Always there is a black spot in our sunshine. It is the shadow of ourselves.

Thomas Carlyle
EXT: ALLEY - NEW YORK - 1955 - NIGHT

An alley. A grey path of well-trodden slush. Yesterday's snowstorm lingers like a leftover curse. A trashcan overflows. The CAMERA MOVES IN, we hear a vague familiar tune whistled off. In the shadows a flea-bitten dog noses through the garbage, pausing slightly to chase a hidden cat which scuffles away up a fire escape. The dog continues on its night prowl shaking itself as it walks through a burst of warm steam from a grating. WE FOLLOW the sickly animal until ... a hand fills the FRAME. Frozen. WE PAN ALONG the outstretched arm that leads us to an OLD WOMAN's face. Grey. Destitute. Quite dead. Her eyes stare from empty sockets, mouth wide open, dripping blood from a slit throat. Freshly cut. The dog sniffs at the body and licks at the wet pool of blood. And moves on. Disinterested. The cat on the fire escape stares. FRONT CREDITS OVER. A phone rings.

EXT: STREET - DAY

Cold breath. Fat lips. A round Polish face wrapped in warm earmuffs. SILEY, a news vendor, blows on the ends of his fingers and wipes the cold from his nose with the back of his woolen mitten. We are inside his small shelter looking out. WE SEE in CLOSE UP as he pours a cup of coffee, takes down a pack of Camels and folds a copy of the Daily News. Siley's head fills the screen. Silhouetted. A MAN walks towards us from across the street. HARRY ANGEL clenches his collar with one hand and holds his hat on from the wind with the other.

SILEY
Your phone's been ringing.

Siley hands Harry the paper, cigarettes and coffee mug. Harry flicks open the paper.

Your phone's been ringing.

Harry doesn't look up.

HARRY
Murder

SILEY
I know. I saw the body.

HARRY
The Giants stiffed the Bears 47-7. What body?
SILEY
In the alley. Old lady. Some crazy near cut her head off. Your phone's been ringing you hear me.

HARRY
I heard you.
(still reading)

SILEY
You should get yourself a secretary.

HARRY
Can't afford it. Business is bad.

SILEY
You kiddin' me? You can't walk down the street without steppin' over a stiff. The East River's lousy with 'em. There's a lot of Private Dick work out there floatin' around.

Harry shrugs. Sips his coffee.

HARRY
Not for me.

SILEY
Communists. That's the line of work you should be lookin' at. Plenty of work looking for reds ... and bring the cup back.

Harry has gone.

INT: STAIRS - DAY

Harry pushes the door at the base of the walk up to his apartment. His legs pass close to CAMERA as WE PAN UP the steep staircase. A scruffy LADY. Bedraggled hair, worn out, young face: MRS. ZELKIN. She scrubs the floor. A small, grubby CHILD watches.

MRS. ZELKIN
Your phone's been ringing. Don't walk on the wet.

HARRY
What's with you washing my floor?
MRS. ZELKIN
Blood. I don't want it treadin' upstairs. An old lady dead in the alley and a cat dead on the stairs.

HARRY
A dead cat?

MRS. ZELKIN
I put it in the trash. It's the devil's work. Or communists more like.

HARRY
A cat dropped dead outside my door?

MRS. ZELKIN
In the trash.

Harry checks the trash. Finds bloody newspapers but no cat.

HARRY
There's no cat here.

Mrs. Zelkin picks up the bucket. The child at her hip.

MRS. ZELKIN
Sure there is. I put it there myself.

HARRY
Must have run away.

MRS. ZELKIN
Not this one, honey. It had its legs cut off.

HARRY
What the fuck?

MRS. ZELKIN
Four stumps sticking out like a dressed rabbit. No good for runnin'.

CLOSE UP - THE BLOODIED NEWSPAPER

Harry rummages. Still no cat. A phone rings.

INT: HARRY'S OFFICE - DAY
CLOSE UP - PHONE

The handset is snatched up CLOSE UP as Harry tears open
the pack of Camels. Taps one out as he speaks. The
voice at the other end of the phone is hard to hear.

    HARRY
    Hello. Yeah, this is Harold
    Angel. Middle initial R. Yup.
    Like in the phone book.

Harry rummages through his draw for a Zippo. WE SEE the
untidy contents. The flame flares as Harry flips the
Zippo. Tips the Camel into the flame. It glows.

    Excuse me?
        (he repeats)
    Herman Winesap of Winesap and
    McIntosh. I've got it.

CLOSE UP - THE PENCIL

scribbles the name and the word "attorney."

    Sure I know what an attorney
    is. Like a lawyer only the
    bills are bigger ... Sure I'll
    hold.
        (click)
    Asshole.

On Harry's face half lit against the glass window. The
camel smoke billows.

    Mr. Winesap? Yes, this is Harry
    Angel. Yes I could be free. It
    depends on the job. Would this
    be for your firm?

CLOSE UP - HARRY'S PENCIL

writes "LOUIS CYPHRE."

    Is your client a foreign
gentleman?

The pencil scribbles a question mark as the voice at
the other end gives an unhelpful answer.

    Can you give me a few more
details? Sure, I know it.
It's a long way up but I know
it -- I'll be there.

CUT TO:
EXT: HARLEM MISSION - DAY
CLOSE UP - A BLACK WOMAN'S FACE


WE SEE a group of black "MOURNERS" smartly dressed who restrain and comfort her as she wails and faints at the curbside.

EXT: HARLEM STREET - DAY

Harry turns the corner on Lennox into 128th Street clenching the collar of his coat as the wind rips into his hair. He looks at the wailing group and turns to the building where they seem to have come from; a dilapidated movie theater, now an improvised "church." A badly painted sign says "THE KINGDOM MISSION." Harry threads his way through the group and leaps the stairs two at a time into the dark interior of the building.

INT: KINGDOM MISSION - DAY

Moving out of the shadow of the corridor Harry sits quietly in a seat at the rear of the small auditorium and takes in the "show." PASTOR JOHN, a black bullet-headed preacher in frock coat, winged collar and ascot tie, bellows to his flock who reply with rhythmic clapping and programmed chants — egged on by a plump lady in pink robes: MOTHER CELESTE.

PASTOR JOHN
Permit me to be trans-mittable.  
Permit me to be re-incarnatable. 
Permit me to be reproducable. 
His Kingdom is yours today
Follow me through His gates.
Give up your goods, your coins of this unearthly realm.

FLOCK
Daddy you feel so good
Sweet Daddy
Oh Daddy
We thank you Sweet Daddy
Pastor John
We give all our thanks
For showing us the way.
We live in His shadow.

Mother Celeste takes the dollars from the outstretched hands and dumps them into a basket.

Harry watches the proceedings with a wry smile. What a racket. A voice off makes him turn his head.

WINESAP
Mr. Angel?

HARRY
Yes?

WINESAP
Herman Winesap.
Harry shakes the stretched out hand. Wet and limp.

WINESAP
Would you come this way, please?

Winesap leads Harry down the dark corridor. A WOMAN carrying a basin passes and opens the door to one side of the corridor. Harry stops to look in. Blood is splattered across the walls. The woman begins to wash it down. A nervous Winesap offers an explanation and then leads Harry onwards.

WINESAP
An unfortunate husband of one of Pastor John's flock took a gun to his head. Most unfortunate.

He leads Harry onwards.

At the Kingdom Mission they see misery in procreation.

HARRY
Is that right?

WINESAP
Hence Pastor John preaches abstinence from sex.

HARRY
That can make a guy sore.

INT: MISSION ROOM - DAY

The windowless room is eccentrically decorated; Harlem contemporary. Under a framed black and white photo of Pastor John sits LOUIS CYPHERE, a large man with a domed suntanned forehead, his long white hair swept back and slick with oil. His black moustache is just a little shorter than Gable's and just a little longer than Hitler's. A pink uncut-moquette armchair hugs his ample form, his large round face is lit by two salmon pink fringed lampshades that flank him on either side. He is elegantly dressed in a white suit, a cluster of blood red roses in his lapel.

WINESAP
Mr. Angel, allow me to introduce my client, Mr. Louis Cyphre.

Winesap's pronunciation is pretentiously French.

"HARRY
Hi, Harry Angel."
Cyphre waves a hand for Harry to sit in another armchair at his side. Harry realizes that Cyphre’s chair is on a slight dais. Almost regal. Subtle omnipotence.

CYPHRE
I hate to seem impolite, Mr. Angel, but do you think I could have some identification before we begin.

Harry places his open wallet onto the arm of Cyphre’s chair. Cyphre flips through the plastic card holders.

CLOSE UP - GUN PERMIT - DETECTIVE’S LICENSE - ETC.

Harry is mesmerized by Cyphre’s hands.

CYPHRE (VO)
I think it best to be cautious on such occasions.

EXTREME CLOSE UP - THE MANICURED NAILS

that gleam at the tips of strange tapered fingers. Nero could have had such hands. Or Jack the Ripper.

Winesap sits erect in a hard-back chair in the corner. Harry throws him a smile that meets with no response.

CYPHRE
Johnny Favorite.

HARRY
Pardon me?

CYPHRE
Do you by chance remember the name Johnny Favorite?

HARRY
Er yeah, wasn’t he a crooner with one of them swing bands -- before the war.

CYPHRE
That’s him. He sang with the Spider Simpson orchestra. An overnight sensation as the press agents like to put it. Personally, I loathed the music, the tunes he recorded escape me, there were several, but he created a near riot at the Paramount Theatre long before anyone had heard of Mr. Sinatra. Do you recall him at all, Mr. Angel?
HARRY
Vaguely. He was before my time.
I was just out of high school,
a rookie cop in Brooklyn.

CYPHRE
I thought I detected a Southern
accent?

HARRY
Nope. Pure Brooklyn. Where
are you from?

CYPHRE
Oh, all over, Mr. Angel. Let's
say I'm a traveller.

Winesap cuts in to avoid anymore small talk.

WINESAP
Johnny Favorite's real name
was Johnny Liebling. Originally
from Louisiana but his career
really took off in Chicago with
the Spider Simpson orchestra.
He was an acquaintance of Mr.
Cyphre.

A man brings in a tray with three glasses and a decanter
of red wine. The man leaves and Cyphre pours Harry a
drink as he speaks.

CYPHRE
Oh, a little more than an ac-
quaintance, Winesap. I was very
fond of him. When I first met
him he was just a skinny kid
straight out of the swamps.
Personally I hated that nasty
swing music but occasionally
Johnny could sound like ... 
like an angel ...

Cyphre flashes a sickly smile buffed with bank notes.
He hands Harry a full glass.

Forgive the bad pun ... He was
drafted in '43, North Africa in
the Special Entertainment Services
... Tunisia, I believe, I'm not
entirely clear. There was an
attack, the entire troupe were
killed except Johnny -- by some
quirk of fate he survived --

(MORE)
CYPHRE (contd)
well, barely, he had severe head
and face injuries. I'm not a
medical man but he was suffering
from some sort of amnesia.

HARRY
Shell shock. I know how it feels.

CYPHRE
Really? Were you in the services,
Mr. Angel?

HARRY
For a few months at the start.
I was lucky.

CYPHRE
Well Johnny wasn't so lucky, he
got shipped home, a virtual zombie.

HARRY
Too bad. But where do I fit in?
What is it exactly you want me to
do?

CYPHRE
I gave Johnny some help at the
start of his career.

HARRY
You were his agent?

CYPHRE
No, I was never his agent, but I
was able to use my influence a
little on his behalf ... we had
a contract ... certain collateral
was involved ... to be forfeited
in the event of his death.

WINESAP:
As you'll appreciate, Mr. Angel,
the exact details of the trans-
action have to remain confidential.

HARRY
Sure. Like a doctor.

WINESAP
Like a doctor.

Cyphre sips his claret. Winesap continues.
WINESAP
Favorite's position was hopeless. Quite simply, he had made a good deal of money since his success and it had been invested wisely. Friends had him transferred to a private hospital upstate. There was some sort of radical psychiatric treatment and Mr. Favorite's ... Mr. Liebling's lawyers had power of attorney to ...

Cyphre puts down his glass and pours some wine.

CYPHRE
... pay the bills. But he stayed a zombie and my contract was never honored.

HARRY
Tough. Do you know the name of these friends?

CYPHRE
No. Forgive my mercenary attitude, Mr. Angel, but my interest in Johnny Favorite is only in ascertaining if he's alive or dead.

WINESAP
Each year my office receives a signed affidavit confirming Johnny Liebling is indeed among the living. This situation has remained unchanged for fifteen years, until this last weekend.

HARRY
What happened?

CYPHRE
Last weekend, quite by chance, I was in the vicinity of the hospital ... just outside Pough-keepsie, and checked for myself ... but was given misleading information ...

HARRY
... the runaround.

CYPHRE
Indeed. I didn't want to cause a scene so I'd like you to ...
Cyphre waves his hand.

HARRY

Check it out. Simple enough.

Cyphre nods.

I get 50 a day plus expenses ...


... I guess you make that in a session.

