

TO KILL A MOCKINGBIRD

Final Screenplay

by

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FADE IN

1 EXT. MAYCOMB, ALABAMA - DAYBREAK

We are looking down on the small Southern town of Maycomb, Alabama. It is just before dawn and in the half light, we can see cotton farms, pine woods, the hills surrounding Maycomb, and the Courthouse Square of Maycomb itself. The CAMERA STARTS TO SLOWLY MOVE down to the Square. As we begin to see the stores and the offices which comprise the town, a young woman's voice is heard OFF CAMERA:

JEAN LOUISE (VOICE OVER)

In 1932 this was the world I knew.
It wasn't a very big world, but
neither was I.

(a beat)

I was six years old.

THE CAMERA STARTS TO SLOWLY MOVE DOWN the main residential street leading away from the Square.

JEAN LOUISE (VOICE OVER)

They tell me Maycomb was a tired old town then, that people moved slowly. There was no hurry for there was nowhere to go, nothing to buy and no money to buy it with.

During this THE CAMERA HAS COME TO REST ON the Finch house and yard. The Finch house is a small frame house, built high off the ground and with a porch in the manner of Southern cottages of its day. The yard is a large one, filled with oaks, and it all has an air of mystery about it in the early morning light.

JEAN LOUISE (VOICE OVER)

What I remember was that I was to begin school in two weeks, for the first time. What I didn't know was that my whole world was soon to change.

WALTER CUNNINGHAM, a thin, raw-boned farmer in his late fifties, comes into view. He is carrying a crocker sack full of hickory nuts. He passes under the oak tree at the side of the house as a young girl, six, dressed in blue jeans, drops from one of its branches to the ground. She brushes herself off and goes toward Mr. Cunningham.

1 CONTINUED

SCOUT

Why, good morning, Mr. Cunningham.
My daddy is getting dressed. Would
you like me to call him?

CUNNINGHAM

No, ma'm. I wouldn't care to bother --

SCOUT

(eagerly)
Why, it's no bother, Mr. Cunningham.
He'll be happy to see you.
(she calls into
bedroom)
Atticus. Atticus.

2 MED. SHOT - WALTER CUNNINGHAM

He seems ill at ease and embarrassed. ATTICUS, Scout's father,
comes OUT of the kitchen door.

SCOUT

Here's Mr. Cunningham.

ATTICUS

Good morning, Walter.

CUNNINGHAM

Good morning, Mr. Finch. I didn't
want to bother you none. I brought
these here as part of my entailment.

ATTICUS

Well, I thank you. The collards we
had last week were delicious.

Atticus picks up the sack. These are hickory nuts.

ATTICUS

And these hickory nuts look mighty
nice.

Mr. Cunningham mutters something and starts on.

3 CLOSE SHOT - ATTICUS, SCOUT

ATTICUS

Scout, I think next time Mr. Cunningham
comes, you'd better not call me.

SCOUT

Well, I thought you'd want to thank him.

3

CONTINUED

The ANGLE WIDENS as Atticus starts for the front yard to get the morning paper, Scout after him.

ATTICUS

Well, I do. But I think it embarrasses him to be thanked.

SCOUT

Why does he bring you all this stuff?

ATTICUS

(explaining patiently)
He's paying me for some legal work I did for him.

SCOUT

(curious)
Why does he pay you like that?

ATTICUS

Because that's the only way he can. He has no money.

SCOUT

Is he poor?

Atticus picks up the paper and opens it.

ATTICUS

Yes.

SCOUT

Are we poor?

ATTICUS

We are, indeed.

SCOUT

Are we as poor as the Cunninghams?

ATTICUS

Not exactly. The Cunninghams are country folks, farmers, and the crash hit them the hardest.

CAMERA PULLS BACK to INCLUDE Calpurnia, in her late fifties, at the screen door, calling:

CALPURNIA

Breakfast, Scout. Call your brother.

Calpurnia GOES back INSIDE.

CONTINUED

3 CONTINUED - 2

SCOUT

(matter of factly)

Atticus, Jem is up in that tree yonder.

(points toward the oak)

He says he won't come down until you agree to play football for the Methodists.

Atticus walks toward the tree. In a tree-house, high in the tree, sits JEM. He is 10, with a serious, manly little face. Presently, he is scowling.

ATTICUS

(very calmly)

Son, why don't you come on down and have your breakfast now. Calpurnia has a good one. Hot biscuits, and...

JEM

No, sir. Not until you agree to play football for the Methodists.

ATTICUS

(wryly)

Son, I can't do that. I explained to you I'm too old to get out there. After all, I'm the only father you have and you wouldn't want me to go out there and get my head knocked off, would you?

JEM

(interrupting with great indignation)

Can you imagine me telling them when they ask me where my Papa is that he's too old to be here playing football? I'm not going to come down.

ATTICUS

Suit yourself.

Atticus starts for the kitchen door. Scout has been watching them. She follows her father into the kitchen.

4 INT. KITCHEN

It is a large, old-fashioned country kitchen. This is Calpurnia's domain, and she runs it with absolute authority. There is a large kitchen range, a sink, a table and chairs for breakfast, and more informal family meals. Since Scout's and

4 CONTINUED

Jem's mother is dead, while Atticus is at work, Calpurnia has charge of the children, and the kitchen has become a retreat and headquarters for them.

Atticus and Scout come into the kitchen.

SCOUT

Poor thing. Maybe I'd better take him a little something up there.

CALPURNIA

(sternly)

You tend to your own marbles.

Scout glumly begins to eat her breakfast. Atticus picks up the paper to read.

DISSOLVE TO

5 EXT. TREE HOUSE - MED. SHOT

Jem is eating a biscuit. Scout comes climbing up the tree. She holds in one hand a napkin with some bacon. She hands it up to him, and starts down again. He leans over the edge of the tree house, calling down to her.

JEM

Scout, bring me a doughnut.

SCOUT

All right.

She continues on down.

JEM

And some football magazines.

SCOUT

All right.

She continues on.

JEM

And some blankets.

6 CAMERA PULLS BACK TO FULL SHOT

as Scout reaches the ground and see MISS MAUDIE ATKINSON across the street in her yard, working on her flowers. She is a strong, warm-hearted woman, keenly interested in Atticus and the children.

SCOUT

(yelling over)

Good morning, Miss Maudie --

6 CONTINUED

MAUDIE

What's going on over there?

SCOUT

(pausing long enough
to explain)

I'm having a terrible time, Miss Maudie. I'm about to wear myself out. Jem is staying up in that tree until Atticus says he'll play football with the Methodists.

JEM

(YELLING)

He's too old for anything. Every time I want him to do something, he's too old.

MAUDIE

(YELLING)

He can do plenty of things.

Atticus comes out of the kitchen door, dressed for work. He seems unconcerned at all the commotion.

ATTICUS

You be good, children, and mind Cal.

He starts on.

ATTICUS

Good morning, Maudie.

MAUDIE

Good morning, Atticus.

He continues on out of the yard.

JEM

(YELLING over to Maudie
as his father leaves
the yard)

He won't let me have a gun. He'll only play touch football with me... never tackle.

MAUDIE

(YELLING back)

He can make somebody's will so airtight, you can't break it. You count your blessings and stop complaining, both of you. Just thank your stars he has the sense to act his age.

She walks away.

7 MED. SHOT - SCOUT, JEM

SCOUT
(calling up to Jem)
Jem, he is pretty old.

JEM
(still firm)
I can't help that.

He swings down to the lower limb in disgust and looks down into MISS STEPHANIE CRAWFORD'S collard patch next door. A boy is sitting among the collards. Sitting down he is not much higher than the collards. It is DILL. He has a solemn, owlsh face, a knowledge and imagination too old for his years. He looks up at Jem.

DILL
(tentatively)
Hey --

JEM
(pleasantly)
Hey, yourself.

8 ANGLE - DILL

DILL
I'm Charles Baker Harris. I can read.

SCOUT
So what?

DILL
I thought you'd like to know I can read. You got anything needs reading? I can do it.

JEM
How old are you? Four and a half?

DILL
Going on seven.

JEM
Shoot, no wonder then. Scout yonder's been reading since she was born and she don't start school till next month. You look right puny for goin' on seven.

DILL
I'm little, but I'm old.

8 CONTINUED

Dill climbs through the fence.

DILL
Folks call me Dill.

Jem climbs down the tree to get a closer look.

9 CLOSER SHOT - DILL

DILL
I'm from Meridian, Mississippi. I'm spending two weeks next door with my Aunt Stephanie. My mama worked for a photographer in Meridian. She entered my picture in a Beautiful Child Contest and won five dollars. She give the money to me and I went to the picture show twenty times on it.

10 GROUP SHOT - SCOUT, DILL, JEM

SCOUT
Our mama's dead. We got a daddy. Where's your daddy?

DILL
I haven't got one.

SCOUT
Is he dead?

DILL
No.

SCOUT
Well, if he's not dead, you've got one, haven't you?

Dill blushes.

JEM
(he has decided to take
Dill under his wing)
Hush, Scout.

11 CAMERA PULLS BACK TO FULL SHOT

as Calpurnia comes out the kitchen door. She walks over to them.

11 CONTINUED

SCOUT

Dill, this is Calpurnia.

CALPURNIA

Pleased to know you, Dill.

DILL

I'm pleased to know you. My daddy owns the L and N Railroad. He's going to let me run the engine all the way to New Orleans.

CALPURNIA

(impressed)

Is that so?

DILL

He says I can invite --

MR. RADLEY, in his seventies, a regal, austere man, walks by. Scout and Jem see him and become very subdued, as if they were afraid. Their attention leaves Dill and he senses this and looks at them to see what is happening.

JEM

There goes the meanest man that ever took a breath of life.

Calpurnia goes back into the kitchen.

12 CLOSE SHOT - DILL, JEM

DILL

(his curiosity aroused)

Why is he the meanest man?

JEM

Well, for one thing, he has a boy named Boo that he keeps chained to a bed in that house over yonder.

13 MOVING SHOT - SIDEWALK - JEM, DILL, SCOUT

As they start to move out of the yard, Scout follows behind them. They go down the sidewalk past Miss Stephanie's house, north toward the Radley house.

CONTINUED

13 CONTINUED

JEM

Boo only comes out at night when we are asleep and it's pitch dark. When you wake up at night you can hear him. He walks like this.

(he slides his feet
along the sidewalk)

Once I heard him scratching on our screen door, but he was gone time Atticus got there.

14 REVERSE ANGLE - EXT. RADLEY HOUSE

They are standing by a light pole now, staring at the Radley house and yard. The house is low, and was once white, with a deep front porch and green shutters. But it was darkened long ago to the color of the slate grey yard around it. Rain-spotted shingles droop over the eaves of the veranda. Oak trees keep the sun away. The remains of a picket fence drunkenly guards the front yard. A "swept" yard that is never swept, where Johnson grass and Rabbit Tobacco grass grow in abundance.

Dill's eyes have widened. He is becoming truly intrigued.

DILL

Is that why my Aunt locks up so tight at night?

JEM

Sure.

DILL

Wonder what he does in there? Looks like he'd just stick his head out the door. What would you do if he stuck his head out the door now?

SCOUT

(with real terror)

I'd die...that's what I'd do.

15 CLOSE TWO SHOT - DILL, JEM

DILL

Wonder what he looks like?

JEM

Well, judging from his tracks, he's about six and a half feet tall. He eats raw squirrels and all the cats he can catch. There's a long, jagged scar running across his face. His

HF

CONTINUED

15 CONTINUED

JEM (Cont'd)
teeth are yellow and rotten. His eyes popped. And he drools most of the time.

DILL
Aw, I don't believe you.

ANGLE WIDENS TO INCLUDE Miss Stephanie Crawford, Dill's aunt. She is in her late fifties. She is a spinster and the neighborhood gossip. She comes up behind them without them hearing her. She has a habit of half shouting when she talks.

STEPHANIE
Children...

They jump and Dill looks as if he is about to faint.

DILL
(turning pale)
My Lord, Aunt Stephanie, you almost gave me a heart attack.

STEPHANIE
Dill, I don't want you playing around that house over there. There's a maniac lives there and he's dangerous.

JEM
(to Dill)
You see.
(to Stephanie)
I was just trying to warn him about Boo, and he wouldn't believe me.

STEPHANIE
Well, you'd better believe him, Mr. Dill Harris.

JEM
Tell him about the time Boo tried to kill his papa.

STEPHANIE
Well, I was standing in my yard one day when his mama come running out and yelling, "He's killing us all." Turned out Boo was sitting in the living room cutting up the paper for his scrapbook and when his daddy come by, he reached over with his scissors and stabbed him in his leg, pulled them out, and went on back cutting the paper.

16
and
17
OMITTED

17-A ANGLE - DILL

His eyes popping with excitement.

STEPHANIE

They wanted to send Boo to the asylum, but his daddy said no Radley was going to any asylum, so they locked him up in the basement of the Courthouse till he almost died of the damp and then his daddy brought him back home. And there he is to this day, sittin' in there with his scissors, lord knows what he's doin' or thinkin'.

Maudie calls to her.

MAUDIE

Hello, Stephanie.

STEPHANIE

Hello, Maudie.

(starts toward
Miss Maudie)

Now children, run over and play
in your own yard.

Dill starts across the street followed by Jem and Scout. They stare at the Radley house as they GO. Suddenly Jem stops in the middle of the street, calling to the others.

JEM

Look.

He points toward the Radley house. Dill and Scout stop.

DILL

What is it?

JEM

Didn't you see him? He was just
there at the window.

He points his finger toward the Radley house, Dill and Scout look and as they do, Jem raises his hand.

JEM

And watch out - he's liable to come
running out with his scissors and
stab us all.

17-A CONTINUED

He pretends he is stabbing them. Scout and Dill SCREAM and run OFF.

DISSOLVE TO

18 EXT. FINCH YARD - MOVING SHOT - SCOUT, JEM, DILL

It's almost five o'clock in the afternoon. They are playing Follow-the-Leader. Jem is leading. He, at this moment, is turning hand-springs and Scout is following. Dill is half-attempting to follow but is not able to execute them. Jem then runs for the tree house, climbs up, stands for a beat and starts down as Scout starts to tackle the tree. Jem runs for the front sidewalk, Scout behind him, Dill behind her, having avoided climbing the tree. In the distance, we HEAR the town clock strike five.

JEM

It's five o'clock.

He starts to run out of the yard.

DILL

Where you going?

SCOUT

Time to meet Atticus.

She runs after Jem; Dill follows after her.

DILL

Why do you call your daddy Atticus?

SCOUT

'Cause Jem does.

DILL

Why does he?

SCOUT

I don't know. He just started to when he first began talking.

19 EXT. SIDEWALK - MOVING SHOT

They run up the street, south, towards town. Jem slows down.

JEM

Mrs. Dubose is on her porch.

(to Dill)

Listen, no matter what she says to you, don't answer her back because she has a Confederate pistol in her lap under her shawl and she'll kill you quick as look at you.

They walk cautiously on and start to pass the Dubose house. It is an old and run-down house. It has steep front steps and a dog-trot hall. MRS. HENRY LAFAYETTE DUBOSE sits on the front porch in her wheel chair. Beside her is a Negro girl who takes care of her, JESSIE.

SCOUT

Hey, Mrs. Dubose.

20 CLOSE TWO SHOT - MRS. DUBOSE, JESSIE

MRS. DUBOSE

(snarling at the children)

Don't you say "hey" to me, you ugly girl. You say "good afternoon, Mrs. Dubose."

(X)

Scout is walking slowly on past Mrs. Dubose.

MRS. DUBOSE

You come over here when I'm talking to you. It's too bad your mama never lived to raise you properly. Lord knows what your daddy teaches you. Why don't they put a dress on you. Can't your daddy afford to buy you a dress?

21 CAMERA PULLS BACK TO MED. SHOT

(X)

Scout, Jem and Dill keep on going. They are made very uncomfortable by her.

MRS. DUBOSE

(SCREAMING)

Listen to me when I'm talking to you. Don't your daddy teach you to respect old people? And you, young lady....

22 ANGLE ON SCOUT

as she freezes as if she knows what's coming and dreads it.

MRS. DUBOSE

...Jean Louise Finch.

The children see Atticus coming down the sidewalk and run to him.

JEM

Atticus, this is Dill. He's Miss Stephanie's nephew.

ATTICUS

Hello, Bill.

Mrs. Dubose sees Atticus now, too and begins SCREAMING.

MRS. DUBOSE

Atticus Finch!

23 ANGLE ON ATTICUS

as he bows gracefully to her.

ATTICUS

Good afternoon, Mrs. Dubose.

The children are trying to hide behind Atticus as he passes her house. They begin to GIGGLE nervously at each other.

ATTICUS

You look like a picture this afternoon.

SCOUT

(whispering)

He don't say a picture of what.

ATTICUS

My goodness gracious, look at your flowers.

(pointing to the
camellia bushes)

Did you ever see anything more beautiful? Mrs. Dubose, the gardens at Bellingrath have nothing to compare with your flowers.

MRS. DUBOSE

Oh, I don't think they're as nice as they were last year.

23 CONTINUED

ATTICUS

I can't agree with you. I think
your yard is going to be the show
place of the town.

JEM

(whispering to Dill
behind Atticus)

He gets her interested in something
nice so she forgets to be mean.

CONTINUED

23 CONTINUED

ATTICUS
(lifting his hat
again)
Grand seeing you, Mrs. Dubose.

They move on down the street.

24 CLOSE SHOT - MRS. DUBOSE, JESSIE

Mrs. Dubose had a look of senile contentment on her face.

25 EXT. SIDEWALK AND YARD OUTSIDE MISS MAUDIE'S

Miss Maudie is still working in her yard. The children run
IN followed by Atticus. He crosses over to Miss Maudie. The
children run into their yard.

26 TWO SHOT - MISS MAUDIE, ATTICUS

ATTICUS
Here's your baking soda, Maudie. (X)

MAUDIE
Thank you, I hated to bother you (X)
but I have to make a cake tonight
and I completely forgot it when
I ordered my groceries today.

He starts away.

ATTICUS
Very hot today wasn't it? (X)

MAUDIE
Yes, indeed it was. Atticus... (X)

Atticus starts toward her.

MAUDIE
Stephanie called me awhile ago.
She was telling me something about
Tom Robinson and the Ewell girl.
Have you heard anything about it?

ATTICUS
Yes. About four this afternoon Bob
Ewell came running into town looking
for Sheriff Tate. He claimed Tom had
raped and beaten his oldest girl,
Mayella. Heck went out to Robinson's
and he denied doing it, but Heck
brought him into jail.

16 CONTINUED

MAUDIE

I've never heard of Tom in trouble before, have you?

ATTICUS

No.

Calpurnia calls from the Finch yard.

CALPURNIA

Supper.

MAUDIE

Well, I'm sorry to hear about it.

ATTICUS

So was I.

A pause. They look at each other.

(X)

MAUDIE

Thank you again for the groceries, Atticus.

(X)

ATTICUS

Good night, Maudie.

MAUDIE

Good night.

27 MISS MAUDIE'S POINT OF VIEW

She watches Atticus and the children start for their house. Dill watches them go and then starts to Miss Maudie.

28 BACK TO MISS MAUDIE

Dill COMES up to her.

DILL

You live all alone don't you?

MAUDIE

Yes.

DILL

Aunt Stephanie told me all about your husband gambling and running up all those debts and deserting you and breaking your heart and then dying. I was so sorry to hear it.

MAUDIE

Well, I think Stephanie has exaggerated just a little bit, son. My heart's not broken at all, and as to being poor, it doesn't seem to me like I'm any poorer than anybody else around here. But thank you for your sympathy anyway.

28 CONTINUED

STEPHANIE (O.S.)

(calling)

Dill --

DILL

I'm coming.

He starts for his house.

MAUDIE

(calling after him)

Good night.

DILL

Good night.

He runs across the street as Miss Maudie starts for her house.

DISSOLVE TO

29 INT. SCOUT'S ROOM - MED. SHOT - ATTICUS, SCOUT

She is undressed and in bed. Atticus is seated on the bed. Scout is reading to him from "Robinson Crusoe."

SCOUT

(reading)

"What I missed most was a companion. I had two cats which I brought ashore on my first raft, and I had a dog..."

(closes the book)

Atticus, do you think Boo Radley ever comes and looks in my window? Jem says he does. He said this afternoon when we were over by their house --

ATTICUS

(sharply)

Scout, I told you and Jem to leave those poor people alone. I want you to stay away from there and stop tormenting them.

SCOUT

(meekly)

Yes, sir..

She opens the book to read. Atticus takes his watch out and looks at it.

29 CONTINUED

ATTICUS

I think we'd better not read any more tonight, honey. It's late.

SCOUT

What time is it?

ATTICUS

Eight-thirty.

SCOUT

Can I see your watch?

