

"DIAL 'M' FOR MURDER"  
FINAL

7/30/53

FADE IN

1. INT. WENDICE LONDON LIVING ROOM CLOSEUP DAY

TWO BIG HEADS of TONY WENDICE and his wife, MARGOT. They are in the midst of a breakfast kiss. The CAMERA PULLS BACK as he moves away to the other side of a folding breakfast table in their living room. Margot resumes her reading of the London morning paper. The table is laid with breakfast cups, coffee, toast, etc. The CAMERA HAS NOW PULLED BACK sufficiently to show the two of them sitting opposite each other. Tony begins to open his morning mail. The CAMERA MOVES SLOWLY IN again until Margot is in CLOSEUP. She looks down at an item in the paper and then her gaze seems to direct itself past the paper in a rather furtive manner toward her husband. She looks down to the item in the paper again.

2. INSERT: A CLOSE VIEW OF AN ITEM IN THE LONDON TIMES

marked: "Shipping Intelligence." It informs us that the Queen Elizabeth is due at Southampton from New York on the twenty-fourth.

LAP DISSOLVE TO:

3. EXT. OCEAN DOCK SOUTHAMPTON DAY

An impressive view of the Queen Elizabeth being moored in the Southampton dock at the Marine Station.

LAP DISSOLVE TO:

4. EXT. OPENING OF THE COVERED GANGWAY DAY

Passengers are disembarking. MARK HALLIDAY comes into the picture. He stops for a moment to look around. He is about thirty-five years of age -- An American.

LAP DISSOLVE TO:

5. INT. WENDICE LIVING ROOM CLOSEUP TWO BIG HEADS NIGHT

of Mark and Margot in a passionate kiss. The CAMERA PULLS BACK as Margot breaks gently away and says:

MARGOT:

Let me get you a drink.

Margot moves away and the CAMERA PANS her across to a drink cabinet. Mark remains in the f.g. watching her. As she moves away she says:

(CONTINUED)

5 (Cont.)

MARGOT:

Mark, before Tony comes, I ought to explain something.

MARK:

Yes?

MARGOT:

I haven't told him anything...about us.

MARK:

Oh.

She now turns toward the CAMERA, bringing him his drink and one for herself. She is saying:

MARGOT:

When you phoned this morning, I just said that you wrote crime stories and that I'd met you once when you were over here before.

The CAMERA PANS her as she leads him to the settee in front of the fireplace. Mark follows.

MARK:

I see.

6. CLOSE SHOT THE TWO

as they seat themselves.

MARGOT:

Mark, I know you think it's silly, but when you get to know Tony, you'll understand why I said that.

MARK:

I'm still in love with you, you know.

MARGOT:

It's not as simple as all that. Tony's changed. He's a completely different person to the one I used to tell you about.

MARK:

When did all this happen?

MARGOT:

That night I came to say goodbye. When I left your apartment I came back here. I sat down on the sofa and had a good cry. Then I fell asleep. When I woke up Tony was standing in the hall with all his bags and tennis rackets. He just said that he had decided to give up tennis and settle down to a job.

(CONTINUED)



6 (Cont.)

MARK:

Just like that.

MARGOT:

Just like that. Of course I didn't believe him at first, but he meant it all right. He's been wonderful ever since.

MARK:

Is that why you stopped writing?

Margot does not reply. She almost half turns away.

MARK:

Well, is it?

She turns back to him.

MARGOT:

You remember those letters you wrote me?

MARK:

Of course.

MARGOT:

After I read them I burnt them. I thought it best. All except one. You probably know the one I mean.

MARK:

What about it?

MARGOT:

It was stolen. One day Tony and I were going to spend the weekend with some friends in the country. While we were waiting on the platform I noticed my handbag was missing...and the the letter was inside.

MARK:

I see... Where was this?

MARGOT:

Victoria Station. I thought I must have left it in the restaurant but when I went to look for it, it had gone.

MARK:

You never found it?

MARGOT:

I recovered the handbag about two weeks later from the Lost and Found. But the letter wasn't there.

(pause)

Then a week after I received a note. It told me what I had to do to get the letter back.

(CONTINUED)

6 (Cont.1)

MARK:

Go on.

MARGOT:

I was to draw fifty pounds from my bank in five-pound notes, then change them for used one-pound notes. It said that if I went to the police or told anyone else -- he would show the letter to my husband.

MARK:

May I see it?

Margot rises and moves away from him. She goes across the room to the door of the bedroom. She opens it and goes through, Mark remaining in the f.g.

7.

INT. BEDROOM MED. SHOT

NIGHT

Looking through the doorway we see Margot open the bottom drawer of a "highboy" and then take out a small bag obviously tucked away at the bottom underneath some other garments. She opens it and extracts two envelopes. She closes the drawer and turns to return into the living room. As she reaches the doorway the CAMERA PULLS BACK TO PAN her across to the waiting Mark who is now standing. WE MOVE UP to a TIGHT TWO SHOT. Mark examines the first envelope. He takes out the note and examines it.

MARK:

Printed -- all capitals. Anyone could have done this.

Margot hands him the second envelope.

MARGOT:

Then -- two days later -- I got this one.

Mark takes out the second note and glances at both postmarks.

MARK:

Both mailed in Brixton.  
(reading)

"Tie up money in a package and mail it to John S. King, 23 Newport Street, Brixton, S.W.9. You will get your letter by return." Well, of all the...

MARGOT:

That's a little shop. People use it as a forwarding address.

MARK:

Did you mail the money?

(CONTINUED)

7 (Cont.)

MARGOT:

Yes, but the letter was never returned...So after waiting two weeks I went there. They said they'd never heard of a man by that name, and the parcel was still there. It had never been opened.

MARK:

Well, I suppose that's something.  
(he puts the notes back in the envelopes  
and puts them into his wallet)  
May I keep these?

MARGOT:

(hesitates)  
Yes...if you like.

MARK:

Why didn't you tell me about this?

MARGOT:

You couldn't have done anything. You would probably have made me tell Tony and the police. As it was only fifty pounds I thought I'd pay up and have done with it.

Mark strolls away as the CAMERA PULLS BACK TO WIDEN THE SHOT. During his walk he speaks:

MARK:

Margot, are you ever going to tell Tony -- about us?

MARGOT:

(horrified)  
No. I couldn't possibly tell him. Not now.

Mark stops by the settee and turns sharply.

MARK:

I wish it was a year ago when you came to say goodbye. As I was putting the mushrooms into the spaghetti I nearly turned round and said, "I can't go through with this. Let's find Tony and tell him all about it." I believe you would have done, too. I can see this is going to be a heck of an evening. All saying nice things to each other.  
(he looks at Margot thoughtfully)  
There's only one thing you haven't explained....  
Why didn't you burn that letter?

Margot looks away and doesn't reply. Mark moves in quietly, takes her in his arms and kisses her again. Margot responds in spite of herself. There is the SOUND of the street door opening and slamming. Margot presses Mark away suddenly. They both turn

8.

SEMI LONG SHOT FROM THEIR VIEWPOINT

We see the door open and Tony Wendice enters. He is wearing a raincoat. O.S. we hear Margot's voice: (CONTINUED)

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6.

8 (Cont.)

MARGOT'S VOICE:

Oh, there you are... we thought you were never coming... What have you been up to?

Tony takes off his raincoat and hangs it up.

TONY:

Sorry, darling. The boss blew in just as I was leaving.

CAMERA PANS him over to Margot and Mark. The latter waits awkwardly.

MARGOT:

Tony, this is Mark Halliday!

TONY:

Hullo, Mark.

MARK:

(shaking hands)

Tony...

TONY:

I'm terribly sorry to be so late.

(crosses to drink cabinet,

mixing himself a drink)

Well, how do you like it over here, Mark?

MARK:

Fine.

TONY:

Is this your first visit to London?

9. SEMI CLOSEUP MARGOT AND MARK

There is the tiniest hesitancy in Mark's reply. Margot stiffens imperceptibly.

MARK:

Uh -- no -- I was here a year ago for a vacation.

TONY'S VOICE:

Oh, yes, that's right. Margot told me.

You write for the radio, don't you.

10. MED. SHOT

Tony leaves the drink cabinet and crosses to them, glass in hand, the CAMERA GOING with him. He joins the other two.

MARK:

Television -- for my sins.

Margot, who has been standing between the two men, begins to move away.

(CONTINUED)

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7.

10 (Cont.)

MARGOT:

Darling, did you reserve the table?

TONY:

Yes. Seven o'clock.

Margot hurries in the direction of the bedroom.

MARGOT:

Well, come on, then. Get your coats on.

Tony turns after her, leaving Mark in the foreground.

TONY:

Oh, darling. Slight alteration in plans.

Margot stops and turns back to him.

MARGOT:

Now don't say you can't go.

Tony reaches her side.

TONY:

(with a shrug)

I'm afraid so. Old man Burgess is flying to Brussels on Sunday so I have to get my monthly report in by tomorrow.

MARGOT:

Oh, no! Can't you do it when you get back tonight?

TONY:

'Fraid not. It will take hours. I shall have to fake half of it.

MARGOT:

Can you join us after the theatre? We might go somewhere.

TONY:

Give me a ring in the intermission. If I'm inspired I might make it...

MARGOT:

Do try. I'll just get my things, Mark.

She moves off to the bedroom as Tony turns and rejoins Mark. He takes an envelope containing theatre tickets and hands them to him.

TONY:

Here are the tickets, Mark.

MARK:

Thanks.

TONY:

I'm afraid this is extremely rude of me.

(CONTINUED)

"DIAL 'M' FOR MURDER"  
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8.

10 (Cont.1)

MARK:

Not at all. I'm sorry you can't come, though.

TONY:

You must come to dinner one night.

MARK:

Thanks, I'd like to.

TONY:

I say -- are you going to do anything tomorrow night?

MARK:

Saturday. I don't think so.

TONY:

(delighted)

That's perfect. How would you like to come to a stag party -- just down the road?

MARK:

(puzzled)

A stag party?

TONY:

Yes. Some American boys have been playing tennis all over the Continent and we're giving them a sort of farewell dinner.

MARK:

But I'm no tennis player.

TONY:

That doesn't matter. You know New York and all that.

We see Margot return from the bedroom in the background. She is wearing a long coat and carrying a handbag. Tony turns.

TONY:

Darling, Mark is coming to the party tomorrow night.

Mark moves over toward Margot.

MARGOT:

Oh, good.

(to Mark)

You'd better drop in here first and have a drink.

TONY:

That's the idea.

Margot and Mark move in the direction of the entrance door.

MARK:

Shall I try and get a taxi?

(CONTINUED)

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CHANGE  
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9.

10 (Cont.2)

MARGOT:

No. We can usually pick one up.

The CAMERA FOLLOWS the three to the door. Margot opens the door. Mark follows her out. Tony stands in the open doorway and watches them go. He calls out:

TONY:

Enjoy yourselves. Hey, Mark!

MARK'S VOICE:

Yes?

TONY:

Try and sell the odd ticket and have a drink on the proceeds. Goodbye -- have a good time.

The CAMERA MOVES UP until Tony is in CLOSEUP. We hear the street door close. Tony gives a deep breath and then looks slowly back into the room. With a sudden decision he closes the door and moves over to the window. The CAMERA GOES OVER with him, PULLING BACK to WIDEN THE SHOT. Tony closes the window curtains and then turns on the standard lamp by the desk. He seats himself. The CAMERA CLOSES IN. Tony takes a scrap of paper from his pocket, examines it for a moment and then after staring at the telephone for a moment starts to dial a number. There is a pause. We hear a faint voice. The CAMERA CLOSES IN still more. The voice at the other end belongs to a man called Lesgate.

LESGATE'S VOICE:

Hullo.

TONY:

Hullo? Hampstead 7899?

LESGATE'S VOICE:

Yes.

TONY:

Could I speak to Captain Lesgate, please?

LESGATE'S VOICE:

Speaking.

TONY:

Oh, good evening. You don't know me; my name's Fisher... I understand you have a car for sale.

LESGATE'S VOICE:

An American car.

TONY:

That's right. I saw it at your garage. How much are you asking?

(CONTINUED)

DIALOGUE  
CHANGE

10 (Cont.3)

LESGATE'S VOICE:

Eleven hundred.

TONY:

Eleven hundred! I see. It certainly looks just the job for me but I don't like that price much.

LESGATE'S VOICE:

I didn't like it when I bought it.

TONY:

(with a laugh)

Now when can we meet?

LESGATE'S VOICE:

(after slight pause)

How about tomorrow afternoon?

TONY:

I don't think I can manage that.

(pause)

No, I can't. And I'm going to Liverpool on Sunday. I was rather hoping... I say, I suppose you couldn't come round to my flat tonight?

LESGATE'S VOICE:

Where is it?

TONY:

Maida Vale -- I'd call on you only -- I've twisted my knee rather badly.

LESGATE'S VOICE:

Oh, I'm sorry. What's your address?

TONY:

61a Charrington Gardens.

LESGATE'S VOICE:

(as if making note)

Harrington...

TONY:

No--Charrington.

LESGATE'S VOICE:

Charrington...

TONY:

That's right. Turn left at the underground. It's about two minutes walk.

LESGATE'S VOICE:

I'll be there in about an hour.

(CONTINUED)

10 (Cont.4)

TONY:

That's extremely good of you.

(anxiously)

By the way, will you be bringing the car?

LESGATE'S VOICE:

I'm afraid I can't tonight because it's....

TONY:

(relieved)

That doesn't matter. I had a good look at it. Perhaps you would bring the registration book and any necessary papers.

LESGATE'S VOICE:

Of course.

TONY:

I don't see why we shouldn't settle the whole thing here and now -- provided you drop the price sufficiently.

LESGATE'S VOICE:

I'm afraid that's quite out of the question.

TONY:

Huh! We'll see what a couple of drinks can do.

LESGATE'S VOICE:

(amused)

Huh, huh, huh.

TONY:

Huh, huh, huh. Well -- goodbye.

LESGATE'S VOICE:

Goodbye.

Tony hangs up and then rises. The CAMERA TAKES him over to his hanging coat. He takes a small brown paper package from the pocket. He unrolls it and produces a pair of white cotton gloves. He steps across to the center of the room and places the gloves on the arm of the settee. The CAMERA MOVES IN until the gloves FILL the screen.

FADE OUT.

"DIAL 'M' FOR MURDER"  
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FADE IN

11. INT. WENDICE LIVING ROOM CLOSE SHOT NIGHT

SHOOTING at floor level toward the open bedroom door, we see the moving shadow of Tony in the bedroom beyond. He comes out carrying an old leather suitcase TOWARD THE CAMERA until it FILLS the screen. He carefully places it by the drink cabinet. The CAMERA PULLS BACK until we see a full figure of Tony surveying the room. He gives a special glance at the white cotton gloves still on the arm of the settee. He crosses and takes a stick from the hall stand, which he lays on the desk. There is a ring at the door. Tony moves toward it. He suddenly stops and then returns to pick up the stick. He limps to the door and opens it. The CAMERA HAS CLOSED IN SOMEWHAT and STOPS as the door opens. Lesgate stands there.

12. SEMI CLOSEUP

Lesgate is a man about thirty-seven. He has a military mustache. He wears an overcoat, and underneath a tweed sports jacket a pullover and grey flannel pants. Slightly seedy.

LESGATE:

Mr. Fisher?

TONY:

Yes, Captain Lesgate?

LESGATE:

Yes.

TONY:

Do come in. This is very good of you. Let me have your coat.

(he takes it and hangs it up)  
Have any difficulty finding your way?

LESGATE:

None at all.

The CAMERA PULLS BACK as they enter the room.

TONY:

Do sit down.

LESGATE:

Thank you.

TONY:

Now, how about a drink?

As Tony commences to limp over to the drinks, Lesgate looks after him curiously.

LESGATE:

I can't help thinking I've seen you before somewhere.

(CONTINUED)

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12 (Cont.)

Tony stops and looks back suddenly.

TONY:

Funny you should say that. The moment I opened the door I ... Wait a minute... Lesgate? You're not Lesgate--Swann! C.J.Swann -- or was it C.A.?

LESGATE:

C.A...you've a better memory than I have... Fisher? When did we meet?

TONY:

Weren't you at Cambridge?

LESGATE:

Yes.

TONY:

Must be twenty years ago. You wouldn't remember me... I only came your last year.

LESGATE:

Well! What a coincidence!

Tony takes a step back and they shake hands. He turns and resume his limp to the drink cabinet.

TONY:

This calls for a special drink. I was planning to palm you off with an indifferent port. Let's see what we have here.

(holding up a bottle of brandy)  
How about this?

LESGATE:

Perfect.

Lesgate makes his way to the settee, the CAMERA GOING AHEAD of him.

LESGATE:

By the way -- how did you know my car was for sale?

In the b.g., Tony pours brandy into two glasses before answering.

TONY:

Your garage told me.

LESGATE:

That's odd. I don't think I mentioned it to anyone there.

TONY:

I was stopping for a fill-up. I told them I was looking for an American car and they gave me your phone number. I say, it is for sale, isn't it?

(CONTINUED)

"DIAL 'M' FOR MURDER"  
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12 (Cont.1)

LESGATE:

(laughing)

Well, of course.

Tony comes down toward Lesgate, carrying the two glasses.

TONY:

Good. But I refuse to discuss the price until you've had at least three brandies.

Tony hands Lesgate his glass as he remains standing behind the settee.

LESGATE:

I warn you. I drive a hard bargain, drunk or sober.

TONY:

So do I.

They laugh.

LESGATE:

You know, I think I must have seen you since we left Cambridge.

TONY:

Ever been to Wimbledon?

LESGATE:

That's it -- Wendice -- Tony Wendice...  
(bewildered)

Then what's all this about Fisher?

TONY:

(with a teasing glance)

What's all this about Lesgate?

13. SEMI CLOSEUP

Lesgate looks embarrassed. Over this we hear Tony's voice.

TONY'S VOICE:

Do you like a cigar?

Lesgate takes out a pipe.

LESGATE:

I'll stick to this pipe, if you don't mind.

14. SEMI CLOSEUP

Tony hesitates for a moment.

TONY:

That's one habit you've changed.

(CONTINUED)

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14 (Cont.)

LESGATE:

Oh.

TONY:

I remember at college you always used to smoke rather expensive cigars. Wait a minute, I think I have a picture of you. Yes, look, here's an old photo of you at a reunion dinner.

The CAMERA PULLS BACK to INCLUDE Lesgate as Tony goes to the wall in the b.g. and takes down a small framed photograph. He comes back with it and, bending over shows it to Lesgate. The two men are in TIGHT TWO SHOT.

15. CLOSEUP

The small framed photo shows a group of young men at a reunion dinner.

TONY:

There you are on the right with the biggest cigar in the business.

LESGATE:

Huh! That was the first and last reunion I ever went to. What a murderous thug I look.

16. CLOSEUP

Tony looks down at Lesgate with an amused grin.

TONY:

Yes -- you do rather.

He straightens up and goes away to return the picture to the wall.

TONY:

Of course, I always remember you because of the College Ball.

(pause)

You were the treasurer, weren't you.

LESGATE:

Honorary treasurer. I used to organize the beastly things.

Tony returns and seats himself. The two men are in CLOSE TWO SHOT.

TONY:

Yes. Some of the ticket money was stolen, wasn't it?

(CONTINUED)

16 (Cont.)

LESGATE:

That's right. Nearly a hundred pounds. I'd left it in a cash box in my study. In the morning, it had gone.

TONY:

It was the college porter, of course.

LESGATE:

Yes, poor old Alfred. He never could back a winner. They found the cash box in his back garden...

TONY:

...but not the money.

Lesgate looks over his shoulder almost deliberately at the picture on the wall.

LESGATE:

Humph, twenty years ago!

TONY:

What are you doing nowadays?

Lesgate turns back to Tony.

LESGATE:

I deal in property.

(changing the subject)

I don't follow tennis very closely. Do you still play?

TONY:

No. I've given up tennis or rather tennis gave me up. One has to earn a living some time, and I'd had a pretty good run for my money. I went round the world three times.

LESGATE:

What are you doing now?

TONY:

I sell sports equipment. Not very lucrative but it gives me plenty of spare time.

LESGATE:

(looking round the room)

Well you manage to run a very comfortable place.

TONY:

(modestly)

My wife has some money of her own. Otherwise I should hardly feel like blowing a thousand pounds on your car.

(CONTINUED)

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16 (Cont.1)

LESGATE:

Eleven hundred. Yes, people with capital don't realize how lucky they are. I'm already resigned to living on what I can earn.

TONY:

(thoughtfully)

Of course, you can still marry for money.

LESGATE:

Yes, I suppose some people make a business of that.

TONY:

(quietly)

I know I did.

Pause.

LESGATE:

(with a laugh)

You mean the girl you fell in love with happened to have some money of her own.

TONY:

No.

(pause)

I always intended to marry for money. I had to. Whilst I was in first-class tennis I met wealthy people all over the world -- I was somebody -- while my wind lasted! I decided to snap up the first chance I got. I nearly married a tubby Boston deb with five million dollars; it got as far as pictures in the papers and then she threw me over for an heir to a chain of grocery stores. Funny how they stick together. I finally settled for a good deal less -- a lot more easily. My wife had been a fan of mine for some time.

Pause.

LESGATE:

Well -- that's putting it pretty bluntly.

TONY:

Have I shocked you?

LESGATE:

No, I always admire a man who knows what he wants.

TONY:

To know what you want to pay for -- that's the thing. Everything has its price. People fail because they want to buy cheap. I've learnt to pay a big price for anything I really want...I usually get it.

LESGATE:

Yes, I'm sure you do.

(looking at his wristwatch)

I haven't a great deal of time. (CONTINUED)

16 (Cont.2)

TONY:

I was telling you about my wife. She got her money from her late aunt, who got it from her late husband; who got it from his first wife. Of course a large chunk gets lopped off every time somebody dies but quite a bit has managed to filter through.

LESGATE: (joking)

You say you married for money. Why do you think she married you?

TONY:

(quite simply)

I was a tennis star.

LESGATE:

But you've given up tennis. She hasn't left you.

Pause.

TONY:

She nearly did.

Tony starts to rise rather painfully. Lesgate restrains him and rises himself.

LESGATE:

Let me; Wendice, you've got a groggy knee.

TONY:

Oh, thanks, old boy. Let's have that bottle over here, shall we?

LESGATE:

Good idea.

The CAMERA PULLS BACK to allow Lesgate to cross to the desk and bring the bottle down to the settee. He pours brandy into his own glass and then into Tony's.

17. CLOSEUP

Tony is in profile watching Lesgate.

18. MED. SHOT

Tony watching Lesgate.

TONY:

Would you like to hear about it?

LESGATE:

Hear what?

TONY:

About my wife--how she nearly left me.

(CONTINUED)

18 (Cont.)

LESGATE:

It's your privilege -- you're the host.

TONY:

Oh, thanks. To be frank, I think you might help.  
Just man to man advice, you know.

LESGATE:

I'm at your service.

Lesgate puts the bottle on the table in front of the settee and resumes his seat beside Tony. The CAMERA CLOSES IN.

TONY:

After we were married I played in the various championships and took Margot with me. She didn't like it much and when we got back..she tried to persuade me to give up tennis and play husband instead.

(rises)

In the end, we compromised. I went alone to America for the grass court season and returned after the National Championships. I soon realized that a lot had happened while I was away. For one thing -- she wasn't in love with me any more. There were phone calls that would end abruptly if I happened to walk in. And there was an old school friend she used to visit from time to time. The one day we had a row; I wanted to play in a covered court tournament and as usual she didn't want me to go. I was in the bedroom--the phone rang. It all sounded pretty urgent. After that she seemed rather keen that I should play in that tournament after all, so I packed my kit into the car and drove off.

