REVUE PRODUCTIONS, INC.
4024 RADFORD AVENUE
NORTH HOLLYWOOD, CALIFORNIA

PROD. #105
JULY 28, 1958
REV. 8/8/58

M SQUAD

"THE TRAP"

Written

by

Don Sanford

PROPERTY OF:

LATIMER PRODUCTION COMPANY

PLEASE RETURN

DETECTIVE

M SQUAD

PROD. #1052A
JULY 18, 1958

"THE TRAP"

CAST

FRANK BALLINGER	LEE MARVIN
THE CAPTAIN	PAUL NEWLAN
DANNY MICHAELS	22, slender, a good-looking sensitive youngster. Quiet, withdrawn.
MRS. MICHAELS	45, Danny's mother. A chic, perfectly groomed business woman.
SUSAN BAINES	22, Danny's girlfriend. She is not pretty by pin-up standards, but she has, nonetheless, a quality of inner beauty.
MAX DECKER	30, icy pale blue eyes, baby-faced with a pinkish skin, softish appearance.
HARRY KREBEL	55, balding, obese, half-blind man.
HERBERT ORMOND	55, a rheumatic, old pawnshop broker.

M SQUAD PERSONNEL, MOURNERS AT FUNERAL, LAUNDROMAT CUSTOMER

SETS

INTERIORS:

PAWNSHOP
CAPTAIN'S OFFICE
MRS. MICHAELS' LIVING ROOM
LAUNDROMAT
HOTEL LOBBY
HOTEL ROOM
APARTMENT HOUSE HALLWAY WITH PORTION OF LIVING ROOM
HALF REMODELED LIVING ROOM IN SMALL HOUSE

EXTERIORS:

SMALL HOUSE

4 CONTINUED (cont'd) 4
Ormond doesn't believe him. He indicates a back corner of the shop as:

ORMOND
Where were you hiding -- back there? Waiting until I locked up? Then you'd slug me.

DANNY
Am I dreaming this! Mister, I just walked through your front door!

ORMOND
You're Danny Michaels. I know you--and you're a bad liar, young man. That door was locked.

DANNY
It was open! Try it! See for yourself!

Ormond takes phone from cradle, dials operator.

DANNY
All right! I'll show you myself!

He makes a move toward the door.

ORMOND
(into phone)
Operator, I want the police! This is Herb Ormond --
(snaps)
Stay where you are!

DANNY
Oh, no...you're not blowing the whistle on me!

With a lunge, Danny grabs for the gun. There is a brief struggle, the gun goes off, the old man falls to the floor. Danny is frozen with horror at what he has done.

5 POV SHOT TO ORMOND 5
lying on floor unconscious, blood oozing from his scalp.

6 BACK TO DANNY 6
who bends, starts to touch the old man's chest, but quickly pulls his hand away as panic siezes him. He has not touched the man. He stumbles to the door and flees.

FADE OUT

(FIRST COMMERCIAL)

FADE IN

7 INT. SQUAD CAR - CLOSE SHOT - FRANK 7
He is at wheel.

DISSOLVE

8 EXT. POLICE PRECINCT - DAY - FULL SHOT - (CHI LOC) 8
Frank crosses from his car.

FRANK'S VOICE
(over Scs. 7 and 8)
My name is Frank Ballinger, Detective Lieutenant, M Squad, a special detail of the Chicago Police. When I checked in for duty the next morning, the man Danny Michaels thought he had killed was in Captain Grey's office.

DISSOLVE

9 INT. CAPTAIN'S OFFICE - DAY - CLOSE SHOT - ORMOND 9
a small bandage just over one ear, is in the middle of his story. His attitude is self-conscious and laced with guilt, as CAMERA PULLS BACK to discover FRANK and the CAPTAIN listening silently.

ORMOND
Finding him like that...well... I...I was certain the boy was a thief...that he had hidden in the back of my shop, waited until I closed up...and...and....

FRANK
Then came out to help himself.