He gives it to her.

30 ANGLE - SCOUT

as she reads the inscription.

SCOUT

"To Atticus, my beloved husband."
Jem says this watch is going to be his some day.

ATTICUS

That's right.

SCOUT

Why?

ATTICUS

Well, it's customary for the boy to have his father's watch.

SCOUT

What are you going to give me?

ATTICUS

Well, I'm afraid I haven't much else of value that belongs to me. But there's a pearl necklace and a ring that belonged to your mother which I've put away and they're to be yours.

Scout smiles. Atticus kisses her cheek. He takes his watch and goes toward Jem's room.

ATTICUS

Good night, Scout.

SCOUT

Good night.

31 INT. JEM'S ROOM

Jem, too, is in bed.

ATTICUS

Good night, Jem.

JEM

Good night.

Atticus GOES OUT.

32 INT. SCOUT'S ROOM - CLOSE SHOT - SCOUT

She lies in bed thinking.

SCOUT

(calling)

Jem --

JEM (O.S.)

Yes?

SCOUT

How old was I when Mama died?

JEM (O.S.)

Two.

SCOUT

How old were you?

JEM (O.S.)

Six.

SCOUT

Old as I am now?

JEM (O.S.)

Yes.

SCOUT

Was Mama pretty?

JEM (O.S.)

Yes.

33 EXT. FRONT PORCH - CLOSE SHOT - ATTICUS

He has come back to the porch. He rocks in his chair. From the porch he can hear the children's questions.

CONTINUED

33 CONTINUED

Was Mama nice? SCOUT (O.S.)

JEM (O.S.)
(as if he'd answered
these questions a
million times)
Yes --

Did you love her? SCOUT (O.S.)

Yes. JEM (O.S.)

Did I love her? SCOUT (O.S.)

Yes. JEM (O.S.)

Do you miss her? SCOUT (O.S.)

Yes. JEM (O.S.)

There is silence. Atticus rocks. He listens to the night
SOUNDS. ANGLE WIDENS as JUDGE TAYLOR, seventy-five, COMES
UP on the porch.

Hello, Atticus. JUDGE

Hello, Judge. Kind of warm tonight,
isn't it? ATTICUS

He takes his handkerchief and wipes his face.

How's Mrs. Taylor? ATTICUS

She's fine, thank you. JUDGE

Judge Taylor sits in a chair next to Atticus.

34 INT. JEM'S BEDROOM - CLOSE SHOT

Jem is in bed, listening.

CONTINUED

34 CONTINUED

JUDGE (O.S.)

Atticus, you heard about Tom Robinson?

ATTICUS (O.S.)

Yes, sir.

JUDGE (O.S.)

Grand jury will get around to charging him tomorrow. I thought I'd let you know it's your case.

(X)

35 EXT. PORCH - JUDGE TAYLOR AND ATTICUS

(X)

ATTICUS

Yes, sir.

(pause)

Well, thanks for the business, Judge.

(X)

JUDGE

Thank you. I'll send a boy over for you tomorrow when his case comes up.

ATTICUS

Yes, sir.

ANGLE WIDENS as Judge Taylor gets up.

JUDGE

I'll see you tomorrow.

ATTICUS

Yes, sir.

JUDGE

And thank you.

ATTICUS

Yes, sir.

Judge Taylor leaves. Again there is silence. Atticus rocks. He listens to the night's SOUNDS. Jem come TO the porch.

CONTINUED

35 CONTINUED

JEM

Can I sit with you for a while?

ATTICUS

All right, son.

Jem COMES outside. He gets in his father's lap. His father holds him, rocking.

36 MED. SHOT - ATTICUS, JEM

ATTICUS

Scout asleep?

(X)

JEM

Yessir. Did you work hard today?

(X)

ATTICUS

I worked pretty hard. That little boy that's come to stay with Stephanie seems like a nice boy.

(X)

JEM

Yessir.

(X)

ATTICUS

Son, you know that man who works in Mr. Link Deas' yard, Tom Robinson?

JEM

Yes, sir.

ATTICUS

Well, he's in trouble, serious trouble. Judge Taylor asked me to take the case, and I --

He looks down and sees the boy is asleep. He smiles down at his son as we

DISSOLVE TO

37 INT. KITCHEN - EARLY NEXT MORNING - MED. SHOT

Calpurnia is at the sink. Scout and Jem are eating. Dill COMES IN.

DILL

Good morning.

CALPURNIA

Good morning. You're up mighty bright and early.

DILL

I've been up since four.

CALPURNIA

(incredulously)

Four?

37 CONTINUED

DILL

(with great
nonchalance)

Oh, yes. I always get up at four.
It's in my blood. You see, my daddy
was a railroad man until he got rich,
and now he flies aeroplanes. One of
these days he's just going to swoop
down here at Maycomb and pick me up
and take me for a ride.

CALPURNIA

Have you had breakfast?

DILL

Oh, yes.

Calpurnia GOES OUT of the kitchen. Dill moves closer to Jem.

DILL

(whispering)

Everything was quiet when I looked
over at the Radley house this morning.

(looking at Jem)

Did you hear Boo out last night?

JEM

No.

Jem gets up and walks OUT of the kitchen. Dill and Scout
BEHIND him.

38 EXT. FINCH YARD AND SIDEWALK

Jem COMES INTO the yard. Dill and Scout come up to him.

DILL

I bet you a "Grey Ghost" against two
"Tom Swifts", Jem, you won't go any
farther than Boo Radley's gate.

A pause. Dill looks at Jem slyly.

DILL

You're scared to, ain't you?

JEM

(stalling)

I'm not scared. I go past Boo
Radley's house nearly every day
of my life.

CONTINUED

38 CONTINUED

SCOUT

Always running.

JEM

(furious at her)

You hush up, Scout.

DILL

Folks in Meridian County aren't as scared as folks in Maycomb County.

SCOUT

(scornfully)

I'll tell you, you're wasting your breath, Dill. He's scared and I don't blame him.

ANGLE WIDENS as Scout gets tire and slaps it back to them.

SCOUT

Let's roll in the tire.

JEM

All right.

Jem takes hold of the tire and Scout gets inside of it. When she is inside, Jem suddenly pushes it with all his might.

JEM

That'll teach you to call me scared.

He pushes the tire down the sidewalk with all the force of his body. It leaves the sidewalk, goes across the gravel road to the sidewalk in front of the Radley place, through the gate, up the Radley sidewalk, hits the steps of the porch and rolls over on its side. Dill and Jem watch this with helpless terror. When the tire has stopped, Scout, dizzy and nauseated, and unaware of where she is, lies on the ground.

JEM

(YELLING frantically)

Scout. Scout. Get away from there.
Scout, come on.

39 EXT. RADLEY YARD

Scout raises her head and sees where she is. She is frozen with terror.

CONTINUED

39 CONTINUED

JEM (O.S.)
Come on, Scout. Don't just lie
there. Get up, can't you?

Scout gets to her feet. She is trembling with fear.

40 EXT. SIDEWALK ACROSS THE STREET - DILL, JEM

DILL
(terrified)
Go get her, Jem.

41 MOVING SHOT

Jem rushes in through the gate, gets his sister by the hand, then looks up at the house, drops her hand, runs up the steps to the front door, touches it, comes running down, grabs the tire, takes his sister by the hand and starts running out of the yard.

JEM
Run for your life, Scout.

And they run out of the yard, up the sidewalk to their own yard. Dill runs fast behind them. When they get to the safety of their yard, they are all exhausted and fall on the ground. But Jem is elated by his feat of touching the Radley house.

42 GROUP SHOT - SCOUT, JEM, DILL

JEM
Now, who's a coward? You tell them
about this back in Meridian County,
Mr. Dill Harris.

Dill looks at Jem with new respect.

DILL
(eagerly)
I'll tell you what let's do. Let's
go downtown to the courthouse and
see that room they locked Boo up
in. My aunt says it's bat infested,
and he almost died from the mildew.
Come on. I bet they got chains down
there and instruments of torture.

He starts OUT of the yard. Scout and Jem reluctantly FOLLOW.

DISSOLVE TO

43 THE COURTHOUSE SQUARE - MED. SHOT

A group of FOUR IDLERS sit lounging under some live oak trees. They watch with eagle eye whatever happens on the Square and in the courthouse.

Dill, followed by Scout and Jem, come by them.

One of the men, HIRAM TOWNSEND, recognizes Scout and Jem. He is in his seventies and is dressed in work clothes.

HIRAM

If you're looking for your daddy,
he's inside the courthouse.

SCOUT

Thank you, but we're not lookin' for --

Jem gives her a yank and a look and she shuts up and they GO ON.

44 MOVING SHOT - SCOUT, DILL, JEM

They go toward the courthouse.

DILL

What's your daddy doin' up there?

JEM

He's a lawyer and he has a case.
The grand jury is charging his client
today. I heard somethin' about it
last night when Judge Taylor came
over.

DILL

Let's go watch.

JEM

Oh, no, Dill. He wouldn't like that.

Dill GOES IN the courthouse, FOLLOWED by Scout and Jem. Scout and Jem seem worried about following but reluctantly decide to.

45 INT. COURTHOUSE LOWER FLOOR

This is the floor where all the county offices are. The three children COME IN. They look around.

DILL

Where's your daddy?

JEM

He'll be in the courtroom. Up there.

45 CONTINUED

He points toward the stairs.

46 MOVING SHOT

Dill, Scout and Jem solemnly climb the stairs to the second floor.

47 ~~★~~ INT. COURTHOUSE SECOND FLOOR - MED. SHOT

There is a small foyer here and doors leading into the courtroom. They come IN and go to the courtroom door.

DILL

You all lift me up so I can see what's going on.

Jem and Scout make a pack saddle with their arms and Dill climbs up and peers in the glass at the top of the door.

DILL

Not much is happening. The Judge looks like he's sleeping. I see your daddy and a colored man. The colored man looks to me like he's crying. Wonder what he's done to cry about.

Dill gets so absorbed in watching he stops talking. Scout and Jem begin to feel the strain of holding him up.

SCOUT

What's going on?

DILL

There are a lot of men sitting together on one side and one man keeps pointing and yelling at the colored man. They're taking the colored man away.

JEM

Where is Atticus?

DILL

I can't see your daddy now, either. I wonder where in the world --

ANGLE WIDENS as behind them out of a side door COMES Atticus, FOLLOWED by Heck Tate. Atticus goes toward them, Heck Tate (X) GOES on OUT of the foyer.

47

CONTINUED

ATTICUS

Scout. Jem. What in the world are you doing here?

They whirl around, dropping the startled Dill.

JEM

Oh, hello, Atticus.

SCOUT

We came down to find out where Boo Radley was locked up. We wanted to see the bats.

ATTICUS

I want you both back home right away.

JEM

Yes, sir.

ROBERT E. LEE EWELL, a short, bantam cock of a man, COMES INTO foreground.

EWELL

Mr. Finch. Mr. Finch.

ATTICUS

You run on, children. I'll see you at dinner.

JEM

Yes, sir.

Mr. Ewell approaches them. The children look at him and then leave to go home.

48

MED. SHOT - EWELL, ATTICUS

EWELL

Howdy, Cap'n.

ATTICUS

Howdy, Mr. Ewell.

Ewell seems nervous, ill-at-ease. Atticus is very cold to him.

EWELL

Cap'n, I'm sorry they appointed you to defend that nigger that raped my Mayella. I don't know why I didn't

HF

CONTINUED

48

CONTINUED

EWELL (Cont.'d)

just kill him instead of goin' for the Sheriff. Saved you and the Sheriff and the taxpayers a lot of trouble.

ATTICUS

Mr. Ewell, if you'll excuse me, I'm very busy.

EWELL

Cap'n, someone told me just now they thought you believed Tom Robinson's story agin ours. I said no, you're wrong there. Mr. Finch ain't takin' his story agin ours. Mr. Finch....

(looks at Atticus who is eyeing him impassively)

They was wrong, wasn't they, Mr. Finch?

ATTICUS

I've been appointed to defend Tom Robinson and now that he's been charged, that's what I intend doing.

EWELL

You're takin' his story agin ours?

ATTICUS

If you'll excuse me, Mr. Ewell.

Atticus starts on. Ewell blocks his way.

EWELL

What kind of a man are you? You got chullun of your own.

(a pause;
he looks at
Atticus)

(X)

He stands aside as Atticus continues on.

DISSOLVE TO

49

EXT. SIDEWALK IN FRONT OF FINCH HOUSE - NOON

Atticus comes from town. Miss Stephanie crosses from Miss Maudie's. They meet in front of his house.

HF

50 TWO SHOT - ATTICUS, MISS STEPHANIE

STEPHANIE

I hear John Taylor appointed you to defend that boy who raped Mayella Ewell.

ATTICUS

Did he rape her?

STEPHANIE

Certainly, he did.

ATTICUS

How do you know that?

STEPHANIE

Her daddy says so.

ATTICUS

And Tom Robinson says he didn't.

STEPHANIE

Well, of course, if you're gonna take --

ATTICUS

(interrupting; he's angry and lets her know it)
Stephanie, I think the least we can do is try him at the courthouse and not on the sidewalk.

ANGLE WIDENS as Atticus walks toward his house. He sees the children playing in the side yard. Jem has scissors and pretends he is stabbing Dill in the leg. Scout SCREAMS, just as Atticus approaches them.

DILL

(SCREAMING in mock terror)
Wife, wife. Run for help. Your Boo has lost his mind.

Scout runs away from them SCREAMING. (X)

SCOUT

Help! Help! Boo has lost his mind. He's killin' us all. (X)

As she runs up to the porch, she runs right in to Atticus. (X)

51 ANGLE - ATTICUS, JEM

ATTICUS

What are you doing?

JEM

Playing.

51 CONTINUED

ATTICUS

I see you're playing. Give me those scissors. They're nothing to play with.

Jem hands them to him. He seems very guilty.

ATTICUS

Does this by any chance have anything to do with the Radleys?

JEM

No, sir.

ATTICUS

I hope it doesn't.

He goes into the house. Jem peers into the living room window.

SCOUT

Jem...

JEM

(whispering)

Shut up. He's in the living room. He can hear us from in there.

He motions them to the street corner.

52 MOVING SHOT

as Dill and Scout follow him.

DILL

Can we play "Boo Radley" any more?

JEM

I don't know. Atticus didn't say we couldn't.

SCOUT

I think he knows what we were doing.

JEM

(furious at her)

There you go imagining things. Just like a girl. That's why people hate girls so. If you're going to act like a girl, you go play by yourself. Come on, Dill.

52 CONTINUED

Dill and Jem go off down the street. ANGLE WIDENS as Scout starts for Miss Maudie's yard. Miss Maudie is alone, weeding her flowers. Scout goes over to her and squats down beside her.

SCOUT

Miss Maudie, do you think Boo Radley's still alive?

MAUDIE

His name is Arthur and he's alive.

SCOUT

How do you know?

MAUDIE

I know he's alive, Jean Louise, because I haven't seen him carried out yet. He just stays in the house, that's all. Wouldn't you stay in the house if you didn't want to come out?

SCOUT

Yes'm, but I'd want to come out. Why doesn't he?

MAUDIE

You know the story as well as I do.

SCOUT

I never heard why, though. Nobody ever told me why.

MAUDIE

You know old Mr. Radley is a foot-washing Baptist. He's the kind of a foot-washer believes anything that's a pleasure is a sin.

Miss Maudie points over to the Radley house.

MAUDIE

Child, that's a sad house. Who knows what goes on over there.

SCOUT

Do you reckon Boo's crazy?

MAUDIE

If he's not, he should be. The things that happen to people. We never really know what happens in houses behind closed doors. What secrets --

52 CONTINUED - 2

Miss Maudie reaches into her dress pocket.

MAUDIE

How'd you like to take some peanuts
to those two ugly boys out there and
keep some for yourself?

SCOUT

Thank you.

Scout takes the peanuts and GOES OUT of Miss Maudie's house.

53 EXT. FINCH YARD

Dill and Jem are there. Scout comes up to them with the peanuts.

SCOUT

Miss Maudie sent these. You wanta
peanut?

JEM

No.

54 MOVING SHOT

as they start to go out of the yard towards the Radley house,
Scout behind them. After they have left the Finch yard, have
passed Miss Stephanie's house, and are nearing the oak by the
Radley place, she timidly tries to call to them.

SCOUT

Jem ---

He turns and looks at her.

JEM

Vamoose, Scout.

They have passed the oak tree and she gives up in disgust and
starts kicking the ground in front of the tree. She sees a
piece of tinfoil sticking out of the knot hole and she reaches
in and takes out two pieces of unwrapped gum.

SCOUT

(calling to Jem
and Dill)

Hey -- look what I found.

They turn and run to her.

JEM

What is it?

54 CONTINUED

SCOUT
Wrigley's Doublemint. I found it
in there.

She points to the knot hole and starts to pop the gum into her
mouth.

JEM
(screaming)
Don't!!!

Scout pauses.

JEM
Do you want to poison yourself? You
know anything found on the Radley
place is chock full of poison. You
know anybody eats even a pecan that
falls off their tree is poisoned.

Scout drops the gum.

SCOUT
(touched by his
concern)
Thank you for keeping me from being
poisoned, Jem.

JEM
That's all right.

DISSOLVE TO

55 EXT. FINCH PORCH AND STEPS - NIGHT

Scout and Jem are sitting there. Dill comes running into the
yard and over to them.

DILL
I can play outside tonight Aunt
Stephanie says because it's my last
night here.

Jem goes running toward him. Scout follows after Jem. The
two boys run toward Miss Stephanie's yard. Scout follows.

56 EXT. STONE WALL SEPARATING MISS STEPHANIE'S AND ATTICUS' YARD

Scout, Dill and Jem leap over the wall.

56 CONTINUED

DILL
(very casually)
Let's go for a walk.

SCOUT
(suspiciously)
Where to, Dill?

Dill jerks his head in the direction of the Radley house.

JEM
(also overly casual)
Okay.

SCOUT
(cautiously)
I think we ought to stay right here
in Miss Stephanie's yard.

JEM
You don't have to come along, Angel
May.

The boys start to go out of Miss Stephanie's yard, Scout follows.

57 EXT. THE SIDEWALK - MOVING SHOT

They walk down the sidewalk silently, Scout following. They can HEAR the PORCH SWINGS creaking with the weight of the neighborhood, and the night MURMURS of the grown people on the street. Occasionally, Miss Stephanie's LAUGH is HEARD.

58 MED. SHOT - DILL, SCOUT, JEM

They pause, listening.

SCOUT
Hear Miss Stephanie laughing?

DILL
She laughs all the time. Kind of
wild sounding, ain't it? She takes
a drink of whiskey, too, first thing
when she gets up every morning. She
does that because of being unnerved
once by finding a rattlesnake coiled
up in her closet.

They move on down the sidewalk.

59 EXT. THE RADLEY HOUSE, SIDEWALK AND YARD

They come to the sidewalk and Jem stops and looks at the Radley house. Dill and Scout stand beside him, looking, too.

60 MED. SHOT - DILL, SCOUT, JEM

DILL

Auntie says she needs a nip or two during the day, too. Says she's needed it ever since she woke up that night and found Boo Radley looking in the window at her.

The children stand for a beat in silence, looking at the dark house:

SCOUT

What are you going to do?

JEM

We're going to peep in the window of the Radley house to see if we can get a look at Boo Radley.

SCOUT

Jem, please, I'm scared.

JEM

Then go home if you're scared. I swear, Scout, you act more like a girl all the time. Come on, Dill.

Jem and Dill start on. Scout watches for a moment, then runs after them.

61 MOVING SHOT

SCOUT

Wait for me. I'm coming.

JEM

Shhh.

They wait for her. Jem is whispering now.

JEM

We are going around the back and crawl under the high wire fence at the rear of the Radley lot. I don't think we can be seen that way.

The children go on quietly to the back of the Radley property.

62 EXT. BACK FENCE OF THE RADLEY LOT

The fence encloses a large garden. Jem, Scout and Dill COME IN. Jem holds the bottom wire up and motions to Dill to crawl under. He does so. Scout follows. Then Scout holds up the wire for Jem. It is a very tight squeeze for him, but he manages to make it.

JEM
(whispering)
Now don't make a sound.

63 MOVING SHOT

The children cautiously approach the house. Poor Scout is so intimidated by Jem's warning that she barely moves a step a minute, and then when she looks up and sees Jem quite a distance ahead, she begins to move faster.

64 EXT. RADLEY BACK GATE

They reach the gate which divides the garden from the back yard. Jem touches it. The gate squeaks.

65 GROUP SHOT - DILL, SCOUT, JEM

DILL
(whispering)
Spit on it.

They all help to spit until they have no spit left.

SCOUT
(whispering)
Jem, you have us in a box. We can't
get out of here so easy.

JEM
Shh. Spit some more.

