1. CREDITS

"Reefer Madness"

Formerly "TELL YOUR CHILDREN"

A G and H PRODUCTION

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The movie itself has long since passed into the public domain.

Original Story: Lawrence Meade

Screenplay: Authur Hoerl

Additional Dialogue: Paul Franklin

Directed by: Louis Gasnier

Associate Producer: Sam Siege

Chief Cameraman ... Jack Greerhalgh, A.S.C.

Assistant Director ... Ray Nazzaro

Sound Director ... Hans Weeren

Musical Director ... Abe Meyer

Editor: Carl Pierson

Art Director: Robert Priestley

Properties: Lois Diege

Cast:

Dorothy Short as Mary

Kenneth Craig " Bill
"Reefer Madness" 1936 movie script

Lillian Miles " Blanche
Dave O'Brien " Ralph
Thelma White " Mae
Carleton Young " Jack
Warren McCullom " Jimmy
Pat Royale " Agnes
Josef Forte " Dr. Carroll
Produced by George A. Hirliman
Scrolling text.

THE INCIDENTS AND CHARACTERS PORTRAYED IN THIS MOTION PICTURE ARE PURELY FICTIONAL AND ANY SIMILARITY TO ACTUAL OCCURRENCES AND LIVING OR DECEASED PERSONS IS COINCIDENTAL.

FORWARD: The motion picture you are about to witness may startle you. It would not have been possible otherwise, to sufficiently emphasize the frightful toll of the new drug menace which is destroying the youth of America in alarmingly increasing numbers. Marihuana is that drug -- a violent narcotic -- an unspeakable scourge -- The Real Public Enemy Number One!

Its first effect is sudden violent, uncontrollable laughter, then come dangerous hallucinations -- space expands -- time slows down, almost stands still.... fixed ideas come next, conjuring up monstrous extravagances -- followed by emotional disturbances, the total inability to direct thoughts, the loss of all power to resist physical emotions leading finally to acts of shocking violence ... ending often in incurable insanity.

In picturing its soul-destroying effects no attempt was made to equivocate. The
scenes and incidents, while fictionized for the purposes of this story, are based upon actual research into the results of Marihuana addiction. If their stark reality will make you think, will make you aware that something must be done to wipe out this ghastly menace, then the picture will not have failed in its purpose.

Because the dread Marihuana may be reaching forth next for your son or daughter ...or yours ... or YOURS!

Fade in to big, important-looking newspaper presses, cranking away a stream of newspapers.

Montage of newspaper front-pages headlines screaming dope (marihuana) is the enemy.

DOPE PEDDLERS CAUGHT IN HIGH SCHOOL... POLICE RAID MARIHUANA FLAT... FEDERALS AID POLICE IN DRUG WAR ... POLICE SMASH DRUG RING... SCHOOL-PARENT ORGANIZATIONS JOIN DOPE FIGHT...

Fade in to newspaper classified ad.

"Come! Hear! Learn! MEETING TONIGHT 8:30 P.M. School-Parents Association TRUMAN HIGH SCHOOL AUDITORIUM DR. ALFRED CARROLL Subject ... TELL YOUR CHILDREN
3. INT. - CLASSROOM - NIGHT

Dr. Carroll is addressing a group of concerned parents.

DR. CARROLL

It must be stopped.

You, and all the parent-school groups about the country.

And you must stand united on this, and stamp out this frightful assassin of our youth!

You can do it by bringing about compulsory education, on the subject of narcotics in general;

    (thumps desk)
The dread marihuana in particular. That is the purpose of this meeting ladies and gentlemen. To lay the foundation for a nationwide campaign by you,

    (thumps desk)
To demand by law, such compulsory education. Because it is only through enlightenment, that this scourge can be wiped out.

Out of the trafficking in these drugs, a lawlessness that we can scarcely estimate is grown and is now flourishing.

It exists in almost every city and hamlet in the country.

It might be interesting and important for you to know some of the methods used in
bringing these drugs into the country and the work of the forces of law and order which are daily combating the traffic, always at the risk of life by their agents.

This ceaseless fight against the drug traffic is directed by the Department of Narcotics, Washington.

(pause, rustles letter)

I have received a letter of vital importance from a member of the Narcotics Bureau. I'm going to read this message to you.

(rustles letter, reading)

My dear Dr. Carroll, the suppression of the use of marihuana and of the forces lurking behind it are the most important jobs this department is now engaged in. At the outset of this letter, there is one vital fact I would like to submit. There is a powerful agency: I speak of the School-Parent Association of this country. It can be invaluable in stamping out this scourge. Their help, their eternal vigilance, could be the deciding factor in our fight against it.

The weed marihuana is grown in every state in the union. Recently in the city of Brooklyn, New York, a field of marihuana was found behind a tenement court. The weed was here being cultivated, regularly stripped and dried and sold in schools and at
government army posts, in and around New York. The dried leaves and berries are ground up and made into cigarettes, by a simple hand machine.

The deadly narcotic is thus quickly and easily prepared for the market. The sale of marihuana is even more difficult to detect and halt than the traffic in drugs such as opium, morphine and heroin. They are hidden in fake jewelry cases, in the heels of shoes, women's shoes especially, because the drugs can be secreted in false heels.

Hollow shaving brushes are another means, books with false centers are often used; watch cases make convenient hiding places. The value of drugs thus seized is enormous.

Recently a huge supply of heroin was taken. It was concealed in an apparently harmless shipment of thirty-five barrels of olive oil. The deadly drug was burned in the incinerator of the Bureau of Engraving and Printing.

(voice rising, with emphasis)
And more vicious, more deadly
even than these soul-destroying drugs, is the menace of marihuana!

No doubt, many of you do not believe that these things do happen, that they cannot happen to you. You may also believe that the facts have been exaggerated.

Let me tell you of something that happened right here, in our own city. You probably read about it in the papers; however I'll give you the real facts, behind the case. There was an apartment near one of our high schools. It was run by a woman known as Mae Coleman...
4. INT. - MAE'S APARTMENT - DAY

Fade in to Mae's apartment, the bedroom. Jack enters. Mae is asleep in bed. The bedroom is slightly messy.

**JACK**
Hey! Come on Mae, get up!

**MAE**
What's time is it?

**JACK**
Time to get up and give this place a going-over. It looks like the Marines have landed.

**MAE**
Well, that bunch last night was high enough was to take over the Marines and the Navy.

**JACK**
You better get on the job. Some of the kids may be over this afternoon.

**MAE**
Oh Jack, we can get along without dragging those young kids up here.

**JACK**
Oh, why don't you button up your lip? You're always squawking about something. You got more static than the radio.

Mae dresses in the bedroom, attaching her stockings; Jack starts to fetch something from the kitchen cabinet, but is interrupted by the door buzzer. Eddie and Gwen are at the door.

**JACK**
Ah, greetings!
EDDIE
Well hello Jack, how are you?

JACK
Fine, come in. Glad to see you.

Eddie and Gwen enter.

EDDIE
Is, uh, Mae in?

JACK
She'll be right in. Just sit down and make yourselves comfortable.

GWEN
What kind of a joint is this, Eddie?

EDDIE
Oh, its all right Gwen. They probably had a party last night.

GWEN
(nodding, chuckling)
Oh...