WINESAP.

This is not Mr. Cyphre's church, Mr. Angel, we are the guests of Pastor John ... a business associate.

INT: MISSION - DAY
CLOSE UP - WAILING FACE

CLOSE UP - PASTOR JOHN

CLOSE UP - MONEY

being stuffed into basket.

HARRY (VO)

Business looks good.

CUT TO:

INT: CAR - DAY
CLOSE UP - RADIO

A mid-50's pop song. Harry's hand switches it off. Abruptly. It's obviously not his kind of music.

HARRY (VO)

Adenoidal retards.

CLOSE - HARRY DRIVING

Quiet but for the swishing tires. He whistles the tune we heard earlier over the front credits.

EXT: UPSTATE NEW YORK - DAY


EXT: LEAFY LANE - UPSTATE - DAY

An ornate arched wrought iron gate. In large bronze letters in the brickwork: THE EMMA DODDS HARVEST MEMORIAL CLINIC. Harry’s car threads along the lane and pulls up outside a once elegant clapboard mansion. Its fading, peeling paint cannot spoil its proud countenance as it sits atop a point overlooking the Hudson River.

INT: NURSING HOME HALLWAY - DAY
CLOSE UP - HARRY’S HAND

pumps the reception bell. A dappled glass window slides across. A pretty but bored face, behind thick glasses too heavy for the cute nose.

NURSE
May I help you?

CLOSE UP - HARRY’S ATTACHE CASE

Well worn but classy. The lock’s clicked open.

CLOSE - WALLET OPENING

A phoney I.D. The nurse’s hand takes it.

CLOSE - HARRY

who put his head close to the hatch.

HARRY
My name is Harry Conroy. National Institute of Health.

NURSE
Is there anyone in particular you’d like to see, Mr. Conroy?

She experiments with a weak smile.

HARRY
The Institute is conducting a survey of incurable trauma cases. I understand you have a patient here fitting that description.

Large eyes behind thick glasses, like fishes in a gold-fish bowl.

NURSE
What name?
HARRY
Of course all information will
be treated with the utmost
confidentiality.

NURSE
One moment please.

CLOSE UP - WHITE SHOES
squeaking on the shiny clean floor.
Lysol. Harry sniffs and looks at the pretty legs.

HARRY
Were you working last weekend?
The nurse is looking through the files.

NURSE
No. I was at my sister's wedding.

HARRY
Catch the bouquet?

NURSE
No such luck.

HARRY
Nice guy?

NURSE
Huh?

HARRY
The husband.

NURSE
An old guy. Loaded.

A smile. Slight but real. She returns with an open
manila folder.

We did have a Mr. Liebling, but
it says here he was transferred.

HARRY
When?

NURSE
Years ago. December '45.

She twists the file around and shows it to Harry.
CLOSE UP - LARGE LETTERS
written across the file: TRANSFER 5/12/45.

HARRY
Is this recent?

NURSE
No, it's an old file.

HARRY
But it's in biro. They weren't big on biros in 1945.

She looks closer.

NURSE
Is that biro?

HARRY
This Doctor Fowler, is he here still?

NURSE
Just part time. He's old.

HARRY
Older than your sister's new husband?

NURSE
Even older.

EXT: DINER - EVENING

Pay phone shot through window of diner. Harry looks through phone book.

FX: Mid-50's juke box.

INT: DINER - EVENING
CLOSE UP - FINGER
down columns. Stops. POWLER, ALBERT DR. 419 Kitteridge Street.

EXT: STREET - NIGHT
CLOSE UP - SIGN
"SALVATION IS WITHIN YOU." Car door slams.

CLOSE - HARRY'S ATTACHE CASE
Harry walks towards Fowler's house opposite.
EXT: FOWLER'S HOUSE - NIGHT
CLOSE - HARRY'S LEGS
on the steps up to the scruffy wooden veranda.

WIDER - THE HOUSE
A pale green clapboard. Behind the broken railings,
Harry in the shadows.

CLOSE UP - DOORBELL
Harry's face pressed against the etched glass pane of
the front door

HIS POV - THE DINGY HALLWAY
He doesn't wait. The veranda wood creaks. The windows
don't budge.

CLOSE UP - PADLOCK
A jimmy easily pries the screws out of the rotten wood.

INT: FOWLER'S KITCHEN - NIGHT
Black. The light of Harry's flashlight shows us stacked
plates, an old range, and an even older fridge.

INT: LIVING ROOM - NIGHT
Harry snaps on the yellow standard lamp. The living
room. Unused. An inch of dust. Years of neglect.
Snaps the light off. Black.

INT: BEDROOM - NIGHT
And on again. This time, the light in Fowler's bedroom.
An iron bed. A plain oak dresser. Harry opens the door.

CLOSE UP - HARRY'S HANDS
checking through the musty clothes.

EXTREME CLOSE UP - HARRY
He sniffs. Mothballs.

On the bedside table a 1930's framed photograph of a
woman. He opens a drawer. A gun; Webley Mark V.
Harry snaps it open ... no bullets.

INT: BATHROOM - NIGHT
Harry ranks the chain on the bathroom light above the
bathroom cabinet. In the mirror Harry examines a sterilizer steaming on the washstand. The image moves as Harry opens the cabinet. WE SEE inside. Hypodermics.

INT: KITCHEN - NIGHT

Harry opens the fridge. His face lit by the interior light. He moves aside a fat bottle of milk and then WE SEE: Morphine. Twenty 50 cc. bottles. Enough to keep a dozen junkies stoned for a month.

FX: Fowler's car outside. Door slams.

Harry closes the fridge. Darkness.

INT: HALLWAY - NIGHT

Fowler's silhouette at the door. Keys.

INT: KITCHEN - NIGHT

Light goes on, FOWLER passes Harry who holds a morphine bottle. Fowler makes straight for the fridge.

HARRY

About time for your evening fix?

Fowler spins. An old man. Tall, boney face with sunken cheeks, thin blue lips and loser's eyes.

DR. FOWLER

Who are you? How did you get in here?

HARRY

Through the mail slot. I'm a private detective.

FOWLER

Breaking and entering is a serious crime whoever or whatever you are.

HARRY

So call the police.

CLOSE - FOWLER

Watery loser's eyes.

HARRY (VO)

... which you won't do in case they discover the opium den in the ice box there ...
POWELL
I'm a doctor. I'm perfectly entitled to keep pharmaceuticals at home.

HARRY
We're not talking about a band aid and a tube of unguentine, Doc. How long have you been hooked?

POWELL
I have rhematoid arthritis, I employ a mild analgesic to ease the pain.

HARRY
I've seen the works cooking upstairs, pal, and it ain't Mr. Salk's vaccine. That's morphine. You're no joy-popper. There's enough to keep a dozen dopeheads out of it for a month.

POWELL
What do you want of me?

HARRY
Information about Johnny Liebling.

POWELL
I vaguely treated a patient of that name many years ago.

HARRY
Look, Doc, I'm not fooling here. I'll call the police myself if I don't get straight answers. They'll get a hell of a kick out of your naline test.

Harry walks behind Fowler and opens old fridge taking out a bottle of milk.

POWELL
I remember he was an entertainer before the war. Neural case. No chance of recovery. So we transferred him to a V.A. hospital in Albany.

HARRY
The transfer was a fake. Ball-points weren't invented in 1945.
POWLER
I did that quickly because there
was a visitor recently. In fifteen
years he never had a visitor.

HARRY
Popular guy.

Harry takes a cup from the draining board and looks at it.
Dirty like everything else. He washes it under the tap
and pours out a cup-full of milk. He sips.

Where is he now?

POWLER
I honestly don't know. I haven't
seen him since he was a patient
during the war.

Harry grabs Fowler, yanks him up, throws him against the
fridge and presses the milk bottle close to his face.
Almost breaking it.

HARRY
You've got loser's eyes, Doc,
and they don't lie so well.
I want the truth. Where did
he go?

POWLER
I don't know. Some people came
one night many years ago. He got
in the car with them and drove
away. I never saw him again.

Harry releases his hold on Fowler and walks away swigging
the milk from the bottle.

HARRY
Got into a car? I thought this
guy was a vegetable.

POWLER
When he first came he was in a
coma but he soon recovered.

Fowler nervously twists a signet ring on his finger.
Gold with a five pointed star. He drums his fingers
on the table. WE SEE CLOSE.

HARRY
So he was normal?

POWLER
Eateral word: normal. No meaning
(MORE)
FOWLER (contd)

whatever. He recovered physically
but still suffered from acute
amnesia.

HARRY
He could play tennis, but he
couldn't remember the score.
Is that it?

FOWLER
Crudely. Yes.

HARRY
Tell me about these "friends."
Who were they? What were their
names?

FOWLER
It's been years. I've done my
best to forget it ... I'm sorry ...

Harry once again erupts, dragging Fowler across the room.
He throws him against the dresser. He tightens his tie
around his neck.

TIGHT TWO SHOT - THE TWO OF THEM

silhouetted against the yellow light reflected in the
kitchen cabinet.

HARRY
You're in a cold sweat, you know
that, Doc? You can't wait for
me to leave so you can raid the
goodies in the ice box ... well
as soon as we get this all out
the sooner you can shoot yourself
to Palookaville, OK?

He throws Fowler out of the room and into the hall.

INT: HALLWAY - NIGHT

Fowler collapses and sobs at the bottom of the stairs.
Harry climbs and sits three steps above him. He takes
out his notebook and flips it open.

HARRY
Let's keep this civilized. One
more time. The friends ... Who
were the friends?
The gentleman's name was Kelley. Edward Kelley. The young woman I never saw. She stayed in the car.

Where were they taking him?

I think down south. The man said, we're taking him home.

What was the deal?

Money.

How much money?

20,000 dollars.

For what?

I was to maintain the pretense that he was still a patient at the hospital.

Didn't the administration suspect?

Why should they? I kept the charts up to date and no one asks questions while bills get paid.

Tell me about Johnny Liebling.

What do you want to know?

Anything. Habits, hobbies, did he like his eggs over and easy... color of his eyes... what did he look like? Let's start there.
Fowler
I don't know. I have no idea what he looked like ...

Harry
What?

Fowler
When he came in he'd had extensive facial reconstruction. He was never out of bandages.

Harry
Kelley. Tell me more about Kelley.

Fowler
Really, it's so long I have only a vague memory.

Harry grabs Fowler by the tie.

Harry
Don't make me squeeze the truth out of you. Why are you shielding Kelley?

Fowler
I'm not. I hardly know him.

Harry
Your eyes are watering, Doc. Give it me all or I'll bust you up like a soda cracker and you'll be needing some reconstructive surgery too.

Fowler
I can't remember. He was well dressed ... a southern accent ... I truly can't remember.

Harry drags him up the stairs.

Harry
OK. That's enough, Doc. You're gonna have a lie down while I go out and grab a hamburger. A few hours of cold turkey should refresh your memory.

Fowler is pushed through the door of his bedroom. The door slams.
CLOSE UP - A LONG STEMMED KEY

as Harry locks the door.

EXT: STREET - NIGHT

Harry walks past the dilapidated church to his car. Chants from inside. A heated sermon of some obscure denomination in progress. Harry gets into his car. Slams the door.

CUT TO:

INT: DINER - NIGHT
CLOSE UP - CIGARETTE BUTTS

in an overflowing ashtray.

Harry at the counter, the only customer. CAMERA MOVES IN on him. Slowly. The eerie whistled tune we’ve heard before. Harry drains the coffee cup and stubs out his cigarette, picks up his hat and leaves.

EXT: DINER - NIGHT

Harry pulls up his collar to face the cold air and runs towards his car. Whistle ends.

INT: FOWLER’S KITCHEN - NIGHT
CLOSE UP - HARRY’S HANDS

taking out a 50 cc. bottle of morphine.

INT: STAIRS - NIGHT

From the bottom, Harry running up stairs to Fowler’s bedroom.

HARRY

I'm back, Doc ... I've brought you a little something ...

CLOSE UP - LONG STEMMED KEY IN THE LOCK

INT: BEDROOM

Harry enters.

HARRY

I didn’t think you’d want a shake and a cheeseburger so I got you ...

He freezes.
WE SEE Fowler still in his crumpled pin-striped suit, propped against the pillow, he clutches the framed photograph of a woman in his left hand. In his right the Webley Mark V. Blood drips from the socket of his right eye like ruby tears. The remaining eye bulges like a goldfish, pushed out by concussion.

Harry touches the back of Fowler's hand. Ice cold. He picks up the Bible, bullets fall out revealing a hollow interior. Harry looks back at the one-eyed corpse.

HARRY
(softly)
If thine eye offend thee ...

The room is unchanged. Same shoddy order. Harry picks up the bullets with his handkerchief ... and proceeds to wipe the areas he had touched.

CLOSE UP - LONG STEM-ENDED KEY - MILK BOTTLE - MORPHINE BOTTLE - DOOR HANDLE

All wiped clean of Harry's presence.

