT STUFF STINGS.

[Door blows open]

[Wind chime ringing]

.

I BETTER:

TIE THE PLACE DOWN

I'M GOING TO GE SOME ASPIRIN.

[Creaking]
[Creak]
??[Dramatic music]
[Glass shatters]

YOU ARE GOING:

TO BE SORRY,
MY FRIEND.
WHOSE BODY WAS THAT?
NUMBER FIVE.
A GOOD LIKENESS,
DON'T YOU THINK?
I NEED YOU.
SHUT UP.
I CAN'T SHUT UP.
I STILL NEED A STORY.

.
YOU WERE THE STORY
. THAT'S THE PROBLEM
SOMEHOW, SOMEWHERE
ALONG THE LINE,
YOU STOLE I AWAY FROM ME.

[Christine]

MALCOLM?

[Malcolm]

DON'T COME IN!

HE'S IN HERE,

CHRISTINE.

COME ON.

AH!

JUST--JUS KEEP ME, DELOUR,

.

BUT LET HER GO:

WE HAD A GREAT THING
GOING, MALCOLM.
IT WAS REALLY WORKING
FOR BOTH OF US,
WASN'T IT?
IT STILL CAN, ALAN.

BUT THEN YOU:

TURNED ON ME.

.

YOU WANTED:

TO BE THE STAR:

YOU BROUGHT IN:

THE COPS.

I THOUGHT WE HAD
AN UNDERSTANDING.

YOU'RE STILL
THE STAR, ALAN.
YOU'RE JUST TALKING

TO STAY ALIVE!
GOD, THAT MAKES ME
HATE YOU.

YOU'RE TRYING
TO DISTRACT ME.
DON'T YOU THINK

I'VE THOUGHT ABOUT THOSE THINGS?
I MEAN, AT LEAS THE OTHERS WENT OU
WITH SOME DIGNITY.

THEY DIDN'T BEG
LIKE YOU'RE BEGGING.
MALCOLM...

THAT DOES:

DISAPPOINT ME.

DON'T MOVE!

I'M NOT GOING ANYWHERE.

I'M RIGHT HERE, ALAN.

I'M NOT GOING ANYWHERE.

CHRISTINE.

[Hysterical]

WHAT? WHAT DO YOU WANT?

ALL RIGHT, ALAN.

ALL RIGHT.

SO, WHEN THEY COME
AND FIND THE BODIES,

WHO GETS TO TELL
THE STORY?

[Alan] THEY'LL FIND
SOMEBODY.

[Malcom] HE WON'T TELL I LIKE I CAN.
HE WON'T UNDERSTAND YOU

LIKE I DO.
WE'LL JUST WAIT UNTIL
THE POWER COMES BACK ON,
AND THEN WE'LL
RECORD IT ON VIDEOTAPE.
IT WILL BE ON EVERY
TV STATION IN THE COUNTRY.
I'LL TURN
THE MACHINE ON--
DON'T!
DON'T DO ANYTHING.
THIS IS GOOD FOR YOU,
AND IT'S GOOD FOR ME!
WE GOT THE CAMERA
RIGHT HERE.
WE GOT LIGHTS.
WE GOT THE EQUIPMENT.
DON'T MOVE!
I'M NOT MOVING.
I'M RIGHT HERE.

ALL WE HAVE:

TO DO--
??[Dramatic music]
[Christine]
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
MALCOLM!
CALL THE POLICE.
[Clicking telephone]
THE LINE'S DEAD.
YOU CAN'T SHOOT ME,
MY FRIEND.

THIS IS:

TOO GOOD A STORY.
YOU WOULDN'T PASS UP

THE 7:

TELEVISION.

YOU NEED AN AUDIENCE.

HA! JUST LIKE ME.

THIS STORY IS TOO BIG.

SHOOT HIM!

YOU WON'T SHOOT ME,

MY FRIEND.

I'M SAFE.

DON'T TAKE ANOTHER--

[Gunshot]

[Thud]

[Crying]

[Typing]

YOU DIDN'T PU YOUR NAME ON IT.

[Typing]

??[Soft music]

I LOVE YOU.