

EYES WIDE SHUT

screenplay by

Stanley Kubrick & Frederic Raphael

story by

Arthur Schnitzler

FADE IN:

[WARNER BROS LOGO]
WARNER BROS PICTURES
A TIME WARNER COMPANY

FIRST CARD:

TOM CRUISE

SECOND CARD:

NICOLE KIDMAN

THIRD CARD:

A FILM BY STANLEY KUBRICK

1. INT. DRESSING ROOM – BILL & ALICE'S
APARTMENT – NIGHT

*ALICE, a beautiful woman with her back to CAMERA,
lets drop an elegant black dress to the floor.*

MAIN TITLE CARD:

EYES WIDE SHUT

2. EXT. APARTMENT BLOCK – NEW YORK – NIGHT
BILL and ALICE's apartment block on Central Park West.

3. INT. DRESSING ROOM – BILL & ALICE'S
APARTMENT – NIGHT

A handsome man in evening dress is looking for something. He walks into a bedroom, goes to a small table, picks up keys and a mobile phone and walks to a chest of drawers. This is Bill Harford, a doctor.

Bill opens a drawer and takes out a handkerchief.

BILL

Honey, have you seen my wallet?

ALICE (o/s)

Ah . . . isn't it on the bedside table?

BILL walks across to the bedside table and finds his wallet.

BILL

Ah, yep . . . now listen, you know we're running a little late?

BILL goes around the bed and into the en-suite bathroom. ALICE is sitting on the loo wearing an evening dress.

ALICE

I know. How do I look?

BILL goes to the mirror to check his appearance without looking at ALICE.

BILL

Perfect.

ALICE gets up from the loo as BILL checks his bow tie.

ALICE

Is my hair OK?

BILL

It's great.

ALICE drops the toilet tissue in the loo and flushes it away.

ALICE

You're not even looking at it.

BILL turns and looks at her adoringly.

BILL

It's beautiful.

BILL kisses her affectionately on the cheek and leaves the bathroom.

BILL

You always look beautiful.

ALICE

Did you give Roz the phone and pager numbers?

BILL (o/s)

Yeah. I put it on the fridge . . . let's go, huh?

ALICE washes her hands and dries them as she looks in the mirror.

ALICE

Good. All right, I'm ready.

ALICE removes her glasses, leaves the bathroom and goes to the bed to pick up her coat and bag. BILL, his overcoat on his arm, switches off the music centre. They leave the bedroom together. BILL switches off the lights.

4. INT. CORRIDOR – BILL & ALICE'S APARTMENT – NIGHT

BILL and ALICE walk down the corridor. ALICE starts to put her coat on and BILL helps her.

BILL

What's the name of the baby sitter?

ALICE
(whispering)

Roz.

They enter a spacious and comfortably furnished living room where HELENA, their seven-year-old daughter, sits watching television with ROZ, the student baby sitter. There is a decorated Christmas tree behind the sofa.

ALICE
OK, Roz. We're going now.

ROZ
(standing)
Wow! You look amazing, Mrs Harford!

ALICE
Oh, thank you . . . Helena, are you ready for bed?

BILL puts on his overcoat.

HELENA
Yes, mummy. Can I stay up and watch *The Nutcracker*?

ALICE
What time's it on?

HELENA

Nine o'clock.

ALICE

Sure, you can watch that.

HELENA

Can I stay up until you get home?

ALICE

No, darling.

BILL

(kissing Helena)

It's going to be a little late for that.

ALICE

(to Roz)

Now, the phone number is on the fridge. . . .

ALICE bends down to kiss HELENA.

ROZ

OK.

ALICE

And there's plenty of food in there, so help yourself.

ROZ

OK.

ALICE

We shouldn't be home any later than one o'clock.

BILL

I'll hold our cab tonight to take you home.

ROZ

Thanks, Dr Harford.

ALICE

(to Helena)

You be a good baby.

HELENA

Good night, mummy. Good night, daddy.
Goodbye . . . bye.

ROZ

Have fun.

BILL and ALICE leave, blowing kisses and waving bye-bye to HELENA.

ALICE
(to Helena)

See you in the morning.

BILL and ALICE walk down the apartment corridor.

5. EXT. ZIEGLER MANSION – NEW YORK – NIGHT

A palatial house in mid-town Manhattan. Doormen stand outside the entrance. A large stretch limo is parked nearby.

6. INT. CORRIDOR – ZIEGLER MANSION – NIGHT

BILL and ALICE, holding hands, walk down a corridor lined with display cases and works of art. A large party is in progress. Guests, all in evening wear, are still arriving. An orchestra playing dance music can be heard further off in the house.

BILL and ALICE come into a large hallway where their hosts, Victor ZIEGLER and his wife, ILONA, are greeting the guests to their annual Christmas party.

BILL

Victor, Ilona. . . .

ZIEGLER (o/s)

Bill, Alice. . . .

The hall is large and marbled with a vast staircase in the background. Illuminations creating a "curtain of light"

hang from the walls and there is a Christmas tree laden with decorations. ZIEGLER, a fit, sun-tanned man in his fifties, and his beautiful wife welcome BILL and ALICE.

BILL

Merry Christmas!

ZIEGLER

Merry Christmas! How good to see both of you.
Thanks so much for coming.

ALICE

We wouldn't have missed it for the world.

ZIEGLER

Alice, look at you! God, you're absolutely
stunning.

ALICE

Oh, thank you.

ZIEGLER

(to Ilona)

And I don't say that to all the women, do I?

ILONA

Oh, yes, he does.

ALICE

He does!

ZIEGLER

(to Bill)

Hey, that osteopath you sent me to got to work on my arm . . . you should see my serve now, it's terrific!