INT: HALLWAY - NIGHT

Dark and dingy hallway. Harry wipes the bannister and looks back up the stairs as he gently opens the door. We hear that whistled tune over.

INT: BAR - DAY

Busy working class bar. Everyone seems to be looking up at the football game on the TV set. Harry threads his way through the bar. CONNIE, a pretty, slightly tarty girl, sits sipping a large Manhattan. He pulls up the stool next to her.

CONNIE
It's after eleven, Harry.
You're late.

HARRY
Yeah, I'm sorry. I had a Doctor's appointment.

CONNIE
You sick?

HARRY
No. The Doctor was.
(to the waiter)
Whiskey sour, over here, please.
There a loud roar from the bar crowd at the football game. Harry looks up, then calls the waiter.

HARRY
Whiskey sour, over here, please.
(to Connie)
Did you get it?

She pushes over a manila envelope. Harry opens it.

CONNIE
If I lose my job I'll come and be your secretary.

HARRY
I couldn't pay what the Times pays ... they'll never miss it. They must be digging out this stuff all the time.

CONNIE
You're kidding, the dyke in our cuttings library's getting suspicious. My boss hasn't researched a story in years.

Harry examines the contents. Photographs and yellowed newspaper cuttings. He flips over an 8x10 glossy.

CLOSE UP - PHOTOGRAPH OF JOHNNY FAVORITE

in a tuxedo. bright hair pomaded into a frozen black wave. His smile a tribute to show biz phoney and Pepsodent.

Harry stares at the picture.

HARRY
Hi, Johnny, where are you?

CONNIE
Can you believe that guy? Dumped outside an orphanage and all ...

HARRY
You read this?

CONNIE
Sure. You were late and I didn't bring a book.
HARRY
So Johnny was an abandoned child.
Connie sips her Manhattan as she interrupts as people do who've read something before you.

CONNIE
Just like in a movie. Found in a box with the date of birth pinned to his blanket. Cute.

HARRY
February 14, 1918. Valentine's Day. Abbeville, Louisiana. His dad was probably a soldier home on leave.

CONNIE
I never knew he was so big. I hardly heard of him and he was pulling in half a million bucks a year before anyone had heard of Sinatra.


HARRY
Orphanage to altar boy to piano player in New Orleans to Chicago singing. By 1938 he was headlining with the Spider Simpson orchestra in New York.

CONNIE
Until he got drafted and wound up dead in the war.

HARRY
Presumed dead. Tunisia.

Harry flicks over another photo. Johnny and a black man holding a guitar.

CONNIE
That guy's called Toots Sweet. Cute name for a guitar player. But wait till you get to the juicy bit about the engagement ...}

HARRY
This guy's weird. There he is pulling in all that dough and he's visiting a palm reader in Coney Island.
CONNIE
Madame Zora do you believe it
... read here, about the rich
guy's daughter he was engaged
to. Cruiser?

HARRY
Krusemark. Margaret Krusemark.
Daughter of Ethan, big time
Louisiana dough. Brewing, shipping,
sugar-beet.

CONNIE
Favorite broke off the engagement,
asshole. After two years.
There's a picture from the News.
Broke her heart, dumb shit went
back down south to Daddy.

Harry stares at the News picture of the distraught
Margaret Krusemark. WE MOVE IN on Harry's face.

FX: Football in BG.
Connie gets his attention back.

CONNIE
We gonna eat? We gonna fuck?
Or we gonna play detectives?

CUT TO:

EXT: DOWNTOWN NEW YORK - DAY

Harry rounds the block on the way to his office. He
stops to talk to Siley, the news vendor, who hands him a
coffee. Harry sits on a box next to him.

SILEY
You still ain't brought the
last cup back.

HARRY
You got any upstate papers?
Like Poughkeepsie?

SILEY
What do people round here want
with Poughkeepsie news? What
you looking for?

HARRY
A murder.

Siley takes down one of his city papers.
SILEY
Take one of these, they's full of murders. What d'you want?
A guy there cut up his wife with a tree saw, kept her in the ice box in fourteen pieces.

HARRY
This is a suicide.

SILEY
That's what this guy claimed it was.
Harry pushes his cup towards Siley.

HARRY
Top me up.

SILEY
You know I was thinking about them communists, you know what's wrong with them, they're not God fearin'. A man ain't scared of God ain't got no soul.
(crosses himself)

HARRY
Siley, d'you know a Harlem preacher called Pastor John?

SILEY
Sure I know him. His sister-n-law was all tied up with him.
One of his "Celestial Handmaidens," got baptized along with three hundred others -- the guy used a fire hose to do it.

HARRY
A fire hose?

SILEY
Can you believe that? They used to march up and down 130th Street before the war in their white robes and all. The Pastor drove behind in an open Dusenberg wearing a big plumed hat, real looney, and he got loonier -- caused a stink when he brought the old Lafayette Hotel out in Newark -- paid for it in cash, single bills so the story goes. What a racket. Some say (MORE)
SILEY (contd)
it ain't God he's prayin' to these days. It could be worse.

HARRY
It could?

SILEY
At least he ain't a communist.

Harry folds up his paper and leaves.

HARRY
Thanks for the coffee.

SILEY
Oh, the big guy's waiting for you in the coffee shop.

Harry stops in his tracks.

HARRY
What?

SILEY
The big guy in the homburg. I told him you didn't get up 'till noon.

Harry crosses the street to the coffee shop.

INT: OLD ITALIAN COFFEE SHOP - DAY

Checker tablecloths. Bentwood chairs. Cyphre sits in the corner sipping from a small white china cup. Harry pulls up the Bentwood opposite.

CYPHRE
Did you see him?

HARRY
No.

CYPHRE
Why not?

HARRY
It would have been difficult.

CYPHRE
Why?

HARRY
He wasn't there.
Cyphre shows no reaction. Drains his coffee. Gestures to the counter for more. He takes a hard boiled egg from a small saucer. Cracks it, peels it. Harry continues.

HARRY
It seems he walked out of Emily
Harvest Dodd's fifteen years ago
wearin' his best suit, a new face
and a headache, drove off with a
guy called Kelley and a girl.
You know this Kelley?

Cyphre shakes his head. Sprinkles salt on his egg.

Kelley paid a bent doctor called
Powler to pinch hit for Johnny
all these years — he's been
covering up, like Johnny's still there.

Harry picks up Cyphre's spilled salt and throws it over his left shoulder.

... Seems like your Johnny fixed
himself the perfect disappearing
act, Mr. Cyphre. That's about it. I'm sorry I couldn't be of
more help ...

CYPHRE
I want him found, Mr. Angel.

Two coffees arrive.

HARRY
Why don't you try Missing Persons?
Old Johnny's got fifteen years
start on you ...

CYPHRE
I will instruct my lawyer to send
you a check for five hundred dollars
immediately. If you don't want
the job, I will engage someone
else. Cognac with your coffee?

Harry shakes his head.

HARRY
I got an acid stomach. Five
hundred will do fine.

Cyphre breaks off the egg's shell.
CYPHRE
Some primitive religions believe
the egg is the symbol of the soul.
offers Harry an egg

HARRY
No thanks, I got a thing about
chickens.

EXTREME CLOSE UP - CYPHRE'S TEETH
snapping into the egg.

CUT TO:

INT: KINGDOM MISSION - DAY

The corridor of the Kingdom Mission. Quiet. Empty.
Harry looks around. He slowly pushes open the door of
the room where he saw the splattered blood. Now Tide
clean.

INT: KINGDOM HALL - DAY

Harry walks into the main hall. On the walls behind the
armchair pulpit weird markings he hadn't noticed before.
On the walls, Christian/Satanic paintings. Primitive
but powerful. Shadows. Echoes.

In the front row, back to us, covered in a black shroud,
a WOMAN is bent in prayer. She mumbles. She senses his
presence. She turns. The hood throws a heavy shadow
over her face. Harry slowly moves forward. Silence.
Suddenly, a hand on his shoulder. Two black HEAVIES.
Harry twists round and catches a punch in the stomach.
He gets dragged along the corridor. In the yellow light
of the corridor he is punched some more, but pushes free
and runs into Pastor John's anteroom.

INT: ANTEROOM - DAY

Total blackness. Harry kicks at the door. It crashes
open. Light. Harry's silhouette rushes into the alley
at the side.

INT: ALLEY - DAY

Harry runs down the alley to the street. He coughs,
straightens his hat. Watches the crowd.

EXT: 175TH STREET - DAY

A small procession of WOMEN in white robes singing and
carrying banners proclaiming a certain religious

WE SEE Harry through the marchers. Behind him a street corner POLITICIAN competes with the religious procession. He wears a sash and has a handful of SUPPORTERS, not entirely convinced.

STREET POLITICIAN
Friends. If elected we promise you a new tomorrow. We'll build a bridge at 125th Street linking Manhattan with New Jersey and the outside world. In twenty-five years there will be new homes, parks, industries, by 1980 Harlem will be an Eldorado of much sought after real estate...

Harry moves off into the crowd. He doesn't believe him either.

INT: GREENWICH VILLAGE LOFT (ONE)

We hear over a poem being recited. On the floor a naked MODEL has white plaster splashed on her by a crew-cut ARTIST. Another GIRL is praying on a Moslem prayer mat. HARRY waits for her to finish, walks through on his way to the loft adjoining.

HARRY
By the way, Mecca's that way. You were praying to Yonkers.

INT: GREENWICH VILLAGE LOFT (TWO) - NIGHT

A baggy sweatered 50's TRENDY reads a pretentious poem about the atom bomb and sex. A dozen ACOLYTES sit cross-legged at his feet. Harry walks in at the door and gestures to Connie who tip-toes out.

INT: HARRY'S APARTMENT - NIGHT EXTREME CLOSE UP - CONNIE

undressing and being undressed. Hands. Shoes. Suspender belt. Stockings. Bra ... etc. Over this we hear Connie speaking.

CONNIE
I called the union like you said. Three of the Spider Simpson's band are playing in L.A., one's in jail, the rest are dead or off the union books. Only Spider's here in town.
HARRY
Where?

CONNIE
I wrote it all down.
(searches through her bag)
The dyke in the cuttings room wouldn't let me take any more files, right, Spider's in an old people's home on 138th Street.

Harry continues to undress her.

HARRY
Shit. Not Harlem again.

CONNIE
And I checked on Margaret Krusemark like you said. There wasn't much. Dad Ethan owns half of Louisiana, met Johnny at a high school prom in New Orleans, cute huh, oh yeah there's lots on her spells.

HARRY
Spells? Like in eye of a newt and toe of a frog?

CONNIE
Yeah, seems she was a bit of a crackpot, casting spells at society do's and stuff. Didn't go down too well with those Ivy League stiffos. Oh yeah, she was known as the "Witch of Wellesley." Did I do good?

HARRY
You did great.

CLOSE UP - HARRY
being undressed by her, as we did with Connie.

HARRY
So what have I got? I got some kind of religious looney for a client. I got to find Johnny golden tonsils. We don't know where he is and he probably doesn't know who he is. I got a geriatric band leader in a home in Harlem. I got Madame Zora out in Coney Island. What else I got?
CLOSE - CONNIE

her face, for the first time.

CONNIE

A hard on.

CUT TO:

EXT: 138TH STREET - DAY

A black KID slides towards us on an improvised slide made on the icy sidewalk. He falls over and slides the last ten feet on his backside.

INT: LINCOLN PRESBYTERIAN HOSPICE FOR THE ELDERLY - DAY

A sign painted on the peeling wall says "JESUS NEVER FAILS." A corridor. Dingy. Harry walks toward us in and out of the shadows.

INT: LARGE ROOM - DAY

Lit from the large windows. The room is almost empty but for a MAN who sits in a chair staring out at the KIDS who play below. Harry walks up to him.

HARRY

... Er ... Mr. Simpson.

The man doesn't look up at him. He stares at the kids.

I'm from Look magazine. I'm doing a piece on forgotten vocalists of the 40's. Like er ... Johnny Favorite. I believe he played with your orchestra?

SPIDER

That prick. What you wanna write about him for?

HARRY

Beats me. It's my editor's idea.

SPIDER

That guy was lower than Joe Louis's jockstrap. He croaked. Bumped off in the war.

HARRY

I heard he was in a hospital upstate.

SPIDER

No, he's dead. I remember hearing (MORE)
SPIDER (contd)
about it and ordering a triple
Jack Daniels to celebrate,
sonofabitch.

HARRY
You didn’t like him?

SPIDER
Last time I saw him was the
day of Pearl Harbor. The Japs
shit on the fleet and Johnny shit
on the Spider Simpson band.

HARRY
How’s that?

SPIDER
Walked out on us -- we had to
cancel some pretty heavy bookings
too. Lost me a lotta dough.
Never recovered.

HARRY
I’m sorry. What was he like?

SPIDER
That guy couldn’t tell the truth
without lying.

HARRY
I understand he was superstitious.

SPIDER
Fucking weirdo. Always doing
something strange.

HARRY
Like what?

