

PROGRAM: "POINT-COUNTERPOINT"
DATE: FRIDAY JULY 13th, 1956
TIME: 8:30 -- 9:00 pm PDT

PRODUCER: RAYMOND WHITEHOUSE
NETWORK: TRANS CANADA
STUDIO: "A" Reh: 3:00 PM

"HUNTED"

by
Donald Erickson

#2

1. RALPH: I'm sure someone was following me this afternoon. But that's ridiculous. Why would anyone want to follow me? It's nervousness. I never thought of myself as a nervous person but you can never be sure they say, you never can know what's going on in your mind. That's Freud for you - made a lot of people extremely uneasy, with his Id - and his super-ego. I like my comforts, and why shouldn't I? I've worked all my life for them and now what - now that I can at last settle down and enjoy them without working - I begin to see things. I'm as nervous as a cat - and I was never nervous. Do you think it's the machine wearing down? Perhaps I should go away to the Mediterranean and forget things. Elaine would like that. I've always promised her a trip and never taken her anywhere - never had the time - but you should make time for those things. It would be a wonderful surprise for her; Elaine - we're going to Cannes. Never mind - I know you've got a lot to do - but you'll just have to forget everything. Everything, honey. I would like to see the look on her face. She's been looking tired and I don't like her to look tired. She's too young to be looking anything but happy. You haven't looked happy for a long time, darling.

.... MORE

1. RALPH:
(CONT'D)

It's my fault, isn't it? I've kept you stuck in too much. I haven't given you the freedom you deserve. I've been - selfish. You're young - and I'm so much older; but you see darling I never thought of it that way really - please forgive me, as long as you love me, that's all that matters. We are selfish, we old men - expecting to be loved - and that's a funny thing when you're young you don't need it so much. It is when you're getting on and feeling lonely and wondering where all your life has gone - that's when you really need love. Well, I'm not that old, damn it. I'm still - what nonsense! Shake it off, old boy! No one was following you. But there was. There was - I can say no, no, no one was following me - but there was - a man in a light hat and black shoes - all day today and all day yesterday - and - but why? Alright, another cigarette. I've got to get straight about this. I've got to think logically. A man is following me, or was. And I don't know why. But wait a minute. Is there any reason? Wait a minute. I have no enemies, I'm certain of that, that's something I've never wanted and never cultivated and if I have made a lot of money I never ruined anyone else to get it. I've never done anything wrong. I haven't a single major sin on my conscience - only little ones. But they say - they say you never know - what? - yes, they say - you bury these things - forget them deliberately. When you're a child - but try as I might I can't remember. Get hold of yourself old man. Think it out clearly - calmly.

.... MORE

1. RALPH:
(CONT'D) There is a reason why someone would want to follow you. There is a reason. It may not be pleasant either, but you can't dodge it, you've got to face it - alright. What could it possibly be? Robbery? Yes - that is possible. Someone could be planning to rob me. Well, they would get very little by robbing my person. My house? Yes - but why would they follow me? - except to find out what my movements are so the coast would be clear - possibly. Or else - an enemy. I have none, but the thing cannot be ruled out. Perhaps you don't know the enemies you make. What am I going to do? Should I wait? Get a gun? Hire a detective perhaps? But suppose - supposing it is just my imagination. It is not my imagination. I saw him!
2. MUSIC: SHORT QUICK, OUT TO
3. SOUND: A TYPEWRITER
4. RICHARDS: Hi. Any calls?
5. STENOGRAPHER: Oh, Mr. Richards, yes, a Mr. Ingersoll. He's in the waiting room.
6. RICHARDS: Ingersoll?
7. STENO: Here's his card.
8. RICHARDS: R. M. Ingersoll. Why that's the Ingersoll isn't it? You know - the Millionaire. Lives out at Bridgeport.
9. STENO: Is that him? I thought he look distinguished.
10. RICHARDS: He's also married. Send him in right away. I can't afford to keep a millionaire waiting.(FADE)

