MANHATTAN MURDER MYSTERY

Screenplay by

Woody Allen & Marshall Brickman

NOTE

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

TRISTAR LOGO
Winged white horse flying over clouds

BLACK SCREEN

CREDITS IN WHITE LETTERS ON BLACK SCREEN

We hear jazz music during the credits.

END OF CREDITS

NEW-YORK - AERIAL VIEW - EXTERIOR NIGHT

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

The camera reaches a round building that looks like a stadium and starts moving around the building.
HOCKEY GAME - INTERIOR NIGHT

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

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

LARRY
Come on.

CAROL
What?

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

CAROL
I know, honey, I promised. I know.

LARRY
I already bought the earplugs.

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

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

CAROL
Yay, hooray.

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

LARRY'S BUILDING - LOBBY - INTERIOR NIGHT

A nice-looking apartment building in New-York.
Full shot of the lobby. We see the street through the glass
door.
An uniformed attendant is standing near a counter, on which
he is
writing on a book.
Larry and Carol are coming from the street and entering the
building. He is carrying some shopping bags, and she is
reading a
newspaper, the «Daily News».

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

**CAROL**
Yeah.

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

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

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

**LARRY**
Really ? Well, it's an alternative lifestyle.

**CAROL**
Yeah, I'll say.

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

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

Medium shot inside the cabin of the elevator. The inner door
slides open. Carol enters first, still reading her
newspaper.
Larry enters behind her and presses a button on the control
panel.

**PAUL (voice over)**
Hold the elevator.
LILLIAN (voice over)
I'm coming.

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

PAUL (voice over)
Hold the elevator.

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

LILLIAN
That's right.

PAUL
Thank you.

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

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

CAROL
Oh, you do?

LILLIAN
Yeah, we live in the apartment down the hall.

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

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

CAROL
Oh god, yeah. I agree with you.

LILLIAN
Exercising changed my life.

CAROL
Well, geez...

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

PAUL
We bought a treadmill last week.

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

**LILLIAN**
Oh, it-it-it...

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

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

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

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

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

**CAROL**
Oh, I know. It's late.

**LILLIAN**
It's so wonderful, meeting.

**CAROL**
Oh, well, yeah.

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

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

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

**PAUL**
Well, anyway... good night.
Larry and Carol walk away from Lilian and Paul, who remain near the elevator.

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

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

**LILLIAN**
Oh, uh, say, hello?

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

CAROL (voice over)
Huh? Yeah?

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

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

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

**PAUL** (voice over)
She makes great Irish coffee.

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

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

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

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

The camera pans around during Carol's next line, and we see Carol
entering Lilian an Paul's apartment.

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

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

PAUL'S APARTMENT - BEDROOM - INTERIOR NIGHT

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

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

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

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

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

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

CAROL (voice over)
What ?

LILLIAN
That I know.

CAROL (voice over)
You're that advanced ?

LILLIAN
Well, yeah.

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

Lilian brings the book to Carol.

LILLIAN
Look at these diagrams. Do you believe this ?

CAROL
That's amazing.
She is standing near the treadmill. Lilian shows her one of the diagrams in the book.

**LILLIAN**
I can't understand this even.

**CAROL**
Let me see.

**LILLIAN**
Yeah, well. See this?

**CAROL**
Okay.

**PAUL'S APPARTMENT - LIVING ROOM - INTERIOR NIGHT**
One of the wall could be a bay window, but, for the moment, it is entirely covered by a beige drape.

Medium shot of Paul bringing a stamp book to Larry.

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

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

**LARRY**
Yeah.

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

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

**LARRY**
Uh, it's hard for me.

**PAUL**
Actually I'll give you a little hint. Right down here in the corner.
LARRY
That tiny thing there?

PAUL
Interesting, yeah.

LARRY
Ah, you have a really...

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

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

LARRY
Yes.

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

Larry stands up.

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

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

LARRY
I should be going.

PAUL
What do you do, if I may ask?

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

PAUL
Are you really?

LARRY
Yeah.

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

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

He picks up some more stamps from the table.

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

LARRY
Where's Carol?

PAUL
All the...

LARRY
Because I should really be going, actually.

PAUL
Oh, really?

LARRY
Yeah. I mean, so, we...

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

LILLIAN
Coffee's ready!

LARRY
Oh, coffee. I forgot coffee.

He turns around to face the women.
PAUL (voice over)
Good. We can get back to this later. Come on in.

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

A little later.

Full shot of the room. They are all seated around a low table, Larry and Carol on the sofa, Paul and Lilian on two armchairs. They've just finished their coffee.
LILLIAN
Well, we've never had any children, but it's easy to empathize. Oh, um, uh, what college does your son attend?

CAROL
Brown.

LILLIAN
Oh.

PAUL
Nice color.

They all laugh.

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

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

Larry puts his cup down on the low table.

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

LILLIAN
And, do you work?

Larry stands up.

CAROL
Huh? Do I?

LILLIAN
Yes.

Larry looks at Carol and sits back on the sofa.

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

The camera moves closer to Carol and Larry.

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

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

**CAROL**

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

**LILLIAN**

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

**CAROL**

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

**LILLIAN**

Yeah.

**PAUL (voice over)**

We're going to Le Cirque for our anniversary.

**CAROL**

No, really?

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

**LILLIAN (voice over)**

Yes. Twenty-eight years. November.

**CAROL (voice over)**

Really?

**PAUL**

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

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

**LILLIAN**

We already have twin cemetery plots.

**LARRY**

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

**CAROL**

Yeah. Oh no. But, you know, they had my initials on them.
LARRY
Yeah, it was a very, very high-class item. I didn't even know her size. I'm going over. Carol bursts out laughing.

Black screen. Actually, we are in:

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

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

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

Lights are switched on.

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

LARRY
I was signaling you frantically.

Larry closes the door.

CAROL
I was just trying to be neighborly.

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

The camera follows Larry walking in the corridor toward:

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

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

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

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

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

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

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

LARRY (voice over)
What?

Carol walks in the corridor, toward the bedroom.

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

She walks into the bedroom.

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

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

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

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

CAROL
How often do you think they make love?

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

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

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

CAROL
Larry?

LARRY (voice over)
I'm exhausted. What?

CAROL
Do you still find me attractive?

LARRY (voice over)
Of course. What kind of question is that? Of course I do.

Carol stands up from the bed and moves across the room. The camera, still located in the main part of the room, follows Carol, so we don't actually see her walking, but we see the partition and the large clock on it.

CAROL (voice over from behind the partition)
Yeah, but we're not turning into a pair of comfortable old shoes, are we? Do you think?

Carol reappears on the other side of the partition.

LARRY (voice over)
Never comfortable.

CAROL
No?

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

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

MARKET PLACE - EXTERIOR DAY
Long shot on a large outdoor antique market place in New-York. The camera pans along the stands in the market, showing sellers and customers.

LARRY (voice over)
How you guys doing?

SY (voice over)
We're fine.

MARILYN (voice over)
We're good.

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

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

LARRY (voice over)
So, actually...

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

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

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

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

CAROL
Ted.

MARILYN
Yeah.

CAROL
How is Ted?

MARILYN
He's... he seems to be doing well. I mean, I... I actually think he's glad... I think he's glad he's divorced.
SY
Well, I don't think he's... no, he's not doing... Come on, he's not doing well at all. He's not used to it.

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

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

SY
Yeah, yeah. This.

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

SY
No, we're gonna go to a movie.

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

CAROL
Oh, really ?

MARILYN
 Yeah.

SY
Why don't you come with us ?

MARILYN
It starts in a little while.

MOVIE THEATER - INTERIOR NIGHT

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

This film is a very famous 1944 film directed by Billy Wilder, and referred by the Library of Congress as one of the hundred best films of the Twentieth Century. The term «double indemnity» refers to a clause in certain life insurance policies that doubles the payout in cases when death is caused by certain accidental means.
BARTON KEYES (played by Edward G. Robinson)
I'd have the police after her so fast, it'd make her head spin. They'd put her through the wringer. And brother, the things they would squeeze out.
WALTER NEFF (played by Fred MacMurray)
They haven't got a single thing to go on, Keyes.

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

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

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

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

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

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

CAROL
I loved it.

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

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

LARRY
Ted ?

CAROL
Yeah.

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

CAROL
Me ?
She laughs. They have reached their building. The camera turns around to follow them inside the building. Larry puts his hand on Carol's back to guide her inside the building. We see an ambulance revolving light reflected in the glass door of the building.

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

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

LARRY
Uh. Now he's divorced, you know?

CAROL
Do I detect a note of jealousy?

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

LARRY'S LANDING - HALLWAY - INTERIOR NIGHT

A short black screen, which actually is just a close shot on the outer door of the elevator. This door slides open, and we get a medium shot of Larry and Carol inside the elevator. They seem surprised by what they see on the landing. There is a gathering of neighbors, which we don't yet see. But we hear their voices.

NEIGHBOR (voice over)
I had to come up here and call nine-one-one.

ANOTHER NEIGHBOR (voice over)
So what's the trouble?

ANOTHER NEIGHBOR
Oh, is that the that the E.M.S.

ANOTHER NEIGHBOR (voice over)
That guy's so excited.

ANOTHER NEIGHBOR (voice over)
The doctor and the E.M.S.
The camera follows Larry walking toward the group of neighbors. Paul's door is wide open.

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

He is answered by a tall male neighbor.

**TALL NEIGHBOR**
She had a heart attack.

**CAROL (voice over)**
Oh my God !

**TALL NEIGHBOR**
Sh-Sh-she's dead.

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

**LARRY (voice over)**
She-she's dead ?

**CAROL (voice over)**
Dead ?

**NEIGHBOR (voice over)**
They're giving Mr. House a sedative right now. He's running around like crazy.

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

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

**LARRY**
Sh-We just met her last night.

The camera turns back inside the corridor. The doctor is coming
toward the front door.

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

DOCTOR
Well, it was a classic coronary. She just went like that.

The camera turns back toward the group of neighbors.

CAROL
Is there anything we can do?

LARRY
Oh, my God.

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

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

TALL NEIGHBOR
Such a... S... Such a nice lady.

OLD FEMALE NEIGHBOR
Nice lady.

NEIGHBOR WITH A MOUSTACHE
Sweet person.

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

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

CAROL
God, okay.

LARRY
You look wonderful.

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

Oh, hallo.

PAUL

Hi.

CAROL

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

PAUL

Thank you so much for those wonderful flowers.

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

CAROL

Oh.

PAUL

It was quite nice of you.

CAROL

That's... sure.

LARRY

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

CAROL

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

LARRY

Yeah.

PAUL

She had a heart condition.

CAROL

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

LARRY

Ah.

PAUL

She wouldn't have.

CAROL
No. Right. Well...

LARRY
If there's anything we can do.

CAROL
Yeah, anything. Really.

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

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

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

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

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

PAUL
Oh, enjoy.

LARRY
My favorite, my favorite.

PAUL
Goodnight.

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

LARRY
Goodnight.

CAROL
Goodnight.

LARRY
Come, we're gonna be late.

THE METROPOLITAN OPERA HOUSE - EXTERIOR NIGHT

Long shot on the Met building.

We hear the music from Wagner's The Flying Dutchman.
The camera slowly tilts down. We don't see Carol and Larry yet, but we hear their voices.

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

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

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

They cross the esplanade in front of the Met.

**ELAINE'S RESTAURANT - INTERIOR NIGHT**

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

Carol and Larry are eating at Elaine's with Sy, Marilyn and Ted. Ted is a quite handsome man in his forties. We get a medium full view of the party, with a very mobile camera moving around the table and going from one person to another, getting closer to one person, then moving slightly away.

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

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

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

**LARRY**
No, no, not this... you gotta, you gotta see this guy. This guy gets his jollies from licking the back of postage stamps. He's a-a boring old...
TED
Well, I can see that. Yeah, depending on whose picture is on the stamp.

CAROL
She never once mentioned that she had a heart condition.

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

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

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

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

LARRY
So, she had one too many.

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

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

TED
This would be a really great way to kill somebody.

SY
How?

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

Carol is laughing very heartily at Ted's joke.

SY
That's great.

LARRY
I like a... It's disgusting.

TED
you know what I mean?
LARRY
It's disgusting, but a... It's fatal.

TED
Wouldn't that be great?

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

SY
I'll help you.

MARILYN
I really would.

SY
All right.

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

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

MARILYN
You really should. You're a great cook.

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

LARRY
Really?

MARILYN
You should.

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

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

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

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

LARRY
I know, but...

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

TED
Yes, I had...

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

CAROL
I'm not being cavalier about it.

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

SY
Absolutely.

LARRY
You'd be stuck there, you know.

TED
Wait. Look, look.

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

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

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

SY
It's not that easy.

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

LARRY
Right. Directs...

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

SY
I'll be the first customer.

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT
Medium shot of Carol coming out of the bathroom. She switches the bathroom light off. She is wearing a pink night dress.

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

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

CAROL
Oh.

LARRY
The poor guy suffers from it so...

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

CAROL
Did he seem a little too cheerful?

She looks at some pills bottles on the night table.

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

CAROL
The restaurant?

She picks up a hair brush.

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

Carol starts walking toward the other section of the room. The camera follows her.
CAROL
No, no, no. No, no, no. I mean, Mr. House, Mr. House. Didn't seem a little too cheerful to you?

LARRY (voice over)
Mr. House, our next-door widower?

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

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

LARRY (voice over)
Well, Jesus. What do you want the guy to do, walk down the street sobbing hysterically?

Carol starts brushing her hair.

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

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

CAROL
Oh, I don't know.

LARRY (voice over)
Uh, uh.

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

CAROL
I mean, to me he just seemed a little too perky. You know? Now, suddenly he wants his French desserts, and, «Have a nice time, you know, at the opera». And, my God, «We're certainly dressed up». I mean, you know. This guy should be a wreck.
She sits down on her side of the bed, and takes her socks off. While talking, Larry puts the book and his glasses on the night-table. Carol switches the light off on her night table and into the bed.

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

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

**CAROL**
Helen Dubin's wrong for Ted.

**LARRY**
Yeah ?

**CAROL**
She's too mousey.

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

Carol bursts out laughing. The phone starts ringing.

**LARRY**
Oh, Christ.

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

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

He gives the phone receiver to Carol.

**CAROL**
Who is it ?

**LARRY**
Ted. For you.

**CAROL**
Ted, hi.

RESTAURANT - INTERIOR NIGHT

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

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

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Carols bursts out laughing.

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

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

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

CAROL
Yeah, I know.

LARRY
Let me speak to him, all right?

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

She gives the handset to Larry.

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

RESTAURANT - INTERIOR NIGHT

Close shot on Ted, drinking from a mug.
TED
How do you know it was a real doctor?

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

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

RESTAURANT - INTERIOR NIGHT

Medium shot of Ted.

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

NEW-YORK - A YARD - EXTERIOR DAY

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

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

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

CAROL
Well, it's dark.

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

CAROL
Oh, I see.

TED
And then you come out, to this here.

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

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

TED
Yeah. Isn't it great?

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

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

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

**CAROL (voice over)**
Yeah.

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

**CAROL (voice over)**
No.

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

**CAROL (voice over)**
Yeah.

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

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

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

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

**CAROL (voice over)**
Uh uh. Right.

The camera moves back to Carol and Ted.
TED
Used to walk around here. Really beautiful at night. It's gorgeous at night.

CAROL
It's beautiful, I bet.

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

PAUL'S APARTMENT - CORRIDOR - INTERIOR NIGHT

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

PAUL
Hi. How are you?

CAROL
Hi. How are you?

PAUL
Oh, my...

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

Paul takes the tray from Carol's hands.

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

CAROL
Well, okay.

PAUL
This is unbelievable.

Carol enters the apartment, followed by Larry.

CAROL
I know, it's just...

PAUL
Did you do it?
Larry closes the door behind him.
CAROL
I did do it. I told you. Anyway, this has got... this is vanilla sauce here and I put little chocolate truffles.

PAUL
Well, come on in.

CAROL
Do you like chocolate truffles?

PAUL
Would you share it with me?

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

CAROL
Oh, well...

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

They all enter the living room.

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

LARRY
They're only half a dozen.

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

PAUL
Oh, you've already done so much.

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

She takes the tray from Paul's hands.

PAUL
Aren't you nice.

CAROL
Enjoy yourself, you've been through enough.

She walks to the kitchen, carrying the tray.

LARRY
She worked on those for... How're you holding up?
PAUL
Oh, I don't know. I was thinking after a while. I'd get away from here. From this place and all its memories.

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

PAUL
I have a brother in Florida.

LARRY
Oh, really?

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

LARRY
Good. It's a good idea.

PAUL
Do you like snorkeling?

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

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

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

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

PAUL
Come on, look at these.

The camera pans to the kitchen.

PAUL'S APARTMENT - KITCHEN - INTERIOR NIGHT

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

Carol puts water in the glass jar of the coffee machine. She puts the lid on the jar and turns around to put the jar in the machine. She looks in the coffee plastic container and notices there is no coffee inside. She bends down and opens the cupboard door.
finding any coffee in the cupboard, she closes it, stands up and turns around to look inside the cupboard above the sink. She closes it, and bends down to look inside the cupboard next to the dishwasher. She seems surprised by something and pauses. Then she stands up and takes a copper funeral urn from inside the cupboard. She closes it, and takes the lid off the urn. She looks inside the urn and it. She seems a bit shocked and bends down to put the urn inside the cupboard. Then she stands up and looks absently around.

PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

A little later.

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

PAUL

This is very delicious.

CAROL

Thank you.

PAUL

You are an artist.

CAROL

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

PAUL

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

The camera moves closer to Larry and Carol.

CAROL

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

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

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

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

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

PAUL
Yes.

CAROL (voice over)
Yes but, I was just wondering where, um, where is the cemetery?

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

He wipes his lips with his napkin.

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

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

LARRY
What was all that stuff about twin cemetery plots?

CAROL
Listen, Larry.

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

**CAROL**

Listen.

**LARRY**

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

**CAROL**

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

**LARRY**

Ashes? Funeral ashes? Did you wash your hands?

**CAROL**

Larry, he had her cremated!

**LARRY**

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

He walks into the living-room.

**CAROL**

Oh, and who else would it be, okay?

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

**LARRY**

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

**CAROL (voice over)**

Right, right. Hidden, uh? Hidden away?

**LARRY**

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

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

**CAROL**

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

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

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

CAROL

Ted!

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

LARRY

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

CAROL (voice over)


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

LARRY

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

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

CAROL

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

LARRY

Too much «Double Indemnity», you know?

CAROL

Hu-Huh.

(speaking on the phone)

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

Larry walks away from the kitchen.
CAROL
Yeah. And get this. I came across an urn with ashes in it. Only he says he had his wife buried.

TED'S APARTMENT - SITTING-ROOM - INTERIOR NIGHT
Ted is lying on a large comfortable sofa, sipping beer from a bottle.

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

LARRY'S APARTMENT - KITCHEN - INTERIOR NIGHT
Carol is still standing up, the telephone handset stuck between her ear and her shoulder.

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

TED'S APARTMENT - SITTING-ROOM - INTERIOR NIGHT

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

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

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

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

Larry walks back into the kitchen.

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

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

She puts the phone back on its hook on the wall.

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

CAROL
Hey, I'm not tired.

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

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

LARRY
Great.

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

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

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Later in the night.

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

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

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

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

CAROL
Oh my God!

The camera turns around toward the corridor. Larry is getting out of the bedroom, putting his slippers on.

