

"WITNESS"

by

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EXT. LANCASTER COUNTY, PA. COUNTRYSIDE - DAY

TITLE SEQUENCE

CLOSEUP,
SOUND
CHANT. The
sisters,
familiar
are

The faces of several young children are presented in
as they walk TOWARD US across a ploughed field. On the
TRACK, the haunting SOUNDS OF A GREGORIAN FUNERAL
CAMERA PANS UP to the faces of older brothers and
then to parents and grandparents. These are not
faces, but faces from another age, strong and open. All
dressed in the distinctive clothing of the Amish.

EXT. COUNTRY LANE - DAY

group

Through the last traces of early morning mist another
of black-clad figures make their way down a lane.

EXT. COUNTRY LANE - DAY

the
stern
hat,
attired

An Amish buggy, black and highwheeled, stark against
landscape, appears, a spirited chestnut in the traces.
Framed in the glass window of the narrow buggy is the
figure of an Amish man in black topcoat and flatbrimmed
his bonneted wife in muted colors, the face of a boy,
like his father, peering out.

CREAKS

The horse's breath smokes on the frosty air, the buggy

HOOVES

on its springs, and there's the rhythmic CLIP-CLOP OF
on the pavement.

ANOTHER LANE

of
a

Two Amish buggies reach a crossroads, join a procession
three others. They disappear as the lane wends through
leafless thicket of hickory.

VALLEY

A BIG SHOT... now the procession numbers almost a dozen
buggies... it is headed toward a distant farmhouse.

BARNYARD

horses
of

Where literally dozens of carriages are parked. The
have been taken from the traces, removed to the shelter
the barn.

EXT. LAPP FARMHOUSE - FRONT PORCH

(women

As the black clad mourners begin to move into the house
and children presumably first).

INT. LAPP FARMHOUSE

corpse

The coffin has the upper half open. We see that the
has been dressed in white linen, a piece of white linen
partially covering the bearded face.

END TITLE SEQUENCE

INT. LAPP FARMHOUSE

of
hundred-
rows
the
occupy

Partitions have been removed, making the central rooms
the farmhouse a spacious hall. The place is packed, a
fifty or more Amish, all sitting in absolute silence on
of wooden benches. A wooden coffin rests on a bench in
f.g., and near it the close relatives of the deceased

a special Place.

RACHEL LAPP

and A young woman of perhaps twenty-seven. Her face is pale drawn.

too In happier circumstances, although there haven't been many of late in Rachel's life, we would see a robust, sensual woman of full figure, spirit and intelligence.

would Eight-year-old SAMUEL LAPP flits next to his mother; he events. appear stunned, possibly not entirely comprehending

yet And the patriarch, ELI LAPP; his stubborn, weathered - not unkind - features grief-stricken.

THE MOURNERS

Their faces...

CLOCK

As it begins to CHIME nine a.m.

FAVORING PREACHER

congregation As he removes his hat. As one, the men in the remove their hats also.

dialect: Then the preacher begins to speak in a formal German

SUBTITLES OVER.

PREACHER

...a brother has been called home.
God has spoken through the death of
our neighbor, Jacob Lapp...

THE FAMILY

emotion Where Rachel, Samuel and Eli are SITTING - SOUNDS of and grief not quite suppressed are heard throughout as:

PREACHER

...husband of Rachel, father to Samuel, son of Eli.

(and)

His chair is empty, his bed is empty, his voice will be heard no more. He was needed in our presence, but God needs such men, too. That one should be taken so suddenly. Treat sorrow. Still, we would not wish him back. Rather we should prepare ourselves to follow him.

TIGHTENING to the Lapps, and...

EXT. CEMETERY

into the
the
a
frosty

The mourners have gathered about the grave, standing in silence as four pallbearers are lowering the coffin pit. The many buggies are aligned in the b.g. As the pallbearers begin to shovel soil and gravel into grave, the Preacher begins to read a hymn in German... slow atonal litany which seems to hang forever on the air.

RACHEL

TIGHTENING to her as the hymn continues...

CUT TO:

INT. LAPP FARMHOUSE

crocks of

Where the Amish have gathered for the traditional post funeral, midday meals. Long tables are laden with customary Amishfare... soup, hams, fowl, fried boiled eggs and pickled beets, preserves and an infinite variety of pies and pastries.

RACHEL

condolences.

Where she sits among women, accepting their

DANIEL HOCHSTETLER

Amishman.
sardonic
exactly
set-up
group
FISHER,

A brawny-armed, ruggedly-handsome, raffish looking
There is something atypical about his face a slightly
set of mouth, a bold eye, a prominent set of jaw. Not
what old Jacob Ammann had in mind, maybe, but a well
man nonetheless, and at ease among men. He's among a
of men including old STOLTZFUS, the local healer,
BIEILER and Bieiler's stout young son, Tom.

STOLTZFUS

Lapp was a good farmer. None better.

BEILER

But not the man to buy a horse for
you.

(and)

Hochstetler, wasn't it your father
sold him that horse with a ruptured
testicle?

TOM

(grins)

Told him it was a bee sting made him
limp that way.

HOCHSTETLER

(amused)

That horse had one good ball. That's
all it takes.

still on

The others chuckle. But Hochstetler's attention is
Rachel.

RACHEL

like a

As Hochstetler looms on the horizon, plants himself
tree in front of her.

this.

At ease as he was with the men, he's a bit awkward at

availability,

All the women, very much aware of Hochstetler's

tune in as Rachel looks up.

HOCHSTETLER

I was sorry to hear about Jacob. Let us hope he walks close with God.

RACHEL

I'm sure he does, Daniel.

FIELDS, LAPP FARM - DAY

is
The
-
Eli
looks up
approach -
Without a
various

It is some time after the funeral and the Lapp family hard at work breaking ground for the spring ploughing. The death of Jacob has increased the work load on all three - Samuel maneuvers a four-mule team while Rachel and old Eli work nearby, further breaking up the earth. Rachel looks up from the back-breaking labor as several figures approach - it's Daniel Hochstetler and two of his brothers. Without a word they fall in beside Eli and Rachel and take up various tasks associated with the work in hand. Daniel works close beside Rachel.

EXT. COUNTRY ROADS, LANCASTER COUNTY - DAY

family
backroad,
a

A few BRIEF SHOTS of a lone buggy containing the Lapp family take us from the 18th century into the 20th century the reassuring RATTLE OF THE CARRIAGE WHEELS on quiet backroad, to the ROAR OF TRAFFIC as the buggy waits patiently for a chance to cross a busy interstate highway.

EXT. HIGHWAY, LANCASTER COUNTY - DAY

as it
reveal a

A huge tractor trailer rig hovers over the frail buggy as it trots down the interstate. The camera cranes up to reveal a procession of vehicles behind the truck for a chance to overtake it.

EXT. PLATFORM, LANCASTER STATION - DAY

form,
coming

Daniel Hochstetler moves through the crowd on the plat-
form, Rachel turns surprised, as he approaches, a faint color
coming to her cheek.

RACHEL

Daniel?

HOCHSTETLER

I... I was at the feed store. And I
saw your horse, so...

arrival

There is an embarrassment between them broken by the
of the train.

HOCHSTETLER

You will come back soon?

his

Samuel can barely contain his excitement as he drags at
mother's hand.

SAMUEL

Quickly, Mother Quickly!

Rachel embraces Eli.

ELI

You be careful out among them English.

She turns to Hochstetler.

RACHEL

I need time, Daniel.

EXT. CARPARK, LANCASTER STATION - DAY

open
his

Daniel Hochstetler leaps into the driving seat of his
wagon and with a flick of the reins and a whoop sets
horse off at a fast trot.

EXT. TRAIN - DAY

The ENGINE gives a WARNING BLAST before creeping slowly
forward.

INT. TRAIN (MOVING)

him As Samuel spots something out of the window that causes
to light up.

SAMUEL

Look, Mama...!

HIS POV THROUGH WINDOW

Hochstetler in A road runs parallel to the train track, and
attempts his wagon urges his horse almost to the gallop as he
to keep pace with the train.

BACK TO SCENE

As Rachel smiles.

RACHEL

I see, darling.

he And Samuel cranes to look back, waving, for as long as
can.

EXT. LANCASTER COUNTRYSIDE - DAY

dotted The train moves across a broad panorama of fields,
Amish with dolls'-house-sized farms and the tiny figures of
farmers working their horse-drawn equipment.

SERIES OF CUTS

stares As the train continues its eastward journey... Samuel
the raptly out of the window at the changing patterns of
hot countryside. He points in wonder at a brightly colored
he air balloon as it drifts slowly over timbered hills...
to looks unsure as the pattern of field and wood gives way
lots suburbs, bustling shopping centers, restaurants, car
and fast food outlets.

EXT. PHILADELPHIA SLUMS

streets
As the train travels past dilapidated row houses,
choked with cars and the gutters with filth.

INT. TRAIN (MOVING)

confusion,
Now Samuel is staring out the window with some
almost apprehension:

SAMUEL

Is this where we're going?

RACHEL

Of course not. We're going to
Baltimore. It's much nicer in
Baltimore.

the
And Rachel draws her son closer, turning her back on
window.

INT. 30TH ST. STATION, PHILADELPHIA - DAY

dress
hat
Rachel is in a line at one of the counters. The plain
of the two Amish - particularly Samuel's black coat and
- are drawing curious stares.

SAMUEL

of a
her
mother...
He's uncomfortably aware of the shy looks and giggles
little girl about his own age, standing in line with
parents at the next counter. He edges away from his

ANGLE

frock
could,
As Samuel comes upon a figure garbed in a long black
coat and flat-brimmed hat... the man's back is turned,
from appearances, be an Amishman.

and we
Samuel stares... A beat, the man turns to face Samuel
discover that he is a Hasidic Jew.

SAMUEL

As he reacts.

BACK TO TICKET COUNTER

and As Rachel's turn arrives. The TICKET SELLER glances up
she shows him her ticket.

RACHEL

We have a ticket to Baltimore. Where
is that train, please?

TICKET SELLER

Delayed three hours. You'll hear an
announcement when it's time to board.

and He starts to go without his hat, but Rachel collars him
puts it on his head.

ANGLE IN MEN'S ROOM

As Samuel enters.

stops It's a long row of sinks, urinals, and stalls... Samuel
with before one of the urinals - a long, trough-like affair
water drizzling down the rear porcelain panel.

GLUGGING It's set a little high for Samuel, and it is making
Samuel FLUSHING NOISES that are, at least, intimidating.
stalls, stares for a moment, then turns, looks toward the
stoops to see which are empty.

HIS POV - TOILETS

Samuel Beneath the row of doors we can see no feet visible.
is alone in the restroom.

BACK TO SCENE

selects a As Samuel proceeds along the row of door, finally
stall near the end. He enters. As he does so, a heavily

urgency,
behind

bearded youth in a dirty sweatshirt enters. With some
he removes small notebook from his pocket and places it
a paper towel dispenser. Suddenly he glances up.

large
overcoat.
boots and

Two other men have entered the men's room; one is a
BLACK MAN in a three-piece suit under an expensive,
His PARTNER is a Caucasian in designer jeans, half
a short leather jacket.

lunge for

They advance on the young man with unmistakable menace.
The young man whirls in terror; his two assailants
him... a savage, wordless struggle ensues in the close
confines of the lavatory.

ANGLE IN SAMUEL'S STALL

stall... he

As the struggling men bounce off the door of his
can see their feet under the edge of the door.

BACK TO FIGHT

young
color.

As the struggle builds to a climax... ends with the
man stiffening with a grunt, his face draining of

man's

The two attackers step away, the blade in the black
hand bloodstained. His partner stares at what they've
accomplished with a stunned expression:

PARTNER

Jesus...

with

The young man's hand comes away from his belly covered
blood.

mirror.

He stares at it, staggers toward the sinks. Finally his
bloodied hand reaches to smear at his face in the

Then he collapses to the floor.

door,
behind

The black man motions for his partner to watch the
then quickly reaches up and removes the notebook from
the dispenser.

ANGLE IN SAMUEL'S STALL

shoulder
wall, we

As he edges open the stall door a crack. Over his
we can see the black man, his BACK TO US, rifling the
backpack. But beyond him, in the mirror on the far
catch sight of the black man's face.

SAMUEL

closes

As he stares out the narrow crack. A beat, then he
the stall door.

ANGLE IN STALL

and

Samuel tries to make the latch work, but it's warped
won't fall closed.

BLACK MAN

pocket.
hand.

As he checks the notebook before placing it in his
His partner is covering the door, an automatic in his

thought,

The black man makes for the exit, then on second
glances at the row of stalls.

HIS POV - STALLS

All quiet, but...

BACK TO SCENE

starting

The black man whips out a .38 caliber revolver, and,
at the near end, starts pushing open the stall doors.

ANGLE IN SAM'S STALL

on

As the black man approaches, Samuel working desperately

the latch. At the last minute he finally wedges it in.

BLACK MAN

He elbows Samuel's stall... the door won't open.

ANGLE IN SAM'S STALL

Fighting back panic, Samuel has retreated as far as he can.

BLACK MAN

As he gives the door a kick. It holds. He swears under his breath.

ANGLE IN SAM'S STALL

In desperation, Samuel does the only thing he can think of... he slips under the partition into the neighboring stall the black man just checked out. But he loses his hat in the process. His hand snakes back INTO FRAME to snatch it just as the black man gives the door a ferocious kick that splinters the lock and nearly takes it off its hinges. He's looking framed there, the big muzzle of the .38 revolver down our throats.

ANGLE

As his partner snaps from the doorway:

PARTNER

Will you come on, for Christ's sakes!

A beat, then the black man holsters his weapon, turns to follow the partner out.

BACK TO SAMUEL

As we hear the SOUND OF THE TWO MEN EXITING the lavatory. A long beat, then Samuel opens the stall door a crack.

HIS POW THROUGH DOOR

mirror...
lying

Samuel's own face reflected in the blood-smeared
then PANNING DOWN to the still figure of the young man
in the crimson pool of his own blood on the floor.

BENCH WAITING ROOM - LOW ANGLE - NIGHT

eyes

Samuel sits close to his mother, his face pale, his
staring.

various
occasionally
ECHOING
OF

Rachel holds his hand tightly in hers as the torsos of
police and officials pass through foreground,
obscuring the lonely couple. There is considerable
NOISE as commands and requests mingle with the CRACKLE
TWO-WAY RADIOS.

CUT TO:

DOOR - MEN'S' ROOM

the
BOOK,
the
with
black
wearing
disreputably -

The diffused shape of faces behind the frosted glass of
Men's room door, which is pushed open to reveal, JOHN
who comes striding through to be momentarily lost in
crowd of police, reporters and others. He is about 40,
a rangy, athletic body. Behind him comes CARTER, Book's
partner - about five years younger than Book. Book is
a suit, Carter is much more casually - almost
dressed.

CUT TO:

BENCH

as

Little Samuel watching Book, back to crowd of police,
Book questions an old black CUSTODIAN.

BOOK

You found the body?

CUSTODIAN

Uh uh. Not me, daddy, I just reported it. It was the kid.

BOOK

What kid?

CUSTODIAN

How'n hell do I know what kid? The kid in the funny black threads.

TIGHT SHOT - SAMUEL

move
Worry-eyed, still staring straight ahead. Then his eyes suddenly to his left.

BOOK'S LEGS - SAMUEL'S POV

Coming in at full stride, then stopping.

SAMUEL

And,
Book's
his
He doesn't raise his eyes... just looks at the legs. slowly, the legs begin to bend at the knees. We see belt buckle, then his big pistol in its holster, then face. He stares at Samuel for a moment, then...

ANGLE - BOOK

As his face breaks into a big grin, and...

BOOK

Hi, kid.

RACHEL

Immediately alarmed, intervening.

RACHEL

What do you want of my son?

THE SCENE

As Book takes out his wallet, displays his shield.

BOOK

I'm a police officer. I'm going to have to talk to the boy. What's his name?

RACHEL

Samuel. Samuel Lapp.
(then, quickly)
But what happened here is none of his affair. My sister is expecting me... our train is leaving soon.

BOOK

There'll be another train.
(turns to Samuel)
The man who was killed tonight was a policeman, Sam. It's my job to find out who did it. I want you to tell me everything you saw when you went in there.

SAMUEL

(stammers)
I saw him.

BOOK

Who'd you see?

Sam looks at his mother.