SPIDER
Oh one time I saw him catching
pigeons up on the roof of our
hotel -- we were out on the road
someplace. He was wavin’ a big
net around like some Looney Tunes
dog catcher. I thought he didn’t
like the hotel food or something,
but later after the show I dropped
in and there he was with the damn
pigeon split open on the table,
poking the guts with a pencil.

HARRY
What was all that about?
SPIDER
Said he was predicting the future like the priests in ancient Rome.

HARRY
Ancient Rome?

SPIDER
Can you believe that?
(suddenly)
... and he used to wear a great big ring on his pinky with Hebrew writin' on and he weren't Jewish either, weren't even circumcised. You know when you get to play with someone that long you get to take a lot of pisses between sets and you notice these things.

Harry smiles.

HARRY
What about his girlfriend?

SPIDER
Evangeline?

CLOSE - HARRY

surprised.

HARRY
Evangeline? I thought he was engaged to Margaret Krusemark?

SPIDER
Oh yeah, but Evangeline was his real love. 'Course no one knew that. She was colored, see, and there was no crossin' the line them days. She was a fine dinner, great lookin' woman.

HARRY
Where is she now?

SPIDER
Down South. He packed her off when the shit hit the fan with the Krusemark broad -- that witch was loonier than him if you ask me -- s'posed to be a society girl and all that. Would you believe she gave him a fucking skull to carry around in his suitcase?
HARRY
A human skull?

SPIDER
Once it was, the guy had been dead a while.
(smiles)
S'posed to have been from the grave of a man who murdered ten people. Creepy.

HARRY
What was it for?

SPIDER
Me and the boys used to gag that he asked her for head one time and that's what she gave him.
(laughs)
Used to stare at it for hours, said it gave him power.

HARRY
What about his other friends?

SPIDER
Fellah, the only friend Johnny Favorite had was Johnny Favorite 'cept for old bonehead in the suitcase.

HARRY
What about Toots Sweet? I saw a picture of them together.

SPIDER
The guitar player? Yeah, great, truly great. Maybe they was buddies from the early days.

HARRY
Where is he now?

SPIDER
He got old. He went home to Algiers.

HARRY
He was African?

SPIDER
Algiers, New Orleans.

HARRY
Oh.
SPIDER
Where all good jazzmen go to die.

HARRY
How about you? Why didn't you go?

SPIDER
I ain't dead yet.

CUT TO:

EXT: CONEY ISLAND BOARDWALK - DAY

Deserted. Shuttered side shows. Old newspapers blown in the wind like tumbleweed.

EXT: STREET - DAY

Summer signs, meaningless in winter. Like a clown without make-up. Shabby. Silent, but for the sounds of distant sea gulls.

EXT: UNDER BOARDWALK - DAY

The winter sun squeezes through the wooden boardwalk. On the sand the discarded debris of many summers. And rats, gnawing at the garbage.

INT: CONEY ISLAND - DAY

A woman lies in bed. Still, naked, clutching to her the white sheets splashed with blood. A fat man stares at her. A round, translucent face. Pale grey eyes filled with fear and frozen in time.

EXT: CONEY ISLAND - DAY

A man lies on the sidewalk clutching his stomach, ripped through with bullet holes. Under him a pool of red, red blood. Two hands come in and pick him up, pool of blood and all. He's made of wax. WE SEE the back of a truck. Three wax figures, gangsters, clutch their bloodied faces. A grizzly arcade gangster tableau, out of place leaning against the removals truck. WORKMEN carry them into a building. Harry walks along, stops, lights a cigarette. Pushes open the door.

INT: CONEY ISLAND ARCADE - DAY

Harry stops at the Fatty Arbuckle tableau. Looks down at the bloody bed sheets. An elderly ARCADE MAN fusses with the folds in the sheets.
HARRY
I guess they forgot the coke bottle.

The elderly arcade man says nothing.

I'm looking for Madame Zora's pitch, could you point me in that direction?

The elderly arcade man says nothing, keeps fussing with the wax model of the woman.

I wouldn't bother. She doesn't live.

ARCADE MAN
No Madame Zora around here. Ask Izzy.

HARRY
Izzy?

ARCADE MAN
On the beach.

HARRY
Thanks.

Harry turns, and talks to the staring wax figure of Fatty Arbuckle. Sly smile from Harry.

Some party, huh?

EXT: SEA - DAY
WIDE SHOT

Harry, silhouetted against the sea, walks towards a man sitting in a deck chair: Izzy. He is incongruously naked from the waist up. Slim, sinewy, oblivious to the cold. A plastic nose shield clipped to his glasses.

HARRY
You Izzy?

Izzy looks up. Nods.

Looks like the last of the sun.

IZZY
Yup.

HARRY
The guy in the arcade over (MORE)
HARRY (contd)
there said you might be able to help me.

IZZY

Oh yeah?

HARRY
I'm looking for a Madame Zora.

IZZY
Sure I knew her. Friend of the wife, before the war.

HARRY
A fortune teller, right?

IZZY
And then some. Real creepy. I hate those hocus pocus bitches. Fuckin' witch. Her and the wife got along real well. The wife's a Baptist. Here, have a nose shield...

(he hands Harry a plastic nose shield)
I found a whole boxful under the boardwalk.

Harry takes it. Looks at it and clips it onto his own glasses.

HARRY
Not much sun in the city right now.

IZZY
Yeah, but it keeps the rain off too.

Harry looks at him, not sure if he's serious or putting him on.

HARRY
Ever hear of the name Johnny Favorite?

IZZY
The singer?

HARRY
Yes, crooner. Visited Madame Zora all the time.
IZZY
I heard of him, but I don't know nothin' about him. Ask the wife, she'll know.
(gestures to fat woman in the water)
She's always singing stupid tunes off the radio. She knows all that kind of shit.

HARRY
She likes the water, huh?

IZZY
Nope. Hates it. She's getting a little on the heavy side -- she thinks it's good for her varicose veins.

HARRY
Thanks.

Harry stands up. Brushes the sand off of his knees.

What do you do in the summer?

IZZY
I bite the heads off of rats.

HARRY
What do you do in the winter?

IZZY
Same.

Harry walks towards the water front and calls to the fat lady: BO. He shouts to compete with the duet between the ocean and the sea gulls.

HARRY
Er ... I was just talking to your husband over there ... I was inquiring about Madame Zora.

Bo, holding the dress above her thighs, shouts in reply.

BO
Yeah, I knew her. Before the war. Madame Zora, you say?

HARRY
Yeah. She was a gypsy fortune teller.
BO
She used to have the booth across
the boardwalk from me. Oh she
weren't no gypsy. She was a
debootant. And she was messin'
with more than readin' tea leaves.

HARRY
Did you ever see her with a guy
called Johnny Favorite?

BO
Oh yeah, he was cute, visited
her all the time. She was real
stuck on him. The guy with the
golden tonsils they called him.
I knew all his tunes.

HARRY
Did you ever hear of Margaret
Krusemark?

BO
Don't be a gazoonie, fellah.
Madame Zora was Margaret
Krusemark.

CLOSE - HARRY'S FACE

HARRY
Have you any idea where I can
find Johnny Favorite?

BO
Nope. Only the cemetery. Do
you wanna hear one of his tunes?

Bo doesn't wait for an answer. She sings one of Johnny's
old hits. Fortunately, the ocean noise gobbles up most
of it. Harry walks back past Izzy and away towards the
boardwalk. WE SEE IN WIDE SHOT again.

HARRY
Thanks for the nose shield, it
might come in handy where I'm
going.

IZZY
In Brooklyn?

HARRY
In Louisiana.

IZZY
Nice.

CUT TO:
EXT: NEW ORLEANS, LOUISIANA - DAY

Blues music over.

Harry gets off the train with his suitcase. He takes his sunglasses from his top pocket, looks up at the hot sun. Clips on one of Izzy's nose shields.

INT: SMALL HOTEL - DAY

Harry unpacks his case.

EXT: MIKE'S AUTO YARD - DAY

Harry gets into an old Chevy. MIKE wipes his hands, takes the rental money.

MIKE
A week, you say?

HARRY
At most.

INT: BAR - DAY

Harry sits thinking. Twisting his drink. Looks at the posters on the wall, advertising the dozens of different musicians playing in town. Scribbles something in his book.

EXT: STREET - DAY

A sudden tropical downpour. Louisiana rain. Harry takes refuge in a doorway. The streets flood in seconds flat. Harry stares into the giant puddles. He turns to look in the window of the store. Religious items and mildewed herbs crowd the small window. He looks up at the old, hand-painted sign: "MAMMY CARTER'S HERB STORE." He pushes open the door.

INT: HERB STORE - DAY

Small. Damp. Crowded with hanging herbs, dead possum and weasel.

HARRY
Hi. I was lookin' for some High John the Conqueror root?

MAMMY
Powdered or hanging?

HARRY
I'm not sure.
MAMMY
Caught in the rain, huh? Two roots a dollar twenty.

HARRY
Sure. Yeah, a lady I knew used to sell John the Conqueror in Harlem — Evangeline. Ever hear of her?

A TOOTHLESS old man climbs on a chair to unhook the roots.

TOOTHLESS
Practically everyone round here's called Evangeline, Mister, after the poem. You know the poem?

HARRY
Yeah, I know it. This lady used to have a store in Harlem. Same name as this: Carter.

TOOTHLESS
Everyone uses the name, Mister. Like Howard Johnson's. But this is the real place.

Harry spots a yellow card pinned amongst many on the wall: M. KRUSEMARK - FORTUNE TELLING. He tugs it off the wall, unseen by the woman.

HARRY
Proudfoot. Evangeline Proudfoot?

MAMMY
Yeah, I knew her. She used to come back here all the time when she was in New York.

Man gets down from chair. Smiles, showing his gums and a couple of lonely teeth.

TOOTHLESS
This is where they come to warm the power up.

HARRY
Where is she now?

MAMMY
She got sick. Died.

Toothless sits back in the armchair.
TOOTHLESS
Spent her money and went back
to Holy Shelter swamp. Then
buried her in Armandville. It
don't pay to let the soul go
hungry.

MAMMY
She was waiting for some fellah.

HARRY
Just like in the poem.

MAMMY
Just like in the poem. A dollar
twenty.

HARRY
Who was the guy?

MAMMY
Never told.

HARRY
Thanks. Thanks a lot.

CLOSE UP - JOHN THE CONQUEROR ROOT
as Harry picks it up.

CUT TO:

EXT: SUGAR CANE FIELDS - DAY

A sea of sugar cane. Harry's car speeds along the road
in the top of frame. Other roads. Shanty houses. Dogs.
Washing. Old Mammies with narrow eyes and wide apart
legs. Beat up cars. White Brahman cattle with weird
humps. Many poor black faces. Some white.

EXT: SHACK - DAY

Harry's wheel hub is rattling. He stops at an old shack,
gets out and kicks the cap. The shack has a porch that
hangs down, torn off in a storm. A group of six grubby
white KIDS, all sizes, stare at him. The eldest is skinny
as a bean pole with big ears.

HARRY
Could you tell me where the
cemetery is?

SKINNY KID
Across the bridge.
Staring faces. Suspicious. Grimy. Inbred. One kid points to a narrow track.

HARRY
Thanks. What happened to your porch?

SKINNY KID
Tree fell on it.

HARRY
Recently?

SKINNY KID
No. Long time ago.

Harry gets back in, drives on over a rickety wooden bridge and up a dirt road. A cloud of dust.

EXT: ARMANDVILLE GRAVEYARD - DAY

White tombs, long weeds, the sound of crickets. The grave of Evangeline Proudfoot.

CLOSE - THE LETTERS

punched out on the stone. PAN DOWN, WE SEE a bowl of fruit and a loaf of mildewed bread. An offering to the dead.

CLOSE - HARRY'S FACE

He has on his sunglasses and nose shield. Puzzled.

CLOSE - THE GRAVE MARKINGS

Crosses in chalk. The headstone is at an angle, as are other crosses in the old overgrown cemetery.

Harry hears something. The sound of a child. He steps behind a large tomb. He sees a young mother. Very young. Very beautiful. Mocha colored skin. EPIPHANY. She has a small CHILD with her, also beautiful with the same coloring. She stops at the grave, replaces the mildewed bread with a fresh loaf and sits for a while. The child amuses himself jumping on and off the old headstone.

EPIPHANY
Stop that, have respect for Grandma. Come on.

They walk off. Harry follows. He admires her slim body through the white cotton dress. Down a lane, through a fence. A caravan park. Run down. Chickens peck in the
dusty road. She stops at an outside communal wash stand and begins to wash her hair. Harry approaches her taking care to skirt round the chickens.

HARRY
Miss Proudfoot?

EPIPHANY
Yes?

The child sees him and begins to scream, running away. Harry snatches off his sunglasses and the offending nose shield.

HARRY
I'm sorry. A guy gave me this at Coney Island.

EPIPHANY
It's OK, honey.

She calls to the child who hides behind a trailer.

HARRY
I was hoping to speak with your mother.

EPIPHANY
You're a little late for that.

She continues washing her hair. Harry looks at her breasts down the top of her blouse.