LARRY
Hey, are you okay?

Carol walks in the corridor toward him.

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

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

**LARRY**
Yeah ? You're sure ?

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

**LARRY**
So-So-So what ?

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

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

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

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

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

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

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

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

Carol looks through a notebook.

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

**LARRY (voice over)**
You're gonna ring Mr. House, now?

**CAROL**
Yes, because this is really...

**LARRY (voice over)**
What are you talking about?

**CAROL**
It's very sus...

Larry joins Carol when she already has the handset in her hand. But she succeeds in dialing Paul's number.

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

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

**LARRY**
Don't ring Mr. house. This is a widower. Leave the poor guy alone. You're crazy. Stop it.

Carol listens to the phone.

**CAROL**
That's one ring.

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

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

Larry takes the handset from Carol's hand.

**LARRY**
Give me this. Give me this.
CAROL
What are you doing?

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

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

LARRY
Ask if someone went out.

Keep ringing.

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

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

CAROL
Oh, man.

Carol walks into the hall. The camera follows her.

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

LARRY (voice over)
This is insane. What's gotten into you?

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

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

LARRY (voice over)
It's not your business. He can go any place he wants.

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

While she was talking on the phone, the camera has moved toward Larry, standing at the entrance of the kitchen.
LARRY
Okay. Are you happy?

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

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

Larry joins his wife in the hall.

LARRY
Now, can we back to bed?

CAROL
No.

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

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

LARRY
You know, I'm gonna...

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

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

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

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

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

LARRY
So what? So what?

CAROL
What do you mean, «so what»? He's...
LARRY
What's the big deal? So, the next-door neighbor went out in the middle of the night and took his car. So, he went someplace.

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

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

LARRY
That's all.

CAROL
I mean, I'm right.

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

CAROL
Yes, he isn't in his apartment.

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

CAROL
Yeah, that's right.

LARRY
It says more about your mind that about him.

CAROL
What about your rigidity? How about that?

LARRY
Get into bed. Get into bed.

CAROL
How about that point?

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

They disappear in the bedroom.

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

Long shot on the crossroad between the street where Larry's
residence is located and another street. Carol is crossing the street. She stops walking while on the crosswalk. The camera zooms on her and we see an expression of surprise on her face.

Reverse angle long shot on the entrance of Larry's building. Paul comes out of the building. The camera zooms on him: he looks around him as if afraid to be followed.

Reverse angle shot on Carol looking at him from a distance. She enters her building. She smiles to the attendant on duty.

**CAROL**

Hi!

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

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

**CAROL**

Jack?

With a screwdriver and a plier in his hands, he is working on something we don't see.

**CAROL**

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

**JACK**

Well, yeah. Yeah.

**CAROL**

You can?

**JACK**

Sure.

**CAROL**

Well, but, it will be this afternoon.

**JACK**
But I... I got...

**CAROL**
All right, you're not gonna go now?

**JACK**
I'll be back in about a minute.

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

**CAROL**
In a minute.

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

The camera follows Jack walking away.

**CAROL** (voice over)
Yeah. Okay. All right. Oh, God.

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

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

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

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

Full shot of the front door, seen from the living room. The
The corridor is completely dark. The door opens and Carol walks in. She closes the door behind her. Carol walks toward the living room, and the light coming from the windows.

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

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

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

Long shot on a crosswalk in New-York. Paul is crossing the street. The camera zooms on Paul. He has almost crossed the street, but he suddenly stops a few feet from the next sidewalk. He feels his jacket: apparently he has forgotten something in his apartment. He turns around and starts walking back on the crosswalk.

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

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

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

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

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

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

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

Carol has picked up a few papers from a low table, and is looking at them. She puts her hand into her trouser pocket to get
glasses out. She puts her glasses on to have a better look at the documents she has found.

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

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

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

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

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

Medium shot of Paul entering the elevator.

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

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

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

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

**TED**

Hallo?

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

Medium close shot of Carol speaking on the phone.

**CAROL**

Ted... I'm in his apartment.

**LARRY'S BUILDING - ELEVATOR - INTERIOR DAY**
Medium close shot of Paul inside the cabin of the elevator. He gives a quick look up to the floor numbers above the door.

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

Same shot of Carol on the phone.

**CAROL**

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

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

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

**TED**

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

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

**TED**

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

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

Same shot of Carol on the phone.

**CAROL**

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

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

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

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

**NEIGHBOR**

Oh. Hi. How are you?

**PAUL**
Good morning. How are you?

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

**NEIGHBOR**

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

Paul turns around to look at the neighbor.

**PAUL**

No. When did that happen?

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

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

**CAROL**

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

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

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

**TED**

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

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

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

Black screen shot on the front door in the dark of the corridor, then the camera quickly spins around to show Carol, standing in the living-room, with a frightened look on her face. She
away from the room. The camera spins back to the front door, which opens. Paul enters and switches the lights on. He closes the door, and walks along the corridor to the living-room.

Carol walks into the kitchen from the living-room.

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

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

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

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

Paul enters the room, looking in the inner pocket of his jacket. He walks around the room, and opens a closet. He looks through the hanging clothes, and finds a few documents in one of the jackets. He closes the closet, and starts looking through the documents he has found. He puts them inside the inner pocket of his jacket. He starts walking out of the room, when the phone rings. He stops and picks up the phone receiver on one of the night-tables.

**PAUL**

Hallo.

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

**PAUL** (voice over)
Oh, hi. Yeah. I know. I-I...Yes, I miss you, too. I did. I made all the arrangements.

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

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

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

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

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

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

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

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

**LARRY'OFFICE - INTERIOR DAY**

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

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

**MARCIA**

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

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

**LARRY**

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

They are now walking along a corridor.

**MARCIA**

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

**LARRY**

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

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

**MARCIA**

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

LARRY (voice over)

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

**MARCIA**

No, but I put myself through school playing poker.

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

**LARRY**

Oh, really? Do you still play?
MARCIA (voice over)
No, but I still know how.

**LARRY**
Yes? Are you good?

MARCIA (voice over)
Yeah.

**LARRY**
Yeah, because maybe you could give me some pointers.

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

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

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

**MARCIA**
Well, I wouldn't say beautiful.

LARRY (voice over)
Oh, I would.

**MARCIA**
But I do have tremendous sex-appeal.

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

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

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

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

MARCIA (voice over)
Oh. So, when do you want your poker lessons?
Uh, next week. I could take you to lunch. We could—we could, um, I'll put you on my expense account, and you could... teach me when to... bet and when to fold.

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

The phone rings.

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

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

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

LARRY (voice over)

The camera pans back to Larry.

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

He puts the telephone down on its hook.

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

The camera pans back to Marcia, who is smiling.

MARCIA
Story of my life!

She crushes her cigarette in and ashtray and stands up.

NEW-YORK - A PARK - EXTERIOR DAY

Full shot of a round concrete pond, with a fountain in the middle pouring water. In the background, a meadow, with chairs scattered
LARRY
What do you mean, you snuck into his apartment? Are you nuts?

CAROL
Oh, stop being such a fuddy-dud.

LARRY
A fuddy-dud?

Carol starts walking around the pond. Larry follows her.

CAROL
Yeah.

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

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

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

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

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

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

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

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

CAROL (voice over from behind the fountain)
I told Ted.

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

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

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

CAROL (voice over from behind the fountain)
Yeah.

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

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

They appear back from behind the fountain.

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

CAROL
He talked on the phone with a woman.

LARRY
How do you know?

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

LARRY
He did?

CAROL
Yeah, but I hid under the bed.

LARRY
You hid under his bed?

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

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

CAROL
He was-He was very lovey-dovey with his kind of bimbo, you
know? He kept saying stuff like, you know, «don't worry, it's gonna be all right. We're gonna be together.» That kind of thing.

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

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

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

LARRY
That far ahead? You're talking two seconds.

CAROL
No, I c...

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

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

LARRY
I don't wanna know. Leave me alone.

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

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

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

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

LARRY
I just don't...

CAROL
I thought I did a great job, and so did Ted. I don't think
a private eye could have done any better than me. I put everything back where I found it, I was very careful. I made one mistake.

LARRY

What?

CAROL

I left my reading glasses on his table.

Larry looks at her with a very puzzled eye.

LARRY'S LANDING - HALLWAY - INTERIOR NIGHT

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

CAROL

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

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

PAUL'S APARTMENT - CORRIDOR - INTERIOR NIGHT

The camera follows the three persons along the corridor.

PAUL

Well, thank you.

CAROL

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

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

LARRY

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

CAROL

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

LARRY
You'll really like this dessert.

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

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

**CAROL**
Okay, that'd be really good.

**LARRY**
Yeah, that's great.

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

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

**CAROL (WHISPERING)**
Come over here. I put 'em... um... right here. Right in here somewhere. The first... Wait. I should... (to Paul, with a much louder voice) Uh, how—How are you doing in there? You need...

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

**CAROL**
You need any help?

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

**PAUL**
No, I'm fine. I'll be right in.
CAROL (voice over)
Um... Okay, great.

The camera pans back to the living room, where Larry is still nervously messing things on the desk. Then he starts moving around the room, looking for his wife's glasses. Carol puts things back in order on the desk. Larry walks to her, and whisper something we can't understand.
LARRY (to Paul, with a louder voice)
Are you okay ? Can-can-can-can we do anything for you ?

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

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

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

PAUL
You know, I found your glasses.

CAROL
Mine ?

PAUL
These are yours, aren't they ?

CAROL
Yes.

LARRY
No.

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

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

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

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

PAUL
Did you ? I didn't notice that.

CAROL
No, no. Yeah. I know. Because, remember, you were saying that you thought that I left them at your mother's house ?
Carol and Larry both look very embarrassed. Paul looks at them with a slight surprised eye.

**LARRY**
At your mother's house.

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

She turns toward Paul, who has remained very calm.

**PAUL**
That mousse looks fabulous.

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

**PAUL**
Thank you very much.

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

**PAUL**
Very much. Very much.

**CAROL**
Uh uh.

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

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

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

**CAROL**
They were just...

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

**CAROL**
They f...

**PAUL**
The mousse?
He walks away to the kitchen, with a strange smile on his face.

**LARRY**
She's always—She's always kick...

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

**CAROL**
Anyway, I'd love to have some mousse.

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

Carol walks away toward the kitchen.

**CAROL**
I remember.

**LARRY**
It took—took six months to get the...

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

Medium full shot of Carol waiting under the awning of a place (hotel or club) called the «Five Hundred». She hears a car stopping and she looks at the street.

TED (voice over)
Hi. I'm sorry I'm late. The traffic's murder.

Carol runs to the car.

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

TED (voice over from inside the car)
I looked up, looked up Helen Moss in the phone book.

Carol climbs into the car and closes the door.

**CAROL** (voice over from inside the car)
Yeah.

TED (voice over from inside the car)
It was just H. Moss.

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

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

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

NEW-YORK - BANK STREET - EXTERIOR DAY

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

TED
There's her house.

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

TED
Yeah.

CAROL
Okay.

They look at each other and laugh.

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

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

CAROL
Oh, I don't know. Yeah, maybe we're wrong, Ted. Maybe we're just, you know... I mean, maybe she died of natural causes, like the doctor said and we're just two people with, you know, hyperactive imaginations whose lives need a little shot of adrenaline.
Ted looks through the paper food-bag he has brought with him.

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

CAROL
Yeah? What's that, there ?

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

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

TED

CAROL
Okay.

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

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

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

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

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

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

TED (yelling in voice over)
Helen !

The camera pans back to the car, looking through the open window.
on the passenger's side. Carol is hiding under the dashboard. Ted is hiding his face with his paper bag, holding a paper cup in the other hand.  

TED  
It's not her.

CAROL  
It's not her?

She sits back in her seat.

TED  
No, it's not her.

Carol laughs.

TED  
What...

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

She keeps on laughing. Ted starts laughing too.

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

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

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

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

CAROL  
Oh, God. Oh, dear. What?

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

CAROL
Oh, God. Yeah. Yeah.

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

CAROL
Right. Do you remember those wonderful cottages ?

TED
Yeah.

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

TED
Yeah, but not a bed.

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

CAROL (voice over)
No, not a... Well, God. You were too gentlemanly to suggest that.

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

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

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

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

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

CAROL
Well, you... Yeah, God. It seems like a long time ago,
doesn't it ?

TED
Not that long ago.
Slightly later. The rain has stopped. Same shot through the passenger's window of the car, but the window is now open again.
A long pause. Ted and Carol seem to be both lost them in their own thoughts. Then Ted gives a look outside and comes back to attention.

TED
Look, look, look, look.

CAROL
Oh, what ?

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

TED (yelling in voice over)
Helen !
(with a softer voice)
Duck, duck, duck, duck, duck !
On the other side of the street, the woman has stopped and is looking around her.

CAROL (voice over)
Oh, god, yeah. Right.

TED (voice over)
She didn't see us. She didn't see us.

CAROL (voice over)
No ? No. That's gotta be her.

TED (voice over)
I'll bet it's...

The woman starts walking again on the sidewalk.

CAROL (voice over)
Are you sure ?

TED (voice over)
I mean, she answered to Helen.
CAROL (voice over)
She answers to... She's pretty.

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

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

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

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

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

TED (voice over)
Keep-Keep down.

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

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

CAROL (voice over)
All right.

The woman opens the cab door and climbs into it.

NEW-YORK - A STREET - EXTERIOR DAY

Long shot of a street covered with a metal structure. We could be under a commuter train bridge. The yellow cab is driving toward us. The cab stops at the corner of the street with another street. The woman comes out of the cab, and walks away on the sidewalk of the other street. The camera pans back to the first street and we see Ted's car coming toward us. The camera stops at the corner of the street and Carol walks out of the car. She runs in the direction of Helen, and waves Ted to join her. The camera pans to the end of the street, which actually is a dead end street with
the back door of a movie house. The woman enters the movie house.

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

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

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

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

**HELEN**

Oh, this is beautiful.

**PAUL**

Isn't it ?

**HELEN**

Yeah.

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

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

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

The camera keeps on panning around the room.

**HELEN (voice over)**

Mm. Oh, Paul, I...

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

We hear moaning and kissing sounds.
HELEN (voice over)
I-I...

PAUL (voice over)
Come on.

HELEN (voice over)
Okay.

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

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

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

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

HELEN (voice over)
Yeah.

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

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

**HELEN**

Oh.

**PAUL**

Beautiful, huh? Look around.

**HELEN**

All these mirrors.

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

**PAUL**

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

The camera tilts down to give us a closer shot on the mirrors.
PAUL (voice over)
I'm having all this broken glass replaced as we go along with this renovation. You know, they used to have stage shows, here. Now, of course, we only show old movies.

The camera tilts back up on Paul and Helen.

HELEN
It has such a lonely feeling.

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

HELEN
It sure will.

Paul looks around, a bit worried.

PAUL
What's that noise?

HELEN
Where?

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

PAUL (voice over)
Oh, Mrs. Dalton. I didn't know you were here so early.

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

PAUL (voice over)
It's quite all right.

GLADYS
But, but, uh...

PAUL (voice over)
It's quite all right.

GLADYS
I apologize.

PAUL (voice over)
Quite all right.

**GLADYS**

All right.

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

**HELEN** (voice over)
I'd love to really get an acting job. I had it with this modeling.

**PAUL** (voice over)
Maybe you won't have to work at all.

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

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

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

**CAROL** (whispering in voice over)
Oh, my God.

Slowly Larry gets out of the bed.

**LARRY**
What's the matter?

**CAROL** (voice over)
Larry, come with me, okay?

Larry starts walking along the corridor.

**LARRY**
Oh, Geez, I was...
CAROL (voice over)
Come on.

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

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

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

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

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

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

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

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

CAROL
Listen.

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

CAROL
He'll never be back, Larry.

LARRY
What? What?

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

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

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

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

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

Carol is putting her shoes on.

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

CAROL
So, that's the motive.

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

CAROL
What are you talking about?

Carol walks back through the corridor toward the front hall. Larry follows her.

LARRY

CAROL
Come here. What do you mean, Larry?

LARRY
I've been thinking about you.

LARRY'S APARTMENT - FRONT HALL - INTERIOR NIGHT

CAROL
What do you mean?

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

CAROL
What do you m...

LARRY
I want you to see Doctor Ballard again.

CAROL
Huh? Larry, I went for two years.
LARRY
I'm s... Yeah. I know. But you...

CAROL
Just come... come on.

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

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

LARRY
You got... No. No.

CAROL
Five. Only five.

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

He points to the bedroom.

CAROL
Well, I didn't...

LARRY
Sleep! I command it!

CAROL
No, I...

LARRY
I command it! Sleep!

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

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

CAROL
That's right. So...

LARRY
But that, though, was a sweet mystery. This is murder.
CAROL
This... Wh... You agree, right ? It's murder, Larry ? So, I'm right.
She opens the front door and walks out of the apartment.

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

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

CAROL
Oh, damn it.
Larry takes her by the shoulders.

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

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

LARRY
This is wrong.

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

She opens the door.

PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT
Full shot of the front door, seen from the living room. A small lamp is still lit on a low table. The door opens and Carol walks in, followed by Larry.

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

**CAROL**

Listen, Larry... Relax, okay?

She closes the front door.

**LARRY**

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

**CAROL**

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

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

**LARRY**

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

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

**CAROL**

Um, «Last number dialed».

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

**LARRY**

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

**CAROL**

Just be quiet for a second, all right?

She listens to the phone.

**CAROL**

Shhh!

**LARRY**

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

**CAROL**

Larry.

**MALE VOICE OVER FROM THE PHONE**
Waldron.

CAROL
Uh, who?
MALE VOICE OVER FROM THE PHONE
Who is this? Who do you want?

CAROL
Um, who's this?

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

CAROL
Do you know anybody named Waldron? Waldron?

LARRY
Hang the phone up.

CAROL
Just be quiet. Okay, wait.

LARRY
Hang the phone up, now.

She puts the phone handset back to her ear.

CAROL
Oh, great. Now they—they hung up on us.

LARRY
Good, good.

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

CAROL
Oh, great.

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

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

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

CAROL
Come on.
She walks away from the phone table.

LARRY
Where are you going?

CAROL
Right.

PAUL'S APARTMENT - BEDROOM - INTERIOR NIGHT

Carol enters the bedroom, followed by Larry.

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

CAROL
Oh, oh, wait. Look.

She starts looking through the mail scattered on a table.

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

He starts looking through the mail.

CAROL
What do you mean?

LARRY
Oh, my...
As he takes some more letters, Larry hits a small porcelain statuette, and drops it on the floor, where it breaks. He bends down to pick up the debris.

LARRY
Jesus. Oh, Christ!

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

Larry stands up.

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

CAROL
Put it under the rug, or something like that, okay?
LARRY
I can't. It's a wall-to-wall carpet. I broke his-his-his-his... porcelain...

He looks at the porcelain pieces in his hands.

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

She moves around the room.

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

CAROL
Oh, look. Look.

LARRY
What?

CAROL
Look.

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

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

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

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

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

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

He pushes her toward the exit of the room.

CAROL
What?

LARRY
Look, I'm gonna take the pieces with us, and we'll-we'll get rid of them.
NEW-YORK - CLUB TWENTY-ONE - EXTERIOR DAY

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

NEW-YORK - CLUB TWENTY-ONE - INTERIOR DAY

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

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

NICK
I loved it, I...

CAROL
I know.

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

CAROL
I know.

LARRY
Right.

