

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 an 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
as
are standing. Sy and Marilyn are a couple about the same age
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

«Double
back
of some of the spectator's heads.

Full shot of the screen of the theater, on which the film
Indemnity» is shown. And under the screen, in the dark, the
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 ?

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

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

Carol are
suit
Full shot on the entrance of Larry's building. Larry and
coming out. They are very elegantly dressed, Larry wearing a
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
in
and a
The camera moves down to ground level to give us a better
the yard. It does look a bit neglected, with weeds growing
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
little is staring, with his arms crossed on his chest, looking a
floating bored. Paul is sitting on an armchair and eating the
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 Through the window of the lobby, we get a full shot of Paul open toward the entrance of the building. An attendant rushes to the door for him.

PAUL'S APARTMENT - LIVING-ROOM - INTERIOR DAY

the Carol is sitting at the desk. She has opened the drawer of France desk and is looking through its content. She takes an Air she ticket folder out of the drawer and looks inside it. Then 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. 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
toward
street.
sidewalk of
and we
corner of
pans to
with
Long shot of a street covered with a metal structure. We
under a commuter train bridge. The yellow cab is driving
us. The cab stops at the corner of the street with another
street.
The woman comes out of the cab, and walks away on the
the other street. The camera pans back to the first street
see Ted's car coming toward us. The camera stops at the
the street and Carol walks out of the car. She runs in the
direction of Helen, and waves Ted to join her. The camera
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 Lilian, 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.

Carols 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
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.
The lady, sitting next to Larry, just gave the couple a bad
look,
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

flame

There's nothing out there. Wait a minute. What are you doing ?
Larry lights a match, and we see his scared face lit by the
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
corridor. Beside the light of the match, there is some other

dim

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.

He puts his hand on Gladys' shoulder and start walking away
with her.

CAROL

What a shame.

PAUL

Good night.

CAROL

Good night.

The camera follows the departing couple, Gladys still
walking with the help of a cane.

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Medium shot of Larry and Carol, sitting in their bed.
They've already put on their nightclothes and they have a last talk
before 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 moves 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

wine
the
Paul and another woman, that looks like his wife, are seated around a table, having dinner. Lilian House gives a glass of

to the woman, then another one to Paul, and kisses him on

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.

She stands up and starts walking away to the toilets. Larry

and

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 donna 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 ?

is

Sy walks toward her, holding another cassette player. Carol

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

is Carol is shaking her head, not paying much attention to what 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

expected. The group seems surprised by a question they did not the 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
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
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
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
which
Medium shot of the floor of the backstage. We see the bottom
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