BOOK

Who'd you see, Sam? The man on the floor?

SAMUEL

No... I saw the man who killed him.

Book stares at him in surprise, speaks over his shoulder to Carter.

BOOK

Anybody know about this?

CARTER

I didn't even know about it.

BOOK

(back to Sam)
Okay, Sam. Can you tell me what he looked like?

SAMUEL

(groping, touching
his clothes and
pointing at Carter)
He was... like him.

BOOK

(nods)
Black... I understand. What else, Sam?

rather
A beat, then Sam crosses quickly to Carter, Book's
slightly built partner:

SAMUEL

Not Zwartich, like him -

Book frowns, puzzled:

BOOK

Try that one again, Sam -

Rachel
Samuel gives his mother a helpless look; exasperated,
intervenes with Book. She glances at Carter:

RACHEL

May I talk to you?

ANGLE

As Rachel takes Book aside, and in a low voice:

RACHEL

Zwartich. It's the way we say...
dwarf.
(glances at Carter)
Not like him... very big.

commotion
Book nods, starts to turn back to Sam. Just then a
off screen catches his attention.

BOOK'S POV - ONCOMING COPS

past
he's
It's Capt. TERRY DONAHUE, Chief of Homicide, striding
the crowd of journalists and TV crews... brushing off
reporters' questions and snapping orders to the aides
got in tow:

BACK TO SCENE

AS DONAHUE COMES ON BOOK:

DONAHUE

(to aides)

Close it all down... I want a man on every exit... I want the lab in here now!

(to Book)

And I want to talk to you, Captain.

ANGLE

As Book steps aside with Donahue... In the b.g. Rachel moves protectively to Samuel's side.

BOOK

All right, talk.

DONAHUE

This is homicide - not Internal Affairs! So why are you behaving like you own this case?

BOOK

We were running Zenovitch... That's all I can tell you. But I want it, Terry.

(then)

I've got a call into Schaeffer.

RACHEL / SAMUEL

Donahue They can't help but watch the confrontation between and Book... although they're keeping the volume down, it's obviously intense and angry:

SAMUEL

(alarmed)

Momma... are they angry with us.

RACHEL

(reassuring, but hardly in her own mind)

No... No. It is just the English way.

Donahue has lost the confrontation; he gives Book a smile:

DONAHUE

You ought to think about coming back to Homicide, Johnny... Stick with Internal Affairs and you're not gonna have any friends left.

BOOK

(smiles right back)
I'll buy a dog.

EXT. 30TH ST. STATION - NIGHT

Book emerges from the terminal, looks about him, then crosses to a big Mercury Sedan which is parked nearby. Two men sit in the front seat. Book crosses to the driver's side and opens the door.

BOOK

Go get a cup of coffee, Stan.

The driver, a uniformed policeman, glances at the man beside him who nods in agreement. He gets out and Book gets in behind the wheel.

INT. SEDAN

Book sits next to SCHAEFFER, a surprisingly kindly looking man of about fifty. Schaeffer is a Deputy Chief.

SCHAEFFER

How reliable is this kid?

BOOK

Oh, he's good.

SCHAEFFER

Amish.

BOOK

Yeah.

SCHAEFFER

What have you got?

BOOK

Zenovitch was about to deliver a list of names tonight - street chemists... the guys processing this P2P into speed.

SCHAEFFER

So one of them got to him.

BOOK

Maybe.

SCHAEFFER

You know who?

BOOK

Maybe.

SCHAEFFER

You're still convinced there's a link to the department?

BOOK

If there isn't I've just wasted the last six months.

SCHAEFFER

That's the problem. We need results. The press is driving us crazy over this P2P thing. Calling us the 'speed capitol of the country'. You know the sort of thing. It's getting political. The Commissioner's getting very uneasy.

BOOK

The Amish boy saw him, Paul. I'll make it, but Set Donahue and the Homicide Department off my back or they'll blow the whole thing.

SCHAEFFER

When word gets out that Zenovitch was a cop, all hell will break lose. You've got 24 hours. That's all I can give you. 24 hours on your own. After that the case and the witness go back to the Homicide Department.

SCHAEFFER

(shakes his head)

Tell you what... why don't you and that blonde - what's-her-name - come over for dinner Sunday. How 'bout that.

BOOK

What's-her-name moved to Buffalo.

SCHAEFFER

(sighs)

Well, anyway, don't get crazy.

(dismisses him)

I'll do something for Zenovich's wife.

INT. BOOK'S CAR (MOVING) PHILADELPHIA - NIGHT

Book drives around 13th Street, a ravaged corridor
between neon lit restaurants, bars, porno shops and darkened storefronts.

Carter sits beside him, Rachel and her son in the back
seat looking out at the assorted array of desperate
characters huddled in doorways or wandering aimlessly about. On

the POLICE RADIO a description of the cop killing is

BROADCAST

EVERY FEW MINUTES.

CARTER

I got there late, John.

BOOK

Let's just find Coalmine.

(beat)

Listen, Zenovich made a mistake. You didn't let anybody down. It happens

-

CARTER

(grimly)

It won't happen again.

RACHEL

Where are you taking us?

BOOK

We're looking for a suspect. We've reason to believe he's still in the

area.

RACHEL

You have no right to keep us here.

BOOK

Yes I do. Your son is a material witness to a homicide.

RACHEL

You don't understand, we have nothing to do with your laws!

BOOK

Doesn't surprise me. I meet a lot of people like that.

RACHEL

It's not a joke.

Book decides to try contrition:

BOOK

You're right. It's not a joke. Listen, I know a little about the Amish. I know this has to be an ordeal for you; and I'm really sorry you and Samuel got involved.

his
Book
Samuel shoots a look at Book then mutters something to
mother in German. She responds in the same language.
frowns.

BOOK

What was that?

RACHEL

He wants to know who you are. Your name. I told him we don't need to know anything about you.

Book eyes Samuel:

BOOK

Book. John Book

EXT. 13TH ST. STATION - NIGHT

wizened
Book's car stops, and from out of the shadows darts a

driver's

little MAN. He looks about before crossing to the side window.

INT. BOOK'S CAR - NIGHT

Book lowers the window.

BOOK

Sammy, where's Coalmine?

the

The little man stares at the weird-looking couple in back seat.

SAMMY

What you got there, the Salvation Army?

BOOK

Coalmine.

SAMMY

Try "Happy Valley".

EXT. HAPPY VALLEY BAR, SOUTH STREET - NIGHT

get

Book's car pulls up outside the bar and he and Carter out, and move swiftly inside.

INT. HAPPY VALLEY - NIGHT

falls on

and

this

they've

did

their

Sixty black faces stare as the police enter. A hush the group. Book and Carter spot their man at the bar move up either side of him. They've moved carefully to point... no mistakes. From the back, the black man approached certainly looks like he could be the man who the killing of Zenovitch. And, as Book and Carter make move...

EXT. HAPPY VALLEY - NIGHT

see

As Book and Carter explode through the door of the bar, violently propelling Coalmine along with them. Now we

Coalmine is not the killer.

As Book and Carter escort Coalmine out of the bar a police squad car pulls up, its headlights shining into Book's car. An alarmed Rachel holds Samuel close as Book forces Coalmine's face down next to the car window.

BOOK

Put some light on him.

A cop pulls out a flashlight, begins to play the beam over Coalmine's face.

BOOK

(continuing; to Samuel)

Look at him.

Crazy as Rasputin on speed and booze, Coalmine glares at Samuel inside the car:

Samuel, white-faced, finally shakes his head in the negative.

Coalmine tries to twist free of Book's grip. Book snaps, and slams Coalmine's skull into the window edge, finally crushing his face up against the front window. His face takes on a grotesque shape against the glass. Carter restrains his partner and Book cools down. Coalmine is led stumbling away by the uniformed police. This sudden show of violence has horrified and angered Rachel, and she glares at Book as he gets back in the car.

RACHEL

John Book, you listen to me! I will have no further part in this, nor will my son! As God stands between us!

Book sighs, starts the engine and moves off.

EXT. HOTEL - PHILADELPHIA - NIGHT

DOORMAN Book pulls up outside a hotel entrance as a uniformed moves to open the rear door.

INT. CAR - NIGHT

is Rachel and Sam recoil as the Doorman opens the door. He puzzled by the sight of the reluctant guests.

DOORMAN

Ma'am?

RACHEL

No! We do not stay in hotels.

Book and Carter exchange a glance.

EXT. / INT. FRONT DOOR, SUBURBAN HOUSE - PHILADELPHIA - NIGHT

slippers An attractive woman in her early thirties in robe and house. stares in disbelief as Rachel and Sam file into the tries to This is ELAINE, Book's sister. She stops Book as he follow Rachel inside.

ELAINE

How could you do this to me tonight?
I told you I had company

BOOK

Sorry. It's important.

BACK TO RACHEL

As she glances in a doorway.

HER POV - ELAINE'S KITCHEN

the It's a shambles, with dirty supper dishes piled sink, table littered with empty beer cans.

BACK TO RACHEL

As she hustles Samuel along.

BOOK / ELAINE

Book frowns:

BOOK

Where's Timmy and Buck?

ELAINE

Upstairs, asleep. Where'd you think?

BOOK

You've got a man here and the kids
are upstairs?

ELAINE

That's none of your goddamn business!
So keep your goddamn holier-than-
thou mouth shut!

(and)

Anyway, they like Fred.

BOOK

Oh sure, Fred.

decides Elaine looks like she's going to blow again, then
it's pointless.

ELAINE

Who are these orphans, anyway?

BOOK

They're Amish.

ANGLE IN GUEST ROOM

room. Samuel is asleep in one twin bed in a tiny, cluttered

into the Rachel, in a plain nightgown, is preparing to climb
other one.

leaving. A Off screen we hear a DOOR CLOSE, presumably Book
beat, then Elaine opens the door and looks in.

ELAINE

Everything okay?

RACHEL

Yes, thank you very much.

ELAINE

(a beat)
John said you're Amish.

RACHEL

Yes.

ELAINE

(blankly)
Oh.

She nods and goes.

up
Rachel crosses to Samuel, sits on the bed. Samuel looks
at her blankly.

SAMUEL

I don't want to stay here.

RACHEL

They are English. They don't
understand.

SAMUEL

I wish dawdie was with us.

RACHEL

(swallows)
I know. Sleep now, Liebchen.

She puts her hand on his forehead, closes his eyes. she
frowns, and...

EXT. DRIVE-IN FAST-FOOD JOINT - PHILADELPHIA - DAWN

couple
into
Carter exits the cafe carrying burgers, donuts and a
of beers. Book wakes from a brief nap as Carter gets
the car.

doughnut.
Book chews into his burger while Carter takes a
Its clear they've worked through the night.

EXT. ELAINE'S HOUSE - DAY

terraces,
street.
Elaine's house is situated on the corner of a row of
which stretch into the distance on both sides of the

INT. ELAINE'S HOUSE

shirt,
As Samuel comes out of the guest room in his night-
turns up the hall and opens the door to the bathroom.

ANGLE

and
Elaine
But it's not the bathroom; it's Elaine's bedroom. She
FRED are tangled in the sheets, furiously making love.
gasps, Fred manages to grunt.

FRED

Wrong door, kid.

ANOTHER ANGLE

beat;
As Samuel quickly shuts the door. A straight-faced
then, barely suppressing a giggle, he hurries on...

ANGLE IN LIVING ROOM

sitting
watching
As Rachel appears in the living room entry. Samuel is
on the floor with two boys of about his own age,
television.

They're eating cold cereal out of a box.

RACHEL'S POV - TV SCREEN

Some artless Saturday morning cartoon.

BACK TO RACHEL

staring
As she frowns, watching her son and the other two
hypnotically. And...

ANGLE IN LIVING ROOM

blearily,
It's later in the morning now, as Elaine, a bit
appears in the entryway, stares in groggy disbelief.

HER POV - KIDS

windows
is

Her oldest boy and Samuel are busily washing the
while her youngest is pushing a carpet sweeper. The TV
off.

BACK TO ELAINE

As she stares.

ANGLE IN KITCHEN

kitchen
perking.

Rachel is standing in the middle of the now immaculate
finishing a brisk mop of the floor. The coffee is
Elaine appears.

ELAINE

(muttering)

Jesus...

Rachel turns cheerily.

RACHEL

Good morning.

ELAINE

(helplessly)

You didn't have to...

RACHEL

I wanted to. you were kind to take
us in last night.

(and)

Anyway, I needed something to do. I
was so angry with your brother. He's
so... agaanishish!

ELAINE

Aganishish? Yeah, that sounds like
John.

She takes a seat at the table, still shaking her head.

RACHEL

Just a minute. I'll pour you some
coffee.

ELAINE

You're not carrying a bullwhip...
how'd you manage to put my kids to

work?

RACHEL

(smiles)

I made it a contest... the one who does best gets his cereal back first.

(and)

Children like to help... they only need to be kept after a little bit.

to Rachel means no harm by this, but Elaine's eyes begin storm.

ELAINE

Oh, is that so?

(and)

No offense, lady, but I'm not so sure I like the idea of your coming in here and turning the place upside down!

Rachel's smile fades at Elaine's trembling outburst:

RACHEL

Please, I didn't mean...

Rachel's Abruptly Elaine rises and snatches the mop from hands.

She mops furiously as she Continues:

ELAINE

I know exactly what you meant! Listen, maybe I'm not a world-class housefrau, but maybe I don't have time to polish the goddamn china and keep after the kids!

(and)

It's none of your business, but I don't happen to have a man around here full time. So I sell cosmetics in a goddamn drugstore and sometimes I can even pay the rent on time! So maybe I'm not Mary Poppins, but maybe I don't need to have it jammed down my throat like this.

CLATTER: She finishes the floor, hurls the mop aside with a

ELAINE

There is that clean enough for you?

bursting
his

Rachel is speechless, Elaine is on the point of
into tears. At which point Fred appears at the entry in
undershirt, taking in the sparkling kitchen.

FRED

Jesus, Elaine... Somebody die and
leave you a broom?

Not a politic observation on Fred's part.

ELAINE

(blurts)

Go to hell, Fred!

stares

And, bursting into tears, she flees the kitchen. Fred
after her.

FRED

What's bugging her?

pot,

Unperturbed, he crosses to the counter and the coffee
letting his eyes take in Rachel's full figure.

INT. ELAINE'S BEDROOM

door

As Rachel comes in with Elaine's coffee, closes the
behind her. Elaine is lying across the bed, sobbing.

RACHEL

I brought your coffee.

She takes a seat next to the bed.

RACHEL

I'm sorry. I didn't mean it that
way.

After a moment, Elaine starts to pull herself together:

ELAINE

It's okay.

(and)

Look, I shouldn't have blown my top.
It's like... somehow... I've let

everything get away from me. And you
sort of made me face it.

private

She takes the cup, sips the coffee. Rachel smiles at a
thought.

ELAINE

What's so funny?

RACHEL

Fred. The way he looked when you
screamed at him.

ELAINE

(disparing)

God, Fred...

RACHEL

At home you'd never hear a woman
scream at a man that way.

ELAINE

No? Why not?

RACHEL

You just wouldn't. It's not the Amish
way.

(then)

But I think it would have done me
good if I could have screamed at
your brother last night.

ELAINE

Listen, I don't know what's going on
or how you got mixed up with him,
but don't you let that self-righteous
son of a bitch push you around, okay?

Rachel smiles.

RACHEL

Okay.

INT. BOOK'S CAR (MOVING) - DAY

Book glances irritably at Rachel:

BOOK

Now what's the problem?

RACHEL

The problem is I don't happen to think my son should be spending all his time with a man who carried a gun under his coat and goes around whacking people.

Book gives her a look:

BOOK

Whacking?

RACHEL

(firmly)

Yes. And I also want to leave this city.

BOOK

Believe me, I'm trying to get this over with as fast as I can. But Samuel will probably have to come back and testify.

RACHEL

We do not go into your courts.

BOOK

People who don't go into our courts when they're told to sometimes go directly into our jail.

chilly Rachel glares at him and the ride continues on that note for a beat.

BOOK

Look, I'm genuinely sorry...

RACHEL

(snaps)

No you're not -

(off his look)

You're glad, because now you've got a witness.

(and)

I heard the other police talking last night.

(and)

They don't seem to like you very much.

BOOK

They kid a lot.

RACHEL

(glances at him)

I would not be too sure.

something
look.
Samuel has been glancing at Book; finally he says
to his mother in German. Book gives her an inquiring
look.

