

10/5/77

"EYES OF LAURA MARS"

" E Y E S "

FADE IN

1 CAMERA MOVING THROUGH AN APARTMENT PICKING UP 1
DETAILS....LOW LIGHT....COMES TO REST ON A HAND....
TURNING PAGES IN A BOOK OF PHOTOGRAPHS....STOPPING
AT THE PHOTOGRAPH OF DORIS SPENSER.

THE HAND PICKS UP A SCISSORS AND CUTS OUT DORIS
SPENSER'S PHOTOGRAPH FROM THE BOOK.

THE PHOTOGRAPH IS PLACED ON THE COVER OF THE BOOK.

THE SCISSORS IS RAISED....AND PLUNGED WITH ANGRY FORCE
INTO ONE OF THE EYES OF THE PHOTOGRAPH.

2 INT. / LAURA'S BEDROOM / NIGHT 2

LAURA AWAKENS....SNAPPING ON A LIGHT. SHE FEELS LIKE
ELIOT'S LINES, "When you're alone in the middle of the
night and you wake in a sweat and a hell of a fright
....You've had a cream of a nightmare dream and you've
got the hoo-ha's coming to you."

THE HOO-HA'S START TO SUBSIDE....OR DO THEY? WHY DOES
THE INTENSITY OF REALITY PERSIST?

SHE DIALS A NUMBER....RINGS....RINGS. NO ANSWER.

LAURA GETS OUT OF BED....AND WITH THE LIGHT FROM HER
BEDROOM DIMLY ILLUMINATING THE WAY....SHE PROCEEDS
THROUGH HER LIVING ROOM INTO:

3 INT. / STUDY 3

LAURA TURNS ON A LIGHT BOX. SHE SITS. SHE OPENS A
BOX OF CHROMES. SHE LOOKS THROUGH SOME TRANSPARENCIES
WITH A MAGNIFYING GLASS....SHE LOOKS UP AND SEES HER
BOOK ON THE TABLE....REMEMBERS THE DREAM....LEAFS
THROUGH THE BOOK TO THE PHOTOGRAPH OF DORIS SPENSER.

THE PHOTOGRAPH IS STILL IN THE BOOK.

SHE LOOKS AT A SCISSORS ON HER DESK.

SHE REFLECTS FOR A MOMENT....AS SHE STANDS THERE IN THE
DEAD OF NIGHT....CAUGHT BETWEEN A DREAM AND REALITY.

IT WAS A DREAM....BUT SHE CAN'T SHAKE OFF THE FEELING
OF REALITY.

ANXIETY. SHE DIALS A NUMBER....RINGS....RINGS.

4 INT. / DORIS' APARTMENT / NIGHT 4

THE APARTMENT IS DIMLY LIT: THE PHONE IS RINGING:

4

CONTD

CONTD 4

THE FRONT DOOR OPENS...A SLASH OF LIGHT. DORIS SPENSER RUNS ACROSS THE LIVING ROOM TO PICK UP THE PHONE.

DORIS

...hello?

LAURA

Doris? Laura.

DORIS

Hi, darling - I just came in the door. I was at Marcel Klein's party and the whole publishing world was there....talking about our book and your opening tomorrow. Nervous?

LAURA

No, not very. I fell asleep and had a horrible dream...

DORIS

What about?

LAURA

Oh...I think it was some sort of dream about the critics... killing the book or something...

(tries to find it humorous)

...it wasn't a very subtle dream if that's what it meant...

DORIS

Yeah - you're not nervous.

LAURA

Well, see you tomorrow night then - at the gallery.

DORIS

If you dream something sexy.... call me back. 'Night darling.

LAURA

Goodnight, Doris.

DURING THE CONVERSATION, DORIS HAS TURNED ON A LAMP AND TAKEN OFF HER HAT, KICKED OFF HER SHOES. AFTER SHE HANGS UP, SHE CLOSES THE FRONT DOOR AND LOCKS IT. SHE TAKES OFF HER COAT.

5 LONG SHOT

5

HAND HELD SHOT. DORIS IS SEEN WALKING FROM THE FRONT DOOR ACROSS LIVING ROOM INTO HER BEDROOM WHERE SHE TURNS ON THE LIGHT AND BEGINS MOVING AROUND. THE ANGLE SHE IS SEEN FROM IS PARTLY OBSCURED, BUT IT SEEMS TO FOLLOW THE MOVEMENTS OF DORIS GIVING THE FEELING THAT SHE IS BEING WATCHED.

6 CLOSE UP LAURA / WORKROOM / NIGHT

6

LAURA is looking at some chromes...stops...looks up
....senses something disturbing....

7 INT. / GALLERY / NIGHT

7

BILL BOGGS with Camera Crew in tow, is standing under or near one or more of Laura's more outrageous works early in the evening of the opening. He is flanked by the models LULU and MICHELE who between them made a deal to try and crack Bill up. Elaine, having failed to push herself in front of the lens is hovering nearby anxiously as BILL tells his TV Camera:

BILL BOGGS

You know when I was a boy a photograph was something your mother paid a dollar for while you were sitting on top of a pony in Central Park....today, however....

He looks back at the photograph, shakes his head, turns to his Camera.

BILL BOGGS

... photography is fast becoming a high priced commodity like painting...and in some circles there is outright suspicion of the art world ... a feeling that perhaps we are running out of saleable paintings and that photography is being ... pumped up ... that an artificial market has been created ... a sort of hustle in a way. Well, that's not a question that's easy to decide. But here in this gallery in Soho there is a fabulous collection of violent and sexy photographs ... most of which were once used in advertisements ... and the art world is being asked to consider these ... extremely controversial

(MORE)

7

CONTD

CONTD 7

BILL BOGGS (Continued)
pictures ... as saleable art. We will
be examining some of these questions
tonight as well as meeting various
people on all sides of what is fast
becoming a real controversy in art.
And we'll also be meeting people
like these two beautiful young
ladies who are standing on either
side of me. This is Bill Boggs with
two of Laura Mars' favorite models ...
Michele ...

MICHELE
(chucks his chin)
You're really cute in person.

BILL BOGGS
(cracking up)
... and Lulu ...

LULU
Are you sure you're not Gene
Shalit?

BILL BOGGS
(undaunted)
... at the opening of Laura Mars'
Photographic exhibit down here
in Soho

ELAINE
(cuts right in)
You forgot to say at the Elaine
Cassell Gallery.

BILL BOGGS
(as his crew groans)
.....we better do another take.

8 EXT. / ART GALLERY / SOHO / NIGHT 8

EXCITEMENT

NEWS PHOTOGRAPHERS

FIFTY or so PEOPLE are milling behind WOODEN HORSES set up on each side of the ENTRANCE to the GALLERY.... curious.

LIMOUSINES and TAXIS are depositing well-dressed PEOPLE.

9 HIGH ANGLE 9

One LIMOUSINE pulls away as another drives up and stops.

10 ANOTHER ANGLE / LIMOUSINE 10

TOMMY, Laura's driver jumps out of the car and opens the back door.

TOMMY

Good luck tonight, Miss Mars.

LAURA

Please come later....you're invited.

TOMMY gives a sudden, funny giggle and comments:

TOMMY

....really....

11 DONALD is seen coming downstairs outside the gallery. 11
He rushes up to LAURA and kisses her on the cheek.

LAURA

... how's it going in there...?

DONALD

Too early to tell.

HE spots TWO WOMEN hovering near the gallery entrance. One has a camera, one a tape recorder.

DONALD

Uh, oh ... we are about to get clotheslined.

12 LAURA spots the women too, and they head for the 12
gallery entrance. A COUPLE of other PHOTOGRAPHERS
run over and begin to shoot.

1ST WOMAN (Ms. WEISSMAN)
Ms. Mars....I'm Sheila Weissman
of....

LAURA
Yes, we've met, but...

The Woman Photographer is shooting away and Ms. Weissman
has a mike shoved in Laura's face.

DONALD
Listen....We all agreed that
interviews and pictures would
be done in the Gallery, so....

1ST WOMAN (Ms. WEISSMAN)
I just want to ask her if she
knows how offensive her work
really is to women.

DONALD
Excuse us.

They go into the gallery. Ms. Weissman follows undaunted.

13 INT. / GALLERY / NIGHT 13

Moving down a long black hall - Laura and Donald with
Ms. Weissman in pursuit:

1ST WOMAN (Ms. WEISSMAN)
Are you aware of the political
implications of your work as far
as it concerns....

LAURA
Aw, come on, Sheila....I'm scared
stiff...this is an important opening
for me, so ... let's talk later.

1ST WOMAN (Ms. WEISSMAN)
Yeah, that's a comfortable evasion
... but you have to know that if a
man had taken those pictures it
would be bad enough ... but for you
to have degraded women like this
is ... really ... infuriating, and ...

14 As they continue walking TWO OTHER REPORTERS AND
THREE PHOTOGRAPHERS.

14

2ND REPORTER

Miss Mars, I'm Robert Shane and I'd like to ask if you agree that your work appeals to peoples prurient interest ... towards violence ... I mean don't you think you're helping to desensitive people with this ... stuff ...?

LAURA

No, I think I'm doing exactly the opposite ... what I think I'm doing is ...

3RD REPORTER

(doesn't let her finish)
But aren't you really cramming trivia down everyone's throats? I mean ... you're hustling fashion here ... used photographs really ...

LAURA

Doesn't anyone want to ask me anything a little more positive?

1ST REPORTER

Do you consider yourself a serious artist?

LAURA

Yes.

1ST REPORTER

By what standard?

LAURA

By my own standard.

1ST REPORTER

Isn't that kind of an elitist position?

LAURA

Honestly - I think I better take the Fifth.

They all write that down and DONALD makes a face and indicates she should shut up.

14 CONTD

CONTD 14

DONALD

That's enough for now, okay gang?
Go get drunk on us.

15 She and DONALD suddenly burst into the Gallery and 15
are confronted with a large buzzing group of "in"
people, hip people who know what's happening for
how much and for how much longer....and all of them
have broken into unrehearsed, spontaneous applause.
Elaine makes her way to Laura, kisses her and says:

ELAINE

You are the biggest hit, and
you're exactly the right number
of minutes late.

Laura smiles and nods at a familiar face or two.

LAURA

....Traffic was....terrible....

Ms. Weissman will not relent:

MS. WEISSMAN

Okay, now that we're in the
gallery....would you like to
comment on....

DONALD

No, she doesn't want to talk
anymore ... we have to start mixing
with real people now, so ...

MS. WEISSMAN

Well ... I'm here working ...

DONALD

So are we ... and we don't come down
to your place and take away your
shovel ... so split.

She splits but with vengeance clearly on her mind.

ELAINE

Listen. We are going to sell
pictures tonight....like crazy
....have lunch with me tomorrow
and we'll do some heavy 'dish'
on this pack that's here tonight....
now mingle....mingle....and not
just with our crowd, darling.

15 CONTD

CONTD 15

DONALD

I'll skip the lunch tomorrow,
but I will have a drink now.
Meet you at the pass.

He goes and ELAINE walks LAURA through the gallery. As
they go:

LAURA

Is Doris Spenser here?

ELAINE

No, but when she gets here I'm
not talking to her.

LAURA

What's wrong?

ELAINE

Oh, it's the book, darling ...
she insisted that the book be put
in the worst possible place ... I
mean this is a gallery ... she wanted
to make it look like a Broadway
Musical lobby at intermission time ...

ELAINE spots somebody important.

ELAINE

Oh, that one over there ... is loaded
and he's just on the fence. I'm
gonna give him a little push. Mingle.
Mingle.

She goes, leaving LAURA at the mercy of: A WOMAN WHO
RUSHES UP TO HER.

THE WOMAN

Hi - you don't know me, but I am
your staunchest fan....I know
your pictures in Vogue without
even looking at the byline.

LAURA

Oh, that's very....

THE WOMAN

....because you are so openly
kinky. Whose dress is that?

15 CONTD

CONTD 15

LAURA

I ah....I borrowed it from my
sister.

She leaves her biggest fan somewhat taken back. She drifts through the crowd taking a hello here, a compliment there, she sees the Angry Woman Reporter glaring at her and she ducks behind the safety of one of her photographs.

16 ANOTHER PART OF THE GALLERY / ROBERT & MICHELE 16

ROBERT STEELE is descending upon MICHELE and AN ELDERLY MAN. MICHELE is saying:

MICHELE

... and I really don't have an opinion on that part of it, but I think I'm definitely going to go over there and live in a Kibbutz for a while.

ROBERT

Michele. Will you excuse yourself, please.

He pulls her rather rudely away from the ELDERLY MAN.

ROBERT

Who is he?

MICHELE

He's just a nice man who just got back from Israel.

ROBERT

Don't ... gaslight me ... I saw the way he was looking at you.

MICHELE

Oh you are totally spaced!
Totally ridiculous. Now let
go of my arm you ... spaz.

She goes back to talk to the ELDERLY MAN. ROBERT stands there seething. LAURA comes upon him.

LAURA

Robert why are you looking so grim
at my opening?

16 CONTD

CONTD 16

ROBERT

You know why.

(nods towards MICHELE)

She loves to watch out of the corner
of her eye ... to make sure I'm
watching her. Someday I swear

LAURA

Sounds like you two are having a
wonderful time.

She pats him sympathetically and keeps moving to mingle.

17 ANOTHER PART OF THE GALLERY

17

A MAN WHO HAS HAD ONE PLAY PRODUCED ON BROADWAY AND
COULD BEST BE DESCRIBED AS A PLAYWROTE is holding forth
about LAURA'S work to a group that includes A HUSBAND
AND WIFE WHO COLLECT ART.

PLAYWROTE

... I think she's fabulous ... I don't
think she's putting anything over on
anybody ... I think she's done what I
try to do as a playwright, but she's
taken it a step further ... like ...
she holds the mirror up to nature but
the mirror ... is already a distortion
because it's conning nature ...
and then she takes that mirror and
crams it right through the transparency
of nature ... until it comes out the
other side again ... as art.

HE continues to expound but focus goes to the HUSBAND
AND WIFE who buy art.

HUSBAND

I think he's right ... maybe we
should buy something.

WIFE

What are you going to use for
money?

HUSBAND

I could sell the Eschers.

WIFE

Gee, I don't know ...

17 CONTD

CONTD 17

CAMERA leaves them and passes the PLAYWROTE as he says:

PLAYWROTE

Besides which ... some of her
pictures are really ... not ...
you know what I mean?

CAMERA CONTINUES UNTIL IT COMES TO LULU AND AN ART CRITIC.

LULU

...so....like...what I think
Laura is saying with her work....
is...like...okay, America....
Okay, World....you know...like
...you are violent....you are
pushing all this....murder on us
...so...here it comes back at
you and we'll use murder to sell
deodorant....like....so that....
you'll just get bored with murder,
right?

THE ART CRITIC thinks about that one.

18 ANOTHER PART OF THE GALLERY

18

NEVILLE drifting around, looking at the photographs,
the people....he finally settles on one.

19 ANOTHER ANGLE

19

BILL BOGGS is interviewing someone for his show:

BILL BOGGS

All right...but my question is ...
do you think that it is valid ...
as art?

20 ANOTHER ANGLE / LAURA

20

Having trouble paying attention as: THE PLAYWROTE
turns and says with great authority:

PLAYWROTE

... so the question becomes
does life imitate art or does
art imitate life ...

LAURA

Well, do you think it really
matters?

20 CONTD

CONTD 20

PLAYWROTE

...does life initiate art or
does art initiate life ...

LAURA wants desperately to get away from him but he has
grabbed her by the arm:

PLAYWROTE

In other words ... is what Oscar
Wilde said true ... when he said:
"He that is whored by fashion
shall be whored by time."

LAURA unhooks herself from his grasp:

LAURA

Yes, but he also said, "All of us
are in the gutter ... but some of us
are looking at the stars."

She smiles and glides away.

21 ANOTHER ANGLE

21

MOVE THROUGH PEOPLE TO REVEAL DONALD listening to a
Detective. LULU AND TOMMY ARE ALSO LISTENING. AS
WE MOVE CLOSER WE HEAR:

DONALD

... all right, but do you have to
do it right now?

DETECTIVE

I just want to ask certain people
certain questions.

DONALD

I know but it's going to spread
like wildfire and wreck this whole
opening ... so if you could wait,
say ... an hour or something.

LULU is holding her face.

LULU

God ... it is so gross.

She runs off. The DETECTIVE turns away.

DONALD

(to TOMMY)

Get the car.

21 CONTD

CONTD 21

As TOMMY moves off, DONALD stands for a beat looking around.

22 ANOTHER ANGLE

22

LAURA stands with her arm around MICHELE who is still chatting with the ELDERLY MAN while ROBERT skulks nearby.

LAURA

....I was there but didn't get a chance to take nearly enough pictures. But just yesterday I had an inquiry from an Italian Magazine asking me if I wanted to go and cover the border war there.

MICHELE

And she might do it.

THEY stop chatting as a really OVER-MADE UP WOMAN WITH A DUMB HAIR STYLING comes by...looks at a picture and shakes her head and says:

OVER-MADE UP WOMAN

God ... whatever happened to ...
"beautiful"?

LAURA cracks up, turns to walk away and almost bumps into NEVILLE who is standing looking at another photo ... she looks up at the one he is studying.

They stare at it together. Then without really turning fully towards her, he shakes his head and says:

NEVILLE

That really is tragic.

LAURA

They're just photographs ...

(slightly lurid
reading:)

... "posed by professional models" ...

NEVILLE

That's not what I mean. I mean
it's really tragic that junk like
that passes for art now.

22 CONTD

CONTD 22

LAURA

...oh....that's a completely
different conversation....

At this point, DONALD enters in the BACKGROUND, and
talks to some people. Other people begin to crowd in
to listen to him also. NEVILLE and LAURA are oblivious
to this.

NEVILLE

Don't you think it's just total
....hype?

LAURA

I don't know a lot of those sixties
words.

NEVILLE

Hype. Hustle. Rip off.

LAURA

That's a hell of a headline for a
review. Are you a critic?

NEVILLE

Do you know the artist...whatsername?

LAURA

Laura Mars?

NEVILLE

...yes...

LAURA

I know her....fairly well.

NEVILLE

Point her out to me if you see
her. I'd be curious to see what
kind of frustrated voyeur type
she really is.

