

SINGLE WHITE FEMALE

Screenplay by

Don Roos

Adapted from the novel

SWF Seeks Same

by

John Lutz

COLUMBIA PICTURES LOGO

BLACK SCREEN

On a black screen, the words (without capital letters in front of the words) :

columbia pictures
presents

and then :

a film by
barbet schroeder

BATHROOM - INTERIOR

We don't know if it's day or night. We see a little girl, aged around eight, putting lipstick on her lips. She is wearing earrings and a ring on the middle finger of her right hand. She moves forward and we see another girl about the same age. The first girl puts lipstick on the lips of the second girl. Both girls are smiling.

More credits, still without capital letters.

The camera moves back and we get a better view of the second girl. The two girls appear to be twins. The first girl takes a powder puff and puts powder on the second girl's cheeks.

The two girls look at themselves in the mirror. The camera gives the impression to be located behind the mirror.

The first girl gives a kiss on the cheek of the second girl.

FADE OUT TO BLACK SCREEN

The title of the film appears on the black screen.

The camera moves and we see, appearing on the right-hand side of the screen :

BUILDING - EXTERIOR NIGHT

This building is actually Allison's building, but we don't know it yet.

Credits resume on the screen.

The camera keeps on moving and we see several lit windows. The building itself is a nice building with carvings on the walls.

The camera moves backward, giving us a full view of the building.

As the camera comes back forward, we hear two voices speaking, one male, one female. They are the voices of Allison «Allie» Jones and her fiancé Sam Rawson.

SAM (voice over)
So how many kids do we want ?

ALLISON (voice over)
I dunno. What's the statistical norm ?

SAM (voice over)
You and your statistics.

Allison laughs

SAM (voice over)
One point two.

ALLISON (voice over)
Okay, then I want two point two.

Fade to :

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Sam and Allison are lying on the bed, partly dressed. Sam is holding Allison next to him. They are both about thirty years old. Allison has short red hair, and Sam has brown wavy hair.

Behind the front of the bed we see the wrought iron of the balcony. The light is very dim in the room, lit only by the street lights and a couple of candles. We hear Allison finishing her last

voice over sentence.

ALLISON

And I want them to look like you.

SAM

Poor kids.

End of credits.

SAM

So, if I got to be able to drag you away from computer tomorrow, I'll buy you that ring.

ALLISON

Sure. So, is this gonna be a real wedding ?

She moves a bit away from him, and takes a piece of grapes in a plate lying on the floor.

SAM

As opposed to a fake one ?

ALLISON

You know what I mean, Sam. You've already been through the big ceremony with too hundred people.

SAM

That was the fake one. This is the real one. You can have any kind of wedding you want. Underwater. In and out of a steam room in the wild. Horseback.

Allison goes back into Sam's arms.

ALLISON

Naked skydiving ?

SAM

Naked skydiving !

ALLISON

It's OK. It's going to have to be a small one, you know. I've not been in New York long enough to know very many people.

SAM

Except me.

ALLISON

Oh, you're invited.

They laugh.

ALLISON

And my friend Graham upstairs.

SAM

It won't be long before you know half the people in New York. People like you, you know... but I found you first.

ALLISON

You're the only friend I need. You're the best thing that ever happened to me.

They start kissing very tenderly.

Fade to two seconds of black screen. And then we see Sam and Allison asleep in the bed. They are naked but covered with the sheet.

The phone rings. Allison wakes up and picks up the phone handset.

ALLISON

Hello ?... Hold on a second.

She bends down to take the telephone set.

ALLISON

Sam, it's your ex-wife.

She gives the receiver to Sam. Still half-asleep, Sam takes the phone.

SAM

What ?

ALLISON

It's Lisa.

Sam puts the receiver to his ear. We hear vaguely Lisa's voice, but not precisely enough to understand the words.

SAM

Yeah ?... No... Because... I'm hanging up now.

He puts the handset back on the telephone set, which Allison had put on the bed.

SAM

I'm sorry. She shouldn't call here.

ALLISON

It's where you live. She's entitled.

The phone rings again. Allison moves up to pick up the phone.

SAM

Don't... don't answer it.

The phone keeps on ringing. Then the answering machine starts with «Hi, it's Allison Jones...» but the rest of the message is covered by Sam and Allison's conversation.

SAM

Why does she do this ?

ALLISON

Talk to her now. You're already up. I'll get that.
We hear the beep at the end of Allison's message.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Allison is walking naked in the hall.

LISA'S VOICE ON THE ANSWERING MACHINE

Hello, Sam. Oh, damn... Would you pick up the phone, please ? Hello ?... Please, don't do this to me.

SAM (voice over)
Lisa...

LISA'S VOICE ON THE ANSWERING MACHINE

Sam, I've been sitting here since you left this afternoon...

Allison is standing up in the dark, not moving. We hear Sam's voice, partly from the bedroom, and partly from the answering machine, which gives the voice a sort of echo effect.

SAM (voice over)
Yeah... Lisa... Can we talk about this tomorrow ?

LISA'S VOICE ON THE ANSWERING MACHINE

You can't come over here and sleep with me, and then...

Close-up on Allison's face in the dark. She looks very shocked by what she hears.

SAM (voice over and yelling)
Allie, Allie, I don't know how you shut that thing off.

LISA'S VOICE ON THE ANSWERING MACHINE

You said you were going to call.

Allison shuts the machine off.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Close-up on Sam's face. He picks up the phone and puts the handset

to his ear. We hear Lisa's voice saying : «Hello, Sam»

SAM

Huh-huh...

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Allison grabs a night-robe and presses it on her naked body.

SAM (voice over)

Okay ... goodbye.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Sam is seated on the bed. He puts the phone back on the set.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

ALLISON

I take it back. She's not entitled.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Close-up on the ancient-looking ventilation system in the bedroom. The air vent is protected by a very decorative wrought iron grill, as can be found in old New-York buildings.

SAM (voice over)

I didn't go over there intending to sleep with her, Allie.
I swear to God.

ALLISON (voice over)

Oh, well, I fell a lot better knowing you can talk now.

GRAHAM'S APARTMENT - GRAHAM'S BEDROOM - INTERIOR NIGHT

Close-up on the same air vent in Graham's apartment. We can hear the conversation going on in Allison's bedroom, with a slight echo effect in the sound, which makes some words incomprehensible, but still well enough to get the general idea of the conversation.

SAM (voice over from the air vent)

She's very depressed, OK ? It's the anniversary of our divorce. She heard we were getting married. She has been drinking.

Slowly the camera moves from the air vent to Graham's bed.

Graham Knox is about thirty years old, and we shall learn later that he is gay. He is lying in his bed, perhaps naked, but we see only his chest, the rest of his body being covered by the sheets. He was apparently awoken by the voices in the ventilation system and is half-raised on his elbow and listening to the conversation.

ALLISON (voice over from the air vent)
I don't want to hear this !

SAM (voice over from the air vent)
I feel bad for her. I'm moving on feeling guilty. It won't happen again.

ALLISON (voice over from the air vent)
(a few words incomprehensible)
I am supposed to trust you now ?

Graham is listening with a worried look on his face.

Fade out to two second of black screen, during which we keep on hearing the conversation through the ventilation system, but without understanding the words. And then :

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR NIGHT

Allison rings the bell of Graham's apartment. It says 1203 on the door.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

A corridor with a lot of books on shelves going all the way up to the ceiling. Graham walks along the corridor, zipping his pants. He is bare-chested.

GRAHAM
It's 4 a.m. !

ALLISON (voice over through the door)
It's me, Graham.

Graham opens the door. Allison is just wearing a night-robe, and her face is full of tears.

GRAHAM
Allie ?

ALLISON
I'm sorry... Sam left. I told him to. And... And I can't be alone tonight... so I came up here.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR NIGHT

Graham takes Allison by the hand and brings her inside his apartment.

ALLISON
Thanks.

Graham closes the door behind Allison.

GRAHAM'S APARTMENT - SPARE BEDROOM - INTERIOR DAY

A nice room with pictures on the wall. Allison is sleeping in a large bed. Through the shutter-less window, we can see the other buildings.

Graham, dressed in a black T-shirt and kaki short pants, enters the room and sits on the bed. He takes Allison's leg through the bedcover. Allison stands up with a start.

GRAHAM

Allie, I let you sleep.

ALLISON

What time is it ?

GRAHAM

About ten.

ALLISON

Oh, my God

Allison jumps from the bed in a hurry.

ALLISON

I've got a meeting. It's really important.

Graham, still seated on the bed, watches her leave the room.

NEW YORK - A BUSY STREET - EXTERIOR DAY

Allison walks quite rapidly on the sidewalk. She comes to a shop and looks through the window. She combs her hair with her hand.

A RESTAURANT - INTERIOR DAY

A nice restaurant in New-York. Paintings on the walls. Soft music. A waitress is talking on the phone. Allison enters the restaurant and crosses the room to a table, where a man, who was sitting alone, stands up when she comes to him. The man is Mitchell Myerson, Allison's appointment.

ALLISON

Hi !

MITCHELL

Hi !

ALLISON

I'm sorry, I'm a little late.

They shake hands.

MITCHELL

No, no, it's worth the wait.

ALLISON

Thank you.

They sit down. The man takes his glass.

ALLISON

So...

A little later. They have finished their meal. Allison has put her laptop computer on the table and is typing on the keyboard. On the screen of the computer, we see models of woman's dresses changing color and appearance each time Allison presses a key.

ALLISON

You can redefine your product on-screen without going to an expensive designing concept. This is Allison Jones' software, and it's a marketing tool no one else has.

MITCHELL

Who do I get to run it ?

ALLISON

I stay to be the person to speak. That's included in the quote.

MITCHELL

Ah !... The quote... That's the one thing I haven't seen.

ALLISON

Best for last.

She gives him a printed paper.

ALLISON

I think you'll find that's reasonable... as a ballpark.

MITCHELL

Here's where I was thinking of playing.

He takes a pen out of his pocket and start writing on the document Allison gave him. Then he hands back the document to her. She reads it and seems surprised.

MITCHELL

It makes sense for you. You see, after our last meeting, I made some phone calls... to your former partner, for one.

ALLISON

No, I wouldn't rely much on what she says. It was not a friendly split. And I did all the work. And... she took all the credit and she didn't like me telling her so.

MITCHELL

Well, I was more interested in the settlement you made. You walked off with the hardware and a rent-controlled apartment. Which means your overhead is minimal, as is your client list. I could improve that if you're as good as you say you are.

He points to what he wrote on the document Allison is still holding.

MITCHELL

But that is the only way to prove it.

ALLISON

Well, I could go for something...

The waiter puts the bill in a small tray on the table.

MITCHELL

No, no, please, don't embarrass yourself. That's my final offer. Now, of course, if you would like to think about it...

Allison takes the bill from the tray, and tears the tab off the bill.

ALLISON

I'll get this. You'll see it on my first expense report.

MITCHELL

I look forward to it.

They shake hands.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

The front door opens and Allison gets in and closes the door. She drops her keys and her handbag on a shelf near the door. She goes to the answering machine, and presses a key.

THE ANSWERING MACHINE

No messages.

The machine beeps.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

Allison starts tearing the sheets off the bed. Her movements are very nervous. And, eventually, she drops on the sheet-less

mattress and starts crying.

ALLISON'S BUILDING - LAUNDRY ROOM - INTERIOR DAY

We hear the first words of Graham's sentence on the previous image of Allison crying on her bed.

Allison and Graham are working on their respective laundry on a table. We see washing machines working in the background.

GRAHAM

What is this ? A song cue ? «You're Nobody Till Somebody Loves You.»

ALLISON

It's just living alone, you know. I thought about buying those books like «Cooking for One». It's just too depressing.

GRAHAM

There are worse things than being on your own, you know.

ALLISON

Maybe it's all a sign I should go home.

GRAHAM

Come on ! You came here for a reason. Sam has nothing to do with that. No guy does. You think I'd let some guy interfere with my acting career ? Assuming I had a career... or a guy to interfere with it.

ALLISON

You'll find someone again.

GRAHAM

Maybe I will. Why not ? But the point is, if I don't... I don't.

ALLISON

I know that. I can do it on my own.

GRAHAM

Absolutely.

ALLISON

I'll just get a room-mate.

GRAHAM

You could always call him, Allie.

ALLISON

Not if I have a room-mate.

COMPUTER SCREEN

An Apple Computer Screen (certainly Mac OS 7 or even Mac OS 6, since the film was made in 1991/1992). The window is titled «Comlink Fax TM». On the window itself we can read :

ATZ
OK
ENTER YOUR AD NOW
SWF SEEKS FEMALE TO SHARE APARTMENT IN W70S
NON-SMOKER PROFESSIONAL PREFERRED

When we first see the computer screen, only «SWF SEEKS FEMALE TO SH» is written. We hear the clicks of the computer keys as the rest of the ad is written. The computer screen fades into a newspaper clip after «PROFESSIONAL PREF» is written.

NEWSPAPER CLIP

We see a newspaper clip, where Allison's ad has been highlighted with a felt-pen red rectangle. It says :

SWF seeks female to share
apartment in west 70s. Non-smoker
professional preferred. 555-9814

Around this ad are other ads, all about apartment renting or sharing.

ALLISON (voice over)
The managers couldn't really know you want to live there.

ALLISON'S OFFICE - INTERIOR DAY

The previous voice over sentence ends on a close-up of the folded newspaper with a red felt-pen lying on the newspaper.

The camera moves up from the desk, on which the newspaper is lying, to Allison's face, who is speaking over the telephone. Around her, we see other desks with people working.

ALLISON
Oh, yes, that's a promise. Rent-stabilized, so you couldn't come on the lease.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

A young butch woman, wearing a leather jacket and a black and white bandana around her head, bangs her fist on the walls of the kitchen. She enters the kitchen, where Allison is sitting at a table. Behind Allison, a nice white stove. The butch girl is

carrying a motorcycle helmet in her left hand. In the credits, the butch girl is called «Mannish Applicant»

THE BUTCH GIRL

Nice... you could really open 'em up. I can't wait to get in here. Are you proper with tools ?

ALLISON'S APARTMENT - SPARE BEDROOM - INTERIOR DAY

A young very pretty woman, dressed in a short brown dress, moves around the room and then looks at Allison with a seducing eye. Allison, who is holding some papers in her hand, looks at the departing applicant with an amused eye.

Later in the same room. Another applicant is walking around the room. She's wearing large glasses, and never stops talking. While she is walking, we hear a camera clicking and we see a camera flashlight across the room.

TALKATIVE APPLICANT

I'm an incest survivor, you know. I haven't remembered the instance yet, but I know it's there somewhere. I just have the sense that I survived something. All my therapists think so.

She goes out the room in the hall. Allison is shaking her head behind her back.

TALKATIVE APPLICANT

Oh God, a kitchen ! I hate kitchens, cooking, cleaning, anything feminine. I mean, it's probably my mother's fault.

While the applicant is going into another room, Allison is writing something on a pad she is holding in her left hand. Underneath the pad is a Polaroid camera, certainly the one we saw the flashlight coming from.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

A nice clear room, with a comfortable vintage-looking couch.

A young woman is standing in the middle of the room, wearing a white blouse and brown large pants, looking very discreet... too perfect !

PERFECT APPLICANT

I think this could work. And if you feel the same, please give me a call.

Allison takes her picture with her Polaroid camera.

Later. Close-up on the pile of application forms. On the top of the pile, the one concerning the woman we just saw, with her picture stapled in the left top corner of the form.

Allison is sitting on the couch, looking through the files. She has the file of the last woman in her hand. She stands up and walks to the kitchen.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Allison picks up the phone and dials the number of the last applicant, whose form is still in her hand. Then she sees Sam's picture on the fridge door. She puts the form on the top of the fridge.

Close-up of Sam's picture.

Allison takes the picture off the fridge door and starts dialing again.

SAM'S VOICE ON THE PHONE

Hello, Sam Rawson. Hello ?

Allison puts the phone back on its hook on the wall. She sits down on the floor crying, and still holding Sam's picture. She crumples the picture into a small tight ball.

We see a pair of foot underneath a long light-grey dress walking in the hall. Allison is still crying.

The woman knocks on the kitchen wall. Allison stands up with a start.

ALLISON

Oh !... Hi !

We get a full view of the unknown visitor. It's Hedra Carlson. She is wearing a black hat on her long light brown hair. She is carrying a large bag held by a strap across her chest. She looks very sweet and nice.

HEDRA

Hi !... The front door was kind of open. Are you Allison Jones ?

ALLISON

Yes... I'm Allie.

HEDRA

Oh, I'm Hedra Carlson. We spoke on the phone this morning.

She looks at Allison's face, where we still can see she's been crying.

HEDRA

Are you sure you're okay ?

ALLISON

You know what ? I'm not. Would it be all right if you came back tomorrow ?

Hedra starts taking her arm, and then moves away inside the kitchen.

HEDRA

Why don't you just... sit down.

ALLISON

No, I'm fine.

HEDRA

I'll make you some tea.

ALLISON

I just... I don't think I had lunch, that's all.

Hedra tries to get some water at the sink, but just gets a strange noise.

ALLISON

It's only this one. The one in the bathroom works. Here...

She comes to the sink, and takes a wrench lying by the sink.

ALLISON

I use a wrench.

She squeezes the water faucet with the wrench. Hedra puts her bag on the floor. Allison keeps on trying to open the faucet with her wrench, but the faucet breaks off and showers both girls.

Hedra bends down to shut the main water tap under the sink.

The girls are both all wet.

ALLISON

Oh ! Wow !... Wow !... I'm so sorry.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Close-up on Hedra's dress and Allison's jacket drying on hangers near the open window.

HEDRA (voice over)

If you need a reference, you can call them at Rizzoli.

Hedra gives some papers to Allison, seated on the sofa. Hedra is wearing a red T-shirt and black pants, certainly borrowed from Allison.

ALLISON

Oh, yes...

Allison looks at the papers.

ALLISON

Hedra... that's unusual.

HEDRA

I got terrible nicknames growing up, which I'm not telling you.

ALLISON

Not Hedy ? Like Hedy Lamarr ? That's exotic.

HEDRA

Well, I wasn't that exotic in grade school... as opposed to now, right ?

While Allison is reading the documents Hedra gave her, Hedra feels the clothes hanging by the window.