BILL

He's the top man in New York.

ZIEGLER

I could have told you that looking at his bill. Listen, go inside, have a drink, enjoy the party and I'll see you in a little bit. OK? Thanks for coming.

BILL

Thank you.

ALICE

Bye.

BILL and ALICE make their way to the crowded main reception room.

7. INT. BALLROOM – ZIEGLER MANSION – NIGHT

The walls are draped with the "curtain of light" illuminations seen in the corridor. There is a stage and upon

it is the small orchestra playing ballroom music. The guests dance on the crowded floor. BILL and ALICE dance together.

ALICE

Do you know anyone here?

BILL

Not a soul.

ALICE

Why do you think Ziegler invites us to these things every year?

BILL

This is what you get for making house calls.

On the stage there is a young man of similar age to BILL playing the piano. He is dressed in a white tux and bow tie. He looks around. This is NICK Nightingale. BILL notices him.

BILL

(to Alice)

You see that guy at the piano? I went to medical school with him.

ALICE

Really? He plays pretty good for a doctor.

BILL

He's not a doctor. He dropped out.

The bandleader brings the music to a stop.

BANDLEADER

Ladies and gentlemen, I hope you're enjoying yourselves. The band is going to take a short break now and we'll be back in ten minutes.

The guests applaud as the band leaves the stage.

BILL

(indicating Nick)

Let's go over and say hello to him.

ALICE

Honey, I desperately need to go to the bathroom. You go and say hello and I'll meet you . . . where? At the bar?

BILL

Good.

BILL kisses ALICE on the cheek as she leaves the ball-room.

8. INT. ANTE-ROOM – ZIEGLER MANSION – NIGHT

Crowded with guests. ALICE walks by a waiter holding a tray with glasses of champagne. She takes a glass

without stopping and drinks it "in one" as she moves away.

9. INT. BALLROOM – ZIEGLER MANSION – NIGHT

On stage, by the piano, Nick Nightingale sorts through some sheet music as the band takes its break. Bill walks up to the stage.

BILL

Nightingale! Nick Nightingale!

NICK looks around to see who is calling his name. He jumps down from the stage and he and BILL greet each other like old friends.

NICK

Oh, my God! Bill! Bill Harford! How the hell are you, buddy?

BILL

How long has it been?

NICK

Oh, jeez! I don't know, about ten years?

BILL

And a couple. Do you have time for a drink?

NICK

Sure.

BILL puts his arm round NICK's shoulders as they walk to the other end of the ballroom.

BILL

God, you haven't changed a bit!

NICK

Thanks, I *think*. So how you doing?

BILL

Not too bad, you know, not too bad. I see you've become a pianist.

NICK

Oh, yes. Well my friends call me that. How about you? You still in the doctor business?

BILL

You know what they say, once a doctor always a doctor.

BILL takes a couple of glasses of champagne from a waiter standing with a tray and hands one to NICK.

NICK

Yes, or in my case, never a doctor, never a doctor.

BILL

I never did understand why you walked away.

NICK

No? It's a nice feeling. I do it a lot. Cheers.

They "clink" glasses as a man in evening dress walks up to NICK. This is ZIEGLER's SECRETARY.

SECRETARY

Excuse me . . . Nick, I need you a minute.

NICK

Be right with you.

(to Bill)

Listen, I gotta go do something. If I don't catch you later, I'm gonna be down the Village for two weeks in a place called the Sonata café. Stop by if you get a chance.

BILL

I'll be there. Great seeing you.

NICK

Good seeing you too.

They exchange friendly pats as Nick goes.

10. INT. ANTE-ROOM – ZIEGLER MANSION –
NIGHT

ALICE stands, back to the bar, holding a glass of champagne. The room is crowded with people talking. A tall, handsome man, suave and middle-aged, also stands at the bar. He turns from a conversation he is having and notices ALICE next to him. His name is Sandor SZAVOST. He takes a sip of whisky as he studies her, and puts his glass down on the bar. ALICE, still looking for BILL to join her, also puts her champagne glass down.

SZAVOST then nonchalantly picks ALICE's glass up as ALICE turns to do the same.

ALICE

Umm, I . . . I think that's *my* glass.

SZAVOST

I'm absolutely certain of it.

SZAVOST stares into ALICE's eyes as he seductively drinks the contents of ALICE's glass.

SZAVOST

My name is Sandor Szavost. I'm Hungarian.

He takes Alice's hand and kisses it.

ALICE

(a little tipsy)

My name is Alice Harford. I'm American.

SZAVOST

Delighted to meet you, Alice. Did you ever read the Latin poet Ovid on *The Art of Love*?

ALICE

Didn't he wind up all by himself? Crying his eyes out in some place with a very bad climate?

SZAVOST

But he also had a good time first, a *very* good time. Are you here with anyone tonight, Alice?

ALICE

With my husband.

SZAVOST

Oh, how sad! But then I'm sure he's the sort of man who wouldn't mind if we danced.

ALICE thinks for a moment then offers her arm to *SZAVOST*.

11. INT. BALLROOM – ZIEGLER MANSION – NIGHT

SZAVOST and *ALICE* dance closely on the crowded floor.

SZAVOST

What do you do, Alice?

ALICE

Well, at the moment I am looking for a job. I used to manage an art gallery in Soho but it went broke.

(giggles)

SZAVOST

Oh, what a shame! I have some friends in the art game. Perhaps they can be of some help?

ALICE

Oh, thank you.

As they turn, ALICE catches sight of BILL talking to two beautiful girls in the ante-room beyond.

SZAVOST

Someone you know?

ALICE

My husband.

SZAVOST

Oh. Don't you think one of the charms of marriage is that it makes deception a necessity for both parties?

