

**MANHATTAN MURDER MYSTERY**

Screenplay by

Woody Allen & Marshall Brickman

**NOTE**

Most of the sequences in this production are filmed using a hand-held camera or a Steadicam. These very mobile cameras move around the set, and get constantly closer and further from the characters. Still, we'll be using the usual technical terms, such as «long shot» or «full shot» or «medium shot» here and there to give the reader an idea of the location of the camera at the beginning of each sequence. And then we'll mention the movements of the camera.

**TRISTAR LOGO**

Winged white horse flying over clouds

**BLACK SCREEN**

**CREDITS IN WHITE LETTERS ON BLACK SCREEN**

We hear jazz music during the credits.

**END OF CREDITS**

**NEW-YORK - AERIAL VIEW - EXTERIOR NIGHT**

While the camera is flying over New-York, we keep on hearing the jazz music.

The camera reaches a round building that looks like a stadium and starts moving around the building.

**HOCKEY GAME - INTERIOR NIGHT**

Long shot on the skating rink. A hockey game is in progress on the rink. The camera follows a player, and then pans on the audience.

The camera stops on a medium shot of Larry and Carol, a couple in their early fifties. Larry seems fascinated by the game, but Carol seems to find it boring. She looks at the ceiling, and then puts her hand over her mouth to suppress a yawn. Larry turns toward her.

**LARRY**

Come on.

**CAROL**

What?

**LARRY**

You promised to sit through the entire hockey game without being bored and I'll sit through the Wagner opera with you next week.

**CAROL**

I know, honey, I promised. I know.

**LARRY**

I already bought the earplugs.

**CAROL**

Yeah. Well, with your eyesight, I'm surprised you can see the puck.

The crowd starts yelling and we guess that one of the players has done something really good. Carol mockingly claps her hands.

**CAROL**

Yay, hooray.

Then she raises her eyes to the ceiling, seeming more bored than ever.

**LARRY'S BUILDING - LOBBY - INTERIOR NIGHT**

A nice-looking apartment building in New-York.

door. Full shot of the lobby. We see the street through the glass

he is An uniformed attendant is standing near a counter, on which  
writing on a book.

reading a Larry and Carol are coming from the street and entering the  
building. He is carrying some shopping bags, and she is  
newspaper, the «Daily News».

**LARRY**

God. I can't wait to get into bed and stretch out.

**CAROL**

Yeah.

bow The attendant slightly turns around and bows to them. They  
couple back to him. He goes back to his book-keeping, and the  
keeps on walking through the lobby.

**LARRY**

You know, there's a Bob Hope movie on television later.

**CAROL**

know. Can you believe this guy in Indiana ? Killed twelve  
victims, dismembered them and ate them.

**LARRY**

Really ? Well, it's an alternative lifestyle.

**CAROL**

Yeah, I'll say.

on the They reach the two elevators. Larry presses the call-button  
wall between the two elevators.

**LARRY'S BUILDING - ELEVATOR - INTERIOR NIGHT**

newspaper. Medium shot inside the cabin of the elevator. The inner door  
slides open. Carol enters first, still reading her

panel. Larry enters behind her and presses a button on the control

PAUL (voice over)  
Hold the elevator.

LILLIAN (voice over)  
I'm coming.

the  
Hearing people's voices, Larry puts his hand on the edge of  
door to keep it from closing.

PAUL (voice over)  
Hold the elevator.

couple.  
Paul and Lilian enter the elevator. They are a middle-aged  
He is bald and tall, and very smily. She is small, with grey  
hair.

**LILLIAN**

That's right.

**PAUL**

Thank you.

Lilian has a broad smile when she recognizes Larry and  
Carol. The  
elevator door slides shut. Lilian looks at Carol.

**LILLIAN**

I, uh, I see you at the gym sometimes.

**CAROL**

Oh, you do ?

**LILLIAN**

Yeah, we live in the apartment down the hall.

**CAROL**

Oh, well, I go whenever I have the discipline.

**LILLIAN**

It's important to put that time in. It does wonders.

**CAROL**

Oh god, yeah. I agree with you.

**LILLIAN**

Exercising changed my life.

**CAROL**

Well, geez...

**LARRY**

I prefer to atrophy. I'm not a very exercise person.

**PAUL**

We bought a treadmill last week.

**CAROL**

Oh, well, we had one. But you know, we got rid of it because it was just taking up too much space.

**LILLIAN**

Oh, it-it-it...

**LARRY**

Because you have to turn it on and get on it once in a while. That was her problem.

**LILLIAN**

Hey, I... exactly, I... and it's so confusing, with all those buttons and computerized programs. I'm just never gonna get that.

**LARRY'S LANDING - HALLWAY - INTERIOR NIGHT**

walls,  
Full shot of a very sober and modern hallway. Creme-colored  
grey carpeting, dark wooden doors.

followed by  
hardly  
We hear the elevator door opening and Carol comes out,  
Lilian, Larry and Paul. They all talk together and we can  
understand the following dialogue.

**CAROL**

Oh, I know. It's late.

**LILLIAN**

It's so wonderful, meeting.

**CAROL**

Oh, well, yeah.

**PAUL**

It is just like New York. You have neighbors. You never meet them... You guys...

understand  
The following line, said by Lilian, is clearer and we  
it better.

**LILLIAN**

... I've seen you so many times in the hallway, you know... and I've always wanted to come up and say hallo.

**PAUL**

Well, anyway... good night.

near Larry and Carol walk away from Lilian and Paul, who remain the elevator.

CAROL (voice over)  
Good night. Such a lovely couple. You know that...

walks Paul bends down to pick up something on the carpet. Lilian one step in Larry's direction.

**LILLIAN**

Oh, uh, say, hello ?

hallway Paul starts opening his apartment door, just across the from the elevator.

CAROL (voice over)  
Huh ? Yeah ?

**LILLIAN**

Huh, listen... why don't you come in for a-a-a second and have a drink with us ? I mean, we'd really love that.

The camera pans around toward Larry and Carol. Larry makes a negative sign with his hand.

**CAROL**

Oh, oh well that'd be fine...

PAUL (voice over)  
She makes great Irish coffee.

doesn't Mute conversation between Carol and Larry. Larry evidently want to accept Lilian's invitation, but Carol wants to.

LILLIAN (voice over)  
Oh, please ? Uh uh, I want you to give me a treadmill lesson.

**LARRY**

There's a movie on television I want to watch.

followed Carol starts walking toward Lilian and Paul's apartment, reluctantly by Larry.

Carol The camera pans around during Carol's next line, and we see

entering Lilian an Paul's apartment.

**CAROL**

Oh, about the tread... oh, well, if I can figure it out, then believe me, anybody can.

She laughs, and Larry, entering the apartment behind her, utters a forced laugh.

**PAUL'S APARTMENT - BEDROOM - INTERIOR NIGHT**

The cosy apartment of middle upper-class people. The decoration looks like them.

Medium shot of Lilian walking across the bedroom toward the large double bed. She walks near the famous treadmill.

**LILLIAN**

Have a look at the instructions. They drive me crazy. You know ? I don't know what I'm doing at all. Let's look...

CAROL (voice over)  
No. Please, it's easy.

Lilian picks up a book on a table near the bed.

**LILLIAN**

Wonderful book they've given me. Now I'm at level five.

CAROL (voice over)  
What ?

**LILLIAN**

That I know.

CAROL (voice over)  
You're that advanced ?

**LILLIAN**

Well, yeah.

CAROL (voice over)  
God, I only got to level two.

Lilian brings the book to Carol.

**LILLIAN**

Look at these diagrams. Do you believe this ?

**CAROL**

That's amazing.

the She is standing near the treadmill. Lillian shows her one of  
diagram in the book.

**LILLIAN**

I can't understand this even.

**CAROL**

Let me see.

**LILLIAN**

Yeah, well. See this ?

**CAROL**

Okay.

**PAUL'S APPARTMENT - LIVING ROOM - INTERIOR NIGHT**

it is One of the wall could be a bay window, but, for the moment,  
entirely covered by a beige drape.

Medium shot of Paul bringing a stamp book to Larry.

**PAUL**

Now, let me show you a mint 1933 airmail. Very rare... and  
very beautiful.

book Larry is seated near a small table, on which Paul puts the  
down. Paul sits down next to Larry.

**LARRY**

Yeah.

puts it Paul picks up a special philatelist magnifying glass and  
it. in front of the stamp, for Larry to have a better look at

**PAUL**

his Look at that. And this plate block is quite unique because  
it has a flaw in the engraving. See if you can see it.  
head. Larry, who is not interested in philately at all, scratches

**LARRY**

Uh, it's hard for me.

**PAUL**

Actually I'll give you a little hint. Right down here in  
the corner.



**LARRY**

That tiny thing there ?

**PAUL**

Interesting, yeah.

**LARRY**

Ah, you have a really...

**PAUL**

That makes it quite valuable, you see. And I just got a commemorative set of issues that are going to be quite valuable, too.

He picks up a transparent envelope inside which are several stamps.

**LARRY**

Yes.

**PAUL**

Look at the color, right there. All these are gonna become a real f...

Larry stands up.

**LARRY**

Well, listen... we're probably keeping you up, right ?

**PAUL**

Oh, no-no-no. This is wonderful.

**LARRY**

I should be going.

**PAUL**

What do you do, if I may ask ?

**LARRY**

Me ? I'm in book publishing. I work up at Harper's.

**PAUL**

Are you really ?

**LARRY**

Yeah.

**PAUL**

I own an old, uh, cinema. Having it redone.

**LARRY**

Oh.

**PAUL**

Used to have a string of three, but, you know, business is not what it used to be.

He picks up some more stamps from the table.

**PAUL**

Now, look at these presidentials. Look at the color work. Even the perforations are still intact.

**LARRY**

Where's Carol ?

**PAUL**

All the...

**LARRY**

Because I should really be going, actually.

**PAUL**

Oh, really ?

**LARRY**

Yeah. I mean, so, we...

In the background, behind Larry, we see Carol and Lilian entering the room.

**LILLIAN**

Coffee's ready !

**LARRY**

Oh, coffee. I forgot coffee.

He turns around to face the women.

PAUL (voice over)

Good. We can get back to this later. Come on in.

We see Paul's hand on Larry's shoulder, pushing him toward the centre of the room.

A little later.

Full shot of the room. They are all seated around a low table,

Larry and Carol on the sofa, Paul and Lilian on two armchairs.

They've just finished their coffee.

**LILLIAN**

Well, we've never had any children, but it's easy to empathize. Oh, um, uh, what college does your son attend ?

**CAROL**

Brown.

**LILLIAN**

Oh.

**PAUL**

Nice color.

They all laugh.

**LILLIAN**

Paul never attended college. He's self-made.

**PAUL**

Always regretted it. I think knowledge is the second most important thing. First is health, then knowledge, then money.

Larry puts his cup down on the low table.

**LARRY**

You know, it's amazing how time, we,... we'll just...

**LILLIAN**

And, do you work ?

Larry stands up.

**CAROL**

Huh ? Do I ?

**LILLIAN**

Yes.

Larry looks at Carol and sits back on the sofa.

**CAROL**

Oh, well, I actually, um, I used to work at an ad agency, but that was many years ago.

The camera moves closer to Carol and Larry.

**CAROL**

But... You know, I've been seriously thinking of starting a little restaurant. But, well, Larry, he's trying to talk me out of it.

**LARRY**

Oh, she's a great cook, though, really. Her duck and fennel omelette on a bed of scallops and Hollandaise sauce with truffles and sweetbreads'll make you snap into a fetal position and have you in bed screaming for a month.

**CAROL**

He loves to tease me, but actually, he really loves exotic food.

**LILLIAN**

My weakness is any rich dessert, cream, butter, anything with fat.

**CAROL**

Oh, really ? Oh well, let... listen... I'll fix you a dessert that'll make your eyeballs roll up. You'll have to exercise for a month to work it off.

**LILLIAN**

Yeah.

PAUL (voice over)

We're going to Le Cirque for our anniversary.

**CAROL**

No, really ?

The camera moves around, away from Larry and Carol, to Paul.

LILLIAN (voice over)

Yes. Twenty-eight years. November.

CAROL (voice over)

Really ?

**PAUL**

Well, what do you buy the woman who buys everything ?

Larry  
The camera moves around backward, away from Paul and back to  
and Carol.

**LILLIAN**

We already have twin cemetery plots.

**LARRY**

Well, it's... I always think a Bentley is in good taste. You know, or you can go the route that I went with her. On her twentieth, I got her some very lovely handkerchiefs.

**CAROL**

Yeah. Oh no. But, you know, they had my initials on them.

**LARRY**

Yeah, it was a very, very high-class item. I didn't even know her size. I'm going over.  
Carol bursts out laughing.

Black screen. Actually, we are in :

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

we've Carol and Larry's apartment is quite different from the one just left. It is the apartment of a couple of New-York intellectuals, with nice, artistic furniture. We hear a door opening.

**LARRY**

Jesus, couldn't you keep the conversation going a little longer in there ?

Lights are switched on.

a Full shot. We see only part of the hall, the camera being in the corridor, and the walls of the corridor concealing part of her. hall.  
Carol enters the apartment, and Larry holds the door for

**LARRY**

I was signaling you frantically.

Larry closes the door.

**CAROL**

I was just trying to be neighborly.

**LARRY**

Neighborly ? If this guy showed me his stamp collection one more time... I mean, my favorite thing in life is to, you know, look at canceled postage.

The camera follows Larry walking in the corridor toward :

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

being Actually there are two large beds in the bedroom, the room partitioned is divided by a partition set between the two beds. The end of only a half wall. There is a opening, without door, at each

the partition, to go from one section of the room to the other.

CAROL (voice over)  
Oh, come on, Larry. It was sweet. They, you know, they're looking forward to their anniversary.

Medium shot of Larry taking his jacket off. He puts it on a chair.

**LARRY**

Oh, and I'm looking forward to seeing that Bob Hope movie. I don't know why they put it on so late.

The camera turns back to the corridor and Carol, still in the front hall.

**CAROL**

You know, do you think that's gonna happen to us ?

LARRY (voice over)  
What ?

Carol walks in the corridor, toward the bedroom.

**CAROL**

Well, that we'll become like them ? You know, just another dull aging couple, you know, with our little walks, you know...

She walks into the bedroom.

LARRY (voice over)  
We are a dull aging couple.

**CAROL**

Our TV, our lox and bagels. And... and our twin cemetery plots ?

Larry is seated on his bed. Carol looks at some pills bottles on the night table.

**LARRY**

No, we should be as lucky as them. To, you know, to be in their physical shape, at their age ? They look great. Did you see the dumbbells this guy lifts ? If I lifted dumbbells like those, I would get a hernia the size of the San Andrea's Fault.

**CAROL**

How often do you think they make love ?

She goes out of the main part of the room, and the camera follows her.

She sits down on the other bed and starts taking her shoes off.

LARRY (voice over)

Oh, you know, probably more than we do, in their shape. You know, I'm sure as much as once a week.

**CAROL**

Larry ?

LARRY (voice over)

I'm exhausted. What ?

**CAROL**

Do you still find me attractive ?

LARRY (voice over)

Of course. What kind of question is that ? Of course I do.

Carol stands up from the bed and moves across the room. The camera, still located in the main part of the room, follows Carol,

so we don't actually see her walking, but we see the partition and the large clock on it.

CAROL (voice over from behind the partition)

Yeah, but we're not turning into a pair of comfortable old shoes, are we ? Do you think ?

Carol reappears on the other side of the partition.

LARRY (voice over)

Never comfortable.

**CAROL**

No ?

Larry's head appears in the forefront of the shot. He is still seated on the bed.

**LARRY**

I don't think you have to worry about that.

**MARKET PLACE - EXTERIOR DAY**

York.  
The camera pans along the stands in the market, showing  
sellers  
and customers.

LARRY (voice over)  
How you guys doing ?

SY (voice over)  
We're fine.

MARILYN (voice over)  
We're good.

SY (voice over)  
We like that. We're gonna get this one.

MARILYN (voice over)  
That's very nice, actually.

LARRY (voice over)  
So, actually...

MARILYN (voice over)  
Listen, are we going to see you at Elaine's Thursday ?

CAROL (voice over)  
Oh, no. Thursday's our Wagner opera.

Medium shot on a stand around which Larry, Carol, Sy and  
Marilyn  
are standing. Sy and Marilyn are a couple about the same age  
as  
Carol and Larry.

**MARILYN**  
Uh...hum. You know... Ted's coming to Elaine's with us.

**CAROL**  
Ted.

**MARILYN**  
Yeah.

**CAROL**  
How is Ted ?

**MARILYN**  
He's... he seems to be doing well. I mean, I... I actually  
think he's glad... I think he's glad he's divorced.



**SY**

Well, I don't think he's... no, he's not doing... Come on, he's not doing well at all. He's not used to it.

**MARILYN**

Well he looks... I think he looks, you know, like he's glad.

Sy looks at some of the antique displayed on the stand.

**SY**

Yeah, yeah. This.

**LARRY**

So what do you want to do ? you guys gonna browse, or...

**SY**

No, we're gonna go to a movie.

**MARILYN**

Yeah, we're gonna go see «Double indemnity».

**CAROL**

Oh, really ?

**MARILYN**

Yeah.

**SY**

Why don't you come with us ?

**MARILYN**

It starts in a little while.

**MOVIE THEATER - INTERIOR NIGHT**

Full shot of the screen of the theater, on which the film «Double Indemnity» is shown. And under the screen, in the dark, the back of some of the spectator's heads.

This film is a very famous 1944 film directed by Billy Wilder, and referred by the Library of Congress as one of the hundred best films of the Twentieth Century. The term «double indemnity» refers to a clause in certain life insurance policies that doubles the payout in cases when death is caused by certain accidental means.

BARTON KEYES (played by Edward G. Robinson)  
I'd have the police after her so fast, it'd make her head spin. They'd put her through the wringer. And brother, the things they would squeeze out.  
WALTER NEFF (played by Fred MacMurray)  
They haven't got a single thing to go on, Keyes.

**BARTON KEYES**

Oh, not too much, I guess. Just twenty-six year experience... All the percentage there is, and this hunk of concrete in my stomach.

played The third character in the sequence, Phyliss Dietrichson,  
by Barbara Stanwyck, is half-hiding behind a wall.

**NEW-YORK - LARRY'S RESIDENCE STREET - EXTERIOR NIGHT**

building, Full shot of the street, where Larry's apartment building is located. The camera is set near the entrance of the building, and  
Carol and Larry are walking toward us.

**CAROL**

God, that movie was great, wasn't it ?

**LARRY**

Yeah, I... I... it was one of my favorites.

**CAROL**

I loved it.

**LARRY**

It just... they were all so wonderful, in the picture.

**CAROL**

You know, who could we fix Ted up with ? I mean, there must be somebody in your office.

**LARRY**

Ted ?

**CAROL**

Yeah.

**LARRY**

Well, I don't know. Ted... I always thought Ted had a crush on you.

**CAROL**

Me ?

turns  
hand on  
ambulance

She laughs. They have reached their building. The camera  
around to follows them inside the building. Larry puts his  
Carol's back to guide her inside the building. We see an  
revolving light reflected in the glass door of the building.

**LARRY**

Yeah. Why are you so stunned ? I think that...

**CAROL**

Please. I mean, you know, I adore him, but you know, he's  
like a girlfriend to me.

**LARRY**

Uh. Now he's divorced, you know ?

**CAROL**

Do I detect a note of jealousy ?

elevators.

The camera is still on the sidewalk near the entrance of the  
building and we see Carol and Larry walking toward the

**LARRY'S LANDING - HALLWAY - INTERIOR NIGHT**

the  
get a

A short black screen, which actually is just a close shot on  
outer door of the elevator. This door slides open, and we  
medium shot of Larry and Carol inside the elevator.

is a  
their

They seem surprised by what they see on the landing. There  
gathering of neighbors, which we don't yet see. But we hear  
voices.

NEIGHBOR (voice over)

I had to come up here and call nine-one-one.

ANOTHER NEIGHBOR (voice over)

So what's the trouble ?

**ANOTHER NEIGHBOR**

Oh, is that the-that the E.M.S.

ANOTHER NEIGHBOR (voice over)

That guy's so excited.

ANOTHER NEIGHBOR (voice over)

The doctor and the E.M.S.

The camera follows Larry walking toward the group of neighbors.

Paul's door is wide open.

**LARRY**

What's the matter ? What's going on ? What happened ?

He is answered by a tall male neighbor.

**TALL NEIGHBOR**

She had a heart attack.

CAROL (voice over)

Oh my God !

**TALL NEIGHBOR**

Sh-She's dead.

The camera turns around to show us inside the apartment.  
There is a stretcher standing in the corridor. On the stretcher, a  
body - Lilian's body - is covered by a white sheet. Three men are  
standing near the stretcher, one of them wearing green  
gloves and writing on a clipboard, another one carrying a black leather  
case (he is evidently a doctor).

LARRY (voice over)

She-she's dead ?

CAROL (voice over)

Dead ?

NEIGHBOR (voice over)

They're giving Mr. House a sedative right now. He's running  
around like crazy.

The camera turns back to the tall neighbor standing near the  
front door. A policeman enters the apartment.

**TALL NEIGHBOR**

I called E.M.S. and they got here as soon as they could,  
but it was too late.

**LARRY**

Sh-We just met her last night.

The camera turns back inside the corridor. The doctor is  
coming

toward the front door.

OLD FEMALE NEIGHBOR (voice over)  
Awful, just awful.  
LARRY (voice over)  
What happened ?

**DOCTOR**

Well, it was a classic coronary. She just went like that.  
The camera turns back toward the group of neighbors.

**CAROL**

Is there anything we can do ?

**LARRY**

Oh, my God.

DOCTOR (voice over)  
You can be good neighbors. You know, we calmed him down,  
uh...

**LARRY**

Th-Th-Th-The first time we saw them was last night. We just  
met them. W-We had... They invited us in for coffee.

**TALL NEIGHBOR**

Such a... S... Such a nice lady.

**OLD FEMALE NEIGHBOR**

Nice lady.

**NEIGHBOR WITH A MOUSTACHE**

Sweet person.

**NEW-YORK - LARRY'S RESIDENCE STREET - EXTERIOR NIGHT**

Full shot on the entrance of Larry's building. Larry and  
Carol are coming out. They are very elegantly dressed, Larry wearing a  
suit and a necktie.

**CAROL**

God, okay.

**LARRY**

You look wonderful.

Paul is coming down the street toward the entrance of the  
building. He is carrying some grocery in a paper bag.

**CAROL**

Oh, hallo.

**PAUL**

Hi.

**CAROL**

Hi, Mr. House, so... sorry.

**PAUL**

Thank you so much for those wonderful flowers.

Paul seems very relax. He smiles a lot, which could be surprising, when we understand he put his wife in the grave only a couple of days ago.

**CAROL**

Oh.

**PAUL**

It was quite nice of you.

**CAROL**

That's... sure.

**LARRY**

If there's anything we can do. You know, anything you need, just tell us and we'll...

**CAROL**

No, anything. Anything at all. I mean, God, it's just such a shock when anyone... It was just so sudden. I mean, she seemed so... God, well, healthy.

**LARRY**

Yeah.

**PAUL**

She had a heart condition.

**CAROL**

She did ? She never mentioned it... It... that she was...

**LARRY**

Ah.

**PAUL**

She wouldn't have.

**CAROL**

No. Right. Well...

**LARRY**

If there's anything we can do.

**CAROL**

Yeah, anything. Really.

**LARRY**

You know, if you need anything, if you are lonely, come by. You know.

**PAUL**

Thank you. You know, you owe me a wonderful French dessert.

**CAROL**

Oh, no, no, no. I know, I haven't forgotten. Believe me, I haven't forgotten.

**PAUL**

Well, have a nice time. You seem all gussied up.

**CAROL**

Yeah. Oh, I know. We're going to the opera.

**PAUL**

Oh, enjoy.

**LARRY**

My favorite, my favorite.

**PAUL**

Goodnight.

He walks away toward the entrance of the building, still smiling a lot and looking very happy. Carol looks at him with a question on her face.

**LARRY**

Goodnight.

**CAROL**

Goodnight.

**LARRY**

Come, we're gonna be late.

**THE METROPOLITAN OPERA HOUSE - EXTERIOR NIGHT**

Long shot on the Met building.

We hear the music from Wagner's The Flying Dutchman.

yet,  
The camera slowly tilts down. We don't see Carol and Larry  
but we hear their voices.

CAROL (voice over)  
The deal was, I sit through the ice hockey game and you  
watch the whole opera.

Larry  
The camera is now on ground level, and we see Carol and  
coming out of the Met.

**LARRY**

I can't listen to that much Wagner, you know. I start to  
get the urge to conquer Poland.

They cross the esplanade in front of the Met.

**ELAINE'S RESTAURANT - INTERIOR NIGHT**

Greenwich  
Elaine's is a cosy place, like there are many around  
Village.

Ted.  
Carol and Larry are eating at Elaine's with Sy, Marilyn and  
Ted is a quite handsome man in his forties.

camera  
another,  
We get a medium full view of the party, with a very mobile  
moving around the table and going from one person to  
getting closer to one person, then moving slightly away.

**SY**

I'll tell you something. I think it's weird. I mean, listen  
to this. One night she's having coffee, and the next night  
they are carrying her out in a rubber bag.

**CAROL**

Oh, I know, I know. And she did not look like she was ready  
to go.

**TED**

Maybe this guy killed her, you know ? Like, he's got, like,  
a young tootsie stashed someplace, or something.

**LARRY**

No, no, not this... you gotta, you gotta see this guy. This  
guy gets his jollies from licking the back of postage  
stamps. He's a-a boring old...



**TED**

Well, I can see that. Yeah, depending on whose picture is on the stamp.

**CAROL**

She never once mentioned that she had a heart condition.

**LARRY**

Well, what is she gonna say ? Oh, yeah, hello, I'm Mrs. House and I have a bad heart.

**CAROL**

Well, she had no problem telling me about her hysterectomy in the first five minutes.

**SY**

It is much easier to talk about a hysterectomy than it is to talk about a heart condition.

**TED**

You said she liked... she liked eating high cholesterol desserts. Is that what you said ?

**LARRY**

So, she had one too many.

**CAROL**

No. No ! She wasn't on a diet. We discussed diets.

**LARRY**

So she wasn't on a diet. But...

**TED**

This would be a really great way to kill somebody.

**SY**

How ?

**TED**

You clog their arteries with whipped cream, chocolate mousse, butter. They go like that.

Carol is laughing very heartily at Ted's joke.

**SY**

That's great.

**LARRY**

I like a... It's disgusting.

**TED**

you know what I mean ?

**LARRY**

It's disgusting, but a... It's fatal.

**TED**

Wouldn't that be great ?

**MARILYN**

I'd like to French-pastry myself to death right now.

**SY**

I'll help you.

**MARILYN**

I really would.

**SY**

All right.

**MARILYN**

In fact, I'd like another piece of pie, right after this. Do I dare ? I like yours better than this.

**TED**

Are you gonna start a restaurant ? Are you serious about that ?

**MARILYN**

You really should. you're a great cook.

**TED**

Because, if you do, count me in. I wanna be part of that. Really.

**LARRY**

Really ?

**MARILYN**

You should.

**CAROL**

No. Well, I don't know. I mean, you... Are you serious ?

**TED**

Yeah. Oh, oh, God, it'd be wonderful.

**LARRY**

What are you encouraging her for ? It's so...

**TED**

She's great. She's a great cook.

**LARRY**

I know, but...

**CAROL**

Well, it's thanks to you, actually. I mean, it was his idea. The cooking lessons, so I mean...