They try to muster up more spit, and then Jem opens the gate slowly, lifting it aside and resting it on the fence.

66 EXT. RADLEY BACK YARD AND BACK PORCH

The back yard is even less inviting than the front. A ramshackle porch runs the width of the house. There are two doors and two dark windows between the doors. Instead of a column, a rough two-by-four supports one end of the porch. Above it a hat rack catches the moon and shines eerily.

CONTINUED

66 CONTINUED

SCOUT
(protesting)
Jem ---

JEM
Shhhh ---

DILL
(whispering)
Let's try the back window.

SCOUT
(terrified)
Dill, no ---

The boys pay no attention to her.

67 MOVING SHOT

They cross the yard and go to the back porch. Jem puts his foot on the bottom step, the step SQUEAKS. He stands still, then tries his weight by degrees. The step is SILENT. Jem skips two steps, puts his foot on the porch, heaves himself to it, and teeters a long moment. He regains his balance and drops on his knees. He crawls to the window, raises his head and looks in. Scout suddenly looks up and sees a shadow...it is the shadow of a man. The back porch is bathed in moonlight and the shadow, crisp as toast, moves across the porch toward Jem. Dill sees it next. He puts his hands to his face. The shadow crosses Jem. Jem sees it, he puts his arms over his head and goes rigid. The shadow stops about a foot beyond Jem. Its arms come out from its side, drop and are still. Then it turns and moves back across Jem, walks along the porch and off the side of the house, returning as it had come. Jem leaps off the porch and gallops toward Scout and Dill. He flings open the gate and pushes Dill and Scout through, pushing them through the collards. Scout trips. As she trips --

(X)

JEM
Our back yard... Hurry, Scout.

68 EXT. THE BACK FENCE

Jem holds the bottom wire, Scout and Dill roll through.

69 MOVING SHOT

Dill and Scout run on. Halfway to their back yard, they sense that Jem is not with them.

70 EXT. THE BACK FENCE - CLOSE SHOT - JEM

He is there struggling in the fence, kicking his pants off to get loose. Scout and Dill run to him as he gets out of his pants.

71 MOVING SHOT

as the three children run back toward their back yard.

71-A EXT. FINCH BACK YARD

Jem, Scout and Dill come running through the bushes behind the garage. They are frightened and breathing hard. They all fall to their knees and huddle against the garage wall. They look at one another but are unable to speak. Dill cannot get his breath and starts to cough. He buries his head in his knees. Jem finally gets up and peers around the corner of the garage. Scout watches him.

SCOUT

(whispering)

What are you going to do for pants,
Jem?

JEM

I don't know.

STEPHANIE (O.S.)

(calling)

Dill!

They all jump.

STEPHANIE

Dill! You come on in now.

DILL

(getting up)

I'd better go.

STEPHANIE (O.S.)

(calling)

Dill!

DILL

(calling)

Coming, Aunt Stephanie!

71-A CONTINUED

DILL (Cont'd)
(whispering)
So long. I'll see you next summer.

JEM
So long.

Dill runs across the driveway and climbs the fence into Miss Stephanie's yard.

71-B CLOSE SHOT - JEM AND SCOUT

JEM
I'm going back after my pants,
Scout.

SCOUT
Oh please, Jem. Come on in the
house.

JEM
I can't go in the house without my
pants.

He starts to go.

SCOUT
I'm going to call Atticus.

JEM
Now shut up!

Jem grabs her collar and wrenches it tight.

JEM
Scout, Atticus ain't ever whipped
me since I can remember. I want to
keep it that way.

SCOUT
(choking)
Then I'm going with you.

JEM
No, you ain't. You wait here. I'll
be back before you can count to ten.

Scout watches Jem vault over the low fence and disappear in the high bushes. She starts counting.

SCOUT
1-2-3-

71-C EXT. FINCH FRONT PORCH

Atticus stands at the front door, calling:

ATTICUS

Jem...Scout...Come on in. Right now.

71-D EXT. FINCH BACK YARD

SCOUT

(counting)

- 8- 9- 10- 11 - 12 - 13 -

O.S. SOUND OF SHOTGUN BLAST.

Scout stands there stunned. Suddenly she shuts her eyes and presses her hands over her ears. She looks as if she's about to scream. At that moment Jem bursts through the bushes and jumps the fence crashing into Scout.

SCOUT

Jem!

Jem claps his hand over her mouth.

JEM

Shhhhh!

He begins to frantically pull on his pants.

O.S. WE CAN HEAR MISS STEPHANIE YELLING.

They look in the direction of the street.

71-E EXT. STREET - STEPHANIE'S HOUSE

She comes running off the front porch, pulling on a robe over her nightgown.

STEPHANIE

What happened? What happened?

The CAMERA PANS HER into the street and we can see Atticus and Miss Maudie standing in front of the Radley place talking to Mr. Radley who is holding a shotgun. Then they both start up the street toward Stephanie.

STEPHANIE

Atticus, what is it?

ATTICUS

Nothing at all.

71-C EXT. FINCH FRONT PORCH

Atticus stands at the front door, calling:

ATTICUS

Jem...Scout...Come on in. Right now.

71-D EXT. FINCH BACK YARD

SCOUT

(counting)

- 8 - 9 - 10 - 11 - 12 - 13 -

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STEPHANIE

Atticus, what is it?

(X)

71-E CONTINUED

MAUDIE

Mr. Radley shot at a prowler in
his collard patch.

STEPHANIE

Lord, I almost had a stroke.

CAMERA PANS Atticus to his yard as Scout and Jem walk up the
driveway.

ATTICUS

It was probably just some hound
scratching around back there.
Good night.

Maudie and Stephanie call their "Good nights" as he walks toward
the house.

ATTICUS

Scout. Jem. Come on now. The
excitement's over. Time for bed.

CAMERA HOLDS on Scout and Jem. They look at each other. Then
he starts for the house. Scout follows. As they climb the
steps Jem looks back over his shoulder toward the Radley house.

72
thru
77

OMITTED

FADE OUT

71-E CONTINUED

ATTICUS

Mr. Radley shot at a prowler in his
collard patch.

(X)

STEPHANIE

Mercy!

(X)

MAUDIE

Well, whoever it was won't be back
any time soon. Mr. Radley probably
scared them out of their wits.

CAMERA PANS Atticus to his yard as Scout and Jem walk up the
driveway.

ATTICUS

Good night.

Maudie and Stephanie call their "Good nights" as he walks toward
the house.

ATTICUS

Scout. Jem. Come on now. The
excitement's over. Time for bed.

CAMERA HOLDS on Scout and Jem. They look at each other. Then
he starts for the house. Scout follows. As they climb the
steps Jem looks back over his shoulder toward the Radley house.

72
thru OMITTED
77

FADE OUT

FADE IN

78 INT. THE KITCHEN - DAY

Atticus and Jem are eating breakfast. Calpurnia is serving them. Miss Maudie comes into the kitchen.

MISS MAUDIE

Good morning. I came over to see Jean Louise ready for her first day at school.

She goes to the table and sits as Cal goes to the hall door and calls:

CALPURNIA

Scout!

She then goes to the stove, gets the coffee pot and goes to the table.

79 ANGLE - TABLE

as Calpurnia pours coffee.

ATTICUS

What are you going to do with yourself all morning, Cal, with both the children in school?

CALPURNIA

I don't know and that's the truth. I was thinkin' of that jus' now.

She goes back to the hall door and calls:

CALPURNIA

Scout! Scout!

80 INT. HALL

Scout is there. She has on a dress and feels very awkward in it. Cal comes out into the hallway.

CAL

Did you hear me, Scout? Now, hurry.

Cal goes back into the kitchen.

81 INT. KITCHEN

Cal comes back IN and Scout FOLLOWS, still miserable and awkward. Jem sees her.

81 CONTINUED

JEM

Look at Scout.

He is about to make a comment and laugh, but Miss Maudie gives him a poke.

ATTICUS

Come on, Scout. Eat your breakfast.

MAUDIE

I think your dress is mighty becoming, honey.

Scout is not reassured; she begins to tug at it. Miss Maudie nods her head to Atticus to let him know she approves of the dress.

CALPURNIA

(sternly)

Now, don't go tugging at that dress, Scout. You want to have it all wrinkled before you even get to school?

Miss Maudie straightens Scout's skirt.

SCOUT

I still don't see why I have to wear a darn old dress.

MAUDIE

You'll get used to it.

Scout sits at the table and starts to eat. Jem has eaten his breakfast, all he's going to, and gets up.

JEM

I'm ready.

ATTICUS

Son, it's a half hour before school starts. Now wait for your sister.

JEM

Hurry up, Scout.

SCOUT

I'm trying to.

She takes a few half-hearted bites, then she gets up.

SCOUT

I'm ready.

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81 CONTINUED - 2

JEM

Come on.

Jem starts out, Scout follows him. Miss Maudie, Atticus and Calpurnia go as far as the screen door with them. Scout and Jem go out the screen door.

82 GROUP SHOT - ATTICUS, CALPURNIA, MISS MAUDIE

They stand watching the children.

CALPURNIA

Well, there she goes. My Lord, Mr. Finch, weren't no more'n yesterday I was rocking Scout good night. Weren't no more'n yesterday their mama was standin' here with me watchin' Jem leave for school his first time, an' she said to me then, "Cal...."

She looks up at Atticus. She sees he is upset. She stops. Miss Maudie pretends she doesn't notice Atticus' emotion. They stand watching in silence.

DISSOLVE TO

83 INT. THE SCHOOL ROOM OF THE FIRST GRADE - FULL SHOT - THE CLASSROOM

Scout Finch is there and a few other town children, but most of the children are country children. Ragged denim shirted and flour sack shirted. These country children have all chopped cotton and fed hogs since they were born and they have nearly all been in the first grade several times. The teacher, MISS CAROLINE, is at the blackboard finishing writing out the alphabet. She is a pretty thing, no more than 21, with bright auburn hair, pink cheeks and wears crimson nail polish. She also wears high-heeled pumps and a red and white striped dress.

MISS CAROLINE

Does anybody know what these are?

STUDENTS

(in unison)

The alphabet.

MISS CAROLINE

My...aren't you all smart? How many of you children have been in the first grade before?

CONTINUED

83 CONTINUED

Eighty percent of the class raises its hand.

MISS CAROLINE
Mercy. And what's the reason for
that?

Nobody raises his hand.

MISS CAROLINE
Now, I'm new here. Won't somebody
tell me?

Still no one answers.

84 MED. SHOT - MISS CAROLINE, SCOUT

She walks toward Scout. Stops. Looks down at her.

MISS CAROLINE
Do you know the answer to my question?

SCOUT
Yes'm, I know.
(takes a deep breath
and looks up at her)
Most of them have been in first grade
before because they're from the country
and have to quit school early to help
their daddies chop their cotton.

MISS CAROLINE
(after a pause)
Have you ever been in the first grade
before?

SCOUT
No'm.

MISS CAROLINE
Well, then, I'll start with you.
Now read as much of this as you can.

85 FULL SHOT - CLASSROOM

Miss Caroline goes back to the blackboard. She points to the
alphabet and Scout rattles all the letters off. A thin line
appears between Miss Caroline's eyebrows. Miss Caroline goes
to Scout's desk, taking a first reader with her.

MISS CAROLINE
Let's see if you can read this.
She hands the book to Scout.

86 MED. SHOT - SCOUT, MISS CAROLINE

Scout begins to read the first reader fluently. Miss Caroline walks away. Scout continues reading. Miss Caroline gets a copy of the "Mobile Register" and hands it to Scout.

MISS CAROLINE

Now try reading this.

The paper is open at the stock pages and Scout begins reading the stock market quotations.

MISS CAROLINE

(taking the paper)

That's enough, young lady. And I want you to tell your father not to teach you any more. It will interfere with your reading.

SCOUT

(bewildered)

My daddy...

MISS CAROLINE

(interrupting sarcastically)

If he didn't teach you, who did? Somebody did. You weren't born reading the "Mobile Register." Have a seat now.

Scout sits down. She is very subdued and confused. She glares as she hears the other children snickering.

MISS CAROLINE

Now will everyone going home for lunch raise your right hand. And everyone bringing lunch put it on top of his desk.

87 FULL SHOT - CLASSROOM

Molasses buckets are put on top of the desks. Miss Caroline goes up and down the rows inspecting them. She stops at the desk of a country boy, small for his age, WALTER CUNNINGHAM.

88 ANGLE FAVORING WALTER CUNNINGHAM

MISS CAROLINE

Where's yours?

Walter has no shoes on, but he is wearing a clean shirt and some neatly mended overalls. He doesn't answer Miss Caroline's question. He looks straight ahead, a muscle jumps in his strong jaw.

88 CONTINUED

MISS CAROLINE
Did you forget it this morning?

Walter's jaw twitches again.

WALTER
Yes'm.

She reaches in the pocket of her dress, gets a change purse, and takes out a quarter.

MISS CAROLINE
Here's a quarter. Go and eat downtown today. You can pay me back tomorrow.

WALTER
No, thank you, ma'm.

There is whispering in the classroom. Miss Caroline, hearing it, turns around.

89 ANOTHER ANGLE - FAVORING SCOUT

Some of the children near Scout are poking her and whispering at her, trying to get her to interpret Walter to the teacher. Miss Caroline walks over to Scout.

MISS CAROLINE
Jean Louise, what were you all whispering about?

SCOUT
(reluctantly)
That boy's a Cunningham, teacher. The Cunninghams never took anything they can't pay back. No church baskets and no scrip stamps. They never took anything off of anybody.

Miss Caroline descends on Scout, interrupting her.

MISS CAROLINE
Jean Louise, I've had about enough of you. I warn you to watch your step. Now --

O.S. SOUND: SCHOOL BELL

MISS CAROLINE
All right, children, you are dismissed.

The children go tearing out of the classroom. Scout follows them.

90

EXT. SCHOOL YARD

Scout sees Walter Cunningham standing in the school yard. She grabs him, throws him down and begins to rub his nose in the dirt. Jem comes running up and pulls her off.

JEM

Cut that out, Scout. What do you think you're doing? You're bigger'n' he is.

SCOUT

He's almost as old as you. Besides, he made me start off on the wrong foot. I was tryin' to explain to that damn lady teacher why he didn't have no money for his lunch and she got sore at me.

Walter has picked himself up and stands with his fists half-cocked. Jem looks him over.

JEM

Your daddy Mr. Walter Cunningham from Old Sarum?

Walter nods his head "yes."

JEM

Come on home and have dinner with us, Walter. We'd be glad to have you.

Walter's face brightens, then darkens.

JEM

Our daddy's a friend of your daddy's. Scout here is crazy, she won't fight you any more. Do you like butter beans? Our Cal's a good cook.

Walter stands biting his lip, thinking, but not answering.

91

MOVING SHOT

as Jem and Scout start on. Walter runs up to them.

WALTER

I'm coming.

DISSOLVE TO

92

INT. FINCH LIVING ROOM - DINING ROOM

It is comfortably, but unpretentiously, furnished. There is a sofa and two over-stuffed chairs and a rocker in the room.

HF

CONTINUED

92 CONTINUED

Through an alcove one can see the dining room. The table is set for dinner and Jem, Scout and Walter are there with Atticus. Cal is serving the food.

ATTICUS

I hope it's a dinner you like.

Walter looks down at his plate. There are string beans, roast, cornbread, turnips and rice. Walter looks at Atticus.

WALTER

Yes, sir. I don't know when I've had roast. We've been having lots of squirrels and rabbits lately. My pa and I go hunting in our spare time.

JEM

You got a gun of your own?

WALTER

Uh huh.

JEM

How long you had a gun?

WALTER

A year or so.
(he looks at Atticus)
Can I have the syrup, please?

ATTICUS

Yes, certainly, son.
(calling Calpurnia)
Cal, will you please bring the syrup dish?

CALPURNIA (o.s.)

Yes, sir.

JEM

Atticus, how old were you when you got your first gun?

ATTICUS

Thirteen or fourteen.

93 ANGLE - FAVORING ATTICUS

ATTICUS

I remember when my daddy gave me the gun, he told me: "Never point at

ATTICUS (Cont'd)
 anything in the house," and that
 he'd rather I'd just shoot tin cans
 in the back yard. But he said,
 sooner or later, he supposed, the
 temptation to go after birds would
 be too much and to shoot all the
 blue jays I wanted if I could hit
 them; but to remember, it was a sin
 to kill a mockingbird.

JEM

Why?

ATTICUS

Well, I reckon because mockingbirds
 don't do anything but make music for
 us to enjoy. They don't eat people's
 gardens, they don't nest in corn-
 cribs, they don't do one thing but
 sing their hearts out for us. Anyway,
 that's why I think it's a sin to kill
 a mockingbird.

(to Scout)

How did you like school, Scout?

SCOUT

(noncommittally)

All right.

Calpurnia COMES INTO the dining room with the syrup dish.

ATTICUS

Walter would like it, please, .Cal.

Calpurnia takes the syrup dish to him and he begins to pour it
liberally all over his food.

She is watching this process. She makes a face of disgust.

SCOUT

What in the Sam Hill are you doing,
Walter?

The silver saucer clatters as he places the pitcher on it and
he quickly puts his hands in his lap and ducks his head.
Atticus shakes his head at Scout to keep quiet.

SCOUT

But, Atticus, he has gone and drowned
his dinner in syrup, and poured it
all over --

94 CONTINUED

CALPURNIA
(interrupting)
Scout.

SCOUT
What?

CALPURNIA
(she is furious)
You march in that kitchen. I want
to talk to you.

Scout eyes her suspiciously, sees she is in no mood to be trifled with, and goes out to the kitchen. Calpurnia stalks after her.

95 INT. KITCHEN

Scout ENTERS, followed by Calpurnia.

CALPURNIA
There's some folks who don't eat like us, but you ain't called on to contradict them at the table when they don't. That boy's yo' comp'ny, and if he wants to eat up the table-cloth, you let him, you hear? An' if you can't act fit to eat at the table, you can just set here an' eat in the kitchen.

Calpurnia sends her through the dining room door with a smack.

96 INT. DINING ROOM

Scout, much humbled, COMES IN. She keeps her eyes down and gets her plate and goes BACK OUT to the kitchen. Neither Jem, Walter nor Atticus notice her.

97 INT. KITCHEN

Calpurnia is still glowering when Scout COMES IN. Scout shoots her a dirty look. She puts her plate on the table and starts to eat. She is furious.

SCOUT
(taking all her frustration about school out on Calpurnia)
You wait, you mean old Calpurnia. I'm going to fix you. One of these days when you aren't lookin', I'll go off and drown myself in Baker's Eddy and then you'll be sorry.

97 CONTINUED

Jem and Walter come INTO the kitchen and go toward the screen door.

JEM

So long, Cal. Thanks for dinner.

He and Walter go on OUT. Scout jumps up and runs toward the dining room.

98 INT. DINING ROOM

Atticus is looking at a paper and finishing a glass of iced tea. Scout runs over to him.

99 CLOSE SHOT - ATTICUS, SCOUT

Atticus, I just can't stand Calpurnia no longer.

ATTICUS

Now, Scout ---

SCOUT

I can't. You just have to fire her. She likes Jem better'n me and !!

She is about to cry and to keep from crying she runs OUT of the house. She goes running out the front. Atticus hears the FRONT DOOR SLAM.

O.S. SOUND: DOOR SLAM

He sighs, puts his paper down and goes OUT.

100 EXT. A CORNER OF THE HOUSE - CLOSE SHOT - SCOUT

She is crying.

ATTICUS (o.s.)

Scout. Scout.

She hears her father and controls her crying. ANGLE WIDENS as Atticus comes up to Scout.

ATTICUS

Scout, what in the world has gotten in to you? We couldn't get along a single day without Cal.

Scout turns to her father to explain, takes one look at him and bursts out crying again.

HF

CONTINUED

100 CONTINUED

ATTICUS

Now, now, now.

He takes her in his arms.

101 MED. SHOT - SCOUT, ATTICUS

Scout wipes her eyes.

SCOUT

Atticus, I'm not going back to school any more.

ATTICUS

Now, Scout, it's just the first day.

102 CLOSE SHOT - SCOUT, ATTICUS

SCOUT

I don't care. Everything went wrong. My teacher got mad as the devil at me and said you were teaching me to read all wrong and to stop it. And then she acts like a fool and tries to give Walter Cunningham a quarter when everybody knows Cunninghams won't take nothin' from nobody. Any fool could have told her that.

ATTICUS

Now, Scout. Maybe she's just nervous. It's her first day teaching school, and being new here.

SCOUT

Oh, Atticus.

103 ANGLE - FAVORING ATTICUS

ATTICUS

Now, wait a minute. If you can learn a single trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view.

SCOUT

Sir?

ATTICUS

Until you climb into his skin and walk around in it.