RACHEL

He says you look very tired. I thought
the same thing.

Book says nothing.

RACHEL

But not a good tired.

BOOK

What's a 'good' tired. Tired is tired.

into
his funk as Samuel glares at him with hostility.
She doesn't bother to explain; Book settles even deeper

INT. IDENTIFICATION ROOM - POLICE H.Q. - DAY

They
dealers.
Samuel sits with Book at a desk, Rachel just behind.
are looking at a police line-up of known black drug-
Samuel shakes his head - another negative.

yellow
him an
Book winks, slyly reaches into a pocket, produces a
gumball. He surreptitiously shows it to Samuel, gives
inquiring look. It's a peace offering.

Samuel grins, nods imperceptibly.

ANOTHER ANGLE

just
reaches
at
As Book rolls the gumball down the table to Samuel. But
as Samuel is about to cover it with his hand, Rachel
over and plucks it off the table. She shakes her head
at
Samuel.

BOOK

(to Rachel)

Just wanted to see if you were on
your toes.

EXT. CITY PARK - DAY

of Book, Sam and Rachel sit on a park bench eating a lunch
hot dogs heaped with kraut.

lunch. Book watches with amusement as Samuel wolfs down his

Rachel eyes him a beat. then:

RACHEL

Your sister said you don't have a
family?

BOOK

No.

RACHEL

She thinks you should get married
and have children of your own. Instead
of trying to be a father to hers.
Except she thinks you're afraid of
the responsibility.

Book gives her a look:

BOOK

Oh? Anything else?

RACHEL

Oh yes. She thinks you like policing
because you think you're right about
everything. And you're the only one
who can do anything. And that when
you drink a lot of beer you say things
like none of the other police would
know a crook from a... um... bag of
elbows.

Book is staring at her. Rachel nods.

RACHEL

I think that's what she said.

drawing Just then Samuel belches with huge satisfaction,

smiles looks from Book and a couple of passersby. Rachel proudly.

RACHEL

Good appetite.

CUT TO:

INT. OUTER OFFICE/WAITING ROOM, NARCOTICS DIVISION - DAY

police Rachel sits uneasily in the outer office, one or two clerks eyeing her curiously. A sign on the desk reads "Narcotics Division."

partially Rachel cranes forward trying to peer through a open door.

INT. DETECTIVES ROOM, NARCOTICS DIVISION, POLICE H.Q. - DAY

They A group of Narcotics Detectives are interrupted in mid conversation by the opening of the main office door. stare in considerable surprise.

CUT TO:

JOHN BOOK

hand. Standing in the doorway, holding little Samuel by the

BOOK

Afternoon, gentlemen. I'd like you to meet Samuel Lapp. We'd like a little help.

INT. SMALL OFFICE, NARCOTICS DIVISION - DAY

several A Narcotics Detective enters the room laden with volumes of mug shots. He puts them on the desk beside a similar book which Samuel is intently studying. Sam sits on the chair cushions in a big swivel rocker.

suspiciously - The Detective, SGT. KAMAN, eyes Book a little
internal affairs officers are not greeted warmly by the
working policemen in any department.

KAMAN

There's a Sgt. Carter on the phone
for you.

Book gets up and moves to the door.

KAMAN

And, Captain, don't want to rush
you, but I'm gonna need these files
back in a half hour. We got a lot of
work to do round here.

off his The two men leave. Samuel looks about before hopping
perch and following the direction taken by Book.

INT. DETECTIVES ROOM, NARCOTICS DIVISION - DAY

telephone in Through glass partitions we can see Book on the
a cubicle of an office.

the Samuel has drifted out of the office and is idling amid
bustle of the squadroom.

plaques He crosses to a glass case which holds a collection of
and framed newspaper accounts which denote instances of
outstanding duty and achievement.

ANGLE THROUGH GLASS CASE

eyes As Samuel moves along, only half interested in what his
are taking in, not really old enough to comprehend
anyway.

Until suddenly he freezes.

SAMUEL'S POV - NEWSPAPER ACCOUNT

"Division Enlarged, prominently displayed. The headline reads:
the Chief McElroy Honored For Youth Project". Accompanying

the
station

item is a large sidebar mug-shot of McElroy - clearly
black man who murdered the young cop in the train
men's room.

BACK TO SAMUEL

next to

He stares, transfixed.

A long beat, then Book, lowering himself to one knee
Samuel, ENTERS FRAME.

that
to
small
eyes.

He's watching Samuel, knowing from the boy's expression
they've found their man. Samuel slowly raises his hand
point at the photograph. Book gently takes the boy's
hand in his, concealing the accusation from watchful
He smiles gently at the boy.

INT. BOOK'S CAR (MOVING) - PHILADELPHIA - DUSK

holding

Rachel is curled tight in her corner of the front seat
Samuel close. Book glances at her:

RACHEL

Why don't you arrest that man? Are
you protecting him because policeman?

BOOK

(snaps)

Listen, I'm the cop that polices the
police. I'm not in the business of
protecting crooked cops.

(eases up)

I'll make an arrest when I know
everybody involved.

Rachel shakes her head.

RACHEL

But why would they murder...

BOOK

Because - somehow - they knew I was
getting close.

(and)

Look, it's narcotics... They make
dope out of chemicals... they sell
it on the street for millions of
dollars. They'll do anything.

(and)

And they can get away with it because
they're cops.

RACHEL

(beat, then)

I'm afraid. I'm afraid for Samuel. I
want to go home.

BOOK

You'll be safe. You don't have to
worry.

She says nothing.

Another beat, then:

BOOK

Look, they're thinking as long as
they keep the killer out of Samuel's
way, we can't make an I.D. There's
no way they can know Samuel saw that
photograph, so he's safe.

He glances at her, but she continues ahead.

BOOK

I mean it. You will be safe.

Suddenly Rachel explodes:

RACHEL

Oh yes! Of Course. Why shouldn't we
feel safe in a city where the police
are so busy killing each other!

CUT TO:

NIGHT

EXT. / INT. SCHAEFFER HOME, PHILADELPHIA SUBURBS -

is
surprised
KATHY

The front door of Schaeffer's upper-middle class home
is opened by his wife MARILYN. She knows Book and is
and delighted to see him. In the background daughter

welcomed

is visible. Schaeffer himself appears and Book is inside.

INT. SCHAEFFER'S STUDY - NIGHT

Schaeffer passes Book a drink.

chase,

Book is excited, animated... the hunter, after a long closing on his quarry:

BOOK

It was McElroy, Paul.

Schaeffer gives him a sharp look:

BOOK

Last guy I would have figured. But he's part of it.

SCHAEFFER

I hope you don't have any doubts about that.

BOOK

If I did, I'd have kept my mouth shut...

(and)

It fits, Paul... Fifty-five gallons of P2P confiscated four years ago... Guess who was in on the collar? Mac.

(excited, explaining the thing eagerly)

He salts it away somewhere... he knows the stuff is potent, but the street chemists haven't figured out how to process it. But they do now.

(and)

And now the stuff is worth five-grand a pint and there are a lot of pints in a fifty-five gallon drum.

SCHAEFFER

(beat)

Who else knows?

BOOK

Just us.

SCHAEFFER

(shakes his head)

Okay, what are you going to need to clean it up

BOOK

More people... Gotta pick up where Zenovich left off. People from outside the department.

SCHAEFFER

(nods)

Maybe the Bureau. Or those bastards at Treasury. I'll take care of it.

(then)

I hate this shit, Johnny. You cut their balls off for me. I'm counting on you.

Schaeffer pours himself another drink.

SCHAEFFER

What's your first move?

BOOK

(expels a breath)

A hot shower... I haven't changed clothes in two days.

EXT. PARKING LOT - PHILADELPHIA - NIGHT

being
sports
toward
sports
starts

Book slams the front door of his car, checks it for locked, glances at a roiled newspaper in his hand (the section of the Inquirer), starts across the parking lot his apartment, walking as he keeps glancing down at the section. He comes to a sort of crosswalk, stops, reads, to take a step... and looks up.

WHAT HE SEES

from the

McElroy, smiling nicely, starting across toward him other side of the parking lot crosswalk

BACK TO BOOK

Freezing, eyes widening. Utterly surprised and caught.

MCELROY

shopping
shopping
barrel
silencer.
FIRES

Still smiling, he brings up his right hand out of a bag (which he appeared to be carrying) - letting the bag fall away as he does so - revealing a five-inch Smith and Wesson .357 blue finish revolver with a Without hesitating, coming right on, still smiling, he once.

BOOK

driven

Already starting to leap away to one side, he is hit, into a half-turn. He clutches at the wound, as:

MCELROY

champagne.

Coming right on, FIRING again... the pistol's report a WHOOSHING, like the opening of a bottle of cheap And McElroy still smiling as:

BOOK

send

Hit... a grazing near-miss this time, but enough to Book down hard and grasping.

MCELROY

barely
Book

Lowering the pistol alongside his leg, as two MEN, taking notice of anything, cross with their backs to toward McElroy.

He smiles at them.

BOOK

Down, muttering CURSES.

THE SCENE

pavement,

As McElroy walks past Book, drops the pistol to the keeps on going... and is gone.

BOOK

And
GROANING in pain, beginning to try to crawl crab-like.
we HEAR - from the agonized recesses of Book's Dream.

SCHAEFFER (V.O.)

Who else knows?

BOOK (V.O.)

Just us.

on its
come
get
stance,
car
face the
As the lights of an oncoming car - going very slowly,
way to a parking space - sweep over him and we HEAR it
to a sudden, squealing stop. Book is already trying to
to his feet... now succeeds, lurching into a swaying
using an adjacent car for support. OFF SCREEN we HEAR a
door slam, and footsteps hurrying in our direction,
accompanied by excited voices. Book HEARS, turns to
oncomers,

ANGLE

feet of
A fat, middle-aged MAN has approached to within some
Book, looks on edgily:

MAN

Hey, buddy, what's the score? Little
too much to drink?

Book stares at him, then looks down at his belly.

BOOK'S WOUND

struck
other
damage).
As Book removes his hand we can see one of the bullets
him low in the side, just below the ribcage... the
just above it (but this one inflicting only minor

THE SCENE

As the man stares:

MAN

Goddamn, buddy. You better get to a hospital!

(and)

Here; I'll give you a hand.

He starts to approach, but Book shoves him away.

BOOK

No! No hospital!

By now the man's WIFE is hovering at a safe distance:

WIFE

Let him alone, Henry! If he wants to die in the street, that's his business!

But the man is not content:

MAN

Shut up, Romona! Will ya look at that blood?

Book has tried to lurch toward his car; the man tries to intercept him:

MAN

Come on, buddy... you're gonna bleed to death!

Book whirls on him, his service revolver in his hand pointed squarely at the fat man's face:

MAN

Shit!

WIFE

(quavering)

I told you, Henry!

Book doesn't trust himself to speak, but the .38 is sufficiently eloquent for the circumstances, He stares at the fat man another beat, then hesitates, turns, starts back toward his car.

EXT. STREET - PHILADELPHIA - NIGHT

traffic.

As Book's car wheels somewhat erratically through

stuffing

Book has a gym bag open on the seat next to him, is a tshirt under his belt to staunch the blood. And...

snaps

rousing

INT. CARTER'S APARTMENT - BEDROOM - NIGHT

As he's awakened by the RINGING bedside telephone. He on a lamp... He's instantly awake, not unused to such in the wee hours. A woman sleeps beside him.

CARTER

Yeah...

INTERCUT BOOK

He's at an n.d. pay phone.

BOOK

Listen carefully, I wrote the Amish woman's name and address on my desk calendar, I want you to lose it for me, Now. Tonight.

CARTER

What the hell are you talking about? What's happening.

BOOK

Nothing. I'm not going to be around for a while. I'll call you when I can.

CARTER

(alarmed)
Johnny, what the fuck?

BOOK

(hard)
Listen to me - Schaeffer's part of it. Maybe at the top of it.

There's a stunned silence at the other end.

BOOK

Yeah... I can put it all together

when I get back, 'Til then, you know nothing, understand? Business as usual...

CARTER

(beat)
I hear you.

BOOK

(nods)
Good. Take care of that woman's name for me. And watch your ass.

INT. GUEST ROOM, ELAINE'S HOUSE - NIGHT

rousing
As the door opens and Elaine switches on the light, Rachel. Elaine looks haggard.

ELAINE

It's John. He says you have to leave now. He says it's urgent.

quickly
She leaves the room as Rachel instantly awake, moves to rouse Samuel.

EXT. BATHROOM DOOR

instructions
RUNNING
Elaine is outside the bathroom listening to from her brother. From inside we hear the SOUND OF WATER. Elaine is puzzled but also senses the urgency.

BOOK (V.O.)

Put my car in the garage and close the door.

ELAINE

John, I don't understand any of this.

BOOK (V.O.)

(snaps)
You don't know anything... borrowed your car. Didn't say why. And you never heard of that woman and her boy.

ELAINE

John, why?...

BOOK

(shouts)

Just do it!

INT. BATHROOM

Book looks at himself in the mirror, his face is pale
and drawn.

He examines the wound, a cleanly drilled hole through
his right side, just under the rib cage. The wound
continues to bleed as he binds a towel tightly about him, before
putting his shirt back on.

He then carefully wipes away any traces of blood on
basin with tissues which he flushes down the toilet.

INT. BOOK'S CAR (MOVING)

As he drives across town. Samuel is curled up asleep,
his head on Rachel's lap.

RACHEL

Where are you taking us now?

BOOK

Home.

RACHEL

You couldn't wait until morning?

Book gives her a look.

RACHEL

(insistent)

What happened?

But Book, glancing in his rearview mirror, tenses.

HIS POV - MIRROR

In it we can see a police car coming on fast, with
lights and SIREN.

BACK TO SCENE

Rachel eyes Book warily.

A beat, then the police car WAILS past. Book expels a breath.

RACHEL

You said we would be safe in Philadelphia.

BOOK

I was wrong.

Rachel looks away, speaks almost sarcastically, MUTTERING.

RACHEL

Kinner un Narre...
["Kinner un Narre saage die Waahret"
- "Children and fools say the truth"
- Amish expressions]

INT. PHILADELPHIA POLICE HEADQUARTERS - BOOK'S OFFICE - NIGHT

b.g.,
thumbs a
calendar.
ANGLE PAST Book's desk calendar. Carter enters in the
crosses quickly to the desk. He snaps on a light,
page of the calendar. Frowns.

INSERT

Rachel's name and address scribbled on a page of the calendar.

BACK TO SCENE

ANGLE

door to
give him a look. Meets their eyes. They move on.
Carter shakes it off, goes. And...

CUT TO:

INT. CAR (MOVING)

into
As light colors the eastern horizon, Book is crossing
Lancaster County.

wrackingly,
Book glances at Rachel; she's asleep. He coughs
hurting... cinches the belt of his overcoat even
tighter.
And...

EXT. LAPP FARM

HIS POV - BOOK'S CAR

Coming up the long drive.

BACK TO SCENE

it.
As the car pulls up in the barnyard and Eli crosses to

races
Suddenly the car door flies open and Samuel jumps out,
across the barnyard to hurl himself into the old man.

ANGLE AT CAR

remains
As Rachel steps out of the passenger's side, Book
seated.

He lets his eyes travel around the farm.

RACHEL

Stay for awhile. Rest. I'll make
coffee and breakfast.

BOOK

I can't.

RACHEL

What about Samuel? Will you come
back to take him to trial?

Book starts the engine:

BOOK

(grimly)
There isn't going to be one.

backs
Rachel stares at him, not sure what he means. Then

around

away, closing the door. Book begins to turn the car
in the barnyard.

ANGLE

As Eli crosses to Rachel, his arm around Samuel.

ELI

Who was that man?

RACHEL

His name is John Book.

Eli is about to inquire further when Samuel cries:

SAMUEL

Momma - look.

They glance in the direction Samuel is looking.

THEIR POV - BOOK'S CAR

now
knocked
comes

The car has failed to take a bend in the road and is
bouncing across an adjoining ploughed field. It's
over a tall birdhouse by the roadside. The car finally
to rest against a bank of earth.

BACK TO RACHEL

She stares...

CUT TO:

EXT. FIELD - DAY

also

As Samuel races for all he's worth across the field,
negotiates the creek via a fallen log - Rachel, now,
running toward the car.