HEDRA

They're dry.

She picks them up, gets them off the hangers, and gives her jacket to Allison

HEDRA

Here.

ALLISON

Thanks.

Sam's crumpled picture falls on the floor from a fold in the jacket. Hedra picks it up

ALLISON

Oh ! You can just toss that. I was just cleaning up. He's the reason why I'm looking for a new room-mate.

HEDRA

Oh !...

She sits down on the sofa next to Allison.

HEDRA

Do you know if there is a chance that you guys patch things up ? As... I do not want to move in and catch you being bound again, and then have things change. It would just be awkward.

ALLISON

Well, nothing going to change it, except for... maybe that my faucets will work. When can you move in ?

HEDRA

No, really ?

She looks very moved by what Allison just said. She takes Allison's hand.

ALLISON

Congratulations.

HEDRA

Thank you.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

Allison and Hedra are walking along a corridor in the basement. Allison is wearing a black sleeveless T-shirt and beige pants. Hedra is wearing a red dress with white small dots. Allison is carrying two suitcases and Hedra a very large box. They all must be empty, the way the girls are carrying them.

ALLISON

I've got one friend. Graham. He lives just upstairs...

HEDRA

A friend ?

ALLISON

Oh, not like that : he's gay. So, anyway, it's not a real friendly building, but, at least, there's no problem with privacy. 'Cause, I mean, you just close your door...

HEDRA

Yeah.

ALLISON

No problem.

HEDRA

I'll leave you alone, you know... I mean, whatever's good for you.

They've come to a row of stocking rooms, all protected by partition and doors covered with chicken wire. They look like cages, and that's exactly what the tenants call them. The two girls drop their parcels on the floor. Allison takes a key out of her pocket to open the padlock of her own private «cage».

ALLISON

Anyway.

HEDRA

Wow !

Hedra crosses the corridor. On the opposite side from the row of «cages», a door that says : «Incinerator Room» and stuck on it, a sign that says «Use prohibited by law».

By this door, a pile of junks, probably left by a tenant. Hedra picks up an old rusty metal lamp.

HEDRA

Hey, look, Allie, this could be good, huh.

A few moments later. Allison has resumed her tour of the basement, walking along the corridors. Hedra is carrying the metal lamp she found. They pass by the Laundry Room, where we've seen Allison earlier chatting with Graham. Inside, a lady is working with her laundry on a table.

ALLISON

Laundry room.

Another corridor.

ALLISON

I don't go in there at night. It's a bit creepy. It's okay in the day, but, still, lock yourself in.

Hedra looks at a key she is holding.

HEDRA

This one ?

ALLISON

No, that's mail key.

They've come to the elevator. An old machinery, enclosed in a chicken wire cage, is working with a loud noise. Allison presses the switch of the elevator

HEDRA

This is creepy.

ALLISON

Oh, it's not bad, it's just kind of old.

The elevator door slides into the wall, and the two girls get in the cabin. Allison wants to close the inner door of the cabin, but it does not want to slide back into closed position.

ALLISON

Sometimes this gets stuck and you have to use this screwdriver.

She takes a screwdriver hanging on a chain in the cabin. With it, she works on the door lock, and succeeds in moving it.

While she rolls the inner telescopic door shut, she discovers that another tenant has come into the cabin behind their back. He doesn't look very friendly, with his bow-tie and his small mustache. He is holding a newspaper.

ALLISON

Excuse me.

When the inner door is completely shut, the outer door slides automatically into shut position.

ALLISON'S BUILDING - ELEVATOR CABIN - INTERIOR DAY

The elevator is moving up.

THE TENANT

Which floor ?

ALLISON

Eleven

The tenant presses a button on the switchboard by the door.

HEDRA

Fourteen, please.

The tenant presses another button. Hedra plays with her keys and smiles to Allison.

ALLISON'S APARTMENT - SPARE BEDROOM - INTERIOR DAY

Allison and Hedra move a table out of the room. The table is covered with various objects, and has apparently been used as a desk. When they try to squeeze the table through the door, they upset everything that is on the table down on the floor. They scream and laugh.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Allison turns the water faucet on, and it seems to be working perfectly.

ALLISON

Okay.

Hedra is kneeling by the sink, looking at the cupboard underneath

the sink. She stands up with an oval metal dish.

HEDRA

Look what I found.

ALLISON'S APARTMENT - SPARE BEDROOM - INTERIOR DAY

Hedra is kneeling on the floor, cleaning the dish she has found in the kitchen. It shines so well that she can look at herself in it as if it was a mirror.

Close up on the dish. Beside Hedra's face, we see Allison's face coming to join her.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Hedra, just wearing her underwear, is talking on the phone.

HEDRA

I'm not sure. Hold on, I'll check.

Sitting on the floor, Allison is painting the old lamp Hedra has found in the basement. An electric fan is working next to her. Hedra puts the dress she is holding on the receiver, and whispers.

HEDRA

Allie, it's Sam.

Allison shakes her head «No».

NEW YORK - A STREET - EXTERIOR DAY

Nice weather. Busy street, with shops and people. Allison and Hedra are walking, eating ice cream cones. Allison is very elegantly dressed. Hedra is more simply dressed and is still wearing her old black hat.

HEDRA

Where do you guys learn to dress like that ? I mean, it's just so New York.

ALLISON

I think you look very comfortable.

HEDRA

Yeah, I never know what looks good.

NEW YORK - A CLOTHES SHOP - INTERIOR DAY

Hedra comes out of a dressing room, wearing a very elegant red jacket.

ALLISON

Oh !... I think that looks nice

HEDRA

Yes ?

ALLISON

But I found this.

She gives her a red dress on a hanger, which she was holding out of our view.

HEDRA

Oh !

ALLISON

I think you'd look great with that.

HEDRA

Okay

Hedra takes the dress and looks at it.

NEW YORK - A SHOE SHOP - INTERIOR DAY

We see only Allison's feet and legs. She is sitting on a chair trying on some high-heel shoes. We see Hedra's feet coming toward her. She is also wearing high-heel shoes.

HEDRA

Hey ! What do you think ?

ALLISON

I think you should take them.

Allison takes off the shoes she was trying on.

HEDRA

Oh God, you like them ?

We now see both girls' faces. Hedra is taking off the shoes she was wearing.

ALLISON

Well, I think they go great with that dress.

HEDRA

You take them

She gives her shoes to Allison.

ALLISON

Well...

HEDRA

I'll just borrow them when I want to.

ALLISON'S BUILDING - EXTERIOR NIGHT

A full view of Allison's building in the New-York night. Actually, it's not full night yet, because there is still some dark blue light in the sky.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

The room is all dark, lit only by the street light coming from the window. Allison walks into the room with a lampshade in her hand. She puts the lampshade on the lamp by the bed. Then she switches the lamp on. Apparently it is the lamp Hedra found in the basement, cleaned and painted.

Allison looks at the books on the night-table.

She then moves across the room, puts her handbag on the bed, and takes a medicine bottle from a small table. She puts it back and takes a perfume bottle. She takes the plug off and sniffs the bottle. With the plug, she puts a bit of perfume on her neck. She puts the plug back on the bottle and the bottle back on the table. She then takes a pair of earring from the table. She holds them on her ears and looks at the effect in a mirror.

In the mirror, we see Hedra entering the room behind Allison. Allison turns quickly around. Hedra is wearing a light night-robe and her hair is wet

ALLISON

God! I didn't know you were home. I was...

Lying on the bed, there are a shoebox with a rubber band around it, a key on a keyring, and a piece of paper. Apparently, Allison has not noticed them. Quickly, Hedra throw the bath-towel, she is holding, on those items, for Allison not to notice them.

ALLISON

I was... I was... God, I'm sorry. You haven't even been here two weeks and I'm already in your room.

(ironically)

I was just about to go through your drawers !

Hedra laughs. Allison puts the earrings, she was still holding, back on the table.

HEDRA

That smells nice on you.

ALLISON

Oh, I hope you don't mind. I just... I always wanted to try that.

HEDRA

Oh God, no. anything you want... you want.

She takes her night-robe off. Allison seems embarrassed to see her naked. She turns her eyes away from her.

HEDRA

Go ahead. Share and share alike.

ALLISON

Well... I don't really know about that. I'm an only child. Do you have... a big family ?

Hedra puts her nightdress on.

HEDRA

Hu-uh... There's just me.

She sits on her bed.

HEDRA

I am... Well, I was supposed to be a twin, but she was stillborn.

ALLISON

Oh, that's so sad.

HEDRA

I grew up like a part of me was missing.

She turns around sees the new lampshade.

HEDRA

Allie ! God !

She stands up to have a better look at the lampshade.

HEDRA

It's beautiful. Thank you. What do I owe you ?

She walks toward the little table.

ALLISON

Oh... nothing. It's just a little housewarming. It's like that.

Hedra picks up the earrings from the table, and gives them to Allison

ALLISON

Oh no no...

HEDRA

Shhh !...

She puts the earrings on Allison's ears.

HEDRA

They look beautiful on you.

ALLISON

But I can't take these.

HEDRA

It's housewarming.

Allison looks at herself in the mirror.

ALLISON

Thanks, they're great.

The phone rings.

ALLISON

Excuse me.

She goes out of the room. While going out, she bumps into Hedra.

HEDRA

Oops !

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Allison picks up the phone.

ALLISON

Hello ?...

It's Sam. We only hear a few words of what he says.

SAM (voice over on the phone)

... Talk to me...

ALLISON

No, Sam.

SAM (voice over on the phone)

Why not ?... Why not ?...

ALLISON

No, it's not a good time.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

Hedra takes the shoebox from her bed, goes to a closet inserted in the wall of the bedroom, and puts the shoebox on the top shelf of the closet.

ALLISON (voice over from the corridor)
I'm not ready to see you. You're just going on something
that's over.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Allison is still on the phone.

ALLISON

No, there's nothing to talk about anyway. Sam, there's
somebody here right now...

We see Hedra's face peeking through the door of her bedroom.

ALLISON

All right ?... Okay... Bye.

She puts the phone down. Hedra is still peeking behind her bedroom
door.

HEDRA

Why don't we order some Chinese ?

Allison remains two seconds motionless with her hand on the
telephone, and then smiles and shakes her head «Yes».

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Through the open door of the bathroom, we see Hedra kneeling by
the bathtub, and apparently washing something in the bathtub.

The phone rings. Hedra rushes out of the bathroom. She is wearing
a orange T-shirt, a very large red boxer-short and white slippers.

ANSWERING MACHINE

Hi, this is Allison Jones. Please leave a message. Thank
you.

A beep.

While listening to the machine, Hedra picks up a box on the
telephone table, takes a sweet out of the box, eats it, and puts
the box back on the table

SAM'S VOICE ON THE ANSWERING MACHINE

Allie, are you there ?... Allie, pick up. Allie, listen.
Please, please call me back. This is torture for me. I
know

you need me as much as I need you. I love you. I'll do
anything for you for us to get back together, just call me.

A click, meaning the end of the call. Hedra presses a button on

the answering machine, to erase Sam's message.

We hear some yapping coming from the bathroom. Hedra turns her head toward the bathroom.

HEDRA

Buddy !

ALLISON'S APARTMENT - BATHROOM - INTERIOR DAY

Close-up shot of Hedra, kneeling by the bathtub and holding a big puppy in her arms. She is rinsing it with mugs of water taken from the bath.

HEDRA

Oh, yes, you're a good clean boy. You're going to cheer her up, are you ? Hmm ? You're going to cheer her up. So she'll let you stay.

While rinsing the puppy, she hugs and kisses it.

She hears the front door opening and turns her head around. She says «Shhh !» to the puppy, and whispers some other incomprehensible words to it, then puts it back in the bathtub.

Close-up of a paper lying near the sink over Hedra's key-ring. The paper is a bill from a shop called «Pet Express», in New-York. It was paid in cash, and the date is 8/16. It reads :

YELLOW LAB PUPPY

MALE, 6 WEEKS OLD, \$ 350,-

TAX \$ 29,75

\$ 379,75

Hedra's hand crumples the bill and puts it in the waste-basket underneath the other items already in the basket.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison enters the apartment. She is wearing a silver-colored raincoat.

ALLISON

Yoo-hoo !

She closes the front door. Through the open bathroom door, we see Hedra going from the waste-basket to the bathtub. She takes a towel and wraps it around the puppy, still in the tub.

Allison puts her keys on the shelf by the door, puts her handbag on the floor, and presses a button on the answering machine. A beep and then :

ANSWERING MACHINE

No messages.

Behind Allison, we see Hedra coming out the bathroom carrying the puppy wrapped in the towel.

Allison turns around, sees Hedra with the puppy and stops in her tracks. She doesn't seem very happy, almost angry in fact.

HEDRA

I know I shouldn't have, but they were just giving him away... in the market. But they said I could bring him back to-morrow.

ALLISON

Well, I hope they meant it.

Hedra sits down on the floor.

HEDRA

Well... his name's Buddy. I had a dog named Buddy when I was little.

She gives a kiss to the puppy. She then looks up at Allison's face, which doesn't seem very friendly.

HEDRA

Tomorrow, okay. I promise.

Allison walks away taking off her raincoat.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

We hear the puppy yapping. Hedra is sitting on her bed in the dark. She stands up and peeks through the ajar opening of the door.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Close-up at Hedra's peeking through the ajar opening of the door. The puppy is still yapping. The door of Allison's bedroom opens and Allison comes out. She is wearing a light pink nightdress.

She slowly opens the kitchen door, bends down and picks up the puppy.

ALLISON

Oh ! Come on.

ALLISON'S APARTMENT - KITCHEN - INTERIOR NIGHT

Reverse angle shot of Allison picking up the puppy. She then goes away, presumably to her bedroom, with the puppy in her arms.

ALLISON

Okay. Come on. Shhh !

Through the open kitchen door, we see, across the corridor, Hedra's bedroom door closing itself.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Hedra, wearing pajama-looking pants and a sleeveless loose shirt, comes in the room, carrying a tray. There is a mug on the tray, in which Hedra is pouring honey from a plastic bottle. She comes to a table, where Allison is working on two computers. The puppy is sitting on Allison's laps.

Hedra stirs the mug with a teaspoon, and puts the tray on the table.

HEDRA

You're working so hard.

Close-up on the screens of the computers. They show women dresses designs.

ALLISON (voice over)

Myerson better refers some clients to me.

HEDRA (voice over)

He will, you're the best.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Hedra and Allison are lying on Allison's bed, with the puppy between them. Hedra is wearing a pink T-shirt and red short pants. The TV is on and we hear its sound faintly, without really understanding the words.

ALLISON

God, Hedy, thanks. I never would've got it done without you.

Hedra is playing with a portable battery-powered fan. She puts it down to play with the puppy.

HEDRA

I love helping.

She tries to move the puppy, who wants to move the other way.

HEDRA

Wait... Wait...

Allison takes her Polaroid camera to take a shot of the three of them.

HEDRA

Oh yeah ! Family portrait.

ALLISON

Ready ?

HEDRA

Yeah.

Allison takes the snapshot.

Later in the night. There is a black and white movie on the TV.

THE WOMAN IN THE FILM ON TV

I lived a few weeks while you loved me. Goodbye, David.

The camera moves away from the TV, and we see Allison and Hedra asleep on Allison's bed, with the puppy between them. Hedra moves slightly in her sleep.

NEW-YORK - A STREET - EXTERIOR DAY

Allison and Graham are walking on the sidewalk of the street, Graham pushing his bicycle. He has a canvas bag strapped over his shoulder.

Graham's first sentence is actually heard in voice over the previous sequence.

GRAHAM

Ready to kill her yet ?

ALLISON

Who, Hedy ?

GRAHAM

Hm-mm !

ALLISON

No, no, it's a lot of fun having a girlfriend again.

GRAHAM

I can tell. I was worried for a while that you were so down. You were starting to look like a Kennedy wife.

ALLISON'S BUILDING - MAIN LOBBY - INTERIOR DAY

They enter the lobby. We can see that Allison is carrying some

shopping bags. A lady is going out with a dog on a leash.

ALLISON

You were great, Graham. I just had to spend some time with her. She needed a lot of help moving in. Plus, I've been working like crazy. I promised I'm not avoiding you.

They enter the elevator. Two ladies are coming out. Allison has to use the screwdriver to close the inner door of the cabin.

GRAHAM

Oh, I've got you cornered now. I've been meaning to come down and see you. I was on my way to ask you something.

ALLISON'S BUILDING - ELEVATOR CABIN - INTERIOR DAY

The cabin is moving up.

GRAHAM

Will you cat sit again ? I have to go to Boston this weekend for my cousin's wedding.

ALLISON

Fine. Sure, I'll watch Carmen.

He takes a keyring out of his pocket.

GRAHAM

Hey, I've made you a set. You know which one to try. And ignore the litter box this time, I do.

She laughs.

ALLISON

It's so cruel. We'll be fine.

GRAHAM

You know, I think I saw her the other day, your room-mate. You were leaving the building. Then I thought it was you. Your backpack. This jacket. I chased her down. But it was someone else. Someone very nervous.

ALLISON

Oh !... That's Hedy. I really freaked her out about people knowing she's living in the building. I would've had you down to meet her... but she's shy.

The elevator stops.

ALLISON

Well.

The outer door opens. Allison bends down to pick up her shopping

bags. She opens the inner door and takes the keys Graham is giving her.

ALLISON

Friday ?

GRAHAM

That'll be great. I'll make dinner when I get back.

Allison closes the inner door.

ALLISON'S BUILDING - LANDING HALL OUTSIDE ALLISON'S APARTMENT - INTERIOR DAY

Reverse angle shot of Allison closing the elevator inner door. The outer door closes automatically. Allison walks along the hall toward her apartment.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

The front door opens. Allison bends down to pick up her shopping bags and enters the apartment. The front door closes behind her. She drops her keys on the little shelf by the door. She sees Hedra in the doorway of the living room. Her hair is in a bun.

ALLISON

Hey, I thought you'd be at work.

HEDRA

No.

ALLISON

Don't tell me we have the same belt.

Hedra looks down at her belt. She seems embarrassed by something.

HEDRA

Well... Yeah ... Sorry... Listen, I have to talk to you.

ALLISON

You have to see these. Look, cookies for dogs.