103 CONTINUED

SCOUT

But if I keep going to school we
can't ever read any more.

ATTICUS

Do you know what a compromise is?

104 ANOTHER ANGLE - FAVORING SCOUT

as she considers his question.

SCOUT

Bending the law?

ATTICUS

No...an agreement reached by mutual
consent. It works this way: if
you'll concede the necessity of going
to school, we'll read the same every
night, just as we always have. Is
that a bargain?

SCOUT

Yes, sir.

ATTICUS

All right. Now hurry back to school
or you'll be late.

ANGLE WIDENS as she starts on.

ATTICUS

Scout ---

She pauses.

ATTICUS

By the way, Scout, you'd better not
say anything at school about our
agreement.

SCOUT

Why not?

ATTICUS

I have a feeling that if you tell
Miss Caroline that we read every
night, she'll get after me, and I
wouldn't want her after me.

SCOUT

Yes, sir.

She goes out of the yard. Atticus watches her go.

DISSOLVE TO

105 EXT. THE FINCH GARAGE - NIGHT

Atticus backs the car out. It is an old car, not very well kept. Scout and Jem come running toward him.

SCOUT
(yelling)
Let us go with you, Atticus.

Atticus keeps the motor running and calls out of the window.

ATTICUS
No, I have to go to the country on business. You'll just get tired.

SCOUT
No. Not me. I won't get tired.

ATTICUS
Well, will you promise to stay in the car while I go talk to Helen - Robinson and not nag me about leaving if you do get tired?

SCOUT
Yes, sir.

ATTICUS
All right. Climb in.

Scout and Jem run for the car. Jem gets in the back seat, Scout gets beside her father.

SCOUT
Who's Helen Robinson?

ATTICUS
She's the wife of the man I'm defending.

The car moves on.

DISSOLVE TO

106 INT. ATTICUS' CAR - MOVING SHOT - NIGHT - PROCESS

Scout is asleep in the front seat. Atticus looks down and sees she is and pulls her closer to him.

DISSOLVE TO

107 EXT. TOM ROBINSON'S HOUSE AND YARD - NIGHT

It is a small, neat house and yard. Tom's SON Jem's age, is playing in the yard. Atticus' car drives up. The boy stops playing and watches the car. HELEN ROBINSON, 22, comes to the door of the house. She has a baby in her arms and three small children hang on her dress. Atticus gets out of the car and goes to the porch. He calls to the boy:

107 CONTINUED

ATTICUS

Hello, son.

TOM, JR.

Hello.

Atticus goes up on the porch.

ATTICUS

Hello, Helen.

HELEN

Hello, Mr. Finch.

ATTICUS

I came over to tell you about my
visit with Tom.

HELEN

Yes, sir. Come in.

Helen holds the door open for Atticus, and they GO IN. The boy, Tom, Jr. continues staring at Jem for a beat. He then looks off toward the dirt road. Jem turns and looks in the same direction.

108 JEM'S POV

Down the dirt road, drunk, towards the car, comes Bob Ewell.

109 BACK TO JEM IN CAR

Jem is frightened and starts to leave the car, and then remembers the sleeping Scout. He climbs into the front seat beside his sister, all the while watching the approach of Ewell.

JEM

(calling to Tom, Jr.)

Would you tell my daddy to come out
here, please.

Tom, Jr. runs into the house.

110 INT. CAR - NIGHT

Jem gets close to Scout and watches Ewell get closer and closer.

111 EXT. CAR - NIGHT

Ewell comes right up to the car and stares in the window at Scout and Jem. He is unshaven and dirty and looks as if he'd been on a long drunk. He is unsteady and holds on to the side

111 CONTINUED

of the car, staring at the two children. Atticus comes to the car. Ewell stares drunkenly at him.

112 INT. CAR - ATTICUS - NIGHT

Atticus gets in the car beside Scout.

113 EXT. CAR - ATTICUS AND JEM'S POV - NIGHT

Ewell takes a swig of whiskey from a bottle he has taken from his back pocket, and goes reeling off down the road.

114 BACK TO ATTICUS AND JEM - NIGHT

Jem climbs into the back seat, Atticus starts the car.

115 INT. ATTICUS' CAR - MOVING SHOT - NIGHT - PROCESS

Atticus turns the car around and goes slowly back down the dirt road. The lights of the car pick up Ewell standing drunkenly in the middle of the road looking like some terrible figure of wrath. Atticus has to slow the car down to almost a crawl, in order to pass Ewell without hitting him. As he passes, Ewell yells:

EWELL

Nigger lover. Nigger lover.

Jem leans across the front seat and puts his hand on his father's shoulder. Atticus senses the boy's fright and pats his hand. Scout sleeps through it all.

ATTICUS

No need to be afraid of him, son.
He's drunk and he's all bluff.

JEM

Yes, sir.

They drive on, leaving the drunken fury of a man shouting in the darkness.

DISSOLVE TO

116 EXT. FRONT OF FINCH HOUSE - NIGHT

Atticus drives the car up.

117 INT. ATTICUS' CAR - NIGHT

Atticus glances back at Jem.

ATTICUS

There are a lot of ugly things in this world, son. Of course, I wish I could keep them all away from you, but that's never possible.

Atticus leans down and lifts the sleeping Scout off the seat.

118 EXT. FINCH SIDEWALK AND YARD - NIGHT

Atticus carries Scout toward the house, as Calpurnia COMES OUT from the kitchen.

ATTICUS

If you'll wait until I can get Scout in bed, Cal, I'll drive you home.

CALPURNIA

Yes, sir.

He starts for the house.

119 INT. SCOUT'S ROOM - NIGHT

Atticus COMES IN with Scout and starts to undress her.

120 EXT. FINCH FRONT PORCH - NIGHT

Jem is there as Atticus COMES OUT.

ATTICUS

Jem would you be afraid to wait here with Scout until I get Cal home?

JEM

No.

Atticus goes toward his car.

121 EXT. FINCH SIDEWALK AND FRONT YARD - JEM'S POV - NIGHT

Jem sees his father get into his car and start off. A tree rustles, a shadow passes over the porch where Jem sits, a night bird calls.

122 CLOSE SHOT - JEM - NIGHT

He is struck with sudden terror. He starts to run toward the Radley place in the direction of his father's car.

123 EXT. SIDEWALK - MOVING SHOT - NIGHT

JEM

(calling)

Atticus. Atticus. Atticus.

Jem runs a while longer, past the Radley oak, calling "Atticus, Atticus." He realizes it is futile and stops.

124 CLOSE SHOT - JEM - NIGHT

He freezes. He sees something in the knothole of the oak tree where Scout found the gum. It is gleaming and reflecting the moonlight. He stops, looks around, and sticks his hand in the knothole and takes out a shiny medal. He quickly puts it in his pocket.

125 EXT. SIDEWALK - MOVING SHOT - NIGHT

Jem runs past the Radley house, into his yard and into the house.

DISSOLVE TO

126 EXT. THE SCHOOL GROUND - DAY

It is a very cold morning and the children are dressed in coats, hats, etc.

127 GROUP SHOT - SCOUT AND SOME CHILDREN

They are playing mumblety peg. A boy, CECIL JACOBS, who is Scout's age, comes up to the group and gives her a shove.

CECIL

Don't play with her. Her daddy defends niggers.

SCOUT

You take that back.

CECIL

I won't. Your daddy's low down --

(X)

Scout lights into him and they begin a rough fight. The other children gather around and begin YELLING, egging them on. Jem COMES INTO the group and pulls Scout off Cecil.

JEM

Scout. Stop that.

Cecil RUNS OFF. The other children MOVE AWAY.

128 CLOSE SHOT - JEM HOLDING SCOUT

SCOUT

You heard what he said about Atticus. What does he mean by that?

(X)

JEM

You ask Atticus when he comes home. He'll explain it to you, and cut out the fighting, you hear?

HF

CONTINUED

128 CONTINUED

Scout brushes herself off and Jem starts back to the children.

DISSOLVE TO

129 EXT. THE FINCH FRONT PORCH - AFTERNOON

Scout sits on the front steps. Atticus comes into the yard. She runs to him.

SCOUT

Atticus, do you defend niggers?

ATTICUS

Of course, I do. And don't say "nigger", Scout.

SCOUT

I didn't say it, Cecil Jacobs did. That's why I had to fight him.

ATTICUS

(sternly)

I don't want you fighting, Scout.

SCOUT

I had to, Atticus, he --

ATTICUS

(interrupting)

I don't care what the reasons are. I forbid you to fight.

SCOUT

Yes, sir.

He sits on the steps. She sits beside him.

130 CLOSE SHOT - SCOUT, ATTICUS

ATTICUS

Anyway, I'm simply defending a negro, Tom Robinson. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man.

SCOUT

If you shouldn't be defending him, then why are you doin' it?

131 ANGLE - ATTICUS

ATTICUS

For a number of reasons. The main one is, if I didn't, I couldn't hold up my head in town. I couldn't even tell you or Jem not to do something again.

(puts his arms
around her)

Scout, you're going to hear some ugly talk about this at school, but I want you to promise me you'll do one thing for me. That you won't get into fights over it, no matter what is said to you.

ANGLE WIDENS as Atticus gets up and GOES INSIDE the house. Scout sees Jem on the sidewalk and goes toward him.

SCOUT

(calling as she
goes toward him)

You know what Atticus says? He says --

Scout pauses as she watches Jem.

132 ANGLE - SCOUT

She sees Jem walking most peculiarly with his feet out and his arms held to his sides. He is doing his imitation of ancient Egyptians. Scout runs to meet him. When she gets about five feet from him, she becomes aware of his peculiar walk and stops and looks more closely.

133 MED. SHOT - SCOUT, JEM

SCOUT

What are you doing?

JEM

Walking like an Egyptian. We were studying about them in School. Teacher says we wouldn't be no place without them.

SCOUT

Is that so?

134 MOVING SHOT - SCOUT, JEM

She begins to try to imitate his walk. They go towards the Radleys.

JEM

The cradle of civilization. They invented embalming and toilet paper.

He sees her imitation. He stops and goes to her, kneels and takes her feet.

JEM

That's wrong, Scout. You do your feet this way.

He takes her feet and tries to fix them. He is kneeling in front of the Radley oak tree with the knothole.

135 CLOSE SHOT - SCOUT, JEM, OAK TREE

While he is kneeling, Scout glances around at the oak and sees two figures carved out of soap in the knothole.

SCOUT

Look, Jem.

She points to the figures and gets close beside him and peers at them.

SCOUT

Think they're poison?

JEM

No.

SCOUT

Why not?

JEM

I got my reasons.

He tenderly takes two soap figures out of the knothole. One is the figure of a boy, the other wears a crude dress.

SCOUT

Look here, Jem, the boy has hair in front of his eyebrows like you do.

JEM

And the girl wears bangs like you. These are us.

SCOUT

Let's show them to Atticus.

135 CONTINUED

JEM

No, don't do that, Scout. Let's have this our secret. Let's write a letter thankin' him.

SCOUT

Him who?

JEM

The person that left them here.

SCOUT

How do you know it's a him?

JEM

I got my reasons. Come on. I'll put these away in my room.

They start on towards their house.

DISSOLVE TO

136 INT. JEM'S ROOM

Scout and Jem COME IN. He takes down a cigar box and puts the figures away.

SCOUT

What else have you got in there?

JEM

I'll show you some day.

He puts the cigar box away. He finds a pencil and paper. Jem reads as he writes.

JEM

Dear sir. We appreciate the -- No. We appreciate everything which you have put in the tree for us. Yours very truly, Jeremy Atticus Finch.

SCOUT

He won't know who you are if you sign it like that, Jem.

Jem erases his names and writes: "Jem Finch." He hands the paper to Scout and she signs: "Jean Louise Finch (Scout)." They take the letter and GO running OUT.

137 EXT. SIDEWALK BY RADLEY OAK TREE

Mr. Radley is by the oak tree. He is cementing up the knot-hole. Jem and Scout COME UP with the letter.

CONTINUED

137 CONTINUED

JEM

Why are you doin' that, sir?

MR. RADLEY

The tree's dyin'. You plug 'em up with cement when they're sick. You ought to know that, Jem.

JEM

Yes, sir.

Jem seems withdrawn and dejected. He starts down the street toward his house, then starts running. Scout runs after him.

138 INT. FINCH LIVING ROOM - ATTICUS

Jem and Scout COME IN. Atticus is seated reading. Jem goes to his father.

139 CLOSE SHOT - ATTICUS, JEM

JEM

Atticus, you know that oak tree by the Radley place that had the knot-hole? Mr. Radley cemented it up. When I asked him why, he said it was a diseased tree. Do you think that tree was diseased?

ATTICUS

If Mr. Radley says it was, I guess it was, Jem.

JEM

Yes, sir.

Jem moves over to the window. He seems very puzzled.

SCOUT

Atticus, how long do I have to keep that promise not to fight?

ATTICUS

Forever, Scout.

Jem walks toward his room. Scout looks at her father as if she can't believe what she has just heard.

SCOUT

Forever?

ATTICUS

(firmly)
Yes. Forever.

Scout looks at Atticus for a moment and then runs down the hall.

140. INT. JEM'S ROOM

Jem is there on his bed with his cigar box. Scout COMES INTO the room.

SCOUT

You know what Atticus made me promise? He made me --

She sees the soap figures, stops, then notices the cigar box and she goes toward the bed.

SCOUT

Jem, what do you have in that box?

JEM

If I show you, will you never tell anybody?

She shakes her head "no." He opens the box.

141. CLOSE SHOT - SCOUT, JEM

They look into the box. He opens the top. There is a spelling medal, a pocket watch, some pennies, a broken pocketknife. He takes the medal out and holds it up for Scout to see. She is wide-eyed.

JEM

I found all these in the knothole of that tree at different times. This is a spelling medal that they used to award in school to spelling winners before we were born. And another day I found this --

(holds up the pocket watch)

And this--

(holds up the pocketknife)

And Scout, you know somethin' else I never told you about the night I went back to the Radley's?

SCOUT

Somethin' else. You've never told me anything about that night.

JEM

Well, when I got there...well, I remember when I was getting out of my breeches, the first time they was all in a tangle, and I couldn't get them loose. And yet, when I went back they

CONTINUED

141 CONTINUED

JEM (Cont'd)

were folded across the fence like they was expectin' me. And somethin' else. They had been sewed up where I'd tore them. Not like a lady sewed them, but all crooked, like somethin' I'd try to do.

SCOUT

Can I hold something?

JEM

Sure.

She reaches in and takes the watch.

142 CLOSE SHOT - SCOUT

She is looking at the watch. She is goggle-eyed. Jem holds the soap figures of the boy and girl he found in the knothole. CAMERA PULLS INTO CLOSE SHOT of the TWO SOAP FIGURES.

JEAN LOUISE'S VOICE

It was to be a long time before Jem and I talked about Boo again.

DISSOLVE TO

143 EXT. RADLEY HOUSE

Early in February. Scout and Jem come by. They are using sticks as guns.

JEAN LOUISE'S VOICE

Christmas came and was gone. Jem had a birthday. Otherwise, the time was quiet and uneventful until one day early in February. Jem and I decided to go hunting.

She and Jem have stopped. She watches Jem for a beat.

SCOUT

What are you looking at?

JEM

That old dog down yonder.

CONTINUED

143 CONTINUED

SCOUT

That's old Tim Johnson, ain't it?
What's he doing?

JEM

I don't know, Scout. We better get
home.

They start running towards their house.

DISSOLVE TO

144 INT. KITCHEN

Calpurnia is there. Jem and Scout RUN IN.

JEM

Cal, can you come down the sidewalk
a minute? There's something wrong
with an old dog down yonder.

Jem gulps like a goldfish, hunches his shoulders and twitches
his torso.

JEM

He's going like this, only not like
he means to.

CALPURNIA

Was he running?

JEM

No, he's just moseyin' along, so
slow you can hardly tell it. He's
comin' this way.

She and the children GO OUT the door.

145 EXT. THE YARD - MOVING SHOT

Calpurnia, Jem and Scout run through the yard to the spot
beyond the Radley place where they saw the dog. They stop,
looking.

146 EXT. THE STREET - THEIR POINT OF VIEW

They SEE the dog, not much more than a speck in the distance,
walking erratically, as if his right legs were shorter than
his left legs.

CONTINUED

146 CONTINUED

SCOUT

He looks like a car stuck in a sand bed.

JEM

He's gone lopsided.

147 REVERSE ANGLE - MOVING SHOT

Calpurnia grabs the children by their shoulders and starts running home.

DISSOLVE TO

148 INT. KITCHEN

Calpurnia and the children RUN IN. She goes to the telephone, SHOUTING in her excitement, but first, she closes the outside door.

CALPURNIA

(into receiver)

Give me Mr. Finch's office.

(a pause)

Mr. Finch, this is Cal. I swear to God, there's a mad dog down the street apiece. He's comin' this way, yes, sir, he is. Mr. Finch, I declare he is. Old Tim Johnson. Yes, sir. Yes, sir. Yes.

She hangs up and RATTLES the phone again.

CALPURNIA

Miss Eula May. No, Ma'am, I'm through talkin' to Mr. Finch. Please don't connect me no more. Listen, Miss Eula May, can you tell Miss Maudie and Miss Stephanie Crawford and whoever's got a phone on this street and tell 'em a mad dog's comin'? Please, Ma'am.

(a pause; she listens to Miss Eula May)

I know it's February, Miss Eula May, but I know a mad dog when I see one. Please, Ma'am, hurry.

DISSOLVE TO

149 EXT. THE STREET AND FINCH HOUSE - MOVING SHOT

It is quiet and deserted. A black Ford swings into the driveway. Atticus and the Sheriff, HECK TATE, GET OUT. Tate carries a heavy rifle. They go up on the back porch. Jem opens the door.

150 EXT. FINCH BACK PORCH

ATTICUS

Stay inside, son. Where is he, Cal?

Calpurnia COMES OUT on the porch. She points down the street. She and the two men stand on the porch watching down the road. The children stare out of the screen door.

151 EXT. THE STREET - THEIR POINT OF VIEW

They see the street, deserted. The mockingbirds are silent. There is a total stillness. Heck Tate sniffs, and then blows his nose. He shifts the gun to the crook of his arm.

ATTICUS

(softly)

There he is.

They see Tim Johnson COME INTO SIGHT, walking dazedly in the inner rim of a curve parallel to the Radley place.

TATE

He's got it all right, Mr. Finch.

Tim Johnson is still advancing at a snail's pace. He seems dedicated to one course and motivated by an invisible force that inches him towards the Finch's. He reaches the street which runs in front of the Radley place. He pauses as if with what is left of his poor mind he is trying to consider what road to take. He makes a few hesitant steps, reaches the Radley gate, tries to turn around but is having difficulty.

152 BACK TO SCENE - ATTICUS, CALPURNIA, HECK TATE - ON BACK PORCH

ATTICUS

He's within range, Heck. Go inside, Cal.

Calpurnia opens the screen door, latches it behind her, then unlatches it and holds on to the hook. Jem and Scout peer out from under her arms.

TATE

Take him, Mr. Finch.

He hands the rifle to Atticus.

SCOUT

(in terror for
her father)

Oh, no, Mr. Tate. He don't know
how to shoot.

152

CONTINUED

ATTICUS

(shaking his head
vehemently)

Don't waste time, Heck.

TATE

For God's sake, Mr. Finch, he's got
to be killed right away before he
starts running. Look where he is.
I can't shoot that well and you
know it.

(X)

ATTICUS

I haven't shot a gun in twenty
years.

Heck Tate almost throws the gun at Atticus.

TATE

I'd feel mighty comfortable if you
did now.

Atticus accepts the gun and walks OFF the porch.

153

EXT. THE YARD - MOVING SHOT

Atticus WALKS OUT of the yard and to the middle of the street.
He raises his glasses, pushes them to his forehead. They slip
down and he drops them in the street. In the silence, we can
hear them CRACK. Atticus, blinking hard, rubs his eyes and
his chin.

154

EXT. THE STREET AND TIM JOHNSON - ATTICUS' POINT OF VIEW

Tim Johnson has made up his mind. He takes two steps forward,
stops, raises his head. The dog's body goes rigid.

155

BACK TO SCENE - ATTICUS IN STREET

His hand yanks a ball-tipped lever as he brings the gun to his
shoulder. The RIFLE CRACKS. Tim Johnson leaps, flops over,
and crumples on the sidewalk.

156

EXT. THE BACK PORCH

Heck Tate jumps off the porch and runs toward the Radley's.

157

EXT. THE STREET

Atticus stoops, picks up his glasses and grinds the broken lens
to powder, and walks toward the dog.

HF

158 EXT. BACK PORCH

Jem and Scout are dumbfounded. Scout regains her senses first and pinches Jem to get him moving. They run OUT of the door.