ALICE laughs.

SZAVOST

May I ask why a beautiful women who could have any man in this room wants to be married?

ALICE

Why wouldn't she?

SZAVOST

Is it as bad as that?

ALICE

As good as that.

12. INT. ANTE-ROOM – ZIEGLER MANSION –
NIGHT

The two beautiful girls, GAYLE and NUALA, have their arms draped around each other as they talk to BILL.

GAYLE

Do you know Nuala Windsor?

BILL

No, no. And it's very, very lovely to meet you both.

They all laugh.

BILL

How do you spell Nuala?

NUALA

N . . . U . . . A . . . L . . . A.

GAYLE

You don't remember me, do you?

BILL tries to think.

GAYLE

You were very kind to me once.

BILL

Only once? That sounds like a terrible oversight!

GAYLE

I was doing a photo session in Rockefeller Plaza, on a very windy day.

BILL

And you got something in your eye?

GAYLE

Just about half of Fifth Avenue.

BILL

Right.

GAYLE

You were such a gentleman, you gave me your handkerchief, which was also clean.

BILL

Well that is the kind of hero I can be . . .
sometimes.

13. INT. BALLROOM – ZIEGLER MANSION – NIGHT

ALICE and SZAVOST continue dancing.

SZAVOST

You know why women used to get married,
don't you?

ALICE

Why don't you tell me?

SZAVOST

It was the only way they could lose their
virginity *and* be free to do what they wanted
with other men . . . the ones they really wanted.

ALICE

Fascinating.

14. INT. ANOTHER CORRIDOR - ZIEGLER
MANSION - NIGHT

*GAYLE and NUALA walk on each side of BILL, their
arms linked through his*

GAYLE

Do you know what's so nice about doctors?

BILL

Usually a lot less than people imagine.

GAYLE

They always seem so knowledgeable.

BILL

Oh, they are very knowledgeable about all sorts
of things.

GAYLE

But I bet they work too hard. Just think of all
they miss.

BILL

You're probably right. Now, where exactly are
we going . . . exactly?

They come into a large room where there are few people.

GAYLE

Where the rainbow ends?

BILL

Where the rainbow ends?

They come to a stop.

NUALA

Don't you want to go where the rainbow ends?

BILL

Well, now that depends where that is.

GAYLE

Well, let's find out.

A tall good looking man walks up to them and interrupts. He is HARRIS, ZIEGLER's personal assistant.

HARRIS

Excuse me, ladies.

(to Bill)

Sorry, Dr Harford. Sorry to interrupt. I wonder whether you could come with me for a moment? Something for Mr Ziegler.

BILL

Oh . . . umm . . . Fine.

(to the two girls)

To be continued?

HARRIS leads BILL across the hall and up the marble staircase.

15. INT. BATHROOM – ZIEGLER MANSION – NIGHT

ZIEGLER hurriedly pulls his trousers up while looking down on a girl lying unconscious and naked in an arm-chair. This is MANDY who is making quiet muttering noises. ZIEGLER is panic stricken. He hears a knock on the door and runs barefoot across the bathroom to open it.

ZIEGLER

Yeah?

He opens the door to see BILL standing there with HARRIS. He shakes BILL's hand.

ZIEGLER

Bill, thank God.

ZIEGLER closes the door, leaving HARRIS outside to keep watch.

ZIEGLER

We had a . . . had a little accident here.

They walk over to MANDY.

BILL

What happened?

BILL takes a closer look at MANDY.

ZIEGLER

Well, she . . . she was shooting up and she . . .
she had a bad reaction.

BILL

(feels Mandy's pulse)

What did she take?

ZIEGLER

Speedball or snowball or whatever the hell they
call it. You know, it's . . . it's heroin and coke.

BILL

Heroin and coke . . . uh-huh. Anything else?

ZIEGLER

Ah, yeah, a couple of drinks. Nothing really.
Some champagne. That was it.

BILL

How long's she been like this?

ZIEGLER

Maybe five minutes, six minutes. Something
like that.

BILL

What's her name?

ZIEGLER

Mandy . . . Mandy.

MANDY continues making quiet, muttering noises.

BILL

Mandy. Mandy. Can you hear me, Mandy? Can you hear me? Just move your head for me if you can hear me. Just move your head for me if you can hear me, Mandy. There you go, you can hear me. Can you open your eyes for me? Mandy? Can you do that? Let me see you do that. Let me see you open your eyes. There you go. Come on, come on. Look at me, look at me, look at me, look at me. Look at me. Look at me, Mandy. Good. Good.

16. INT. BALLROOM – ZIEGLER MANSION – NIGHT

SZAVOST and ALICE are still dancing. ALICE is quite intoxicated by both SZAVOST and the champagne.

SZAVOST

I love Victor's art collection, don't you?

ALICE

Yes . . . it's wonderful.

SZAVOST

Have you ever seen his sculpture gallery?

ALICE

No, I haven't.

SZAVOST

He has a wonderful collection of Renaissance bronzes. Do you like the period?

ALICE

Hmm . . . I do.

SZAVOST

I adore it. The sculpture gallery is upstairs. Would you like to see it? I can show it to you. We won't be gone long.

ALICE

Maybe . . . not just . . . now.

17. INT. BATHROOM – ZIEGLER MANSION – NIGHT

ZIEGLER, now dressed in his shirt, does his cufflinks up. BILL leans up against a sideboard, arms folded, watching MANDY. She is still in the chair, but she is now covered with a blue bathrobe. ZIEGLER stands over her.

ZIEGLER

Well, that was really one hell of a scare you gave us, kiddo.

MANDY

Sorry.

BILL

How are you feeling now, Mandy?

MANDY

Better.