HEDRA

Oh, they're great.

ALLISON

I had to get them. They're so great.

HEDRA

Can I just talk to you for a second...

ALLISON

Buddy !

Sam enters from the living room with the puppy in his arms.

HEDRA

I tried to let you know.

Sam puts the puppy on the floor.

ALLISON

What are you doing here ? Hedy !

SAM

But no, don't blame Hedy. It's not her fault, okay.

Hedra goes out of the hall into the living room.

SAM

I kind of forced my way in here. I had to see you.
Hedra comes back in the hall.

HEDRA

I've got to get out of here now. Unless you need me...

She looks back and forth to Allison and Sam, and gets just a «No» head-shake as an answer from Allison.

HEDRA

Okay.

Hedra goes out of the apartment and closes the door behind her.

ALLISON

Why can't you just leave me alone ?

Allison takes her shopping bags and goes into the kitchen.

SAM

You've got to talk to me, baby. You just can't pretend I don't exist.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Allison puts her bags down on a table.

ALLISON

Easier that way, Okay ? Is that so hard to try to make it easier on me ?

SAM

But people screw up. People do something wrong. And I was wrong, I admit it. And you just... You cut me off. You don't take my calls. You don't answer my letters.

ALLISON

Wait a minute. You lied to me ! If she hadn't called, would I have found out ? I think that's really scary, okay ? Please, if you want to be nice, just stay away.

SAM

Okay. You know, I know that there is something that you just can put back together. I was hoping that this wasn't one of them.

ALLISON

Well, I guess it is. And... I didn't get any letter. So, I wasn't trying to punish you by not answering it. I just didn't get it.

SAM

Well, I sent it with the keys.

ALLISON

Well, I didn't get those, either. What did it say ?

SAM

Forget the letter. I love you. I can't exist without you. I have no excuse for what I did, Allie. You have to give me a second chance.

She goes into his arms. He hugs her. She start crying.

ALLISON

You really hurt me, Sam.

SAM

Shhh !

ALLISON'S BUILDING - EXTERIOR DAY

Close-up on Allison's kitchen window. We see Allison and Sam hugging each other.

ALLISON'S BUILDING - LANDING HALL OUTSIDE ALLISON'S APARTMENT - INTERIOR DAY

Hedra is standing by the window, with a knee on the heater. She seems very pensive.

An old lady comes out of the elevator, and looks at Hedra. Hedra turns her head toward the lady. She picks up her bag, which was sitting on the heater beside her, and moves away from the window. She goes to the elevator and presses the call button.

A STREET IN NEW-YORK - EXTERIOR DAY

We are across the street from the Rizzoli bookshop, the shop where

Hedra is working.

RIZZOLI BOOKSHOP - INTERIOR DAY

Hedra, dressed exactly like she was in the previous sequence, is dialing a number on the telephone on the wall.

A lady comes to her.

THE LADY CUSTOMER

Excuse me, can you tell me where the biography section is ?

HEDRA

Oh, yes, towards the front, against the wall.

THE LADY CUSTOMER

Okay.

The lady moves away from Hedra.

We hear Allison's answering machine talking in the telephone.

ALLISON'S ANSWERING MACHINE (voice over)

Hi, this is Allison Jones. Please leave a message. Thank you.

A beep.

HEDRA

Hi, Allie, it's me. I'm just calling to see if you're okay.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Close up shot on the answering machine. Then the camera moves away from the telephone table and, in the living room, we see Sam and Allison, standing in a close embrace and kissing each other. Some pieces of clothing are already on the floor, and we see Allison's foot stroking the back of Sam's leg.

HEDRA (voice over on the answering machine)

Call me at work. Yeah. Okay. My number's on the fridge. Okay, bye.

RIZZOLI BOOKSHOP - INTERIOR DAY

Hedra puts the phone back on its hook. She seems very nervous.

HOTEL ATHERTON - MAIN ENTRANCE - EXTERIOR NIGHT

The Atherton Hotel is evidently a quite luxurious hotel.

Sam and Allison are walking on the sidewalk towards us and the entrance of the hotel.

SAM

Say... Next month, that would give her enough time.

ALLISON

I don't know. Just got herself on hands. Haste wouldn't do.
I'm sure she'll understand.

They enter the hotel.

HOTEL ATHERTON - LOBBY - INTERIOR NIGHT

Sam and Allison cross the lobby, hand in hand.

An old hotel clerk looks at them from behind his counter.

HOTEL CLERK

Good evening, Mister Rawson.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Close-up on the TV set showing a movie featuring James Stewart.

JAMES STEWART (playing his character in the movie)

I have an idea I must be in love with you. Has it hit you
that way ?

Reverse angle shot on Hedra sitting in an armchair, with her bare feet on another armchair. She is eating ice-cream from a large plastic pot. On the floor beside her, the puppy is playing with a tennis shoes. Hedra looks down at it and kicks it away with one of her feet.

HEDRA

Hey ! It's not for you !

The puppy goes away yapping. Hedra has a mean look on her face.

JAMES STEWART (voice over from the TV set)

Would you like it to go on for always ?

FEMALE CHARACTER IN THE MOVIE (voice over from the TV set)

How does anything go on for always ?

JAMES STEWART (voice over from the TV set)

Well, one likes to think some things do.

Hedra keeps on eating her ice-cream, looking absently at the TV, with the same mean look on her face.

HOTEL ATHERTON - A BEDROOM - INTERIOR NIGHT

Sam is sitting on a chair, naked. Allison, also naked, is sitting

on his laps, facing him, and with her legs spread on either side of the chair. She is moving up and down. They evidently are having an intercourse.

Close-up on Allison's hand behind Sam's back. She is wearing her engagement ring.

ALLISON'S APARTMENT - BATHROOM - INTERIOR NIGHT

Hedra is lying naked in the bath. The bath is almost full, but hot water is still pouring from the tap. Hedra, her eyes closed, is humming some music.

ALLISON'S BUILDING - EXTERIOR NIGHT

Full view of the building.

ALLISON'S BUILDING - MAIN ENTRANCE - EXTERIOR NIGHT

A Yellow Cab is parked in front of the entrance. On the sidewalk, Sam and Allison are hugging and kissing.

Allison moves away from Sam and into the building. Sam goes back into the cab.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

The front door opens. Allison comes in and closes the door behind her. She locks the door and puts the security chain on. She puts her keys on the shelf by the door, and looks through her mail. She stops near Hedra's bedroom closed door, because she notices there is still some light in the room. She then goes to the telephone table to look at the answering machine.

Still looking through her mail, she enters her bedroom.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Without switching the lights on, Allison puts her mail on a chest of drawers.

HEDRA

Where the hell have you been ?

Allison gasps at that somber voice in the dark. Hedra switches the bed-light on. She is sitting on Allison's bed, with her legs covered by the sheet, and the puppy on her laps. She is wearing her night-dress, with a pink sweater on her shoulders.

ALLISON

God, Hedy, what are you doing in my room ?

HEDRA

I've been waiting since six o'clock last night to hear from

you. I'm worried sick. Buddy was crying. I thought I might as well come in here, so it calm down.

ALLISON

Sorry, I guess I just didn't think.

HEDRA

No, you didn't. There's such a thing as a phone, you know. This is New York. Things happen.

ALLISON

Okay, okay, I'm sorry. It was thoughtless, really. You're making me feel like I'm sixteen years old here.

She goes to the bed where Hedra is stroking absently the puppy. She kneels down at the bedside.

ALLISON

Hey, are you okay ?

HEDRA

Yeah... Yeah. Just... forget it. So, I guess you've patched things up with Sam, huh ?

ALLISON

Yeah... Yeah, I made him suffer.

Hedra looks down at Allison hand stroking the puppy.

HEDRA

Is that an engagement ring ?

Allison stands up.

ALLISON

Right.

Hedra sighs, and moves the sheet away to get out of the bed.

HEDRA

Beautiful ring.

ALLISON

Thanks.

Hedra walks away from the bed. She gives a last look at Allison's ring.

HEDRA

Really great.

She walks to the door.

HEDRA

I'm sure you'll be very happy ... you'll be very happy and I'll be alone.

ALLISON

No, no, wait a little. You'll find someone, Hedy. I mean, God, if I can...

Hedra is standing in the doorway and points to the mirror.

HEDRA

Why don't you look in the mirror ?... Huh ? Look !

She comes back into the bedroom. She forces Allison to look at both of them in the mirror.

HEDRA

Look ! You're in a different league. I know that. You have this great personality. You have this great style. You're running your own business. You're always going to find someone. You'd have to be stupid to think that you wouldn't.

She puts her head in her hand.

HEDRA

Well, I guess you... you and Sam want to be together. So... I have to move out, right ?... No ?

ALLISON

Well, anyway, Sam's going to keep his place for a while. I know you just spent a lot on furniture.

HEDRA

Yeah, your timing is great, Allie, it's really great ! You promised me this wouldn't happen. Exactly what...

ALLISON

Nothing's happened, Hedy, come on. Look, I'll talk to Sam. Well... Well, maybe we'll move, I don't know. Maybe, we'll find some place like this, or... I don't know. But, we'll see, we'll figure something out. Okay ?

FONTANA FASHIONS OFFICE - MAIN HALL - INTERIOR DAY

Fontana Fashions is Mitchell Myerson's company.

Close-up on some feminine hands typing on an Apple computer keyboard. We see various windows, showing models of female dress, opening and closing on the screen.

MITCHELL (voice over)

They tell me they're nervous.

ALLISON (voice over)

Of course, they're nervous. They're salesmen. They want to be sold.

We see the whole room. It is a very big room with large white columns supporting the ceiling, and large bay windows.

Girls are working in the background. Some are trying a new dress on a model girl. Mitchell's assistant is typing on the computer, with Allison standing near her. Her name is Barbara, and she is a woman with brown hair and a sleek bob haircut. Mitchell is standing a couple of feet away.

ALLISON

Let's set up a demo, to show them something. Something special, something different, you know. Maybe at night, you know. Open bar, open minds. That's «F» night.

Mitchell walks to the desk next to Barbara's one, where he starts flipping the cards of a Rolodex.

MITCHELL

I'll set it up, I'll set it up. Maybe I... I'll call you tonight after I check on some things.

ALLISON

Great.

He takes a card from the Rolodex.

MITCHELL

«8796, Knox». Knox ? What's this Knox ?

ALLISON

Oh no, that's Graham Knox. He is my upstairs neighbor. That was just for last night. Oh, he's the first one.

MITCHELL

Well, I've got to admit, I'm very impressed.

ALLISON

Well, maybe you start spreading the word.

MITCHELL

You know, I can see I'm not going to be able to afford you any more.

He puts his hand on Allison's shoulder and walks away. Allison smiles and then looks at what Barbara is doing.

ALLISON

Great. Press «enter». That's it.

ALLISON'S BUILDING - EXTERIOR NIGHT

Low angle shot of Allison's building.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

In the dark, we see the shadow of Allison moving up and down on top of Sam. She is slightly moaning.

Fade out.

Later. Sam and Allison are lying on the bed, naked and half-covered by the sheet. Allison's head is resting on Sam's chest.

ALLISON

You thirsty ?

SAM

No.

She starts moving out of the bed.

ALLISON

I'll be right back, okay.

She stands up and puts a light night-gown on. She walks out of the room.

ALLISON'S APARTMENT - BATHROOM - INTERIOR NIGHT

Allison is filling a tooth glass from the tap of the sink. Suddenly we hear voices. Allison seems surprised. We don't understand the words, but we recognize Sam's voice, and then Hedra's light laugh.

Allison slowly walks out, carrying her glass.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Hedra is standing at the door of Allison's bedroom. She is holding a glass containing an orange liquid. She is wearing a night gown and she is holding a book in her other hand.

HEDRA

Well, you'd know more about that than I would.

She laughs.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

The lights are switched on in the bedroom.

Sam is lying in the bed, still half-covered by the sheet. He is drinking from a can.

Reverse angle shot of Hedra drinking from her glass. The night-gown is slightly open and we can see that she is just wearing panties underneath.

Allison walks behind Hedra. She is holding her tooth glass, and with her other hand, she keeps her night gown well closed. Hedra turns her head towards her.

HEDRA

Oh, hi !

SAM (voice over from the bed)

Allie, do you want a sip ?

Allison shows her own glass in her hand without answering. Hedra looks at Sam and then at Allison. She seems slightly embarrassed.

HEDRA

Oh well... Well I think I'll turn in. Goodnight, Allie.

She kisses Allison's cheek.

HEDRA

Goodnight, Sam.

She walks away toward her bedroom.

Sam turns himself around in the bed to lie on his back.

Before closing the door, Allison switches the lights off.

In a corner of the room, the puppy is wide awake and is sitting in his basket.

Allison lies down on the bed. She hasn't taken her night gown off. Close up shot on Allison's face lying on her back on the bed. She seems worried.

Reverse angle shot of the fan spinning on the ceiling.

Fade-out.

Later. Allison is asleep, lying on her side. She is still wearing her night-gown. Her hand is moving on the sheet, and apparently does not find what it was looking for, because Allison suddenly sits up on the bed.

We see Sam sleeping and lying on his back, half-covered by the

sheet. Allison looks at him and sighs.

We hear some strange noises. Allison gets up and off the bed.

We see her naked feet walking past the puppy's basket. Allison opens the door. The puppy leaves his basket and follows her.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Allison crosses the hall, followed by the puppy. She stops, bends down and picks it up.

She walks slowly to Hedra's door, which is partly opened. We hear Hedra moaning.

In the mirror on the closet door, we see Hedra lying on her stomach on her bed, half-covered by the sheet. She is masturbating. She turns around to lie on her back.

Close up shot on Allison's face looking at Hedra. She seems half-surprised, half-fascinated by what she sees.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

Hedra is lying on her back in her bed. Her sheet is down to her waist, showing her breasts. She still has one hand between her legs.

The puppy yaps.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Close-up of Allison's face, looking slightly frightened. She puts the puppy on the floor.

Reverse angle shot on the mirror in Hedra's bedroom. We see Hedra sitting up on her bed.

Allison runs through the hall towards her bedroom. The puppy follows her, but she shuts the door before it can get in the room.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Allison jumps into her bed and lies down. We can hear the puppy yapping behind the door.

Allison hears the door opening. She puts her head on the pillow, closes her eyes and pretends she is asleep.

Hedra walks slowly across the room towards the bed. She is wearing her night gown.

We see Allison's shoulder moving slowly up and down, just as she

was really asleep.

Hedra remains a few seconds looking at Allison, then starts walking back towards the door.

Close-up shot on Allison's face. Her eyes are closed, but, when she hears the door closing, she opens them again.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Sam is fixing a broken piece of wrought iron on the balustrade on the balcony. He is screwing a sleeve clamp to fix the broken piece on the main body of the balustrade.

HEDRA (voice over)
They're ready.

SAM
Right, just a minute.

Hedra is coming out of the kitchen with a frying pan. She is just wearing her night gown. She is stirring some scrambled eggs in the pan.

HEDRA
They'll get cold.

She eats a piece of crispy bacon out of the pan.

SAM
All right, all right.

Sam climbs out of the balcony.

A wider shot shows Hedra back in the kitchen, cooking something on the stove. Sam slides the window down, and then walks across the room and into the kitchen. The puppy gets out of its basket and follows him.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison gets out of her bedroom, fully dressed and ready to go to work. She hears voices coming out of the kitchen.

SAM (voice over)
No, no, Rawson is a Norse name.

Allison opens the kitchen door.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Sam and Hedra are eating breakfast seated on either side of the

small kitchen table. The puppy is eating something off the floor.

SAM (finishing the sentence he was saying in voice over while Allison was opening the door)
Well, isn't this a thoroughly uninteresting conversation.

He looks up at Allison entering the room

SAM
Hey !

HEDRA
Hi !

ALLISON
We going ?

She walks to the sink, and picks up an orange. Sam gives her a kiss on the cheek. She turns her head and doesn't respond to the kiss.

Hedra comes toward them with a plate in her hand. She gives the plate to Allison.

HEDRA
Scrambled or fried ?

Allison doesn't take the plate and shows her the orange. She seems quite upset.

ALLISON (whispering)
This is fine.

She gets out of the kitchen. Sam turns his head towards Hedra and then follows Allison.

Hedra walks a couple of steps towards the open door and listen to the conversation going on in the living room

SAM (voice over)
Allie, sweetheart, this isn't all that urgent. You know, if you don't want to do this apartment thing today, it can wait till I get back.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Hedra is standing in the doorway leading to the kitchen, with the plate still in her hand.

Reverse angle shot on the legs of Allison and Sam. The puppy is playing between them, putting its nose on Allison's leg.

SAM

Why don't we get away together ? Drive to Box Camp ?

Reverse angle shot on Hedra bending down and slapping her thigh.

HEDRA

Buddy, come here, boy.

She takes a piece of bacon out of the plate and shows it to the puppy.

Reverse angle shot on Allison and Sam.

The puppy doesn't respond at all to Hedra's call and food.

HEDRA (voice over)

Come on, three's a crowd, sweetie.

ALLISON

All right, Hedy, he's fine.

(in a much lower voice, for Sam's ears only)

Poor guy's doesn't who's who anymore.

Reverse angle shot on Hedra standing up and finishing her plate.

Then reverse angle shot again on Allison and Sam.

SAM

Well, wouldn't you like to take a day off... Renting a car...

ALLISON

No, I'm okay. I'm fine. I just didn't get a very good sleep, that's all. Nightmares. Okay ?

Sam gives her a very tender kiss, which she gives him back.

Reverse angle shot on Hedra looking very angry. She goes back into the kitchen and puts her plate down. She then walks into the living room, looking very casual.

HEDRA

You've got a good day for it if it doesn't get too hot.

She gives a light tap on Sam's back when she walks behind him. She takes a food plate off Allison's desk, and starts walking away towards the kitchen with the plate.

ALLISON

You don't have to do that, Hedy. You're doing enough already.

HEDRA

Oh, I don't mind. It's clean when you can't tell I'm here.

She enters the kitchen to put the plate down. She then comes back into the living room.

HEDRA

Oh... Hey, if the eggs were okay, maybe you guys can trust me with dinner. Do you know when you'll be back ?

ALLISON

Oh, no, it's kind of an anniversary tonight. So I think we'll be eating out.