159 EXT. THE STREET

Heck Tate and Atticus are walking toward the house. They meet the still awestruck Scout and Jem. The children APPROACH Atticus reverently.

ATTICUS

Don't you go near that dog, you understand? He's just as dangerous dead as alive.

JEM

Yes, sir. Atticus --

ATTICUS

What, son?

JEM

Nothin'.

TATE

(grinning)

What's the matter, boy? Can't you talk? Didn't you know your daddy was the best shot in this county?

ATTICUS

Hush, Heck. Let's go back to town.
(goes to the children)
Remember, now, don't go near that dog.

JEM

Yes, sir.

TATE

I'll send Zeebo out right away to pick him up.

He and Atticus get in the car and drive OFF. Jem and Scout, still stunned, stand watching them go.

JEM

Come on, Scout. I got some money for my birthday and let's go downtown and I'll treat you to anything you want. Come on.

160 EXT. SIDEWALK - MOVING SHOT

Scout and Jem are running. They come to Mrs. Dubose's. Jem starts to sprint, Scout after him. Just as they reach her gate, Jessie wheels her vigorously ONTO her porch, and she spots the children, SCREAMING:

MRS. DUBOSE

I guess you're proud of your father now.

JEM

Yes'm.

Jem stops and faces her. Scout pulls at him to continue on.

MRS. DUBOSE

Why are you so proud of him?

JEM

(shouting back
defiantly)

Because he's brave and because he's the best shot in Maycomb County and because --

MRS. DUBOSE

Why are you so proud of that? Nobody else is proud of him. Old, ugly, nearsighted thing. What's he done to be proud of except defend black trash that ought to be --

(X)

JEM

Mrs. Dubose, ma'am --

MRS. DUBOSE

(SCREAMING at him)

Watch out he's not shot down in the street one of these days, the way he shot that dog.

Jem's face is scarlet. Their good spirits have all been deflated.

161 CLOSE MOVING SHOT - JEM AND SCOUT

They continue on down the sidewalk.

SCOUT

(anxiously)

Don't contradict her no more, Jem.

161 CONTINUED

Jem doesn't answer her. Scout follows silently after him. Suddenly, Jem grabs a stick and runs, flailing wildly, up the steps into Mrs. Dubose's front yard.

SCOUT

(SCREAMING)

Don't, Jem. She'll kill you. Jem,
she has that pistol, you know,
that --

With great violence, Jem takes the stick and cuts off the tops of every camellia bush in the yard. The yard is littered with green buds and leaves. There is a SCREAM from Mrs. Dubose as she sees what is happening.

JEM

(SCREAMING)

I hate you, Mrs. Dubose. I hate
you, I hate you.

DISSOLVE TO

162 INT. FINCH LIVING ROOM

Scout and Jem are standing at the front window morosely watching the street.

163 EXT. MRS. DUBOSE'S YARD

Atticus comes out of Mrs. Dubose's house. He seems extremely tired and very saddened. He stands for a moment in the yard looking at the wreckage and then stoops down and picks up a broken camellia bud and the stick and starts walking slowly and thoughtfully home.

164 INT. FINCH LIVING ROOM

The children are still at the window. They hear the front door slam.

O.S. SOUND - DOOR SLAM

They brace themselves for an explosion, and when there is none, and Atticus doesn't even appear, Jem looks at Scout and by some silent understanding, they decide to go find him, and they go OUT of the room.

165 INT. ATTICUS' ROOM

He is sitting on the bed, the flowers and the stick beside him. He looks up and sees the children. He points to the flowers and the stick.

ATTICUS

Jem, are you responsible for this?

JEM

Yes, sir. She said terrible things about your defending Tom Robinson. She said...

(X)

ATTICUS

(interrupting)

I don't care what she said. I never thought you would be the one I'd have to worry about losing his head over this. To do something like this to a sick, old lady is inexcusable. Go down and have a talk with Mrs. Dubose. Come straight home afterward.

Jem does not move.

ATTICUS

Go on, I said.

Jem starts OUT of Atticus' room. Scout follows after him.

ATTICUS

Come back here.

Scout comes back.

DISSOLVE TO

166 INT. FINCH LIVING ROOM

Atticus and Scout are there. Jem comes IN. He seems very subdued. Atticus looks up at him.

167 ANGLE ON JEM

He stares at the rug while talking.

JEM

I told her I was sorry, but I ain't.
(a pause)

Atticus, she wants me to read to her. She wants me to come every afternoon after school and Saturday and read to her out loud for two hours? Atticus, do I have to?

HF

CONTINUED

167 CONTINUED

ATTICUS

Certainly.

JEM

But she wants me to do it for a month.

ATTICUS

Then you'll do it for a month, Jem.

DISSOLVE TO

168 INT. MRS. DUBOSE'S HALLWAY

Jem and Scout ENTER. Jem is carrying a copy of "Ivanhoe." He KNOCKS on the second door on the left. Jessie opens a wooden door and unlatches a screen door. She peers out at them.

JESSIE

Who told you to bring your sister, Jem Finch?

MRS. DUBOSE (O.S.)

Let 'em both in, Jessie.

Jessie opens the door for them.

169 INT. MRS. DUBOSE'S ROOM

In the corner of the room is a brass bed, and in the bed is Mrs. Dubose. There is a marble-topped washstand by her bed, and on the washstand is a glass with a teaspoon in it, a red ear syringe, a box of absorbent cotton, and a steel alarm clock standing on three tiny legs. Mrs. Dubose glares at the children as they ENTER.

MRS. DUBOSE

So you brought that dirty little sister of yours, did you?

JEM

(quietly)

My sister ain't dirty and I ain't scared of you.

She glares at them, but doesn't continue with a tirade.

MRS. DUBOSE

You may commence reading, Jeremy.

169 CONTINUED

Jem sits down on a cane bottom chair and opens "Ivanhoe."
Scout pulls up another chair like it.

MRS. DUBOSE

Come closer. Come to this side of
the bed.

170 ANOTHER ANGLE - FAVORING MRS. DUBOSE

The two children move their chairs. They are close to Mrs. Dubose. She is horrible. Her face is the color of a dirty pillowcase, the corners of her mouth glisten with wet, which inches like glaciers down the deep grooves of her chin. Old age liver spots dot her cheeks, her pale eyes have black pin-point pupils. Her hands are knobby and the cuticles are grown up over her fingernails. Her bottom plate is not in, and her upper lip protrudes. From time to time she moves the nether lip to her upper plate and this makes the wet move faster.

MRS. DUBOSE

What time does it say on the clock?

JEM

(looking at clock)

A quarter to three.

MRS. DUBOSE

Proceed, Jeremy.

Jem begins reading.

JEM

Ivanhoe. Chapter One. "Thus communed these while to their lowly dome, the full-fed swine return'd with evening home, compell'd -- to the --

MRS. DUBOSE

You skipped a word there, you numbskull.

JEM

I can't pronounce it.

MRS. DUBOSE

Then spell it.

JEM

Yes'm. R-E-L-U-C-T-A-N-T to the several sties, with din O-B-S-T-R-E-P-E-R-O-U-S and ungrateful cries.

171 INT. MRS. DUBOSE'S ROOM

The clock says 3:25. Jem is reading.

172 ANOTHER ANGLE - MRS. DUBOSE

She lays back on the bed, the quilts up to her chin, only her head and shoulders are visible. Her head begins to move slowly from side to side. She begins from time to time to open her mouth wide, and her tongue undulates faintly, cords of saliva collect on her lips, she draws them in, then opens her mouth again. Her mouth seems to have a private existence of its own. It works separate and apart from the rest of her, out and in, like a clam hole at low tide. Occasionally, it says "pt," like some vicious substance coming to a boil. Scout pulls at Jem's sleeve. He looks up at Scout and then at the bed. Her head makes its regular sweep towards them.

JEM

Mrs. Dubose, are you all right?

She doesn't hear him. The alarm clock goes off, making a loud, tinny ring. The children almost jump out of their skins. Jessie comes hurrying IN.

JESSIE

Shoo. You all run home now. It's 3:30, time for her medicine.

The children go OUT of the room.

DISSOLVE TO

173 INT. MRS. DUBOSE'S ROOM

The children are there, close to her bed, Jem is still reading "Ivanhoe."

JEM

"On the lower step of the throne the Champion was made to kneel down. Indeed this whole action, since the fight had ended, seemed rather to have been upon the --"

There is a KNOCK on the door.

MRS. DUBOSE

(SCREAMING)

Come in.

Atticus comes INTO the room.

ATTICUS

I was coming from the office and didn't see the children. I thought they might be here.

173 CONTINUED

He goes over to the bed and takes Mrs. Dubose's hand. She smiles at him.

MRS. DUBOSE

Do you know what time it is, Atticus? Exactly fourteen minutes past five. Today the alarm clock is set for five thirty, I want you to know that.

SCOUT

Why do you set that alarm clock for a different time every day, Mrs. Dubose? You keep setting it later and later.

Atticus puts his hand on her head.

ATTICUS

I have a feeling Jem's days are numbered, Mrs. Dubose.

MRS. DUBOSE

Only a week longer, I think. Just to make sure.

Jem gets out of his chair.

JEM

But --

Atticus puts out his hand and Jem remains silent. Mrs. Dubose settles back on her pillow. She seems very withdrawn.

ATTICUS

Come on, children. Good night, Mrs. Dubose.

She doesn't answer. He starts OUT, FOLLOWED by the children.

174 INT. MRS. DUBOSE'S ROOM

Jem and Scout are there.

175 ANGLE - MRS. DUBOSE

She seems very alert.

JEM

(reading)

"The whole assembly wore an aspect of the most profound gravity and in --

175 CONTINUED

MRS. DUBOSE
(interrupting)
That'll do.

Jem closes the book.

MRS. DUBOSE
It's six thirty. Tell your father
that.

They rise to go.

MRS. DUBOSE
And that's all. You needn't come
back any more. Good day to you.

Jem and Scout go OUT of the room.

176 EXT. MRS. DUBOSE'S YARD - TWILIGHT

JEM
I am free. I am free.

He gives a "WHOOOP" and Scout gives a "WHOOOP." They start
running out of the yard, laughing and yelling. Jessie comes
onto the porch. She is very excited.

JESSIE
(calling)
Jem Finch. Jem Finch.

Jem and Scout hear her and stop.

JEM
Yes?

JESSIE
Would you run home fast as you can
and ask your father to come here,
please?

JEM
Yes.

He senses Jessie's panic and tears out of the yard, Scout
behind him.

DISSOLVE TO

177 INT. FINCH LIVING ROOM - NIGHT

Jem and Scout are there reading. Atticus COMES IN.

177 CONTINUED

ATTICUS

Mrs. Dubose is dead, children.

They look at him.

ATTICUS

She's better off. She's not suffering any more. (X)

(a pause)

Your punishment, Jem, served a larger purpose than any of us intended.

178 CLOSE SHOT - ATTICUS, JEM, SCOUT

ATTICUS

Mrs. Dubose took morphine as a pain killer for years. The doctor put her on it because she had arthritis. She'd have spent the rest of her life on it and died without suffering, but she was too contrary. She said she was going to leave this world beholden to nothing and nobody. She meant to break herself of it before she died, and that's what she did while you were reading to her. (X)

JEM

Yessir.

ATTICUS

I'm glad you got to see what real courage is, son.

JEM

Yessir.

Jem GOES to the window and looks out. Scout joins him. Atticus goes to them and puts his arms around them.

DISSOLVE TO

179 EXT. FINCH FRONT PORCH AND STEPS - LATE AFTERNOON

Atticus is on the porch half-reading his paper, half watching

CONTINUED

179 CONTINUED

Scout and Jem in the yard. Jem has a baseball and a glove. Scout is watching something on the sidewalk. CAMERA PULLS IN TO CLOSE SHOT of a pill bug lying on the sidewalk. Scout's hand reaches into the frame and is about to smash the pill bug when we hear Jem's voice yell:

JEM'S VOICE

Don't do that, Scout.

Scout's hand stops as the ANGLE WIDENS to show Jem and Scout looking at each other and Atticus watching the scene from the porch.

JEM

Put that bug in the grass.

SCOUT

Are you crazy, Jem?

JEM

I said put him in the grass.

Scout sighs, picks up the small bug and puts it in the grass.

SCOUT

Why can't I just mash him?

JEM

Because they don't bother you.

SCOUT

(with disgust)

I reckon you're at the stage now where you don't kill flies and mosquitoes.

JEM

Aw, dry up.

The Sheriff's car comes by.

SCOUT

There's Sheriff Tate.

(calling out)

Hey, Sheriff Tate!

Atticus looks up from his paper.

JEM

Who's in the car with him, Atticus?

179 CONTINUED - 2

ATTICUS
That's Tom Robinson, son.

JEM
Where has he been?

ATTICUS
In the Abbotsville jail.

JEM
Why?

ATTICUS
The Sheriff thought he would be
safer there. They're bringing
him back here tonight because his
trial is tomorrow.

He gets up and GOES INTO the house.

From under the house Jem and Scout here the SOUND of "Psst."
They look at each other, HEAR "Psst" again. They look under
the house and see Dill there, hiding.

JEM
God A'mighty.

Scout and Jem gather around Dill. They watch him in speech-
less wonder.

180 GROUP SHOT - DILL, JEM, SCOUT

DILL
It's a wonder my hair's not white,
what I've been through. Did my Aunt
tell you my mama married again?

JEM
No.

181 ANGLE - DILL

DILL
Well, she did, and he took a
dislike to me, bound me in chains
and left me to die in the basement
of our house. I would have starved
except for a farmer --

CONTINUED

181 CONTINUED

JEM
(interrupting)
Dill, how did you get here?

DILL
I took thirteen dollars out of my mother's purse. I caught the nine o'clock from Meridian and I got off at....

Atticus comes into the yard. Dill looks up at him and he looks at Dill. Dill starts to scurry back under the porch.

ATTICUS
(surprised)
Dill!

Dill turns. He realizes he has been caught. He comes back toward Atticus.

DILL
Mr. Finch, don't tell my Aunt Stephanie I'm here, please, sir. Don't make me go back. I'll run off again.

ATTICUS
Whoa, son. Nobody's gonna make you do anything but go to bed pretty soon. I'm just going to call Stephanie and ask her if you can't spend the night here. You'd like that, wouldn't you?

DILL
Yes, sir.

Atticus leaves.

DISSOLVE TO

182 INT. LIVING ROOM - NIGHT

The children are listening to Kate Smith on the radio. Atticus is reading his paper. There's a KNOCK at the front screen door. Atticus goes and sees Heck Tate standing there.

ATTICUS
Even', Heck. Come in.

Tate comes inside.

182 CONTINUED

TATE

Mr. Finch, news has gotten around the County about my bringin' Tom Robinson back to the jail, and I've heard there might be trouble from the Cunninghams and that bunch out at Old Sarum.

ATTICUS

Oh.

He goes to the radio and turns it down.

ATTICUS

Jem, you and Scout and Dill run to your room and play. I have to talk to the Sheriff.

JEM

Yessir.

He starts OUT. Scout and Dill follow after him. Atticus goes over to Tate.

ATTICUS

Have a seat, Heck.

TATE

Nosir, I won't take the time. Mr. Link Deas and some of the other prominent citizens around town heard about the Old Sarum bunch too and they asked me to come to you to see if we can't hold up the trial for awhile.

ATTICUS

Heck, we've gotten one postponement of this case just to make sure there's nothin' to be uneasy about. You can keep Tom one night, can't you? I don't think anybody in Maycomb'll begrudge me a client with times this hard.

TATE

Nobody around here is up to anything, Mr. Finch. It's just that Old Sarum bunch we're worried about. You know how they are when they get stirred up. That's why the men here in town think you should ask for another postponement. Mr. Link Deas even feels we should take him back to the Abbottsville jail tonight.

182 CONTINUED - 2

ATTICUS

I'm sure. According to Link Deas, I shouldn't have taken this case in the first place. Heck, you know the people here in town, or the people out in Old Sarum wouldn't be upset if they didn't think I really intended defending Tom Robinson. An' Heck, that'll never change, not if the trial is tomorrow or in six months or next year. I'm going to defend him to the best of my ability. He may go to the chair, Heck, but he's not going until the truth is told, and you know what the truth is.

There is the SOUND of children ROUGHHOUSING from the bedrooms.

ATTICUS

Now you better go back and tell them that. I've got to get my children to bed.

HECK

Yessir.

He GOES. The NOISE from the children's rooms continues. Atticus closes the door after him. The NOISE now continues in the children's rooms and Atticus goes into the hall.

183
thru OMITTED
186

186-A INT. JEM'S ROOM

Jem, Scout and Dill are having a pillow fight. Atticus COMES IN.

ATTICUS

All right. All right, children.
Let's get to bed.

(they continue
with their play)

All right now. Come on, come on.
It's getting late.

(takes the pillow
from them)

Scout, you go in your room and get undressed.

186-A CONTINUED

SCOUT
Can't I read to you?

ATTICUS
Not tonight, Scout.

SCOUT
Please, Atticus.

ATTICUS
Not tonight - now scoot.

She GOES to her room.

ATTICUS
Now get undressed, boys.

They start to undress and he GOES OUT of the room.

186-B INT. KITCHEN

Calpurnia is there finishing up the dishes. Atticus COMES IN.

ATTICUS
Cal, if I need you to stay here tonight, can you do it?

CALPURNIA
Yessir, I can.

ATTICUS
Thank you.

He starts out. He pauses.

ATTICUS
I think you better count on staying.

CALPURNIA
Fine.

He GOES on out.

DISSOLVE TO

186-C INT. JEM'S ROOM

Jem and Dill are in bed. Dill is asleep, but Jem is awake.

186-D JEM'S POINT OF VIEW

He sees Atticus carrying something under his arm, pass by the door of his bedroom going towards the kitchen.

186-E BACK TO JEM IN BED

He jumps out of bed and goes to the door of his room.

186-F JEM'S POINT OF VIEW

He sees Atticus going into the kitchen, the living room lamp under his arm.

186-G BACK TO JEM AT DOOR

He starts to get dressed in his street clothes.

O.S. we HEAR Atticus' car starting up. Scout COMES sleepily in from her room.

SCOUT

What's going on? Where's Atticus taking the car? He never takes the car hardly any place.

JEM

I know. An' I seen him leave with the floor lamp and an extension cord.

Dill wakes up.

DILL

What's going on?

JEM

Tell you later. You and Scout hurry up and get your clothes on, we're goin' down town.

DISSOLVE TO

187 EXT. SIDEWALK - MOVING SHOT

The children walk down the sidewalk towards town.

DISSOLVE TO

188 EXT. THE COURTHOUSE SQUARE - MOVING SHOT

It is deserted and dark. The stores around the square are dark except for night lights burning back by the safes and cash registers. The three children walk down the street toward Atticus' office. They see his car parked in front of the building. They look in the doorway of the building. It is dark. Jem tries the knob of the door. It is locked.

JEM

There's his car. Let's go back up the street.

They walk up the sidewalk. They see a solitary light burning in the distance. It is from the jail. As they approach the jail, they can see the long extension cord Atticus brought from home running between the bars of the second-floor window and down the side of the building. In the light from its bare bulb they see Atticus propped against the front door. He is sitting on one of his office chairs and he is reading, oblivious of the night bugs hovering above his head. Scout starts to run toward him.

JEM

Scout.

(she pauses)

Don't go to him. He might not like it. He's all right. Let's go home. I just wanted to see where he was and what he was up to.

The children start back across the square taking a short cut, when they HEAR a NOISE and pause.

CONTINUED

189 EXT. THE COURTHOUSE SQUARE - CHILDREN'S POINT OF VIEW

They see four dusty cars come IN from the Meridian Highway moving slowly, in a line. They go around the Square, pass the Bank Building and stop in front of the jail. Nobody gets out. Atticus looks up from his newspaper, closes it, deliberately folds it, drops it in his lap, and pushes his hat to the back of his head. He seems to be expecting the men.

190 GROUP SHOT - SCOUT - JEM - DILL

JEM
(whispering)
Come on. Follow me.

191 MOVING SHOT - SCOUT - JEM - DILL

They run across the Square, across the street. They take refuge for a moment in a store door. They peer out at Atticus waiting at the jail.

JEM
(whispering)
Come on. Careful. We can get closer.

They scurry down the street to the doorway of Tyndal's Hardware Store. They peer out, watching.

192 EXT. THE JAIL

In ones and twos, the men get out of the cars. They are country men. Walter Cunningham is among them. They surround Atticus.

MAN
He in there, Mr. Finch?

ATTICUS
He is. And he's asleep. Don't wake him.

CUNNINGHAM
You know what we want. Get aside from the door, Mr. Finch.

ATTICUS
You can turn around and go home again, Walter. Heck Tate's around somewhere.