ORMOND
(nodding)
Actually he walked through the front door just as he claimed. We've had a tragedy in the family, and I was upset. After the...ah...trouble... I discovered the latch was defective. The door wasn't locked.

FRANK
You should make your complaint in your neighborhood police station.

CONTINUED

9 CONTINUED (contd) 9

CAPTAIN
Wait a minute, Frank. The boy has a police record. Reform School.
(consults report)
He was sent away on a stolen car rap.

ORMOND
I know all that. That's why I want to help.

FRANK
But just how do you think bringing assault charges against the boy will help?

ORMOND
Assault charges...?

FRANK
Isn't that why you're here?

ORMOND
Oh no! I want you to find Danny and tell him I'm all right. You see...I...I think he...
(with difficulty)
he believes he injured me seriously. Perhaps even killed me.

FRANK
(grimly)
A kid with a record thinks he's wanted for murder...That's an explosive combination.

ORMOND
Please. Try to find him before it's too late.

Frank looks to the Captain.

CAPTAIN
He was 17 when he got in trouble -- five years ago. Nothing on him since.

ORMOND
I want him to know I'm all right. I phoned his mother but he doesn't live there.

CONTINUED

9 CONTINUED (cont'd) 9

CAPTAIN
All right. See what you can do. Frank.

Frank nods, takes report sheet and exits.

ORMOND
Thank you, Captain. I'd hate to see the boy have trouble because I was upset and made a mistake.

DISSOLVE

10 EXT. WELL-TO-DO APARTMENT HOUSE - DAY - (CHI LOC) 10
Frank pulling his squad car into the driveway, getting out, crossing the walk to the front door, etc.

FRANK'S VOICE
I was sure the whole thing could be straightened out by investing an hour of my time. Danny's mother was my only lead to where he might be located.

11 INT. LIVING ROOM - DAY - CLOSE SHOT - MRS. MICHAELS 11
dressed to go out, adjusting her already perfect coiffure in the mirror. She is a chic, perfectly groomed business woman of 45. Her attitude is restrained, though obviously injured and disappointed. As she speaks, CAMERA MOVES TO INCLUDE Frank.

MRS. MICHAELS
I'm sorry but I don't know where you'll find Danny. We don't see each other very often. I don't understand my son -- I've given him all the advantages, and yet we have so little in common.

FRANK
(refers to memo slip)
Is this the last address you have for him?

MRS. MICHAELS
Yes, that's it.
(then defensively)
Danny was six when my husband died. I had to assume the management of the firm. There was no one else to take over -- that is, no one I could trust. With all my time taken up by the business. Boarding school for Danny was the only practical solution.

CONTINUED

11 CONTINUED (contd) 11

FRANK
I get the picture.

MRS. MICHAELS
Oh, you disapprove, Lieutenant...

FRANK
It's not for me to approve or disapprove, Mrs. Michaels.

MRS. MICHAELS
I've devoted my life to building for Danny's future security. The firm my husband left was on the verge of bankruptcy. I saved it. Do you know what sacrifices that took -- a woman competing in a man's world?

FRANK
(smiles)
I'd say you were good at competing.

MRS. MICHAELS
(frankly)
I was and I am.

12 ANOTHER ANGLE 12

FRANK
But somewhere along the way you lost your son.

MRS. MICHAELS
(flushes, defensively)
I never had him. He simply never responded to anything I did for him.

FRANK
What about Danny's friends? Do you know anyone he runs around with?

MRS. MICHAELS
(shakes head)
He refuses to take the position I've held open for him with the firm. He has a job as a carpenter.

FRANK
A lot of men enjoy working with their hands.

CONTINUED

19 CONTINUED (contd) 19

HARRY
Guns cost money.

MAX
Take it out of your half of the kid's haul.

Harry reacts.

MAX
That's right. We're takin' all of it -- as soon as the kid tells his pal, Max, where he stashed it.

HARRY
(grinning)
Max, you're a regular lullabye.

Max exits to the street.