HEDRA

Really ? Well, that's great... Well, good luck.
We can see, by her expression, that Hedra is not very happy about what she just heard, but she keeps a smiling face.

Sam and Allison walks out of the room.

Hedra wrinkles the front of her night gown with her nervous hands. She walks slowly toward the hall.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Sam and Allison are going out of the apartment.

HEDRA

Goodbye.

Sam closes the door behind them. The puppy remains behind the door, whining.

Hedra sits down on the floor, leaning on the wall near the door of the living room.

HEDRA

Buddy, come here.

She taps her hand on the floor.

HEDRA

Come here, sweetie.

The puppy doesn't move away from the front door, and keeps on yapping and crying.

HEDRA

I know... I know.

She seems very nervous. The dog keeps on yapping at the door.

HEDRA

Buddy, come !

She taps her hand on the floor in a more and more nervous way.

HEDRA (angry voice)
Come !

The dog doesn't move from the door, and keeps on yapping.

HEDRA (calmer voice)
Fine.

AN EMPTY APARTMENT - INTERIOR DAY

A large room in a typical old New-York apartment. Large windows going almost to the ceiling. Through the windows we see roofs with water tanks on them. The room is empty, save for a ladder and a few tools.

The real estate agent is standing with some papers in his hand. Sam and Allison are coming towards him from the other side of the room.

SAM

But this is half the size for twice the price from your apartment.

ALLISON

It's easier this way, believe me. And this could be nice.

They walk away toward the exit of the apartment. The agent remains standing on the same spot.

SAM

Can you imagine going from The Victoria to this.

NEW YORK - A STREET NEAR ALLISON'S PLACE - EXTERIOR DAY

A busy street in New York, with small shops with goods for sale on counters on the sidewalk.

Sam and Allison are walking down the street.

SAM

Do you think we can smoke her out ?

ALLISON

This is such a mess. I just can't do it right now. I think I'm her only friend.

They turn the corner of the street, and we hear a scream. Sam and Allison both lift their heads.

ALLISON'S BUILDING - EXTERIOR DAY

Low angle shot taken from ground level showing a woman running on her balcony. She bends over the balustrade to look down.

THE WOMAN ON THE BALCONY

My God, what happened ?

Reverse angle shot showing what the woman sees from her balcony. Buddy, the puppy dog, is lying motionless on the pavement, with a group of passers-by around it. One of them points his finger to the upper stories of the building.

ALLISON'S BUILDING - LANDING HALL OUTSIDE ALLISON'S APARTMENT - INTERIOR DAY

Allison and Sam are running toward Allison's apartment door. Allison opens it.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison rushes into the apartment, followed by Sam.

ALLISON (yelling)
Hedy !

She runs past the kitchen door. We see Hedra sitting at the kitchen table. She stands up when she sees Allison.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Allison stops in front of the window. The window is open and the broken piece of wrought iron, on which Sam was working earlier in the morning, is missing, leaving a gap in the balustrade, a gap wide enough for a puppy dog to go through.

ALLISON (screaming and crying)
He's dead ! Buddy's dead !

Sam climbs on the balcony.

Close up on the gap in the balustrade.

HEDRA
What ?

Hedra seems genuinely surprised. She still has the earphones of her Walkman around her neck.

ALLISON (crying)
You left the window open. How could you do that ?

HEDRA

But I thought we could leave it open. I know you fixed it this morning.

Sam is still on the balcony, looking at the balustrade.

SAM

I thought I did.

HEDRA

It's me. I interrupted you when I called you in for breakfast. And Allie, it's my fault.

She starts crying.
Allison rushes out the room.

HEDRA

Allie !

SAM (voice over)

Allie !

Sam runs out of the room after Allison.

SAM

Allie !

Hedra walks to the balcony and slowly slides the window down.

Fade out.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Allison is lying in her bed with the sheet up to her neck. Sam bends over her and gives her a light tender kiss on the lips. Then he stands up. We hear him leaving the room and closing the door. Allison turns her head with her eyes still closes.

ALLISON'S APARTMENT - KITCHEN - INTERIOR NIGHT

Hedra is sitting on the floor in the dark, leaning on the wall. She is sorting things and putting them in a box in front of her. Hearing the musical noise of a plastic toy, we understand she is putting the puppy's stuff away.

Sam comes out of Allison's room and, walking in the hall in front of the kitchen open door, stops and looks at her.

SAM

Thanks, that pill helped.

HEDRA

Are you still going on that trip tomorrow ?

SAM

Well, she wants me to.

HEDRA

If I'd just let you finish your work this morning...

We can hear repressed tears in her voice. Then she starts crying for real.

SAM

Listen, if she blames anybody, she blames me, huh ?

Sam kneels down.

SAM

Shh !

Sam takes her in his arms where she goes on crying. He slowly stands up, still holding her in his arms. He leads her to her room.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Outside Hedra's room. Sam is in the doorway. Hedra moves slightly away from him and then hugs him even stronger.

Gently, he pushes her away from him. They almost kiss on the mouth, but Sam takes her arms off his neck and goes out of her room, where she stays. He closes the door behind him, and she holds his hand on the doorknob. Then she moves her hand away and the door closes. We hear her sobbing behind the closed door.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

Allison is asleep on her bed, dressed with a short black slip and black panty hoses.

The phone rings. Allison wakes up slowly, and, with her eyes still closed, feels around on the night table to find the phone. She eventually picks it up.

ALLISON

Hello ?... Hi, Mitch...

She raises her head.

ALLISON

What ?

She looks at the clock.

ALLISON

God ! I know... I'm... No, I'm just... I'm just running a little late.

She picks up the pill bottle on the night table and looks at it.

ALLISON

I didn't forget. I dunno... Just hold them till five, okay ? Thanks.

She puts the phone down.

She gets up and goes into the dressing room. She starts looking for a dress. She rapidly goes out.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Through the open door of the bathroom, we see Allison looking for a dress.

She then goes out of the bathroom, crosses the hall and open a closet, in which more clothes are hanging. She picks up three hangers with clothes on them.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

She enters her bedroom, carrying the hangers. She throws one of them on the bed, and goes, with the two other ones, back into the dressing room. She picks up a hanger with a light brown jacket, and compares it with the one on the hanger she brought from the closet in the hall. They are exactly the same. Then she picks up a red dress, and compares it with the one she brought from the closet in the hall. They're both the same. She looks a bit worried by what she just discovered.

FONTANA FASHIONS OFFICE - MAIN HALL - INTERIOR DAY

Close-up on an Apple Computer screen, showing dress models. The file is called «Fontana Fashions».

MITCHELL (voice over)
You were terrific...

We see Mitchell, very smartly dressed, with a white Roman-collar shirt and a black jacket. He is holding a glass of Champagne.

MITCHELL

...but you know that, don't you ?

A large section of the main hall of Fontana Fashions Office has been transformed into a reception room. Dresses are hanging on racks. On a round table with a white tablecloth, many half-empty glasses of Champagne, two silver bucket with Champagne bottles in

them, plates of «petit fours», and a lot of flowers.

Mitchell and Allison are both standing in front of a large TV screen, set on a high stand, and showing the «Fontana Fashions» computer files.

Allison, wearing a very smart black short sleeveless dress, puts a video cassette back in its box.

ALLISON

Thank you.

Mitchell goes to the table, puts his glass down, and fills another glass with Champagne.

MITCHELL

And here, I thought all the guys would resist you. As if anyone ever could.

He gives the glass to Allison, who doesn't take it.

ALLISON

Oh no, here, I've got to go. I'm just cleaning a bit.

MITCHELL

Hold it. Hold it. Not so fast. Now everybody under me knows more than I do. I hate that.

ALLISON

Well... Block up some time for me next week. Then... it's just a little late tonight.

Mitchell kneels down on the floor.

MITCHELL

Oh, please, please, just a taste.

He puts the glass on the top of his head

MITCHELL

Something simple. Right now.

He gives the glass to Allison, who takes it.

ALLISON

Okay... Something simple.

She walks to a table with an Apple computer on it, puts her glass on the table, and sits down. Mitchell comes behind her, drinking his glass, which he then puts on the table. He bends down behind Allison, who starts typing on the keyboard.

ALLISON

All right... You know, this is just the Mickey-Mouse stuff, but it does come in handy.

Close-up on the computer screen. The «Fontana Fashions» file is on. We see the outline of a model, then a small window appears on the model. It says «Are you sure you want to quit ?» and below two choices, «Cancel» or «OK». Allison chooses «OK». «Fontana Fashions» file disappears, replaced by another window that says «Search by vendor», and in the bottom of the window, «Enter Vendor Name:», with an empty box underneath.

MITCHELL (voice over)
Huh-huh.

Back to Allison typing. Mitchell's head is just behind hers.

ALLISON

Okay. Enter the vendor's name.

MITCHELL

Oh !... Vendor...

He bends over Allison to type on the keyboard, encircling her with his right arm.

MITCHELL

J-o-n-e-s... All..i...son.

Allison seems a bit embarrassed by this close physical contact.

ALLISON

Very good.

Close-up on the screen, where a new window titled «Acc. Payable - Summary». In the window, a data chart that reads as follows :

COMPANY: Concept Software CONTACT: Jones, Allison tel:212-555-9814
Payment History

| | | | |
|----------------------|-------------|------------------------|------------|
| contract price: | \$16,000.00 | | |
| payments to date: | 2 | | |
| balance outstanding: | 4,500.00 | | |
| | | 15-Jul-91 | \$7,000.00 |
| | | 1-Aug-91 | \$4,500.00 |
| last paymt. sent: | 1-Aug-91 | | |
| next paymt. due: | 15-Aug-91 | ***PAYMENT PAST DUE*** | |

no more records

ALLISON (voice over)

See, here you go. «Contract price», «Payments to date»,

«Balance outstanding».

Back to Allison and Mitchell looking at the screen

MITCHELL

Ho-ho. According to this, we should have paid you last Friday.

ALLISON

That's all right. Barbara will handle that.

MITCHELL

Not till I give her the word.

Allison turns to him, and seems not to like his strange smile.

ALLISON

Well, I hope you're satisfied with what I've done.

MITCHELL

So far.

He walks away from her and goes to the Champagne table.

ALLISON

But this is it. I mean, there ain't much more. Just maybe a little fine tuning, that's it. I have some free time now, if you want us to set up some meeting with your colleagues.

Using a napkin, he is drying a bottle of Champagne he just got out of its bucket.

MITCHELL

I was thinking that maybe I want to keep you all to myself.

He throws the napkin on the floor, and comes back toward Allison with the bottle of Champagne. He puts the bottom of the bottle on Allison's bare shoulders. She shivers.

MITCHELL

Top her ?

ALLISON

What are you doing ?

He puts his other hand on her shoulder. Then he puts the bottle on the table, and starts massaging her shoulders.

MITCHELL

That's just that you're so tight.

ALLISON

Mitch, please, don't. That's enough.

He grabs her from behind and squeezes her in his arms.

ALLISON

Mitch...

MITCHELL

Hey, look...

He kisses her neck.

MITCHELL

I've been a good boy, haven't I ? And you've been a good girl. We have nothing to prove any more.

He keeps on kissing her neck, and puts his hand inside her dress to reach her breast. Allison seems to be on the verge of tears.

MITCHELL

This is your last chance to play before you're an old married lady.

ALLISON

Let me turn around, okay ?

She has a strange smile on her lips.

MITCHELL

That's better. That's better.

He stands up.

MITCHELL

Just a second... A second...

While she slowly turns around on her swivel seat, he starts unzipping his pants, and lets them fall on his ankles, showing his white trunks.

Allison, still seated, is now facing him, her face at the level of his crotch. He takes her head to guide it toward his private parts. Allison looks up at him and then, with both fists and all her might, she hits him very hard between his legs. He screams.

She jumps from her seat and runs out of the room.

He falls on the floor, holding his private parts with both hands.

MITCHELL

Fucking bitch !

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Close-up on Allison, still in her black dress, and holding a glass of wine.

HEDRA (voice over)
Here. Take this.

We see Hedra's hand giving some pills to Allison. She then replaces the glass of wine by a glass of water.

ALLISON
I can't believe I didn't see it coming. It's just so humiliating.

HEDRA (voice over)
You're too nice, that's the problem. Men are pigs. I don't care how nice they seem. You always fall for that.

ALLISON
But what I did... It was like something inside taking over. It was scary.

We see Hedra standing near the mantelpiece. She is wearing an orange T-shirt and a red skirt.

HEDRA
No, Allie, don't turn this around. You're the victim. He should pay for this.

She kneels on the floor in front of Allison.

ALLISON
He'll pay. I set up all my programs, so they have to eventually.

Hedra laughs.

HEDRA
What ! I'm not talking about getting paid, I'm talking about getting even.

ALLISON
You don't understand. It's the contacts more than the money. When I just took the job for the word of mouth and now that's gone. It's just like he's put me back to square one.

HEDRA
Only if you let him. But you won't let him, will you ?

ALLISON
What can I do ?

HEDRA

Oh, Allie...

She opens Allison's purse and takes her address-book.

HEDRA

Of course, Sam's away. I didn't want to say anything... How he could go on that trip the day after Buddy died.

She walks to the telephone table in the hall, flipping the pages of the address-book.

HEDRA

Especially when it was his fault.

Since the bedroom door is wide open, we can see Hedra in the hall. She picks up the phone and starts dialing.

HEDRA

Hello ! May I speak with your husband, please ?

ALLISON

Who are you calling ?

She gets up from the sofa on which she was sitting.

HEDRA

Yes, I know it's late. Tell him it's Allison Jones, he'll take the call.

Allison has come to the telephone table.

ALLISON

Who are you talking ?

Hedra shushes Allison with her finger.

HEDRA

Listen, you pathetic shit. Do you want to hold on to your business ?... No, you listen to me this time, asshole ! If you trash me around town, you're fucked and your family is fucked, too ! You got that ? It won't just be you.

She puts the phone down, and starts laughing.

HEDRA

Let me tell you, he is pissing in his p.j.'s right now.

ALLISON

Gee, Hedy, I hope you never get mad at me.

ALLISON'S BUILDING - EXTERIOR DAY

High-angle shot of the building, taken from the roof of the building across the street. We see Allison and Hedra coming out of the building. From this height, they look like a couple of ants !

ALLISON (voice over)
Hedy, we really have to talk.

HEDRA (voice over)
Allie, please, I have a surprise for you.

ALLISON (voice over)
Hedy !

A STREET OUTSIDE JOHN DELLAR'S HAIR SALON - EXTERIOR DAY

Allison and Hedra are walking on the sidewalk. They stop in front of the shop of «John Dellar's Hair Salon».

ALLISON
Oh, Hedy, I'm not really up for this today.

HEDRA
What ?

She puts her hand on Allison's neck.

HEDRA
No, no, no, this is going to be fun. It'll make you feel better, promise. Okay ? And I'm paying. Go.

She takes Allison by the hand and drags her to the door of the shop.

HEDRA
Let's go.

Allison tries to resist Hedra.

ALLISON
Oh, Hedy.

HEDRA
It'll be fine, come on.

They enter the shop.

JOHN DELLAR HAIR SALON - INTERIOR DAY

Allison is seated in front of a large mirror. An attendant is taking the protection garment off her shoulders.

ALLISON
Thank you.

She smiles. She seems happy and puts her hands through her hair. Suddenly she stops, and the smile disappears from her mouth. She looks up in the mirror at someone descending the stairs from the upper level of the shop. She makes the swivel chair turn around to have a better look at the staircase.

Close-up on Hedra going down the stair. Her hairdo is so much like Allison's one that she almost looks like a twin sister of Allison.

Back to Allison's thunderstruck face.

ALLISON

You've got to be kidding.

A STREET - EXTERIOR DAY

Allison and Hedra are walking in a busy street. If Hedra was not a bit shorter than Allison, one could think they were twins. Allison seems angry.

ALLISON

You just should've asked first.

HEDRA

Well, I wanted it to be a surprise.

They stop at a newspaper stand.

ALLISON

Can I have the Consumer Market, please.

NEWSPAPER STAND ATTENDANT

Sure.

The attendant picks up a magazine from a rack and Allison picks up some other magazines at random.

HEDRA

This feels so good on my neck. I didn't think you'd mind.

Allison is paying the attendant.

ALLISON

Thank you... please.

Hedra seems to be worried by Allison's very cold reaction to her «surprise». She seems even a bit sad.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

Allison is looking at the dresses hanging in the closet.

HEDRA (voice over)

I'm going to take a shower.

Allison walks out of her room into the hall.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Through the open door of the bathroom, we see Hedra turning the water faucet on in the shower cubicle, then taking her belt off. She closes the door of the bathroom.

Allison stealthily runs into Hedra's bedroom.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR DAY

Allison enters the room, and looks around. She walks to the closet and starts looking through Hedra's clothes. Suddenly, she notices the shoebox on the shelf above the clothes.

Close up on the shoebox and then on Allison's hand picking it up.

Allison opens the shoebox. She sits down on the bed, and starts looking through the content of the box. She takes several papers out of the box and looks more closely at them.

Close-up on the documents Allison is looking through. Several photographs, and then a black and white photograph of two twin girls with a puppy between them. The twin girls are the one we saw at the very beginning of the film.

Allison looks very attentively at the picture. She puts the documents she is holding into the lid of the box and starts looking at the rest of the documents.

Close-up on an envelope that reads :

**ELLEN BESCH
441 OCEANSIDE EAST
TAMPA, FLA**

Allison seems surprised by the name on the envelope.

ALLISON

Ellen Besch...

She looks through all the other envelopes. On another envelope, a computer-generated label has been glued on the original Ellen Besch address. It reads :

**AUTOMATED MAIL PO BOX NEW YORK
PO BOX 72810
c/o 845 W. 93RD ST
NEW YORK NY 10024**

She puts the envelopes back into the box, and picks up other documents. They are newspapers clippings.

Close-up on the clipping Allison is holding. There is a picture of two young twin girls, and above, a title that reads :

NINE-YEAR-OLD BESCH TWIN DROWNS AT FAMILY PICNIC

And underneath :

Services were held Friday at Hope Lutheran Church for nine-year old, Judy Besch, of Mapic Drive, who drowned Tuesday at a family picnic. Circumstances surrounding her death remain unclear. A eulogy was delivered by Dr. William Starr, the family's doctor for many years. Among the

She puts the clippings back into the box and picks up another envelope.