LAURA

Oh, she's nothing like that.
She's very ... old fashioned.
Sort of like ... Grandma Moses.

DONALD comes over and flashes NEVILLE a fast smile and
tells LAURA:

22 CONTD

CONTD 22

DONALD

Laura ... could I steal you away
for a moment?

NEVILLE

Oh ... you're her.

LAURA

Nice talking to you.

They exchange a loaded smile and she goes. MS. WEISSMAN
comes up to NEVILLE and looks up at the work:

MS. WEISSMAN

Really ... disgraceful!

NEVILLE

What makes you say that?

HE goes before she can reply.

23 ANOTHER ANGLE / LAURA AND DONALD

23

She can't believe what she has just been told:

LAURA

....what...no....Oh, my God
....what do you mean about her
eyes....what do you...?

DONALD

Let's get you a drink or some-
thing...

LAURA

Dear God....

24 ANOTHER ANGLE / ELAINE

24

Confronted with the change in the texture of the crowd
and the sudden babbling arrival of Michele and Lulu:

(CONTINUED)

24 CONTD

CONTD 24

ELAINE

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

MICHELE

Doris Spenser was murdered....

LULU

She had her eyes poked out.

ELAINE

What?

MICHELE

Unreal....

Elaine stands stone still. Says aloud in very practical tones:

ELAINE

Oh shit! Everything happens to me.

25 ANOTHER ANGLE / LAURA

25

Alone. Looking up at DORIS SPENSER'S PHOTOGRAPH.

Hanging in the Show. It is exactly the same as in the book.

26 INT. / LAURA'S APARTMENT / NIGHT

26

LAURA enters and turns on a LIGHT.

She puts her hands to her FACE for a moment....tired. She takes off her COAT and hangs it up.

She turns and bolts the DOOR.

She enters the living room and kicks off her shoes.

She lights a cigarette.

She looks toward her study for a moment.

She walks to a LIQUOR CABINET and picks up a BRANDY GLASS.

Phone rings. She picks it up.

LAURA

....yes....?

ELAINE'S VOICE

Laura....Elaine...are you watching TV?

26 CONTD

CONTD 26

LAURA

No, I just came in....

ELAINE'S VOICE

Well, we are all over the Late
News. The murder....the gallery
....the book....you....me....

LAURA

No....I'll have to read about
it.

27 INT. / ELAINE'S LIVING ROOM / SOHO / NIGHT

27

ELAINE is on the phone. MICHAEL KREISLER sits in front
of the Television Set....OVER WHICH THE NEWS ABOUT THE
MURDER is heard and sometimes seen. HE is only partially
seen. SCENE CUTS BACK BETWEEN LAURA AND ELAINE.

INTERCUT WITH FOLLOWING SCENE

TV NEWSCASTER'S VOICE

Grim tragedy visited the simul-
taneous opening of Laura Mars'
exhibit of photographs and the
publication of her book The Eyes
of Mars.

Doris Spenser, the sixty-one
year old publisher of the con-
troversial book of photographs....

....was found brutally murdered
in her Park Avenue apartment.

Miss Spenser's body was discovered
by the doorman when she failed to
answer a limousine service pickup
at eight-thirty.

(CONTINUED)

27 CONTD

CONTD 27

The camera is now SHOOTING from behind a MAN'S HEAD toward the TELEVISION SET.

TV NEWSCASTER'S VOICE

When a radiant Miss Mars arrived at her opening....she was unaware that her publisher was already dead.

ELAINE

Oh, my God....the newsguy just gave Doris' real age....listen, let's talk later so I can watch this....

LAURA

You said something before about lunch tomorrow, but I don't think I'm going to be able to shoot....so maybe we should....

ELAINE

Of course you'll shoot tomorrow. Life goes on....Doris would have wanted it that way.

LAURA

Elaine. Do you believe any of the....psychic....paranormal stuff that everyone is talking about?

ELAINE

I believe in a good night's sleep, and I'm just about to take something that will knock me out for hours....and I suggest you do the same.

LAURA

If I don't shoot tomorrow I'll call you.

ELAINE

....good....sleep tight....

She hangs up. Turns to the Guy.

(CONTINUED)

27 CONTD

CONTD 27

A PICTURE OF LAURA comes up on the TV Screen:

MICHAEL

She's still beautiful isn't
she. That's the goddamn problem.

28 EXT. / LAURA'S APARTMENT BUILDING / C.P.W. / DAY 28

LAURA comes out and exchanges morning greeting with
Brendan the Doorman and goes to A STATION WAGON where
Tommy opens the door for her.

TOMMY

Good morning. Did you see all
that stuff on TV last night?

LAURA

No - I didn't watch it.

TOMMY

....freaky....

29 EXT.-INT. / STATION WAGON / MOVING SHOT 29

They are driving along. TOMMY is having a little
'game' with a cab driver as they go....then after a
moment he cuts into Laura's deep train of thought:

TOMMY

Miss Mars....if I had a really
serious complaint....would you
want me to keep it to myself?

LAURA

(with a smile)

Out with it, Tommy.

TOMMY

Because you know I would drive
along the top of the Alaska
pipeline if you told me that's
where you wanted to go, but
when I'm through with you for
the day....do I have to be
available for Mister Phelps?

LAURA

Tommy....specifically, what do
you mean?

They have stopped at a light and Tommy is glaring at
the cab driver who has pulled up next to him.

29 CONTD

CONTD 29

TOMMY

Hey, you cut me off back there.
Don't ever try that again.

CAB DRIVER

Up yours.

LAURA

Let it go, Tommy.

Unseen by LAURA, Tommy takes a blade out of his left jacket pocket and slides it out the window of the Station Wagon and snaps the blade open so the Cab Driver can see it.

TOMMY

You want to repeat what you
just said to me?

CAB DRIVER sees the light change and takes off.

TOMMY

Sorry Miss Mars....see, like
last night....after I took you
home I hadda go back to the
gallery for him....Mr. Phelps
....and he had picked up this
....really Gay faggot....if you
know what I mean....and he made
me drive them to this guy's gay
place out there in Forest Hills
....and then I had to sit out on
Queens Boulevard in the Limo for
two hours while they....

LAURA

Would you have minded if the man
hadn't been Gay?

TOMMY

Like I said....wherever you
want to go...any hour of the
day or night....

LAURA

All right, Tommy....why don't
you take the morning off....
because you're right....it
wasn't fair.

TOMMY

....really....

29 CONTD

CONTD 29

LAURA

Tommy, I'm very much up on what's going on in the world....visually, but I seem to be falling behind the language a little. You keep saying "really" and Michele and Lulu say it, too....

TOMMY

....I know....

LAURA

What does it mean? Is it the replacement for "you know". People were saying "you know" forever...."You know....you know...."

TOMMY

....really....you know....

30 A BUS PULLS UP TO A STOP IN FRONT OF THEM. 30

THE AD ON THE REAR EXTERIOR OF THE BUS IS THE PHOTOGRAPH OF MICHELE AND LULU SEEN AT THE SHOW.

31 EXT. / NEW YORK STREET / DAY 31

A ROLLS CORNICHE COMES TO A STOP. ROBERT & MICHELE kiss.

ROBERT

It was a great night.

MICHELE

Unbelievable.

She gets out of the car.

31A A WINNEBAGO IS PARKED AT A CURB. 31A

TWO ASSISTANTS are setting up a REFLECTOR and a BUTTERFLY UMBRELLA.

DONALD and the ART DIRECTOR are talking.

Another ASSISTANT is bringing COFFEE to MICHELE, LULU, TWO ADDITIONAL MODELS, THE HAIRDRESSER and the MAKE-UP PERSON.

ONE of the MODELS is looking at a picture of DORIS SPENSER in the DAILY NEWS.

31A CONTD

CONTD 31A

BERT (ART DIRECTOR)

What a picture....you can't
tell if it was taken before
or after the murder.

LULU looks at him and shakes her head:

LULU

....really....

DONALD AND ART DIRECTOR

DONALD

I absolutely know for certain
who did it!

ART DIRECTOR

....You did it....

DONALD

Close....but no cigar.

We see the STATION WAGON pulling up....TOMMY OPENS the
DOOR for LAURA and she gets out.

TOMMY remains near the STATION WAGON....looking at the
MODELS who are standing together.

DONALD walks towards LAURA and meets her within earshot
of TOMMY. DONALD kisses her.

DONALD

Good morning, brave person.
Good for you....coming to work
like this....Doris would have
approved.

LAURA

....everyone approves....I tried
to reach you all night....who
won the tennis game?

DONALD

....tennis game....

LAURA

....I hear you were playing in
Forest Hills....

DONALD

(he gets it)
Oh - excellent!

31A CONTD

CONTD 31A

He turns to TOMMY as LAURA walks towards an ASSISTANT who is setting up a CAMERA on a TRIPOD.

DONALD

How hard do you think it would be for me to get you fired?

TOMMY

....try it....

DONALD

What's your problem anyway....
no....86 that....we know what
your problem is.

TOMMY

....really....

DONALD turns from him and walks towards LAURA who is walking away from her camera towards THE FOUR MODELS who are being given last minute touchups by the HAIRDRESSER and the MAKE-UP PERSON.

31B ANOTHER ANGLE / TOMMY

31B

Drifts over to where LULU is being hassled by a WISEGUY WHO'S DEFINITELY NOT READY FOR WHAT'S GOING TO HAPPEN TO HIM. THE WISEGUY is making lip sucking sounds:

LULU

....oh, why don't you get lost
with that crap?

THE WISEGUY keeps making the sounds but is suddenly confronted by TOMMY:

TOMMY

What's the matter....you have
chapped lips...your lips too
dry or something? "Pupupupupupup".

THE WISEGUY starts to back up but TOMMY keeps after him. Holds his knife up to the guy's mouth.

TOMMY

You want me to make your lips
a little wet for you....is
that what you mean by "pupupupupupup"?

THE WISEGUY runs away. TOMMY turns to LULU for some kind of thanks, but she has turned her attention elsewhere.

31C ANOTHER ANGLE / LAURA

31C

Working with the MODELS, the HAIRDRESSER and MAKE-UP PERSON. Tells MAKE-UP PERSON who is working on MICHELE:

LAURA
(A REAL LINE BASED ON THE
ACTUAL MAKE-UP LISA IS WEARING)

MAKE-UP PERSON
They're mighty tired eyes under
that.

DONALD
I take it you were playing
tennis all night too, Michele.

MICHELE smiles.

LAURA
(brushing a MODEL'S
cheek; to MICHELE)
Why do you provoke Robert....
you only end up having to stay
up all night listening to his
tirades.

MICHELE
He likes me to get him jealous.
It turns him on.

She and DONALD start walking for the tripod together.

LAURA
...."turns him on"...."really"
....what's happening to the
English language? Turn on!
Turn off!

DONALD
You're right - I prefer the
good, old-fashioned ones like....
(a little dirty)
....turn over....

LAURA laughs - then she notices Tommy is still standing
by the STATION WAGON watching all of them. TOMMY sees
her and gets into the wagon.

TOMMY drives away.

DONALD
One of these days we have to
have a little talk about him.

32 TWO ASSISTANTS TURN ON THE LIGHT....AND ADJUST THE 32
REFLECTOR AND BUTTERFLY UMBRELLA AS LAURA TAKES A
POLAROID CAMERA FROM HER ASSISTANT.

WE SEE THE ART DIRECTOR THROUGH THE LENS.

LAURA

Bert.

ART DIRECTOR

Laura.

BERT jumps out of the way.

LAURA

(to the MODELS)

Okay, ready?

LAURA LOOKS THROUGH THE CAMERA AND WE SEE THE FOUR
MODELS.

LAURA TAKES A SHOT QUICKLY.

Activity of lighting, make-up, dress while pix develops.
All look at it. LAURA takes Nikon from her ASSISTANT
and puts it to her eye.

LAURA

Back up two steps.

THE MODELS BACK UP.

LAURA LOOKS THROUGH THE CAMERA AGAIN....AND WE SEE THE
FOUR MODELS.

LAURA TAKES ANOTHER FEW SHOTS.

LAURA

I'm ready.

(looking up)

Hold it there.

LAURA LOOKS THROUGH THE CAMERA....WE HEAR THE SOUND OF
THE "LINKAGE" AND WE SEE THE FOLLOWING:

33 INT. / ELAINE'S LOBBY / DAY (POV) 33

A woman walking up last few steps, turns and disappears
on landing. As CAMERA goes running up stairs - almost
at the top a dog appears barking furiously at CAMERA.

32A EXT. / N.Y. STREET / DAY 32A

LAURA takes camera from eye, looks down, disturbed.
Then she looks up into movie camera lens.

33A LINKAGE - POV KILLER

33A

Dog jumping and barking top of the stairs, snapping at CAMERA.

32B EXT. / N.Y. STREET / DAY

32B

LAURA - THE SOUND OF THE LINKAGE IS GONE. BUT ITS EFFECT LINGERS ON LAURA....SHE IS SCARED AND SHAKY.

SHE LOOKS ISOLATED AND PARALYZED....AS HER ASSISTANTSDONALD....THE ART DIRECTOR AND THE MODELS.... SENSING THERE IS SOMETHING WRONG....MOVE TOWARD HER.

LAURA hands her CAMERA to an ASSISTANT:

LAURA

....check this....

ASSISTANT

....what's wrong?....

LAURA

I don't know.

MICHELE

What is it, Laura?

LAURA

....ahn....I got a little.... dizzy....

She goes off to be by herself a moment. DONALD turns to the crew:

DONALD

Kill the fire, but stand-by, people.

DONALD goes to her:

DONALD

(whispering)

Do you want to take a break?

LAURA

No....I'll shoot right away.

DONALD

(to the OTHERS)

Hold it together, please! Don't mess yourselves up, girls!

(to LAURA)

Did you have breakfast?

32B CONTD

CONTD 32B

LAURA nods.

As BERT approaches:

DONALD

She's fine, Bert.

(to the OTHERS)

Just hold it for another minute,
gang!

33 ANOTHER ANGLE / LAURA

33

Taking a deep drag on a cigarette....looking over at
the MODELS. She nods to DONALD:

DONALD

All right....people....and give
me the fire.

The fire starts.

LAURA begins to shoot.

34 EXT.-INT. / TAXI / DAY

34

LAURA is seated in the REAR. The TAXI is jammed to a
HALT IN TRAFFIC.

LAURA looks around with frustration and then reaches
in her bag and takes out two dollars and hands it to
the DRIVER.

LAURA

I have an appointment....keep
the change.

CAB DRIVER

(takes money)

Me....I got nothing to do. I'll
just sit here.

LAURA gets out and starts walking. She reaches the
CROSS STREET and starts to CROSS....when SUDDENLY:

WE HEAR THE TERRIFYING SOUND OF LINKING AS LAURA LINKS
TO:

35 INT. / CORRIDOR / BUILDING

35

WE SEE THE BACK OF A WOMAN AS SHE LOCKS THE DOOR OF AN
APARTMENT. SHE THEN TURNS AND STARTS WALKING TOWARD A
STAIRCASE DOWN THE CORRIDOR.

36 EXT. / STREET

36

LAURA IS STANDING IN THE MIDDLE OF THE STREET. HER HANDS ARE COVERING HER EYES.

THE TRAFFIC IS BUSY....AND THE CARS, CABS, AND TRUCKS ARE ANGRILY HONKING....SOME OF THE DRIVERS CURSING AT LAURA AS THEY MOVE TO AVOID HER.

BUT LAURA SEEMS OBLIVIOUS TO ALL THIS AS SHE MOVES BLINDLY FORWARD....LINKED TO:

37 INT. / APARTMENT STAIRCASE

37

AS WE SEE THE FIGURE OF THE WOMAN GROW LARGER AS THE POV FOLLOWING GETS CLOSER UNTIL:

AT THE HEAD OF THE STAIRS AS THE WOMAN IS ABOUT TO DESCEND....A HAND GRABS HER BY THE SHOULDER....TURNS HER AROUND....AND IN BLURRED SWIFTNESS....STRIKES A BLOW TOWARD HER HEAD.

AS THE WOMAN TOPPLES BACKWARDS AND BOUNCES CRAZILY DOWN THE STAIRS....THE POV WATCHING FROM ABOVE WAITS FOR AN INSTANT AND THEN STARTS DOWN THE STAIRS QUICKLY.

WE SEE THE WOMAN'S BODY COME TO A STOP AS IT CRASHES AGAINST THE BOTTOM OF THE STAIRS AND A MOMENT LATER WE SEE THE POV HURTLE OVER HER DEAD BODY AS:

38 EXT. / STREET

38

LAURA IS SCREAMING AS THE SOUND OF LINKAGE ENDS.

THE MOMENT SHE REMOVES HER HANDS FROM HER EYES WE SEE TWO CARS PRACTICALLY UPON HER....SWERVING TO MISS HERONE PASSES HER ON THE RIGHT....THE OTHER ON THE LEFT.

COMPLETELY DISORIENTED....COMPLETELY SHAKEN BY THE LINKAGE....LAURA RUSHES TO THE SIDEWALK.

SHE IS IN A PANIC AS SHE STARTS TO RUN....

WHEN SHE REACHES THE CORNER....SHE STOPS....OUT OF BREATHLOOKS RIGHT AND LEFT....NOT KNOWING WHERE SHE IS.... THEN LOOKING UP AT THE STREET SIGN TO GET HER BEARINGS.

SHE TURNS AND STARTS RUNNING BACK FROM THE DIRECTION SHE HAS JUST COME.

EXT. / STREET / SOHO

LAURA TURNS A CORNER....RUNNING....AND PASSES A HEALTH FOOD RESTAURANT ON THAT CORNER AND SEES:

39 ELAINE'S BUILDING / LAURA'S POV

39

TWO POLICE CARS ARE PARKED IN FRONT.

A CROWD IS STARTING TO GATHER.

WE HEAR THE SIREN OF ANOTHER POLICE CAR GROWING LOUDER AS IT APPROACHES.

LAURA

TENSING....MOVING SWIFTLY TOWARD THE BUILDING.

SHE PUSHES HER WAY PAST THE GATHERING CROWD....SLIPS BY A POLICEMAN WHO TRIES TO STOP HER AND SEES THROUGH THE OPEN FRONT DOOR:

ELAINE

LYING AT THE BOTTOM OF THE STAIRS....HALF HER BLOODIED FACE IS COVERED WITH A TOWEL.