ANOTHER MAN
The hell he is. Heck's bunch is so deep in the woods they won't get out till mornin'. Called 'em off on a snipe hunt. Didn't you think a that, Mr. Finch?

tm #1919

192 CONTINUED

ATTICUS

Thought about it but didn't believe it. Well, then, that changes things doesn't it?

193 EXT. DOORWAY OF HARDWARE STORE - GROUP SHOT

Dill, Scout and Jem. Scout turns to her brother.

SCOUT

I can't see Atticus. Come on.
Let's go where we can watch him.

She darts out towards the men, Dill behind her, before Jem can reach out and grab them.

194 MOVING SHOT

Scout and Dill, Jem behind them. They run to the men and push themselves through them until they reach Atticus.

SCOUT

Hey, Atticus.

She smiles up at him, but when she catches the look of fear on his face, she becomes insecure. Scout looks around at the men surrounding her. These are strangers to her, country men, not the men she saw on her porch. Atticus gets up from his chair and begins to move slowly, like an old man, toward them.

195 GROUP SHOT - ATTICUS - JEM - SCOUT - DILL

ATTICUS

Go home, Jem. Take Scout and Dill home.

Scout looks up at Jem. She sees he is not thinking of leaving.

ATTICUS

Go home, I said.

Jem shakes his head "no." Atticus' fists go to his hips and so do Jem's, and they face each other in defiance.

ATTICUS

Son, I said go home.

196 ANOTHER ANGLE

Jem again shakes his head. A burly man grabs Jem roughly by the collar.

HF

CONTINUED

tm #1919

196 CONTINUED

MAN

I'll send him home.

The burly man almost yanks Jem off his feet. Atticus flushes. His fists clench. He reaches for Jem, but before he gets him Scout kicks the man swiftly.

SCOUT

Don't you touch him.

The man falls back in pain. Atticus puts his hand on her shoulder.

ATTICUS

That'll do, Scout. Don't kick folks.

SCOUT

Ain't nobody gonna do Jem that way.

A man GROWLS in the back.

MAN

All right, Mr. Finch, get 'em outa here. We'll give you fifteen seconds.

197 CLOSE SHOT - ATTICUS - JEM

ATTICUS

Jem, I want you to please leave.

JEM

No, sir.

ATTICUS

Please, Jem.

JEM

I tell you I ain't goin'...

CAMERA PULLS BACK TO MED. SHOT. As Scout becomes bored by this exchange, she looks back at the man. She sees a man she recognizes. She moves toward him.

SCOUT

Hey, Mr. Cunningham...

Walter Cunningham does not seem to hear her.

SCOUT

I said, hey, Mr. Cunningham. How's your entailment gettin' along?

HF

CONTINUED

197 CONTINUED

The big man blinks and hooks his thumbs into his overall straps. He seems uncomfortable. He clears his throat and looks away. Scout walks a little closer to him.

SCOUT

Don't you remember me, Mr. Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one early morning, remember? We had a talk. I went and got my daddy to come out to thank you. I go to school with your boy. I go to school with Walter. He's a nice boy. Tell him "hey" for me, won't you? You know something, Mr. Cunningham, entailments are bad. Entailments ---

Suddenly, Scout realizes she is the center of everyone's attention: the men, her brother, Dill; Atticus. She becomes self-conscious. She turns to Atticus.

SCOUT

Atticus, I was just sayin' to Mr. Cunningham that entailments are bad, but not to worry, it takes a long time sometimes.

She begins to dry up. She looks up at the country men staring at her. They are quite still.

SCOUT

What's the matter?

She looks at Atticus. He says nothing. She looks back at Mr. Cunningham.

SCOUT

I sure meant no harm, Mr. Cunningham.

CUNNINGHAM

No harm taken, young lady.

198 CLOSE SHOT - CUNNINGHAM - SCOUT

Mr. Cunningham moves forward and takes Scout by the shoulders.

CUNNINGHAM

I'll tell Walter you said "hey", little lady.

CAMERA PULLS BACK TO MED. SHOT. Mr. Cunningham straightens up and waves a big hand.

198 CONTINUED

CUNNINGHAM

Let's clear out. Let's get going,
boys.

As they had come, in ones and twos, the men straggle back into their cars. We HEAR doors slam, engines cough and the cars drive off.

199 GROUP SHOT - SCOUT, JEM, DILL

They watch them leave.

ATTICUS

Now, you go home, all of you. I'll
be there later.

JEM

Yes, sir.
(to Scout and Dill)
Come on.

The three children go on down the street.

1200 CLOSE SHOT - ATTICUS

He sits again in the chair, waiting. Tom Robinson CALLS out from the darkness of the jail.

TOM'S VOICE

Mr. Finch. They gone?

ANGLE WIDENS as Atticus steps back and looks up.

ATTICUS

They've gone. Get some sleep, Tom.
They won't bother you any more.

He sits back in his chair and continues his watching.

DISSOLVE TO

201 EXT. STREET IN FRONT OF YARD OF FINCH HOUSE - EARLY MORNING
- DAY OF THE TRIAL

The next morning, people are coming from all parts of the county for the trial. It is like Saturday. Wagons carrying country people on the way to the trial stream past the house. Some men ride horseback. Scout, Jem and Dill sit on the curb of the sidewalk watching the wagons and the horses go by.

201

CONTINUED

SCOUT

Did you ever see so many people.
It's jus' like Saturday.

A man rides by on a mule and waves to the children, and they wave back. A wagon-load of ladies rides past. They wear cotton sun bonnets and dresses with long sleeves. A bearded man in a wool hat drives by next. Jem suddenly gets up.

SCOUT

Where are you going?

JEM

I can't stand it any longer. I'm going down to the courthouse to watch.

SCOUT

You better not. You know Atticus told us to keep away from there.

JEM

I don't care if he did. I'm not going to miss the most exciting thing that ever happened in this town.

He starts on. Scout and Dill look at each other and start to follow him.

DISSOLVE TO

202

EXT. COURTHOUSE SQUARE

It is deserted, as everyone is inside watching the trial. Scout, Jem and Dill come into the yard. They stand looking up at the courthouse.

JEM

Come on.

They all start towards the entrance.

203

INT. COURTHOUSE - STAIRS AND UPPER HALL

Scout, Jem and Dill go up the stairs towards the entrance. When they get to the entrance, Jem peeks through the hole of the door. He looks back at the other two.

CONTINUED

203 CONTINUED

JEM

It's packed solid. They're standing all along the back.

REVEREND SYKES, the Negro Baptist preacher, comes up the stairs. Jem and the children go over to him.

JEM

Reverend Sykes, you going upstairs?

SYKES

Yes, I am.

JEM

Could we go with you? Every seat is taken down here and they're standing all along the back.

SYKES

Why, I guess so. Come on.

CONTINUED

203 CONTINUED

He starts up the stairs and they follow after him.

204 INT. COLORED BALCONY

Rev. Sykes ENTERS with Jem, Dill and Scout. He leads them gently into and among the black people in the gallery. Four Negroes in the front row get up and give them their seats when they see them come in. They sit down and peer over the balcony. The colored balcony runs along three walls of the courtroom like a second-story veranda, and from it the children see everything.

205 INT. COURTROOM - CHILDREN'S POINT OF VIEW

The jury sits to the left under long windows. Sunburned, lanky, they are nearly all farmers, but this is only natural. Townfolk rarely sit on juries, they are either struck or excused. The Circuit Solicitor and another man, Atticus and Tom Robinson, sit at tables with their backs to the children. Just inside the railing which divides the spectators from the Court, the witnesses sit on cowhide-bottomed chairs, their backs also to the children. Judge Taylor is on the bench, looking like a sleepy, old shark.

206 BACK TO - GROUP SHOT - JEM, SCOUT, DILL, REV. SYKES

SCOUT

(pointing down to
courtroom)

Jem, are those the Ewells sittin'
down yonder?

JEM

(whispering)

Hush. Mr. Heck Tate's testifyin'.

207 INT. COURTROOM

The Solicitor, MR. GILMER, is cross-examining Heck Tate.

TATE

On the night of August 21st I was just leaving my office to go home when Bob -- Mr. Ewell -- came in. Very excited he was, and said to get to his house quick, that his girl had been raped.

208 CLOSE SHOT - HECK TATE

TATE

I got in my car and went out there as fast as I could. She was pretty well beat up. I asked her if Tom Robinson beat her like that, she said yes, he had. Asked her if he took advantage of her and she said yes he did. So I went down to the Robinson's house and brought him back. She identified him as the one, so I took him in. That's all there was to it.

GILMER

Thank you.

ANGLE WIDENS, as Judge Taylor turns to Atticus.

JUDGE

Any questions, Atticus?

ATTICUS

Yes.

He is sitting behind his table, his chair skewed to one side, his legs crossed, and one arm is resting on the back of his chair.

ATTICUS

Did anybody call a doctor, Sheriff?

TATE

No, sir.

ATTICUS

Why not?

TATE

'Cause I didn't think it was necessary. She was beat up. Somethin' sho happened, it was obvious.

ATTICUS

Sheriff, you say she was mighty beat up. In what way?

TATE

Well, she was beaten around the head. There were already bruises comin' on her arms. She had a black eye startin'...

ATTICUS

Which eye?

208 CONTINUED

TATE

Let's see --

Heck Tate blinks and runs his hand through his hair. He points to an invisible person five inches in front of him.

TATE

Her left.

ATTICUS

Was it her left facin' you, or her left looking the same way you were?

TATE

Oh, yes, that'd make it her right. It was her right eye, Mr. Finch. I remember now, she was beat up on that side of her face.

Heck Tate blinks again and then turns and looks at Tom Robinson as if something has been made clear to him at the same time. Tom Robinson raises his head. Something has been made clear to Atticus, too, and he gets to his feet. He walks toward Heck Tate.

209 TWO SHOT - ATTICUS, TATE

ATTICUS

Which side again, Heck?

TATE

The right side. And her arms were bruised and she showed me her neck. There were definite finger marks on her gullet.

ATTICUS

All around her throat? At the back of her neck?

TATE

I'd say they were all around.

Atticus nods to Mr. Gilmer as he sits down. Mr. Gilmer shakes his head at the Judge. The Judge nods to Heck Tate, who rises stiffly and steps down from the witness stand.

210 FULL SHOT - WHITE SPECTATORS ON FIRST FLOOR

Feet are scraped, babies are shifted to shoulders, and a few children scamper OUT of the courtroom.

211 FULL SHOT - COLORED SPECTATORS IN BALCONY
The Negroes whisper softly amongst themselves.

212 ANGLE ON DILL AND REV. SYKES

DILL
Reverend, what was that all about?

SYKES
I'm jus' not sure, son.

213 ANGLE ON JEM AND SCOUT
Jem is leaning over the railing.

214 INT. COURTROOM - JEM'S POINT OF VIEW
The Clerk booms out:

CLERK
Robert E. Lee Ewell.

Robert E. Lee Ewell rises and struts to the stand. He raises his right hand, takes the Bible and is sworn in as a witness. Mr. Gilmer addresses him.

215 MED. SHOT - WITNESS STAND

GILMER
Mr. Ewell, will you tell us just in your own words what happened August 21st?

216 CLOSE SHOT - EWELL

EWELL
Well, that night I was comin' in from the woods with a load of kindlin' and I heard Mayella screamin' as I got to the fence. So I dropped the kindlin' and ran as fast as I could, but I run into the fence. But when I got distangled, I run up to the window and I seen him with my Mayella.

CAMERA PULLS BACK TO FULL SHOT, as the rest of the testimony is DROWNED OUT by the people in the courtroom, who begin to MURMUR with excitement. Judge Taylor begins to BANG his desk with his gavel. Heck Tate goes to the aisle, trying to quiet the crowd. Atticus is on his feet whispering to the Judge.

217 INT. COLORED BALCONY - GROUP SHOT - REV. SYKES, JEM, DILL, SCOUT

Behind them the Negroes are giving angry, muffled GROANS.

SYKES

Jem, you better take your sister home, you hear me?

JEM

I think it's okay, Reverend, she doesn't understand it.

SCOUT

(indignantly)

I most certainly do. I can understand anything you can.

JEM

(furious with her)

Oh, hush. She doesn't understand it, Reverend. She ain't seven yet.

SCOUT

Jem ---

JEM

Shh, I want to hear what's going on.

218 INT. COURTROOM - WITNESS STAND - ANGLE ON BOB EWELL

Mr. Gilmer is still questioning Ewell. The spectators have quieted.

GILMER

What did you do when you saw the defendant?

EWELL

Well, I run around the house to get in, but he ran out the front door just ahead of me. I sawed who it was, all right. I run in the house and po' Mayella was lyin' on the floor squallin', then I run for Mr. Tate quick as I could.

GILMER

Thank you, Mr. Ewell.

Mr. Gilmer sits down. Atticus rises and goes to the stand and faces Ewell. CAMERA PULLS IN TO CLOSE SHOT of Atticus and Ewell.

ATTICUS

Mr. Ewell, did you call a doctor for your daughter?

218 CONTINUED

EWELL

Wasn't no need to. I seen what happened.

ATTICUS

(casually)

Mr. Ewell, you heard the Sheriff's testimony. Do you agree with his description of Mayella's injuries?

EWELL

I hold with everything Tate said. Her eye was blacked and she was mighty beat up.

ATTICUS

Mr. Ewell, can you read and write?

EWELL

Yes, sir.

ATTICUS

Will you write your name and show us?

Atticus takes paper and pen out of his coat. He hands them to Ewell. ANGLE WIDENS to SHOW the Judge and Mr. Gilmer watching. Ewell looks up and sees their attention.

EWELL

What's so interestin'?

JUDGE

You're left-handed, Mr. Ewell.

Ewell turns angrily to the Judge.

219 CLOSE SHOT - EWELL

EWELL

What's that got to do with it? I'm a God-fearing man. Atticus Finch is trying to take advantage of me. Tricky lawyers like Atticus Finch is always tryin'...

Judge Taylor BANGS his gavel. ANGLE WIDENS to INCLUDE Atticus and Judge Taylor.

JUDGE

Quiet, sir. You may be seated.

Ewell sullenly leaves the witness stand.

220 INT. COLORED BALCONY - GROUP SHOT - DILL, JEM, SCOUT, SYKES
Jem is having a quiet fit, POUNDING the railing.

JEM

We've got him.

221 INT. COURTROOM - WITNESS STAND

CLERK

Mayella Violet Ewell.

A silence comes over the court as MAYELLA EWELL, a young girl, walks to the witness stand. She raises her right hand and swears to tell the truth, the whole truth. She is a thick-bodied girl, accustomed to strenuous labor. Mr. Gilmer rises and begins to question her.

222 ANGLE ON MAYELLA

GILMER

Now, Miss Mayella, you just tell us what happened.

Mayella stares at him and then bursts into tears.

223 CLOSE SHOT - MAYELLA

MAYELLA

Well, sir, I was on the porch and -- and he came along and, you see, there was this old chiffarobe in the yard. I said, "Come here, boy, and bust up this chiffarobe and I'll give you a nickel." So he came in the yard and I go in the house to get him the nickel, and I turn around and 'fore I know it, he was on me. I fought'n hollered but he had me around the neck. He hit me again and again. Next thing I knew, Papa was in the room a-standin' over me hollerin' "Who done it, who done it?"

ANGLE WIDENS TO INCLUDE Mr. Gilmer and the Judge.

GILMER

Thank you. Your witness, Atticus.

Gilmer walks away. Atticus gets up grinning. He opens his coat, hooks his thumbs in his vest, walks slowly across the room to the windows.

233 CONTINUED

ATTICUS
(smiling at her)
Miss Mayella, how old are you?

MAYELLA
(sullenly)
Won't answer a word you say, long
as you keep mockin' me.

ATTICUS
Ma'm?

MAYELLA
Long as you keep makin' fun of me.

JUDGE
(gently)
Mr. Finch is not making fun of you.
What is the matter with you?

MAYELLA
Then why does he call me 'Miss
Mayella' and 'Ma'm'?

JUDGE
That's just his way. He's just
trying to be polite.
(leans back and
sighs wearily)
Atticus, let's get on.

ATTICUS
How old are you?

MAYELLA
Nineteen.

ATTICUS
How long has your mother been dead?

MAYELLA
I don't know. A long time.

ATTICUS
Did you ever go to school?

MAYELLA
Yes, sir. Two or three years.
I don't know.

233. CONTINUED - 2

ATTICUS

Is your father good to you, Miss Mayella? Is he easy to get along with?

MAYELLA

He does tol'able, 'cept when --

ATTICUS

(softly)
Except when he's drinking?

A pause. She glares at Atticus.

ATTICUS

When he's riled, has he ever beaten you?

Mayella looks at the Judge.

JUDGE

-(sternly now)
Answer the question, Miss Mayella.

MAYELLA

(defiantly)
My Pa's never touched a hair o' my head in my life.

Atticus's glasses slip a little and he pushes them back on his head.

234. CLOSE ANGLE - TWO SHOT - MAYELLA AND ATTICUS

ATTICUS

You say you asked Tom Robinson to come chop up a....what was it?

MAYELLA

A chiffarobe.

ATTICUS

Was this the first time you ever asked him to come inside the fence?

Mayella flinches.

MAYELLA

Yes, it was.

234 CONTINUED

ATTICUS

Didn't you ever ask him to come
inside the fence before?

MAYELLA

(evasively)

I mighta.

ATTICUS

Remember any other occasion?

MAYELLA

No.

ATTICUS

All right. Now to what happened.
You say: "He caught me and choked
me and took advantage of me." Is
that right? Do you remember him
beating you about the face?

Mayella hesitates.

ATTICUS

It's an easy question, Miss Mayella,
so I'll try again. Do you remember
him beating you about the face?

MAYELLA

No, I don't recollect if he hit me.
I mean, yes, I do. He hit me.

ATTICUS

Thank you. Now will you identify
the man who raped you.

MAYELLA

I will.
(pointing to Tom)
That's him, yonder.

Atticus turns. ANGLE WIDENS to include Tom Robinson, the Judge,
and Mr. Gilmer.

ATTICUS

Tom stand up Let Miss Mayella have
a good. long look at you

Tom Robinson rises to his feet. It is our first good look at
him. He is thirty. Atticus goes to the table and picks up his
brief case.

ATTICUS

(throwing brief case)
Here, Tom, catch this. please.

234 CONTINUED - 2

Tom catches it in his right hand. Atticus takes the brief case from him.

ATTICUS

Now this time catch it in your left hand.

TOM

I can't, sir.

ATTICUS

Why can't you?

TOM

I can't move my left hand at all. I got it caught in a cotton gin when I was twelve years old. All my muscles were tore loose.

CAMERA PULLS BACK TO FULL SHOT. Again the courtroom is in an uproar.

235 INT. COLORED BALCONY - GROUP SHOT - JEM, SCOUT, DILL AND SYKES

Jem almost falls out of the balcony with excitement. He pounds the railing.

JEM

Scout, Reverend, look. He's crippled. We've won. We've won. He couldn't possibly have done it.

236 INT. COURTROOM - WITNESS STAND - ANGLE - MAYELLA

The Judge is RAPPING for silence.

JUDGE

Proceed, Atticus.

ATTICUS

Is this the man who raped you?

MAYELLA

It most certainly is.

ATTICUS

How?

CONTINUED

236 CONTINUED

MAYELLA

(raging)

I don't know how he done it, but he done it.

ATTICUS

(calmly, but firmly)

Now, Miss Mayella, you've testified that the defendant choked you and beat you. You didn't say that he sneaked up behind him and knocked you out cold, but you turned around and there he was. Do you wish to reconsider any of your testimoney?

MAYELLA

I got somethin' to say.

ATTICUS

(gently)

Do you want to tell us what happened?

Mayella gives him a defiant look.

237 CLOSE SHOT - MAYELLA

MAYELLA

I got somethin' to say and then I gonna say no more. He took advantage of me an' if you fine, fancy gentlemen don't wants do nothin' about it, then you're all yellow, stinkin' cowards, the lot of you. Your fancy airs don't come to nothin'. Your Ma'm-in' and Miss Mayellerin' don't come to nothin', Mr. Finch.

ANGLE WIDENS as she bursts into real tears. Her shoulders shake with angry sobs. Atticus has hit her in a way that is not clear to him, but it has given him no pleasure in doing it. He sits with his head down.

GILMER

The State rests, Judge.

Mayella gets down out of the chair, still crying. When she passes Atticus, she glares at him with real hatred.

CLERK

Tom Robinson.

238 ANGLE - TOM ROBINSON

Tom stands up and goes to the witness chair. When the Clerk calls out his oath, Tom can't manage the Bible with his bad arm, though he tries twice.

JUDGE

That'll do, Tom.

Tom finishes the oath verbally and then sits down in the witness chair.

ATTICUS

Were you acquainted with Mayella Violet Ewell?