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

NICK
Well, I...

LARRY
If only he could stay in town-If only could stay in town just a couple of more hours.
NICK
I know. I was going to, but I...

CAROL
Well, what about that?

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

Oh.

They've stopped in front of the cloakroom.

NICK
I gotta get right back.

CAROL
Really.

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

NICK
Brooks Brothers. Yeah.

LARRY
Your mother's going to a wine-tasting.

CAROL
You're going to get something from Brooks Brothers?

NICK
Yeah. A sweater.

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

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

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

LARRY
Hi. Hey, I want you to meet somebody.

CAROL
What?

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

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

**MARCIA**
Hi, Larry.

**LARRY**
Hi. How are you?

**MARCIA**
Good. How are you doing?

**LARRY**
This is my wife.

Marcia has reached the lobby.

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

**LARRY**
You snuck around.

**CAROL**
Carol. Remember me?

**LARRY**
Yeah. This is Marcia Fox.

The two women shake hands.

**CAROL**
Oh, hi.

**MARCIA**
Hi.

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

**MARCIA**
Good to see you.

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

Marcia shakes hands with Nick.
NICK
Nick. How are you doing?

LARRY
It's a tradition we have in the family.

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

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

CAROL
Oh, you did.

LARRY
Yeah. That place that we ate at.

CAROL
Well, very nice. That's lovely.

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

MARCIA
Great. Great.

LARRY
That's great. So.

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

CAROL
Okay, you too.

MARCIA
Take care.

CAROL
Goodbye.

Marcia walks away.

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

CAROL
So, that's Marcia Fox, huh?

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

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

**LARRY**
Ted's type?

**CAROL**
Yeah.

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

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

**CAROL**
Thank you.

Larry gives her purse to Carol.

**LARRY**
You get your bag.

**CAROL**
You know, your pupils are dilating.

**LARRY**
No, she's dangerously sexual.

They start walking toward the entrance of the club.

**CAROL**
I just wanted to tell you that.

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

**CAROL**
I see.

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

**NICK**
Yeah. Don't drink too much, Mom.

**LARRY**
Yeah, spit... And spit it out.
CAROL
What do you mean ? Nick.

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

They walk out of the club.
NEW-YORK - A LOUNGE - INTERIOR DAY

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

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

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

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

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

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

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

TED (voice over)
Wasn't that great ?

CAROL (voice over)
Yeah.

TED (voice over)
Look at these paintings. Look at this.
CAROL (voice over)
So, uh...

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

TED
I love the blue in that.

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

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

CAROL
His favorite writer.

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

Oh.

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

CAROL
Sure.

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

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

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

TED
Yeah.

CAROL
Is that what you're...

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

CAROL
No? God, look at this! Oh, that park is so beautiful.
They have reached a large window, where they can get a view of the park on the other side of the street.

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

CAROL
No?

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

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

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

Ted looks at his watch.

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

CAROL
You've got to go, huh?

TED
Yeah.

CAROL
Okay.

TED
Well, you know, you would be my first choice.

CAROL
Me, huh?

TED
Yeah.

Carol laughs.

CAROL
Well. Oh, boy.

TED
Well, you... Can I give you a lift? Do you, uh, I'm gonna go east. Do you...

CAROL
Thanks. No, I-I think I'll stick around, I need to think. I need my... I feel a little, you know, tipsy.

TED
I didn't offend you by what I said, did I?

CAROL
No, no, no, no, no, no, no, no. You didn't offend me, no, I was very, uh, flattered by this, Ted. Flattered. Well, anyway.

TED
See you later.

He stands up and bumps into a low table in front of the sofa.

CAROL
See you. Oops, careful. Whoops.

TED
Sorry. Excuse me.

CAROL
Excuse me.

Carol looks at him walking away with a strange expression in her eyes.

NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY

Medium tracking shot of Ted walking on the sidewalk, coming from the lounge and toward us.

Medium low-angle shot of one of the window of the lounge, seen from the street. This shot is low-angled because the lounge is located slightly above street level. Carol is seated in front of the window, looking very pensive. She takes a sip of her wine. She looks absently though the window.

NEW-YORK - A LOUNGE - INTERIOR DAY

The street seen through the window, next to which Carol is seated, but we don't actually see Carol. We see a big car, followed by a bus. The camera zooms on the bus. Through one of the bus windows,
we see a woman, seated inside the bus. And this woman looks very much like the deceased Lilian, Paul's wife.

NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY

Close shot on the window, in front of which Carol is seated. She looks at the passing bus, with a wide open mouth, and a surprised, almost frightened, expression on her face. She stands up a little and then sits back.

NEW-YORK - A LOUNGE - INTERIOR DAY

Full view of the room. In the background, Carol, still seated by the window. She stands up, picks up her purse, and starts crossing the room, bumping into people. She reaches the staircase, walks downstairs.

NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY

Full view on the entrance of the lounge. Carol is walking rapidly down the stairs leading to the entrance. She reaches the sidewalk, and looks around her for the bus. She walks away from the lounge and toward us, with the camera on a tracking shot in front of her.

LARRY'S APARTMENT - KITCHEN - INTERIOR DAY

Medium shot of Larry working in the kitchen, putting things away in the cupboards. Behind him, we see the front hall. The door opens and Carol walks in.

LARRY

I got a great sweater at Brooks Brothers' today for Nick, today.

Carols closes the door and leans on the wall. But Larry doesn't seem to understand that something is wrong with her. He walks away to the sitting room. He keeps on talking in voice over,
Carol is still leaning on the wall of the front hall.

LARRY (voice over)
Really beautiful. It's cashmere. Very expensive. The kid looked so handsome in it, though. Also, I decided I'd cook dinner tonight. My one dish tuna casserole.

Larry comes back in the kitchen and looks at his wife, but still doesn't seem to notice that something is wrong. We follow Larry into the sitting-room.

LARRY'S APARTMENT - SITTING-ROOM - INTERIOR DAY

Larry is setting the table for dinner

CAROL (voice over)
Well, no wonder he had her cremated.

LARRY
What?

CAROL (voice over)
Mrs. House.

LARRY
Oh, Jesus. You're not about Mrs. House again. I thought we'd have a light dinner, you know, because we had a rich lunch at Twenty-One, I thought.

The camera pans to Carol standing at the entrance of the room and leaning on the wall

CAROL
Larry.

LARRY (voice over)
What?

CAROL
I just saw Mrs. House.
LARRY (voice over)
What are you talking about? The ashes?

CAROL
No, no, no. A bus. It passed me, and she was on it.

Larry joins Carol.

LARRY
Uh, the dead woman passed you on a bus? Which bus was this, the bus to heaven?

Larry walks away toward the kitchen. Carol follows him.

**CAROL**
No, but I'm not, I'm not joking. I mean, I'm telling you something. I'm telling you, I really saw her. I actually saw her.

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

Larry is checking his cooking.

**LARRY**
Uh-huh. Uh-huh.

**CAROL**
Yeah.

Larry takes two wine-glasses out of the sink.

**LARRY**
You want to lie down for a while? We'll put a cold compress on your head, or a hot compress on your back, or...

**CAROL**
No, Larry, you know, I was at the wine-tasting, right? And I was just... I was sitting at, you know, a bay window. I-I happened to look out. A bus passed, and she was on it, Larry.

**LARRY**
Remember I said to you? Yes, remember I said to you, spit it out?

**CAROL**
I...

**LARRY**
I said don't drink it. You said you were going to a wine-tasting?

**CAROL**
But?

**LARRY**
You said you were going to taste wine all afternoon? I said spit it out?

**CAROL**
Yeah...
LARRY
I said don't swallow it? You swallowed it. And that's why you're this way.

CAROL
I know. I know. Okay. I-I... Yeah. I had a few drinks, but it's-it's not... I mean, I saw her.

Larry puts the glasses away on the dinner table.

LARRY
Yeah, I'm sure you saw her.

CAROL
I...

LARRY
How could you see her? She's dead. Not only is she dead, she's been cremated. It's not even Halloween.

They walk into the sitting-room.

LARRY'S APARTMENT - SITTING-ROOM - INTERIOR DAY

CAROL
Okay. Are you telling me that you... That, that, that, that you... That I didn't see her? Is that what you're saying?

LARRY
I think it's a pretty fair assumption that if a person is dead, they don't suddenly turn up in the New York City transit system.

CAROL
I just... I just don't know what's happening, Larry. I-I-I don't know what's going on.

LARRY
What's going on?

CAROL
What's... yeah.

LARRY
Let me put it this way: total psychotic breakdown. Okay? Is that enough?

CAROL
I...

LARRY
Maybe, look. Maybe she's a twin. That's possible. Now forget this.

CAROL
Why?

LARRY
Taste my tuna casserole. Tell me if I put in too much hot fudge.

He opens the dish he had put earlier on the table.

CAROL
Honey, you're getting so close-minded these days. I just...

The phone rings.

CAROL
Oh. Oh, God.

She picks up the phone from the wall. Larry sits at the table.

CAROL
Hallo? Ted. Ted.

LARRY
Oh, Ted. Ted.

CAROL
Ted, you're not going to believe this, but, Ted, I saw Mrs. House. Yes, Mrs. House. Yeah. Mrs... the murdered woman. That's right.

Larry opens the red wine bottle and pours some wine in his glass.

LARRY
She wasn't murdered. It was a coronary. It was a coronary, folks. It was a coronary. She wasn't murdered. I don't know what they're talking about.

CAROL
Yeah. No, I'm sure. I'm sure I saw her. She was on a bus, you know? I mean, I-I saw her just moments after you left. I was looking out the...

Larry puts the cork back on the bottle.

LARRY
He was at the wine tasting, too. Sure, why not.

CAROL
Would you?
LARRY
They're both at the wine tasting.

CAROL
Would you really? Oh, that would be so great. You'd just run a check on Paul and Lillian House.

Larry stands up and walks toward Carol.

LARRY
Don't run a check. Don't run a check.

He takes the phone from Carol's hand.

CAROL
What are you talking...

LARRY
Stop.

CAROL
What are you doing? I mean...

Larry talks to Ted on the phone.

LARRY
Listen, could you call back later, because my marriage is falling apart.

He puts the phone down.

CAROL
Larry, what are you... But, what?

LARRY
Forget it. Will you? If you're gonna have an affair with the guy, you don't need a murder to do it.

CAROL
I'm telling you, I saw Mrs. House.

Larry sits back at the table.

LARRY
Yes, I know, on the bus, the dead persons' bus. No car fare.

CAROL
I s...Okay.

LARRY
Now, sit down. Let's...
CAROL
Now look. Just... I can tell you. I can show you the exact spot, Larry.

LARRY
Yeah, I'm not going to see the exact spot.

CAROL
Uh ? What about lunch ? Tomorrow ?

LARRY
No, I've got a business lunch tomorrow. I got...

CAROL
On... on your, on your lunch hour ?

LARRY
No, I got a business lunch. I'm not interested.

CAROL
Oh, God. I'm telling you... I mean, this is such a shock.

LARRY
Hm ? I'm not interested. Come on, will you...

She walks away toward the front hall.

CAROL
I mean, I'm telling you, I'm just vibrating from this. I mean, I saw this woman.

LARRY
Will you eat something ? We've got tickets to the theatre.

Carol comes back into the room.

CAROL
What ? Wh...I'm not going to the theatre.

LARRY (voice over)
What do you mean you're not go... We've been holding onto these tickets for two months, now.

Carol walks again to the front hall and comes back toward the sitting room, via the kitchen.

CAROL
Do you comprehend the enormity of what I'm telling you, Larry ? Do you compr...
LARRY (voice over)
If you got a big story, tell it to the Police. Don't tell it to me.

CAROL
What am I going to say to them?

LARRY
Tell them your story. Tell them this whole cockamamie story.

CAROL
What story? I don't have a story. I mean, I got nothing. Unless... Oh!

LARRY
That's right. That's right, you've got nothing.

CAROL
Unless... Unless I locate her.

LARRY
Yeah, okay, good. Now, will you sit down because we're going to the theater. I don't care what you say.

She takes a drink on water in the kitchen.

LARRY'S BUILDING - LOBBY - INTERIOR NIGHT

Medium shot of Larry and Carol coming out of the lift. They cross the lobby. Jack, the caretaker of the building in standing near the entrance of the building.

LARRY
Oh, Jack? Jack? You—you were there when Mrs. House died, right? You saw her?

CAROL
Right. Yeah. You saw her lying there, right?

JACK
Yes, she was lying on the floor.

CAROL
You said... Yeah, but... but you're, you're sure it was her, right?

LARRY
Hey, he said it was lying on the floor. Right. Right. You know, I... He's sure. He's sure. He's sure.
JACK
She was in that bag. Yeah.

LARRY
My wife's been having some bad dreams, and she doesn't know what she's talking about.

CAROL
Okay, look. Yeah, yeah.

Larry gives some banknotes to Jack.

LARRY
Yeah, this is, this is for all the times I call you to fix the faucet, and you show up six months late.

JACK
Thanks.

THEATER - AUDIENCE HALL - INTERIOR NIGHT

In the forefront, Carol and Larry. Larry is taping his chin with the program. Carol turns toward Larry and starts whispering.

CAROL
The super is a drunk. I know, but, we've seen him smelling of Jack Daniel's, remember?

LARRY
Yeah, but...

CAROL
I mean, I know he didn't see Mrs. House, Larry.

LARRY
If she's a twin, it's a different story. But you don't seem to feel she is, so...

CAROL
Well, I don't know. Oh, I know. Unless he's in on it.

LARRY
Who's in on it? The super? The super can't change a fuse. The lady, sitting next to Larry, just gave the couple a bad look, and Carol taps on Larry's arm.

CAROL

Shh !... Shh !...

A short pause.

**CAROL**

I mean, she...

**LARRY**

What ?

**CAROL**

Well, she's alive. And my question is, who was in that bag. I mean, somebody...

**LARRY**

She's not alive, unless she's a twin. Okay ? Now keep quiet...

**CAROL**

Look, somebody... Somebody got cremated, Larry. Somebody.

**LARRY**

Shut up.

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

Long shot of Ted and Carol walking toward us in a quiet street. Actually it is the street where the wine-tasting lounge is located, and, of course, the street where Carol saw the bus with Lilian on board of it. They walk near the entrance of the «National Arts Club». Ted is holding a small notebook and looking at what is has written in it.

**TED**

Lillian House.

**CAROL**

Right.

**TED**


**CAROL**

Right, I know.

**TED**

She was not a twin. Had an older sister who...
CAROL
So goes Larry's theory.

TED
Uh, went to England twenty years ago, and an older brother who died in nineteen-eighty-seven.

Carol stops in front of the building next to the «National Arts Club». It is the building where they had the wine-tasting session the day before.

CAROL
Right here. This is it.

TED
This is where we were.

The camera tilts up to show the window behind which Carol was sitting the day before.

CAROL (voice over)
This is where we were. I know. And I was sitting right here, after you left.

The camera tilts back down to Ted and Carol.

TED
Right.

CAROL
And I was having a glass of, you know, wine, and I looked out the window, and I saw the... right here.

Carol shows Ted the spot where she saw the bus.

TED
You saw her after I left?

CAROL
Yes, I saw... her on a bus. It was passing. You... It was, like.

She walks in the middle of the street.

TED
Wait a minute. Are you... You're absolutely sure you saw her? You saw her face?

CAROL
I'm positive I-I saw her.
A car is honking. Carol, still standing in the middle of the street, moves out of the way of the car.

**CAROL**

Whoo !... Excuse me. I-I'm telling you, Ted.

Ted joins Carol in the middle of the street.

**TED**

What was the number of the bus ?

**CAROL**

Uh, I don't know what the number of the bus was, but I know that it was heading west to east, so it was... it obviously was a cross-town bus.

**TED**

All right. Okay, look, look. It's a cross-town bus.

They walk to the sidewalk on the other side of the street, where the park is located.

**CAROL**

Right.

**TED**

Okay, so look. The end of the line is a few blocks down there.

**CAROL**

So, okay. So, then, it's like...

**TED**

So, she... She had to get off somewhere... somewhere.

**CAROL**

Then... Her destination was probably within the next five or six blocks.

They start walking on the sidewalk, going the way where they first came from.

**TED**

Yeah, right. So, let's, let's look around. Let's, we, we'll see some, you know, uh, like a, like a, you know... clue, or something. Or something. Maybe we'll see her. You're sure you saw her face ?

**CAROL**

Don't, don't doubt me, okay ?
Okay, okay, okay. No, no, no, no.

I'm-I'm not kidding. Look.

This is not a nice area anymore. It is a wide dingy-looking avenue, with the nearest buildings very far away and a road bridge over the street. And it is raining.

Long shot of the avenue, with Carol and Ted walking further away.

Oh, God. Well, I think, you know, I think we've reached the end of the line.

I think this is it.

A bus is coming toward them.

Look. The bus.

The bus slows down.

I don't think... there's noth... Watch out. Watch out.

Ted pushes Carol so she doesn't get soaked by the bus driving very close to the sidewalk and into the pools of rain.

Yeah, what ? Oh. Whoo !...

The bus makes a U-turn on the avenue.

Yeah, look. See ? See, he's turning. That's it.

Yeah, I know.

That's all there is, here.
Well, what do you think?

**RED**

What?

**CAROL**

Do you think we should retrace our steps?

**NEW-YORK - STREET IN FRONT OF THE LOUNGE - EXTERIOR DAY**

They are back in the same street where the wine-tasting place is located.

Full shot of the park across the street, seen across the thick and vertical bars of the railings that surround the park. Ted and Carol are walking on a lane in the park.

**TED**

You—you wear a tie with a dress. It's a... It's a very special...

The camera follows Ted and Carol, moving on the other side of the railings.

**CAROL**

No, I don't think it looks good, and I don't even know if it looks... I mean, I feel like it'd be too masculine if I wore it with a pair of pants.

**TED**

Oh, it'd look great on you. No, no, just don't wear it with pants.

**CAROL**

Oh.

**TED**

With pants, it's—it's... what?

Carol has just stopped walking, and she is looking at something on the other side of the railings.

**CAROL**

Ted, look.

**TED**

At what? What?
The camera pans around to a reverse angle shot of the other side of the street. It stops on a building. On the awning above entrance of the building is written: «Hotel Waldron». The camera stops on that shot and doesn't move anymore.

CAROL (voice over)
That hotel.

TED (voice over)
What about it?

CAROL (voice over)
Well, that's... the Waldron. I mean, I thou... I-I was in his apartment, I pressed the number... «last number dialed», and...

TED (voice over)
You're kidding.
CAROL (voice over)
And they answered the phone. And said... Waldron.

TED (voice over)
Let's-Let's-Let's get to a phone. Let's get to a phone. Let's call up. You got a quarter?

Medium shot of Ted talking into the handset of a pay-phone on the street.

TED
Hallo ? Mrs. House, please ? Mrs... Mrs. House. Can you ring her room for me, please?

The camera pans to Carol, standing in the street near Ted.

TED
Really?

CAROL
Well?

TED
What. Maybe... Well, maybe she checked out. No-nobody, nobody at all. Uh... What about...?

CAROL
Wh-What about...

TED
Yeah, what about, uh, Helen Moss, Moss. You're sure?
Nobody... nobody at all. All-All right. All right, okay. I'm sorry. All right. Thank you. thank you.

