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TVM
MOVIE OF THE WEEKEND

D U E L

(1971)

Teleplay

by

Richard Matheson

Based on the

story

by

Richard Matheson

MOVIE OF THE WEEKEND

D U E L

ACT ONE

FADE IN

1 EXT. OPEN COUNTRY - HELICOPTER SHOT - DAY 1

Behind titles, we see Mann's car (a low-power, economy model) being driven along a two-lane, rural highway. No music; only the faint sounds of his car motor and those of two widely separated vehicles he passes which are going in the opposite direction. Titles end.

2 MOVING SHOT - MANN'S CAR 2

Camera drawing straight ahead of the car as it is driven along the curving back country highway. Camera starts to slow down after several moments and the car moves closer until we see Mann more clearly.

3 INT. CAR - ANGLE ON MANN 3

His suit coat off, his tie removed and shirt collar opened, his sleeve cuffs folded back twice, a harness strap diagonal across his chest. There is sunlight on his left arm and on part of his lap. His hair is ruffled by the wind from the open window at his left. He is humming softly with the music on the car radio, the fingers of his right hand tapping idly on the steering wheel. Camera draws around him slowly, revealing a curving grade ahead between two high hills. Just visible, climbing the grade, is a truck pulling a tank trailer. Camera moves down to the speedometer, Mann is holding his speed at a steady 55 miles per hour. After several moments, camera pans to the dashboard clock and holds. It is 11:31.

4 HELICOPTER SHOT - MANN'S CAR 4

Camera shooting from the left and at a shallow downward angle. Now the camera starts to pull ahead, drawing around so that Mann's car remains in sight. After a while, the truck is revealed foot by foot; a gigantic gasoline tanker truck pulling a tank trailer, each of them having six wheels. It is not a new rig but dented and in need of renovation, its tanks painted a cheap looking silver color. We hear the grinding strain of the truck's motor. The vertical pipe to the left of the cab is spewing dark smoke which clouds back across the trailer. Mann's car starts to close in on the truck and trailer.

5 INT. CAR - ANGLE PAST MANN

5

The truck trailer ahead, the distance between it and the car narrowing. The word flammable is printed across the back of the trailer, red letters on a white background. There are parallel reflector lines across the bottom half of the tank which look as though they have been clumsily applied with a stencil. Swaying behind the rear tires are massive, black rubber flaps. The license plate is a California issue.

Mann starts to edge his car toward the opposite lane. He steers back behind the truck with a faint sound of aggravation as he sees a blind curve ahead. Some of the dark exhaust clouds across his car and he gets a whiff of it through the open window, makes another sound, this one of distaste. After several moments, he edges out into the opposite lane again. The ridge ahead makes it too risky to pass. Mann makes another sound, this of semi-amused acceptance as he pulls behind the truck again.

6 HELICOPTER SHOT - TRUCK AND CAR

6

The truck reaches the summit of the ridge and moves across it. After a brief period, it starts around a left curve on the downgrade. Camera draws around to reveal that no cars are approaching from the other direction. Immediately, Mann's car is accelerated and steered into the opposite lane, gradually passing the truck.

7 INT. CAR - ANGLE PAST MANN

7

Toward the back of his car. Through the rear window, we see the truck, its front fenders a dingy purple color, the paint faded and chipped. Mann glances at the rear view mirror, then steers back into the proper lane, slowly increasing the distance between his car and the truck. He starts to hum again, relaxing. Camera moves past him, stops, then angles down to reveal his samples on the back seat.

8 ANGLE ON MANN

8

We do not see the highway behind him. He starts to whistle softly with the radio music, looking at the countryside ahead.

9 POINT OF VIEW SHOT - COUNTRYSIDE

9

Distant ranges of mountains as far as the eye can see and, in the immediate area, a valley ahead. o.s.

CONTINUED

9 CONTINUED

9

We hear Mann's soft whistling. At the bottom of the grade, the car crosses a concrete bridge and we hear the dull, popping sounds of the bridge rails being passed. Camera down pans to the speedometer. Mann has been driving down the last straight portion of the grade at 67 miles per hour. We see the needle move back as he slows to 55 and holds.

10 ANGLE PAST MANN

10

Camera shooting toward the right rear of the car so the highway behind is not visible. Camera moves in on Mann's face as he whistles. He looks toward the dashboard.

11 POINT OF VIEW SHOT - PHOTOGRAPH HOLDER

11

Attached by a suction cup to the flat above the dashboard. Camera moves in on the photograph of Mann's wife, seventeen-year-old daughter and fourteen-year-old son.

12 BACK TO MANN

12

Same angle as shot #10. He smiles to himself as he whistles. He looks back at the highway, his eyes going out of focus. A few moments later, the roar of the truck motor makes his eyes snap back into focus and he looks to his left.

13 POINT OF VIEW SHOT - TRUCK

13

Passing in the next lane, camera draws back and around so that Mann is included in frame and we see the truck and trailer gaining ground, the passing of its bulk causing Mann's car to shudder slightly. The truck has barely gotten by when its driver cuts in for the proper lane. Mann makes a startled sound as he is forced to brake to keep from getting too close to the rear of the tank trailer.

MANN

Hey, what's with you?

14 CLOSE ON MANN

14

Looking at the truck and trailer with disapproval.

MANN

Knights o' the highway, anh?

- 15 POINT OF VIEW SHOT - TRUCK AND TRAILER 15
About thirty yards ahead. Its black exhaust clouds across the windshield.
- 16 CLOSE ON MANN 16
Grimacing at the smell of the exhaust.
- MANN
- Oh, come on.
- He glares at the truck.
- MANN'S THOUGHT
- Talk about air pollution...
- He makes a hissing sound, then a pained one as another whiff of truck exhaust assails him. He lets up on the accelerator and slows down, looking at the truck, teeth gritted slightly. Now he looks at the dashboard clock, winces.
- 17 INSERT - DASHBOARD CLOCK 17
11:37
- MANN'S VOICE
(sing-song)
I've gotta get going.
- 18 MOVING SHOT - CAR 18
Camera on the left front fender, shooting toward Mann as he edges out slowly into the next lane, looking ahead for signs of approaching traffic.
- 19 INT. CAR - ANGLE PAST MANN 19
Toward the highway ahead, the truck and trailer visible on the right. There is no oncoming traffic. Mann pushes down on the accelerator and his car starts to pass the trailer. Camera draws around to the left so that, as he begins to pass the truck, we see its cab. It is too high for us to see more than the truck driver's left hand on the steering wheel -- darkly tanned and square-looking with large veins knotted on its surface.

20 MOVING SHOT - TRUCK AND TRAILER AND CAR 20

Camera ahead on the highway, far enough in advance so that we cannot see the truck driver's face or Mann's. The car pulls ahead of the truck.

21 INT. CAR - CLOSE ON REAR VIEW MIRROR 21

The truck's reflection gradually appearing in it. Camera withdraws to include Mann as he pulls back into the proper lane. He starts and looks up quickly at the mirror as the truck driver gives him an extended horn blast.

22 ANGLE PAST MANN - TOWARD REAR OF CAR 22

The truck behind him in the distance. Mann looks down from the rear view mirror.

MANN

(drily)

'What was that, a greeting or a curse?

23 HELICOPTOR SHOT - CAR AND TRUCK 23

Camera moving ahead of the car and the truck and trailer.

24 INT. CAR - ANGLE PAST MANN 24

Toward the right front of the car. Off the highway is a slope of shale-like earth with patches of scrub grass growing on it. On top of the slope is a clapboard house with a television aerial on its roof which sags at an angle of less than 40 degrees. Mann makes an amused sound. A sign appears ahead, printed in jagged black letters on a piece of plywood leaning against a boulder: Night crawlers - bait. Mann makes another sound of amusement.

MANN'S THOUGHT

'Night crawler?'

(X)

MANN

Sounds like some monster in a low grade horror movie.

Up ahead, a gas station appears.

25 CLOSE ON MANN 25

Glancing at the fuel gauge.

26 INSERT - FUEL GAUGE 26
Below the 1/4 mark.

27 ANGLE PAST MANN - TOWARD THE GAS STATION 27
Slowing down, Mann turns in and brakes to the left of the pump island nearest the highway. Cutting off the motor, he rubs his eyes and yawns, begins to stretch. The sound of the truck motor behind his car makes him twist around.

28 POINT OF VIEW SHOT - TRUCK 28
Seen through the rear window, looming hugely, only the lower portion of it visible as it is steered toward the right of the island. Camera draws back and to Mann's left, turning with him as he watches the truck stop beside the island with a squeal of brakes, the trailer hitch paralalled to his front doors. Camera keeps turning with Mann's head until it is shooting past him toward the cab of the truck. We see the hand of the driver on the steering wheel.

29 ANGLE PAST MANN - TOWARD RIGHT REAR OF CAR 29
Mann looking toward the truck cab with a slight curiosity. He starts, looking upward, as the o.s. attendant bangs once on the roof.

ATTENDANT'S VOICE

Yessir!

Mann jerks his head around at the sound of the man's voice, camera drawing around to the left to include the skinny, cheery looking Attendant leaning over by the window, smiling in at him.

ATTENDANT

What can I do you for?

Mann draws in slightly ragged breath.

MANN

Fill it with Ethyl, please.

ATTENDANT

Will do - if Ethel don't mind.

(X)

He moves toward the rear of the car, whistling happily. Mann smiles a little painfully, then looks toward the cab of the truck again.

30 POINT OF VIEW SHOT - CAB 30
The hand is gone.

31 ANGLE PAST MANN - TOWARD LEFT REAR OF CAR 31
The attendant removing the cap of the rear gas tank, straightening up and turning toward the pump. Mann looks to his right.

32 POINT OF VIEW SHOT - TRAILER 32
(X)
Beneath it the legs of the driver can be seen. He is wearing faded pants and nondescript shoes. Camera pans as he moves to the middle set of tires. Camera draws back to include Mann. He looks toward the window as the o.s. attendant speaks.

ATTENDANT'S VOICE
Check under the hood for ya? (X)

MANN
Please.

He looks to the front. In the b.g., the truck driver's legs move out of sight.

33 ANGLE ON CAR 33
Mann sitting in profile, staring ahead, not really anxious but not comfortable either. Camera starts to draw back. After several moments, we see the attendant by the open hood. He looks at Mann.

ATTENDANT
Looks like you could use a new radiator hose.

MANN'S THOUGHT
(drily)
Where have I heard that one before?

MANN
(smiling)
I'll get one later.

ATTENDANT
You're the boss.

Camera keeps withdrawing until we see in full shot how the truck and trailer dwarf Mann's car. In relative size, it is akin to seeing a tug boat beside an ocean liner.

34 INT. CAR - ANGLE THROUGH WINDOW ON CLIPBOARD - MINUTES LATER 34

As the attendant tears off Mann's receipt and hands it to him with his credit card, camera drawing back to reveal Mann as he takes them.

ATTENDANT

You save them stamps?

MANN

No, thank you.

He turns on the motor.

ATTENDANT

Good enough.

Mann lets off the emergency brake and starts to drive away from the station.

ATTENDANT

Come back now!

As Mann steers back onto the highway - looking across his shoulder to make sure it's clear - we see the truck through the rear window, parked by the gas pump island. Mann picks up speed.

WIFE'S VOICE

(sadly chiding)

Why do you always turn down stamps,
Dave?

MANN'S THOUGHT

Cause you always make me lick them.

(X)

He grins.

35 ANGLE DOWN HIGHWAY - TOWARD GAS STATION 35

Mann's car approaches camera and drives past, moving out of frame. Camera holds. Down the highway, the truck and trailer pull away from the gas station, move onto the highway and approach camera. There is a glare of sunlight on the windshield and we cannot see the driver's face. The huge truck moves into close f.g., passing camera, filling the screen.

36 INT. CAR - CLOSE ON SPEEDOMETER 36

The needle steady at 55. Camera draws up and back to include Mann, angling to reveal the highway and terrain ahead. After awhile, the sound of the truck motor begins impinging on the sound of the car motor and Mann glances at the rear view mirror, reacting to what he sees.

37 ANGLE PAST MANN - TOWARD REAR OF CAR

37

The truck overtaking it rapidly. Mann alternates worried glances between the rear view mirror and the highway ahead. He starts to speed up, is disturbed at being forced to do so and begins to slow again. The truck, moving faster and faster, turns out into the opposite lane. Seeing that the truck driver is determined to pass, Mann slows down further. Camera draws around to show the leviathan shape of the truck passing on the left. Mann throws an irritated glance at it.

MANN'S THOUGHT

What are we having, a contest?

Camera keeps moving around Mann, following the movement of the truck. No sooner has it passed than the driver angles toward the proper lane. Mann makes a sound of incredulous surprise as he lets up sharply on the accelerator pedal to keep from being sideswiped.

MANN

What's with this guy?

The truck pulls on ahead, then shows down. Mann has to decrease his speed even more. The odor of the truck's exhaust reaches him again and, with an angry mutter, he starts cranking up the window to his left.

38 CLOSE ON MANN

38

As he finishes cranking up the window, looks at the clock.

39 INSERT - CLOCK

39

11:59

40 CLOSE ON MANN

40

His expression tightening.

MANN'S THOUGHT

I have got to meet Forbes at quarter to three; that's all there is to it.

After a few moments, he sees something ahead and reacts with angry satisfaction.

MANN

Ah.

- 41 POINT OF VIEW SHOT - HIGHWAY AHEAD 41
Widening, a passing lane between the other two.
- 42 INT. CAR - MANN 42
Jarring down his foot on the accelerator pedal and starting to steer to the left.
- 43 MOVING SHOT - CAR 43
Camera drawing ahead of it. As the car reaches the middle lane and starts accelerating further, Camera moves in quickly on the windshield and Mann's expression of disgust.
- 44 INT. CAR - ANGLE PAST MANN 44
Toward the truck ahead. It is edging into the middle lane, blocking his way.
MANN
Oh, for ---
Breaking off, he slows down.
- 45 CLOSE ON MANN 45
Waiting for the truck and trailer to pass whatever vehicle he assumes to be ahead.
- 46 POINT OF VIEW SHOT - TRUCK AND TRAILER 46
Remaining in the middle lane.
- 47 MANN 47
Beginning to get the message. He edges his car toward the right to check.
- 48 ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 48
His car moving enough to the right for him to see that there is no third vehicle ahead.
MANN
(faintly)
What?