LAURA OPENS HER MOUTH AS IF TO SCREAM....BUT NO SOUND COMES FORTH. HER SHOCK AND GRIEF ARE TOO OVERWHELMING AT THE MOMENT.

TATE AND SUPERINTENDENT

THE SUPERINTENDENT OF THE BUILDING IS POINTING TO ELAINE'S BODY AS HE TALKS TO TATE. THEY ARE STANDING CLOSE TO HER BODY.

THE THIRD POLICE CAR ARRIVES. AND AS THE POLICEMEN INSIDE THE CAR GET OUT AND JOIN THE POLICEMEN ALREADY THERE IN AN ATTEMPT TO KEEP BACK THE GROWING CROWD:

A POLICEMAN MOVES TOWARD LAURA.

POLICEMAN

Get back, lady....come on....

LAURA

(turning toward
him; shouting)

I saw it!! I saw it!!

THE POLICEMAN LOOKS AT HER FOR AN INSTANT....THEN TO TATE:

POLICEMAN

We've got a witness, Ted!!

TATE MOVES QUICKLY AND TAKES LAURA JUST INSIDE THE DOOR.

39 CONTD

CONTD 39

LAURA CANNOT HELP LOOKING AT ELAINE....LYING DEAD A FEW FEET AWAY.

TATE is a New Yorker from College Point where they raise broken eardrums from LaGuardia and Basketball Tramps. It is a peculiarity of that neighborhood that certain R's are said as V's.

LAURA is suddenly frozen by the presence of Elaine's body.

TATE

I'm Detective Tate. You saw this happen?

LAURA

Ah....yes.

TATE

Did you see the poipetvator....
what did the poipetvator look like?

LAURA is beginning to realize she is going to have a hard time explaining:

TATE

Can you descvibe his size, color
....what he was....

LAURA

No, I didn't see who....

TATE

Well, what did you see?

LAURA

I saw it happen, but....

TATE

Well, where were you standing?

LAURA

I was a few blocks away....

TATE

Oh, veally - then what did you see it with....a telescope....?

LAURA

I ah....oh, never mind....

She starts to go.

39 CONTD

CONTD 39

LONG SHOT - LAURA turns and starts out....making her way through the CROWD. TATE nods toward a POLICEMAN who follows and CATCHES UP to LAURA.

He starts to talk to her. LAURA shakes her head. TATE....watching....makes his way to LAURA and the POLICEMAN.

TATE talks to her. LAURA shakes her head. TATE and the POLICEMAN take hold of LAURA and start escorting her toward a POLICE CAR.

CUT TO

40 INT. / MAIN ROOM POLICE PRECINCT / DAY

40

CAMERA PANS past people being questioned. We see the SUPERINTENDENT of Elaine's building talking to a DETECTIVE. CAMERA continues to LAURA and CHARLES DOUGLAS.

DOUGLAS is a black detective who is finishing typing a page. He gets up, takes some pages, asks LAURA to follow him.

They walk up a stairway, go into a small room.

41 INT. / SMALL WAITING ROOM

41

The room is lined with benches. Laura and Douglas enter. A PUERTO RICAN COUPLE are arguing. The man's head is bandaged.

DOUGLAS hands LAURA the papers:

DOUGLAS

Miss Mars....this is a sworn statement - you realize that?

LAURA

Yes. I do.

DOUGLAS

(looks at statement -
shakes his head dubiously)
Okay....well....read it over and
then sign it.

He turns to the couple, says something in Spanish and they leave the room with him.

42 TATE AND ANOTHER FIGURE

42

STANDING IN THE ROOM ADJACENT TO THE ONE ABOVE. THEY ARE LOOKING AT LAURA, THROUGH A ONE-WAY MIRROR. OVER THEIR SHOULDERS WE SEE LAURA READING THE PAGES OF HER STATEMENT. SHE IS LOOKING AROUND, DISTRAUGHT.... REACHES INTO HER BAG....TAKES OUT A CIGARETTE.... LIGHTS IT.

TATE
(to the figure
next to him)
She's all yours.

43 INT. / POLICE STATION / DAY

43

LAURA'S GANG, models, still in wardrobe, BERT, MAKE-UP, HAIRDRESSER, etc. are being ushered into the building by POLICE.

LULU AND MICHELE are outraged; amused; nervous; and looking forward to the experience.

LULU
....is this wild....I feel like
a hooker in a roundup....

MICHELE
....I'm calling Robert....Robert
will tear this place apart....

LULU
(to a COP)
Hey, I ain't gonna tell you guys
nuttin'....

COP
Come on....come on.

LULU
(to COP)
Hey, you guys must have all the
good coke in New York locked up
in here, right?

(CONTINUED)

43 CONTD

CONTD 43

COP

Come on....

44 INT. / POLICE STATION STAIRWAY

44

LAURA'S GANG coming upstairs to the second floor.
As they move away from CAMERA, Laura is coming down
the stairs, following TATE. They miss each other.

45 INT. / NEVILLE'S OFFICE

45

LAURA enters.

TATE

Just sit tight and he'll be vight
with ya.

He leaves her there. Laura sits nervously. After a
moment NEVILLE enters, reading her statement. She is
surprised to see him. He avoids looking directly at
her for a while and makes little notations and jabs
at her statement with his pencil.

LAURA

What were you doing at my show?

NEVILLE

Getting to know you.

Laura thinks this over.

LAURA

Why am I here? I've already
given your people a statement.

NEVILLE

(looking at it)
....you certainly have....

LAURA

All right. I knew this would
happen. Look, I don't know how
to lie. What's on that page....
is what I saw.

NEVILLE

But you can understand why I
might be having some difficulty....
(MORE)

45 CONTD

CONTD 45

NEVILLE (Continued)
absorbing it. Even though -
you don't know how to lie.

LAURA
All right. I'd better call
my lawyer....is this the time
for me to call him....or....
aren't you supposed to advise
me of my rights or something?

NEVILLE
(with a grin)
Hell, no....I haven't even frisked
you yet.

Laura freezes and then despite herself she has a fast
fantasy about getting frisked.

She suddenly spots a Teddy Bear in a corner.

LAURA
Is that your Teddy Bear?

NEVILLE
(still reading
the statement)
Yeah....I get some real strange
ones in here from time to time
and it relaxes them. I like him,
too.

LAURA
I'm thinking of picking him up
myself....

NEVILLE
Be my guest....

LAURA
No, seriously....because you are
making me very nervous....now
what is really going on? Am I
suspected of this murder or....?

NEVILLE
Miss Mars....this is not the
usual kind of statement we get
from people. I know you under-
stand that....I mean if I handed
this to you and you read it....
what would you do?

45 CONTD

CONTD 45

LAURA

I'd feel very sorry for you and
be as nice to you as I could be
keeping in mind what you've been
through in the past 24 hours.

He thinks it over. He walks over and hands her the
Teddy Bear. She takes it and says:

LAURA

Thank you. I'll try to explain....

46 INT. / SMALL OFFICE (USED EARLIER)

46

TATE IS TALKING WITH TOMMY:

TATE

Which guy is that, Tommy?

TOMMY

Donald. Mister Phelps. The one
....the well-dressed guy out there
....her agent....you can go ask
him where I was last night....
I was in Queens where he....

TATE

She wasn't killed last night,
Tommy. She was killed the night
before.

TOMMY

....right on....

TATE

(flips Tommy's knife
onto the table)
What about this?

TOMMY

I have to protect Miss Mars from
creeps.

TATE

All kinds of cveeps in this city,
vight?

TOMMY

....really....

He produces some prior arrest records.

46 CONTD

CONTD 46

TATE

These are some cveep's avvest
vecords. Guess who the cveep is.

TOMMY

You guys have all those computers
that talk to each other, right?
I'm thinking of getting into
computers.

47 INT. / NEVILLE'S OFFICE / DAY

47

The Teddy Bear has long since been put down and LAURA
is on her feet at the end of a lengthy explanation:

LAURA

....but there is just no way
....that I can describe the
feeling. I can explain it to
you visually....but the feeling
of it....is beyond my powers of
description.

NEVILLE thinks a moment. He can't decide if she's
telling the truth of if she's nuts or if she does have
some kind of powers.

NEVILLE

In order for me to believe what
you've just told me....I have to
make the assumption that you have
....certain powers....

LAURA

Power? What power? I'm com-
pletely helpless when it happens.

NEVILLE puts the statement down and changes the mood of
the scene abruptly: Reaches in his jacket pocket.

NEVILLE

Congratulations.

LAURA

On what?

NEVILLE

You probably haven't seen these.

He hands her some cut out reviews from New York Papers.

LAURA

I completely forgot about reviews.

47 CONTD

CONTD 47

She looks at them hungrily:

NEVILLE

Times is very good....the Post is....qualified....and these two are very good and I checked and it seems your book is the hottest-selling "art" book in town todayat 25 bucks a throw.

LAURA

Because of the murders?

NEVILLE

Well, they probably haven't hurt any.

LAURA is disturbed by that.

LAURA

Well, having already heard your review of my work, I'm grateful to get these.

NEVILLE

Keep them....I got them for you.

He picks up her statement again, but his concentration is elsewhere:

NEVILLE

Well, alright....as long as we're on the subject....I mean....what exactly are you doing....glorifying murder....

LAURA

Okay....I'd rather talk about that myself....

NEVILLE

(overlaps)
....because, see what I can't figure out is....

LAURA

(overlaps)
If you'll give me a chance to talk....

NEVILLE

I mean you don't believe that your work is going to promote murder....

47 CONTD

CONTD 47

LAURA

....absolutely not....

NEVILLE

On the other hand....you're not exactly helping to put an end to it....which is what my life is about.

LAURA

Aren't you just interested in catching the murderers?

NEVILLE

See, I personally would like very much to figure out some....brilliant....simple way....to stop people from killing one another....that gives me a reason to get up in the morning....now, you're an intelligent and sensitive woman, so....

LAURA

....thank you....

NEVILLE

....so I ask myself....well, how does she rationalize what she's doing?....does she....

LAURA

Alright. All I am trying to dois to give an honest accountthrough my own eyes....of the time in which I am living....and I, personally....have seen all kinds of....moral and spiritual murders....committed by people in \$2,000 dresses....and tuxedosin exquisite dining rooms.... I mean....what I want to show is that there are all kinds of killings being done in this society....and that not every murderer that's running around loose is wearing a T Shirt with a sign on it that says "Have A Nice Day".

NEVILLE

That's good. I really like that.
(MORE)

47 CONTD

CONTD 47

NEVILLE (Continued)

As a matter of fact - if you think it through that's a very moral point of view. But it also betrays a lot of hostility towards the upper classes.

LAURA

Yes, but you have to learn to separate the artist from her art.

NEVILLE changes the mood by producing a tagged, bagged mutilated copy of THE EYES OF MARS. He shows it to LAURA, tapping the gouged-out eyes with a pen:

LAURA

Where did you get this?

NEVILLE

It's my only decent piece of evidence. It was found in Doris Spencer's apartment.

(shows her the
hole in the eye)

This is a picture of you, isn't it?

LAURA

....yes....

NEVILLE

Have you ever seen this copy of the book before?

LAURA

....yes....I saw it done....

NEVILLE

With your own eyes?

LAURA

(shakes her head)

In a nightmare.

They stare at each other. She knows she has to explain further:

LAURA

All right....It was the night before the opening and I had just fallen asleep....

48 INT. / POLICE STATION / DESK

48

ROBERT comes storming up the stairs to first landing.
He goes to a desk.

ROBERT

My girlfriend called me from
here....she's being held, and
I want to know where.

COP

Your name?

ROBERT

Robert Steele.

COP looks down at a sheet.

COP

Glad you're here, Robert -
you're wanted for questioning.

Nods to a cop. Robert doesn't quite believe it.

49 INT. / NEVILLE'S OFFICE

49

Neville walks to a nearby table. On it are some
photographs, all face down. He calls LAURA over.
Turns two 8x10 glossies over. They are POLICE FLASH
PHOTOGRAPHS of two murdered women. Neville turns
to LAURA.

NEVILLE

Police photos....

LAURA

Obviously....

NEVILLE

Yeah, we don't worry too much
about makeup and lighting....

He turns over another photo. It is one of the MURDER
PHOTO ADS from LAURA'S BOOK (cut out of her book).
He turns over another photo. It is another one from
the book.

NEVILLE

These pictures are yours, of
course....Now: The ones in the
top row were never published....
anywhere....they're strictly our
own stuff....so my question is....

49 CONTD

CONTD 49

LAURA

How come my pictures are so much
like yours?

NEVILLE

I couldn't have said it better.

LAURA

When were those pictures taken?

NEVILLE

About two years....one was about
14 months ago.

LAURA

....disturbing....

NEVILLE

....extremely....

LAURA

Even the timing is....disturbing....

NEVILLE

In what way?

LAURA

Well, you know....you do go
through definite "periods" in
your work....and in the midst
of my "children" period....I
began to get fascinated with
murder....and violence....and
it started to show up in my
work....

NEVILLE

Well, what troubles me is the
similarity in these photos.

LAURA

Well, it troubles me, too. I
was troubled when I first began
"seeing" violent photos in my
mind.

NEVILLE

"Seeing" as you "see" in your
statement.

LAURA

Not really....just....my mind
(MORE)

49 CONTD

CONTD 49

LAURA (Continued)
would wander off to....
(points to pictures)
....this....

She suddenly realizes something:

LAURA
So, I think I begin to understand why you....suspect me.... you think I knew those groupings because I'd been there before with a gun or something...how clever of me it would have beento commit a murder and then advertise it by repeating it in my work. "I don't buy it," as they say.

NEVILLE
Neither do I. I have better reasons to suspect you.

He grins at her. She doesn't grin back.

50 INT. / SMALL OFFICE

50

DOUGLAS with a rather self-righteous DONALD:

DONALD
....now you can call this person up....he won't be embarrassed.... and he'll tell you exactly where I was the night she was murderedand what we were doing at the time....

The door to the office bursts open and an indignant Robert bursts in.

ROBERT
Listen, I'm tired of sitting and waiting....now my girlfriend is being....something or other.... in another part of this....

A COP comes in. Grabs Robert.

ROBERT
....listen my father happens to be....

50 CONTD

CONTD 50

DOUGLAS

And my father can whup your
father's ass....get him out
of here.

Door slams shut. DONALD leans over confidentially:

DONALD

(under his breath)

Now....if you want real suspects
....let me tell you about that
one they just dragged out of here.

DOUGLAS smiles and acts friendly and leans back.

DOUGLAS

Hey that's right, you tell me
anything you want. You know....
give me a little

(winks)

....Rona Barrett....

DONALD

(insulted--acidly)

Well, frankly, I don't do Rona
Barrett. How would you like
me to do my Barbara Walters?

He sits back and thinks of a place to begin.

51 INT. / NEVILLE'S OFFICE

51

LAURA is still staring at the photos....wondering at
the similarity. NEVILLE is writing furiously on the
bottom of her statement. He finishes:

NEVILLE

Miss Mars....I'm going to ask
you to come with me now....
there's something I want to
show you.

LAURA

Where is that?

NEVILLE

It won't take long.

LAURA

(annoyed)

Oh, come on....I know I'm a
vicious killer, but I thought

(MORE)

51 CONTD

CONTD 51

LAURA (Continued)
we'd reached some kind of
understanding....

NEVILLE
It's just a routine matter.

LAURA
I know....but please don't start
pulling Inspector Clouseau....
"It won't take long". Just tell
me and I'll go, but please take
out the melodrama.

NEVILLE
(laughs)
What would a policeman's life
be like without melodrama.

52 EXT. / ELAINE'S BUILDING / DAY

52

There are POLICE....a small CROWD....and a couple of
REPORTERS and PHOTOGRAPHERS outside of ELAINE'S
BUILDING as LAURA and NEVILLE get out of a POLICE
CAR and start for the ENTRANCE.

The REPORTERS try to ask questions and the PHOTO-
GRAPHERS' bulbs flash as NEVILLE, firmly holding on
to LAURA, pushes past them into:

53 INT. / LOBBY ELAINE'S BUILDING / DAY

53

LAURA stops as she sees something.

NEVILLE watches her closely.

LAURA stares at the AIREDALE which has SUDDENLY
APPEARED coming down stairs on a leash.

As the DOG'S OWNER apologizes and takes the DOG out:

NEVILLE
Are you afraid of dogs?

LAURA shakes her head.

The CAMERA PANS them toward the STAIRS.

LAURA looks at the CHALK OUTLINE of where ELAINE'S
BODY was found.

53 CONTD

CONTD 53

She steps over it....as LAURA and NEVILLE walk up the STAIRS.

54 INT. / ELAINE'S APARTMENT

54

As LAURA and NEVILLE enter.

We see a number of PLAINCLOTHESMEN inside at work.... examining things, etcetera. The LIGHTS are on.

NEVILLE

This way.

NEVILLE leads LAURA up some circular stairs into the BEDROOM where another DETECTIVE is working.

NEVILLE opens the CLOSET in which there are MEN'S SUITS, JACKETS and SLACKS hanging.

LAURA cannot mask a shocked reaction.

NEVILLE

You recognize these clothes?

LAURA

(after a beat)

I think they're my husband's.

NEVILLE

Husband?

(CONTINUED)

54 CONTD

CONTD 54

LAURA

Ex. We've been divorced for
over a year. He was living in
San Francisco the last I heard.

NEVILLE

(an edge to
his tone)
Well, he's back.

LAURA

Obviously.

NEVILLE

Was this going on when you were
married?

LAURA

No.

NEVILLE

What's his name?

LAURA

Michael. Michael Kreisler.

HE shows her a framed PHOTOGRAPH:

NEVILLE

Is this him?

(SHE hesitates)

Is this a picture of your ex-
husband?

(SHE nods yes)

What does he do....these are
nice clothes....did you buy these
clothes?

LAURA

(touches a jacket)

I had this jacket made for him.

NEVILLE

What does he do?

LAURA

He's writing a novel.

NEVILLE

What does he do for money?

54 CONTD

CONTD 54

LAURA

He's waiting for his mother to die....he's borrowed quite a bit of money against that....

SHE stops herself and they exchange looks. She continues:

LAURA

....and when that fails he gets women excited about his novels.

NEVILLE

How could you fall for one of those guys?