Jack enters bedroom.

JACK
A couple of your customers, Mae.

MAE
Yeah? They're old enough to know what they're doing. Not like those young kids you bring up here.

JACK
(soothing)
All right. All right.
8

4. INT. - MAE'S APARTMENT - DAY

Look, I'm going to blow.

MAE
Where you going?

JACK
I've got to make some deliveries and then I'll probably drop by Joe's place and bring back a couple of the kids.

MAE
Oh, I wish you'd lay off those kids!

JACK
Oh, why don't you get over that "mother" complex.
5. EXT. - SCHOOL CROSSING ON MAIN STREET - DAY

A sign reads: "STOP SCHOOL CROSSING" held by a policeman. Teddy, Kenny, and Ralph are walking down Main Street, chatting as they walk.

TEDDY
Oh by the way Ralph, I'm sort of giving a little party Friday afternoon at my grandmother's. You know the place with the swimming pool? Would you like to come?

RALPH
Thanks Teddy, maybe I will.

TEDDY
I'd sure like to have you.

RALPH
Yeah, I'll probably drop over.

TEDDY
So long, Ralph.

RALPH
See you later.


JACK
Hey Ralph!

RALPH
How ya been?

JACK
Fine. And you?

RALPH
Great.

JACK
Where ya headed?
5. EXT. - SCHOOL CROSSING ON MAIN STREET - DAY

RALPH
Oh...

They spot Mary, down the street a little way.

RALPH
(admiring Mary)
Hey how do you like that?
That's the one I was telling you about.

JACK
Ve-ry nice!

A short distance away, Teddy and Kenny.

KENNY
I don't know why you want to make such a fuss over that Ralph Wiley.

TEDDY
Aw, he's a swell swimmer. He made the freshman team that year he went to college. What's the matter?

KENNY
My dad knows his family. Father and mother just got a divorce in Paris.

TEDDY
Yeah?

KENNY
You know, Ralph hangs around pretty much on his own. He's been in a couple of jams.

TEDDY
Yeah, well I only try to say hello to him, I don't go around with him.
KENNY
Yeah, you better not, he's a little too old for us, that's what my dad says.

TEDDY
Hmmm.

Down the street a bit, at Mary Lane's car, which is an open convertible. The car is stopped and Mary is at the wheel. Bill, who is standing, is talking to Mary. Jimmy Lane is in the back seat. Ralph and Jack approach.

RALPH
Hello Mary! Hi Bill.

BILL
Hiya Ralph!

MARY
Oh, hello Ralph!

You know my brother Jimmy, don't you?

RALPH
How are you?

JIMMY
Swell!

RALPH
I'd like you to meet a friend of mine: Jack Perry. Mary, Bill.

BILL
Good to know you.

MARY
Hello!

JACK
(slyly)
Glad to know you.
5. EXT. - SCHOOL CROSSING ON MAIN STREET - DAY

We're going over to Joe's place, why don't you come along?

BILL
We have a date to play a set of doubles.

RALPH
Oh, you can play anytime. Come on! We'll have some laughs.

MARY
Oh not today Ralph, maybe some other time.

JIMMY
Can I go out with you? Sis, I'll be back by dinner time.

RALPH
Sure!

MARY
(starts car)
Don't be late Jimmy!

JIMMY
(hops out of car)
I won't.

They walk to off to the malt-shop.
6. INT. - MALT SHOP - DAY

Piano playing, kids dancing. Jack, Jimmy and Ralph enter. Joe, the soda-jerk, is cleaning glasses.

JACK
Hello Joe!

JOE
Hi Jack!

AGNES
Jimmy! Jimmy!

JIMMY
(to Agnes)
Hi darlin'!
(listens to piano)
Hey, he ain't no paper man!

AGNES
Why don't you know him?
That's Hot-Fingers Pirelli!

JIMMY
He really swings out with a mess of jive! Wanna dance?

AGNES
(smiles)
Sure!

At table with Ralph, Jack and Blanche.

JACK
Mae's expecting us at the apartment a little later.
(to Blanche)
Any new prospects?

BLANCHE
Maybe.

She glances over at Jimmy and Agnes, who are dancing.

The piano player finishes, and Jimmy sits down and begins
to play. The piano player sneaks off to a closet, where he
smokes a marihuana cigarette with maniacal enjoyment. Jimmy
finishes playing.

AGNES
Oh Jimmy, you're wonderful!

JIMMY
You're just finding that out?

Agnes and Jimmy approach Jack and Blanche's table.

JACK
Why can't we go now?

BLANCHE
Sure. Say kids, we're having
a little party at my
girlfriend's apartment.
Wouldn't you like to come?

AGNES
I'd love to! You wanna come,
don't you Jimmy?

JIMMY
Aw, sure! Anything with you!

BLANCHE
Well come on! We can all go
in my car.

RALPH
See ya later Joe.

JOE
So long.

They exit.
7. EXT. - MARY LANE'S HOUSE - DAY

Bill and Mary are walking together, behind Mary Lane's house. Bill holds schoolbooks, Mary holds two tennis rackets. Bill accidentally drops books, picks them up.

MARY
It's good of you to help me, Bill.

BILL
Well I'll try anything except domestic sewing!

MARY
Why, Bill, don't you want to learn something about running your own home?

BILL
(laughs)
The answer is no!

You know, after that session we had yesterday, I went home and told mother that the trouble with her pot-roast gravy was she hadn't added three heaping teaspoons full of olive oil!

They giggle.

MARY
What did she say?

BILL
She didn't say anything. She just threw me out of the kitchen!

MARY
Well, I don't wonder!

Mrs. Lane enters.
MRS. LANE
Hello children!

MARY
Hello Mother.

BILL
Hello Mrs. Lane.

Mrs. Lane puts down a platter with hot chocolate and cookies in front of the kids.

MARY
That was sweet of you Mother!

BILL
Gosh! Hot chocolate! Thanks Mrs. Lane!

MRS. LANE
I know you can't study on empty stomachs. Now enjoy yourselves.

MARY
We will!

BILL
We will too Mrs. Lane.

(to Mary, with affected manners)
May I?
MARY
(playing along)
Oh thank you kind sir!

You're so very, very kind!

They giggle.

BILL
Look at this, its swell!

MARY
Romeo and Juliet?

BILL
Don't you like it?

MARY
Uh huh.

BILL
You know, when I study this, I kinda think of you. I read it as though you're there, beside me. Listen.

BILL
(reads dramatically)
It is my soul that calls upon thy name, how silver sweet sound lovers tongue by night. Like softest music to attending ears.

MARY
Romeo!

BILL
My dear!

Mrs. Lane is about to come out, but sees the kids, and smiles wholesomely.

MARY
What O'clock tomorrow shall I send for thee?
7. EXT. - MARY LANE'S HOUSE - DAY

BILL
By the hour of nine!

MARY
I will not fail. 'Tis twenty years 'til then.

They kiss, but Mrs. Lane arrives and interrupts them. Bill jumps up, embarrassed.

BILL
(walks out, backwards)
Well, Uh ha. I'll see you tonight, Mary! Goodbye Mrs. Lane. Ha ha. So long!

Walking backwards, Bill pratfalls into a small pool, soaking the seat of his pants.

BILL
Ow!