49 CLOSE ON MANN 49

looking at the truck and trailer, not wanting to believe the evidence facing him but hard put to do otherwise.

MANN'S THOUGHT

Are you kidding?

50 POINT OF VIEW SHOT - TRUCK AND TRAILER 50

in the middle lane, the right lane clear ahead, Mann's car straddles both lanes.

51 MANN 51

There is only one way to find out. His lips press together and he steers completely into the right lane, starts accelerating.

52 POINT OF VIEW SHOT - TRUCK 52

edging over to block his way.

53 MANN 53

slowing down in consternation.

MANN

I don't believe it.

He stares at the truck incredulously; drives that way for awhile, then, abruptly, features tightening, flicks down the turn signal lever and, depressing the accelerator pedal, edges toward the middle lane again, sees it's clear and steers completely into it.

54 ANGLE PAST MANN - TOWARD TRUCK 54

As his car finishes its shift into the middle lane, the truck and trailer shift to block his way.

55 EXT. CAR - ANGLE ON WINDSHIELD 55

Mann's expression contorting. (X)

MANN

Oh, yeah?! (X)

- 56 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK 56
- MANN'S THOUGHT
He's got to be kidding! (X)
- With a labored exhalation, he steers back quickly into the right hand lane. Ahead, the truck shifts over to block his way.
- MANN
You --- !
- Breaking off, he exhales hard again. His fingers tap on the steering wheel. Moments pass. Impulsively, he steers into the middle lane again.
- 57 MOVING SHOT - TRUCK AND CAR 57
- The truck moving into the middle lane to block the car. Mann steers back into the right lane and the truck does the same.
- 58 INT. CAR - CLOSE ON MANN 58
- Face contorted with anger, he slams the heel of his hand three times on the horn bar, then holds it down as he steers into the middle lane again.
- 59 MOVING SHOT - TRUCK AND CAR 59
- The truck moving over to block the middle lane. Mann stops honking the horn and steers back toward the right lane, then, as the truck starts edging over, suddenly turns back to the middle lane again, accelerating.
- 60 INT. CAR - MANN 60
- His determined expression becoming one of disbelief. He lets up on the accelerator pedal and slows down.
- 61 POINT OF VIEW SHOT - TRUCK 61
- straddling the right and middle lanes, blocking them both.
- 62 EXT. CAR - ANGLE THROUGH WINDSHIELD 62
- Mann, as he pounds on the horn, resulting in a series of staccato blasts. (X)
- (X)

63 INT. CAR - CLOSE ON MANN

63

MANN

I don't believe it.

(pause)

I just don't believe it.

He blows out shaking breath. Now he sees something ahead which makes him grimace.

MANN

Oh, no.

64 POINT OF VIEW SHOT - TRUCK AND TRAILER

64

The highway narrowing to two lanes again.

65 CLOSE ON MANN

65

fit to be tied.

MANN'S THOUGHT

! Why did I go this way?

(pause; self-
mockingly)

I'm tired of the freeway, honey.
Think I'll take the old scenic route
this time. No traffic, no pressure....

(X)

MANN

You...dope.

He blows out hissing breath. Several moments pass. Then his expression changes as he sees what's happening ahead.

66 POINT OF VIEW SHOT - TRUCK AND TRAILER

66

The driver has his left arm out the window, waving him on. The road ahead curves blindly to the right.

67 CLOSE ON MANN

67

His expression hardening to one of vengeful satisfaction.

MANN

Well, it's about time, Charlie.

He twists the steering wheel, accelerating toward the other lane. Instantly, his face goes blank with shock.

- 68 POINT OF VIEW SHOT - OTHER LANE 68
Camera zooms in on a blue sedan hurtling toward camera.
- 69 MANN 69
gasping as he jerks the steering wheel around.
- 70 MOVING SHOT - CAR 70
returning to the right lane so precipitately that the rear end starts to fishtail. The blue sedan shoots by in the other lane, missing Mann by no more than a few feet, the driver of the sedan honking his horn in angry reaction.
- 71 INT. CAR - ANGLE PAST MANN - TOWARD REAR OF CAR 71
Mann struggling to control the zigzag whipping of his car as the blue sedan speeds off to b.g., horn honking.
- 72 MOVING SHOT - CAR 72
Camera pulling ahead of it. Mann is able to regain control and his car straightens out.
- 73 INT. CAR - CLOSE ON MANN 73
A dazed expression on his face.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

74 INT. CAR - CLOSE ON MANN

74

A continuation of Scene #73.

MANN' THOUGHT

My God.

(pause)

My God. He wanted me to hit that
car head on.

He blinks, shakes his head, swallows; manages to control his breathing.

MANN'S THOUGHT

Boy, oh, boy, oh, boy.

He stares at the truck ahead.

75 POINT OF VIEW SHOT - TRUCK AND TRAILER

75

MANN'S THOUGHT

(incredulously)

Not only meant for me to be killed
but a totally innocent passerby as
well.

76 CLOSE ON MANN

76

MANN

Holy Mackerel.

Irritated suddenly by the radio on which a singing commercial is being performed, he reaches out and jerks the knob around, turning off the radio. He drives in seething silence.

77 ANGLE PAST MANN - TOWARD TRUCK

77

As he starts reacting once more to the dark exhaust fumes of the truck, breath quickening, sounds of mounting aggravation in his throat. The highway ahead curves to the left and we see that there is no approaching car in sight. Abruptly, Mann steers left into the other lane. The truck edges over to block his way. Immediately, Mann forces down the horn bar, holds it down. We cannot hear what he is saying though we realize that he is cursing at the truck driver.

CONTINUED

77 CONTINUED

MANN

Come on, you miserable lunatic!
Move your fat-ended truck out of
my way!

77
(X)

The truck remains in front of him. Mann lets up on the horn bar, breathing hard, steers back into the proper lane. The truck and trailer do the same.

78 CLOSE ON MANN

78

His anger fading to be replaced by a kind of pained wonderment as he stares at the truck ahead.

MANN'S THOUGHT

What is with you anyway? I pass your
stupid rig a couple of times and
you go flying off the deep end. Are
you nuts or something?

He nods tensely

MANN'S THOUGHT

No other explanation.

He grimaces at the fumes again.

MANN

Those fumes. Could die from them.

He lets up on the accelerator pedal.

79 POINT OF VIEW SHOT - TRUCK

79

Moving ahead as Mann slows down.

MANN'S THOUGHT

I'm never gonna make that
appointment.

(X)

80 CLOSE ON MANN

80

MANN'S THOUGHT

(irritably)

Where are the police around here
anyway?

He makes a scoffing noise.

CONTINUED

80 CONTINUED

80

MANN'S THOUGHT

What police?
(beat)

Here in the boondocks? They probably have a Sheriff on horseback.

MANN

(an aggravated imitation of this 'Sheriff')

Well, I guess it's time to saddle up and check out that new fangled highway -- ain't been out there for a month or two.

(X)

He starts to smile, then gets a startled look on his face as the car begins to bounce. He looks at the highway.

81 POINT OF VIEW SHOT - HIGHWAY AHEAD

81

The paving consists of pitted slabs with gaps between them.

82 CLOSE ON MANN

82

Looking toward the truck and trailer.

83 POINT OF VIEW SHOT - TRUCK AND TRAILER

83

Jolting up and down.

MANN'S VOICE

I hope it shakes your brains loose.
(beat)

If you have any.

84 CLOSE ON MANN

84

Face set against the jarring impacts as he drives. After awhile, the jarring stops. Shortly thereafter, Mann sees something ahead that makes him smile with satisfaction.

MANN

Ah.

(pauses; more loudly)

Ah.

85 POINT OF VIEW SHOT - TRUCK AND TRAILER

85

Almost to the base of a long, steep hill.

- 86 CLOSE ON MANN 86
His smile of satisfaction disappearing as he glances at the dashboard clock. He makes a worried sound.
- 87 INSERT - DASHBOARD 87
The time is 12:13.
MANN' VOICE
I've gotta move.
- 88 INT. CAR - INSERT - DASHBOARD CLOCK 88
The time now 12:21.
- 89 HELICOPTOR SHOT - TRUCK AND TRAILER AND CAR 89
Moving up the steep, curving grade, the truck's motor grinding noisily, Mann's car about thirty yards behind.
- 90 INT. CAR - CLOSE ON MANN 90
Looking ahead for an appropriate place to pass.
- 91 POINT OF VIEW SHOT - TRUCK AND TRAILER 91
Moving slowly up the grade.
- 92 MANN 92
Poised and ready for his chance; trying to ignore the fumes which are setting his stomach on edge. Finally he sees what he's looking for.
- 93 POINT OF VIEW SHOT - TRUCK AND TRAILER AND GRADE AHEAD 93
The highway beginning to curve to the left. No approaching cars in sight. Camera zooms in on a turnout for the other lane. (X)
- 94 CLOSE ON MANN 94
Flooring the accelerator pedal, he shoots into the opposite lane.

95 ANGLE PASS MANN - TOWARD TRUCK

95

The slow moving truck begins to angle out in front of him. Mann keeps steering toward the left. By the time he is past the trailer, he runs out of paving and his car speeds onto the dirt turnoff, camera drawing around to his left to keep the truck and trailer in view. Clouds of dust start billowing around the car, obscuring the truck from sight.

MANN

(tightly)

Look out. Look out.

96 MOVING SHOT - CAR

96

Camera pulling ahead of it as it rakes across the turnoff, tires buzzing and crackling on the dirt, then shoots back onto the highway before the turnout stops. The truck cannot be seen through the dust.

97 INT. CAR - MANN

97

A look of elation on his face. He glances at the rear view mirror and a barking laugh erupts in his throat.

98 POINT OF VIEW SHOT - REAR VIEW MIRROR

98

The truck and trailer just emerging from the swirling clouds of dust.

MANN'S VOICE

(fiercely)

How do you like the smell of something rotten in your nose for a change?!

(X)

99 MANN

99

Face hard with savage glee, he pounds out the rhythm of "Shave and a haircut, two bits" on the horn.

MANN

That for you, Jack! Haah!

He chuckles to himself, starts cranking down the window.

100 HELICOPTOR SHOT - CAR

100

As it sweeps across the summit of the hill and starts down a long, curving grade toward another valley.

101 INT. CAR - MANN

101

Turning on the radio and twisting the knob until he finds a jolting rock music number, he starts to beat time with it on the steering wheel rim, a look of spiteful pleasure on his face. The view ahead begins to please him.

MANN

The scenic route, man.

102 POINT OF VIEW SHOT - THE VIEW AHEAD

102

A striking vista: sunlit hills and desert. O.s. we hear the rock music. Abruptly, it stops, we hear the sound of stations being bypassed on the radio dial, then a station settled on which is playing soft, pleasant music.

103 MANN

103

Straightening up and settling back against the seat, looking through the windshield at the view; calming down. The wind ruffles his hair again.

MANN

Pretty.

104 ANGLE PAST MANN - TOWARD THE VALLEY AHEAD

104

Mann hums with the radio music, the car passes a boulder with the word Comets painted crudely on it.

MANN

(blithely)

And who, pray tell, are the Comets?

He starts to whistle with the music. The car passes another sign: Chuck's Cafe -- 7 Miles Ahead.

MANN

No thanks, Chuck. If you don't mind, I'll just keep moving; time's definitely awasting.

105 ANGLE ON HIGHWAY - MANN'S CAR

105

As it speeds away from camera and disappears around a gradual curve. Camera holds. It is still for several moments. Then, faintly, in the distance behind camera, we hear the approaching sound of the truck motor.

106 INT. CAR - ANGLE PAST MANN

106

The downgrade of the highway visible behind him through the rear window. After awhile, the truck appears, closing in on Mann's car. Mann fails to notice it at first. The truck comes closer. Mann continues whistling with the radio music. The massive truck looms in the b.g., getting very near. Mann hums and taps the steering wheel. Finally, the sound of the truck's motor reaches him and he glances at the rear view mirror. Instantly, his face reflects his stunned reaction.

MANN

(feebly)

He's crazy.

(X)

Swallowing, he presses down on the accelerator pedal and his car begins to pick up speed.

107 MOVING SHOT - CAR AND TRUCK AND TRAILER

107

Moving down the widely curving slope at increasing speeds. The car pulls ahead, then the truck goes faster, closing the gap.

108 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER

108

Mann's face stiffened as he speeds down the slope. He glances at the rear view mirror, looks back down. The truck is gaining on him steadily. He depresses the accelerator pedal further, starts to pull ahead again.

109 MOVING SHOT - CAR AND TRUCK AND TRAILER

109

Moving into a gradual, right-hand curve.

110 INT. CAR - MANN

110

Leaning to the right, he brakes a little and the truck begins to gain on him again. Emerging from the curve, he looks at the rear view mirror, makes a sound of apprehension. He jars his foot down on the pedal and his car leaps forward.

111 SIDE SHOT - CAR AND TRUCK AND TRAILER

111

As first one, then the other, shoots into frame, camera panning quickly to follow their movement. Now the grade ahead runs straight down several miles to the valley.