LAURA

(after an evasive pause)

Michael could never kill anyone.

NEVILLE

Any idea where he might be right now?

LAURA

No. No idea.

NEVILLE

Are you still in love with him?

LAURA

Where are we going now?

NEVILLE

The reason I'm asking you all these questions is because I believe somebody in your life is losing control of himself every once in awhile and he may be the kind of guy....

LAURA

Well, if this guy you're looking for is a guy....I wonder if you could take me home now?

55 They come to a LARGE PHOTO on the wall. One of hers:

55

NEVILLE

That's one of yours, isn't it?

55 CONTD

CONTD 55

LAURA

Yes.

NEVILLE

What were you selling?

LAURA

Nail polish....

56 EXT. / LAURA'S APARTMENT BUILDING / NIGHT

56

NEVILLE helps her out of the car. He walks her to the lobby.

57 INT. / LOBBY

57

Walking to elevator.

NEVILLE

Would you like me to see you up?

LAURA

I'll be fine, thank you.

Neville hands her a card.

NEVILLE

In case you need me, here's my number. Call me any hour of the day or night.

LAURA

(reading card)

John Neville. Well - it's been very educational.

(holds up a

business card)

And I will call you at any hour of the day or night.

Laura starts to move inside the elevator.

LAURA

Oh, also....shouldn't I hire a bodyguard?

NEVILLE

You've already got one.

He gives her his most charming smile. She does smile back as the elevator doors close.

58 INT. / LAURA'S CORRIDOR AND APARTMENT DOOR 58

LAURA walks out of the ELEVATOR and to her APARTMENT DOOR. She unlocks the LOCKS and enters:

59 INT. / LAURA'S APARTMENT 59

She bolts the LOCK and turns to switch on the LIGHT when:

SUDDENLY A FIGURE APPEARS DIRECTLY IN FRONT OF HER.

LAURA STARTS TO SCREAM....BUT THE FIGURE PUTS HIS HAND OVER HER MOUTH AND MUFFLES THE SCREAM.

LAURA STARTS TO POUND AND KICK THE FIGURE HOLDING HER FOR A FEW DESPERATE MOMENTS....UNTIL:

MICHAEL'S VOICE

It's Michael....

THE FIGURE RELEASES LAURA AND SWITCHES ON THE LIGHT.

It is MICHAEL KREISLER....slightly drunk.

LAURA SLAPS him across his FACE....HARD.

LAURA

What the hell do you think you're doing?

MICHAEL

I had to stop you from screaming.

LAURA

(sitting)

How did you get in here?

MICHAEL

I still have a set of keys.

She looks at him nervously and he follows her as she goes into the living room.

MICHAEL

I didn't kill Elaine. What reason would I have to kill her? She was the best meal ticket I ever had.

LAURA

Second best - I was the best.

Her gaze has not changed and he averts her eyes as he talks.

59 CONTD

CONTD 59

MICHAEL

I was in San Francisco - working
on my novel, and....I ran into
her, and she convinced me I
should come back here....she
said she'd be good for me....
make it easier for me to write....
(tries to touch
her - she pulls
away)

Oh, come on....you know I only
came back to be near you. I
would have called you sooner
or later. I still love you,
Laura.

He makes a grab for her again. Tries to kiss her. She
turns her head.

LAURA

I'm already sick to my stomach
....Please don't make it worse.

HE lets go. Suddenly he produces a few Polaroids from
his pocket and gives her a nasty little smile.

MICHAEL

But you still keep these around
....what do these do to your
stomach?

She tries to get the pictures. He holds them away and
laughs at her.

LAURA

How did you get those?

MICHAEL

I know what's hidden in your
little....vases and things....

She tries to get the pictures. He pulls away.

MICHAEL

This one of us is my favorite
....remember the night we took
this one?

Puts them in his pocket. LAURA shakes her head and
thinks a moment about her life:

LAURA

What friends I have. What 'good'
friends....

59 CONTD

CONTD 59

MICHAEL

I was your husband....I was never
your friend.

LAURA

But I can't help thinking about
Elaine. Poor Elaine....

MICHAEL

It's a little late to be jealous
of Elaine.

LAURA

Jealous? Poor Elaine....poor
lady. Was she so....bored....
so jaded that she had to keep
you behind my back for excitement
....God, maybe the people who
really despise my work....are
right. Maybe I do contribute
to a lack of feeling in the world.
I thought it was just the opposite.

MICHAEL

What nonsense. You're out there
making a fortune - that's what
you're doing.

LAURA

Maybe. Or maybe I'm like Elaine
....just reaching for....cheap
thrills....

She takes NEVILLE'S card and looks at it.

LAURA

I'm going to call someone now
.....a detective....and I want
you to get on the phone and talk
to him.

MICHAEL grabs the phone and puts it down.

MICHAEL

Are you crazy? You think I don't
know they're looking for me? I
have nothing....no clothes....
no money....everything is at
her place and I can't go back.
I am desperate! But I did not
kill her.

LAURA

Well if you have an alibi the
police will believe you.

59 CONTD

CONTD 59

MICHAEL

Oh sure....maybe they'll lend me a few dollars to get me back to San Francisco, too. Look, I was dead drunk when she was killed.

LAURA

Dead drunk at lunchtime?

MICHAEL

Yes, I had been trying to write and I couldn't, so I reached for a little...."inspiration" and I ended up out cold in the park.

Laura looks at him skeptically.

MICHAEL

(more and more
highstrung and
loud)

I tell you, I see this whole thing....pointing towards me.... and I did not do it.

LAURA

Lower your voice, Michael.

MICHAEL

Lower my voice? Lower my....
(suddenly almost
out of control)

....you provoke me....you deliberately provoke me....and then you....

(he grabs her)

....you may have all these other people fooled....but I know what a killer you can be....at three o'clock in the morning....

LAURA

(fighting him off)

I'm a killer at three o'clock in the morning? What about....

MICHAEL

Where were you? Where? When I needed something....some little piece of....comfort....where were you....in your darkroom....!?

59 CONTD

CONTD 59

LAURA

Where else could I find any peace?

MICHAEL

You tore me apart....you made
it impossible for me to work....

LAURA

Oh, Michael....that's just....
total....

MICHAEL

....but you....oh....instant
star of the world of chic....

LAURA

Will fifty dollars be enough?

MICHAEL

Sure....great....America on
ten cents a day....

She reaches up into some silly hiding place like a candy
dish high on a shelf and produces some cash.

Then she pours him a drink. He tries to take it but she
takes it away and turns to him with the cash in one hand
and the drink in the other.

LAURA

I'll put this \$100 down here
with this drink the moment you
do the same with those pictures.

He smiles, but he complies. As he drinks she takes the
pictures and rips them up into tiny pieces.

LAURA

You'd better think about going
to the police....you may be more
than a suspect. You could also
be a victim.

MICHAEL

Darling - I have always been a
victim.

He pockets the cash. Smiles.

MICHAEL

Maybe I won't go to San Francisco.
Maybe I'll just stay in New York
(MORE)

59 CONTD

CONTD 59

MICHAEL (Continued)
where I can pick up the paper
every morning....and see you
and your....crowd....dropping
one at a time.

MICHAEL opens the door....exits....SLAMMING the DOOR
behind him.

After a beat, LAURA rushes toward the DOOR:

LAURA
Michael.....!

She opens the DOOR....and as she steps into the CORRIDOR:

LAURA
....My keys!!

Too late....MICHAEL is already on the way down in the
ELEVATOR.

LAURA steps back into the APARTMENT.

She bolts the LOCK again.

She walks into the LIVING ROOM and looks around: it now
seems dark and ominous.

60 EXT. / LAURA'S APARTMENT BUILDING / NIGHT

60

MICHAEL comes out. As he starts down the STREET.

UNMARKED POLICE CAR.

A DETECTIVE GETS OUT.

DETECTIVE
(to MICHAEL)
Hey, hold it right there....

MICHAEL looks at the DETECTIVE for a moment....then
starts to run for the park across the street. The
DETECTIVE takes off after him. MICHAEL jumps the wall
easily. DETECTIVE almost gets hit by a car. Yells
to Michael:

DETECTIVE
Stop! Stop!

He fires his gun into the air. He climbs over the wall
and suddenly he has lost Michael in the park. He has

his gun aimed into the dark....but he can't shoot....
not knowing what's out there.

DETECTIVE
....shit....shit!!!!

61

INT. / POLICE PRECINCT / OFFICE / NIGHT

61

NEVILLE, TATE AND DOUGLAS are on one side of the room. POLICE "BRASS" the heavy politicians in the Department are sitting nervously on the other side, averting each others eyes as AN ANGRY ITALO-AMERICAN CHIEF OF DETECTIVES IS PACING AROUND SCREAMING INTO A PHONE. (Voice on other end can be heard indistinctly screaming back.)

CHIEF OF DETECTIVES
....well then Callahan can go screw himself, too....what kind of Department has this become when....when people would use murders like these....to further their influence with that little schmuck....Alright, I'm going to put the guy on that's running this for me. This is Lieutenant Neville.
(He cups the phone,
to Neville)
Get me out of this.

The eyes in the room are doing a dance right out of the Rites of Spring. Except for one bigshot who has some of his dinner caught in his teeth and is trying to remove it with a matchbook cover.

NEVILLE
Hello sir....Lieutenant Neville
....look sir, I realize how much pressure is on you to get this thing solved and we certainly are feeling that pressure through this phone call....

Reaction all around. It should be noted that during the following we begin to get the feeling that TATE is somewhat jealous of NEVILLE and not too convinced that NEVILLE's methods are all that great.

NEVILLE
....but sir this killer has to be a psycho and this unit that I'm heading is trying to deal with this on a psychological level....I mean I don't think we can just Dick Tracy our way through it.

TATE reacts to that in a somewhat personal manner.

61 CONTD

CONTD 61

NEVILLE

Yes sir but this department did spend quite a bit of money on my post graduate education and it has sent me to several special courses....and I do want to catch this person very badly, sir.... almost as badly as you wanted to hit a homer when you pinch hit in that game we played against the Firemen....yes sir....I do remember you were robbed....right against the fence....yes sir.... I was playing first base....rightughn huhgn....yes sir....okay, sir....I will....and thanks for your renewed confidence in our methods, sir. I will. Bye sir....and regards to your lovely wife Mary-Eileen whom I also met that day. Thank you, sir.

NEVILLE turns to them all and gives them the three-ring sign and THE ANGRY CHIEF OF DETECTIVES puts a relieved arm around NEVILLE'S shoulder and tells the others:

ANGRY CHIEF OF DETECTIVES

How about this guy, ha....this guy has bullshit that just don't quit.

They all agree.

62 INT. / CORRIDOR OF POLICE STATION

62

As NEVILLE, TATE AND DOUGLAS go down the hall.

NEVILLE and TATE stop as NEVILLE spots a discarded DAILY NEWS lying on a receptacle for cigarette butts.

DOUGLAS

....I'll check out the calls on the special number and get back to you....

NEVILLE flips the tobacco-stained sand out of the paper and folds it to the headline:

"EYES KILLER STRIKES AGAIN". As he riffles through the paper they keep walking and TATE asks:

TATE

Hey, I'm cuvious....how come duving that meeting just now
(MORE)

62 CONTD

CONTD 62

TATE (Continued)
you didn't bring up anything
about that Mars....person having
those so-called visions?

NEVILLE
Don't you believe her....about
those visions?

TATE
Are you serious? You don't buy
any of that crap, do you?

NEVILLE
Well, let's say I'm not turning
my back on it.

TATE
That's for sure.

NEVILLE gives him a somewhat cautionary glance.

TATE
What do you see in her?

NEVILLE
What I see when I look at her,
Tate, is a possible suspect and
a very probable victim. But I
also see a very intelligent
woman who's surrounded by a
pretty....corrupt....bored....
trivial bunch of people, but
what you don't see, Tate is....

THE DETECTIVE who lost MICHAEL in the park comes running
up to them. HE is out of breath and holds his BADGE in
one hand.

DETECTIVE
Neville....I want you to hear it
from me first.

Puts his badge in NEVILLE'S hand:

DETECTIVE
I just lost Michael Kreisler in
the park.

NEVILLE reacts.

63 INT. / DONALD'S APT. / HALLWAY / NIGHT

63

Hallway....door buzzer sounding....Camera pans over to a door opening. DONALD appears....the buzzer continueshe moves towards the front door holding a full size 45 AUTOMATIC.

DONALD

(at door)

Who's there?

LAURA (VO)

Donald, let me in!

DONALD unlocks 2 latches. LAURA comes in carrying three books.

DONALD

You shouldn't be going out at night!

LAURA

I've got my own personal police-man watching me.

They walk down the corridor to the living room.

DONALD

Well, did you dig up anything worth while?

LAURA

I went through some books in the library - plus these.

DONALD

And what have you learned so far?

64 INT. / LIVING ROOM / DONALD'S APARTMENT

64

LAURA and DONALD sit on a sofa....she opens one of the books. He takes the other.

LAURA

I've found some things that seem related to it....one account.... a woman in France in the early nineteen hundreds had something like it, but....

DONALD

What happened to her?

LAURA

She died in an asylum.

64 CONTD

CONTD 64

DONALD

Listen, Laura....maybe it would
be good if you didn't mention
this....to anyone else....it might
go away....and....

LAURA

You think people will worry about
my mental health.

DONALD tries to frame his answer carefully, but THE
BUZZER sounds at the door. Both freeze. Again. This
time more persistent.

DONALD holds his finger to his lips. He very quietly
gets up....knocking on the door....DONALD reaches under
where Laura was sitting and takes the 45 AUTOMATIC out
from under the pillow. Takes the safety off. Goes to
the door. Points the gun directly at the door.

DONALD

Who is it?

NEVILLE (VO)

Police. Lieutenant Neville.

DONALD jams the gun into his pocket, then he opens the
door. NEVILLE marches past him, spotting the gun, whose
handle is sticking from Donald's pocket, and says very
briefly:

NEVILLE

Put the safety on. That's a good
way to lose the family jewels.

DONALD

Ahn....this place....was robbed
....twice, and....

NEVILLE

(to LAURA)

Why didn't you call me and tell
me about your husband?

LAURA

I was going to, but....

NEVILLE

He got away. We lost him.

LAURA

He's probably miles from here by
now. The one thing Michael was
always good at was running away.

64 CONTD

CONTD 64

Suddenly turns to DONALD:

NEVILLE

I'll take the gun.

DONALD

Listen, I'm terrified. There's a killer running around loose, and....I have a permit for this.

NEVILLE

(taking the gun)

Your permit's revoked. The police will protect you. Your whole.... group....is being watched....a lot of man hours being put into you people....believe me.

DONALD

Yeah, but so far the Eyes Killer hasn't killed anybody in your.... "group"....and....

NEVILLE

(smiles at LAURA)

Miss Mars. Please. Please call me next time your "ex" comes around. Promise?

LAURA

Promise.

NEVILLE spots the open books. Drifts over and looks at them.

NEVILLE

Where did you get these?

LAURA

At the library on the way over here.

NEVILLE

(browsing)

Anything good on what ails you?

LAURA

Nothing I could really call 'good'.

NEVILLE

I've been thining about those things. Try and get hold of a book called "E.S.P. AND THE LAW"....

LAURA

....Chandler J. Welles....I have a copy of part of it....

64 CONTD

CONTD 64

Show him a Xerox copy of pages from a book.

NEVILLE

Yeah....this is good stuff....you
should also get a book called
"Joan of Arc - Fact and Fantasy".

LAURA

(reads from a slip)
"Robert E. Glazer....Bobbs Merrill..."

NEVILLE

Published in 1968....

LAURA

....yes....

They are staring at each other. DONALD is impressed.

NEVILLE

I understand you're shooting tomorrow.

LAURA

How did you know that?

NEVILLE

Tommy told us we had to let him go
....so he could pick you up.

DONALD

Did you?

NEVILLE

For now. Goodnight.

He goes to the door, slips DONALD'S gun into his pocket
and goes. DONALD turns to Laura.

DONALD

What brought about that sudden
burst of....intellect?

LAURA

He's got a good mind.

DONALD

He's got a cute ass.

LAURA

(abstract)
....really....

DONALD does a slight 'take'.

65 EXT. / BOOKSTORE / EIGHTY-FIRST STREET AND
BROADWAY / SIX A.M.

65

POLICE CARS IN FRONT....AND AN AMBULANCE.

POLICEMEN AND A FEW ATTENDANTS FROM THE AMBULANCE ARE
ON THE SIDEWALK. THEY TURN AS:

ANOTHER POLICE CAR DRIVES UP. NEVILLE GETS OUT.
CHARLES DOUGLAS RUSHES UP TO NEVILLE.

DOUGLAS

I hate to drag you out of bed,
John....but I thought you'd want
to be in on this....

NEVILLE IS LOOKING TOWARD THE WINDOW OF BOOKSTORE
WHERE WE SEE FOR THE FIRST TIME:

BILLY T.

HE IS STANDING IN THE WINDOW....EVIDENTLY HAVING
SMASHED IT WITH A TRASH CAN AND CLIMBED IN....CUTTING
HIMSELF IN A FEW PLACES. BLOOD OOZES FROM THESE CUTS
THROUGHOUT THE SCENE.

BILLY T. IS HOLDING A BLOOD-STAINED COPY OF LAURA'S
BOOK....THE EYES OF MARS. THIS ENTIRE WINDOW CONTAINS
A DISPLAY OF HER BOOKS....WHICH IS NOW IN A SHAMBLES.

BILLY T. HAS THE BOOK OPENED TO A PHOTOGRAPH OF HIMSELF,
HE IS BOTH A STRANGE AND PATHETIC FIGURE AS HE SITS
THERE.

NEVILLE

He won't come out, huh?

DOUGLAS

(shaking his head)
And if we try and yank him....
we may slit his throat. We're
trying to open the place so we
can get him out from the inside.

NEVILLE looks at the DOOR where TWO POLICEMEN are trying
to force the LOCK.

NEVILLE walks up to the broken WINDOW. He looks at
BILLY T. for a moment....then:

(CONTINUED)

65 CONTD

CONTD 65

NEVILLE

Hi - what's your name?

BILLY T.

What the hell do you care?

NEVILLE

Just like to know. I'd like to
help you out with this business.

BILLY T.

They call me Billy T.