(pause)

I parked the car two streets away and walked back on my tracks. Ten minutes later she came out of this house and took a taxi. I took another.

(pause)

Her old school friend lived in a studio in Chelsea. I could see them through the studio window as he cooked spaghetti over a gas ring. They didn't say much. They just looked very natural together. Funny how you can tell when people are in love. Then I started to walk. I began to wonder what would happen if she left me. I'd have to find some way of earning a living to begin with. Suddenly I realized how much I'd grown to depend on her. All these expensive tastes I'd acquired while I was at the top --and now big tennis had finished with me--and so, apparently, had my wife. I can't ever remember being so scared. I dropped into a pub and had a few drinks. As I sat in the corner I thought of all sorts of things..I thought of three different ways of killing him. I even thought of killing her. That seemed a far more sensible idea--and just as I was working out how I could do it--I suddenly saw something which completely changed my mind.

(CONTINUED)

18 (Cont.1)

TONY: (Cont.)

(pause)

I didn't go to that tournament after all. When I got back she was sitting exactly where you are now. I told her I'd decided to give up tennis and look after her instead.

Pause.

LESGATE:

Well?

TONY:

As things turned out--I needn't have got so worked up after all. Apparently that spaghetti evening had been a sort of fond farewell. The boy friend had been called back to New York.

LESGATE:

An American?

TONY:

Yes. There were long letters from there..They usually arrived on Thursdays. She burnt all of them except one. That one she used to transfer from handbag to handbag. It was always with her. That letter became an obsession with me. I had to find out what was in it--and finally--I did. That letter made very interesting reading.

LESGATE:

You mean you stole it?

TONY:

Yes. I even wrote her two anonymous notes offering to sell it back.

LESGATE:

Why?

TONY:

I was hoping that would make her come and tell me all about him -- but it didn't -- so I kept the letter.

Tony takes out a wallet and as he opens it, a letter accidentally falls onto the sofa between them. Lesgate picks it up and examines it.

LESGATE:

Why are you telling me all this?

Tony holds his wallet open for Lesgate to return the envelope.

(CONTINUED)

18 (Cont.2)

TONY:

Because you're the only person I can trust.

Lesgate puts the envelope back into the wallet, which Tony snaps shut.

TONY:

Anyway, that did it. It must have put the fear of God into them because the letters stopped-- and we lived happily ever after.

(changes tone)

Funny to think that just a year ago I was sitting in the Knightsbridge pub--actually planning to murder her--and I might have done it if I hadn't seen something that changed my mind.

Lesgate leans round to the table behind the settee and starts to tap his pipe into an ashtray.

LESGATE:

Well. What did you see?

TONY:

(quietly)

I saw you.

19. CLOSEUP

We see only three quarters of the back of Lesgate's head-- just the cheekline as the tapping stops. He slowly turns back to Tony. The CAMERA PULLS BACK as the turn is made to INCLUDE Tony.

LESGATE:

What was so odd about that?

TONY:

The coincidence. You see only a week before I'd been to a reunion dinner and the fellows had been talking about you. How you'd been court-martialed during the war--a year in prison! That was news. Mind you, at college we'd always said old Swann would end up in jail--that cash box, I suppose.

LESGATE:

What about it?

TONY:

(with a laugh)

My dear fellow, everybody knew you took that money. Poor old Alfred.

Lesgate rises abruptly and crosses to the door.

20. MED. SHOT

Lesgate at the door.

LESGATE:

Well, thanks for the drink. Interesting hearing about your matrimonial affairs, I'm sure. I take it you won't be wanting that car after all?

He turns back to Tony. Tony has risen also -- he stands in the center of the room. He moves into the picture with his back to the CAMERA.

TONY:

Don't you want me to tell you why I brought you here?

Lesgate comes back into the room.

LESGATE:

Yes, I think you'd better.

He comes to the f.g. so that he is in a WAIST SHOT. In this following scene, Lesgate remains in the center of the picture while beyond him Tony moves around the room, and having taken out his handkerchief proceeds to wipe away all traces of Lesgate's presence. The CAMERA FOLLOWS Tony but Lesgate always stays in the f.g., sometimes facing Tony and other times away from him and FACING THE CAMERA, reacting to what Tony is saying.

Tony first of all goes over to the small reunion picture on the wall. He wipes off all finger prints, and returns the picture to its place. Then he comes to the ashtray on the table behind the settee and repeats the process; then to the brandy bottle and the table in front of the settee. He crosses to the desk and then takes up the ashtray. He returns and dumps the ashes into the fireplace, after which he again wipes the tray with his handkerchief. He comes up to Lesgate and getting his glass, wipes this, too. During all this the following dialogue is taking place.

TONY:

It was when I saw you in the pub that it happened. Suddenly everything became quite clear. Only a few months before, Margot and I had made our wills-- quite short affairs leaving everything we had to each other in case of accidents. Hers worked out at just over ninety thousand pounds. Investments mostly--all a little too easy to get at. And that was dangerous as they'd be bound to suspect me. I'd need an alibi--a very good one--and then I saw you. I'd often wondered what happened to people when they came out of prison--people like you, I mean. Can they get jobs? Do old friends rally round? Suppose they'd never had any friends. I was so curious to know that I followed you. I followed you home that night and--would you mind passing your glass? Thank you, thank you so much--and I've been following you ever since.

(CONTINUED)

LESGATE:

Why?

TONY:

I was hoping that, sooner or later, I might--  
catch you at something and be able to...

LESGATE:

Blackmail me?

TONY:

Influence you. After a few weeks I got to know  
your routine which made it a lot easier.

LESGATE:

Rather dull work.

TONY:

To begin with, yes. But you know how it is--you  
take up a hobby and the more you get to know of it  
the more fascinating it becomes. You became quite  
fascinating. In fact, there were times when I felt  
that you--almost belonged to me.

LESGATE:

That must have been interesting.

TONY:

You always went dog-racing on Mondays and Thursdays.  
I even took it up myself--just to be near you.  
You'd changed your name to Adams.

LESGATE:

Yes, I got bored with Swann. Any crime in that?

TONY:

No, none at all. And you used to go to a little  
private club in Soho. It had an odd name...

(remembering)

The Kettle of Fish, that's it. The police closed  
it down recently, I believe-

LESGATE:

(casually)

I never heard about that. I went there to eat.  
There's no crime in that either.

TONY:

None whatever. In fact, there was nothing really il-  
legal about you. I got quite discouraged, and then  
one day you disappeared from your lodgings, so I  
phoned your landlady. I said, "Mr. Adams owed me  
five pounds"..Apparently that was nothing. Mr.  
Adams owed her six weeks' rent and her best lodger  
fifty-five pounds! And Mr. Adams had always been  
such a nice gentleman. That's what seemed to upset  
her most.

(CONTINUED)

20(Cont.1)

LESGATE:

Yes, that's what always upsets them most.

Lesgate walks over to the brandy bottle.

21. MED. SHOT

Tony looks across and then hurries over to Lesgate's side.  
He indicates the white gloves.

TONY:

I say, old boy, if you want another drink,  
do you mind putting on these gloves?

Lesgate glances down at the gloves but does not touch them.

TONY:

Thanks. Now where were we? Oh, yes, I'd lost you  
and then I found you one day at the dog-racing  
and tailed you home to your new lodgings in Belsize  
Park. There Mr. Adams became Mr. Wilson. Mr. Wilson  
left Belsize Park last July owing fifteen weeks'  
rent and somewhat richer for his brief encounter  
with a...Miss Wallace. You used to go out with  
Miss Wallace on Wednesdays and Sundays. She  
certainly was in love with you, wasn't she? I  
suppose she thought you were growing that handsome  
mustache to please her. Poor Miss Wallace.

LESGATE:

This is all most interesting. Do go on.

TONY:

July--August--September...Apartment one two seven  
Carlisle Court...Occupant...A Mrs. Van Dorn. Her  
late husband left her two hotels and a large apart-  
ment house--furnished. What a base to operate from,  
Captain Lesgate! The only trouble is, she does  
rather enjoy being courted, and she is so very  
expensive. Perhaps that's why you've been trying  
to sell her car for over a month.

LESGATE:

Mrs. Van Dorn asked me to sell it for her.

TONY:

I know. I called her up just before you arrived  
here. She only wanted eight hundred.

22. CLOSEUP

Lesgate studies Tony - he remains quite still and then asks  
casually:

LESGATE:

Where's the nearest police station?

"DIAL 'M' FOR MURDER"  
FINAL

7/30/53  
25.

23.. CLOSEUP

Tony replies simply:

TONY:

Opposite the church. Two minutes' walk.

He strolls away behind Lesgate who, as the CAMERA PANS WITH TONY, appears in the picture in CLOSEUP once more. Lesgate does not turn round. He stares ahead deliberately not looking at Tony.

LESGATE:

Suppose I walk there now.

TONY:

What would you tell them?

LESGATE:

Everything.

TONY:

Everything? All about Mr. Adams and Mr. Wilson?

LESGATE:

I shall simply tell them you are trying to blackmail me into...

TONY:

Into?

LESGATE:

Murdering your wife.

Pause. At last Lesgate turns to Tony. As he does so the CAMERA PULLS BACK as Tony comes down to him.

TONY:

I almost wish you would. When she heard that we'd have the best laugh of our lives.

LESGATE:

Aren't you forgetting something?

TONY:

Am I?

LESGATE:

You've told me a few things tonight.

TONY:

What of it?

LESGATE:

Suppose I tell them how you followed her to that studio in Chelsea--how you watched them cooking spaghetti and all that rubbish. Wouldn't that ring a bell?

(CONTINUED)

23(Cont.)

TONY:

It certainly would. They'd assume you followed her there yourself.

LESGATE:

Me? Why should I?

TONY:

Why should you steal her handbag? Why should you write her all those blackmail notes? Can you prove that you didn't? You certainly can't prove that I did. It will be a straight case of your word against mine.

LESGATE:

(amused)

Huh, that ought to puzzle them. What could you say?

Tony turns away and commences to move easily around the room. The CAMERA FOLLOWS, keeping him in MED. CLOSE SHOT. Lesgate remains in the one position.

TONY:

I shall say that you came here tonight -- half drunk -- and tried to borrow money on the strength that we were at college together. When I refused you said something about a letter belonging to my wife. As far as I could make out you were offering to sell it to me. I gave you what money I had and you gave me the letter. It has your fingerprints on it. Remember?

(takes wallet out of pocket and shows it to him)

Then you said if I went to the police you'd tell some crazy story about my wanting you to murder my wife. But before we go any further, old boy-- do consider the inconvenience. You see, I'm quite well known....and there would be pictures of you as well. Sooner or later a deputation of lodgers and landladies would come forward to testify to your character. And someone is almost certain to have seen you with Miss Wallace.

(pause)

You were always careful not to be seen around with her -- I noticed. You usually met in out-of-the-way places where no one would recognize you -- like that little tea shop in Pimlico.

24. SEMI CLOSEUP

Lesgate watching Tony through all this.

25. CLOSEUP

Lesgate speaks at the end of Tony's long speech.

LESGATE:

That was her idea, not mine.

26. MED. SHOT

Lesgate moves a little from his static position, slightly in Tony's direction.

TONY:

Yes, it was a bit crummy, wasn't it? Hardly a place to take Mrs. Van Dorn. By the way, does Mrs. Van Dorn know about -- Mr. Adams -- and Mr. Wilson...and Miss Wallace? You were planning to marry Mrs. Van Dorn, weren't you?

LESGATE:

Smart, aren't you?

TONY:

Not really, I've just had time to think things out--putting myself in your position. That's why I know you're going to agree.

LESGATE:

What makes you think I'll agree?

TONY:

For the same reason that a donkey with a stick behind him and a carrot in front goes forwards and not backwards.

27. SEMI CLOSEUP

Lesgate, in profile, looks straight at Tony.

LESGATE:

Tell me about the carrot.

28. SEMI CLOSEUP

Tony looks straight back to Lesgate.

TONY:

One thousand pounds in cash.

29. MED. SHOT

The two men facing each other.

LESGATE:

For a murder?

(CONTINUED)

29(Cont.)

TONY:

For a few minutes' work. That's all it is. And no risk. I guarantee. That ought to appeal to you. You've been skating on very thin ice.

LESGATE:

(with a great effort to appear amused)  
I don't know what you're talking about.....

TONY:

You should know. It was in all the papers. A middle-aged woman found dead due to an overdose of something. Appeared as though she'd been taking the stuff for quite a time -- but no one knows where she got it...But we know, don't we? Poor Miss Wallace!

30. CLOSE SHOT

Lesgate draws a breath. There is a silence between them. Then the voice of Tony goes on.

TONY'S VOICE:

Yes, you should take a long holiday abroad. Surely a honeymoon with Mrs. Van Dorn would be preferable to ten years' detention in jail.... My thousand pounds should see you safely married to her. You'll find it makes such a difference to have some money in the family.

LESGATE:

(amused and sarcastic)  
This thousand pounds -- where is it?

The CAMERA PULLS BACK as Tony comes into the picture beside Lesgate.

TONY:

(quite serious)  
It's in a small attache case in a checkroom.

Tony moves away from Lesgate in the direction of the desk. The CAMERA FOLLOWS.

LESGATE'S VOICE:

Where?

TONY:

Somewhere in London. Of course we don't meet again. As soon as you've -- delivered the goods, I shall mail you the checkroom ticket and the key to the case.

He arrives at the desk and opens a drawer with his handkerchief over his hand. He takes out a bundle of one-pound notes. He throws them across the room so that they land on

(CONTINUED)

30(Cont.)

the seat of the sofa. The CAMERA PARTIALLY FOLLOWS them through the air but comes to rest on Lesgate in foreground. He turns to the sofa as the money passes him in midair.

TONY'S VOICE:

You can take this hundred pounds on account.

Lesgate looks down at the money but doesn't touch it.

LESGATE:

(still skeptical)

The police would only have to trace one of those notes back to you and they'd hang us from the same rope.

31. MED. SHOT

Tony remains at the other side of the desk.

TONY:

They won't. For a whole year I've been cashing an extra twenty pounds a week. Always in fivers. I then change them for these at my leisure.

32. SEMI CLOSEUP

Lesgate crosses to the desk. The CAMERA FOLLOWS him until he is round the same side as Tony. The CAMERA CLOSE IN.

LESGATE:

(rises, crosses to desk)

Let's see your bank statement.

TONY:

(hesitantly)

By all means.

Tony opens the desk drawer and takes out his bank statement. He holds it open for Lesgate to see. Lesgate puts out his hands to touch it.

TONY:

Don't touch.

LESGATE:

Turn back a page.

Tony turns back the page.

LESGATE:

Your balance has dropped by over a thousand pounds in the year. Suppose the police ask you about that

(CONTINUED)

32(Cont.)

Tony moves away and round to the other side of the desk.  
The CAMERA PULLS BACK to accomodate this move.

TONY:  
(with a smile)  
I go dog-racing twice a week.

LESGATE:  
They'll check with your bookmaker?

TONY:  
Like you -- I always bet on the tote...  
(pause)  
Satisfied?

LESGATE:  
When would this take place?

TONY:  
Tomorrow night.

LESGATE:  
Tomorrow! Not a chance. I've got to think  
this over.

TONY:  
It's got to be tomorrow. I've arranged things  
that way.

LESGATE:  
Where?

TONY:  
Approximately where you're standing now.

33. CLOSEUP

Lesgate reacts and then asks quietly.

LESGATE:  
How?

34. MED. SHOT

Tony backs up a little as he speaks.

TONY:  
Tomorrow evening, Halliday -- that's the American  
boy friend -- and I will go out to a stag party  
just down the road. She will stay here. She'll  
go to bed early and listen to Saturday Night  
Theatre on the radio. She always does when I'm out.  
At exactly three minutes to eleven you will enter  
the house by the street door.

He moves over to the hall door. The CAMERA GOES WITH him.  
(CONTINUED)

34(Cont.)

TONY:

You'll find the key of this door under the stair carpet -- here.

He opens the hall door and leaves it wide open. Lesgate starts to follow, Tony waves him back. Tony quickly glances around to see that no one is watching, beckons Lesgate nearer and then points to one of the stairs in the hallway. He closes the hall door and returns into the room.

35. SEMI CLOSEUP

Lesgate has been watching all this from behind the desk. He has his hands resting on the back of the chair.

LESGATE:

The fifth step.

36. MED. SHOT

Tony comes over to the desk again, the CAMERA PANNING him. Lesgate is seen at the left hand side of the picture behind the desk.

TONY:

That's the one. Go straight to the window and hide behind the curtains.

(pause)

At exactly eleven o'clock I shall go to the telephone in the hotel to call my boss. I shall dial the wrong number -- this number. That's all I shall do.

(pause)

When the phone rings you'll see the lights go on under the bedroom door. When she opens it the light will stream across the room, so don't move until she answers the phone.

(pause)

There must be as little noise as possible.

(pause)

When you've finished, pick up the phone and give me a soft whistle. Then hang up. Don't speak, whatever you do. I shan't say a word. When I hear your whistle I shall hang up and redial-- the correct number this time--I shall then speak to my boss as if nothing has happened and return to the party.

LESGATE:

(looking round)

What happens then? Go on!

Tony turns from the desk and picks up the leather suitcase.

(CONTINUED)

36(Cont.)

TONY:

You'll find this suitcase here. It will contain some clothes of mine for the cleaners. Open it and tip the clothes out onto the floor.

He demonstrates this by gesture without opening the case. The CAMERA TRAVELS HIM across the room as he goes toward the fireplace. He throws it down. He points to the collection of tennis trophies on the mantelshelf.

TONY:

Then fill it with the cigarette box and some of these cups. Close the lid but don't snap the locks.  
(pause)

Then leave it here -- just as it is now.

37. MED. SHOT

Lesgate moves away from the back of the desk and comes round to the front.

LESGATE:

As if I left in a hurry?

TONY'S VOICE:

That's the idea -- Now -- the window. If it's locked, unlock it and leave it open.

Lesgate looks round over his shoulder at the window.

TONY'S VOICE:

Then go out exactly the same way you came in.

Lesgate walks toward the door. He points to it.

LESGATE:

By that door?

38. SEMI CLOSEUP

Tony moves away from the fireplace and comes over toward Lesgate. The two face each other.

TONY:

Yes -- and here's the most important thing -- as you go out, return the key to the place where you found it.

LESGATE:

Under the stair carpet?

TONY:

Yes.

Lesgate looks round the room with a puzzled expression.

(CONTINUED)

"DIAL 'M' FOR MURDER"  
FINAL

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33.

38 (Cont.)

LESGATE:

Exactly what is supposed to have happened?

TONY:

They'll assume you entered by the window. You thought the apartment was empty so you took the suitcase and went to work. She heard something and switched on her light. You saw the light go on under the door and hid behind the curtains. When she came in here you attacked her before she could scream. When you realized you'd actually killed her, you panicked and bolted into the garden, leaving your loot behind.

LESGATE:

Just a minute...I'm supposed to have entered by the windows. What if they had been locked?

TONY:

It wouldn't matter. You see, she often takes a walk round the garden before she goes to bed and she usually forgets to lock up when she gets back. That's what I shall tell the police.

LESGATE:

But she may say that...  
(pause)

39. CLOSEUP

Tony. He looks steadily at Lesgate and then says quietly:

TONY:

She isn't going to say anything -- is she?

40. CLOSEUP

Lesgate sees the logic of this. He turns away toward the desk as the CAMERA LOOSENS THE SHOT TO INCLUDE Tony.

LESGATE:

Is there any reason why I shouldn't leave by the garden?

TONY:

Yes. You'd have to climb an iron gate. If anyone saw you, you might be followed.

Lesgate turns back to the hall door.

LESGATE:

All right. I leave the flat -- put the key back under the stair carpet, and go out by the street door. Suppose the street door's locked --how should I get in in the first place?

(CONTINUED)

"DIAL 'M' FOR MURDER"  
FINAL

7/30/53  
34.

40 (Cont.)

TONY:

The street door's never locked.

LESGATE:

When will you get back?

TONY:

About twelve. I shall bring Halliday back for a nightcap -- so we shall find her together. And we shall have been together since we left her --and there's my alibi.

Lesgate looks around the room trying to visualize things. He goes slowly to the hall door, opens it a few inches and peeps toward the stairs. Tony remains in the foreground. After a few seconds he closes it and turns to Tony.

LESGATE:

You've forgotten something.

TONY:

What?

LESGATE:

When you return with -- what's his name? -Halliday, how will you get into the apartment?

TONY:

I shall let myself in.

LESGATE:

But your key will be under the stair carpet. He's bound to see you take it out. That will give the whole show away.

Tony shakes his head.

TONY:

No, it won't be my key under the carpet. It will be hers. I shall take it from her handbag and hide it out there, just before I leave the flat. She won't be going out so she won't miss it. When I return with Halliday I'll use my own key to let us in. Then, while he's searching the garden or something, I'll take her key from under the stair carpet and return it to her handbag before the police arrive.

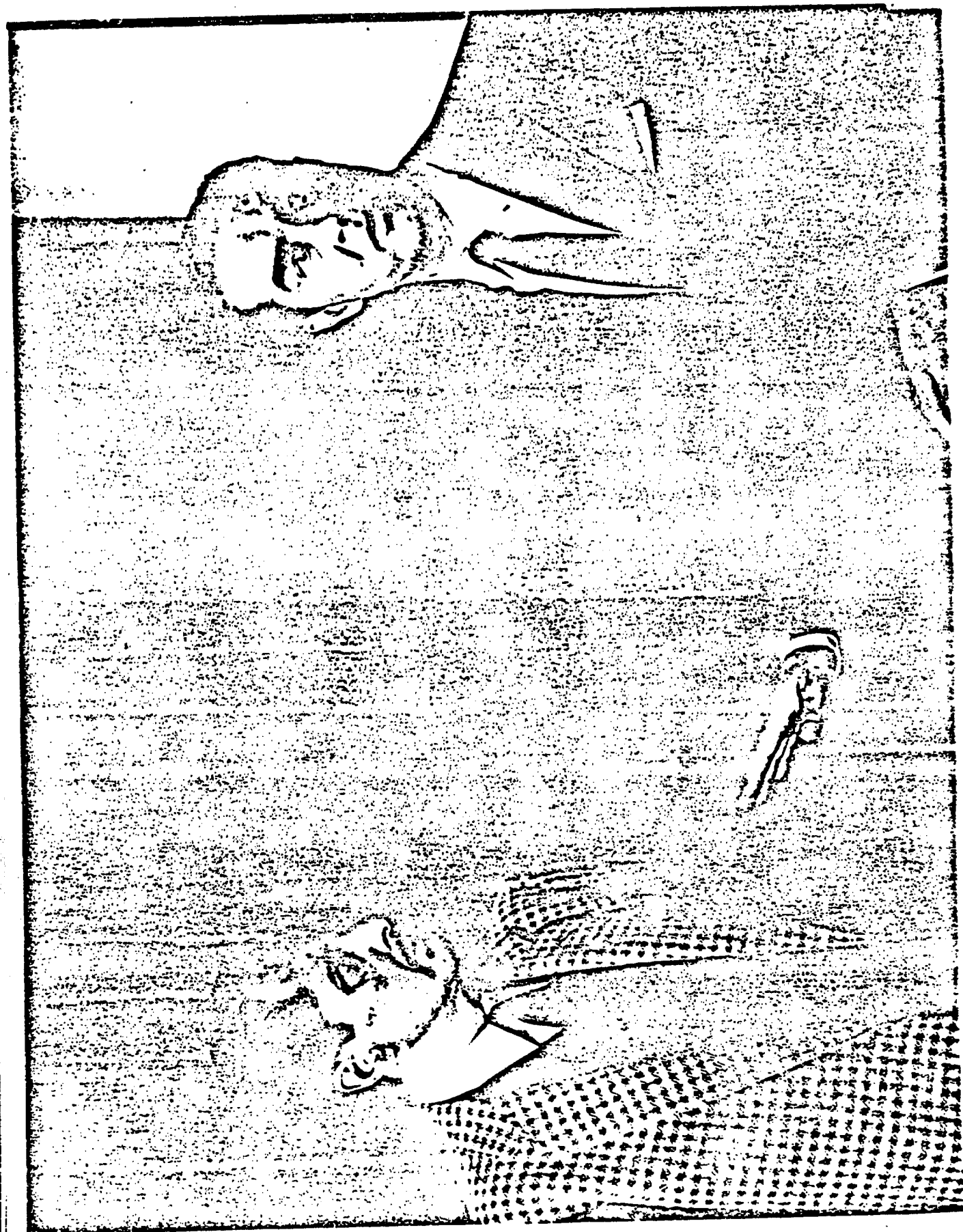
LESGATE:

How many keys are there to that door?