20 EXT. BACK STREET HOTEL - DAY - (CHI LOC) 20
Frank's car pulling up to curb, Frank leaping out in time to intercept Max (double) coming from the doorway of the hotel.

FRANK
Hey, Max.

21 CLOSE PLATE MAX (CHI LOC) 21

22 CLOSE PLATE FRANK (CHI LOC) 22

FRANK
You phoned a kid by the name of Danny Michaels the other day. I'm looking for him.

MAX
(sizing up Frank)
He musta scored big to put a hard guy like you on his tail, Ballinger.

FRANK
Never mind the cheap talk. If you know where the kid is, you can do yourself and him a favor by speaking up.

MAX
(mock seriousness)
Wish I could help ya out, Ballinger. I surely do, an' that's a fact.

CONTINUED

22 CONTINUED (contd) 22

He starts to move off. Frank blocks his way.

FRANK
(hard, quiet)
Listen, wise guy. If you're holding out on me, you'll live to regret it.

Max stiffens, his eyes narrow hatefully, but his voice remains lazily relaxed as:

MAX
Does it figure I'd stick my neck out for a punk kid on the lam? How does it, uh?

FRANK
(alert to Max's slip)
Who said anything about Danny being on the lam?

MAX
Your whole attitude says it, copper. You're on the prowl. Ya got orders to step on that kid just like he was a bug. An' don't you just love your job....

23 EXT. BACK STREET HOTEL - DAY - (CHI LOC) 23

Max brushes past Frank and exits up the street. Frank goes into the hotel.

24 INT. HOTEL LOBBY - DAY - MED. SHOT - HARRY 24

He comes from behind his desk, cocking his ear to Frank's footsteps, grinning as:

HARRY
Howdy. Hot as hate today. Fit to set a man on the edge of his nerves.

Frank does not reply. He is studying the fixed eyes behind the semi-dark glasses.

HARRY
(a beat - then)
What can I do for you, Mister? A room? Give you a nice price by the week.
(then, uneasily)
Say...who's there...?

Frank slips his ID card under Harry's fingers.

25 INSERT - HARRY'S FINGERTIPS 25

"Reading" the badge.

26 BACK TO SCENE 26
Harry reacts with an obsequious smile.

HARRY
What's the trouble, Captain?

FRANK
Lieutenant Ballinger. Get your pass key. Let's take a look at Max Decker's room.

HARRY
Now, Lieutenant, you know---

FRANK
(hard - quiet)
I said get out your pass key.

HARRY
Come to think of it, Mr. Decker asked for some towels anyway.

Harry takes a ring of keys from the counter, then shuffles to a large linen closet, opens it, and shielding his actions with his enormous body, reaches into a stack of towels.

27 INSERT: PILE OF TOWELS 27
Harry's hands grope down the pile and pause on a particular towel. As he withdraws it, we get a brief glimpse of a gun hidden between the folds.

28 BACK TO SCENE 28
Harry withdraws the towel and another, finds his cane and leads the way down the hallway, tapping as he goes.

29 INT. HOTEL ROOM - DAY - MED. CLOSE SHOT - DANNY 29
at the curtained window, staring out moodily. At the SOUND of Harry's TAP-TAP signal, he is instantly alert, tensing as the sound comes CLOSER, the SIGNAL IS REPEATED. Then as the pass key is inserted noisily into the door, he quickly ducks into the closet. Harry opens the door, Frank brushes past, stopping inside. Frank's swift glance takes in the room, going to the partially open closet door. Harry shuffles to the bed beside the closet, and places the towels within easy reach of Danny.

CONTINUED

35 CONTINUED (contd) 35

ORMOND
(disturbed)
I told you there was a tragedy in my family. You should have phoned me before you brought the boy here.