BILL goes over to her and kneels down.

BILL

You are a very, very lucky girl. You know that?

MANDY

I know.

BILL

You're going to be OK this time, but you can't keep doing this. You understand?

MANDY

Yeah.

BILL

You're going to need some rehab. You know that, don't you?

MANDY

I know.

BILL

OK . . . OK.

BILL gets up and turns to ZIEGLER.

BILL

Well, Victor, I think I can leave the rest to you.

ZIEGLER

Is it OK if I get some clothes on her and get her out of here?

BILL

No. I'd . . . I'd keep her here for another hour.

ZIEGLER

Another hour?

BILL

I'd have someone take her home.

ZIEGLER

OK . . . OK.

They walk towards the door.

BILL

Goodnight, Mandy.

ZIEGLER

Listen, I can't thank you enough for this. You saved my ass.

BILL

I'm glad I was here.

ZIEGLER

Bill . . . I probably . . . I know I don't have to mention this, but this is just between us. OK?

BILL

Of course.

18. INT. BALLROOM – ZIEGLER MANSION – NIGHT

ALICE, eyes shut, dances closely to SZAVOST, as if in a trance. She brings herself "to" as they stop dancing.

ALICE

I think I've had a little too much champagne. I think I have to go and find my husband now.

SZAVOST

I'm sure he'll be all right on his own a little longer.

ALICE

Yes, but will *I*?

SZAVOST

Of course you will.

ALICE

No, no, no, I . . . I really have to go. I have to go.

SZAVOST

You don't, you know.

ALICE

Yes, I do.

SZAVOST

Alice, I must see you again.

ALICE

That's impossible.

SZAVOST

Why?

ALICE

Because . . . I'm married.

ALICE waves her ring finger in front of SZAVOST's face. She kisses her index finger and plants it on SZAVOST's lips as she leaves him on the dance floor.

19. INT. BEDROOM – BILL & ALICE'S APARTMENT
– NIGHT

ALICE stands naked in front of the bedroom mirror. She removes an ear-ring as she sways around. As she begins to take the other ear-ring off BILL comes up behind her and starts to caress her. He puts his arms around her and lovingly touches her. She responds to his caresses by taking her glasses off and putting her arms around him. They kiss. ALICE looks at herself in the mirror as BILL kisses her neck and shoulder.

20. INT. RECEPTION – BILL'S SURGERY – DAY

The lift doors open and BILL steps out.

BILL

Good morning, Lisa.

LISA

Good morning, doctor. Your mail.

BILL

Good. Please ask Janelle if she will bring me my coffee.

LISA

Sure.

BILL walks through the reception towards his office.

BILL

Thank you. Good morning, Sarah.

SARAH

Good morning, doctor.

21. INT. KITCHEN – BILL & ALICE'S APARTMENT – DAY

ALICE sits reading the morning paper and drinking her coffee dressed in a morning gown. HELENA, still in her night clothes, eats breakfast while watching television.

22. INT. EXAMINATION ROOM – BILL'S SURGERY – DAY

BILL examines a young woman's chest using a stethoscope. His female nurse stands by as an observer.

BILL

OK. That's fine. You can put your gown on.

23. INT. HELENA'S BEDROOM – BILL & ALICE'S
APARTMENT – DAY

*HELENA, in a red dress and jumper, is having her hair
brushed by ALICE, still in her morning gown.*

ALICE then gives HELENA the brush.

ALICE

Hold. . . .

*HELENA takes the brush as ALICE arranges her daugh-
ter's hair in a pony tail.*

24. INT. EXAMINATION ROOM – BILL'S SURGERY –
DAY

*BILL examines a young boy's neck glands as his mother
waits in the background.*

BILL

Looking forward to Christmas?

BOY

Yeah.

BILL

Does this hurt?

BOY

Yeah.

25. INT. DRESSING ROOM – BILL & ALICE'S
APARTMENT – DAY

ALICE is naked. She puts on a bra.

26. INT. EXAMINATION ROOM – BILL'S SURGERY –
DAY

BILL, with female nurse in attendance, examines a man who lies on the table. He pulls the patient's leg gently upwards.

BILL

Right there?

PATIENT

Yeah.

27. INT. BATHROOM – BILL & ALICE'S
APARTMENT – DAY

ALICE, in skirt and bra, rolls deodorant under her arms as HELENA cleans her teeth.

28. INT. LIVING ROOM – BILL & ALICE'S
APARTMENT – DAY

ALICE and HELENA wrap Christmas presents on the table.

ALICE

Oh, daddy's gonna like that . . . a very good choice.

29. INT. HELENA'S BEDROOM – BILL & ALICE'S APARTMENT – NIGHT

BILL and ALICE sit with HELENA as she reads from her picture book, ALICE prompting her as BILL watches and listens.

HELENA

Before me, when I jump into my bed.

30. INT. LIVING ROOM – BILL & ALICE'S APARTMENT – NIGHT

ALICE walks by the dining table as she goes to the sitting room. She yawns as she goes.

ALICE

I should call the Zieglers and thank them for the party last night.

BILL

I've taken care of that.

BILL sits on the sofa watching a football game on television. ALICE joins him.

ALICE

So how do you feel about wrapping the rest of the presents?

BILL

(hesitates)

Oh, oh . . . let's do that tomorrow.

31. INT. BATHROOM – BILL & ALICE'S APARTMENT
– NIGHT

ALICE, tired, looks into the mirror of the bathroom cabinet. She opens it up and takes out a Band-Aid tin. She opens the tin and removes a packet of cigarette papers and a polythene bag of grass (marijuana). She leaves the bathroom.

32. INT. BEDROOM – BILL & ALICE'S
APARTMENT – NIGHT

ALICE rolls a joint.