**CAROL**
Great. Oh, God. It looks like it's gonna rain again. Well ?

**A RESTAURANT - INTERIOR DAY**

Full shot on a restaurant. This part of the restaurant is empty. Only two people, Larry and Marcia, are seated at a table behind a camera set of crossed wooden bars, on the other side of which the camera is located. Apparently Marcia is teaching Larry how to play poker. Marcia wears sunglasses and has a cigarette stuck between her lips.

**MARCIA**
If I get two kings, I take one. Otherwise, I fold.

**LARRY**
So...

**MARCIA**
Got it ?

**LARRY**
I-I never go out. I-I-I-I-I just, I can't take... I can't...

Marcia shuffles the cards.

**MARCIA**
That's how you wind up on welfare.

The camera pans away from the two players to another section of the restaurant, where a few people are still eating. It looks like a very good restaurant, with waiters dressed with white shirt and black vest.

**LARRY** (voice over)
You know, I need the action, for some reason. I-I can't... I bet anything. Okay, just...

**MARCIA** (voice over)
Cut ?
LARRY (voice over)
No, no, go ahead, I trust you. Lay it on me.

The camera pans back on Larry and Marcia. This is a different shot, with the camera in front of their table. Marcia seems very relaxed with the cards in her hands, when Larry seems quite nervous. He holds the card very close to his eyes, seeming afraid that his partner will look at them.

MARCIA
You seem in a strange mood.

LARRY
No, no, no. I'm just probably just a little drunk.

MARCIA
On Perrier?

LARRY
No. What are you talking about? I had rum cake.

MARCIA
Want any cards?

Larry shuffles his cards in his hand, hesitating on his next move.

LARRY
Uh, one second. Just let me, let me see, see what I, possibilities I got here. Uh, yeah. I'm gonna have, uh... I'll have, uh... I'm gonna have four cards.

MARCIA
Four?

LARRY
Yeah.

She gives him his four cards.

MARCIA
Cruising for a bruising.

LARRY
Inside and outside straight. Marcia looks at her cards. Larry keeps shuffling his cards very nervously.
MARCIA
You're in trouble, now.

LARRY
You know, I can't escape the feeling that my wife is becoming attracted to somebody else... and it's really bothering me.

MARCIA
Really.

LARRY
Yeah. That's why I'm not playing my best. This guy is, you know, more adventurous than I am, and for some reason they just seem to hit it off. I'm gonna be very lonely if, uh, you know, if this happens.

MARCIA
You must love her a lot.

LARRY
Yeah, I do. I do.

MARCIA
Um... if you want to hold on to her, you have to make some effort. I mean, who's the guy?

LARRY
Uh, Ted. The guy that I fixed you up with.

MARCIA
Ted.

LARRY
Yeah.

MARCIA
Well, we could always switch. Ted gets Carol, I can be your date.

LARRY
Maybe-Maybe I should actually make a greater effort with Carol.

NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY

Full shot of the entrance of the Waldron Hotel. The pavement is wet but it doesn't seem to rain anymore. The camera pans to a car parked on the other side of the street a short distance from
hotel. This is Larry's car, with Larry seated behind the wheel and Carol seated on the passenger's seat. Medium shot of the inside of the car, seen through the open window.

**CAROL**
So, you bored? I mean...

**LARRY**
Well, it's more fun than the Wagner opera.

**CAROL**
Yeah. Well, to me, I mean, just... I mean, it's just one of the most exciting adventures I've ever been on.

**LARRY**
Would you rather be here with Ted?

**CAROL**
Well-Well, he has a more enthused attitude, Larry. I...

**LARRY**
More enthused?

**CAROL**
Yeah, enthused, yeah.

**LARRY**
Well, he's a fun guy. He's a light guy, I'm a heavy guy.

**CAROL**
Well, I...

**LARRY**
You know, Ted-Ted would be fun on a scavenger hunt.

**CAROL**
No, look. I... Larry, you used to be a lot of fun.

**LARRY**
You know, he's the guy you want if you have a really heavy scavenger hunt. He's the man.

**CAROL**
I know, well, but, y-you know. You used to...

**LARRY**
Do you know that this neighborhood was where I first took you out on a date when we-we first started going out.

**CAROL**
What? I don't know. I don't know. Just for some reason, you've gotten so stodgy in your old age, you know?
LARRY
Hey, you remember there was a movie house right on this corner.

CAROL
No, I know. Yes! Yeah, I remember.

LARRY
Not to change the subject.

CAROL
You know, I...

LARRY
I took you to see «Last year at Marienbad» on our first date?

CAROL
Yeah, I know. I had to explain it to you for the next six months.

LARRY
Who knew they were flashbacks? You know.

CAROL
Look, Larry. Look. We've got plenty of time to be conservative. You know what I'm saying? Don't you see?

The camera starts moving around the car.

CAROL
It's to me, it's like this—this tantalizing plum has just, like dropped into our laps. I mean, life is just such a dull routine and here we are, right? I mean, we're on the threshold of a genuine mystery. I mean, to me, the whole thing is like. It's... Hey, no.

The camera stops moving on another medium shot, where we still see Larry through his open window, but we see Carol only through the wet windshield.

LARRY
Are you gonna burst into a song, here? We're in a car.

CAROL
Just don't make fun of me, okay? Because I'm open to new experiences.

LARRY
Let me ask you a personal question, here.
CAROL
Yeah.

LARRY
Did you ever sleep with Ted?

CAROL
Sleep?

LARRY
Don't get nervous. Yeah. Yeah, you guys...

CAROL
What, are you nuts?

LARRY
We were on an eating tour of France, together.

CAROL
Yeah.

LARRY
You two guys spent an evening, you know, together.

CAROL
Yeah, right. We sp...

LARRY
At that place, you know.

CAROL
I know... Yeah, but what about you? Remember? You spent the evening with Julie. Am I right? You spent the night, and shared a...

LARRY
That meant absolutely nothing. She hated me. Julie despised me.

CAROL
What?

LARRY
You know that. She-She thought I was a low-life and a wimp and a vermin and a roach. Just-Just jump in anytime you want to defend me, you know.

CAROL
Hey, I mean, I'm waiting for you to say something I don't agree with, okay?

LARRY
Ho-ho! Hey, you're nailing me... Jesus!...

He stops smiling because he just saw something in front of
his car, something we don't yet see, because the camera hasn't
from its position.

CAROL

Oh. Larry.

LARRY

Yeah.

The camera starts panning very rapidly toward the entrance
of the hotel.

CAROL (voice over)
Larry, Larry, look. It's her! I'd say it's her!

A lady carrying a white open umbrella is entering the hotel.

LARRY (voice over)
Oh my god, it is.

CAROL (voice over)
Yeah. You see what I mean? See, so I was right all along,
wasn't I?

LARRY (voice over)
Can you... Are you sure? Are you sure?

CAROL (voice over)
I'm positive. Yes.

The camera starts panning back toward Larry's car.

LARRY (voice over)
Oh, my God.

CAROL (voice over)
Right? Right? I mean, I was...

Medium shot of Larry and Carol in the car, seen through
Larry's open window.

LARRY

I'm... Jesus, I'm sh...

CAROL
I know. W-Well. Come on.

LARRY
That is her. Are you...

CAROL
Yeah. I know.

LARRY
I told you so.

CAROL
What do you mean, you told me so ? What are you talking about ? You're nuts, honey.

LARRY
Oh, Jesus. I'm flabbergasted.

CAROL
Yeah. No, look. You're white. You're completely white.

LARRY
I know. All the blood rushed to my brother.

CAROL
Larry !

LARRY
I don't know what to do.

CAROL
Let's go. Let's get out there. Let's find out what's going on.

LARRY
No, I don't want to.

CAROL
Oh, come on. Y-You're not afraid of her, are you ?

LARRY
No, I'm not afraid.

CAROL
You're not afraid of Mrs. House.

LARRY
She's an old woman and I'm a virile male.

CAROL
I know.

LARRY
And yet somehow I am scared. I don't know why. Maybe
because she's dead. You know?

**CAROL**
Let's go. You know, I tell you, I'm gonna break this thing wide open.

**LARRY**
Well, how? What do you want to do?

**CAROL**
I'm... You know, I'm... God, if only Ted were here with us now. You know what I'm saying?

**LARRY**
Oh, don't give me Ted! Wh... Let's... Let's... Wh... Let's get out of here.

**CAROL**
No, wait. I got an idea.

**LARRY**
What?

**CAROL**
I know what we should do. We should get a gift, right?

**LARRY**
What?

Carol gets out of the car.

**CAROL**
We'll surprise her. We'll sneak into the hotel. Come on.

**LARRY**
How? How?

**CAROL**
Yeah, no. Come on.

Larry gets out of the car.

**HOTEL WALDRON - LOBBY - INTERIOR DAY**
A modern clean lobby, with a very conventional decoration. Medium shot of a clerk cleaning the lobby floor with a broom. She is a woman in her forties, very casually dressed with a flowered blouse and a beige sweater, and with uncombed hair hanging on her shoulders.
The camera pans around toward the street door. Carol enters the lobby, followed by Larry. Carol is holding a small present-wrapped parcel in her hand and walks toward the clerk.

**CAROL**

Uh, excuse me. Hi.

**HOTEL DAY CLERK**

Hi.

**CAROL**

Um, we were just wondering. Uh, did you see a woman come in? She was, uh, she was a little woman, about five foot three? She had on a gray sweater?

**HOTEL DAY CLERK**

Older woman?

**LARRY**

And came in with a with a canvas bag, and an umbrella.

**CAROL**

Slightly older. Not...

**HOTEL DAY CLERK**

Mrs. Caine?

**LARRY**

Mrs. Caine?

**CAROL**


**LARRY**

Mrs. Caine. Uh-huh.

**CAROL**

Yes.

Larry takes the parcel from Carol's hand.

**LARRY**

We-We had a present for her. We're friends. We-We wanted to surprise her, because it's her birthday, so-so...

He gives the parcel back to Carol.

**HOTEL DAY CLERK**

Oh.

**CAROL**
Yes, that's right. What room?

HOTEL DAY CLERK
Uh, six-eleven.

CAROL
Six-eleven. Really, thanks a lot.
HOTEL DAY CLERK
Okay. Sure.

Carols walks away, but Larry stays with the clerk. He takes a banknote out of his pocket.

LARRY
Yeah, we-we may need some information, while we're here, so-so, we just want you to know... I'll take very good care of you, if you play ball with us.

He gives the banknote to the clerk, who seems a bit surprised by Larry's attitude and present. She looks at the banknote.

LARRY
What are you making that face for? He's the father of our country.

CAROL (voice over)
Will you come on?

Larry walks toward Carol, who is waiting for the elevator.

LARRY
I'm coming, I'm coming.

CAROL
Come on. What're you doing?

HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR DAY

Medium shot on the elevator door opening. Carol walks out, followed by Larry, who closes the door. Carol starts looking around for room numbers. The camera follows them

CAROL
Okay. Um, six-eleven. Six-oh-seven.

The camera stops at the beginning of a long narrow corridor. Carol and Larry walk along the corridor, away from the camera.

LARRY
Huh. Very nice. I love a hotel that's got lots of blue
powder sprinkled along the baseboard.

CAROL
Six-eleven. Here, Larry. All right.

They have stopped walking at the end of the corridor, in front of a door. Carol knocks on that door.

CAROL
Um, Mrs. House?

LARRY
Mrs. House?

Carol knocks louder on the door, helped by Larry. Under Larry's fist, the door opens slowly.

HOTEL WALDRON - ROOM 611 - INTERIOR DAY

Medium close shot on the door, that opens slowly.

CAROL (voice over)
M-Mrs. House?

LARRY (voice over)
Hallo?

Carol enters the room, followed by Larry.

CAROL
Hallo? Mrs. Hou...

LARRY
I don't... I don't...

CAROL
My God, I don't...

LARRY
I don't think she's...

The camera starts panning around the room, up to the window, then starts panning back toward Carol and Larry.

CAROL (voice over)
I don't see her.

LARRY (voice over)
This may not be the right-right place.
CAROL (voice over)
Just hold on, Larry. Hold on, hold on, hold on.

The camera is back on Carol and Larry. Larry is looking inside a closet.

LARRY
There's nothing here.

He closes the closet door. Carol yells.

CAROL
Ahhh ! Larry !

She runs to the beds and look down on the floor between the two twin beds. She drops the parcel on the floor.

LARRY
What's the matter ?

CAROL
Oh, my God ! Wait a minute !

LARRY
Oh, Jesus.

Carol kneels down on the floor, bending on something she just saw on the floor. The camera follows her movement and we see a human hand resting on the floor, the rest of the body being hidden by one of the bed.

CAROL
Oh, my God, look ! Mrs. House ? Mrs. House ?

LARRY
What's the matter ?

CAROL
Hallo ?

LARRY
What-What-What...

CAROL
Mrs...Oh, Larry.

LARRY
What? What-What's...
Carol, still kneeling on the floor, straightens up and looks at Larry.

    CAROL
    I think she's dead.

    LARRY
    Dead ? T-T-Try-Try giving her the present.

    CAROL
    Yeah. Oh, my God. Mrs. House ? Mrs. House ?

    LARRY
    Oh, come on ! Let's get out of here !

    CAROL
    I think that's it, Larry. I think she's dead !

    LARRY
    Come on. Let's get out of here.
He helps Carol to stand up.

    CAROL
    Oh, my God.

    LARRY
    I'm thinking of running the Boston marathon.
They both start running out of the room.

    CAROL
    Oh, God. Okay, oh God.

    LARRY
    This woman is forever dying.

**HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR DAY**
Same shot of the long corridor as before. We see Carol and Larry coming out Room 611 and running toward us.

    LARRY
    Come on, come on. Move, move. Adrenaline is leaking out of my ears.
They reach the end of the corridor, and the camera follows them as they run around the corner of the hallway.
LARRY
Get down those stairs.
They don't use the elevator and instead run down the stairs.

CAROL
Okay, all right.

LARRY
Come on, come on. Quickly.
NEW YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY

Long shot of the entrance of the hotel, seen from the other side of the street. A blue police car is parked in front of the hotel. Two plainclothes police officers and one uniformed policeman are talking with Carol and Larry. They both try to explain the situation to the police officers. But since they both talk together, the police officers have a hard time understanding them.

While they are talking, the camera zooms forward from a long shot to a full shot of the group.

CAROL (talking together with Larry)
And then, you see, what happened was I suspected Mr. House, right? He's a... He runs a movie house. But-But then what hap... We're sit... I saw her on this bus, right? And... And she has... no place at all. Then we checked anyway. So we were just sitting there, just waiting...

LARRY (talking together with Carol)
We-We-We were there. She-She was very nervous. So-So we were going to the movies, and, and, and we were walking and looking around the place. And then suddenly she's a... Her hand is on the floor. You could see it on the side of the bed. She was lying there, she was sort of... like blue in the face. The girl was nervous. I tried to keep calm, as best as I could.

One of the plainclothes police officers stops their talking.

FIRST POLICE OFFICER
There's nobody up there.

CAROL
There's what?

LARRY
What do you mean, there's nobody up...

FIRST POLICE OFFICER
There's nobody.

   CAROL
Wait a minute, wait...

SECOND POLICE OFFICER
There's no body there.

   CAROL
We-We saw...

   LARRY
We just saw her there. She's lying on the floor.

   CAROL
We...

SECOND POLICE OFFICER (talking to the uniformed policeman)
Mike, check the basement with...
He starts climbing the few steps to the entrance of the hotel,
followed by Carol and Larry. The other police officer remains on the sidewalk.

   LARRY
She was totally dead.

   CAROL
We... She's there.

   LARRY
Wait, wait.

HOTEL WALDRON - ROOM 611 - INTERIOR DAY

Medium close shot of an uniformed policeman, different from the one we just saw in the street.

   CAROL (voice over)
She was right here. She was lying, like, right this-a-way.

   LARRY (voice over)
Yeah, she was definitely laying here.

The camera pans from the uniformed policeman to the two police officers talking with Carol and Larry in the middle of the room.
The following dialogue transcript separates what Larry says from what Carol says, but, most of the time, they talk together at the same time, making it quite difficult for us, or for the police officers, to follow their conversation.

**CAROL**

Because, I mean, she was, she was there, do you understand?

The camera tilts down on one of the police officers looking under the bed.

**LARRY**

The... Yes. She was... It looked like she was strangled, or something. Not-Not that I'm an expert on violent death, because I wouldn't know.

**CAROL**

We're two professional people.

**LARRY**

Right, I'm a... I work at Harper's.

**CAROL**

Yeah.

**LARRY**

I'm in publishing.

**CAROL**

Yeah, that's right, and I'm looking to start a little restaurant, basically French, although international cuisine would be fine. Not that I really have a location...

**LARRY**

Right, she's a fantastic cook. But, uh, I'm against the restaurant, myself, but-but she's a wonderful cook.

**FIRST POLICE OFFICER**

Calm down. Calm down! Please!

**CAROL**

Okay, just...

**LARRY**

Look, obviously what happened is, in the time it took you guys to respond... somebody came here and removed the body. Not that you didn't respond quickly, you know, you were here fast. It took you three minutes, not counting the half-hour that the operator 911 took to
understand what I was saying.

**FIRST POLICE OFFICER**  
Nobody is doubting you, okay? We're going over the whole building, all right?

**CAROL**  
All right.

**NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR DAY**

Medium shot of Carol, Larry, the first plainclothes police officer and the uniformed policeman we first saw in the street.

**CAROL**  
Uh, did you check...

**FIRST POLICE OFFICER**  
Mr. House...

The second plainclothes police officer joins the group.

**SECOND POLICE OFFICER**  
...He's been at his place of business all day.

**LARRY**  
Any witnesses?

**CAROL**  
Yeah, b...

**SECOND POLICE OFFICER**  
Uh-huh, backed up and corroborated.

**CAROL**  
Yeah, but you didn't use our names, or anything like that, did you?

**SECOND POLICE OFFICER**  
No, we didn't.

**CAROL**  
No, okay.

**SECOND POLICE OFFICER**  
I don't know. If you think you saw his wife, shouldn't you tell him?

**CAROL**  
No, I'm... No, I mean, he's in some sort of scheme, here. It's...
We think you should calm down and file a report.

    CAROL
It's not... Oh!

FIRST POLICE OFFICER
This way, if anything turns up, we got it on record.

He gives his business card to Larry.

    CAROL
All right.

FIRST POLICE OFFICER
Take a card, give us a call, have a good day.

    CAROL
Thank you. Thanks very much.

SECOND POLICE OFFICER
Bye-bye.

The two police officers walk away with the uniformed policeman.
Larry looks at the card in his hand.

    CAROL
Thanks very much. Oh, man, I don't know how we're gonna...

    LARRY
Jesus, I gotta have a drink. I gotta calm myself. I need fourteen Zanacks or something.

    CAROL
Where is Ted? I just don't understand where Ted is. I mean, you know, all this stuff is happening.

They start walking away on the sidewalk, while the police officers are climbing in their car.

    LARRY
Ted? Ted-Ted's, you know, he's got his date with Marcia Fox tonight. He's probably out buying some Spanish Fly.

    CAROL
Do you think Helen Moss might be in on this?

    LARRY
Helen? I don't know and...

    CAROL
I think so.  

**LARRY**

I don't want to know about this. I think we should change our lives.

**CAROL**

No, think about it.

**LARRY**

We should move out of that stupid apartment, you know. You know, start over maybe in Mexico.

**CAROL**

No, no, no.

**LARRY**

You know, sell blankets. We'll work off the hood of a car or something.