Close-up on the envelope, which reads :

**ALLIE JONES
768 W. 74TH ST. #1103
NEW YORK, NY 10017**

ALLISON (voice over)
Sam !

We see Allison's hand looking inside the already opened envelope and taking a key-ring out.

ALLISON'S APARTMENT - BATHROOM - INTERIOR DAY

Close-up on Hedra's hand turning the water faucet off.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR DAY

Allison is reading the letter which was with the keys.

Close-up shot on the letter. It was written on a Hotel Atherton stationery. The close-up is too close for us to be able to read all the words, but we still can read :

DEAR ALLIE,

**I KNOW HOW MUCH I HU
AND I KNOW HOW LITTLE MY**

CAN DO TO MAKE THINGS RIGHT.
BUT PLEASE FOR THE SAKE
WHAT WE HAD, GIVE ME THE CHANCE
TO SAY THEM.
YOU FORGIVE ME, MAYBE I
TOO. I NEVER WILL, IF WHAT I'VE
HAS RUINED EVERYTHING.
I'LL CALL YOU IN A FEW DAYS, IF I
DON'T HEAR FROM YOU.
I LOVE YOU, ALLIE
SAM
DAY YOU GAVE ME I'M

Allison reads the letter very attentively. Suddenly she hears some noise coming from the bathroom and turns her head towards the noise.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

The bathroom door is opening slowly

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR DAY

Allison puts the letter back in the envelope, the envelope back into the box. She then puts everything back into the box, closes the box and puts it back on the shelf.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison comes out of her bedroom, picks up her handbag and starts unlocking the safety chains and locks on the front door, while, through the open bathroom door, we see Hedra, wearing a long white shirt, taking care of her hair in front of the mirror.

HEDRA

Do you want me to fix you something before I go ?

ALLISON

Oh, no, thanks. I'm just going up and visit Graham.

HEDRA

Okay.

ALLISON

Okay.

HEDRA

I love myself like this.

ALLISON

Have fun.

Allison opens the door and goes out.

HEDRA

Yeah.

Allison closes the door behind her.

ALLISON'S APARTMENT - BATHROOM - INTERIOR DAY

Close up on the mirror. We see Hedra still fixing her hair

HEDRA

I love myself like this.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR NIGHT

Allison rings the doorbell of Graham's apartment. Getting no answer she knocks on the door. Getting no answer again, she walks away from the door.

ALLISON'S BUILDING - MAIN STAIRCASE - INTERIOR NIGHT

Allison is going down the stairs. She opens a service door, and, hidden by this door, watches Hedra waiting for the elevator. Allison rushes back to the staircase.

High-angle shot of the whole staircase, with Allison running down.

NEW YORK - THE STREET OUTSIDE ALLISON'S BUILDING - EXTERIOR NIGHT

This is the street outside Allison's building, probably seen from the entrance of the building, or very near it.

Hedra, coming from behind the camera, crosses the sidewalk, towards the street.

HEDRA

Taxi !

She raises her hand to stop a taxi cab.

Allison, also coming from behind the camera, hides behind the corner of a wall to watch Hedra.

HEDRA

Hey !

A yellow cab stops and Hedra climbs in it.

As soon as the cab is gone, Allison rushes from her hiding spot and runs to the street, with her hand raised.

ALLISON

Taxi !

YELLOW CAB - INTERIOR NIGHT

We are inside Allison's cab. In front of us, through the windshield, we see the back of Hedra's cab driving in the heavy traffic of New York.

ALLISON (voice over)
Don't lose her.

Reverse angle shot on Allison seated in the back of the cab. Allison bends slightly to speak to the driver.

ALLISON

It's very important. She has something of mine.

NEW-YORK - A QUIET STREET - EXTERIOR NIGHT

Compared to Allison's neighborhood, this is a very quiet district. Almost no one in the streets. No shops. Hedra's cab has just stopped in front of a grim building with a fire escape. Hedra walks out just as Allison's cab stops at the corner of the street. Allison walks out of her cab. Both cabs drive away, and Allison starts following Hedra from a distance.

Medium shot of Allison following Hedra.

Hedra reaches her destination, another grim building, and goes down a stairway, starting from the street and going down to the basement of the building. A strong man with a ponytail and glasses is guarding the entrance. But he lets Allison go down the steps. Other people follow Allison.

BASEMENT NIGHT CLUB - INTERIOR NIGHT

Allison goes down the last steps to the basement, which actually is a sort of night club. We hear some religious-sounding music with drum rhythms.

The place is quite dark, but flashes of light enable us to see that all the customers are very smartly dressed, men wearing elegant suits and neckties, and women wearing elegant dresses.

They seem to be watching some sort of a show.

A young woman, wearing a black sleeveless dress and long black leather gloves, notices Allison and comes towards her.

THE WOMAN

Do you want to play ?

ALLISON

No, thanks.

Allison walks away, followed by the young woman. She passes near a cage, inside which we see a middle-aged man. The man gets his hand through the bars of the cage, and strokes Allison's cheek. Allison jumps, rubs her cheek and moves away from the cage. Behind Allison's back, we see the young woman, who was following her, coming to the cage and speaking to the man inside.

From where she is, Allison can see what's going on at the bar, without actually be seen by the people seated on high stools along the bar.

Reverse angle shot on the bar itself, and more precisely, on Hedra, seated on a stool, with a man, seated on another stool, stroking her cheek.

HEDRA

Come on, Jim.

The bartender, a bald bare-chested young man, turns toward Hedra.

THE BARTENDER

Allie !

Hearing her name, Allison starts and looks at the bartender
THE BARTENDER (voice over)
Hey, Allie ! Regular or diet ?

Hedra turns towards the bartender.

HEDRA

Diet.

A flash of light enable us to have a better view of Hedra's companion, the man she called «Jim». He looks a bit like Sam.

JIM

Something's different.

Hedra smiles.

HEDRA

Yes.

JIM

Yes.

Allison is staring at the couple

HEDRA (voice over)

Yeah, you look like my sister's boyfriend.

Jim laughs.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

We hear the first sentence said by Graham in voice over the previous sequence.

GRAHAM

Jesus, Allie, what is it ?

Graham is opening his front door to Allie, who enters the apartment, but stays near the open front door.

ALLISON

God, you've got to help me, Graham. You've got to tell me what to do.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Hedra opens the front door and enters the apartment.

HEDRA

Allie ?

She closes the door and locks it.

HEDRA

I'm home.

She drops her keys on the shelf near the door and crosses the hall.

The camera moves into the living room.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Through the open door to the kitchen, we see Hedra crossing the kitchen to go into the living room.

HEDRA

Allie ?

She seems slightly drunk and doesn't control her movements very well. Before entering the living room, she takes a blue bag in the kitchen (maybe something to eat) and drops it on a table. But, being a bit nervous, she actually drops the bag on a small bowl containing various objects, and the bowl falls on the floor and breaks into pieces.

HEDRA

Allie ?

Hedra looks at the fallen bowl and bends down to pick up the debris.

HEDRA
God...

The bowl has fallen near the air vent. It is exactly the same as the one which, earlier in the film, had enabled Graham to hear Sam and Allison's conversation.

Hedra kneels down to gather the pieces of the broken bowl. We hear a faint voice. Hedra raises her head, trying to find out where this faint voice comes from.

First, we don't understand the words the faint voice is saying, then it becomes clearer. It's Allison's voice speaking to Graham in his apartment.

ALLISON (voice over from the air vent)
It's like looking at myself. And she lies. I found a shoebox in her room.

Hedra understands that the voice is coming from the air vent, and she moves closer to it.

ALLISON (voice over from the air vent)
Nothing she told me is true. The twin that she said died at birth. It was in an accident when she was nine.

Hedra moves a brass knob on the air vent, to open it wider and to have a better understanding of the words.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Graham and Allison are sitting on a couch. Graham has a glass in his hand, and Allison a cup.

ALLISON
And she stole a letter that Sam wrote me. I have to do something.
Graham gets up from the couch.

GRAHAM
Get rid of her.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Hedra is still kneeling on the floor, with her ear close to the air vent, listening to the conversation between Allison and Graham.

GRAHAM (voice over from the air vent)
Call the police if you have to. If she steals thing you
have to get her out of the place.

We hear steps. Hedra looks up at the ceiling, and then slowly
stands up.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Graham is pouring something we don't see in a glass.

ALLISON

You're right. I'll tell her tonight.

Allison gets up from the couch, with her cup in her hand.

ALLISON

I can't just throw her out on the street. I mean, she
obviously needs help.

GRAHAM

She is a lunatic, Allie. She's got to go. Do it tonight.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Close-up on the front door. The door slowly opens and a hand
covered by a black glove comes through the opening of the door. We
hear the conversation going on between Graham and Allison.

ALLISON (voice over)

It's just that I feel responsible for her somehow. I'm the
only one she has. Someone like her parent.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Back to Graham and Allison.

GRAHAM

Allie, either she's gone by Saturday, or I go to the
police, okay ?

Allison laughs.

ALLISON

That was very impressive.

GRAHAM

I can be butch when I have to. I got it from my mother.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

The room is very dark and only lit by the street lights through
the window. A shadow moving in the dark. We hear the conversation

coming from the living room.

GRAHAM (voice over)
Look, if you worry about her, I've got a friend who's a
shrink. Maybe he can help her.

The shadow moves away from the dark corner where she was hiding :
it is Hedra, who starts walking cautiously in the room.

ALLISON (voice over)
Oh God ! Maybe after I talk to her, she just leaves.

GRAHAM (voice over)
Do you want to sleep here tonight ?

ALLISON (voice over)
Oh, don't tempt me. No, I just needed to talk it out.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Allison and Graham are both standing in the middle of the room.

ALLISON
Thanks.

She walks to a table to pick up her purse.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Sensing that Allison is going to leave, Hedra walks back into a
dark corner to hide herself.

ALLISON (voice over)
She's not going to chase me out of my own place.

GRAHAM (voice over)
When's Sam coming back ?

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Graham is carrying his cat in his arms.

ALLISON
Oh, tomorrow.

Allison picks up her purse and they start walking towards the
front door.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

They walk along the corridor, Graham still with his cat in his
arms.

GRAHAM

That's good.

ALLISON

Yeah.

GRAHAM

Oh, this is a little embarrassing, but since we're letting our hair down... Those old air vents between our apartments carry sound. It's a weird acoustic thing.

They've stopped walking.

ALLISON

Oh... What do you hear ?

He does not answer but he makes a face and then laughs, which is a good answer to Allison's question. She puts her head down in her hand, feeling a bit embarrassed.

ALLISON

Oh, no ! Oh no ! I'm... I'm sorry.

GRAHAM

Big deal. I am sorry. I should've mentioned it sooner.

ALLISON

I'm so sorry.

GRAHAM

You're sure you want to go down there ?

ALLISON

Yeah. She's my problem. I'll handle it.

She starts walking again towards the front door. Graham follows her.

Allison opens the door.

ALLISON

Thank you for the tea. I'll see you tomorrow.

GRAHAM

Okay.

Allison goes out and Graham closes the door behind her, and then locks it.

ALLISON'S BUILDING - MAIN STAIRCASE - INTERIOR NIGHT

High angle shot of the staircase. Allison is walking down the stairs.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

The apartment is all dark. The front door opens and Allison walks in, and closes the door behind her.

ALLISON

Hedy ?

She puts her keys on the shelf by the door.

ALLISON

Hedy ?

She walks around the hall, looking in all the rooms.

ALLISON

Hedy ?

We hear a little noise, and we see Allison turning her head.

Close up on a mirror-covered door opening slowly. At that very moment, we, the spectators, do think we are still in Allison's apartment. But actually, we are in :

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

The door opens slowly with a light squeaking noise. We hear Graham's voice talking on the telephone in the next room.

GRAHAM (voice over)

This is serious, it's a lot more serious than I thought.

No, I know you can't diagnose over the phone.

The camera moves away from the door, then looks into the living-room, where Graham is sitting in the dark, only lit by the street lights coming through the window, and talking in the telephone.

GRAHAM

I don't know. I don't even know what hyper-vigilant is. No, I've never met the woman. She could be infantile or paranoid, whatever. I don't know...

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR NIGHT

Close-up on the air-vent. We see Allison's hands sticking pieces of large adhesive tape on the air-vent. We hear the faint voice of Graham still talking on the telephone, but we don't understand the words.

Larger shot of Allison sitting on her bed and sticking the pieces of tape on the air-vent.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Graham is still talking on the phone.

GRAHAM

I tell you what, let me go downstairs. If I call you from there, will you talk to my friend ? She can tell you better than I can. Right, okay.

We hear some noise in the background, and Graham turns his head towards the noise.

Quick reverse angle shot on the corridor seen from the living-room door. It looks empty and quiet.

Back to Graham on the phone.

GRAHAM

Thanks. So... so, all right... so, so you might hear from us. Love to Jack. And you're not charging me for this.

He puts the telephone down on his set on the table, turns his head again in the direction where he heard the strange noise, and gets up. He thinks it may be the cat and calls her with a soft gentle voice.

GRAHAM

Carmen...

He gets out of the room into the corridor.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Graham makes little noises with his lips to attract the cat. He suddenly hears the wooden floor squeak behind him. He turns his head.

We see Hedra coming out of a room and walking towards the front door. Since we see only the back of her head, she can easily be mistaken for Allison.

GRAHAM

Allie !

She doesn't turn her head and just wave her hand.

HEDRA

Goodnight.

She has almost reached the front door, when Graham realizes that something is queer about the girl's attitude.

GRAHAM

Hedy ?

She turns around. She seems very panicky suddenly. She starts fumbling with the locks of the door, and drops the safety bar on the floor.

HEDRA

I'm sorry...

GRAHAM

Wait... hey, wait, it's okay. Take it easy. Take it... We just want to get you some help.

Hedra is kneeling down, fumbling with the fallen safety bar.

HEDRA

No, Please... Please... I didn't do anything wrong.

Graham is walking slowly towards her.

GRAHAM

Okay, take it easy.

HEDRA

I'm sorry, I didn't do anything.

GRAHAM

No problem.

Hedra suddenly stands up with the safety bar held firmly in both hands. She strikes Graham first in the stomach, then, as he doubles up with pain, she strikes him again on the shoulder. Graham falls on the floor, and she gives him a final blow on the head, leaving him unconscious on the floor.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Allison is standing by the desk, talking on the telephone and holding the telephone set with her other hand. We hear a beep.

ALLISON

Hello, Mr. Besch, you don't know me, my name is Allison Jones. I think my room-mate Hedra is your daughter. Ellen. I'm not sure, really. She's... She's been under a lot of stress lately... And... Well... Huh... Huh... God... I really, really would not get into this on the answering machine. Could you please give me a call ? Or her ? I'm sure you have the phone number. It's 2-1-2-5-5-5-9-8-1-4.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

The front door opens, and Hedra comes in.

ALLISON (voice over, still talking on the telephone)

I'll really appreciate, I'll really. Don't say I called.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Allison, still on the phone, turns her head towards the front hall.

ALLISON

Oh, thank you.

She puts the phone down.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Hedra closes the front door and walks slowly across the hall

ALLISON (voice over)

Hedy ?

Hedra enters the bathroom and closes the door behind her.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Allison is standing near the window, apparently not knowing exactly what to do next.

ALLISON'S APARTMENT - BATHROOM - INTERIOR NIGHT

Hedra is sitting naked under the shower. She is playing with a jewel ring and humming softly some musical tune.

We hear several knocks on the door. Hedra doesn't react at all.

ALLISON (voice over)

Hedy ?

Hedra answers without moving her head.

HEDRA

What ?

Apparently, Hedra has not spoken loud enough above the noise of the shower, because Allison knocks again on the door.

ALLISON (voice over)

Hedy, are you all right ?

HEDRA

I can't hear you.

She has spoken with a very soft voice, and apparently Allison hasn't heard her, because she opens the door, and walks slowly towards the shower

ALLISON

It's okay, it's just I was starting to worry. You've been in here so long. I'm making some tea. Do you want some tea ? Camomile.

Hedra turns slowly her head towards Allison and smiles.

HEDRA

Yeah... that'd be great.

She turns the shower off, and stands up. She picks up a towel. Allison turns her head, apparently feeling embarrassed to see her naked.

Close up on the basin, full of water, and where Hedra's clothes are soaking. The water is red with what looks like blood.

HEDRA (voice over)

I'm not feeling really well.

Hedra, wrapped in a large bath towel, has noticed that Allison has been looking at the blood in the basin.

HEDRA

Mine always comes when I'm wearing something nice.

She walks slowly across the bathroom. When she passes near the basin, she notices that a small part of her clothes are not inside the basin, and she moves it back inside.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Still wrapped into the bath towel, Hedra walks slowly out of the bathroom, followed by Allison.

ALLISON

Are you crampy ? Sometimes tea helps. Something warm. We could talk.

Hedra has reached her room's door, and she turns around.

HEDRA

About what ?

Hedra walks into her room followed by Allison.

ALLISON

About Sam and I wanting this place for ourselves...

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

Hedra has not switched the light on in the room. The room is just lit by the street light coming through the window.

ALLISON

...It's just crazy keeping two places like this.

Hedra sits on the bed. She is wearing a night shirt and a large sweater over the night shirt. (NOTE - This could be considered as a continuity goof. Apparently, Hedra has been able to change from the bath towel to the night shirt and sweater in less than a second !)

HEDRA

Well... Well, I... I thought you wanted a long engagement so you could make sure you can trust him again.

ALLISON

Well, frankly, I think that's my business. I'm sorry, but it is.

Hedra cracks her knuckles.

HEDRA

Huh-huh... It's me, isn't it ? I'll change, Allie. I can change.

ALLISON

No, that's not it at all. You've been a good room-mate. It's just... This is the man I'm going to marry. I want us to start our lives together.

HEDRA

Well... He will cheat on you again, that's a promise. And when he does, don't come running to me, okay ? Cause... I've had it with you. You're so fucking weak !

Suddenly, she has a very menacing face. Allison, still standing up, looks down at her with a very hard stare. Hedra, seeing that stare, calms down and laughs.