1. RALPH: (FADE IN) So that's it. Your job is to find out who could be following me.
2. RICHARDS: I see (PAUSE) You could help us on this Mr. Ingersoll, if you gave us an idea who might want to -
3. RALPH: I told you I have no enemies, Mr. Richards. The whole thing is a mystery to me. That's what I'm hiring you for. To find out why.
4. RICHARDS: We'll find out Mr. Ingersoll, don't worry -
5. RALPH: I would like a daily report. We'll try it for a week and see what you turn up - (FADE)
6. SOUND: (FADE IN) CLINK OF DINNER DISHES
7. HAROLD
(Servant) More meat Ma'am?
8. ELAINE: No, thank you. Fill up Mr. Ingersoll's water glass will you.
9. HAROLD: Certainly Ma'am.
10. SOUND: CONTINUES ISOLATED FOR A MINUTE
11. ELAINE: You seem deep in thought, Ralph. What's going on in there?
12. RALPH: Oh, yes. Well, as a matter of fact I was thinking about us.
13. ELAINE: Oh? And what were you thinking about-us?
14. RALPH: The servants can't hear us, can they?
15. ELAINE: Not from the kitchen, Ralph.
16. RALPH: I came home from downtown today and I looked in the mirror and I got a bit of a shock. I'm getting old.

1. ELAINE: You're not so old.
2. RALPH: Do you mind, Elaine?
3. ELAINE: Darling - you may be getting on but who isn't.
Don't forget - I'm forty.
4. RALPH: But I'm sixty three Elaine. There's twenty three
years difference.
5. ELAINE: I knew that when I married you, Ralph - since when
did you start brooding about your age.
6. RALPH: Sooner or later you've got to think about it -
especially when you have a young wife.
7. ELAINE: Perhaps you shouldn't have retired after all.
You're beginning to notice me, Ralph. I shall
have to take pains at the dressing table.
8. RALPH: It's true. You're quite right - I haven't
noticed you - not the way I should have. I've
taken you for granted. Like everything else.
Like my health, for instance. I thought it
would always stand up.
9. ELAINE: And it has.
10. RALPH: And you were my beautiful young wife - my prize
possession -
11. ELAINE: You really shouldn't have retired.-
12. RALPH: I never seriously considered you - what you
wanted (PAUSE) Oh, I gave you what you asked
for - but that isn't enough - is it, Elaine?

1. ELAINE: (PAUSE) Darling, I think it's a little late to be raking over the past. You -
2. RALPH: Have I given you what you wanted, Elaine? Tell me the truth. Are you happy?
3. ELAINE: The truth, Ralph?
4. RALPH: Yes.
5. ELAINE: You're interested in the truth now? at this late date? Don't you think it might do more harm than good?
6. RALPH: Why should it?
7. ELAINE: Why should it! Well, for one thing because -
8. RALPH: Go on.
9. ELAINE: Because it could hurt.
10. RALPH: You are not happy. You never were? Elaine, why did you stay with me? Why didn't you let me know -?
11. ELAINE: What was the use -
12. RALPH: You might have trusted me - If you really cared for me, you would have let me know. You haven't - you never loved me, did you?
13. ELAINE: Ralph -
14. RALPH: Never! I was never more than source of supply to you - the money bags.
15. ELAINE: Are you glad?
16. RALPH: What?

1. ELAINE: Are you glad you have your truth?
2. RALPH: Yes!
3. ELAINE: No you're not, you hate it. Now that you have it you can't bear it.
4. RALPH: I'm glad to know what's been going on -
5. ELAINE: And now you feel badly used, you want somebody else to blame - well there is no one else to blame. Unless you want to blame yourself. But not even you are to blame, Ralph. You started out poor and you aimed at wealth and you got it. You hit your target square. But now that you've hit it you look around and see all the other targets you never aimed at. That's too bad. Your arrow is flown, Ralph, and it's too late.
6. RALPH: You hate me!
7. ELAINE: I only pity you. I used to hate you because I respected you. Your ego made you big - but now that you see how you have failed as a man - as a man and a husband - you're small and afraid and hurt and spiteful. I can only pity you --
8. RALPH: Elaine - !!
9. ELAINE: Passion, so at last you have passion - well, it only looks funny on you now --
10. RALPH: Get out of my house! Get out.!
11. ELAINE: My house, he says, my house. You see, there it is. It was never anything but your house and I was only a part of it.