**TED**

Yes, I had...

**SY**

Yes, but a restaurant is a serious business. I mean, you just can't take that lightly. You can't be cavalier about a restaurant.

**CAROL**

I'm not being cavalier about it.

**LARRY**

Do you know how time-consuming it is ? Yeah. You have to be there every night.

**SY**

Absolutely.

**LARRY**

You'd be stuck there, you know.

**TED**

Wait. Look, look.

**LARRY**

They steal from, if you're not... You gotta be hap...

**CAROL**

But it's bi... it's what I do. It's-It's what I do, Larry.

**TED**

She'll cook... She's great. She's-She's a pro. She's a pro. She'll be cooking... She'll be cooking in the kitchen. I'll be at the front, running the joint like Rick, you know, in «Casablanca».

**SY**

It's not that easy.

**MARILYN**

You do it anyway. Right as well get paid for it.

**LARRY**

Right. Directs...

**TED**

I'm set, I'm serious about it. I don't... I mean, it's not like a hobby. I mean, it's gotta be a serious thing.

**SY**

I'll be the first customer.

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

Medium shot of Carol coming out of the bathroom. She switches the bathroom light off. She is wearing a pink night dress.

The camera turns toward Larry's bed, in which Larry is already lying. He has a book in his hands.

**LARRY**

You know, I was thinking of fixing Ted up with Helen Dubin. You know, I figured they would just, you know, get into an argument over penis envy, or something.

**CAROL**

Oh.

**LARRY**

The poor guy suffers from it so...

Carol puts something on the night-table on her side of the bed.

**CAROL**

Did he seem a little too cheerful ?

She looks at some pills bottles on the night table.

**LARRY**

No, he seemed like his regular self to me, but-but, uh, when you brought up the notion of the restaurant... the guy lit up like Mr. Glowworm.

**CAROL**

The restaurant ?

She picks up a hair brush.

**LARRY**

Yeah. He sees himself as, uh, you know, as Humphrey Bogart in Casablanca. I-I see him more as Peter Lorre, wringing his hands.

Carol starts walking toward the other section of the room. The camera follows her.

**CAROL**

No, no, no. No, no, no. I mean, Mr. House, Mr. House.  
Didn't seem a little too cheerful to you ?

LARRY (voice over)

Mr. House, our next-door widower ?

one Carol stops in front of a large mirror set on the wall in  
corner of the room.

**CAROL**

Yes. Yes. I mean, there's... Well, you know. I mean, didn't  
he seem too compose for a man whose wife just died. Don't  
you think ?

LARRY (voice over)

Well, Jesus. What do you want the guy to do, walk down the  
street sobbing hysterically ?

Carol starts brushing her hair.

**CAROL**

Well, I don't know. All I know is, they were supposedly  
looking forward to their, you know... anniversary, and,  
and, and, you know, uh-uh, i-i-if... I suddenly dropped  
dead... wouldn't you sob for months, or-or years, if I...  
You know...

LARRY (voice over)

Hey, don't make those kind of jokes, okay ? I don't like  
those remarks. And, meanwhile, I'm the guy who needs a  
physical check-up.

**CAROL**

Oh, I don't know.

LARRY (voice over)

Uh, uh.

the Carol walks to a chest of drawers, on top of which she drops  
section hairbrush. Then she switches the lights off in the other  
of the bedroom, and walks back to the bed.

**CAROL**

I mean, to me he just seemed a little too perky. You know ?  
Now, suddenly he wants his French desserts, and, «Have a  
nice time, you know, at the opera». And, my God, «We're  
certainly dressed up». I mean, you know. This guy should be  
a wreck.

off.  
night-  
gets

She sits down on her side of the bed, and takes her socks  
While talking, Larry puts the book and his glasses on the  
table. Carol switches the light off on her night table and  
into the bed.

**LARRY**

Right. Meanwhile, I can't get the-the Flying Dutchman theme  
out of my mind, you know ? Remind me tomorrow to buy up all  
the Wagner records in town and rent a chainsaw.

He switches the lights off on his bed table. The room is  
completely dark, and we hear the next sentences on a black  
screen.

**CAROL**

Helen Dubin's wrong for Ted.

**LARRY**

Yeah ?

**CAROL**

She's too mousey.

**LARRY**

Well, he's a little mousey, too. They could have their  
little rodent time. They can eat cheese together.

Carol bursts out laughing. The phone starts ringing.

**LARRY**

Oh, Christ.

and  
He switches the light back on, puts his glasses on his nose  
picks up the phone.

**LARRY**

Hallo ? Yes. Yes, of.... Yes, of course you woke us. You  
know, not everybody's up at one o'clock in the morning  
watching the porn channel. I'll put her on.

He gives the phone receiver to Carol.

**CAROL**

Who is it ?

**LARRY**

Ted. For you.

**CAROL**

Ted, hi.

**RESTAURANT - INTERIOR NIGHT**

Medium shot of Ted, dressed in a night-gown, and standing near the counter of a restaurant. The room is very dark, only lit by a lamp on the counter.

**TED**

I figured out how he killed her and made it look like a coronary. He gagged her and tied her to the treadmill, and then he turned the exercise program up to the Olympic levels.

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

Carols bursts out laughing.

**CAROL**

No, no. You know, I mean, I just think this guy is too perky. You know, I mean he's not acting like a man whose beloved of twenty-eight years died just a few days ago.

Larry is trying to get the telephone cord, stretched from his night-table to the handset hold by Carol, away from his face.

**LARRY**

Jesus, are you onto that ? My God, I thought you were just joking.

**CAROL**

Yeah, I know.

**LARRY**

Let me speak to him, all right ?

**CAROL**

What? Oh. Here. Just a sec. Here's Larr...

She gives the handset to Larry.

**LARRY**

Hey, listen. She was not murdered. She... she had a heart attack. It was a coronary. There was a doctor there. He said to.... He was an old man.

**RESTAURANT - INTERIOR NIGHT**

Close shot on Ted, drinking from a mug.

**TED**

How do you know it was a real doctor ?

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

**LARRY**

I'm not gonna touch that. I'm tired. I want to go to sleep.  
Look...

**RESTAURANT - INTERIOR NIGHT**

Medium shot of Ted.

**TED**

Wait-wait-wait a minute, wait a minute, put Carol back on,  
I called about something else. Listen, I know a great  
location for a restaurant.

**NEW-YORK - A YARD - EXTERIOR DAY**

A yard in the middle of old New-York buildings.

The camera is located at the inner end of the passage  
leading from the street to the yard. We gets a full shot of Carol and Ted  
coming from the street and walking toward us and the yard.

**TED**

Hah, look at this. Isn't this great ?

**CAROL**

Well, it's dark.

**TED**

Aren't these walls great ? A cave, you know, like you have  
to go through a little cave.

**CAROL**

Oh, I see.

**TED**

And then you come out, to this here.

They have reached the yard. The camera moves back to get a  
medium shot of them both.

**CAROL**

Oh, look at this though. It's really so beautiful.

**TED**

Yeah. Isn't it great ?

**CAROL**



But... it's kind out of the way for a restaurant, isn't it ?

**TED**

No, no... that's the appeal. That's just the appeal, because it's... it's, I mean it's so romantic... tucked away back in here like this.

and  
The camera leaves Carol and Ted in the middle of the yard  
moves up and around to show us the old building around the  
yard.

CAROL (voice over)  
Yeah.

TED (voice over)  
And, you don't want street traffic. You want...

CAROL (voice over)  
No.

TED (voice over)  
you want a little out of the way spot that people hear about and lovers go to.

CAROL (voice over)  
Yeah.

TED (voice over)  
It takes months to take a reservation, you know ? Very few tables.

view of  
The camera moves down to ground level to give us a better  
in  
the yard. It does look a bit neglected, with weeds growing  
and a  
between the stones covering the ground. There are some trees  
small out-of-order fountain with a statue on top of it.

CAROL (voice over)  
You know, you've really thought this out.

TED (voice over)  
Oh, well, I used to come here all the time with-with July, when we were married.

CAROL (voice over)  
Uh uh. Right.

The camera moves back to Carol and Ted.

**TED**

Used to walk around here. Really beautiful at night. It's gorgeous at night.

**CAROL**

It's beautiful, I bet.

**TED**

I used to think, «What am I doing here with July ? We don't love each other any more», you know ? It made the moment doubly poignant.

**PAUL'S APARTMENT - CORRIDOR - INTERIOR NIGHT**

opens  
Larry  
Medium shot of the corridor, showing the front door. Paul the front door. Larry and Carol are standing in the doorway. is wearing a necktie and Carol is carrying a large tray.

**PAUL**

Hi. How are you ?

**CAROL**

Hi. How are you ?

**PAUL**

Oh, my...

**CAROL**

These are my floating islands. I hope you like meringue.

Paul takes the tray from Carol's hands.

**PAUL**

I love it. Come on in, come on in.

**CAROL**

Well, okay.

**PAUL**

This is unbelievable.

Carol enters the apartment, followed by Larry.

**CAROL**

I know, it's just...

**PAUL**

Did you do it ?

Larry closes the door behind him.

**CAROL**

I did do it. I told you. Anyway, this has got... this is vanilla sauce here and I put little chocolate truffles.

**PAUL**

Well, come on in.

**CAROL**

Do you like chocolate truffles ?

**PAUL**

Would you share it with me ?

**LARRY**

Oh, no. She made these just for you. This is...

**CAROL**

Oh, well...

**PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

They all enter the living room.

**PAUL**

No, no, no, it's too much for one. I'll I make some coffee. Please.

**LARRY**

They're only half a dozen.

**CAROL**

No, no, no. Look, I'll make the coffee. That'd be better. Let me make it.

**PAUL**

Oh, you've already done so much.

**CAROL**

No, no. I insist, I insist. Go on, sit down, relax.

She takes the tray from Paul's hands.

**PAUL**

Aren't you nice.

**CAROL**

Enjoy yourself, you've been through enough.

She walks to the kitchen, carrying the tray.

**LARRY**

She worked on those for... How're you holding up ?

**PAUL**

Oh, I don't know. I was thinking after a while. I'd get away from here. From this place and all its memories.

**LARRY**

Uh uh, so you have someone to go with, or are you...

**PAUL**

I have a brother in Florida.

**LARRY**

Oh, really ?

**PAUL**

I'm hoping he can get away for a while.

**LARRY**

Good. It's a good idea.

**PAUL**

Do you like snorkeling ?

**LARRY**

Snorkeling ? No, no. I get nervous when brightly colored fish are staring at me face to face, you know.

**PAUL**

Hey, I've got some stamps I wanted to show you.

He turns to his desk to pick up a stamp album.

**LARRY**

Oh, stamps. Well, that's...

**PAUL**

Come on, look at these.

The camera pans to the kitchen.

**PAUL'S APARTMENT - KITCHEN - INTERIOR NIGHT**

living- The conversation between Paul and Larry keeps going in the room but we can't understand the words.

puts Carol puts water in the glass jar of the coffee machine. She machine. the lid on the jar and turns around to put the jar in the She looks in the coffee plastic container and notices there is no coffee inside. She bends down and opens the cupboard door.

Not

and finding any coffee in the cupboard, she closes it, stands up  
turns around to look inside the cupboard above the sink. She  
closes it, and bends down to look inside the cupboard next  
to the dishwasher. She seems surprised by something and pauses.  
Then she takes a copper funeral urn from inside the cupboard. She  
stands up and takes the lid off the urn. She looks inside the urn and  
closes it. She seems a bit shocked and bends down to put the urn  
back inside the cupboard. Then she stands up and looks absently  
around her.

**PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

A little later.

each Full shot of the room. Larry and Carol are sitting next to  
Larry other on the sofa. Carol is drinking coffee from a cup, and  
is staring, with his arms crossed on his chest, looking a  
little bored. Paul is sitting on an armchair and eating the  
floating islands from a plate he is holding in his other hand.

**PAUL**

This is very delicious.

**CAROL**

Thank you.

**PAUL**

You are an artist.

**CAROL**

Well, thanks very much. Uh, was it a large... funeral ?

**PAUL**

Oh, no. We had... very few friends, no family.

The camera moves closer to Larry and Carol.

**CAROL**

Right. Just a simple affair, uh ? Well, they're the best,  
aren't they ?

**PAUL**

Yeah.

**CAROL**

I guess. Anyway, then you're laid the rest, and, you know, I was just... where, um, where are the twin cemetery plots ? We... because, we were thinking that that was just such a romantic idea. Weren't we, Larry ? You know ? Larry ? You remember when we were talking about the twin cemetery plots and, you know, how kind of romantic that is ? Remember ?

back  
Larry looks at his wife. He has a little difficulty to come into a conversation he wasn't following.

**LARRY**

Uh-huh. Yes, yes. We were. We were spending the eternity with the beloved. I sound like... I sound like one of those guys, now.

table.  
The camera pans to Paul. He has put his plate on the low

**PAUL**

Yes.

CAROL (voice over)

Yes but, I was just wondering where, um, where is the cemetery ?

**PAUL**

Oh, it's... uh, in... uh, it's in Nyack. We used to summer there occasionally.

He wipes his lips with his napkin.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

who  
Medium shot. Larry enters the apartment, followed by Carol, then walks in front of him.

**LARRY**

What was all that stuff about twin cemetery plots ?

**CAROL**

Listen, Larry.

**LARRY**

You know ? I mean, we-we never discussed it at all, but I knew that you were trying to tell me something, so I picked up on it quickly.

He closes the door behind him.

**CAROL**

Listen.

**LARRY**

But I... You know, we...

**CAROL**

Okay, just... I was in the kitchen okay ? And I was making the coffee. There were no beans, so, I was looking in his cupboards, just to see, you know, and I came across this urn, okay ? And I opened it and there were ashes in it.

**LARRY**

Ashes ? Funeral ashes ? Did you wash your hands ?

**CAROL**

Larry, he had her cremated !

**LARRY**

How did you know it was her, for Christ's sake ? They were ashes. What, did they resemble Mrs. House ?

He walks into the living-room.

**CAROL**

Oh, and who else would it be, okay ?

Larry picks up his jacket from the back of an armchair.

**LARRY**

Anybody. Could it be, an associate, an old relative, his accountant, his cat. Who knows ?

CAROL (voice over)

Right, right. Hidden, uh ? Hidden away ?

**LARRY**

What do you mean? Th-th-the guy didn't do anything.

The camera pans across the hall toward the kitchen. She has  
a box  
(cereals ?) in her hand.

**CAROL**

Look, Larry. All I know is he lied, okay ? He lied.

She puts the box in a cupboard above the sink. Then she  
picks up  
the phone on the wall.

LARRY (voice over)

Look. Maybe-maybe-maybe he is embarrassed. Maybe he didn't want to spend eternity next to the beloved, so he-he told us that-uh... You know, what's the difference ? Who are you calling ?

**CAROL**

Ted !

walks  
follows  
The camera pans back to the living-room and Larry. Larry behind a partition, still holding his jacket. The camera follows his movement.

**LARRY**

Oh, Jesus. Leave the guy alone. You know, he-he... he's a poor widower, he wants to go on a vacation or something.

CAROL (voice over)

Yeah. Where ? Oh, I know where, ah ah. Snorkeling, right ? Ah ah.

is  
low  
Larry puts the jacket on something we don't see because it hidden by the partition. Then he picks up a brochure on a table and walks toward the kitchen. The camera follows him.

**LARRY**

So what ? Different strokes. You know, he has fun, uh, sitting at the bottom of the water, face to face with squid.

handset on  
her ear.  
Carol is still standing in the kitchen, with the phone

**CAROL**

Oh, I know. I know. What about this ? What if they had a big insurance policy, or something like that, huh ?

**LARRY**

Too much «Double Indemnity», you know ?

**CAROL**

Hu-Huh.

(speaking on the phone)

Hi. Yeah. Hi, it's me. Listen, we were just in our neighbor's apartment, right ?

Larry walks away from the kitchen.



**CAROL**

Yeah. And get this. I came across an urn with ashes in it. Only he says he had his wife buried.

**TED'S APARTMENT - SITTING-ROOM - INTERIOR NIGHT**

a  
Ted is lying on a large comfortable sofa, sipping beer from  
bottle.

**TED**

That's what you do if you don't want an autopsy. You don't want something discovered, you know ? Like-like poison.

**LARRY'S APARTMENT - KITCHEN - INTERIOR NIGHT**

between  
Carol is still standing up, the telephone handset stuck  
her ear and her shoulder.

**CAROL**

Mm. Right. They'd have detected poison, wouldn't they ?

**TED'S APARTMENT - SITTING-ROOM - INTERIOR NIGHT**

**TED**

Uh, I don't know. There's a lot of different kinds of exotic poisons, you know ?

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

hand.  
Full shot of the kitchen, seen from the hall. Carol is still standing up but now she holding the phone handset with her

**CAROL**

Yeah, but why would he... Why would he be lying ? I mean, why-why would he lie at all ?

Larry walks back into the kitchen.

**LARRY**

Jesus, you're up to poisons already. You guys are slipping into a mad obsession.

**CAROL**

Yeah. Oh, would you do that ? Because... That'd be great. Because, you know, I'm not good at that kind of thing, okay ? All right. Okay. Well, I'll talk to you later. Okay, bye.

She puts the phone back on its hook on the wall

**LARRY**

Let's go to bed. Could we go to bed, now ?

**CAROL**

Hey, I'm not tired.

**LARRY**

What do you mean, «You're not tired» ?

**CAROL**

You know, Ted's gonna check with the funeral home, tomorrow.

**LARRY**

Great.

**CAROL**

You know what I mean ? I mean, I don't understand why you're not, not more fascinated with this. We could be living next door to a murderer, Larry.

**LARRY**

Well, New York is a melting pot. You know, get used to it.

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

Later in the night.

She  
her  
again,  
bed.

Medium shot on the bed. Larry is asleep, but Carol is not. She moves in the bed, and then sits up. She turns around, pats pillow, and tries to lie back on her side. But she sits up looking around the room. Eventually, she gets out of the bed.

lights

She walks around the bed in the dark, and switches on the lights in the corridor. The camera follows her in the corridor.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

into the

Carol switches the lights on in the hall, then she looks into the peephole in the front door.

**CAROL**

Oh my God !

The camera turns around toward the corridor. Larry is getting out

of the bedroom, putting his slippers on.

**LARRY**

Hey, are you okay ?

Carol walks in the corridor toward him.

**CAROL**

Larry. Larry, I heard a noise. I-I-I heard a noise in the hallway, so I just... I... You know, I-I looked and I think... I think Mr. House was getting on the elevator.

She  
Larry hops toward her, still trying to put his slippers on.  
backs up and they are now both in the front hall.

**LARRY**

Yeah ? You're sure ?

**CAROL**

Yeah, you know, I was... I'm-I'm... almost certain that it was him.

**LARRY**

So-So-So what ?

**CAROL**

Just, you know... I mean, who else could it be ?

**LARRY**

So what ? It's not a crime. He can get on the elevator.

**CAROL**

I know. I know. But wh-who would it be at one-thirty in the morning ?

**LARRY**

Oh, Jesus. I was in a deep sleep. What-What's the difference ?

**CAROL**

But, you mean, you know how we're always complaining about living on the geriatric floor. Do you know what I'm saying ? A joke ?

peeks  
While Larry is answering her, Carol opens the front door and  
into the hallway.

**LARRY**

All right, so it was Mr. House. So he got on the elevator. It's not a felony. The guy pays rent. He's entitled. I mean, what... Can you go back to bed ? This is crazy. You woke me up out of a deep sleep. I gotta get up early tomorrow morning.

camera Carol closes the door, and walks toward the kitchen. The  
follows her.

**LARRY'S APARTMENT - KITCHEN - INTERIOR NIGHT**

Carol looks through a notebook.

**CAROL**

I know what I'm gonna do. I'm gonna ring him up. I'm gonna ring his apartment. I'm gonna see if he's home.

LARRY (voice over)

You're gonna ring Mr. House, now ?

**CAROL**

Yes, because this is really...

LARRY (voice over)

What are you talking about ?

**CAROL**

It's very sus...

hand. Larry joins Carol when she already has the handset in her

But she succeeds in dialing Paul's number.

**LARRY**

Don't ring Mr... What are you doing ? No, don't ring...

**CAROL**

Let me just... Larry, don't. Wait.

**LARRY**

Don't ring Mr. house. This is a widower. Leave the poor guy alone. You're crazy. Stop it.  
Carol listens to the phone.

**CAROL**

That's one ring.

**LARRY**

So you saw him go out. It's not a-not a crime.

**CAROL**

Okay, two rings. He's not there, yet.

Larry takes the handset from Carol's hand.

**LARRY**

Give me this. Give me this.

**CAROL**

What are you doing ?

**LARRY**

Look, if you want to find out if somebody left, just call downstairs. Call the-the-the person at the desk.

**CAROL**

All right, I'll call. Just keep ringing.

**LARRY**

Ask if someone went out.

**CAROL**

Keep ringing.

**LARRY**

Yeah, um. Sure, I'm gonna keep ringing. You got it.

While Carol walks out of the kitchen, Larry puts the phone  
back on its hook on the wall.

**CAROL**

Oh, man.

Carol walks into the hall. The camera follows her.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

LARRY (voice over)

This is insane. What's gotten into you ?

Carol picks up the building internal telephone handset from  
the wall.

**CAROL**

I don't know. What is he doing ? Where is this guy at one-  
thirty in the morning ? You know what I'm saying ?

LARRY (voice over)

It's not your business. He can go any place he wants.

CAROL (in the phone)

Hallo ? Yes, hallo. This is Mrs. Lipton. Yes. Did anybody  
just leave the building ? I'm just... hmm. You're sure ?  
You're sure no one ? No, okay. All right. Yes. Thank you.

While she was talking on the phone, the camera has moved  
toward Larry, standing at the entrance of the kitchen.

**LARRY**

Okay. Are you happy ?

We hear the noise of the phone being put back on its hook.

**CAROL**

I don't believe this. Man, I don't get it.

Larry joins his wife in the hall.

**LARRY**

Now, can we back to bed ?

**CAROL**

No.

**LARRY**

For crying out loud, it's no big deal. You're making a mystery where nothing exists.

**CAROL**

Just let me think about this a second. Okay, I got it. Wait. I know, it... No, wait. Listen to me. Larry... Listen. He got on the elevator, okay ?

**LARRY**

You know, I'm gonna...

**CAROL**

No, wait. No, no, listen to this. No.

**LARRY**

I wanna go to sleep. I don't want to be standing here in the middle of the night.

**CAROL**

I know. Larry, he got on the elevator and he took it to the basement.

**LARRY**

Oh, great ! Great ! So what ? Now, what've you got ?

**CAROL**

He has a car, right ? He's got the garage door key, he opened... he could... he has the...

**LARRY**

So what ? So what ?

**CAROL**

What do you mean, «so what» ? He's...

**LARRY**

What's the big deal ? So, the next-door neighbor went out in the middle of the night and took his car. So, he went someplace.

**CAROL**

All right. So, I'm right, though.

The

She starts walking back to the bedroom. Larry follows her. camera remains in the front hall, filming them.

**LARRY**

That's all.

**CAROL**

I mean, I'm right.

**LARRY**

I mean, so you're right. So big deal.

**CAROL**

Yes, he isn't in his apartment.

**LARRY**

But this kind of right is gonna put us in the toilet. So, you're right. You're suspicious.

**CAROL**

Yeah, that's right.

**LARRY**

It says more about your mind that about him.

**CAROL**

What about your rigidity ? How about that ?

**LARRY**

Get into bed. Get into bed.

**CAROL**

How about that point ?

**LARRY**

You're so... What's wrong with you ? Jesus !

They disappear in the bedroom.

**NEW-YORK - LARRY'S RESIDENCE STREET - EXTERIOR DAY**

Long shot on the crossroad between the street where Larry's

the residence is located and another street. Carol is crossing  
zooms street. She stops walking while on the crosswalk. The camera  
on her and we see an expression of surprise on her face.  
Reverse angle long shot on the entrance of Larry's building.  
Paul comes out of the building. The camera zooms on him : he  
looks around him as if afraid to be followed.  
Reverse angle shot on Carol looking at him from a distance.  
She enters her building. She smiles to the attendant on duty.

**CAROL**

Hi !

**LARRY'S BUILDING - BASEMENT - INTERIOR DAY**

Full shot of Carol walking down the staircase leading to the  
metal basement. We see her through the glass panel of a heavy  
safety door. She opens the door.

**CAROL**

Jack ?

The camera follows Carol to a reverse angle shot showing the  
workshop of Jack, the factotum caretaker of the building.  
With a screwdriver and a plier in his hands, he is working on  
something we don't see.

**CAROL**

Jack, do you think you could come upstairs today, because I  
got a leak in the kitchen ?

**JACK**

Well, yeah. Yeah.

**CAROL**

You can ?

**JACK**

Sure.

**CAROL**

Well, but, it will be this afternoon.

**JACK**



But I... I got...

**CAROL**

All right, you're not gonna go now ?

**JACK**

I'll be back in about a minute.

Jack walks out of his workshop and along one of the basement corridors.

**CAROL**

In a minute.

**JACK**

Okay, just wait a second. I'll be right back.

The camera follows Jack walking away.

CAROL (voice over)

Yeah. Okay. All right. Oh, God.

The camera turns around to a reverse angle shot on Carol, still in the workshop. She looks around, apparently looking for something. She peeks through the door of the workshop, to make sure Jack is not coming back too early. Carol rushes to a key-box on the wall, into which there is a spare key for every apartment in the building. She selects a key, takes it out of the box and puts it in her pocket. Then she leaves the workshop toward the staircase.

**LARRY'S LANDING - HALLWAY - INTERIOR DAY**

Full shot of the hallway. Carol comes out of the elevator, and looks around her. She walks back and forth in the hallway, before coming back to Paul's apartment door, just in front of the elevator. She opens the door with the key she has just stolen in Jack's workshop.

**PAUL'S APARTMENT - CORRIDOR - INTERIOR DAY**

Full shot of the front door, seen from the living room. The front

in. corridor is completely dark. The door opens and Carol walks

She closes the door behind her.

from the Carol walks toward the living room, and the light coming  
windows.

**PAUL'S APARTMENT - KITCHEN - INTERIOR DAY**

urn Carol crosses the kitchen. She kneels down to look into the  
cupboard where she had found the funeral urn. Apparently the  
is not there anymore.

**NEW YORK - A STREET - EXTERIOR DAY**

street. Long shot on a crosswalk in New-York. Paul is crossing the

but he The camera zooms on Paul. He has almost crossed the street,  
his suddenly stops a few feet from the next sidewalk. He feels  
apartment. jacket : apparently he has forgotten something in his

He turns around and starts walking back on the crosswalk.

**PAUL'S APARTMENT - KITCHEN - INTERIOR DAY**

She Carol is still looking in all the cupboards of the kitchen.  
gets out of the kitchen into the living-room.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

inside The camera pans around the room, following Carol, who looks  
every piece of furniture in the room.

**NEW YORK - A STREET - EXTERIOR DAY**

toward Medium shot of Paul walking along the sidewalk, going back  
his apartment.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

looking Carol has picked up a few papers from a low table, and is  
her at them. She puts her hand into her trouser pocket to get

at the glasses out. She puts her glasses on to have a better look documents she has found.

**LARRY'S BUILDING - LOBBY - INTERIOR DAY**

coming open Through the window of the lobby, we get a full shot of Paul toward the entrance of the building. An attendant rushes to the door for him.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

the France she Carol is sitting at the desk. She has opened the drawer of desk and is looking through its content. She takes an Air ticket folder out of the drawer and looks inside it. Then she picks up another one.