- 112 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 112
Picking up speed as they start down the final stretch of grade. The truck closes in. The car goes faster, widening the gap. The truck goes faster, closing it. The car goes faster, then the truck again.
- 113 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 113
He glances at the rear view mirror, makes a faint noise in his throat, looks down and presses in the accelerator pedal even more, starts to pull away from the truck. It picks up speed and starts to close in once more. Mann glances at the speedometer; reacts.
- 114 INSERT - SPEEDOMETER 114
Reaching 83 miles per hour.
- 115 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 115
Hurtling down the slope, the truck shortening the distance between them.
- 116 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 116
The truck so close now that its huge, square radiator grill is starting to fill the back window. Mann glances at the rear view mirror, makes a whimpering sound and looks down, pressing in the accelerator pedal more. The car pulls forward, widening the distance.
- 117 MOVING SHOT - CAR AND TRUCK AND TRAILER 117
Camera pulling ahead of them in the opposite lane as they bullet down the slope, the truck motor howling as it starts to close in once again.
- 118 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 118
Its square front coming closer and closer. Mann glances at the rear view mirror, looks down, teeth clenched. He gazes at the highway ahead with desperation. His face reflects the sudden burst of hope he gets, seeing what's ahead.

- 119 POINT OF VIEW SHOT - TURNOFF 119
About a quarter of a mile distant.
- 120 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 120
Mann braces himself to try the turnoff.
- 121 ANGLE FROM TURNOFF - TOWARD HIGHWAY 121
The car and truck approaching at speeds of 90 miles an hour.
Mann's car starts edging over, then, as it reaches the turnoff,
camera zooms in on the windshield.
- 122 INT. CAR - CLOSE ON MANN 122
MANN'S THOUGHT
Don't! You'll turn over! (X)
- 123 ANGLE FROM TURNOFF - TOWARD HIGHWAY 123
Camera shooting toward the valley now. Mann's car roars off,
pursued at close range by the truck and trailer.
- 124 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRIALER 124
The truck so close now that only the lower portion of its front
is visible through the rear window. Mann glances up at the
rear view mirror, makes a panicky sound. He presses down on (X)
the accelerator pedal, pulls ahead again, glances at the
speedometer, makes a sound of agonized foreboding.
- 125 INSERT - SPEEDOMETER 125
Registering 94 miles an hour.
- 126 MOVING SHOT - CAR AND TRUCK AND TRAILER 126
Descending the slope which is beginning to level now.

127 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 127

Mann glances at the rear view mirror again. Seeing how close the truck is causes blind fury to lance through his fear and he begins to honk his horn with frightened rage. This only causes the truck driver to close the distance between them even more. Mann glances at the rear view mirror and his expression collapses.

MANN'S THOUGHT

(dazed)

He's gonna kill me.

Teeth set against the rise of incapacitating panic, he presses down on the accelerator even more and pulls ahead.

128 HELICOPTER SHOT - CAR AND TRUCK 128

The pursuit continuing down the slope. Retaining the two vehicles in frame, the camera slowly draws around until we see the valley ahead. In the distance is a low building surrounded by open ground, two trucks, one large, one a pick-up, and two cars parked in front of it. Mann's car reaches the base of the slope.

129 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 129

Mann looking ahead with desperate resolve.

130 POINT OF VIEW SHOT - BUILDING 130

A sign above it reading: Chuck's Cafe. The car comes closer to it.

131 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 131

Bracing himself, Mann accelerates and starts to pull away from the truck, looking ahead tensely.

132 POINT OF VIEW SHOT - CAFE AND GROUNDS 132

Very close now. We see a pair of gas pumps about 25 feet in front of the cafe.

133 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 133

A moment; two. Suddenly, Mann starts to brake and swerve to the right.

- 134 MOVING SHOT - CAR AND TRUCK AND TRAILER 134
Camera pulling into the area around the cafe as Mann's car rakes across the open ground. Immediately, it starts to fishtail.
- 135 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY 135
Showing the truck and trailer shooting by on the highway as Mann attempts to keep his car under control.
- 136 MOVING SHOT - CAR 136
Its rear end lashing from side to side, spewing dirt and raising clouds of dust. As it passes the gas pumps, the fishtailing movement starts to become a careening skid.
- 137 INT. CAR - MANN 137
Face distorting.
- MANN'S THOUGHT
Steer with it!
- He steers into the skid, braking as much as he can.
- 138 MOVING SHOT - CAR 138
Straightening out a little, heading toward the left side of the cafe. It almost sideswipes one of the parked cars as it skids by it.
- 139 INT. CAR - MANN 139
The trucks, cars and cafe flying by outside. He manages to straighten out the car a little more and presses on the brake pedal.
- 140 MOVING SHOT - CAR 140
slowing down as it leaves the cafe behind.
- 141 INT. CAR - MANN 141
reacting as he sees what's dead ahead. He presses the brake pedal in further.

- 142 POINT OF VIEW SHOT - BARBED WIRE FENCE 142
Separating the open area around the cafe from the desert.
- 143 CLOSE ON MANN'S FOOT 143
pressing in further on the brake pedal.
- 144 ANGLE PAST MANN - TOWARD FENCE 144
The car is almost to it now.
- 145 UP ANGLE ON MANN 145
as he drives the brake pedal to the floor.
- 146 MOVING SHOT -- CAR 146
Camera pulling ahead of it as its rear end brakes to the right and it spins half around, sheering sideways to a halt in a cloud of dust as the camera passes over the barbed wire fence and stops.
- 147 INT. CAR - MANN 147
Flung against the harness strap, his neck wrenched by the sudden stop. He cries out dully and reaches up with his left hand to clasp at the back of his neck, grimacing with pain. He makes faint noises in his throat, eyes closed, body slumped. Camera holds, everything totally motionless.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

148 INT. CAR - MANN

148

The only sound that of his erratic breathing. He presses his right hand over his heart, making a sound of reaction to its heavy beat.

MANN'S THOUGHT

Oh, wow, it's pounding.
(pause)

(X)

No wonder.

He rubs at his neck, hissing. O.S. footsteps make him open his eyes abruptly and look around so fast that he hisses again at the new pain in his neck.

149 ANOTHER ANGLE - INCLUDING OLD MAN

149

In overalls and yellow flannel shirt, a hat on his head, a toothpick protruding from the side of his mouth. In the b.g. near the cafe, several men stand, looking curiously toward the car.

OLD MAN

You all right, mister?

MANN

(swallowing)

Except for my neck.

OLD MAN

Got y'self a whiplash prob'ly.

Mann grunts. The old man looks toward the others.

OLD MAN

He's all right!

The men remain watching.

OLD MAN

What happened?

MANN

Truck driver tried to kill me.

OLD MAN

Kill ya?

(beat; awed)

Go on.

CONTINUED

149 CONTINUED

149

MANN

Chased me down the hill at more than ninety miles an hour.

OLD MAN

Yeah, I saw 'im flyin' by.

(beat)

Tried to kill ya.

He whistles softly as Mann nods, then, wincing, has to stop. He rubs his neck.

OLD MAN

Sure looks like ya got y'self a whiplash all right.

(pause)

Anything I can do for ya?

MANN

No, thank you.

OLD MAN

(nodding)

Okay.

In the b.g. one of the men goes back into the cafe. Another starts approaching. The old man looks at Mann in silence for a few moments.

OLD MAN

Tried to kill ya.

He grunts, mightily impressed by this. Mann nods a little.

OLD MAN

He must be crazy.

MANN

(grimly)

I know he's crazy.

The old man chuckles briefly and without humor.

OLD MAN

Ought t'be arrested.

MANN

You said it.

OLD MAN

(nods; pause)

Well, you take it easy now.

MANN

Thank you.

CONTINUED

149 CONTINUED - 2

149

The old man turns away and starts back toward the cafe. Seeing the approaching man, he speaks.

OLD MAN

He's all right. Got hisself a little whiplash, that's all.

The other man waits for him and they both start back toward the cafe, the second man questioning the old man. Mann slowly releases the harness strap and, pulling his key ring free from the dashboard, opens the door.

150 ANGLE ON CAR - MANN

150

His legs give as he stands and, making a startled noise, he grabs the door to keep them from buckling.

MANN

Wow. (whistles softly)
What an experience.

(X)

After a few moments, he closes the door and starts toward the cafe, dropping the key ring into his right trouser pocket. He rubs at the back of his neck as he walks, camera panning to follow his movement, then stopping. He moves away from camera, having difficulty with his legs.

151 MOVING SHOT - MANN

151

Looking washed out as he moves toward the cafe, rubbing the back of his neck.

MANN'S THOUGHT

I'll never make that appointment now.

(pause)

Oh, what's the difference.

(X)

152 ANGLE PAST CORNER OF CAFE - TOWARD MANN

152

Camera draws around as he turns the corner. He glances aside as a car motor starts o.s.

153 MOVING SHOT - ANGLE PAST MANN - TOWARD OLD MAN'S CAR

153

As his battered coupe pulls away, the old man taps the back of his neck with one finger as though to remind Mann that he probably has a whiplash. Mann raises his right hand in a returned gesture, then looks toward the cafe, frowning as he sees a sign in the window.

- 154 MOVING SHOT - SIGN - MANN'S POINT OF VIEW 154
The sign reads TRUCKERS WELCOME.
- 155 MOVING SHOT - MANN 155
Making a shuddery repelled sound; looking away from the sign.
- 156 INT. CAFE - ANGLE ON DOOR 156
O.s., the sound of juke box music playing, a murmur of voices.
Mann comes in and heads back for the washroom, looking straight
ahead, camera pulling close ahead of him.

VOICE

(Owner's)

What happened out there, mister?

MANN

In a minute.

He does not look to either side, feeling awkward, sure that everyone is looking at him. We do not get a clear view of anyone, the camera pulling ahead of Mann too closely. Reaching the rear of the cafe, he walks along a narrow hallway, then turns left. Camera pans, then stops as Mann opens a door and goes into the Men's room. The door shuts and we see the sign GENTS on the door.

- 157 INT. MEN'S ROOM 157
Small and dingy. Moving to the sink, Mann twists the right hand faucet and leans over to cup cold water in his palms, hissing at the pain it causes in his neck. He splashes water in his face for several moments before straightening up. The only sounds are those of the running water and the juke box music pulsing faintly o.s. Mann tugs down several paper towels from their dispenser and pats them against his dripping face. He twists his head around gingerly, experimentally, wincing.

MANN'S THOUGHT

Take a couple of aspirins.

Dropping the paper towels into a wastebasket, he regards his reflection in the wall mirror above the sink.

MANN

Still among the living, I see.

Swallowing, he removes a metal comb from his back trouser pocket and begins to neaten his hair, grimacing slightly at the pain his movements cause in his neck.

CONTINUED

157 CONTINUED

MANN'S THOUGHT

You never know.

(pause)

You just never know.

(beat)

You just go along figuring some things don't change. Ever. Like being able to drive on a public highway without somebody trying to murder you.

He finishes with his hair and starts to wash his hands.

MANN'S THOUGHT

Then one stupid thing happens -- twenty, twenty-five minutes out of your whole life -- and all the ropes that kept you hanging in there get cut loose.

He pulls down more paper towels and starts to dry his hands, looking at his reflection again.

MANN'S THOUGHT

And it's like there you are -- right back in the jungle again.

158

INT. NARROW HALLWAY - ANGLE ON DOOR TO MEN'S ROOM

158

After several moments, Mann opens the door and comes out. As he reaches close f. g. camera starts to pull ahead of him. He moves into the cafe and turns to the right, sighing heavily.

MANN'S THOUGHT

All right, boy, it was a nightmare but it's over now.

Camera draws around, then stops as he sits in the back booth and picks up a menu from its rack, opens it and starts to look at it.

OWNER'S VOICE

You all right?

He looks toward the counter.

159

ANGLE PAST MANN - TOWARD COUNTER

159

The owner, wearing a wrinkled, soiled apron over his clothes, is looking over from the stove near the rear of the counter. He is the only man we see.

CONTINUED

159 CONTINUED

159

MANN

(not wanting to talk)

Fine; thank you.

OWNER

What happened out there?

MANN

Oh. Just a little...complication,
you might say.

OWNER

Oh?

160 ANGLE ON MANN

160

looking back at the menu to prevent further conversation

MAN'S VOICE

(gibing)

Looked like a big complication to me.

General laughter. Mann does not raise his eyes.

MANN'S THOUGHT

And how about minding your own
business.

(pause)

Book a nice hotel room, when I get
there, order me a bottle of something
expensive; soak my poor abused neck
in a hot bath ---He starts to look up toward the front of the cafe, ready to
order.

MANN'S THOUGHT

(finishing)

-- and forget the whole thing.

Instantly, his breath stops as he gapes in shock toward the
front window of the cafe.

161 POINT OF VIEW SHOT - FRONT WINDOW

161

Camera zooms in on the window. The truck and trailer are parked
in front, cutting off the view of the two gas pumps.

162 CLOSE ON MANN

162

Staring at the truck in unbelieving shock.

MANN'S THOUGHT

It isn't true.

(pause)

He won.

(with mounting
anger and fear)

MANN'S THOUGHT

He had the whole highway to
himself! Why did he have to come
back?!

(X)

His lips begin to tremble and he presses them together. Suddenly he stiffens, looking at the customers in the cafe.

163 POINT OF VIEW SHOT - CUSTOMERS

163

Five men in all, three along the counter, two in booths near the front. Two at the counter are chatting with the waitress. The third is near the front.

164 CLOSE ON MANN

164

Looking at the man tensely.

165 POINT OF VIEW SHOT - MAN

165

His pants and shoes similar to those we saw earlier.

166 CLOSE ON MANN

166

Staring at the man. After several moments, he glances at the two men in the booths just to make certain. His features tense.

167 POINT OF VIEW SHOT - MAN IN FRONT BOOTH

167

His back to camera, his left leg sticking out in view. Camera zooms in on it. It is also garbed in similar pants and the foot has a shoe on it which might well be the one we saw earlier.

168 CLOSE ON MANN

168

looking ill. His gaze shifts from one man to the other, stops at the man at the counter.

169 ANGLE PAST MANN - TOWARD MAN AT COUNTER

169

The man is turning his head to look toward the back of the cafe. Abruptly, Mann jerks up the menu, cutting off the sight of the man. Camera draws around slowly to show him staring sightlessly at the menu, his expression one of mounting torment.