TONY:

Just hers and mine.

(CONTINUED)



"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
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35.

40 (Cont.1)

During this speech Tony leaves the foreground and goes toward the door. Lesgate turns his back to the CAMERA and watches Tony take a handkerchief and wipe the door handle and finger plate, etc. He crosses to the desk. The CAMERA MOVES AROUND Lesgate, keeping him in the foreground. At the desk beyond, Tony wipes all traces of Lesgate's hands and fingers from the desk and desk chair. Suddenly the phone rings.

41. CLOSEUP

Tony's head and shoulders FILL ONE SIDE OF THE SCREEN as he looks down at the phone. We see Lesgate beyond. After a pause, Tony's hand brings the receiver up to his ear. We HEAR Margot's voice off.

DIALOGUE  
CHANGE

TONY:

Maida Vale 3499.

MARGOT'S VOICE:

Tony, it's me.

TONY:

(delighted)

Hullo, darling! How's it going?

MARGOT'S VOICE:

(with great enthusiasm)

Wonderfully! It's really a dreadful play -- and we're enjoying every minute.

TONY:

Oh -- I'm sorry -- I mean I'm glad.

During this we see Lesgate beyond. He crosses to the settee and picks up the white gloves. He puts them on. He goes over to the bedroom door and opening it peers inside. Tony's eyes follow him around until he opens the bedroom door. Tony looks slightly alarmed.

TONY:

Oh, darling, just a minute, I think there's someone at the door.

He places his hand over the receiver to muffle it.

TONY:

Careful. You can be seen from the bedroom window.

He takes his hand off and resumes his conversation.

TONY:

Sorry, darling, false alarm.

MARGOT'S VOICE:

You will join us, won't you?

(CONTINUED)

41 (Cont.)

TONY:

I'm afraid not --I hardly seem to have started.

During this we see Lesgate, beyond Tony, switch on the bedroom light. He leaves the bedroom door wide open. He crosses to the main door and then turns off the main light switch. During this time the phone conversation is going on. Lesgate moves over to the standard lamp and switches it off. The CAMERA MOVES AROUND Tony in the f.g. so that we still contain the two men in the picture.

TONY:

Look, why don't you take Mark to Gerry's?

MARGOT'S VOICE:

How do we get in?

TONY:

Just mention my name. I don't know about the band, but the food's good.

The room is now only lit by the bedroom. The CAMERA NOW PULLS BACK to a LONG SHOT showing the beam of light across the floor to the window.

TONY:

By the way, Maureen rang up just after you left. Wants us to go to dinner on Wednesday. You've got something down in your diary but I can't read your writing.

(he peers at the desk diary)

Looks like Al--Bentall. Who's he? Another of your boy friends?

MARGOT'S VOICE:

Albert Hall, you idiot!

TONY:

Oh, the Albert Hall, of course. I'm so glad we can't go to Maureen's - she's such a filthy cook...

MARGOT'S VOICE:

There's the bell -- I must fly.

TONY:

All right. 'Bye, sweet - enjoy yourself.

Lesgate goes to the window and draws the curtains aside. He unlocks the window, opens it and peers into the garden. He then opens and closes the window as though testing it for creaks. He locks the window and draws the curtains shut. As Tony winds up the conversation, Lesgate switches on the standard lamp again. Tony replaces the receiver and watches him. Lesgate crosses to the door and switches on the main lights. The CAMERA NOW CLOSES IN. Lesgate crosses to the bedroom and switching off the light closes the door. He strolls to the sofa and looks down at the bundle of notes. The CAMERA STILL MOVES IN, until it contains a CLOSE SHOT of Lesgate. He picks up the wad of notes and whisks them through like a pack of cards. The CAMERA CLOSES IN NEARER. Lesgate puts them into the inside pocket of his coat. By this time the CAMERA IS SO CLOSE that only the money fills the screen.

42.

CLOSEUP

A faint smile on Tony's face.

FADE OUT.

FADE IN

43.

INT. WENDICE' APARTMENT      CLOSEUP      NIGHT

The telephone FILLS THE SCREEN. We hear the light murmur of conversation from another part of the room. We do not distinguish what is being said. There is also the sound of a martini being stirred.

The CAMERA PULLS BACK and PANS UP over the desk. We see the empty chair and just beyond the French windows that lead into the garden. The curtains are not drawn.

CAMERA NOW PANS AROUND until we bring Tony into SEMI CLOSEUP as he stirs the martini. We see his eyes resting in the direction of the curtains from which the CAMERA HAS JUST PANNED. We hear Margot call from off scene.

MARGOT'S VOICE:

Don't make that martini too watery, Tony...

Tony quickly collects himself and gathering the glasses, moves across the room with the bar glass of martini in the other hand. CAMERA BRINGS him by the settee where Margot and Mark are seated. As he arrives, Margot is showing Mark one of the clippings. She is murmuring to herself.

MARGOT:

Where's the picture of the Maharajah?

As Tony sets the glasses and martini on the table behind them he says to Margot:

TONY:

Darling. When are you going to finish pasting in those press clippings?

As Tony pours out the martini, Margot replies:

MARGOT:

I shall find time -- one of these days.

She unfolds a piece of newspaper.

MARGOT:

Oh, here we are. There's the Maharajah. Isn't he dreamy?

She holds it out for Mark to see. Tony passes a drink over to Mark as he says:

TONY:

He had four Rolls Royces and enough jewels to sink a battleship, but all he really wanted was to play at Wimbledon.

Margot collects the clippings from around the table. Tony moves from the back of the table and comes round in front of the fireplace. The CAMERA TIGHTENS THE SHOT.

(CONTINUED)

43 (Cont.)

MARGOT:

The poor darling. He was so short-sighted he could hardly see the end of his racket--let alone the ball.

As Mark turns the pages of the album he says to Tony:

MARK:

You ought to write a book about all this.

Mark hands the album to Margot. She puts the clippings inside it and lays it on the round table.

MARGOT:

Why don't you two collaborate? A detective novel with a tennis background.

44. CLOSE UP

Tony, as he looks down at the two of them on the settee.

TONY:

How about it, Mark. Will you provide me with the perfect murder?

45. MARGOT AND MARK FROM HIS VIEWPOINT

MARK:

Nothing I'd like better.

46. MED. SHOT THE GROUP

Tony goes from the fireplace to the back of the table to replenish his glass. As he walks he says:

TONY:

How do you start to write a detective story?

MARK:

Forget the detection and concentrate on crime. The crime's the thing. Imagine you're going to steal something, or murder somebody.

TONY:

Is that what you do? Hmm! Interesting.

MARK:

I always just put myself in the criminal's shoes and keep saying: "Well, what do I do next?"

Tony walks back to the fireplace.

(CONTINUED)

46 (Cont.)

MARGOT:

(to Mark)

Do you really believe in the perfect murder?

Pause.

MARK:

Absolutely -- on paper. And I think I could plan one better than most people -- but I doubt if I could carry it out.

TONY:

Why not?

47. TIGHT TWO SHOT

Mark and Margot. Mark replies:

MARK:

Because in stories things turn out as the author plans them to...In real life they don't--always.

He catches Margot's eye and they give each other a little smile.

48. CLOSE UP

Tony. He is looking down at them with a genial, innoxious smile. Over this we hear Mark continuing:

MARK:

I imagine my murders would be rather like my bridge...

49. TIGHT TWO SHOT

Margot and Mark. Mark continues:

MARK:

...I'd make some stupid mistake and never realize it until I found that everyone was looking at me.

50. MED. SHOT

The group. Tony laughs and glances at his wristwatch.

TONY:

I think we'd better drink up, Mark.

Tony finishes his drink and moves over behind the settee. Mark and Margot rise. Mark leans over and puts his empty

(CONTINUED)

50 (Cont.)

glass by the martini shaker. Tony gathers them up and moves across the room to the drink table. The CAMERA HAS BOTH Max and Margot in the foreground.

MARGOT:

(to Mark)

Are you doing anything tomorrow?

MARK:

No. I don't think so.

MARGOT:

(to Tony)

Why don't we all drive down to Windsor for lunch?

TONY:

Good idea.

(to Mark)

Come along early. At least -- not too early.  
We may be nursing a hangover.

During this dialogue Tony has deposited the empty glasses, etc., on the drink cabinet and returns to the center of the room. The CAMERA LEAVING Margot and Mark GOES THROUGH THEM in a forward movement to meet Tony coming down. He is in CLOSE UP, just as we hear Mark saying:

MARK'S VOICE:

About eleven?

Tony replies:

TONY:

That'll do fine.

Tony's eyes turn quickly toward the door.

51. CLOSE UP

Lock on the front door from Tony's viewpoint.

52. CLOSE UP

Tony says to Margot:

TONY:

By the way, darling, did I lend you my latchkey?  
I can't find it anywhere.

53. MED. SHOT

From Tony's viewpoint. Margot moves away into the bedroom as she says:

(CONTINUED)

53 (Cont.)

MARGOT:

I may have them both in my handbag. I'll just look.

Mark crosses to the door to get his overcoat.

54. MED. SHOT

Tony, with rather long strides and moving quickly, at the same time unobtrusively as possible, goes to the French windows. He opens one of them and looks up at the sky. He closes it. He then glances off scene.

55. SEMI LONG SHOT

From his viewpoint we see Mark with his back to us taking down his overcoat.

56. MED. SHOT

Tony turns back to the windows and closes the curtains deliberately. He returns into the center of the room. The CAMERA PANS him over to Mark, who is just turning away from the wall, having taken down his coat.

In the background, Margot is seen emerging from the bedroom. She is carrying a handbag. As she comes down to the foreground to the two men, she opens it and takes out a coin purse. Out of this she takes a latchkey.

MARGOT:

I've only got one here. Are you sure yours isn't in your overcoat?

TONY:

Yes, I've looked there. Could you lend me yours?

MARGOT:

(holding key in hand)

Well, that's a bit awkward.

TONY:

Why?

MARGOT:

I may want to go out.

Pause.

57. MED. CLOSE UP

Tony. His expression changes slightly.

TONY:

Tonight?

(CONTINUED)

57 (Cont.)

MARGOT'S VOICE:

Yes. I thought I might go to a movie or something.

TONY:

But--aren't you going to listen to the radio--  
Saturday Night Theater?

58. Margot moves away toward the sofa as she says:

MARGOT:

No, it's a thriller. I don't like thrillers  
when I'm alone.

59. MED. SHOT

Tony. He goes and picks up his raincoat from the hall chair.

TONY:

(casually)

I see.

We hear Margot's voice:

MARGOT'S VOICE:

In any case I'll be back before you so I can  
let you in.

As Tony returns to the CAMERA, he is putting on his raincoat.

TONY:

We won't be back till after midnight. You  
may be asleep by then.

He comes CLOSER TO THE CAMERA until his hands and pocket FILL  
THE SCREEN. He is taking his gloves from the raincoat pocket.  
By this time he is near the desk. We hear Mark, off scene,  
say to Margot:

MARK'S VOICE:

You can always leave your key under the  
proverbial mat.

The gloves are now FILLING THE SCREEN. We see a key drop out  
of the glove onto the desk.

60. MED. SHOT

Tony by the desk. He picks up the key and holds it out.

TONY:

All right, chaps. Had it here in my glove  
all the time.

He puts the key back into his raincoat pocket.

61. SEMI LONG SHOT

from Tony's viewpoint. Margot replies:

MARGOT:

That settles that.

She crosses and returns her key to the money purse. She puts the purse back in the handbag, closes it and leaves it on the table behind the settee.

62. CLOSE UP

Tony coming down the room toward the other two.

TONY:

What movie are you going to?

MARGOT'S VOICE:

The Classic, I expect.

TONY:

Will you get in? Saturday night.

MARGOT'S VOICE:

I can always try. Now, don't make me stay in. You know how I hate doing nothing.

TONY:

Nothing? But there're hundreds of things you can do. Have you written to Peggy to thank her for last week end? And what about these clippings? It's an ideal opportunity.

MARGOT'S VOICE:

Well, I like that! You two go gallivanting while I have to stay in and do those boring clippings.

We see a change of expression on Tony's face.

TONY:

Oh, very well then, we won't go.

He starts to remove his raincoat.

63. MED. SHOT

The group. Margot and Mark are staring at him. Margot is the more astonished. She asks:

MARGOT:

What do you mean?

(CONTINUED)

63 (Cont.)

TONY:

Well, it's quite obvious you don't want us to go out tonight-- so we won't. We'll stay here with you. What shall we do--play cards?

He throws his raincoat on a nearby chair. Margot goes up to him.

MARGOT:

Now, Tony darling...

Tony turns and starts to go towards the phone.

TONY:

I'd better phone the Grendon and tell them we're not coming.

Margot puts her hand out and grabs him by the arm.

MARGOT:

Tony, please. Don't let's be childish about this. I'll do your old press clippings.

She turns back and picks up the clipping from the round table. Tony stands by watching her.

TONY:

You don't have to if you don't want to.

Margot picks up the clippings album.

MARGOT:

But I do want to.

The CAMERA PANS Margot over to the desk, separating her from the group. IT DOES NOT FOLLOW her so we shall see her at a distance. As she goes behind the desk she looks up to Tony.

MARGOT:

Have we any paste?

64. MED. SHOT

Tony, with Mark in the background.

TONY:

There's some in the desk, I think. You'll need some scissors, too.

65. MED. SHOT

Margot replies, pointing:

MARGOT:

They're in my mending basket.

66. CLOSE SHOT

Tony turns and goes over to the mending basket. The CAMERA FOLLOWS until it is VERY TIGHT on Tony and the basket. He opens the lid and, picking out a pair of stockings and putting them on one side, finds the scissors underneath. Replacing the stockings, he turns and takes the scissors over to Margot, the CAMERA GOING with him. He lays them on the desk. The CAMERA MOVES IN UNTIL Tony's head and shoulders FILL THE SCREEN. He turns and glances off.

67. MED. SHOT

A quick flash from his viewpoint of Margot's bag on the table.

68. MED. SHOT

Tony and Margot. Tony puts his hand in his pocket deliberately and takes out a few coins. He looks over to Margot and says:

TONY:

Lend me a few coins, darling. I shall need some money for the taxi.

Tony turns and the CAMERA GOES with him as he advances to pick up Margot's bag.

69. CLOSE SHOT

Margot hurries around the desk after him as she says:

MARGOT:

Hey, you leave my bag alone. How much do you need anyway?

70. MED. SHOT

The two. Tony has Margot's bag held behind his back. Margot gropes around him endeavoring to retrieve it. Both are laughing and behaving like a couple of kids.

TONY:

(teasing)

Well -- let's see how much you've got.

71. CLOSE UP

The bag behind Tony's back. He has it open. He is hurriedly groping for the coin purse. We see him undo it and the CAMERA GOES IN EVEN CLOSER to see him extricate the key.

72. MED. SHOT

The two. Margot still trying to grab her purse.

MARGOT:

You put that down.

TONY:

You owe me ten bob anyway.

MARGOT:

For what?

TONY:

I paid for that parcel you sent to Peggy.  
That comes out of housekeeping.

MARGOT:

Well let me give it to you then. And keep  
your hands out of my...

She manages to go round behind him and finally grabs the bag.  
It is now closed. As she backs away she says:

MARGOT:

There now. How much do you want?

TONY:

(looking at the coins in his hand)  
Let's see...four shillings, seven and six...  
that ought to get us there and back. Come  
on, Mark, let's leave this ungrateful miser  
and get out of here.

MARGOT:

(half opening the bag)  
You better take something. How much are the  
dinner tickets?

TONY:

Paid for already, tip included. If I run  
short Mark will no doubt come to the rescue.

Margot closes her bag with a shrug and Tony moves away toward  
the door. Margot beside him. As the CAMERA PANS WITH THEM  
we see clearly through them that Mark has already opened the  
door and is standing in the hallway with his back to the  
fifth stair.

73. CLOSE UP

We see Tony reacting to Mark's position. The CAMERA PANS  
DOWN from Tony's face to his hand which holds the key. Tony  
still moves toward the door.

74. INT. HALLWAY MED. SHOT

Tony, having picked up his raincoat, comes out into the hallway, while Margot stays leaning out from the room. Mark turns to Margot and says:

MARK:

Goodnight, Margot.

MARGOT:

'Night, Mark.

(to Tony)

What time will you get home?

TONY:

About twelve. I'll bring Mark in here for a nightcap on his way home. Sure you won't be up?

MARGOT:

I shall be fast asleep. And I don't want to be disturbed.

TONY:

Then we'll be as quiet as mice. Goodnight, darling.

MARGOT:

Goodnight.

TONY:

Come on, Mark.

Tony turns and leads the way toward the CAMERA down the hallway. Mark follows. The CAMERA DOLLIES WITH THE TWO. In the background we see Margot close the door. After a few steps Tony stops suddenly, then turns and goes back toward his own front door. Mark remains in the foreground. We see Tony deliberately lean his right hand on the fifth stair. He calls out through the closed door:

TONY:

Margot!

We hear Margot's muffled voice.

MARGOT'S VOICE:

Yes?

She opens the door again.

TONY:

It's just possible old man Burgess will phone tonight. If he does, tell him I'm at the Grendon. It may be rather important.

(CONTINUED)

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48.

74 (Cont.)

MARGOT:  
What's the number?

TONY:  
It's in the book.

MARGOT:  
All right.

She closes the door and Tony returns to Mark. We see that he has nothing in his hands. In fact, he pats Mark on the shoulder with his right hand.

75. CLOSE SHOT

A REVERSE ANGLE shows Mark and Tony passing through the main door to the street. As the door closes, the CAMERA PULLS BACK INTO THE HALLWAY. We see the stairs come into the picture on the left of the screen. The CAMERA GOES CLOSER to the stair. It BEGINS TO LOWER as though peeping under the carpet. We see the faint gleam of metal as the scene

FADES OUT.

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FADE IN

76. EXT. WENDICE APARTMENT AND STREET LONG SHOT NIGHT

The street is damp from rain that has just started to fall. It is not too heavy -- just a drizzle. The street is deserted. There is occasional traffic moving across the far end of the street. A single figure of a man in a raincoat is silhouetted at the end. He moves around carefully and then starts to walk toward the CAMERA. He gets nearer and nearer until his body FILLS THE SCREEN. The light of a street lamp creeps up on his body just above the waist. CAMERA MOVES IN. He raises his wrist. CAMERA CLOSES IN further until his wristwatch FILLS THE SCREEN. The time is seven minutes to eleven. He is also wearing gloves.

77. INT. WENDICE BEDROOM CLOSE SHOT NIGHT

Margot Wendice is sleeping. Through the curtains there is the faintest glow of light from the street lamp that comes over her face. A luminous clock on her bedside table coincides with the man's wristwatch. The time is seven minutes to eleven.

78. INT. WENDICE HALLWAY SEMI LONG SHOT NIGHT

Beyond the glass panelled door, which is back lit by the street lamp, we see the silhouetted figure of Lesgate. He slowly opens the door and closes it behind him carefully. His silhouette moves forward down toward the CAMERA. It gets nearer and nearer until again his body FILLS THE SCREEN as previously. We see his gloved hand go up and the CAMERA PANS with it to the fifth stair. The hand goes under the carpet and takes out the concealed key. We follow the key in CLOSEUP across to the door of the Wendice flat. We see the key quietly inserted.

79. INT. WENDICE FLAT CLOSEUP NIGHT

We are now on the inside of the room. We hear the key softly turned and the door begins to open towards us.

80. INT. WENDICE BEDROOM CLOSEUP NIGHT

The sleeping Margot. There obviously has not been sufficient noise to awaken her.

81. INT. WENDICE LIVING ROOM MED. SHOT NIGHT

Lesgate, with gloved hands, has just closed the door. He turns and peers around the room. There is a faint

(CONTINUED)

81 (Cont.)

glow from the remains of the fire. He turns and tiptoes and surveys what he can of the room. As he does so he removes his scarf from around his neck, and knots it. It is silk and flesh colored like a stocking and has tassle ends. He sees the curtains. The CAMERA PANS him over. As he gets to the desk he glances down.

82. CLOSE UP

From Lesgate's viewpoint, the dial telephone.

83. SEMI CLOSE UP

He moves over and examines the curtains and then moving in tries his position behind them. He glances at his watch.

84. CLOSE UP

The time is now two minutes to eleven.

85. INT. HOTEL DINING ROOM SEMI LONG SHOT NIGHT

The dinner for about forty people is coming to a close. The participants are various ages of men between twenty and sixty. All are wearing black ties and tuxedos. Tony is at one table with two other men sitting beside him and four standing round in a group. A man who looks rather like a retired Colonel has buttonholed him and is telling him a long story. Mark is one of those at the table.

86. SEMI CLOSE UP

We can see that Tony is listening to the story with the faintest touch of impatience. His mind is obviously on something else. Surreptitiously he glances at his wristwatch.

87. CLOSE UP

The watch shows twenty minutes to eleven.

88. CLOSE UP

Tony resumes his attention to the talkative military man. There is less anxiety on his face as he realizes he still has a little time to spare.

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89. INT. WENDICE LIVING ROOM MED. SHOT NIGHT

Lesgate as he emerges from the curtains. He glances at his watch. He is becoming a little anxious as he looks down towards the telephone.

90. INT. HOTEL DINING ROOM MED. SHOT NIGHT

Tony and the group. Tony is again becoming bored. He glances at his watch once more.

91. CLOSE UP

The watch still shows twenty minutes to eleven.

92. CLOSE UP

Tony looks up a little disturbed. CAMERA PULLS BACK as he says to the storyteller:

TONY:

Excuse me a moment.

He looks around to the others and then says:

TONY:

Any you fellows have the right time?

ANOTHER MEMBER OF THE GROUP:

I have seven past eleven.

MARK:

(looking at his watch)

I make it only just after eleven.

Tony glances back at his own watch.

TONY:

My watch must have stopped.

STORYTELLER:

You must have over wound it, old boy. As I was saying, etc.

(he goes on with his story)

Tony once more interrupts the storyteller.