**LARRY'S BUILDING - LOBBY - INTERIOR DAY**

Medium shot of Paul entering the elevator.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

up Carol closes the drawer of the desk. She stands up and picks the phone from the desk and starts dialing a number.

**TED'S APARTMENT - SITTING-ROOM - INTERIOR DAY**

his Full shot of the room, which is quite wide. Ted is seated at desk, and the shot is taken from the other side of the room, showing Ted's back. The phone rings. Ted picks it up.

**TED**

Hallo ?

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

Medium close shot of Carol speaking on the phone.

**CAROL**

Ted... I'm in his apartment.

**LARRY'S BUILDING - ELEVATOR - INTERIOR DAY**

He

Medium close shot of Paul inside the cabin of the elevator.  
gives a quick look up to the floor numbers above the door.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

Same shot of Carol on the phone.

**CAROL**

The urn is missing. It's gone. Yeah, I think it might have been. He had this satchel last night. He was carrying this bag, and I think that might have been what he had in his satchel.

**TED'S APARTMENT - SITTING-ROOM - INTERIOR DAY**

Close shot of Ted's back. He is still seated at his desk and talking on the phone

**TED**

Listen, I'd get out of there right away, if I were you.

typing  
The camera moves around Ted, showing the typewriter he is on.

**TED**

No, no, no. Go, go, go. We'll do... We'll talk more from your apartment.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

Same shot of Carol on the phone.

**CAROL**

He's not going snorkeling with his brother. He's got two tickets to Paris, and he's got reservations at the Georges Cinq hotel with a woman named Helen Moss.

She turns around, because she feels she heard a noise in the landing hallway.

**LARRY'S LANDING - HALLWAY - INTERIOR DAY**

for the  
dings  
One of Paul's neighbor is standing in the hallway, waiting elevator. He's got some documents in his hand. The elevator and the door opens. Paul comes out.

**NEIGHBOR**

Oh. Hi. How are you ?

**PAUL**

Good morning. How are you ?

Paul has his key in his hand and is ready to open his  
apartment  
door.

**NEIGHBOR**

Good. You got the notice on the... Uh, maintenance  
increase ?

Paul turns around to look at the neighbor.

**PAUL**

No. When did that happen ?

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

Close shot on Carol, whispering in the phone and looking  
toward  
the front door.

**CAROL**

I'm gonna look around and see what else I can dig up here,  
okay ? Yeah. I'm telling you, this is just... Ted, I-I'm  
just dizzy with freedom. This is just... uh, this is just  
the craziest thing I've ever done.

**TED'S APARTMENT - SITTING-ROOM - INTERIOR DAY**

Close-up shot on the ashtray, where a cigarette is burning  
slowly.  
The camera pans to a close-up shot on Paul's face, still on  
the  
phone.

**TED**

Yes, it's crazy. But soon, we'll be too old to do anything  
crazy. Go, leave, leave, leave.

**PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY**

Carol puts the phone down on the desk. She stands and turns  
around  
when she hears the front door opening.

Black screen shot on the front door in the dark of the  
corridor,  
then the camera quickly spins around to show Carol, standing  
in  
the living-room, with a frightened look on her face. She  
walks

away from the room. The camera spins back to the front door,  
which  
front  
opens. Paul enters and switches the lights on. He closes the  
door, and walks along the corridor to the living-room.

Carol walks into the kitchen from the living-room.

The camera pans to Paul, looking for something on his desk.  
He  
looks through all the documents scattered on the desk.

The camera pans back to Carol, hiding in the kitchen, then  
back to  
Paul.

Paul opens both his hands in a gesture of despair :  
apparently, he  
hasn't found what he was looking for. He starts walking  
across the  
room, and the camera pans back to Carol in the kitchen. She  
rushes  
out of the kitchen.

The camera remains at the same spot, and we see Paul in the  
living-room, still looking for whatever he is missing. He  
walks  
out of the living-room through the kitchen.

#### **PAUL'S APARTMENT - BEDROOM - INTERIOR DAY**

Paul enters the room, looking in the inner pocket of his  
jacket.

He walks around the room, and opens a closet. He looks  
through the  
hanging clothes, and finds a few documents in one of the  
jackets.

He closes the closet, and starts looking through the  
documents he  
has found. He puts them inside the inner pocket of his  
jacket. He  
starts walking out of the room, when the phone rings. He  
stops and  
picks up the phone receiver on one of the night-tables.

#### **PAUL**

Hallo.

Medium shot of Carol hiding under the bed. We notice she  
doesn't  
have her glasses anymore.

PAUL (voice over)

Oh, hi. Yeah. I know. I-I...Yes, I miss you, too. I did. I made all the arrangements.

Back to Paul standing by the bed and talking in the telephone.

**PAUL**

Yeah, look. I... Okay, I have to run. But I'll see you later, okay ? Okay.

He puts the phone down on its hook, and starts walking out of the room. He stops, thinks for a couple of seconds, turns around, sits on the bed and picks up the phone. Back to Carol under the bed. The bed frame hits her back when Paul sits on it. She looks up. We hear Paul dialing a number.

PAUL (voice over)

Extension five. Well, keep ringing, would you please ? Because I just talked to her. What ? Okay. Uh, will you tell her... yes, tell her that Tom called. Tom. Thank you.

Back to Paul sitting on the bed. He puts the phone down on its hook, stands up and starts walking out of the room.

Back to Carol under the bed, waiting for Paul to get out of his apartment.

**NEW-YORK - A STREET - EXTERIOR DAY**

Starting from street level, the camera tilts up along a very modern office building, all glass and steel. A sign, above the main entrance, says «10 East 53». This is the building where Larry's office is located.

**LARRY'OFFICE - INTERIOR DAY**

Full shot of a large office room. In the forefront, a reception desk, with a young female receptionist talking to someone we still don't see. Coming from the other end of the room, Larry is walking with Marcia, a tall dark-haired lady, wearing sunglasses.

**LARRY**

So, I thought your rewrites were great. I really think you helped your book, you know ? It's... It's dense a little

bit, but, uh...

**MARCIA**

Well, I don't want it to be too transparent, I mean...

They are now at the reception desk level, and, since the camera is following them, we can see the young gentleman the receptionist is talking with.

**LARRY**

That's... That's something you're never gonna have to worry about, you know ? This book makes «Finnegan's Wake» look like airplane reading, you know ? But-But it's long. It's-It's-It's...

They are now walking along a corridor.

**MARCIA**

You know, you're the only editor in the world I'll take suggestions from, but even you shouldn't push it.

**LARRY**

No, I'm not pushing it. I think the book is great. Absolutely great. You know, but, uh... how much, how much of Dorothy is you? As I was reading it, I kept thinking how much is... you know, how much did you base it on your own life ?

They have now reached a smaller room, actually Larry's private room. Marcia takes her glasses off, and then her coat, and sits on a sofa.

**MARCIA**

Well, I was a waitress. I lived with a poet. I was a film critic.

LARRY (voice over)

Right, but not-not a blackjack dealer, right ?

**MARCIA**

No, but I put myself through school playing poker.

The camera pans to Larry, who is standing up at the other end of the room, looking through some documents.

**LARRY**

Oh, really ? Do you still play ?



MARCIA (voice over)  
No, but I still know how.

**LARRY**

Yes ? Are you good ?

MARCIA (voice over)  
Yeah.

**LARRY**

Yeah, because maybe you could give me some pointers.

MARCIA (voice over)  
I could turn your game around in two hours.

**LARRY**

Could you ? That's great. That's... you know, you-you have all these skills, and you're beautiful, and you can write so well... and now it turns out you play poker. This is, uh, too good to be true.

camera  
Larry sits down with the pile of documents on his laps. The camera pans back to Marcia. She has a cigarette in her hand.

**MARCIA**

Well, I wouldn't say beautiful.

LARRY (voice over)  
Oh, I would.

**MARCIA**

But I do have tremendous sex-appeal.

huge  
The camera pans back to Larry, who is looking through the pile of paper on his laps, perhaps a manuscript.

**LARRY**

Okay, you sold me. Are-are you seeing anybody ?

MARCIA (voice over)  
No. Don't let my confidence fool you, it's a facade. Why do you ask ?

**LARRY**

Because I have a friend who became single recently, and I-I know he would get a big kick out of you.

MARCIA (voice over)  
Oh. So, when do you want your poker lessons ?

**LARRY**

Uh, next week. I could take you to lunch. We could-we could, um, I'll put you on my expense account, and you could... teach me when to... bet and when to fold.

MARCIA (voice over)  
How about a cheeseburger right now ?

The phone rings.

**LARRY**

Now ? That's a possibility.  
Larry picks up the phone from a small table.

**LARRY**

You know, we could, we could do...  
(talking into the telephone)  
Hallo. Yes ? Where are you ?

The camera pans back to Marcia, who listens to Larry,  
smoking her  
cigarette.

LARRY (voice over)  
Is everything okay ? Really ? No, I could, sure.

The camera pans back to Larry.

**LARRY**

I could. Yeah. I need-I need, you know, five minutes, or so. Okay. Yes. Yes. I know where it is. Okay, hold on.

He puts the telephone down on its hook.

**LARRY**

I can't do it. I have to... My wife, I have a little thing I have to do. I'll do the cheeseburger with you next week, or something.

The camera pans back to Marcia, who is smiling.

**MARCIA**

Story of my life !

She crushes her cigarette in and ashtray and stands up.

**NEW-YORK - A PARK - EXTERIOR DAY**

Full shot of a round concrete pond, with a fountain in the  
middle  
pouring water. In the background, a meadow, with chairs  
scattered

her,

on it. Carol is standing by the pond. Larry is talking to  
looking very nervous.

**LARRY**

What do you mean, you snuck into his apartment ? Are you nuts ?

**CAROL**

Oh, stop being such a fuddy-dud.

**LARRY**

A fuddy-dud ?

Carol starts walking around the pond. Larry follows her.

**CAROL**

Yeah.

**LARRY**

What are you talking about ? That's a crime. You can't do that. You... That's-That's burglary and breaking and entering. But... What has gotten into you lately ? For crying out loud, save a little craziness for menopause.

**CAROL**

It was a cinch. I took the key and I just let myself in.

**LARRY**

Hey, look. Do... I don't want to... You-You'll wind up rooming with John Gotti. You can't do that. You can't just steal the key and then go into somebody's apartment.

**CAROL**

Listen. He's not going snorkeling with his brother, okay ? Okay ?

**LARRY**

I don't wanna know. I don't wanna be an accessory.

**CAROL**

He's going to Paris, to a fancy hotel with a woman named Helen Moss.

**LARRY**

Tell Ted. I don't want to know. Leave me alone.

them

They keep on walking around the pond, the camera following  
from a fixed location. They are now hidden by the fountain.

CAROL (voice over from behind the fountain)

I told Ted.

LARRY (voice over from behind the fountain)  
You told Ted before you told me ?

CAROL (voice over from behind the fountain)  
Yeah. He's more open-minded about these things.

LARRY (voice over from behind the fountain)  
Yes, I know. I'm-I'm-I'm a bore. I'm-Because I-Because I  
don't break the law, you know ?

CAROL (voice over from behind the fountain)  
Yeah.

LARRY (voice over from behind the fountain)  
I live within the Constitution, so I'm dull.

CAROL (voice over from behind the fountain)  
Listen. Perhaps he got rid of the urn, okay ?

They appear back from behind the fountain.

**LARRY**

I-I don't wanna hear. Leave me alone. Don't tell me.

**CAROL**

He talked on the phone with a woman.

**LARRY**

How do you know ?

**CAROL**

Because he... Well, he came back while I was there, you  
know, so...

**LARRY**

He did ?

**CAROL**

Yeah, but I hid under the bed.

**LARRY**

You hid under his bed ?

**CAROL**

He didn't see me, Larry. He didn't see me at all.

**LARRY**

I cannot believe this. My stomach is curdling, here I...

**CAROL**

He was-He was very lovey-dovey with his kind of bimbo, you

know ? He kept saying stuff like, you know, «don't worry, it's gonna be all right. We're gonna be together.» That kind of thing.

toward They keep on walking around the pond, slowly coming back the camera, which moves a little to meet them.

**LARRY**

But what would you have done if he, if he found you out ?

**CAROL**

I know, listen, I-I couldn't think that far ahead.

**LARRY**

That far ahead ? You're talking two seconds.

**CAROL**

No, I c...

**LARRY**

He could have looked under the bed and there you are. What do you...

**CAROL**

Yeah, but... Larry, listen. And then, listen to this. He-He called this woman back. Probably this-this Helen Moss woman, right ?

**LARRY**

I don't wanna know. Leave me alone.

**CAROL**

And when he calls her back, she's not there. And then he leaves this message, and he says : «Tell her Tom called». You know what I'm saying ? Tom. Tom, Larry.

the They are back at the same place where we saw them first by pond. They stop walking.

**LARRY**

Yeah, yeah. I... I know, I get it, his name is Paul, but I don't care. I don't wanna hear.

**CAROL**

Well, okay. Well, I'll tell you. I thought I did...

**LARRY**

I just don't...

**CAROL**

I thought I did a great job, and so did Ted. I don't think

a private eye could have done any better than me. I put everything back where I found it, I was very careful. I made one mistake.

**LARRY**

What ?

**CAROL**

I left my reading glasses on his table.

Larry looks at her with a very puzzled eye.

**LARRY'S LANDING - HALLWAY - INTERIOR NIGHT**

close  
Medium close shot on Paul's apartment front door. We get a shot of the back of Carol's head. The door opens on Paul.

**CAROL**

Oh, hallo. Hi. I-I thought I'd bring you some chocolate mousse. I know how much you enjoyed the last dessert.

Paul  
along the  
Carol walks rapidly inside the apartment, followed by Larry. looks a bit surprised by this intrusion. He follows them corridor. He doesn't even close his front door !

**PAUL'S APARTMENT - CORRIDOR - INTERIOR NIGHT**

The camera follows the three persons along the corridor.

**PAUL**

Well, thank you.

**CAROL**

I thought I'd-I'd give you, you know, another shot at something really delicious. Do you want me to serve that for you, because, you know, you should have it while it's still fresh.

carrying the  
his  
The shot becoming a bit wider, we notice that Paul is tray of chocolate mousse that Carol gave him when entering apartment.

**LARRY**

And you can divide it up and we can all have some.

**CAROL**

That'd be great. That's a great idea.

**LARRY**

You'll really like this dessert.

**PAUL**

Okay, I'll get some plates for it. Wait a minute.

Paul walks out of the corridor toward his kitchen, and Carol rushes into the living-room.

**CAROL**

Okay, that'd be really good.

**LARRY**

Yeah, that's great.

**PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

They both start searching the room frenetically. While Larry looks on the desk, Carol searches the rest of the room, even kneeling on the floor.

**CAROL (WHISPERING)**

Come over here. I put'em... um... right here. Right in here somewhere. The first... Wait. I should...

(to Paul, with a much louder voice)

Uh, how-How are you doing in there ? You need...

Larry drops things on the floor. With a nervous gesture, Carol shushes him.

**CAROL**

You need any help ?

The camera pans to the kitchen, where Paul is preparing the dessert.

**PAUL**

No, I'm fine. I'll be right in.

CAROL (voice over)

Um... Okay, great.

The camera pans back to the living room, where Larry is still around back something we can't understand. Larry is nervously messing things on the desk. Then he starts moving the room, looking for his wife's glasses. Carol puts things in order on the desk. Larry walks to her, and whisper

LARRY (to Paul, with a louder voice)  
Are you okay ? Can-can-can-can we do anything for you ?

PAUL (voice over from the kitchen)  
Coffee or tea ?

**CAROL**

Tea. It's what... I'd like to have some tea.

Paul walks into the room, with a pair of glasses in his hand.

**PAUL**

You know, I found your glasses.

**CAROL**

Mine ?

**PAUL**

These are yours, aren't they ?

**CAROL**

Yes.

**LARRY**

No.

**CAROL**

Uh, no. Yeah. Uh... No no no no no. They... They... Oh, God.

Carol and Larry both look very nervous. Carol takes the glasses from Paul's hand.

**LARRY**

No, no, those aren't yours. These are the same, actually. They are, aren't they ? These-These-These ones, are.

**CAROL**

They are actually... They're mine. Honey, they're mine. I... You know what happened ? I think the other night, I must have left them here. It's the strangest thing.

**PAUL**

Did you ? I didn't notice that.

**CAROL**

No, no. Yeah. I know. Because, remember, you were saying that you thought that I left them at your mother's house ?



them

Carol and Larry both look very embarrassed. Paul looks at  
with a slight surprised eye.

**LARRY**

At your mother's house.

**CAROL**

That's right. Of course, so...

She turns toward Paul, who has remained very calm.

**PAUL**

That mousse looks fabulous.

**CAROL**

Anyway, it's so good. I love mousse.

**PAUL**

Thank you very much.

**CAROL**

Hey, listen, are you looking forward to going snorkeling in  
the Caribbean ?

**PAUL**

Very much. Very much.

**CAROL**

Uh uh.

**PAUL**

That's funny. I found those glasses under my bed.

**CAROL**

That's because I must have dropped them and they probably  
got kicked under.

**LARRY**

Kicked under, right, because what she'll do, she'll drop...

**CAROL**

They were just...

**LARRY**

She'll always drop things and she'll kick them all around  
the house.

**CAROL**

They f...

**PAUL**

The mousse ?

face. He walks away to the kitchen, with a strange smile on his

**LARRY**

She's always-She's always kick...

Carol looks at Larry with a meaning look, to make him stop rambling.

**CAROL**

Anyway, I'd love to have some mousse.

**LARRY**

Yes, really ? Remember there was the time you kicked the mousse under the bed in the house. Remember that ? It was...

Carol walks away toward the kitchen.

**CAROL**

I remember.

**LARRY**

It took-took six months to get the...

**NEW-YORK - A STREET - EXTERIOR DAY**

place Medium full shot of Carol waiting under the awning of a

(hotel or club) called the «Five Hundred». She hears a car stopping and she looks at the street.

TED (voice over)

Hi. I'm sorry I'm late. The traffic's murder.

Carol runs to the car.

**CAROL**

I know, but where... where are we going ?

TED (voice over from inside the car)

I looked up, looked up Helen Moss in the phone book.

Carol climbs into the car and closes the door.

CAROL (voice over from inside the car)

Yeah.

TED (voice over from inside the car)

It was just H. Moss.

CAROL (voice over from inside the car)

Right.

TED (voice over from inside the car)  
So I-it's on Bank Street...

away  
The car drives away, with Ted's voice fading as the car gets  
from us.

TED (voice over from inside the car)  
Bank Street... we're going to go down and do surveillance.  
I got a lot whole of food. It's great. I called up this...  
I called this number.

**NEW-YORK - BANK STREET - EXTERIOR DAY**

open  
Full view of the corner of two very quiet streets. A brick  
building covered with vines. The camera pans away from the  
building to Ted's car parked on the other side of the street  
corner. Medium shot of the inside of the car, through the  
window on the passenger's side, Carol's side.

**TED**

There's her house.

**CAROL**

Right. So we should just sit here and wait, huh ?

**TED**

Yeah.

**CAROL**

Okay.

They look at each other and laugh.

is a  
Slightly later. Medium shot through the windshield. The view  
little blurred by the daylight reflection on the windshield.

**TED**

Maybe he thought that if he, if he, if he divorced her,  
she'd-she'd hit him for a ton of alimony. Or maybe she,  
maybe she controls the family fortune. What do you think of  
that ?

**CAROL**

Oh, I don't know. Yeah, maybe we're wrong, Ted. Maybe we're  
just, you know... I mean, maybe she died of natural causes,  
like the doctor said and we're just two people with, you  
know, hyperactive imaginations whose lives need a little  
shot of adrenaline.

him. Ted looks through the paper food-bag he has brought with

**TED**

Does yours ? I'll tell you, mine needs something.

**CAROL**

Yeah? What's that, there ?

**TED**

You want ? They're jelly doughnuts. You want a jelly doughnut ?

CAROL (with a disgusted tone in her voice)  
Ooh.

**TED**

Eh ? Come on. No, come on. Come on. You gotta get into it.

**CAROL**

Okay.

**TED**

Oh my God. Look, look, look, look, look !

The camera pans to the other corner of the street. Two people, a male and a female, are coming out of the brick building.

CAROL (voice over)  
What ? What ? What ? What ?

TED (yelling in voice over)  
Helen ! Helen !  
(Back to a normal low voice)  
Duck, duck, duck !

Ted's Neither one of the couple has turned around at the sound of the yelling, and they start walking down the street, away from the corner.

CAROL (voice over)  
Ted! God, oh...Oh.

TED (yelling in voice over)  
Helen !

The camera pans back to the car, looking through the open window

on the passenger's side. Carol is hiding under the dashboard. Ted is hiding his face with his paper bag, holding a paper cup in the other hand.

**TED**

It's not her.

**CAROL**

It's not her ?

She sits back in her seat.

**TED**

No, it's not her.

Carol laughs.

**TED**

What...

**CAROL**

Oh, God, you really have this worked out, don't you ?

She keeps on laughing. Ted starts laughing too.

Slightly later. It is raining. It is still the same medium shot through the passenger's window, but the window is now closed, with the rain pouring on the window-pane.

**TED**

I figured she'd come out and go to work, you know ?

**CAROL**

Maybe she doesn't work. Maybe she's like... you and she has writers hours.

**TED**

I'm writing a play about something that happened to you and me.

**CAROL**

Oh, God. Oh, dear. What ?

**TED**

Remember-Remember that time... you and... you and I and Larry and Julie were all on that-that eating tour of France ?

**CAROL**

Oh, God. Yeah. Yeah.

**TED**

And they, and then they wandered off and they forgot to pick us up ? You remember ? We had to share that bed-and-breakfast place.

**CAROL**

Right. Do you remember those wonderful cottages ?

**TED**

Yeah.

**CAROL**

And I remember... that we shared a bedroom together, right ?

**TED**

Yeah, but not a bed.

The camera pans away from the car to the other corner of the street. Someone is coming out of the brick building. It is apparently a male wearing white pants. He opens an umbrella.

CAROL (voice over)

No, not a... Well, God. You were too gentlemanly to suggest that.

**TED**

Well, it's not... Not that I didn't think of it.

The camera follows the man with white pants, while he is crossing the street on the other side of the street from the car.

**CAROL**

No. Well, I knew what was going on in your mind... because of the way you kept plying me with Chateau Margaux, remember ?

The camera is back behind the passenger's window of the car. Though the car-windows, we see the white-pants-man walking on the sidewalk on the other side of the street. Ted and Carol do not seem to notice him at all.

**TED**

It could have been our little secret, then you passed out.

**CAROL**

Well, you... Yeah, God. It seems like a long time ago,

doesn't it ?

**TED**

Not that long ago.

Slightly later. The rain has stopped. Same shot through the passenger's window of the car, but the window is now open again.

A long pause. Ted and Carol seem to be both lost in their own thoughts. Then Ted gives a look outside and comes back to attention.

**TED**

Look, look, look, look.

**CAROL**

Oh, what ?

The camera pans to the other side of the street. A woman is coming out of the brick building.

TED (yelling in voice over)

Helen !

(with a softer voice)

Duck, duck, duck, duck, duck !

On the other side of the street, the woman has stopped and is looking around her.

CAROL (voice over)

Oh, god, yeah. Right.

TED (voice over)

She didn't see us. She didn't see us.

CAROL (voice over)

No ? No. That's gotta be her.

TED (voice over)

I'll bet it's...

The woman starts walking again on the sidewalk.

CAROL (voice over)

Are you sure ?

TED (voice over)

I mean, she answered to Helen.

CAROL (voice over)  
She answers to... She's pretty.

TED (voice over)  
Yeah, I'll say.

her The woman has reached the corner of the street and she lifts  
arm.

CAROL (voice over)  
She's... What is she doing ? She's getting a...

TED (voice over)  
She's getting a cab.  
A yellow cab stops near the woman.

CAROL (voice over)  
Okay, okay. Hold on.

TED (voice over)  
Keep-Keep down.

CAROL (voice over)  
Okay, don't worry. Don't worry.

TED (voice over)  
I'm gonna follow her.

CAROL (voice over)  
All right.

The woman opens the cab door and climbs into it.

**NEW-YORK - A STREET - EXTERIOR DAY**

could be Long shot of a street covered with a metal structure. We  
toward under a commuter train bridge. The yellow cab is driving  
street. us. The cab stops at the corner of the street with another

sidewalk of The woman comes out of the cab, and walks away on the  
and we the other street. The camera pans back to the first street  
corner of see Ted's car coming toward us. The camera stops at the

pans to the street and Carol walks out of the car. She runs in the  
with the end of the street, which actually is a dead end street



the back door of a movie house. The woman enters the movie house.

**PAUL'S MOVIE HOUSE - INTERIOR DAY**

Medium shot of a door leading to an emergency stair way.  
Helen,  
the woman we just saw coming out of the yellow cab, is coming down the steps and through the door. She is blonde, young and pretty.

PAUL (voice over)  
Watch your step. It's very steep. Be careful.

Behind Helen, Paul is coming out of the stairway. Helen has stopped to look around her.

**HELEN**  
Oh, this is beautiful.

**PAUL**  
Isn't it ?

**HELEN**  
Yeah.

The camera pans away from the couple toward the main hall of the movie house. It is an old-fashioned movie house, with red velvet seats, and a carved balcony.

PAUL (voice over)  
Well, we only show revivals now. This week, we have Fred Astaire. Next week, we have an Orson Welles festival.

HELEN (voice over)  
Oh, yeah ?

PAUL (voice over)  
Yeah, it'll be about the last thing we do before we start renovating.

The camera keeps on panning around the room.

HELEN (voice over)  
Mm. Oh, Paul, I...

PAUL (voice over)  
Oh, come on, there's nobody around.

We hear moaning and kissing sounds.

HELEN (voice over)  
**I-I...**

PAUL (voice over)  
Come on.

HELEN (voice over)  
Okay.

**PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY**

Full shot of the backstage behind the screen. In a corner, a  
the stairway going to the top of the backstage. Half-hidden on  
stairway, Carol and Ted.

HELEN (voice over)  
I've never been behind a movie screen before like this.

PAUL (voice over)  
Strange, isn't it ?

HELEN (voice over)  
Yeah.

PAUL (voice over)  
Used to be a first-run house when the neighborhood was  
better.

The camera pans to the back of the screen, in front of which  
Paul and Helen are standing.

**HELEN**  
Oh.

**PAUL**  
Beautiful, huh ? Look around.

**HELEN**  
All these mirrors.

The camera pans around the room, where a lot of huge mirrors  
are stacked.

**PAUL**  
Huh ? Well, it used to be all mirrors, and it was quite  
beautiful.

The camera tilts down to give us a closer shot on the  
mirrors.

PAUL (voice over)

I'm having all this broken glass replaced as we go along with this renovation. You know, they used to have stage shows, here. Now, of course, we only show old movies.

The camera tilts back up on Paul and Helen.

**HELEN**

It has such a lonely feeling.

**PAUL**

That's because I'm the only one here. And my assistant, Mrs. Dalton. I'm gonna have this place fixed up, then I'm gonna sell it. The money's gonna come in handy.

**HELEN**

It sure will.

Paul looks around, a bit worried.

**PAUL**

What's that noise ?

**HELEN**

Where ?

The camera pans to the other side of the room, where a middle-aged woman with red curly hair has just entered. She is Gladys Dalton, Paul's assistant. She is walking with the help of a cane.

PAUL (voice over)

Oh, Mrs. Dalton. I didn't know you were here so early.

**GLADYS**

Oh, uh, I-I didn't know whether an-anyone was here. I-I'm sorry. I-I-I heard the noise and I thought...