On Frank's grim reaction, we:

FADE OUT

(MIDDLE COMMERCIAL BREAK)

FADE IN

36 EXT M SQUAD - NIGHT - FULL SHOT - (CHT. LOC.) 36
Frank comes along the street, enters building.

FRANK'S VOICE
We had Krebel, the hotel owner, on a gun charge but instead of picking him up, we put a stake out on the hotel. I hoped to get a lead to Danny if he tried to contact Max Decker or Krebel again. I wanted the boy first.

DISSOLVE

37 INT. CAPTAIN'S OFFICE - NIGHT - CLOSE ON CAPTAIN 37
As he speaks, CAMERA MOVES TO INCLUDE Frank. They are having coffee.

CAPTAIN
I can appreciate that, Frank, but we're taking a big chance.

FRANK
Max and Krebel won't run away. They don't know our angle. Nothing's been in the papers.

CAPTAIN
What I don't understand is why Harry Krebel tried to slip the kid a gun.

FRANK
The smell of money. They probably figure Danny's pulled a job.

CONTINUED

38 CONTINUED (cont'd) 38

SUSAN
You've got to get out of here! I've got a few dollars in my purse ---

DANNY
No. Just let me use the phone. Max will know what to do --

SUSAN
Keep away from Max! Please!

SOUND OF BELL over front door. They look and see a customer entering. Quickly Danny moves out of sight. Susan composes herself, then goes to take care of the customer.

DISSOLVE

39 INT. MICHAELS' LIVING ROOM - NIGHT - CLOSE ON MRS. MICHAELS 39
now in a smart hostess gown, pouring cocktails.

MRS. MICHAELS
No, Danny hasn't contacted me since our talk this morning. And frankly, I'm not surprised. Sure you won't join me?

FRANK
Thank you, no.

MRS. MICHAELS
You're thinking I'm not concerned about my son, aren't you?... You're wrong about my not caring. I do care. Desperately. But I'm enough of a realist to know that Danny will never ask or accept help from me. He never has. He won't now. Not even with the house he's trying to buy.

FRANK
(interested)
Where is that house, Mrs. Michaels?

MRS. MICHAELS
He won't tell me. Expects to marry that girl someday -- fixing a nest for the two of them. He's had everything money can buy and now he works as a carpenter -- and spends his weekends fixing up a broken down old house. I feel so helpless about him.

CONTINUED

43 CONTINUED (cont'd)
Danny hangs up, heads for the back door. Susan follows him and:

SUSAN
Danny! You can't take him to the house! You'll spoil everything!

He brushes past her and leaves.

DISSOLVE

44 INT. HOTEL LOBBY - NIGHT 44

HARRY
I dunno, Max...a kid on the lam for robbery is one thing -- but hiding out a murderer ---

MAX
He's got five or ten grand.--probably hidden in that house. We want it, don't we?

Harry hesitates.

MAX
You want to protect what you already got invested in the kid, don't you? And I need some working cash.

HARRY
(tempted)
How much more do you need?

MAX
A hundred -- two hundred.

HARRY
One.

MAX
All right. Shell out. Come on! Come on! He's waiting.

Harry turns, gropes his way to an ancient safe, opens it, withdraws a cashbox, unlocks it to disclose half-a-dozen rubber-banded bundles of money. Max watches, reacts, as Harry's nimble fingers brush over the money, pick out a bundle of fifty dollar bills. As he carefully peals off four, CAMERA MOVES IN CLOSE on Max who quietly picks up Harry's cane, raises it to strike. HOLD CLOSE ON MAX as the cane comes CRASHING DOWN, then:

DISSOLVE

PROD. #1052A
REV. 8/8/58

48 EXT. SMALL HOUSE - NIGHT - FULL SHOT 48
It is an old house, dark, uninviting. CAMERA MOVES TOWARD A WINDOW --

DISSOLVE

49 INT. EMPTY LIVING ROOM - DAY
The room, illuminated only by a street lamp outside, is only half-furnished, tools and remodeling materials in view. Max is pacing angrily, Danny trying to placate him as:

DANNY
But I tell you, Max, there is no money. **Not here or anywhere else! I didn't get a thing from Ormond. It happened just the way I said.**

MAX
You expect me to believe you bumped a guy and ran out without a thin dime?