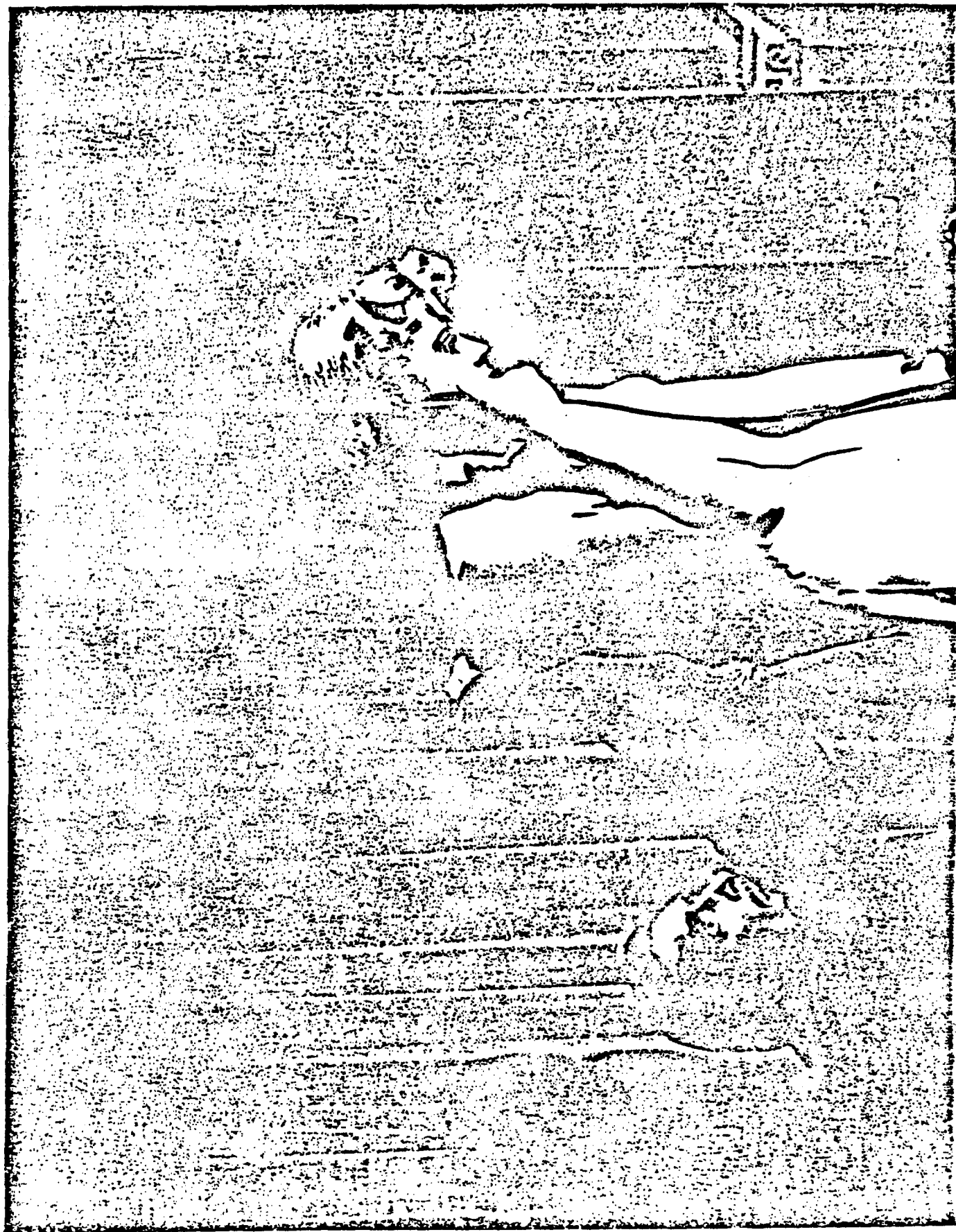
TONY:

Sorry, old man....

(looks across to Mark)

I've got to phone my boss.

(CONTINUED)



92 (Cont.)

Tony rises and threads his way through the men as the storyteller now buttonholes Mark and continues with him.

STORY TELLER:  
(dialogue to follow)

93. INT. WENDICE LIVING ROOM MED. SHOT NIGHT

Lesgate has now left the curtain recess and is tiptoeing his way towards the door. He glances at the telephone once more as he goes by. Just before he reaches the door we

CUT TO:

94. INT. HOTEL LOBBY MED. SHOT NIGHT

In the foreground is a glass enclosed telephone booth. Facing us is an elderly, white moustached gentleman talking on the telephone. In the distance coming towards us from the dining room is Tony. As he comes down the foreground practically on a level with the phone booth, the old gentleman hangs up and moves out just as Tony arrives. Tony moves into the booth.

95. CLOSE UP

Inside the booth Tony inserts three coins into the box.

96. CLOSE UP

We see his finger go toward the dial beginning with the letter 'M'. He starts to dial.

97. INT. TELEPHONE EXCHANGE CLOSE UP NIGHT

We see the mechanism of the dial exchange working.

98. INT. WENDICE LIVING ROOM MED. SHOT NIGHT

Lesgate is slowly opening the door to go out.

99. INT. WENDICE BEDROOM MED. SHOT NIGHT

Margot in bed. The phone starts to ring. She stirs and raises her head.



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100. INT. WENDICE LIVING ROOM SEMI CLOSE UP NIGHT

Lesgate, halfway through the door, has stopped. The phone is now ringing. He backs into the room and as he closes the door silently, he looks around sharply.

101. SEMI LONG SHOT

From his viewpoint we see the light go on under the bedroom door.

102. INT. BEDROOM MED. SHOT NIGHT

Margot is now sleepily putting on her robe. She crosses to the bedroom door and opening it, goes into the living room.

103. INT. LIVING ROOM SEMI LONG SHOT NIGHT

We see the light stream across the room as Margot enters, just as it did when Lesgate tried it out earlier in the evening. As she crosses the room to the ringing phone the CAMERA MOVES IN AHEAD of her until it COMES TO REST on the curtains where we see the faintest movement until they become still.

104. SEMI CLOSE UP

Margot picks up the telephone.

MARGOT:

Hullo...

She listens for several seconds and then repeats a little louder.

MARGOT:

Hullo!

During this the CAMERA MOVES IN until her head FILLS THE SCREEN and then it slowly MOVES ROUND to the back of her head so that we, the audience, are in the same position as Lesgate. We see a faint shadow of a scarf rising over her neck and over her head, and then it goes round her neck in a swift movement.

105. INT. HOTEL PHONE BOOTH CLOSE UP NIGHT

A tense head of Tony listening.

106. INT. WENDICE LIVING ROOM CLOSE UP NIGHT

The big head of Margot suffering under the choking sensation. Her eyes are tightly closed as she struggles to free herself. The CAMERA MOVES OFF her face onto her shoulder and then TRAVELS ALONG her arm until it comes to her hand clutching wildly in mid air and out toward the CAMERA.

107. MED. SHOT

We see that Lesgate is having a difficult time and he has been forced to follow the retreat of Margot's body by leaning over her on top of the desk. The CAMERA MOVES IN until Lesgate's head FILLS THE SCREEN. He is almost breathless in his exertion. In the course of his struggles his head lowers out of the bottom frame of the picture so that the CAMERA is now SKIMMING the back of his head and we see the back of his body.

108. CLOSE UP

Margot's hand groping around the desk grabs the pair of scissors.

109. CLOSE SHOT

We go back to the previous shot of Lesgate's back. Suddenly Margot's hand comes from the top of the screen, grasping the open scissors. We see the blade plunge into Lesgate's back. The shock brings his head up into the picture again and we see his agonized expression.

110. SEMI LONG SHOT

A very LOW CAMERA SHOOTS UP at the two figures, showing the ceiling beyond. Lesgate staggers up, and then spins round until his body falls into the CAMERA which is level with the floor. The scissors, as they strike the floor, go further into his body.

111. MED. SHOT

SHOOTING ACROSS the desk, Margot's head is in the foreground and her body beyond. We see her chest rising and falling. She endeavors to make some struggling movement. She turns over and falls beside the body of Lesgate, the CAMERA FOLLOWING. At the side of the picture is the swinging cord of the telephone receiver.

112. INT. HOTEL TELEPHONE BOOTH CLOSEUP NIGHT

The bewildered expression on Tony's face at not hearing Lesgate's whistle signal.

113. INT. WENDICE LIVING ROOM CLOSEUP NIGHT

Margot is struggling desperately into a sitting position. She stares at the swinging receiver. Beside her and slightly behind her is the dead figure of Lesgate. Suddenly Margot realizes the significance of the swinging object in front of her. She grabs it and chokingly tries to speak.

MARGOT:

Get the police -- quickly -- police!

114. INT. HOTEL TELEPHONE BOOTH SEMI CLOSEUP NIGHT

We see Tony. He is startled to hear Margot's voice. He presses button 'A' of the telephone spontaneously.

TONY:

Margot.

We hear Margot's voice at the other end.

MARGOT'S VOICE:

Who's that?

Tony's expression is one of alarmed puzzlement for the moment. We see his mind at work wondering what has gone wrong at the other end.

TONY:

Darling, it's me...

We hear Margot's voice off:

MARGOT'S VOICE:

Oh, thank God -- Tony, come back at once.

Tony is becoming anxious as he asks:

TONY:

What's the matter?

We hear Margot's voice through her choking.

MARGOT'S VOICE:

I can't explain now. Come quickly -- please!

(CONTINUED)

114 (Cont.)

Tony, unable to realize what has gone wrong, says almost angrily:

TONY:

Darling, pull yourself together...What is it?

There is a pause and Margot still gasping, replies:

MARGOT'S VOICE:

A man -- attacked me...tried to strangle me...

We see Tony's expression becoming a little calculating as he asks:

TONY:

Has he gone?

We hear Margot's voice off:

MARGOT'S VOICE:

No-- he's dead... he's dead....

A long pause.

115. INT. WENDICE LIVING ROOM MED. SHOT NIGHT

Margot turns and looks at the body of Lesgate. She manages to struggle to a standing position. She rests herself against the desk and then speaks again into the receiver.

MARGOT:

Tony -- Tony. Are you still there?

116. INT. HOTEL TELEPHONE BOOTH CLOSEUP NIGHT

Tony, tense, speaks to her with a hard, clipped voice:

TONY:

Margot.

MARGOT'S VOICE:

Yes?

TONY:

Now, listen very carefully.

MARGOT'S VOICE:

Yes, I'm listening.

TONY:

Don't touch anything. I'll be with you in a minute.

117. INT. WENDICE LIVING ROOM CLOSEUP

NIGHT

Margot shakes her head.

MARGOT:

No, I won't.

We hear Tony's voice:

TONY'S VOICE:

Don't touch anything and don't speak to anybody --  
until I get back.

Margot, now more recovered, moves her head almost impatiently  
as she replies:

MARGOT:

All right. I won't touch anything.

TONY'S VOICE:

You promise?

Margot is almost angrily impatient as she replies:

MARGOT:

Yes, I promise -- only please be quick!

She stares down a bit at the body and realizes that the  
receiver is still in her hand. She replaces it and then breaks  
into a breathless choking once more. She looks around and  
then suddenly makes her way through the curtains and on  
through the French windows, which she opens by just a turn of  
the handle.

118. OUTSIDE THE WINDOWS MED. SHOT

NIGHT

She takes deep drafts of the air. She is lit mainly by the  
chink of light that is coming right from the bedroom. We are  
able to see Lesgate's scarf fall from her shoulders. She has  
been unaware of this scarf up until now and her preoccupation  
with her breath prevents her from noticing this as it falls to  
the ground. She turns and staggers into the room. Again she  
slows up as she looks down at the recumbent body of Lesgate.

119. MED. SHOT

From her viewpoint, we see the huddled form of Lesgate, but  
it is too dark to see his features.

120. MED. SHOT

The CAMERA PANS Margot across the room toward the bedroom. There she stands silhouetted in the doorway and stares at the distant body.

121. INT. HOTEL DINING ROOM MED. SHOT NIGHT

The group of men, including the storyteller, still around the table. Mark is the object of the storyteller's attention. In the foreground, SHOOTING OVER his shoulder, we see Tony looking on. Tony moves away to one side of the table in order to catch Mark's eye. Mark looks up to Tony.

122. MED. SHOT

Tony motions to Mark that he is leaving.

123. MED. SHOT

Mark starts to rise, despite the fact that he is interrupting the storyteller.

124. MED. SHOT

Tony motions to him to stay where he is.

(temp.  
dial.)

TONY:

Don't hurry -- I have to get along -- it's  
Margot -- she isn't too well.

One or two of the other men look up sympathetically.

125. MED. SHOT

Tony moves off, while Mark, almost half a mind to follow, subsides as the storyteller goes on.

STORY TELLER:

(temp.  
dial)

(dialogue to follow)

126. INT. WENDICE BEDROOM MED. SHOT NIGHT

Margot is staring at herself in the mirror. We see that tear marks streak down her face. She smooths them aside with her hand. Her expression is drawn. She moves away from the dressing table and we follow her into the bathroom. She turns on a cold water tap and then almost sags over the basin as she grips the sides with her hands. Her head bends over it.

127. INT. TAXI MED. SHOT

NIGHT

Tony on the way to Margot. We see by his expression that he is thinking furiously.

LAP DISSOLVE TO:

128. EXT. APARTMENT MED. SHOT

NIGHT

Tony has just paid the taxi and the CAMERA PANS him across the sidewalk, up the steps and into the apartment. The ground is still wet from the drizzling rain.

129. INT. APARTMENT HALLWAY MED. SHOT

NIGHT

Tony comes through the main door from the street. He has his key ready. He inserts it in the lock in the foreground and passes through.

130. INT. LIVING ROOM SEMI LONG SHOT

NIGHT

The sound of the key has brought Margot to the door of the bedroom. She hesitates for the faintest moment and immediately she sees Tony, the CAMERA PANS her across as Tony comes from the door into the room and at the same time looking at the body of Lesgate. Margot flings herself into his arms.

131. SEMI CLOSEUP

The two in an embrace.

MARGOT:

Oh, Tony, Tony, Tony...

TONY:

It's all right -- it'll be all right. What happened?

Tony turns back to her.

MARGOT:

He got something around my throat -- it felt like a stocking.

TONY:

Are you sure? Let me see.

He touches her throat gently.

(CONTINUED)

131 (Cont.)

MARGOT:

(trembling and breathless)

I got up to answer the phone and he came from behind the curtain and tried to strangle me. I hardly knew what was happening. I almost passed out and then I felt the scissors in my hand. Then he let go suddenly and fell over onto the floor....

During this speech the CAMERA IS MOVING SLOWLY ROUND so that the back of Margot's head is to the CAMERA and Tony's face is in the clear. Her face is buried in his chest. She is not looking at him. We see that Tony is paying little attention to what she is saying -- his mind is so full of other things. He glances down to his hand.

132. CLOSEUP

From Tony's point of view we see his key.

133. MED. SHOT

Tony slides the key into his side coat pocket as his eyes look beyond Margot quickly.

134. MED. SHOT

From Tony's viewpoint, Margot's handbag on the long table.

135. CLOSEUP

Tony's eyes move quickly from the handbag to the body of Lesgate.

136. SEMI LONG SHOT

From Tony's viewpoint, the body of Lesgate.

137. MED. SHOT

Margot and Tony. Tony breaks away from Margot as though to confirm some of what she has just told him. The CAMERA PULLS BACK and GOES ACROSS the room with Tony to the body. Margot stands in the background watching. She backs slightly in awe in the direction of the bedroom door.

138. CLOSEUP

Tony examining the body. We see that he is conscious of Margot's presence in the room.

139. SEMI CLOSEUP

Margot watching Tony at the body. She presses her hand to her head.

140. MED. SHOT

SHOOTING OVER Tony's shoulder we see that he has pulled the body slightly with his left hand in order to see how far the scissors have gone in, but he is really doing this to cover up the activities of his right hand which is feeling the outside of Lesgate's pockets. Where he can without betraying himself, he puts his right hand in Lesgate's pockets obviously searching for the door key. During this, the CAMERA HAS SLOWLY MOVED AROUND until we are SHOOTING ACROSS Tony's profile and the body, but in the distance beyond we see Margot searching her handbag. Tony is about to remark:

TONY:

There's hardly any blood. When he fell back he must have driven those scissors...

The sentence breaks off as Tony in turning to Margot, sees what she is doing.

TONY-

What are you doing?

Margot continues to fumble.

MARGOT:

I'm trying to find...

She fumbles some more. She holds up a small bottle which she has taken from her bag.

MARGOT:

Here they are ....I've got an awful head.

She goes away toward the bedroom. Tony watches her for a moment and then, turning back to Lesgate's body, feverishly resumes his search for the key.

141. INT. BATHROOM MED. SHOT

NIGHT

Margot is filling a glass of water from the faucet.

142. INT. LIVING ROOM MED. SHOT

NIGHT

A LOW CAMERA shows Tony has at last found the key. He rises quickly and crosses to the handbag. As he opens the coin purse we see through the crack of the bedroom door that Margot is returning. The moment she passes behind the door he manages to get the key back into the coin purse. He has barely dropped it in as she turns round the bedroom door into the living room. He hurriedly approaches the door so that it looks as though he were coming into the bedroom just as she was coming out.

MARGOT:

What is it?

TONY:

I'd better get a blanket.

He passes into the bedroom, leaving Margot staring across the room at the body. Tony quickly reappears carrying a cream colored blanket which he has obviously just pulled from the bed. We PAN HIM across the room to the body. He covers it with the blanket.

Beyond him we see the French windows through the half-open curtains. The curtains billow into the room a little bit.

143. MED. SHOT

Margot clasps the upper part of her arms as she says to Tony:

MARGOT:

Shut the window, please.

144. MED. SHOT

Tony.

TONY:

No -- we mustn't touch anything until the police arrive.

He glances at the open window.

TONY:

He must have broken in.

(CONTINUED)

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144 (Cont.)

He looks around the room.

TONY:

I wonder what he was after?

He indicates with a gesture the trophies on the other side of the room.

TONY:

Those cups, I expect.

145. MED. SHOT

Margot. Behind her are the trophies referred to by Tony.

MARGOT:

When will the police get here?

146. CLOSE SHOT

Tony. He is startled.

TONY:

Have you called them already?

We hear Margot's voice off:

MARGOT'S VOICE:

Ho. You told me not to speak to anyone.  
Hadn't you better call them now?

Tony replies.

TONY:

Yes.

He moves over to the telephone. He starts to dial. We hear Margot's voice again:

MARGOT'S VOICE:

Where's Mark, Tony?

TONY:

I told him to go straight home...  
Hello, Operator -- give me the Maida  
Vale Police quickly....

147. MED. SHOT

Margot, from Tony's viewpoint.

MARGOT:  
Did you tell him?

148. CLOSER SHOT

Tony, as he replies:

TONY:  
No. I wasn't sure what had happened, so  
I just said you weren't feeling well...

He turns back to the phone as he apparently gets a reply.

TONY:  
Police? There's been a ghastly accident.  
There is a pause. Tony continues:

TONY:  
A man has been killed.  
A pause. Tony spells out his name.

TONY:  
W-e-n-d-i-c-e.  
A pause.

TONY:  
No. D-I-C-E.  
He waits a moment.

TONY:  
61a Charrington Gardens. It's the ground-  
floor apartment.

149. INT. MAIDA VALE POLICE STATION SEMI CLOSEUP NIGHT

The Station Sergeant on duty talking into the phone.

POLICE SERGEANT:  
Was it an accident?

150. INT. WENDICE LIVING ROOM SEMI CLOSEUP NIGHT

Tony is measuring his words very carefully as he replies:

TONY:

Uh -- I don't know.

151. INT. POLICE STATION CLOSE SHOT NIGHT

The police sergeant frowns a little.

POLICE SERGEANT:

What do you mean, sir? Was he killed by someone?

152. INT. WENDICE LIVING ROOM CLOSEUP NIGHT

Tony hesitates for a moment and then says:

TONY:

Uh -- I don't know.

153. INT. POLICE STATION CLOSEUP NIGHT

The Police Sergeant, still not clear about what Tony is telling him, asks:

POLICE SERGEANT:

Have you any idea who might have done it?

154. INT. WENDICE LIVING ROOM CLOSEUP NIGHT

Tony looks up from the phone and stares across the room.

155. SEMI LONG SHOT

From his viewpoint we see Margot standing listening to this conversation.

156. SEMI CLOSEUP

Tony still looking across at Margot.

TONY:

I'll explain everything when you get here.  
How long will that take?

(CONTINUED)

156 (Cont.)

The Police Sergeant says something off. Tony replies:

TONY:

Two minutes.

The Police Sergeant says something else to Tony, who replies:

TONY:

No. We eon't touch anything. Goodbye.

He hangs up the receiver.

157. MED. SHOT

Margot standing by the bedroom door.

MARGOT:

I'll get dressed.

158. MED. SHOT

Tony moves away from the desk and comes over to her, the  
CAMERA PANNING as he says:

TONY:

Why?

Margot comes into the picture.

MARGOT:

They'll want to see me.

TONY:

They're not going to see you.

MARGOT:

But they'll have to ask me questions.

TONY:

They can wait until tomorrow. I'll tell them  
all they want to know.

He escorts Margot into the bedroom. Margot stops in the  
doorway and turns.

MARGOT:

Tony.

TONY:

Yes?

MARGOT:

Why did you phone me?

159. MED. SHOT TONY

He stares back at her for a moment before answering.

TONY:

What? Er -- sorry -- I'll tell you about that later.

We PAN him a little closer to her and she comes into the picture again.

TONY:

I just thought of something. You said he used a stocking...

MARGOT:

I think it was a stocking... or a scarf. Isn't it there?

TONY:

(looking around)

No. But I expect they'll find it. Now you get back to bed.

As Margot goes off into the room Tony carefully closes the door after her. He moves swiftly across the room. The CAMERA GOES with him. We see him searching around the desk for something. He looks towards the curtains and then goes through them, out into the garden.

160. EXTERIOR FRENCH WINDOWS SEMI LONG SHOT NIGHT

Tony comes out into the garden and suddenly looks down. He picks up the fallen scarf. He turns and goes back into the room, still leaving the French windows open.

161. INT. WENDICE APARTMENT LIVING ROOM MED. SHOT NIGHT

As Tony comes back into the room. He examines the knotted scarf and then wanders across to the fireplace, CAMERA GOES with him until he is in CLOSE SHOT by the fireplace. He takes down from the mantel shelf a small tin of lighter fluid which he shakes into the scarf. He bends down and throws the scarf into the red coals. It bursts into flame, but Tony, still unsatisfied, continues to shake extra fluid over it.

162. CLOSEUP

The scarf burning furiously.

163. MED. SHOT

Tony watches it for a time and then satisfied that it is well underway, turns to the nearby mending basket. He takes out the pair of stockings. He hurries across the room, the CAMERA GOING with him as he knots one of them in the same manner that the scarf was knotted. He goes out through the French windows again.

164. EXT. FRENCH WINDOWS MED. SHOT NIGHT

Tony emerges and with artistic poise drops the stocking in the same place where the scarf was found.

165. CLOSEUP

The stocking dropping onto the damp stone floor.

166. INT. LIVING ROOM MED. SHOT NIGHT

Tony returns into the living room again.

167. SEMI CLOSEUP

Tony comes through the curtains to the desk. He holds the second stocking in his hand. Very carefully he raises the large leather blotter pad and places the stocking underneath it. He makes sure that it is well spread so that it is not immediately detectable. He straightens the pad into position and now moves over to the body of Lesgate. The CAMERA MOVES DOWN with him. Kneeling over the body, Tony takes the wallet from his pocket, then takes out his handkerchief and extracts the incriminating letter from the wallet, he carefully holds open the lapel of the dead man's jacket and slides the letter into an inside pocket. He rises. The CAMERA PULLS BACK. Tony crosses to the chair by the fireplace. He seats himself and waits for the police to arrive as the scene -

FADES OUT.