NEVILLE

Well, Billy - don't you want those
cuts taken care of?

(CONTINUED)

65 CONTD

CONTD 65

SILENCE.

BILLY T.

They had the whole window...open
to the picture of me....

NEVILLE

It's a terrific picture....

BILLY T.

I don't care about that! I'm
scared, buddy. I won't lie to
you....it don't pay to advertise
right now....I tell you if I had
the money I would buy up every
copy....it don't pay to advertise
that you're in that book....not
now....

NEVILLE

Listen - we're way ahead of you
on that. We've been trying to
find you, you know....we wanted
to tell you not to worry....
that....

BILLY T.

Not to worry? Not to worry?
I hate her for this....I hate
her. I was doin' fine. I don't
want the whole world lookin'
at my picture....I really hate
her for this....she promised me
some things and she broke her
word....

He is crying bitterly. Neville watches him sympa-
thetically as he continues to rip his photograph out
of the books displayed there in the window.

NEVILLE looks over at the POLICEMEN who are still
trying to break the lock.

NEVILLE

Can't you pick that damn lock??!!

POLICEMAN

(at the door)

It's a mother, Lieutenant!

65 CONTD

CONTD 65

NEVILLE

Okay - I'll have to do it some other way....say, can we have all those people moved back....and all the noise and flashers.... you know....let's just have a nice quiet street here if we can.

As he goes back to the window and looks up at the broken, hanging shards of glass which look like they might fall at any second, the COPS get most of the street quieted down but the burglar alarm cannot be turned off. NEVILLE goes tells BILLY T.

NEVILLE

Listen Billy....I just bet a bunch of these boys twenty bucks that you and me could figure out some way to get you safely through all that glass and I'd sure love to split that twenty with you, so why don't you....kind of take my hand here....

He puts his hand through rather gingerly, always watching for the possibility of falling glass.

NEVILLE

Okay, Billy....take my hand.... come on now....I'm not gonna let anything happen to my arm or to you....

BILLY T. takes his hand. NEVILLE gently leads him out through the glass, cutting his arm slightly but never deviating from his determination. As he does he says:

NEVILLE

That's it, Billy....nice and slowand don't do any tapdance now or sing any high notes because we don't want that glass to come down on us if we can help it....

BILLY T. comes through. The Crowd gives NEVILLE a big hand. HE ignores it, goes over to DOUGLAS and gets a handkerchief and as he tends to his own cuts:

(CONTINUED)

65 CONTD

CONTD 65

DOUGLAS

You think that little guy hates
her enough to kill?

NEVILLE

No - he's just broken-hearted.
He's probably in love with her.

CUT TO:

66 OMITTED

66

67 EXT. / LAURA'S APARTMENT BUILDING / MORNING

67

DONALD and TOMMY can be seen in the Station Wagon
having a bitter argument, but the windows are down
so it is M.O.S.

After a moment LAURA comes out and TOMMY opens the door
and off they go.

Moments later an unmarked police car squeals out to
follow, crashing into another unmarked police car which
has squealed out of another street.

(CONTINUED)

67 CONTD

CONTD 67

THE COPS get out of their respective cars.

1ST COP

What the fuck are you doing
over here? We're covering her
and him.

2ND COP

Well, I'm following the kid who
drives them.

1ST COP looks over the crash. The cars are badly inter-
locked and a COP is up on the fender bouncing up and
down, trying to get them apart.

1ST COP

Jesus Christ....we've welded
these pieces of junk together.

He joins in the general ineffectual scramble to part the
cars while another COP reaches for his radio.

68 EXT.-INT. / STATION WAGON / MOVING SHOT

68

The Three Occupants are silent. LAURA is looking through
one of her Psychic research books. After a moment TOMMY
speaks.

TOMMY

Miss Mars. The police probably
told you about me and I hope that
doesn't mean that I'm fired.

DONALD

Let's talk about it some other
time. Miss Mars has things on
her mind.

LAURA

No, let's talk about it now.
The police didn't tell me anything
about you Tommy....what is it?

TOMMY

I got a record.
(laughs and does
an imitation of TATE)
I got some prior avvests - from
when I was a povpetvator. And
convictions. I've done time in
the joint, Miss Mars. But....

68 EXT.-INT. / STATION WAGON / DAY

68

TOMMY

Miss Mars....I don't know if
the cops told you any of this....

DONALD

Now, listen....

TOMMY

(to shut him up)
....and Mister Phelps here....
he wants to tell you some
things about me, but I would
rather tell you them myself....

LAURA

What things?

DONALD

It's absolutely....

TOMMY

Because I want to put all my
cards on the table....because
I am trying very hard to keep
my....

(doesn't say 'ass'
in front of her)
....self on the street.

(MORE)

(CONTINUED)

68 CONTD

CONTD 68

TOMMY (Continued)

I did a bid.

(explains)

I mean - I been in prison.

LAURA

What did you do, Tommy?

TOMMY

Okay - I was in for armed robbery
and assault with a deadly weapon.
An ah....I also have some....

(flashes on TATE)

...."pvior avvests"....and ah....

DONALD

Jesus, spare us the soap opera.

TOMMY

Well, you knew that, Mister
Phelps when you hired me for
Miss Mars....

LAURA

You did? You knew that?

DONALD

(modestly, evasively
and hoping that a joke
will get him out of it)

Well, you know - it isn't enough
just to talk about rehabilitation
....I believe in giving people a
chance....

TOMMY

You believe in spit - is what
you believe in. I'm not putting
up with somebody hanging....crap
....over my head.

DONALD

And I'm getting bored with your
insolence....

TOMMY

You sat in this car just five
minutes ago and threatened to
blackmail me with....

(CONTINUED)

68 CONTD

CONTD 68

LAURA

Oh, wait a minute. Just what
is going on in my life?

(she covers her ears)

I don't want to hear any more.
That's it. Let me alone. Both
of you.

DONALD

"Both of you"? Both of you -
me and your driver.

LAURA

Donald, I didn't mean....

DONALD

Oh, yes you did.

They drive on in silence. Laura tries to read her book
and can't. She looks out the window - and tries to
hold it all together.

69 E.L.S. / STATION WAGON / NEAR TERMINAL / DAY

69

The car comes from under the elevated Westside highway,
swings around, and parks at the door to the terminal.

(CONTINUED)

70 M.S. / TERMINAL

70

TOMMY jumps out of the car and opens the rear door for LAURA. As she is stepping out DONALD comes around from the other side. LAURA moves to unlock the terminal door as DONALD talks to TOMMY.

DONALD

Go pick up the flowers for the session....they're at the same place.

TOMMY

The Greeks?

DONALD

(hurrying to catch up to LAURA)

....yes....

TOMMY drives off as DONALD enters.

71 INT. / TERMINAL

71

DONALD calls to LAURA, who is on the stairs to the upper story:

DONALD

Laura....I'll get some of the props ready and do some straightening up down here....

DONALD moves through a doorway near the stairs.

72 INT. / STUDIO / DAY

72

LAURA enters studio, goes into her office. Puts her bag on the desk and checks a letter. She looks out at the boats for a moment and turns and leaves the office area. She walks across the empty studio to the darkroom area. There she checks some prints near the dryer.... she senses something. She puts the large prints down, almost gingerly....when suddenly it hits her:

LINK:

73 FEET MOVING UP A STEEP LONG STAIRCASE - TO A DOOR. 73
THE DOOR CRACKS OPEN....THE VISION MAKES A SLOW PAN
OF THE ROOM, FINALLY REVEALING LAURA IN A LONG SHOT
AT THE PRINT TABLE.

BACK TO REALITY:

74 C.U. / LAURA

74

SCREAMING.

LAURA
Nooooooooooooo..oo..oo!!!!

Laura turns her head and looks O.S.

75 M.L.S. / BACK DOOR TO LOWER LEVEL

75

The door is slowly closing.

ANGLE BACK TO LAURA

She starts to run across the studio.

76 INT. / TERMINAL

76

LAURA comes running out of the studio....leaves the door open as she runs down the long, empty terminal, calling:

LAURA
Donald!!! Donald!!!

SHOTS OF LAURA, RUNNING

77 ANGLE BOTTOM OF THE FRONT STAIRS

77

LAURA comes running down the stairs until she is in a MEDIUM C.U. She stops, brings her hands to her eyes - and moans.

LINK:

78 THE VISION IS MOVING TOWARDS THE STAIRS....UNTIL
IT IS LOOKING DOWN AT LAURA....IT STARTS DOWN THE
STAIRS....TAKES TWO OR THREE STEPS....STOPS.

78

BACK TO REALITY:

79 ANGLE ON STAIRS

79

Hands moving up to LAURA'S face, pulling away her hands....it is DONALD.

DONALD
What is it? What's the matter?

LAURA
(near hysteria)
He's in here....!

79 CONTD

CONTD 79

She turns her head to look up at the head of the stairs
....EMPTY. No one there.

LAURA starts to pull DONALD out the door.

LAURA
(speaking rapidly,
disconnected phrases)
I saw....he looked down at me....
I saw myself....I saw myself....
he's in there.

80 EXT. / STREET / DAY

80

As LAURA and DONALD come out of the terminal the body-
guard detectives come roaring up in a taxi.

LAURA pulls NEVILLE'S card out of her pocket (?) and
yells at DONALD frantically:

LAURA
Call Neville. I want to see
Neville. I want you to call him.

DONALD
Okay....okay....I'm doing it.
I....

LAURA turns to the Cops and yells at them as DONALD is
seen going hastily for a phone booth.

LAURA
He's in there....he's in there.

The Cops take off and rush into the building. LAURA
follows and finds the courage to look inside the doorway.

81 She sees THE COPS excitedly dragging someone down 81
the stairs. They are so delighted with themselves
they can barely handle the excitement.

1ST COP
Okay....we got you....

2ND COP
Sonofabitch....don't try anything....

They are practically bouncing him down the stairs.

LAURA reacts.

1ST COP

We got you....you bastard....
you stinking bastard....

LAURA

What are you doing?

2ND COP

It's okay....we got him....

They suddenly look at what they've got. A pathetic
liver-lipped, ex-postal worker wino.

LAURA

Let go of him....that's Harry
....let go....he's a....I let
him sleep here sometimes and he
helps me move things....

The Cops are dumbfounded. Laura suddenly yells at them:

LAURA

But go and look in there. Look
in there - don't stand here like
this....he is in there.

The Cops give each other a look and go, but with less
relish than before. DONALD approaches:

DONALD

Neville is out....I left word.

LAURA

All right.

HARRY

I'm really sorry Miss Mars if I
added any to your troubles....at
this point in time.

82 INT. / LAURA'S STUDIO / LATER / DAY

82

BUSTLING. NOT TOO MUCH TIME HAS ELAPSED. ASSISTANTS
ARE ARRANGING EQUIPMENT ON THE SET FOR THE SESSION AS
BERT WATCHES AND SOME MODELS IN BATHING SUITS HANG
AROUND.

BUT PRINCIPALLY - WE SEE A VERY CLOSE SHOT OF MICHELE'S
FACE as huge dark glasses are removed....by LULU....
who reveals a hell of a shiner.

LULU

Oh....great. Great. You should have gotten him to hit the other eye, too....then you could have posed as a Panda.

MICHELE

When Laura sees this she's gonnafreak out....

LULU

She already is freaked out.

INT. / LAURA'S OFFICE (STUDIO) / DAY

LAURA and then DONALD, saying:

DONALD

I don't like to be crass....but a hell of a lot of money is involved.

LAURA

I don't give a damn about the money!

DONALD

What about the Ad Agency? There are print dates to meet. They're depending on you....to say nothing about the client.

LAURA IS SILENT.

DONALD

Okay. You're right. What are we....monsters? Let's just wrap this and go home and cower and wait for the killer or the police to strike again....in whatever order of appearance.

LAURA gives a slight smile.

DONALD

Really. You're right. To hell with it all. I'm sorry....I thought if you stayed busy....

LAURA looks at him.

LAURA

You really know how to manipulate me, don't you Donald.

82 CONTD

CONTD 82

DONALD

'Manipulate' is a little paranoid,
and frankly I am beginning to get
the message that you really don't
trust me any more.

LAURA wants to answer but she can't. She gets up and
touches him on the shoulder ambiguously.

LAURA

Let me know when they're ready.
And I'll shoot.

DONALD smiles sadly and touches LAURA'S hand. He walks
out into the studio.

83 INT. / STUDIO / DAY

83

As DONALD enters and goes to confer with BERT, MICHELE
walks over to the makeup table where the other MODELS
are seated. MAKEUP MAN sees her eye.

MAKEUP MAN

Oh, what the hell am I supposed
to do with that?

(whines)

Donald...??

DONALD turns, sees her eye and as he walks towards her
he says:

DONALD

How the Marquis de Sade could
have written his book without
meeting you and Robert is beyond
me.

MAKEUP MAN

Do you think Laura might want to
use it? It's kind of interesting.

DONALD

Let her look at it....

DONALD rushes out to the SET....and helps the ASSISTANTS
arrange some MANNEQUINS which will be used in conjunction
with the LIVE MODELS.

84 INT. / FRONT DOOR TERMINAL / DAY

84

TOMMY enters with his arms full of FLOWERS. A UNIFORMED
POLICEMAN stops him.

84 CONTD

CONTD 84

TOMMY

Hey, what's going on?

DOUGLAS appears, looks at TOMMY.

DOUGLAS

Alright, go ahead.

TOMMY walks up the STAIRS towards another POLICEMAN who is stationed there.

85 INT. / STUDIO / DAY

85

TOMMY enters. DONALD rushes up.

DONALD

Put them in the sink and wet them down.

He RUSHES off.

86 ANOTHER ANGLE - TOMMY & LULU

86

TOMMY pulls a flower from his jacket and holds it out to LULU.

TOMMY

....this is for you....

LULU

Oh, stolen flowers....how nice.

TOMMY

Not stolen....I bought it....
for you.

LULU

I'm almost touched.

She walks away, leaving him alone. He starts to pull the flower apart as he keeps the smile on his face.

87 MAKE UP AREA

87

LAURA, looking at MICHELE'S BLACK EYE.

LAURA

(she touches
MICHELE'S face)

Even your black eye is beautiful.

87 CONTD

CONTD 87

The MAKEUP MAN begins to work on her as LAURA walks away.

88 LAURA walks over to the SET.

88

WE HEAR A SOUND....SOMEWHAT REMINISCENT OF LINKAGE....
BUT NOT THAT EXACT SOUND. LAURA REACTS. SHE CLOSES
HER EYES FOR A MOMENT THEN CONTINUES.

The FIVE MODELS walk into the SET....in their BATHING
SUITS.

An ASSISTANT arranges them amongst the MANNEQUINS.

89 INTERCUT: DONALD, BERT, TOMMY, MAKEUP PERSON,
 HAIRDRESSER, ASSISTANTS, MODELS....WITH:

89

90 LAURA

90

Watching....as all is now ready for her.

An ASSISTANT hands her a POLAROID.

LAURA shoots two or three POLAROIDs.

AS THEY DEVELOP....INTERCUT AGAIN:

91 DONALD, BERT, TOMMY, MAKEUP PERSON, HAIRDRESSER,
 ASSISTANTS AND MODELS....WITH:

91

92 LAURA

92

Looking at the Polaroids. She shows them to BERT who
approves.

DONALD puts a record on the HI-FI and turns up the
SOUND.

ANOTHER WAIT....AND LAURA FINALLY LIFTS THE CAMERA TO
HER EYE.

DONALD AND BERT

Expectant....hoping the SESSION will now begin....but:

LAURA

Still with the CAMERA to her EYE....has not shot one
picture.

FINALLY:

92 CONTD

CONTD 92

LAURA
I can't....I just can't take
those kind of pictures anymore.

AS SHE LOWERS THE CAMERA AWAY FROM HER FACE....WE SEE
TEARS ROLLING OUT OF HER EYES.

DONALD
(to the OTHERS)
It's a wrap for today! Hopefully,
we'll get it done tomorrow! I'll
be in touch!

LAURA walks over to BERT who is talking to a number of
AGENCY TYPES.

LAURA
I'm sorry....

As BERT looks hapless....we see the SESSION start to
break up.

93 NEVILLE

93

Standing on the periphery.

LAURA sees him....walks to him.

NEVILLE
What happened?

LAURA
He was in here....

NEVILLE stares at her....

LAURA
I need a drink....

She walks away followed by NEVILLE. TOMMY is staring
at them walking away.

94 INT. / ATRIUM

94

LAURA is pouring some Cognac - NEVILLE refuses.

LAURA
I saw him looking at me....

NEVILLE
You saw him?

LAURA

No, I saw myself....as he looked
at me....

NEVILLE

Through the killer's eyes....

LAURA

Yes....

NEVILLE

Do you get any warning when one
of these is going to hit?

LAURA

No....and it terrifies me....
because it could happen any time.
I find myself....waiting for it
to happen at odd moments.

NEVILLE

Maybe that's what triggers it.
People who are afraid of anxiety
attacks can bring one on by being
afraid of it.

He thinks about it a moment. Shakes his head.

LAURA

You don't believe me....

NEVILLE

I've never said that.

LAURA

But I know you don't believe me.

NEVILLE

I'm trying! I've talked to your
associates and they....

LAURA

And what did they say?

NEVILLE

They seem to think you're over-
worked.

LAURA

Overworked? Overworked? Am I
hallucinating all of this....

(MORE)

94 CONTD

CONTD 94

LAURA (Continued)
tell me it's all a dream. Tell
me Doris is alive and well at
Savage Publishing Inc, and that
Elaine is happily involved with
Michael again. Over-worked?

DONALD'S VOICE
I'm leaving, Laura....with Bert!!

LAURA
Lock up, would you?!

95 INT. / DOOR AT ATRIUM / DAY

95

DONALD is looking in.

DONALD
Tommy's still here....he'll wait
for you.

LAURA
That's not necessary. I'll take
a taxi....Donald....I'm sorry.

DONALD
No sweat. I'll call you later.

DONALD leaves doorway.

LAURA
I think I can show you what I
mean.

NEVILLE
About what?

LAURA
(going through doorway
to studio)
What I've been seeing.

NEVILLE follows her through door and across studio
towards the loft ladder.

96 ANGLE / DOORWAY TO STUDIO

96

BERT is going through door. DONALD turns and looks
at LAURA and NEVILLE climbing ladder. As DONALD is
looking up - camera moves to TOMMY, also staring up
at LAURA AND NEVILLE.