PAUL (voice over)

It's quite all right.

**GLADYS**

But, but, uh...

PAUL (voice over)

It's quite all right.

**GLADYS**

I apologize.

PAUL (voice over)

Quite all right.

**GLADYS**

All right.

tilts up Gladys Dalton starts going out of the room and the camera on the stairway, on which Ted and Carol are still hiding.

HELEN (voice over)

I'd love to really get an acting job. I had it with this modeling.

PAUL (voice over)

Maybe you won't have to work at all.

remains Ted and Carol are moving away from the stairway, which empty.

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

one  
only  
sound  
Larry,  
bed,  
nose.  
Close shot on the clock on the wall : the time is just after o'clock. The room is completely dark and the clock is the source of light. The camera pans to the bed and on Carol, asleep. We hear a noise, like an object dropping down. Carol instantly wakes up. She gets up and the camera pans to still asleep. He eventually wakes up, moves around in the takes his glasses from the night-table and put them on his

CAROL (whispering in voice over)

Oh, my God.

Slowly Larry gets out of the bed.

**LARRY**

What's the matter ?

CAROL (voice over)

Larry, come with me, okay ?

Larry starts walking along the corridor.

**LARRY**

Oh, Geez, I was...

CAROL (voice over)  
Come on.

**LARRY**

I was fast asleep. I was dreaming of round card girls.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

the  
Larry has reached the front hall. Carol is looking through  
peephole of the front door.

**CAROL**

Okay. Uh, it looks like he's gone. Yeah. Yeah. He's gone.

**LARRY**

Oh, Christ. Not that again. Please, you know...

**CAROL**

Listen, Larry. I want to take another look around his  
apartment. Yeah.

follows  
Carol walks along the corridor toward the bedroom. Larry  
her.

**LARRY**

What are you talking about ? Where're you going ?

**CAROL**

Listen.

**LARRY**

It's-It's one o'clock in the morn...

**CAROL**

He'll never be back, Larry.

**LARRY**

What ? What ?

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

**CAROL**

No, he's not coming back. Not for at least an hour, an hour  
and a half.

**LARRY**

What-What're you doing ? You got his key ?

**CAROL**

Yeah.

**LARRY**

You're kidding. What are you talking about ? You can't do... Why... because you-you followed him to the movie house, you-you said there was nothing happening.

**CAROL**

No, wait a minute, look, he was with this young model type, and they were talking about money.

Carol is putting her shoes on.

**LARRY**

Well, so what ? That's the...

**CAROL**

So, that's the motive.

**LARRY**

What... Hey, listen to me. Come here.

**CAROL**

What are you talking about ?

Carol walks back through the corridor toward the front hall.

Larry

follows her.

**LARRY**

Come here. Wait a minute. Come here. Look, look.

**CAROL**

Come here. What do you mean, Larry ?

**LARRY**

I've been thinking about you.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT**

**CAROL**

What do you mean ?

**LARRY**

I think you gotta see... I gotta... You gotta, you gotta go back to your shrink.

**CAROL**

What do you m...

**LARRY**

I want you to see Doctor Ballard again.

**CAROL**

Huh ? Larry, I went for two years.

**LARRY**

I'm s... Yeah. I know. But you...

**CAROL**

Just come... come on.

**LARRY**

You know how General Motors will recall defective cars ?  
Well, you gotta go in for a tune-up.

**CAROL**

Larry, we'll be in and out in five minutes.

**LARRY**

You got... No. No.

**CAROL**

Five. Only five.

**LARRY**

I... What... I'm telling you, I'm your husband. I command  
you to sleep !

He points to the bedroom.

**CAROL**

Well, I didn't...

**LARRY**

Sleep ! I command it !

**CAROL**

No, I...

**LARRY**

I command it ! Sleep !

**CAROL**

Larry, all I can tell you is, if this had been a few years  
ago, you would have been doing the same thing. Because if  
you recall, we solved a mystery. Yep, we solved a mystery  
once. Remember ? It was the-it was the noises in the attic  
mystery.

**LARRY**

Uh, yes. The country house. The bluebird. I know.

**CAROL**

That's right. So...

**LARRY**

But that, though, was a sweet mystery. This is murder.

**CAROL**

This... Wh... You agree, right ? It's murder, Larry ? So, I'm right.

She opens the front door and walks out of the apartment.

**LARRY**

No, I... Yeah, look, no, I-I forbid you ! I forbid you to go! It's a-a... I'm forbidding ! Is that what you do when I forbid you ? If-If that's what you... I'm not going to be forbidding you a lot, if you do...

**LARRY'S LANDING - HALLWAY - INTERIOR NIGHT**

and  
key  
takes  
Full shot of the landing. Carol is walking rapidly toward us Paul's apartment. Larry walks behind her. Carol takes Paul's out of her pocket and tries to open the front door. But she the wrong key on the keyring.

**CAROL**

Oh, damn it.

Larry takes her by the shoulders.

**LARRY**

Don't do this. We should be asleep, now, in one of our many cuddling positions.

**CAROL**

Please, stop it, will you ? Please, be quiet, Larry.

**LARRY**

This is wrong.

**CAROL**

Be quiet. You're gonna wake up the neighbors, okay ? Okay, I got it. I got it.

She opens the door.

**PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

small  
walks  
Full shot of the front door, seen from the living room. A lamp is still lit on a low table. The door opens and Carol in, followed by Larry.

**LARRY**



This is no good. I promise you, this could only lead to great unhappiness.

**CAROL**

Listen, Larry... Relax, okay ?

She closes the front door.

**LARRY**

Pl... I can't relax. How can I relax ? I'm in a strange man's apartment in my, in my T-shirt and-and pajamas.

**CAROL**

Oh, don't worry about it. All right, now Ted told me to try something here... Yeah.

She rests her hands on the telephone, which is next to the lamp.

**LARRY**

What do you mean, Ted told you ? Who... Ted ? Ted ? What is he, your mentor ?

The camera zooms to a close shot on the telephone. Carol picks it up.

**CAROL**

Um, «Last number dialed».

The camera zooms backward to Carol with the phone handset to her ear.

**LARRY**

Ted is a sick schmuck. He's-He's home, and we're in...

**CAROL**

Just be quiet for a second, all right ?

She listens to the phone.

**CAROL**

Shhh !

**LARRY**

I mean, I'm... What if he comes back ? I'm... My heart is....

**CAROL**

Larry.

**MALE VOICE OVER FROM THE PHONE**

Waldron.

**CAROL**

Uh, who ?

**MALE VOICE OVER FROM THE PHONE**

Who is this ? Who do you want ?

**CAROL**

Um, who's this ?

She puts her hand on the phone microphone and turns toward  
Larry.

**CAROL**

Do you know anybody named Waldron ? Waldron ?

**LARRY**

Hang the phone up.

**CAROL**

Just be quiet. Okay, wait.

**LARRY**

Hang the phone up, now.

She puts the phone handset back to her ear.

**CAROL**

Oh, great. Now they-they hung up on us.

**LARRY**

Good, good.

He takes the handset from her hand and slams it down.

**CAROL**

Oh, great.

**LARRY**

Let's get out. I wanna go home. I want to go back to bed.

**CAROL**

No, just let me think for a second, now. Waldron, right ?  
Helen Moss. Okay. He used the name Tom, right ? So, Tom  
Waldron. We gotta run a check on that.

**LARRY**

Run a check on it ? What, do you want to beat it down to  
the morgue ? You got all the jargon.

**CAROL**

Come on.

She walks away from the phone table.

**LARRY**

Where are you going ?

**CAROL**

Right.

**PAUL'S APARTMENT - BEDROOM - INTERIOR NIGHT**

Carol enters the bedroom, followed by Larry.

**LARRY**

I'm not a night person. I don't wanna be... What are you...  
I don't know what I'm looking for.

**CAROL**

Oh, oh, wait. Look.

She starts looking through the mail scattered on a table.

**LARRY**

What ? What do you wanna do, go through the guy's mail ?  
This is insane.

He starts looking through the mail.

**CAROL**

What do you mean ?

**LARRY**

Oh, my...

As he takes some more letters, Larry hits a small porcelain  
statuette, and drops it on the floor, where it breaks. He

bends

down to pick up the debris.

**LARRY**

Jesus. Oh, Christ !

**CAROL**

What are you do... Well, just... Clean it up, Larry. Clean  
it up.

Larry stands up.

**LARRY**

What do you mean, clean it up ? What am I gonna do,  
vacuum ?

**CAROL**

Put it under the rug, or something like that, okay ?

**LARRY**

I can't. It's a wall-to-wall carpet. I broke his-his-his-his... porcelain...

He looks at the porcelain pieces in his hands.

**CAROL**

Well then glue it. Glue it back to...

She moves around the room.

**LARRY**

What do you mean, glue it ? What are you talking about ?

**CAROL**

Oh, look. Look.

**LARRY**

What ?

**CAROL**

Look.

She shows him a pair of gloves she just picked up on a low table.

**LARRY**

So what ? Gloves. I have gloves. They keep my fingers warm.

**CAROL**

So ? I know. I know, but you keep yours out on the bureau in this kind of weather ? Uh ?

**LARRY**

Let's get out of here, because this is a...

**CAROL**

I think something's very strange, here. I mean, he left these out and ready. I think the whole thing is really sinister.

**LARRY**

It's eye of the beholder. What you have... you've got to go to the eye doctor, get happy glasses.

He pushes her toward the exit of the room.

**CAROL**

What ?

**LARRY**

Look, I'm gonna take the pieces with us, and we'll-we'll get rid of them.

**NEW-YORK - CLUB TWENTY-ONE - EXTERIOR DAY**

line  
balcony  
shot

Medium shot of the famous entrance of the club 21, with the  
of painted cast iron lawn jockey statues which adorns the  
above the entrance. The camera zooms backward to give a full  
of the entrance of the club.

**NEW-YORK - CLUB TWENTY-ONE - INTERIOR DAY**

with  
the  
of the

Full shot on the lobby of the club. On the right, a counter  
an attendant behind the counter. Facing us the entrance of  
main room. Carol, Larry, and their son Nick, are coming out  
room. Nick must be in his early twenties.

**CAROL**

So, how did you like your birthday cake, Nick ?

**NICK**

I loved it, I...

**CAROL**

I know.

**NICK**

the

I loved... But then again, I love chocolate anything, so...  
The camera moves around the three people as they walk toward  
cloakroom.

**CAROL**

I know.

**LARRY**

Right.

**CAROL**

I know. What-What-What are you laughing about ?

**NICK**

Well, I...

**LARRY**

If only he could stay in town-If only could stay in town  
just a couple of more hours.

**NICK**

I know. I was going to, but I...

**CAROL**

Well, what about that ?

**NICK**

They're working us so hard at school. I can't.

**CAROL**

Oh.

They've stopped in front of the cloakroom.

**NICK**

I gotta get right back.

**CAROL**

Really.

**LARRY**

I'm gonna take him to Brooks Brothers for his present. And-  
And-And, uh...

**NICK**

Brooks Brothers. Yeah.

**LARRY**

Your mother's going to a wine-tasting.

**CAROL**

You're going to get something from Brooks Brothers ?

**NICK**

Yeah. A sweater.

**LARRY**

She's going to a wine-tasting. Can you believe that ?

**CAROL**

Well, if I'm going to be a restaurant owner, I should know  
something about wines. Don't you... Larry ?

knows  
wife  
Larry walks across the lobby, because he has seen someone he  
in the sitting-room. He waves his hand and comes back to his  
and his son.

**LARRY**

Hi. Hey, I want you to meet somebody.

**CAROL**

What ?

sitting- The camera pans around, to show us Marcia crossing the  
room.

**LARRY**

I want you to meet somebody. This is, this is...

**MARCIA**

Hi, Larry.

**LARRY**

Hi. How are you ?

**MARCIA**

Good. How are you doing ?

**LARRY**

This is my wife.

Marcia has reached the lobby.

**CAROL**

Honey, I'm here. I'm right o...

**LARRY**

You snuck around.

**CAROL**

Carol. Remember me ?

**LARRY**

Yeah. This is Marcia Fox.

The two women shake hands.

**CAROL**

Oh, hi.

**MARCIA**

Hi.

**LARRY**

My son Nick. He's in town on, uh...

**MARCIA**

Good to see you.

**LARRY**

It's his birthday, so we took him to Twenty-One.

Marcia shakes hands with Nick.

**NICK**

Nick. How are you doing ?

**LARRY**

It's a tradition we have in the family.

**MARCIA**

That's great. Oh, your friend called me. He's taking me to dinner in New Jersey next week. Some mafia joint.

**LARRY**

Oh, I fixed her up with Ted. He's going to take her...

**CAROL**

Oh, you did.

**LARRY**

Yeah. That place that we ate at.

**CAROL**

Well, very nice. That's lovely.

**LARRY**

He's a lot of fun. You'll have a very good time.

**MARCIA**

Great. Great.

**LARRY**

That's great. So.

**MARCIA**

Well, good to see you. Good to see you.

**CAROL**

Okay, you too.

**MARCIA**

Take care.

**CAROL**

Goodbye.

Marcia walks away.

**LARRY**

Oh, it's great. She'll have a great time.

**CAROL**

So, that's Marcia Fox, huh ?

**LARRY**



S-So, what are you making a face for ? She's great.

**CAROL**

Well, do you think she's Ted's type ? Is that...

**LARRY**

Ted's type ?

**CAROL**

Yeah.

don't  
Larry gives his ticket to the cloakroom attendant, whom we see.

**LARRY**

She's anybody's type. She's brilliant, she's talented. Yeah. I gave you...

**CAROL**

Thank you.

Larry gives her purse to Carol.

**LARRY**

You get your bag.

**CAROL**

You know, your pupils are dilating.

**LARRY**

No, she's dangerously sexual.

They start walking toward the entrance of the club.

**CAROL**

I just wanted to tell you that.

**LARRY**

Let me tell you... Listen, when you go to the wine-tasting, honey...

**CAROL**

I see.

**LARRY**

Getting back to real life, spit it out. Okay ? When you drink...

**NICK**

Yeah. Don't drink too much, Mom.

**LARRY**

Yeah, spit... And spit it out.

**CAROL**

What do you mean ? Nick.

**LARRY**

They spit it out at a wine-tasting, you know what I mean ?  
Because, yeah. I don't want you to be lying on the bathroom  
floor with your head by the bowl tonight, you know ?

They walk out of the club.

**NEW-YORK - A LOUNGE - INTERIOR DAY**

This is very nice lounge in New-York, very tastefully  
decorated.  
It looks like one of those old English Club in London.  
Beautiful  
paintings on the walls, and even stained glasses on the  
windows.

This is where the wine-tasting is taking place. The camera  
pans  
around the room. We see people talking while holding wine-  
glasses.  
We hear Ted and Carol's conversation without seeing them  
yet.

TED (voice over)  
That Mouton 45. That was...

CAROL (voice over)  
Didn't you love it ?

TED (voice over)  
Oh, that was-was like, sublime, you know ?

CAROL (voice over)  
Yeah.

TED (voice over)  
And the inexpensive Spanish one. Wasn't that... wasn't that  
a nice surprise ?

CAROL (voice over)  
It was very, very...

TED (voice over)  
Wasn't that great ?

CAROL (voice over)  
Yeah.

TED (voice over)  
Look at these paintings. Look at this.

CAROL (voice over)  
So, uh...

The camera has reached Ted and Carol and follows them walking in the room.

**TED**  
I love the blue in that.

**CAROL**  
So, Larry fixed you up with Marcia Fox, huh ? His, uh...

**TED**  
Yeah, yeah, well, you know. He's...

**CAROL**  
His favorite writer.

**TED**  
He says she's wonderful, and I'm...

**CAROL**  
Oh.

**TED**  
I'm trying to do everything I can to get out and meet people, you know.

**CAROL**  
Sure.

We now get a medium shot of Carol and Ted walking toward us.

**TED**  
I'm-I'm not looking forward to this.

**CAROL**  
So, you're taking her to Vincent's out in Jersey ?

**TED**  
Yeah.

**CAROL**  
Is that what you're...

**TED**  
I-I guess. She's not my first choice.

**CAROL**  
No ? God, look at this! Oh, that park is so beautiful.

the

They have reach a large window, where they can get a view of park on the other side of the street.

**TED**

Yeah, it's great. Of course, I can't have my first choice.

**CAROL**

No ?

**TED**

I'm getting drunk. I don't know what I'm saying.

them,

He sits down. She sits down on the sofa besides him. Behind you see the park through the windows.

**CAROL**

You're getting... So am I. I don't know about this.

Ted looks at his watch.

**TED**

I'm gonna be late for my shrink. I've got a...

**CAROL**

You've got to go, huh ?

**TED**

Yeah.

**CAROL**

Okay.

**TED**

Well, you know, you would be my first choice.

**CAROL**

Me, huh ?

**TED**

Yeah.

Carol laughs.

**CAROL**

Well. Oh, boy.

**TED**

Well, you... Can I give you a lift ? Do you, uh, I'm gonna go east. Do you...

**CAROL**

Thanks. No, I-I think I'll stick around, I need to think. I need my... I feel a little, you know, tipsy.

**TED**

I didn't offend you by what I said, did I ?

**CAROL**

No, no, no, no, no, no, no, no, no, no. You didn't offend me, no, I was very, uh, flattered by this, Ted. Flattered. Well, anyway.

**TED**

See you later.

He stands up and bumps into a low table in front of the sofa.

**CAROL**

See you. Oops, careful. Whoops.

**TED**

Sorry. Excuse me.

**CAROL**

Excuse me.

Carol looks at him walking away with a strange expression in her eyes.

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

Medium tracking shot of Ted walking on the sidewalk, coming from the lounge and toward us.

Medium low-angle shot of one of the window of the lounge, seen from the street. This shot is low-angled because the lounge is located slightly above street level. Carol is seated in front of the window, looking very pensive. She takes a sip of her glass of wine. She looks absently though the window.

**NEW-YORK - A LOUNGE - INTERIOR DAY**

The street seen through the window, next to which Carol is seated, but we don't actually see Carol. We see a big car, followed by a bus. The camera zooms on the bus. Through one of the bus windows,

we see a woman, seated inside the bus. And this woman looks very much like the deceased Lillian, Paul's wife.

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

Close shot on the window, in front of which Carol is seated. She looks at the passing bus, with a wide open mouth, and a surprised, almost frightened, expression on her face. She stands up a little and then sits back.

**NEW-YORK - A LOUNGE - INTERIOR DAY**

Full view of the room. In the background, Carol, still seated by the window. She stands up, picks up her purse, and starts crossing the room, bumping into people. She reaches the staircase, and walks downstairs.

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

Full view on the entrance of the lounge. Carol is walking rapidly down the stairs leading to the entrance. She reaches the sidewalk, and looks around her for the bus. She walks away from the lounge and toward us, with the camera on a tracking shot in front of her.

**LARRY'S APARTMENT - KITCHEN - INTERIOR DAY**

Medium shot of Larry working in the kitchen, putting things away in the cupboards. Behind him, we see the front hall. The front door opens and Carol walks in.

**LARRY**

I got a great sweater at Brooks Brothers' today for Nick, today.

Carol closes the door and leans on the wall. But Larry doesn't seem to understand that something is wrong with her. He walks away to the sitting room. He keeps on talking in voice over, while

Carol is still leaning on the wall of the front hall.

LARRY (voice over)

Really beautiful. It's cashmere. Very expensive. The kid looked so handsome in it, though. Also, I decided I'd cook dinner tonight. My one dish tuna casserole.

still  
Larry  
Larry comes back in the kitchen and looks at his wife, but doesn't seem to notice that something is wrong. We follow into the sitting-room.

**LARRY'S APARTMENT - SITTING-ROOM - INTERIOR DAY**

Larry is setting the table for dinner

CAROL (voice over)

Well, no wonder he had her cremated.

**LARRY**

What ?

CAROL (voice over)

Mrs. House.

**LARRY**

Oh, Jesus. You're not about Mrs. House again. I thought we'd have a light dinner, you know, because we had a rich lunch at Twenty-One, I thought.

room and  
The camera pans to Carol standing at the entrance of the leaning on the wall

**CAROL**

Larry.

LARRY (voice over)

What ?

**CAROL**

I just saw Mrs. House.

LARRY (voice over)

What are you talking about ? The ashes ?

**CAROL**

No, no, no. A bus. It passed me, and she was on it.

Larry joins Carol.

**LARRY**

Uh, the dead woman passed you on a bus ? Which bus was this, the bus to heaven ?

Larry walks away toward the kitchen. Carol follows him.

**CAROL**

No, but I'm not, I'm not joking. I mean, I'm telling you something. I'm telling you, I really saw her. I actually saw her.

**LARRY'S APARTMENT - KITCHEN - INTERIOR DAY**

Larry is checking his cooking.

**LARRY**

Uh-huh. Uh-huh.

**CAROL**

Yeah.

Larry takes two wine-glasses out of the sink.

**LARRY**

You want to lie down for a while ? We'll put a cold compress on your head, or a hot compress on your back, or...

**CAROL**

No, Larry, you know, I was at the wine-tasting, right ? And I was just... I was sitting at, you know, a bay window. I-I happened to look out. A bus passed, and she was on it, Larry.

**LARRY**

Remember I said to you ? Yes, remember I said to you, spit it out ?

**CAROL**

I...

**LARRY**

I said don't drink it. You said you were going to a wine-tasting ?

**CAROL**

But ?

**LARRY**

You said you were going to taste wine all afternoon ? I said spit it out ?

**CAROL**

Yeah...



**LARRY**

I said don't swallow it ? You swallowed it. And that's why you're this way.

**CAROL**

I know. I know. Okay. I-I... Yeah. I had a few drinks, but it's-it's not... I mean, I saw her.

Larry puts the glasses away on the dinner table.

**LARRY**

Yeah, I 'm sure you saw her.

**CAROL**

I ...

**LARRY**

How could you see her ? She's dead. Not only is she dead, she's been cremated. It's not even Halloween.

They walk into the sitting-room.

**LARRY'S APARTMENT - SITTING-ROOM - INTERIOR DAY**

**CAROL**

Okay. Are you telling me that you... That, that, that, that you... That I didn't see her ? Is that what you're saying ?

**LARRY**

I think it's a pretty fair assumption that if a person is dead, they don't suddenly turn up in the New York City transit system.

**CAROL**

I just... I just don't know what's happening, Larry. I-I-I don't know what's going on.

**LARRY**

What's going on ?

**CAROL**

What's... yeah.

**LARRY**

Let me put it this way : total psychotic breakdown. Okay ? Is that enough ?

**CAROL**

I...

**LARRY**

Maybe, look. Maybe she's a twin. That's possible. Now forget this.

**CAROL**

Why ?

**LARRY**

Taste my tuna casserole. Tell me if I put in too much hot fudge.

He opens the dish he had put earlier on the table.

**CAROL**

Honey, you're getting so close-minded these days. I just...

The phone rings.

**CAROL**

Oh. Oh, God.

She picks up the phone from the wall. Larry sits at the table.

**CAROL**

Hallo ? Ted. Ted.

**LARRY**

Oh, Ted. Ted.

**CAROL**

Ted, you're not going to believe this, but, Ted, I saw Mrs. House. Yes, Mrs. House. Yeah. Mrs... the murdered woman. That's right.

Larry opens the red wine bottle and pours some wine in his glass.

**LARRY**

She wasn't murdered. It was a coronary. It was a coronary, folks. It was a coronary. She wasn't murdered. I don't know what they're talking about.

**CAROL**

Yeah. No, I'm sure. I'm sure I saw her. She was on a bus, you know ? I mean, I-I saw her just moments after you left. I was looking out the...

Larry puts the cork back on the bottle.

**LARRY**

He was at the wine tasting, too. Sure, why not.

**CAROL**

Would you ?

**LARRY**

They're both at the wine tasting.

**CAROL**

Would you really ? Oh, that would be so great. You'd just run a check on Paul and Lillian House.

Larry stands up and walks toward Carol.

**LARRY**

Don't run a check. Don't run a check.

He takes the phone from Carol's hand.

**CAROL**

What are you talking...

**LARRY**

Stop.

**CAROL**

What are you doing ? I mean...

Larry talks to Ted on the phone.

**LARRY**

Listen, could you call back later, because my marriage is falling apart.

He puts the phone down.

**CAROL**

Larry, what are you... But, what ?

**LARRY**

Forget it. Will you ? If you're gonna have an affair with the guy, you don't need a murder to do it.

**CAROL**

I'm telling you, I saw Mrs. House.

Larry sits back at the table.

**LARRY**

Yes, I know, on the bus, the dead persons' bus. No car fare.

**CAROL**

I s...Okay.

**LARRY**

Now, sit down. Let's...

**CAROL**

Now look. Just... I can tell you. I can show you the exact spot, Larry.

**LARRY**

Yeah, I'm not going to see the exact spot.

**CAROL**

Uh ? What about lunch ? Tomorrow ?

**LARRY**

No, I've got a business lunch tomorrow. I got...

**CAROL**

On... on your, on your lunch hour ?

**LARRY**

No, I got a business lunch. I'm not interested.

**CAROL**

Oh, God. I'm telling you... I mean, this is such a shock.

**LARRY**

Hm ? I'm not interested. Come on, will you...

She walks away toward the front hall.

**CAROL**

I mean, I'm telling you, I'm just vibrating from this. I mean, I saw this woman.

**LARRY**

Will you eat something ? We've got tickets to the theatre.

Carol comes back into the room.

**CAROL**

What ? Wh...I'm not going to the theatre.

LARRY (voice over)

What do you mean you're not go... We've been holding onto these tickets for two months, now.

Carol walks again to the front hall and comes back toward the sitting room, via the kitchen.

**CAROL**

Do you comprehend the enormity of what I'm telling you, Larry ? Do you compr...

LARRY (voice over)  
If you got a big story, tell it to the Police. Don't tell it to me.

**CAROL**

What am I going to say to them ?

**LARRY**

Tell them your story. Tell them this whole cockamamie story.

**CAROL**

What story ? I don't have a story. I mean, I got nothing. Unless... Oh !

**LARRY**

That's right. That's right, you've got nothing.

**CAROL**

Unless... Unless I locate her.

**LARRY**

Yeah, okay, good. Now, will you sit down because we're going to the theater. I don't care what you say.

She takes a drink on water in the kitchen.

**LARRY'S BUILDING - LOBBY - INTERIOR NIGHT**

cross  
near  
Medium shot of Larry and Carol coming out of the lift. They  
the lobby. Jack, the caretaker of the building in standing  
the entrance of the building.

**LARRY**

Oh, Jack ? Jack ? You-you were there when Mrs. House died, right? You saw her ?

**CAROL**

Right. Yeah. You saw her lying there, right ?

**JACK**

Yes, she was lying on the floor.

**CAROL**

You said... Yeah, but... but you're, you-re sure it was her, right ?

**LARRY**

Hey, he said it was lying on the floor. Right. Right. You know, I... He's sure. He's sure. He's sure.

**JACK**

She was in that bag. Yeah.

**LARRY**

My-My-My wife's been having some bad dreams, and she doesn't know what she's talking about.

**CAROL**

Okay, look. Yeah, yeah.

Larry gives some banknotes to Jack.

**LARRY**

Yeah, this is, this is for all the times I call you to fix the faucet, and you show up six months late.

**JACK**

Thanks.

**THEATER - AUDIENCE HALL - INTERIOR NIGHT**

In the  
the  
Full shot of the audience watching the show. We hear music.  
forefront, Carol and Larry. Larry is taping his chin with  
the  
program. Carol turns toward Larry and starts whispering.