1. RALPH: I was going to take you away for a trip, I had it all planned. I was going to give you some of those things you've missed, but not now, I'm not. How do I know what's been going on here - who you've been playing around with behind my back - how do I know.
2. ELAINE: You don't know - darling!
3. MUSIC: BRIDGE
4. RALPH: I'm not happy about your work, Richards. You've found nothing.
5. RICHARDS: Mr. Ingersoll, I have had three men on your case for two weeks. They have gone over every business venture you were ever in - we have a complete -
6. RALPH: I never gave you authority to look into my business.
7. RICHARDS: How else, Mr. Ingersoll, did you expect us to find out who might have cause to dislike you. And we have got it down to three names.
8. RALPH: You were to find out who was following me - nothing more.
9. RICHARDS: But, sir, we --
10. RALPH: I didn't hire you to pry into my affairs! Surely it's a simple enough matter to find out who has been tailing me.
11. RICHARDS: No one has been tailing you.
12. RALPH: What?!

1. RICHARDS: That was the first thing we found out, of course. Two of our best men have been with you from the start - no one else has been on your tail - no one.
2. RALPH: You're certain - ?
3. RICHARDS: Absolutely, Mr. Ingersoll.
4. RALPH: Then you're a fool, Richards, and don't know your business. I saw him today.
5. RICHARDS: That's impossible.
6. RALPH: Are you calling me a liar?
7. RICHARDS: What'd he look like?
8. RALPH: I've never been close enough to see. But it was the same one. He wears black shoes and a tan hat.
9. RICHARDS: Well you saw one of my men, then. Riley always wears black shoes. Better for night work, he claims.
10. RALPH: It was not your man! You don't mean to say your man was following me before I hired him to - because it was the same man as before - the same!
11. RICHARDS: Take it easy - Mr. Ingersoll.
12. RALPH: Take it easy! While you spend my money and do nothing? Don't you think you're playing me for a sucker. Stretching this thing out as long as you can - snooping into my private affairs. I suppose you'd try blackmail if you could find something - you must have been very disappointed.
13. RICHARDS: You know what I advise you to do?

1. RALPH: I'll leave you with your retainer and nothing more, and if you want to --
2. RICHARDS: I advise you -- !!
3. RALPH: If you want to press a claim in court, that's fine with me, but my guess is --
4. RICHARDS: I advise --
5. RALPH: You won't do anything of the sort in case your whole crooked operation is exposed and --
6. RICHARDS: Out you get. Know where you're heading -- ? for the bug ward, Mr. Ingersoll.
7. SOUND: DOOR SLAMS
8. MUSIC: UP AND OUT
9. RALPH: (TO HIMSELF) So that's it -- I was crazy to hire him. You can't trust anybody any more. The bug ward, eh? So I'm going nuts. Well, no wonder. There's no loneliness like the loneliness of the man who's on top. -- You've got to be tough - you just have to be because they're all yapping at your heels and they'll cut you down if they get the chance. They hate you. You had the guts to get where you did and they never had, and they hate you for it. Elaine - my dear, sweet little wife - she'd have poisoned me if she could have, except I was her money bags - pull a string and out comes the money. All those years. Think of that. Money, money, money.

.... MORE

1. RALPH:
(CONT'D)

... Talk how they will about charity and equality but the first chance they get they slit your throat to take your purse -- You have to get to the end of your life to see how it is. He's following me! It is the same man alright! The same! The same man! It is. It is the same! I don't like it - I'm - When I was a kid I got stuck on that cliff and I looked down and I knew I was going to fall. I knew it. And now that guy's coming - I'll duck into the lane and out the other end and go round through the building and back to this street again. I've got to know. You crazy fool - you know! I'll try it. I've got a gun. I'll use it.. Get calm - calm.
(SINGING SOFTLY) "Sweet Rosie O'Grady."
Three names he said, he'd boiled it down to three names. (SINGS SOFTLY) "She's my steady lady."
Oh those days have gone forever - when we sang, us college kids and had the Crest Glee Club in - I should have married young you know - remember, Anne Winters? A woman to make a man happy - sweet eyes, young eyes, honest eyes - gone those days. Three names. I never hated anybody in my life, never. Who'd hate me? Why? You're frightened Ralph. Dead scared. Alright, the street again - Good old street. Oh Anne you - remember I had her on the beach and I'll never forget the look in her eyes. Three names. God save me - please God save me - the look in her eyes - the look - I never - I'm sweating.
There's something wrong with me. I'm not myself.

.... MORE

1. RALPH:
(CONT'D) ... The steam bath - a massage - it always made me feel like - new. Is he following? Look around Ralphy, look around. Haven't you the guts - to - yes, I have the guts. I got the guts. He's there. (PAUSE) My gun's loaded - but no - not like that. It's a game of wits, isn't it? ...