96 CONTD

CONTD 96

DONALD (VO)

C'mon Tommy....let's go!

TOMMY walks to door - he EXITS. DONALD takes one last look and slams door.

97 INT. / STUDIO LOFT / DAY

97

LAURA is fiddling with dials - switches - buttons - on an advanced T.V. tape setup. NEVILLE is awed by her technological know-how.

NEVILLE

Very impressive.

Suddenly a large T.V. set lights up. LAURA moves the camera on tripod a few feet away and points it - in limbo - the screen shows nothing but background. She walks to a spot in front of the lens....and stands looking 3/4 away from lens.

(CONTINUED)

97 CONTD

CONTD 97

LAURA

Okay....you stand behind the
camera. Now - you're the
killer....

NEVILLE

....okay....

LAURA

....so what you're seeing is what
the camera is seeing....which is
what's on that monitor....

NEVILLE

I get you.

LAURA

Okay. But what I am seeing....
is not what I'm looking at....
I'm blind to what I'm looking at
....what I am seeing....is what
the killer is seeing. You
understand.

NEVILLE

Yeah, I think so....but can we
turn this damn thing off....you
know I don't trust the media.

Suddenly she has gotten interested in his face and
begins to study it closely with the TV Camera. He
watches himself come up on the monitor.

NEVILLE

That's not how I look....is that
how I look?

(CONTINUED)

97 CONTD

CONTD 97

LAURA

Sure is....

NEVILLE

I look like a damned cop.

LAURA

(TV time)

We're fortunate to have with us today....Lt. Neville....expert at weirdos, nutzies and lady photographers....tell us, Lieutenant....what do the police know about the Eyes Killer?

NEVILLE

Well, first of all I think that what we're dealing with here is a kind of guy the textbooks call a "periodic massive amnesiac."

LAURA

Would you explain that a little for us dumb media people.

NEVILLE

Sure. See we all have this.... beast....inside us....which we're able to control....but this killer is losing control....and what happens then is so scary for himthat he wipes it out of his mind completely....and goes back to his "normal" life of fantasynightmares....hallucinations and run of the mill paranoia....

LAURA

But why is he killing?

(CONTINUED)

97 CONTD

CONTD 97

NEVILLE

Well there could be lots of reasons....he seems to be a ritual killer....someone who's killing in exactly the same way. Most of the time a ritual killer kills at random....but....

LAURA

But Doris and Elaine are both connected....

NEVILLE

By you.

SHE puts the CAMERA down.

LAURA

I know. What else could it be?

(CONTINUED)

97 CONTD

CONTD 97

NEVILLE

It could be a lot of things....
jealousy....someone who's jealous
of your success....maybe it's a
holier-than-thou loony who thinks
that your work is promoting
decadence and violence....it
might be someone who's in your
book....or someone totally un-
related to anything that makes
any sense at all.

LAURA

Well, whoever it is was here this
morning....looking for me.

NEVILLE

You've got police protection
until we get him. And we will.
Whether it's someone from those
three theories...or someone we
haven't even thought of....we'll
get him. He'll make a slip....
We'll grab him.

LAURA

It all makes sense I suppose....
except....

NEVILLE

Except what?

(CONTINUED)

97 CONTD

CONTD 97

LAURA

Why am I seeing through this
person's eyes? Why?

NEVILLE

I don't know.

They are close. NEVILLE turns towards the Video Camera
suddenly:

NEVILLE

How does that damn thing work anyway?

LAURA

(turns it on and
hands it to him)

Here's your zoom....here's your
focus....about the only thing you
can do wrong is aim it directly
at a light....you'll spot the
tube....here....

HE fumbles around with it, but HE catches on quickly and
suddenly is focused on a wall where there are several of
her photos in a sequence that more-or-less traces the
evolution of her work. LAURA is amused by his CAMERA
techniques and his tendency to play with the zoom.

LAURA

You like that zoom, ha?

NEVILLE

(does TATE)

It's a good device for spotting
poipetvators....

HE pans along the wall and as he does he is heard to say:

NEVILLE

If a tree falls in the forest and
there's no camera there to record
it - did it really fall?

LAURA

I don't know, but I do know that the
camera didn't cut the tree down.

NEVILLE doesn't respond. He has suddenly gone in tight on
a very unpretentious photograph of a young boy.

NEVILLE

Why weren't there any pictures like
this at your show?

LAURA

Not media worthy. Would you like
to have it?

97 CONTD

CONTD 97

NEVILLE pulls back as LAURA appears in his shot, having walked over to the picture to take it off the wall.

NEVILLE

No no....

LAURA

Well, you've admired it so now you have to take it.

SHE puts it down on a chair. NEVILLE for his part has suddenly started looking closely at her face. Very closely.

NEVILLE

Miss Mars....you're a beautiful woman.

LAURA

(Scarlett O'Dubois
and blushing)

Well thank you suh....you may call me Laura.

NEVILLE

Tell me....is your mother proud of the kind of work you're doing?

LAURA

(very much herself)
My mother? No! I'm not so welcome in Grosse Point anymore.

NEVILLE

Grosse Point? What are you - an automobile heiress?

LAURA

Well....a hubcap heiress.

NEVILLE cracks up.

LAURA

No, my mother had an image for me to fulfill....I was going to be a cross between Marie Cassat and Joan of Arc....You can see how I let her down.

NEVILLE stays with JOAN OF ARC for one more moment and then walks away from the camera. They are staring at each other. It's either going to happen or it's not. It doesn't. Shit! Oh, well.... He picks up the photo and goes to the door with it and turns.

97

CONTD

CONTD 97

NEVILLE

I appreciate this very much.
Bye Laura.

LAURA

Bye.

HE goes. She goes quickly to the tape deck and pushes a rewind button. Then she runs to the window to watch as he gets into his car and goes.

SHE goes back to the tape deck and then starts to roll the tape, sitting - engrossed in her own closeups of his face as he talks about the killing M.O.S.

98 INT. / POLICE PRECINCT / DAY

98

Some MODELS are waiting. ROBERT also waits. A sprinkling of STREET TYPES are on the FLOOR as well.

99 INT. / NEVILLE'S OFFICE / DAY

99

MICHELE and LULU are seated in front of NEVILLE'S desk.

NEVILLE

Have either of you ever received crank letters....or obscene ones in relation to the work you've done for Miss Mars?

LULU

I got a few letters....

(CONTINUED)

99 CONTD

CONTD 99

NEVILLE

Was there more than one from the
same person?

LULU

I don't think so....I threw them
right away.

NEVILLE

Can you remember the tone or any
of the things they said?

LULU cracks up.

LULU

Can I. Let's see....oh, yeah....
(from memory)

"Even though I have pimples and
am ugly....so ugly that you would
only want to spit at me if I ever
had the nerve to talk to you...."
Do I have to go on?

NEVILLE

I think I get it....

LULU

....really....

MICHELE

I've saved mine.

LULU

(flabbergasted)

What?

MICHELE

It's like fan mail in a way.

NEVILLE laughs.

NEVILLE

Could you bring them in?

MICHELE

Sure.

100 INT. / POLICE HEADQUARTERS' CORRIDOR / NIGHT
 (SOUND)

100

There are a number of PEOPLE seated on CHAIRS in the
CORRIDOR.

100 CONTD

CONTD 100

They include a few "odd" looking PEOPLE....and a few well dressed PEOPLE....including ROBERT. MICHELE and LULU come out of NEVILLE'S office.

As MICHELE and LULU walk up to ROBERT:

ROBERT

(to MICHELE)

I'll pick you up for dinner after I'm free.

MICHELE

If that turns out to be twenty years to life....should I start without you?

ROBERT

(loud)

That's right....just keep it up....

As MICHELE and LULU start to walk away LULU grabs her by the arm and whispers to her:

LULU

Enough jokes with this guy, okay?
No kidding. Lay off him now....
I think he's really dangerous.

MICHELE

(whispered)

....he's just a pussycat....

CUT TO:

101 INT. / NEVILLE'S OFFICE / DAY

101

A weary NEVILLE is seated behind his DESK. He is checking off PHOTOGRAPHS in LAURA'S BOOK of the PEOPLE they have found and questioned so far.

NEVILLE leans back in his CHAIR and tosses his PENCIL on the DESK....clearly frustrated.

TATE enters with JAMES RIGGS.

RIGGS is a thin, attractive six-footer....who is wearing an extremely well-tailored suit.

(CONTINUED)

101 CONTD

CONTD 101

NEVILLE

Sit down, please.

(RIGGS sits)

I'm Lieutenant Neville....You've
met Detective Tate....

RIGGS nods.

NEVILLE

What do you do for a living,
Mr. Riggs?

RIGGS

I'm a stockholder with Mayden,
Sills.

NEVILLE

(picks up LAURA'S BOOK)

There's a picture of you in here.
Did you know about it?

RIGGS

I posed for it.

NEVILLE

Did you know Doris Spenser?

RIGGS

I might have met her....but I
don't think so.

NEVILLE

What about Elaine Cassell?

RIGGS

Yes....

NEVILLE

How did you get to know her?

RIGGS

When I dated Laura....

NEVILLE looks at RIGGS for a moment....then:

NEVILLE

How long did you date Laura?

RIGGS

Four months or so.

NEVILLE

How serious was it?

101 CONTD

CONTD 101

TIGHT ON / RIGGS

Surprised.

TIGHT ON / TATE

Watching.

NEVILLE, TATE AND RIGGS

RIGGS

We enjoyed each other's company.

NEVILLE

Did you sleep together?

TIGHT ON / TATE

Reacting....as:

RIGGS

What's that got to do with....?

NEVILLE

(interrupting)

Did you or didn't you?!

RIGGS

(snapping)

Yes!

(annoyed)

Is this what you guys get off on?!

TATE

When you were going with Miss
Mars....do you happen to remember
any incident concerning Miss
Cassell which might help us?

NEVILLE looks at TATE....knowing that TATE has deliberately jumped in because of NEVILLE'S question about RIGGS sleeping with LAURA.

RIGGS

(thinks for a
moment; then:)

No.

TATE

Thank you, Mr. Viggs....

(MORE)

101 CONTD

CONTD 101

TATE (Continued)
(to NEVILLE)
unless you have some other
questions?

NEVILLE
Just for the record....where
were you a week ago Tuesday and
Wednesday?

RIGGS
In the Bahamas.

NEVILLE
Alone?

RIGGS
(to TATE; indicating
NEVILLE)
What's with him?!

TATE
Thanks again.

RIGGS stands and exits.

There is a long beat as TATE looks at NEVILLE....an
undercurrent of reproach is in the air.

NEVILLE
I didn't like his attitude....
alright?

TATE
Don't give me that cvap. You
wanted to punch him out because
he scvewed her.

NEVILLE
Okay, so I wanted to punch him out
...."because he scvewed her."

TATE
....hey, why's everybody saying
their V's funny avound me all of
a sudden....?

NEVILLE
A week now, damnit....and we've
got nothing....nothing!

101 CONTD

CONTD 101

TATE

So....there haven't been any
murders either. Maybe he'll show
up on the West Coast tomovvow.

NEVILLE

What the hell would he be doing
on the West Coast?

TATE

I don't know....pissin' up a vope
....how the hell do I know what
he's gonna do next?

102 INT. / MICHELE'S APARTMENT / LIVING ROOM / DAY

102

Looking up the stairs - an altercation is in progress.

ROBERT is going crazy.

LULU and MICHELE come running down the stairs....
a bunch of dresses come flying after them. ROBERT
comes running down the stairs - the girls run. He
starts ripping up the clothes.

ROBERT

I paid for this....and this....

THE GIRLS

(ad lib shouting)

....stop it....you're crazy....
Robert....Jesus....

ROBERT

....and this....and this....

He starts pulling the clothes off MICHELE.

ROBERT

....and this....

LULU

I'm calling the police.

LULU runs out of the room. MICHELE succeeds in getting
away from ROBERT. She runs out the door where LULU
joins her in looking into the room.

ROBERT

God damn you! God damn all you
bitches!

MICHELE and LULU are backing away from him - for the
first time they are taking his rage seriously.

102 CONTD

CONTD 102

He realizes what he's done. He walks out of there....
mumbling....abstract. THE GIRLS run away from him.

ROBERT

....I lost my temper....I know
I....please, I'm....Michele!!!!
(a scream from
the heart)

THE GIRLS slam a door to a room up the corridor. They
don't come out. He goes out the front door.

103 INT. / BEDROOM

103

MICHELE picks up some torn dresses.

LULU

What a total "spaz!"

They crack up!

104 EXT.-INT. / LAURA'S STUDIO / NIGHT

104

We see a number of POLICEMEN stationed OUTSIDE.

The AREA is deserted at this time of NIGHT.

We can hear some TRAFFIC on the WEST SIDE HIGHWAY
overhead.

105 INT. / LAURA'S DARKROOM

105

LAURA is arranging PHOTOS of MICHELE and LULU....drying.

It is as if we are seeing a whole DARKROOM of MICHELE
and LULU.

LAURA looks into one of the PANS and watches the IMAGES
coming up.

Then as the IMAGES begin to BLEACH:

SUDDENLY, THE TERRIFYING SOUND OF LINKAGE!

LAURA PUTS HER HANDS TO HER EYES AND SEES:

106 EXT.-INT. / MICHELE AND LULU'S APARTMENT / NIGHT

106

SEEING THROUGH THE MAN'S EYES....WE ARE LOOKING THROUGH
A WINDOW OF MICHELE AND LULU'S APARTMENT FROM THEIR
GARDEN.

106 CONTD

CONTD 106

LULU IS WEARING UNDERPANTS AND A TIGHT T-SHIRT....
SURVEYING THE REFRIGERATOR.

MICHELE IS NUDE....AND LYING FACE DOWN ON THE BED IN
THE NEXT ROOM....READING A NEWSPAPER.

LULU TAKES A SODA AND WALKS INTO THE ROOM.

SHE CLIMBS ON TOP OF MICHELE, PUTS THE SODA ON THE
NEARBY TABLE AND PICKS UP A BOTTLE OF BABY OIL.

AS LULU MASSAGES MICHELE'S BACK....THE POV MOVES SLOWLY
....AS IF THE PERSON WATCHING FROM OUTSIDE IS WALKING.

FOR A MOMENT WE SEE AN OUTSIDE WALL AND THEN WE LOOK
INTO ANOTHER WINDOW THROUGH SHEER CURTAINS....AND WE SEE
LULU CONTINUING TO MASSAGE MICHELE....FROM THIS ANGLE.

107 INT. / DARKROOM

107

LAURA IS DESPERATE....TRYING TO GET OUT. THE FAMILIAR
SURROUNDING OF THE DARKROOM HAS BECOME COMPLETELY ALIEN
IN THE TERROR OF LINKAGE.

WHILE SEEING WHAT IS OCCURRING AT MICHELE AND LULU'S
THROUGH THE KILLER'S EYES....SHE IS TRYING TO FIND THE
KNOB TO GET OUT OF THE DARKROOM....AND SO FAR....
WITHOUT SUCCESS.

SHE IS FRANTIC....TOUCHING EVERYTHING....AS SHE SEES:

108 EXT.-INT. / MICHELE AND LULU'S APARTMENT

108

LAURA....STILL SEEING THROUGH THE KILLER'S EYES....
SEES BREATH EMANATING FROM HIS MOUTH.

THE POV MOVES AWAY FROM THIS WINDOW AND WE ARE NOW
SLOWLY WALKING ALONGSIDE THE BUILDING....MOVING TOWARD
THE END OF IT.

109 INT. / DARKROOM / NIGHT

109

LAURA LEAVES DARKROOM.

110 INT. / LAURA'S STUDIO / NIGHT

110

LAURA OPENS THE DOOR....AND AS SHE MOVES TOWARD WHERE
THE PHONE IS LOCATED....SHE FORGETS THAT THE SET IS NOW
SET UP BETWEEN HER DARKROOM AND THE PHONE.

WE SEE LAURA STUMBLING THROUGH THE SET....KNOCKING OVER
MANNEQUINS....TRYING TO KEEP HER BALANCE....TRYING TO
GET OFF THE SET AND TO THE PHONE WHILE:

111 EXT. / MICHELE AND LULU'S APARTMENT 111

LAURA....SEEING THROUGH THE KILLER'S EYES....SEES HIM
TURN AT THE END OF THE BUILDING AND FACE A DOUBLE
WINDOWED DOOR. THE GLASS IS FROSTED.

A GLOVED HAND RINGS THE BELL.

112 INT. / LAURA'S STUDIO 112

SHE REACHES THE PHONE....TAKES IT IN HAND....BUT CANNOT
SEE THE BUTTONS.

113 IN A SUPERIMPOSED VISION WE CAN SEE A FIGURE MOVING 113
TOWARD THE FROSTED WINDOWS FROM THE INSIDE....AND A
VAGUE, BLURRED IMAGE OF LAURA AT THE PHONE....TRYING
DESPERATELY TO BREAK THE LINKAGE SO SHE CAN DIAL.

114 SUDDENLY, LAURA'S WILL TRIUMPHS. SHE HAS BROKEN 114
THE LINKAGE. SHE STARTS TO DIAL.

BUT AGAIN....THE OVERPOWERING WILL OF THE KILLER'S
INTENT PREVAILS....AND LAURA LOSES HER OWN VISION AND
IS ONCE AGAIN LINKED TO:

115 EXT.-INT. / MICHELE AND LULU'S APARTMENT 115

LAURA....SEEING THROUGH THE KILLER'S EYES....SEES LULU,
WEARING A BATHROBE, OPEN THE DOOR. HER EXPRESSION IS
NOT ONE OF SURPRISE AS SHE SEES THE KILLER.

BEFORE LULU CAN SPEAK....WE SEE AN INSTANT EXPRESSION
OF TERROR....AND THEN A FLASH OF STEEL PLUNGES INTO HER
LEFT EYE.

WE SEE A PAIR OF GLOVED HANDS CATCH HER BODY....AND
GENTLY RESTING IT ON THE FLOOR AT THE ENTRANCE TO THE
KITCHEN:

116 INT. / LAURA'S STUDIO 116

LAURA IS COMPLETELY DISTRAUGHT AS SHE FIGHTS THE LINKAGE
AGAIN....THE PHONE IN HER HAND. THERE IS STILL TIME TO
SAVE MICHELE IF SHE CAN DIAL THE NUMBER.