239 CLOSE ANGLE - TWO SHOT - ATTICUS, TOM

TOM

Yes, sir. I had to pass her place goin' to and from the field every day.

ATTICUS

Is there any other way to go?

TOM

No, suh, none's I know of.

ATTICUS

Tom, did she ever speak to you?

TOM

Why, yes, suh. I'd tip m'hat when I'd go by, and one day she asked me to come inside the fence and bust up a chiffarobe for her.

240 CLOSE SHOT - TOM

TOM

She give me the hatchet and I broke it up an' she said, "I reckon I'll hafta give you a nickel, won't I?" And I said, "No, ma'm, there ain't no charge." Then I went home, Mr. Finch. That was way last spring, way over a year ago.

ATTICUS

Did you ever go on the place again?

240 CONTINUED

TOM

Yes, suh.

ATTICUS

When?

TOM

Well, I went lots of times. Seemed like ever time I passed by yonder she'd have some little somethin' for me to do -- choppin' kindlin', totin' water for her.

ATTICUS

Tom, what happened to you on the evening of August 21st of last year?

241 FULL SHOT - COURTROOM

The spectators, white and black, all lean forward. It is very quiet in the room.

242 CLOSE ANGLE - TWO SHOT - TOM, ATTICUS

TOM

Mr. Finch, I was goin' home as usual that evenin', and when I passed the Ewell place, Miss Mayella were on the porch, like she said she were, an' she says for me to come there an' help her a minute. Well, I went inside the fence an' looked aroun' for some kindlin' to work on, but I didn' see none. An' she said now come in the house, she has a door needs fixin'. So I follows her inside and looked at the door and I say it look all right, an' she shut the door in my face. All the time I was wonderin' why it was so quiet like and it came to me there was not a child on the place, an' I said, Miss Mayella, where the children? An' she says, they all gone to town to get ice creams. She says it took her a slap year to save seb'm nickels, but she done it an' they all gone to town.

Tom's black, velvet skin has begun to shine. He runs his hand over his face. He is obviously very uncomfortable.

242 CONTINUED

ATTICUS

What did you say then, Tom?

TOM

I said somethin' like, why, Miss Mayella, that's right smart o' you to treat 'em. An' she said, you think so? Well, I said, I best be goin', I couldn' do nothin' for her, an' she says, oh, yes, I could. An' I ask her what, an' she says to jus' step on that chair yonder an' git that box down from on top of the chiffarobe. So I done what she told me, an' was reachin' when the next thing I knew she -- grabbed me aroun' the legs. She scared me so bad I hopped down an' turned the chair over. That was the only thing, only furniture 'sturbed in the room, Mr. Finch, I swear, when I left it.

ATTICUS

What happened after you turned the chair over?

Tom comes to a dead stop. He glances at Atticus, then at the jury.

ATTICUS

Tom, you've sworn to tell the whole truth. Will you tell it?

Tom runs his hand nervously over his mouth.

ATTICUS

What happened after that?

JUDGE

Answer the question.

243 ANGLE - TOM

TOM

Mr. Finch, I got offa that chair an' turned around an' she sorta jumped on me. She hugged me aroun' the waist. She reached up an' kissed me on the face. She says she never kissed a grown man before an' she might as well kiss me. She says, for me to kiss her back. I say, Miss Mayella, let me out of here, an' tried to run, but she got her back to the door, when Mr. Ewell cussed at her from the window an' says he's gonna kill her.

(X)

243 CONTINUED

ATTICUS

Then what happened.

TOM

I was runnin' so fast I didn't know what happened.

ATTICUS

Tom, did you rape Mayella Ewell?

244 CLOSE SHOT - TOM

TOM

I did not, suh.

ATTICUS

Did you harm her in any way?

TOM

I did not, suh.

ANGLE WIDENS as Atticus sits down. Mr. Gilmer goes to the witness chair.

GILMER

(very sarcastically)

Robinson, you're pretty good at bustin' up chiffarobes and kindlin' with one hand, aren't you? Strong enough to choke the breath out of a woman and sling her to the floor?

TOM

(meekly)

I never done that, suh.

GILMER

But you're strong enough to.

TOM

I reckon so, suh.

GILMER

Why were you so anxious to do that woman's chores?

Tom hesitates. He searches for an answer.

TOM

Looks like she didn't have nobody to help her, like I says ---

244 CONTINUED

GILMER

(with great sarcasm)

With Mr. Ewell and seven children on the place. You did all this choppin' and work from sheer goodness, boy? You're a mighty good fellow it seems. Did all this for not one penny?

TOM

Yes, suh. I felt right sorry for her, she seemed ---

GILMER

(indignantly)

You felt sorry for her, a white woman...you felt sorry for her?

Tom realizes his mistake. He shifts uncomfortably in his chair.

245
thru
249

INTERCUTS

DURING GILMER'S EXAMINATION OF TOM TO LET US KNOW NO ONE IN THE WHITE SECTION LIKES TOM'S ANSWER

250

INT. COLORED BALCONY - GROUP SHOT - DILL, SCOUT, JEM

(X)

Dill looks pale and distressed. He gets up and starts away. Scout follows after him. Jem turns to see them go.

251

INT. COURT HOUSE HALL

(X)

Dill is by the water fountain crying.

SCOUT

What's the matter?

DILL

I just couldn't stand that old Gilmer doin' him that way, talkin' so hateful to Tom.

SCOUT

Dill, that's his job.

CONTINUED

251 CONTINUED

DILL

(wiping his eyes
and controlling
his crying)

Well, Mr. Finch didn't act that
way to Mayella or old man Ewell
when he cross-examined them.

He gets a drink of water. He wipes his eyes again and blows
his nose.

DILL

Come on. Let's go back in. I feel
fine now.

251 CONTINUED

SCOUT

Dill, that's his job.

DILL

Well, Mr. Finch didn't act that way to Mayella or old man Ewell when he cross-examined them.

Dill gets a drink of water from the fountain.

DILL

Come on - let's go back in. I feel fine now.

252 INT. COLORED BALCONY

Scout and Dill slip down into their seats. They lean over the railing and look down.

253 INT. COURTROOM - SCOUT AND DILL'S POINT OF VIEW

Atticus is in front of the jury box. He has his handkerchief and is wiping his glasses.

254 BACK TO COLORED BALCONY - GROUP SHOT - SCOUT, DILL, JEM

SCOUT

What's goin' on?

JEM

Atticus is doing his summing up.

SCOUT

How long has he been at it?

JEM

He's gone over all the evidence. We're gonna win, Scout. I don't see how we can't. He made it plain an' easy...like I'd a explained it to you.

255

INT. COURTROOM - CLOSE SHOT - ATTICUS

ATTICUS

Gentlemen, I would like to use my remaining time with you to remind you that this case is not a difficult one.

We see the jurors from Atticus' P.O.V. They watch with no show X of emotion. These are the faces of farmers - lined and careworn.

BACK TO ATTICUS - As he talks he looks into the eyes of the men X of the jury as if to find one to encourage him.

ATTICUS

To begin with, this case should never have come to trial. The State has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross examination, but has been flatly contradicted by the defendant. There is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left...and Tom Robinson now sits before you with the only good hand he possesses...his right hand. I have nothing but pity in my heart for the chief witness for the state. She is the victim of cruel poverty and ignorance - but my pity does not extend so far as to her putting a man's life at stake which she has done in an effort to get rid of her own guilt. I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She must destroy the evidence of her offense. What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of

255

CONTINUED

ATTICUS (Cont'd)

what she did. What did she do? She tempted a Negro. She was white, and she tempted a Negro. She did something that in our society is unspeakable: She kissed a black man. Not an old Uncle, but a strong, young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards. The witnesses for the state, with the exception of the Sheriff of Maycomb County, have presented themselves to you gentlemen, to this Court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption - the evil assumption - that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber, which, gentlemen, we know is in itself a lie I do not have to point out to you. And so a quiet, respectable, humble Negro who had the unmitigated temerity to "feel sorry" for a white woman has had to put his word against two white people's. The defendant is not guilty, but somebody in this courtroom is.

THE JURY - ATTICUS' P.O.V.

Their faces haven't changed expression. One man's chin itches, and he scratches it. One man brushes a fly off his knee.

BACK TO ATTICUS

His face is beginning to perspire. He wipes it with a handkerchief.

ATTICUS

In this country our courts are the great levelers, and in our courts all men are created equal. I'm no idealist to believe firmly in the integrity of our courts and in the jury system. That is no ideal to me...It is a living, working reality.

255 CONTINUED - 2

ATTICUS (Cont'd)

Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty. In the name of God, believe Tom Robinson.

Atticus turns away from the jury. CAMERA PULLS BACK TO FULL SHOT of courtroom. Calpurnia COMES INTO the courtroom. She makes her way down the middle aisle toward Atticus. She stops shyly at the railing and waits to get Judge Taylor's attention.

JUDGE

Yes, Calpurnia?

CALPURNIA

Could I just pass this note on to Mr. Finch? It hasn't got anything to do with the trial.

Judge Taylor nods and Atticus takes the note. He reads it.

CONTINUED

255 CONTINUED - 2

ATTICUS

Judge, Calpurnia says my children
have been missing since noon. Could --

JUDGE

(interrupting)
I know where they are, Atticus.
They're right up yonder in the
colored balcony.

Atticus turns and looks up at the balcony. He sees the
children and calls:

ATTICUS

(sternly)
Jem, come down from there.

Scout, Dill and Jem climb over Rev. Sykes and start out.

256 INT. COURTHOUSE - BOTTOM OF BALCONY STAIRS

Atticus and Calpurnia are there. Jem comes running to his
father in excitement.

JEM

We've won, haven't we?

ATTICUS

(coldly)
I've no idea. You've been here
all afternoon? Go home with
Calpurnia and get your supper --
and stay home.

JEM

(disappointed)
Aw, Atticus, let us come back. Please
let us hear the verdict. Please,
sir.

ATTICUS

(looks at Jem and
sees how much he
wants to be there)
Well, you've heard it all, so you
might as well hear the rest. Tell
you what: you all can come back
when you've eaten your supper. But
I expect it'll be over before you
get back.

256 CONTINUED

JEM
(eagerly)
You think they'll acquit him that
fast?

Atticus opens his mouth to answer but shuts it and leaves them.
Calpurnia and the children leave.

DISSOLVE TO

257 EXT. COURTHOUSE - NIGHT

Four or five men loiter around the entrance waiting for the
court to begin. Three couples cross the square towards the
courthouse entrance. Around the square are cars, trucks and
wagons to which the hitched horses and mules stand sleepily.

258 INT. COLORED BALCONY - NIGHT - JEM, SCOUT, DILL, REV. SYKES

Dill is asleep, leaning his head against the Reverend's shoulder.

JEM
How long the jury been out now,
Reverend?

Sykes takes out his watch and looks at it.

SYKES
Almost an hour.

JEM
I think that's an awful good sign,
don't you?

Rev. Sykes doesn't answer him.

DISSOLVE TO

259 INT. COURTROOM - MED. SHOT

Heck Tate COMES IN and goes over to Atticus. He whispers to
him and then calls out:

TATE
This Court will come to order.

Everyone comes to attention. Tate leaves the room and brings
Tom Robinson IN. He takes him to his seat beside Atticus. The
jury COMES IN. They, none of them, look at Tom. The Foreman
hands a piece of paper to Heck Tate, who hands it to the Clerk,
who hands it to the Judge.

260 INT. COLORED BALCONY - CLOSE SHOT - SCOUT, JEM

They have shut their eyes from excitement.

261 INT. COURTROOM - ANGLE - JUDGE

JUDGE

Gentlemen of the jury, have you reached a verdict?

262 ANOTHER ANGLE - JURORS

The Foreman rises.

FOREMAN

We have, your honor.

JUDGE

Will the defendant please rise and face the jury.

263 ANGLE - TOM ROBINSON

He rises and looks at the jury.

JUDGE

And what is your verdict?

FOREMAN

We find the defendant guilty as charged.

Judge Taylor starts to say something, but it is lost in the noise of the crowd in the white section starting to go home. Atticus pushes some papers from the table into his brief case. He snaps it shut, goes to the Court Reporter and says:

ATTICUS

I'd like a copy of the trial.

COURT REPORTER

Yes, sir.

Atticus goes over to Gilmer and they shake hands and then he goes over to Tom.

264 CLOSE TWO SHOT - ATTICUS AND TOM

He puts his hand on Tom's shoulder. He seems very tired.

264 CONTINUED

ATTICUS

Don't worry, Tom. I'm going to ask
for an appeal. We can still win.

A pause. Tom looks up at him but doesn't answer.

ATTICUS

Did you hear me, Tom? I say we can
still win.

Tom looks at him with a kind of mute hopelessness on his face.

ATTICUS

I'll go and see Helen first thing in
the morning. I told her not to be
dissatisfied, that we'd probably lose
this time.

CAMERA PULLS BACK TO FULL SHOT. Tom is taken away. Atticus
leaves the courtroom but not by his usual exit. He walks quickly
down the middle aisle to the South exit. Scout is leaning over
the rail watching her father and the people below. As Atticus
walks down the aisle all the Negroes rise. Scout is so busy
watching Atticus that she isn't aware of this. Rev. Sykes taps
her on the shoulder.

SYKES

(whispering)

Miss Jean Louise...

She looks around.

SYKES

Miss Jean Louise, stand up, your
father's passin'.

Everyone in the colored balcony remains standing until Atticus
leaves the courtroom. After he goes out, the Negroes start to
leave the balcony.

265 INT. COLORED BALCONY

Rev. Sykes goes among them. Scout and Dill watch the Negroes
leave. Jem sits not looking in any particular direction. He is
very depressed. The courthouse quickly is cleared of the spec-
tators, and the three children are alone. Scout looks all around
the courthouse and sees they are alone. She looks at her brother.
She senses his mood and watches him for a beat, and then she and
Dill exchange glances. Atticus comes into the balcony. He looks
down and sees the children. He goes to them. Jem begins to cry
bitterly when he sees his father.

266 EXT. MISS MAUDIE'S PORCH - NIGHT

Miss Maudie is alone on her porch. She sees Atticus and the
children coming down the sidewalk. She goes out to her yard,
Atticus and the children come up to her.

HF

CONTINUED

266 CONTINUED

MAUDIE
I'm sorry, Atticus.

ATTICUS
Thank you, Maudie.

O.s. SOUND: CAR COMING DOWN ROAD. It stops in front of Miss Maudie's house. Heck Tate gets out.

TATE'
Atticus, can I see you for a minute?

ATTICUS
Excuse me.

He goes to Heck Tate.

267 GROUP SHOT - MISS MAUDIE, JEM, DILL, SCOUT

MAUDIE
I don't know if it'll help, but I want to say this to you. There are some men in this world who were born to do our unpleasant jobs for us. Your father's one of them.

JEM
(wearily)
Oh, well.

DILL
I'm gonna be a clown when I grow up. There ain't one thing to do about folks but laugh. So I'm gonna join the circus and laugh my head off.

SCOUT
You got it backwards, Dill. Clowns are sad, it's folks that laugh at them.

DILL
I'm gonna be a new kind of clown. I'm gonna stand in the middle of the ring and laugh at the folks.

ANGLE WIDENS to INCLUDE Atticus. Heck Tate is driving off. Atticus stands quietly for a moment and then comes back to them.

MAUDIE
(sensing something is wrong)
What's the matter?

267 CONTINUED

ATTICUS

Tom Robinson's dead. A deputy shot him just now. He was a new deputy and when taking him to the jail in the next county for safe keeping, Tom broke loose and ran. Deputy called to him to stop. He fired a few shots in the air and then when Tom didn't stop, the deputy lost his head, shot towards him, he says, to wound him, but missed his aim and killed him. The deputy says Tom just started to run like a crazy man. I don't understand it. The last thing I told him was not to lose heart, we'd try for an appeal.

(a pause)

I have to go out to Helen's and tell her. Would you see to my children, Maudie?

MAUDIE

Yes, I will, Atticus.

Jem starts after him.

JEM

Want me to go with you, Atticus?

ATTICUS

No, son, I think I'd better go out alone.

He starts for his yard. *Jem starts after him.

JEM

Atticus, I'm coming with you.

ATTICUS

All right, son. Come on.

He waits for Jem to catch up with him. Miss Maudie, Scout and Dill are huddled together, watching them go.

DISSOLVE TO

268 EXT. TOM ROBINSON'S HOUSE - NIGHT

The house is dark and quiet as are all the little houses near it. Spence, Tom's father, sits on the steps of the house. Atticus and Jem drive up to the house. He stops the car and gets out.

HF

CONTINUED

268 CONTINUED

ATTICUS
You wait here, son.

JEM
Yes, sir.

Atticus starts for the yard. Spence sees who it is and comes to him.

269 CLOSE TWO SHOT - ATTICUS, SPENCE

SPENCE
Hello, Mr. Finch. I'm Spence, Tom's father.

ATTICUS
Hello, Spence. Where is Helen?

SPENCE
She's inside lying down trying to get a little sleep. I couldn't sleep and was out here thinkin' everythin' over. Helen and I were talking about the appeal. How long do you think that will take, Mr. Finch?

ATTICUS
Spence, there'll be no appeal now. You see -- Tom was killed. Was trying to run away and they shot him.

ANGLE WIDENS to INCLUDE Helen COMING OUT the door. She sees the two men. Atticus sees her and starts for her.

ATTICUS
Helen....

Helen gives a little moan and falls over into the dirt of the yard. Spence and Atticus go to her.

SPENCE
She knew what happened without you even tellin' her, she knew.

Atticus and Spence lift Helen off the ground. She is crying; then she controls herself. Spence and Atticus half carry her into the house.

CONTINUED

269 CONTINUED

News of Tom's death has spread among the colored people. Friends are coming into the yard.

Bob Ewell comes into the road in front of the yard. He calls to a Negro man at the edge of the yard.

EWELL

Boy.

The Negro man turns and sees who is calling.

EWELL

Go tell Atticus Finch I said to come out here.

The man doesn't answer, but quietly goes into the house. Atticus comes out of the house. He starts down the steps as Ewell sees him and goes toward him. They meet in the center of the yard. Ewell walks directly up to Atticus and spits in his face. Atticus stares at him for a beat, then wipes his face and starts for the car.

EWELL

(yelling after him)

What's the matter? You too proud to fight?

Atticus doesn't answer or react. He gets in the car beside Jem and they drive off. Ewell turns to a Negro man.

EWELL

I hear the Sheriff killed him.

The Negro man doesn't answer. He starts for the house.

EWELL

Well, there's somebody else needs killin'.

DISSOLVE TO

270 CLOSE SHOT

The knothole of the oak in front of the Radley house. The trunk is swelling around the cement patch. The patch itself is turning yellow. Leaves fall from the branches of the tree. CAMERA PULLS BACK as WE SEE the Radley house and sidewalk.

CONTINUED

270 CONTINUED

JEAN LOUISE'S VOICE

By October things had settled down again. I still looked for Boo every time I went by the Radley place. Maybe some day I would still see him. I imagined how it would be when it happened. He'd just be setting on the swing when I came along, "Hidy do, Mr. Arthur," I would say as if I had said it every afternoon of my life. "Evenin', Jean Louise," he would say as if he had said it every afternoon of my life. "Right pretty spell we're having, isn't it?" "Yes, sir, right pretty," I would say and go on.

Scout and Jem walk past Radley house towards school. Jem has her by the hand and in the other he is carrying a costume that Scout is to wear in a pageant that evening.

CONTINUED

270 CONTINUED

JEAN LOUISE'S VOICE

This night my mind was filled with Halloween. There was to be a pageant representing our country's agricultural products. I was to be a Ham. My duties, as I gathered from our two rehearsals, were to come on stage left when Miss Stephanie called "Pork." Jem said he would escort me to the school auditorium. Thus began our longest journey together.

271 EXT. SCHOOL HOUSE - NIGHT

Cars, trucks and farm wagons are parked in front. A few late comers move quickly toward the lighted building and we can HEAR the SOUND of the SCHOOL BAND TUNING UP.

DISSOLVE TO

272 BACKSTAGE - SCHOOL AUDITORIUM

The confusion of this amateur theatrical is at its peak. The curtain is about to go up and the adult performers are scrambling for their opening positions.

Miss Stephanie is in the midst of it all, surrounded by men and women in costumes covering the entire history of Maycomb.

Scout, now dressed in her Ham outfit, bumps her way through the crowd and into Miss Stephanie, busily arranging the pages of a tome-like manuscript.

SCOUT

Miss Stephanie, where am I supposed to ---

MISS STEPHANIE

Oh heavens, child, my mind is on my pageant. Run on now. We're about to start.