2. SOUND: DIALLING

3. RALPH: ... Mr. Paul Kligman. Is he in? Yes - Paul - How are you Paul? It's Ingersoll. Can you come right over? Yes - it's important. Oh sure I'm fine. I want to talk to you, Paul. It's important. Thanks, Paul.

4. SOUND: RECEIVER DOWN

5. RALPH: ... Think it out. Think it out calm and collected. It's got an answer.

6. MUSIC: BRIDGE

7. RALPH: Well, Paul - there's the story.

8. PAUL: I see.

9. RALPH: What do you think?

10. PAUL: I don't know what to think.

11. RALPH: Paul - do you know why I called you?

12. PAUL: Not exactly.

1. RALPH: Because your my oldest friend's son and the only person I can trust. Your father, and me, Paul - Oh we had our business differences - but we had something valuable - we loved working together. In the old days we used to get down to the office at seven o'clock in the morning - and -
2. PAUL: It's odd you should call me in to help you, isn't it, Mr. Ingersoll?
3. RALPH: Why? What's odd about it?
4. PAUL: I ought to hate you.
5. RALPH: Hate me? I don't understand?
6. PAUL: You killed my father.
7. RALPH: I beg your pardon - ?
8. PAUL: When you found it suited your purposes to discard him, you did. He trusted you. He loved you. I was only twelve then - and I remember my father coming home and he never went to the office again - but sat in the front room dying.
9. RALPH: You've got it all wrong, Paul. Your father's retirement was at his own request. His health wasn't good. I can assure you - I hated to see him go - it was never the same old firm without him. How can you say such a thing to me?
10. PAUL: Mr. Ingersoll, I don't know why you want me to help you - I don't know how you think you have the right --

1. RALPH: You look just like your father used to when you talk like that - but you're wrong when you say I discarded him, I didn't discard him. Big business discarded him. He was no good for the larger things, and he knew it. All the more power to him for knowing it.
2. PAUL: You were the big business that discarded him.
3. RALPH: Your Dad wouldn't have said that. He would have said: When you get so you can't make the decisions that are in the best interests of the firm, you're out. There's nothing wrong with that.
4. PAUL: What decisions - rigging stock structures - being your own creditor and your own debtor - pegging prices - ?
5. RALPH: Maybe. Either you grow or you get swallowed. You're either in business or you aren't.
6. PAUL: I don't like you, Mr. Ingersoll. I don't like you because you represent something I don't understand. Something without any centre in it. Something that seeks it's own increase without concern whether what it is increasing is of any value.
7. RALPH: You're young and the young have to deal in fine words. That's alright. I don't mind. It means you aren't dead on your feet. You've got principles. And that's important, of course.
8. PAUL: What do you want of me?
9. RALPH: Your help.

1. PAUL: Alright, someone is following you. What do you want me to do about it?
2. RALPH: Paul, I've got to find out who it is. And why. I can't do it by myself and the detectives I hired were good for exactly nothing. What about it, Paul?
3. PAUL: Go on.
4. RALPH: I've got a plan. There's a street I come down every day and every time this guy is behind me. Now there's a lane halfway along, you see -- and I want you to step in front of him as he comes along behind me. Stop him. Ask for a light or something. Don't let him go. Hang on to him if you have to and I'll be with you in a matter of seconds.
5. PAUL: Then what?
6. RALPH: I'll find out who he is - what he's following me for -
7. PAUL: Why don't you go to the police?
8. RALPH: The Police!
9. PAUL: You don't want the publicity.
10. RALPH: That's partly it.
11. PAUL: Suppose he won't tell you.
12. RALPH: He'll tell me.
13. PAUL: I don't want any violence.
14. RALPH: There won't be any violence. Look, if he's an enemy I'll know it as soon as I see him, and I'll know what to do. If he's hired by someone else, I'll buy him out. You can buy any of these guys out.

1. PAUL: What would anybody be following you for?
2. RALPH: That's what I'm going to find out. And since you've accepted, I'll tell you, you'll do well out of this Paul. You've got a wife and child to think about, and I know --
3. PAUL: I don't want anything.
4. RALPH: It's a present Paul. Just think of it as a present, please.
5. PAUL: A thousand dollars! I can't --
6. RALPH: Yes, you can, boy, and you're going to. Your help is worth it. I don't mind telling you, Paul, this thing is worrying me. I don't like it.
7. SOUND: OFFICE TYPEWRITER
8. STENOGRAPHER: Mr. Ingersoll! How are --
9. RALPH: I want to see Richards right away.
10. STEN: I'll tell him, sir.