**CAROL**

The super is a drunk. I know, but, we've seen him smelling of Jack Daniel's, remember ?

**LARRY**

Yeah, but...

**CAROL**

I mean, I know he didn't see Mrs. House, Larry.

**LARRY**

If she's a twin, it's a different story. But you don't seem to feel she is, so...

**CAROL**

Well, I don't know. Oh, I know. Unless he's in on it.

**LARRY**

Who's in on it ? The super ? The super can't change a fuse.  
look,  
The lady, sitting next to Larry, just gave the couple a bad  
and Carol taps on Larry's arm.

**CAROL**

Shh !... Shh !...

A short pause.

**CAROL**

I mean, she...

**LARRY**

What ?

**CAROL**

Well, she's alive. And my question is, who was in that bag. I mean, somebody...

**LARRY**

She's not alive, unless she's a twin. Okay ? Now keep quiet...

**CAROL**

Look, somebody... Somebody got cremated, Larry. Somebody.

**LARRY**

Shut up.

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

Long shot of Ted and Carol walking toward us in a quiet street.

Actually it is the street where the wine-tasting lounge is located, and, of course, the street where Carol saw the bus with

Lillian on board of it. They walk near the entrance of the «National Arts Club». Ted is holding a small notebook and looking

at what is has written in it.

**TED**

Lillian House.

**CAROL**

Right.

**TED**

Uh, maiden name, Lillian Beagle. Born in Carlyle, Pennsylvania, nineteen-thirty-five. Married Paul Richard House.

**CAROL**

Right, I know.

**TED**

She was not a twin. Had an older sister who...

**CAROL**

So goes Larry's theory.

**TED**

Uh, went to England twenty years ago, and an older brother who died in nineteen-eighty-seven.

Arts  
session

Carol stops in front of the building next to the «National Club». It is the building where they had the wine-tasting the day before.

**CAROL**

Right here. This is it.

**TED**

This is where we were.

was

The camera tilts up to show the window behind which Carol sitting the day before.

CAROL (voice over)

This is where we were. I know. And I was sitting right here, after you left.

The camera tilts back down to Ted and Carol.

**TED**

Right.

**CAROL**

And I was having a glass of, you kn-you know, wine, and I looked out the window, and-and I saw the... right here.

Carol shows Ted the spot where she saw the bus.

**TED**

You saw her after I left ?

**CAROL**

Yes, I saw... her on a bus. It was passing. You... It was, like.

She walks in the middle of the street.

**TED**

Wait a minute. Are you... You're absolutely sure you saw her ? You saw her face ?

**CAROL**

I'm positive I-I saw her.



A car is honking. Carol, still standing in the middle of the street, moves out of the way of the car.

**CAROL**

Whooh !... Excuse me. I-I'm telling you, Ted.

Ted joins Carol in the middle of the street.

**TED**

What was the number of the bus ?

**CAROL**

Uh, I don't know what the number of the bus was, but I know that it was heading west to east, so it was... it obviously was a cross-town bus.

**TED**

All right. Okay, look, look. It's a cross-town bus.

where  
They walk to the sidewalk on the other side of the street,  
the park is located.

**CAROL**

Right.

**TED**

Okay, so look. The end of the line is a few blocks down there.

**CAROL**

So, okay. So, then, it's like...

**TED**

So, she... She had to get off somewhere... somewhere.

**CAROL**

Then... Her destination was probably within the next five or six blocks.

first  
They start walking on the sidewalk, going the way where they  
came from.

**TED**

Yeah, right. So, let's, let's look around. Let's, we, we'll see some, you know, uh, like a, like a, you know... clue, or something. Or something. Maybe we'll see her. You're sure you saw her face ?

**CAROL**

Don't, don't doubt me, okay ?

**TED**

Okay, okay, okay. No, no, no, no.

**CAROL**

I'm-I'm not kidding. Look.

**NEW-YORK - A WIDE AVENUE - EXTERIOR DAY**

bridge  
This is not a nice area anymore. It is a wide dingy-looking  
avenue, with the nearest buildings very far away and a road  
over the street. And it is raining.

away.  
Long shot of the avenue, with Carol and Ted walking further

**CAROL**

Oh, God. Well, I think, you know, I think we've reached the  
end of the line.

**TED**

I think this is it.

A bus is coming toward them.

**CAROL**

Look. The bus.

The bus slows down.

**TED**

I don't think... there's noth... Watch out. Watch out.

driving very  
Ted pushes Carol so she doesn't get soaked by the bus  
close to the sidewalk and into the pools of rain.

**CAROL**

Yeah, what ? Oh. Whoo !...

The bus makes a U-turn on the avenue.

**TED**

Yeah, look. See ? See, he's turning. That's it.

**CAROL**

Yeah, I know.

**TED**

That's all there is, here.

**CAROL**

Well, what do you think ?

**RED**

What ?

**CAROL**

Do you think we should retrace our steps ?

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

They are back in the same street where the wine-tasting place is located.

Full shot of the park across the street, seen across the thick vertical bars of the railings that surround the park. Ted and Carol are walking on a lane in the park.

**TED**

You-you wear a tie with a dress. It's a... It's a very special...

The camera follows Ted and Carol, moving on the other side of the railings.

**CAROL**

No, I don't think it looks good, and I don't even know if it looks... I mean, I feel like it'd be too masculine if I wore it with a pair of pants.

**TED**

Oh, it'd look great on you. No, no, just don't wear it with pants.

**CAROL**

Oh.

**TED**

With pants, it's-it's... what ?

Carol has just stopped walking, and she is looking at something on the other side of the railings.

**CAROL**

Ted, look.

**TED**

At what ? What ?

side  
the  
camera

The camera pans around to a reverse angle shot of the other  
of the street. It stops on a building. On the awning above  
entrance of the building is written : «Hotel Waldron». The  
stops on that shot and doesn't move anymore.

CAROL (voice over)  
That hotel.

TED (voice over)  
What about it?

CAROL (voice over)  
Well, that's... the Waldron. I mean, I thou... I-I was in  
his apartment, I pressed the number... «last number  
dialed», and...

TED (voice over)  
You're kidding.  
CAROL (voice over)  
And they answered the phone. And said... Waldron.

TED (voice over)  
Let's-Let's-Let's get to a phone. Let's get to a phone.  
Let's call up. You got a quarter ?

on the  
Medium shot of Ted talking into the handset of a pay-phone  
street.

**TED**

Hallo ? Mrs. House, please ? Mrs... Mrs. House. Can you  
ring her room for me, please ?

The camera pans to Carol, standing in the street near Ted.

**TED**

Really ?

**CAROL**

Well ?

**TED**

What. Maybe... Well, maybe she checked out. No-nobody,  
nobody at all. Uh... What about...?

**CAROL**

Wh-What about...

**TED**

Yeah, what about, uh, Helen Moss, Moss. You're sure ?

Nobody... nobody at all. All-All right. All right, okay.  
I'm sorry. All right. Thank you. thank you.

**CAROL**

Great. Oh, God. It looks like it's gonna rain again. Well ?

**A RESTAURANT - INTERIOR DAY**

empty.  
behind a camera  
poker.  
her

Full shot on a restaurant. This part of the restaurant is  
Only two people, Larry and Marcia, are seated at a table  
set of crossed wooden bars, on the other side of which the  
is located. Apparently Marcia is teaching Larry how to play  
Marcia wears sunglasses and has a cigarette stuck between  
lips.

**MARCIA**

If I get two kings, I take one. Otherwise, I fold.

**LARRY**

So...

**MARCIA**

Got it ?

**LARRY**

I-I never go out. I-I-I-I-I just, I can't take... I  
can't...

Marcia shuffles the cards.

**MARCIA**

That's how you wind up on welfare.

of  
looks like  
shirt and

The camera pans away from the two players to another section  
the restaurant, where a few people are still eating. It  
a very good restaurant, with waiters dressed with white  
black vest.

LARRY (voice over)

You know, I need the action, for some reason. I-I can't...  
I bet anything. Okay, just...

MARCIA (voice over)

Cut ?

LARRY (voice over)  
No, no, go ahead, I trust you. Lay it on me.

The camera pans back on Larry and Marcia. This is a  
different  
very  
afraid  
shot, with the camera in front of their table. Marcia seems  
relaxed with the cards in her hands, when Larry seems quite  
nervous. He holds the card very close to his eyes, seeming  
that his partner will look at them.

**MARCIA**

You seem in a strange mood.

**LARRY**

No, no, no. I'm just probably just a little drunk.

**MARCIA**

On Perrier ?

**LARRY**

No. What are you talking about ? I had rum cake.

**MARCIA**

Want any cards ?

Larry shuffles his cards in his hand, hesitating on his next  
move.

**LARRY**

Uh, one second. Just let me, let me see, see what I,  
possibilities I got here. Uh, yeah. I'm gonna have, uh...  
I'll have, uh... I'm gonna have four cards.

**MARCIA**

Four ?

**LARRY**

Yeah.

She gives him his four cards.

**MARCIA**

Cruising for a bruising.

**LARRY**

Inside and outside straight.  
Marcia looks at her cards. Larry keeps shuffling his cards  
very  
nervously.

**MARCIA**

You're in trouble, now.

**LARRY**

You know, I can't escape the feeling that my-my wife is becoming attracted to somebody else... and it's really bothering me.

**MARCIA**

Really.

**LARRY**

Yeah. That's why I'm not playing my best. This guy is, you know, more adventurous than I am, and for some reason they just seem to hit it off. I'm gonna be very lonely if, uh, you know, if this happens.

**MARCIA**

You must love her a lot.

**LARRY**

Yeah, I do. I do.

**MARCIA**

Um... if you want to hold on to her, you have to make some effort. I mean, who's the guy ?

**LARRY**

Uh, Ted. The guy that I fixed you up with.

**MARCIA**

Ted.

**LARRY**

Yeah.

**MARCIA**

Well, we could always switch. Ted gets Carol, I can be your date.

**LARRY**

Maybe-Maybe I should actually make a greater effort with-with Carol.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY**

is  
a car  
the  
Full shot of the entrance of the Waldron Hotel. The pavement wet but it doesn't seem to rain anymore. The camera pans to parked on the other side of the street a short distance from

hotel. This is Larry's car, with Larry seated behind the wheel and Carol seated on the passenger's seat. Medium shot of the inside of the car, seen through the open window.

**CAROL**

So, you bored ? I mean...

**LARRY**

Well, it's more fun than the Wagner opera.

**CAROL**

Yeah. Well, to me, I mean, just... I mean, it's just one of the most exciting adventures I've ever been on.

**LARRY**

Would you rather be here with Ted ?

**CAROL**

Well-Well, he has a more enthused attitude, Larry. I...

**LARRY**

More enthused ?

**CAROL**

Yeah, enthused, yeah.

**LARRY**

Well, he's a fun guy. He's a light guy, I'm a heavy guy.

**CAROL**

Well, I...

**LARRY**

You know, Ted-Ted would be fun on a scavenger hunt.

**CAROL**

No, look. I... Larry, you used to be a lot of fun.

**LARRY**

You know, he's the guy you want if you have a really heavy scavenger hunt. He's the man.

**CAROL**

I know, well, but, y-you know. You used to...

**LARRY**

Do you know that this neighborhood was where I first took you out on a date when we-we first started going out.

**CAROL**

What ? I don't know. I don't know. Just for some reason, you've gotten so stodgy in your old age, you know ?



**LARRY**

Hey, you remember there was a movie house right on this corner.

**CAROL**

No, I know. Yes ! Yeah, I remember.

**LARRY**

Not to change the subject.

**CAROL**

You know, I...

**LARRY**

I took you to see «Last year at Marienbad» on our first date ?

**CAROL**

Yeah, I know. I had to explain it to you for the next six months.

**LARRY**

Who knew they were flashbacks ? You know.

**CAROL**

Look, Larry. Look. We've got plenty of time to be conservative. You know what I'm saying ? Don't you see ?

The camera starts moving around the car.

**CAROL**

It's to me, it's like this-this tantalizing plum has just, like dropped into our laps. I mean, life is just such a dull routine and here we are, right ? I mean, we're on the threshold of a genuine mystery. I mean, to me, the whole thing is like. It's... Hey, no.

The camera stops moving on another medium shot, where we still see Larry through his open window, but we see Carol only through the wet windshield.

**LARRY**

Are you gonna burst into a song, here ? We're in a car.

**CAROL**

Just don't make fun of me, okay ? Because I'm open to new experiences.

**LARRY**

Let me ask you a personal question, here.

**CAROL**

Yeah.

**LARRY**

Did you ever sleep with Ted ?

**CAROL**

Sleep ?

**LARRY**

Don't get nervous. Yeah. Yeah, you guys...

**CAROL**

What, are you nuts ?

**LARRY**

We were on an eating tour of France, together.

**CAROL**

Yeah.

**LARRY**

You two guys spent an evening, you know, together.

**CAROL**

Yeah, right. We sp...

**LARRY**

At that place, you know.

**CAROL**

I know... Yeah, but what about you ? Remember ? You spent the evening with Julie. Am I right ? You spent the night, and shared a...

**LARRY**

That meant absolutely nothing. She hated me. Julie despised me.

**CAROL**

What ?

**LARRY**

You know that. She-She thought I was a low-life and a wimp and a vermin and a roach. Just-Just jump in anytime you want to defend me, you know.

**CAROL**

Hey, I mean, I'm waiting for you to say something I don't agree with, okay ?

**LARRY**

Ho-ho ! Hey, you're nailing me... Jesus !...

his  
moved  
He stops smiling because he just saw something in front of  
car, something we don't yet see, because the camera hasn't  
from its position.

**CAROL**

Oh. Larry.

**LARRY**

Yeah.

of the  
The camera starts panning very rapidly toward the entrance  
hotel.

CAROL (voice over)

Larry, Larry, look. It's her ! I'd say it's her !

A lady carrying a white open umbrella is entering the hotel.

LARRY (voice over)

Oh my god, it is.

CAROL (voice over)

Yeah. You see what I mean ? See, so I was right all along,  
wasn't I ?

LARRY (voice over)

Can you... Are you sure ? Are you sure ?

CAROL (voice over)

I'm positive. Yes.

The camera starts panning back toward Larry's car.

LARRY (voice over)

Oh, my God.

CAROL (voice over)

Right ? Right ? I mean, I was...

Larry's  
open window.  
Medium shot of Larry and Carol in the car, seen through

**LARRY**

I'm... Jesus, I'm sh...

**CAROL**

I know. W-Well. Come on.

**LARRY**

That is her. Are you...

**CAROL**

Yeah. I know.

**LARRY**

I told you so.

**CAROL**

What do you mean, you told me so ? What are you talking about ? You're nuts, honey.

**LARRY**

Oh, Jesus. I'm flabbergasted.

**CAROL**

Yeah. No, look. You're white. You're completely white.

**LARRY**

I know. All the blood rushed to my brother.

**CAROL**

Larry !

**LARRY**

I don't know what to do.

**CAROL**

Let's go. Let's get out there. Let's find out what's going on.

**LARRY**

No, I don't want to.

**CAROL**

Oh, come on. Y-You're not afraid of her, are you ?

**LARRY**

No, I'm not afraid.

**CAROL**

You're not afraid of Mrs. House.

**LARRY**

She's an old woman and I'm a virile male.

**CAROL**

I know.

**LARRY**

And yet somehow I am scared. I don't know why. Maybe

because she's dead. You know ?

**CAROL**

Let's go. You know, I tell you, I'm gonna break this thing wide open.

**LARRY**

Well, how ? What do you want to do ?

**CAROL**

I'm... You know, I'm... God, if only Ted were here with us now. You know what I'm saying ?

**LARRY**

Oh, don't give me Ted ! Wh... Let's... Let's... Wh... Let's get out of here.

**CAROL**

No, wait. I got an idea.

**LARRY**

What ?

**CAROL**

I know what we should do. We should get a gift, right ?

**LARRY**

What ?

Carol gets out of the car.

**CAROL**

We'll surprise her. We'll sneak into the hotel. Come on.

**LARRY**

How ? How ?

**CAROL**

Yeah, no. Come on.

Larry gets out of the car.

**HOTEL WALDRON - LOBBY - INTERIOR DAY**

Medium  
is a  
blouse

A modern clean lobby, with a very conventional decoration. shot of a clerk cleaning the lobby floor with a broom. She is a woman in her forties, very casually dressed with a flowered blouse and a beige sweater, and with uncombed hair hanging on her shoulders.

the wrapped  
The camera pans around toward the street door. Carol enters lobby, followed by Larry. Carol is holding a small present-parcel in her hand and walks toward the clerk.

**CAROL**

Uh, excuse me. Hi.

**HOTEL DAY CLERK**

Hi.

**CAROL**

Um, we were just wondering. Uh, did you see a woman come in ? She was, uh, she was a little woman, about five foot three ? She had on a gray sweater ?

**HOTEL DAY CLERK**

Older woman ?

**LARRY**

And came in with a-with a canvas bag, and an umbrella.

**CAROL**

Slightly older. Not...

**HOTEL DAY CLERK**

Mrs. Caine ?

**LARRY**

Mrs. Caine ?

**CAROL**

Mrs. Caine. Oh, yes. Uh-huh. That's her.

**LARRY**

Mrs. Caine. Uh-huh.

**CAROL**

Yes.

Larry takes the parcel from Carol's hand.

**LARRY**

We-We had a present for her. We're friends. We-We wanted to surprise her, because it's her birthday, so-so...

He gives the parcel back to Carol.

**HOTEL DAY CLERK**

Oh.

**CAROL**

Yes, that's right. What room ?

**HOTEL DAY CLERK**

Uh, six-eleven.

**CAROL**

Six-eleven. Really, thanks a lot.

**HOTEL DAY CLERK**

Okay. Sure.

a  
Carols walks away, but Larry stays with the clerk. He takes  
banknote out of his pocket.

**LARRY**

Yeah, we-we may need some information, while we're here,  
so-so, we just want you to know... I'll take very good care  
of you, if you play ball with us.

He gives the banknote to the clerk, who seems a bit  
surprised by  
Larry's attitude and present. She looks at the banknote.

**LARRY**

What are you making that face for ? He's the father of our  
country.

CAROL (voice over)

Will you come on ?

Larry walks toward Carol, who is waiting for the elevator.

**LARRY**

I'm coming, I'm coming.

**CAROL**

Come on. What're you doing ?

**HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR DAY**

Medium shot on the elevator door opening. Carol walks out,  
followed by Larry, who closes the door. Carol starts looking  
around for room numbers. The camera follows them

**CAROL**

Okay. Um, six-eleven. Six-oh-seven.

Carol  
The camera stops at the beginning of a long narrow corridor.  
and Larry walk along the corridor, away from the camera.

**LARRY**

Huh. Very nice. I love a hotel that's got lots of blue

powder sprinkled along the baseboard.

**CAROL**

Six-eleven. Here, Larry. All right.

front of They have stopped walking at the end of the corridor, in  
a door. Carol knocks on that door.

**CAROL**

Um, Mrs. House ?

**LARRY**

Mrs. House ?

Larry's Carol knocks louder on the door, helped by Larry. Under  
fist, the door opens slowly.

**HOTEL WALDRON - ROOM 611 - INTERIOR DAY**

Medium close shot on the door, that opens slowly.

CAROL (voice over)  
M-Mrs. House ?

LARRY (voice over)  
Hallo ?

Carol enters the room, followed by Larry.

**CAROL**

Hallo ? Mrs. Hou...

**LARRY**

I don't... I don't...

**CAROL**

My God, I don't...

**LARRY**

I don't think she's...

then The camera starts panning around the room, up to the window,  
starts panning back toward Carol and Larry.

CAROL (voice over)  
I don't see her.

LARRY (voice over)  
This may not be the right-right place.



CAROL (voice over)  
Just hold on, Larry. Hold on, hold on, hold on.

The camera is back on Carol and Larry. Larry is looking  
inside a closet.

**LARRY**  
There's nothing here.

He closes the closet door. Carol yells.

**CAROL**  
Ahhh ! Larry !

She runs to the beds and look down on the floor between the  
two twin beds. She drops the parcel on the floor.

**LARRY**  
What's the matter ?

**CAROL**  
Oh, my God ! Wait a minute !

**LARRY**  
Oh, Jesus.

Carol kneels down on the floor, bending on something she  
just saw on the floor. The camera follows her movement and we see a  
human hand resting on the floor, the rest of the body being hidden  
by one of the bed.

**CAROL**  
Oh, my God, look ! Mrs. House ? Mrs. House ?

**LARRY**  
What's the matter ?

**CAROL**  
Hallo ?

**LARRY**  
What-What-What...

**CAROL**  
Mrs...Oh, Larry.

**LARRY**

What? What-What's...  
Carol, still kneeling on the floor, straightens up and looks  
at  
Larry.

**CAROL**

I think she's dead.

**LARRY**

Dead ? T-T-Try-Try giving her the present.

**CAROL**

Yeah. Oh, my God. Mrs. House ? Mrs. House ?

**LARRY**

Oh, come on ! Let's get out of here !

**CAROL**

I think that's it, Larry. I think she's dead !

**LARRY**

Come on. Let's get out of here.

He helps Carol to stand up.

**CAROL**

Oh, my God.

**LARRY**

I'm thinking of running the Boston marathon.

They both start running out of the room.

**CAROL**

Oh, God. Okay, oh God.

**LARRY**

This woman is forever dying.

**HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR DAY**

Larry  
Same shot of the long corridor as before. We see Carol and  
coming out Room 611 and running toward us.

**LARRY**

Come on, come on. Move, move. Adrenaline is leaking out of  
my ears.

them as  
They reach the end of the corridor, and the camera follows  
they run around the corner of the hallway.

**LARRY**

Get down those stairs.

They don't use the elevator and instead run down the stairs.

**CAROL**

Okay, all right.

**LARRY**

Come on, come on. Quickly.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY**

side  
hotel.  
are  
them.

Long shot of the entrance of the hotel, seen from the other  
of the street. A blue police car is parked in front of the  
Two plainclothes police officers and one uniformed policeman  
are  
talking with Carol and Larry. They both try to explain the  
situation to the police officers. But since they both talk  
together, the police officers have a hard time understanding  
them.

shot

While they are talking, the camera zooms forward from a long  
shot  
to a full shot of the group.

CAROL (talking together with Larry)

And then, you see, what happened was I suspected Mr. House,  
right ? He's a... He runs a movie house. But-But then what  
hap... We're sit... I saw her on this bus, right ? And...  
And she has... no place at all. Then we checked anyway. So  
we were just sitting there, just waiting...

LARRY (talking together with Carol)

We-We-We were there. She-She was very nervous. So-So we  
were going to the movies, and, and, and we were walking and  
looking around the place. And then suddenly she's a... Her  
hand is on the floor. You could see it on the side of the  
bed. She was lying there, she was sort of... like blue in  
the face. The girl was nervous. I tried to keep calm, as  
best as I could.

One of the plainclothes police officers stops their talking.

**FIRST POLICE OFFICER**

There's nobody up there.

**CAROL**

There's what ?

**LARRY**

What do you mean, there's nobody up...

**FIRST POLICE OFFICER**

There's nobody.

**CAROL**

Wait a minute, wait...

**SECOND POLICE OFFICER**

There's no body there.

**CAROL**

We-We saw...

**LARRY**

We just saw her there. She's lying on the floor.

**CAROL**

We...

SECOND POLICE OFFICER (talking to the uniformed policeman)

Mike, check the basement with...

He starts climbing the few steps to the entrance of the

hotel,

followed by Carol and Larry. The other police officer

remains on

the sidewalk.

**LARRY**

She was totally dead.

**CAROL**

We... She's there.

**LARRY**

Wait, wait.

**HOTEL WALDRON - ROOM 611 - INTERIOR DAY**

Medium close shot of an uniformed policeman, different from

the

one we just saw in the street.

CAROL (voice over)

She was right here. She was lying, like, right this-a-way.

LARRY (voice over)

Yeah, she was definitely laying here.

The camera pans from the uniformed policeman to the two  
police

officers talking with Carol and Larry in the middle of the

room.

from  
at the  
police

The following dialogue transcript separates what Larry says  
what Carol says, but, most of the time, they talk together  
same time, making it quite difficult for us, or for the  
officers, to follow their conversation.

**CAROL**

Because, I mean, she was, she was there, do you  
understand ?

under  
The camera tilts down on one of the police officers looking  
the bed.

**LARRY**

The... Y-Yes. She was... It looked like she was strangled,  
or something. Not-Not that I'm an expert on violent death,  
because I wouldn't know.

**CAROL**

We're-We're two professional people.

**LARRY**

Right, I'm a... I-I work at Harper's.

**CAROL**

Yeah.

**LARRY**

I'm in publishing.

**CAROL**

Yeah, that's right, and I'm-I'm looking to start a little  
restaurant, basically French, although international  
cuisine would be fine. Not that I really have a location...

**LARRY**

Right, she's a fantastic cook. But, uh, I'm against the  
restaurant, myself, but-but she's a wonderful cook.

**FIRST POLICE OFFICER**

Calm down. Calm down ! Please !

**CAROL**

Okay, just...

**LARRY**

Look, obviously what happened is, in the time it took you  
guys to respond... somebody came here and removed the body.  
Not that you didn't respond quickly, you know, you were  
here fast. It took-took you three minutes, not-not-not  
counting the half-hour that the operator 911 took to

understand what I was saying.

**FIRST POLICE OFFICER**

Nobody is doubting you, okay ? We're going over the whole building, all right ?

**CAROL**

All right.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY**

Medium shot of Carol, Larry, the first plainclothes police officer and the uniformed policeman we first saw in the street.

**CAROL**

Uh, did you check...

**FIRST POLICE OFFICER**

Mr. House...

The second plainclothes police officer joins the group.

**SECOND POLICE OFFICER**

...He's been at his place of business all day.

**LARRY**

Any witnesses ?

**CAROL**

Yeah, b...

**SECOND POLICE OFFICER**

Uh-huh, backed up and corroborated.

**CAROL**

Yeah, but you didn't use our names, or anything like that, did you ?

**SECOND POLICE OFFICER**

No, we didn't.

**CAROL**

No, okay.

**SECOND POLICE OFFICER**

I don't know. If you think you saw his wife, shouldn't you tell him ?

**CAROL**

No, I'm... No, I mean, he's in some sort of scheme, here. It's...

**FIRST POLICE OFFICER**

We think you should calm down and file a report.

**CAROL**

It's not... Oh !

**FIRST POLICE OFFICER**

This way, if anything turns up, we got it on record.

He gives his business card to Larry.

**CAROL**

All right.

**FIRST POLICE OFFICER**

Take a card, give us a call, have a good day.

**CAROL**

Thank you. Thanks very much.

**SECOND POLICE OFFICER**

Bye-bye.

The two police officers walk away with the uniformed policeman.

Larry looks at the card in his hand.

**CAROL**

Thanks very much. Oh, man, I don't know how we're gonna...

**LARRY**

Jesus, I gotta have a drink. I gotta calm myself. I need fourteen Zanacks or something.

**CAROL**

Where is Ted ? I just don't understand where Ted is. I mean, you know, all this stuff is happening.

They start walking away on the sidewalk, while the police officers are climbing in their car.

**LARRY**

Ted ? Ted-Ted's, you know, he's got his date with Marcia Fox tonight. He's probably out buying some Spanish Fly.

**CAROL**

Do you think Helen Moss might be in on this ?

**LARRY**

Helen ? I don't know and...

**CAROL**

I think so.

**LARRY**

I don't want to know about this. I think we should change our lives.

**CAROL**

No, think about it.

**LARRY**

We should move out of that stupid apartment, you know. You know, start over maybe in Mexico.