MANN'S THOUGHT

Why didn't I look at faces when I came in? Now there's no way of knowing which one it is.

He twitches as the waitress speaks o.s.

WAITRESS

(not too genial)

You ready t'order?

170 TWO SHOT - MANN AND WAITRESS

170

Mann looking at her blankly before answering.

MANN

Uh...yes, I-I'll have a --
(looking at the
menu)

A...ham on rye and -- a bottle of
beer, please.

She turns away. The juke box music stops.

MANN

(a little too
loudly)

And do you have ---?

He breaks off as she stops and looks across her shoulder at him. He tries to smile.

MANN

Do you have any aspirin?

She grunts and moves out of frame, Mann watches her go, then glances uneasily toward the man at the counter, looks down at the table, drawing in tremulous breath. He swallows. Abruptly, he attempts to put the menu back in its rack. He cannot manage it and finally drops it on the table, drawing in another strained breath. He clasps his hands on the table, staring at them. Juke box music starts again, a driving jazz piece.

171 INSERT - MANN'S CLASPED HANDS 171
Trembling slightly.

172 MANN 172
as he presses his lips together, angry at himself now.
Camera moves in very slowly on his face.

MANN'S THOUGHT

Now wait a minute.

(beat)

All right, he's in here. That
doesn't automatically mean he
intends to continue his...attack.

He looks at his wristwatch. The evidence it gives him helps
his rationale.

MANN'S THOUGHT

It is lunchtime.

(beat)

And Chuck's cafe may be the only
place to eat for miles around.

He clasps his hands on the table again, trying hard to believe
himself.

MANN'S THOUGHT

He probably eats here all the time.
He was just moving too fast before;
he had to slow down, turn around,
that's all.

(pause; weakening)

That's all.

He cannot retain the flimsy conviction. His expression shows
it.

MANN'S THOUGHT

(miserably)

Why didn't I leave when I saw his
truck outside? Then I'd know what
he intends to do.

(pause; with increasing
speed)

What if he followed me out though?
-- started after me again? I'd be
right back where I started. Even if
I got a lead, he'd overtake me soon
enough. My car's just not that
powerful -- and I doubt it's in
me to drive 80 and 90 miles an hour.

(X)

CONTINUED

172 CONTINUED

MANN'S THOUGHT (Cont'd)

As soon as I stopped concentrating,
I'd go back to 55 like I always do.
It's a habit, I can't help it. He'd
just ---

His thought voice breaks off and he jams his lips out
together, face in extreme close up now. Camera stops and
holds.

MANN'S THOUGHT

Take it easy!

The spasm of mindless dread passes after awhile and he looks
toward the man again.

MANN'S THOUGHT

Maybe I should try to make some kind
of contact.

(X)

173 POINT OF VIEW SHOT - MAN AT COUNTER

173

We hear Mann's footsteps approaching him.

MANN'S VOICE

Look mister, I'm sorry I irritated
you. Let me buy you a beer and get
this thing straightened out, hunh?

Camera pans to the man in the booth and we hear Mann's footsteps
again.

MANN'S VOICE

Look; mister, I'm sorry I irritated
you. Let me ---

174 BACK TO MANN

174

A hopeless look on his face.

MANN'S THOUGHT

No.

(beat)

If he is letting the whole thing
drop, that would only get him angry
again...whichever one it is.

(agonized fury)

Which one!

(X)

He averts his eyes, stares at the table, drained by indecision; (X)
starts as the waitress enters frame and sets down the sandwich
and the bottle of beer, a small tin of aspirin tablets.

CONTINUED

174 CONTINUED

174

WAITRESS

Anything else?

MANN

Uh...no; no, thank you.

He opens the tin of aspirin and takes out two tablets as the waitress makes out the check and tosses it on the table, turns away. Mann glances up at her.

MANN'S THOUGHT

(irritably)

What's with you?...I just snubbed your boss? Your husband? Your boy friend?...or does aspirin tag me a sissy in this place.

(X)

He washes down the tablets with a swallow of beer. Setting down the sweaty bottle, he takes a bite of the sandwich, grimaces.

MANN'S THOUGHT

When did you buy this bread, last Christmas?

He chews doggedly, finally draws a piece of leathery ham from between his teeth and looks at it distastefully.

MANN (SOTTO VOCE)

And what shoe did this come off?

He sighs and takes another bite of the sandwich. Chewing, he looks to one side.

175 ANGLE PAST WALL PAY TELEPHONE - TOWARD MANN

175

He does not make anything of it at first. Then his eyes focus on the telephone.

MANN'S THOUGHT

What if I called the local police?
Told them what was happening?

Camera starts to move in on him.

MANN'S THOUGHT

Then, I'd have to stay here, lose more time.

(beat)

What if that guy stayed too? Actually talked to the police? Naturally, he'd deny everything. I have no proof; I'm sure none of these people would back me up. The cops would probably

(X)

CONTINUED

- 175 CONTINUED 175
- MANN'S THOUGHT (Cont'd)
- believe him. Then, after they were gone, he'd take it out on me again, only worse.
- He is in close shot now, the torment evident on his face. Abruptly, he puts the sandwich on the plate and pushes the plate away from himself, drawing in a shuddering breath.
- MANN'S THOUGHT
(a cry for help)
- What am I gonna do?
- Several moments pass. Abruptly, then, his gaze leaps toward the front of the counter.
- 176 POINT OF VIEW SHOT - MAN AT COUNTER 176
- getting up and moving toward the cash register.
- 177 CLOSE ON MANN 177
- watching tensely.
- 178 POINT OF VIEW SHOT - MAN 178
- stopping at the cash register and setting down the check, reaching into his pants pocket.
- 179 MANN 179
- watching.
- 180 POINT OF VIEW SHOT - MAN AND WAITRESS 180
- The man taking two crumpled dollar bills from the pocket of his pants and tossing them onto the glass case. The waitress picks them up.
- 181 MANN 181
- watching; tension building.
- 182 POINT OF VIEW SHOT - MAN AND WAITRESS 182
- The waitress gives the man his change and, taking a toothpick from its dispenser, the man turns for the door, sticking the change into his pants pocket.

- 183 CLOSE ON MANN 183
watching; waiting; sitting woodenly, his face a mask.
- 184 POINT OF VIEW SHOT - MAN 184
going outside, he moves out of sight.
- 185 MANN 185
waiting, statue-like. Suddenly, he reacts.
- 186 POINT OF VIEW SHOT - FRONT WINDOW 186
Camera moves in quickly on the window as the man drives by outside in the pick-up truck.
- 187 CLOSE ON MANN 187
The juke box music reaches a howling, pounding crescendo of jazz, then stops. In the sudden, deathly silence, Mann's gaze jumps to the man in the front booth.
- 188 POINT OF VIEW SHOT - MAN IN FRONT BOOTH 188
his back to camera as he eats. He leans over and puts a coin in the juke box selector.
- 189 MANN 189
staring at the man. He twitches as juke box music starts with a crashing chord, the same jazz piece again. Swallowing, he draws a breath, eyes fixed on the man.
- 190 POINT OF VIEW SHOT - MAN IN FRONT BOOTH 190
Camera holds on him.
- 191 MANN 191
Tension mounting visibly on his face and in his posture. Camera moves in slowly on his face until it fills the screen. Suddenly, he jars to his feet, camera pulling away to show him grabbing up the check and moving toward the front of the cafe, looking at the man.

- 192 POINT OF VIEW SHOT - MAN 192
Camera approaching him.
- 193 MOVING SHOT - CLOSE ON MANN 193
moving resolutely toward the front booth. His mouth tightens as he notices the man's left hand.
- 194 POINT OF VIEW SHOT - MAN 194
Camera moves in on his left hand holding a sandwich. It is square and darkly tanned with large veins knotted on its surface.
- 195 CLOSE ON MANN 195
as he stops beside the table, glaring down at the man with a combination of fear and hatred.
- 196 POINT OF VIEW SHOT - MAN 196
eating his sandwich stolidly.
- 197 UP ANGLE ON MANN 197
gazing down at the man.
- 198 POINT OF VIEW SHOT - MAN 198
turning his head slowly to look up at Mann. Camera withdraws to include Mann, in the b.g., the waitress, owner and two men start to watch as the conversation progresses, pitched above the volume of the juke box music.

MAN

You want somethin'?

MANN

(tightly controlled)

I want you to cut it out.

MAN

What?

MANN

You heard me.

CONTINUED

MAN

Cut what out?

MANN

(voice shaking)

Let's not play games.

MAN

What the....

(hell are you talking about)

(X)

MANN

(cutting him
off)

I can call the police, you know.

MAN

Police?

MANN

You think I won't? Well, you're
wrong, Mister.(pointing shakily
toward the truck)You can't use that rig of yours
as a murder weapon and think
nobody's going to say a thing
about it. I got news for you.
You're wrong.

He glares at the man, breathing hard, ready to blow. The man glances toward the people in the b.g., grins a little, then looks back at Mann.

MAN

(contemptuously)

Man, you need help.

It all explodes in Mann and, with a maddened look, he slaps the sandwich from the man's hand.

MANN

Don't tell me I need help, you
lousy --!

He breaks off startledly as the man lunges up at him, suddenly enraged. They grapple for a moment, then the man drives a short right to Mann's stomach. Mann doubles over, clutching at his stomach, his face gone blank. The man delivers a wild haymaker with his left, hits Mann on the shoulder and knocks him against the table of the booth. The owner starts to run around the counter angrily.

CONTINUED

198 CONTINUED - 2

198

OWNER

Hey! Hey!

199 REVERSE SHOT - TOWARD WALL

199

The man grabs Mann by the left arm and jerks him back on his feet.

MAN

(viciously)

Who d'ya think you are knockin' my san'wich out o' my hand!

OWNER

You wanna fight, go on outside!

MAN

Damn right I wanna fight! I wanna knock this creep's head off!

OWNER

Y'already hit him twice! What more d'ya want?

MAN

I wanna --!

OWNER

(cutting him off)

Can't ya' see he's sick? He can't fight no one!

The man glares at Mann, slowly regaining control of himself.

MAN

Creep comes up and knocks my san'wich out o' my hand.

OWNER

(trying to settle things)

Come on, I'll make ya' another one.

The man makes a sound of angry resistance but allows the owner to turn him away. The juke box music stops.

OWNER

(to Mann)

Why don't you get out o' here?

Mann cannot respond, holding both hands pressed against his stomach. The owner and the man move out of frame and

CONTINUED

199 CONTINUED

199

camera moves in on Mann. He closes his eyes, wincing, making a soft, gagging noise. After a few moments, he looks up as the o.s. man speaks.

MAN

Anh, forget it, I don' wanna stay here anyway.

Mann stares at the man, cringing slightly as the man enters frame and snatches his check off the table, turns out of frame again. Mann keeps watching him.

200 POINT OF VIEW SHOT - MAN

200

moving to the cash register.

201 ANGLE PAST MAN - TOWARD MANN

201

Mann watching as the man pays his bill and, turning, moves out of frame. Mann's head starts to turn.

202 CLOSE ON MANN

202

completing the turn of his head to watch the man open the o.s. door and go outside. The door shuts.

203 POINT OF VIEW SHOT - MAN

203

moving out of sight.

204 MANN

204

pushing slowly to his feet and moving to the window, camera moving with him. He stops.

205 POINT OF VIEW SHOT - MAN

205

striding angrily across the ground. The truck and trailer are in b.g. but the man does not seem to be heading for them.

206 EXT. CAFE - ANGLE THROUGH WINDOW - MANN

206

his expression altering as he sees what's happening.

- 207 INT. CAFE - CLOSE ON MANN 207
His expression becoming one of shock.
- 208 POINT OF VIEW SHOT - MAN 208
Getting into the other truck.
- 209 CLOSE ON MANN 209
looking abruptly toward the truck and trailer.
- 210 POINT OF VIEW SHOT - TRUCK AND TRAILER 210
On the other side of the truck, we see the legs of the driver and those of the attendant. Camera zooms in on the pants and nondescript shoes of the driver.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

- 211 EXT. CAFE - ANGLE THROUGH WINDOW - MANN 211
so appalled that he can scarcely register what's happened. O.s., the other truck motor is switched on and, after several moments, the reflection of the truck passes on the window as the man drives it past the cafe and out of sight.
- 212 INT. CAFE - CLOSE ON MANN 212
staring out the window. After several moments, he turns away and moves to the booth, camera drawing around to show the others in b.g., looking at him. He stops and stares at the o.s. wall with dazed, unblinking eyes. Seconds pass. Suddenly, he jerks his head around as he hears the sound of the truck motor being turned on.
- 213 POINT OF VIEW SHOT - TRUCK AND TRAILER 213
slowly starting to roll away from the gas pumps.
- 214 CLOSE ON MANN 214
watching it, stunned. Suddenly, it all erupts inside of him again and he lunges for the door, camera drawing around to follow his movement. The owner calls out as Mann jerks open the door.
- OWNER
Hey!
- 215 EXT. CAFE - ANGLE ON DOOR 215
as Mann runs out and races toward the truck, his expression half mad. In the cafe, the owner rushes after him. Camera starts to pull ahead of Mann.
- 216 POINT OF VIEW SHOT - TRUCK 216
The driver shifts gears and it travels faster toward the highway.

217 MOVING SHOT - MANN

217

chasing the truck with a sense of martyred outrage. In b.g., the owner of the cafe runs after him. Mann reaches the rear of the trailer, starts along its side, shouting, his voice unheard because of the grinding volume of the truck's motor.

MANN

Don't you run away from me, you spineless fink. You wanna fight, let's fight like men! Don't hide inside that crummy truck, you dirty, stinking....

(X)

The truck begins outdistancing him. His shouting becomes audible.

(X)

MANN

Stop, damnit! Stop!