33. INT. BEDROOM – BILL & ALICE'S
APARTMENT – NIGHT

ALICE, lying on the bed in her underwear, takes a "pull" on the joint. She passes the spliff to BILL, who sits on the bed next to her dressed only in boxer shorts.

ALICE

Hmm . . . tell me something . . . those two girls at the party last night. Did you, by any chance, happen to fuck them?

BILL

(coughs and splutters)

What!? What are you talking about!?

ALICE

I'm talking about the two girls that you were so blatantly hitting on.

BILL

I wasn't hitting on anybody.

ALICE

Hmm . . . Who were they?

BILL

They were just a couple of models.

ALICE sits up next to BILL.

ALICE

And where did you disappear to with them for so long?

BILL starts to kiss and touch ALICE.

BILL

Ohhhh! Wait a minute, wait a minute! I didn't disappear with anybody. Ziegler wasn't feeling too well. I got called upstairs to see him. Anyway, who's the guy you were dancing with?

ALICE

(laughs)

A friend of the Zieglers'.

BILL

What did he want?

ALICE

(as Bill kisses her ear)

What did *he* want? Oh . . . what did he want?
Sex – upstairs, then and there.

BILL

Is that all?

ALICE

Yeah . . . yeah. That was all.

BILL

(kissing Alice)

Just wanted to fuck my wife.

ALICE
(giggles)

Yeah, that's right.

BILL
I guess that's understandable.

ALICE
(suddenly serious)
Understandable?

BILL
Because you are a very, very beautiful woman.

ALICE
Woah! Woah! Woah! Wait!

ALICE puts the spliff into the ashtray on the bed, disengages herself from BILL's arms, and gets up. She backs up towards the bathroom leaving BILL sitting on the bed.

ALICE
So . . . because I'm a beautiful woman the only reason any man wants to talk to me is because he wants to fuck me! Is that what you're saying?

BILL
Well, I don't think it's quite that black and

white, but I think we both know what men are like.

ALICE now leans against the door frame.

ALICE

So, on that basis I should conclude that you wanted to fuck those two models?

BILL

There are exceptions.

ALICE

What makes you an exception?

BILL

What makes me an exception is that . . . I happen to be in love with you and because we're married and because I would never lie to you or hurt you.

ALICE starts walking to the other end of the room.

ALICE

Do you realize that what you're saying is that the only reason you wouldn't fuck those two models is out of consideration for me, not because you really wouldn't want to?

BILL

Let's just relax, Alice. This pot is making you aggressive.

ALICE

No, it's not the pot, it's you! Why can't you ever give me a straight fucking answer!

BILL

I was under the impression that's what I was doing. I don't even know what we're arguing about here.

ALICE

(sits on a stool)

I'm not arguing. I'm just trying to find out where you're coming from.

BILL

Where I'm coming from?

ALICE gets up and stands at the end of the bed.

ALICE

Let's say, let's say for example, you have some gorgeous woman standing in your office naked and you're feeling her fucking tits. Now, what I wanna know . . . I wanna know what are you really thinking about when you're squeezing them?

BILL

Alice, I happen to be a doctor. It's all very impersonal and you know there is always a nurse present.

ALICE

So, when you are feeling tits it's nothing more than your professionalism, is that what you're saying?

BILL

Exactly . . . sex is the last thing on my mind when I'm with a patient.

ALICE

Now, when she is having her little titties squeezed, do you think she ever has any little fantasies about what handsome Doctor Bill's dickie might be like?

BILL

Come on, I can assure you that sex is the last thing on this fucking hypothetical woman patient's mind.

ALICE

And what makes you so sure?

BILL

If for no better reason . . . because she's afraid of what I might find.

ALICE

OK! OK! So, so, so after you tell her that everything's fine, what then?

BILL

What then? Ah, I don't know that, Alice. *What then?* Look, women don't . . . they basically don't think like that.

ALICE gets up and provocatively points a finger at BILL as she starts to pace up and down at the foot of the bed.

ALICE

Millions of years of evolution, right? Right? Men have to stick it in every place they can, but for women . . . women it is just about security and commitment and whatever the fuck . . . else!

BILL

A little oversimplified, Alice, but yes, something like that.

ALICE

If you men only knew. . . .

BILL

I'll tell you what I do know is that you got a little stoned tonight. You've been trying to pick

a fight with me and now you're trying to make me jealous.

ALICE

But you're not the jealous type, are you?

BILL

No, I'm not.

ALICE

You've never been jealous about me, have you?

BILL

No, I haven't.

ALICE

And why haven't you ever been jealous about me?

BILL

Well, I don't know, Alice. Maybe because you're my wife, maybe because you're the mother of my child and I know you would never be unfaithful to me.

ALICE

You are very, very sure of yourself, aren't you?

BILL

No, I'm sure of *you*.

ALICE bursts out laughing.

BILL

Do you think that's funny?

ALICE collapses onto the floor, her laughing fit uncontrollable now.

BILL

Fucking laughing fit, right?

ALICE calms down a little.

ALICE

Do you . . . do you remember last summer at Cape Cod?

BILL

Yes.

ALICE

Do you remember one night in the dining room? There was this young naval officer and he was sitting near our table with two other officers?

ALICE sits back against the radiator and focuses on her story.

BILL

No.

ALICE

The waiter brought him a message at which point he left. Nothing rings a bell?

BILL

No.