**CAROL**

No, no, no.

**LARRY**

You know, sell blankets. We'll work off the hood of a car or something.

**A CAFETERIA - INTERIOR DAY**

Full shot of a classical New-York cafeteria. Rows of table on either side of the room, each table surrounded by beige imitation-leather twin seats. Another row of table in the middle of the room, with chairs around them. Huge electrical fans hanging from the ceiling.

The camera pans on the left to a medium shot of the table around which Larry and Carol are seated. They are drinking beer.

**CAROL**

I'm just beginning to calm down.

**LARRY**

I'm telling you, I didn't know what's happening. It was like one of those television shows, where you open the door, and you see a-a dead body. You know, I always hated those shows.

**CAROL**

Yeah. You know, I've never seen a dead person before in my whole life.

**LARRY**

I... The only one I ever saw was my uncle Morris, who was ninety-four years old.

**CAROL**



Yeah.

**LARRY**

He collapsed from too many lumps in his cereals.

**CAROL**

Larry, is this the most exciting thing that's ever happened to us in our whole marriage ?

**LARRY**

This is too exciting. I don't need this. You know, I like something quiet... like a fishing trip, a Father's day, you know, or, the time we saw Bing Crosby walking on 5th avenue. You know, I don't need a murder to enliven my life at all.

**CAROL**

You know, whoever did it was probably still in the room while we were there. Probably hiding in the closet.

**LARRY**

Make sure and tell me that just before I go to sleep, tonight. That'll be good for me.

**CAROL**

But you know, that probably means he saw us.

**LARRY**

Great, I'll never get my eyes closed. You know, I mean, what do you want me to do ? I'm petrified. Not only that, but I'm a little drunk.

**CAROL**

I wonder who was cremated. Who was it ?

**LARRY**

Well, it was... Well... You know, obviously, it wasn't Mr. House, because he has an alibi.

**CAROL**

Well, yeah, but I don't buy that.

**LARRY**

She doesn't buy that. She doesn't buy the alibi. Let's get out of here. I want to go home.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR NIGHT**

dark  
Full shot of Carol and Larry walking toward us. It is very  
and the sidewalks are wet from a recent rain.

**LARRY**

Jesus, it's starting to rain again. Can you believe that ?

**CAROL**

Oh, God. If only Ted were with us, he'd have a million theories about this, I'll tell you that.

**LARRY**

Yeah, I know. I know. Ted's got a mind like a steel sieve.

**CAROL**

Oh, right.

Larry and  
it to  
The camera hasn't moved, so now we get a medium shot of  
Carol. They have reached their car, and Carol walks around  
get into the passenger's seat.

**LARRY**

You know what I think ? I think it's possible. That hotel room was on the, on the ext... That end of the hall. The camera tilts up the facade of the Waldron Hotel.

CAROL (voice over)  
What ? Yeah ?

LARRY (voice over)  
It's right up there. That's the room.

CAROL (voice over)  
I know.

LARRY (voice over)  
Well, what if they got the body out over that little roof ? You know, that would be a possibility. Why would...

lit.  
The two windows, which Larry is pointing at, suddenly get

CAROL (voice over)  
Ohhh !... What are the lights...

LARRY (voice over)  
Oh, Jesus.

are  
The camera tilts back down to street level. Larry and Carol  
around their car, ready to climb in.

**CAROL**

Larry, the lights !

**LARRY**

Yeah, that's eerie, isn't it ?

**CAROL**

My God. This gave me the chills, honey.

**LARRY**

Yeah, well, let's call the police.

**CAROL**

I mean... Oh, no, no, no. Come on. Let's go over there now. Let's check it out. Come on. We don't have time.

**LARRY**

Check it out ?

**CAROL**

Yes.

**LARRY**

What, are you nuts ? No, I'm not gonna check that out.

**CAROL**

No, but look at it, Larry. Look at that. There's lights going on, there.

**LARRY**

Yeah, I know, I know. That's crazy. Look, look. Why don't we go home and nap, and we'll call the police, and they can check it out while we're home in the... ?  
Carol walks away from the car toward the hotel.

**CAROL**

Oh, no, the police are red tape. Come on. This is my case, honey.

Larry catches up with her. The camera remains on the sidewalk,  
looking at the couple walking toward the hotel.

**LARRY**

What do you mean, it's your case ?

**CAROL**

Yes, it's my case.

**LARRY**

Hey, come here. I don't want to do this.

**CAROL**

No, come on.

**LARRY**

No.

**CAROL**

Oh, God. If only Ted were with us.

**LARRY**

Hey, don't give me Ted. Ted would be shaking in his boots.

**CAROL**

Ted... Oh, God.

**LARRY**

I'm at least just trembling like a leaf.

They have reached the hotel and they are climbing the steps  
to the entrance of the hotel.

**HOTEL WALDRON - LOBBY - INTERIOR NIGHT**

Medium close shot on a window set in the wall of the lobby.  
Behind the window, the night clerk is sorting some paper. There is  
a grill in the window, to allow people to talk to the  
clerk.

Carol and Larry walk to the window.

**CAROL**

Um, excuse me. We're with the Police department. We'd like  
to, uh, check out room, uh, six-eleven, please ?

Larry tries to play the part of the relaxed policeman doing  
his job, but he overdoes it and he looks more bizarre than  
serious.

**HOTEL NIGHT CLERK**

You were here before.

**CAROL**

Uh, that's right. Yes. Mm-hm. Yeah.

**HOTEL NIGHT CLERK**

You are Police ?

**CAROL**

Ee... Ooh, um, just, uh-uh... Show him your card.

**LARRY**

My what ?

**CAROL**

Your-Your card. Your-Your Police identification card.

**LARRY**

Yeah, I-I...

**CAROL**

Your card, you know. Your card. He's got his card.

Larry goes through the pockets of his jacket and gets the  
business card the police officer gave him. He shows it to the clerk  
and then slides it through a small rectangular hole at the  
bottom of the window. The clerk takes it and looks at it.

**CAROL**

Yeah. See ?

**HOTEL NIGHT CLERK**

Okay.

The clerk gives the card back to Carol.

**CAROL**

Thank you very much. Six-eleven ? Okay. Great.

The clerks goes and gets the key of the room. He gives it to  
Carol, who drops the card on the small counter under the  
window.

**HOTEL NIGHT CLERK**

Is there any trouble ?

**LARRY**

No, no, no, no, no. I-m-I'm-I'm-I'm j... I'm-I'm ju...  
um... I'm a detective. They-They-They lowered the height  
requirements, so I... I'll take this card back. They-re,  
they're...

He takes the card from the counter and puts it back in the  
inside pocket of his jacket.

**CAROL**

Come on.

**LARRY**

...expensive.

Carol walks toward the elevator and Larry follows her.

**HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR NIGHT**

As before, the camera is located at one end of the long corridor, showing Larry and Carol at the other end of the corridor ready to enter Room 611. Larry keeps looking around while Carol is opening the door.

**HOTEL WALDRON - ROOM 611 - INTERIOR NIGHT**

Full shot of the room with the door in the background. The door is opening slowly. Carol enters the room, followed by Larry

**CAROL**

Okay.

**LARRY**

Be careful.

**CAROL**

Telling me to be careful. Now, just don't upset anything. Okay, Larry ?

Larry closes the door.

**LARRY**

I'm not upsetting anything. I just, you know, I'm just gonna leave a-a set of fingerprints around, so if there's a trial, we can get trapped.

The camera follows Carol and Larry moving around the room.

**CAROL**

All right, now look. The murderer must have, like, hid in this closet, right ?

Carol opens a closet.

**LARRY**

I don't like this.

Carol gives a quick peek inside the closet, and then closes it.

**CAROL**

Right, and then he must have...

**LARRY**

Let's go. You know, I've got to get up early tomorrow. I've got to be in temple.

**CAROL**

Okay, he must have dragged the b... The body out, really fast. What ?

We hear a click coming from the door of the room.

**LARRY**

Shhh !...

a  
opens  
Larry  
drops

Larry picks up a metal lamp from the floor and hides behind a closet in front of the door with Carol behind him. The door and the cleaning lady walks in with her bucket and things. Larry is ready to hit her, but, when he realizes who she is, he drops the lamp. The cleaning lady yells.

**CLEANING LADY**

Ahhh !... Oh, Jesus! What...

**LARRY**

I'm sorry, I'm sorry. I'm... Didn't mea... I-I, oh, it's-It's-It's a...

**CAROL**

Oh, hi.

Larry opens the door and pushes the lady out of the room.

**LARRY**

You don't have to turn the bed out. It's not necessary. And no-no-no croissants tomorrow for breakfast.

He takes some money out of his pocket and gives it to her.

**LARRY**

Here, here. Here, take this for yourself. I like the towels. Keep the little mints coming on the pillow, uh...

He closes the door.

**CAROL**

Oh, Jesus. Larry. I mean, really.

**LARRY**

Let's go. That's why the light was on. This is crazy, we're gonna get in trouble.

**CAROL**

Just a second, Larry. Let me just look around here, just a

little bit.

Larry picks up the lamp which is broken in two pieces.

**LARRY**

Oh, look. I did damage. I... Now. I'll be sued.

CAROL (voice over)

Oh ! Larry !

**LARRY**

That's what ?

Carol comes back to Larry, holding something small in her hand.

**CAROL**

Larry, look. Look. I thinks that's her wedding band, Larry.

**LARRY**

How do you know ?

**CAROL**

How do I know ? I saw it on her.

**LARRY**

You did ?

**CAROL**

Yeah.

**LARRY**

Jesus.

**CAROL**

I think so.

**LARRY**

So much for the police combing every inch of this place. Where did you find it ?

**CAROL**

I found it behind the door, right there.

**LARRY**

Oh, brother. Let's get out of here, come on. And take the ring with you. Maybe there's a pawnshop open.

**CAROL**

Okay. Okay.

Larry opens the door and they walk out of the room.

**HOTEL WALDRON - ELEVATOR CABIN - INTERIOR NIGHT**



Medium shot inside the cabin. The elevator is moving down.

**CAROL**

Didn't I tell you the police weren't thorough ? I mean they probably thought we were cranks, right ? I mean, we got no body, and... I mean, they must get fifty crisis calls a minute. Why would they bother with us ?

**LARRY**

I don't know. I just know, this is very deep stuff.

**CAROL**

Just...

**LARRY**

We should not be here. I'm scared, this is creepy. You know what I mean ? This goes... this could be... Who knows who's involved in this ? This could go very deep, Carol. This could be like, you know, like with the Warren commission, or something. I don't like it.

**CAROL**

Oh, not the Warren Commission.

There is a loud noise and the elevator suddenly stops.

**CAROL**

Oh, my God !

**LARRY**

Jesus ! What is that ?

**CAROL**

Wait a minute. Okay, all right, now look. All right. The- the elevator's probably stuck.

**LARRY**

Why are we stopping ? Why are we stopping ?

**CAROL**

Relax now, Larry.

Carol starts punching all the buttons on the control panel.

**LARRY**

Don't tell me to relax ! I'm-I'm-I'm a-a world-renowned claustrophobic.

**CAROL**

It's okay. It's okay, everything's going to be fine.

**LARRY**

Stop. Hit something.

**CAROL**

I am hitting it.

**LARRY**

I don't like this, I don't, I don't...

**CAROL**

I know, I know. It's okay.

**LARRY**

It's easy for you to say, but I can't breathe, I'm phobic.

**CAROL**

The-the idea is, there's plenty of air, in this elevator. Uh, Larry, relax. Now, if you just don't panic, okay? Don't panic, all right?

**LARRY**

I'm not panicking, I'm not panicking, I'm...

**CAROL**

Now, just don't worry.

**LARRY**

I'm just going to say the rosary, now.

**CAROL**

Somebody'll help us. Somebody's gonna help us. Somebody'll find us here. Hello!

She hits the door with the palms of her hands.

**LARRY**

Oh, I don't know, I don't like this.

**CAROL**

Hello!

**LARRY**

Say something. Stop it.

**CAROL**

Hallo! Hallo!

**LARRY**

I don't like this.

**CAROL**

Oh, God, look just...

Larry is getting really hysterical, moving his hands nervously around him.

**LARRY**

I'm running over a field, I see open meadows. I see a stallion.

**CAROL**

Yes, it's...

**LARRY**

I'm a stallion.

**CAROL**

Shh. Shut up, Larry.

**LARRY**

There's-There's a cool breeze passing over me.

**CAROL**

Larry, just shut up and calm down. Just, okay ? You're gonna be o...

**LARRY**

I see grass. I see dirt.

**CAROL**

Larry, shut up ! Hallo ! Hallo !

**LARRY**

You know, you said, you said, «Act as a policeman».

**CAROL**

I know, yeah.

**LARRY**

I said «No». You said «Pretend to be a policeman». You said «Show him your card». I said «What card».

**CAROL**

Okay, wait a minute. I know what. Here, just... Larry, boost me up.

**LARRY**

You know, I ca...

Carol points to the ceiling of the cabin.

**CAROL**

Boost me up, and we'll get out there. We're gonna do it.

**LARRY**

I can't get through those things.

**CAROL**

Yeah. Yes we can. I can do it. I can loosen it.

**LARRY**

It'll never open, they're painted shut.

**CAROL**

No, wait. No, Larry.

**LARRY**

They're-They're... They-They never, they... they never open.

**CAROL**

Come on. All right, put your hand together. Come on. Put your hand together.

**LARRY**

I'm breathing.

**CAROL**

No, no, it's okay.

**LARRY**

I can't breathe. I can't breathe.

**CAROL**

Larry !

**LARRY**

I can't breathe. I can't breathe.

**CAROL**

Larry, I mean, it's just... All I have to do is loosen that, okay.

**LARRY**

I'm fainting because the-there's...

Carol takes Larry's hands and joins them together.

**CAROL**

All right, put your hand together. Put you hand together. Now give me a boost, okay ?

**LARRY**

Oh, Jesus !

**CAROL**

All right, you ready ?

She puts a foot on Larry's hands.

**CAROL**

Wait a second ! Wait, wait !

going  
Close shot on Larry's distorted face. We see Carol's body  
up.

**LARRY**

Oh, Jesus, you've got to cut down on those rich desserts.

**CAROL**

Oh, wait a minute, now ! Oh, just wait ! Wait, wait !

**LARRY**

Let's go, my life is passing in front of my eyes. The worst part of it is, I'm driving a used car.

**CAROL**

Okay, now you'd think they'd loosen this stupid thing.

trying to  
Medium close shot on the ceiling of the cabin. Carol is  
open a trap above the ceiling lamp.

**LARRY**

I'm scared.

yells and  
The trap opens, and Lilian House's body comes out. Carol  
falls down on the floor. The upper part of the body is  
hanging out  
of the trap, with its arms moving around.

**CAROL**

Oh, my God !

**LARRY**

Oh, my God. It's her.

The camera tilts down to floor level and Larry and Carol.

**CAROL**

So that's where he hid her.

**LARRY**

Oh, Jesus. Claustrophobia and a dead body. This is a neurotic's jackpot.

dark.  
Suddenly, the lights switch off. The cabin is now pitch

**CAROL**

Oh ! Oh, Larry, hold on. I'm scared.

We hear the noise of the elevator starting again.

**LARRY**

We're going down.

**CAROL**

Oh, God. What's happening ?

**LARRY**

We're going down.

**CAROL**

Oh, God, press up ! Press up !

**LARRY**

Press up ? I can't see my hand. How can I press up ? Jesus.

**CAROL**

We must be heading for the basement, Larry.

**LARRY**

The basement. I want to get off in the mezzanine. I'm returning shoes. It's dark in here.

We hear the noise of the elevator door opening.

**CAROL**

What ? What are you doing ?

Apparently Carol has come out of the elevator.

**HOTEL WALDRON - BASEMENT - INTERIOR NIGHT**

but

This shot is supposed to be in the basement of the hotel, since it is still pitch dark, we can't tell the difference.

**LARRY**

Where are you... I'm getting back on the elevator. I don't care.

**CAROL**

I don't know where... Larry.

**LARRY**

I-I can't see anything.

**CAROL**

There's nothing out there. Wait a minute. What are you doing ?

flame

Larry lights a match, and we see his scared face lit by the flame of the match.

**CAROL**

Hey, what are you doing with matches ?

**LARRY**

Th-Th-These are my matches. I got them at...

**CAROL**

Wait a minute, what... When were you at the «Café des Artistes» ?

Larry blows the match, because it is burning his fingers.

**LARRY**

Look. I got... Yeah, I was with an author. An authoress. At-at the... At...

**CAROL**

At the «Café des Artistes» ?

**LARRY**

Yeah, b... A French, a French authoress. An author.

He lights another match. We very dimly see the basement  
walls  
around them.

**CAROL**

Wait. Shh ! Shh ! Shh !

**LARRY**

Jesus.

**CAROL**

Try this way.

Medium full shot of Carol and Larry walking toward us in a  
dim  
corridor. Beside the light of the match, there is some other

light coming from somewhere in the basement.

**LARRY**

I like a basement with-with knotty pine and a pool table. You know, where you can...

**CAROL**

Hey, look, look, look, look. Uh-huh.

They are now in close shot.

**LARRY**

What ? What ?

**CAROL**

What's this ?

**LARRY**

I... No, wait a minute. Not so fast. I don't like it here, it's dank.

The camera turns around to follow them in the corridor.

**CAROL**

All right.

**LARRY**

And there's strange noises. I don't know what this is. I don't know. This...

We hear a loud metallic bang.

**LARRY**

Oh, Jesus !

**CAROL**

Calm down.

**LARRY**

Calm down ? Don't tell me to calm down.

**CAROL**

There. Turn the light on.

Larry switches the light on. They are in a room with beige walls.

There are pots of paint stacked behind Larry.

**LARRY**

This... Wh-Wh... I-I don't... What do you...

**CAROL**

Let me see.

Carol tries to open a door near Larry, but it is locked.

**CAROL**

Where... There. Oh. We're locked in here. What are you gonna do ?

**LARRY**

Oh, relax, relax, relax. Don't... I'll break it down. Stand back.

Larry walks back a few steps and rushes on the door, trying to break it open.



**CAROL**

Careful, now.

**LARRY**

Don't worry. Just-Just give me a second.

He does it another time.

**CAROL**

Don't hurt yourself.

**LARRY**

Must be one of those new doors.

**CAROL**

Let's try out here.

Carol points to another room opening in the one they are in.

Carol and Larry are now walking in a lit corridor.

**LARRY**

Oh, my god. I keep hearing noises.

**CAROL**

Oh. What's down there ?

Carol walks rapidly toward a dark section of the corridor.

The

camera follows her.

**LARRY**

Where ? Where you... Where are you going ? Don't leave me.

**CAROL**

Let me see. It's okay. What ? Oh !

street

She has reached a door with a barred window showing the outside.

**CAROL**

Yeah. I think this is it. I think this is the service entrance.

She tries to open the door, but it is a bit stuck.

**LARRY**

Well, come on.

**CAROL**

I'm trying.

**LARRY**

Come on, get it open.

Carol succeeds in opening the door.

**CAROL**

I got it. I got it.

**LARRY**

Go into a trot.

They rush outside.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR NIGHT**

putting  
looks  
a large oblong-shaped parcel in the trunk of a car. The man  
very much like Paul.

shot of  
They  
The camera pans around to give us a reverse-angle medium  
Carol and Larry coming out of the basement of the hotel.  
stopped in the middle of the short staircase.

**CAROL**

Wait ! Wait ! Did you see that ?

**LARRY**

What ?

**CAROL**

It looks like somebody's putting a body into a car.

**LARRY**

Jesus.

**CAROL**

I swear. Look. It's got a white sheet on it.

**LARRY**

Yes.

**CAROL**

Right... Yeah. Come on.

frightened  
Larry.  
Carol walks on to the sidewalk, followed by a very

**LARRY**

It is. Oh, brother.

of the The camera pans back around to give us a reverse-angle shot  
car leaving the curb of the street.

LARRY (voice over)

Let's-Let's-Let's get out of here. Let's get out of here.

CAROL (voice over)

Oh, my God. Wait. No, look ! Let's-Let's follow him. Come  
on.

LARRY (voice over)

No, no, no, no.

CAROL (voice over)

Yeah, no. Come on.

medium The camera pans back around again to give a reverse-angle  
long shot of Carol and Larry running toward their car.

**LARRY**

I'm not going to follow. I'm not gonna... I don't wanna  
follow him.

**CAROL**

No, let's follow it. I swear, there was a body in that car.

**LARRY**

I know, I saw that there was a...

**CAROL**

Larry !

**LARRY**

I don't wanna follow a car with a body in it.

**CAROL**

Come on, hurry up. Hurry up !

**LARRY**

It's-It's probably-It's probably a rented car.

Larry They have reached their car and they start climbing into it,  
still on the driver's side.

**CAROL**

There ! Oh !

**LARRY**

And a rented body.

**CAROL**

Hurry up. Come on.

They slam the doors, switch the headlights on and start.

**NEW-YORK - AERIAL OVERVIEW OF BROOKLYN BRIDGE - EXTERIOR**

**NIGHT**

bridge,  
The camera starts with the interchange at one end of the  
night,  
then pans to the bridge itself. At this early hour of the  
the bridge still has a lot of traffic moving on it. Then the  
camera moves down to get a closer look of the traffic on the  
bridge.

LARRY (voice over from inside the car)  
Oh, Jesus. I-I can't c... I can't follow his car.

certainly  
The camera follows the moving traffic on the bridge, and  
can't  
also follows Larry's car, even though, from this height, we  
tell which car it is.

CAROL (voice over from inside the car)  
Well, he's right up ahead. He's right there.

LARRY (voice over from inside the car)  
Where, up ahead ? I don't know which car I'm following  
here. I... You know, I'm not a good driver. I can't chase  
somebody in a car. I'm gonna have an accident. I'm, you  
know, I'll-I'll-I'll wind up hitting a school bus or  
something.

CAROL (voice over from inside the car)  
Look, it's nighttime. There's no school buses at night-  
time.

LARRY (voice over from inside the car)  
Don't tell me that. What about night school ?

**LARRY'S CAR - INTERIOR NIGHT**

pass the  
Long shot of the road taken from inside Larry's car. They  
«15W» exit.

**NEW-YORK - INDUSTRIAL PARK - EXTERIOR NIGHT**

Long shot inside an industrial park, somewhere on the outskirts of New-York. Larry's car drives slowly inside the park, coming toward us. There is no one else at this time of the night. The place is lit by a few lampposts, and there is smoke behind Larry's car.

LARRY (voice over from inside the car)  
You have no sense of direction. I was...

CAROL (voice over from inside the car)  
Well, not exactly. Twenty-twenty vision.

LARRY (voice over from inside the car)  
You have no sense of direction.

CAROL (voice over from inside the car)  
Not exactly. But anyway... No, I do have a sense of direction. He came right here.

LARRY (voice over from inside the car)  
Where the hell are we ? What is this ?

CAROL (voice over from inside the car)  
I-I don't know why here.

LARRY (voice over from inside the car)  
I don't know, but...

CAROL (voice over from inside the car)  
There it is !

LARRY (voice over from inside the car)  
What ?

CAROL (voice over from inside the car)  
There's his car. Right there.

LARRY (voice over from inside the car)  
How do you know it's his car ?

CAROL (voice over from inside the car)  
That's his car.

LARRY (voice over from inside the car)  
Oh, it is his car.

CAROL (voice over from inside the car)  
It is his.

LARRY (voice over from inside the car)  
Yes. Yes. Yes.

CAROL (voice over from inside the car)  
Well, of course.

The car stops.

LARRY (voice over from inside the car)  
Okay, let me turn the light off.

The car headlights switch off.

LARRY (voice over from inside the car)  
Be careful, be careful, be careful.

the  
They both get out of the car, and they start walking toward  
place where Carol saw the other car.

scrap.  
They reach the other car surrounded by huge piles of metal

light.  
The car and the scenery around it are lit by a powerful red

comes  
Carol and Larry run toward the place where the red light

the  
from. It is inside a huge building. But they don't go inside  
building and, instead, keep on running along the building.

at  
Medium shot on Larry and Carol. Carol stops Larry and points  
something.

**CAROL**

Look, look !

half-  
The camera pans to the thing Carol was pointing at. A body,  
wrapped in a white sheet, is being lifted by a huge  
electromagnet.

LARRY (voice over)  
Oh, my God ! It's Mrs. House's body !

seen  
Reverse high-angle shot on Larry and Carol, as if they were  
from the magnet.

**LARRY**

Come on ! We gotta stop it before it gets dropped.

Larry takes Carol's hand and runs toward the magnet.

Reverse angle long shot on a group of workers in the background.

Then the camera pans to a reverse angle medium shot on Larry and

Carol coming out between rows of huge heavy-duty bags.

Reverse angle medium shot on a huge cauldron full of hot melted metal. A huge pair of metal jaws is dropping metal scraps into the cauldron. Among the metal scraps, we see Mrs. House's body

**CAROL**

Oh, my God.

The camera zooms to a close shot on the cauldron.

LARRY (voice over)  
Good bye, Mrs. House.

Reverse angle shot on Larry and Carol. Then reverse angle long shot on the cauldron. A lot of bright sparks are coming out of the cauldron.

Long shot on the building. Larry and Carol are coming out of the building. They start running toward the camera. The camera pans around to a medium shot on Paul's car. Through the windshield, we see Paul behind the wheel, lit by the red light coming from the melted metal. He starts the car and drives away.

The camera pans around toward Carol and Larry, still running - too late - toward Paul's car.

**LARRY**

That was Mr. House ! That was definitely Mr. House.

**CAROL**

What are we gonna do ?

They run after the departing car.

**NEW-YORK - LARRY'S RESIDENCE STREET - EXTERIOR NIGHT**

Full shot of Larry's car. He has just parked it, and Carol and he

are coming out of it.

**LARRY**

I'm gonna call the Police, now.

**CAROL**

Oh, Larry, and tell them what ?

**LARRY**

And get them...

**CAROL**

I mean, this guy...

**LARRY**

What are we...

Larry has walked around the car and joins Carol on the sidewalk.

**CAROL**

You know, he's got proof his wife died of a heart attack two weeks ago. We've got no body. We've got nothing, Larry.

Larry looks away from her and puts his hand on his mouth, as if frightened by something

**LARRY**

Ohhh !...

**CAROL**

What ? What ? What's wrong ? What? Oh !...

The camera turns around Larry and Carol and, located now behind Larry's building.

**CAROL**

Oh, my God. Oh, my God.

Paul and Gladys Dalton, Paul's assistant at his movie house, are coming out of the building. Paul tuns his head around and sees Carol and Larry.

**PAUL**

Hallo, there.



**CAROL**

Hey.

**PAUL**

How are you ?

**CAROL**

H-How are you ?

**PAUL**

May I introduce Gladys Dalton, my gal Friday ?

**CAROL**

Mrs. D... How are you ? Nice to see you.

Carol and Larry shake hands with Gladys.

**PAUL**

This is Larry and Carol, my neighbors.

**CAROL**

Yes.

**GLADYS**

Nice to see you.

**PAUL**

We were just watching Madame Bovary. Wonderful.

**GLADYS**

Such a sad story.

**CAROL**

Yeah, it is. We, you know...

**LARRY**

She-She-She gets cremated. She gets killed at the end.

**CAROL**

Yeah.

**PAUL**

Yeah. Listen you gotta stop up for a drink before I go on my trip.

**CAROL**

Love to.

**PAUL**

See you later.

**CAROL**

See you later.

**PAUL**

Oh, incidentally, if you hear of anybody who needs an apartment, I think I may be moving.

**CAROL**

Oh, well, it...