EXT. STABLES - DAY

He

Eli works fast harnessing his mules to an open wagon.
hops up to the front seat and urges them to trot.

ANGLE AT BOOK'S CAR

possible
under

We see that Rachel has made Book as comfortable as
in the front seat of the car and is packing the wound
his trenchcoat with material ripped from her apron.
Momentarily he comes awake:

RACHEL

But John... why didn't you go to a
hospital?

BOOK

No, no doctor...

RACHEL

(bewildered)
But why?

BOOK

Gunshot... they'll file reports...
they'll find me.

RACHEL

But -

Book reaches up to grip her arm fiercely:

BOOK

And when they find me, they'll find
your boy!

the He slips under again. Rachel stares at him, realizing
price he's paid in returning them to safety.

She reaches out, touches him gently.

But the moment is broken by...

ANOTHER ANGLE

crosses As Eli reins up in the springwagon. He climbs down,
to glance into the car.

ELI

Is the English dead?

RACHEL

No...

ELI

Looks dead...

place
And together they begin to lift Book from the car and
him in the back of the springwagon. And...

INT. LAMP FARMHOUSE

Where Eli is looking out a window.

HIS POV - BUGGY

An Amish buggy coming up the drive, past Book's car.

ANGLE IN BEDROOM

with
Where Book lies on a bed. Rachel is bathing his wound
warm water from a pan.

Eli appears in the doorway.

ELI

Stoltzfus is coming.

Rachel looks at him, nods.

neatly
Eli frowns at Book's holstered pistol lying atop his
folded clothes on a chair near the bed.

ELI

That has no place in this house.

RACHEL

I know.

places
She picks up the pile of clothes and the pistol and
them in a chest.

RACHEL

It will go when he goes.

INT. LIVING ROOM

teenage
As Samuel comes in with old Stoltzfus and Stoltzfus's
son, LEVI.

RACHEL

Thank you for coming, Stoltzfus.

Stoltzfus's eyes have gone to the bed:

STOLTZFUS

That's the English is it?

INT. SICKROOM - TIGHT

of
As Stoltzfus runs his fingers lightly over the vicinity
Book's wound:

STOLTZFUS (O.S.)

I feel... burning.

WIDER

mightily,
As Stoltzfus, in his shirt sleeves and concentrating
moistens his fingertips with saliva, continues the
examination.

Finally he steps back.

STOLTZFUS

This man should be treated in town.

(indicates)

The bullet entered there... and came
out there. But there is the danger
of infection, and he has lost a great
deal of blood.

Rachel looks at Stoltzfus, then turns away, torn by her
dilemma.

room:
Her eyes fall on Samuel. Gently she ushers him from the

RACHEL

Go help Levi with the car, Samuel.

and
She closes the door after him, then turns to face Eli
Stoltzfus:

RACHEL

No, he must stay here.

Stoltzfus gives Eli a puzzled look. And:

ELI

Didn't you hear Stoltzfus? What if he dies? Then the sheriff will come. They'll say we broke their laws -

RACHEL

We'll pray that he doesn't die! But if he does, then we'll find a way so no one knows!

ELI

Rachel, this is a man's life, we hold it in our hands.

RACHEL

I know God help me, I know that, Eli.

(then)

But I tell you that if he's found here, the people who did this to him will come for Samuel.

Rachel beseeches them helplessly:

RACHEL

What else can we do?

EXT. LAPP DRIVE

and Levi has hitched Eli's mules to the rear of Book's car is towing it up the drive toward the barn, with Samuel catching a ride on the bumper.

RACHEL

open. As Where she's waiting with the big barn doors thrown the mules tow the car in, she closes the doors.

INT. LAPP FARMHOUSE LIVING ROOM

to As Stoltzfus and Levi are about to go: Stoltzfus turns Rachel:

STOLTZFUS

Make a poultice... three parts milk, two parts linseed oil... for the infection.

I'll send Mary by with some teas I will brew myself.

RACHEL

Thank you.

Stoltzfus turns to Eli:

STOLTZFUS

Lapp, I'll have to speak with the diener on this matter.

ELI

(nods)

As you see fit, Stoltzfus.

CUT TO:

INT. SICKROOM - LAPS FARM - NIGHT

As Rachel enters, turns up a kerosene lamp which is burning low at bedside. She's carrying the poultice Stoltzfus ordered.

Book's brow is beaded with sweat.

Rachel seats herself next to the bed, strips away the soaked sheet. Her eyes take in his bare torso, and we get the feeling that there's rather more male animal on display here just now than she's quite comfortable with.

She begins to apply the poultice.

ANGLE

As Book rouses to semi-consciousness, in his delirium he recoils with alarm.

RACHEL

It's all right! You have got to lie still.

Book stares up at her without recognition, but some of what she says seems to penetrate. He quiets.

RACHEL

(soothingly)

Yes, much better...

ANGLE

her

As Book lapses back into sleep. Rachel hasn't removed hand from his chest. Abruptly she does so.

her,

She finds herself wondering about this man lying before so suddenly a part of her life. She notices details;

bruises,

scars, the knuckles are hard, grazed, a tattoo on one shoulder. While lost in this reverie, the delirious Philadelphia policeman begins to mutter. Incoherently

at

first, then the words take shape - swear words; curses;

fuck

this and that; shit; etc. Rachel rises abruptly, her

cheeks

coloring, as the barrage of language pours from his

mouth.

She beats a hasty retreat closing the door swiftly

behind

her.

INT. SCHAEFFER'S OFFICE - DAY

He's on the phone:

SCHAEFFER

Looks like we're going to need some help from you folks down there.

INT. LANCASTER COUNTY SHERIFF'S OFFICE - DAY

Where an UNDERSHERIFF is on the phone:

UNDERSHERIFF

...want to help any way we can, Chief, but you got to understand we've got upwards of seven thousand Amish over here.

And that's just Lancaster County.

INTERCUT SCHAEFFER

Who is trying to control his impatience:

SCHAEFFER

I've got the woman's name, Sheriff. Lapp. Rachel Lapp. That should

simplify your work.

down
The Undersheriff frowns. He doesn't like being talked
to.

UNDERSHERIFF

How about an address?

SCHAEFFER

Ah... no.

UNDERSHERIFF

(frowns)

Maybe a road or route number?

SCHAEFFER

Sorry.

The Undersheriff is not impressed.

UNDERSHERIFF

Problem is, Chief, 'bout every third
Amishman around here is named Lapp.
That or Yoder. Or Hochstetler.

(and)

Chief, if the Amish have taken your
man in, I wouldn't want to hang from
a rope until you find him.

ANGLE

Schaeffer is tight-lipped with contained fury:

SCHAEFFER

Thank you, Sheriff. It's been an
education.

Then
He hangs up. A beat; the man is a study in frustration.
he glances up.

ANOTHER ANGLE

And...
Standing in his doorway are the two plainclothesmen who
spotted Carter in Book's office in the earlier scene.

CUT TO:

EXT. LAPP FARM - DAY

A bright, sunny afternoon.

SAMUEL

b.g. Where he's leading a team of horses to the barn. In the three buggies are parked in the barnyard, traces empty. Visitors.

ANGLE IN SICKROOM

subsidied. Where Book lies in the bed. His fever seems to have He's coming awake, tries to focus on the room.

BOOK'S POV - CLERGY

around PANNING the four men in Amish black who are standing themselves in the bed looking down at Book, muttering among German.

nosed, These include TSCHANTZ, the district bishop, a hawk- healer; sterner-eyed old fellow; Stoltzfus, a deacon as well as a somewhat and two preachers, ERB and HERSHBERGER. Eli stands apart.

ANGLE

Another moment of silence, then Book opens his eyes. Tschantz rumbles in German.

SUBTITLES OVER.

TSCHANTZ

Well, Stoltzfus, another Lazarus to your credit.

STOLTZFUS

He was touched by God's hand.

with Tschantz grunts, motions, for the other clergy aside him.

cup,

Rachel enters briskly with a steaming pot of tea and a smiles.

RACHEL

Hello.

Book stares at her, then at the old bearded gentlemen.

BOOK

(closing his eyes)

Who are they?

RACHEL

The leadership of our district... the diener. Bishop Tschantz is the one with no hair on top. They decided to come and see you for themselves. Except Stoltzfus, of course. He came the first day. I think he saved your life.

BOOK

Can I have something to drink?

Rachel brings him tea.

BOOK

Does anybody know I'm here?

RACHEL

Only the elders.

BOOK

How long?

RACHEL

What?

BOOK

How long have I been here?

RACHEL

Two days.

BOOK

(a beat)

Listen, thank you. Thanks for everything. But I've got to go.

RACHEL

(frowns)

But you can't.

the He tries to rise, falls back faint. Rachel rearranges
sheet.

RACHEL

See. Anyway, you don't have any
clothes on. And besides that, Bishop
Tschantz wants to talk to you when
you feel better.

and The elders appear to have concluded their conference,
are filing out. Stoltzfus pauses at bedside.

STOLTZFUS

Rest, Mr. Book. That's the ticket.
And drink my of my tea.

Rachel He goes. Book is still fending off the dizziness.
puts the teacup to his lips.

BOOK

Tell him his tea stinks.

RACHEL

(smiles)
You tell him. When you're able.

risers. He looks like he's about to drop off again. Rachel

RACHEL

(from the door)
We're all very happy that you're
going to live, John Book. We didn't
quite know what we were going to do
with you if you died.

into That penetrates for a moment just before Book slips
sleep again.

INT. LAPP LIVING ROOM - DAY

As the rather worrisome Hershberger frowns:

HERSHBERGER

...but a gunshot wound. Very serious.

TSCHANTZ

It is not the first time we have done this. In the Englischer war of the revolution, old Elmer Miller's grandfather took in gunshot English soldiers.

(a tad of pride)
Saved them, too.

They all nod. What Tschantz says is well known. Then:

ERB

Still, he should be among his own people.

Rachel enters on this last.

RACHEL

He'll leave as soon as he is able. He already wants to go.

Hershberger gives her a gloomy look, turns to
Stoltzfus:

HERSHBERGER

How long will that be, Stoltzfus?

STOLTZFUS

(shrugs)
A month. Maybe less. With God's healing love.

EXT. BOOK'S SISTER'S HOUSE - PHILADELPHIA - DAY

Elaine
Schaeffer is knocking at the front doors. A beat, then opens it cautiously, peers out.

ELAINE

(half fearfully)
Did you find him?

SCHAEFFER

Not yet.

Suddenly her eyes blaze, she starts to close the door:

ELAINE

Then go away, you bastard.

Schaeffer quickly - but gently - prevents her from
shutting

it.

SCHAEFFER

Elaine, I've come to apologize for Lt. McElroy. He overstated the department's position.

ELAINE

(bitterly)

He accused John of taking kickbacks. And you know - anybody who knows John - knows that's a goddamn lie!

SCHAEFFER

(smoothly)

Of course, Elaine. But as long as there's any question, better Johnny should come back and clear his name.

ELAINE

(cuts in)

Better you should get off my front porch before I get my mace!

SCHAEFFER

Elaine, I don't want to have to take you in for questioning. You've got his car, you were the last to see him -

ELAINE

(clipped)

I don't know where he is.

SCHAEFFER

But... if you had to guess?

ANOTHER ANGLE - SCHAEFFER'S CAR

McElroy watching.

THEIR POV - FRONT DOOR

We see a final exchange between Elaine and Schaeffer.

Elaine

forces the door shut. Schaeffer turns, walks slowly to

his

car.

INT. SCHAEFFER'S CAR

into

As Schaeffer opens the door, climbs in, sinks wearily
the seat, beside McElroy.

MCELROY

She say where he is?

SCHAEFFER

I don't think she knows.

Schaeffer is staring grimly ahead.

SCHAEFFER

What about Carter?

MCELROY

Tight. But I'm working on him.

SCHAEFFER

Lean on him.

EXT. LAPP FARM - LANCASTER COUNTY - NIGHT

window

REESTABLISHING, and TIGHTENING to the upstairs sickroom
where a lamp dimly burns.

INT. SICKROOM

asleep

As Samuel comes in with a fresh bedpan. Book is lying
on the bed.

is

Samuel puts the bedpan down, checks to make sure Book
indeed asleep, then quietly crosses to the foot of the
bed and opens the clothes chest.

bed

ANGLE

Book's big .38 revolver lies holstered atop his folded
clothes.

burled

Fascinated, Samuel picks it up, admiring the heavy
pistol grips. Unable to resist, he starts to remove the
from the holster, then pauses to steal a look. OFF

weapon

SCREEN...

BOOK

gives the His eyes are open and watching Samuel icily, which
boy something of a jolt.

BOOK

Give me that.

He Mutely, Samuel hands Book the pistol from arm's length.
shoots looks on as Book takes the pistol out of the holster,
shakes the boy another look, then snaps open the cylinder and
out the heavy, copper-jacketed bullets into his palm.
He snaps the cylinder closed again, then nods to Samuel.

BOOK

Come here.

The boy edges closer.

BOOK

You ever handle a pistol like this,
Samuel?

SAMUEL

(swallows)
No pistol. Ever.

BOOK

Tell you what - I'm going to let you
handle this one. But only if you
promise not to say anything to your
momma. I've got a feeling she wouldn't
understand.

SAMUEL

(grins)
Okay, Mr. Book.

Wayne- Book smiles. Then he gives the boy a playful, John
tough guy wink as he cocks and uncorks the pistol,
demonstrating the action.

He finally hands it over to Samuel, butt first.

BOOK

Call me John.

but The boy tries to imitate Book's one-handed expertise,
his hands are too small. Book smiles.

two Samuel finally manages to get the thing cocked, using
so hands, and Book reaches over to guide the muzzle away
that it's not pointed at him.

BOOK

You don't want to point that at people
you just started calling by their
first name.

snaps Samuel levels the pistol at the door and, just as he
dismay to the trigger, Rachel enters, pulls up short in some
and find her son has a gun pointed at her. Samuel blanches
Book winces, knowing there's heavy weather ahead.

RACHEL

(snaps)
Samuel!

holsters Samuel quickly hands the pistol back to Book, who
it:

RACHEL

Wait for me downstairs.

Book. Samuel quickly exits, and Rachel angrily advances on

RACHEL

John Book, I would appreciate it if,
during the time you are with us, you
would have as little to do with Samuel
as possible.

BOOK

Nobody meant any harm. The boy was
curious. I unloaded the gun -

RACHEL

It's not the gun. Don't you
understand... It's you. What you
stand for.

(and)

That is not for Samuel.

Book looks at her thoughtfully.

Rachel softens a bit:

RACHEL

Please, it has nothing to do with
you personally.

He hands her the holstered gun and the loose bullets.

BOOK

Put it up someplace Samuel can't get
it.

Book

A beat, then Rachel, takes the pistol and starts to go.
stops her:

BOOK

Friends?

Rachel glances back at him, smiles and nods. And...

CUT TO:

INT. KITCHEN - LAPP FARMHOUSE - NIGHT

sits
looks

Book's holstered gun and bullets at center table. Eli
on one side, a chastened Samuel on the other. Rachel
on from the b.g.

will
central

Eli knows that this is as important a dialogue as he
ever have with his grandson: at issue is one of the
pillars of the Amish way.

ELI

The gun - that gun of the hand - is
for the taking of human life. Would
you kill another man? Eh?

eyes. Eli

Samuel stares at it, not meeting his grandfather's
leans forward, extends his hands ceremonially.

ELI

What you take into your hands, you
take into your heart.

A beat, then Samuel musters some defiance.

SAMUEL

I would only kill a bad man.

ELI

Only a bad man. I see. And you know
these bad men on sight? You are able
to look into their hearts and see
this badness?

SAMUEL

I can see what they do.

Now he meets Eli's eyes:

SAMUEL

I have seen it.

Eli expels a deep sigh; then:

ELI

And having seen, you would become
one of them?

(intent... gesturing)

Don't you see...? The hand leads the
arm leads the shoulder leads the
head... leads the heart. The one
goes into the other into the other
into the other... And you have
changed, and gone amongst them...

fixes the
firmly

He breaks off, bows his head for a moment. Then he
boy with a stern eye and, driving he heel of his palm
into the tabletop with enormous intensity:

ELI

"Wherefore come out from among them
and be ye separate, saith the Lord!"

ELI

(indicating pistol;
continuing from
Corinthians 6:17)

"And touch not the unclean thing!"