(X)

Gradually, the truck pulls out of frame and Mann stops running, stands there, panting, staring after it.

218 ANGLE PAST MANN - TOWARD TRUCK

218

as it moves onto the highway, picking up speed. The owner runs into frame and stops.

OWNER

(breathlessly)
What d'ya think you're doin',
Mister?

Mann looks at him, then back at the truck.

OWNER

I'm talkin' t'ya, Mister!

MANN

(overlapping on
'talkin'; savagely)
Nothing! I'm doing nothing!

He looks back toward the truck. The owner gazes at him, perplexed by his behavior. The truck recedes down the highway, moves around a distant hill and disappears. Mann shudders. He sucks in trembling breath.

219 INT. CAFE - CLOSE ON WALL PAY TELEPHONE

219

as Mann's hand slips quarters and dimes into the slots, then pulls out of frame. Camera withdraws to show him standing by the telephone, the receiver at his ear and lips. After several moments, someone answers on the other end of the line.

CONTINUED

219 CONTINUED

MANN

Mr. Forbes, please. David Mann calling.

(listens)

Oh, I see. Could I leave a message then?

(listens)

I had a three-thirty appointment with Mr. Forbes. Would you tell him I've had some car trouble and won't be able to make it.

(listens)

How long is he in the office after lunch?

(listens)

I should be there before then. Would you tell him I'll phone as soon as I arrive?

(listens)

Thank you.

(X)

Hanging up, he turns toward the front of the cafe.

220 ANGLE FROM FRONT OF CAFE

220

Mann removes a money clip from his trouser pocket, takes two dollar bills from it, and, stopping by the register, sets them on the glass case with the check. The owner takes the money, sticks the check in its register slot and rings up the sale. He takes Mann's change from the register drawer and dumps it on the glass case. Mann picks it up, puts down a quarter.

MANN

(mutedly)

Would you give this to --- ?

He gestures toward the waitress with his head. Without waiting for an answer, he turns for the door.

221 EXT. CAFE - ANGLE ON DOOR

221

As Mann comes out, the people inside begin to discuss what happened. Camera moves with Mann as he turns to the right and walks to the end of the cafe, turns.

222 MOVING SHOT - MANN

222

Camera pulling ahead of him as he walks toward the car.

223 INT. CAR - ANGLE TOWARD CAFE

223

Mann approaching. He reaches the car and gets inside, takes the key ring out of his trouser pocket and inserts the ignition key, then closes his eyes, draws in a long breath through his nostrils and exhales it slowly.

MANN'S THOUGHT

Right; it's over.

Opening his eyes after a few moments, he reaches into the back seat for his suit coat, removes a box of thin cigars from an inside pocket and lights one. Blowing out smoke with a sigh, he switches on the motor, puts the transmission into Reverse and turns left as he backs away from the fence. He brakes, puts the transmission into Drive and turns toward the highway.

MANN'S THOUGHT

I'll take my time.

MANN

Just take my time.

224 ANGLE FROM HIGHWAY - TOWARD CAFE

224

Mann drives his car past the cafe and angles toward the highway, starts to drive past camera.

225 INT. CAR - MANN

225

smoking and trying to relax as he drives.

MANN'S THOUGHT

No need to hurry now. I'll just cruise along at thirty, let that idiot get out of range.

(X)

226 MOVING SHOT - MANN'S CAR

226

moving along the highway at thirty miles an hour. A car comes up behind him, pulls into the opposite lane and passes.

227 INT. CAR - MANN

227

grunting with amusement.

CONTINUED

227 CONTINUED

227

MANN'S THOUGHT

Don't go too fast, buddy or you'll
catch up to the bloody Red Baron.

His expression ceases to be one of amusement as a thought
occurs to him.

MANN'S THOUGHT

Lord, maybe that's how my friend, the
sadist, whiles his time away; picking
on innocent drivers.

(X)

(pause; repelled)

Oh, wow. Is that possible?

He blows out a soft, whistling breath and shakes his head.

228 HELICOPTER SHOT - MANN'S CAR

228

moving along the two-lane highway at thirty miles an hour.

229 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD - LATER

229

He has finished the cigar and is tamping it out in the ash-
tray. The highway ahead curves gradually to the left, dis-
appearing behind a hill.

MANN'S THOUGHT

Well, outside of Crazy Jack, it's
not too bad a day for driving.
Highway nice and empty.

He chuckles.

MANN'S THOUGHT

Maybe everybody stays at home when
Crazy Jack is out.

230 REVERSE ANGLE

230

His car has picked up speed a little and he lets up on the
accelerator pedal.

MANN'S THOUGHT

Easy does it, boy. Thirty miles
an hour, no faster.

(pause)

I'll just take my time.

(pause)

Take my sweet ti ---

His thought voice terminates abruptly as he sees, ahead:

- 231 THE TRUCK AND TRAILER - MANN'S POINT OF VIEW 231
in the distance creeping along the highway at approximately
fifteen miles an hour.
- 232 MANN 232
staring at the truck, half furious, half fearful.
- MANN
(bitterly)
And he'll take his...just waiting
for me.
- He slows down, gaze moving to the right.
- 233 POINT OF VIEW SHOT - GAS STATION 233
about a hundred and fifty yards ahead: old and battered with
some low structures in back, an office shack near the pumps.
- 234 INT. CAR - MANN 234
face hardening as he decides what to do.
- MANN
All right; if that's the way you
want it.
- He speeds up and, reaching the station, turns in beside the
pumps and brakes. He opens the door abruptly.
- 235 EXT. STATION - ANGLE ON CAR 235
Mann gets out of the car, slams the door and starts around
the back of the car, heading for the office. Camera draws
ahead of him.
- MANN
(sotto voce)
That does it, Jack.
- 236 MOVING SHOT - ANGLE PAST MANN - TOWARD OFFICE 236
An Old Lady wearing stained, fingerless gloves, emerges
from the office.

CONTINUED

236 CONTINUED

OLD LADY

Help you, Mister?

Mann gestures toward the office with his head.

MANN

Telephone in there?

OLD LADY

(pointing)

Out in back.

MANN

(changing direction)

Thank you.

OLD LADY

(accusingly)

Somethin' fer yer car?

Mann slows down, looking at her.

MANN

Uh...well, see whatever Ethyl you can get in the tank.

OLD LADY

(mollified)

All right.

She starts for his car, he for the telephone.

MANN

(across his shoulder)

And you might check the radiator hoses.

237 MOVING SHOT - ANGLE PAST MANN - TOWARD OLD LADY

OLD LADY

I'll do that.

(pause)

Take a look at my snakes if y'have time.

Mann glances around in surprise.

MANN

Your --- ?

CONTINUED

- 237 CONTINUED 237
The Old Lady has turned away and doesn't hear. Still walking, Mann looks to his left, reacts.
- 238 MOVING POINT OF VIEW SHOT - THE LOW STRUCTURES 238
Cages, above them a sign which reads SALLY'S SNAKERAMA STATION.
- 239 MOVING SHOT - MANN 239
making a sound of grim amusement.
- MANN
That's all I need.
- 240 ANGLE TOWARD SHACK - MANN 240
approaching. As he reaches f.g. and moves out of frame, camera jerks around so that it points toward the highway ahead. It zooms in on the truck and trailer parked on the shoulder. The driver stands beside it, looking toward the station, too far away to be seen except as a figure obviously watching Mann.
- 241 INT. CAGE - CLOSE ON RATTLESNAKE'S EYE 241
For a moment or two we should believe the eye to be that of the truck driver. Then camera withdraws, revealing the snake, its head reared. O.s., we hear the sound of Mann's passing footsteps.
- 242 MOVING SHOT - ANGLE PAST MANN - TOWARD SNAKE 242
Mann looking at it as he walks by the cage. Inside the cage are a number of snakes, most of them coiled in lethargic heaps, asleep. Mann makes a sound, his smile without humor. Reaching the telephone booth, he goes inside.
- 243 INT. TELEPHONE BOOTH - ANGLE PAST MANN - TOWARD SNAKES 243
muttering to himself as he fumbles in his pocket for change.
- MANN
What a place to put a phone booth.
- He pulls out change and dumps it on the shelf beside the phone.

CONTINUED

243 CONTINUED

MANN

Right beside Snakerama.

He has to smile. Then, groaning softly, he picks up a dime and slips it into its slot, dials the operator.

MANN

(singing softly;
quaveringly)

What a day this has been.

Camera slowly pans as he speaks, stopping when it points toward the highway ahead. The truck is moving.

MANN

Give me the police, please.

(listens)

Whichever is closer.

(listens; reading the
number on the dial)

985-4321.

(X)

He waits. In the distant b.g., the truck has just completed a U-turn and is starting back toward the station.

244 REVERSE ANGLE

244

Mann's back to camera. Waiting, he whistles softly to himself. After several moments, there is an answer on the other end of the line.

MANN

I'd like to report a truck driver.

He listens, talks again.

MANN

A truck driver. He's been endanger-
ing my life. On Highway --
(breaks off)

All right.

He draws in weary breath; exhales.

MANN

(continuing the song
quaveringly)

What a rare mood I'm in.

Faintly now, the sound of the truck motor is heard. Little by little, it grows in volume.

CONTINUED

244 CONTINUED

244

MANN

(enunciating)

I'd like to report a truck driver
who's been endangering my life.

(listens)

David Mann.

(listens)

Yes, two "n's".

(listens)

2490 Eldorado Road.

By now the sound of the approaching truck has gotten quite
loud. Mann starts to turn.

MANN

Center City.

He breaks off, horrified, at what he sees.

245 POINT OF VIEW SHOT - TRUCK AND TRAILER

245

heading straight for the telephone booth.

246 CLOSE ON MANN

246

frozen, gaping at the truck and trailer.

247 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER

247

The truck about twenty yards distant, juggernauting toward
the telephone booth. Abruptly, Mann drops the receiver and
lurches from the booth, turns left and races for his life.

248 UP ANGLE ON MANN

248

as he stumbles, loses balance and pitches to the ground,
breaking the fall with his hands. In the b.g. the truck
smashes the telephone booth off its base, mangling and
flinging it aside.

249 ANGLE TOWARD MANN AND REAR OF TRAILER

249

As the truck driver turns back toward the highway, the
trailer smashes against the cages, breaking them apart.
Mann shoves to his feet, then topples, wincing, as his
ankle gives. Camera zooms in on him as he looks toward
the shattered snake cages.

250 POINT OF VIEW SHOT - CAGES 250

snakes flung out and crawling in all directions, several toward camera.

251 DOWN ANGLE ON MANN 251

He cries out in shock as one of the rattlesnakes flies by him. He struggles to his feet, hissing at the pain in his ankle, starts to run limpingly toward the car. Another rattlesnake slithers toward him. With a revolted sound, Mann changes directions, skirts the snake. Moving camera draws around him, angling up to show, first, the truck and trailer receding down the highway, then the old lady rushing toward Mann, her expression one of angry shock.

OLD LADY

Why'd he do that?

(X)

Mann, too stunned to answer, keeps running for his car, limping painfully. She grabs his arm to stop him.

OLD LADY

Why'd he do that? Why'd he break my cages up?

MANN

(panting; numbly)

Call the police.

He jerks away and runs for his car.

OLD LADY

(shouting after him)

With what?! That phone's the only one I got!

She looks away, grimacing with pain at the sight of her snakes.

OLD LADY

My snakes!

She rushes toward them.

252 ANGLE PAST OPEN HOOD OF CAR - TOWARD MANN 252

In the b.g., the old lady rushes among her snakes, starting to pick them up one by one. Mann slams down the hood and runs around the car, camera panning with him. Yanking open the door, he jars in clumsily behind the steering wheel and, twisting the ignition key, starts the motor. Jerking the

CONTINUED

- 252 CONTINUED 252
transmission shift to Drive, he floors the accelerator pedal.
The tires spin, and the car shoots out of frame.
- 253 MOVING SHOT - MANN'S CAR 253
speeding down the highway.
- 254 INT. CAR - CLOSE ON MANN 254
still in a state of shock from what has just occurred.
Fumbling, he draws the harness strap across his chest and
clips it into place. After awhile, he looks into the rear
view mirror and reacts.
- 255 POINT OF VIEW SHOT - REAR VIEW MIRROR 255
Camera moves in on the reflection of the truck and trailer,
following him again.

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN

256 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 256

Mann presses down on the accelerator pedal and his car surges forward. Then reaction sets in and he shakes his head jerkingly.

MANN

Oh, no.

(drawing in
shaky breath)

Not again.

He looks ahead as his car starts into a curve which turns to the right around a hill.

257 POINT OF VIEW SHOT - HIGHWAY 257

As the car turns the curve, we see an old barn ahead, set back several dozen yards from the highway, a one-lane road beside it.

258 ANGLE PAST MANN - TOWARD REAR OF CAR 258

The truck and trailer hidden from view behind the hill. Mann starts to slow down.

259 ANGLE ACROSS HIGHWAY - TOWARD SIDE ROAD 259

The tires of Mann's car squealing as he turns into the road.

260 ANGLE FROM EDGE OF BARN - TOWARD HIGHWAY 260

Mann turns in and drives behind the barn just before the truck and trailer appear around the curve.

261 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 261

As he bolts to a halt at the other end of the barn, body straining against the harness strap. O.s., we hear the motor of the truck, then the truck and trailer appear, moving down the highway. Mann slumps, rubbing at his neck. Camera draws around him slowly as the truck and trailer move out of sight. He reaches forward and switches off the motor.

MANN'S THOUGHT

Highway's all yours, Jack. I'm not budging for at least an hour.

CONTINUED

261 CONTINUED

He sighs.

MANN'S THOUGHT

Maybe the police'll pull you in by then. Maybe they won't.

MANN

But at least you'll be far away from me.

(beat)

Even at fifteen miles an hour.