**PAUL**

See you later. Come on, Gladys.

with  
He puts his hand on Gladys' shoulder and start walking away  
her.

**CAROL**

What a shame.

**PAUL**

Good night.

**CAROL**

Good night.

walking with  
The camera follows the departing couple, Gladys still  
the help of a cane.

**LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

They've  
before  
Medium shot of Larry and Carol, sitting in their bed.  
already put on their nightclothes and they have a last talk  
going to sleep.

**LARRY**

Oh, Jesus. What a day, huh ? I can't figure it out. It's got to be that either he's a...

**CAROL**

What ?

**LARRY**

Either she's a twin, or he's a twin.

**CAROL**

He... He...

**LARRY**

Or they're multiple personalities, or you're a twin or I'm a twin.

Carol laughs.

**LARRY**

Because I don't know what's going on.

**CAROL**

You're nuts.

**LARRY**

You know, look.

**CAROL**

Wait, wait, yeah.

**LARRY**

Let me be logical about this.

**CAROL**

Okay, she's not a twin. We know she's not a twin.

**LARRY**

Hey.

**CAROL**

What are you talking about, Larry ?

**LARRY**

Stay calm. I want to try and puzzle this out.

**CAROL**

I'm calm, Larry. Okay, but okay, she's a twin, she's not a twin. I mean, now you're saying we are twins ? What are you, nuts? Okay, I'm calm. I'm calm, okay.

**LARRY**

Yeah, I'm going to be logical.

**CAROL**

All right, all right.

**LARRY**

The, um, the first thing is this.

**FLASHBACK SCENE**

**LARRY'S LANDING - HALLWAY - INTERIOR NIGHT**

Carol

The door of the elevator opens. Inside the cabin, Larry and  
are smiling and talking.

LARRY (voice over)

We came home that night. There had been a heart attack.

Larry Some neighbors are gathered around Paul's apartment door.  
asks them questions.

LARRY (voice over)  
Uh, what if they induced it ? You know, some kind of  
poison. We never saw the body.

body,  
stretcher The camera pans inside Paul's corridor, where Mrs. House's  
completely covered by a white sheet, is lying dead on a  
with the doctor and the emergency medical team around her.

LARRY (voice over)  
You know, it had to be some other woman. You know, some-  
some woman who probably had some kind of ballpark  
resemblance to Mrs. House.

the The camera pans around to the group of neighbors standing in  
hallway.

LARRY (voice over)  
The super says he saw her, but, uh, he's a drunk, you know.  
Mrs. House could have been hiding.

#### **LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT**

Back to Larry and Carol sitting in their bed.

**LARRY**

But you-you remember that you heard a noise that night.  
That had to be Mrs. House leaving to check into the hotel.

**CAROL**

Yeah. Yeah. Well...

**LARRY**

I can't sleep. I just, I...

**CAROL**

No, wait a minute, wait.

**LARRY**

I'm too, you know... I'm too...

**CAROL**

But it doesn't make any sense at all, Larry, because  
suddenly, you know, he murders her. I mean, what's it all  
about ?

**LARRY**

Let me, let me call Vincent's restaurant in New Jersey... and why don't we go meet Ted and Marcia and get something to eat, and talk with them.

**CAROL**

Wait a minute. At one in the morning ? What are you talking about ? You mean... You wanna...

**LARRY**

Yeah, so what ? So what ? It's so, you know, Ted-Ted was taking her to a show and to-to-to dinner... so they'll be there.

**CAROL**

All the way out to New Jersey...

**LARRY**

So, hey, kid, this is the apple. This is the town that never sleeps. That's why we don't live in Duluth. That, plus I don't know where Duluth is.

He picks up the phone on his night table.

**LARRY**

Lucky me.

**VINCENT'S RESTAURANT - INTERIOR NIGHT**

Vincent's is a nice cosy place, with dim lights, tasteful decorations, and light piano music.

Larry  
is seated  
next to  
moves

Full shot of a table with the four customer seen in profile. is seated next to Marcia, and across from his wife. Ted is next to Carol. During the following conversation, the camera around the table.

**TED**

Uh, you really saw his face ?

**CAROL**

Yes. Oh, yes, I'm here to tell you...

**TED**

You saw, you saw what he looked like ? No question. You know exactly who it is.

**LARRY**

Oh, no question about it. It was-It was Mr. House. There was no... Not a, not a question. I mean, you could see him because, uh, you know, there was-there was just no way that

you could avoid it. He was right there.

The camera stops on Marcia and thus stops moving around the table.

**MARCIA**

To me, it's obvious.

**LARRY**

Wh... How do you see it ?

**TED**

How obvious ? What do you mean ?

**MARCIA**

Obvious he's committed the perfect murder.

**LARRY**

What do you mean ?

**TED**

What ? How ? What do you mean ?

**MARCIA**

Okay, look. You have to start off with another woman who bears some ballpark resemblance to Mrs. House.

**TED**

Yeah.

**LARRY**

That's what I said. That's exac... I used the term «ballpark resemblance» myself.

**CAROL**

I know. You used the term, right.

**LARRY**

It was my idea. I said what she said.

**MARCIA**

They're with this woman.

**TED**

Yeah.

#### **FLASHBACK SCENE**

##### **PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

Paul and another woman, that looks like his wife, are seated around a table, having dinner. Lilian House gives a glass of

wine

to the woman, then another one to Paul, and kisses him on

the

forehead.

MARCIA (voice over)  
Maybe having dinner. They don't induce a heart attack,  
because that's fiction bullshit.

to the  
Later. The woman has a hard attack. Paul helps her to walk  
sofa.

MARCIA (voice over)  
She has a heart attack. She drops dead spontaneously.  
They had no thought of killing her. Maybe they wished she  
was dead.

TED (voice over)  
Why ?

dead  
MARCIA (voice over)  
I don't know. Maybe they stood to gain if she died. They  
see a golden opportunity.  
Later. Lilian, wearing a pink night-robe, is dressing the  
woman, lying on the sofa, into her own clothes.

MARCIA (voice over)  
Mrs. House dresses her up in her clothes. She hides.

LARRY (voice over)  
This is my theory. Exactly my theory.

MARCIA (voice over)  
That's right. She checks into a hotel.

**VINCENT'S RESTAURANT - INTERIOR NIGHT**

other  
table,  
back to  
us.  
Back to the restaurant. Long shot on the table. All the  
tables are empty. The camera zooms to a full shot of the  
Marcia and Larry facing us, and Carol and Ted with their

**CAROL**

Yeah, well, we got that far, with the exception of the  
actual spontaneous heart attack.

**MARCIA**

Okay, you know the husband's planning to go to Paris with  
this pretty young woman.

**TED**

Yeah.

**LARRY**

Yeah.

**MARCIA**

He's cheating on his wife.

**TED**

Yeah.

**MARCIA**

So, instead of finishing the scheme they planned, he double-crosses her and kills her, taking her share of the profits.

**TED**

Well, you think, you think Helen Moss is in on this, too, huh ?

**MARCIA**

Yeah, a good chance she's aware.

**CAROL**

Okay, but what about Mrs. Dalton ? He claims he took her to the movies.

**MARCIA**

She's his alibi. She covered for him when he strangled his wife. She said he was at work all day.

**LARRY**

That's right, because he introduced her as a colleague.

Marcia lights a cigarette.

**TED**

Wait, why... Why would she...

**MARCIA**

She's a colleague who maybe loves him.

**TED**

Oh, wait, wait. He's cheating on her, too.

**LARRY**

Cheating on two women ?

**TED**

Yeah, yeah, yeah. It's perfect. Just, it all fits.

**LARRY**

The guy doesn't look the part.



**MARCIA**

The point is, he's gotten away with the perfect murder. There are no bodies around to prove anything. And all the paperwork is strictly above board. He's home free.

**TED**

Oh, my... Oh, where did you find this woman ? She's a genius.

**LARRY**

She's brilliant. She's brilliant. But the guy... He knows that we know, so if he knows we're on him.

**MARCIA**

Well, he doesn't care. Why should he ? Everything's been neatly disposed of. He's home free. Only he, and maybe his mistress, know the truth.

**CAROL**

Well, j...

**LARRY**

She's right, there's no body.

**CAROL**

Hold on, hold on, for a second. We don't know this is all true. This is just a theory.

**LARRY**

Yeah, but it's a great theory. Have you been paying attention ? This is a great theory.

**TED**

Oh, yeah. It sounds good, it holds water. Everything fits together in this.

**CAROL**

I am paying attention.

**LARRY**

I think it's great.

**MARCIA**

When I come back from the ladies room, I'll tell you how to trap him.

and

She stands up and starts walking away to the toilets. Larry

Ted stand up too. They wait for her to be gone to sit back.

**LARRY**

Oh, excuse me.

**TED**

Where-Where did you find her ? She's-She's-She's really something.

**LARRY**

Her mind, it just goes.

**TED**

Yeah, she's got one idea after another. It's like one thing leads to another.

**LARRY**

Fantastic.

Close shot on Carol.

**CAROL**

I'm surprised you two didn't drool yourself to death.

The camera zooms back to a medium shot on Carol and Ted.

**TED**

Oh, I thought we just had a nice first date. That's...

LARRY (voice over)

I knew that they would hit it off.

**CAROL**

Why? Uh-huh. Yeah. Him.

LARRY (voice over)

I-I-I knew this.

**CAROL**

Yeah, uh-huh. What about you ? You were gonna jump into her lap. I saw you, Larry.

The camera moves around the table to a medium shot on Larry,  
with Ted and Carol's backs in the foreground.

**LARRY**

What are you talking about ?

**CAROL**

Huh ?

**LARRY**

I'm, I'm, huh, what's wrong with you ? I'm her editor. I'm-I'm a father figure to her, how...

**CAROL**

Yeah, the only thing you didn't do is rub your hands together. That was it.

**LARRY**

You gotta be joking. What... are you telling me that you're jealous of Marcia ?

**CAROL**

I... Well. It's not that I'm jealous.

**TED**

Kids, kids. People, what are we doing, here?

The camera pans to a medium close shot on Carol.

**CAROL**

Yeah, look who's talking. My God, I mean, you kept staring into her eyes like she was the Dragon Lady, or something.

The camera slightly zooms back to show us Larry and Carol

**LARRY**

What'd wrong with you ? You're jealous because he's-he's interested in her.

**TED**

I'm interested in her theory. What... I don't... What are you...

**CAROL**

Well, I'd just like to know if you take all your-your authors to lunch at the Café des...  
Marcia walks back to the table.

**MARCIA**

Okay, I've got it.

She sits down, while Larry half-stands up and then sits back.

Close shot on Marcia

**MARCIA**

Here's the story. Since he's gotten away with it, all we can do is bluff. As long as we have no body, we have no case.

The camera pans to Ted.

**TED**

What... What do you mean ? What do we... We pretend that he slipped up, and the molten steel didn't do the job ? What-What do you mean ?

The camera pans back to Marcia.

**MARCIA**

Yeah, it's possible. He saw you there, he knows you're onto him. After he ran away, why couldn't you have retrieved the body ?

**LARRY**

You're kidding. I... We couldn't have gotten her out of that. We... I would have wound up with a few toes and a shoulder, maybe, at most.

**MARCIA**

Well, that's... Okay, okay, you have the body. What does he know ? He was probably too scared to be very lucid.

The camera pans to Ted, who looks at Marcia with worshipping eyes.

MARCIA (voice over)

He's an amateur. He dumped the body and ran off, and then somehow - who knows the details, you two dug her out. Now, you can send him to the chair.

**CAROL**

Okay, okay, just...

**TED**

I like this woman, she's lurid.

**CAROL**

Let me tell you why he's not going to believe us, okay ?

The camera pans on Larry.

**LARRY**

Yeah, first of all, because I can't, I can't bluff or lie without giggling, so-so...

The camera pans to Carol.

**CAROL**

Yeah. No, because if we really had the body, why tell him ? Why not go straight to the Police ?

The camera pans to Marcia.

**MARCIA**

If you tell the cops, you can't shake him down.

Medium shot on another table, around which two middle-aged men are seated, listening very eagerly to the conversation.

TED (voice over)  
Oh, she's wicked. Oh, I-look... look how, look how this works out. You go to the law, what do you gain ?

Medium close shot on Ted and Carol.

**TED**

I mean, so-so maybe they, you know, they put him in jail. What have you got ? You haven't got anything.

LARRY (voice over)  
Right.

**TED**

But if he wants the evidence, and he's got to pay for it, now... Okay, now he's nervous, right ?

**CAROL**

Yeah, you know, wait. There's just so many fallacies in this, I can't even count them.

The camera pans to Marcia and Larry.

TED (voice over)  
What ? Name one.

CAROL (voice over)  
Name one? Okay, the guy looks us straight in the eyes and says, «What body? What the hell are you talking about ? Prove it».

**MARCIA**

Well, that's when we keep bluffing.

TED (voice over)  
What ? How ? What do we do ?

**MARCIA**

We produce the body.

**LARRY**

Yeah, but where are you gonna get it. Madame Tussaud's ?

**MARCIA**

Yeah. Say-Say we found someone to corroborate this story.

CAROL (voice over)  
Oh, really. J-Just...

**MARCIA**

Someone he trusted.

The camera pans to Ted and Carol.

**CAROL**

Like who ?

MARCIA (voice over)

Like his lover. Say she called and said, «Paul, I've just seen Lillian's body. They want a hundred thousand dollars for it».

**TED**

Why-Why would she do that ?

The camera pans to Marcia and Larry.

MARCIA (to Larry)

Remember that book you recommended to me ? «Murder in Manhattan» ?

**LARRY**

Oh, yes. Max Schindler's book. That's right, the phone call.

CAROL (voice over)

I don't remember that book.

**LARRY**

This is perfect.

CAROL (voice over)

You never mentioned that book to me.

**LARRY**

No, no. Because you don't like light reading, so I never...

The camera pans to Ted and Carol.

**CAROL**

Since when did I not like light reading, Larry ?

**TED**

I don't know... I don't know this book. What is this book ?

The camera pans to Larry and Marcia.

**LARRY**

This book. That's fantastic ! It would be so perfect because s-she's a, she's a-an, actress, or would-be actress, anyhow, and you're-you-re... Jeez, we could use his theatre. He's a playwright. This is so perfect. Your theatre is empty all the time, anyhow.

The camera pans to Carol and Ted.

**CAROL**

Oh, God.

**TED**

Oh, yeah, thank you. That's great. What-What are we talking about here ? What-What do you mean ? What-What is this ?

The camera pans to Larry and Marcia.

**LARRY**

Listen to this. What you do is, we get her in for a fake audition, and you write some lines that don't mean anything.

TED (voice over)  
Yeah.

**LARRY**

And she does them, and she doesn't know what she's doing and we tape-record it.

CAROL (voice over)  
Uh...

**LARRY**

Listen to this.

CAROL (voice over)  
I'm listening.

**LARRY**

And we edit it up. We edit the tape recording up, and we make one end of a phone call...

The camera pans to Ted and Carol.

LARRY (voice over)  
...and we play it into the phone to Mr. House.

**TED**

This is in the book ?

The camera pans to Larry and Marcia.

**LARRY**

This is perfect, list...

CAROL (voice over)  
Oh, come on. No, that could never, ever work, in a million years. You don't know what he's going to say.

The camera pans to Ted and Carol.

**CAROL**

What's he gonna say ?

The camera pans to Marcia and Larry.

**MARCIA**

In the book, they use several tape recorders.

CAROL (voice over)

In the book ?

**MARCIA**

We coordinate it.

**LARRY**

It's coordinated.

The camera pans to Ted and Carol.

**CAROL**

In the book. You mean, you're basing your plan on some dumb paperback ?

LARRY (voice over)

This is great. This is great.

**CAROL**

I s... No, really.

LARRY (voice over)

I like... No, it's great.

**CAROL**

Oh.

The camera pans to Marcia and Larry.

**MARCIA**

He's gotten away with murder. Our only chance is to nab him as he tries to kill again, cover his tracks.

Medium shot on the two waiters, standing on either side of the counter, and listening to the conversation.

LARRY (voice over)

It's great. What happens, is... it provokes him to kill again. They catch him the second time.

MARCIA (voice over)

Exactly. He's gotten away with the first murder.



Medium close shot on Carol and Ted.

LARRY (voice over)  
You know what I'm thinking, though ?

The camera pans to Marcia and Larry.

**MARCIA**

What ?

**LARRY**

Actually, in the book what happens is, now that I think of it, he... he kills the... the two people that are working the scheme on him.

TED (voice over)  
Yeah, that's all right.

CAROL (voice over)  
But...

TED (voice over)  
But you're not worried about that.

**LARRY**

Um, well, I don't know.

**MARCIA**

It's perfect.

**LARRY**

Either that, or I've... I've just developed Parkinson's.

The camera zooms back, to show us the four people around the table.

**TED**

No, we can handle him. We can handle him. Listen, this is incredible. This is an incredible idea.

**MARCIA**

It's perfect. It's perfect. He knows you're onto him. You shake him down.

**CAROL**

No, no.

**MARCIA**

He comes after you, we nab him.

The camera stops zooming back and gives us a full shot on  
the  
table.

**TED**

That's great. It's great. You're wonderful. I just... I'm amazed.

**MARCIA**

Yeah.

**CAROL**

I... I just...

**MARCIA**

It's either that, or he walks.

**CAROL**

Yeah. Yeah, wait. I... So, what you're saying is...

**TED**

This is great.

**CAROL**

Wait, no, okay... What you're saying... Oh boy. You're saying, you want to provoke Mr. House into trying to murder Larry and me.

**MARCIA**

Yeah. It's perfect. You're not scared, are you ?

**LARRY**

No, no, no, no, no, I'm not scared. I'm not scared. I'm just turning it over in my mind. I just want to check with my clergyman before we commit.

**NEW-YORK - A STREET - EXTERIOR DAY**

booth  
to  
Medium shot on Helen Moss, making a phone call from an open  
in the street. While she is talking, the camera comes closer  
her, to a medium close shot on her face.

**HELEN**

Hi, uh, B-twenty-four messages ? Oh, really ? Audition for what ? Did he say ? Okay, okay. Wait, hold on.

She looks into her purse and gets her agenda out of it.

**HELEN**

Let me get a pencil. Okay.

**TED'S THEATRE - STAGE - INTERIOR DAY**

of the  
Full slightly high-angled shot on the stage. In the middle

stage floor, a white circle, on which there is a chair and a small table with a telephone. Suzanne Raphael, a young woman, is auditioning. She is seated on the chair, holding the telephone. Behind Suzanne, which is the left side of the stage seen from the audience, a white wall, with a doorless opening. On either side of the wall, two red columns. And on either side of the girl, which are the front and the back of the stage, two red metallic frames. In front of the girl, a video camera on a tripod, with an operator standing behind the camera. Actually, the operator is Sy, Larry and Carol's friend, whom we have seen much earlier in the film, in the antique market and at Elaine's restaurant. The stage is well lit, when the audience hall is in the dark.

**SUZANNE**

Yeah, well, Dad, you know, I've heard just about enough of this.

She slams the phone down. The camera pans around to show us the right side of the stage, where there is several rows of theatre seats and a table in front of the seats. Ted, Marcia and Marilyn are seated in the front row. Marilyn is Sy's wife, whom we have also seen earlier in the film. Carol is seated in the second row, behind Marcia.

**TED**

Good, that's great. Thank you, Suzanne. Thank you.

**MARCIA**

We'll let you know. That's Suzanne Raphael, right ?

**TED**

Yeah. Good, thank you.

Carol taps on Marilyn's shoulder, and whispers something to her. Ted joins them in their whispered conversation. The camera pans

back on the stage. Larry, with a clipboard in his hand, has entered the stage, pushing Helen in front of him.

**LARRY**

This is Helen Moss.

**HELEN**

Hi, there.

CAROL (voice over)

Hi, there.

MARCIA (voice over)

Hi.

**HELEN**

Hi.

the  
Medium close shot on Ted, who stands up, and walks toward stage. The camera follows him.

**TED**

Uh, have you, uh... I know, I know you just got the material, uh, you know, just in the... last little while, but... uh, h-have you had a chance to-to study it ? To go over it, a little bit ?

The camera pans to a medium close shot of Helen.

**HELEN**

Yes, yes. Uh, I have, but, um, I have just a few questions.

**TED**

Sure , yeah.

back,  
The camera moves slightly, and is now located behind Ted's still with Helen in medium close shot.

**HELEN**

Is she divorced, in this ?

**TED**

Uh, yes. Yes.

**HELEN**

Uh, recently ?

**TED**

Yes. Yeah. But she's, uh, very, highly emotional.

**HELEN**

Yeah.

**TED**

You know really... uh, lot of... Lot of feeling. Very strong.

**HELEN**

Oh.

**TED**

Hm ?

**HELEN**

Should I just begin ?

**TED**

Yeah, just... Whenever, you know, whenever you feel it. Whenever you feel into it.

Ted walks away. Helen takes a very deep breathing, sits down, puts her hands through her hair, takes another breathing, and picks up the phone handset from the telephone on the table. She overdoes it a lot, trying to act as the prima dona she is not.

**HELEN**

Yeah, okay.

She dials a fake number on the phone keyboard.

**HELEN**

Hello, Joe ? I-I was just... I...

TED (voice over)

Uh, let me stop you right there.

Helen looks in Ted's direction.

TED (voice over)

I'm sorry, I... uh, if you'll be... if you'll start out more frightened... then that'll take you where you're gonna go.

**HELEN**

Right, right.

She breathes deeply before starting again.

**HELEN**

Hello, Joe ? I can't talk much, now, and if I sound strange, don't get alarmed.

the  
looking at  
on  
Later. Helen is auditioning another scene. She doesn't have  
phone in her hand any more. She is holding a script and  
it. Larry is seated in front of her, and read his own script  
his clipboard.

**HELEN**

Give me your hand. Hold on. Try not to fall. Hold on.

**LARRY**

I'm trying, I'm trying.

**HELEN**

Quickly ! Hurry !

Later. Close shot of Helen's face auditioning another scene.

**HELEN**

They're asking two hundred thousand dollars for it. Yeah.  
They say it's Monet, but I say it's a fake.

behind  
clipboard in  
Marilyn and  
moves  
Medium shot of Helen, seen from behind. We see Sy standing  
his camera on her right, and Larry standing with his  
his hand on her left. In the background, Ted, Marcia,  
Carol listening to her. While Helen is talking, the camera  
backward through the opening in the scenery.

**HELEN**

Ever since Joe came home from Vietnam, he's cast a pall on  
everything. A dark cloud, a pall.

**A BUILDING - EXTERIOR NIGHT.**

either  
street  
level.  
Full shot on the upper level of a building, that could be  
Ted's theatre of Sy's workshop. The camera tilts down to

**SY'S WORKSHOP - INTERIOR NIGHT**

video  
and audio equipment.  
We are inside Sy's workshop. It is full of very high-tech

her,  
They  
screen  
Medium shot of Marilyn standing behind a computer. Close to  
Carol is seated on a table, and Ted is standing next to her.  
They  
are both looking at a large video monitor. On the monitor  
screen  
and on the computer screen, we see the same picture of Helen  
auditioning with the telephone in her hand.

**HELEN'S VOICE**

Hello, Joe ? I can't talk much, right now...

looking at  
and  
the  
The camera pans to Marcia, seated behind Carol and also  
the monitor. Behind her, Sy is looking at another monitor,  
and  
manipulating some switches on an editing machine underneath  
the  
monitor. Larry is standing next to him.

**HELEN'S VOICE**

... and if I sound strange, don't get alarmed.

Sy rewinds the video tape.

**HELEN'S VOICE**

Hello, Joe ? I can't talk much right now.

Sy fast winds the tape.

**HELEN'S VOICE**

Hello, Joe ? Ever since Joe came back from Vietnam...

working  
Close shot on Ted's face, then the camera pans to Carol and  
Marcia, seated one behind the other, and behind them, Sy  
on the editing machine, with Larry standing next to him. The  
camera zooms on Sy.

**HELEN'S VOICE**

... he's cast a pall on everything. A dark cloud, a pall.

Sy rewinds the tape.

**HELEN'S VOICE**

A pall.

Sy rewinds the tape.

**HELEN'S VOICE**

Pall.

Sy rewinds the tape.

**HELEN'S VOICE**

Pall.

Slightly later. Medium close shot of Ted looking at something we don't see, with Marcia standing next to him.

**HELEN'S VOICE**

Hello, Joe ?

The camera pans to Carol standing up and looking at the same thing as Ted. We hear Helen's voice distorted by Sy's editing machine.

HELEN'S VOICE (distorted)  
Hello, Joe.

The camera pans back on Ted and Marcia, then it pans to a close shot of a big high-tech tape recorder, on which Sy is working. We see his hands cutting off a short section of the audio tape, and gluing back the two severed ends of the tape together.

Full shot of the room. In the foreground, Sy is working on his tape recorder. On his right, Larry is standing and looking at him. On his left, Marilyn also looking at him. Behind him, Carol, Ted and Marcia, all looking at him.

**TED**

It's so...

The camera zooms on Ted and Marcia.

Close up shot on the tape recorder. Sy starts it.

**HELEN'S VOICE**

Hello, Paul ? I can't talk much, right now...

The camera tilts up from the tape recorder to a medium shot on Ted and Marcia. Ted smiles when he hears the work Sy has done with the tape.

**HELEN'S VOICE**

... and if I sound strange, don't get alarmed.



**MARCIA (SMILING)**

Perfect.

She shakes hands with Larry.

**TED**

That's great.

He also shake hands with Larry, moving slightly Carol out of  
the way.

**MARCIA**

You did great. Great.

Larry suddenly notices that Carol has been excluded from the  
hand-shaking party, and he turns around toward her.

**CAROL**

Well, yeah, it's, excuse me, hey, don't worry, yeah, okay.

**MARCIA**

Fantastic.

**MARCIA'S CAR - INTERIOR DAY**

The camera is behind Marcia, who is driving in a street in  
New-York. We see Helen walking on the sidewalk.

**MARCIA**

There she is.

The camera pans around, from inside the car, to get a better  
shot of Helen.

**TED**

Where ?

**MARCIA**

You have to keep her busy for all afternoon.

Through the back window of the car, we see Helen entering a  
restaurant called «Time».

**TED**

Yeah, yeah, okay. Okay, yeah. Yeah, I'll-I'll just keep  
improvising, you know ?

**MARCIA**

Okay, well, it shouldn't be too hard. She's a hungry  
actress, you're a playwright with a role.

**NEW-YORK - A STREET - EXTERIOR DAY**

Close shot on Marcia's car, inside which Marcia and Ted are talking together.

**TED**

You know what ? I'll g... I'll talk about the play, or, get her, get her talking about the part, you know, her life. I'll get her talking about her life, and her whole background. Stop the car, I'm gonna get out here.

**MARCIA**

Good. We'll hook up later, okay ?

**TED**

All right. Good - Good luck with your assignment. Ok ?

**MARCIA**

All right, you too.

Marcia has stopped the car, and Ted is getting out of it.

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

Full shot of a large room, furnished with good taste. In the background a large bay window, overlooking some green trees.

On

the right, there is a large modern mantelpiece. On the left,

a

bicycle is leaning on the wall. Under the window, a large

and cosy

sofa.

Carol and Sy are standing in front of the window and talking together. Next to them and Marcia is also standing and

reading a

large album. In the foreground, Larry, who is the only one

not to

be casually dressed, and is wearing jacket and necktie, is

playing

with a small cassette-player in his hands. Marilyn is

walking into

the room.

**MARILYN**

Listen, does anybody want some guacamole or anything ?

Sy walks toward her, holding another cassette player. Carol

is

also holding one.