ALICE

Well, I first saw him that morning in the lobby. He was . . . he was checking into the hotel and he was following the bell-boy with his luggage, to the elevator. He . . . he glanced at me as he walked past, just a glance. Nothing more. But I could hardly move. That afternoon Helena went to the movies with her friend and you and I made love, and we made plans about our future and we talked about Helena and yet at no time was he ever out of my mind. And I thought if he wanted me, even if it was for only one night, I was ready to give up everything. You, Helena, my whole fucking future. Everything. And yet it was weird because at the same time you were dearer to me than ever and . . . and at that moment my love for you was both tender and sad. I . . . I barely slept that night and I woke up the next morning in a panic. I didn't know whether I was afraid he

had left or that he might still be there, but by dinner I realized he was gone and I was relieved.

BILL is stunned by what ALICE is telling him and it is some time before he can respond to the repeated ringing of the telephone. He finally picks it up.

BILL

Hello? Yes, this is Dr Harford. When did it happen? No, no, erh . . . I have the address. Thank you.

(to Alice)

Lou Nathanson just died. I'm gonna have to go over there and show my face.

34. INT. TAXI CAB – NIGHT

BILL sits in the cab thinking about what ALICE has told him.

35. INT. ROOM – CAPE COD – DAY

BILL, in his jealousy, fantasises about ALICE and the NAVAL OFFICER making love.

36. INT. TAXI CAB – NIGHT

BILL continues to torture himself with ALICE's confession.

37. INT. LOBBY – NATHANSON APARTMENT
BUILDING – NIGHT

The elevator door opens and BILL comes out. He walks across the elegant, art deco lobby and presses a doorbell.

38. INT. HALLWAY – NATHANSON APARTMENT –
NIGHT

A maid walks to the door of the luxurious apartment and peeps through the spy-hole. This is ROSA. She opens the door.

BILL

Good evening, Rosa.

ROSA

Good evening, Dr Harford.

BILL

How is Miss Nathanson?

ROSA

Not so good. She's in the bedroom.

BILL

Thank you.

BILL walks down the hallway, passing numerous objets d'art and paintings and comes to a door. He knocks.

MARION (o/s)

Come in.

BILL goes into the room.

39. INT. BEDROOM - NATHANSON APARTMENT -
NIGHT

BILL comes into the bedroom and is greeted by a beautiful woman in her late thirties. This is MARION Nathanson who is crying over the loss of her father.

BILL

Marion.

MARION

Oh! Dr Harford! How . . . how good of you to come.

BILL

I came as soon as I got the message.

MARION

Oh, thank you.

BILL

I'm so . . . I'm so sorry.

MARION

Oh, thank you.

BILL

Your father was a . . . was a very brave man.

MARION

Oh, thank you.

BILL

How are you holding up?

MARION

Ah . . . ah . . . I'm a bit numb. I don't think it's really sunk in yet. Erh, would you like to sit down?

BILL walks around the bed and up to the dead body of LOU NATHANSON. BILL puts his hand on the corpse's forehead and then he and MARION move to a table and chairs nearby and sit down.

MARION

It's so unreal. Daddy had such a good day. His mind was clear and he remembered so many things and then he had a little dinner and he

said he felt like taking a nap. I . . . I went into the kitchen and talked to Rosa for half an hour at most and when I went back in to see how he was I just thought he was asleep and then I . . . then I realized he wasn't breathing.

BILL

Marion, from what you've said, I'm sure your father died peacefully in his sleep.

MARION

Oh, God! I hope so! I think I've been more afraid of the way it was actually going to happen than his death itself.

BILL

Have you had a chance to phone any of your relatives?

MARION

I umm . . . I tried to call my step-mother in London but, erh, she was out. My boyfriend, Carl, is making some calls and umm, he'll be coming over soon. I think you've met Carl here a few times?

BILL

Yes, I remember him. He's a teacher isn't he?

MARION

A maths professor. We're going to get married in May.

BILL

Well, that's wonderful news. Congratulations.

MARION

Thank you. Carl has a new teaching appointment at the University of Michigan. We'll be moving out there soon.

BILL

Well, Michigan is a beautiful state. I think you'll like it a lot.

MARION

(starting to break)

Yeah.

BILL

It really could be a wonderful change for you, Marion.

MARION

I . . . oh! No. I . . . Oh, my God! No! I . . . I love you. I love you. I love you. I love you.

MARION tries to control herself, but she finally breaks down. She looks at BILL in desperation then moves forward to kiss him passionately on his lips.

BILL

Marion.

MARION

I love you. I don't want to go away with Carl.

BILL

Marion, I don't think you realize. . . .

MARION

I do, even if I'm never to see you again, I want at least to live near you.

BILL

Marion, listen to me, listen to me. You're very upset right now and I don't think you realize what you're saying.

MARION

I love you.

BILL

We barely know each other. I don't think we've had a single conversation about anything except your father.

MARION

I love you.

The sound of the door chimes is heard.

MARION

Oh, that's probably Carl. Please don't despise me.

She gets up, leaving BILL to sit and ponder what has happened.

40. INT. HALLWAY – NATHANSON APARTMENT –
NIGHT

ROSA opens the door to a studious-looking man in glasses. This is CARL, MARION's fiancé. He hands ROSA his coat and scarf.

CARL

Hello, Rosa.

ROSA

Hello, Mr Thomas.

CARL

Is she . . . is she in the bedroom?

ROSA

Yes, she is.

CARL

Thank you.

CARL walks down the corridor and comes to the bedroom door. He knocks.

MARION (o/s)

Come in.

41. INT. BEDROOM – NATHANSON APARTMENT – NIGHT

CARL enters and walks across to MARION. They kiss.

CARL

Darling, I'm so very sorry. Are you all right?

MARION

I'm OK.

CARL walks over to BILL and they shake hands.

CARL

Dr Harford, good evening.

BILL

Good evening, Carl.

CARL

Thank you very much for coming over here tonight.

BILL

It's the least I could do.