Did you know her?

HARRY
No, we never met. I was hoping she might answer some questions for me.

EPIPHANY
What are you, some kind of cop?

Harry can't mislead her. She's too pretty and her topaz eyes too honest.

HARRY
My name's Harry Angel. I'm a private detective ... er.

EPIPHANY
Epiphany.

HARRY
Your mother left you a beautiful name.
EPIPHANY
And not much else.

HARRY
Actually, I'm looking for a friend of your mom's called Johnny Favorite.

Epiphany straightens her wet hair dangling on her bare shoulders.

EPIPHANY
I met all of Mama's friends. I never met anyone called Favorite.

Harry dances round a chicken at his feet. Epiphany smiles.

HARRY
I got a thing about chickens. Your mom and Johnny were friends in New York before the war.

EPIPHANY
She never told me. My mama had a lot of guys. She liked men.

HARRY
How about Toots Sweet, he was a friend of Favorite's. You know him?

Epiphany doesn't look up.

EPIPHANY
Nope.

HARRY
Pretty good guitar player they tell me. I'm going to try and catch his act tonight...

He scribbles into a notebook and tears off the page.

... I'm staying at this hotel, you can call me there if you remember anything. You're very pretty, Epiphany. Your name suits you.

He turns and walks away. Epiphany calls after him.

EPIPHANY
What you after him for, Johnny? Favorite?
HARRY
I'm not after him. I'm just paid to find where he is.

EPHINANY
He could be six feet under.

Harry shrugs.

HARRY
Then I'll buy a shovel.

He puts the sunglasses and plastic nose shield on. The kid screams in the distance. Harry snatches it off again. Epiphany laughs.

EXT/INT: M. KRUSEMARK'S APARTMENT - DAY
CLOSE UP - FINGER ON BELL

FX: Cough.

Bell pushes again.

CLOSE UP - HARRY'S BROGUES

tapping impatiently. We hear over but STAY TIGHT. The door opens.

M. KRUSEMARK
Mr. Angel. So sorry to keep you waiting.

WE FOLLOW. WE STAY on legs and examine the room with the dialogue over. Exotic knick-knacks everywhere. An Aztec dagger shaped like a bird on the wall.

HARRY
Beautiful room.

M. KRUSEMARK
Yes, I've been very happy here.

HARRY
I haven't had my fortune done before -- will it take long?

M. KRUSEMARK
I'll just take the details now. It usually takes me a couple of days to do your chart. Tea?

HARRY
Please.
M. KRUSEMARK
Darjeeling, jasmine or oolong?

HARRY
Oolong.

M. KRUSEMARK
Not many people like oolong.

HARRY
To tell you the truth, I've never heard of it. But nothing ventured, (shrugs) nothing gained.

CLOSE - PORTRAIT OF ELDERLY MAN that hangs on the wall.

HARRY
Good looking man.

M. KRUSEMARK
My father. He hates it.

HARRY
Looks like the hero in one of those old pirate movies.

M. KRUSEMARK
When I was in college the girls in my dorm thought he was Clark Gable.

She returns with tea.

HARRY
My brother knew a girl named Krusemark when he was at Princeton.
She went to Wellesley, told him his fortune at a prom.

M. KRUSEMARK
That would have been my sister Margaret. We're twins. I'm the white witch, she was the black one.
(smil es)
Cream or sugar?

HARRY
Straight up. Was? Your sister. You said was.
M. KRUSEMARK
She's dead. Now, Mr. Angel,
I'll need to know your date of
birth.

HARRY
February 14, 1918. A Valentine
baby.

M. KRUSEMARK
(startled)
How curious. I used to know a
boy born on that exact same day.

HARRY
You know how it was. All those
soldiers home on leave. Maybe
I could borrow this friend of
yours' chart, save some time.

M. KRUSEMARK
I don't think so. Each person
is different, and I don't think
you'd want his chart. Place of
birth, please.

HARRY
Brooklyn, New York. He was a
jerk your friend?

M. KRUSEMARK
No. He had similar signs to
you. For instance he found it
inconceivable that he was so gifted
at hurting others. Would that be
you?

HARRY
Maybe. I never thought about it.
What happened to your friend?

M. KRUSEMARK
(shrugs)
We lost touch. Now, Mr. Angel,
I'm going to need your fiancée's
exact place and date of birth for
me to compare your latitudes and
longitudes.

Harry stares at the pentacle hanging from her neck. The
same upside down five pointed star as on Fowler's hand.
WE INTERCUT the dead doctor's face. The blood dry on
his cheek. BACK TO Harry. M. Krusemark's voice fades
as we hear the eerie tune we've heard before.
M. KRUSEMARK (VO)
It would also help if I could
have your exact hour of birth.
I notice already that your sun
is in trine with Jupiter ... etc.

INT: FOWLER'S ROOM - NIGHT
CLOSE - FOWLER'S FACE

-- dead, white. WE PAN DOWN TO his hands that clutch
the framed photograph of the dead wife. White fingers.
WE INTERCUT the CLOSE UP of Fowler drumming his fingers
on the kitchen table. The large gold ring on his pinky.
WE CUT BACK TO the dead white fingers. No ring. Music
over.

CUT TO:

EXT: M. KRUSEMARK'S HOUSE - DAY

Harry leaves. Dodges into an alleyway/courtyard, two
houses away. A dog barks. In the same frame WE SEE
M. Krusement's door. In a moment she appears and hurries
along the sidewalk passing Harry in the alley. Music
over.

EXT: STREETCAR - DAY

Harry follows, watches her get on the old green streetcar.

INT: STREETCAR - DAY

M. Krusement from behind, sitting in front on the crowded
streetcar.

EXT: STREETCAR - DAY

The streetcar passes by CAMERA. Cars and PEDESTRIANS wait
as it clatters along on its iron rails. Two black KIDS
who have hitched a ride, jump off at speed.

EXT: STREETCAR - DAY

A good neighborhood. Victorian clapboards. Large, ornate,
Louisiana eccentric.

INT/EXT: STREETCAR - DAY

M. Krusement gets off and, as she does, WE SEE Harry behind
a group of people. He'd also got on the streetcar. He
jumps off and crosses the street, watches her go into a
large Louisiana Grand Folly clapboard. A black BUTLER
answers the door.
Ext: Museum - Day

Harry slips into the house he's standing outside. "Labiche Museum." A tubby, over-made-up lady greets him with a strong southern accent that hurts: Miss Eunice.

Miss Eunice
Welcome to the Museum Labiche, sir. I'm Eunice Thibodeux, and how can I be of assistance to you?

Harry
Oh, good, this is the Labiche? I mistakenly went into the house opposite.

Eunice
No, that's Ethan Krusemark's residence, sir. A fine house built in 1872 . . .

Harry
Oh, the Krusemarks — well I'll be . . . my brother was at college with the twins.

Eunice
Twins?

Harry
Doesn't he have twin daughters, I seem to recall?

Eunice
Oh no. Mr. Krusemark has just the one daughter, Margaret. Now would you like the unassisted tour, sir, that's fifty cents, or if you'd like me to show you around it's seventy-five cents . . .

Harry
I'll take the fifty cents.

Harry stares through the window at the house across the street. Eunice drones on in the background.

Eunice (Vo)
In which case let me call your attention to the wallpaper in the drawing room, it was printed during a paper shortage on the reverse of old copies of the Delta Chronicle — in the kitchen.
EUNICE (VO contd)
of special interest are the money
posts ... etc.

INT: RED ROOSTER CLUB - NIGHT

Crowded. Smokey. Wonderful blues guitar. TOOTS SWEET
plays. The guitar truly cries and sings. His face
contorting with ecstasy and pain as he slides the bottle
neck up and down the strings.

Applause. Toots makes for the bar. Harry sits on the
stool next to him.

HARRY
That was wonderful playing,
Mr. Sweet.

TOOTS
Toots, son. Thank you.

HARRY
Can I buy you a drink?

TOOTS
No, I get mine on the house.

BARTENDER hands him tall glass.

There she is or there they is.
Two Sisters Cocktail. I don't
know what's in it, but it takes
the place of six Stingers.

HARRY
I once saw you play in New York
... oh before the war ... in
Dickie Wells' Bar.

TOOTS
Yeah?

HARRY
You were singing with a crooner
called Johnny Favorite.

TOOTS
Yeah, I vaguely remember playing
with that guy once.

HARRY
You were buddies, weren't you?

TOOTS
... he made a record of one of
TOOTS (cont'd)
my songs once, that don't make
us buddies. Hey, are you a dick
or a book writer?

HARRY
A journalist. I'm doing a piece
on Johnny and the Spider Simpson
orchestra.

TOOTS
I remember Spider. Used to play
the drums like two jack rabbits
fucking. I gotta go, son, just
time for a piss and a spit and
back to work. Try one of them
Two Sisters. Then you can make
the whole thing up. That's what
you newspaper people usually do,
don't you?

Harry puts out his cigarette, follows Toots to the john.

INT: JOHN - NIGHT

Toots waits his turn. A black MAN in a jacket three
sieves too big for him uses the urinal. Toots sees Harry.

TOOTS
You again. You can't even take
a piss ...

HARRY
Tell me, Toots, did you know
about Johnny Favorite and
Evangeline Proudfoot ...

TOOTS
Look, I'm too big to go hidin'
under beds. I don't know nothin'.
Two Sisters Cocktails, that's the
only broads I'm interested in
these days ... Fuck!

He has taken his place at the urinal and has seen some-
thing left behind. Harry pulls his shoulders back. WE
SEE a dead chicken's foot with a ribbon around it. Toots
grabs it.

CLOSE UP - CHICKEN'S FOOT

Harry grabs him by the lapel.
HARRY
What was that?

TOOTS
Nothin'. Mind your business.

HARRY
What's going on, Toots?

TOOTS
I ain't talking no more.

HARRY
Who's after you? What does Johnny Favorite have to do with it?

The door pushes open. The man in the big jacket grabs Harry. Toots leaves. Harry is thrown into the corridor and roughed up. Big Jacket holds the chicken foot in Harry's face pinning him to the wall. The lizard-like foot sticks up Harry's nostrils.

BIG JACKET
If you don't get the hell out of here, an' I mean clean out onto the sidewalk, yo' gonna wish yo' lily white ass never was born.

HARRY
Please, I've got this thing about chickens ...

CUT TO:

EXT: NEW ORLEANS STREET - NIGHT
CLOSE UP - EMPTY PACK OF CAMELS

screwed up. It drops to the floor, followed by the contents of an ashtray. WE SEE Harry in his car, across the street from the Red Rooster. PEOPLE leave. He sees Toots scuffling out and along the road. Harry fires the engine and follows him from a distance.

EXT: NEW ORLEANS STREET - NIGHT

Toots vanishes into his house -- a shabby, dilapidated Orleans clapboard. He leaves the door open. Harry lights another cigarette. Toots returns with a plaid bag and jumps into a beat up old Ford. Harry follows.

EXT: ROADS THROUGH FAYOU - NIGHT

Music over. Harry follows as Toots takes him deep into the leafy, swampy bayous that surround New Orleans.
Toots pulls off the road. We hear drums. Harry stops his car and walks the rest of the way.

EXT: BAYOU - NIGHT

Five candles flicker on saucers. THREE DRUMMERS. A lean, grey-haired MAN beats on a conga drum with a bare hand and a wooden mallet. A GIRL in white dress. Barefoot. FIFTEEN UNLOCKERS sway from side to side. Gourd rattles. Iron clappers. Toots with maracas. Wild. The girl tosses flour, marking out designs on the floor around a pit dug in the ground. She turns into the light. It's Epiphany Proudfoot. All dance. Frenzied, crazed shadows. Demonic heartbeat of the drums. A WOMAN writhes on the floor like a snake, her tongue darting in and out. Epiphany's dress clings to her wet body. She reaches into a basket, pulls out a chicken, its blood red comb vivid in the moonlight. She rubs it against her breast as she dances. She takes a razor and deftly cuts the rooster's throat. Drains the blood. The rooster screams. Its wings thrash wildly. Legs twitch. Blood spurts. Into the pit. Dead. Offerings are poured onto it. Coins, dried corn, cookies. A WOMAN pours a bottle of Coca-Cola onto the dead chicken. Harry goes back to his car and reverses out into the road and is away. After all, he had a thing about chickens.

EXT: TOOTS' HOUSE - NIGHT

Toots' old Ford pulls up, and he jumps out.

INT: STAIRWAY - TOOTS' HOUSE - NIGHT

Toots puffs up the stairs. Puts down his plaid bag and opens the door. Harry grabs him from behind. A flash of metal. Toots with an open razor. He slashes Harry's hand. Harry catches the old man's brittle arm and snaps it back. The razor drops to the floor and Harry kicks it to the wall. Another foot into the old man's crotch. He crumples into a heap. The religious ornaments and junk clatter on the table behind and crash around him. Harry slides the ottoman across to him and yanks Toots onto it. He picks up the razor, wraps his Bleeding hand in his handkerchief.