His intensity tinged with righteous anger, he is hugely

impressive.

EXT. WASHHOUSE - NEAR KITCHEN - NIGHT

most
his way
come

Book stands near the door to the kitchen, and has heard or all of Eli's words. He turns, and painfully makes into the washhouse, moving quietly, hoping no one will out from the kitchen.

EXT. BARN - LAPP FARM - DAY

the

Samuel harnesses up the family mare, and backs her into traces of the buggy.

INT. BOOK'S BEDROOM - DAY

through the
beat,
down,
There's
The
clothing.

Book stands at the window in a worn robe. Below, window, we can see Samuel and Eli in the barnyard. A then Book crosses impatiently back to his bed, sits picks up a dog-eared copy of The American Dairyman. a stack of well-thumbed farm magazines and copies of Budget (the Amish newspaper) on the bedside table. There's a knock. Rachel enters carrying a pile of She smiles.

RACHEL

Enjoying your reading?

BOOK

Very interesting. I'm learning a lot about manure.

(eyes the clothing)

What's that?

RACHEL

Your shirt and jacket are still stained with blood. I have them soaking. You can wear these.

She passes the clothes to Book.

BOOK

Your husband's?

RACHEL

Yes. It's good that someone can have the use of them. Besides, in your clothes you'd stand out to strangers.

She continues, cheerfully.

RACHEL

I should tell you these do not have buttons.

(shows him)

See? Hooks and eyes.

BOOK

Something wrong with buttons?

RACHEL

Buttons are Hochmut.

BOOK

Hochmut?

RACHEL

Vain. Proud. Such a person is Hochmutsnarr. He is not plain.

BOOK

(nodding)

Anything against zippers?

RACHEL

(almost blushing)

You make fun of me. Like the tourists. Driving by all the time. Some even come into the yard. Very rude. They seem to think we are quaint.

BOOK

Quaint? Can't imagine why.

She smiles.

BOOK

Where's the nearest telephone?

RACHEL

Telephone? The Gunthers across the valley. They're Mennonite. They have cars and refrigerators and telephones

in the houses even.

BOOK

No. I'd want a public phone.

Rachel's face clouds.

RACHEL

Well... the store at Saltzburg...

(then briskly)

But you won't be going to Saltzburg
for a while.

BOOK

I'm going this morning.

RACHEL

But Stoltzfus said...

BOOK

(cutting in)

I know what he said.

RACHEL

You can go with Eli. He's taking
Samuel to school. But you'll have to
hurry.

Rachel turns to leave when Book calls her back.

BOOK

Rachel.

her

She turns to look at him. It's the first time he's used
name.

BOOK

Thanks.

She smiles and leaves.

EXT. FARMHOUSE - DAY

beside

Eli calls impatiently from the buggy. Samuel sits
him.

ELI

Hurry up now, John Book!

INT. KITCHEN - DAY

laughs
rightly
jacket

Rachel washing dishes turns on hearing Book enter. She
out loud at the sight of him in his Amish gear, and
so - the pants are highwater, the hat low-rise, the
ill-fitting.

Book looks self-conscious, even a little sheepish.
Outside another SHOUT from Eli.

RACHEL

You'd better go.

Book looks embarrassed.

BOOK

My... eh... gun?

into a
Amishman"
back
smiling

The smile fades from Rachel's face as she reaches up
cupboard. She passes the gun in its holster to Book. He
fastens it about him. The contradiction of an "Armed
increases the awkwardness between them. Book turns his
to her and checks the weapon. He turns back to her
in an odd way.

BOOK

The... bullets?

RACHEL

Oh. The bullets.

to

She takes them out of a disused coffee jar, passes them
Book.

BOOK

(attempting a joke)
Not much good without them.

INT. BUGGY - COUNTRY ROAD - DAY

straight

Samuel sits between Eli and Book. Both men stare
ahead.

doesn't

Eli looks particularly stern. It's pretty clear he like this Englishman wearing the clothes of his faith.

EXT. AMISH ONE-TEACHER-SCHOOL - DAY

With a wave Samuel runs into the schoolyard to join his friends. A teacher begins ringing a bell.

INT. STORE - SALTZBURG

answered.

Book on the telephone waiting for his call to be He looks about him - several Amish and Dithers mingle in the shop.

in the

self-

voice

Book-has gotten a coke from a machine, seems a bit conscious shout it sips at it surreptitiously... A comes on the line; it's that of Book's partner.

CARTER

Yeah?

A silence.

BOOK

It's me.

CARTER

Johnny! Where the hell have you been?

BOOK

Never mind. I'm coming in to take care of business. How hot am I?

CARTER

(low, urgent)

Too hot. Don't do it. Don't come in.

BOOK

I'm coming.

CARTER

Listen, Johnny, don't do anything stupid. You couldn't get within a mile of Schaeffer right now. So stay put... Stay in touch - I'll let you know when maybe it makes sense.

A beat as Book considers that.

CARTER

(edgily)
You hear me?

BOOK

(finally)
I hear you. I'll stay in touch.

CARTER

That's more like it.
(and)
Where are you at, anyway?

image Book allows himself a small smile, regarding his Amish reflected in the window of the store.

BOOK

Where I'm at is maybe 1890.

CARTER

(uncomprehending)
Say again?

BOOK

Make that 1790.

the He hangs up. A beat, then he stares toward the door of store.

INT. BARN - DAY

he's Book works on his car. The battery has gone flat and mounted trying to charge it up by running wires to a battery under the front seat of the Lapp buggy.

Eli stands at the barn door staring at him, again the disapproving look.

ELI

If you are well enough to do that thing, you can do work for me.

Book is genuinely apologetic.

BOOK

Sure, I'm sorry. Hope you don't mind

me plugging in to your battery. Mine's dead... How can I help? What can I do?

ELI

Maybe milking.

BOOK

(eyes Eli)

Milking?

ELI

Cows. You know, cows?

BOOK

I've seen pictures.

ELI

Good, you start tomorrow.

INT. BOOK'S ROOM - LAPP FARM - NIGHT

Where Book lies asleep. A beat, then Eli comes in carrying a lamp.

He pauses a moment to peer at the sleeping figure with undisguised anticipation. Then he gives him a jarring thump:

ELI

(briskly)

Veck oufl. Time for milking.

Book comes groggily awake as Eli exits. He gropes for his watch.

INSERT WATCHFACE

It reads 4:30 a.m.

BACK TO BOOK

As he stares at it in disbelief.

INT. BARN

As the milk herd of half dozen or so cows ambles in with Samuel prodding them along, headed for the milking stalls.

Book looks on in the lamplight, nonplused.

SAMUEL

Where he's pitching hay into the cow's feed-troughs.

BOOK, ELI

hand.
from
Where the old man is showing Book how to milk a cow by
We see Rachel watching from the milkhouse door (steam
scalding milk cans rising behind her).

ELI

Good, firm twist and pull, eh?
(and)
Right. Now you try it.

The cow
Book
Book gives him a look, takes over the milking stool.
shoots him a rather skeptical look over her shoulder.
bends to his task.

ELI

Didn't you hear me, Book? Pull! You
never had your hands on a teat before?

BOOK

(grimly)
Not one this big.

Book a
jars
Eli unexpectedly finds this hilarious, cackles, gives
comradely, man-of-the-world thump on the shoulder that
him.

Then he moves off. Book bends to his task, and...

ANGLE - RACHEL

steel
Grinning, giggling, covering her mouth with one hand.
As he pours a pail full of milk into a large, stainless
milk can.

EXT. BARN

Book

As the milk herd is released back into the pasture.
crosses into the f.g., stares OFF SCREEN.

BOOK'S POV - HORIZON

the
its

And dawnfire etching the hilltops. The BELLHOUSE behind
house, the sun reflecting from the heavy bell beneath
small roof.

BACK TO BOOK

together

Something in him can't help but respond to the beauty.
A beat, then he blows on his hands, rubs them briskly
against the morning chill, and turns back to the barn.

EXT. LAPP FARMHOUSE - DAY

porch,
looks

It is later in the morning. Rachel comes out onto the
tosses a pan of dirty dishwater off onto the grass,
toward the barn.

ANGLE - THE BARN

looking

Eli and Book standing in one of the open doorways,
in.

INT. THE BARN

Samuel

ANGLE FAVORING Luke, one of Eli's team of fine mules as
opens the stall gate. The beast is skittish, obviously
afflicted with something of a behavioral problem.

But he allows Samuel to lead him out.

BOOK, ELI

other
Luke
Samuel

As Samuel brings Luke out. Eli is now harnessing the
mule of the team to a large manure-spreader. But as
nears Book, his eyes widen and he shies, almost hauling
off his feet.

BOOK

(alarmed)

Careful, son -

serious
Samuel
cover

Book moves to Samuel's aid; a gesture which proves a mistake. Luke erupts into a SCREAMING, bucking cyclone. - who no doubt has been here before - dives nimbly for as a flying hoof nearly takes Book's head off.

he
Finally
somehow, to

Then Eli hustles into the fray, pushing Book aside as BELLOWS belligerently in German at the rearing animal. he gives Luke a swat upside the head that seems, have the effect of quieting the beast instantly.

ANGLE

Samuel gives the shaken Book a look:

SAMUEL

That's Luke. He doesn't like strangers.

BOOK

(still shaken)

You don't say.

grunting at

Eli leads the pacified mule back to the traces, Book.

ELI

Have to teach you mules, too, I guess.

CUT TO:

EXT. FIELD NEAR FARMHOUSE - DAY

pauses
Hochstetler,
outgoing

Book collects the pieces of the birdhouse which his car knocked down the day of his attempted departure. He as a figure approaches. We recognize Daniel Rachel's would-be suitor. He heads for Book with an

likes

smile and outstretched hand. Here's a likable man who
people.

HOCHSTETLER

Good morning. Book, is it? You are
the Yankee they talk about?

BOOK

I thought I was the English.

HOCHSTETLER

English, Yankee. It's the same. My
name is Daniel. Daniel Hochstetler.
(sizes up his clothes)
You look plain, Book.
(grinning)
Very plain.

Book is not particularly amused.

HOCHSTETLER

I came to see Rachel Lapp.

BOOK

Try the house.

Hochstetler gives Book a powerful clap on the shoulder.

HOCHSTETLER

(genially)
You bet. you take care of yourself.

with

Hochstetler heads for the house. Book stares after him
some interest.

ANGLE

confusion

As Rachel emerges from the house to greet him. She also
catches sight of Book and she pauses, a shadow of
crossing her expression for an instant.

And Hochstetler doesn't miss it either.

Then she gives her suitor a genuine smile of welcome.

HOG PENS

is

Book, having gathered up the pieces of the bird house,

headed toward the outbuildings, passing by hog pens. He glances toward the house:

HIS POV - THE BACK PORCH

swing,
Where Rachel and Hochstetler are sitting in a porch sharing a pitcher of lemonade.

BACK TO BOOK

SQUEALS
Thoughtful... He glances at the hog pen as a huge sow and angrily noses her young ones away from the trough so she can feed.

BOOK

Figs.

INT. CARPENTRY SHOP, LAPP FARM - DAY

Rachel
Book works on repairing the broken birdhouse when enters.

BOOK

obvious
He uses a drawknife on a piece of 2x4, with some expertise.

RACHEL

Eli is a fine carpenter. Best in the district. He and his father built the big house themselves forty years ago.

BOOK

Oh?
(and)
What happened to Hochstetler?

RACHEL

We had some lemonade and he left.

BOOK

A real fireball.

another
Rachel smiles. Book crosses to a workbench and selects tool.

RACHEL

You know carpentry?

BOOK

I did some carpentry summers when I was going to school.

RACHEL

What else can you do?

BOOK

(really annoyed)

I can whack people. I'm hell at whacking.

RACHEL

Whacking is not of much use on a farm.

BOOK

Now hold on. There's a lot of people who think being a cop is a legitimate job.

RACHEL

I'm sorry. I'm sure it is.

makeshift
She turns, starts to go. Then turns back, eyeing his
garb:

RACHEL

Tonight I'll let out those trousers for you.

then...
Stifling a smile, she goes. HOLD on Book a beat,

CUT TO:

INT. LAPP FARMHOUSE - DINING ROOM

Samuel
amount
Eli is seated at the head of the table, Book opposite
and Rachel. The table is piled high with an incredible
of food.

Eli eyes Book cagily, waves his fork at him:

ELI

Eat up, Book. What's the matter with your appetite?

BOOK

Guess I'm not used to so much.

ELI

(snorts)

Not used to hard work. That's what makes an appetite.

Book swallows that one. With difficulty. Rachel intervenes:

RACHEL

Eli, John is a carpenter.
(conciliatory
afterthought)
As well as being a fine policeman.

ELI

Eh? Well then, maybe he can go to Zook's barn-raising, eh? See how good a carpenter.

Book can't refuse the challenge.

BOOK

Sure.

RACHEL

But... You may not be well enough.

BOOK

I'll drink some more of Stoltzfus' tea.

EXT. / INT. BARN - NIGHT

As Rachel, lamp in hand, walks up to the barn. She looks in to find Book tinkering with the battery hookup to the Lapp buggy.

He glances up as she enters:

BOOK

Hi...

As she sets her lamp down near the one he's using.

RACHEL

(beat)

When will you be going?

BOOK

Not long... A few days.

out the
Another beat as Rachel watches him... Book, checking
battery power, hits the radio - and suddenly from the
Twentieth Century comes the sound of one of its major
inventions - rock and roll.

more
It's
incongruous
out in
It fills the barn, but Book turns up the volume a click
even and, eyeing Rachel, starts moving with the beat.
his culture, coming through loud and clear, as
as it all might seem with the tough Philly cop decked
Amish.

Book
Rachel can't help but laugh... Sensing her response,
sweeps her up and they boogie in the lamplight, Rachel
alternately protesting and laughing.

BOOK

You like it... Don't you?

Rachel, confused, protests:

RACHEL

No... You just stop -

But she doesn't really want to. Book grins:

BOOK

(mock alarm)

Next thing you know you'll be off
drinking beer and racing motorcycles.

laughing.
And it goes on... Rachel alternately protesting and

ANGLE - THE BARN DOOR

As Eli suddenly appears. He glowers for an instant,
thunderstruck, then BELLOWS:

ELI

Rachel!

THE SCENE

Both
without
over,
As Book and Rachel's dancing comes to a sudden halt.
turn, look at Eli. Rachel regards him level-eyed,
discernible alarm. Book, looking a bit sheepish, goes
turns off the radio, as:

ELI

(in the dialect)

What is this? This Myusick?

Book hesitates, then starts to say something:

BOOK

It's not her fault. I -

out.
But he gets such a look from Eli that he turns, goes

ELI

(in the dialect)

How can this be? How can you do such
a thing? Is this plain? Is this the
ordnung?

RACHEL

I have done nothing against the
ordnung.

ELI

(in the dialect)

Eh? Nothing? Rachel, you bring this
man to our house. With his gun of
the hand. You bring fear to this
house. Fear of English with guns
coming after. You bring blood and
whispers of more blood. Now English
music... and you are dancing to
English music! And you call this
nothing?

RACHEL

I have committed no sin.

ELI

(in English)

No sin? Maybe. Not yet. But, Rachel,
it does not look...

(tone softening... in
the dialect)

Don't you know there has been talk?
Talk about you, not him. Talk about
going to the Bishop. About having
you... shunned!

RACHEL

That is idle talk.

ELI

(in English, pleading)

Do not make light of it, Rachel.
They can do it... quick! Like that!
And then... then I can not sit at
table with you. I can not take a
thing from your hand. I... I can not
go with you to meeting!

(the old man almost
breaks down as, in
the dialect)

Rachel, good Rachel, you must not go
too far! Dear child!

man's

Rachel is annoyed - also touched, no doubt, by the old
plea - but irked by his condescending tone.

RACHEL

I am not a child.

ELI

(suddenly stern again)

You are acting like one!

RACHEL

I will be the judge of that.

ELI

(fierce as a prophet)

No! They will be the judge of that!
And so will I... if you shame me!

RACHEL

(blinking a tear now,
but meeting his gaze)

You shame yourself.

out.

And shaken - but proud and erect - she turns and walks

INT. SCHAEFFER'S OFFICE - NIGHT

silences
snarled

Carter sits, Schaeffer prowls... slowly, letting grow before he strikes again with another softly-question or statement.

SCHAEFFER

You know where he is.

CARTER

Wrong.