He looks at his palms, grimacing at their scraped condition. Taking a handkerchief from his trouser pocket, he begins to wet it with his tongue and clean the dirt stains off his palms. After awhile, he manages a wincing smile. We hear the sound of a telephone ringing. Someone picks up the receiver.

WIFE'S VOICE

Hello?

MANN'S VOICE

Hi, honey. I've arrived.

WIFE'S VOICE

Oh, good. Did you have a nice trip?

Mann makes a sound of pained amusement as he continues cleaning off his palms.

262 HIGH ANGLE LONG SHOT - CAR BESIDE BARN

262

very still. A scene of peace. Somewhere, a bird chirps. Camera holds.

263 INT. CAR - ANGLE ON MANN - TOWARD REAR OF CAR - (FANTASY)

263
(X)

His face a mask of terror. The truck front fills the back window, its motor howling. Mann glances toward the speedometer, reacts.

264 POINT OF VIEW SHOT - SPEEDOMETER - (FANTASY)

264
(X)
(X)

registering 120 miles an hour. Suddenly, the sound of an apocalyptic crash.

map #34111

59
(X)

265
thru
267

OMITTED

265
thru
267

268

INT. CAR - CLOSEUP - MANN

268

as he opens his eyes with a grunt of shock, face wet with perspiration. For several moments, he cannot collect his thoughts and stares ahead blankly. Then he sits up, rubbing his eyes. He looks around sleepily for several seconds before looking at the dashboard clock.

269

POINT OF VIEW SHOT - DASHBOARD CLOCK

269

Ten minutes after two.

MANN'S VOICE

Oh, boy.

270

MANN

270

Yawning, he picks up his handkerchief to dry his face.

MANN'S THOUGHT

I won't be seeing Forbes today,
that's for sure.

He looks at his palms and makes a worried noise.

MANN

Gotta get these cleaned off.

With a sigh, he reaches forward and turns the ignition key. The motor starts. Mann puts the transmission into reverse and twists around to look as he begins to back up.

271

ANGLE ON ONE-LANE ROAD

271

Mann backs his car past the edge of the barn and onto the road, brakes, puts the transmission into Drive and starts back toward the highway, camera panning to follow the car's movement.

272

ANGLE FROM HIGHWAY - TOWARD CAR

272

Mann steers onto the highway and picks up speed, driving past camera.

- 273 INT. CAR - ANGLE PAST MANN - TOWARD REAR OF CAR 273
- MANN'S THOUGHT
And so Electronico's number one
salesman, David Mann, continues on
his merry way. (X)
(pause)
Well, number two or three anyway. (X)
- He manages a sleepy smile, then yawns, groans.
- MANN
What a day.
- He leans forward and turns on the radio, adjusting the volume
so the music plays softly, then straightens up. A few moments
pass. He begins to whistle under his breath, then stops
abruptly, looking stunned, as he sees ahead:
- 274 TRUCK AND TRAILER - MANN'S POINT OF VIEW 274
- pulling off the shoulder and onto the highway several
hundred yards ahead.
- 275 INT. CAR - MANN 275
- Mindless reflex driving his right foot down against the brake
pedal. The car skids to a halt, Mann gaping toward the truck.
- MANN'S THOUGHT
He waited for me.
(pause; aghast)
Waited.
- 276 POINT OF VIEW SHOT - TRUCK AND TRAILER 276
- pulling off the highway ahead and stopping.
- 277 CLOSE ON MANN 277
- staring at the truck and trailer.
- MANN
(stunned)
God help me, he is crazy. (X)
- A sudden horn blast behind makes him twist around, gasping.
- 278 ANGLE ON MANN 27
- as he completes his turn to look back at the highway,
reacting to what he sees.

279 POINT OF VIEW SHOT - STATION WAGON 279
bearing down on him at high speed. Suddenly, it veers off toward the opposite lane.

280 ANGLE PAST MANN - TOWARD STATION WAGON 280
Mann jerks around to watch it hurtle past his car, rear end snapping back and forth, back tires screeching. Camera draws around quickly to follow the movement of the station wagon. As it passes, we see the twisted features of the man inside, his lips moving rapidly as he curses Mann. Camera keeps moving, then stops as we see the station wagon swerving back into the proper lane, horn honking angrily. Mann is still in f.g., watching it. The station wagon passes the truck and moves off.

MANN'S THOUGHT

He can pass the truck.

(beat)

I'm the only one who can't.

(beat)

! The one who's being singled out.

Drawing in a shaking breath, he pulls his car onto the shoulder and stops again, turns off the motor.

MANN'S THOUGHT

Well, I won't play, Charlie.

(pause; bitterly)

We can sit here for a week.

281 CLOSE ON MANN 281
looking at the truck, anger starting to build in him again. He snaps off the radio, straightens up.

MANN

(muttering)

And still no police?

(pause; looking around)

What is this, the forgotten highway?

He winces, starts to rub his neck. After awhile, he stops and lowers his arm, stares at the truck.

MANN'S THOUGHT

Now what?

282 POINT OF VIEW SHOT - TRUCK AND TRAILER 282
parked on the shoulder ahead.

CONTINUED

- 282 CONTINUED 282
- MANN'S THOUGHT
- If I get out and try to walk to him,
he'll only pull away and park a
little farther down the highway...he
doesn't want talk -- he wants torture. (X)
- 283 CLOSE ON MANN 283
- MANN'S THOUGHT
- (with mounting
fury)
- He isn't going to let it go.
(pause)
- He's-just-not-going-to-let-it-go. (X)
- On a sudden, angry impulse, he turns on the motor, snaps the transmission into Drive and stamps down on the accelerator pedal.
- 284 ANGLE ON REAR OF CAR 284
- The tires spin sizzingly on the shoulder, shooting up dirt, then the car jolts forward onto the highway, moving away from camera toward the distant trunk and trailer.
- 285 CLOSE ON MANN 285
- Face going rigid as he sees what the truck driver is doing.
- 286 POINT OF VIEW SHOT - TRUCK AND TRAILER 286
- Starting to pull off the shoulder.
- 287 CLOSE ON MANN 287
- Enraged, he floors the pedal.
- 288 ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 288
- It is apparent that Mann cannot make it, that the truck will block his way if he continues.
- 289 CLOSEUP - MANN 289
- MANN'S THOUGHT
- No!
- He brakes, slows down, then turns in toward the shoulder again.

- 290 ANGLE FROM SHOULDER 290
 Mann's car heading for camera, the windshield stopping in close f.g. Mann looks toward the truck with hatred.
- 291 POINT OF VIEW SHOT - TRUCK AND TRAILER 291
 Pulling off the highway onto the shoulder again; stopping.
- 292 ANGLE THROUGH WINDSHIELD 292
 Mann's words unheard as he curses at the truck driver.
- MANN
 You maniac, you dirty --- (X)
- 293 INT. CAR - CLOSE ON MANN 293
 Voice trembling as he finishes his sentence.
- MANN
 I'd like to kill you.
- His motor is still running, the transmission in neutral. He switches it off and draws in shaking breath, exhales it raggedly.
- MANN'S THOUGHT
Now what?
 (beat)
 Turn around and head back east until I reach a cut-off that'll take me there by another route? (X)
 (beat)
 How do I know he wouldn't follow me even then? He probably would.
- His cheeks twitch as he bites his lips together.
- MANN'S THOUGHT
 No! I'm not going to turn around!
 I'm not!
 (pause; shakily)
 Why is he doing this? Does he know who I am? Did I do something to him once without even knowing it?
 (beat)
Why?!
- He cannot remain inside the car; it feels like a trap to him. He yanks up the handle and pushes out the door.

- 294 EXT. CAR - ANGLE ON MANN 294
As he gets out, slams the door, paces to the rear of the car.
- MANN'S THOUGHT
(angrily)
What's the difference, why? He's
doing it, that's all that matters.
- He turns and walks back toward the front, turns again, then whirls and starts to move toward the truck with long, vengeful strides, camera pulling ahead of him. O.s., the distant truck motor is turned on. Mann stops.
- 295 POINT OF VIEW SHOT - TRUCK AND TRAILER 295
Parked on the shoulder, its motor running.
- 296 MANN 296
Watching it, eyes hooded, his expression one of murderous animosity. Abruptly, he starts to run toward it.
- 297 MOVING SHOT - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 297
The truck and trailer start to pull back toward the highway. Mann runs faster. The truck and trailer pick up speed. Mann stops running and, after a few moments, the truck and trailer pull back onto the shoulder, stop.
- 298 CLOSE ON MANN 298
Staring at the truck, breathing hard. Camera moves in on his face, which reflects the malignance he feels toward the truck driver.
- MANN'S THOUGHT
If I had a rifle....
- 299 POINT OF VIEW SHOT - TRUCK AND TRAILER 299
We hear a rifle shot, then the noise of the trailer gas tank exploding.
- 300 CLOSE ON MANN 300
After several moments, he turns and walks back toward his car, moving away from camera.

301 ANGLE PAST CAR - TOWARD MANN 301

Returning to the car and stopping beside it, wondering what to do. His eyes shift as he sees a car approaching.

302 POINT OF VIEW SHOT - SEDAN 302

Approaching down the highway at a slow speed.

303 CLOSE ON MANN 303

Watching the car. Abruptly, he moves toward the highway.

304 ANGLE PAST MANN'S CAR - TOWARD HIGHWAY 304

Mann steps onto the paving and raises his arms to flag down the car. There is an elderly couple in the front seat, the man driving. The old man slows down and pulls over to the shoulder, braking his car about ten yards behind Mann's. Mann walks over to the driver's window, stops.

305 ANGLE PAST MANN - TOWARD ELDERLY COUPLE 305

OLD MAN

Car trouble?

MANN

In a way. I wonder if you'd do me a favor.

OLD MAN

(suspicious now)

What's that?

MANN

Would you stop at the first telephone booth you come to and call the police?

OLD MAN

(alarmed)

Police?

Mann gestures toward the truck with his head.

MANN

You see that truck?

The old man glances toward the truck, as does his wife.

CONTINUED

OLD LADY
 (overlapping
 on "that")
 Mister, we don't want any trouble.

MANN
 You won't have any trouble. All
 I'm asking you to do is ---

OLD LADY
 (cutting in)
 Jim, we'd better go.

Faintly, the sound of the truck motor reaches audibility.
 Mann is too distraught to notice.

MANN
 (voice rising)
 Ma'am, all I'm asking you to do is
 make a phone call.

OLD LADY
 (tensely)
Jim.

MANN
 My life's in danger. Can't you
 even --- ?

OLD MAN
 (breaking in)
 I'm sorry, Mister.

MANN
 (finishing)
 -- make a phone call for me?

The old lady looks abruptly toward the truck and trailer.

OLD LADY
 (shocked)
 Jim!

Both Mann and the old man look, react.

306 POINT OF VIEW SHOT - TRUCK AND TRAILER

306

Backing along the shoulder, heading for Mann's car.

307 ANGLE ON ELDERLY COUPLE'S CAR

307

The old man throws his transmission into Reverse and starts
 to back up quickly. Mann jerks around.

CONTINUED

- 307 CONTINUED 307
MANN
Wait!
The car is already out of his reach. He whirls back toward the truck and trailer.
- 308 POINT OF VIEW SHOT - TRUCK AND TRAILER 308
Backing toward Mann's car with increasing speed. Camera withdraws to include Mann looking toward it. He starts to back off.
- 309 MOVING SHOT - MANN 309
Backing off, breath erratic, terror engulfing him again.
- 310 POINT OF VIEW SHOT - TRUCK AND TRAILER 310
Still coming at his car.
- 311 MANN 311
Turning suddenly to bolt toward the desert beside the highway, camera moving with him as he runs, his expression one of mindless dread. He has reached the bottom and is running like a frightened child. He stumbles, regains his feet and crashes on. Behind, o.s., the squealing brakes of the truck are heard. Mann pays no attention to them, keeps on fleeing. Only as the squeal of brakes gets louder and no crashing sound is heard, does he look back. Seeing what he does makes him slowdown, stop.
- 312 POINT OF VIEW SHOT - MANN'S CAR AND TRUCK AND TRAILER 312
The truck and trailer slowing down, almost stopped now.
- 313 ON MANN 313
as he turns, looks in the other direction.
- 314 DESERT - MANN'S POINT OF VIEW 314
An endless, bleak and searingly hot landscape.
- 315 ON MANN 315
as he turns back to face the highway.

316 ANGLE FROM ACROSS HIGHWAY - TOWARD MANN'S CAR AND TRUCK
AND TRAILER

316

Mann in the desert, watching, as the trailer stops a few yards from the front of the car. The truck driver shifts into first gear and the truck starts moving forward again. Camera moves with the trailer as it is pulled about fifty yards down the highway and stopped again. Past the edge of the trailer, we can still see the figure of Mann standing, watching. The elderly couple speed by in their car. Several moments pass.

317 CLOSE SHOT - MANN

317

Face as hard as stone.

MANN'S THOUGHT

Enough.

MANN

(huskily)

Enough.

MANN'S THOUGHT

(pause)

You-have-pushed-me-all-you're-
going-to.

Drawing himself erect, he starts back toward his car, walking slowly, resolutely, camera drawing ahead of him.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN

- 318 ANGLE PAST CAR - TOWARD MANN 318
 Emerging from the desert, he walks around the front of the car. Camera draws around until we see the truck parked up ahead. Mann gets in his car, starts the motor and pulls onto the highway, camera following. The truck pulls out ahead of him.
- 319 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 319
 Mann taking a position about thirty yards behind the trailer.
- 320 REVERSE ANGLE - MANN 320
 Looking at the truck ahead, expression unchanged. Moments pass. His expression alters slightly toward suspicious curiosity, as he sees what the truck driver is doing.
- 321 POINT OF VIEW SHOT - TRUCK AND TRAILER 321
 The driver has his left arm out the window, waving him on.
- 322 CLOSE ON MANN 322
 Smiling with contempt.
- MANN'S THOUGHT
 Another car coming you want me to hit?
- 323 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 323
 After several moments, it seems apparent that there is no car coming in the opposite direction. As the highway curves to the left and Mann can see into the distance, it becomes a certainty. Mann grunts softly.
- MANN'S THOUGHT
 (still suspicious)
 So what are you waving me on for?
 (scornfully)
 I know; you've repented. You regret our little misunderstanding. Let bygones be bygones.
 (a hissing noise)
 Sure. (X)

324 REVERSE ANGLE - MANN

324

Smiling tightly as he realizes what the answer is.