MARY
Oh Bill!

BILL
Uh, ha ha. I'm all right. Uh. Bye. Bye!
8. INT. - BILL HARPER'S HOUSE - NIGHT

Mr. and Mrs. Harper, Bill and Junior are at home.

JUNIOR  
(runs to Mr Harper)  
Hey daddy! daddy! Hey dad,  
got anything for me?

MRS HARPER  
Don't bother your father  
every night!

JUNIOR  
Aw, have ya?

Mr Harper hands Junior some candy. Bill enters.

MR HARPER  
There you are

MRS HARPER  
(to Bill)  
What made you so late, Bill?  
I was getting worried!

BILL  
Aw, I had to study, Ma.

JUNIOR  
He was not, I saw him out  
walking with his girl!

JUNIOR  
(taunting)  
Bill's got a girl! Bill's got a girlfriend!

BILL  
Mom, make him cut it out!

MRS HARPER  
Junior!

JUNIOR  
Well Bill HAS got a girl.
8. INT. - BILL HARPER'S HOUSE - NIGHT

MRS HARPER
Quiet! And put that candy away until after dinner. Henry, you shouldn't have given it to him.

JUNIOR
Well he has got a girlfriend and her name is Mary!

BILL
I'll shut you up!

Bill chases Junior around the table.

MRS HARPER
Bill! Junior! Quit that carrying on! Junior!

MR HARPER
Aw, let them alone. They're all right. They're young.

JUNIOR
Bill's got a girl!

Bill catches Junior.

JUNIOR
I didn't mean it Bill, honest I didn't!

BILL
Aw. Well, what I'm burnt up about is that you didn't say that Bill had a swell girl!

JUNIOR
Gee! It must be love! She HAS to be swell for you to like her!

BILL
Uh Huh. Sounds like you want something. Come on, what is it?
JUNIOR
Well, it's my model airplane. It won't work. Gosh, Bill, you can fix it. You can fix anything!

BILL
(laughs)
Ok, I'll fix it!
Bill is standing in front of a store. Jimmy Lane, driving his sister's convertible, pulls over.

JIMMY
Hey Bill!

Car rolls to a stop.

BILL
Oh hello Jimmy!

JIMMY
Mary told me to wait and tell you she had to go home, 'cause her mother wanted her to go to the dress maker with her.

BILL
Oh thanks, Jimmy. Mmmm, must be getting grown-up, I see Mary let you have the car.

JIMMY
(proudly)
Yeah! Can I take you anyplace?

BILL
Hmmm, I wasn't going any place in particular.

JIMMY
Well then, how about driving me over to the, Joe's place with me? I'll buy you a soda.

BILL
(laughing)
I never drink the stuff.

JIMMY
Well, gee, I'll buy you something else.
BILL
Ok, you're on the hook for one root-beer!

JIMMY
Swell!

Bill gets in the car with Jimmy, Jimmy starts it up.
10. INT. - THE MALT SHOP - DAY

JOE
Hi Bill! Hi Jimmy.

BILL
Hi Joe!

JACK
Hey Jimmy!

BLANCHE

BILL
Hello Blanche.

JIMMY
Hello Ralph. How ya been, Ralph?

RALPH
Oh hello Jimmy.

Waitress comes to table.

JIMMY
(to waitress)
Two sodas. Oh, I mean, one float and one root beer.
(to Blanche)
How's Mae?

BLANCHE
Oh, she's fine. We're going up to her apartment later.

JIMMY
Can Bill come along?

BLANCHE
Uh huh.
(To Bill)
Want to come?
BILL
Well--

JIMMY
Oh come on Bill, you'll get a kick out of it.

BILL
(reluctantly)
Thanks just the same.

BLANCHE
Aw, come on Bill! Mary won't be jealous!

JIMMY
Why sure, Bill! All the kids will be there, its keen!

BILL
Well I don't know, I really shouldn't... Well, ok.

The malt shop piano player, "Hot-Fingers Pirelli" improvises in a popular piano style of the day, and smiles maniacally.
Music blaring, and high-school kids - boys in suits, girls in knee-hemmed dresses - jitterbugging enthusiastically to jazz. The sound of "crazy" laughter is heard in the background. Jack heads to the door. The door buzzer sounds as Jack continues to the door. Ralph, Jimmy, Blanche and Bill are there.

JACK
Hiya kids!

RALPH
Hello Jack, what do you say?

JACK
Yeah, come on in.

Jimmy joins Agnes on the couch with an embrace and kiss. Blanche looks at Bill, who is beholding the scene in the room.

BLANCHE
Come on Bill, don't stand there!

Bill walks over to and sits by Blanche.

Mae enters.

BLANCHE
Mae! He's Bill Harper. He's ok.

BILL
(nervously)
Hello!

MAE
(warily)
Well, if you say so, it's all right with me.
(soles shakes his hand)
I'll be back in a minute.

Mae leaves party in den, and enters the kitchen.
MAE
(to Jack)
There's a new one in today.

JACK
Yeah, Bill Harper. He's all right.
Blanche has got herself quite a yen for him.

MAE
Not bad. I didn't think she had that much taste.

JACK
She knows what she's doing. She's got Ralph nuts about her, and now she's got her hooked up with this new kid.

MAE
(see empty reefer box from cabinet)
Hey, we haven't any more smokes. You better run over and get some.

JACK
Why couldn't you find that out when I was here this morning? Now I've got my car at the shop.

MAE
Well, what of it? That kid out there, Jimmy. He's got a car. (hands Jack his jacket)
He'll take you.

JACK
(stands)
Oh, all right.

Jack dons jacket and leaves kitchen, enters den. There kids
are smooching; one pair scurry to the record player to put on another record. Jimmy is making out with Agnes on a couch.

JACK
Hey Jimmy:

JIMMY
(standing)
Yeah?

JACK
I need to go over to Cedar Avenue for a minute. You've got a car haven't you?

JIMMY
Why yeah, its my sister's.

JACK
Mind giving me a lift?

JIMMY
Why, sure! Come on!

JACK
O. K.

"Satanic" jazz music (according to Anslinger, Hearst etc.) starts to play - a seemingly happy tune.

Jack and Jimmy exit. Blanche and a nervous Bill are seated together, Ralph across the room. Another couple passionately kisses and hugs on a couch across the room, as jazz music plays.

Bill looks nervously at the make-out scene on the couch. He offers an ordinary tobacco cigarette to Blanche, seated next to him.

BLANCHE
(uninterested)
No thank you.

Bill lights the tobacco cigarette.
Mae enters into living room with tray of ready-rolled reefers.

    MAE
    Well, here they are.

    BLANCHE
    (perks)
    Oh, thanks!

Blanche enthusiastically reaches for a reefer across Bill's bewildered face.

    RALPH
    (seated across the room)
    Oh Mae, don't forget me!

    MAE
    (sourly)
    I never forget you.

Mae hands Ralph a reefer.

Bill puffs on an ordinary tobacco cigarette.

    BLANCHE
    (taking Bill's cigarette, handing him a reefer)
    Oh dear, if you want a good smoke, try one of these!

Agnes puffs on her reefer, and smiles as if greatly enjoying it.

    BLANCHE
    (to Bill, who isn't smoking a reefer)
    I thought you were a sport!