**SY**

Would you stop with the guacamole ? We have to get started

with this.

He looks at his watch.

**LARRY**

He should be back for lunch, right ?

**SY**

Come on, let's go.

**MARILYN**

Yeah. All right, let's go.

**LARRY**

So, everybody's got the right tape recorder and the right tape in ?

**SY**

Yes, we do.

They all sit down around a low table.

**MARCIA**

Yeah.

**LARRY**

All right, one second. And then we ca... I mea... so, uh, we're on speaker.

**CAROL**

This is so insane.

**LARRY**

Now wait, wait, wait. There's, um... I'm not nervous.

**CAROL**

Oh, w...

**PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY**

The backstage is in the same disorder as before, with all the mirrors scattered around. Full shot of Paul and Gladys standing in the middle of the room

**PAUL**

I have the contractor come in and nobody's here ? Now you see if you can find...

The phone rings.

**PAUL**

I'll get that. Uh, you go and call him.

Paul walks out of the room.

**GLADYS**

Oh. Yes, yes, all right.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

It must  
junk,  
the  
the  
Paul walks into a small room in a corner of the backstage.  
have been a dressing room, but now it is full of various  
with a big poster, that looks like a enlarged newspaper, on  
wall. Paul picks up the phone from a small counter fixed on  
wall.

**PAUL**

Hallo ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

and  
Sy is  
is  
Full shot of the little group around the low table. Marcia  
Larry are seated next to each other in front of the camera,  
seated on Larry's left and his wife on Marcia's right. Carol  
seated on the other side of the table, with her back to the  
camera.

«play»  
it.  
Marcia, who is seated next to the telephone, presses the  
button on her cassette player. Helen's voice comes out of

**HELEN'S VOICE**

Hello, Paul. I can't talk much right now. And if I sound  
strange, don't get alarmed.

Marcia presses the «stop» button.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Medium close shot of Paul on the phone.

**PAUL**

What's the problem ?  
He sits down.

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

Marcia presses the «play» button.

**HELEN'S VOICE**

They have your wife's body. They showed it to me.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Say that again.

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

Carol is shaking her head, not paying much attention to what is going on. Marilyn and Marcia both silently point to Carol's cassette player, to tell her it is her turn to play it.

Carol

picks up her player to put it in front of the telephone and presses the «play» button.

**HELEN'S VOICE**

They have your wife's body. They showed it to me.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Exactly who has it ? How many are there ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

It is Sy's turn to switch his player on.

**HELEN'S VOICE**

Your neighbors. That's right. They want two hundred thousand dollars for it.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Where are you calling from ? There's an echo. Are you on a speaker phone ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

The group seems surprised by a question they did not expected. Marcia silently points to Marilyn's player. Marilyn presses the «play» button.

**HELEN'S VOICE**

Hold on.

Marcia presses on the «mute» button on the telephone set.

**LARRY**

We don't have an answer for that. What are we gonna do ?

**MARCIA**

Go to a different thought.

**CAROL**

Mm...mmm... What thought ? Wait.

to  
Marcia presses the «mute» button on the telephone. Sy turns  
Carol.

**SY**

Shhh !...

player  
Carol puts her hand in front of her mouth. Larry gets his  
close to the telephone and presses the «play» button

**HELEN'S VOICE**

You've either got to pay them off, or get rid of them.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Look, we can't talk about this on the phone. Can you meet  
me ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

It is still Larry's turn to use his player.

HELEN'S VOICE (louder)

Yes! They're keeping it refrigerated.

Marcia hits Larry's elbow, to tell him it was the wrong cue.

PAUL (voice over in the speaker of the telephone)

What ? What did you say ?

player in  
Larry is very nervous all of a sudden, and puts another  
front of the telephone.

**HELEN'S VOICE**

About two hours ago.

Larry drops the player.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Two... what ? Two hours what ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

«play»  
Marcia points to Marilyn's player. Marilyn presses the  
button.

**HELEN'S VOICE**

Hold on.

just  
He is  
Marcia presses the «mute» button on the telephone set. Larry  
got the cassette out of his player and can't put it back in.  
more and more nervous.

**LARRY**

Jesus... we're all screwed up. I got this all screwed up.

**MARCIA**

Okay, let's get off as quick as possible. We've done it.

**SY**

All right, well, do something. Do something.

MARCIA (to Larry)

Shhh !... Um, okay. Sh !...

the  
She presses the «mute» button on the telephone, then presses  
«play» button on her player.

**HELEN'S VOICE**

Hello, Paul. I can't talk much right now. And if I sound  
strange, don't get alarmed.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Look, Helen, you're not making any sense. I know you're  
upset, but you have to pull yourself together. Now, could  
we meet ? The usual spot.

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

**HELEN'S VOICE**

Hold on.

«stop»  
length  
Marilyn, who has just been playing her player, presses the button on it. Then Marcia presses the «mute» button on the telephone. Meanwhile, Larry has succeeded in getting a good of tape out of his cassette, and tries to put it back in !

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Helen ? Helen, you still there ? Helen ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

cassette.  
Larry is still trying to put the tape back into the

**MARCIA**

Okay, hurry up, hurry up. Okay.

**LARRY**

Somebody press something, come on.

Now, Larry is surrounded by a hundred feet of tape, which is flying all around him ! Marcia points to Carol's player.

**CAROL**

What ?

**LARRY**

You can't press some... Come on.  
Marcia presses the «mute» button on the telephone, and Carol presses the «play» button on her player.

**HELEN'S VOICE**

You have no choice, they've got the goods. You just pay them off, or get rid of them. I have to hang up.

Marcia presses the «off» button on the telephone.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

up and  
Paul slowly puts the telephone down on its hook. He stands walks back to the backstage.

**PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY**

**GLADYS**

What's the matter, Paul ? You look all shaken up.

**PAUL**



No, no. It's nothing.

**GLADYS**

I worry about you these days, Paul.

**PAUL**

I'm fine, I'm fine.

**GLADYS**

You're different.

**PAUL**

I said I was fine. Will you stop interfering ?

**GLADYS**

You never used to pull away from me.

PAUL (getting mad)

I told you to leave me alone ! I don't want to have this conversation all the time !

slowly  
He walks out and Gladys put her hands on her eyes. She  
walks away with the help of her cane.

**NEW-YORK - STREET OUTSIDE SY AND MARILYN'S HOUSE - EXTERIOR**

**DAY**

iron  
yet.  
Full shot of a nice building with short trees and wrought  
gates in front of it. We hear voices but we don't see anyone

LARRY (voice over)

Great. All right. Now, my job is to wait exactly one hour  
and call Mr. House from a phone booth. Where are you...  
Where are you running so fast ?

Carol runs out of the building.

**CAROL**

I have to go home and change.

turns  
Larry comes out of the building and closes the door. Carol  
toward him.

**CAROL**

I've got an appointment with a friend of Ted's about a  
location for... What ?

**LARRY**

What's the matter ? What are you so angry about ? What are

you so... What are you so steamed up about ?

**CAROL**

What do you mean ? Well, I meant... I just don't understand how you could give a book to Marcia, and not to me.

They start walking down the street. The camera follows them.

**LARRY**

What are you talking about ?

**CAROL**

I just don't need...

**LARRY**

We had just a big success in there.

**CAROL**

What...

**LARRY**

Marcia likes to read what I like to read.

**CAROL**

Oh, right, God. Yeah, well it's true. I guess it's true. I mean, we've got nothing in common, that's for sure. Now that, now that Nick's grown up, I mean, you know, we're just left facing each other.

**LARRY**

You got stuff in common with Ted, right ? You can cook together with Ted, or you can take your clothes off and baste a chicken with him.

**CAROL**

Oh, right. Oh, oh, well, what about you and Marcia, huh ? What does she teach you besides poker ? That's what I'd like to know, okay ?

**LARRY**

Mud wrestling. Is that what you want to hear ? Nothing, I'm her editor.

**CAROL**

Look, I think the time has come for us to reevaluate our lives.

**LARRY**

I reevaluated our lives.

**CAROL**

Yeah.

**LARRY**

I... I... I got a ten. You got a six.

couple  
The camera stops moving and just shows just the departing  
walking down the street.

**CAROL**

Well, listen, I think maybe I will go back to seeing my shrink.

**LARRY**

Oh. You don't have to see your shrink. There's nothing wrong with you that can't be cured with a little Prozac and a polo mallet.

**CAROL**

Just... I just would like to be alone for a while, okay, Larry ?

**LARRY**

What are you talk...

**CAROL**

Just... just, I... I... Uh, okay ?

the  
Long shot of Carol running away, while Larry, standing in  
middle of the sidewalk, looks at her going away.

**A CAFETERIA - INTERIOR DAY**

scattered  
where the  
up at  
and  
A classical New-York cafeteria, with tables and chairs  
all around the room. In the background the long counter,  
food is displayed, and along which the customer are lining  
lunchtime. Around a slightly isolated table on the left, Ted  
Helen are talking.

**HELEN**

So, I have this, like, really crazy father and everything.

**TED**

Oh, yeah ?

The camera zooms to a medium shot on Ted and Helen.

**HELEN**

And, yeah. He's wanted, like, in three states. He has a terrible driving record. So we had to move from Virginia then to New Jersey, and...

**TED**

So, your father is wanted in three states for driving ?  
Really ?

**HELEN**

Yeah, for driving. Yeah. So I moved to Hackensack, and then... Well, anyway, I was in all these different contests and I was even, uh, Miss, uh, Teenage Passaic.

**TED**

Oh, how wonderful.

**LARRY'S APARTMENT - FRONT HALL - INTERIOR DAY**

Medium shot of the room. The front door opens and Carol walks in. She slams the door shut and puts her purse on a table. She takes her coat off, walks into the corridor and opens a closet to put the coat away in it. She then chooses a new set of clothes and shoes to go to her appointment. She closes the closet and walks into the bathroom to change. She closes the bathroom door. The camera remains outside the bathroom and starts moving along the corridor back to the front door. The front door opens and Paul walks in. He walks silently along the corridor toward the bathroom.

**A CAFETERIA - INTERIOR DAY**

Same medium shot as before on Ted and Helen.

**TED**

Was that before or after the fourth abortion ?

**HELEN**

Well, after the fourth, but before the drama prize.

**TED**

The drama prize ?

**HELEN**

And... Mm... hm.

**TED**

I don't remember the...

**HELEN**

Remember ? Remember ?

**TED**

What ?

**HELEN**

«Out, out, damn spot ?» The topless «Macbeth» ?

**TED**

Oh, yeah. Oh, for the fraternity party, yeah, yeah.

**HELEN**

Yeah, yeah.

**TED**

Topless «Macbeth». I don't... How could I forget that ?  
It's just...

**NEW-YORK - A STREET - EXTERIOR DAY**

Larry is in an open phone booth in a quiet street. He picks up the handset, put a coin in the slot, and starts dialing the number he has written on a piece of paper.

**LARRY**

Hallo, Mr. House ? This is Larry Lipton. I... I got a... a package I think you're gonna want. Of course it's gonna cost you, uh, \$200,000 in... in small, unmarked bills. Or... or... or large marked ones, if... if... if you want to go that route.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

The small disused dressing-room in the corner of the backstage. Paul is talking into the telephone. In front of him, Carol is tied on a chair, with a white cloth gag taped on her mouth. While Paul is talking, the camera zooms on Carol's frightened face.

**PAUL**

And I have a package you might want, Mr. Lipton. If you ever wanna see your wife alive again, you'll do as I say.

**NEW-YORK - A STREET - EXTERIOR DAY**

Larry is still in the phone booth.

**LARRY**

Oh, really ? Well, I think you're bluffing. Yeah, don't... don't ever try and bluff a bluffer. Yeah, if... if you got Carol, put her on the phone.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Paul takes the gag off Carol's mouth and put the phone  
mouthpiece  
in front of her lips.

**CAROL (CRYING)**

Larry, Larry, help me ! I'm here, Larry !

Paul puts the gag back on Carol's mouth

**NEW-YORK - A STREET - EXTERIOR DAY**

Larry looks very frightened.

**LARRY**

Oh, my... Oh, my God. D... Don't hurt her !

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Paul is holding the gag in front of Carol's mouth with one  
hand  
and the telephone with the other hand.

**PAUL**

I'll tell you exactly where to meet me, and you bring that package I want. Now, once I have it and I'm safely gone, you'll get your wife back. Otherwise, I'll kill her.

**NEW-YORK - A STREET - EXTERIOR DAY**

Larry is now very very frightened.

**LARRY**

Yes, yes. Yeah, no, no, no, no. I... I... I understand. I, uh, yes, no. I'll be there. I'll be there. I... I... Yes, I'll b... I... I'll bring your wife's body, she... In... in... in the trunk of my car. Yes, I'll... I... I promise. I'll be there. I...

Larry hangs up and hold the side of the phone booth.

**LARRY**

I don't have his wife's body. Bluff, bluff.

**NEW-YORK - A STREET - EXTERIOR DAY**

this is Long shot of a street covered with iron works. Actually,  
in the the same street and the same shot as the one we saw earlier  
Paul's film, when Ted and Carol were following Helen going to  
movie house in a yellow cab.

dead-end Larry's car is coming toward us, and then turns into the  
located. street where the back entrance of Paul's movie house is

**DEAD END STREET BEHIND PAUL'S MOVIE HOUSE - EXTERIOR DAY**

Paul is Larry stops the car near the entrance of the movie house.  
waiting for him.

comes Medium close shot on Larry's car. Larry opens his door, and  
out of the car.

**LARRY**

Where's Carol ?

Paul walks toward the car. He's got a gun in his hand.

**PAUL**

First show me Lillian's body.

**LARRY**

I... I got it.

**PAUL**

There's no way she could have survived that vat of molten  
steel.

**LARRY**

No, no, I... I... I got...

**PAUL**

If you're not bluffing, where is she ?

**LARRY**

Why are you so nervous ? What are you so nervous about ?

**PAUL**

Where ?

**LARRY**

If I don't have her, what are you so nervous ?

**PAUL**

Where is she ?

**LARRY**

I got her in the trunk of my car.

**PAUL**

Open it. Come on, now.

**LARRY**

I... I got her.

**PAUL**

If she's not there, I'll put a bullet through your head.  
Now, open it !

**LARRY**

I... I...

Larry walks around his car toward the trunk.

**PAUL**

Come on! Come on!

Larry opens the trunk.

**PAUL**

Step back!

the  
walks  
Larry takes something in the trunk, then closes it back, but  
door of the trunk doesn't close well and opens again. Larry  
back to Paul and shows him what he's got in his hand.

**LARRY**

No, no, I got her. See, if I don't have her, how come I got  
her ring ? I got her ring, there. This is... This is her  
ring.

**PAUL**

I think you're lying !

He walks to the open trunk.

**LARRY**

It's a... No, no, no, no. Uh.

it is  
Paul takes a bad-looking dummy out of the trunk. Apparently,  
an amateur dummy that Larry has made himself.

**PAUL**



What is this ? What is this ?

He throws the dummy back in the trunk.

**LARRY**

I could never bluff.

**PAUL**

What ?

**LARRY**

I... I... I've lost a fortune in cards over the years.

**PAUL**

Listen to me.

**LARRY**

I'm not a bluffer.

**PAUL**

I'm going to put a... Get a...

They start fighting.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Carol is still tied and gagged on the chair. She tries desperately to get free.

**DEAD END STREET BEHIND PAUL'S MOVIE HOUSE - EXTERIOR DAY**

Medium shot on Larry and Paul, still fighting. Larry succeeds in getting away from Paul, who fires his gun. But, apparently, Larry is not hit by the gunshot, because he runs toward the back entrance of the movie house. The camera follows him.

**PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY**

Medium shot on the staircase on the side of the backstage. Larry runs down the stairs, while we hear the sound of the «Lady from Shangai». «The Lady from Shangai» is a 1947 film written, directed and played by Orson Welles.

MICHAEL (Orson Welles - voice over from the film)  
That's what Grisby thought. But, of course, she meant to kill Grisby, too. After he'd served his purpose. Poor

howling idiot.

Larry has now reached the backstage. He is behind the screen, a small part of which is seen on the side of the shot.

MICHAEL (Orson Welles - voice over from the film)  
He never even did that. He went and shot Broome. And that was not part of the plan. Broome might have got to the police before he died.

Larry walks around the backstage, trying to find his way. We see the black and white film on the screen, but also reflections of the screen on the multiple mirrors scattered around the backstage.

MICHAEL (Orson Welles - voice over from the film)  
And if the cops traced it to Grisby... and the cops made Grisby talk, he'd spill everything.

Medium shot on the staircase. Paul is walking very slowly downstairs.

MICHAEL (Orson Welles - voice over from the film)  
And she'd be finished, so she had to shut up Grisby but quick.  
Back on Larry, still trying to find his way around the backstage.

MICHAEL (Orson Welles - voice over from the film)  
And I was the fall guy.

Full shot on the screen, where a man is falling down a long slide, like the one used by kids on playgrounds. We hear the film music.

Medium close shot on two mirrors, one behind the other. On the mirrors, we see the reflection of the screen. Paul is slowly walking from behind the first mirror, his gun in hand.

Full shot on the mirrors, with Larry walking cautiously among them.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Medium shot on Carol in the small room. She is still trying to get

free from her bonds and gag.

ELSA (Rita Hayworth - voice over from the film)  
Why don't you try to understand ?

**PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY**

Back to the mirrors showing numerous reflections of the screen.

ELSA (Rita Hayworth - voice over from the film)  
He was mad. He had to be shot.

MICHAEL (Orson Welles - voice over from the film)  
And what about me ?

Paul walks in, his gun in his hand.

ELSA (Rita Hayworth - voice over from the film)  
We could have gone off together.

Close shot of Larry half-hidden behind a large mirror.

MICHAEL (Orson Welles - voice over from the film)  
One who follows his nature, keeps his original nature in the end.

Larry inadvertently drops the large mirror on the floor. The mirror breaks with a crashing sound.

CAROL (voice over)  
Help ! Help !

The camera pans to Paul, walking slowly with his gun pointed toward Larry.

**PAUL**

They can't see us behind the screen, and they can't hear us with the sound on. Not even a gunshot.

reached  
mirrors.  
film,  
Larry

Behind Paul, we see the film on the screen. We have now the famous last scene of the film, shot in the hall of Rita Hayworth's face is reflected on the many mirrors in the just like, in the actual scene in the backstage, Paul and are reflected on the many mirrors scattered around.

ARTHUR (Everett Sloane - voice over from the film)  
I knew I'd find you two together.

many  
entered  
which is

Arthur's figure, walking with a cane, is reflected in the mirrors in the film. Just the same, Gladys, who has just entered the backstage, walking with a cane, is also reflected on the mirrors scattered around her. She has a gun in the hand not holding the cane.

on  
from

While Gladys and Paul are talking, the film keeps on showing the screen behind them, but we do not understand the words of the film, because Paul and Gladys' voices are louder.

**GLADYS**

Hallo, Paul. Didn't you expect me ?

Paul.

Medium shot on the mirrors, showing several reflections of

**PAUL**

Mrs. Dalton.

pans

Close shot on Gladys' face. While she is talking, the camera pans away from her, showing her reflection on a mirror.

**GLADYS**

You made a lot of promises to me, over the years. And then, you decided to dump me for that young model.

Gladys.

The camera keeps on panning, showing another reflection of

PAUL (voice over)  
I never led you on.

GLADYS (with a very harsh voice)  
It's late for excuses.

Paul.

Medium shot on the mirrors showing several reflections of

**PAUL**

None of you can prove anything.

Full shot of the screen, showing Arthur and his numerous reflections on the mirrors in the film.

ARTHUR (Everett Sloane - voice over from the film)  
So you'd be foolish to fire that gun.

the Low angle shot on the staircase, showing Larry going down stairs.

ARTHUR (Everett Sloane - voice over from the film)  
With these mirrors, it's difficult to tell. You are aiming at me, aren't you ?

**LARRY**

Carol ? Carol ? Carol ?  
Medium shot of Gladys and one of her reflections.

**GLADYS**

I'm aiming at you, lover.

ARTHUR (Everett Sloane - voice over from the film)  
Of course, killing you is killing myself.

**GLADYS**

Of course, killing you is killing myself.

ARTHUR (Everett Sloane - voice over from the film)  
It's the same thing.

**GLADYS**

But you know, I'm pretty tired of both of us.

She fired her gun twice

gun Medium shot on the many reflections of Paul. He fires his  
gunshots, twice. We hear noises of mirrors being broken by the  
both in the film, and on the backstage itself.

exact Medium shot of Gladys and one of her reflections. She turns  
around, not being sure, because of the mirrors, of Paul's  
location.

noises Medium shot of Paul walking on the backstage. We still hears  
noises of mirrors being broken, but we don't know if the  
come from the film or the backstage.

Medium shot of Gladys and several of the reflections.

of Medium shot of the floor of the backstage. We see the bottom  
which the screen and, of course, the film projected on it, and in

mirror the mirrors are being broken. Paul enters from behind a  
frame, and falls on the floor. Gladys' reflection appears in  
several mirrors. She stops and looks at Paul's body lying on  
the floor.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Carol, Medium close shot of Larry entering the room. He rushes to  
and takes her gag off.

**LARRY**

God ! Are you okay ? Are you okay ?

He hugs and kisses her.

**CAROL**

Oh, God, Larry ! Oh, Larry, I'm so happy to see you !

**LARRY**

Jesus, I was, I was never so glad to see somebody in my  
life. Are you all right ?

He starts untying her hands.

**CAROL**

Yes, I'm all right.

**LARRY**

You don't know what's going on out there. I'll never say  
that life doesn't imitate art again. I'm... I'm... Oh,  
gee...

**CAROL**

We... we gotta call the police, Larry.

**LARRY**

Yes, and... and... and... a glazier.

**CAROL**

I know. Oh, God.

**LARRY**

Quick, quick. Dial, dial, dial.

He picks up the telephone, and Carol, whose hands are now  
completely free, starts dialing.

**CAROL**

Larry. Oh, God, Larry. Oh, God. Oh, honey. Oh, God. Ow !  
Ow ! Oh, God ! Jesus !

Larry hugs and kisses her again.

**LARRY**

I'm sorry. I'm sorry. Oh, wife mine.

almost  
He takes the rope away, but he does it so nervously that he  
takes Carol's head off !

**CAROL**

Aow ! Aow !  
(talking in the phone)  
Hello ?

**LARRY**

Wife mine.

**CAROL**

Oh, God.

**NEW-YORK - STREET IN FRONT OF THE POLICE STATION - EXTERIOR**

**DAY**

Medium close shot on the top part of the door of the police station. A sign says : «4th precinct 621».

standing on  
The camera tilts down. Three uniformed policemen are  
the sidewalk near the door. Marcia and Ted come out of the  
station, and stop at the entrance.

**TED**

God, it's... it's so complicated. I can't... Can't keep track of it all.

**MARCIA**

Oh, listen. I'll give it to you one more time.  
lighter.  
Marcia takes a cigarette, and Ted lights it with his

**FLASHBACK SCENE**

**PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT**

from  
Medium shot. It's dinner time in Paul's apartment. Paul and Lilian's sister are seated around the table. Lilian comes in

**THE KITCHEN**

MARCIA (voice over)  
Mrs. House had a sister who moved to England many years ago.

Lilian gives a glass of wine to her sister.

MARCIA (voice over)  
She changed her name when she married.

Lilian gives a glass of wine to Paul.

MARCIA (voice over)  
Her husband died. She moved back to New York recently, a very, very rich widow... but a recluse.

Lilian's sister has a heart attack. Paul helps her walk away  
from the table to the sofa.

MARCIA (voice over)  
Mr. and Mrs. House knew they weren't in her will. They have her over to dinner, she accidentally keels over. I guessed right there.

Lilian's sister is lying dead on the sofa, and Lilian,  
wearing a pink night-robe, is dressing her sister in her own clothes.

MARCIA (voice over)  
She has a reasonable resemblance to her sister, so they fake it... Pretend Lillian House died. They cremate the sister.

The camera pans to Paul talking on the telephone.

MARCIA (voice over)  
Lillian checks into a fleabag joint... and for several weeks she pretends to be her sister... closing her accounts, liquidating her assets, accumulating big money.

The camera pans back to the sofa, where Lilian is still  
dressing her sister.

MARCIA (voice over)  
What she didn't realize was that her husband was two-timing her with Helen Moss, this pretty model.

**NEW-YORK - STREET IN FRONT OF THE POLICE STATION - EXTERIOR**  
**DAY**

Back to the entrance of the police station, where Ted and  
Marcia are still talking. They start walking along the street.

**MARCIA**



So, he decides not to cut her in and go off to... I don't know... With his mistress and, uh, keep all the dough. So, he kills Lillian. He cremates her, or pours molten steel all over her or something... and, uh, that's when we came along and tripped him up.

police  
Medium shot of Ted and Marcia slowly walking behind the cars parked near the station.

**TED**

He had some great alibis.

**MARCIA**

Yeah, that woman that worked for him ?

**TED**

Yeah.

**MARCIA**

Mrs. Dalton ? She covered for him. She loved him. Not that she dreamed he was a murderer.

**TED**

What do you... What do you... I want, I want to celebrate, or something. What do you wanna do ? You wanna... Wanna go see what, uh, what Larry and Carol are up to ?

**MARCIA**

I think they wanna be alone.

**TED**

Oh, yeah. Uh, okay. All right. Uh, well, you have any plans ?

**MARCIA**

You're taking me to dinner, right ?

**TED**

Yeah, right. Absolutely. Only we can't sleep together.

**MARCIA**

Why not ?

**TED**

Not... not tonight.

**MARCIA**

Why not ?

**TED**

Well, I already slept with Helen Moss once today, and I'm not young and active like I used to be.

**MARCIA**

You'll do anything to catch a murderer, won't you ?

**NEW-YORK - LARRY'S RESIDENCE STREET - EXTERIOR DAY**

is  
Larry  
Full shot of the corner of the street where Larry's building  
located. The pavement is wet from a recent rain. Carol and  
are coming around the corner of the street.

**LARRY**

What an experience.

**CAROL**

Oh, really one.

**LARRY**

I'm... I'm still vibrating.

**CAROL**

I know.

**LARRY**

Incredible.

Track  
Carol, who was walking quite rapidly, suddenly slows down.  
shot of Larry and Carol, with the camera in front of them

**CAROL**

Oh, you know, Larry, you were surprisingly brave.

**LARRY**

What do you mean surprisingly ?

**CAROL**

Yeah.

**LARRY**

You seem shocked.

**CAROL**

Well...

**LARRY**

You know, I'm a pretty good guy, you know.

**CAROL**

Well, you know... Yeah, I know, uh...

**LARRY**

Where do you wanna go for dinner tonight ? Let's not go to any restaurant where they serve cowards.

Carol laughs.

**CAROL**

I don't know.

**LARRY**

I... What are you laughing at ?

**CAROL**

You know, Larry, I love you. I love you.

**LARRY**

How could you have ever been jealous of Marcia ? Isn't that ridiculous ? Don't you know that I could only love you ?

**CAROL**

You were jealous of Ted.

**LARRY**

Ted ?

**CAROL**

Yeah.

**LARRY**

You've got to be kidding. Take away his-his-his elevator shoes and his fake suntan and his capped teeth... and what do you have ?

**CAROL**

You.

Larry laughs. They have reached their building and they enter it.

**LARRY**

Right. I love that.

**CAROL**

I...

An attendant opens the door for them. Through the glass doors, we see them cross the lobby toward the elevator.

**CREDITS**

The credits are «Woody Allen style» : in white Windsor Light

Condensed typeface letters on a black background.

**THE END**