MANN

I get it; it's no fun this way,
Is it?

MANN'S THOUGHT

It's only fun if I'm in front of
you and you can take a crack at
killing me.

MANN

Well, tough beans, Charlie. I'm
staying where I am.

325 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER

325

The driver pulls in his arm and starts to slow down. The
tension in Mann's voice belies his words.

MANN

Oh, you're slowing down? Okay.
I'll slow down too.

He does so.

MANN

How's that? Slow enough?

After several moments, the truck starts slowing down more.

MANN

No? All right. I'll just slow
down a little more then.

After awhile, the truck and trailer are steered toward the
shoulder.

MANN

(with tight, false
amiability)

Oh, you're going to stop? Okay.
I'll stop too.

He pulls off the road and brakes, taps the transmission
lever into Park position.

MANN

How's that, Charlie?

326 CLOSE ON MANN - TOWARD REAR OF CAR 326

His expression making it obvious that his deliberate raillery is hovering above a seething rage which may erupt at any moment. His smile is humorless. His eyes, as he regards the truck, are steely.

MANN'S THOUGHT

Two can play that game, you know.

327 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 327

Moments passing. Abruptly, Mann retrieves a cigar from his suit coat pocket and lights it, blows out smoke.

328 ANGLE ON MANN - TOWARD REAR OF CAR 328

Smoking tensely.

MANN'S THOUGHT

(Is it going to be like this all day?

(pause)

Obviously, he's not on any kind of schedule. Or, if he is, he's sure paying no attention to it.

(X)

He begins to look at the truck with an analytic eye.

MANN'S THOUGHT

Equally obviously, he wants me to pass him.

(a long pause)

What if I do?

(beat)

There have to be grades ahead with all those mountains. If I keep my speed at eighty-ninety miles an hour, he's got to fall behind.

His eyes narrow as he makes a final analysis of the situation and himself. Camera moves in slowly on his face.

MANN

The only question is ---

MANN'S THOUGHT

(continuing his thought)

Do I have the nerve to maintain that kind of speed over a long distance? I've never done it before. But then I've never gone through this before.

CONTINUED

328 CONTINUED

328

O.s., he taps his fingers quickly and incessantly on the steering wheel rim as he thinks it over. Camera stops when his face is in closeup. He stops tapping suddenly, face tightening as he decides.

MANN

Right.

329 ANGLE ON MANN - TOWARD TRUCK AND TRAILER

329

He presses the cigar into the ashtray, then snaps the transmission lever to Drive position, guns the car along the shoulder, looking into the side-view mirror and pulls out onto the highway. Up ahead, the truck pulls out. Mann moves up behind it rapidly, eases out to see if any cars are coming in the opposite direction, then, seeing none, speeds into the other lane.

330 MOVING SHOT - CAR

330

Mann starting to pull along the side of the trailer. He keeps glancing at the truck, prepared to react if the driver tries to force him off the road. The trailer remains in place. Mann's car picks up speed and he starts to pass the truck.

331 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER

331

Mann remaining tense, prepared for anything, throwing constant glances toward the truck. When nothing happens, he floors the accelerator pedal and starts to pass the truck quickly.

332 MOVING SHOT - REAR OF MANN'S CAR

332

Camera retaining the speed of the truck, staying beside it as Mann's car draws away and is steered back into the proper lane. Immediately, the truck begins to pick up speed.

333 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER

333

He looks into the rear-view mirror, sees that the truck and trailer are going faster and smiles grimly.

MANN

I thought so.

His expression hardens as he presses down on the accelerator pedal.

CONTINUED

- 333 CONTINUED 333
- MANN'S THOUGHT
- All right, Charlie. Let's see you beat me now.
- MANN
- Here we go.
- 334 MOVING SHOT - ON REAR OF CAR 334
- As it roars away from camera, moving into the distance. After a while the truck catches up to and begins to pass the camera.
- 335 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 335
- Moving rapidly along the two-lane highway.
- 336 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 336
- His face masklike with determination as he drives. He glances into the rear view mirror, reaction showing in his eyes. He presses down further on the accelerator pedal, looks at the speedometer and swallows, unnerved despite his resolution.
- 337 INSERT - SPEEDOMETER 337
- He is going 87 miles an hour.
- 338 ANGLE PAST BUSH - TOWARD CAR 338
- The bush, shaking a little as the car shoots by, camera whip panning to follow its movement down the highway. O.s. the roaring motor of the truck is heard approaching. It speeds past camera and the bush shakes violently.
- 339 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 339
- His expression beginning to lose its adamantine set as uneasiness about the speed he's traveling starts to work on him.
- 340 ANGLE PAST BEIGE SEDAN 340
- Parked on the shoulder under a tree. A young couple inside are talking earnestly. Mann's car goes roaring past and the couple looks toward it startledly.
- 341 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 341
- He glances at the rear-view mirror angrily. Behind, the truck speeds past the parked sedan.

CONTINUED

- 341 CONTINUED 341
MANN'S THOUGHT
Call the police! Please! (X)
He looks at the speedometer, reacts.
- 342 INSERT - SPEEDOMETER 342
Registering 91 miles an hour.
- 343 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 343
Speeding along the two-lane highway. Camera draws around to show an overpass ahead.
- 344 MOVING SHOT - ANGLE OVER HOOD - TOWARD MANN 344
He twitches as the shadow of the overpass whips across the hood and windshield.
- 345 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 345
He glances at the rear-view mirror. Clenching his teeth, he looks intently at the lane ahead.

MANN'S THOUGHT

There has to be some kind of town ahead. The freeway passes them, but not a highway as old as this.

Imagining, he starts to slow down unconsciously.

OFFICER'S VOICE

Glad you called us, Mr. Mann, and don't you worry, we'll get him. We've been after him for some time now. You're not the first one who's complained.

(voice starts fading)

He's really going to get it this time.

The sound of the motor drowns away the thought voice. Mann shakes himself and glances at the rear-view mirror again, reacting as he sees that the truck is closer. His gaze darts to the speedometer and he reacts again, this time with fury at himself, jarring down on the accelerator pedal.

MANN

Don't slow down!

CONTINUED

- 345 CONTINUED 345
- MANN'S THOUGHT
(tightly)
You've got a murderer behind you!
- He reacts, seeing something ahead.
- 346 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD. 346
- A billboard reads: SLOW DOWN! WE DON'T LIKE TO GET OUR CUSTOMERS THAT WAY! JENSEN'S MORTUARY.
- 347 CLOSE ON MANN 347
- Reacting to sign. We hear the sound of organ music, then a man's sepulchral voice.
- MAN'S VOICE (X)
David Mann was taken from us far too soon.
- Mann forces away the ugly imagination.
- 348 ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 348
- The hills and mountains nearer now.
- MANN'S THOUGHT
Almost to the hills now. Hang on.
- 349 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 349
- The car rocketing toward the mountains.
- 350 MOVING SHOT - CAR AND TRUCK AND TRAILER 350
- Camera pulling straight ahead of Mann's car as it speeds along. In the b.g., the truck and trailer follow.
- 351 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 351
- He starts, gasping, as a tumbleweed rolls across the highway. He almost loses control of the car, then manages to regain it, jerking his left hand down to the steering wheel.
- MANN'S THOUGHT
Don't lose your nerve.

352 CLOSE ON MANN 352

Face hardening.

MANN'S THOUGHT

That's what he wants! -- For you to
kill yourself!

He shakes his head.

MANN

(gutterally)

No way.

353 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 353

Speeding along the highway.

354 INT. CAR - ANGLE PAST MANN - TOWARD HIGHWAY AHEAD 354

The route ahead not straight now; starting to wind up toward
the foothills.

MANN'S THOUGHT

Almost there.

Camera draws around him so the broad terrain to his left is
visible, hills blending into mountains. Moving along a
distant road toward the highway is a dark sedan. Mann glances
toward it; tightens.

MANN'S THOUGHT

(startledly)

Is that a police car?

He looks ahead, then glances at the car again. Impulsively,
he jams the heel of his right hand down against the horn bar,
holding it in. The blast of his horn is shrill and racking.

355 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 355

He keeps glancing toward the car and holding the horn bar
in. Suddenly, he lets up on the bar.

356 POINT OF VIEW - CAR 356

Camera moving in on it to show that it is just a black sedan
with white lettering on its side.

map #34111

77
(X)

357 ANGLE PAST MANN - TOWARD TRUCK

357

MANN

Damn!

He glances into the rear-view mirror, chuckling.

MANN'S VOICE

I can just hear that Cretin --

(mimicing)

'You think you're gonna' get a
cop to save you, boy? No siree,
boy, you're gonna' die!'

MANN'S THOUGHT

No, not me, you miserable ape.
You! You're going to die.

MANN

(finishing the
thought aloud)

You hear me?

He fights for control. Looking ahead, he regains a measure
of satisfaction.

358 POINT OF VIEW SHOT - HILLS AHEAD

358

Closer now, a long grade in the distance.

MANN'S THOUGHT

There it is.

359 ANGLE PAST MANN - TOWARD TRUCK

359

MANN'S THOUGHT

No matter how he tries, he can't
beat my speed on a grade like that.

(beat)

But I can!

His smile is one of fierce elation. Camera moves in on his
face.

MANN'S THOUGHT

Fill that bathtub to the top, man.
A drink in one hand, a cigar in the
other -- and re-lax.

CONTINUED

- 359 CONTINUED 359
His eyes refocus on the highway ahead and he reacts to what he sees.
- 360 POINT OF VIEW SHOT - HIGHWAY AHEAD 360
Both lanes blocked. There is a ROAD REPAIRS sign and a huge black arrow pointing toward the alternate route -- a gravel road angling to the right.
- 361 CLOSE ON MANN'S RIGHT FOOT 361
starting to pump at the brake pedal. Camera moves up quickly to his face as he throws a look at the rear-view mirror.
- 362 POINT OF VIEW SHOT - REAR-VIEW MIRROR 362
The truck gaining on him.
- 363 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 363
His expression freezing as he starts to steer onto the side road.
- 364 ANGLE OVER HIGHWAY BARRIER 364
Mann's car shooting by and onto the gravel road. Camera whip pans to follow its movement as it starts along the rutted surface, its rear end breaking toward the left, then straightening out.
- 365 MOVING SHOT - UP ANGLE ON CAR 365
as it jars along the road, tires battering at the ruts, flying gravel pounding at the under-frame.
- 366 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 366
Elbows braced against his sides, trying to keep the steering wheel in position. The windows rattle noisily. His neck snaps back and forth with painful jerks. His jolting body surges against the binding of the safety harness, slams back and down against the seat. His clenching teeth slip suddenly and he cries out as his upper teeth gouge into his lower lip. His face contorts as the right end of the car begins surging to the right. He starts to jerk the steering wheel to the left, then reacts as he realizes that he should be doing just the opposite.

CONTINUED

- 366 CONTINUED 366
MANN'S THOUGHT
To the right!
He wrenches at the wheel.
- 367 MOVING SHOT - CAR 367
Camera pulling ahead of the car as its right rear fender cracks into a fence post, knocking it down.
- 368 INT. CAR - ANGLE PAST MANN - TOWARD ROAD 368
He pumps at the brakes, struggling to regain control. The car rear starts sliding to the left.
- 369 MOVING SHOT - CAR 369
Its back end yawing sharply to the left, shooting out a spray of gravel.
- 370 INT. CAR - CLOSE ON MANN 370
He wrenches at the steering wheel and the car begins to slip toward the right again.
- 371 MOVING SHOT - CAR 371
careening from side to side of the road, its left rear fender knocking down a fence post before Mann finally gets it back on course.
- 372 INT. CAR - MANN 372
He coughs abruptly as he gags on dripping blood in his throat.
- 373 ANGLE ON HIGHWAY 373
Mann's car regains the highway and picks up momentum, roaring off. O.s., we hear the motor of the pursuing truck.
- 374 INT. CAR - CLOSE ON MANN 374
daring to look at the rear-view mirror again.

- 375 POINT OF VIEW SHOT - REAR-VIEW MIRROR 375
 The truck negotiating the road, rocking like a freighter on a storm-tossed sea, huge tires scouring up gravel.
- 376 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 376
 He shoves in the accelerator pedal.
- MANN'S THOUGHT
 Now.
- 377 POINT OF VIEW SHOT - HIGHWAY AHEAD 377
 A steep grade about a hundred yards ahead.
- 378 ANGLE PAST MANN - TOWARD TRUCK 378
 He glances at the rear-view mirror, swallowing some blood and coughing as he sees the truck and trailer back on the highway. He picks up the handkerchief and presses it to his bleeding lip, eyes fixed anxiously on the slope ahead.
- 379 ANGLE PAST MANN - TOWARD SLOPE 379
 The car is almost to it.
- MANN'S THOUGHT
Now!
- 380 UP ANGLE ON SLOPE 380
 as Mann's car shoots into frame and up the grade, moving away from camera very fast. O.s., we hear the motor of the approaching truck; then it roars into frame and starts up the grade.
- 381 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 381
 The car increasing the distance between it and the truck and trailer as they climb the grade.
- 382 MOVING SHOT - ANGLE ON WINDSHIELD OF CAR - MANN 382
 Looking into the rear-view mirror and making an exultant (unheard) sound, his expression one of angry triumph. Camera holds, then slowly, starts to pull back until the entire hood of the car is in f.g. Camera stops and holds. After several moments, steam begins to issue from beneath the hood. Camera zooms in on Mann's face.