HEDRA

I'm sorry. I'm so sorry.

The phone rings, but Allison, who is still looking down at Hedra with her very hard stare, doesn't move. Hedra turns her head in the direction of the phone.

HEDRA

Allie ?

Hedra now has a very sweet look on her face. She gets up and out of the room.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR NIGHT

Hedra picks up the phone from the little table in the hall.

HEDRA

Hello ?

Allison enters the room from Hedra's bedroom.

ALLISON

Is it Sam ?

We hear a male voice over the phone. We quickly understand it's Hedra's father.

HEDRA'S FATHER (voice over on the telephone)

Ellen, is that you ? Talk to me, or your mother. Honey, we miss you. We want you to come home.

HEDRA (with a deep menacing voice)

Don't call here again.

HEDRA'S FATHER (voice over on the telephone)

Ellen, listen. We'll stop sending the cheques if you don't come. I promise, no doctors this time. Just come.

Hedra puts the telephone down. She doesn't move for a couple of seconds, then looks at Allison, trying to look more casual than she actually is. She has a little nervous laugh.

HEDRA

Obscene phone call. New York !

The phone rings again. Hedra picks up the receiver and slams it on the table. Then she presses on a button on the telephone set to cut off the communication.

HEDRA

Find someone else, jerk !

Allison walks to the telephone table.

ALLISON

I'm expecting a call from Sam. He might be coming in tonight.

HEDRA

Just for a little while, okay. Sam will call back if it's busy.

Hedra hugs Allison.

HEDRA

I'm sorry, Allie.

She moves away from Allison, looking falsely casual.

HEDRA

It's no big deal. I'll find some other place. You know, I just... I don't want you making a mistake.

ALLISON

I understand. Hey, we'll still be friends. We'll keep in touch.

HEDRA

Sure.

Allison walks away to her room.

Hedra picks up the telephone set from the little table, without putting the receiver back on its hook. We hear several short beeps coming from the telephone. With one nervous movement, Hedra tears the cord off the wall socket. Then she walks slowly into her room.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

A little later. Hedra is lying in her bed, writing something in a notebook. She is humming a song. Her other hand is resting on the telephone set on the bed.

The phone rings. Hedra picks it up immediately, not to let it ring more than once.

HEDRA (whispering)
Hello ?

SAM (voice over on the phone)
Allie ?

HEDRA
No, it's Hedy.

HOTEL ATHERTON - A BEDROOM - INTERIOR NIGHT

Sam is lying on the bed, still dressed in his suit and necktie. He is talking on the telephone.

HEDRA (voice over on the phone)
Where are you ? Where are you ?

SAM
Oh... I just got in from the airport. Is she asleep ?

HEDRA (voice over on the phone)
Yeah...

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

Hedra gives a quick look at the clock on the night table.

HEDRA

It's after two. Do you want me to wake her ?

SAM (voice over on the phone)

No, tell her to surprise me.

HOTEL ATHERTON - A BEDROOM - INTERIOR NIGHT

HEDRA (voice over on the phone)

Okay.

SAM

Okay.

HEDRA (voice over on the phone)

Okay, I'll tell her.

SAM

Goodnight, honey.

ALLISON'S APARTMENT - HEDRA'S BEDROOM - INTERIOR NIGHT

HEDRA

Goodnight, Sam. Sleep well.

She slowly puts the phone down and plays a little with it.

HOTEL ATHERTON - MAIN ENTRANCE - EXTERIOR NIGHT

Close up on a pair of female legs and feet with stiletto heels shoes.

The heels clicks on the sidewalk, and we see the figure of a woman walking away from us, and towards the entrance of the hotel. No one else is in the streets at this time of the night. The woman is wearing a grey raincoat.

The woman enters the hotel.

HOTEL ATHERTON - A BEDROOM - INTERIOR NIGHT

Sam is sleeping, covered by the sheet up to his waist, and apparently naked underneath.

The door opens slowly. The woman in the grey raincoat enters the room. We have already guessed she is Hedra.

She closes the door and puts the key on the night table.

She remains motionless for a couple of seconds, looking at Sam, then she slowly starts to take the raincoat off. She is completely naked under the raincoat.

She slides under the sheet of the bed, close to Sam. Sam moans in his sleep. He turns slowly towards Hedra, who starts kissing him on the chest.

SAM (sleepy voice)

Allie, Allie... what are you doing ?

Hedra goes down Sam's body, still kissing him. When she gets between his legs, even if the room is very dark, we understand she is performing oral sex on him.

Sam moans with pleasure.

SAM

Oh... Oh... Jesus !... Oh... Gee...

Suddenly, Sam realizes that something may be wrong. He gives an anxious look at Hedra.

SAM

Allie ?

Hedra raises her head from Sam's private parts.

HEDRA

No, not Allie.

She resumes what she was doing. Sam would like to push her away, but he is so close to his climax that he can't do it.

He has his orgasm, with Hedra not moving away from between his legs.

She only raises her head when she is sure it is over. She gives him a light kiss on the pubis and smiles.

Then she moves up in the bed, her head finally resting near Sam's one. Sam is breathing very hard. Hedra strokes him on the chest, and kisses his cheek.

Then she gets up and off the bed, and puts her raincoat back on.

She picks up a half-full glass on a table and drinks from it, what looks like beer. Then she eats something from a plate on the same table.

Sam breathes normally again and moves slowly on the bed. He lies on his side, facing away from Hedra.

HEDRA

Hey !

With the glass still in her hand, she walks to the bed

HEDRA

Hey, sleepy guy.

She puts the glass on the night table, and kneels on the bed. She start stroking Sam's shoulder.

HEDRA

I knew it.

SAM

Knew what ?

HEDRA

I told her. Guys like you don't change. You can't be faithful. And now she'll know.

While talking, she keeps on stroking his face. Sam doesn't react to her caress.

SAM

She'll know what ?

He switches on the light on the night-table. He then turn around to face her.

SAM

That you came up here and pretended to be her ? My God, what is this hair ? What is this supposed to mean ? You're in her clothes. You're wearing her perfume! For Christ-sake !

He jumps out of the bed, and starts putting his clothes on. Hedra remains seated on the bed, drinking her glass.

HEDRA

You knew it was me. Come on ! You knew and you didn't care. Well, I think she should know that.

SAM

You think she's going to thank you for that news, do you ?

HEDRA

Well, I don't expect you to understand her friendship.

She puts her glass on the night table, and gathers her shoes to put them back on her feet.

SAM

She can't... she can't stand you, for Christ-sake !

HEDRA

That's not true.

SAM

Oh, bullshit !

HEDRA

Huh-huh.

She shakes her head «no».

SAM

You're too needy. You're always cleaning. You're constantly in her face.

HEDRA

She needs me. Who was there for her when her boss almost raped her ?

SAM

What ?

HEDRA

Could you care of her ? You were off on a business trip or screwing someone.

SAM

She never said a word to me about that.

After his pants, Sam has put his shirt back on.

Hedra gets up from the bed where she was still sitting.

HEDRA

That's right, she told me.

She sits back on the bed.

HEDRA

So... don't try and make me think that we're not close. We lean on each other and we... we protect each other. We're best friends.

SAM

You're nuts, you know that ? Yes... I think you're out of your skull, that's right.

HEDRA

Yeah, well, sticks and stones...

He comes near the bed and bends down to pick up something. Hedra rushes on him.

HEDRA

Sam !

He pushes her away from him.

SAM

Don't touch me !

She sits back on the bed.

HEDRA

I'm sorry. I'm sorry. Look, I know you want to save face. I won't tell her, okay ? Just... Just pick up the phone and call her and tell her you're going back to your ex-wife, or something. And I won't say a word, okay ?

SAM

Yeah... Well, you won't have to say a word, sweetheart, because I'm going to tell her myself.

He walks to the night-table and picks up the telephone. She throws one of her shoes towards him. The shoe hits the wall just above his head.

HEDRA (yelling)

No !

He rushes towards her, ready to hit her.

SAM

Fucking bitch !

But, before he reaches her, she strikes him very hard in the face with her other shoe. The stiletto heel of the shoe enters his left eye, and, behind the eye, certainly enters his skull and his brain, because, instantly after the blow, Sam falls heavily on his back on the floor, where he remains motionless and unconscious.

With her bare foot, Hedra touches his cheek.

HEDRA (softly)

Hey !... Hey !

HOTEL ATHERTON - LOBBY - INTERIOR NIGHT

Close up on Hedra's feet walking on the rug. She's wearing both of her stiletto heels shoes.

Hedra goes down some steps and reaches the hotel reception desk. The same hotel clerk, that we saw earlier in the film, when Sam and Allison came together into the hotel, is talking on the phone. He is talking in a soft voice, so we can't understand exactly what he's saying.

But, when Hedra walks in front of his desk, he puts his hand on the receiver microphone, and says, in a louder voice :

HOTEL CLERK

Goodnight, Miss Jones.

Without turning her head, Hedra waves her hand.

HEDRA

Goodnight.

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

Close up on the clock on the night table : it says 06:22.

Allison slowly wakes up to some noise in the apartment.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison comes out of her bedroom, wearing a long sleeveless pink night shirt. She seems to be naked underneath.

She walks around the room, looking in every room which door is open.

ALLISON

Hedy ?... Hedy ?

She eventually finds her in the living room, vigorously cleaning the mantelpiece. Hedra is wearing a long plain gray dress and red rubber gloves. Allison remains at the door of the room.

ALLISON

Hedy ?

Hedra looks up at Allison, but doesn't stop her cleaning.

HEDRA

Oh, hi ! I hope I didn't wake you. I got an early start.

ALLISON

No, Hedy, I didn't mean for you to move out today.

Hedra looks around the room.

HEDRA

Oh, there, I think that's it.

She goes out of the room into the hall.

HEDRA

I hope you don't mind. I'm storing some of my stuff in the

cage downstairs.

She resumes her vigorous cleaning in the hall, starting with the small shelf by the front door.

HEDRA

That way, I won't have to bother... You see what I mean... You know... I mean...

Allison has come near Hedra.

ALLISON

Sure, that's fine. Look, I'm really sorry it didn't work out.

Hedra has stacked «her stuff» near the front door. She picks them up : a red suitcase, a cardboard box and a large paper bag. She has taken her rubber gloves off and keeps them in one hand.

HEDRA

Well, I'd better get this stuff out of here.
Allison walks to the door.

ALLISON

I'll help.

She opens the door.

ALLISON

We can have breakfast when you get back.

Hedra walks out of the apartment. Allison closes the door, but remains behind it, lost in her thoughts.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

Hedra is rapidly walking along a corridor, carrying «her stuff».

ALLISON'S BUILDING - INCINERATOR ROOM - INTERIOR DAY

Close up on the open red suitcase. Inside, all the clothes that makes Hedra look like Allison.
Hedra takes the clothes out of the suitcase and puts them into the open incinerator. Then she sprays some lighter fluid over the clothes.

Close up on Hedra's hands striking a match on the side of a matchbox. She throws the match into the incinerator, and long flames immediately start on the clothes.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Allison is fixing breakfast. She has cut some fruits into small pieces and she puts them in the bowl of the blender. We hear some music from the TV in the background.

Allison walks to a cupboard on the wall to pick up a spices jar.

The door leading to the living room is open, and the TV is on. Allison gives a quick look at the TV, on her way back from the cupboard to the kitchen working bench.

Allison puts a bit of spices from the jar into the blender, closes the lid and starts the blender.

MALE TV REPORTER (voice over from the TV set)
And now, Morning News-break...

The rest of the words of the TV reporter are lost, covered by the noise from the blender. But the voice of a female reporter, being slightly louder, can be heard over the blender noise

FEMALE TV REPORTER (voice over from the TV set)
Police found the body of a man brutally murdered early this morning.

Allison shuts the blender off, and walks to the open door to watch TV.

ALLISON'S APARTMENT - LIVING ROOM - INTERIOR DAY

Close up on the TV screen, showing the reporter, standing, with her microphone in hand, near the entrance of the Atherton Hotel.

FEMALE TV REPORTER (voice over from the TV set)
Identification of the victim, a white male of around 30 years of age is pending notification of next of kin.

Reverse angle shot of Allison, standing in the doorway and peeling a banana.

FEMALE TV REPORTER (voice over from the TV set)
A witness I spoke to just right here said...

Reverse angle shot on the TV.

FEMALE TV REPORTER (voice over from the TV set)
...he heard the sound of a struggle emanating from room
612...

Reverse angle shot on Allison.

FEMALE TV REPORTER (voice over from the TV set)
...around four o'clock this morning.

Allison suddenly realizes that the room number is Sam's one. She

rushes to the telephone set on the wall near the refrigerator.

ALLISON'S APARTMENT - KITCHEN - INTERIOR DAY

Allison dials very nervously a number on the phone.

HOTEL CLERK (voice over from the phone)
Atherton Hotel.

ALLISON

Sam Rawson's room, please, room 6-12..

HOTEL CLERK (voice over on the phone)
I'm sorry, there's been an accident. I think you should
speak to the police.

She doesn't even wait for the end of the sentence, and drops the phone, letting the receiver hang on its cord. She rushes out of the kitchen.

ALLISON'S BUILDING - INCINERATOR ROOM - INTERIOR DAY

Hedra is leaving the room, carrying «her stuff». Behind her, the incinerator door is wide open, and we see a bright fire inside.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

Across the corridor from the incinerator room, Hedra reaches Allison's private «cage». She drops «her stuff» and opens the padlock.

ALLISON'S APARTMENT - BATHROOM - INTERIOR DAY

Allison is bending over the toilet bowl and vomiting.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

In the «cage», Hedra takes a boot out of the cardboard box. Then she takes a sock out of the boot, and delicately, takes a black hand gun out of the boot. She puts the gun in the paper back, above some clothes.

ALLISON'S APARTMENT - BATHROOM - INTERIOR DAY

Allison is still vomiting in the toilet bowl. She slowly raises her head from the toilet bowl, trying to catch her breath.

She sees Hedra's pair of stiletto heel shoes. Underneath one of the heels, there are some traces of blood on the tile floor of the bathroom.

Kneeling on the floor, Allison takes the shoe to look at it more closely. Then she screams and throws it away, knocking the other

shoe down on the floor.

She is still kneeling on the floor, crying, when the door opens and Hedra enters the room. Allison raises her head to look at Hedra.

HEDRA

Allie ?

Hedra sees the stiletto heel shoe behind the toilet bowl, where it has been knocked away.

HEDRA

What are you doing down there ?

Allison remains kneeling on the floor, just supporting herself on her arms.

ALLISON

Oh... I just suddenly felt sick. It was the funniest thing. I hope I'm not pregnant.

Hedra walks towards Allison to help her stand up.

HEDRA

Let me help you.

Allison stands up.

ALLISON

Oh, that's all right, I'm fine.

HEDRA

I'll get some water.

Hedra walks to the basin, but wraps her hand in the bottom of her dress before touching the water tap.

Allison walks out of the room.

HEDRA

Wait !

Allison stops at the door, and turns around toward Hedra.

Close-up on the mirror above the basin, showing Hedra and Allison standing next to each other.

HEDRA

Drink some.

Allison takes the tooth glass and drinks. Hedra strokes her shoulder.

HEDRA

Okay ?

Allison puts the glass down and shakes her head «Yes». Hedra strokes the back of her head.

HEDRA

Feeling better ?

ALLISON

Yeah. I can go out for a while. I feel much better now.

ALLISON'S APARTMENT - FRONT HALL - INTERIOR DAY

Allison walks out of the bathroom, followed by Hedra.

HEDRA

I thought you said breakfast ?

Allison has reached the front door, and she starts unlocking the door.

ALLISON

Oh, it's in the blender. I've got to go out.

Hedra looks at Allison thin sleeveless night shirt and smiles.

HEDRA

Dressed like that?

ALLISON

I'm out. I'm just going to go upstairs and see Graham. He called while you were out.

Hedra looks at Allison with a very strange expression on her face. She can see the tears on Allison's face.

HEDRA

Well, still, if you're not feeling well, you should wear more than that.

ALLISON

Maybe you're right.

She walks away to her room. Hedra puts her hand on her face.

HEDRA

Oh...

ALLISON'S APARTMENT - ALLISON'S BEDROOM - INTERIOR DAY

Allison enters her room coming from the hall.

HEDRA (voice over from the hall)

Leave the door open so we can talk.

Allison grabs a pair of pants and puts them on.

Hedra enters slowly in the room, carrying the large paper bag where she has put the gun.

Allison takes her night shirt off. She is now naked from the waist up. But she grabs a sweater and puts it on.

HEDRA

You know why I think you're sick ?

While talking, Hedra slowly slides her hand into the paper bag, takes a pair of black gloves out of the bag and puts the bag down on the floor.

HEDRA

You're upset about Sam.

Slowly, Hedra puts the black gloves on her hands.

HEDRA

You know Sam's dead, don't you ?

Allison turns around to face Hedra.

HEDRA

Yeah, we don't have much time.

She picks up the bag and walks to a chest of drawers. She puts the bag on the floor and opens the top drawer.

ALLISON (crying)

You didn't... you didn't do it, Hedy, did you ?

Hedra is taking white pantie and bra from the drawer

ALLISON (crying)

You couldn't have him !

She falls down, sitting on the floor and crying.

ALLISON

Why ?... Why ?

HEDRA

Allie, he came in my mouth. Then he tried to beat the shit out of me because I wanted to tell you.

She slams the drawer shut, and opens another one.

HEDRA

You know, it was an accident. But he deserved it.

She claps her hands.

HEDRA

Okay, come on. The police will be here soon.

Allison doesn't move and remains seated on the floor.

ALLISON

But... but you shouldn't run. That'll only make it worse. I know you weren't yourself when you did this, Hedy.

Hedra laughs.

HEDRA

I know. I was you.

She points her gloved finger to Allison, and then looks at herself in the mirror.

HEDRA

Who is this Hedy anyway ?

She turns around, and walks away from the mirror towards Allison.

HEDRA

No one's seen her. She's not on the lease. There's not even a fingerprint of hers here. I've been cleaning like crazy. You have to come with me, Allie, or they'd put you away.

ALLISON

Hedy, it'll never work. Besides ... people have seen you. We just can't tell. We'll go to a lawyer or a doctor and they'll explain it to the police, or something.