    (strikes a match, lights her reefer)
    Of course, if you're afraid...
Bill warily eyes the marihuana cigarette, and - as if to prove he isn't afraid - puts it in his mouth.

**BLANCHE**
(happily)
That's better! That's more like it!

(lights Bill's reefer)
I know you'll like it, really you will. Just take a puff of it.

Bill takes a puff as Ralph laughs maniacally, reefer in hand.
12. EXT. - IN FRONT OF BOSS'S OFFICE - DAY

Boss's office is on a city street. Mary's car - a convertible with the top down - driven by Jimmy pulls up, and Jack gets out.

JACK
Just be a minute, kid.

JIMMY
(anxiously)
Hey Jack, give me a cigarette before you go, will you?

Jack warily gives him a reefer. Jimmy lights up while Jack enters the boss's office.
BoSS
Hello Jack.

JACK
Hi Boss.

BOSS
How's business?

JACK
Getting better every day. Those kids sure go for it.

BOSS
Swell.

JACK
(counts money)
Had to run over for couple more cartons. Ran short today.

BOSS
Uh huh.

Jack places some money on Boss's desk.

BOSS
(on the intercom)
(to Jack)
It's all right, stay where you are.

Jack opens door for Pete, who enters.

PETE
(to Boss)
I want to talk to you.
BOSS  
(nods)  
All right, go ahead. Jack's OK. What's the beef?

PETE  
Listen, you never heard no beef when I had to sell that rotten gin.

BOSS  
(putting away the money)  
You're after the dough aren't ya?

PETE  
Yeah, well I don't need dough that bad.  
(disgusted)  
Taking two-bit pieces from kids!

BOSS  
There are millions of two-bit pieces just beggin' to be taken. Don't be a dope.

PETE  
I'm just DOPE enough to draw the line selling hop to kids!

BOSS  
(in mock-complicity)  
All right, Pete. You know what my policy has always been. If you boys are not satisfied, I'm always glad to have 'em retire... Retire, "permanently".

So long.

Pete slowly leaves, but at the door, turns to Boss.
13. INT. - INSIDE BOSS'S OFFICE - DAY

PETE
I only wish you had a couple of kids, so I could--

BOSS
Get out!
(to Jack)
All right Jack, pick up your stuff and get out of here, it ought to be ready by now.

JACK
Ok, Boss.

Boss resumes cranking his adding machine as Jack leaves.
14. EXT. - IN FRONT OF BOSS'S OFFICE - DAY

Jimmy, in the driver's seat, starts the car as Jack approaches. Jimmy drunkenly tosses his lit marihuana cigarette butt to the street.

   JIMMY
   (exhaling reefer smoke, slurring words)
   Let's go Jack, I'm red hot!

   JACK
   Better be careful how you drive, or the first thing you know, you'll be ice cold.

Jimmy appears to pooh pooh the idea. The car starts back to Mae's apartment, speeding through a 1930's Los Angeles.

   JACK
   Take it easy, kid!

   JACK
   Slow down - you'll kill somebody!

Jimmy speeds on, running through a stop signal, striking down an upright citizen of the town. Jimmy doesn't slow down or stop for the elderly man who is left lying in the street. Concerned onlookers gather around the critically injured man, as the hit-and-run drivers keep going.
Mary eats her breakfast alone. Mrs. Lane enters the room with a plate of toast.

**MRS. LANE**
Mary, you're not eating your breakfast again. Bill Harper hasn't been around lately. Anything wrong between you two?

**MARY**
(crossly)
Why SHOULD there be anything wrong?

**MRS. LANE**
(soothing)
There shouldn't be I'm sure. And what ever it is, it isn't serious, I know.

**MARY**
I'm sorry Mother, for snapping at you like that.

**MRS. LANE**
Don't worry about it, dear. Why don't you speak frankly to Bill? He'll be honest, whatever the trouble is. I'm sure Bill Harper never lied about anything.

**MARY**
Yes, that's right. Bill's mother says he never lies.

**MRS. LANE**
There, you see?

**MARY**
You think it would be all right, if I speak to him about it?
MRS. LANE
Why, of course!

Jimmy enters room, looking guilty.

MRS. LANE
Oh Jimmy.
(kissing him)

JIMMY
Hello mom.

MRS. LANE
Sit down, darling, and I'll have your breakfast for you in a moment.

Jimmy sits at table. Mrs. Lane leaves room.

the movie appears to be broken and missing a few seconds here

MARY
... Jimmy!

JIMMY
What have I got to worry about?

MARY
Why don't you tell me?

JIMMY
Oh for Pete's sake, don't start to cross examine me, will ya? I'm all right.

MARY
Jimmy! Don't let Mother see you like this!

Mrs. Lane enters room with Jimmy's breakfast, Jimmy straightens up. Mrs. Lane serves Jimmy breakfast.
A big, important-looking, Government building.

Fade in to office door, plaque reading, FEDERAL OFFICES, Bureau Of Investigation. Fade in to inside of office where Dr. Carroll is sitting in front of a G-man, who is seated at a 1930's government desk.

DR. CARROLL
There is no doubt, that there is an organized gang, distributing the narcotic, to students. Not only in my school, but all over the city. You government men have got to find some way to put an end to it!

MR. WYATT
Of course I agree with you, Dr. Carroll, but do you realize that marihuana is not like other forms of DOPE? You see it grows wild in almost every state of the union. Therefore, there is practically no interstate commerce in the drug. As a result, the government's hands are tied. And frankly, the only sure cure, is a widespread campaign in education.

DR. CARROLL
Oh, its all right to talk about education Mr Wyatt, but we educators can't do anything until the public is sufficiently aroused.

MR. WYATT
Let me show you something. In 1930, the records on marihuana in the Washington office, narcotics division,
scarcely filled a small folder like this. Today, they fill cabinets.

Walks over to some filing cabinets.

MR. WYATT
All these, devoted to marihuana records.

Taking a folder, Mr Wyatt walks back to the desk with Dr. Carroll.

MR. WYATT
Here is an example. A sixteen year-old lad, apprehended in the act of staging a holdup. Sixteen years old, and a marihuana addict. Here is a most tragic case.

DR. CARROLL
Yes, I remember. Just a young boy. Under the influence of the drug, he killed his entire family with an axe.

MR. WYATT
Then there is the most vicious kind of case. Here.

He hands Dr. Carroll a clipping.

MR. WYATT
In Michigan, a young girl, seventeen years old - a reefer smoker - taken in a raid in the company of five young men.

Dr. Carroll frowns.

MR. WYATT
Here is a particularly flagrant case.
16. INT. - GOVERNMENT OFFICE - DAY

DR. CARROLL
Yes, I remember the newspapers made quite a play of it. In West Virginia, wasn't it?

MR. WYATT
Yes, and there are hundreds of them coming up, new ones every day.

DR. CARROLL
I'd like to take these records, if I may. I feel they would be of invaluable assistance to me, in combating the evil in my school.

MR. WYATT
You're very welcome, Dr. Carroll.

DR. CARROLL
Thank you.
17. INT. - PRINCIPAL'S OFFICE - DAY

Bill enters. Dr. Carroll is seated at his desk.

DR. CARROLL
Sit down, Bill.

Bill sits.