**A CAFETERIA - INTERIOR DAY**

Full shot of a classical New-York cafeteria. Rows of table on either side of the room, each table surrounded by beige leather twin seats. Another row of table in the middle of the room, with chairs around them. Huge electrical fans hanging from the ceiling.

The camera pans on the left to a medium shot of the table around which Larry and Carol are seated. They are drinking beer.

**CAROL**

I'm just beginning to calm down.

**LARRY**

I'm telling you, I didn't know what's happening. It was like one of those television shows, where you open the door, and you see a-dead body. You know, I always hated those shows.

**CAROL**

Yeah. You know, I've never seen a dead person before in my whole life.

**LARRY**

I... The only one I ever saw was my uncle Morris, who was ninety-four years old.

**CAROL**
Yeah.

LARRY
He collapsed from too many lumps in his cereals.

CAROL
Larry, is this the most exciting thing that's ever happened to us in our whole marriage?

LARRY
This is too exciting. I don't need this. You know, I like something quiet... like a fishing trip, a Father's day, you know, or, the time we saw Bing Crosby walking on 5th avenue. You know, I don't need a murder to enliven my life at all.

CAROL
You know, whoever did it was probably still in the room while we were there. Probably hiding in the closet.

LARRY
Make sure and tell me that just before I go to sleep, tonight. That'll be good for me.

CAROL
But you know, that probably means he saw us.

LARRY
Great, I'll never get my eyes closed. You know, I mean, what do you want me to do? I'm petrified. Not only that, but I'm a little drunk.

CAROL
I wonder who was cremated. Who was it?

LARRY
Well, it was... Well... You know, obviously, it wasn't Mr. House, because he has an alibi.

CAROL
Well, yeah, but I don't buy that.

LARRY
She doesn't buy that. She doesn't buy the alibi. Let's get out of here. I want to go home.

NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR NIGHT

Full shot of Carol and Larry walking toward us. It is very dark and the sidewalks are wet from a recent rain.

LARRY
Jesus, it's starting to rain again. Can you believe that?

**CAROL**
Oh, God. If only Ted were with us, he'd have a million theories about this, I'll tell you that.

**LARRY**
Yeah, I know. I know. Ted's got a mind like a steel sieve.

**CAROL**
Oh, right.

The camera hasn't moved, so now we get a medium shot of Larry and Carol. They have reached their car, and Carol walks around it to get into the passenger's seat.

**LARRY**
You know what I think? I think it's possible. That hotel room was on the, on the ext... That end of the hall. The camera tilts up the facade of the Waldron Hotel.

**CAROL** (voice over)
What? Yeah?

**LARRY** (voice over)
It's right up there. That's the room.

**CAROL** (voice over)
I know.

**LARRY** (voice over)
Well, what if they got the body out over that little roof? You know, that would be a possibility. Why would...

The two windows, which Larry is pointing at, suddenly get lit.

**CAROL** (voice over)
Ohhh!... What are the lights...

**LARRY** (voice over)
Oh, Jesus.

The camera tilts back down to street level. Larry and Carol are around their car, ready to climb in.

**CAROL**
Larry, the lights!
LARRY
Yeah, that's eerie, isn't it?

CAROL
My God. This gave me the chills, honey.

LARRY
Yeah, well, let's call the police.

CAROL
I mean... Oh, no, no, no. Come on. Let's go over there now. Let's check it out. Come on. We don't have time.

LARRY
Check it out?

CAROL
Yes.

LARRY
What, are you nuts? No, I'm not gonna check that out.

CAROL
No, but look at it, Larry. Look at that. There's lights going on, there.

LARRY
Yeah, I know, I know. That's crazy. Look, look. Why don't we go home and nap, and we'll call the police, and they can check it out while we're home in the...?

Carol walks away from the car toward the hotel.

CAROL
Oh, no, the police are red tape. Come on. This is my case, honey.

Larry catches up with her. The camera remains on the sidewalk, looking at the couple walking toward the hotel.

LARRY
What do you mean, it's your case?

CAROL
Yes, it's my case.

LARRY
Hey, come here. I don't want to do this.

CAROL
No, come on.

LARRY
CAROL
Oh, God. If only Ted were with us.

LARRY
Hey, don't give me Ted. Ted would be shaking in his boots.

CAROL
Ted... Oh, God.

LARRY
I'm at least just trembling like a leaf.

They have reached the hotel and they are climbing the steps to the entrance of the hotel.

HOTEL WALDRON - LOBBY - INTERIOR NIGHT

Medium close shot on a window set in the wall of the lobby. Behind the window, the night clerk is sorting some paper. There is a grill in the window, to allow people to talk to the clerk.

Carol and Larry walk to the window.

CAROL
Um, excuse me. We're with the Police department. We'd like to, uh, check out room, uh, six-eleven, please?

Larry tries to play the part of the relaxed policeman doing his job, but he overhears it and he looks more bizarre than serious.

HOTEL NIGHT CLERK
You were here before.

CAROL
Uh, that's right. Yes. Mm-hm. Yeah.

HOTEL NIGHT CLERK
You are Police?

CAROL
Ee... Ooh, um, just, uh-uh... Show him your card.

LARRY
My what?

CAROL
Your card. Your Police identification card.

**LARRY**
Yeah, I-I...

**CAROL**
Your card, you know. Your card. He's got his card.

Larry goes through the pockets of his jacket and gets the business card the police officer gave him. He shows it to the clerk and then slides it through a small rectangular hole at the bottom of the window. The clerk takes it and looks at it.

**CAROL**
Yeah. See ?

**HOTEL NIGHT CLERK**
Okay.

The clerk gives the card back to Carol.

**CAROL**

The clerk goes and gets the key of the room. He gives it to Carol, who drops the card on the small counter under the window.

**HOTEL NIGHT CLERK**
Is there any trouble ?

**LARRY**
No, no, no, no, no. I-m-I'm-I'm-I'm j... I'm-I'm ju... um... I'm a detective. They-They-They lowered the height requirements, so I... I'll take this card back. They-re, they're...

He takes the card from the counter and puts it back in the inside pocket of his jacket.

**CAROL**
Come on.

**LARRY**
...expensive.

Carol walks toward the elevator and Larry follows her.
HOTEL WALDRON - SIXTH FLOOR HALLWAY - INTERIOR NIGHT

As before, the camera is located at one end of the long corridor, showing Larry and Carol at the other end of the corridor ready to enter Room 611. Larry keeps looking around while Carol is opening the door.

HOTEL WALDRON - ROOM 611 - INTERIOR NIGHT

Full shot of the room with the door in the background. The door is opening slowly. Carol enters the room, followed by Larry

    CAROL
    Okay.

    LARRY
    Be careful.

    CAROL
    Telling me to be careful. Now, just don't upset anything. Okay, Larry?

Larry closes the door.

    LARRY
    I'm not upsetting anything. I just, you know, I'm just gonna leave a set of fingerprints around, so if there's a trial, we can get trapped.

The camera follows Carol and Larry moving around the room.

    CAROL
    All right, now look. The murderer must have, like, hid in this closet, right?

Carol opens a closet.

    LARRY
    I don't like this.

Carol gives a quick peek inside the closet, and then closes it.

    CAROL
    Right, and then he must have...

    LARRY
    Let's go. You know, I've got to get up early tomorrow. I've got to be in temple.
CAROL
Okay, he must have dragged the b... The body out, really fast. What?

We hear a click coming from the door of the room.

LARRY
Shhh!...

Larry picks up a metal lamp from the floor and hides behind a closet in front of the door with Carol behind him. The door opens and the cleaning lady walks in with her bucket and things. Larry is ready to hit her, but, when he realizes who she is, he drops the lamp. The cleaning lady yells.

CLEANING LADY
Ahhh!... Oh, Jesus! What...

LARRY
I'm sorry, I'm sorry. I'm... Didn't mean... I-I, oh, it's-It's-It's a...

CAROL
Oh, hi.

Larry opens the door and pushes the lady out of the room.

LARRY
You don't have to turn the bed out. It's not necessary. And no-no-no croissants tomorrow for breakfast.

He takes some money out of his pocket and gives it to her.

LARRY
Here, here. Here, take this for yourself. I like the towels. Keep the little mints coming on the pillow, uh...

He closes the door.

CAROL
Oh, Jesus. Larry. I mean, really.

LARRY
Let's go. That's why the light was on. This is crazy, we're gonna get in trouble.

CAROL
Just a second, Larry. Let me just look around here, just a
little bit.

Larry picks up the lamp which is broken in two pieces.

LARRY
Oh, look. I did damage. I... Now. I'll be sued.

CAROL (voice over)
Oh ! Larry !

LARRY
That's what ?

Carol comes back to Larry, holding something small in her hand.

CAROL
Larry, look. Look. I thinks that's her wedding band, Larry.

LARRY
How do you know ?

CAROL
How do I know ? I saw it on her.

LARRY
You did ?

CAROL
Yeah.

LARRY
Jesus.

CAROL
I think so.

LARRY
So much for the police combing every inch of this place. Where did you find it ?

CAROL
I found it behind the door, right there.

LARRY
Oh, brother. Let's get out of here, come on. And take the ring with you. Maybe there's a pawnshop open.

CAROL
Okay. Okay.

Larry opens the door and they walk out of the room.

HOTEL WALDRON - ELEVATOR CABIN - INTERIOR NIGHT
Medium shot inside the cabin. The elevator is moving down.

**CAROL**

Didn't I tell you the police weren't thorough? I mean they probably thought we were cranks, right? I mean, we got no body, and... I mean, they must get fifty crisis calls a minute. Why would they bother with us?

**LARRY**

I don't know. I just know, this is very deep stuff.

**CAROL**

Just...

**LARRY**

We should not be here. I'm scared, this is creepy. You know what I mean? This goes... this could be... Who knows who's involved in this? This could go very deep, Carol. This could be like, you know, like with the Warren commission, or something. I don't like it.

**CAROL**

Oh, not the Warren Commission.

There is a loud noise and the elevator suddenly stops.

**CAROL**

Oh, my God!

**LARRY**

Jesus! What is that?

**CAROL**

Wait a minute. Okay, all right, now look. All right. The elevator's probably stuck.

**LARRY**

Why are we stopping? Why are we stopping?

**CAROL**

Relax now, Larry.

Carol starts punching all the buttons on the control panel.

**LARRY**

Don't tell me to relax! I'm-I'm-I'm a-a world-renowned claustrophobic.

**CAROL**

It's okay. It's okay, everything's going to be fine.

**LARRY**

Stop. Hit something.
CAROL
I am hitting it.

LARRY
I don't like this, I don't, I don't...

CAROL
I know, I know. It's okay.

LARRY
It's easy for you to say, but I can't breathe, I'm phobic.

CAROL
The idea is, there's plenty of air, in this elevator.
Uh, Larry, relax. Now, if you just don't panic, okay?
Don't panic, all right?

LARRY
I'm not panicking, I'm not panicking, I'm...

CAROL
Now, just don't worry.

LARRY
I'm just going to say the rosary, now.

CAROL
Somebody'll help us. Somebody's gonna help us. Somebody'll find us here. Hello!

She hits the door with the palms of her hands.

LARRY
Oh, I don't know, I don't like this.

CAROL
Hello!

LARRY
Say something. Stop it.

CAROL
Hallo! Hallo!

LARRY
I don't like this.

CAROL
Oh, God, look just...

Larry is getting really hysterical, moving his hands nervously around him.
LARRY
I'm running over a field, I see open meadows. I see a stallion.

CAROL
Yes, it's...

LARRY
I'm a stallion.

CAROL
Shh. Shut up, Larry.

LARRY
There's - There's a cool breeze passing over me.

CAROL
Larry, just shut up and calm down. Just, okay? You're gonna be o...

LARRY
I see grass. I see dirt.

CAROL
Larry, shut up! Hallo! Hallo!

LARRY
You know, you said, you said, «Act as a policeman».

CAROL
I know, yeah.

LARRY
I said «No». You said «Pretend to be a policeman». You said «Show him your card». I said «What card».

CAROL
Okay, wait a minute. I know what. Here, just... Larry, boost me up.

LARRY
You know, I ca...

Carol points to the ceiling of the cabin.

CAROL
Boost me up, and we'll get out there. We're gonna do it.

LARRY
I can't get through those things.

CAROL
Yeah. Yes we can. I can do it. I can loosen it.
LARRY
It'll never open, they're painted shut.

CAROL
No, wait. No, Larry.

LARRY
They're-They're... They-They never, they... they never open.

CAROL
Come on. All right, put your hand together. Come on. Put your hand together.

LARRY
I'm breathing.

CAROL
No, no, it's okay.

LARRY
I can't breathe. I can't breathe.

CAROL
Larry !

LARRY
I can't breathe. I can't breathe.

CAROL
Larry, I mean, it's just... All I have to do is loosen that, okay.

LARRY
I'm fainting because the-there's...

Carol takes Larry's hands and joins them together.

CAROL
All right, put your hand together. Put you hand together. Now give me a boost, okay ?

LARRY
Oh, Jesus !

CAROL
All right, you ready ?

She puts a foot on Larry's hands.

CAROL
Wait a second ! Wait, wait !
Close shot on Larry's distorted face. We see Carol's body going up.

**LARRY**
Oh, Jesus, you've got to cut down on those rich desserts.

**CAROL**
Oh, wait a minute, now! Oh, just wait! Wait, wait!

**LARRY**
Let's go, my life is passing in front of my eyes. The worst part of it is, I'm driving a used car.

**CAROL**
Okay, now you'd think they'd loosen this stupid thing.

Medium close shot on the ceiling of the cabin. Carol is trying to open a trap above the ceiling lamp.

**LARRY**
I'm scared.

The trap opens, and Lilian House's body comes out. Carol yells and falls down on the floor. The upper part of the body is hanging out of the trap, with its arms moving around.

**CAROL**
Oh, my God!

**LARRY**
Oh, my God. It's her.

The camera tilts down to floor level and Larry and Carol.

**CAROL**
So that's where he hid her.

**LARRY**
Oh, Jesus. Claustrophobia and a dead body. This is a neurotic's jackpot.

Suddenly, the lights switch off. The cabin is now pitch dark.

**CAROL**
Oh! Oh, Larry, hold on. I'm scared.

We hear the noise of the elevator starting again.
**LARRY**

We're going down.

**CAROL**

Oh, God. What's happening?

**LARRY**

We're going down.

**CAROL**

Oh, God, press up! Press up!

**LARRY**

Press up? I can't see my hand. How can I press up? Jesus.

**CAROL**

We must be heading for the basement, Larry.

**LARRY**

The basement. I want to get off in the mezzanine. I'm returning shoes. It's dark in here.

We hear the noise of the elevator door opening.

**CAROL**

What? What are you doing?

Apparently Carol has come out of the elevator.

**HOTEL WALDRON - BASEMENT - INTERIOR NIGHT**

This shot is supposed to be in the basement of the hotel, but since it is still pitch dark, we can't tell the difference.

**LARRY**

Where are you... I'm getting back on the elevator. I don't care.

**CAROL**

I don't know where... Larry.

**LARRY**

I-I can't see anything.

**CAROL**

There's nothing out there. Wait a minute. What are you doing?

Larry lights a match, and we see his scared face lit by the flame of the match.
CAROL
Hey, what are you doing with matches?

LARRY
Th-Th-These are my matches. I got them at...

CAROL
Wait a minute, what... When were you at the «Café des Artistes»?

Larry blows the match, because it is burning his fingers.

LARRY
Look. I got... Yeah, I was with an author. An authoress. At-at the... At...

CAROL
At the «Café des Artistes»?

LARRY
Yeah, b... A French, a French authoress. An author.

He lights another match. We very dimly see the basement walls around them.

CAROL
Wait. Shh! Shh! Shh!

LARRY
Jesus.

CAROL
Try this way.

Medium full shot of Carol and Larry walking toward us in a corridor. Beside the light of the match, there is some other dim light coming from somewhere in the basement.

LARRY
I like a basement with— with knotty pine and a pool table. You know, where you can...

CAROL
Hey, look, look, look, look. Uh-huh.

They are now in close shot.

LARRY
What? What?
CAROL
What's this?

LARRY
I... No, wait a minute. Not so fast. I don't like it here, it's dank. The camera turns around to follow them in the corridor.

CAROL
All right.

LARRY
And there's strange noises. I don't know what this is. I don't know. This...

We hear a loud metallic bang.

LARRY
Oh, Jesus!

CAROL
Calm down.

LARRY
Calm down? Don't tell me to calm down.

CAROL
There. Turn the light on. Larry switches the light on. They are in a room with beige walls.

There are pots of paint stacked behind Larry.

LARRY
This... Wh-Wh... I-I don't... What do you...

CAROL
Let me see.

Carol tries to open a door near Larry, but it is locked.

CAROL
Where... There. Oh. We're locked in here. What are you gonna do?

LARRY
Oh, relax, relax, relax. Don't... I'll break it down. Stand back.

Larry walks back a few steps and rushes on the door, trying to break it open.
CAROL
Careful, now.

LARRY
Don't worry. Just—Just give me a second.

He does it another time.

CAROL
Don't hurt yourself.

LARRY
Must be one of those new doors.

CAROL
Let's try out here.

Carol points to another room opening in the one they are in.

Carol and Larry are now walking in a lit corridor.

LARRY
Oh, my god. I keep hearing noises.

CAROL
Oh. What's down there?

Carol walks rapidly toward a dark section of the corridor. The camera follows her.

LARRY
Where? Where you... Where are you going? Don't leave me.

CAROL
Let me see. It's okay. What? Oh!

She has reached a door with a barred window showing the street outside.

CAROL
Yeah. I think this is it. I think this is the service entrance.

She tries to open the door, but it is a bit stuck.

LARRY
Well, come on.

CAROL
I'm trying.
LARRY
Come on, get it open.

Carol succeeds in opening the door.

CAROL
I got it. I got it.

LARRY
Go into a trot.

They rush outside.

NEW-YORK - STREET OUTSIDE THE WALDRON HOTEL - EXTERIOR NIGHT

Long shot on the dark street. At a distance, we see a man putting a large oblong-shaped parcel in the trunk of a car. The man looks very much like Paul.

The camera pans around to give us a reverse-angle medium shot of Carol and Larry coming out of the basement of the hotel. They stopped in the middle of the short staircase.

CAROL
Wait! Wait! Did you see that?

LARRY
What?

CAROL
It looks like somebody's putting a body into a car.

LARRY
Jesus.

CAROL
I swear. Look. It's got a white sheet on it.

LARRY
Yes.

CAROL
Right... Yeah. Come on.

Carol walks on to the sidewalk, followed by a very frightened Larry.
LARRY
It is. Oh, brother.

The camera pans back around to give us a reverse-angle shot
of the
car leaving the curb of the street.

LARRY (voice over)
Let's-Let's-Let's get out of here. Let's get out of here.

CAROL (voice over)

LARRY (voice over)
No, no, no, no.

CAROL (voice over)
Yeah, no. Come on.

The camera pans back around again to give a reverse-angle
medium
long shot of Carol and Larry running toward their car.

LARRY
I'm not going to follow. I'm not gonna... I don't wanna follow him.

CAROL
No, let's follow it. I swear, there was a body in that car.

LARRY
I know, I saw that there was a...

CAROL
Larry!

LARRY
I don't wanna follow a car with a body in it.

CAROL
Come on, hurry up. Hurry up!

LARRY
It's-It's probably-It's probably a rented car.

They have reached their car and they start climbing into it,
still on the driver's side.