HARRY
End of bullshit time, pal. I got a good look at you and young Epiphany doing your hot shoe number with the chicken. I ain't up on this voodoo shit. I'm from Brooklyn.
TOOTS
We ain't all Baptists down here, sonny.

HARRY
How does the Proudfoot kid fit in?

TOOTS
She's a Mambo, priestess, like her mom. Has been since she was thirteen.

Harry opens and closes the razor.

HARRY
When was the last time you saw Johnny Favorite at one of these chicken snuffings. He was running around with Mom Mambo, wasn't he?

TOOTS
I tell you, I ain't seen him since before the war.

HARRY
What about the chicken foot in the john. The one with the bow tie on.

TOOTS
Means I got a big mouth.

HARRY
Not big enough, Toots...

He pushes back Toots top lid with the closed razor. WE SEE the inverted gold star.

... why do you wear that star in your tooth like that.

TOOTS
So's people know I'm a nigger.

Harry scribbles in his notebook. Tears off a page.

HARRY
Call me at the hotel if you hear anything. You might need a little more help next time you get a special delivery chicken's foot. Although, speaking personally, any dead chicken's fine by me.
EXT: STREET - HARRY'S HOTEL - NIGHT

Harry walks in the rain. He sees an OLD LADY with the black hood. The image we have seen before. Harry runs after her. An empty alleyway. Puddles. Rain sweeps across the FRAME.

INT/EXT: DREAM

Harry has a nightmare.

INT: HARRY'S HOTEL - DAY


HARRY
Only cops and bad news don't knock.

STERNE
Only private dicks sleep so late. Some dream you were having.

HARRY
Yeah, I went to Mandalay again.

Sterne hands him a page from his own notebook.

STERNE
That your name?

HARRY
Yeah.

STERNE
That your hotel?

Harry answering what is obvious.

HARRY
You're in it, aren't you.

STERNE
Your handwriting?

Harry nods.

Perhaps you could tell us why a dead guitar player had it in his hand.
Harry has gone to the wash basin. Throws water on his face.

HARRY
Dead? Toots Sweet?

STERNE
Yeah, Toots Sweet. Except this one weren't so quick, this one took time.

Harry
How'd he die?

Sterne takes Harry's pack of Camels from his jacket pocket and lights one up.

STERNE
Technically? Asphyxiation by own genitalia.

HARRY
And not so technically?

STERNE
Someone cut his dick off, stuffed it in his mouth and choked him to death.

HARRY
Fuck.

STERNE
Then they took to redecoratin' his apartment with the poor jerk's blood. So when did you see him, Angel?

HARRY
I interviewed him about eleven.

STERNE
In what connection?

HARRY
A case I'm working on.

STERNE
Which is?

HARRY
A missing person.

STERNE
Who?
HARRY
A guy who took a walk a dozen
years ago. I saw Toots in an
old photograph with him.

STERNE
So who's the party you're looking
for?

HARRY
I'm sorry. "Right of privacy."
I'm working for a New York
lawyer.

Deimos has his address book, amongst his papers.

STERNE
Name?

HARRY
Winesap. If you want the address
ask Tess Trueheart there, it's in
the book he's holding. It's
under "W."

Deimos flicks the pages.

DEIMOS
Walsh, Williams ... you know
Ted Williams, the baseball
player? ...

Harry nods.

... Herman Winesap.

Deimos scribbles down the number. Sterne gets up to
leave.

HARRY
Is that it?

STERNE
That's it.
(yawns)
You and your "right of privacy"
can go eat lunch.

Harry holds the door for Deimos, as he exits.

HARRY
(to Deimos)
It's Wednesday. "Anything can
happen day" ... Mickey Mouse Club.
DEIMOS

Don't watch it.

STERNE
(from the veranda)

Maybe we'll call, but don't hold your breath. Just another dead jigaboo. No one gives a shit.

He closes the door.

CUT TO:

EXT: STREET - NEW ORLEANS - DAY
CLOSE UP - A NASTY PIT BULL TERRIER

Dribbling. Breathing heavily. Harry comes out of the long archway from the courtyard of his hotel. He lights up, senses being watched. Across the street, a pale-face CAJUN leans out of the window of a parked pick-up truck. The vicious pit bull sits in the back. The driver pretends not to look at Harry, but his buddy is less discreet. Harry crosses the street. The truck follows at a purr.

INT: WHARF WAREHOUSE - DAY

Harry slips into the open warehouse. Runs to the end where the sunlight streams in at the other end.

EXT: WHARF FRONT - DAY

On the wharf black WORKERS pile out of wooden boats. Scabs brought in from further down the Mississippi. UNION OFFICIALS heckle. Harry sees the men from the truck. Dog on leash. Harry mingles with the workers, his white face sticking out like a beacon. He leaps down onto a wooden boat, walks through and leaps onto another, and another, until he reaches the other wharf and away down an alley. The men with the dog are lost amongst the crowd of workers. Temporarily given the slip.

INT: BAR - DAY

The pretty BARTENDER pushes a plate of oysters towards Harry. Behind them a sax and piano duet together.

HARRY

Thanks. What's your name?

BLANCHE

Blanche.
HARRY

Dubois?

BLANCHE

No. O'Driscoll.

Harry holds up the shells and sucks down the oysters as he speaks.

HARRY

Jeez, there are more Irish in this town than in Brooklyn. I guess because the bars stay open longer.

BLANCHE

That and they needed the Irish to dig the canals. We were cheaper than blacks.

HARRY

Yeah? How come?

BLANCHE

If they lost a slave with yellow fever it cost them money to replace. If the Irish guy died they just dumped him in Lake Pontchartrain and slipped in a new one from County Clare.

HARRY

Price of freedom. Have you got a phone here?

BLANCHE

By the john. You want another Two Sisters?

HARRY

Yeah.

Harry slips a dime into the phone box and dials Margaret Krusemark's number. The sax player goes by and Harry slips a dollar into the basket.

SAX PLAYER

Thanks, mister. You wanna tune?

The phone rings and rings. She's obviously out.

HARRY

Yeah, I got a tune.
INT: MARGARET KRUSEMARK'S HOUSE - DAY

Eerie music. Familiar. Harry opens Margaret Krusemark's door with a skeleton key. The large bunch jangles as he tries to find the right one. He walks inside. The assembled paraphernalia of years of obsession with the occult ... and Margaret Krusemark herself, lying spread out on the coffee table under the potted palms, her flimsy blouse pulled apart showing her small, white breasts. Blood seeps from a long, jagged incision across the chest. On the floor under the coffee table the Aztec sacrificial knife. On the wall, the clock chimes the hour. Harry picks up an ether-soaked rag. Sniffs it.

INT: BEDROOM - DAY

The unmade bed. Rumpled sheets, stained with sex. In the bathroom more nicknacks, herbs, vials and an alabaster urn among the dandruff shampoos. Harry reaches behind the Kleenex box. A human hand. Dark and shrivelled.

INT: LIVING ROOM - DAY

Back in the living room Harry thumbs through the pages on Margaret's desk. He picks up the chart with his name on the top and stuffs it into his pocket. He thumbs through the calendar, "Harry Angel 1:30." Tears off the page and turns around. There on the shiny table by the window, sitting on the blood-stained lace, is Margaret Krusemark's heart. Harry's own heartbeat thumps as loud as a base drum. The FX echo in the room. Still louder as the CAMERA SLOWLY MOVES IN to the lump of bloody muscle. Harry gingerly takes out the crumpled piece of paper that the heart sits on.

CLOSE UP - BLOOD-STAINED SYMBOLS MARKINGS

and a place name. He stuffs it in his pocket and runs down the stairs.

INT: BAR - DAY

Harry at a bar. Knocks back a large Scotch. Wipes his brow, asks for another. Downs it.

EXT: STREET - DAY

Harry walks fast along the sidewalk and into the garage. He slams the door of his Chevy, reverses and pulls away. The pick-up truck with the two Cajuns is parked further down the street. It follows.
EXT: RIVER - DAY

A GROUP OF CHURCHGOERS attend a baptism by the river. A PREACHER performs the ritual mid-stream up to his waist in water. WE PAN UP and SEE Harry's car speed over the viaduct.

INT: CAR - DAY

Harry sees the pick-up in his mirror.

EXT: RIVERSIDE - DAY

Harry's Chevy pulls over to some beat-up wooden shacks by the bayou. TWO FISHERMEN rake oysters. Harry gets out of his car, watches for a while. The pick-up truck stops and the two men get out, as does the pit bull. Harry strolls to the back of the shack. He walks along a narrow gangplank over the mud. The pit bull leaps at him from the other end of the plank. Sinks his teeth into Harry's thigh. Harry grabs an oyster rake and stuffs the end of it into the animal's mouth and boots it away from him. The Cajun is behind him and whacks him across the back with a pick handle. The other Cajun boots him in the stomach. Harry catches his leg but gets kicked back in the mud. The Cajun pulls off the dog and holds it by the collar. Its slobbering chops inches from Harry's face.

CAJUN

Poke your nose in anymore, mister, and dawg here will bite your fucking face clean off.

Another kick. Harry rolls over in the mud.

EXT: SUGAR BEET FIELDS - DAY

An old bus pulls up by the side of a dusty road. A GROUP OF BLACK WOMEN FIELDWORKERS get off. Epiphany amongst them. We FOLLOW her and she leads us to Harry, who sits by the side of the road, jacket and shirt off. His undershirt and rolled up trousers are covered in dried mud.

HARRY

Hi.

Epiphany

What happened to you?

Harry

A dog bit me.
They walk along.

          EPIPHANY
          What do you want?

          HARRY
          A laundry.

She has walked on. Harry walks a yard or two behind, limping slightly, nursing his bitten leg. They speak as they walk.

          ... Couple of things I don't understand, you see, I saw you and Toots Sweet boogieing with the cockrel the other night ... quite a party.

          EPIPHANY
          What's your problem, it's a free country.

          HARRY
          Not for chickens.

          EPIPHANY
          Oh yeah, you got a thing about chickens. I remember.

          HARRY
          Toots is dead, Epiphany ...

          EPIPHANY
          I know. I read it in the papers.

          HARRY
          ... And you set him up.

          EPIPHANY
          I didn't.

          HARRY
          You were the only one who knew I was seeing Toots. It was you who sent the gift-wraped chicken foot, wasn't it?

          EPIPHANY
          He had a big mouth.

          HARRY
          Yeah, just as well judging by what the cops found in it. Quite a cute religion you got.
EPHAN Y
Oh, a man to the
cross or have holy wars or ...

HARRY
Yeah, yeah, OK. I know, you gotta
to kill the chicken to make the soup.

EPHAN Y
We don't go around murdering
people, Mr. Angel. What about
your Johnny Favorite.

HARRY
Oh, you remember him after all.

EPHAN Y
He was my father.

They have gone into the trailer site. An old ramshackle
but has at least TEN KIDS draped over it. A large black
woman, MINCIE, goes inside to fetch Epiphany's child.
Harry faces her.

HARRY
If you're holding out on me,
now could be a good time to
tell.

EPHAN Y
Nothing to tell. He didn't
come back from the war. Momma
waited. Momma died. Sad and
simple. Hi, honey ...

She has taken her child in her arms from the lady, Mincie.

Thanks, Mincie. Hi, honey.
You missed your momma ...?

They walk to Epiphany's trailer. Harry picks up a balled
piece of paper and brushes off the mud from his trousers.

HARRY
There's too many dead bodies
floating around, Epiphany ... 
even for Louisiana. I'd tell
your old man to look out for
you ... you do have a husband?

EPHAN Y
No. No husband.
HARRY
Epiphany, you got pretty eyes.
Truly pretty. The kind of eyes
that show just what you're
thinking. And right now you're
scared.

EPIPHANY
I'll manage.

HARRY
If you need me ...
(shrugs)

EPIPHANY
I'll call you if I hear anything.

HARRY
Call me if you don't.

She smiles and goes into her trailer. He walks away and
unravels the screwed up piece of paper he'd been using
to brush the mud from his trousers. The piece of paper
is a fly bill. It advertises a religious meeting.
There, in the center of the page, is a photo of Louis
Cyphre.

CUT TO:

INT: HARRY'S HOTEL

Harry in the lobby of his small hotel. The old, black
CONCIERGE gives him a scribbled message.

INT: LAFAYETTE CATHEDRAL - DAY

Stained glass windows. The CHOIR practices. WE FOLLOW
Harry down the aisle. Louis Cyphre generously fills OUR
FRAME. Harry sits in the pew next to him. Down at the
altar a dress rehearsal for some religious service. WE
INTERCUT this with our dialogue.

CYSPHRE
I'm so glad you could come.

HARRY
I didn't know you were in town.

CYSPHRE
I have a speaking engagement in
Baton Rouge. I thought it would
be an opportune time to catch
up with your progress.
HARRY
Progress ain't good. I found out a lot of stuff but so far no Johnny Favorite.

CYPHRE
How unfortunate.

HARRY
All I got is a belly full of hocus pocus and three stiffs.

CYPHRE
Stiffs.