CARL

It means a lot to us.

BILL

Thank you.

(pause)

Well, I, I was actually on my way out.

(to Marion)

Marion, your father was very proud of you and I know you gave him great comfort these last months.

MARION

Thank you.

CARL

Thank you.

BILL

Well. . . .

CARL

Well . . . I'll show you out.

BILL

Good night.

CARL shows BILL out and MARION is left in a state of confusion.

42. EXT. STREET – GREENWICH VILLAGE – NIGHT

Cabs, night life, a few pedestrians.

43. EXT. ANOTHER STREET – GREENWICH
VILLAGE – NIGHT

BILL walks aimlessly along the street. He sees a young couple up against a shop front kissing passionately, oblivious of all around them.

44. INT. ROOM – CAPE COD – DAY

The taunting fantasy image of ALICE and the NAVAL OFFICER making love returns to haunt BILL.

45. EXT. ANOTHER STREET – GREENWICH
VILLAGE – NIGHT

BILL continues walking, beating his fists in anger over his fantasy. He turns a corner and sees a gang of rowdy

college boys coming towards him. The six of them take up the whole sidewalk.

STUDENT 1

I'm serious, I got scars on the back of my neck.

They notice BILL and start to hurl insults at him.

STUDENT 2

Hey! Hey! Hey! Hey! What team's this we're trying to play for?

STUDENT 1

Looks like the pink team!

BILL moves aside to avoid them, but as they pass, one of them deliberately elbows him up against a car parked by the sidewalk. BILL falls but regains his balance. The students start to insult him, provocatively taunting him about his sexuality. BILL stands and angrily stares at them then, as they continue down the street shouting their insults, he finally turns and walks on.

46. EXT. ANOTHER STREET – GREENWICH VILLAGE – NIGHT

BILL continues on his way, hands deep in pockets, mind deep in thought. He comes to a street crossing where he has to wait before continuing. He is approached by a

young girl, dressed in a fun-fur coat and hat. This is DOMINO.

DOMINO

Excuse me, do you know what time it is?

BILL

Ten past twelve.

DOMINO

Going anywhere special?

BILL

(a little annoyed)

No, I'm just . . . just taking a walk.

He starts to cross the street and the girl falls in step alongside him.

DOMINO

How'd you like to have a little fun?

BILL

I'm . . . I'm sorry?

DOMINO

A little fun? I just live right down there.

She indicates a house farther down the street.

DOMINO

Would you like to come inside with me?

BILL

Come inside with you?

DOMINO

Yeah. It's a lot nicer in there than it is out here.

They slow to a stop and BILL furtively looks around.

BILL

You . . . you live in there?

He sees the apartment building, its front door painted bright red.

DOMINO

Yes.

BILL

By yourself?

DOMINO

No. I have a room-mate but she's not home.

Hey, it's OK. Listen, no-one will bother us. It's

OK. Come on. Come on. . . .

DOMINO gently pulls him up the stoop to the front door.

47. INT. LOBBY – DOMINO APARTMENT
BUILDING – NIGHT

DOMINO leads BILL across the small, dingy lobby to a door on the ground floor. She unlocks the door and they enter.

48. INT. DOMINO APARTMENT – NIGHT

DOMINO comes in and BILL follows, looking around as he does. He notices a decorated Christmas tree in the hallway.

DOMINO

This is it.

BILL

A nice tree.

DOMINO laughs and leads him into a very messy kitchen.

DOMINO

Oh, sorry about the mess. Maid's day off.

BILL looks around then sits awkwardly on the edge of the bath tub.

BILL

It's a . . . it's a . . . cosy, cosy place.

DOMINO

It's OK.

There is an embarrassed silence as DOMINO takes off her hat and coat.

BILL

So, do you, do you suppose we should talk about money?

DOMINO

Yeah, I guess so. It depends on what you want to do. What *do* you wanna do?

BILL

Well, what do you recommend?

DOMINO

What do *I* recommend? Umm . . . well . . . I . . . I'd rather not put it into words. How about you just leave it up to me?

BILL

I'm in your hands.

DOMINO

OK . . . and how does a hundred and fifty sound?

BILL

Sounds . . . wonderful.

DOMINO

Don't worry, I don't keep track of the time.

49. INT. KITCHEN – BILL & ALICE'S APARTMENT –
NIGHT

ALICE sits eating cookies and smoking a cigarette while watching television. She is dressed in her blue silk dressing gown.

50. INT. BEDROOM – DOMINO APARTMENT –
NIGHT

DOMINO and BILL sit on the bed, faces close together. Very slowly DOMINO leans forward and gently kisses BILL on the lips. BILL, uncertain at first, responds a little.

DOMINO

So, shall we?

BILL's mobile phone rings. Hesitating for a moment, he finally gets off the bed and walks across to the stereo music centre and switches it off. He turns to DOMINO and puts his finger to his lips so DOMINO will keep quiet.

BILL
(to Domino)

Excuse me . . .

BILL faces the wall away from DOMINO as he takes the call.

BILL
Hello?

51. INT. KITCHEN – BILL & ALICE'S APARTMENT –
NIGHT

ALICE is on the telephone.

ALICE
Hi. . . .

52. INT. BEDROOM – DOMINO APARTMENT –
NIGHT

BILL
Hi. Is everything all right?

53. INT. KITCHEN – BILL & ALICE'S APARTMENT –
NIGHT

ALICE

Yeah . . . I was, I was just wondering if you were going to be much longer?

54. INT. BEDROOM – DOMINO APARTMENT – NIGHT

BILL

Umm . . . listen, it's . . . it's a little difficult to talk right now. It could be a while.

55. INT. KITCHEN – BILL & ALICE'S APARTMENT – NIGHT

ALICE

Any idea how long?