FADE IN

168. INT. WENDICE LIVING ROOM SEMI LONG SHOT NIGHT

The CAMERA IS MOVING. In the foreground where Lesgate's body once lay we see only the blanket showing the position in which the body was lying. There is much activity going on among the police. By the door on the inside is a uniformed man. At the French windows one plainclothesman is opening the door in and out. A police photographer is photographing the position of the body, while two other plainclothesmen are in consultation at the other side of the desk. They are comparing notes. One is holding a pair of shoes, which he replaces on the desk in an upside down position. Another man is dusting this side of the desk for fingerprints. In the background, Tony emerges from the kitchen. He has a benevolent expression. He is carrying a tray with him with cups of tea on it. The cups are of different

(CONTINUED)

168 (Cont.)

sizes as though Tony had quite a job gathering up enough cups for the number of people he has to serve.

TONY:

Tea, gentlemen?

He comes down to the foreground and moves over towards the desk. He hesitates a bit and there is a little pause because the two nearest detectives look around for some place where he can put the tray. Somehow Tony seems determined that it should go on the desk, so at the last minute rather hurriedly one of the detectives removes the pair of shoes. Tony pushes the inkstand along to get a little more room. The CAMERA is MOVING IN CLOSER AND CLOSER until half of the laden teatray is FILLING THE SCREEN, while the part of the blotting pad FILLS THE UPPER PART OF THE SCREEN. The tray is pushed onto the desk a little further until it causes the blotting pad to be pushed onward to the other side of the desk. This movement has 'unfortunately' caused a tiny piece of the stocking to appear. Tony picks up two of the cups. We see his hands remove them. Now the CAMERA PULLS BACK again. Tony walks until he is seen in the picture about a WAIST SHOT. The CAMERA PANS him over toward the bedroom. We go with him. As he gets to the door, he carefully places one cup on top of the other so that he has one free hand to open it. As he passes through into the bedroom without turning around, we HEAR the VOICES of the detectives in the distance:

1ST DETECTIVE:

Sergeant!

2ND DETECTIVE:

H'm?

1ST DETECTIVE:

Look, it's the other stocking.

These final words we barely hear because they die away as the scene FADES OUT with Tony passing into the bedroom.

FADE OUT.

FADE IN

169. INT. BEDROOM WENDICE APARTMENT SEMI LONG SHOT DAY

Long, heavy curtains have been drawn over both the bedroom windows. We see that the beds have been slept in. There is a tea tray on one bed, containing two tea cups and a pot, etc. Tony is standing, peering through the division of the curtains. Strong daylight comes through onto his face. He is putting

(CONTINUED)

169 (Cont.)

on his tie while looking out. Margot is sitting on a bedroom chair, smoking a cigarette. She is still in a state of slight agitation. She does not sit comfortably.

TONY:

People have started to go out for their Sunday papers. We now have a collection of refined snoopers.

MARGOT:

How awful! Could it have been in the papers already?

TONY:

I don't think so -- not yet. But news travels fast.

Tony half turns from the window. He and Margot both speak together.

MARGOT:

Tony, why did you ...?

TONY:

By the way, I ...

)  
) Together  
)

TONY:

Sorry.

MARGOT:

No, go on.

There is a pause.

TONY:

What were you going to say?

MARGOT:

I -- can't remember - it's gone for the moment.

Tony moves away from the curtains and crosses to the door into the living room. As he goes through, Margot says:

MARGOT:

We'd better call Mark --  
(quietly)  
-- and tell him.

Tony replies over his shoulder as he gets into the living room.

TONY:

I have. He's on his way over.

Margot gets up from her chair to peep through the curtains as

(CONTINUED)

169 (Cont.1)

she calls out:

MARGOT:

(trying to cheer up)

Did he like the party last night?

170. INT. LIVING ROOM MED. SHOT

DAY

Tony has reached the French windows which are also drawn the same as those in the bedroom. He peers through them cautiously and then draws them open. During this action he has replied to Margot.

TONY:

He certainly did. He seems a good sort... Where did you dig him up?

Tony comes up to the desk and looking down lifts up a corner of the blotting pad. He comes round the desk as the CAMERA RETREATS and glances down at the spot where the body had been. FOLLOWED BY THE CAMERA, he goes over to the fireplace. He looks down at the dead embers. During this Margot has been saying from the bedroom -

MARGOT'S VOICE:

I -- met him at Peggy's once -- and then I met him again just before he went back to New York.

TONY:

(lightly)

Oh, yes -- so you told me.

171. SEMI CLOSEUP

Tony picks up the can containing lighter fluid from the mantel. Suddenly he turns at a slight SOUND.

172. SEMI LONG SHOT

He sees Margot standing in the doorway looking at him.

173. SEMI CLOSEUP

Tony immediately shakes the fluid can and says nonchalantly:

TONY:

Nearly empty. Remind me to get some more of this. We always run out just when we need it.

Tony replaces the lighter fluid can on the mantel and moves

(CONTINUED)

173 (Cont.)

round the settee, CAMERA PANNING him. He says suddenly to Margot -

TONY:

Look - before I forget - the sergeant wanted to know why you didn't phone the police immediately?

Margot, standing in the doorway beyond him -

MARGOT:

(flustered)

But how could I? You were on the phone.

TONY:

I know, but...

Margot, agitated, comes toward him.

MARGOT:

You distinctly told me not to speak to anyone until you got here.

The CAMERA HAS THE TWO IN PROFILE.

TONY:

I know, darling. But I told him a slightly different story.

MARGOT:

Why?

TONY:

I said that you didn't call the police because you naturally assumed that I would phone them from the hotel.

Pause.

MARGOT:

Why did you say that?

TONY:

Because -- it was the perfectly logical explanation -- and he accepted it. You see, if they got the idea that we had delayed reporting it -- even for a few minutes -- they might get nosy and start asking a lot of questions and ...

MARGOT:

So you want me to say the same thing?

TONY:

I think so. Just in case it comes up again.

During his last line the DOORBELL has RUNG.

(CONTINUED)

173 (Cont.1)

TONY:

I expect that's Mark. Let him in, will you,  
darling?

Tony goes off into the bedroom as Margot goes to the door,  
the CAMERA FOLLOWING her. IT MOVES into a CLOSE SHOT as the  
door opens revealing Hubbard.

HUBBARD:

(removing hat)

Good morning, madam.

MARGOT:

Oh! Good morning.

HUBBARD:

Mrs. Wendice?

MARGOT:

Yes.

The CAMERA CLOSES IN until Hubbard is in BIG HEAD CLOSEUP.

HUBBARD:

I'm a police officer.

(pause)

May I come in?

174. SEMI CLOSEUP

Margot replies -

MARGOT:

Of course.

(nervously)

Excuse me, I'll tell my husband you're here.

HUBBARD:

Thank you.

She moves away from the scene, the CAMERA PANNING her toward  
the bedroom door.

175. SEMI CLOSEUP

Hubbard is left standing framed in the doorway. He then comes  
in and closes the door behind him. He looks around for some-  
where to hang his hat. He does so. The CAMERA PULLS BACK as  
he comes into the room and starts to glance around. The  
CAMERA now has Hubbard in FULL FIGURE. As he strolls toward  
the fireplace side of the room, Tony and Margot enter. Tony  
now has his coat on. He advances toward Hubbard while Margot  
hangs back.

TONY:

Good morning.

176. CLOSE SHOT

Tony reaches Hubbard.

HUBBARD:

Good morning, sir. I'm Chief Inspector Hubbard.  
I'm in charge of the Criminal Investigation of  
this division.

Hubbard starts to cross in the direction of Margot, as Tony  
replies -

TONY:

I think I gave your sergeant all the necessary  
information.

Hubbard seems to give Tony less attention than Margot as he  
makes his way to her.

HUBBARD:

Yes, I've seen his report, of course, but there  
are a few things I'd like to get first hand.

The CAMERA HAS PANNED him to her.

HUBBARD:

I gather my sergeant only saw you for a few moments,  
Mrs. Wendice?

177. CLOSEUP

Tony sees how Hubbard is concentrating on Margot as we HEAR  
her reply hesitantly -

MARGOT:

Yes...I --

Tony's expression becomes suddenly solicitous.

TONY:

My wife was suffering from considerable shock.

178. SEMI CLOSEUP

Hubbard and Margot.

HUBBARD:

(sympathetically)

Yes, that was a very nasty experience you had.

Hubbard turns back to Tony.

HUBBARD:

Mind if I take a look around?

Tony comes into the picture and escorts Hubbard into the bed-  
room.

(CONTINUED)

178 (Cont.)

TONY:

Go ahead. The bedroom and bathroom are through here...

The CAMERA PANS THEM through.

179. INT. BEDROOM MED. SHOT

DAY

Tony stands by as Hubbard looks around the room and then into the bathroom.

HUBBARD:

Well, he certainly didn't get in by the bathroom.

They move out.

180. INT. LIVING ROOM MED. SHOT

DAY

The two men return to the living room. Margot is waiting. Tony points to the kitchen.

TONY:

And the kitchen has bars on the window.

He continues on toward the French windows as Hubbard casually glances into the kitchen.

TONY:

We assume he must have come in through these windows.

The CAMERA PANS Hubbard over toward the desk.

HUBBARD:

Hmmm. I understand that you weren't here when this happened, sir?

TONY:

No. I was at a dinner party at the Grendon Hotel.

HUBBARD:

Just down the road?

TONY:

Yes. By a curious coincidence I was actually phoning my wife when she was attacked.

HUBBARD:

So I gather. Can you tell me exactly what time it was?

TONY:

I - I'm not sure. I remember my watch had stopped.

HUBBARD:

Did you notice -- Mrs. Wendice?

181. MED. SHOT

With Margot in the foreground.

MARGOT:

No, I didn't.

TONY:

By the way -- won't you sit down, Inspector.

Hubbard moves down the room, followed by Tony.

HUBBARD:

Thank you.

The CAMERA PANS them to the settee. They sit as Margot says:

MARGOT:

Have you any idea who he was?

HUBBARD:

Yes. At least we've discovered where he lived.  
There still seems to be some confusion as to  
his real name.

MARGOT:

Oh?

HUBBARD:

He appeared to have several.  
(suddenly, looking at Margot)  
Had you ever seen him before?

MARGOT:

(bewildered)

Why--no, of course not.

Hubbard takes out his notebook and shows two snapshots.  
He hands them to Margot. She glances at them and hands  
them back.

MARGOT:

Oh, is this -- him?

HUBBARD:

Yes. You don't recognize him?

MARGOT:

No. I -- I never saw him.

HUBBARD:

Didn't you even -- catch a glimpse of his face?

(CONTINUED)

181 (Cont.)

MARGOT:

No. You see, he attacked me from behind and it was dark. I hardly saw him at all.

HUBBARD:

(pleasantly)

But before I showed you those photographs, you said you'd never seen him before.

(a pause; he watches her face)

How could you know that--if you never saw his face last night?

Pause.

MARGOT:

I don't quite understand...

TONY:

Inspector, my wife simply meant that, as far as she knew, she had never seen him before.

HUBBARD:

(to Margot)

Was that what you meant?

MARGOT:

Yes -- I'm sorry.

HUBBARD:

How about you, sir? Had you ever seen him before?

Hubbard hands one of the photos to Tony, who looks at it and hands it back.

TONY:

No.

Hubbard hands him another one, which Tony examines.

TONY:

No...

He hands this one back.

TONY:

At least...

He takes another look.

HUBBARD:

Yes?

(CONTINUED)

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181 (Cont.1)

TONY:

(amazed)

It's very like someone I was at college with --  
the mustache makes quite a difference.

HUBBARD:

What was his name?

TONY:

Now you're asking...It's over twenty years  
since I left.

HUBBARD:

Was it Lesgate?

TONY:

No.

HUBBARD:

Wilson?

TONY:

No.

HUBBARD:

Swann?

TONY:

No...Swann? Wait a minute -- Swann...Yes, that's  
it.

The CAMERA PULLS BACK as Tony suddenly rises and goes to the  
wall behind. He brings back the reunion photo. He reseats  
himself and shows it to Hubbard. The CAMERA CREEPS in again.

TONY:

Look, here's an old photo taken at a reunion  
dinner. We were at the same college. There he  
is -- it's unbelievable!

HUBBARD:

Did you know him well?

TONY:

No, he was senior to me.

HUBBARD:

Have you met him since then?

TONY:

No -- at least -- come to think of it, I did see  
him -- quite recently...

(pause)

...but not to speak to.

HUBBARD:

When was that?

(CONTINUED)

181 (Cont.2)

TONY:

About six months ago. It was at a railway station...Victoria, I think. I remember noticing how little he'd changed.

HUBBARD:

Had he a mustache then?

Tony thinks a moment and then hands the photo back to Hubbard.

TONY:

No.

Hubbard takes a note of this and then rises. CAMERA PULLS BACK. Hubbard goes over to the center of the room.

HUBBARD:

Mrs. Wendice, would you show me exactly what happened last night.

MARGOT:

Tony, do I have to?

TONY:

Afraid so, darling.

Margot rises and going to the end of the settee points to the bedroom.

MARGOT:

I was in bed when the phone rang. I got up and came in here.

HUBBARD:

Did you switch this light on?

MARGOT:

No.

HUBBARD:

Just show me exactly where you were standing.

Margot crosses to the desk and takes up the position she had when she was attacked. The CAMERA PANS her over.

MARGOT:

I stood here. I picked up the phone.

Hubbard strolls over to her as he says:

HUBBARD:

Are you sure you had your back to the window like that?

(CONTINUED)



181 (Cont.3)

MARGOT:

Yes.

HUBBARD:

But why?

MARGOT:

(bewildered)

Why not?

The CAMERA now has the two in CLOSE SHOT around the desk. Hubbard standing on the opposite side of the desk from Margot, picks up the receiver and says:

HUBBARD:

Why go around the desk? I should have picked it up from this side.

182. MED. SHOT

Tony, standing in the center of the room, watches the scene with a look of innocent concern.

183. CLOSE SHOT MARGOT AND HUBBARD

MARGOT:

But I always answer the phone from here.

HUBBARD:

Why?

MARGOT:

So that if I want to write anything down -- I can hold the phone in my left hand.

(she places her left hand  
on the phone)

HUBBARD:

I see. All right -- go on.

MARGOT:

I picked up the phone. Then he must have come from behind the curtain and attacked me. He got something round my neck...

HUBBARD:

Something? What do you mean by "something"?

184. CLOSE SHOT TONY

His 'concern' seems to increase just a tiny bit, although he still maintains his innocent look as he hears Margot say:

MARGOT'S VOICE:

I think it was a stocking.

185. MED. SHOT

at the desk again. Margot and Hubbard.

HUBBARD:

I see. What happened then?

MARGOT:

He pushed me over the desk. I remember distinctly feeling for the scissors...

HUBBARD:

Where were those scissors usually kept?

MARGOT:

(pointing)

In that mending basket. I'd forgotten to put them away.

HUBBARD:

Now what makes you think he came from behind those curtains?

MARGOT:

Where else could he have been?

HUBBARD:

The curtains were drawn, I suppose?

MARGOT:

Yes, they were.

HUBBARD:

Did you draw them yourself?

186. SEMI CLOSEUP TONY

He paces the room a little while, watching Margot and Hubbard. He breaks in with a slightly bored voice:

TONY:

I drew them, Inspector -- before I went out.

He strolls over easily toward the desk until the other two come into the picture.

(CONTINUED)

186 (Cont.)

HUBBARD:

Did you lock the window at the same time?

TONY:

Yes.

HUBBARD:

Are you quite sure of that, sir?

TONY:

Perfectly sure. I always lock up when I draw the curtains.

HUBBARD:

Then how do you suppose he got into this room?

TONY:

We assumed -- that he broke in.

HUBBARD:

There's no sign of a break-in. The lock's quite undamaged.

187. CLOSEUP HUBBARD

He changes the subject suddenly.

HUBBARD:

Mrs. Wendice, why didn't you ring the police immediately this happened?

188. FLASH CLOSEUP MARGOT

A tiny pause.

189. CLOSEUP HUBBARD

We see Tony, his eyes staring at Margot, move significantly behind Hubbard from one side to the other. It is a very short movement, but sufficient to warn Margot.

190. CLOSEUP MARGOT

with deliberation, says:

MARGOT:

I was trying to get through -- to the police when I discovered that my husband was on the line...

(pause)

I naturally thought he would call the police -- from the hotel -- before he came here.

191. CLOSEUP HUBBARD

at the end of this. Beyond him we see Tony has walked away. His head is sloped back -- it is quite obvious that he is relieved. Hubbard says quietly:

HUBBARD:

Didn't it occur to you to call -- for a doctor?

We HEAR Margot off:

MARGOT'S VOICE:

No.

HUBBARD:

Why ever not?

192. TWO SHOT MARGOT AND HUBBARD

MARGOT:

He was -- dead.

HUBBARD:

(quietly)

How did you know that?

MARGOT:

I -- it was obvious.

HUBBARD:

Did you feel his pulse?

MARGOT:

No -- of course I didn't. Anyone would have realized he was dead...One look at those staring eyes....

193. CLOSEUP HUBBARD

HUBBARD:

So you did see his face, after all?

194. CLOSEUP MARGOT

losing control of herself:

MARGOT:

I saw his eyes. I can't remember his face.

195. SEMI LONG SHOT

The two by the desk and Tony in the middle of the room. He breaks in:

(CONTINUED)

195 (Cont.)

TONY:

Inspector, my wife has obviously never seen this man before. And if he didn't get in by those windows -- how did he get in?

Hubbard turns his back to Margot and looks at Tony. With slow deliberation he crosses to the entrance door and then quite deliberately opens it as though he were admitting someone. He turns and looks across to Tony.

HUBBARD:

(slowly)

As a matter of fact we're quite certain he came in by this door.

196. CLOSEUP TONY

receives this with almost a secret start. We HEAR Hubbard close to the door.

197. SEMI CLOSEUP MARGOT

by the desk. She says quietly:

MARGOT:

But it was locked.

198. CLOSEUP TONY

His mind is working fast. He looks back to Hubbard for a moment and then across to Margot, as he says:

TONY:

Margot, did you open this door at any time after we'd gone?

199. SEMI LONG SHOT

Hubbard has moved from the door slightly. Margot replies:

MARGOT:

No.

HUBBARD:

How many keys are there to this door?

MARGOT:

Only two. Mine was in my handbag and...

(to Tony)

...you had yours with you.

(CONTINUED)

199 (Cont.)

TONY:

That's right.

HUBBARD:

Has the caretaker got a key?

MARGOT:

No.

HUBBARD:

(to Margot)

Do you employ a charwoman?

MARGOT:

Yes, but she hasn't got one either. I'm always in when she comes.

200. SEMI CLOSEUP

Tony almost cagily asks Hubbard:

TONY:

What makes you think he came in that way?

201. SEMI CLOSEUP HUBBARD

He says quite simply:

HUBBARD:

His shoes.

202. CLOSE SHOT TONY

with a touch of genuine surprise:

TONY:

His shoes?

203. SEMI CLOSEUP

Hubbard crosses toward the window. Margot eases herself further round the desk to allow him to pass. Hubbard points out of the window.

HUBBARD:

The ground was soaking wet last night. If he'd come in by the garden he'd have left marks all over the carpet.

(pause)

He didn't leave any because he wiped his shoes on the front door mat.

(CONTINUED)

203 (Cont.)

Tony moves in to the foreground.

TONY:

How can you tell?

HUBBARD:

It's a fairly new mat and some of its fibers came off on his shoes...

TONY:

But surely...

HUBBARD:

And there was a small tar stain on the mat and some of the fibers show that as well. There's no question about it.

204. SEMI CLOSEUP

Tony says suddenly:

TONY:

Wait a minute, I think I've got it.

He crosses to the two by the desk so that Margot is on the left of the screen, Tony close to the desk on the right. He says to Margot:

TONY:

You remember when your bag was stolen?

MARGOT:

Yes?

TONY:

Wasn't your key inside?

MARGOT:

Yes, but it was still there when -- I got it back.

Tony says this in a manner that is not as enthusiastic as it might be if he were genuinely helping matters. His eagerness has a falseness about it. Hubbard is looking from one to the other interestedly.

HUBBARD:

Just a moment. I'd like to hear about this. What sort of bag?

TONY:

A handbag, Inspector. My wife lost it at Victoria Station.

MARGOT:

I got it back from the Lost and Found office about two weeks later.

(CONTINUED)

204 (Cont.)

HUBBARD:  
Was anything missing?

MARGOT:  
All the money had gone.

HUBBARD:  
Anything else?

Margot seems uncertain what to say.

MARGOT:  
No.

HUBBARD:  
(casually)  
No papers -- or letters?

205. CLOSEUP TONY

This is a BIG HEAD of Tony. We see him stiffen and watch Margot carefully.

MARGOT'S VOICE:  
No.

206. MED. SHOT

Hubbard, as he looks at Margot, with some degree of emphasis:

HUBBARD:  
Are you quite sure about that?

207. CLOSEUP

Margot says determinedly:

MARGOT:  
Yes.

208. MED. SHOT

The three again. Hubbard says:

HUBBARD:  
And your latch-key was in your handbag when you lost it?

MARGOT:  
Yes, but it was still there when it was returned.

(CONTINUED)

208 (Cont.)

TONY:

Whoever stole that money could have had the key copied.

HUBBARD:

Where was the bag found eventually?

MARGOT:

At Victoria Station.

HUBBARD:

Wasn't that where you said you saw this man?

TONY:

(turning to Margot)

When did you lose the bag? Wasn't it that weekend when we went to Peggy's? Yes, it was. I remember now. He was sitting in the restaurant.

HUBBARD:

(to Margot)

And was that where you left your handbag?

TONY:

Yes, it was.

(to Margot)

You were with me, of course -- didn't I say something about -- there's someone I was at college with?

MARGOT:

I don't remember.

TONY:

Then that's how he got in. He had a duplicate made and returned the original to the bag.

HUBBARD:

Before you go any further with this -- how did he get in through the street door?

TONY:

The street door's always unlocked.

HUBBARD:

I see. He could have had your key copied. And he could have used it to open this door -- but of course, he didn't.

TONY:

Why not?

HUBBARD:

Because 'if he had -- the key would still have been on him when he died. But no key was found when we went through his pockets.

209. CLOSE SHOT

Tony turns away as though looking at the front door. The CAMERA GOES CLOSE to him and we see that he is looking through to the bedroom.

210. SEMI LONG SHOT

From his viewpoint we see Margot's bag in the bedroom.

211. MED. SHOT

Tony turns and with almost perceptible mischievous innocence asks:

TONY:

Well, how did he get in?

Hubbard does not answer.

212. SEMI CLOSEUP

SHOOTING OVER Margot's shoulder onto Hubbard. He stares at Tony silently and almost enigmatically. His eyes drop to Margot beyond as though he is avoiding looking her in the eye and yet might do so if he weren't so shrewd. He turns and starts to move away, the CAMERA PANNING over as he moves toward the front door.

HUBBARD:

We'd better get all this down on paper. I'd like you both to make an official statement before the inquest  
(pause)

My office is only a few minutes from here. Perhaps you could come now?

The CAMERA FOLLOWS him right up to the front door. He opens it and starts suddenly as we see Mark just about to press the doorbell. Mark is equally startled. He looks past Hubbard into the room, as he says:

MARK:

Hullo, Tony. Margot...

Hubbard turns and looks back, following Mark's look. Tony comes into the foreground.

TONY:

Mark, this is Inspector Hubbard. This is Mr. Halliday, Inspector. He was with me last night.

Mark comes into the room as Inspector Hubbard backs up.

MARK:

How do you do?

Hubbard closes the door and comes down into the room, following Mark toward Tony. The CAMERA RETREATS.

(CONTINUED)

212 (Cont.)

HUBBARD:

Mr. Halliday, as you were with Mr. Wendice last night, you may be able to help us here. Did you notice what time it was when he went to the phone?

We are now in a group of three as Mark thinks for a moment.

MARK:

Yes -- it was about three minutes to eleven.