AGAIN, THE STRUGGLE TO BREAK THE LINKAGE INTENSIFIES....

117 AND WE SEE THE SUPERIMPOSITION....OF THE KILLER'S 117
POV WALKING TO THE ROOM WITH MICHELE....AND LAURA
MUSTERING ALL THE WILL SHE HAS TO BREAK IT.

WE SEE MICHELE LYING ON THE BED....READING HER NEWS-
PAPER....STOMACH DOWN....

117 CONTD

CONTD 117

THE FIGURE IS MOVING VERY SLOWLY TOWARD HER.

THE IMAGE OF MICHELE IS BECOMING VAGUER AND BLURRIER AS:

118 LAURA

118

SHE HAS BROKEN THE LINKAGE.

SHE DIALS QUICKLY.

IS THERE STILL ENOUGH TIME TO WARN MICHELE?

WE HEAR THE PHONE RING ONCE.

LAURA'S EXPRESSION IS FILLED WITH DESPERATE EXPECTATION.

PLEASE....PLEASE....PLEASE....LET THERE BE ENOUGH TIME.

119 INT. / MICHELE AND LULU'S APARTMENT

119

AS WE HEAR THE PHONE RING FOR THE SECOND TIME.

THE CAMERA PANS OVER LULU'S DEAD BODY AND PANS DOWN THE HALL TO MICHELE'S BEDROOM.

ON THE THIRD RING....THE CAMERA PANS OVER MICHELE'S BODY
....LYING MURDERED ON THE BED....WE CAN SEE BLOOD POURING
OUT FROM UNDERNEATH HER FACE....WHICH IS STILL FACE DOWN
ON THE BED.

THE CAMERA MOVES DURING THE FOURTH RING TO THE PHONEMATE
AS IT SWITCHES ON AND WE HEAR:

MICHELE'S VOICE

....One-two-three....Go!

LULU & MICHELE

(sort of in unison)

This is Lulu and Michele.

We're not home so go to hell.

But if you're not a horny creep

Then leave a message when you

hear the "beep"....

Nondescript giggling. Then:

LULU

Oh, that was soooooo dumb.

More giggling. Then it cuts off.

119A INT. / LAURA'S STUDIO / NIGHT

119A

LAURA is sitting on the FLOOR....MOANING....as we hear the BEEP.

LAURA doesn't move....doesn't hang up the PHONE....just continues to sit on the FLOOR....MOANING....It sounds like the dirge of DEATH.

CUT TO

120 INT. / MAUSOLEUM / DAY

120

Long marble corridor. In the distance NEVILLE appears wearing a dark suit. He walks toward the camera. We follow NEVILLE's back as he approaches a barely visible group of people who are in an alcove at the services for Lulu and Michele. The shot ends as we are looking over NEVILLE's right shoulder at the assemblage (including MODELS, LAURA, ROBERT, DONALD, PARENTS OF GIRLS and TOMMY) around the two caskets.

Over this is heard and finally seen:

MINISTER

....senseless violence...unrelenting, inexcusable...hateful violence
is once more unleashed. And as we search our hearts and our minds so that we might find some explanation for this....deed....some mitigating....reason...some thread of recognizable motive.... to try and....humanize these killings as it were...we find that we cannot. Two lovely young women lie here....dead. So, what can we do? What acts can we perform....that go beyond our tears....beyond our grief.... beyond our anger at the killer.... well, we can think about these two lovely girls....Michele and Lulu....and wonder about the time when they were with us....we can think of their accomplishmentsand the happiness they brought to others....each one of us has some purpose on this earth.... some role to play....and in the case of Michele and Lulu the role they had chosen to play....was the role of "model". Now: not having
 (MORE)

120 CONTD

CONTD 120

MINISTER (Continued)
 met either of these lovely young women but knowing that I did want to say something....meaningful about them today....I went to my Webster's Dictionary and I looked up my the word "model". "Model - a person that serves as an artist's pattern - specifically a person who poses for an artist." Good. But - beyond that it says: "An example for imitation."

(figuring he has really
 socked it to the crowd
 he holds it and then:)
 Will you turn to the 23rd Psalm.

121 They recite the 23rd Psalm. At some point during 121
 which we

CUT TO

122 ANOTHER CORRIDOR 122

--CAMERA is slowly moving towards the bronze doors.
 A MAN enters scene from behind CAMERA. Walks quickly towards the doors--opens them. Light floods in revealing the Exterior. People file out past CAMERA.

123 EXT. / MAUSOLEUM / DAY 123

Outside there are REPORTERS, PHOTOGRAPHERS, TV CAMERA-MAN, 16mm CAMERAMAN and some ONLOOKERS. They all move forward to intercept the mourners as they come down the steps.

NEVILLE is steering LAURA AWAY FROM ANY POSSIBLE HASSLES, but ROBERT suddenly is running after them shouting:

ROBERT
 Laura....don't you run away from me, Laura.

LAURA turns to confront him: ROBERT walks over to her.

ROBERT
 (quietly)
 I blame you, Laura. Everybody here blames you. No matter who did the killing....you're to blame.

123 CONTD

CONTD 123

NEVILLE turns to TATE who has arrived on the scene and nods towards ROBERT:

NEVILLE

Book him on suspicion of murder.

TATE grabs ROBERT by the arm. NEVILLE AND LAURA leave.

DONALD AND TOMMY see them drive off.

124 INT. / NEVILLE'S CAR / DAY

124

Countryside near the cemetery. Autumn foliage.

LAURA is swimming in guilt. Tears are rolling down her cheeks. NEVILLE drives on, not saying anything. After a moment:

LAURA

Do we have to go right back to the city?

NEVILLE

No.

He pulls off onto a side road.

125 EXT. / WOODS / DAY

125

They drive into a wooded place and the car stops and they are seen getting out. They walk slowly across the ground, moving through the leaves that have already fallen.

After a moment LAURA shivers and he puts his arm around her.

They stop walking. She turns to him.

LAURA

Tell me....Do you think Robert's right? You think I should take all this on myself?

NEVILLE

I think that....everything I felt about you....before I knew you.... is not what I feel anymore.

LAURA

Thank you.

THEY KISS!

125 CONTD

CONTD 125

She breaks away from him.

LAURA

It's incredible! In the
midst of all this....
carnage....I can't stop
thinking about you.

NEVILLE

I know. I know.

They begin to circle each other.

LAURA

(turns to him)

What is going on?

NEVILLE

It's completely....it's
so goddamn unprofessional
of me that....

LAURA

I don't have time for it
now!

NEVILLE

I'm supposed to be
catching a killer!

LAURA

I'm....completely out
of control!

NEVILLE

God damnit!!!!

LAURA

I can't stand being
this -

They rush for each other:

The embrace is completed in the next scene:
ATRIUM.

126 INT. / ATRIUM / STUDIO

126

Movie magic balling schtick - then:

126A NEVILLE lies on his back. LAURA is lying on her stomach, her head on his chest.

126A

LAURA

.....I never could understand....
how it's possible.....I mean....how
....crazy....that you can go your
whole life....without someone....
and be doing....more-or-less....
okay....and then suddenly you
find them....

NEVILLE

You recognize them.

LAURA

Yes. Yes - that's the word....
you suddenly....recognize them....
and then....you know you'll never
be the same....without them....
It's....crazy....

NEVILLE

It's terrifying....

LAURA

....devastating....

NEVILLE

....terrific....

LAURA

....unbelievable....

She holds him tight.

127 DESCRIPTION OF CU ON GUN IN JACKET POCKET....ETC. 127

Metal plated revolver comes out of a holster. The barrel is rotated, checked....clicked on safety - we follow it as it moves across a room....

WE COME TO A STOP AS THE GUN IS BEING HELD IN FRONT OF:

LAURA'S FACE

LAURA

No, I meant it when I said it
before....I don't want it.

WIDEN ANGLE - INCLUDING NEVILLE

who is holding the gun.

She is drinking wine.

127 CONTD

CONTD 127

NEVILLE

Now listen - It took me all my
life to find you and....

LAURA

....I hate guns. I know there's
no way I'd be able to pull the
trigger. And anyway....I'm so
well protected I'm practically a
prisoner in my own house....so....

NEVILLE

Laura. Take the gun. Please.
Nobody is safe when a maniac like
this is loose. Nobody. Not even
me.

He puts the gun in her hand.

NEVILLE

Take it. If you have to....
use it. You'd probably be doing
the poor sonofabitch a favor.

She takes it.

NEVILLE

I'll call you in the morning and
I'll see you tomorrow night.

LAURA

Oh, tomorrow night is no good
until late.

NEVILLE

(kidding)

Oh yeah....whatever happened to
"how can I live without you now
that I just found you?"

LAURA

It's Donald's birthday party.
Why don't you come....you can
meet Aunt Caroline.

NEVILLE

(evasively)

....I'll probably be busy....
working on the case....

128 INT. / TATE'S OFFICE

128

TATE has TOMMY in his office and is working on the case.

128 CONTD

CONTD 128

TATE

....well, did you see anybody
you knew between the time you
dvopped off Michele and Lulu
and the time you got home?

TOMMY

No - you can't always know when
you're gonna have to see people
to use for an alibi....I don't
have a lot of friends.

TATE

What do you do at night?

TOMMY

I go home to my room.

TATE

What do you do in your voom?

TOMMY

....I play solitaire....I watch
the Knicks....what does anybody
do in their room?

TATE

Can't get yourself out of that
cell, ha, Tommy?

Tommy declines to comment.

TATE

Ever been inside Michele or
Lulu's place?

TOMMY

No - I was never invited.

TATE

Ever tvy to date one of them?

TOMMY

Hey, you wanna know what it's
like - being asked all these
fucking questions about some-
body that I liked....that's
dead? I'm not enjoying this
shit at all.

TATE

I am. Ever tvy and date one
of them?

128 CONTD

CONTD 128

TOMMY

I asked Lulu to have a drink
with me once.

TATE

What'd she say?

TOMMY

She said she thought I was a
geek.

TATE

A gook?

(CONTINUED)

128 CONTD

CONTD 128

TOMMY

No. A geek.

TATE

Well, if a bvoad ever called me
that....I'd pvobably wanna kill
her.

He picks up Tommy's knife and brings the tip down hard
on his desk.

TOMMY

Oh, yeah....well, maybe you
did it, then.

He starts to giggle. Points an accusing finger at Tate.
Tate glares at him.

129 INT. / BAR / NIGHT

129

MICHAEL, pissed to the gills, sits in a booth with
A VERY LONELY WOMAN who he has picked up in hopes that
her loneliness can keep up with his thirst:

MICHAEL

....and that's what I think I'm
going to do....I'll just....go
over to Europe for a few months
so I can finish my book....

WOMAN

Oh yeah? What book are you reading?

MICHAEL

Writing. Writing.

A final round arrives. She pays for it. When waiter
or waitress leaves:

MICHAEL

You think I'm full of shit, don't
you?

WOMAN

Yeah, but under that three days
of beard you look pretty cute....
so....you can be full of shit.

MICHAEL

But aren't you afraid you might
find yourself in the arms of the
Eyes Killer?

129 CONTD

CONTD 129

WOMAN

You trying to get rid of me now
that I bought you drinks all
night?

MICHAEL

I know who the Eyes Killer is.

WOMAN

....who....

MICHAEL

(whispers)

Me.

She laughs, but he's making her nervous.

MICHAEL

Ah....look at the respect in
your face all of a sudden.

(gets up)

That tells you something about
the society....a failed...genius
of a novelist gets laughed at....
but a successful killer....

He finishes his drink, puts it down and laughs at the
irony of it and staggers out of there. THE WOMAN watches
him go.

130 EXT. / DONALD'S BUILDING / NIGHT

130

TOMMY pulls up in the Limousine and finds a space right
in front of Donald's building.

Some of this is seen from an unmarked police car across
the street.

1ST COP

....he's lucky he got a space....

2ND COP

....what's goin' on up there....

1ST COP

....the agent....it's his birth-
day....

TOMMY and LAURA are going into the lobby. TOMMY carries
a huge wrapped present.

131 INT. / DONALD'S APARTMENT / NIGHT

131

The cake is almost as festive as AUNT CAROLINE, Donald's Aunt who lives in New Jersey and drives in two nights a week to be his bridge partner. AUNT CAROLINE has everyone spellbound:

AUNT CAROLINE

....then he left the children in front of a supermarket in a car and his ex-wife stole them and flew them to Beloit....then she left the kids in the car in front of a laundromat and he stole them back and flew them to Pennsylvaniaand that's how those children spent the summer....just getting stolen back and forth....

DONALD

They probably had the best summer of their lives.

AUNT CAROLINE

They told me they did.

Doorbell.

DONALD

Ah, there she is....

He goes to the door. LAURA enters. TOMMY has the huge wrapped parcel.

DONALD

Look who brought the biggest present.

LAURA sees AUNT CAROLINE and goes to kiss her.

LAURA

Aunt Caroline.

AUNT CAROLINE

Hello, Laura.

Gives her a kiss and pulls her aside while DONALD carries on unwrapping his present and TOMMY just hovers in the doorway taking it all in.

AUNT CAROLINE

Well what's going on with you, Laura....aside from all this.... horrible business?

131 CONTD

CONTD 131

LAURA
(whispers)
I think I'm in love.

AUNT CAROLINE
Oh, you're not! Good for you!

DONALD lets out a scream. LAURA has taken some random shot of him that she took on a set while he wasn't looking....and she's blown it up for his amusement.

DONALD
Look at that....when was this taken?

LAURA
When you weren't looking.

DONALD
I love it.

Laura suddenly notices TOMMY still in the doorway.

LAURA
I'm sorry, Tommy. Come back for me in about an hour.

TOMMY
An hour? Okay....well, there isn't much I can do in an hour so....

LAURA
(she's on edge)
Tommy....it's your problem.... work it out....please.

She goes off to gossip with Aunt Caroline for a moment.
DONALD tells TOMMY:

DONALD
We'll save you a piece of cake.

TOMMY
You are a piece of cake.

He goes.

132 INT. / HALLWAY AND ELEVATOR / NIGHT

132

DONALD slams the door on Tommy who pushes the button and waits for the elevator to arrive. Noise from inside

132 CONTD

CONTD 132

is heard. Tommy puts a leg up on a standing hall ash-tray and shuffles his cards and waits for the elevator and thinks about how he's been treated.

133 INT. / DONALD'S APARTMENT / NIGHT

133

They are singing Happy Birthday and as DONALD blows out the candles the phone rings and AUNT CAROLINE grabs it and suddenly comes back to LAURA and whispers:

AUNT CAROLINE

....for you, Laura....A man....

LAURA goes to the phone and picks it up.

LAURA

....Neville....Michael?....Michael.
Where are you?

134 ANOTHER ANGLE / LAURA ON PHONE IN B.G.

134

She is gesturing forcefully, trying to get Michael to listen to reason, but what is heard is the End of "Happy Birthday".

DONALD blows out all the candles but one.

DONALD

(snuffs it with
his finger)

There's always one smart ass in
the group.

Starts to cut the cake with AUNT CAROLINE'S help.

DONALD

Now - you have fifteen seconds
in which to eat this....and then
I demand that we all play bridge.

LAURA hangs up. He turns to her with a piece of cake on a plate. She looks rather grim.

DONALD

You have to play too, Laura.
(sees the concern
on her face)
Oh no....now what?

Turns to the party.

DONALD

Bridge will start in a few minutes.

134 CONTD

CONTD 134

He takes LAURA down a hall or something:

DONALD

Who was murdered?

LAURA

It's not that. It's Michael.
I've got to go to him.

DONALD

What do you mean "you have to"....

LAURA

He's in a laundromat in Brooklyn.

DONALD

Who's he with? His friends Haig
and Haig?

LAURA

No, he just....woke up there. He's
got six cents in his pocket and he's
talking about killing himself.

DONALD

But....what if he kills you?

LAURA

Michael will kill Michael. That's
the only person he'll ever kill.

DONALD

I don't agree.

LAURA

Donald....the night Elaine was killed
....that man came to me....terrified....

DONALD

He came for money and then he left.

LAURA

No....I could have been...human to
him. He's right about me. I hated
his weakness. And I always made
him suffer for that.

DONALD shrugs.

DONALD

Okay....so get our friends out front
to drive you to him.

LAURA

No - I'm not going to lead the police
to him, but I don't know how to get
past them....

134 CONTD

CONTD 134

DONALD

....well....

AUNT CAROLINE

Come on, you two - time for bridge.

DONALD

Right with you, darling.

(back to LAURA)

You simply have to do this, right?

She nods "yes".

DONALD

Okay....I have an idea....

135 EXT. / DONALD'S STREET / NIGHT

135

POLICE CAR. THE GUYS ARE BULLSHITTING AWAY.

1ST COP

....who is....the Lieutenant....?
Nah....

2ND COP

Yeah.

1ST COP

He's gettin' into her? Nah....

2ND COP

That's what I hear....hey....
look....

1ST COP

It's her.

From their P.O.V. "LAURA" MAKES HER WAY OUT OF THE
BUILDING, HEADING AWAY FROM HER CAR.

2ND COP

Why the hell is she goin away
from her car....and where's her
driver?

1ST COP

We better check it out.

2ND COP

Yeah....I don't wanna be known
as the one that lost that red-
neck's girlfriend....

135 CONTD

CONTD 135

They make a fast U turn and take off after LAURA.

CAMERA goes in on DONALD'S LOBBY as "DONALD"....comes out of the lobby quickly, unlocks A CAR and drives off.

136 EXT. / SIDE STREET / NIGHT

136

"LAURA" is being cruised by the police.

1ST COP

Miss Mars....where are you going?

2ND COP

Why don't you let us drive you there, Miss Mars?

"LAURA" keeps going. They pull up right alongside her and one of the detectives moves quickly towards her.

1ST COP

Hey, wait a minute. What the hell is this? You're not Miss Mars.

DONALD

And you're not Kojack....what does that prove?

1ST COP

(calling to others)

Hey it's him....what the hell are you doin' running around dressed up like Miss Mars?

DONALD

It's my birthday, I can be anybody I want.

1ST COP

Wait a minute, you sonofabitch ...where's Miss Mars.