Hedra, who is now very upset, knocks everything, that was on top of the chest of drawer, with a long sweeping movement, down on the floor.

HEDRA

No.

She bends down and takes the gun out of the paper bag.

HEDRA

Why are you making me do this ?

She snaps a cartridge into the chamber of the gun.

HEDRA

We're friends, Allie. You could be in a lot of trouble without me. But I'm not going to leave you.

She walks to Allison and kneels on the floor besides her, pointing the gun to her head

HEDRA

That wouldn't be right. I won't leave you. Okay, let's go.
Up ! Up ! Up !

She slaps her face.

ALLISON'S BUILDING - LANDING HALL OUTSIDE ALLISON'S APARTMENT - INTERIOR DAY

Hedra leads Allison along the hall. She is carrying her paper bag in one hand and the gun in the other hand. She still has her gloves on. Allison is carrying a small plastic case.

HEDRA

Go ! Go-go-go !

They reach the elevator and Allison is ready to press the call button, but Hedra moves her away towards the staircase.

HEDRA

No-no, up to Graham's. Come on. No-no, he's already involved.

ALLISON'S BUILDING - MAIN STAIRCASE - INTERIOR DAY

They climb the stairs. Hedra is pushing Allison with her gun.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR DAY

They reach Graham's front door. Allison rings the bell, waits a couple of seconds and turns around.

ALLISON

Nobody's home.

Hedra takes some keys out of her bag and gives them to Allison with the gloved hand that is still holding the gun.

HEDRA

Use these. Come on, come on, hurry up. Go !

Allison takes the keys and unlocks the door.

ALLISON

He must be sleeping. We were up late last night.

Hedra seems very nervous. While Allison is unlocking the door, she keeps looking around her and pressing Allison's back with her gun.

Allison opens the door, and enters the apartment, followed by Hedra.

ALLISON

Graham ?

HEDRA

He can't hear you.

Hedra closes the door behind them.

ALLISON'S BUILDING - EXTERIOR DAY

Low angle shot of the building, taken from street level.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR DAY

HEDRA (voice over)

Wait till you see me.

Hedra comes out of the bathroom, with a dark towel on her head.

The cat crosses the corridor and enters the bathroom.

Hedra puts her towel down : her hair, instead of being red like Allison's, is now dark brown.

HEDRA

Your color was beautiful, but I can't go around looking like you any more, can I ?

She smiles.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

Hedra enters the living-room.

HEDRA

Okay now, Allie, don't laugh.

She walks in front of the window, and makes a couple of dance steps.

HEDRA

Ta-dah !

Reverse angle shot on Allison, tied up in an armchair with duct tape. Each one of Allison's arms is tied on each armrest of the armchair. Her legs are tied on the legs of the armchair, and her chest is tied on the back of the armchair. There is also a piece of tape across her face to keep her mouth shut.

Hedra laughs and turns the TV set on. The screen shows a

documentary about African fauna. Hedra turns the volume slightly up.

HEDRA

How's that ? Good ?

She puts the remote control on the armrest of the armchair, within easy reach of Allison's right hand. Allison doesn't move at all.

HEDRA

22 and 24 are the movie channels. I've got to cash a pay cheque. So I'll only be gone an hour. I know how you hate to be alone. Okay... Are you good and comfortable ? All right.

She walks away from the armchair, takes the towel off her neck and down on the back of a chair. She takes her purse.

HEDRA

So, well... When I get back, we'll do your hair, too. Okay ? Be good. Bye.

She gets out of the room.

Allison moves for the first time : she turns her head around, then looks back at the TV screen.

Reverse angle shot. On the TV screen, close up of a lion yawning.

Reverse angle shot. Allison looks at the remote control on the armrest.

Close up on the remote control. Almost at the top of the remote control, we see the two volume control buttons : up and down. And under those buttons, we see the two channel control buttons.

Close up on Allison's face looking at the remote control.

Close up on Allison's right hand moving the remote control on the armrest, to get the volume control buttons within reach of her forefinger. She presses the up button.

On the TV screen, we see the volume bar graph going up on the picture of a crocodile. And the volume of the music goes up too.

Allison looks at the remote control again.

Close up on Allison's forefinger pressing one of the channel control buttons.

On the screen, we see a different channel : a comic movie. A couple is having dinner in a restaurant and the waiter pours the water bucket on the man.

Another channel. A woman is sleeping. A telephone rings.

Reverse angle shot on Allison pressing the channel control buttons. We hear a male voice for a couple of second, then Allison changes the channel again.

The TV screen seen from behind Allison's hand dialing on the remote control. There is a cartoon on the screen. Then another channel showing the concert of a rock music band.

Close up on Allison's face looking at the screen and then at the remote control in her hand.

Reverse angle shot on the TV set. The volume bar graph is going up again until it reaches the end of the graph. The volume of the sound of the rock music is very high.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR DAY

We hear the rock music very loudly in the empty hall.

The front door of apartment 1206 opens slowly. A man with glasses on his nose peeks into the hall. He seems very annoyed by the noise.

BANK OFFICE - HALL - INTERIOR DAY

Close up on the hand of Hedra writing «Ellen Besch» on the back of a cheque on the cashier's counter. In front of her, we see the hands of the cashier girl on the other side of the glass partition.

CASHIER GIRL (voice over)
What's the part this time ?

Larger view of the bank office hall. Hedra is standing in front of the cashier's desk. We see the cashier girl through the partition glass. Behind Hedra, a man is waiting for his turn, reading a newspaper.

HEDRA
Excuse me ?

Through the opening at the bottom of the partition, she gives her cheque to the girl.
Closer shot. Now we are on the cashier's side of the partition, and we see Hedra's face through the glass.

CASHIER GIRL
You're an actress, right ? You're never the same person twice.

Reverse angle shot. We are now on Hedra's side of the partition, and we see the cashier girl through the glass : she is a blonde girl about the same age as Hedra. She puts her finger on her own hair.

CASHIER GIRL

I like it. I just thought the other was more you.

Reverse angle shot. Cashier's side.

HEDRA

Well, maybe next time I'll try blonde.

Reverse angle shot. Hedra's side. The cashier girl smiles.

CASHIER GIRL

Really ? I'm flattered. Thanks.

A male bank clerk, sitting at a desk behind the cashier girl, stands up and walks to the partition glass.

BANK CLERK

Miss Besch ?

HEDRA

Yes ?

BANK CLERK

A man's been calling here. Says he's your father.

Reverse angle shot. Cashier's side. Hedra seems worried by what the man is saying.

BANK CLERK (voice over)

Might even come to New York if you don't call him.

Hedra runs away from the counter.

BANK CLERK (voice over)

Miss Besch !

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

On the TV set, the rock band is still playing with the sound volume very loud.

Reverse angle shot on Allison, trying to free herself from the armchair where she is tied up. But the duct tape is strong enough and her jerky movements don't bring any result.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT -

INTERIOR DAY

Outside Graham's apartment. We hear the loud rock music very clearly. The building manager is standing by the door, with the neighbor from apartment 1206 behind him. The neighbor has his glasses hanging around his neck on a string.

The building manager rings the bell. Then he bangs on the door with his fist.

BUILDING MANAGER

Hey !

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

Allison turns her head towards the front door and try to speak through the tape stuck on her mouth.

ALLISON

Mmmm !

She starts moving again to free herself from the armchair, but she doesn't succeed.

The bell rings again. Allison turns her heard towards the front door.

A BUSY STREET IN NEW-YORK - EXTERIOR DAY

Hedra is walking very fast on the sidewalk. She passes a fruit shop and bumps into a pedestrian girl, but doesn't stop to apologize.

THE PEDESTRIAN GIRL

Jerk !

Hedra keeps on walking very fast. She seems worried.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR DAY

The manager has a key ring with many keys in his hand. He is sorting them trying to find the right key to the apartment.

ALLISON'S BUILDING - MAIN LOBBY - INTERIOR DAY

Hedra is crossing the lobby, walking very fast.

She reaches the elevator and presses the call button.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

On the TV screen, a video clip with loud rock music behind.

Reverse angle shot on Allison, still trying to free herself from the armchair.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR DAY

Close up on the manager's hand putting the key in the keyhole.
GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

Allison hears the key moving in the keyhole and turns her head towards the front door.

Close up on the video clip : a man is running, apparently chased by men armed with spears.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR DAY

Hedra just came out of the elevator and is closing the inner door of the cabin. She turns the corner of the hall and suddenly sees the manager and the neighbor near Graham's door. She runs towards them and yells.

HEDRA

Oh !

The apartment door is wide open, but, when they see Hedra, the two men don't enter the apartment. The neighbor goes back into his own apartment, but the manager remains just outside the apartment.

BUILDING MANAGER

You live here ?

Hedra closes the door to talk to the manager, but she doesn't lock it.

HEDRA

No, no, I'm just watching the place for the week-end like that. It's on a timer. Huh... Huh... I'm sorry.

BUILDING MANAGER

I have to register a complaint.

HEDRA

Please, I'll turn it off. I will.

She enters the apartment and closes the door shut behind her.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR DAY

Allison turns her head towards the front door.

Hedra enters the room, walking very fast. She drops her purse on a

chair and walks to the TV set. She switches it off. Then she walks slowly towards Allison, with a quite menacing face.

She gives Allison a very hard slap in the face. She kneels down in front of her, and shakes her shoulders a couple of times. Then she stops but remains kneeling on the floor, while she's talking to her.

HEDRA

How could you do that ? Everything I've done, I've done for you. Don't you understand that ? People you hated, I hated.

She stands up.

HEDRA

People like you don't care.

She knocks a large metal vase down on the floor.

HEDRA

Just like that stupid girl in Tampa. She called my parents, too. Told them all my secrets.

She comes behind Allison and pulls her hair to tilt her head back.

HEDRA

You want to put me away, huh ?

She releases Allison's hair.

HEDRA

I can't... I can't keep making excuses for you, Allie. I can't... I can't... I can't... I can't... I can't...

She walks out of the room. She is crying.

HEDRA

Oh God !... Oh God !... Ohhh !

We hear her crying in the next room. Allison turns her head slightly towards her.

Close up on Allison's face. We hear Hedra screaming and breaking things. Allison seems terrified.

Hedra comes back into the room. She has a big knife with a serrated blade in her hand.

Close up on Allison's face. She seems more and more terrified. She starts moaning under her tape gag.

Hedra is now just behind Allison. She puts the tip of the blade on Allison's throat, then the full length of the blade.

HEDRA

What ?... What ?

She tears the tape off Allison's mouth.

ALLISON

Please...

HEDRA

No.

Hedra's face is now very close to Allison's one. Allison raises her head and kisses Hedra on the mouth.

Close up on the serrated blade of the knife on Allison's throat. The blade is ready to tear the skin, but doesn't move further.

Slowly, Allison moves her mouth away from Hedra's one.

ALLISON (whispering)

Don't make me leave you, Ellen.

Hedra slowly raises up. She has a strange look on her face. She seems not to understand the situation anymore.

Close-up on Allison's head and throat. We can see the slightly bloody marks left by the serrated blade. Allison looks at Hedra moving away from her with an anxious face.

Hedra kneels down in front of Allison. She bends down to rest her face on Allison's lap, and starts crying. Allison moves her hand as far as she can and strokes Hedra's hair.

ALLISON

Shhh !... It's okay. It's okay.

Close-up on a wallet on the floor, close to Allison's foot. Allison is trying to reach it with her foot, but she can't because of her leg still being taped on the armchair.

ALLISON (voice over)

We've got to get out of here now.

She eventually succeeds in kicking the wallet away from the armchair. And she keeps on stroking Hedra's hair, still crying on her lap.

NEW YORK - EXTERIOR EVENING

Large overview of the city. There is still daylight, but we can tell, by the color of the sky, that we are getting closer to the

night.

FONTANA FASHION OFFICE - MAIN HALL - INTERIOR EVENING

In the forefront, Mitchell's assistant, Barbara, is typing on the keyboard of a computer. Behind her, we see rows of dresses on hangers.

Suddenly, the woman stares at the screen. We hear strange clicking and beeping noises coming from the computer.

BARBARA

Jesus...

She stands up, with horror in her face, and yells.

BARBARA

Mitch !

FONTANA FASHION OFFICE - MITCHELL'S OFFICE - INTERIOR EVENING

The room is much smaller, and quite dark. A blonde woman is sitting on an armchair in front of a desk. Mitchell is standing behind her. Mitchell is slightly rocking the armchair and the blonde woman's eyes are closed.

MITCHELL

What ?

He doesn't stop rocking the armchair.

BARBARA (voice over from the main hall)

Get in here.

MITCHELL

What ?

He reluctantly leaves the armchair and walks out of the room.

FONTANA FASHION OFFICE - MAIN HALL - INTERIOR EVENING

Mitchell crosses the hall

MITCHELL

What is it ? What?

The computer is still making strange beeping noises. On the screen, pictures of dresses appear and then disappear immediately.

BARBARA

Look.

Close up on the screen. A data chart titled «Fontana Fashions» has appeared. The extreme left column is labelled «Expenses», and

underneath, a list of all the expenses (Lease - Telephone - Payroll - Liabilities... and son on). The other columns on the right are labelled «Jan» to «Apr», and underneath lists of numbers corresponding to the various monthly expenses.

But, the data chart has hardly appeared on the screen that the columns of numbers start erasing themselves one by one, starting with January.

BARBARA

It's erasing.

Then, when all the numbers have been erased, a window appears on the screen with «LOST!» written in red letters in it.

Another data chart appears on the screen : the expenses from May to August. And, on this chart, the columns of numbers also start to erase themselves.

Mitchell looks severely at Barbara. She raises her hands.

BARBARA

I didn't do anything.

Suddenly, Mitchell seems to remember something.

MITCHELL

Shit !

He runs away toward his office.

The blonde woman is standing in the doorway of the office. Mitchell brutally pushes her away.

FONTANA FASHION OFFICE - MITCHELL'S OFFICE - INTERIOR EVENING

Mitchell types something on the keyboard of his computer. We hear the computer beeping.

Close-up on the computer screen. A data chart titled «Production line», and underneath «Fontana Fashions Production Line». Underneath, four columns of numbers labelled «Order», «Sam», «Scheduled» and «Completed». All the numbers in these columns are erasing themselves. And then appears the window with «LOST!» in red letters.

MITCHELL (voice over)

On mine, too !

Then another rectangular window appears on the screen. On the left of the window, the drawing of a bomb with a lighted wick sticking out of it. On the rest of the window, the following text :

The last payment in Fulfillment of the Contract between Fontana Fashions and Allison Jones is now past due. Please contact Allison Jones at 212-555-9814 within 24 Hours of the rest of your data will be irretrievably lost.

Mitchell bends down to have a better look at the screen.

Close up on the screen, while Mitchell reads out loud :

MITCHELL (voice over)
The last payment in Fulfillment of the Contract between Fontana Fashions and Allison Jones is past due. Please contact Allison Jones...

Medium shot of Mitchell reading what's written on the screen.

MITCHELL

...in 24 hours of the rest of your data will be irretrievably lost. This payment policing program is installed on all of Allison Jones software."

Mitchell jumps up.

MITCHELL

Bitch !

GRAHAM'S APARTMENT - WORKING ROOM - INTERIOR EVENING

Allison is seated behind Graham's desk. She unplugs the cord from the telephone set and plugs it in the back of a small portable computer.

Shot on floor level. We see the bottom of the desk chair and Allison's legs, around which there is still some duct tape. Hedra is kneeling on the floor near the desk. She has a telephone cord in her hand.

HEDRA (voice over)
Should I just plug this in the phone jack ?

ALLISON (voice over)
Huh-huh.

Hedra gets up and looks at what Allison is doing with the computer.

ALLISON

Great.

HEDRA

Can you make reservations on this ?

ALLISON

Hm-m. And you can pay by credit card.

Close up on Hedra's face who looks intensely at Allison, not believing completely that Allison is not trying to fool her.

ALLISON

L.A., right ?

HEDRA

Yeah.

She walks away.

FONTANA FASHION OFFICE - MAIN HALL - INTERIOR EVENING

Close up on Allison Jones' business card. Above her name, a logo that reads «Concept Software». Under Allison's name, the title «Software Designer», and underneath «768 West 74th Street, Suite 1103, New York», and underneath «(212) 555-9814». On the top of the card, written with a pencil «555-8796 KNOX».

BARBARA (voice over)

No answer at the first number.

Mitchell's forefinger points at the penciled number on the card.

MITCHELL (voice over)

What about this number ?

Mitchell is standing near Barbara's desk. She has the telephone receiver to her ear, trying to reach someone to help them. Mitchell brings the next desk telephone to him by pulling it by its cord. He start dialing on the telephone.

We hear the «engaged» tone.

MITCHELL

Busy.

He throws the receiver on the desk. He starts walking away, then turns to Barbara.

MITCHELL

You turn them off.

(yelling)

Turn them all off !

Barbara remains calm, with the telephone receiver still at her ear.

Mitchell runs out of the room, and Barbara puts the telephone down.

GRAHAM'S APARTMENT - WORKING ROOM - INTERIOR EVENING

Close up on the computer screen. The window is titled «Compuserve». Underneath it reads «Flight Reservation». And underneath «Browse Flights by Fares». Underneath : «Departure City:». Next to it a box, where we see the letters «JFK» being typed. Underneath «Destination City:». Next to it, another box, where we see the letters «LAX» being typed. Another window appears, titled «Flight Information», and giving all the details of the different flights between New-York and Los Angeles.

Allison is sitting at the desk typing on the computer, and Hedra is standing next to her.

HEDRA

Things are going to be different in L.A, Allie. You'll see.

ALLISON

First class ?

HEDRA

Is it worth it ?

ALLISON

Well, we can use one of Graham's cards. I think I saw his wallet in the living room.

HEDRA

Oh... Me too. Okay, I'll go and see.

She gets out of the room.

Close up on the computer screen. It switches from «Flight Information» to «Main Menu», and then to «Chat-Mail Menu». Close up on Allison's face focused on her typing on the computer.

Close up on the computer screen. It reads «CB Simulator», and underneath «Chat Mode Initiated», and underneath «User: Don193». Underneath, we see the following words being typed :

PLEASE HELP ME. THIS IS NOT A JOKE.