Hubbard makes a note in his book.

HUBBARD:

How did you come to notice that?

MARK:

Well, Mr. Wendice's watch had stopped and some of us compared times.

HUBBARD:

Thank you, sir. You see, it was when Mrs. Wendice came in here to answer his call that she was attacked.

MARK:

Did you phone Margot before or after you phoned your boss?

213. SEMI CLOSEUP

Margot comes across the room from the desk toward the group, as she says spontaneously:

MARGOT:

Tony, I know what I was going to ask you. Why did you phone me last night?

214. CLOSEUP

Hubbard looks from one to the other slightly bewildered.

HUBBARD:

Now, just a moment, before I lose the thread of this. At three minutes to eleven you left your party to phone your boss?

The CAMERA PULLS BACK as Hubbard comes closer to the group.

TONY:

Yes. I used the pay phone in the lobby.

HUBBARD:

Now, how long were you on the phone to your boss before you called your wife?

TONY:

(smugly)

As a matter of fact I never did speak to him. I couldn't remember his number in the country - so I rang my wife to ask her to look it up in the address book on the desk.

(CONTINUED)

214 (Cont.)

MARGOT:

You mean you hauled me out of bed just to give you his phone number?

TONY:

I had to.

(to Hubbard)

My boss was flying to Brussels this morning and I wanted to remind him of something. It was rather important.

HUBBARD:

Wasn't there a telephone directory in the hotel?

TONY:

(calmly)

Yes, but his country number wouldn't be in that directory.

HUBBARD:

Hmmm...And did you phone him?

TONY:

No. Naturally when I heard what had happened here -- I forgot all about it.

HUBBARD:

I see.

(to Mark)

Mr. Halliday, Mr. and Mrs. Wendice are coming to my office now to make their statements.

(taking out notebook)

Would you give me your address, sir? I may want to get in touch with you.

MARK:

Certainly.

MARGOT:

I'll get my coat.

Margot leaves the group. We see her move away toward the bedroom. Tony eases himself out of the group as Mark says:

MARK:

I'm staying at the Carfax Hotel...

Hubbard hands Mark a notebook and pencil as he says:

HUBBARD:

Just write it down there, will you? Telephone number as well.

The CAMERA MOVES IN so that we see only Mark's hand writing. We are CLOSER TO Hubbard, who is looking down at the writing hand. Slightly beyond us, Tony, who previously walked away from the group, now turns significantly and also watches Mark writing. Hubbard says:

HUBBARD:

Ever been over here before, sir?

(CONTINUED)

214 (Cont.1)

MARK:

Yes, about a year ago.

HUBBARD:

Umhm.

As Mark completes the writing and hands the notebook to Hubbard, the CAMERA PULLS BACK. Hubbard glances at the address and returns the notebook to his pocket. He turns and looks about for a moment and sees Tony behind him. He says:

HUBBARD:

Mr. Wendice, there's quite a crowd in front of the house...I was going to suggest we left by the garden. Isn't there a gate at the far end?

TONY:

Yes.

HUBBARD:

But I'm afraid that gate may be locked. Would you mind taking a look?

TONY:

Certainly.

Tony moves away toward the French windows and goes through them. The CAMERA HAS DOLLIED IN a semi-circular movement so that we now have Hubbard and Mark in a TWO SHOT, the French windows between them in the background. Hubbard turns back from following Tony out with his eyes. He says confidentially to Mark:

HUBBARD:

How much does he know -- about you and Mrs. Wendice?

Mark is startled.

MARK:

What are you talking about?

Mark stares at Hubbard, who goes on:

HUBBARD:

You wrote a letter to Mrs. Wendice -- from New York. It was found in the dead man's inside pocket. I didn't mention it because I wasn't sure how much Mr. Wendice knew. Have you any idea how it got there?

MARK:

No.

Both men turn.

215. SEMI LONG SHOT

From their viewpoint Margot comes in from the bedroom wearing an overcoat and carrying her handbag. We PAN her into the picture with Mark and Hubbard.

MARGOT:

Where's Tony?

MARK:

He's just gone into the garden.

HUBBARD:

Mrs. Wendice. When you lost your handbag, did you lose a letter as well?

216. CLOSEUP

Margot looks quickly at Mark, as she says:

MARGOT:

No.

We hear Mark's voice off:

MARK'S VOICE:

Margot, it was found in this man's pocket.

Hubbard's voice off:

HUBBARD'S VOICE:

You did lose it -- didn't you?

Pause.

MARGOT:

Yes, I did.

217. CLOSEUP

Hubbard, as he says:

HUBBARD:

I asked you that before, didn't I?

218. CLOSEUP MARGOT

MARGOT:

Yes -- but you see -- my husband didn't know about it.

219. CLOSEUP HUBBARD

HUBBARD:

This man was blackmailing you, wasn't he?

220. MED. SHOT THE GROUP

There is a pause as Margot fails to reply. Mark breaks in.

MARK:

It's no good, Margot. Tony will have to know about it now.

He takes out his wallet, while Margot stares at him horrified.

MARGOT:

No!

MARK:

It's the only thing to do. Inspector, after Mrs. Wendice lost my letter she received these two notes.

Mark hands the two blackmail notes to Hubbard who reads them. He glances at the postmarks.

HUBBARD:

Last October. How many times have you seen this man?

MARGOT:

(angrily)

I've never seen him.

The CAMERA DOLLIES ACROSS the room, leaving the group on the left and now bringing the French windows into view in the distance. Tony is standing there but unseen by those inside the room. During this Hubbard is saying to Mark:

HUBBARD:

Mr. Halliday, I'd like you to come along with us.

MARK:

Yes, of course.

221. CLOSEUP

Hubbard turns to Margot. His manner is stern, his voice sharp as he says:

HUBBARD:

Mrs. Wendice, when you come to make your statement there may be other police officers present. I shall warn you first that anything you say will be taken down and may be used in evidence. Now, never mind what you've told me so far. We'll forget all about that. From now on tell us exactly what you know about this man and exactly what happened last night. If you try and conceal anything at all it may put you in a very serious position.

222. CLOSEUP BIG HEAD OF MARGOT

She is stunned as she hears the accusing voice of Hubbard. For a moment she closes her eyes and then stares out as Hubbard's voice seems to take on an overwhelming volume and appears to come from all sides. As she stares, she sees:

223. SEMI CLOSEUP

Hubbard and Mark appear to retreat away from us. In other words, it is an effect on Margot although the volume of voice does not change.

224. BIG HEAD

Margot, swaying and then opening her eyes in an effort of recovery.

225. MED. SHOT THE GROUP

We are suddenly back to normality. Margot's hand has strayed to her head. Mark looks at her anxiously for a moment. He turns to Hubbard and says:

MARK:

I wish you'd explain what you mean by all this.

HUBBARD:

I will. You admit that you killed this man. You say you did it in self-defense. Unfortunately, there were no witnesses, so we've only your word for that.

In the background we see Tony approaching.

TONY:

But I heard it all -- over the telephone, Inspector.

Hubbard and Mark turn.

HUBBARD:

What exactly did you hear, Mr. Wendice?

TONY:

I heard -- well, I heard a series of gasps.

HUBBARD:

Did you hear anything to indicate that a struggle was going on?

(CONTINUED)

225 (Cont.)

TONY:

Well, what I heard was perfectly consistent with what my wife told me.

HUBBARD:

So all you really know of the matter is what your wife told you, isn't it?

Tony reaches the group. Hubbard turns back to Margot.

HUBBARD:

You suggest that this man came to burgle your flat, but there's no evidence of that. There is evidence, however, that he was blackmailing you.

TONY:

Blackmail?

MARK:

It's true, Tony.

HUBBARD:

You suggest that he came in by the window -- and we know he came in by that door.

226. SEMI CLOSEUP

Margot breaks in frantically:

MARGOT:

But he can't have got in that way. That door was locked and there are only two keys.

(fumbling in her handbag)

My husband had his with him and mine was in my handbag... Here!

She takes out her latchkey and holds it up.

227. TWO SHOT TONY AND HUBBARD

Tony is in the foreground, Hubbard slightly behind him. Tony's expression, for the benefit of Margot, is one of sympathetic anxiety. He allows his eyes, though, to drop for a moment on the key that is held out by Margot's hand at the bottom of the screen. Behind him Hubbard says quietly to Margot:

HUBBARD:

You could have let him in.

Pause. Tony glances over his shoulder at Hubbard.

(CONTINUED)

227 (Cont.)

TONY:

You're not suggesting that she let him in herself?

HUBBARD:

At present, that appears to be the only way he could have entered.

228. SEMI CLOSEUP

Margot still in violent protest:

MARGOT:

Don't you even believe I was attacked?

Margot puts her hand to her throat.

MARGOT:

How do you think I got these bruises on my throat?

229. MED. SHOT HUBBARD AND TONY

Hubbard turns and strides over toward the window and desk as he says:

HUBBARD:

You could have caused those bruises yourself. A silk stocking was found outside the window. It had two knots tied in it. Does that mean anything to you?

He turns at the end of his walk. Tony in the foreground has turned facing Hubbard beyond.

230. MED. SHOT MARGOT AND TONY

Tony in the foreground, his expression unseen by Margot, is looking toward Hubbard with a frown. He almost leans out to follow Hubbard's description showing where the stocking was found. Behind him Margot says:

MARGOT:

I suppose that must have been the stocking he used.

231. SEMI LONG SHOT HUBBARD FROM MARGOT'S VIEWPOINT

He points to the desk.

(CONTINUED)

231 (Cont.)

HUBBARD:

We found the twin stocking hidden under the blotting pad. Can you explain why your attacker should do that?

232. SEMI CLOSEUP TONY AND MARGOT

Tony still in the foreground. Tony now glances down at the desk and the pad on it. He looks at Hubbard as though he were learning all this information for the first time. Margot replies:

MARGOT:

No.

233. MED. SHOT

Hubbard strides across the room toward Margot again, as he says:

HUBBARD:

Those stockings were yours, weren't they?

MARGOT:

(horrified)

No!

HUBBARD:

We know they were. One of the heels had been darned with some silk that didn't quite match. We found a reel of that silk in your mending basket.

Margot turns, thoroughly frightened, and dashes over to the mending basket, the CAMERA FOLLOWING her. She begins to rake through the basket.

234. CLOSEUP TONY

trying terribly hard not to show his satisfaction at the way things are turning out.

235. SEMI CLOSEUP

Margot at the mending basket. She looks up and calls across to Tony.

MARGOT:

Tony, there was a pair of stockings in here.

236. CLOSEUP TONY  
looking at her.

237. SEMI LONG SHOT MARGOT FROM HIS VIEWPOINT  
There is a pause as she looks at him in mute appeal.

238. CLOSEUP TONY  
A tiny pause on his part and then, as though realizing he had better put on a show, suddenly changes his expression. He turns with determination and goes AWAY FROM THE CAMERA toward the desk phone. He starts to dial vigorously like an outraged husband.

TONY:  
I've heard of police deliberately planting clues to make sure of a conviction.

Margot dashes into the picture and goes by his side. Hubbard and Mark move into the foreground.

MARGOT:  
His men were in here for hours last night. They could easily have taken those stockings out and done anything with them.

TONY:  
Of course they did. And they wiped his shoes on the door mat as well.

Margot turns and looks to Mark. We hear a voice coming through the receiver.

ROGER'S VOICE:  
Hullo.

TONY:  
(into phone)  
Hullo, Roger. Thank heaven you're in. Tony Wendice here. Now listen, Roger -- we had a burglary last night. And Margot was attacked.

ROGER'S VOICE:  
Margot! Was she hurt?

TONY:  
No, she's all right, but the man was killed. The police are here now. And don't laugh -- but they're suggesting that Margot killed him intentionally....

239. SEMI CLOSEUP

Hubbard interrupts.

HUBBARD:

I wouldn't say that if I were you.

240. SEMI CLOSEUP TONY AT THE TELEPHONE

He is continuing.

ROGER'S VOICE:

Well! That's a good one!

TONY:

It's funny, isn't it? Now, can you come round at once? To the Maida Vale Police Station....

ROGER'S VOICE:

Be there right away.

TONY:

Thanks, old boy. Goodbye.

Tony hangs up and moves over to Margot.

TONY:

It's all right, darling. Roger's going to meet us at the police station.

241. SEMI CLOSEUP

Hubbard advances toward them as they move toward the door.

HUBBARD:

Mr. Wendice, I should advise you....

TONY:

Our lawyer will give us all the advice we need, thank you.

Tony and Margot start to exit. They both are about to go through the French windows when Mark calls out:

MARK:

Here's your bag, Margot.

242. SEMI LONG SHOT

Mark comes toward them carrying the handbag, CAMERA PANNING with him. He reaches the French windows.

(CONTINUED)

242 (Cont.)

MARGOT:

Oh, thank you, Mark.

Margot takes the bag and looks around the room and then she turns and goes through the French windows, Mark following her. Hubbard is next. He turns to Tony.

HUBBARD:

You are coming, sir?

TONY:

But of course, Inspector.

Hubbard, mumbling half to himself:

HUBBARD:

Mm -- I see -- yes -- I just wondered.....

Hubbard goes out. Tony gives a brief glance around the room. He looks down.

243. SEMI LONG SHOT

From Tony's viewpoint we see that the rug covering the spot where the body had been has been kicked up somewhat.

244. SEMI LONG SHOT

Tony returns and like a tidy housewife straightens the rug on the floor and then metaphorically brushing his hands exits after the others. The CAMERA PANS HIM to the French windows, which he closes after him.

FADE OUT.

FADE IN

244a. INT. BACKGROUNDS - WAIST SHOT DAY

We now see a waist SHOT of Margot FILLING THE SCREEN. Behind her is a vague impression of the wall of the Police Station. We hear a man's voice addressing her.

MAN'S VOICE:

I charge you that, on the twenty-sixth of September, you did willfully murder Charles Alexander Swann. Do you wish to say anything in answer to this charge?

As the VOICE FADES AWAY the lighting on her face changes simultaneously with the changing of the background behind her so that the effect on the screen is that, while she does not change her position, we get an impression that she is

(CONTINUED)

244a (Cont.)

now in different surroundings. This new background is in vague tones of brown paneling. We hear a more educated voice off one side of the screen addressing her.

DEFENSE COUNSEL'S VOICE:

...and did you at any time in your life meet this man Swann?

Margot shakes her head. The light changes on her face, but the background remains the same as a new voice comes from the other side of the screen. She turns her head. This voice has more attack in it than the voice of the Defending Counsel.

PROSECUTING COUNSEL'S VOICE:

...and after you had killed him, did you make any attempt to remove this letter from his pocket?

Margot, horrified, shakes her head. The light again changes on her face and the background seems to assume a darker tone. We hear a different voice speaking.

CLERK-OF-THE-COURT'S VOICE:

Do you find the prisoner, Margot Mary Wendice, guilty or not guilty?

Another voice comes in from a different direction.

FOREMAN-OF-THE JURY'S VOICE:

Guilty.

The light seems to darken on her face and the background gets even more subdued, but assumes a deep red glow. The darkness that comes into this background seems to descend from the top like a heavy cloud. Another voice speaks.

JUDGE'S VOICE:

(temp.  
dialogue)

The sentence of this court is that you be taken to the place from whence you came...from thence to a place of lawful execution.....

(business  
change)

We see Margot's face blanch, her eyes close. Then all the light goes off her face until she is silhouetted against the deep red background. The background changes and we get an impression of a brown paneled office, but still very vague and out of focus. The paneling is light and cheerful. As the light comes on the figure again, we see that it is Tony who occupies the screen. A man's voice speaks from off screen.

SOLICITOR'S VOICE:

...I spoke to Sir Charles again about the appeal. He was in one of his pessimistic moods and er ... expensive, I'm afraid.

(CONTINUED)

"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
8/21/53  
104.

244a (Cont.2)

The light changes on Tony's face, coming from another direction. The background darkens to a moody one with a vague impression of low lighting on it. We hear a rather common man's voice off.

MAN'S VOICE:

After all, Mr. Wendice, our paper is not what you might call a scandal sheet and for that reason we can't offer you more than five hundred pounds for publishing her letters.

Tony's expression as he hears this is a thoughtful one, as though debating the price. The background changes to a paneling with a vague red glow on it again. An educated voice comes from off screen.

JUDGE'S VOICE:

...have convicted the appellant. In the opinion of this Court there is no reason to interfere with that Conviction and this appeal must be dismissed.

Tony seems to breathe a sigh of satisfaction. The light goes off his face and he is in silhouette. The background changes to a much lighter one -- perhaps a more normal wall of a living room, in front of which are shelves containing books. When the silhouette lights up, we see that it is Mark. He is looking forward with intense thoughtfulness. We hear a man's voice off. It is a friendly American voice.

MAN'S VOICE:

Well, Mark, you're an expert on crime fiction -- if you don't believe the prosecution's story, why don't you figure out the right one?

The light on Mark changes. He looks up in a different direction.

MAN'S VOICE:

Haven't you figured out anything yet, Mark?  
You've only got a few days.....

The whole scene -

FADES OUT.

LOGUE

CE

FADE IN

245. INT. TAXI SEMI CLOSEUP

DAY

A purposeful Mark is sitting in the taxi staring ahead. Suddenly his eye catches sight of something.

246. EXT. LONG SHOT

DAY

From Mark's viewpoint, from inside taxi, which is moving toward some apartments, we see Tony going up the steps. He is carrying a small suitcase. Mark's taxi is coming to a slowing up. By the time it stops Tony has disappeared and gone into his apartment house.

247. MED. SHOT

Mark alights and pays his fare. He slams the door. The CAMERA PANS him over, up the steps and into the apartment building.

248. INT. APARTMENT HALLWAY MED. SHOT

DAY

Mark passing down the hallway.

249. INT. WENDICE LIVING ROOM - SEMI LONG SHOT DAY

The furniture in the room has been rearranged. The curtains of the French windows are opened, but the shutters have been fastened. The room is in half light. There is a sharp light coming through the center of the shutters. On the desk are a bottle of Scotch and a glass. There are also the remains of a meal which has not been cleared away -- a teapot, dirty plates, etc. The wastepaper basket is overflowing with odd junk and old newspapers. A bed has been brought into the room with its head toward the back wall near the entrance door. It has not been made properly for several days. Against the fireplace is the sofa. Tony's clothes and dressing robe are strewn around the room. There is a leather suitcase on the floor. Also an electric fire.

Tony is just in the act of closing the door. He has taken the key out and puts it in his raincoat pocket. After closing the door he goes to the bedroom. We see in the distance that Tony is about to put his suitcase on the bed when the buzzer goes. He quickly throws some bedclothes over the suitcase and goes to the door. He opens it. Mark is standing there.

TONY:

Hello, Mark.

Mark comes in. Tony closes the door. Mark says nothing as if waiting for Tony to speak. Finally:

MARK:

Tony, I - uh, have you gotten any news from the Home Secretary?

Tony takes a letter from his pocket, opens it and hands it to Mark, who reads it.

(CONTINUED)

249 (Cont.)

MARK:

(handing it back)

Then it's tomorrow.

Tony simply nods.

MARK:

Tony, I take it you'd do anything to save her life?

TONY:

(wearily)

We've done everything. I even...

MARK:

No we haven't done everything, Tony. Look. I've been trying to figure out something for several weeks just in case it came to this. Now it looks like her only chance.

TONY:

(curious)

Let's have it.

MARK:

Margo was convicted because no one would believe her story. The prosecution made out she was telling one lie after another and the jury believed him. But what did his case really amount to? Just three things -- my letter, her stocking and the fact that because no key was found on Swann she must have let him in herself.

TONY:

(impatiently)

You don't have to tell me...

MARK:

(interrupting)

Tony, listen -- this is where you come in. You've got to go to the police and tell them some story -- anything -- that will convince them that Margot wasn't lying after all.

TONY:

The police aren't likely to believe anything I tell them.

250. OMITTED.

251. MED. SHOT

Mark starts to stride around the room, the CAMERA PANNING with him. He says almost enthusiastically:

MARK:

Yes -- but I think I've figured out something you can tell them, I've been writing this stuff for years.

(CONTINUED)

DIALOGUE  
CHANGES

251 (Cont.)

He crosses to hall door.

DIALOGUE  
CHANGES

MARK:

Take those points one by one.

He opens the door.

MARK:

Margot said she never let him in through the door. Okay. He must have opened it somehow. Suppose you tell them that you left your key somewhere out here.

252. CLOSE UP

Tony, watching and listening to Mark guardedly.

253. MED. SHOT

Mark still at the open door.

MARK:

(looking around)

Maybe on this ledge. Then Swann could have let himself in.

TONY:

(playing dumb)

How would he know it was there?

MARK:

Because you told him.

TONY:

But I haven't met Swann in twenty years...

254. OMITTED.

255. SEMI LONG SHOT

Mark comes in, closes the door. He crosses to the desk as he continues:

MARK:

Tony -- Swann is dead. We gotta make the most of that. You can now tell any story you like about him. You can even say you met him some place and you planned the whole thing together.

256. CLOSEUP TONY

He thinks this over for a second or two.

TONY:

Planned what? Are you suggesting I arranged for Swann to come that night to blackmail her...

"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
8/31/53  
108.

257. SEMI LONG SHOT

Mark facing Tony.

DIALOGUE  
CHANGES

MARK:

No -- to kill her.

258. CLOSEUP TONY

He blinks in amazement at Mark.

TONY:

To kill Margo?

259. SEMI LONG SHOT

Mark, coming round the desk and sitting on the front edge.

MARK:

That's it!

TONY:

Why?

MARK:

(simply)

Because she said so. "He came from behind the curtain and tried to strangle me." Okay, that's what he did. All you've gotta do is to support everything she said. That's my whole idea...don't you see?

260. CLOSEUP TONY

TONY:

But what about your letter? A man doesn't try and kill the person he's blackmailing. It doesn't make sense.

261. SEMI LONG SHOT

Mark, continuing almost without taking a breath:

MARK:

I know. That worried me for a while, too. But I've got it licked. You say you stole her handbag yourself.

TONY:

Why should I do that?

(CONTINUED)

261 (Cont.)

DIALOGUE  
CHANGES

MARK:

Because you wanted to read my letter and when you did you got mad and decided to teach her a lesson. So you wrote those blackmail notes. No one can prove you didn't and you can now say you never saw Swann at Victoria Station. You just invented that to try and connect him with my letter. See, Tony, it all hangs together.

TONY:

But your letter, it was in his pocket.

MARK:

That's right -- you could have put it there.

Mark has sat further back on the desk and has accidentally pushed the blotting pad. He turns and straightens it.

262. CLOSEUP

Tony watches this bit of action cautiously and then says:

TONY:

When?

MARK:

Sometime before the police arrived.  
(thinking aloud)

And, you could have planted the stockings at the same time....

TONY:

(interrupting)

Yes, but Mark -- look. Why should I want anyone to kill Margo?

263. SEMI LONG SHOT

Mark moves away from the desk and comes over to Tony. The CAMERA PANS him into a TWO SHOT with the latter. As Mark crosses he is saying:

MARK:

Yes -- that's where I'm stumped. Can you think of a reason? Something the police'll believe?

The two are facing each other.

TONY:

No.

MARK:

Then we'll have to use one of the old stock motives.. had Margot made a Will?

(CONTINUED)

"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
8/31/53  
110.

263 (Cont.)

DIALOGUE  
CHANGES

TONY:  
I...Yes, I believe she had.

MARK:  
Who's the beneficiary?

TONY:  
Why, I, er...I suppose I am.

MARK:  
Well, there you are.

TONY:  
But thousands of husbands and wives leave money to each other without murdering each other. The police wouldn't believe a word of it! They'd take it for exactly what it is -- a husband desperately trying to save his wife.