CAROL
There! Oh!
LARRY
And a rented body.

CAROL
Hurry up. Come on.

They slam the doors, switch the headlights on and start.

NEW-YORK - AERIAL OVERVIEW OF BROOKLYN BRIDGE - EXTERIOR

Night

The camera starts with the interchange at one end of the bridge, then pans to the bridge itself. At this early hour of the night, the bridge still has a lot of traffic moving on it. Then the camera moves down to get a closer look of the traffic on the bridge.

LARRY (voice over from inside the car)
Oh, Jesus. I-I can't c... I can't follow his car.

The camera follows the moving traffic on the bridge, and certainly also follows Larry's car, even though, from this height, we can't tell which car it is.

CAROL (voice over from inside the car)
Well, he's right up ahead. He's right there.

LARRY (voice over from inside the car)
Where, up ahead ? I don't know which car I'm following here. I... You know, I'm not a good driver. I can't chase somebody in a car. I'm gonna have an accident. I'm, you know, I'll-I'll-I'll wind up hitting a school bus or something.

CAROL (voice over from inside the car)
Look, it's nighttime. There's no school buses at nighttime.

LARRY (voice over from inside the car)
Don't tell me that. What about night school ?

LARRY'S CAR - INTERIOR NIGHT

Long shot of the road taken from inside Larry's car. They pass the «15W» exit.

NEW-YORK - INDUSTRIAL PARK - EXTERIOR NIGHT
Long shot inside an industrial park, somewhere on the outskirts of New-York. Larry's car drives slowly inside the park, coming toward us. There is no one else at this time of the night. The place is lit by a few lampposts, and there is smoke behind Larry's car.

LARRY (voice over from inside the car)  
You have no sense of direction. I was...

CAROL (voice over from inside the car)  
Well, not exactly. Twenty-twenty vision.

LARRY (voice over from inside the car)  
You have no sense of direction.

CAROL (voice over from inside the car)  
Not exactly. But anyway... No, I do have a sense of direction. He came right here.

LARRY (voice over from inside the car)  
Where the hell are we ? What is this ?

CAROL (voice over from inside the car)  
I-I don't know why here.

LARRY (voice over from inside the car)  
I don't know, but...

CAROL (voice over from inside the car)  
There it is !

LARRY (voice over from inside the car)  
What ?

CAROL (voice over from inside the car)  
There's his car. Right there.

LARRY (voice over from inside the car)  
How do you know it's his car ?

CAROL (voice over from inside the car)  
That's his car.

LARRY (voice over from inside the car)  
Oh, it is his car.

CAROL (voice over from inside the car)  
It is his.
LARRY (voice over from inside the car)
Yes. Yes. Yes.

CAROL (voice over from inside the car)
Well, of course.

The car stops.

LARRY (voice over from inside the car)
Okay, let me turn the light off.

The car headlights switch off.
LARRY (voice over from inside the car)
Be careful, be careful, be careful.

They both get out of the car, and they start walking toward the place where Carol saw the other car.

They reach the other car surrounded by huge piles of metal scrap. The car and the scenery around it are lit by a powerful red light. Carol and Larry run toward the place where the red light comes from. It is inside a huge building. But they don't go inside the building and, instead, keep on running along the building.

Medium shot on Larry and Carol. Carol stops Larry and points at something.

CAROL
Look, look!

The camera pans to the thing Carol was pointing at. A body, half-wrapped in a white sheet, is being lifted by a huge electromagnet.

LARRY (voice over)
Oh, my God! It's Mrs. House's body!

Reverse high-angle shot on Larry and Carol, as if they were seen from the magnet.

LARRY
Come on! We gotta stop it before it gets dropped.

Larry takes Carol's hand and runs toward the magnet.
Reverse angle long shot on a group of workers in the background. Then the camera pans to a reverse angle medium shot on Larry and Carol coming out between rows of huge heavy-duty bags.

Reverse angle medium shot on a huge cauldron full of hot melted metal. A huge pair of metal jaws is dropping metal scraps into the cauldron. Among the metal scraps, we see Mrs. House's body.

**CAROL**

Oh, my God.

The camera zooms to a close shot on the cauldron.

**LARRY (voice over)**

Good bye, Mrs. House.

Reverse angle shot on Larry and Carol. Then reverse angle long shot on the cauldron. A lot of bright sparks are coming out of the cauldron.

Long shot on the building. Larry and Carol are coming out of the building. They start running toward the camera. The camera pans around to a medium shot on Paul's car. Through the windshield, we see Paul behind the wheel, lit by the red light coming from the melted metal. He starts the car and drives away.

The camera pans around toward Carol and Larry, still running late — toward Paul's car.

**LARRY**

That was Mr. House! That was definitely Mr. House.

**CAROL**

What are we gonna do?

They run after the departing car.

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

Full shot of Larry's car. He has just parked it, and Carol and he...
are coming out of it.

**LARRY**
I'm gonna call the Police, now.

**CAROL**
Oh, Larry, and tell them what?

**LARRY**
And get them...

**CAROL**
I mean, this guy...

**LARRY**
What are we...

Larry has walked around the car and joins Carol on the sidewalk.

**CAROL**
You know, he's got proof his wife died of a heart attack two weeks ago. We've got no body. We've got nothing, Larry.

Larry looks away from her and puts his hand on his mouth, as if frightened by something

**LARRY**
Ohhh !...

**CAROL**

The camera turns around Larry and Carol and, located now behind Larry's back, gives us a full shot of the entrance of Larry's building.

**CAROL**
Oh, my God. Oh, my God.

Paul and Gladys Dalton, Paul's assistant at his movie house, are coming out of the building. Paul turns his head around and sees Carol and Larry.

**PAUL**
Hallo, there.
CAROL
Hey.

PAUL
How are you?

CAROL
H-How are you?

PAUL
May I introduce Gladys Dalton, my gal Friday?

CAROL
Mrs. D... How are you? Nice to see you.

Carol and Larry shake hands with Gladys.

PAUL
This is Larry and Carol, my neighbors.

CAROL
Yes.

GLADYS
Nice to see you.

PAUL
We were just watching Madame Bovary. Wonderful.

GLADYS
Such a sad story.

CAROL
Yeah, it is. We, you know...

LARRY
She-She-She gets cremated. She gets killed at the end.

CAROL
Yeah.

PAUL
Yeah. Listen you gotta stop up for a drink before I go on my trip.

CAROL
Love to.

PAUL
See you later.

CAROL
See you later.
PAUL
Oh, incidentally, if you hear of anybody who needs an apartment, I think I may be moving.

CAROL
Oh, well, it...

PAUL
See you later. Come on, Gladys.

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

CAROL
What a shame.

PAUL
Good night.

CAROL
Good night.

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

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

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

LARRY
Oh, Jesus. What a day, huh? I can't figure it out. It's got to be that either he's a...

CAROL
What?

LARRY
Either she's a twin, or he's a twin.

CAROL
He... He...

LARRY
Or they're multiple personalities, or you're a twin or I'm a twin.
Carol laughs.

LARRY
Because I don't know what's going on.

CAROL
You're nuts.

LARRY
You know, look.

CAROL
Wait, wait, yeah.

LARRY
Let me be logical about this.

CAROL
Okay, she's not a twin. We know she's not a twin.

LARRY
Hey.

CAROL
What are you talking about, Larry?

LARRY
Stay calm. I want to try and puzzle this out.

CAROL
I'm calm, Larry. Okay, but okay, she's a twin, she's not a twin. I mean, now you're saying we are twins? What are you, nuts? Okay, I'm calm. I'm calm, okay.

LARRY
Yeah, I'm going to be logical.

CAROL
All right, all right.

LARRY
The, um, the first thing is this.

FLASHBACK SCENE
LARRY'S LANDING - HALLWAY - INTERIOR NIGHT

The door of the elevator opens. Inside the cabin, Larry and Carol are smiling and talking.

LARRY (voice over)
We came home that night. There had been a heart attack.
Some neighbors are gathered around Paul's apartment door. Larry asks them questions.

LARRY (voice over)
Uh, what if they induced it? You know, some kind of poison. We never saw the body.

The camera pans inside Paul's corridor, where Mrs. House's body, completely covered by a white sheet, is lying dead on a stretcher with the doctor and the emergency medical team around her.

LARRY (voice over)
You know, it had to be some other woman. You know, some woman who probably had some kind of ballpark resemblance to Mrs. House.

The camera pans around to the group of neighbors standing in the hallway.

LARRY (voice over)
The super says he saw her, but, uh, he's a drunk, you know. Mrs. House could have been hiding.

LARRY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Back to Larry and Carol sitting in their bed.

LARRY
But you—you remember that you heard a noise that night. That had to be Mrs. House leaving to check into the hotel.

CAROL
Yeah. Yeah. Well...

LARRY
I can't sleep. I just, I...

CAROL
No, wait a minute, wait.

LARRY
I'm too, you know... I'm too...

CAROL
But it doesn't make any sense at all, Larry, because suddenly, you know, he murders her. I mean, what's it all about?

LARRY
Let me, let me call Vincent's restaurant in New Jersey... and why don't we go meet Ted and Marcia and get something to eat, and talk with them.

**CAROL**

Wait a minute. At one in the morning? What are you talking about? You mean... You wanna...

**LARRY**

Yeah, so what? So what? It's so, you know, Ted-Ted was taking her to a show and to-to-to dinner... so they'll be there.

**CAROL**

All the way out to New Jersey...

**LARRY**

So, hey, kid, this is the apple. This is the town that never sleeps. That's why we don't live in Duluth. That, plus I don't know where Duluth is.

He picks up the phone on his night table.

**LARRY**

Lucky me.

**VINCENT'S RESTAURANT - INTERIOR NIGHT**

Vincent's is a nice cosy place, with dim lights, tasteful decorations, and light piano music.

Full shot of a table with the four customer seen in profile. Larry is seated next to Marcia, and across from his wife. Ted is next to Carol. During the following conversation, the camera moves around the table.

**TED**

Uh, you really saw his face?

**CAROL**

Yes. Oh, yes, I'm here to tell you...

**TED**

You saw, you saw what he looked like? No question. You know exactly who it is.

**LARRY**

Oh, no question about it. It was-It was Mr. House. There was no... Not a, not a question. I mean, you could see him because, uh, you know, there was-there was just no way that
you could avoid it. He was right there.

The camera stops on Marcia and thus stops moving around the table.

MARCIA
To me, it's obvious.

LARRY
Wh... How do you see it ?

TED
How obvious ? What do you mean ?

MARCIA
Obvious he's committed the perfect murder.

LARRY
What do you mean ?

TED
What ? How ? What do you mean ?

MARCIA
Okay, look. You have to start off with another woman who bears some ballpark resemblance to Mrs. House.

TED
Yeah.

LARRY
That's what I said. That's exac... I used the term «ballpark resemblance» myself.

CAROL
I know. You used the term, right.

LARRY
It was my idea. I said what she said.

MARCIA
They're with this woman.

TED
Yeah.

FLASHBACK SCENE

PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Paul and another woman, that looks like his wife, are seated around a table, having dinner. Lilian House gives a glass of wine to the woman, then another one to Paul, and kisses him on
MARCIA (voice over)
Maybe having dinner. They don't induce a heart attack, because that's fiction bullshit.

Later. The woman has a hard attack. Paul helps her to walk to the sofa.
MARCIA (voice over)
She has a heart attack. She drops dead spontaneously. They had no thought of killing her. Maybe they wished she was dead.

TED (voice over)
Why?

MARCIA (voice over)
I don't know. Maybe they stood to gain if she died. They see a golden opportunity.

Later. Lilian, wearing a pink night-robe, is dressing the dead woman, lying on the sofa, into her own clothes.

MARCIA (voice over)
Mrs. House dresses her up in her clothes. She hides.

LARRY (voice over)
This is my theory. Exactly my theory.

MARCIA (voice over)
That's right. She checks into a hotel.

VINCENT'S RESTAURANT - INTERIOR NIGHT

Back to the restaurant. Long shot on the table. All the other tables are empty. The camera zooms to a full shot of the table, Marcia and Larry facing us, and Carol and Ted with their back to us.

CAROL
Yeah, well, we got that far, with the exception of the actual spontaneous heart attack.

MARCIA
Okay, you know the husband's planning to go to Paris with this pretty young woman.

TED
Yeah.

LARRY

Yeah.

MARCIA

He's cheating on his wife.

Ted

Yeah.

MARCIA

So, instead of finishing the scheme they planned, he double-crosses her and kills her, taking her share of the profits.

Ted

Well, you think, you think Helen Moss is in on this, too, huh?

MARCIA

Yeah, a good chance she's aware.

Carol

Okay, but what about Mrs. Dalton? He claims he took her to the movies.

MARCIA

She's his alibi. She covered for him when he strangled his wife. She said he was at work all day.

Larry

That's right, because he introduced her as a colleague.

Marcia lights a cigarette.

Ted

Wait, why... Why would she...

MARCIA

She's a colleague who maybe loves him.

Ted

Oh, wait, wait. He's cheating on her, too.

Larry

Cheating on two women?

Ted

Yeah, yeah, yeah. It's perfect. Just, it all fits.

Larry

The guy doesn't look the part.
MARCIA
The point is, he's gotten away with the perfect murder. There are no bodies around to prove anything. And all the paperwork is strictly above board. He's home free.

TED
Oh, my... Oh, where did you find this woman? She's a genius.

LARRY
She's brilliant. She's brilliant. But the guy... He knows that we know, so if he knows we're on him.

MARCIA
Well, he doesn't care. Why should he? Everything's been neatly disposed of. He's home free. Only he, and maybe his mistress, know the truth.

CAROL
Well, j...

LARRY
She's right, there's no body.

CAROL
Hold on, hold on, for a second. We don't know this is all true. This is just a theory.

LARRY
Yeah, but it's a great theory. Have you been paying attention? This is a great theory.

TED
Oh, yeah. It sounds good, it holds water. Everything fits together in this.

CAROL
I am paying attention.

LARRY
I think it's great.

MARCIA
When I come back from the ladies room, I'll tell you how to trap him.

She stands up and starts walking away to the toilets. Larry and Ted stand up too. They wait for her to be gone to sit back.

LARRY
Oh, excuse me.

TED
Where-Where did you find her ? She's-She's-She's really something.

LARRY
Her mind, it just goes.

TED
Yeah, she's got one idea after another. It's like one thing leads to another.

LARRY
Fantastic.

Close shot on Carol.

CAROL
I'm surprised you two didn't drool yourself to death.

The camera zooms back to a medium shot on Carol and Ted.

TED
Oh, I thought we just had a nice first date. That's...
LARRY (voice over)
I knew that they would hit it off.

CAROL

LARRY (voice over)
I-I-I knew this.

CAROL
Yeah, uh-huh. What about you ? You were gonna jump into her lap. I saw you, Larry.

The camera moves around the table to a medium shot on Larry, with Ted and Carol's backs in the foreground.

LARRY
What are you talking about ?

CAROL
Huh ?

LARRY
I'm, I'm, huh, what's wrong with you ? I'm her editor. I'm- I'm a father figure to her, how...

CAROL
Yeah, the only thing you didn't do is rub your hands together. That was it.

**LARRY**
You gotta be joking. What... are you telling me that you're jealous of Marcia?

**CAROL**
I... Well. It's not that I'm jealous.

**TED**
Kids, kids. People, what are we doing, here?

The camera pans to a medium close shot on Carol.

**CAROL**
Yeah, look who's talking. My God, I mean, you kept staring into her eyes like she was the Dragon Lady, or something.

The camera slightly zooms back to show us Larry and Carol

**LARRY**
What'd wrong with you? You're jealous because he's interested in her.

**TED**
I'm interested in her theory. What... I don't... What are you...

**CAROL**
Well, I'd just like to know if you take all your authors to lunch at the Café des...
Marcia walks back to the table.

**MARCIA**
Okay, I've got it.

She sits down, while Larry half-stands up and then sits back.

Close shot on Marcia

**MARCIA**
Here's the story. Since he's gotten away with it, all we can do is bluff. As long as we have no body, we have no case.

The camera pans to Ted.

**TED**
What... What do you mean? What do we... We pretend that he slipped up, and the molten steel didn't do the job? What- What do you mean?
The camera pans back to Marcia.

**MARCIA**
Yeah, it's possible. He saw you there, he knows you're onto him. After he ran away, why couldn't you have retrieved the body?

**LARRY**
You're kidding. I... We couldn't have gotten her out of that. We... I would have wound up with a few toes and a shoulder, maybe, at most.

**MARCIA**
Well, that's... Okay, okay, you have the body. What does he know? He was probably too scared to be very lucid.

The camera pans to Ted, who looks at Marcia with worshipping eyes.

**MARCIA (voice over)**
He's an amateur. He dumped the body and ran off, and then somehow - who knows the details, you two dug her out. Now, you can send him to the chair.

**CAROL**
Okay, okay, just...

**TED**
I like this woman, she's lurid.

**CAROL**
Let me tell you why he's not going to believe us, okay?

The camera pans on Larry.

**LARRY**
Yeah, first of all, because I can't, I can't bluff or lie without giggling, so-so...

The camera pans to Carol.

**CAROL**
Yeah. No, because if we really had the body, why tell him? Why not go straight to the Police?

The camera pans to Marcia.

**MARCIA**
If you tell the cops, you can't shake him down.

Medium shot on another table, around which two middle-aged men are seated, listening very eagerly to the conversation.
TED (voice over)
Oh, she's wicked. Oh, I-look... look how, look how this works out. You go to the law, what do you gain?

Medium close shot on Ted and Carol.

TED
I mean, so-so maybe they, you know, they put him in jail. What have you got? You haven't got anything.

LARRY (voice over)
Right.

TED
But if he wants the evidence, and he's got to pay for it, now... Okay, now he's nervous, right?

CAROL
Yeah, you know, wait. There's just so many fallacies in this, I can't even count them.

The camera pans to Marcia and Larry.

TED (voice over)
What? Name one.

CAROL (voice over)
Name one? Okay, the guy looks us straight in the eyes and says, «What body? What the hell are you talking about? Prove it».

MARCIA
Well, that's when we keep bluffing.

TED (voice over)
What? How? What do we do?

MARCIA
We produce the body.

LARRY
Yeah, but where are you gonna get it. Madame Tussaud's?

MARCIA
Yeah. Say-Say we found someone to corroborate this story.

CAROL (voice over)
Oh, really. J-Just...

MARCIA
Someone he trusted.
The camera pans to Ted and Carol.

**CAROL**

Like who?

**MARCIA** (voice over)  
Like his lover. Say she called and said, «Paul, I've just seen Lillian's body. They want a hundred thousand dollars for it».

**TED**  
Why-Why would she do that?

The camera pans to Marcia and Larry.

**MARCIA** (to Larry)  
Remember that book you recommended to me ? «Murder in Manhattan» ?

**LARRY**  
Oh, yes. Max Schindler's book. That's right, the phone call.

**CAROL** (voice over)  
I don't remember that book.

**LARRY**  
This is perfect.

**CAROL** (voice over)  
You never mentioned that book to me.

**LARRY**  
No, no. Because you don't like light reading, so I never...

The camera pans to Ted and Carol.

**CAROL**  
Since when did I not like light reading, Larry ?

**TED**  
I don't know... I don't know this book. What is this book ?

The camera pans to Larry and Marcia.