The Band CRASHES into a rousing fanfare. Miss Stephanie clears her throat with a loud COUGH. The curtain is pulled and she charges out onto the stage to great APPLAUSE. Scout, standing in the wings, watches Miss Stephanie place her speech on a bunting draped lectern, and raise her hand for quiet. The Band finishes with a flare and several extra notes from the trumpet section.

HF

CONTINUED

272 CONTINUED

MISS STEPHANIE
Maycomb County -- "Ad Astra Per
Asperum."

(BASE DRUM BOOMS)

That means - "From the mud to the
Stars."

(BASE DRUM BOOMS)

The audience APPLAUDS. A man dressed as an Indian bumps into Scout.

INDIAN

(whispering)

Move on. Don't block up the entrance,
honey!

He pushes her aside. Scout crashes into a woman wearing a hoop-skirt.

BOY'S VOICE (O.S.)

C'mon back here, Scout.

INDIAN

Shhh.

Scout stumbles through the crowd of adults and joins the children dressed in costumes representing COTTON, CORN, BEEF, MILK, PEANUTS, etc...

DISSOLVE TO

273 MONTAGE

273-A Stephanie turning pages of her speech, then gestures, as Band (X) plays "Indian War Dance" and Indians march on stage.

273-B Scout pressed against wall by men in Revolutionary Uniforms.

273-C Stephanie still turning pages. Band plays a Civil War March.

273-D Two Confederate Soldiers and a Southern Belle move past Scout who is leaning against the wall. She yawns.

273-E Stephanie is now almost at the end of her speech. Band plays "Over There." Soldiers, sailors and marines march on.

273-F Scout is now in a seated position in a corner. CAMERA CLOSES IN to the small face opening and WE CAN SEE she is fast asleep.

DISSOLVE

HF

274 THE STAGE

The Band finishes a fanfare.

STEPHANIE

Our county has been abundantly blessed with a rich and fertile soil, from which, each year we receive many wonderful products. I now call on the spirit of these products.

Beef ---
(DRUM ROLL)

275 BACKSTAGE

"Beef" steps out as the CAMERA MOVES past CORN, COTTON, PORK, PEANUT and through the legs of the crowd to Scout still asleep and forgotten.

MISS STEPHANIE

Corn ---
(DRUM ROLL)
Cotton ---
(DRUM ROLL)
Peanut ---
(DRUM ROLL)
Pork ---
(DRUM ROLL)

Miss Stephanie's voice repeats "Pork," a little more desperately this time. There is another DRUM ROLL. Then one final "Pork," DRUM ROLL, and the band goes CRASHING into a LOUD version of "Dixie."

Miss Stephanie comes running. She sees the sleeping Scout. Angrily she shakes her.

MISS STEPHANIE

I hope you're satisfied, young lady.
You have ruined my pageant.

Scout jumps up, looking bewildered. Miss Stephanie stalks OUT of the room.

276 CLOSE SHOT - SCOUT

Although most of her face is hidden by her costume, we should feel by the slump of her body that she feels miserable. ANGLE WIDENS as Jem comes running into the room.

CONTINUED

276 CONTINUED

JEM
(almost overly
cheerful)
What happened to you?

SCOUT
I fell asleep. Miss Stephanie says
I ruined her show.

JEM
Aw, she's crazy. Come on, take your
costume off and we'll go outside.

SCOUT
(very subdued)
No, I think I'll just keep it on
and wait back here until they've
all gone if you don't mind.

JEM
Suit yourself. I'll come back for
you when the coast is clear.

SCOUT
Okay.

He GOES outside. She sits back against the wall.

DISSOLVE TO

277 BACKSTAGE

It is empty. Only Scout is back there alone. She looks very
forlorn. Jem comes running in.

JEM
Okay. They've gone now. Let's go.

He takes her by the hand, picks up her dress, and they start
OUT.

278 EXT. OUTSIDE

It is black dark out here.

JEM
Here, Scout, let me hold on to your
back. You might lose your balance.

CONTINUED

278 CONTINUED

SCOUT

You should have brought the flash-
light, Jem.

JEM

Didn't know it would be this dark.

279 MOVING SHOT - SCOUT, JEM

They start across the black schoolyard. They move slowly. When they get half way across, Scout stops.

SCOUT

Jem, I forgot my shoes.

JEM

Well, let's go get them.
They turn around and go for them.

280 EXT. SCHOOL HOUSE - SCOUT AND JEM'S POV

The auditorium lights are turned off.

JEM

You can get 'em tomorrow.

SCOUT

But tomorrow's Sunday.

JEM

You can get the janitor to let you
in.

He turns her around in the direction of their home.

JEM

Scout ---

SCOUT

Huh?

JEM

Nothing.

He puts his hand on top of her head and starts guiding her.

SCOUT

Jem, you don't hafta.

CONTINUED

280 CONTINUED

JEM
(interrupting)
Hush a minute, Scout ---

They walk along in silence.

SCOUT
Minutes' up. Watcha thinkin' about?

JEM
(whispering)
Thought I heard something. Stop a
minute.

They stop.

JEM
Hear anything?

SCOUT
No.

They go about five paces when he makes her stop again.

SCOUT
Are you tryin' to scare me, Jem?
You know I'm too old.

JEM
(sternly)
Be quiet.

There is a stillness except for the breathing of the children.
Far away a dog HOWLS.

SCOUT
Heard an old dog then.

JEM
It's not that. I hear it when we're
walkin' along, but when we stop, I
don't hear it.

SCOUT
(trying to be cheerful
but beginning to be
genuinely afraid now)
You hear my costume rustlin'. Aw,
it's just Halloween got you ---

CONTINUED

280 CONTINUED - 2

They begin to walk again. We should begin to HEAR the FAINT RUSTLE now that Jem has been talking about.

SCOUT

I hear it now. I'll bet it's just old Cecil Jacobs tryin' to scare us. Let's don't let him think we're hurrying.

They begin to move very slowly now.

SCOUT

I'm gonna let him know we know he's behind us.
(she yells)
Cecil Jacobs is a big wet hen.

They stop. There is not a sound, except the word H--E--N reverberating on the school house wall.

JEM

(whispering)
Scout, can you take that off?

SCOUT

I think so, but I ain't got anything on under it much.

JEM

I've got your dress here.

SCOUT

I can't get it on in the dark.

JEM

Okay. Never mind.

SCOUT

Jem, are you afraid?

JEM

No. Think we're almost to the tree now. Few yards from that, an' we'll be to the road. We can see the street lights then.

SCOUT

You reckon we ought to sing?

JEM

No, be real quiet again, Scout.

280 CONTINUED - 3

They continue on. We can HEAR more than a RUSTLE of PANTS now. We can HEAR FOOTSTEPS, as if someone were walking behind them in heavy shoes. Jem presses Scout's head. They stop to listen.

SCOUT
(whispering)
I feel the sand cold under my feet,
Jem. We're near the big oak.

JEM
Shh.

They can HEAR SOMEONE RUNNING towards them.

JEM
(SCREAMING)
Run, Scout! Run! Run!

She takes a big step and she reels. She can't keep her balance in the dark.

SCOUT
(in terror)
Jem, help me! Help me!

281 EXT. SCHOOLYARD UNDER OAK - SCOUT'S POINT OF VIEW

It is pitch dark. A form descends on her and grabs her and she falls to the ground and rolls. From nearby, she can HEAR SCUFFLING, KICKING SOUNDS, SOUNDS of SHOES and FLESH SCRAPING DIRT and ROOTS. Jem rolls against her and is up like lightning pulling Scout with him but she is so entangled by the costume they can't get very far. They are nearly to the road when Jem's hand leaves her. There is more scuffling and a DULL CRUNCHING SOUND and Scout screams. She sees a MAN'S FORM and runs into it, hitting his stomach with her head. He says "Uf" and grabs her. Suddenly, he is jerked backward and Scout is dragged with him; then she is released. She can see nothing again now but the darkness. She HEARS the SCUFFLING slowly DYING AWAY and then silence. Then she HEARS a HEAVY, BONE SHAKING COUGH.

SCOUT
(calling)
Jem.

There is no answer but a MAN'S HEAVY BREATHING.

SCOUT
(calling again)
Jem.

281 CONTINUED

Again no answer. She can see a man now. He GROANS and is pulling something heavy along the ground. The man walks away from her, walking heavily and unsteadily towards the road.

282 BACK TO SCOUT AT THE OAK

She moves to where she thought the man was and begins to search frantically on the ground.

283 EXT. THE GROUND UNDER THE OAK - SCOUT'S POINT OF VIEW

A body lies there. Scout's hand touches it.

SCOUT

Jem.

She touches the trousers, a belt buckle, buttons, a collar, a face. It is a man's face, but it is too dark to tell whose.

284 BACK TO SCOUT ON THE GROUND

She makes her way to where she thinks the road is. She looks down the road to the street light.

285 EXT. STREET LIGHT - SCOUT'S POINT OF VIEW

A MAN passes under it. He is carrying the limp body of Jem. The man continues on, crosses the Finch front yard, the Finch front door opens and Atticus runs down the steps.

286 BACK TO SCOUT

She is at the Radley corner now. In the distance she can hear Atticus say, "Call Dr. Reynolds. Where's Scout?"

287 MOVING SHOT - SCOUT

She crosses to their front yard. We HEAR Calpurnia call: "Here's Scout." Calpurnia COMES hurrying OUT of the house, down the steps and towards Scout.

SCOUT

(calling out)

I'm all right, Cal.

Cal takes her by the arm and they start for the house.

288 INT. THE HALL OF THE FINCH HOUSE

Cal and Scout COME IN. Atticus is at the phone.

ATTICUS

Heck? Atticus Finch. Someone's been after my children. Jem's hurt. Between here and the schoolhouse. I can't leave my boy. Run out here, please, and see if he's still around. Thanks, Heck.

He hangs up. He goes to Scout.

SCOUT

Atticus, is Jem dead?

ATTICUS

No, Scout. Look after her, Cal.

He runs down the hall towards Jem's room. Cal begins to undress Scout and get her out of the costume.

CALPURNIA

Are you sure you're all right?

SCOUT

Sure.

She is free of the costume now and begins to rub her little body.

SCOUT

Cal, is Jem dead?

CALPURNIA

No, he's unconscious. We don't know how badly he's hurt until Dr. Reynolds gets here. Honey, what happened?

SCOUT

I swear, I don't know.

Calpurnia rushes OUT of the hall and into Scout's room and then APPEARS again with clothes for Scout.

CALPURNIA

Put these on, honey.

She hands the clothes to her and rushes down the hall towards Jem's room. DR. REYNOLDS, in his fifties, carrying his doctor's bag COMES IN the front door. He takes a look at Scout and pats her on the head.

288 CONTINUED

DR. REYNOLDS

Well, you're still standing.

He goes past her down the hall to Jem's room.

289 CLOSE SHOT - SCOUT

She is all alone. She glances in terror towards Jem's room. She slowly puts on her overalls Calpurnia has given her. After she has dressed, she starts slowly down the hall towards Jem's room. ANGLE WIDENS as the door opens and Dr. Reynolds COMES OUT. He sees Scout and goes to her.

SCOUT

Is Jem dead?

DR. REYNOLDS

Far from it?

He squats down beside her.

290 TWO SHOT - SCOUT AND DR. REYNOLDS

He pats her head.

DR. REYNOLDS

He has a bump on his head like you and a broken arm. He's got a bad break, so far as I can tell, like somebody tried to wring his arm off. We can't do much tonight except try to make him as comfortable as possible. We'll have to X-ray his arm. Looks like he'll be wearing his arm way out by his side for awhile. Don't worry, though. He'll be as good as new. Boys his age bounce.

While he has been talking to her, DR. REYNOLDS has been fingering her bump and looking keenly at her.

DR. REYNOLDS

You don't feel broke anywhere, do you?

SCOUT

No, sir.

CONTINUED

290 CONTINUED

DR. REYNOLDS

Then go in and look at your brother.

ANGLE WIDENS as Heck Tate COMES down the hall.

HECK

You all right, Scout?

SCOUT

Yes, sir. I'm goin' now to see Jem.
Atticus is in there.

HECK

I'll go with you.

291 INT. JEM'S ROOM

The room is dim. Jem's reading light is shaded with a towel. Jem lies on his back. There is an ugly mark on the side of his face. His left arm is out from the side of his body. The man who brought Jem stands in a corner, leaning against the wall. Atticus is by Jem's bed. Calpurnia is standing to one side. Scout and Heck Tate COME IN.

ATTICUS

Come in, Heck. Did you find anything?

Heck glances sharply at the man in the corner, nods to him, then looks around the room -- at Jem, Calpurnia and Atticus.

HECK

Mr. Finch, I'll tell you what I found. I found a little girl's dress. It's out there in my car. That your dress, Scout?

SCOUT

Yes, sir. If it's pink.

HECK

An' I found some funny-lookin' pieces of muddy colored cloth.

SCOUT

That was m'costume.

Heck runs his hands down his thighs. He rubs his left arm along the wall of Jem's room.

CONTINUED

291 CONTINUED

ATTICUS

What is it, Heck?

HECK

(rubbing his neck)
Bob Ewell's lyin' on the ground
under that tree down yonder with
a kitchen knife stuck up under his
ribs. He's dead, Mr. Finch.

Atticus rises.

ATTICUS

(bleakly)

Are you sure?

HECK

Yes, sir. He won't bother these
children again.

ATTICUS

Maybe we'd better go into the living
room, Heck.

HECK

No, if you don't mind, I'd rather
stay here if it won't hurt Jem any,
and I can have a look at his injuries
while Scout tells me what happened.

Scout goes to Atticus. He puts his arms around her. Heck goes
to Jem and looks at him.

HECK

You think you can tell us what
happened, Miss Scout?

SCOUT

All of a sudden, somethin' grabbed
me and mashed my costume an' I ducked
on the ground. Jem found me then
and then Mr. Ewell, I reckon, grabbed
him again and Jem hollered an' then
somebody grabbed me, Mr. Ewell, I
guess, and somebody grabbed him and
then I heard somebody pantin' and
coughin'...

HECK

Who was it?

291 CONTINUED - 2

SCOUT

Why, there he is, Mr. Tate. He can
tell you his name....

She points to the MAN in the corner who brought Jem home. He leans against the wall. He has a pale face and his hair is thin and dead white, and as she points to him, a strange spasm shakes him. At this moment it comes to Scout who he is, and she gazes at him in wonder, as a timid smile comes to his face.

SCOUT

Hey, Boo....

ATTICUS

(gently correcting
her)

Mr. Arthur, honey. Jean Louise,
this is Mr. Arthur Radley. I believe
he already knows you.

Scout is embarrassed and trying to hide her embarrassment. She goes to cover Jem up. Dr. Reynolds COMES back IN.

DR. REYNOLDS

Everybody out.

(glances at Boo)

Evenin', Arthur. Didn't notice you
the first time I was here.

ATTICUS

(glancing at Boo)

Er --- Heck, let's go out on the
front porch. There are plenty of
chairs out there and it's still
warm enough.

Atticus and Heck Tate GO ON OUT. Scout goes to Arthur.

SCOUT

Come along, Mr. Arthur. You don't
know the house real well. I'll
take you to the porch, sir.

He looks down at Scout and nods. She leads him out of the door.

292 EXT. FINCH FRONT PORCH - NIGHT

Atticus and Heck Tate are there. Scout brings Arthur out.

CONTINUED

292 CONTINUED

SCOUT

Won't you have a seat, Mr. Arthur?
This rocking chair's nice and com-
fortable.

She leads him to the chair farthest from Atticus and Heck. It is in deep shadow. Atticus is seated in the swing, Heck on a chair next to him. Scout sits next to Arthur.

293 TWO SHOT - ATTICUS AND HECK

ATTICUS

Well, Heck, I guess the thing to
do --- Good Lord, I'm losing my
memory.

294 ANGLE FAVORING ATTICUS

Atticus pushes up his glasses and presses his fingers to his eyes.

ATTICUS

I can't remember if Jem is ten or
eleven. Anyway, it will come before
the County court. Of course, it was
a clear cut case of self-defense,
but I'll have to go to the office
and hunt up --

295 ANGLE FAVORING TATE

TATE

Mr. Finch, do you think Jem killed
Bob Ewell? Do you think that?

ATTICUS

You heard what Scout said.

TATE

(quietly, firmly)
Mr. Finch, Bob Ewell fell on his
knife. He killed himself. Your
boy never stabbed him.

Atticus walks to the corner of the porch and looks at the wisteria vine.

CONTINUED

TATE

(exploding)

There's a black man dead for no reason, and now the man responsible for it is dead. Let the dead bury the dead this time, Mr. Finch. I never heard tell that it's against the law for a citizen to do his utmost to prevent a crime from being committed, which is exactly what he did, but maybe you'll say it's my duty to tell the town all about it and not hush it up. Know what'd happen then? All the ladies in Maycomb, includin' my wife, 'd be knockin' on his door bringin' angel food cakes. To my way of thinkin', Mr. Finch, takin' the one man who's done you and this town a great service, and draggin' him with his shy ways into the limelight... To me, that's a sin. It's a sin and I'm not about to have it on my head.

He is trying to dig a hole in the floor with the toe of his boot. Atticus looks over at Boo. Heck's meaning dawns on him.

TATE

I may not be much, Mr. Finch, but I'm still Sheriff of Maycomb County, and Bob Ewell fell on his knife. Good night, sir.

He LEAVES.

O.S. SOUND: CAR DRIVING OFF

Atticus looks out into the yard and then over at Scout.

ATTICUS

Scout, Mr. Ewell fell on his knife. Do you think you can possibly understand?

TWO SHOT - SCOUT AND ATTICUS

SCOUT

Yes, sir. I understand. Mr. Tate was right.

296 CONTINUED

ATTICUS

What do you mean?

SCOUT

Well, it would be sort of like shooting a mockingbird, wouldn't it?

Atticus puts his face in her hair and rubs it. ANGLE WIDENS as Atticus gets up and starts for the house. Before he goes inside, he stops in front of Arthur Radley.

ATTICUS

Thank you for my children, Arthur.

He goes on inside. Arthur gets up and nods toward the front door.

SCOUT

You'd like to say good night to Jem, wouldn't you, Mr. Arthur? Come right in.

They go in the door.

297 INT. HALLWAY

Scout and Arthur COME IN. They go to the door of Jem's room.

298 INT. JEM'S ROOM

Scout and Arthur ENTER.

SCOUT

Dr. Reynolds gave him a heavy sedative, Cal says, so he'd sleep.

Scout leads him to Jem's bed. Arthur looks at him from head to foot as though he had never seen a boy before. His hand comes up, but he lets it drop to his side.

SCOUT

You can pet him, Mr. Arthur. He's asleep. You couldn't if he was awake, though, he wouldn't let you. Go ahead.

His hand comes lightly on Jem's hair. Then he tugs at Scout's arm and she understands he wants to leave. They GO OUT.

299 INT. HALLWAY

Scout and Arthur ENTER from Jem's room. She leads him to the front door. They stand there. He holds her hand.

ARTHUR
(whispering)
Will you take me home?

SCOUT
Mr. Arthur, bend your arm down here
like that. That's right, sir.

She slips her hand into the crook of his arm. They walk out the front door.

300 EXT. FINCH FRONT PORCH AND SIDEWALK - MOVING SHOT - NIGHT

They walk in the yard, up the walk and onto the Radley porch. Arthur finds the door knob and goes in, leaving Scout alone on the porch.

JEAN LOUISE (VO)
Neighbors bring food with death,
and flowers with sickness, and
little things in between. Boo was
our neighbor. He gave us two soap
dolls, a broken watch and chain, a
knife and our lives. One time Atticus
said you never really knew a man until
you stood in his shoes and walked
around in them. Just standing on
the Radley porch was enough.

301 MOVING SHOT

Scout starts home. A fine rain is falling. She runs up the steps and goes into her house.

DISSOLVE TO

302 INT. JEM'S BEDROOM

Atticus is there, sitting beside Jem's bed.

SCOUT
Has Jem waked up yet?

ATTICUS
Sleeping peacefully. He won't wake
until morning.

302 CONTINUED

She climbs into his lap.

JEAN LOUISE (VO)

Well, the summer that had begun so long ago had ended, and another summer had taken its place, and a fall, and Boo Radley had come out, and Jem was to live. I was to think of these days many times, of Jem, and Dill and Boo Radley and Tom Robinson and the Ewells and Atticus --- his fairness, his stubbornness, his devotion, his courage, his love.

303 EXT. FINCH HOUSE - JEM'S WINDOW

We can SEE Atticus through the window, sitting by his son's bed, holding Scout.

JEAN LOUISE (VO)

He would be in Jem's room all night and he would be there when Jem waked up in the morning.

CAMERA SLOWLY PULLS BACK as Atticus looks at the sleeping Jem.

FADE OUT

T H E E N D

TO KILL A MOCKINGBIRD

PROD. #1919

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Feb. 8, 1962

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