MARK:  
Well I certainly think it's worth a try. Let's face it. They can't hang you for a murder that never came off. The most you'd get would be a few years in prison...

TONY:  
Thanks very much.

MARK:  
And you'd have saved her life. Tony. Think of it. What a small price to pay!

TONY:  
(vigorously)  
That's fine coming from you, Mark. Her life might not be in danger at all if it hadn't been for you. It was because of your -- association with her that she lost the sympathy of the jury. Don't get me wrong, Mark. If there was the slightest chance of this coming off -- of course I'd do it. But it's got to be convincing. How -- how could I have persuaded Swann to do a thing like this?

MARK:  
You'd have to say you offered him money or something.

TONY:  
What money? I haven't got any.

Pause.

MARK:  
You would have Margot's money.

(CONTINUED)

263 (Cont.1)

TONY:

It would be months before I could lay my hands on that. And people don't commit murder on credit. No, we'll have to think up something better than that...

Tony walks away and then turns as he says:

TONY:

I know you're trying to help but -- can you imagine anyone believing that story?

MARK:

You've got to make them believe it.

TONY:

But I wouldn't know what to say. You'd have to come with me.

Mark goes over to him as he replies:

MARK:

No. I couldn't do that. They know the sort of stuff I write.

At this moment there is a buzz from the hall door. As Tony goes to the door, Mark strolls in the direction of the corner of the room that leads to the bedroom. Tony opens the door. Standing outside in the hallway facing him is Hubbard. He carries a raincoat over his arm and a briefcase.

TONY:

Oh -- hullo, Inspector.

We see Mark turn suddenly and tiptoe into the bedroom.

264. INT. BEDROOM MED. SHOT DAY

As Mark enters we see that the remaining bed has been stripped to the mattress. On one end lies a half packed suitcase. The whole bedroom is in a mess as if Tony has been packing up to go away for a long time. Mark pushes the door to, leaving it open slightly. We hear Tony continuing outside:

TONY'S VOICE:

Is it -- about my wife?

Mark stands back from the door a foot or two listening.

265. INT. LIVING ROOM MED. SHOT DAY

Hubbard and Tony are moving away from the front door. Hubbard hangs his hat, raincoat and briefcase on the hat rack beside

265 (Cont.)

the door, as he says sympathetically:

HUBBARD:

Er-no, sir. I'm afraid not.

Tony looks at him in surprise. He looks round for Mark, then turning back says:

TONY:

What is it, then?

The CAMERA HAS PULLED BACK, bringing both men to the center of the room. Hubbard says:

HUBBARD:

I'm making enquiries in connection with a robbery that took place about three weeks ago.

TONY:

Can't this wait a few days?

HUBBARD:

(sincerely)

Of course, sir, I'm very conscious of your position. If I may -- I would like to say how deeply sorry I am that things....

TONY:

(curtly)

Yes, Inspector -- all right. How can I help you?

HUBBARD:

The cashier of a factory in Ledbury Street was attacked in his office and two men made off with several hundred pounds -- mostly in pound notes.

TONY:

What's all this got to do with me?

HUBBARD:

In cases like this, all police divisions are asked to keep a lookout for anyone spending large sums of money.

Hubbard pauses for a moment as though waiting for Tony to say something.

TONY:

I see.

HUBBARD:

I was wondering if you had sold anything recently -- for cash.

(CONTINUED)

265 (Cont.1)

TONY:

Why?

HUBBARD:

My sergeant happened to be making enquiries at Wales' garage the other day.

(pause)

It appears that you settled an account there recently for --

(he glances at his notebook)

-- just over sixty pounds.

266. INT. BEDROOM MED. SHOT

DAY

Mark is now sitting on the bed listening to this conversation. He is unaware of the fact that he is actually sitting on the gown-wrapped attache case.

TONY'S VOICE:

(casually)

Yes. I happened to have quite a lot on me at the time so I paid cash.

HUBBARD'S VOICE:

I see. Had you just drawn this money from your bank?

Pause.

TONY'S VOICE:

Have you been to my bank, Inspector?

267. INT. LIVING ROOM MED. SHOT

DAY

Tony and Hubbard. Hubbard is saying with a smile -

HUBBARD:

As a matter of fact, I have. They wouldn't help me. Bank statements are always jealously guarded.

268. INT. BEDROOM MED. SHOT

DAY

The CAMERA IS SHOOTING ACROSS the bed behind Mark. He is sitting on the covered attache case. Beyond him we see the very narrow opening of the door and a glimpse beyond of Hubbard and Tony as they move about. We can just catch a glimpse of the attache case with its lock under the robe. Mark has risen with discomfort. He looks round to see what it is that makes such a hard seat on a soft bed. He pushes the bundle away and in doing so reveals more of the case. He glances at it only casually because his interest on what is going on in the living room keeps him preoccupied. During this we have heard the voices of Tony and Hubbard.

(CONTINUED)

268 (Cont.)

TONY'S VOICE:

I must say I'm a little surprised you didn't come to me first, Inspector.

HUBBARD'S VOICE:

(good-humoredly)

Well, sir, I hardly liked to disturb you -- after all, it was only a routine matter.

269. INT. LIVING ROOM TWO SHOT

DAY

There is a pause and then Hubbard continues good-naturedly.

HUBBARD:

Where'd you get it, sir?

TONY:

Is that any of your business?

HUBBARD:

If it was stolen money -- yes, sir. It is my business.

Hubbard takes out his pipe and holds it up.

HUBBARD:

Do you mind if I smoke?

Tony replies with a laugh.

TONY:

Go ahead. Do you really think I've been receiving stolen money?

Hubbard walks away toward the door, leaving Tony in the f.g. He says:

HUBBARD:

Until you tell me where you got it -- I shan't know what to think -- shall I?

Hubbard has reached his raincoat which is hanging over the chair. He feels in the pockets of the coat and then takes a tobacco pouch from one of the pockets. He turns back to Tony.

HUBBARD:

You see, if you got that money from someone you didn't know -- well, that might be the very person we're looking for.

270. CLOSEUP

The CAMERA IS MOVING WITH Hubbard as he starts to come back to Tony during this. There is the glint of a key in the fingers

270 (Cont.)

of his left hand. With a quick movement we PAN THE CAMERA DOWN as he puts the key on the floor. He then takes it up again almost immediately.

271. SEMI-LONG SHOT

He straightens up and holds the key and says to Tony:

HUBBARD:

Hullo! Is this yours, sir?

Tony advances toward Hubbard as he says -

TONY:

What is it?

Hubbard says casually, coming toward Tony -

HUBBARD:

Somebody's latchkey. It was lying on the floor -- just here.

Tony crosses and passes Hubbard, going to his own raincoat. He feels in the pockets and then from one of them he takes out his latchkey and holds it up.

TONY:

No. I've got mine here.

During this Hubbard has returned to the hall door, which he opens and tries to fit the other key into the lock.

HUBBARD:

No. It's not yours.

Tony puts his key back into his raincoat pocket.

HUBBARD:

It may be mine, then.

Hubbard feels in the pocket of his raincoat.

HUBBARD:

Yes, it is. It must have dropped out of my pocket. There's a small hole here.

The CAMERA DOLLIES him back as he advances to the center of the room. He is looking at the key in his hand as he says:

HUBBARD:

That's the trouble with those keys - they're all alike.

He replaces the key carefully in his side pocket. Tony is coming behind him. Hubbard stops and turning says -

271 (Cont.)

HUBBARD:

I'm sorry, sir, you were saying...?

Tony is at a loss for a moment.

TONY:

I -- I don't think I was...

Hubbard takes a pace or two away and then turns.

HUBBARD:

Oh, yes - about that money - I'd be grateful if you'd tell me where you got it. After all, a hundred pounds is quite a lot to carry around.

272. CLOSEUP TONY

He looks steadily at Hubbard and answers -

TONY:

You said sixty a moment ago.

273. CLOSEUP HUBBARD

He replies with an almost innocent expression.

HUBBARD:

Did I? Er - yes - my sergeant decided to dig a little deeper before he put in his report.

(pulling at his pipe)

He said you'd also paid - a bill at your tailor's and another -- for wines and spirits.

274. CLOSEUP TONY

TONY:

(blandly)

I'm sorry he went to all that trouble. If he'd come straight to me, I could have explained it at once. I simply won rather a large sum at dog racing.

275. CLOSEUP HUBBARD

HUBBARD:

(persistently)

Over a hundred pounds?

276. CLOSEUP TONY

TONY:

(quietly)

Yes, over a hundred pounds. It has been done before you know.

277. CLOSEUP HUBBARD

HUBBARD:

I see.

(smiling)

Why didn't you tell me this straight away, sir?

The CAMERA PANS to Tony, who replies coldly -

TONY:

Because I'm a little ashamed to be caught going to dog racing when my wife is under sentence of death.

278. CLOSEUP HUBBARD

HUBBARD:

(sympathetically)

I know how it is, sir. Helps to take your mind off things.

He moves away toward the door.

279. CLOSEUP TONY

We see the faintest relief in Tony's eyes.

280. SEMI-LONG SHOT

As Hubbard gets to the hall door he is saying:

HUBBARD:

Well, that answers everything, doesn't it? I'm sorry to have had to bother you at this time.

Tony enters the picture and hastens to open the hall door.

TONY:

Not at all.

281. INT. BEDROOM MED. SHOT

DAY

Mark rises from the bed and goes to listen at the door.

282. INT. LIVING ROOM MED. SHOT

DAY

Hubbard takes his hat off the peg and then turns to Tony, who has the door open ready for Hubbard's departure. Hubbard says casually:

HUBBARD:

Oh, there is just one other thing, sir. Have you a small blue attache case?

The CAMERA MOVES IN ominously. There is a long pause before Tony replies -

TONY:

Don't say you've found it already?

282 (Cont.)

The CAMERA PULLS BACK as Hubbard strolls back into the room.

HUBBARD:

Why? Have you lost it?

TONY:

(coming after him)

Yes. I was going to report it this afternoon. I think I left it in a taxi.

283. INT. BEDROOM MED. SHOT DAY

Mark has turned away from the door and is staring down at -

284. MED. SHOT (FROM HIS VIEWPOINT THE HALF-COVERED ATTACHE CASE)

284A. MED. SHOT

Mark glances from the attache case up to the window. He turns back thoughtfully. Hubbard's voice OVER THIS:

HUBBARD'S VOICE:

Oh, I see. Well, we must try and get it back, mustn't we?

285. INT. LIVING ROOM MED. SHOT HUBBARD AND TONY DAY

HUBBARD:

(continuing)

Where did you pick this taxi up?

TONY:

At Hyde Park corner - about half an hour ago.

HUBBARD:

Anything valuable, sir?

TONY:

(cautiously and casually)

Not really - just a few books and ...

HUBBARD:

(quickly but casually)

Any money?

TONY:

Two or three pounds in an envelope, I believe.

HUBBARD:

(looking up with a smile)

Not two or three hundred?

286. INT. BEDROOM MED. SHOT DAY

Mark now has the case uncovered. He holds it in his hands. He looks back toward the living room. He is thoroughly aroused. He is trying to unlock it. He looks across to the dressing table. CAMERA PANS him over. He opens a drawer and takes out a metal shoe hook. CAMERA PANS him back to the case. He quickly slips the lock open and looks down in amazement.

287. CLOSEUP

From Mark's viewpoint, the attache case filled with bundles of pound notes. During this the voices have gone on in the other room:

TONY'S VOICE:

(with a laugh)

I'm afraid not, Inspector.

HUBBARD'S VOICE:

Just as well.

TONY'S VOICE:

How did you know about that attache case, Inspector?

288. CLOSEUP

Mark looking up from the money and back toward the room. We see his expression now shows his complete conviction that his imagined story may not be so imaginary after all. Hubbard's voice continues:

HUBBARD'S VOICE:

The wine shop mentioned that you had it when you paid your bill. So my sergeant checked back on your garage and your tailor. They both remembered you having it with you when you paid them.

289. INT. LIVING ROOM MED. SHOT DAY

Hubbard is moving away toward the hall door as Tony says:

TONY:

Yes. I use it instead of a briefcase.

Hubbard replies:

HUBBARD:

Well, these taxi-men are pretty good at turning things in. I hope you'll find it all right.

Hubbard opens the hall door. Suddenly there is the sound of a voice off. We hear Mark saying quietly:

MARK:

Before you go, Inspector -- I think Mr. Wendice has something to tell you.

HUBBARD:

Oh, has he?

(CONTINUED)

289 (Cont.)

Hubbard turns with a look of surprise, while Tony stares at Mark.

290. MED. SHOT

The group as Hubbard returns into the room. Mark waits for Tony to say something; the latter remains silent, however.

MARK:

I'd like to show you something, Inspector.

He turns and moves into the bedroom. Tony takes a quick step and then stops suddenly. Hubbard strides past him.

291. INT. BEDROOM MED. SHOT

DAY

SHOOTING ACROSS the bed with the money in the foreground, Mark stands aside and allows Hubbard to come up and survey the bundles of pound notes in the open attache case. Tony remains framed in the doorway.

HUBBARD:

Must be over five hundred pounds here.  
Where did you get it?  
(he turns to Tony)

MARK:

I can tell you why he got it. That money was to have been paid to a man named Swann-- after he had murdered Mrs. Wendice in this room. As you know, there was -- an accident -- so it wasn't necessary to pay Swann, after all. Obviously he couldn't produce all this without questions being asked -- so he lived on it. He's been living on it ever since the twenty-seventh of March.

HUBBARD:

(To Tony)  
Well, Mr. Wendice?

TONY:

(to Hubbard)  
Before you came, Inspector, he was trying to persuade me to go to the police and tell the most fantastic story you ever heard. Apparently I bribed Swann to murder my wife so that -- correct me if I go wrong, Mark -- so that I could inherit all her money. And that isn't all. You remember that letter of Mr. Halliday's? Well, it wasn't Swann who stole it. I did! And I wrote those two blackmail notes. And I kept Mr. Halliday's letter and planted it on the body....

(CONTINUED)

291 (Cont.)

MARK:

(to Hubbard)

And that stocking which was found....

TONY:

Oh, yes -- the stocking. Perhaps I'd better tell this. It may sound more like a confession. I substituted...

(to Mark)

Is that the right word? I substituted one of my wife's stockings for -- er -- the other one -- you follow me, don't you? Er -- what else, Mark?

Mark turns and goes into the living room.

292. INT. LIVING ROOM MED SHOT

DAY

Mark emerges from the bedroom and strides over to the hall door. The CAMERA PANS. Hubbard follows him a little slower. Mark opens the hall door and then looking up feels along the ledge and inside the door.

MARK:

He told Swann he would hide his key somewhere out here. Probably on this ledge. Swann let himself in.

293. SEMI CLOSEUP

Tony walks slowly from the bedroom, the CAMERA DOLLYING him as he watches Mark guardedly. We hear Mark's voice over:

MARK'S VOICE:

Then he hid behind the curtains. Then Wendice phoned from the hotel and brought her ...

294. MED. SHOT

Mark in the doorway. Hubbard nearby. Tony enters in the foreground. Hubbard says:

HUBBARD:

Just a minute. If Swann had used Mr. Wendice's key -- it would still have been on him when he died. Besides, how did Mr. Wendice get in when he returned from the hotel?

295. SEMI CLOSEUP

Mark in the doorway. He speaks measuredly, thinking it out:

MARK:

She could have let him in -- and he could have taken his key out of Swann's pocket before the police arrived.

We hear Hubbard's voices:

HUBBARD'S VOICE:

But he let himself in with his own key.

296. CLOSEUP

Tony. We see his expression change at Hubbard's words. He becomes a little more at ease. He looks up to Mark. Over this we hear Hubbard continuing:

HUBBARD'S VOICE:

That came out at the trial -- don't you remember?

297. SEMI CLOSEUP

Mark takes a deep breath and for a moment is nonplussed.

298. SEMI CLOSEUP

Tony, with the beginnings of a smile:

TONY:

Come on, Mark -- your move.

299. MED. SHOT

Mark goes further out into the hall and looks up again at the ledge outside. As he speaks, he demonstrates slowly:

MARK:

Swann could have taken the key from here -- unlocked the door -- and then returned it to the ledge before he went in.

There is a silence.

300. CLOSEUP

Tony. His smile has gone. He looks steadily toward Mark and then across to Hubbard.

301. CLOSEUP

Hubbard, looking at Tony. He gives a kind of tolerant shrug. Tony returns Hubbard's look as though they both were in equal agreement that Mark is talking out of his hat.

302. SEMI CLOSEUP

Hubbard turns back to Mark.

HUBBARD:

All right, Mr. Halliday. This is all very interesting, but it isn't getting me any nearer what I came to find out.

303. MED. SHOT

The group. Mark becomes frantic as he says:

MARK:

But this is a matter of life and death. What else matters?

HUBBARD:

What matters to me is where Mr. Wendice got this money, that's all I want to know.

Mark closes the door and steps across quickly to the desk. The CAMERA PANS him over. Hubbard follows him.

304. CLOSEUP

Tony watches them go, a slight note of alarm in his expression.

305. SEMI LONG SHOT FROM TONY'S VIEWPOINT

Mark pulls open the top drawer. Hubbard comes up to him and stands by.

(CONTINUED)

305 (Cont.)

MARK:

We'll soon find out how long he's had it.

Mark takes out a check book and examines the stubs. He shows it excitedly to Hubbard.

MARK:

There you are, Inspector. The last check he wrote was on the twenty-sixth of March. That was the day before this happened. I tell you he's been living off it ever since. Here's his bank statement.

While Hubbard is looking through the checkbook stubs, Mark opens another drawer and takes out a black folder. He opens it on the desk and examines the entries. Tony ambles across and leans against the wall, watching them.

306. MED. SHOT FROM TONY'S VIEWPOINT

Hubbard is looking at the bank statement.

HUBBARD:

He hasn't drawn any large sums from his bank. Nothing over -- fifty-three pounds.

Hubbard drops the folder on the desk. Mark picks it up and examines it.

MARK:

But just look at these, Inspector -- nearly every week -- thirty-five pounds -- forty -- thirty-five -- forty-five... He could have saved it up.

307. SEMI CLOSEUP TONY

TONY:

(with a forced note of sarcasm)

Of course -- I may have been planning all this for years!

308. MED. SHOT MARK AND HUBBARD FROM TONY'S VIEWPOINT

MARK:

Where did you get it?

309. SEMI CLOSEUP TONY

eases himself from the wall and goes toward the center of the room, the CAMERA PANNING.

(CONTINUED)

309 (Cont.)

TONY:

Are you sure you want to know? I warn you, Mark, you won't like it.

310. SEMI CLOSEUP

The heads and shoulders of Mark and Hubbard by the desk.

MARK:

Come on.

311. SEMI LONG SHOT FROM THEIR VIEWPOINT

Tony is now standing in the center of the room. He seems to purposely dramatize his position and attitude.

TONY:

Very well -- you asked for it.  
(pause)

When she called me back from the party that night I found her kneeling beside Swann and going through his pockets. She kept saying he had something of hers -- but she couldn't find it. She was almost hysterical. That's why I wouldn't let the police question her. In the state she was in she would have told every lie under the sun. The next morning she showed me that money -- just like it is now -- all in one-pound notes. She said, "If anything happens to me -- don't let them find this."  
(pause)

After she was arrested I took the money in that case to Charing Cross Station and left it in the checkroom. Whenever I needed money I took it out and left it in some other checkroom. I knew that if you found it she wouldn't stand a chance. You see, she was just about to give it to him when she killed him instead.

312. SEMI CLOSEUP MARK AND HUBBARD

Hubbard doesn't appear to have paid a lot of attention to Tony's long speech. He is glancing through the bank statement again, as Mark says:

MARK:

Do you expect anyone to believe this?

313. SEMI LONG SHOT

Tony again. He replies:

TONY:

I've really no idea. What about it, Inspector?

Pause.

314. SEMI CLOSEUP HUBBARD

who is still looking at the bank statement. He glances up and collects himself.

HUBBARD:

~~Hmmmmmm~~? Well, I must say I rather suspected something like that.

315. SEMI LONG SHOT

Tony throws out his hand with a mild gesture of mock distress.

316. SEMI CLOSEUP MARK AND HUBBARD

MARK:

(turns angrily to Hubbard)

You mean you're not even going to check up on this? She's being hanged tomorrow.

HUBBARD:

(wearily)

All this has been out of my hands for months. There's been a trial and an appeal....

MARK:

Of course, it wouldn't do you much good, would it? You'd have to admit you arrested the wrong person.

317. MED. SHOT

Tony turns away and goes down the room toward the bed. He says over his shoulder:

TONY:

I think you ought to go.

318. MED. SHOT MARK AND HUBBARD

Mark starts to move away from the desk.

MARK:

You bet I'll go.

The CAMERA PANS him as he strides to the door of the apartment. He stops and turns to Tony.

MARK:

But you've made one mistake.

(pause)

What will happen when Margot hears about all this?

319. MED. SHOT TONY

TONY:

She'll deny it, of course.

320. CLOSEUP MARK

MARK:

And perhaps she'll change her will.

(opens hall door -- he looks round once  
more to Tony as he adds:)

You'll have done it all for nothing.

He goes out and slams the door.

321. SEMI LONG SHOT

A tableau of Tony standing on the right and Hubbard rising from the desk. As he comes round to the front, Tony says:

TONY:

Suppose I had told that story of his. Would anyone have believed me?

HUBBARD:

Not a chance, sir. Before nearly every execution someone comes forward like this. This must have been very distressing for you -- coming as it did.

Hubbard crosses slowly toward the door. Tony goes in the same direction.

TONY:

Do you think they'll let him see her? I -- I don't want her upset just....

HUBBARD:

Have a word with your lawyer. He might be able to prevent it.

The CAMERA NOW HAS THE TWO by the door. Hubbard gestures with his hand in the direction of the bedroom.

HUBBARD:

And I should get all that money into the bank before someone pinches it.

TONY:

Thank you -- I think I will.

Hubbard takes down his briefcase, hat and raincoat from the hatrack and opens the door. He glances out cautiously and then turning to Tony, who looks at him inquiringly:

HUBBARD:

(quietly)

I hope Mr. Halliday isn't waiting outside to see me.  
(he gestures to the bedroom)

(temp  
dial.)

(CONTINUED)

321 (Cont.)

HUBBARD: (Cont.)

Mind just taking a look, sir, to make sure he's gone?

As Tony goes toward the bedroom, the CAMERA SWINGS ROUND and while we see Tony going away from us Hubbard swiftly changes his raincoat for Tony's which is hanging over the chair back of the chair by the door. We see Tony look out of the bedroom door into the street. He comes back into the f.g., raising his thumb to indicate that it is 'all clear'. As Hubbard starts to move off, he says:

HUBBARD:

By the way, I was asked to tell you -- there are a few things belonging to Mrs. Wendice at the police station.

TONY:

What sort of things?

HUBBARD:

Just some books -- and a handbag, I believe. They'd like you to come and collect them some time.

TONY:

You mean -- after tomorrow?

HUBBARD:

Yes -- or today, if you like. Just ask the desk sergeant -- he knows all about it.

(he holds out his hand)

Well, goodbye, Mr. Wendice. I don't suppose we shall meet again.

TONY:

Goodbye, Inspector -- and thank you.

Hubbard exits and Tony closes the door. He waits to hear the outer door slam.

322. CLOSEUP TONY

turns from listening at the door and we see that he has an expression of complete satisfaction. The CAMERAS TAKES HIM DOWN IN CLOSEUP to the drink cabinet. We hear the sound of whiskey going into a glass and a short squirt of soda. The glass comes up into the picture and Tony drinks with great satisfaction.