**LARRY**  
This book. That's fantastic ! It would be so perfect because s-she's a, she's a-an, actress, or would-be actress, anyhow, and you're-you're... Jeez, we could use his theatre. He's a playwright. This is so perfect. Your theatre is empty all the time, anyhow.
The camera pans to Carol and Ted.

**CAROL**

Oh, God.

**TED**

Oh, yeah, thank you. That's great. What—What are we talking about here? What—What do you mean? What—What is this?

The camera pans to Larry and Marcia.

**LARRY**

Listen to this. What you do is, we get her in for a fake audition, and you write some lines that don't mean anything.

TED (voice over)
Yeah.

**LARRY**

And she does them, and she doesn't know what she's doing and we tape-record it.

CAROL (voice over)
Uh...

**LARRY**

Listen to this.

CAROL (voice over)
I'm listening.

**LARRY**

And we edit it up. We edit the tape recording up, and we make one end of a phone call...

The camera pans to Ted and Carol.

LARRY (voice over)
...and we play it into the phone to Mr. House.

**TED**

This is in the book?

The camera pans to Larry and Marcia.

**LARRY**

This is perfect, list...

CAROL (voice over)
Oh, come on. No, that could never, ever work, in a million years. You don't know what he's going to say.
The camera pans to Ted and Carol.

    CAROL
    What's he gonna say ?

The camera pans to Marcia and Larry.

    MARCIA
    In the book, they use several tape recorders.
    CAROL (voice over)
    In the book ?

    MARCIA
    We coordinate it.

    LARRY
    It's coordinated.

The camera pans to Ted and Carol.

    CAROL
    In the book. You mean, you're basing your plan on some dumb paperback ?

    LARRY (voice over)
    This is great. This is great.

    CAROL
    I s... No, really.

    LARRY (voice over)
    I like... No, it's great.

    CAROL
    Oh.

The camera pans to Marcia and Larry.

    MARCIA
    He's gotten away with murder. Our only chance is to nab him as he tries to kill again, cover his tracks.

Medium shot on the two waiters, standing on either side of the counter, and listening to the conversation.

    LARRY (voice over)
    It's great. What happens, is... it provokes him to kill again. They catch him the second time.

    MARCIA (voice over)
    Exactly. He's gotten away with the first murder.
Medium close shot on Carol and Ted.

LARRY (voice over)  
You know what I'm thinking, though?

The camera pans to Marcia and Larry.

MARcia
What?

LARRY
Actually, in the book what happens is, now that I think of it, he... he kills the... the two people that are working the scheme on him.

TED (voice over)  
Yeah, that's all right.  
CAROL (voice over)  
But...

TED (voice over)  
But you're not worried about that.

LARRY
Um, well, I don't know.

MARcia
It's perfect.

LARRY
Either that, or I've... I've just developed Parkinson's.

The camera zooms back, to show us the four people around the table.

TED
No, we can handle him. We can handle him. Listen, this is incredible. This is an incredible idea.

MARcia
It's perfect. It's perfect. He knows you're onto him. You shake him down.

CAROL
No, no.

MARcia
He comes after you, we nab him.

The camera stops zooming back and gives us a full shot on the table.
TED
That's great. It's great. You're wonderful. I just... I'm amazed.

MARCIA
Yeah.

CAROL
I... I just...

MARCIA
It's either that, or he walks.

CAROL
Yeah. Yeah, wait. I... So, what you're saying is...

TED
This is great.

CAROL
Wait, no, okay... What you're saying... Oh boy. You're saying, you want to provoke Mr. House into trying to murder Larry and me.

MARCIA
Yeah. It's perfect. You're not scared, are you?

LARRY
No, no, no, no, no, I'm not scared. I'm not scared. I'm just turning it over in my mind. I just want to check with my clergyman before we commit.

NEW-YORK - A STREET - EXTERIOR DAY

Medium shot on Helen Moss, making a phone call from an open booth in the street. While she is talking, the camera comes closer to her, to a medium close shot on her face.

HELEN

She looks into her purse and gets her agenda out of it.

HELEN
Let me get a pencil. Okay.

TED'S THEATRE - STAGE - INTERIOR DAY

Full slightly high-angled shot on the stage. In the middle
stage floor, a white circle, on which there is a chair and a table with a telephone. Suzanne Raphael, a young woman, is auditioning. She is seated on the chair, holding the telephone. Behind Suzanne, which is the left side of the stage seen from the audience, a white wall, with a doorless opening. On either side of the wall, two red columns. And on either side of the girl, which are the front and the back of the stage, two red metallic frames. In front of the girl, a video camera on a tripod, with an operator standing behind the camera. Actually, the operator is Sy, Larry and Carol's friend, whom we have seen much earlier in the film, in the antique market and at Elaine's restaurant. The stage is well lit, when the audience hall is in the dark.

**SUZANNE**

Yeah, well, Dad, you know, I've heard just about enough of this.

She slams the phone down. The camera pans around to show us the right side of the stage, where there is several rows of seats and a table in front of the seats. Ted, Marcia and Marilyn are seated in the front row. Marilyn is Sy's wife, whom we also seen earlier in the film. Carol is seated in the second row, behind Marcia.

**TED**

Good, that's great. Thank you, Suzanne. Thank you.

**MARCIA**

We'll let you know. That's Suzanne Raphael, right?

**TED**

Yeah. Good, thank you.

Carol taps on Marilyn's shoulder, and whispers something to her. Ted joins them in their whispered conversation. The camera pans
back on the stage. Larry, with a clipboard in his hand, has entered the stage, pushing Helen in front of him.

**LARRY**

This is Helen Moss.

**HELEN**

Hi, there.

**CAROL** (voice over)

Hi, there.

**MARcia** (voice over)

Hi.

**HELEN**

Hi.

Medium close shot on Ted, who stands up, and walks toward the stage. The camera follows him.

**TED**

Uh, have you, uh... I know, I know you just got the material, uh, you know, just in the... last little while, but... uh, h-have you had a chance to study it? To go over it, a little bit?

The camera pans to a medium close shot of Helen.

**HELEN**

Yes, yes. Uh, I have, but, um, I have just a few questions.

**TED**

Sure, yeah.

The camera moves slightly, and is now located behind Ted's back, still with Helen in medium close shot.

**HELEN**

Is she divorced, in this?

**TED**

Uh, yes. Yes.

**HELEN**

Uh, recently?

**TED**

Yes. Yeah. But she's, uh, very, highly emotional.

**HELEN**
Yeah.

TED
You know really... uh, lot of... Lot of feeling. Very strong.

HELEN
Oh.

TED
Hm ?

HELEN
Should I just begin ?

TED
Yeah, just... Whenever, you know, whenever you feel it. Whenever you feel into it.

Ted walks away. Helen takes a very deep breathing, sits down, puts her hands through her hair, takes another breathing, and picks up the phone handset from the telephone on the table. She overdoes it a lot, trying to act as the prima donna she is not.

HELEN
Yeah, okay.

She dials a fake number on the phone keyboard.

HELEN
Hello, Joe ? I-I was just... I...

TED (voice over)
Uh, let me stop you right there.

Helen looks in Ted's direction.

TED (voice over)
I'm sorry, I... uh, if you'll be... if you'll start out more frightened... then that'll take you where you're gonna go.

HELEN
Right, right.

She breathes deeply before starting again.

HELEN
Hello, Joe ? I can't talk much, now, and if I sound strange, don't get alarmed.
Later. Helen is auditioning another scene. She doesn't have the phone in her hand any more. She is holding a script and looking at it. Larry is seated in front of her, and read his own script on his clipboard.

**HELEN**
Give me your hand. Hold on. Try not to fall. Hold on.

**LARRY**
I'm trying, I'm trying.

**HELEN**
Quickly! Hurry!

Later. Close shot of Helen's face auditioning another scene.

**HELEN**
They're asking two hundred thousand dollars for it. Yeah. They say it's Monet, but I say it's a fake.

Medium shot of Helen, seen from behind. We see Sy standing behind his camera on her right, and Larry standing with his clipboard in his hand on her left. In the background, Ted, Marcia, Marilyn and Carol listening to her. While Helen is talking, the camera moves backward through the opening in the scenery.

**HELEN**
Ever since Joe came home from Vietnam, he's cast a pall on everything. A dark cloud, a pall.

**A BUILDING - EXTERIOR NIGHT.**

Full shot on the upper level of a building, that could be either Ted's theatre of Sy's workshop. The camera tilts down to street level.

**SY'S WORKSHOP - INTERIOR NIGHT**

We are inside Sy's workshop. It is full of very high-tech video and audio equipment.
Medium shot of Marilyn standing behind a computer. Close to her, Carol is seated on a table, and Ted is standing next to her. They are both looking at a large video monitor. On the monitor and on the computer screen, we see the same picture of Helen auditioning with the telephone in her hand.

**HELEN'S VOICE**
Hello, Joe? I can't talk much, right now...

The camera pans to Marcia, seated behind Carol and also looking at the monitor. Behind her, Sy is looking at another monitor, manipulating some switches on an editing machine underneath the monitor. Larry is standing next to him.

**HELEN'S VOICE**
... and if I sound strange, don't get alarmed.

Sy rewinds the video tape.

**HELEN'S VOICE**
Hello, Joe? I can't talk much right now.

Sy fast winds the tape.

**HELEN'S VOICE**
Hello, Joe? Ever since Joe came back from Vietnam...

Close shot on Ted's face, then the camera pans to Carol and Marcia, seated one behind the other, and behind them, Sy working on the editing machine, with Larry standing next to him. The camera zooms on Sy.

**HELEN'S VOICE**
... he's cast a pall on everything. A dark cloud, a pall.

Sy rewinds the tape.

**HELEN'S VOICE**
A pall.

Sy rewinds the tape.

**HELEN'S VOICE**
Pall.

Sy rewinds the tape.
HELEN'S VOICE

Slightly later. Medium close shot of Ted looking at something we don't see, with Marcia standing next to him.

HELEN'S VOICE

Hello, Joe?

The camera pans to Carol standing up and looking at the same thing as Ted. We hear Helen's voice distorted by Sy's editing machine.

HELEN'S VOICE (distorted)

Hello, Joe.

The camera pans back on Ted and Marcia, then it pans to a close shot of a big high-tech tape recorder, on which Sy is working. We see his hands cutting off a short section of the audio tape, and gluing back the two severed ends of the tape together.

Full shot of the room. In the foreground, Sy is working on his tape recorder. On his right, Larry is standing and looking at him. On his left, Marilyn also looking at him. Behind him, Carol, Ted, and Marcia, all looking at him.

TED

It's so...

The camera zooms on Ted and Marcia.

Close up shot on the tape recorder. Sy starts it.

HELEN'S VOICE

Hello, Paul? I can't talk much, right now...

The camera tilts up from the tape recorder to a medium shot on Ted and Marcia. Ted smiles when he hears the work Sy has done with the tape.

HELEN'S VOICE

... and if I sound strange, don't get alarmed.
MARCIA (SMILING)
Perfect.

She shakes hands with Larry.

TED
That's great.
He also shakes hands with Larry, moving slightly Carol out of the way.

MARCIA
You did great. Great.

Larry suddenly notices that Carol has been excluded from the hand-shaking party, and he turns around toward her.

CAROL
Well, yeah, it's, excuse me, hey, don't worry, yeah, okay.

MARCIA
Fantastic.

MARCIA'S CAR - INTERIOR DAY

The camera is behind Marcia, who is driving in a street in New-York. We see Helen walking on the sidewalk.

MARCIA
There she is.
The camera pans around, from inside the car, to get a better shot of Helen.

TED
Where?

MARCIA
You have to keep her busy for all afternoon.

Through the back window of the car, we see Helen entering a restaurant called «Time».

TED
Yeah, yeah, okay. Okay, yeah. Yeah, I'll-I'll just keep improvising, you know?

MARCIA
Okay, well, it shouldn't be too hard. She's a hungry actress, you're a playwright with a role.
NEW-YORK - A STREET - EXTERIOR DAY

Close shot on Marcia's car, inside which Marcia and Ted are talking together.

TED
You know what? I'll g... I'll talk about the play, or, get her, get her talking about the part, you know, her life. I'll get her talking about her life, and her whole background. Stop the car, I'm gonna get out here.

MARCIA
Good. We'll hook up later, okay?

TED
All right. Good - Good luck with your assignment. Ok?

MARCIA
All right, you too.

Marcia has stopped the car, and Ted is getting out of it.

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

Full shot of a large room, furnished with good taste. In the background a large bay window, overlooking some green trees. On the right, there is a large modern mantlepiece. On the left, a bicycle is leaning on the wall. Under the window, a large cozy sofa.

Carol and Sy are standing in front of the window and talking together. Next to them and Marcia is also standing and reading a large album. In the foreground, Larry, who is the only one not to be casually dressed, and is wearing jacket and necktie, is playing with a small cassette-player in his hands. Marilyn is walking into the room.

MARILYN
Listen, does anybody want some guacamole or anything?

Sy walks toward her, holding another cassette player. Carol is also holding one.

SY
Would you stop with the guacamole? We have to get started
with this.

He looks at his watch.

**LARRY**

He should be back for lunch, right?

**SY**

Come on, let's go.

**MARILYN**

Yeah. All right, let's go.

**LARRY**

So, everybody's got the right tape recorder and the right tape in?

**SY**

Yes, we do.

They all sit down around a low table.

**MARCIA**

Yeah.

**LARRY**

All right, one second. And then we ca... I mea... so, uh, we're on speaker.

**CAROL**

This is so insane.

**LARRY**

Now wait, wait, wait. There's, um... I'm not nervous.

**CAROL**

Oh, w...

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

The backstage is in the same disorder as before, with all the mirrors scattered around. Full shot of Paul and Gladys standing in the middle of the room.

**PAUL**

I have the contractor come in and nobody's here? Now you see if you can find...

The phone rings.

**PAUL**
I'll get that. Uh, you go and call him.

Paul walks out of the room.

GLADYS
Oh. Yes, yes, all right.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Paul walks into a small room in a corner of the backstage. It must have been a dressing room, but now it is full of various junk, with a big poster, that looks like a enlarged newspaper, on the wall. Paul picks up the phone from a small counter fixed on the wall.

PAUL
Hallo ?

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

Full shot of the little group around the low table. Marcia and Larry are seated next to each other in front of the camera, Sy is seated on Larry's left and his wife on Marcia's right. Carol is seated on the other side of the table, with her back to the camera.

Marcia, who is seated next to the telephone, presses the «play» button on her cassette player. Helen's voice comes out of it.

HELEN'S VOICE
Hello, Paul. I can't talk much right now. And if I sound strange, don't get alarmed.

Marcia presses the «stop» button.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Medium close shot of Paul on the phone.

PAUL
What's the problem ?
He sits down.

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY
Marcia presses the «play» button.

HELEN'S VOICE
They have your wife's body. They showed it to me.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

PAUL
Say that again.

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

Carol is shaking her head, not paying much attention to what is going on. Marilyn and Marcia both silently point to Carol's cassette player, to tell her it is her turn to play it.

Carol picks up her player to put it in front of the telephone and presses the «play» button.

HELEN'S VOICE
They have your wife's body. They showed it to me.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

PAUL
Exactly who has it ? How many are there ?

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

It is Sy's turn to switch his player on.

HELEN'S VOICE
Your neighbors. That's right. They want two hundred thousand dollars for it.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

PAUL
Where are you calling from ? There's an echo. Are you on a speaker phone ?

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

The group seems surprised by a question they did not expected. Marcia silently points to Marilyn's player. Marilyn presses the «play» button.

HELEN'S VOICE
Hold on.
Marcia presses on the «mute» button on the telephone set.

**LARRY**
We don't have an answer for that. What are we gonna do?

**MARCIA**
Go to a different thought.

**CAROL**
Mm...mmm... What thought? Wait.

Marcia presses the «mute» button on the telephone. Sy turns to Carol.

**SY**
Shhh!...

Carol puts her hand in front of her mouth. Larry gets his player close to the telephone and presses the «play» button

**HELEN'S VOICE**
You've either got to pay them off, or get rid of them.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**
Look, we can't talk about this on the phone. Can you meet me?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

It is still Larry's turn to use his player.

**HELEN'S VOICE** (louder)
Yes! They're keeping it refrigerated.

Marcia hits Larry's elbow, to tell him it was the wrong cue.

**PAUL** (voice over in the speaker of the telephone)
What? What did you say?

Larry is very nervous all of a sudden, and puts another player in front of the telephone.

**HELEN'S VOICE**
About two hours ago.

Larry drops the player.
PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

PAUL
Two... what ? Two hours what ?

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

Marcia points to Marilyn's player. Marilyn presses the «play» button.

HELEN'S VOICE
Hold on.

Marcia presses the «mute» button on the telephone set. Larry just got the cassette out of his player and can't put it back in. He is more and more nervous.

LARRY
Jesus... we're all screwed up. I got this all screwed up.

MARCIA
Okay, let's get off as quick as possible. We've done it.

SY
All right, well, do something. Do something.

MARCIA (to Larry)
Shhh !... Um, okay. Sh !...

She presses the «mute» button on the telephone, then presses the «play» button on her player.

HELEN'S VOICE
Hello, Paul. I can't talk much right now. And if I sound strange, don't get alarmed.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

PAUL
Look, Helen, you're not making any sense. I know you're upset, but you have to pull yourself together. Now, could we meet ? The usual spot.

SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY

HELEN'S VOICE
Hold on.
Marilyn, who has just been playing her player, presses the «stop» button on it. Then Marcia presses the «mute» button on the telephone. Meanwhile, Larry has succeeded in getting a good length of tape out of his cassette, and tries to put it back in!

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

**PAUL**

Helen ? Helen, you still there ? Helen ?

**SY AND MARILYN'S APARTMENT - LIVING ROOM - INTERIOR DAY**

Larry is still trying to put the tape back into the cassette.

**MARCIA**

Okay, hurry up, hurry up. Okay.

**LARRY**

Somebody press something, come on.

Now, Larry is surrounded by a hundred feet of tape, which is flying all around him! Marcia points to Carol's player.

**CAROL**

What ?

**LARRY**

You can't press some... Come on.

Marcia presses the «mute» button on the telephone, and Carol presses the «play» button on her player.

**HELEN'S VOICE**

You have no choice, they've got the goods. You just pay them off, or get rid of them. I have to hang up.

Marcia presses the «off» button on the telephone.

**PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY**

Paul slowly puts the telephone down on its hook. He stands up and walks back to the backstage.

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

**GLADYS**

What's the matter, Paul ? You look all shaken up.

**PAUL**
No, no. It's nothing.

GLADYS
I worry about you these days, Paul.

PAUL
I'm fine, I'm fine.

GLADYS
You're different.

PAUL
I said I was fine. Will you stop interfering?

GLADYS
You never used to pull away from me.

PAUL (getting mad)
I told you to leave me alone! I don't want to have this conversation all the time!

He walks out and Gladys puts her hands on her eyes. She walks away with the help of her cane.

NEW-YORK - STREET OUTSIDE SY AND MARILYN'S HOUSE - EXTERIOR

Full shot of a nice building with short trees and wrought iron gates in front of it. We hear voices but we don't see anyone yet.

LARRY (voice over)
Great. All right. Now, my job is to wait exactly one hour and call Mr. House from a phone booth. Where are you... Where are you running so fast?

Carol runs out of the building.

CAROL
I have to go home and change.

Larry comes out of the building and closes the door. Carol turns toward him.

CAROL
I've got an appointment with a friend of Ted's about a location for... What?