(FAUSE)
11. RICHARDS: Mr. Ingersoll! Why come right in.
12. SOUND: DOOR CLOSING

(PAUSE)
13. RICHARDS: Well, I hope --
14. RALPH: Here's five hundred dollars. I want those three names.
15. RICHARDS: I thought maybe you'd be back.
16. RALPH: Give them to me.

1. RICHARDS: Okay. But not at five hundred dollars. You should remember, Mr. Ingersoll --
2. RALPH: You're lucky to get a cent out of me - give me those names --
3. RICHARDS: Well, I --
4. RALPH: Do you realize I could break you Richards?

(PAUSE)
5. RICHARDS: Just how could you break me?
6. RALPH: I'd buy out every one of your men that was any good and set up an agency next door - operate at half the price. I control 'The Standard'. A newspaper can do an agency like yours a lot of harm.
7. RICHARDS: You're an ugly man Mr. Ingersoll. In fact I've found out a lot of ugly things about you --
8. RALPH: You're a fool Richards, a little snooper - half in and half out of the dirt - grabbing any buck that comes his way. Do you imagine you can harm me?
9. RICHARDS: Don't be too sure.
10. RALPH: I know the kind of precious information you've got. Half truths - innuendoss - rumours - guesses. Don't bluff me. Give me those names.
11. RICHARDS: If you know so much, and I don't, what value are three names going to be to you.
12. RALPH: I said - give them to me.

1. RICHARDS: Alright - I can't fight you. First - Paul Kligeman.
2. RALPH: Who?
3. RICHARDS: Paul Kligeman.
4. RALPH: (LAUGHING)
5. RICHARDS: Funny?
6. RALPH: Why Paul Kligeman?
7. RICHARDS: Because you broke his Dad.
8. RALPH: According to you I broke a lot of people.
9. RICHARDS: You did - but this was personal. He was getting in your way. You hated him. You broke him and he died. The son is bitter, and a social reformer. You represent all that's wrong with the world.
10. RALPH: That's of no value. Go on.
11. RICHARDS: Your wife.
12. RALPH: Yes.
13. RICHARDS: For fifteen years of your married life she has been in love with another man.
14. RALPH: Is she still?
15. RICHARDS: Yes.
16. RALPH: A married man?
17. RICHARDS: Yes.
18. RALPH: Who is it?
19. RICHARDS: That is the third name. Your family doctor - Dr. Earl Johnson.

1. RALPH: Johnson!
2. RICHARDS: That surprises you.
3. RALPH: In a way - yes.
4. RICHARDS: No wonder - because he's a respectable family man.
5. RALPH: Uh-huh.
6. RICHARDS: Do you think any of those names will help you, Mr. Ingersoll?
7. RALPH: Only one.
8. RICHARDS: Who?
9. RALPH: My wife --
10. RICHARDS: Well, then, my research has been of some value, hasn't it?
11. MUSIC: BRIDGE
12. SOUND: DOORBELL RINGING
DOOR OPENS
13. MAID: Mr. Ingersoll! I don't think --
14. RALPH: Open that door! Tell Mrs. Ingersoll I am here.
15. MAID: Yes, sir.
16. RALPH: (TO HIMSELF) All the way here, the same man. Who is he? I think I'll soon know. Where is he now? Outside the apartment building? I could shoot him - I could get him in a corridor or a lane, and shoot him --
17. ELAINE: Hello, Ralph.

(PAUSE)

1. RALPH: Well, aren't you going to ask me to sit down?
2. ELAINE: No.
3. RALPH: You cheap, dirty little slut!
4. ELAINE: Is that all you came here to say?
5. RALPH: Where is he?!
6. ELAINE: Where is who?
7. RALPH: Who!! You know, Elaine, I have a sneaking admiration for you. You are the only person who has ever cheated me for fifteen years and got away with it.
8. ELAINE: Are you referring to my ten lovers?
9. RALPH: Don't spoof me. I am referring to Earl Johnson.
10. ELAINE: Oh.
11. RALPH: The family doctor - the good old reliable family doctor - with his little black bag, trotting to the door - a person you can depend on, lean on - call out at any time of the night! Do you know something?
12. ELAINE: What?
13. RALPH: He is older than I am.
14. ELAINE: But he's a man.
15. RALPH: And what am I then?
16. ELAINE: An animal.
17. RALPH: Don't be silly.