DR. CARROLL
There seems to be something wrong. What is it? You were always a fine student. You always had excellent grades.

BILL
Oh I guess the work is getting a little harder, Doctor Carroll.

DR. CARROLL
No. No, it isn't that. Bill, I'd like to help you. But of course I can't unless you let me. You're undermining your health.

BILL
No, there's nothing Doctor Carroll, really there isn't. I'll study harder, honest!

DR. CARROLL
Honest? If you were being honest with me and honest with yourself, I'm afraid you'd tell me an entirely different story. Bill, I'm, I'm going to ask you a straightforward question, and I'd like to have a straightforward answer.

Bill avoids eye contact, looks away nervously.
BILL

Yes sir.

DR. CARROLL

Isn't it true that you have—perhaps unwillingly—acquired a certain harmful habit, through association with certain undesirable people?

Bill looks away, frowns, and wrings his hands.

DR. CARROLL

Well?

BILL

Oh, no sir, I haven't Doctor Carroll. Well, that is, you see, I'm worried about something at home.

DR. CARROLL

All right my boy, we'll just have to let it go at that. But remember, if you ever want to confide in me, no one will ever be the wiser.

BILL

Thank you, Doctor Carroll.
18. EXT. - TENNIS COURT - DAY

Mary is dressed for tennis with racket in hand, waiting. Kenny, also dressed for tennis and with racket, enters.

KENNY
Hello, Mary. You wanna play a set?

MARY
Thanks Kenny, but I'm waiting for someone.

KENNY
Well if you're waiting for Bill, he hasn't been here in weeks.

Mary, upset, quickly turns and stomps off.
Blanche, obviously high on reefer, dances in a drunken manner. Ralph and other kids are sitting. A stoned Bill is standing on the other side of the room, facing Blanche and smiling.

**BLANCHE**

Come on Jimmy, play something hot!

Jimmy walks to piano with Agnes in tow and begins to play. Blanche dances and starts to shed clothing.

**BLANCHE**

Come on Billy, dance with me! Ah, ha ha ha!

An intoxicated Bill begins to dance with Blanche. They dance towards the bedroom.

In the kitchen, Mae fixes a drink. Jack enters, but peeks back at the scene in the living room.

**JACK**

Didn't take that new kid long to catch on.

**MAE**

(pouring drink)

Don't take any of 'em long.

Jack walks to the refrigerator and pulls out some food.

**MAE**

Say, don't you ever get fed?

**JACK**

You're feeding me, can't you see?

(Sits at table to eat)

Get me a knife and fork, will ya?
MAE
Get it yourself.

Back in the living room, Bill dances an intoxicated Blanche back to the bedroom, as she laughs and doffs clothing. Ralph, watching the couple dance from the living room, remains seated, and smokes from his reefer, laughing madly.

BLANCHE
Come on, Bill! Come on! Come on!

In the bedroom, Blanche embraces Bill, and closes the door with her foot behind her. As the piano dins in the background, the couple giggle and remove articles of Blanche's clothing.

She lays down on a divan, pulling Bill down with her.

BLANCHE
Come on! Come on...

Bill lays with her, embracing her. Bill's hand innocently goes around her, but Blanche places Bill's hand down there; just below where we can see.

Back in the living room, Jimmy is attempting to play the piano, while Agnes distracts him by kissing him. Ralph continues to smoke his reefer, ogling couples making out, cackling maniacally.
Fade in to Mary Lane's front door, where two police investigators want to ask Mary some questions.

INVESTIGATOR
Morning, miss. We're from the Police Department.

MARY
Good morning.

INVESTIGATOR
We're tracing a hit and run driver. Someone caught the license number at the place of the accident but didn't get it quite right. And we're checking all numbers like it, and yours was one of them.

MARY
Well I'll try to help you.

INVESTIGATOR
Do you remember what you did on the 29th of last month?

MARY
Oh, that was the day before Mother's birthday.

Oh yes I remember that because I left school and went directly to the dressmaker's with Mother. I was there all afternoon.

INVESTIGATOR
Did you happen to loan your car to a couple of men?

MARY
(nervously)
No. No, I had the car all afternoon myself.
INVESTIGATOR
Well, thanks Miss, sorry to have troubled you.

MARY
Tell me, er, did they, was the person, killed?

INVESTIGATOR
Fortunately he wasn't, but that's still no excuse for hit and run driving.

They leave, and Mary, pensively, closes the door.
Fade in to Mary, entering the empty Malt shop. She approaches the soda-jerk, Joe, who is cleaning glasses.

MARY
Had Jimmy Lane been here today?

JOE
(eyes Mary suspiciously)
He was in. He went over to Mae's place. You know where that is.

MARY
Well... he was going to wait for me here... So, he didn't, give me Mae's address. Are you sure Jimmy didn't leave any message for me - Mary?

JOE
No he didn't.
(eyes Mary)
But I guess you're OK. I'll write it down for you.

Joe jots down Mae's address for a nervous Mary.
22. INT. - MAE'S APARTMENT - DAY

The door-buzzer sounds. Ralph answers, and it is Mary.

RALPH
Mary!

He shakes her hand, pulling her in the apartment at the same time.

RALPH
Come right in!

MARY
Is Jimmy here?

RALPH
He's around somewhere, I, I think he went out to take Agnes home. He'll be right back. Come in and sit down Mary. And let me take your coat.

Fade in to kitchen, Jack and Mae are there.

MAE
Who's the new kid who just came in?

JACK
Oh it's that gal that Ralph has gone overboard for. It's funny, he hasn't been able to get her up here before.

Back in the living room with Ralph and Mary, Mary is looking around for the first time. Ralph whispers to passed-out couple on the couch.

RALPH
(whispering to groggy couple)
Hey! Hey! Scram, will ya?
The sleepy make-out couple obediently leaves. Ralph joins Mary who is sitting on the couch.

Ralph slyly takes a reefer - disguised as an ordinary smoke, and lights it. He exhales a cloud of smoke which passes in front of Mary's face. He hands her a reefer. Mary is pensively staring off in the distance.

RALPH
Smoke, Mary?

MARY
Thanks.

Ralph carefully observes Mary as she taps the cigarette on the back of her hand, as if it were an ordinary tobacco one.

MARY
(looking away, distracted)
Are you sure Jimmy will be back soon?

RALPH
(striking a match)
Sure, any minute.

Mary lights her smoke, and inhales, seemingly not noticing that this is a dread marihuana reefer, and not a tobacco-filled cigarette. She puffs a few times. Ralph watches Mary, waiting for the drug to take effect. Mary puffs away, distracted.

Back in the bedroom, Blanche is wakening from a post-romp slumber. A remorseful Bill stares out the window, away from Blanche. Both look like they have fallen asleep with their clothes on. Blanche stretches, revealing she's down to her slip, Bill's bow-tie is undone. Bill looks at Blanche and puts his head in his hands.

Back to the living room, where Mary is now giggling from the marihuana. She tosses her reefer, and giggles. Ralph hands her his and she giggles again.

Meanwhile, into the kitchen with Mae and Jack. Jack pours Mae a bit from a bottle of booze. Mae has a lit cigarette.
MAE
(eyeing the puny shot)
Say, what's the matter, an orphan?