HARRY
Dead bodies. Murders.

CYPHRE
Murders.

HARRY
Fowler, Johnny's doctor, bumped himself off and an old voodoo pal called Toots Sweet got choked to death with a part of the body meant for pissing with.

CYPHRE
This is a church, Mr. Angel.

HARRY
There's religion all over this case and I don't get it. It's ugly.

CYPHRE
They say there's just enough religion in the world to make men hate one another, Mr. Angel, but not enough to make them love.

HARRY
They do? Well, there sure wasn't a lot of love around Johnny Favorite. He was a weirdo, alright. Cutting up pigeons and shit, what's more I'm a murder suspect. The police found my name and address in Toots Sweet's hand.
CYPHRE
Winesap told me. You must be careful, Mr. Angel. And the third? You said there were three murders?

HARRY
I checked out Johnny's society girlfriend Margaret Krusemark. You know her?

CYPHRE
Vaguely.

HARRY
She was doing my chart. I gave her Johnny's birthdate, February 14th, except someone got to her and took their own Valentine's card -- split her open and cut her heart out.

CYPHRE
How awful. And the chart?

HARRY
I got it back. Funny. I guess she couldn't predict the future for herself.

CYPHRE
The future isn't what it used to be, Mr. Angel. And your conclusions?

HARRY
I haven't any. Except that our Johnny is bumping off everyone he knew. I'll let you know what else I get.

(looks at altar service)
These churches give me the creeps.

CYPHRE
Are you an atheist, Mr. Angel?

HARRY
Sure. I'm from Brooklyn.

CUT TO:

EXT: HOTEL COURTYARD - NIGHT.
courtyard of his hotel and climbs the wooden stairs. He senses someone in the shadows. He gets out his .35 and slowly walks along the veranda. There, huddled in his doorway is Epiphany, fast asleep. He touches her on the shoulder. She wakes.

HARRY
Frightened eyes never lie.

EPHANY
They left the sign of Balbarith on my door.

HARRY
Balbarith? I don't have that name in my notebook.

EPHANY
The devil.

HARRY
Graffiti everywhere these days.

EPHANY
In blood.

HARRY
Another chicken bites the dust. I shouldn't think that would have bothered you.

INT: HOTEL ROOM - NIGHT

He opens his door. They go in.

CLOSE UP - HARRY SLIDES ACROSS THE BRASS BOLT.

HARRY
Where's your kid?

EPHANY
With Minnie. She's got 14 of her own, he's safe there.

HARRY
You're welcome to stay here -- or I could get you a room.

EPHANY
I feel safer here.

Harry pulls the cork on a fifth of Jack Daniels.
HARRY
Sit down. Drink? You're getting one anyway.

He pours two stiff ones. They drink. A moment.

I've been trying to figure out what your mom saw in Johnny Favorite.

EPIPHANY
(shrugs)
She never talked about him.

HARRY
The guy's a looney.

EPIPHANY
She sure missed him.

HARRY
Who could be attracted to a guy who chops up pigeons?

EPIPHANY
You know how it is. It's always the bad-ass who makes a girl's heart beat faster.

HARRY
Can you think of anything she said about him?

EPIPHANY
Just two things.

HARRY
What was that?

EPIPHANY
Mama was a good woman; her spirit was pure. She once told me Johnny Favorite was as close to true evil as she ever wanted to come.

HARRY
What was the other thing?

EPIPHANY
That he was a terrific lover.

Harry pours another drink.
HARRY
How old are you?

EPIPHANY
Seventeen.

HARRY
Kind of young to have a kid.

EPIPHANY
Old enough.

HARRY
Where's the father?

EPIPHANY
I never knew him.

HARRY
I'm sorry.

EPIPHANY
It was at Bambouche. The spirits possess you. It's called chevalier. Mounted by the Gods.

HARRY
And the gods got you pregnant.

EPIPHANY
Yes.

HARRY
I'm sorry.

EPIPHANY
Don't keep saying sorry. It was the best fuck I ever had.

Epiphany gets up and fiddles with the dial on the old radio. A Jerry Falwell-type speaker provides the background. She picks up the bloodied piece of paper Harry found under Margaret Krusemark's heart.

What's this?

HARRY
You tell me, I only speak American.

EPIPHANY
It's not Obeah, it's devil worship.
HARRY
All the same to me.

EPIPHANY
Oh no, it's not the same at all.
This is heavy duty stuff...
this is an invitation to a
black mass. Someone's partying
tonight at the Atchafalaya Salt
Mine. Where did you get it?

CLOSE - HARRY

HARRY
It was a sort of Valentine.

Epiphany fiddles with the radio dial once more; she finds
a Latin station.

EPIPHANY
You wanna dance?

HARRY
Here?

EPIPHANY
Here.

He gets up.

HARRY
I don't know, I got bitten by
a dog this morning.

EPIPHANY
You won't feel a thing.

HARRY
Promise no chickens.

EPIPHANY
Promise.

They dance. Closely.

HARRY
Where were you born?

EPIPHANY
Harlem. Women's Hospital on
110th Street, but I only remember
being down here. Mom being sick.
Whatever he had, Johnny Favorite,
he sure stole her heart away.
CLOSE - HARRY

for a moment. They continue to dance.

EPHANAY

How about you?

HARRY

Brooklyn. I think. I'm not too clear about stuff before the war. Just a blur.

EPHANAY

How's that?

HARRY

I got hit in the face a week after Pearl Harbor. Didn't even make the papers.

EPHANAY

Shame. (laughs)

HARRY

Oh yeah. You see this boiled potato?

(he waggles his nose)

Not mine. Some army doctor invented it.

EPHANAY

Snooze Durante fan, obviously.

HARRY

Know what it's made of?

EPHANAY

Potatoes?

HARRY

Wax.

EPHANAY

What, like candles?

HARRY

One time I stayed with a friend out on the Jersey shore one August. I fell asleep on the beach. It practically melted.

Epiphany laughs.
HARRY
God's truth, I had nose all over my trunk.

They laugh. They kiss. They sit on the end of the bed, silent. Harry's hand moves to the top of Epiphany's leg, and slowly pulls up her wrinkled skirt. He runs his hand along her bare thigh and stocking top and reaches inside her panties. Still silence but for the PX of the radio. They kiss again, gently. Harry runs his finger across her nipples, through the cotton dress. They stare at one another. Harry's nose is hot enough to melt.

Epiphany's dress falls to the ground. And her panties. And Harry's pants. Wearing her stockings and garter belt, Epiphany arches into a backbend with the ease of a yoga master. They make love. As fluid as a flight of birds.

CLOSE - THEIR BODIES

We hear:

HARRY (VO)
You do this in public?

EPHYPANY (VO)
It's better with drums.

HARRY (VO)
Maybe I'll hum along.

EPHYPANY (VO)
Sex is how we speak to the gods.

HARRY (VO)
I hope they're listening.

EPHYPANY (VO)
They'll journey with us.

HARRY (VO)
Oh? Where we going?

EPHYPANY (VO)
Never Never Land. Second to the right and straight on till morning.

HARRY
What's that, the Koran?
EPHANY

No. Peter Pan.

CUT TO:

INT: HOTEL ROOM - NIGHT

Epiphany's naked cinnamon body, curled up, asleep. WE PAN OVER it to SEE Harry dressing. He picks up his things. IN CLOSE UP WE SEE him take out the crumpled piece of paper he found wrapped around Margaret's heart.

EXT: ATCHAFLAYA SWAMP - NIGHT

Harry's car speeds through the flooded swamp roads like a speed boat. The swamp at night. Steamy. Creepy. Harry stops his car, walks to the side of the water. Across on the other bank. Parked cars. Lights out. He climbs on a flat bottomed boat, one of many moored at the side. He punts across. Climbs the bank, muddies his trousers once more. Harry walks across what looks like snow. He touches it to his lips. Salt. He enters the large entrance to the mine.

INT: SALT MINE - NIGHT


INT/EXT: NIGHTMARE

The reality and madness merge into Harry's nightmare.

INT: HOTEL ROOM - MORNING

Harry awakes. He has Epiphany by the throat. He is straddled across her body. She is screaming.

HARRY

Oh my God, are you alright?

EPIPHANY

Are you crazy?

She pulls away. Terrified.

HARRY

I was having a dream. I'm sorry. I'm sorry. I'll get you some water.
Harry walks to the bathroom. Epiphany calls after him.

EPIPHANY
You treat all your girlfriends like that?

INT: HOTEL BATHROOM - DAY

Harry throws water on his face. Looks at his reflection in the mirror. Bloodshot eyes. Epiphany rambles on. We SLOWLY MOVE IN ON the mirror. We mix in the eerie tune we've heard before.

EPIPHANY (VO)
Some Boko's put a powerful wanga on you. Looks like a hex. You know, a spell ... that Johnny Favorite was a devil worshipper. Sure stole my Mama's heart away... Heart away ...
Heart away...

Eerie music builds. Harry punches the mirror. His image splits into a spider web as the glass shatters. We hear knocking on the glass panes of the hotel door. Harry turns with a start.

EXT: VERANDA - DAY
CLOSE UP - KNUCKLES RAPPING ON THE GLASS

Harry opens the door.

HARRY
Oh. I should have recognized the knock.

Sterne sees Epiphany's black back, lying in the bed.

STERNE
At least this time you gotta reason for sleeping late. You wanna step outside.

Harry has a towel around his middle and goes back in to quickly pull on his shirt and pants.

EXT: HOTEL VERANDA - DAY

Sterne leans against the wooden railing. The door is ajar. He speaks loud enough for Epiphany to hear.

STERNE
Down here, Angel, we don't mix with the jigaboos. The coloreds keep to themselves.
Harry appears. He has blood on his pants.

HARRY
I'm not from down here.

STERNE
You cut yourself.

HARRY
A dog bit me.

STERNE
(to Deimos)
Go get some coffee. Someone called Margaret Krusemark figure in your missing person case?

HARRY
No. Why?

STERNE
She's dead. That nigger guitar player of yours don't matter a shit -- he was into voodoo and they 86 one another two a week. But this Krusemark dame came from a Louisiana money family. White money.

HARRY
So two people get bumped off in the same week. So what's the connection?

STERNE
Similar circumstances.

HARRY
Like what? Did she get her dick cut off too?

STERNE
No. Some fucker cut her heart out, neat as a butcher on Decatur Street.

The coffee arrives. They sit at a small table on the veranda.

HARRY
Mine's a missing person case, not murder. Why you telling me?
STERNE
I wanna know the name of the party you're looking for.

HARRY
(shakes head)
I told you, talk to the lawyers I gave you.

STERNE
I did and the fancy mouthpiece gave me the same big city shit as you.

HARRY
Then it looks like you and Effie Klinker should fuck off and leave me alone.

Sterne grabs Harry. Spills coffee over him and the table.

STERNE
This ain't jigaboo town asswipe. You play jump rope with Louisiana law and I'll stuff your big city smarts right up your New York ass ...

Let's Harry go. Harry wipes the coffee spilled on his shirt.

... This Krusemark broad was into stargazing, black magic and shit and it scares the fuck out of me... nothing worse for a cop than people who kill for nutso reasons... Sorry, I seem to have made a mess.

He stands up, puts on his hat.

... Get your nigger in there to clean it up.

Walks off. Harry walks back into the room.

INT: HOTEL ROOM - DAY

Harry puts on his tie and jacket and walks slowly towards the bathroom and the sound of Epiphany singing. He pushes open the door. She is singing the tune we have heard before. ferry. Familiar.

EPHINARY
You're not getting in?
HARRY
I gotta go. What was that tune
you were singing?

EPHYPANY
Don't you know it? It was one
of Johnny Favorite's... My mom
used to sing it all the time.

Harry stares at himself in the cracked mirror.

You OK?

HARRY
Yeah ... will you be OK here?

EPHYPANY
Sure.

HARRY
You got beautiful eyes.

EPHYPANY
You got a beautiful nose.

HARRY
Liar.

Harry walks to the door.

EPHYPANY
Will it be alright if I fetch
my kid over?

HARRY
Sure.

He closes the door behind him.

EXT: ETHAN KRUSEMARK'S COURTYARD - DAY

A beautiful bougainvillea fills the FRAME. WE PAN DOWN
TO SEE Harry alone at a table waiting in Ethan Kruse-
mark's elegant courtyard. A black, shiny-headed WAITER
appears. He has a winged collar and white gloves.

BUTLER
Mr. Angel. I assure you Mr.
Krusemark is not at home.

HARRY
That's what the other guy said.
I'm not moving till someone tells
me where he is.
BUTLER
He's at Jettaville ... the horse racing. Mr. Krusemark has horses.

HARRY
Not big on mourning down here, huh?

Picks up his hat and leaves. Passes the massive bougainvillea.

Nice plant.

CUT TO:

EXT: NEW ORLEANS STREETS - DAY

Harry walks to his garage. Stops. Walks across the street to the green pick-up. In the back the pit bull on a leash stretches but can't reach him. Harry opens truck door, pulls out the Cajun a little way and slams the door on him. A head butt. Blood. The other Cajun runs for it into the nearest alleyway. Harry follows. Darkness.