SCHAEFFER

You'd lie to protect him.

CARTER

(cool)

Probably.

Schaeffer snaps around, glares at him.

SCHAEFFER

You admit you're lying?

CARTER

(shakes head)

I admit I don't know where he is.

SCHAEFFER

You're the first one he'll contact.

CARTER

(sighing)

He's got my number.

deep
capable
even

Schaeffer stops, stands in front of Carter, takes a breath... suddenly smiles. And is abruptly (as he is of being) the man of charm and gentlemanly reason. He CHUCKLES as he begins:

SCHAEFFER

It's funny. I know he's hiding somewhere with the Amish, I know it.

(a quick glance at
Carter)

Can you imagine John Book at a prayer

meeting? Our John Book?

Schaeffer CHUCKLES again, looks hopefully again at
Carter.

Carter looks back, stony-eyed. Schaeffer makes another
abrupt shift in form... but still speaks softly.

SCHAEFFER

Either you're a member of the club
or you aren't, Elton.

(he nods his head, as)

Tell me what you know...

CARTER

What I know, Paul, is...

(nodding his head)

He's going to take you out...

EXT. LAPP FARM - LANCASTER COUNTY - DAY

As Book pauses by the barn door, glances over his
shoulder.

HIS POV - BUGGY

With trace horse harnessed... Samuel and Eli loading
provisions into the buggy, standing down by the house.

BACK TO BOOK - INT. / EXT. BARN

As he goes into the barn.

Book approaches Luke's stall warily... and as he does
so the temperamental mule, reacting to form, starts to
skitter, his hooves CRACKING against the walls of the stall. Book
flinches.

Book starts to talk gently to the animal:

BOOK

All right, you nasty son of a bitch,
we're going to be friends whether
you like it or not.

Then, summoning his resolve, he carefully opens the
stall gate.

ANGLE

pocket,
As Luke eyes him balefully, Book reaches into his
brings out some lumps of sugar.

BOOK

See... Sugar. You like sugar, don't
you for Christ's sake?

condescends
Finally, keeping a mistrustful eye on Book, Luke
to eat. Book nods with satisfaction.

ANOTHER ANGLE

puzzled
Rachel has entered the barn, is watching Book with a
expression.

RACHEL

(surprised)
Well...

Book turns, grins with some pride of accomplishment!

BOOK

Won him over just like that.

RACHEL

I see.
(and)
But I hope you have a lot of sugar.
(then, going)
Eli is ready to go to Zook's.

go:
Just then Luke skitters impatiently... Book gives him a
nervous look; one last tentative pat as Luke eyes him
skeptically, then closes the stall gate and turns to

BOOK

Later.

And we...

EXT. ZOOK FARM - LANCASTER COUNTY - DAY

BIG SHOT... it's early morning as the Amish buggies are
arriving at the Zook farm for a barn-raising.

the
begun
foundation.

In the b.g. we can see big stacks of lumber all around
construction site where a couple of dozen men have
raising the main supports on the already laid

hot

Elsewhere, long tables have been set up and women are
spreading them with cloths, setting out big tanks of
coffee and cold lemonade for the men,

LAPP BUGGY

the

As Eli, Book, Rachel and Samuel step down, Book eyes
construction site.

ELI

Wait here 'til I find a gang you can
work with.

arrive and

He goes. Book glances around as even more buggies
more workmen and their families climb out.

broad

Eli appears with Hochstetler in tow. Hochstetler's
face breaks into a grin:

HOCHSTETLER

Book! Good to see you!

greeting

He pumps Book's hand with his usual vigor, smiling a
and pleasantry to Rachel. She looks on, amused.

his
happenstance.

Hochstetler gives Rachel a look, and we realize that
showing up just now to appropriate Book was no

And Book realizes it as well.

HOCHSTETLER

Eli says you're a carpenter, Book.

BOOK

It's been a while.

HOCHSTETLER

No matter. Come with me. We can always

use a good carpenter.

and
With that he throws a huge arm around Book's shoulder
ushers him away. Rachel calls after them:

RACHEL

Good luck.

BOOK / HOCHSTETLER

As they move off.

HOCHSTETLER

Your hole is healed, then?

BOOK

(gives him a look)
Pretty much.

Hochstetler nods with satisfaction:

HOCHSTETLER

Good. Then you can go home.

DISSOLVE TO:

CUTS

As the morning progresses:

timbers
entirely
the
...Book and Hochstetler sawing and augering out heavy
on big sawhorses. There's an unmistakable atmosphere of
competition between the two men, which doesn't go
unnoticed by the half-dozen or so other young men on
gang.

leaning
morning
proximity of
...or, indeed, by Rachel; in fact, she seems - without
on it too heavily - to be measuring the two men as the
progresses, and she occasionally passes within
them.

with
...Eli and a couple of other elders prowling the job

supervising
rising

sheaves of hand-drawn sketches under their arms,
the construction. All around them the structure is
with remarkable rapidity.

huge
b.g.,

...Rachel, where she's helping the women set out the
noon meal. Other women are sitting on benches in the
knitting or doing quiltwork.

a
girls
rhymes).

...Samuel, where he's banging away with a hammer, with
group of boys his own age. Elsewhere we see little
"botching" (a hand-clapping game played to German
rhymes).

wheelchairs
German,

...The very elderly; sitting on the grass or in
in the sunlight, looking on - the old men kibitzing in
the women gossiping.

Until...

BIG SHOT

at
about

Of the barn-raising with the noon sun high overhead...
least a hundred and fifty men are swarming over and
the barn framework...

job,
and
rearing
in

...some aid the rafters, some hauling lumber to the
others sawing, hammering, drilling, joining, planing
what-all... so many that the barn seems almost to be
up before our very eyes. And there isn't a power tool
sight.

WOMEN'S AREA

women
tittering.

As Rachel crosses near the benches... we can see other
eyeing her, whispering among themselves, some
Rachel ignores them.

funeral
of
obviously

She joins the stoutly amiable Mrs. Yoder from the
sequence earlier. The older woman is emptying a big pan
fried chicken into serving platters. She smiles,
liking Rachel.

MRS. YODER

Everyone has an idea about you and
the English.

RACHEL

All of them charitable, I'm sure.

MRS. YODER

Hardly any of them.

ANGLE - THE ROOFBEAM

holding
They
another,

Book and Hochstetler astride the roofbeam studs,
them together prior to nailing them to the roof-beam.
are, therefore, crotch to the mast and facing one
way out at the far end of the roof.

start

Suddenly, as Hochstetler raises his hammer, the studs
to part, threatening to de-ball the both of them.

roof
it

Hochstetler drops his hammer, grabs both sides of the
with incredible brute strength, and, literally, pulls
back together.

Book stares at Hochstetler with nothing short of awe.

Hochstetler, straining and grinning, looks to Book:

HOCHSTETLER

Nail it!

BOOK

Yes, sir.

holding,

And he does nail it while Hochstetler, grinning and
looks on.

DISSOLVE TO:

BIG SHOT

rafters.

The barn is done, the workmen climbing down from the
It's late afternoon.

ANGLE ON BOOK

The
of
he's
fall,
Hochstetler
arm
From

He hesitates. His face is pale and covered with sweat.
exertion of the day has taken its toll. He's in danger
fainting and is some forty feet above the ground. But
determined it won't happen, determined that he won't
nor will he humiliate himself by calling for help.
guesses the situation. He moves beside Book, claps an
about him, says nothing, doesn't even look at Book.
below, someone TELLS them to hurry up.

Hochstetler shouts:

HOCHSTETLER

We admire our work!

removes
resounding
follows.

The moment passes for Book, and he's okay. Hochstetler
his supporting arm. Book looks him in the eye, nods his
appreciation almost imperceptibly. Hochstetler wants no
thanks, and Book knows it. Hochstetler gives him a
SLAP on the back, and starts climbing down. Book

EXT. ZOOK FARM - LANCASTER COUNTY - EVENING

offer

The gathering has congregated to hear Bishop Tschantz
up a blessing on the new barn.

CONGREGATION

words

PANNING the faces as they listen to the heavy German

prayers
feels
she too
soothing

rolling out over the still evening air.
Book stands a little to one side of the Amish. The
he cannot share with them. Rachel is aware of this,
something of his emotion. She looks toward him, then
closes her eyes and drifts away from him, into the
prayer.

CUT TO:

EXT. LAPP FARM - NIGHT

turns,

Book stands outside, listening to the NIGHT SOUNDS. He
walks up toward the porch.

EXT. PORCH - TARP FARMHOUSE - NIGHT

night

Book takes a seat in a chair, SIGHS, looks toward the
sky.

eyes

There is a SOUND, but it's a moment before he turns his
toward the door.

ANGLE - THE DOOR

Samuel standing there in his nightshirt.

BACK TO SCENE

As Book leans forward in his chair.

BOOK

Hey, Sam...

SAMUEL

...I want to say a thing.

BOOK

(sitting up)
What's that, Sam?

darts

The boy hesitates, holds for a time, then suddenly

tightly...
leaving

across to Book, wraps his arms around him, hugs him
then breaks away, turns and runs back into the house,
the door open behind him.

ANGLE - BOOK

he
Looking after the boy, genuinely moved. After a moment,
speaks softly:

BOOK

Same to you, Sam.

door
After another moment, he gets up, moves to close the
that Samuel has left open behind him.

ANOTHER ANGLE - BOOK

comes to
into see
corridor.
speaks
From the lighted/shadowed area outside the door. He
the door, starts to close it, then hesitates, looks
where the light is coming from. He looks down the
The light is obviously coming from the kitchen. He
softly:

BOOK

Sam?

behind
No answer. Book steps inside, pulls the door shut
him, moves down-the corridor toward the kitchen.

INT. LAPP WASHHOUSE - NIGHT

is
Where Rachel, dressed only in a plain cotton camisole,
pouring a pail of steaming water into a tub.

of
back
She replaces the pail on the stove, turns and slips out
her camisole. Naked, she folds the garment across the
of a chair.

breath.
Then she pauses, containing a startled intake of

RACHEL'S POV - FRYING PAN

over The gleaming bottom of a large copper skillet hanging
the stove with other cookware, we can see Book's image
reflected there, framed in the kitchen doorway.

BACK TO SCENE

makes Rachel hesitates for a moment - and in that moment she
a choice.

his Slowly she turns, to face him, without shame, meeting
eyes.

flash of And for a moment she attempts something: a look, a
become, eve... a lovely, heartbreakingly innocent effort to
for an instant, a woman of Book's world.

BOOK

unable As he stands in the doorway, willing himself to leave,
to make it happen.

eyes, And suddenly the moment has passed. Rachel lowers her
putting picks up the camisole, covers herself with it without
it on, looks away.

BOOK

TIGHTENING to him, and...

CUT TO:

EXT. LAPP FARM - DAWN

REESTABLISHING...

ANGLE - HEN YARD

Where Rachel is scattering feed to the chickens.

as
A beat, then Book approaches from behind her. A moment,
she senses his presence.

placing
Book watches as Rachel begins to gather the eggs,
them in the fold of her apron.

work.
When he speaks, he speaks softly, and she pauses in her

BOOK

Last night.

She goes very still, but keeps her back to him.

BOOK

If... we'd made love, then, I couldn't
leave.

from
She lowers her head slightly, but remains turned away
him.

Book continues to stare at her.

EXT. RURAL ROAD - LANCASTER COUNTY - DAY

The Lapp carriage on a winding lane.

INT. BUGGY (MOVING)

in
any
Rachel is driving, Book sitting next to her. Samuel is
the back, looking out the rear window and not paying
attention to the adults.

It's all
A beat, then a large produce truck roars past them.

Book can do to keep from flinching.

Rachel stares straight ahead. Book glances at her.

BOOK

Maybe I ought to learn to drive this
thing.

Rachel says nothing.

BOOK

(beat)

Pick myself up another useful skill.

And... Now Rachel can't help but smile. She looks at him.

EXT. ANGLE

intersection, We can see the Lapp buggy approaching a rural
another buggy approaching at right angles.

INT. LAPP BUGGY

As Rachel eyes the other buggy through the windshield.

RACHEL

Samuel, who is that?

Samuel checks out the buggy.

SAMUEL

It looks like Hochstetler's mare.

EXT. ANGLE

Hochstetler As the Lapp buggy passes the intersection and the
buggy, buggy swings in behind them. Then the Hochstetler
buggy. coming on at a faster clip, starts to pass the Lapp
buggy.

INT. LAPP BUGGY

Daniel As Rachel waves at the occupants of the other buggy;
returns her greeting:

BOOK

(teasing her)

Uh oh, they're leaving us behind.

- Rachel gives him a look, and... gives the reins a flick
the race is on.

RACE MONTAGE

together Hochstetler has a couple of older folk on board,
the with his young sister - at first they're not aware of

and
neck and

off
she
cheers

race, until Daniel can contain his excitement no longer gives his horse a couple of whoops. The buggies are neck, and the older people are not protesting loudly. It's all Book can do to refrain from grabbing the reins Rachel, but she's something of a horsewoman and finally gains the edge and pulls ahead of Hochstetler, to the cheers of Samuel and Book.

EXT. SALZBURGSTORE - DAY

they're
ROWDY
presence

inside;
billowing

he's
She

It's a Saturday afternoon in the tourist season, and everywhere - taking shots of anything Amish. There's a YOUNG ELEMENT amongst them who are making their fast, and generally making a nuisance of themselves. Book and Rachel get out of the buggy. Samuel stays the crowds make him nervous. A huge tourist bus smoke pulls up nearby. Rachel enters the store, but before Book can follow stopped by a TOURIST LADY with an instamatic camera... She waggles the camera at him...

TOURIST LADY

Could I... ah, you know?

BOOK

(smiling)

Lady, if you take my picture, I'll rip your brassiere off and strangle you with it.

her
back

The Tourist Lady stares at him in stunned disbelief, grin frozen on her face. Then she begins to scuttle from whence she came.

INT. STORE

company
carrying
attention

Rachel is browsing among the stocked shelves in the
of a young Amish woman, Ellie Beiler. Rachel is
Ellie's tiny baby, and the infant is getting as much
as the shopping.

TIGHTEN

Book is standing at a wall pay phone in the b.g. We
to him, and...

BOOK

Lieutenant Elton Carter, please.

Philadelphia

A beat, then we hear the FILTERED VOICE of the
Police Department switchboard:

VOICE

Are you a member of the family?

BOOK

What? I'm a friend of his.

VOICE

I'm sorry. Last night Sergeant Carter
was killed in the line of duty...

of
regain
makes to
dials a

Book hangs up. His breathing is thrown out by the shock
the news and he takes a couple of deep breaths to
control. He hesitates, unsure of his next move. He
move away, then he turns back, finds more coins and
second number.

INT. HALLWAY, SCHAEFFER'S HOME - DAY

Schaeffer's wife answers the phone; she is momentarily
shocked.

conversation.

She calls for her husband, then makes polite

MRS. SCHAEFFER

How are you, John?

called

Paul Schaeffer appears, slightly irritated at being away from the Saturday afternoon game.

MRS. SCHAEFFER

(covering mouthpiece)
John Book!

SCHAEFFER

I'll take it in the study.

INT. STUDY / STORE - DAY

Schaeffer takes the phone.

SCHAEFFER

You can hang up, dear.

We HEAR the click of the other phone,

BOOK

You made a mistake, Paul. You shouldn't have taken Elton out.

SCHAEFFER

(beat)
How bad did Mac get you? We figured pretty bad.

BOOK

I'm fine. I'm going to live a long time. That's what I called to tell you.

SCHAEFFER

(quickly)
Johnny -

BOOK

You might want to pass it along to Mac.

SCHAEFFER

(urgently)
Listen to me, Johnny. Come in! You're out there all alone... We're getting close... real close... Maybe if you listen to me for a minute we can work something out so you can come in -

BOOK

I've already got something worked out.

(and)

Be seeing you.

Book hangs up the phone and the dead CLICK registers on Schaeffer.

second
resist
something...
the

Book has gripped the phone so tightly that it takes a to unclench his fist. Then it takes something else to his first impulse, which is to smash out at Training. Get it under control. Deal rationally with situation.

his
General

He straightens his jacket, wipes the sweat/tears from eyes, turns and walks stiffly out of the Salzburg Store.