LARRY
What's the matter? What are you so angry about? What are
you so... What are you so steamed up about?

CAROL
What do you mean? Well, I meant... I just don't understand how you could give a book to Marcia, and not to me.

They start walking down the street. The camera follows them.

LARRY
What are you talking about?

CAROL
I just don't need...

LARRY
We had just a big success in there.

CAROL
What...

LARRY
Marcia likes to read what I like to read.

CAROL
Oh, right, God. Yeah, well it's true. I guess it's true. I mean, we've got nothing in common, that's for sure. Now that, now that Nick's grown up, I mean, you know, we're just left facing each other.

LARRY
You got stuff in common with Ted, right? You can cook together with Ted, or you can take your clothes off and baste a chicken with him.

CAROL
Oh, right. Oh, oh, well, what about you and Marcia, huh? What does she teach you besides poker? That's what I'd like to know, okay?

LARRY
Mud wrestling. Is that what you want to hear? Nothing, I'm her editor.

CAROL
Look, I think the time has come for us to reevaluate our lives.

LARRY
I reevaluated our lives.

CAROL
Yeah.

LARRY
I... I... I got a ten. You got a six.

The camera stops moving and just shows just the departing couple walking down the street.

**CAROL**
Well, listen, I think maybe I will go back to seeing my shrink.

**LARRY**
Oh. You don't have to see your shrink. There's nothing wrong with you that can't be cured with a little Prozac and a polo mallet.

**CAROL**
Just... I just would like to be alone for a while, okay, Larry?

**LARRY**
What are you talk...

**CAROL**
Just... just, I... I... Uh, okay?

Long shot of Carol running away, while Larry, standing in the middle of the sidewalk, looks at her going away.

**A CAFETERIA - INTERIOR DAY**

A classical New-York cafeteria, with tables and chairs scattered all around the room. In the background the long counter, where the food is displayed, and along which the customer are lining up at lunchtime. Around a slightly isolated table on the left, Ted and Helen are talking.

**HELEN**
So, I have this, like, really crazy father and everything.

**TED**
Oh, yeah?

The camera zooms to a medium shot on Ted and Helen.

**HELEN**
And, yeah. He's wanted, like, in three states. He has a terrible driving record. So we had to move from Virginia then to New Jersey, and...
TED
So, your father is wanted in three states for driving? Really?

HELEN
Yeah, for driving. Yeah. So I moved to Hackensack, and then... Well, anyway, I was in all these different contests and I was even, uh, Miss, uh, Teenage Passaic.

TED
Oh, how wonderful.

LARRY'S APARTMENT - FRONT HALL - INTERIOR DAY
Medium shot of the room. The front door opens and Carol walks in. She slams the door shut and puts her purse on a table. She takes her coat off, walks into the corridor and opens a closet to put the coat away in it. She then chooses a new set of clothes and shoes to go to her appointment. She closes the closet and walks into the bathroom to change. She closes the bathroom door. The camera remains outside the bathroom and starts moving along the corridor back to the front door. The front door opens and Paul walks in. He walks silently along the corridor toward the bathroom.

A CAFETERIA - INTERIOR DAY
Same medium shot as before on Ted and Helen.

TED
Was that before or after the fourth abortion?

HELEN
Well, after the fourth, but before the drama prize.

TED
The drama prize?

HELEN
And... Mm... hm.

TED
I don't remember the...
HELEN
Remember ? Remember ?

TED
What ?

HELEN
«Out, out, damn spot ?» The topless «Macbeth» ?

TED
Oh, yeah. Oh, for the fraternity party, yeah, yeah.

HELEN
Yeah, yeah.

TED
Topless «Macbeth». I don't... How could I forget that ? It's just...

NEW-YORK - A STREET - EXTERIOR DAY
Larry is in an open phone booth in a quiet street. He picks up the handset, put a coin in the slot, and starts dialing the number he has written on a piece of paper.

LARRY
Hallo, Mr. House ? This is Larry Lipton. I... I got a... a package I think you're gonna want. Of course it's gonna cost you, uh, $200,000 in... in small, unmarked bills. Or... or... or large marked ones, if... if... if you want to go that route.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY
The small disused dressing-room in the corner of the backstage. Paul is talking into the telephone. In front of him, Carol is tied on a chair, with a white cloth gag taped on her mouth. While Paul is talking, the camera zooms on Carol's frightened face.

PAUL
And I have a package you might want, Mr. Lipton. If you ever wanna see your wife alive again, you'll do as I say.

NEW-YORK - A STREET - EXTERIOR DAY
Larry is still in the phone booth.
LARRY
Oh, really? Well, I think you're bluffing. Yeah, don't... don't ever try and bluff a bluffer. Yeah, if... if you got Carol, put her on the phone.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Paul takes the gag off Carol's mouth and put the phone mouthpiece in front of her lips.

CAROL (CRYING)
Larry, Larry, help me! I'm here, Larry!

Paul puts the gag back on Carol's mouth.

NEW-YORK - A STREET - EXTERIOR DAY

Larry looks very frightened.

LARRY
Oh, my... Oh, my God. D... Don't hurt her!

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Paul is holding the gag in front of Carol's mouth with one hand and the telephone with the other hand.

PAUL
I'll tell you exactly where to meet me, and you bring that package I want. Now, once I have it and I'm safely gone, you'll get your wife back. Otherwise, I'll kill her.

NEW-YORK - A STREET - EXTERIOR DAY

Larry is now very very frightened.

LARRY
Yes, yes. Yeah, no, no, no, no. I... I... I understand. I, uh, yes, no. I'll be there. I'll be there. I... I... Yes, I'll b... I... I'll bring your wife's body, she... In... in... in the trunk of my car. Yes, I'll... I... I promise. I'll be there. I...

Larry hangs up and hold the side of the phone booth.

LARRY
I don't have his wife's body. Bluff, bluff.

NEW-YORK - A STREET - EXTERIOR DAY
Long shot of a street covered with iron works. Actually, this is the same street and the same shot as the one we saw earlier in the film, when Ted and Carol were following Helen going to Paul's movie house in a yellow cab.

Larry's car is coming toward us, and then turns into the dead-end street where the back entrance of Paul's movie house is located.

**DEAD END STREET BEHIND PAUL'S MOVIE HOUSE - EXTERIOR DAY**

Larry stops the car near the entrance of the movie house. Paul is waiting for him.

Medium close shot on Larry's car. Larry opens his door, and comes out of the car.

**LARRY**

Where's Carol ?

Paul walks toward the car. He's got a gun in his hand.

**PAUL**

First show me Lillian's body.

**LARRY**

I... I got it.

**PAUL**

There's no way she could have survived that vat of molten steel.

**LARRY**

No, no, I... I... I got...

**PAUL**

If you're not bluffing, where is she ?

**LARRY**

Why are you so nervous ? What are you so nervous about ?

**PAUL**

Where ?

**LARRY**

If I don't have her, what are you so nervous ?
PAUL

Where is she?

LARRY

I got her in the trunk of my car.

PAUL

Open it. Come on, now.

LARRY

I... I got her.

PAUL

If she's not there, I'll put a bullet through your head. Now, open it!

LARRY

I... I...

Larry walks around his car toward the trunk.

PAUL

Come on! Come on!

Larry opens the trunk.

PAUL

Step back!

Larry takes something in the trunk, then closes it back, but the door of the trunk doesn't close well and opens again. Larry walks back to Paul and shows him what he's got in his hand.

LARRY

No, no, I got her. See, if I don't have her, how come I got her ring? I got her ring, there. This is... This is her ring.

PAUL

I think you're lying!

He walks to the open trunk.

LARRY

It's a... No, no, no, no. Uh.

Paul takes a bad-looking dummy out of the trunk. Apparently, it is an amateur dummy that Larry has made himself.

PAUL
What is this ? What is this ?

He throws the dummy back in the trunk.

LARRY
I could never bluff.

PAUL
What ?

LARRY
I... I... I've lost a fortune in cards over the years.

PAUL
Listen to me.

LARRY
I'm not a bluffer.

PAUL
I'm going to put a... Get a...

They start fighting.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Carol is still tied and gagged on the chair. She tries desperately to get free.

DEAD END STREET BEHIND PAUL'S MOVIE HOUSE - EXTERIOR DAY

Medium shot on Larry and Paul, still fighting. Larry succeeds in getting away from Paul, who fires his gun. But, apparently, Larry is not hit by the gunshot, because he runs toward the back entrance of the movie house. The camera follows him.

PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY

Medium shot on the staircase on the side of the backstage. Larry runs down the stairs, while we hear the sound of the «Lady Shangai». «The Lady from Shangai» is a 1947 film written, directed and played by Orson Welles.

MICHAEL (Orson Welles - voice over from the film)
That's what Grisby thought. But, of course, she meant to kill Grisby, too. After he'd served his purpose. Poor
howling idiot.

Larry has now reached the backstage. He is behind the screen, a small part of which is seen on the side of the shot.

MICHAEL (Orson Welles - voice over from the film)
He never even did that. He went and shot Broome. And that was not part of the plan. Broome might have got to the police before he died.

Larry walks around the backstage, trying to find his way. We see the black and white film on the screen, but also reflections of the screen on the multiple mirrors scattered around the backstage.

MICHAEL (Orson Welles - voice over from the film)
And if the cops traced it to Grisby... and the cops made Grisby talk, he'd spill everything.

Medium shot on the staircase. Paul is walking very slowly downstairs.

MICHAEL (Orson Welles - voice over from the film)
And she'd be finished, so she had to shut up Grisby but quick.

Back on Larry, still trying to find his way around the backstage.

MICHAEL (Orson Welles - voice over from the film)
And I was the fall guy.

Full shot on the screen, where a man is falling down a long slide, like the one used by kids on playgrounds. We hear the film music.

Medium close shot on two mirrors, one behind the other. On the mirrors, we see the reflection of the screen. Paul is slowly walking from behind the first mirror, his gun in hand.

Full shot on the mirrors, with Larry walking cautiously among them.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Medium shot on Carol in the small room. She is still trying to get
free from her bonds and gag.

ELSA (Rita Hayworth - voice over from the film)
Why don't you try to understand?

PAUL'S MOVIE HOUSE - BACKSTAGE - INTERIOR DAY

Back to the mirrors showing numerous reflections of the screen.

ELSA (Rita Hayworth - voice over from the film)
He was mad. He had to be shot.

MICHAEL (Orson Welles - voice over from the film)
And what about me?

Paul walks in, his gun in his hand.

ELSA (Rita Hayworth - voice over from the film)
We could have gone off together.

Close shot of Larry half-hidden behind a large mirror.

MICHAEL (Orson Welles - voice over from the film)
One who follows his nature, keeps his original nature in the end.

Larry inadvertently drops the large mirror on the floor. The mirror breaks with a crashing sound.

CAROL (voice over)
Help! Help!

The camera pans to Paul, walking slowly with his gun pointed toward Larry.

PAUL
They can't see us behind the screen, and they can't hear us with the sound on. Not even a gunshot.

Behind Paul, we see the film on the screen. We have now reached the famous last scene of the film, shot in the hall of mirrors. Rita Hayworth's face is reflected on the many mirrors in the film, just like, in the actual scene in the backstage, Paul and Larry are reflected on the many mirrors scattered around.

ARTHUR (Everett Sloane - voice over from the film)
I knew I'd find you two together.
Arthur's figure, walking with a cane, is reflected in the many mirrors in the film. Just the same, Gladys, who has just entered the backstage, walking with a cane, is also reflected on the mirrors scattered around her. She has a gun in the hand which is not holding the cane.

While Gladys and Paul are talking, the film keeps on showing on the screen behind them, but we do not understand the words from the film, because Paul and Gladys' voices are louder.

GLADYS
Hallo, Paul. Didn't you expect me?

Paul.

PAUL
Mrs. Dalton.

Close shot on Gladys' face. While she is talking, the camera pans away from her, showing her reflection on a mirror.

GLADYS
You made a lot of promises to me, over the years. And then, you decided to dump me for that young model.

The camera keeps on panning, showing another reflection of Gladys.

PAUL (voice over)
I never led you on.

GLADYS (with a very harsh voice)
It's late for excuses.

Paul.

PAUL
None of you can prove anything.

Full shot of the screen, showing Arthur and his numerous reflections on the mirrors in the film.

ARTHUR (Everett Sloane - voice over from the film)
So you'd be foolish to fire that gun.
Low angle shot on the staircase, showing Larry going down the stairs.

ARTHUR (Everett Sloane - voice over from the film)  
With these mirrors, it's difficult to tell. You are aiming at me, aren't you?

LARRY  
Carol? Carol? Carol?  
Medium shot of Gladys and one of her reflections.

GLADYS  
I'm aiming at you, lover.

ARTHUR (Everett Sloane - voice over from the film)  
Of course, killing you is killing myself.

GLADYS  
Of course, killing you is killing myself.

ARTHUR (Everett Sloane - voice over from the film)  
It's the same thing.

GLADYS  
But you know, I'm pretty tired of both of us.

She fired her gun twice

Medium shot on the many reflections of Paul. He fires his gun twice. We hear noises of mirrors being broken by the gunshots, both in the film, and on the backstage itself. Medium shot of Gladys and one of her reflections. She turns around, not being sure, because of the mirrors, of Paul's exact location.

Medium shot of Paul walking on the backstage. We still hear noises of mirrors being broken, but we don't know if the noises come from the film or the backstage.

Medium shot of Gladys and several of the reflections.

Medium shot of the floor of the backstage. We see the bottom of the screen and, of course, the film projected on it, and in

which
the mirrors are being broken. Paul enters from behind a mirror frame, and falls on the floor. Gladys' reflection appears in several mirrors. She stops and looks at Paul's body lying on the floor.

PAUL'S MOVIE HOUSE - OLD DRESSING ROOM - INTERIOR DAY

Medium close shot of Larry entering the room. He rushes to Carol, and takes her gag off.

LARRY
God ! Are you okay ? Are you okay ?

He hugs and kisses her.

CAROL
Oh, God, Larry ! Oh, Larry, I'm so happy to see you !

LARRY
Jesus, I was, I was never so glad to see somebody in my life. Are you all right ?

He starts untying her hands.

CAROL
Yes, I'm all right.

LARRY
You don't know what's going on out there. I'll never say that life doesn't imitate art again. I'm... I'm... Oh, gee...

CAROL
We... we gotta call the police, Larry.

LARRY
Yes, and... and... and... a glazier.

CAROL
I know. Oh, God.

LARRY
Quick, quick. Dial, dial, dial.

He picks up the telephone, and Carol, whose hands are now completely free, starts dialing.

CAROL
Larry hugs and kisses her again.

LARRY
I'm sorry. I'm sorry. Oh, wife mine.

He takes the rope away, but he does it so nervously that he almost takes Carol's head off!

CAROL
Aow! Aow!
(talking in the phone)
Hello?

LARRY
Wife mine.

CAROL
Oh, God.

NEW-YORK - STREET IN FRONT OF THE POLICE STATION - EXTERIOR DAY

Medium close shot on the top part of the door of the police station. A sign says: «4th precinct 621».

The camera tilts down. Three uniformed policemen are standing on the sidewalk near the door. Marcia and Ted come out of the station, and stop at the entrance.

TED
God, it's... it's so complicated. I can't... Can't keep track of it all.

MARCIA
Oh, listen. I'll give it to you one more time. Marcia takes a cigarette, and Ted lights it with his lighter.

FLASHBACK SCENE
PAUL'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Medium shot. It's dinner time in Paul's apartment. Paul and Lilian's sister are seated around the table. Lilian comes in from THE KITCHEN.

MARCIA (voice over)
Mrs. House had a sister who moved to England many years ago.
Lilian gives a glass of wine to her sister.

MARCIA (voice over)
She changed her name when she married.

Lilian gives a glass of wine to Paul.

MARCIA (voice over)
Her husband died. She moved back to New York recently, a very, very rich widow... but a recluse.

Lilian's sister has a heart attack. Paul helps her walk away from the table to the sofa.

MARCIA (voice over)
Mr. and Mrs. House knew they weren't in her will. They have her over to dinner, she accidentally keels over. I guessed right there.

Lilian's sister is lying dead on the sofa, and Lilian, wearing a pink night-robe, is dressing her sister in her own clothes.

MARCIA (voice over)
She has a reasonable resemblance to her sister, so they fake it... Pretend Lillian House died. They cremate the sister.

The camera pans to Paul talking on the telephone.

MARCIA (voice over)
Lillian checks into a fleabag joint... and for several weeks she pretends to be her sister... closing her accounts, liquidating her assets, accumulating big money.

The camera pans back to the sofa, where Lilian is still dressing her sister.

MARCIA (voice over)
What she didn't realize was that her husband was two-timing her with Helen Moss, this pretty model.

NEW-YORK – STREET IN FRONT OF THE POLICE STATION – EXTERIOR

DAY

Back to the entrance of the police station, where Ted and Marcia are still talking. They start walking along the street.

MARCIA
So, he decides not to cut her in and go off to... I don't know... With his mistress and, uh, keep all the dough. So, he kills Lillian. He cremates her, or pours molten steel all over her or something... and, uh, that's when we came along and tripped him up.

Medium shot of Ted and Marcia slowly walking behind the police cars parked near the station.

TED
He had some great alibis.

MARCIA
Yeah, that woman that worked for him?

TED
Yeah.

MARCIA
Mrs. Dalton? She covered for him. She loved him. Not that she dreamed he was a murderer.

TED
What do you... What do you... I want, I want to celebrate, or something. What do you wanna do? You wanna... Wanna go see what, uh, what Larry and Carol are up to?

MARCIA
I think they wanna be alone.

TED
Oh, yeah. Uh, okay. All right. Uh, well, you have any plans?

MARCIA
You're taking me to dinner, right?

TED
Yeah, right. Absolutely. Only we can't sleep together.

MARCIA
Why not?

TED
Not... not tonight.

MARCIA
Why not?

TED
Well, I already slept with Helen Moss once today, and I'm not young and active like I used to be.
You'll do anything to catch a murderer, won't you?

Full shot of the corner of the street where Larry's building is located. The pavement is wet from a recent rain. Carol and Larry are coming around the corner of the street.

What an experience.

Oh, really one.

I'm... I'm still vibrating.

I know.

Incredible.

Carol, who was walking quite rapidly, suddenly slows down. Shot of Larry and Carol, with the camera in front of them.

Oh, you know, Larry, you were surprisingly brave.

What do you mean surprisingly?

Yeah.

You seem shocked.

Well...

You know, I'm a pretty good guy, you know.

Well, you know... Yeah, I know, uh...
LARRY
Where do you wanna go for dinner tonight ? Let's not go to any restaurant where they serve cowards.

Carol laughs.

CAROL
I don't know.

LARRY
I... What are you laughing at ?

CAROL
You know, Larry, I love you. I love you.

LARRY
How could you have ever been jealous of Marcia ? Isn't that ridiculous ? Don't you know that I could only love you ?

CAROL
You were jealous of Ted.

LARRY
Ted ?

CAROL
Yeah.

LARRY
You've got to be kidding. Take away his-his-his elevator shoes and his fake suntan and his capped teeth... and what do you have ?

CAROL
You.

Larry laughs. They have reached their building and they enter it.

LARRY
Right. I love that.

CAROL
I...

An attendant opens the door for them. Through the glass doors, we see them cross the lobby toward the elevator.

CREDITS
The credits are «Woody Allen style» : in white Windsor Light
Condensed typeface letters on a black background.

THE END