INT: STABLES - DAY

Maybe twenty scruffy carriage ponies, too old to work in the middle of the day, are crowded into quaint but crumbling wooden stalls. Harry slowly walks amongst them. A shot rings out as Harry chases the Cajun along the narrow gangways. The horses go berserk, rearing and whinnying with fear. The Cajun fires again at Harry, who drops behind an old nag. The Cajun shoots again and the nag crumples in a dead heap on top of Harry. He tries to pull his legs from under the horse but he's firmly held by the carcass. He can't move his arms to get at his gun. The green truck screeches in reverse into the entrance of the stable. The Cajun with a bloody face climbs out pulling down the pit bull. Harry desperately tries to wriggle free. The Cajun unclips the leash from the snarling, slobbering dog's collar. The dog bounds off in Harry's direction.

CLOSE - HARRY

wriggling free (or trying to)

CLOSE - THE DOG

The horses go berserk. One kicks out with its hind legs and crashes a hoof against the dog's head as it passes, sending it rolling over in a heap. There is a most
terrible yelp from the dog. Harry finally manages to pull free and crawls under the legs of the horses to a door. Kicks it open. A chicken coop. Chickens are perched everywhere.

HARRY

Oh shit.

He runs through. Kicks at the far door into a yard and then the street. A car nearly runs him over. As it screeches past WE

CUT TO:

EXT: RACE MEET - DAY

A healthy quarter horse rears up on its hind legs. Two other horses leave the starting gate and race along two straight bush tracks marked out by rough wooden poles. CAJUNS, MEN and WOMEN, lean on the poles cheering on their bets. ANOTHER GROUP OF PEOPLE watch muskrats being skinned. (The record is three in one minute, two seconds.) In a corner, behind three trucks parked close together, a GROUP OF MEN prepare two roosters for battle. In WIDE SHOT WE SEE the two bush horse tracks converge into the distance. The horses leap from their start gate and throw up a cloud, thundering towards us. At the bottom of the FRAME Harry is shown to a well-dressed man, ETHAN KRUSEMARK, who leans on the pole. The cloud of dust from the horses gets closer as they speak.

KRUSEMARK

What do you want, Mr. Angel ...

HARRY

I guessed you already knew that.

KRUSEMARK

Why should I?

HARRY

Two of your morons with a matching poodle have been after my balls for days. I'm looking for Johnny Favorite.

KRUSEMARK

As far as I know, that dance band scumbag is dead.

HARRY

That dance band scumbag maybe killed your daughter.
KRUSEMARK
Who's employing you?

The horses thunder closer.

HARRY
Can't say.

KRUSEMARK
I'll pay.

HARRY
So do they. Fifteen years ago you and your daughter snatched Favorite from a nut hatch in Poughkeepsie. You paid a junky doctor called Fowler twenty-five grand to pretend our Johnny was still a turnip head, and he did a pretty good job... until a week ago. You used the name Edward Kelly...

The horses thunder by throwing up a cloud of dust. Through the dust we see them walk away from us. Harry limps from his accident.

CLOSE - THEIR BACKS

KRUSEMARK
Mr. Angel, let's walk over here... it's a little private and you can sample our gumbo.

HARRY
No thanks, I got an acid stomach. Cajun cooking kills me.

KRUSEMARK
Then a little gin. It's local from Louisiana moss. I can recommend it. I own the mill.

They walk up the steps of a rickety building. Not grand at all. A woman on the veranda has a table of drinks in front of her.

Bring us two gins, will you.

INT: OLD WOODEN BUILDING - DAY

The room is a little dilapidated. Krusemark is a little out of place in his well-cut clothes. An enormous cauldron, four feet wide, bubbles in the corner. In it
crawfish and chicken, etc., boil away. Krusemark stirs it as he passes.

KRUSEMARK
A pity about your stomach. You'd have enjoyed our gumbo.

They settle in a back room at a small table by the window. The lady follows them in and puts down the gins on the worn plastic tablecloth.

I was Edward Kelly. It was me who paid Fowler the twenty-five G's.

HARRY
Did he know you? Favorite.

KRUSEMARK
No, he acted like a sleepwalker, he just stared out of the window and watched the lights go by.

HARRY
Where did you take him?

KRUSEMARK
Times Square. It was New Year's Eve, 1943. We dropped him in the crowd and he walked out of our lives forever. Or so we thought.

HARRY
You're telling me you paid twenty-five grand for a guy and you lost him in a crowd?

KRUSEMARK
I did it for my daughter. It was some sort of hocus pocus her and Johnny were fooling around with. My daughter was obsessed.

HARRY
I found a mummified hand in her room.

Krusemark pours two more gins.

KRUSEMARK
The Hand of Glory. It's supposed to be able to open any lock. It (MORE)
KRUSEMARK (cont’d)
was the right hand of a convicted
murderer cut off while his neck
was still in the noose. Or so
Margaret believed.

HARRY
Black magic.

KRUSEMARK
Black, white, what difference
does it make? Margaret was
always ...

HARRY
Evil.

KRUSEMARK
Evil is a dunghill, Mr. Angel.
Everyone gets on his own and
speaks about someone else’s.
Margaret wasn’t evil, but she
was a strange kid. She was
into Tarot cards before she
could read.

HARRY
Who got her started?

KRUSEMARK
Oh, some maid ... a governess,
who knows?

HARRY
(shouting)
Some maid. Some governess.
Everything you say is a crock of
shit. You’re the one who hooked
her. You’re the devil worshipper.

KRUSEMARK
The Prince of Darkness protects
the powerful ...

HARRY
(shouting)
It’s a crock of shit.

KRUSEMARK
It’s true. I can’t help it if
you don’t believe.

HARRY
And what do you believe in,
Krusemark? Slitting babies’
HARRY (contd)

throats? You're filth. A looney coxsweller...

He gets out his .38.

... give it me straight else
I'll swear I'll save this state an' execution.

KRUSEMARK

I introduced Johnny Favorite to my daughter. He was very powerful. I once watched him conjure up Lucifuge in my living room. He was in it much deeper than me -- he made a pact with Satan. He sold his soul.

HARRY

You expect me to swallow that?

KRUSEMARK

Swallow it, spit it out. I don't give a damn.

HARRY

Crock of shit!

KRUSEMARK

He sold his soul for stardom.

HARRY

Stardom. Are you kidding me?

KRUSEMARK

It happens all the time.

KRUSEMARK

Lord Satan rose from the depths. It was magnificent. But he thought he could outwit the Prince of Darkness.

HARRY

No! No! CROCk OF SHIT!

Harry slaps the old man over the head with the .38. The old man cradles his face in his hands. Blood on his fingers.

KRUSEMARK

All that I'm telling you is true. Johnny sold his soul and when he made it big he tried to duck out of it.
HARRY
Eternity's a long time.

KRUSEMARK
Johnny came across an obscure rite in an ancient manuscript -- he had quite a library. He needed a victim. Someone his own age.

HARRY
Why?

KRUSEMARK
To steal their soul. Johnny picked up a young soldier.

HARRY
Who?

KRUSEMARK
Just a soldier, out celebrating New Year's Eve. They took him back to Johnny's apartment at the Waldorf and the ceremony took place.

HARRY
Which was?

KRUSEMARK
The boy was bound naked on a rubber mat -- there were complicated incantations and stuff in Latin, the works. A pentacle was branded on his chest. Margaret handed Johnny a virgin dagger and he sliced the boy clean open and ate his heart. He cut it out so quickly it was still beating when he wooched it down. Maybe he had gained possession of the guy's soul -- he still looked like Johnny to me.

HARRY
Who was the boy?

KRUSEMARK (shrugs)
Johnny's plan was to drop out and resurface as the soldier. Joke was, he got drafted before (MORE)
KRUSEMARK (cont'd)
Johnny could work things out and
then he got injured and was shipped
home not even knowing who he was.

HARRY
(screaming)
Who was the boy?

Slaps Krusemark again.

KRUSEMARK
Only Johnny and Margaret knew.
She sealed his dog tags in a
vase.

Harry goes from the room to the open toilet. Harry
throws up.

KRUSEMARK (VO)
It was Margaret's idea to lose
him in Times Square. It was the
last place he would have
remembered before it happened ...

The CAMERA MOVES INTO Krusemark's frightened face. WE
CUT BACK TO Harry who looks at his reflection in the dirty
windows. A black shadow passes his distraught image. A
doors slams. Harry turns around. He rushes to the door.
Can't move it. He's very weak. Dragging his injured leg,
he runs out onto the veranda and runs around the wooden
building, knocking over the lady with the gin table.
Krusemark isn't in the small room. Harry finds him in
the larger room, up to his waist in the boiling gumbo.
He yanks him out. Drowned. The flesh on his face
scalded to a deep purple.

EXT: WOODEN BUILDING - DAY

Harry runs down the rickety stairs as best he can. He
pushes through the crowds watching the muskrat contest.
Up on the dais WE SEE in CLOSE UP as another muskrat
has its skin ripped off.

CUT TO:

EXT: STREET - DAY

Rain. Flash floods. Harry's Chevy plows through the
streets like a motor boat throwing up huge walls of
water onto the sidewalk. He stops outside Margaret
Krusemark's house.
INT: MARGARET KRUSEMARK'S - DAY

He climbs the stairs, gun in hand and quickly manages to unslip the lock. Inside. On the floor, chalked-out, taped-up police markings of where Margaret Krusemark's body had previously been. Harry frantically searches for the vase amongst the nicknacks. Glass ornaments crash to the ground as do a pile of dusty 78's.

CLOSE UP - HIS GUN

drops amongst the records. He tries the bathroom; the dandruff shampoo; the herb bottles ... the white alabaster sealed vase. He takes it carefully into his trembling hands and, after a moment, smashes it down into the heavy china sink.

CLOSE UP - SHINY METAL

amongst the white shards: a set of army dog tags catch the light as he picks them up.

CLOSE - HARRY

CLOSE - HIS FINGER

running across the embossed name.

EXTREME CLOSE UP - DOG TAGS

WE SEE very clearly: ANGEL, HAROLD R.

Harry's heartbeat pounds fast and loud. So loud it hurts his ears and he cups them with his hands. Louder and louder his heart beats until silence. As silent as the grave. Harry backs into the living room. Still silent. In the corner sits Louis Cyphre. He startles us.

CYPHRE

Alas, how terrible is wisdom when it brings no profit to the wise.

HARRY

Louis Cyphre. Even your name's a dime store joke.

CYPHRE

Mephistopheles is such a mouthful in Manhattan, Johnny.

HARRY

Posing as the devil might have fooled a superstitious guitar

(MORE)
HARRY (cont'd)
player and that witch and her nutty old man, but not me, Cyphre. You killed them, and you're pinning it on me. I know who I am.

CYPHRE
You've been living on borrowed time and another man's memories.

HARRY
You're crazy. I know who I am.

CYPHRE
If I had cloven hoofs and a pointed tail would you be more convinced?

Cyphre gets up and quietly picks up the gun without fuss. He also picks up an old 78 record and places it on the record player in the corner. Harry goes into the bathroom and throws water on his face. He looks into the bathroom cabinet mirror.

CYPHRE
That's it, take a good look, Johnny. However cleverly you sneak up on a mirror, your reflection always looks you straight in the eye.

HARRY
I know who I am!

CLOSE UP - RECORD

An old Johnny Favorite hit of 1940. Harry stares at his face. He touches his joke nose. The music gets louder. Harry screams.

I KNOW WHO I AM!

Harry returns to the living room. No Cyphre. No gun. No dog tags. He vaults down the stairs, four at a time.

EXT: STREETS - DAY

Rain. No car. He begins to run. He pulls up his collar as the tropical rain lashes into his face. The Johnny Favorite song still plays from the open upstairs window. WE PAN DOWN and SEE the lonely figure of Johnny running off into the distance; until he disappears from our view into the grey sheets of rain.
INT/EXT: HOTEL COURTYARD - DAY

SEEN FROM ABOVE, Harry walks into his courtyard and climbs the wooden stairs. His door is open. He walks in.

INT: HOTEL ROOM - DAY

On the bed, Epiphany's naked brown body. Harry's dog tags are all that she wears. A bloodied sheet covers her middle. Sterne stands in the corner.

STERNE
Why'd you come back?

A child whimpers in the bathroom. Deimos comforts him.

HARRY
I live here.

Sterne walks over to the body and turns over the dog tags.

STERNE
Who is she? She ain't Angel.
Harold R.

HARRY
My daughter.

STERNE
Bullshit. Who is she?

HARRY
Epiphany Proudfoot. She's been staying here a couple of days.

STERNE
Long enough to kill her, right? Unless that's not your gun up her snatch.

Deimos comes out of the bathroom with Epiphany's kid in his arms. The child screams as he points at Harry. On the kid's face the image of Louis Cyphre.

STERNE
You'll burn for this, Angel.

HARRY
I know. In hell.

THE END.