1. ELAINE: Put that's what you are, Ralph - an animal. Oh, you have a cunning, a sort of good easy-going charm that requires, however, pampering, because on the first jar it might turn to something dangerous. Because underneath this bland, courtly manner you hide the most incredibly savage appetites. I've watched it for years - fascinated - the animal - ready to charge -
2. RALPH: Aren't you pretty?
3. ELAINE: Where is the man in you? Where did you leave him, Ralph? With the mother you left in the shack on skidrow? Where is he?
4. RALPH: Oh, shut up!
5. ELAINE: Where is the boy in you who saved his collection of colored stones into his dying years - did you leave him behind in the mud because you thought there was only viciousness on earth - and corruption?
6. RALPH: I didn't come here to listen to this much - I -
7. ELAINE: Are you frightened Ralph?
8. RALPH: Frightened!?
9. ELAINE: That's what you came to me for, isn't it? Because you're frightened?
10. RALPH: Not of you, Elaine! I know what you're up to. Well, you can take your man off my track, because I'm not giving you a divorce, or the excuse for one
11. ELAINE: Man? What man? I put a man on your track - ? Don't be ridiculous.

1. RALPH: You've thought of nothing for years but how you could get free and still have money. You knew I wouldn't give you a divorce --
2. ELAINE: There's a man following you?
3. RALPH: You put him on me!
4. ELAINE: Why would anyone want to follow you - ?
5. RALPH: Don't fool with me, Elaine! I won't bear it!!
6. ELAINE: Ralph, you're not well - sit down -
7. RALPH: (GASPING)
8. ELAINE: I'll get you some water.
9. RALPH: All these years you've been watching, waiting your chance - all the years I loved you. You're bad - bad -
10. ELAINE: Here, drink this.
11. SOUND: RALPH DRINKING
12. ELAINE: Now just relax for a minute, Ralph. I know nothing of anyone following you. Are you sure it isn't your imagination?
13. RALPH: Everyone says: is it your imagination? Aren't you seeing things? I am not seeing things. It isn't my imagination - he's there alright - everywhere I go - like my own shadow - he follows me. I can't escape him. I've tried it. He finds me out. I don't like it. I never did anything - I don't like it --
13. ELAINE: (ADMOST GENTLY) Ralph - Ralph - here take another glass of water and this aspirin.
14. SOUND: CRASH AND THE TINKLE OF GLASS

1. RALPH: So that's your trick. While I'm helpless - you'd poison me. Well, I'm not that easy, my dear. You will have to think of something better - I'll expose all your tricks - I will find you out Elaine, never fear -- !
2. SOUND: DOOR SLAMS
3. ELAINE: Ralph - !
4. MUSIC: BRIDGE TO:
5. RALPH: (ON PHONE IN SLIGHTLY HURRIED VOICE)
Paul - I'm leaving my house in twenty minutes. At approximately eleven-thirty I'll be passing the lane where you'll be hiding.
6. PAUL: Very well. Are you sure this is necessary?
7. RALPH: What do you mean - necessary? It's a matter of life and death!
8. PAUL: I've heard people can worry themselves into - well -
9. RALPH: Go on.
10. PAUL: Well - imagining these things -
11. RALPH: (IN A HOARSE VOICE) Paul - be there, that's all - be there before eleven-thirty. Do as I ask, that's a good boy.

(PAUSE)
12. SOUND: SINGLE FOOTSTEPS ON PAVEMENT, HOLD THE HARD METALLIC SOUND BG

1. RALPH: (TO HIMSELF) The time, eleven twenty-seven, one more block and I will be on the street and nearing the lane. I cannot hear anyone behind me. But he's there. I don't have to look around. I dare not look around. He is there. You don't hear the things that mean the worst for you. You only hear the sound of your own footsteps. How empty they sound, and hollow. Perhaps, they are tired of themselves. They want to stop. There is nothing in them, there has never been anything in them but the creak of death, the squeak, the sneak, sneak, sneak, sneak - eleven twenty-nine - I have passed the lane. Paul will be in the lane - on the other side of the street. He will wait until he sees. Then cross the street as though drunk and stop him. Stop him! Stop him!!! There they are - Paul's footsteps - shuffling. He has seen the man - he is pretending to fumble for a match - he is crossing the street -