INT. BUGGY - MAIN STREET - SALTZBURG - DAY

mood,
oblivious
tourists

Book, as Rachel eyes him. She has noticed his changed mood, but doesn't ask about it. He stares straight ahead, oblivious to the surroundings of the street, now crawling with tourists and traffic.

EXT. NARROW SIDE STREET - SALTZBURG - DAY

yards
road -
stopped,

The buggy turns into the side street. Some hundred yards ahead another buggy is stopped in the middle of the road - several youths gathered about it. A pickup truck is stopped, facing the buggy.

INT. LAPP BUGGY - DAY

finally

As Rachel approaches the scene, slowing down and finally stopping.

looks

Rachel is at first puzzled, then makes a small face,

at Book.

Rachel puts a restraining hand on Book's arm.

RACHEL

Do nothing. This happens from time to time.

She senses him about to get out, grips his arm tightly.

RACHEL

It's not our way, John. We'll have nothing to do with violence! John!

Book shakes free, gets out and slowly walks toward the...

EXT. HOCHSTETLER'S BUGGY - DAY

Hochstetler and his family sit, impassive, ignoring various jeers and taunts from the English lads - various jokes about them being dirty etc. One jabs an ice cream cone into Hochstetler's forehead, which leaves a curious white circle on his forehead. Another fools about with the horse causing it to shy. A third notices the slow, sure, approach of John Book.

YOUTH

Here comes another one!

Book stops, his path blocked by the third youth. The youth flicks off Book's hat.

BOOK

(quietly)
You're making a mistake.

Hochstetler calls from his buggy.

HOCHSTETLER

Everything is all right, John.

BOOK

(to the youth)
Pick up the hat.

tone
stamps
head. A

The youth momentarily unsure - something about Book's
of voice. The youth does pick up the hat, crumples it,
on it, and puts it back at a crazy angle on Book's
pause, then Book explodes.

he
youth
into
directions.
hitting.

The kid never knew what hit him or where it came from,
hits the road surface already unconscious. A second
grabs Book from behind. A mistake. Book is smashing
him, spatters of blood from his nose flying in all
He's hitting too hard, too often. It's Schaeffer he's
Hochstetler is pulling him away, Rachel is there too. A
is gathering, but as suddenly as it began it's over.
shakes Hochstetler off him, straightens his hat, and in
a
kind of daze, begins walking past the scene in the
direction
of the Lapp farm.

crowd
Book
a
direction

back
An OLD

The youths are picking up their wounded, helping them
to their truck, aided by none other than Hochstetler.
LOCAL addresses Rachel.

LOCAL MAN

Never seen anything like that in all
my years.

RACHEL

(covering)
He's from... Ohio... My cousin.

LOCAL MAN

We'll, them Ohio Amish sure must be
different.
(addresses a gathering
crow)
Our Lancaster brethren, they just
don't have that kind of fight in
them.

RACHEL

John, lost control of himself. He...
will be repentant.

LOCAL MAN

(to Rachel)
You're Rachel Lapp, aren't you?

RACHEL

Yes. Samuel! We're going.

A second man calls from the pickup.

SECOND MAN

Kid's nose is broken!

LOCAL MAN

We'll take him up the hospital. Good-
day to you, Mrs. Lapp.
(he shouts after her)
This ain't good for the tourist trade,
you know! You tell that to your Ohio
cousin!

following
But Rachel is already steering past the scene and
the by now distant figure of John Book.

EXT. BARN / CARPENTER'S SHOP - DUSK

repaired
other.
Book comes out of the carpenter's shop carrying the
birdhouse on its pole in one hand, a shovel in the

Rachel is shepherding the milking cows toward the barn.

RACHEL

You should not bother with that
birdhouse.
(a beat)
If you're leaving tomorrow.

BOOK

I'm leaving tonight.
(and)
I'm going to need my clothes. And my
gun.

glances.
at
She nods, looks away... looks back at him twice in
There is a moment when it appears she might either bark

him,

him or begin to weep. He waits. When she does turn to
she speaks softly:

RACHEL

There was a time when I thought you
might have stayed.

BOOK

(hesitating... then)
There was.

RACHEL

There was a time when I would have
welcomed it.

BOOK

(after a beat)
I know.

RACHEL

(asking)
I was being foolish?

BOOK

No.
(and)
I was being unrealistic. Even thinking
about living this life.

RACHEL

You're so sure of that?

BOOK

Aren't you? After today?

RACHEL

(almost conceding it,
but... her voice
rising a bit, annoyed)
I'm not so sure of anything as you
are, John Book. You could live this
life if you wanted to bad enough.
(a beat)
Just as I could live yours!

BOOK

(almost groaning)
Oh, come on, Rachel. No way.

RACHEL

There is always a way! But you are

such a... a Glotzkopp you cannot see! You'd rather go back to that city! To nothing! No woman! No children! No land!

BOOK

(now getting annoyed)

Land! Are you crazy? I'm no Amishman and I'm no farmer! I'm a cop. That's what I know and that's what I do!

RACHEL

What you do is take vengeance! Which is a sin against heaven!

BOOK

That's your way, not mine.

RACHEL

That's God's way!

BOOK

Well in the City of Philadelphia, God needs a little help!

bring
it
herself

He has offended her, immediately knows it, but can't himself to make an instant apology. But he's chewing on when she takes the moment unto herself. She pulls up, speaks with great dignity:

RACHEL

I could never love a man who was so... little.

even
but
him.
with

He looks at her, sad-eyed, his anger ebbing and gone, realizing that he'll never meet a finer woman... never get close to such a one. He appears to start to speak, then does not.

She turns, moves away a few steps, stops, looks back at she holds for a moment, blinking tears, then speaks some difficulty, emotion welling in her words.

RACHEL

The other night... when you saw me

after my bath... I... I tried to
look as I thought you would want a
woman to look.

(sadly... but with a
slight, proud lift
of chin)

I am sorry... that I did not.

She holds for an instant, then turns and walks off.

BOOK

Looking after her. A face full of loss.

INT. KITCHEN - DUSK

kitchen
washing a
Eli is lighting the lamps. Samuel reads a book at the
table. Rachel moves slowly to the sink and begins
few dishes. She looks out the window.

CLOSE on her face, a strange expression.

INT. / EXT RACHEL'S POV - DUSK

The distant figure of Book working on the birdhouse.

INT. KITCHEN

the
carefully
CLOSE on Rachel's hands, lifting items slowly up and of
water to the draining board, where she places them
down. She shakes the water off her hands.

window. She
CLOSE on her face, still staring fixedly out the
speaks without turning around.

RACHEL

Eli, would you see Samuel to bed?

The old man glances at her; this is not their routine.

EXT. DRIVEWAY - DUSK

Book.
In the rapidly fading light, Rachel walks slowly toward

CLOSE on her face, staring straight ahead toward Book.

approach. ANGLE on Book, CLOSE. He turns and watches Rachel's

BIG WIDE ANGLE

as The light now nearly gone, the NIGHT SOUNDS beginning,
Rachel reaches Book and they embrace.

EXT. FIELD BY ROAD - NIGHT

still Book and Rachel in a passionate embrace, sink to the
warm earth and make love.

EXT. SOUDERSBURG CAFE - LANCASTER COUNTY - NIGHT

the ESTABLISHING an all-night cafe in the early hours of
morning.

TIGHTENING to the bleakly lighted windows.

INT. CAFE

Lancaster A booth, where Schaeffer and McElroy and Fergie, a
politician County Undersheriff and his SHERIFF - an expansive
type - are seated.

has a The Undersheriff eyes Schaeffer narrowly. The Sheriff
dishes, county map spread out on the table, amid breakfast
pointing directions to Schaeffer:

SHERIFF

There... White Oak Road a couple of
miles before it ties into two-twenty-
two. Got it?

SCHAEFFER

Got it. We owe you one, Sheriff.

SHERIFF

My man Holmes here put it together.
Fine officer, Chief. He spoke to the
doctor at the hospital.

SCHAEFFER

Undersheriff Holmes and I have talked

on the phone.
(nods at Holmes)
Good work.

UNDERSHERIFF

Sure you don't want us to post some
backup units?

SCHAEFFER

If we need any help, we'll give you
a shout. I'd like to slip in there
quiet, then get out before we attract
any attention.

EXT. CAFE PORCH - DAY

Holmes
As Schaeffer and his men are climbing into their car.
and the Sheriff watch after them.

HOLMES

Maybe I'll take a drive over that
way.

SHERIFF

Let 'em be. It's their dirty laundry.
But Holmes pauses to watch Schaeffer's car pull out.

EXT. RURAL LANE - LANCASTER COUNTY - DAWN

the
With the first light of dawn on the eastern horizon,
Schaeffer's car approaches along the lane, pulls into
Lapp driveway and comes to a halt.

outbuildings.
In the b.g. we can make out the farmhouse and

car.
HOLD as Schaeffer, McElroy and Fergie step out of the

TOWARD
driveway...
CAMERA, spreading out as they turn up the long
figures of ominous intent striding through the misty
dawn.

ANGLE

smoking in
GOING WITH the trio of gunmen... McElroy, breath

the chill, eyes the terrain:

MCELROY

Weird, man. No fuckin' electricity.
What do you figure they plug all
their shit into?

SCHAEFFER

They don't have any shit.

INT. KITCHEN - DAWN

out...
table.
Where Eli is getting into a heavy coat, preparing to go
the remains of the hearty morning breakfast are on the
Rachel is beginning the dishes.

INT. BARN - DAWN

Book and Samuel are starting the morning milking...

INT. KITCHEN - DAWN

the
weapons
Schaeffer
Eli is preparing to extinguish the lamp when suddenly
kitchen door is kicked open and McElroy and Fergie
leveled, burst in. Eli reacts with angry shock as
enters: Rachel is, for a moment, terrified.

SCHAEFFER

(to Fergie)
Outside -
(to Mac)
Check out the rest of the house.

room.
He turns to Eli, who is standing in the middle of the

Schaeffer flashes his badge:

SCHAEFFER

We're police officers. We're looking
for a fugitive, John Book. He's living
here?

ELI

I have nothing to say to you. Get
out of my house!

SCHAEFFER

You speak English. Good. Now listen

-

RACHEL

(recovering)

No, you listen. Get out!

SCHAEFFER

Lady, I'm here to help you. This man is very dangerous. An armed criminal.

(ingratiating)

He's got a gun, hasn't he?

RACHEL

You have no right here!

McElroy re-enters.

MCELROY

He's not in this building.

SCHAEFFER

(to Eli)

All right, where is he?

loudest

Suddenly Eli SHOUTS: It's deafening. Probably the noise Eli has ever made:

ELI

John Book!

the

McElroy whips around, smashes Eli on the temple with butt of his shotgun. Eli crumples to the floor. Rachel SCREAMS, runs to Eli.

INT. BARN - DAY

outcry.

Book and Samuel in the milkhouse. They've heard Eli's Book moves to the window, looks out.

BOOK'S POV - FERGIE

from

shout)

About halfway between the barn and the house. He turns glancing back toward the house (having heard Eli's shout) and starts again toward the barn. Gun at the ready.

INT. BARN - DAY

As Book REACTS.

INT. KITCHEN - DAY

Rachel kneeling next to Eli, wiping at his bruise with damp cloth. Schaeffer looks on.

SCHAEFFER

He'll live.

RACHEL

You might have killed him!

SCHAEFFER

(to McElroy)

Find Fergie, check the barns. I'll watch these two.

McElroy nods, moves outside, turns toward the barns.

INT. BARN - DAY

Book still at the window, Samuel now beside him, trying to get a look.

SAMUEL

Is it them?

BOOK

(turning, mind racing)

It's them, Sam.

(he bends to the boy, takes him by the shoulders)

Now, Sam, listen to me and listen to me carefully. Listen to me as you never listened before.

SAMUEL

(interrupting)

Are they going to kill you?

BOOK

Listen to me, Sam! I want you to go across the new corn to Stoltzfus'. Run as fast as you can. And stay there!

SAMUEL

What are you going to do?

BOOK

I'll be all right. You just do as I say.

door. He
He takes Samuel by the hand, leads him to the side
bends, holds the boy close.

SAMUEL

Don't let them hurt you.

BOOK

(rising, pushing Samuel
toward door)
I won't. Now run.
(as Sam looks back)
Fast as you can!

Sam turns, takes off.

EXT. REAR DOOR - DAY

Samuel running.

EXT. BARN - DAY

and
Fergie almost to the upper barn, McElroy - well back
moving slowly, circumspectly - headed toward the lower
barn.

INT. BARN - DAY

turns,
to
Book, at another window in the lower barn, sees McElroy heading for the milkhouse door. He can't see Fergie. He
crosses the cowpen area, climbs an inner ladder leading
the upper barn.

EXT. BARN - DAY

cautiously,
Fergie at the door to the upper barn, moving very
gun up. He eases around the doorpost, looks within.

INT. BARN - ANGLE PAST BOOK

Fergie
behind
beside
calm
Luke's
eyes
gate.

Beyond Book, now at the top of the ladder, we see
easing into the barn. Book pulls himself up, crawls
the wall of the mule stalls, opens gate, eases in
Luke, urgently whispering and patting the animal to
him. He gets to the animal's head, crouches, strokes
nose. The mule's huge flanks quiver, his nostril's and
widen, but he makes no untoward sound. Book closes the

BACK TO FERGIE

opens
nervously.

He comes on warily, muzzle first, eyes darting.
DOLLYING WITH him as he reaches the first mule's stall,
the gate. An edgy mule turns, eyes him, shuffles
Fergie backs off, moves on.

BOOK

fresh

As he listens, tenses, hearing Fergie's feet in the
straw.

Book eases back alongside Luke, waits.

BACK TO FERGIE

latch.

As he approaches Luke's stall, reaches for the gate-

BOOK - FLASH CUT

whack

As the gate swings open, Book shouts and gives Luke a
on the back. The mule's pent-up nerves and feral energy
explode in an horrendous SCREAM.

FERGIE

flies
under

Bowled backwards by the rearing animal as the gate
open, involuntarily FIRING, suddenly finding himself

Staggering
the
into
half

the lethal hooves of a twelve-hundred pound beast.
backwards, he SCREAMS, FIRES again, the load striking
mule in its heaving chest as a flailing hoof smashes
Fergie's head and the other hoof snaps his shotgun in
like a matchstick.

BOOK

the

As he slips out of the stall, ducks toward the rear of
barn.

FERGIE

buckle

Fallen, skull smashed... and now the dying Luke's legs
and he collapses atop Fergie.

EXT. BARN - DAY

sound

McElroy standing still, shock-eyed, looking toward the
of the shots. Then starting slowly forward.

SCHAEFFER

On the porch of the house, looking toward the barn.

EXT. FIELD - DAY

shots,
still

Some distance from the barn, Samuel's hearing the
stops dead in his tracks... the sound of the shots
REVERBERATING across the quiet fields.

SAMUEL

(stricken)

Mr. Book?

the

He hesitates, then turns, starts trotting back toward
barns.

EXT. / INT. KITCHEN PORCH - DAY

anxiously

Rachel has moved into the open kitchen door, glances

back. toward the barns. Starts out. Schaeffer pushes her

SCHAEFFER

Get back in there.

RACHEL

My son is out there!

SCHAEFFER

Nobody's going to hurt your son...

EXT. BARN - DAY

steps As McElroy, checking the safety on his twelve-gauge,
into the barn.

INT. BARN - DAY

McElroy flattens himself against the wall, looks around fearfully.

MCELROY

(softly)

Fergie?

Only silence.

EXT. FRONT PORCH - DAY

Schaeffer staring toward the barn, SHOUTS:

SCHAEFFER

What the hell happened?

barn He listens, hears nothing, snorts, starts toward the
checking his gun, not hurrying.

INT. KITCHEN - DAY

head. Eli now seated at the table, holding a cloth to his

Rachel at a window, peering out. Schaeffer on the porch

EXT. FIELD - DAY

small Samuel running as fast as he can trips as he crosses a
muddy stream, falls full length, scrambles up, runs on.

INT. BARN - DAY

stalls,
McElroy, moving very cautiously, comes around the mule
stops short, stares off screen.

HIS POV - FERGIE

mule,
Where he lies half buried beneath the huge bulk of the
his head crushed like an eggshell.

BACK TO MCELROY

planting
As he moves on around Fergie and the dead mule,
each foot as if he were walking in a mine field.

BOOK

hay
Standing in shadow at the back of the barn next to a
mow.

HIS POV - MCELROY

Moving toward the center of the barn.