RALPH
(filling the glass)
Where do you put it, you got a hollow leg?

MAE
(tipsily)
Thank you.

Mary (with Ralph in the living room), puts out the reefer she's holding, and holds her head.

RALPH
(taking her arm)
How do you feel, Mary?

He puts his arm around her. Mary pushes him away.

RALPH
(persistently)
Oh Mary.

He forces himself on her, but she struggles.

MARY
(trying to get away)
No. No! No, stop it! Stop! Stop!

Ralph is practically on top of her, holding her down.

MARY
(trying harder to get away)
No! Leave me alone! Leave me alone!

She struggles, but Ralph won't stop.
Back to the bedroom, a groggy and stoned Bill stumbles to the door.

In the living room.

MARY
(struggling)
No! Leave me alone!

RALPH
(forcing her)
It's all right, Mary!

Ralph continues to forcefully hold Mary as she struggles. He begins to unzip her dress.

MARY
(screams)
Aaaa!

Bill stumbles out of the bedroom and sees the two struggling.

Fade in to scene in Bill's imagination. In Bill's blurry imagination, Mary is unzipping her dress and happily submitting to Ralph. Bill goes in and out of focus as he imagines Mary is stripping for Ralph. Bill (due to the marihuana) somehow can't see that Ralph is forcing himself on poor Mary, who is screaming and violently struggling to get free.

Bill stumbles over and grabs Ralph, and Ralph and Bill begin to fight.

From the kitchen, Jack hears the commotion, grabs his pistol from his jacket, and enters the fracas in the living room. Jack grabs Bill. As Bill and Jack wrestle, the gun goes off.

Mary has been fatally wounded and lies dead, a neat bullet hole in her back (coincidentally where her dress was unzipped and pulled down by Ralph): the bullet has pierced Mary's heart.

Bill and Jack continue to struggle until Jack pistol-whips Bill and knocks Bill out. Blanche and Mae look on.
BLANCHE
(looking at Mary)
Ralph, Ralph! Look!

RALPH
Jack, is she all right?

JACK
(examines Mary's body, then pauses)
She's dead.

Mae and Blanche visibly recoil from the news.

JACK
(thinking)
Mae, get me some water.

Mae exits.

JACK
(to Ralph and Blanche)
Now listen you two, I want you to get out of here. Get out of here and forget you were ever in here today. I'll handle this. Now get going!

Blanche and Ralph exit.

Jack takes his pistol, wipes it with his handkerchief, and - kneeling next to a still knocked-out Bill - places the gun in Bill's hand. Mae arrives with the water.

JACK
(taking the pitcher of water)
Give it to me.

Jack sprinkles some water on Bill's face, and Bill starts to awaken.

JACK
Here.
Jack gives the pitcher back to Mae, and helps a groggy Bill back to his feet. Bill is holding the gun now, but doesn't know it. Jack points Bill at Mary's lifeless body.

BILL
Mary!

Bill looks down at his hand, which is holding the gun. He drops the gun in bewilderment and crouches next to Mary's body.

BILL
(gently shakes her)
Mary!

BILL
(to Jack)
What happened?

JACK
You killed her.

Bill breaks down and begins to weep over Mary. Jack and Mae step back as Bill cries.

JACK
(To Mae)
Look. After I scram, you call the cops. And this is your story, remember it. These two kids came up here for a couple of beers. You were out in the kitchen, you heard the shot. When you got in here, that's what you found. Just stick to that story.

BILL
(cradling Mary's lifeless head)
Mary! Mary... speak to me! Mary!
23. INT. - MALT SHOP - DAY


JIMMY
(looking around nervously)
Hello, Jack.

JACK
I was just talking to a friend of mine. A cop. A sergeant on the homicide squad. That guy you hit that day, died.

Jack looks at a worried Jimmy.

JIMMY
Died? You - I mean, you didn't--

JACK
No. I didn't crack, and I'm not going to. Nobody will ever know you were driving that car.

JIMMY
Thanks Jack--

JACK
Just as long as you keep your mouth shut you were ever at Mae's apartment.

JIMMY
Why sure Jack, sure.

JACK
O. K.
Fade in newspaper headline: HARPER MARIHUANA SLAYING TRIAL OPENS.
24. INT. - COURTROOM - DAY

Fade in to courtroom.

DEFENSE ATTORNEY
Your Honor, I'd like to recall Doctor Alfred Carroll to the stand.

JUDGE
Call Doctor Alfred Carroll to the stand.

Dr. Carroll sits in the witness booth.

DEFENSE ATTORNEY
Doctor Carroll, as Principal of the Lakeside High School, did you, during the last three months, notice any changes in the demeanor and attitude of your student, William Harper?

DR. CARROLL
Yes, in a number of things. For example, at times, dissociation of ideas. In uh, another instance, I happened to attend the recent interscholastic tennis matches. And while Bill Harper, had been considered an exceedingly good player, I saw him miss the ball by as much as three or four feet. This I understand could be attributed to the use of marihuana. It causes errors in time and space.

PROSECUTOR
Objection your honor! The witness isn't qualified to express opinions upon the effects of narcotics.
JUDGE
Sustained. Doctor Carroll has been called merely as a character witness.

DEFENSE
Well then, although you didn't know with your own knowledge that the defendant was using marihuana, did you notice any changes that would lead you to believe (as an educator) that he was under some severe mental strain might possibly have been induced by some drug?

DR. CARROLL
Yes, I recall distinctly a few weeks ago. It was during a class of English Literature. There was a serious discussion of Shakespeare's Romeo and Juliet, when he suddenly burst into an uncontrollable fit of hysterical laughter.

Bill's parents watch the proceedings apprehensively.

DEFENSE
By the way, Doctor Carroll. Six months ago, what would have been your opinion regarding the character of my client?

DR. CARROLL
He was a fine upstanding American boy: a good scholar; a good athlete, and representative of the caliber of young men we are proud to graduate from our school.
25. INT. - APARTMENT 32 - DAY

In a new, smaller "hide-out" -type apartment, Ralph sits nervously smoking a reefer and talking to Blanche.

   BLANCHE  
    (to Ralph)  
    Oh, snap out of it, will ya?  
    (thinking out loud)  
    Not our fault. Why'd I ever bring him up there, anyway?  
    He's just a kid. Can't hang him.

   RALPH  
    (exhaling smoke,  
     with maniacal look)  
    Shut up, shut up!

   BLANCHE  
    Why don't you let yourself go? Talk! Go off your nut,  
    and have me that way too. It was his own fault, wasn't it?

   RALPH  
    (exhaling smoke,  
     with crazed look)  
    Shut up! They've got us hidden out, haven't they? The cops can't find us.

Mae looks and listens from the next room. Jack is stretched out on a cot reading a paper.

   MAE  
    (hushed, to Jack)  
    Jack! Jack, I want to get out of here.

   JACK  
    You're gonna stay here just as long as we have to keep those two under cover. 'Til the trial's over - or the boss gets a better idea.
MAE
But they're getting on my nerves!

JACK
It can't last much longer. I'm not worried about her. We gotta keep him gagged.

MAE
Oh, he's about ready to crack.

JACK
All you gotta do is keep him from having too many reefers.

MAE
Any day now that punk'll get hot. He'll probably spill and tell all he knows if he gets a chance.