- 383 INT. CAR - CLOSE ON MANN 383
staring at the hood with shock-widened eyes.
MANN
(feebly)
No.
- 384 POINT OF VIEW SHOT - HOOD 384
The steam increasing.
- 385 CLOSE ON MANN 385
Gaze jerking to the dashboard.
- 386 POINT OF VIEW SHOT - DASHBOARD 386
The small square on the dashboard still darkened.
- 387 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 387
He looks up the slope.
- 388 POINT OF VIEW SHOT - SLOPE 388
Long and gradual with many curves.
- 389 ANGLE ON MANN 389
A dazed look on his face.
MANN'S THOUGHT
I'll never make it.
MANN
(as it hits him)
Oh, my god ---
Camera zooms in on his face until it fills the screen.
MANN'S THOUGHT
(whispering)
I'm going to die!
- 390 MOVING SHOT - CAR AND TRUCK AND TRAILER 390
The car in f.g., steam increasing, now a smoking mist. In
the distant b.g., the truck keeps coming.

- 391 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 391
His face set in a look of dread.
- 392 POINT OF VIEW SHOT - HOOD 392
The steam increasing.
- 393 CLOSE ON MANN'S EYES 393
as the memory tortures him.
- ATTENDANT'S VOICE
Looks like you could use a new
radiator hose.
- He gasps, gaze shifting to the dashboard.
- 394 POINT OF VIEW SHOT - DASHBOARD 394
Camera zooms in on the square, now red, the word "HOT"
printed on it in black letters.
- 395 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 395
The car moving slower, steam coming from beneath the hood.
The truck-and-trailer starts to gain on it.
- 396 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 396
Jerking at the transmission lever suddenly.
- MANN'S THOUGHT
Put it in low!
- He glances at the rear-view mirror, reacting as he sees the
truck getting closer. He looks at the highway ahead, forced
to shift around to see clearly.
- 397 REVERSE ANGLE - TOWARD HOOD 397
Steam obscuring the view.
- 398 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 398
Camera moves in on his face as he begins to hear the o.s.
throb of boiling water in the radiator.

- 399 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 399
The distance between them narrowing.
- 400 MOVING SHOT - CAR 400
Camera pulling close ahead of it, the thumping of the radiator water getting louder.
- 401 INT. CAR - ANGLE PAST MANN - TOWARD HOOD 401
The steam is starting to haze up the windshield. Reaching out, Mann twists a dashboard knob and the wipers start flicking back and forth in rapid, fan-shaped sweeps.
- 402 REVERSE ANGLE - PAST MANN - TOWARD TRUCK 402
Camera moves in quickly on his face as the car begins to lurch and shudder.
- MANN
(half horrified,
half angry)
- No!
- 403 MOVING SHOT - ANGLE PAST CAR 403
as it labors up the grade, losing speed. In b.g., the truck gets closer.
- 404 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 404
Mann stares at the slope ahead with haunted eyes. Yard by yard, the car is slowing down.
- MANN'S THOUGHT
(pleading)
Make it.
- MANN
(sotto voce;
pleading)
Make it. Make it.
- 405 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 405
The car running more and more unevenly.

- 406 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 406
The thumping percolation of the radiator water very loud now.
He stares at the slope ahead.
- 407 POINT OF VIEW SHOT - SLOPE 407
The car almost to the top. Steam obscures the view.
- 408 BACK TO MANN 408
glancing at the rear-view mirror. Seeing that the truck is
closer yet, he presses down on the accelerator pedal and the
motor makes a grinding noise. Mann groans.
- MANN'S THOUGHT
- Don't!
- 409 REVERSE ANGLE PAST MANN - TOWARD HOOD 409
Steam gushing from beneath the hood. The ridge ahead can
just be made out.
- MANN
Make it, make it.
(beat)
Please, God, make it.
- 410 ANGLE FROM RIDGE 410
at the approaching car, the truck and trailer behind it in
the distance. The car is shuddering and clanking, slowing
down. It gets closer, closer. Finally, it reaches f.g.
- 411 INT. CAR - ANGLE ON MANN - TOWARD REAR OF CAR 411
As it moves across the ridge and starts descending. Mann
shoves the transmission into neutral and lets the car go
into a glide, switches off the motor. His look of triumph
fades as he sees what lies ahead.
- 412 POINT OF VIEW SHOT - VIEW AHEAD 412
The steam decreasing rapidly with the motor turned off.
There is nothing in sight but hills and more hills. The
car rolls by a sign which reads: "TRUCKS USE LOW GEARS NEXT
12 MILES."

- 413 ANGLE PAST MANN - TOWARD REAR OF CAR 413
He looks into the rear-view mirror, a little encouraged by the fact that the truck has not appeared yet. He looks at the speedometer.
- 414 POINT OF VIEW SHOT - SPEEDOMETER 414
The car picking up speed slowly: 48, 49, 50 miles per hour.
MANN
Come on, come on.
- 415 MOVING SHOT - CAR 415
picking up speed as it rolls down the grade.
- 416 INT. CAR - CLOSE ON SPEEDOMETER 416
52, 53, 54, 55 miles per hour. Camera up pans to Mann as he glances at the rear-view mirror. Still no sign of the truck. He swallows dryly, rubbing at his neck.
MANN
Come on, faster.
Several moments later, he looks up at the rear-view mirror again, reacting as he sees the truck.
- 417 ANGLE PAST MANN - TOWARD REAR OF CAR 417
Camera zooms in on the top of the ridge, holding as the truck comes over like some leviathan surfacing from a grey sea.
- 418 MOVING SHOT - ANGLE ON CAR 418
Camera pulling ahead and slightly to the left of it. After awhile, moving camera pans enough to the right to retain the car in shot as well as show the truck in the distance, picking up speed as it begins descending the grade.
- 419 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 419
Mann looking at the rear-view mirror; down at the grade again, breath quickening.

- 420 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 420
The truck beginning to close the distance between them.
- 421 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 421
Mann glances at the rear-view mirror again, tightens. He hesitates, then reaches for the ignition key, pulling back his hand with a worried sound. He looks at the rear-view mirror, then at the speedometer.
- MANN
- Come on!
- Camera pans quickly to the speedometer. The car is barely up to 60 miles an hour.
- 422 HELICOPTER SHOT - CAR 422
at the far left side of the screen, rolling down the grade. After awhile, the front edge of the truck begins to ease into frame on the far right of the screen.
- 423 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 423
making a panicky sound as he looks into the rear-view mirror to see the truck gaining. His gaze drops quickly and he reacts as he notices something ahead.
- 424 POINT OF VIEW SHOT - HIGHWAY AHEAD 424
A sedan speeding up the grade in the other lane.
- 425 ANGLE PAST MANN - TOWARD OPPOSITE LANE 425
He twists his head to the side as the other car speeds past. The sight maddens him. He looks at the grade ahead, camera drawing around until it is in front of him and we can see the truck and trailer in b.g., closer yet. Mann reacts at what he sees ahead.
- 426 POINT OF VIEW SHOT - GRADE 426
Leveling off ahead for a hundred yards or so.
- 427 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 427
Reaching out, he twists the ignition key. The motor makes a grinding noise but doesn't start. Mann looks stunned.

CONTINUED

- 427 CONTINUED 427
He turns the key again and again with the same result. He looks ahead, crushed by total panic now.
- 428 HELICOPTER SHOT - CAR AND TRUCK AND TRAILER 428
Camera pulling straight ahead, angled down at them. The car slows down on the level area, then starts down another slope, the truck closing the gap between them more.
- 429 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 429
The truck close behind, the high-pitched wailing of its motor becoming audible to him. Camera moves in slowly on his face; that of a man who knows he is about to die. Moments pass. Then, suddenly, his eyes shift as he catches sight of something ahead.
- 430 POINT OF VIEW SHOT - GRADE AHEAD 430
Camera zooms in on an escape route for trucks.
- 431 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 431
Mann deliberates; decides.
- 432 ANGLE FROM ESCAPE ROUTE - TOWARD CAR AND TRUCK AND TRAILER 432
approaching camera, coming closer and closer. Just before the car reaches the escape route, camera zooms in on it.
- 433 INT. CAR - CLOSE ON MANN 433
wrenching the steering wheel around. Immediately, the car rear starts breaking to the left, tires shrieking on the pavement. Mann steers with the skid, braking just enough to keep from losing all control.
- 434 MOVING SHOT - CAR 434
As it shoots onto the steep dirt trail at sixty miles an hour, tires slinging up a cloud of dust.
- 435 INT. CAR - ANGLE ON MANN - TOWARD DIRT BANK ON RIGHT OF CAR 435
He brakes and struggles with the steering wheel, teeth clenched.

- 436 MOVING SHOT - REAR OF CAR 436
The wheels sideslip and the car slams against the dirt bank, bounces off and starts to fishtail with violent, whipping motions, angling toward the trail edge on the left.
- 437 INT. CAR - ANGLE ON MANN - TOWARD DIRT BANK 437
Braking as hard as he can. The car rear skids to the right and slams against the bank again.
- 438 ANGLE ON CAR 438
as Mann brakes it to a halt on the steep incline.
- 439 INT. CAR - ANGLE ON MANN - TOWARD FRONT OF CAR 439
His body surging against the harness, then being pulled back, throwing the transmission lever to park position, he turns toward the highway, reacts.
- 440 POINT OF VIEW SHOT - THROUGH REAR WINDOW 440
The truck and trailer swerving off the highway, heading for the escape route.
- 441 ANGLE ON MANN 441
looking through the rear window. Paralyzed by shock, he seems to watch the approaching truck with almost detachment.
- 442 POINT OF VIEW SHOT - THROUGH REAR WINDOW 442
Camera moves toward the massive truck coming at the car.
- 443 CLOSE ON MANN 443
as he waits to die.
- 444 POINT OF VIEW SHOT - THROUGH REAR WINDOW 444
Camera moving toward the truck, a continuation of Shot #442. The gargantuan shape comes closer.

- 445 CLOSE ON MANN 445
A last, wild thought occurring to him. Jerking around, he puts the transmission into neutral and the car begins to roll backward down the steep incline. Looking into the rear-view mirror to help his steering, he twists the ignition key repeatedly. The motor will not start, but the car keeps picking up speed. Suddenly, the motor catches. He throws the transmission into reverse and jams down on the accelerator pedal.
- 446 POINT OF VIEW SHOT - REAR VIEW MIRROR 446
The truck and trailer rushing up the incline toward Mann's car.
- 447 ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 447
Closing in rapidly on the car. From the look on Mann's face, it seems as though he is about to sacrifice his life in order to ram the truck. Then, with a shaking hand, he begins to unfasten the safety harness.
- 448 MOVING SHOT - ANGLE PAST CAR - TOWARD TRUCK AND TRAILER 448
as they near each other, the truck driver beginning to brake as he sees what Mann intends to do.
- 449 INT. CAR - ANGLE PAST MANN - TOWARD TRUCK AND TRAILER 449
When the two vehicles are so close that collision is inevitable, Mann shoves open the door and bails out.
- 450 CLOSE ON MANN 450
as he rolls and bounces toward the edge of the trail, grabbing a bush to keep from going over. Scrabbling around dizzily, he looks toward the truck and trailer.
- 451 POINT OF VIEW SHOT - CAR AND TRUCK AND TRAILER 451
about to collide.
- 452 FULL SHOT - CAR AND TRUCK AND TRAILER 452
The film going into slow motion. The gas tank of Mann's car explodes as his car smashes into the front of the truck. Flames obscure the driver's view and the truck begins to veer toward the edge, pushing Mann's car ahead of it.

- 453 CLOSE ON MANN 453
Film still in slow motion as he watches.
- 454 POINT OF VIEW SHOT - TRUCK AND TRAILER AND CAR 454
Film still in slow motion. Reaching the trail edge, the truck begins to tilt, tipping over like some ponderous beast, shoving Mann's car off the trail.
- 455 MANN 455
watching, film still in slow motion.
- 456 POINT OF VIEW SHOT - TRUCK AND TRAILER 456
Film still in slow motion. Its monstrous bulk begins to overturn.
- 457 CLOSE ON MANN 457
Film still in slow motion as he stares at the toppling truck.
- 458 POINT OF VIEW SHOT - TRUCK AND TRAILER 458
Film still in slow motion as the tilting truck goes over the edge, pulling the trailer with it.
- 459 CLOSE ON MANN 459
The film returning to normal speed. O.s., we hear the horrendous noise of the truck going down the slope. He turns to watch it.
- 460 POINT OF VIEW SHOT - TRUCK AND TRAILER 460
sliding, capsized, down the hill toward a canyon below, huge wheels spinning free. Mann's car, in flames, has already hit the canyon floor.
- 461 UP ANGLE ON MANN 461
The first explosion takes place below frame, the violence of its detonation causing Mann to roll clumsily onto the trail. A second explosion roars below frame, its hot wave buffeting across him. His glazed eyes start to look upward.

- 462 POINT OF VIEW SHOT - COLUMN OF FIRE 462
Shooting toward the sky, followed by another.
- 463 ANGLE FROM TRAIL EDGE 463
Mann crawls slowly to the edge and peers down at the canyon.
- 464 POINT OF VIEW SHOT - CANYON 464
Enormous gusts of flame towering upward from it, topped by (X)
thick black, oily smoke. The truck and trailer cannot be
seen.
- 465 ANGLE ON MANN 465
as he looks down at the burning truck and trailer, all
feeling drained from him. Camera moves in slowly on his
face as emotion manifests itself; not dread, not regret,
not sickened withdrawal. As his face fills the screen,
we see, instead, an expression of primeval victory clutch-
ing at his features -- the look of some ancestral brute (X)
regarding the body of his vanquished foe. And from deep
in his throat comes a recidivistic blood cry. It is on this
look and this sound that the picture freezes and the camera
holds. Final titles move across the screen.

FADE OUT

THE END