DONALD

Son-of-a-bitch. Well that settles it....I'm not gonna let you pick me up.

DONALD turns and starts back for his apartment. The cop looks at him go. Then gets back into his car. The car starts to back up--but it is blocked by a TAXI. The Taxi's horn BLARES.

- 137 EXT. / STREET / NIGHT 137
LAURA is driving in the general direction of Brooklyn.
- 138 INT. / DONALD'S LOBBY / NIGHT 138
DONALD comes into the lobby, moves to the elevator near a stairway. Elevator is moving down.
- 139 EXT.-INT. / LAURA DRIVING / NIGHT 139
LAURA LINKS SUDDENLY TO:
- 140 DONALD STANDING WAITING FOR ELEVATOR, SEEN FROM 140
HALF A STORY UP LOOKING DOWN AT HIM.
- 141 SHE MAKES A U TURN AS SHE MOMENTARILY SHAKES OFF 141
THE LINK. THEN SHE LINKS AGAIN:
- 142 ELEVATOR DOOR OPENS. THE KILLER IS COMING DOWN 142
THE STAIRS AND FOLLOWS DONALD INTO ELEVATOR. GETS
INTO ELEVATOR. DONALD TURNS, A SHOCK OF RECOG-
NITION ON HIS FACE. A HAND PULLS HIM INTO CAMERA.
- 143 LAURA'S CAR JUMPS THE CURB. CRASHES. SHE SCREAMS 143
AND SCREAMS.
- 144 EXT. / LAURA'S STREET / NIGHT 144
LAURA and NEVILLE pull up in a Police Ambulance.
They get out. NEVILLE yells to the driver:

NEVILLE

Thanks a lot, Bobby.

Ambulance drives off. They enter the building. LAURA is walking somewhat slowly from whatever minor injuries she has sustained.

NEVILLE

....I mean first of all I'm jealous as hell....I'll admit that....that ex-husband of yours....he can get me....

LAURA

Neville, I'll never be able to make you understand. I love you, and I don't love Michael....

- 145 INT. / LAURA'S APARTMENT / NIGHT 145
LAURA and NEVILLE coming through door of apartment....

NEVILLE

Well be that as it may....as
a police officer working on this
case....you just infuriate me
when you do something as stupid
as that.

Silence. Heavy silence. Laura thinks a moment and then
says, with a half smile:

LAURA

I guess this is our first fight,
ha?

He smiles at her and goes to her and puts his arms
around her and kisses her and then tells her:

NEVILLE

Hey, I'm glad you're alright.

LAURA

Do you know I can't cry anymore.
I haven't been able to cry for
Donald. I just cannot cry anymore.

NEVILLE

I can cry at the drop of a hat.
Especially in a bad war movie.

He made her laugh.

LAURA

Neville....is there any chance
of our getting away from this....
thing before it drives me crazy?

NEVILLE

It's not going to go on much
longer. This person turned a
corner tonight....with Donald.
I think he's almost ready to trip
himself up.

LAURA

There's an empty house in Vermont
that some friends of mine own and
I have the keys....

NEVILLE

....and I've got six weeks accu-
mulated vacation due me....and
when I catch this....person....
we go....we go like the wind....

145 CONTD

CONTD 145

There's a knock at the door. NEVILLE answers it.
It's TATE. TATE pulls him aside, the door remains open
and ADAMS is seen standing outside. NEVILLE and TATE
talk quietly. LAURA strains to hear but can't.
Finally:

NEVILLE
(to TATE)
Be right along.

TATE goes. NEVILLE comes over to her.

NEVILLE
I think we've found the killer.

LAURA
Who is it?

NEVILLE
I'll tell you when it's over.
Meanwhile. You've got the gun?

LAURA
It's in the bedroom.

NEVILLE
Okay. Hang on.

NEVILLE starts to go. She goes to him.

LAURA
Neville? Let's just go up on a
mountain and never come back down.

NEVILLE
Suits me.

They kiss. He goes. She locks her door.

146 EXT. / STREET / DAY

146

POLICE CARS are pulled up in front of a tenement building. PASSERSBY are moving towards the "action".

TOMMY is discovered, watching it all from behind some kind of shelter. He thinks a moment, looks off to one side and then moves out of frame.

146A EXT. / PHONE BOOTH NEAR STREET

146A

TOMMY can be seen dialing a number.

146B INT. / TOMMY'S APARTMENT / DAY

146B

A PHONE rings. TATE picks it up. Scene cuts between this and previous location:

TATE

Hello.

TOMMY

This is Tommy. I want to talk to Lt. Neville.

TATE

He wants to talk to you.

NEVILLE is discovered in the apartment as are numerous discarded photographs of MICHELE, LULU & LAURA.

NEVILLE

Where are you, Tommy?

HE pulls away from TATE who is trying to eavesdrop.

TOMMY

It doesn't fuckin' matter where I am.

NEVILLE

You're in trouble, Tommy. Do you want to come in?

TOMMY

I just....I know that....but.... I just wanna talk to you first, man.

NEVILLE

Where do you want to talk?

TOMMY

Right where you are. But I don't want any other cops there. I just....

146B CONTD

CONTD 146B

NEVILLE

They're on their way out. Come
on and see me, Tommy.

HE cups phone and tells TATE:

NEVILLE

Get them off the street and find
something to do for a while yourself.

TATE

Sure, boss man.

HE goes.

146C EXT. / STREET / LONG SHOT / DAY

146C

Tommy watches as POLICE cars pull away and the small group
is dispersed. Tommy waits a beat then starts up the
stairs into his house.

147 INT. / TOMMY'S APARTMENT / DAY

147

The door opens. TOMMY enters. NEVILLE is alone. TOMMY
walks over to a table and begins to talk and as he talks
HE frisks himself thoroughly, emptying his pockets,
putting his knife down, feeling his own legs, etc.

INTERCUT - TATE outside door listening closely:

TOMMY

Okay....see I would never have come
here if I really did it....

NEVILLE

Tommy you better let me advise you
of your rights....

TOMMY

I know my rights, man. See....you
know if I had really did it I would
be halfway to Canada by now because
believe me I know how to get into
Canada. Now here's what happened.
I was killin' time in the basement
....and when it was time to get
Miss Mars I went for the elevator
and then I saw Donald's body....
next thing I know....my hands are
shakin'....so....like a jerk....I
took off. I went to a bar and had a
drink and played a little solitaire
and tried to think it out....next
thing I know I'm sneakin' out the
back door of the bar....and I say
to myself....what are you doin', man?
Back doors....runnin' away....from what?

(MORE)

147 CONTD

CONTD 147

TOMMY (Continued)

You didn't do it. And they can't prove you did it because you did not do it. So I came here. And I knew you'd be here. But remember that I came here anyway. Because....

NEVILLE

Tommy when you played solitaire.... how'd you make out?

TOMMY

I've had a lousy night. I haven't been able to make it come outonce. I think I owe myself about six hundred bucks.

NEVILLE

You think you might have come out once or twice if you'd had this?

He holds up a three of clubs. TATE enters. NEVILLE looks annoyed with him.

TOMMY

Where'd you get that?

NEVILLE

It was in the elevator.

TATE

Underneath the body.

(CONTINUED)

147 CONTD

CONTD 147

TOMMY

Hey, you people are unbelievable.
You just....have to get me back
in there, don't you? You people
are....I didn't do one goddamn
thing wrong.

TATE

You carry a blade, Tommy.

TOMMY

To protect Miss Mars....

(to NEVILLE)

Your girlfriend. Believe me
there were times when she was
glad to have me there....and
....I respect her. She has
class. She has real class.

TATE

I agree, Tommy. But this card....

TOMMY

Stick the fucking card. Stick
it. You people are unreal.
I didn't do anything wrong.
I did everything right. And
still this happens to me.
Goddamn you....goddamn you
sonsofbitches....

He picks his knife from table and grabs TATE from
behind and backs out of his apartment, holding the
blade on TATE'S throat. He doesn't say anything.
He doesn't have to. But NEVILLE says:

NEVILLE

Tommy I'd hoped you wouldn't
do anything like this.

TOMMY

You're unreal. You people are
unreal!

He pushes TATE towards NEVILLE and races for the stairs.
TATE rushes out to take a shot but can't get a good
one. NEVILLE is already rushing down the stairs yelling:

NEVILLE

Tommy, stop running....let me
talk to you....

No use.

148 INT. / BUILDING / DAY

148

TOMMY races out a back door. NEVILLE and TATE follow.

EXT. / BUILDING / DAY

TOMMY comes out of a door at the rear of the building. He moves to an airshaft between buildings--but TATE appears at the gate. TOMMY runs back and slithers through a small opening as TATE fires a shot. Bricks fly.

NEVILLE runs up to TATE.

NEVILLE

Put that goddamn cannon back in your pocket now, will you?

TATE

Scvew you....He put a knife to my throat.

NEVILLE starts running after TOMMY. TATE jumps into his car that has pulled up beside him.

149 EXT. / TENEMENT BLOCK / DAY

149

TOMMY appears below street level....runs to a broken wooden stairway and jumps up on street onto 8th Avenue.

150 EXT. / 8TH AVENUE / DAY

150

TOMMY is running wildly through people.

NEVILLE is following, shouting. TOMMY comes to an intersection. A POLICE CAR cuts him off--A COP jumps out and tackles TOMMY. TOMMY stabs the cop. He runs on.

TATE'S CAR has pulled up and TATE jumps out and shoots at TOMMY--just as NEVILLE, on foot, arrives on the scene within 20 feet.

NEVILLE

(yelling)

Tommy....Tommy please stop running....

TOMMY bumps into someone. Falls. Runs some more. NEVILLE sees TATE leveling his gun.

NEVILLE

Jesus....don't.

150 CONTD

CONTD 150

BLAMMM! TOMMY is suddenly slammed into the ground.
DEAD! NEVILLE rushes up to him and kneels beside him.
He sighs. TATE puffs into view and they look at each other.

TATE

Well, what the fuck....I just
saved the State a hundred
thousand bucks.

NEVILLE

(in tears)

Yeah, Tate - but you set law
enforcement back a hundred
thousand years.

He turns away from the scene.

151 INT. / LAURA'S APARTMENT / DAY

151

We hear a BUZZER. LAURA goes cautiously to the door.

LAURA

Yes?

DETECTIVE'S VOICE

It's Adams, Ma'am. I've got
Lt. Neville on the box.

LAURA looks, opens the door. We see DETECTIVES. The
ones seen earlier when TATE came to the apartment.

LAURA takes the box.

LAURA

Neville?

NEVILLE'S VOICE

Laura. You got clothes for going
up on a mountain?

LAURA

It's over?

(CONTINUED)

151 CONTD

CONTD 151

NEVILLE'S VOICE

Yeah.

LAURA

Who was it?

NEVILLE'S VOICE

Tommy. I'm afraid it was Tommy.
I'll tell you the whole thing
when I see you.

LAURA

I don't believe it....

NEVILLE'S VOICE

Let me talk to one of those guys.

She hands the BOX back to ADAMS. She drifts for a
moment, thinking about Tommy. Something bothers her.
ADAMS walks over to her:

ADAMS

We've been sent home, Miss Mars.
Anything you need before we go?

LAURA

No, but both of you....thank you.

ADAMS

Happy to do it.

They give her a few nods and smiles and go. When they
are gone she locks her door. Does not bolt it. She
thinks a moment. Suddenly she bolts for her bedroom.

Once inside she throws open her closet doors and begins
to pull out winter sweaters....ski clothes....

152 INT. / LAURA'S LOBBY / DAY

152

The Elevator is at "B". NEVILLE presses the button.
Elevator comes up and the door opens. MICHAEL is there.
NEVILLE hesitates and then says:

NEVILLE

Michael Kreisler.

He walks in. Door closes.

153 INT. / LAURA'S BEDROOM / DAY

153

LAURA is examining a sweater or two when suddenly she:

LINKS TO:

154 A SCUFFLE IN AN ELEVATOR. A BODY FALLS. A HAND 154
FALLS NEXT TO THE DOOR AS IT OPENS. THE KILLER'S
HAND IS SEEN, PICKING UP A SET OF KEYS FROM THE
FLOOR.

155 LAURA comes out of the LINKAGE. She is terrified. 155
She rushes to a telephone. Starts to dial.
Suddenly hears some keys turning at her door. Sees the
door is not bolted. Hangs up. Rushes to the door,
throws the bolt just in time and starts to freak out
and really goes BANANAS as the door holds and then
suddenly the locks stop turning.

LAURA

Go away....please go away....whoever
you are....please go away.

Silence. The door has held. LAURA doesn't know what
to do. She can barely find her breath. She starts to
yell:

LAURA

....Neville....Neville....someone
is here....Neville....

CRASH. THE WINDOW goes and NEVILLE is suddenly there.
She runs to him.

LAURA

Neville....Neville it's not over.

NEVILLE

Shhh....it is....it is over.

LAURA

It's not....somebody....in an
elevator....he killed someone in
an elevator....

NEVILLE

What elevator?

LAURA

I don't know....I don't know....
it happened so fast....

NEVILLE

It's over. Believe me.

LAURA

It's not. It's not. It's not
Tommy....

NEVILLE

Of course it's Tommy. It's what
I told you....this man was exactly
(MORE)

155 CONTD

CONTD 155

NEVILLE (Continued)

what I said he was, a periodic
massive amnesiac....

LAURA

But why? Why would Tommy kill
all....

NEVILLE

Because he hated you....for
glorifying violence....because
he hated disorder....so much that
he would commit any act to
preserve order in the society....

LAURA

What are you talking about?

NEVILLE

Because his mother left him
sitting in filth for three days
at a time while she sold herself
up and down the streets of our
nation's capital....because she
left him an orphan....

LAURA

That's not Tommy's background....

NEVILLE

Because all my life I've dreamt
of a world where there was order
and justice for my people....
where there was....

LAURA

Neville....you said "I"....

NEVILLE

No, he didn't....he knows what
the hell he said....

Now she knows. He's moving toward her. She wants to
get into that bedroom.

LAURA

Neville....

NEVILLE

Sure at first he only wanted
to punish one or two people
around you....to give you a
(MORE)

155 CONTD

CONTD 155

NEVILLE (Continued)
feeling for what killing was
really all about....

LAURA
Oh my God....

NEVILLE
(advancing on her)
....how the hell did I know I was
going to fall in love with her
....that she would turn out to
be the most incredible....saint
of a woman....it became clear....
the corrupters were all around
her....and once the corrupters
were removed....then we could
live in peace....

She runs for the bedroom and barely gets there in time
to lock herself in.

156 INT. / BEDROOM / LAURA

156

LAURA LINKS SUDDENLY TO:

NEVILLE'S FOOT KICKING DOWN THE DOOR....AND MOVING
TOWARD HER....AS AN ICE-PICK NOW COMES INTO THE FRAME
(NEVILLE IS HOLDING IT).

LAURA

COWERING AGAINST A MIRROR (SEEN IN THE LINK)....

NEVILLE IS EVIDENTLY STANDING ABOVE HER....HOLDING THE
ICE-PICK.

WE CAN SEE LAURA'S LIPS MOVING...SHE IS SAYING,
"NEVILLE, I LOVE YOU....NEVILLE, PLEASE...." BUT
WE CANNOT HEAR THE WORDS.

AND AT THIS POINT SHE THROWS HERSELF AGAINST HIS BODY
....EMBRACING HIM.

THIS MOVEMENT LIFTS NEVILLE'S HEAD....(BREAKS THE
LINKAGE) AS HE SEES HIMSELF IN THE MIRROR....HOLDING
THE ICE-PICK.

NEVILLE PUSHES LAURA ASIDE AND CONTINUES TO STARE AT
HIMSELF IN THE MIRROR....UNTIL HE ATTACKS HIMSELF IN
THE MIRROR....ANGRILY PLUNGING THE ICE-PICK INTO THE
LEFT EYE OF HIS IMAGE.

156 CONTD

CONTD 156

THAT SIDE OF THE MIRROR IS SHATTERED....BUT HE CAN STILL SEE HIS RIGHT EYE IN THE MIRROR.

NEVILLE PULLS OUT THE ICE-PICK AND PLUNGES IT INTO THE OTHER SIDE OF THE MIRROR....SHATTERING IT.

NEVILLE NOW PULLS OUT THE ICE-PICK AND TURNS BACK TOWARD LAURA.

HE LOOKS AS IF ALL THE LIFE HAS BEEN DRAINED FROM HIM.

LAURA IS CRYING AS SHE IS HOLDING THE GUN WHICH HE GAVE TO HER.

HE STARTS TO WALK TOWARD LAURA....THE ICE-PICK HALF-RAISED.

NEVILLE STOPS TWO FEET SHORT OF LAURA.

LAURA IS LOOKING UP INTO HIS EYES.

CLOSE UP

NEVILLE

The problem is....he really loves you....

ABRUPTLY NEVILLE REACHES FOR HER GUN HAND AND PUSHES IT INTO HIS OWN STOMACH.

CLOSE UP / LAURA'S FACE

SCREAMING AS WE HEAR A SHOT.

NEVILLE HAS PULLED THE TRIGGER....KILLING HIMSELF.

MEDIUM SHOT

NEVILLE IS FALLING BACK....LAURA IS HOLDING THE SMOKING GUN IN HER HAND.

157 ON LAURA

157

SHE does not scream any more. She stands stone still, the gun in her hand. Nearby is a telephone. Without taking her eyes off NEVILLE she dials 911.

COP ON PHONE

....Police Emergency Operator
680....

157 CONTD

CONTD 157

LAURA

(super calm - not crazy
...but totally drained)
....yes....I want to report a
death....a....a policeman has
just killed himself in my
apartment.

COP ON PHONE

....what's your name and address,
please....

LAURA

He came here to kill me.

COP ON PHONE

....what's your address, Lady....?

LAURA

But he couldn't do it. Because
....because he really did love
me.

Laura can cry. She can cry like crazy, but only the
tears come pouring out of her and the voice holds
steady:

COP ON PHONE

Okay, I believe you....now, why
don't you tell me....

LAURA

....we were going up on a mountain....

COP ON PHONE

You want to give me your phone
number there....?

LAURA

....and never coming back....

COP ON PHONE

What's your name, Lady?

LAURA

I'm Laura Mars.

She stands over him with the gun in hand. An Original
Laura Mars. Freeze Frame.

THE END