323. INT. LIVING ROOM MED. SHOT

DAY

Tony puts down his glass and then after a brief glance around the room, makes his way to the bedroom. As he goes the CAMERA MOVES OVER, STILL HOLDING him in the picture, but brings the

(CONTINUED)

323 (Cont.)

chair with Hubbard's raincoat into the picture at left of screen. In the distance we see Tony taking the bundle of notes from the attache case and stuffing them into the pockets of his jacket - both inside and outside pockets. He returns toward the CAMERA, glancing at his wristwatch as he does so. He picks up his raincoat from the chair in the foreground. He throws it over his arm and then opening the door makes his way out after switching out the lights.

324. INT. HALLWAY MED. SHOT DAY

We see Tony emerge into the passageway. He moves away down toward the front door.

325. MED. SHOT

SHOOTING UP onto the landing we see a furtive Hubbard watching his departure. Behind Hubbard and discreetly in the background stands another man who is obviously one of his assistants.

326. SEMI LONG SHOT FROM HIS VIEWPOINT

We see Tony going through the front door.

327. EXT. STREET SEMI CLOSEUP DAY

Mark is standing by the corner of the street pressed against the wall. He is looking around cautiously. We hear the front door slam. Mark risks a further look.

328. LONG SHOT FROM HIS VIEWPOINT

We see Tony descending the steps of the apartment and going down the street away from us.

329. CLOSEUP

Mark watches Tony and then his expression changes to a mystified one. He turns his look toward the apartment house.

330. INT. HALLWAY SEMI LONG SHOT DAY

We see Hubbard descending the stairs, his assistant stays on the landing. Hubbard turns at the bottom of the stairs and goes to the door. CAMERA MOVES IN CLOSER for us to see Hubbard holding out Tony's raincoat and feeling in the pockets for the doorkey. He finds it, unlocks the door and passes in.

331. INT. LIVING ROOM SEMI CLOSEUP

Hubbard is silhouetted because the room is still darkened by the closed shutters. He takes a pencil flashlight from his pocket and switches it on. He closes the door behind him. The CAMERA PANS Hubbard over to the phone by the desk. He puts his briefcase down. He dials a number.

POLICE'S VOICE:

Hello.

HUBBARD:

Maida Vale Police? Chief Inspector here.  
Give me Sergeant O'Brien quick.

Pause.

O'BRIEN'S VOICE:

the O'Brien.

HUBBARD:

Hubbard... Look, I've got back in again.  
Start the ball rolling.

O'BRIEN'S VOICE:

Yes, sir.

Hubbard replaces the receiver and moves around the desk to do some more searching of the bank statement. There is a buzz at the door. Hubbard looks up sharply. He holds the flashlight to his wrist and looks at his watch. He looks toward the door thoughtfully. There is a second buzz. Coming to a decision he crosses to the door, the CAMERA GOING with him. He opens it cautiously and then throws it open when he sees that it is Mark who is standing there. As Mark comes into the room, Hubbard closes the door quickly behind him.

HUBBARD:

HUBBARD:

What are you up to? What's the idea?

MARK:

What are you doing here?

HUBBARD:

Never mind about that.

MARK:

I wondered why you didn't come out.

HUBBARD:

You've got to get out of here quick.

MARK:

But don't you see...

HUBBARD:

(savagely, but in half-whisper)  
Shut up!

(CONTINUED)

331 (Cont.)

HUBBARD: (Cont.)  
(almost frantic)  
If you want to save Mrs. Wendice, keep quiet  
and let me handle this.

MARK:  
But how are you going to ....

At this moment there are three distinct blasts on an automobile  
horn in the distance. Hubbard grabs Mark's arm.

HUBBARD:  
Sssssshh!

The CAMERA PANS Hubbard away to the bedroom. Mark remains in  
the foreground.

332. INT. BEDROOM CLOSEUP DAY

Hubbard peers through the curtains cautiously.

333. LONG SHOT FROM HUBBARD'S VIEWPOINT

We see a small Humber car pull up. A man wearing a raincoat  
gets out first and then assists a woman from the car. It is  
Margot. A second man gets out of the car. We see her look to  
them questioningly. She is given a reassuring gesture and ob-  
viously told 'to go home'.

334. CLOSEUP HUBBARD

watching tensely.

335. SEMI LONG SHOT

Through the curtains Margot is seen approaching the steps. As  
she mounts them we see her opening her handbag.

336. SEMI CLOSEUP

The CAMERA DOLLIES BACK as Hubbard watches his movements back  
into the living room. He makes his way toward the door. In ex-  
actly the same timing we HEAR Margot's footsteps outside in the  
hallway. When Hubbard reaches the door he waits tensely. We HEAR  
the SOUND of a door key going into the lock. Then a silence.  
Then the key sounds as though it is obviously being turned un-  
successfully. We HEAR the buzzer. The key is withdrawn.  
Hubbard heaves a sigh of relief. Margot's footsteps can be  
heard moving away. Hubbard follows them on the inside of the  
room and the CAMERA DOLLIES him back to his original position  
in the bedroom.

337. SEMI LONG SHOT

Through the curtains from Hubbard's viewpoint we see Margot returning toward the two plain clothesmen. We see her explain the problem of the key. One of the men questions her and then Margot points past the window indicating another entrance. The plain clothesman follows her past the front of the house.

338. SEMI CLOSEUP

Hubbard's head is turning as he follows them around. He quickly turns back and goes into the living room.

339. INT. LIVING ROOM SEMI LONG SHOT DAY

Hubbard crosses toward the desk. Mark takes a step forward.

MARK:

What's all this?

Hubbard goes to the French windows and starts to undo one of the shutters. Over his shoulder he says to Mark -

HUBBARD:

(letting off steam)

They talk about flatfooted policemen! May the saints protect us from the gifted amateur!

The room becomes flooded with sunlight. Hubbard opens the windows and steps for a moment into the garden. He comes back into the room.

HUBBARD:

You'd better prepare yourself for a surprise, Mr. Halliday.

Hubbard steps into the center of the room.

340. SEMI CLOSEUP SHOOTING THROUGH THE FRENCH WINDOWS

For a moment we have an empty screen, then Margot comes into the picture. She is wearing the same clothes that she had originally when she was taken away to the police station. Her appearance has changed somewhat. She has a drawn expression and almost a pallor. She stops when she is in CLOSEUP. She looks out of screen.

341. SEMI LONG SHOT FROM HER VIEWPOINT

She sees Hubbard standing, waiting. The closed window and shutter conceal Mark.

342. CLOSEUP

Margot's expression hardens. She turns to go and steps because over her shoulder we can see the other detective behind her. She turns suddenly as she hears Mark saying:

MARK'S VOICE:

343. SEMI LONG SHOT

She sees Mark come into view by the side of Hubbard.

344. CLOSEUP MARGOT

Her expression lightens a little.

MARGOT:  
Hello, Mark. Where's Tony?

345. SEMI LONG SHOT

Hubbard in the f.g., Mark going toward Margot as she comes into the room behind the desk. Mark is saying -

MARK:  
He--he's gone out.

MARGOT:  
When will he be back?

As Hubbard moves over to her by the desk, the CAMERA MOVES IN with him. He says to her briskly -

HUBBARD:  
We're not sure. Was it you who rang just now?

MARGOT:  
Yes.  
(surprised)  
Why didn't you let me in?

HUBBARD:  
You've got a key.. Why didn't you use it?

MARGOT:  
I did. But it didn't fit the lock.

HUBBARD:  
And you know why -- don't you?

MARGOT:  
No, I don't.  
(pause)  
Has the lock been changed?

Hubbard holds out his hand.

HUBBARD:  
May I have your bag?

Margot hands it over. Hubbard opens the bag, undoes the zipper on the purse and takes out the key.

HUBBARD:  
Whose key is this?

346. SEMI CLOSEUP MARGOT

She looks mystified.

MARGOT:

I thought it was mine -- I don't know.

347. SEMI CLOSEUP HUBBARD

He looks at her skeptically for a second and then suddenly turns and crosses to the bedroom, CAMERA PANNING him.

348. MED. SHOT

Mark crosses to Margot. He calls after Hubbard.

MARK:

What's going on here?

349. INT. BEDROOM LONG SHOT

DAY

In the distance we see Hubbard pick up the attache case. We see his head half turn and look back into the room calculatingly. He then comes into the living room. He comes toward the CAMERA and looks at Margot accusingly. He arrives into SEMI CLOSEUP, holding out the case.

HUBBARD:

Your husband has explained this, you know. You can tell us all about it now.

350. SEMI CLOSEUP

Margot stares at it and then up to Hubbard's face. She is bewildered.

MARGOT:

What is it?...I don't understand.

351. SEMI CLOSEUP

Hubbard's expression softens. He goes to her. The CAMERA PULLS BACK. He touches her arm as he goes round her.

HUBBARD:

No. I don't believe you do.

He puts the key into the purse and then back into the bag. The CAMERA PANS him past Margot over to the French windows. He calls:

(CONTINUED)

351 (Cont.)

HUBBARD:

Pearson!

The detective appears. The two men are in SEMI CLOSEUP.

PEARSON:

Sir.

HUBBARD:

Take this handbag to the police station and get that car out of the way.

PEARSON:

Yes, sir.

Pearson slips his arm through the straps of the handbag and moves off.

HUBBARD:

Wait a minute, you clot. You can't go out into the street like that.

He takes his briefcase from the desk and opens it as he moves toward the detective in the garden.

HUBBARD:

Put it in this.

352. SEMI CLOSEUP

Mark comes by Margot's side.

MARK:

Margot, how did you get here?

MARGOT:

(as if in a dream)

I don't know.

(slowly)

About an hour ago the warden came to see me. He just said I was to be taken home. Two detectives drove me here. Then they said I could go. But I couldn't get this door open. Where's Tony? He was supposed to visit me this morning but they said he couldn't come. Has anything happened to him?

Both look up as:

353. SEMI CLOSEUP

Hubbard returns into the room. We hear Mark reply:

(CONTINUED)

353 (Cont.)

MARK'S VOICE:

No - nothing.

Hubbard closes the windows and shutters as he crosses to the entrance door, the CAMERA PANNING him. Mark asks bitingly through the darkness of the room:

MARK'S VOICE:

Inspector, I don't want to interfere, but do you think you could tell us what you're up to?

Hubbard now at the door switches on the lights. Hubbard returns to the center of the room to Mark and Margot, the CAMERA PANNING him.

HUBBARD:

Mrs. Wendice, what I've got to tell you may come as a shock.

MARGOT:

Yes?

HUBBARD:

We strongly suspect that your husband had planned to murder you.

Margot stares at Hubbard and then turns and walks away from the CAMERA toward a chair by the wall.

MARK:

Tony arranged for Swann to come here that night and kill you.

Margot seats herself on the edge of the chair without looking at Mark or Hubbard.

MARGOT:

How long have you known this?

Hubbard in the foreground asks in a surprised tone:

HUBBARD:

Did you suspect it yourself?

Margot looks down at the floor with a puzzled frown.

MARGOT:

No -- never -- and yet....

She looks up and around the room and then across to Mark.

(CONTINUED)

353 (Cont.1)

MARGOT:

What's the matter with me, Mark? I don't seem able to feel anything. Shouldn't I break down or something?

Mark crosses to her and puts his arm about her.

MARK:

It's delayed action, that's all. In a couple of days you're going to have the most wonderful breakdown.

He looks across to Hubbard.

MARK:

When did you find out?

Hubbard begins to pace the room as he explains to Mark. The CAMERA PANS him backwards and forwards, always holding Mark and Margot in the background.

HUBBARD:

The first clue came quite by accident. We discovered that your husband had been spending large numbers of pound notes all over the place. It ran into over three hundred pounds and it appeared to have started about the time you were arrested. Now, I had to find out where he got this money and how. Then I remembered that after you were arrested, we searched this flat and I saw a copy of his bank statement in that desk. So yesterday afternoon, I went to the prison and asked to see your handbag, and while I was doing this I managed to lift your latchkey. Highly irregular, of course, but my blood was up. Then, this morning when your husband was out, I came here to look at his bank statements.

(pause)

I never saw it because I never got through that door...You see, the key I had taken from your handbag didn't fit the lock.

Suddenly there is the SOUND of two knocks from above. All look up. Hubbard dashes over to the door and switches off the lights.

354. SEMI CLOSEUP

Hubbard opens the door and looks up.

HUBBARD:

Williams.

355. INT. HALLWAY SEMI LONG SHOT DAY

The detective Williams leans over the balustrade from the first landing and calls down in a loud whisper:

WILLIAMS:

Wendice!

356. SEMI CLOSEUP

Hubbard closes the door and then hastens to the bedroom, the CAMERA PANNING him.

357. INT. BEDROOM SEMI CLOSEUP

Hubbard looks through the window cautiously. He sees:

358. SEMI LONG SHOT

Through the window from Hubbard's viewpoint we see Tony arriving and turning into the apartment steps. As he goes up he feels in the pocket of the raincoat he carries. He stops suddenly.

359. CLOSEUP

Hubbard in profile leans forward tensely.

360. SEMI CLOSEUP

still seen through the window. Tony is going through the other pocket of the raincoat. He then goes through his suit pockets. He re-examines the raincoat -- it is not his. He goes off.

361. INT. LIVING ROOM SEMI CLOSEUP DAY

Hubbard comes out of the bedroom, leaving the door open. The CAMERA PANS him swiftly to the phone. As he passes Margot and Mark in the half-darkened room he says:

HUBBARD:

That was a near one.

At the phone he picks up the receiver and dials a number.

HUBBARD:

Maida Vale Police?

O'BRIEN'S VOICE:

Yes, sir. O'Brien.

(CONTINUED)

361 (Cont.)

HUBBARD:

Hubbard here... Look O'Brien, he's found out about his raincoat... I think he's on his way to the station now. Has Pearson arrived with the handbag?

O'BRIEN'S VOICE:

Yes, sir.

HUBBARD:

Good. Now, look -- give Wendice those books and the handbag and make sure he sees the key... Better make him check the contents and sign for it. If he wants his own key and raincoat...er, tell him I've gone to Glasgow.

O'BRIEN'S VOICE:

Yes, sir.

HUBBARD:

Any questions?

O'BRIEN'S VOICE:

No questions.

HUBBARD:

Right... Call me back when he leaves the station.

362. MED. SHOT

During this phone call Mark leaves Margot's side and goes to the door. He opens it and then moving into the passageway, looks up at the ledge above the door. He then looks into the room, down at the spot where Lesgate died. He looks back up to the ledge. He runs his fingers along it. We hear Hubbard hang up. Hubbard comes into the picture by Mark.

HUBBARD:

Well, Mr. Halliday, have you got it?

MARK:

(puzzled)

I don't think so.

(slowly)

Where is Mrs. Wendice's key?

Mark stands to one side to permit Hubbard to pass into the passageway. He goes slowly to the stair, the CAMERA MOVES IN until Hubbard's hand FILLS THE SCREEN as he takes out the key from under the carpet. The hand holds out the key until dramatically it almost seems to come out of the screen.

363. CLOSEUP

Mark staring down.

364. CLOSEUP

Margot's astonished look.

365. CLOSEUP

The key is returned to its original hiding place. The CAMERA PULLS BACK as Hubbard turns to both of them.

HUBBARD:

It took me just half an hour to find it.

MARK:

But if it was there -- why didn't Wendice use it just now?

HUBBARD:

He didn't use it because he doesn't realize it's there. He still thinks it's in his wife's handbag. You see, you were very nearly right.

(to Margot)

He told Swann that he would leave your key under the stair carpet, Mrs. Wendice, and told him to return it to the same place when he left. But as Swann was killed he naturally assumed that your key would still be in one of Swann's pockets. That was his little mistake. Because Swann had done exactly what you suggested, Mr. Halliday.

(going through the motions)

He unlocked the door -- and then returned the key before he came in....

MARK:

And it's been out there ever since! And the key Wendice took out of Swann's pocket and returned to her handbag was....

HUBBARD:

Swann's own latchkey!

Hubbard closes the door.

HUBBARD:

Mind you, even I didn't guess that at once. At first I thought your husband must have changed the lock. It had always surprised me that no key was found on Swann's body. After all, most men carry a latchkey about with them. Then I had a brainwave. I took the key that was in your handbag to Mrs. Van Dorn's and unlocked the door of her flat. Then I borrowed her telephone and called Scotland Yard.

MARGOT:

Why did you bring me back here?

(CONTINUED)

365 (Cont.1)

HUBBARD:

Because you were the only other person who could possibly have left that key outside. I had to find out if you knew it was there.

MARGOT:

Suppose I had known?

366. CLOSEUP

Hubbard closes his eyes for a moment and then gives a big sigh of relief.

HUBBARD:

You didn't!

367. CLOSEUP

Margot turns away and then subsides into the chair.

MARGOT:

Mark!

The CAMERA PULLS BACK as Mark goes to her.

MARK:

Yes, darling?

MARGOT:

I think I'm going to have that breakdown right now.

Margot rises from her chair and goes over by the bed. Mark follows her and puts his arm around her -- the CAMERA PANNING them. The phone rings.

368. SEMI LONG SHOT

Hubbard crosses to the desk and answers it.

369. CLOSEUP

Hubbard, listening.

HUBBARD:

O'Brien?

O'BRIEN'S VOICE:

Yes, sir. He's just left the station.

HUBBARD:

Right!

He hangs up and looks across:

370. SEMI LONG SHOT

From his viewpoint, Margot is standing by the bed, her face averted, Mark consoling her.

371. SEMI CLOSEUP

Hubbard crosses to the door. As he goes he says:

HUBBARD:

Try to hang on a little longer.

He reaches the door and opens it, calling up:

HUBBARD:

Williams!

We hear the voice from upstairs.

WILLIAMS' VOICE:

Sir!

HUBBARD:

He's just left the station... Give me a thump if he comes this way.

WILLIAMS' VOICE:

Right, sir.

Hubbard closes the door, making sure that it is locked securely.

372. SEMI LONG SHOT

Margot and Mark are in the foreground on the right, silhouetted against the wall which is lit from the bedroom. Hubbard is standing by the door. We hear Margot ask Mark:

MARGOT:

Handkerchief.

Mark feels in his pocket and hands her a handkerchief. Margot wipes her eyes and blows her nose hard. Mark calls in a sotto voce voice across to Hubbard:

MARK:

What happens now?

HUBBARD:

Sooner or later he'll come back here. As I've pinched his key, he'll have to try the one in the handbag. When that doesn't fit he'll realize his mistake, put two and two together and look under the stair carpet.

(CONTINUED)

372 (Cont.)

MARK:

But...if he doesn't do that -- all this is pure guess work. We can't prove a thing.

HUBBARD:

That's perfectly true.

Hubbard points to the door and says with slow emphasis:

HUBBARD:

But once he opens that door -- we shall know everything.

Pause.

MARK:

What will you do then?

HUBBARD:

I'm to phone the Home Secretary personally. He's standing by for my call now.

MARK:

And Mrs. Wendice?

HUBBARD:

Will have nothing else to fear.

Two knocks are heard. Hubbard steps back into the shadows. Margot and Mark instinctively do the same.

MARK:

All right, Margot?

MARGOT:

Yes -- I'm all right.

HUBBARD:

Quiet, now, you two.

373. INT. HALLWAY SEMI LONG SHOT DAY

Tony is coming through the front door of the apartment house. He is in silhouette. He closes the door behind him and then comes down to the foreground by the door to the apartment. He is opening Margot's handbag which he carries. He moves right down until the handbag FILLS THE SCREEN. He takes out the coin purse and then the key. The key now FILLS THE SCREEN. It moves over to the lock. It doesn't fit.

374. INT. LIVING ROOM SEMI LONG SHOT DAY

Hubbard in the shadows on the left; Margot and Mark on the right. We hear the sound of the key vainly attempting to turn in the lock. Hubbard moves in slightly. Margot and Mark give a slight movement. Hubbard gestures them to caution.

374 (Cont.)

There is a pause outside the door. We see faint shadows of feet and then as they move away we hear Tony's feet going down the hallway.

375. SEMI CLOSEUP

Hubbard walks silently but hastily across to the bedroom, the CAMERA GOING WITH him. It is as though he were racing Tony to the street. He passes into the bedroom but stays carefully away from the window.

376. CLOSEUP

Hubbard watching Tony.

377. SEMI LONG SHOT

Through the window we can see from Hubbard's viewpoint Tony going down the steps. He is very thoughtful.

378. INT. LIVING ROOM SEMI CLOSEUP DAY

Mark and Margot. They are tense, looking toward the bedroom. They are faintly lit by the daylight coming into the living room.

(temp.  
dialogue) MARK:  
(in a hushed voice)  
What's he doing?

379. SEMI LONG SHOT

A LOW CAMERA SHOWING the living room. We see Hubbard in the distance in the bedroom. Mark and Margot are in the shadows nearer the CAMERA by the bed. We can see Hubbard watching Tony go away. Then Hubbard speaks in a muttered voice, almost to himself in a very low tone. He is following Tony's movements.

(temp.  
dialogue) HUBBARD:  
Just a minute -- he's wondering why that key doesn't fit. He's moving round to the back entrance...he's stopped again. He's looking at the handbag now -- he's trying to remember when he put the key back in there.

(pause)  
No -- he's given up. I'm afraid we've had it this time. He's going away down the street. Hold it -- he's stopped again. He's turning round. He's staring at the key. Of course that's Swann's key, isn't it. Now he's got it! He's coming back fast -- he's remembered!

"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
9/4/53  
145.

380. INT. HALLWAY SEMI LONG SHOT

DAY

Tony is opening the hall door once more. He comes down to the CAMERA until his HAND FILLS THE SCREEN. It goes to the stair carpet and takes out the concealed key.

381. CLOSEUP

Tony looks down at it with an expression of relief and satisfaction.

382. CLOSEUP

The key in Tony's hand. It moves over to the door -- is inserted in the lock and as the door opens we see the figure of Hubbard in the room beyond being slowly revealed as the door opening widens.

ADDED  
SCENES

383. INT. WENDICE LIVING ROOM - SEMI CLOSEUP

DAY

Tony enters the room and closes the door. He switches on the light. He turns and sees:

384. SEMI LONG SHOT

Margo and Mark staring at him. She is in the f.g.

385. CLOSEUP

Tony reacts and then turns and sees:

386. SEMI LONG SHOT

Hubbard standing by the desk.

387. MED. SHOT

Tony springs into action and quickly turns and opens the door. A detective bars the way. Tony closes the door and remains turned away for a fraction of a second. Then he turns and the CAMERA PANS HIM to the drinks. He recovers his customary nonchalance as he pours himself a straight Scotch. He looks over his shoulder and says:

TONY:

... You see, Mark, it might work out on paper, but...

(CONTINUED)

"DIAL 'M' FOR MURDER"  
FINAL

CHANGE  
9/4/53  
146.

387 (Cont.)

He looks across to Hubbard.

TONY:

(continuing -- on raising his glass)  
Congratulations, Inspector. -- Oh, by the way...

He takes the key and throws it out of the picture.

388. CLOSEUP

The key lands on the desk by the phone.

389. MED. SHOT

Tony holds out his drink and asks:

TONY:

What about you, Margo?

390. MED. SHOT

Margo in f.g. -- her face tear stained. She replies quietly but defiantly.

MARGO:

Yes, I could do with something.

391. MED. SHOT

Tony turns to Mark.

TONY:

Mark?

392. SEMI LONG SHOT

Margo and Mark in the f.g. The others beyond. Mark steps forward.

MARK:

So can I.

The CAMERA MOVES IN with Mark as Tony turns to Hubbard.

TONY:

I suppose you're still on duty, Inspector?

The CAMERA CLOSSES IN to Hubbard as he dials.

FADE OUT.

"THE END."