JACK
(rising to his feet)
I don't think he'll get it. (donning jacket) I'll see you later.

MAE
Where are you going?

JACK
I'm gonna see the boss.

Jack exits as Mae prims in a mirror.
26. INT. - BOSS'S OFFICE - DAY

Boss is seated. Jack enters.

BOSS
Hello Jack.

JACK
Hello Boss.

Jack sits in a chair in front of boss's desk.

JACK
What are we gonna do about that Wiley guy?

BOSS
Still jittery, huh?

JACK
I don't know what the punk's gonna do.

BOSS
Keep feeding him those hop sticks.

JACK
That's what Mae's been doing. That's no good. I've gotta hunch he's due to crack when that Harper verdict comes in. If he's on the tea, he's liable to take a powder on us, and blow his top to the D.A.

BOSS
You mean we'd all be better off if he never, uh, heard the verdict?

Jack nods.
26. INT. - BOSS'S OFFICE - DAY

BOSS
Well, what are you waiting for?

Jack makes an O.K. sign, and winks.

Newspaper headline, "HARPER VERDICT EXPECTED TONIGHT".
27. INT. - COURTROOM - DAY

Fade in to courtroom, where the prosecutor is making his final summation to the jury.

PROSECUTOR

You ladies and gentlemen of the jury, have a duty to perform; a duty to yourselves, and to our community. Mary Lane is dead.

The jury recoils at the word "dead".

PROSECUTOR

The evidence you've heard at this trial, could not have failed to convince you of the guilt of the defendant.

(pointing at Bill)

By his own admission, he pressed the trigger of the weapon that sent lovely and innocent Mary Lane to a tragic and untimely death.

A grieving Mrs. Lane is in the courtroom, sobbing into a handkerchief.

PROSECUTOR

We are not so much concerned about the motives behind the deed, as to the deed itself. While the defendant has told you that he saw someone attacking Mary Lane, and that his mind went blank from that moment on, the defense has been unable to produce one witness to substantiate that statement. Now ladies and gentlemen of the jury, you've heard able men testify at this trial. Men who were proud to bring out the fact that the defendant might have become momentarily insane.
when he fired the shot that killed Mary Lane. But the defense has been unable to prove that he was insane. William Harper was sane when he visited the apartment where the tragedy occurred. He was in the habit of visiting the place. He was sane when he went to bed with another young women.

Bill attempts to hide his face. His lawyer gently pulls him up to face the prosecutor.

PROSECUTOR
You've all heard what went on in that room. You heard it from the defendant's own lips. Involved, as he was, in a tawdry love affair, Mary Lane was in the way. She had found him out. In a moment of anger, he deliberately and willfully, killed her. If such deeds are permitted to go unpunished, this community would cease to be a decent and safe place for us or our children to live. I do not believe I need to plead, or even demand, that you bring in a verdict to punish the defendant for the crime he has committed against society. You are upright citizens. That is why you were chosen to judge another. And as honest, upright citizens, there is only one verdict which you could find. And that is, a verdict of guilty!
CLERK
(not seen)
And this court will be
adjourned until the jury's
verdict is reached.
Jurors are seated about a table.

**JUROR1**
I suppose you all feel the same about this case.

**JUROR2**
But he might have been insane when he did it--

**JUROR3**
No he wasn't.

**JUROR1**
He knew what he was doing.

**JUROR2**
But, supposing he was insane?

**JUROR1**
You'll never get me to believe it nor anybody else. We'll take a first vote.

Jurors write something on small sheets of paper, hand them to Juror1.

**JUROR1**
(opens, examines sheets of paper)
Eleven for conviction, one for acquittal.

**JUROR2**
But there's a reasonable doubt about the boy's sanity. We can't--

A cord for a pull cord lamp situated over the table swings pendulously.

**JUROR1**
No doubt about the fact that
he murdered her. He admitted it himself. That wasn't the first time he was there.

Juror1 stares in the direction of the swinging cord, a portrait of George Washington off to the right. The (hypnotically) swinging cord fades into a swinging hangman's noose.

JUROR1
We gotta make an example, before boys like that contaminate all of our children. We can't have every murderer hiding behind the guise that he's insane.

Two upright lady jurors nod in agreement.

One lady writes "guilty" - dotting the "i" and crossing the "t" of the word.

JUROR1
Sure they see red before they kill somebody. But who's fault is it?
The reading of the verdict. The jurors file in the jury box.

JUDGE
Have you reached a verdict?

JUROR1
We have.

JUDGE
The defendant will rise.

Bill stands.

JUDGE
What is your verdict?

JUROR1
We find the defendant guilty as charged.

MRS. HARPER
No!
(sobs)

In the courtroom, Mae is in attendance.
30. INT. - APARTMENT 32 - NIGHT

A somewhat disheveled Ralph - darkened eyes - is pacing nervously, Blanche is playing a stormy piano piece.

 <![CDATA[RALPH]]>  
Stop that racket. Stop it!

 <![CDATA[BLANCHE]]>  
What's the matter with you?  
You give me the creeps.

Ralph, looking crazy, laughs a demented laugh, notices the empty box of reefers.

 <![CDATA[RALPH]]>  
Mae. Mae!

Mae enters.

 <![CDATA[MAE]]>  
What do you want?

 <![CDATA[RALPH]]>  
(madly)  
Bring me some reefers!

Mae reluctantly leaves to get some. Blanche resumes playing, as Ralph paces nervously.

 <![CDATA[RALPH]]>  
They're going to hang him.  
(almost crying)  
Blanche, they're going to hang him!

 <![CDATA[BLANCHE]]>  
Aw come on, get a hold of yourself.

Mae enters with the reefers.

 <![CDATA[MAE]]>  
Here ya are.
Ralph's attention focused on box of reefers, he grabs one, laughing maniacally. He lights it.

    MAE
    Now quit that crazy laughing!

    RALPH
    Where's Jack? I want to get out of here.

    MAE
    They'll pick you up and hang you, if you don't pipe down.

    RALPH
    I wanna see Jack. Jack. I wanna see Jack. Jack...

    MAE
    (to Blanche)
    You better quiet him.

    BLANCHE
    I can't do anything with him.

Ralph sits and puffs the reefer, laughing in a crazy manner.

    RALPH
    (thinking)
    I've gotta see Jack. We can't let that kid hang.
    (begins to weep)

    MAE
    He'll be here, don't worry, he'll be here in a little while.

    RALPH
    I've got to see him. I've got to see him.

Mae walks over to Blanche, and motions for Blanche to begin playing the piano again. She begins a stormy, dramatic piece. Ralph looks distressed and sobs.
RALPH
(sobbing)
Oh!

Blanche stops playing and goes over to Ralph.

BLANCHE
Don't worry darling,
everything will be over soon.

She kisses him on the cheek.

BLANCHE
You want me to play something
for you?

RALPH
Yeah. Yeah, that's it. Play
something.

BLANCHE
All right. Come on.

Blanche leads Ralph to the piano and begins to play, as
Ralph smokes a reefer.

BLANCHE
Honey, give me a smoke, will ya?

He lights another reefer and hands it to her. She inhales
and kisses him. She begins to play again, as he smokes.

RALPH
(maniacal look)
Faster. Faster!