HEDRA (voice over from the living room)
I can't find it.

Allison is typing very fast. She knows she doesn't have much time.

ALLISON

I know I saw it somewhere. Maybe it's in the kitchen.

Close up on the computer screen. The following words have been added :

I'M AT 768 W.74TH STREET, APT.

Back on Allison sitting at the desk and typing. Slowly and silently, Hedra enters the room.

Close up on Hedra's angry face. She bends down

Allison at the desk seen from behind. Suddenly we hear the noise of a plug being pulled off from its socket. The computer screen becomes all black and Allison turns quickly around. Hedra is pointing her gun at her.

ALLISON

No ! No ! No ! No !

ALLISON'S BUILDING - MAIN LOBBY - INTERIOR EVENING

Close up shot on the window above the elevator door. We see the elevator coming down. The camera follows the elevator down to floor level. Mitchell is waiting in front of the elevator door.

The elevator outer door opens. Hedra is inside. She keeps the inner door shut.

HEDRA

Going down.

The outer door closes in front of a bewildered Mitchell.

ALLISON'S BUILDING - BASEMENT - INTERIOR EVENING

Hedra opens the door of Allison's private «cage», and enters the cage. She tries to open a suitcase, but doesn't succeed. She slaps nervously the suitcase. She then finds another suitcase, which is open. She tries to fit herself inside the suitcase, and more or less succeeds. She seems very nervous. She gets out of the suitcase, closes it and carries it out of the cage.

ALLISON'S BUILDING - ELEVATOR CABIN - INTERIOR EVENING

Close up on the numbers above the door. They go from «9» to «10», and then to «11».

Hedra is watching the numbers. The elevator stops.

The outer door opens. Mitchell is there, waiting for the elevator. He opens the inner door and comes in the cabin. The outer door closes automatically and the elevator cabin starts moving up again

He looks at the control panel, where the 12th floor is lighted. Then he looks at Hedra, who looks back at him with a rather unwelcoming face.

The elevator stops and Mitchell goes out first.

**ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT -
INTERIOR NIGHT**

Through the windows, we can see that night has come.

Mitchell goes out of the elevator, followed by Hedra pulling her suitcase behind her.

Hedra goes directly to Graham's apartment. Mitchell first goes in the opposite direction, and then comes back towards Hedra.

MITCHELL

Oh... Excuse me, miss, is this 1203 ? Is Graham Knox at home ?

Hedra is now in front of Graham's door and puts the key in the keyhole. Mitchell has caught up with her, and is standing behind her.

HEDRA

No, he's on a cruise.

MITCHELL

Actually, I'm looking for a woman Allison Jones ? Do you know her ?

Hedra suddenly stops unlocking the door.

HEDRA

Who are you ?

MITCHELL

Mitchell Myerson.

Hedra turns around to face Mitchell.

MITCHELL

She did a job for me.

HEDRA

Oh... There's no one named Jones on this floor.

MITCHELL

Yeah, I know that. I was just down at her apartment. But I did contact her here once.

HEDRA

Well, I'm the only one here and I never met her. So...
You'll excuse me.

She bends down to pick up the suitcase.

MITCHELL

Oh, sorry.

Mitchell bends down to help her. He picks up the suitcase and looks at it.

MITCHELL

This is hers. You do know her.

We hear a muffled scream coming from inside the apartment.

Hedra opens the door to get inside as fast as possible, but Mitchell catches her and throws her aside. More muffled screams coming from the apartment. Mitchell rushes into the apartment, and closes the door shut behind him. Hedra rushes to the door, but too late.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Mitchell rushes into the room, stops and looks down.

Allison is lying on the carpet, completely tied up in duct tape, looking like a human salami. She is gagged by another piece of tape. When she sees Mitchell, she starts wriggling and screaming through her gag.

MITCHELL (voice over)

What the fuck is going on here ?

He kneels down and tears the tape off her mouth.

ALLISON

Be careful, she's crazy.

Hedra enters the room, pointing her gun towards Mitchell.

HEDRA

Get off of her.

Mitchell, still kneeling down across Allison's body, turns around.

MITCHELL

What ?

Hedra walks towards him, still pointing her gun with both hands in front of her.

HEDRA

You think she wants you touching her, huh ? I said get off her !

MITCHELL

Okay, okay... I'm... I'm getting up. Okay.

He gets up very slowly with his hands raised at his shoulders level. And suddenly, he grabs the gun and throws Hedra across the room. She falls on a round table, which breaks under her weight. She remains motionless on the floor.

Allison looks anxiously at the scene, but, from her lying position on the carpet, doesn't see everything.

Mitchell puts the gun inside his belt and kneels down to untie Allison.

ALLISON

Where is she ?

MITCHELL

Don't worry about her, I took care of her.

Hedra suddenly comes behind him, and strikes him very hard on the head with a statuette. He falls down on the floor. Hedra rushes to him and picks up the gun from his belt. She takes a cushion from the back of an armchair, puts the cushion on Mitchell's face and presses the barrel of the gun on the cushion. Allison screams.

GRAHAM'S APARTMENT - BATHROOM - INTERIOR NIGHT

Graham is lying in the empty bathtub, with his cat sleeping on his right shoulder. There are a few traces of blood on the side of the bathtub.

We hear the muffled sound of a gun shot. Then a scream from Allison and another gunshot.

The camera moves closer to Graham's face. He has a large bloody bump on his forehead.

There is a slight move of his head, then a slight blink of his eyelids.

GRAHAM'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Close up on Hedra's hands taking some pills out of a medicine bottle.

HEDRA

I don't want to try to be loved any more. And you know...

The camera moves up to Hedra's face.

HEDRA

I don't want to be scared any more. Or to kill any more. I don't want to kill any more. I don't want to be alone any more. I don't want to be anything any more. I don't need a

reason to kill myself, I need a reason not to and there isn't one.

Hedra turns her head towards Allison sitting at the desk in front of the computer. The camera moves away to a larger shot, and we see that the gun is stuck in the hollow of Hedra's left elbow.

HEDRA

You don't want to say anything special to anyone ?

Allison shakes her head «no».

HEDRA

Okay, «Allison Jones», go on.

Close up on the computer screen. We see the words Hedra just dictated : «I don't want to try to be loved...» and so on up to «...there isn't one.» The words «Allison Jones» are being typed.

Back to Hedra pointing her gun to Allison. She takes Allison's hand and presses it on the screen of the computer.

HEDRA

Now they'll know it was you.

ALLISON

No one who knows me will believe that I wrote that. I was never that scared. Well... not like that.

HEDRA

Of course it's you. I never met anyone so scared of being alone. And I saved you from that, but you don't care.

She brings a glass of water to Allison, who takes it.

HEDRA

Did you know that identical twins are never really identical ? There's always one that's prettier. And the one who's not does all the work. She used me and then she left me. Just like you.

She puts the barrel of the gun on Allison's temple, and she opens her left hand in front of Allison's face.

HEDRA

Come on... take them. Come on, Allie, it's nicer this way.

ALLISON

Okay.

Close up on Hedra's hand full of blue pills. She pours them into Allison's left hand. Allison's other hand still holds the glass of water.

Without warning, Allison suddenly smashes the glass on Hedra's face.

Then the two girls start fighting for the gun. Allison slams Hedra's hand on a mirror hanging on the wall. The glass of the mirror breaks into small pieces, but Hedra doesn't drop the gun.

The two girls keep on fighting on the floor, knocking various object around them.

Close up of Allison's hand holding Hedra's hand with the gun, and smashing it through the window. The pane breaks into small pieces, and Hedra drops the gun on the balcony.
Hedra moves away from Allison.

Close up of Allison's hand picking up a piece of glass lying near the gun on the balcony.

Allison slashes Hedra's chest with the broken piece of glass. Hedra falls on the floor and Allison rushes out of the room.

Hedra gets up and picks up the gun from the balcony.

GRAHAM'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Allison is fumbling with the locks and the safety bar of the front door.

Hedra rushes into the corridor, pointing her gun at Allison.

HEDRA
Allie !

Allison has opened the door and turns around to face Hedra. Hedra walks slowly along the corridor towards Allison.

HEDRA
Please...

Allison still has the piece of broken glass in her hand.

Behind Hedra, we see Graham moving in the bathroom.

HEDRA
Please...

Reverse angle shot to Allison standing in the open doorway and holding the piece of broken glass.

ALLISON
I'm not like your sister, Hedy. Not any more. I'm like you now.

Close up on the barrel of the gun.

Graham rushes out of the bathroom, grabs Hedra by the waist and falls with her on the floor.

ALLISON (voice over)
Graham !

Graham bangs Hedra's head repeatedly on the floor. Hedra succeeds in moving slightly away from him, and try to point her gun toward him.

HEDRA
I'll kill you !

Allison rushes towards them, grabs Hedra by her feet, and pulls her towards the front door. Hedra, still lying on her stomach while being pulled away by Allison, still tries desperately to point her gun towards Graham.

ALLISON
Get off him !

Allison succeeds in pulling Hedra out of the apartment. Hedra grabs the front door with both hands to try to resist Allison's pull.

ALLISON'S BUILDING - LANDING HALL OUTSIDE GRAHAM'S APARTMENT - INTERIOR NIGHT

Allison pulls a little harder, and Hedra's hands are squeezed by the door. She screams. Allison lets go of Hedra's legs to close the door shut.

ALLISON
Graham, stay inside !

GRAHAM (voice over from inside the apartment)
All right.

Allison runs away towards the elevator. Hedra, still lying on the floor, raises her gun towards Allison and shoots.

Allison screams : she's been shot in the left shoulder. Hedra shoots again, but Allison hides behind the corner of the wall of the hall.

Hedra gets up to run after Allison.

Close up on the elevator. Allison is already inside the cabin and closes the inner door just as Hedra reaches the elevator.

ALLISON'S BUILDING - ELEVATOR CABIN - INTERIOR DAY

HEDRA

No... No... No...

Allison pulls Hedra right arm through the vertical bars of the inner door, and opens it again, squeezing Hedra's arm very hard. Hedra screams and drops her gun on the cabin floor. Allison closes the inner door shut.

Close up of Allison's hand picking the gun up from the floor.

HEDRA

No... No... No...

Hedra watches the outer door closing slowly.

Allison points the gun towards Hedra and presses the trigger several times. But nothing happens : there are no more cartridge in the chamber of the gun.

Hedra opens the inner door to get into the elevator. Allison tries to prevent her from getting in, but Hedra eventually succeeds in getting into the cabin. She closes the inner door, and the outer door closes itself automatically.

Hedra throws Allison against the wall of the cabin. Then she bangs her head very hard against the wall. Allison pulls Hedra away from her. Hedra hits the wall on the other side of the cabin, and falls on the floor. Allison rushes and falls on Hedra, but Hedra pushes her away from her.

The two girls start fighting in the cabin. They fall on the floor, Hedra on top of Allison. Hedra tries to strangle Allison.

Close up of Allison's face choking under the pressure of Hedra's hands.

Short reverse angle close up shot of Hedra's face, then back to Allison's face.

Close up on the screwdriver hanging from its chain and rocking gently with the movement of the elevator. Allison's hand tries to catch it and doesn't succeed.

Back on Allison's face, suffocating more and more under Hedra's strangulation. Back, for a couple of seconds, to Allison's hand trying to catch the screwdriver, and then back to her suffocating face.

Close up on Allison's hand which has eventually caught the screwdriver, then back to her face. The face slowly relaxes as Allison falls into unconsciousness. Her arm, which was extended to

catch the screwdriver, falls on the floor of the cabin.

Hedra watches Allison's face intently. Then, when she realizes that Allison is unconscious, she bends down and kisses her on the cheek. She brings Allison's both arms along Allison's sides, then she puts her head on her chest and kisses her hand.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

The outer door of the elevator opens, and, through the vertical bars of the inner door, we can see Allison still lying on her back on the floor of the cabin. Hedra opens the inner door, then pulls Allison by the legs out of the elevator.

HEDRA (snorting under the effort of pulling Allison)
Huh... Huh...

She pulls Allison along the corridor of the basement.

She reaches the door opening on the emergency staircase, and kicks it shut.

She suddenly stops and looks intently at Allison lying on the floor. She grabs a green blanket on a shelf and wraps Allison's face in it.

She pushes a a heavy metallic storage shelves cabinet along the wall all the way to the emergency staircase door, in order to prevent it from being opened by anyone coming from the staircase.

Then she pulls down a big lever on the wall on the side of the cage where the elevator machinery is enclosed. We supposed it is the emergency switch of the elevator, and that she also wants to prevent anyone coming down to the basement from using the elevator.

ALLISON'S BUILDING - INCINERATOR ROOM - INTERIOR DAY

Hedra picks up some pieces of dry wood from a wheelbarrow and puts them inside the incinerator, where some flames are still burning.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

Hedra pushes the empty wheelbarrow along the corridor of the basement.

Suddenly she stops, drops the wheelbarrow and emits a short scream.

Reverse angle shot on the green blanket on the floor. Allison is gone.

Hedra looks very worried.

HEDRA

Allie ?

She runs to the blanket, but doesn't stop and keeps on running to the elevator. She gives a quick look inside the open cabin, then tries to open a large locked gate, near the elevator, but doesn't succeed.

HEDRA (yelling)

Allie ?

She goes back along the corridor the way she came from. Near the place where she left the wheelbarrow, she comes to a door marked «Storage», and opens it

HEDRA

Hey, here you are.

But this is just a closet full of various junk.

Hedra thinks she heard something and quickly turns around. She takes a big iron hook from the storage closet and starts walking menacingly along the corridor.

HEDRA

Don't make me come get you... Allie, come out now... Come on... Allie !...

She bangs the hook on a vertical pipe on the wall.

Close up on a rat scuttling away from the noise.

Close up on Allie hidden in a big metal box, near the ceiling of the basement. This metal box is obviously a part of the ventilation system.

HEDRA (voice over)

Come on !

The rat is running along a large horizontal pipe towards Allison, who seems frightened by it.

High angle shot of Hedra seen from Allison's hiding place.

HEDRA (screaming)

Come out now !

Close up on Allison's face, frightened by the rat.

Reverse angle close up shot of the rat coming towards us and Allison.

Back to Allison looking at the rat.

HEDRA (voice over)
Allie, please.

High angle shot of Hedra. She is crying.

HEDRA

I'm scared ! Where are you ?
The rat has reached Allison's hiding place. She pushes it down from the pipe where it was standing.

The rat falls on Hedra's shoulder. She screams.

Allison hides back into the ventilation metal box not to be seen by Hedra.

Hedra throws the rat on the floor.

The rat runs away.

Hedra looks up at the place where the rat fell from.

Close up at Allison's hiding place. The metal box seems empty.

HEDRA (voice over)
Allie...

ALLISON'S BUILDING - INCINERATOR ROOM - INTERIOR DAY

Hedra comes back into the incinerator room. Just above the open door of the incinerator, there is a big ventilation metal box, similar to the one Allison is hiding in.

Hedra bangs the box with her hook. She must think that Allison is crawling inside the ventilation system.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

Allison is peeking from behind a corner of the corridor.

Reverse angle shot showing what Allison sees. We - and she - see the incinerator room with Hedra banging her hook on the ventilation system.

ALLISON'S BUILDING - INCINERATOR ROOM - INTERIOR DAY

Hedra is walking backward, away from the incinerator. She hears a strange noise and turns around.

ALLISON'S BUILDING - BASEMENT - INTERIOR DAY

We see the open door of a cage slightly moving with a squeaking noise.

Hedra walks toward the cage.

HEDRA

Why are you hiding from me ?

Close up on a big wooden closet with two doors. A piece of green fabric is sticking out between the two closed doors.

Hedra bangs her hook on the closet.

HEDRA

You think I can't find you ? Huh ? Your goddam shirt is sticking out of it.

She opens the door, sees herself in a mirror at the back of the closet, and thinking it's Allison, bangs her hook on the mirror and breaks it.

Hedra backs up one step from the closet. And suddenly, Allison, who was hiding in the pipework on the ceiling, falls down upside down, hanging from her legs hooked in the pipework. She stabs Hedra in the back with the elevator screwdriver. Hedra screams, and tries to take the screwdriver off her back.

Allison drops on the floor. Hedra tries to hit her with the hook, but Allison grabs her arm.

With her other free hand, Allison pulls the screwdriver out of Hedra's back, then immediately sticks it again in another place on Hedra's back.

HEDRA

Allie...

Hedra slowly falls on the floor, where she remains motionless.

Allison looks down at her, trying to catch her breath back.

She kneels down to close Hedra's eyelids.

BLACK SCREEN

ALLISON (voice over)

I cried the whole week of Sam's funeral.

ALLISON'S NEW APARTMENT - LIVING ROOM - INTERIOR DAY

This is Allison's new place. Actually it is the apartment Allison visited with Sam, just before the puppy's death.

Some furniture from the old apartment, and a lot of unopened boxes on the floor. It looks like if Allison just moved in.

Very large windows overlooking New-York. Allison is standing near one of the windows, with her back toward us.

ALLISON (voice over)

Graham says that won't bring him back. He says I have to start letting go. He's right.

Close up on Hedra's collection of photographs, lying near the shoebox where she used to stock them. In the forefront, the black and white picture of Hedra and her twin sister holding a dog between them.

ALLISON (voice over)

Hedy's parents said that for years they'd tried to explain her that her sister's death wasn't her fault.

We see Allison's hands taking the pictures one by one.

ALLISON (voice over)

But she never forgave herself for surviving.

The last picture she takes is the black and white picture of the twins with the dog. She puts all the pictures back in the shoebox, with the twins and dog picture on the top.

ALLISON (voice over)

So every day, I try to forgive Hedy for Sam.

Allison puts the lid back on the shoebox.

ALLISON (voice over)

Then I try to do what she couldn't... Forgive myself.

The camera moves slowly away from the shoebox to a last photograph hidden underneath some wrapping plastic material.

ALLISON (voice over)

I know what can happen to someone who doesn't.

Close up on the picture. It looks like the picture of the face of one woman. But actually, the picture is a mixture of two pictures. The left half-side of the picture shows Allison's face, when the right half-side shows Hedra's face.

CREDITS

The credit are rolling up on the picture of Hedra / Allison for about 25 seconds, then fade-out to black screen, where the end of

the credits are rolling up.