BOOK

a
looks
As he starts to move even further back, he nudges into
rope fastened to the wall behind him, He looks at it,
up.

HIS POV - THE ROPE

up to
track
trolley
sharply-
the
suspended
It runs from where it is fastened to the wall straight
the center roofbeam of the barn to a trolley fixed to a
that runs the length of the roofbeam. Attached to this
is a big hayfork (Paul Krantz has one), U-shaped,
pointed at each end of the U. the points hanging toward
floor. The thing weighs about eighty pounds, and is
in place by the rope anchored at the wall next to Book.

BACK TO BOOK

tie Keeping one eye on McElroy, he carefully begins to un-
the trip rope.

MCELROY

the Moving out toward the center of the barn, almost under
either suspended hay fork. He stops short, listens. Then,
His spotting a moving shadow or hearing a SOUND, he FIRES.
SHOUTS: shot rattles off the side of a manure spreader. He

MCELROY

Book, you sneaky bastard, I know
you're here! Come out and fight!

EXT. BARNYARD - DAY

OF Samuel, at the top of the barnyard, stops at the SOUND
a THE SHOT, wide-eyed. He listens for an-instant, starts
large step toward the barn, then stops again, looks to a
He bell suspended in a cupola by one of the outbuildings.
bell moves quickly to the bell, seizes the rope, pulls. The
CLANGS loudly, Sonorously.

SCHAEFFER

the On the front porch, looking around for the location of
stops, sounding bell. He takes a step toward the barn, the
looks back toward the house... frustrated.

INT. BARN - DAY

back Book watches as McElroy starts to move again looking
toward the SOUNDING of the bell.

HIGH ANGLE - HAY FORK

the
trip

Looking down we can see McElroy almost directly beneath
hay fork. The bell SOUNDING throughout. BOOK Waiting...
rope in hand. Then:

BOOK

(shouting)

Hey, Mac!

And he lets go the trip rope.

MCELROY

As he turns toward the SOUND of Book's voice.

HAY FORK

fills

As it plummets down, causing a RATCHETING SOUND that
the barn, even drowns out the SOUND of the bell.

MCELROY

Eyes darting wildly, looking up.

HIS POV - HAY FORK

Plunging straight for him.

MCELROY

Diving to one side.

ANGLE - HAY FORK

THUDDING into the barn floor like a great trident fork.

Quivering there, not a foot from McElroy's head.

MCELROY

Staring at the fork pop-eyed.

BOOK

in

Sprinting toward a ladder thrust up through an opening
the barn floor just in front of his parked car.

MCELROY

FIRING. Spotting Book, coming up to one knee, quick-aiming,
The shot smashes the windshield of the car.

BOOK

flailing Diving, rolling, slamming into the top of the ladder,
down out of sight.

MCELROY

he FIRING AGAIN, then again. Emptying the gun, cursing as
ladder. begins to reload, gets to his feet, starts toward the
SLOWLY The BELL still SOUNDING outside. The hood of the car

POPS UP.

ANGLE

FIRES As McElroy wheels at the movement of the car's hood,
twice.

MCELROY'S POV - LAPP BUGGY

The buckshot virtually blows the dashboard off.

EXT. BARNYARD - DAY

is Samuel RINGING the bell. The bell rope is short, and so
of Samuel and his feet go off the ground with every swing
the rockerarm.

of He hangs on grimly, his black hat clinging to the back
his his head, his face set against the tears that move down
cheeks.

SCHAEFFER

toward Comes hesitantly down the path toward the barn, looking
toward the sound of the bell, but also looking back in glances
are. the house to make sure Rachel and Eli stay where they

He still can't see Samuel.

HIS POV - THE PORCH

As Rachel starts off the porch, takes a few steps.

SCHAEFFER

Turning, SHOUTING:

SCHAEFFER

You stay put!

RACHEL

She stops. She is also unable to see Samuel.

SCHAEFFER

there
Moving out toward the barn, rounding a corner... and
is Samuel at the bellrope. He starts toward him.

EXT. FIELDS - DAY

farm,
brothers
Beyond Samuel, well out in the fields of the Stoltzfus
Stotlzfus and others - including Hochstetler and his
- are baling the first cutting of June hay.

in
(the
But the operation has come to a halt. All are looking
toward the Lapp farm, hearing the RINGING OF THE BELL
Amish cry for help), wondering, hesitating.

toward
But now, as we watch, led by Hochstetler, they start in
Samuel.

EXT. BARNYARD - DAY

As Schaeffer reaches Samuel, SHOUTS:

SCHAEFFER

Cut that out!

Samuel looks at him, keeps on pulling.

of
Schaeffer quickly crosses to him, grabs him by the back

hangs the neck, tries to pull him off the bell rope. Samuel
on grimly.
Schaeffer yanks hard, succeeds in yanking Samuel free,
shoves him roughly aside. Then Schaeffer turns, FIRES a
shotgun blast into the top of the bellrope. It still hangs by
several threads, so he FIRES again.
The rope drops to the ground. Schaeffer reloads, turns
to look at Samuel, just getting to his feet. A moment...
when Schaeffer, recognizing Samuel as the Amish kid who saw
McElroy kill Zenovich, perhaps thinks of disposing of the
witness right then and there.
But a glance toward the oncoming Amish gives him pause.
He SNARLS at Sam:

SCHAEFFER

Get down to the house and stay there!

Samuel gets to his feet, turns, trots off.

RACHEL

in Already halfway out to the barn, running to gather Sam
her arms... then to lead him back toward the house.

SCHAEFFER

Turning, starting very slowly toward the barn.

INT. BARN - DAY

easing McElroy at the top of the ladder, looking down. Then
over, placing his feet on the rungs.

BOOK

The He stands below in a cowpen, using the cows for cover.

hooks

cows stare balefully at him. A large goat nuzzles him, at him with its horns. Book waits, watches.

HIS POV - MCELROY

stops

Visible to his knees as he eases down the ladder. He at every rung to scrape his shoes free of the cowshit covering the rungs.

covering

BACK TO BOOK

hooks

He turns now to a door at the back of the pen. He un- it, pulls it open, moves inside.

ANOTHER ANGLE - BOOK

entrance to

He is now in a small passageway giving on to the a nearly-empty silo. Above the entrance, a ladder rises to the top of the structure.

(interior)

that

Book looks in, and up. We should get the impression Book's been here before, expects what he sees.

WHAT HE SEES

hatch.

Forty feet up, a patch of blue sky through an open

BACK TO BOOK

beyond

He steps through to the base of the ladder, then ducks it into the silo. There is about two feet of old silage covering the floor. He turns, looks up the white walls.

HIS POV - INSIDE SILO

An inside ladder runs to the top.

HIS POV - KICKBOARD

obviously

Standing against the wall next to the entrance... . to be inserted as the silo is filled.

BOOK

crosses
Now, quickly, he ducks back out through the entrance,
to the door to the cowpen, very cautiously peers out..

WHAT HE SEES

other
McElroy at the bottom of the ladder, looking in the
direction (toward the milkhouse).

BACK TO BOOK

outward
Book
Very carefully he shoves the cowpen door (which opens
into the cowpen). It begins to swing very slowly open.
immediately turns, darts back into the silo.

MCELROY

his
blow
wall.
Turning slowly toward the cowpen... then FIRES twice as
eye catches the motion of the swinging door. His shots
half a row of Eli's precious tools off an adjacent
McElroy reloads, starts across toward the door.

INT. KITCHEN

Old Eli, at the sight of Samuel, rises from the table.

ELI

Praise Gott!

and
Rachel stands aside as the old man embraces Samuel long
hard.

big
down,
him.
She watches as he turns to the cupboard, takes down the
family Bible. He crosses to the table, sets the book
places his hand on its pulls Samuel to the table beside

gun,
Rachel holds another beat as she stares at the old man
helplessly, then she rushes to where she hid Book's

out of
figure out

takes it down... her trembling hands take the bullets
the coffee jar. She drops several as she tries to
how to open the chamber to load it.

he
table.

In the b.g., Eli glances up, sees what she is about...
rises and crosses to her. Samuel watches from the

ELI

(fiercely)

No, Rachel...

RACHEL

I have to help him!

to try
hers,

Rachel somehow manages to open the chamber and begins
to load the bullets. Eli's callused hand closes over
halting the action:

ELI

It is not our way!

trembling

Bullets are already CLATTERING to the floor from her
fingers as she raises her eyes to Eli's.

fingers
closes

A long beat as Rachel looks at him... Finally her
release the pistol and it CLATTERS to the floor. She
her eyes.

Eli

Samuel, who has gotten up, moved to a window, watches
and Rachel silently.

Bible

Eli leads her to the table, places her hands on the
beneath his. They stand there and they pray.

INT. SILO - DAY

Book finishes putting the kickboard into the entrance.

MCELROY

Moving among the cows, stepping cautiously between the

cowflops.

The goat nudges him once, then butts him rather firmly. McElroy swats at him with the gun butt, moves to the door.

As he arrives, he HEARS a noise - very slight - from the direction of the silo.

He enters the passage way, looks in toward the silo entrance,

He hesitates. Another slight noise. He steps in to the base of the inner ladder, looks up.

HIS POV - THE HATCH

The patch of blue sky, forty feet up.

BACK TO MCELROY

He frowns, reaches out, grabs a rung.

INT. BARN - DAY

Schaeffer, easing toward the mule stalls, MUTTERS, CURSES under his breath. Then he rounds the corner of the first stall... and there is Fergie with Luke the mule on top of him. Schaeffer stares, blinks... moves on spotting a spent shotgun shell near the hayfork...

INT. SILO - DAY

Book listening at the kickboard. SOUNDS of feet, rattling against metal rungs, Book moves to the ladder on his side, starts silently up.

MCELROY

Climbing with difficulty, shotgun clutched in one hand.

BOOK

He climbs up to the second kickboard, pauses, checks the distance to the floor, starts upward again.

BARN YARD - DAY

Amish
come
The Amish beginning to arrive. Sam comes running, pulls Stoltzfus toward the door of the milkhouse as the other look at the shot-shattered bellrope. Rachel and Eli rapidly up the path toward the group.

INT. BARN - DAY

the
his
Schaeffer finds another spent shotgun shell, crosses to ladder, looks down. He sets his shotgun down, takes out service revolver, starts down.

INT. SILO - DAY

from
hold
one
Book has reaches the third kickboard, about thirty feet the ground. He checks it, turns the thumb-screws that it in place, places his hand on the handle, moves to side as best he can... hangs there, listening.

MCELROY

kickboard.
Rattling up the other ladder, approaching the third

BOOK

side
fist,
Listening tensely, hearing McElroy arrive on the other of the kickboard. Then, deliberately, Book makes a raps on the board smartly once.

MCELROY

against the
puts
safety.
Startled, REACTING. He sets his feet, leans back back wall of the ladder well, brings the shotgun up, the muzzle against the kickboard, clicks off the

BOOK

and,
drops it

We HEAR with him the thump of the muzzle, the CLICK...
with marvelous speed, Book pulls the kickboard and
to the floor.

falling
Book

McELROY - FLASH CUT Staring in, stun-eyed, already
forward (having leaned his weight on the shotgun) as
seizes the shotgun by the barrel, pulls inward.

ANOTHER ANGLE

and
McElroy
feet

As McElroy pitches forward through the opening, SCREAMS
GRABS as he plunges past Book. The shotgun FIRES as
manages to hold onto Book, and both men plunge thirty
to the bottom of the silo.

BOOK

He falls almost straight down, lands on his back, lies
stunned.

MCELROY

head
and he

His forward motion has carried him across the silo. His
bounds off the white brick wall about five feet up...
falls in a heap, blood gushing from his head, as...

TIGHT ON BOOK

suddenly,
muzzle

Blinking, groaning, just beginning to stir... and,
into the frame comes a hand with a pistol in it. The
is placed firmly against Book's temple.

WIDER

tenses as
is a

Schaeffer holding the pistol. He cocks the pistol,
if to FIRE (and he is actually about to)... when there
SOUND behind him. He snaps around.

WHAT HE SEES

opening
the
looking on

Old Stoltzfus and Samuel standing in the kickboard
(Schaeffer having kicked the kickboard in when he heard
shot from within the silo). They stand solemnly,
as:

SCHAEFFER

He eases the hammer down on this pistol, speaks softly:

SCHAEFFER

Okay, Johnny. On your feet.

THE SCENE

pistol
Stoltzfus,

As Book struggles to his feet - Schaeffer holding the
tight to Book's head. Book turns, sees Samuel and
blinks.

toward

Schaeffer shoves Book toward the opening. As Book moves
Samuel, he speaks quietly:

BOOK

It's okay, Sam.

ANOTHER ANGLE

passageway
in

As Book and McElroy move out of the silo, down the
toward the milkhouse, Stoltzfus and Sam (after a glance
at the inert McElroy) follow and...

EXT. BARN - DAY

emerge
pistol
jaw.

As first Stoltzfus and Samuel, then Book and Schaeffer
into the barnyard. Schaeffer has the muzzle of his
pressed firmly against Book's throat, just below his

Schaeffer pulls up, frowning:

SCHAEFFER

Hold it.

WHAT HE SEES

Hochstetler
Book.

The Amishmen gathered - the Stoltzfus family, the
brothers, et al. All staring hard at Schaeffer and

EXT. BARN / DRIVE - DAY

drive,
the Amish following along closely on both sides.

CLOSE ON BOOK

Amish.
As Schaeffer prods Book forward, warily eyeing the

SCHAEFFER

Get back, you people!
(prodding)
Keep moving, Johnny...

stops.
Book
The Amish stand about close, staring, no one moving.
now slowly turns his head, looks at Schaeffer.

BOOK

You're going to have to do it right
here, Schaeffer.

SCHAEFFER

Don't try me, Johnny!

Eli steps forward, bloody cloth held to his head.

ELI

So... will you kill us all, then?

ANGLE

slowly
leveled -
eyes
As Schaeffer's eyes waver between Book and Eli, Book
turns until he is facing Schaeffer... the gun now
and almost pressing against - Book's chest. Book locks
with Schaeffer.

Quietly:

BOOK

It's all over, Paul.

SCHAEFFER

Move! Or you die right here!

gunhand
gun
force

Book's right hand snakes out, grabs Schaeffer by the wrist, twists viciously, Schaeffer SCREAMS in pain, the gun falls out of his hand, he starts to his knees under the force of Book's grip.

ANOTHER ANGLE

pushes
partly
arm
approving

As Book bends, picks up the pistol, releases Schaeffer, pushes him away. Schaeffer staggers against Hochstetler, who - partly to keep him from falling, and partly (it appears) to congratulate him on his surrender - wraps one brawny arm around Schaeffer's shoulders, gives him a short approving nod... holds Schaeffer as:

BOOK

gazes
read
too.

Turning, looking into the crowd, finding Rachel. Their gazes meet, hold for a long MOMENT. In the eyes of both we read resignation... whatever there was between them has been terribly damaged. It is almost certainly over for them, too.

EXT. BARN - DAY

HIGH SHOT holding the moment.

EXT. LAPP FARM - LATE AFTERNOON

strange
down by

The door opens and Book steps out, looking somehow strange in his working suit. He looks about him, sees Samuel down by the pond.

EXT. POND

pond.
He eases down beside Samuel. They both stare into the

SAMUEL

Are you really ever coming back?

BOOK

Got to, Sam. You and I are going to a courthouse together, put some people behind bars.

SAMUEL

Have you got your gun on now?

BOOK

Sure have, Sam.

Sam grins. Book takes him in his arms, holds him.

EXT. HOUSE - DAY

standing
Book opens the door of the car, turns to find Rachel there with his Amish hat in hand.

RACHEL

I want you to take this... to remember by.

BOOK

Where's my baggy pants?

RACHEL

Here. Whenever you want them.

all.
He wants to kiss her, but does not. Their eyes say it
Eli has a final word, SHOUTING from the porch.

ELI

You be careful, John Book! Out among them English!

Book gets quickly into the car.

INT. /EXT. DRIVEWAY - LAPP FARM - DAY

hill
As Book drives, he sees an open buggy coming down the
toward the farm, He slows as he passes, It's Daniel

gives Hochstetler. A long beat, and as they pass, Hochstetler
Book an expansive tip of his hat.

INT. BOOK'S CAR

eyes. Book turns to look back at his rival, a doubt in his

FREEZE FRAME.

FADE OUT

THE END