She begins to bring up the tempo.

RALPH
(maniacally)
Play it faster! Faster! Play
it faster.
RALPH
(fingers twitching)
Faster.

Blanche, with wild look, and reefer in mouth, plays it faster. Ralph, smoking, seems to be maniacally enraptured with the music.

Tossing his (lit) reefer (on the carpet) he holds his head with his hands, thinking. Ralph hears Jack enter the apartment. Blanche stops playing as Jack enters.

RALPH
(standing, facing Jack)
I know what you want. You want to kill me.

JACK
You're crazy. Take it easy kid. I just want to talk to you.

Jack begins to pull a pistol out of his jacket. But Ralph is ready with a fireplace poker, and proceeds to bash Jack over the head. Jack falls, but Ralph continues to beat him with the fireplace poker, over and over. Blanche crazily cries. Mae enters, and screams. Blanche screams and crazily cries/laughs. Ralph madly continues to beat a now thoroughly-dead Jack.

Downstairs, the apartment manager lady calls the police.

MANAGER LADY
Hurry! Hurry! There's a terrible fight going on! Yes, yes. Apartment thirty two.

Back upstairs, Blanche comforts a deranged Ralph, who is still holding the fireplace poker. Police enter the apartment. Blanche tries to run, but Ralph just sits, holding the fireplace poker, staring. The police grab Blanche.

BLANCHE
Stop it! Stop it! Get off of
me! Get your hands off of me!
Stop it! Take your hands off me! Stop it!

Cops exit with Blanche, Ralph, and Mae.
31. INT. - POLICE INTERROGATION ROOM - NIGHT

The police interrogation room is dark, except for a single lamp. Mae is under the lamp, getting the third degree from two cigar-smoking cops. Montage of clips of Mae getting the third degree, with voice-overs of cops.

MAE
Give me a glass of water.

TOUGH COP
Who's behind you?

MAE
No, no, no!

TOUGH COP
You'll hang if you don't talk. Who is Jack Perry? Are you ready to tell what you know?

MAE
Yes! I'll talk.

Cops allow Mae some water.

A short "calling all cars" 1920's montage of a police dispatcher talking into some big, important-looking 1920's style radio equipment. Wailing sirens follow. Clips of 1920's police motorcycles and 1920's police cars are shown. Appears to be stock footage thrown together.

A policeman slowly breaks down door with an axe. Boss is inside. Boss reaches (slowly) for a gun, but police grab Boss and take him without violence. On go the handcuffs.

Newspaper headline: "HARPER CASE GANG LEADERS CAPTURED - All Higher-ups Of Gang Behind Scenes In Harper Case Taken Into Custody - SWIFT ACTION PROMISED".

Fade in in to door plaque reading: "JUDGE'S CHAMBER".
32. INT. - JUDGE'S CHAMBER - DAY

The judge, Blanche, and some lawyers are seated around a table.

**LAWYER**
If we can gain some measure of leniency for my client, she is prepared to enter a plea of guilty, and, in addition, turn state's evidence in the case of William Harper.

**JUDGE**
I regret that this court is not prepared, to bargain with justice.

**BLANCHE**
(rises to her feet, determined)
I'll tell anyway. I was there. I saw it. I know who killed Mary. And I'll tell you who killed Mary Lane. It wasn't Bill. It was Jack. Jack Perry. He shot Mary then he put the gun in Bill's hand. We were all up at the apartment one afternoon, and Mary came in looking for her brother. Bill and I, we'd been in another room. And Bill came in, he caught Ralph with Mary so he started to fight. But it was Jack who had the gun. He was gonna hit Bill over the head with it to make him stop. And then, then the gun went off.

(emotional, almost weeping)
I saw it. I can see it now!
It was horrible! And, before we knew it, Mary was, Mary was, dead!
    (sits)
But you see, Judge, Bill didn't know that he hadn't killed Mary. He was so doped up they made him think he had. Ralph wanted to tell you too.

(weeping)
Oh, if they'd only let him!
But this is the truth, Judge. I'm telling you the truth.
After Jack saw that Mary was dead, he put the gun in Bill's hand! It was Jack's fault. And it was my fault too. I got all of 'em to come up to the apartment. I'm just as much to blame. I am.
    (really blubbering now)
I am!

JUDGE
Do I understand you wish to plead guilty to a charge of fostering moral delinquency in the case of William Harper?

BLANCHE
    (loudly blubbering)
Yes, yes, I'm guilty, I am!

JUDGE
    (to clerk)
Prepare a statement for signature, and also an order, setting aside the verdict in the case of The People versus William Harper.
(to Blanche and her lawyer)
In the interests of justice,
I shall direct a verdict of not guilty.

Clerk types, hands papers to Judge, who hands papers to Blanche.

JUDGE
Sign here, please.

Blanche rises and signs the papers.

JUDGE
You shall be brought into court on Thursday, the seventeenth when sentence will be pronounced. Meanwhile, you will be held as a material witness in the case of The People versus Ralph Wiley.

Blanche is led out of the room by a prison matron. Taking Blanche by the arm, the prison matron and Blanche slowly make their way down the hall. But seeing a window at the end of the hall, Blanche escapes the prison matron, and hurls herself through the window to her death. Blanche's body lies on the sidewalk.

PRISON MATRON
(looks out the window, screams)
Aaaa!
The judge is seated at his bench. Bill, his defense attorney, and the Prosecutor are present.

JUDGE
We have come in the hearings before this court today, to what I hope will be the final actions revolving about an unhappy and unfortunate case, one who's horrible tragedy will forever remain with me.

I am happy to have been enabled, before it was too late, to order the verdict of the jury, in the case of The People versus William Harper, to be set aside. But, young man, although this court is convinced that to declare you guilty would have been a gross miscarriage of justice, we cannot condone your acts. And we can express only the hope your experiences may not only keep you but thousands of others from the vicious pitfalls of marihuana. Thus I am ordering you to remain in this court during the next case, so that you will be obliged to witness what you yourself so narrowly escaped.

Call the case of The People versus Ralph Wiley.

Bill's mother and father embrace him. Mrs Lane and Jimmy look on.

An extremely deranged-looking Ralph is led in by two policemen, and marched to the bench.

PROSECUTOR
Your honor, in this case the
State waives trial of the defendant Ralph Wiley. It is convinced that he is hopelessly and incurably insane,

A series of very quick, up-close looks at Ralph's (?) marihuana-maddened face, complete with crazy eyes.

**PROSECUTOR**
A condition caused by the drug marihuana to which he was addicted. It is recommended your honor, that the defendant be placed in an institution for the criminally insane for the rest of his natural life. Defendant's council joins the State in this request.

**JUDGE**
Since Council for the defense, as well as council for the State seem to agree on this, I see no reason why the request should not be granted.
Dr. Carroll addresses the concerned parents.

DR. CARROLL
Yes, that happened right here, to your neighbors. It is not too much to say that in your hands lies the possibility of averting other tragedies like it. We must work untiringly, so that our children are obliged to learn the truth. Because it is only through knowledge that we can safely protect them. Failing this, the next tragedy may be that of your daughter. Or your son.

(pointing at us)
Or yours. Or Yours. Or YOURS!

Music, text overlay.

TELL YOUR CHILDREN

The End

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