2. SOUND: CAR APPROACHING. SCREECH OF BRAKES

3. MUSIC: ALSO SCREECHING - OUT

4. RALPH: Yes, Doctor, I'm so glad you could come over. But why should I call you Doctor? It sounds so formal. Well, Earl, the fact is I'm badly shaken. This business of Paul --

5. EARL: It was terrible alright.

6. RALPH: Terrible - terrible. He was killed deliberately, you know.

7. EARL: Now Ralph --

8. RALPH: Pushed in front of a speeding car.

1. EARL: And by who? There's no evidence that any --
2. RALPH: Ah - by who? That is the mystery, isn't it Dr., Earl?
3. EARL: Now, look, Ralph, your wife has told me about your delusion that someone is after you --
4. RALPH: The dear, dependable family doctor -
5. EARL: Ralph, you've got to get hold of yourself! I know what you suspect me of. Your wife told me that, too. Let me tell you something, Ralph, your wife and I --
- 6.8 RALPH: I believe ever word.
7. EARL: Now, listen to me. Your wife and I fell in love twelve years ago.
8. RALPH: You admit it, do you?
9. EARL: Yes, but we never did anything about it. I had a family. She had you. We knew that it was impossible and we agreed never to let it get the better of us. We kept to that promise.
10. RALPH: Every word I believe.
11. EARL: But let me tell you that as far as she is concerned, I'm sorry. I'm sorry because she never had any love from you or any life. She has every right to hate you utterly.
12. RALPH: She hates me alright.

1. EARL: No, she doesn't, but she should. You're selfish, vain, egotistical. The world is all in your head - yours to command. No one matters but you. You wish nothing existed but you. Everything you have done is to make the world serve your ends. You gave nothing and can receive nothing. But it doesn't work, Ralph. There was something haunting you all the time and it was life - the real life that kisses and cries and laughs and means it - that does silly things and enjoys it - that does wrong things and feels badly.
2. RALPH: Clever talk, Doctor, will not save you!
3. EARL: Put that poker down.
4. RALPH: You don't believe me. Of course you don't believe me. You want to make me out crazy so you can have her and have my money and --
5. EARL: Ralph - !
6. RALPH: But I've got you now where you belong --
7. SOUND: STRUGGLING
8. EARL: Now, Ralph, I think you had better come with me --
9. RALPH: If you don't believe me, look at the footprints in the garden outside my window! Look at poor dead Paul! - Look at - me - !
10. SOUND: DOOR SLAMS THEN PHONE DIALED

(PAUSE)

1. RALPH: (FADE IN) What a day - I used to sail kites on days like this. That Doctor was so wrong. A long walk, that's what I need - and lots of fresh air. What does he know about the truth. The great truth. This man who never has been given to see what I see. No one knows the things I have seen. I have lived. And lived to see such bugs upon the earth called men. But there are Gods too, ever believe it - Ralph Ingersoll - who is he?
I'll take the river road. I wish I had a kite to sail. You know, I don't think anyone is following me.
2. SOUND: FADE IN DOORBELL RINGING. FOOTSTEPS. DOOR OPENS
3. ELAINE: Yes?
4. LIEUTENANT: Lieutenant Parr. Police.
5. ELAINE: Come in.
6. LIEUTENANT: I'm afraid I have very bad news for you. There's been an accident. Your husband's body was found in Peele River today.
7. ELAINE: Oh, no.
8. LIEUTENANT: I'm awfully sorry, Mrs. Ingersoll, but I shall have to ask you a few questions.

(PAUSE)
9. ELAINE: Yes - go on.
10. LIEUTENANT: Could you tell me if, to your knowledge, your husband had any enemies?
11. ELAINE: Only one, Lieutenant.

1. LIEUTENANT: Yes?

2. ELAINE: Himself.

(PAUSE)

3. LIEUTENANT: We thought it was suicide, too, Mrs. Ingersoll. But we learned that Mr. Ingersoll for a long time believed he was being followed.

4. ELAINE: Only by his past, Lieutenant.

(PAUSE)

Why, did you find anything?

5. LIEUTENANT: Hardly anything, Mrs. Ingersoll. But we did find some footprints in his garden.