DANNY
I tell you, I didn't go to rob him!

Max grabs Danny by the shirt front, twists hard as:

MAX
You little welsher. Do you think you can hold out on me?! I need it! Every dime you took from Ormond! Understand?! I need ---

He stops, listening alertly.

MAX
What was that? **Nobody comes out this way.**

He goes to window, peers out.

DANNY
I didn't hear anything.

MAX
I thought I heard someone moving around.
(comes from window)
This place could turn into a trap -- sitting out here all alone.

CONTINUED

49 CONTINUED (contd) 49

DANNY
Look, Max, you've got me all wrong.

DISSOLVE

50 EXT. STREET - NIGHT - FULL TO POLICE CAR 50
A policeman is passing out a sub-machine gun to another cop who moves off quietly into the shrubbery. A third one enters and gets a gun. Frank passes through the scene.

FRANK
(low voice)
Who's got the tear gas?

A policeman points o.s. toward Captain and Frank exits.

51 EXT. SEARCHLIGHT - NIGHT- FULL SHOT 51
The Captain stands beside it with a detective who holds a Tommy gun. Frank enters to him. They speak in low tone.

CAPTAIN
We're about ready, Frank. The place is covered on all sides. You sure they're in there?

FRANK
Yeah. I got close enought to hear voices. Couldn't make out what they were saying.

CAPTAIN
We'll give them a chance to surrender - then move in fast -- tear gas and the works.

FRANK
That doesn't give Danny much of a chance.

CAPTAIN
He picked his friend.

FRANK
Look -- he's innocent and he doesn't know it. No telling what he'll do in a trap.

CAPTAIN
He'll have his chance to come out.

CONTINUED

51 CONTINUED (contd) 51

FRANK
Suppose Decker won't let him?

CAPTAIN
What're you getting at Frank?

FRANK
Decker's vicious -- maybe crazy enough to want to go down fighting -- killing cops -- and dragging the kid with him.

CAPTAIN
We think Decker killed Harry Kreble. We've got to take him. We're going to.

FRANK
I could get into that house. We could take them without a shot.

CAPTAIN
No. It's too risky for one man....

FRANK
I'm not looking for any solo glory. You know that I just want that kid to live.

CAPTAIN
What makes you so sure you could pull it off?

FRANK
They don't know we're here. I have the advantage of surprise.

The Captain, thoughtful, shakes his head.

CAPTAIN
I'm afraid it's too much of a long shot, Frank.

CUT TO

52 INT. EMPTY LIVING ROOM - NIGHT - MED. TO DANNY AND MAX 52
Smoking nervously now, he comes from the window. His voice is pleading.

MAX
What're you holding out on me for? I helped you. I made Harry give you a room. Now I can get you out of town.

CONTINUED

52 CONTINUED (contd) 52

DANNY
Why didn't you when we had the chance? You wanted to come here first. Why?

MAX
You know why! That dough's stacked here some place and I need it!

DANNY
I told you---

Matt has spotted something out the window. He shoves Danny away, shoves quickly to the window.

53 EXT. SHRUBBERY - NIGHT - POV SHOT TO POLICEMAN 53
He's moving cautiously to some shrubbery. He carries a shot gun.

54 INT. EMPTY LIVING ROOM - NIGHT - CLOSE TO MAX 54
Startled, he presses himself against the wall, then quickly moves close to Danny.

MAX
(sotto)
Coos!

DANNY
No! How could they find us?

Max is at another window now.

MAX
Same way they found you before, stupid. Your girl told 'em!

DANNY
No! Susan couldn't --

Max flings him toward the window.

MAX
Get your gun out! Use it when you have to!...You're not afraid to fight, are you?

DANNY
Max, I got you into this! You can still walk out of here! I'll say I made you drive me here!

MAX
No good now. Not with what they know. I asked you if you'd fight.

Danny hesitates, then nods.

CONTINUED