56. INT. BEDROOM – DOMINO APARTMENT – NIGHT

BILL

No, I don't really know. We're still waiting for some relatives to arrive.

57. INT. KITCHEN – BILL & ALICE'S APARTMENT – NIGHT

ALICE

Well, I'm . . . I'm gonna go to bed now.

58. INT. BEDROOM – DOMINO APARTMENT –
NIGHT

BILL

OK. Bye-bye.

ALICE (o/s)

Bye.

DOMINO is now leaning back on the bed.

DOMINO

Was that Mrs Dr Bill?

BILL, embarrassed, walks back towards the bed.

BILL

Yes . . . yes.

He sits down next to DOMINO again.

DOMINO

Do you have to go?

BILL

I have to go. I think I do.

DOMINO

Are you sure?

BILL

Yes, I'm afraid so. Ah, but listen, I want to pay you anyway.

BILL takes his wallet out of his inside jacket pocket.

BILL

How much did you say it was? Hundred and fifty?

DOMINO

Yeah, but you know what? You don't have to bother about that.

BILL

No, it's all right.

DOMINO

No, really, you don't have to.

BILL

No, I want to.

DOMINO

Really?

BILL

Really.

BILL takes DOMINO's hand and presses the bills in it.

DOMINO

Well, thank you very much.

59. EXT. ANOTHER STREET – GREENWICH
VILLAGE – NIGHT

BILL walks down a street and happens by the Café Sonata where NICK Nightingale mentioned he was playing. BILL stops and looks in the window where he sees a photograph of NICK sitting at the piano. BILL thinks for a moment then makes for the door, which is opened by a doorman.

BILL

Thank you.

60. INT. CAFÉ SONATA – NIGHT

BILL walks down the stairs of the club. We hear live music as BILL is greeted by the MAÎTRE D'.

MAÎTRE D'

Good evening, sir. Would you like a table or
would you like to sit at the bar?

BILL

I'd like a table.

MAÎTRE D'

Please, follow me. Can I take your coat?

As BILL is taken to his table we see his friend, NICK, playing piano on stage with a jazz trio.

BILL

(to Maître D')

Thank you.

MAÎTRE D'

Can I get you anything to drink?

BILL

I'd like a beer.

MAÎTRE D'

Certainly.

BILL watches the group as it finishes its final number. Then NICK quickly gets the band into the fast closing theme to cover his introductions to the musicians and his thanks to the audience.

NICK

Hope you enjoyed the music tonight. We're

going to be here for the next two weeks. So, please, do stop by. I'm Nick Nightingale. Good night.

NICK leaves the stage and walks through the club.

VOICE FROM AUDIENCE

Nick, that was great!

NICK

Oh, thanks.

BILL

Nightingale!

NICK sees BILL and goes over to him.

NICK

Hey, Bill! You made it.

BILL

Yeah, listen, I'm sorry. I got here just as you were finishing your last set.

NICK

That's all right, the band sucked tonight anyway.

The MAÎTRE D' brings BILL his beer.

BILL

(to Nick)

What are you drinking?

NICK

A vodka and tonic, please.

BILL

Thank you.

NICK

So what brings you out at this hour?

BILL

I have a patient in the neighbourhood.

NICK

Do you live in the Village?

BILL

No, we have an apartment on Central Park West.

NICK

Are you married?

BILL

Nine years.

NICK

Do you have any kids?

BILL

Yes, we have a seven-year-old daughter. How about you?

NICK

I've got a wife and four boys in Seattle.

BILL

You're a long way from home.

NICK

Yeah, well, you've gotta go where the work is.

The MAÎTRE D' brings NICK his drink.

NICK

Thank you.

They touch glasses then drink.

BILL

So, is this your band?

NICK

No, this is just a pick-up band.

BILL

Who do you normally play with?

NICK

Anybody, anywhere. As a matter of fact I got another gig later tonight.

BILL

You're playing somewhere else tonight?

NICK

Mmm. . . . they only get started there around two.

BILL

In the Village?

NICK

Believe it or not, I don't actually know the address yet.

BILL

You don't?

NICK

No. It may sound ridiculous, but it's in a different place every time and I only get it an hour or so before.

BILL
Different place every time?

NICK
So far.

BILL
What's the big mystery?

NICK dangles his hands in front of BILL's face.

NICK
Hey, man! I just play the piano.

They start to giggle nervously.

BILL
Nick, I'm sorry. Is there something I'm missing here?

NICK
I play blindfolded.

BILL
What?

NICK
Yeah, I play blindfolded.

BILL

You're putting me on?

NICK

No, it's the truth. And the last time, the blindfold wasn't on so well . . . man . . . Bill, I have seen one or two things in my life but never, never anything like this . . . and never such women.

BILL

Well?

NICK's mobile phone rings. He takes it out of his pocket.

NICK

(to Bill)

Excuse me.

(speaking into phone)

Hello? Yes, sir. Yes, sir. This is Nick. Uh-huh, I know where that is.

NICK takes a pen from his pocket and starts to write on a paper napkin. He finds it difficult so BILL reaches across and holds the napkin. NICK writes on it the word "FIDELIO."

NICK

Uh-huh. . . . right. OK. Well, I'm on my way right now. OK, sir. Thank you. Bye-bye.

BILL

What is this?

NICK

It's the name of a Beethoven opera, isn't it?

BILL

Nick. . . .

NICK

It's the password.

BILL

The password?

NICK

Yeah, like I'm . . . I'm really sorry to do this to you, Bill. I mean, I . . . I gotta get going. I gotta . . . I gotta go.

BILL

Nick, you know there is no way on earth that you are going to leave here tonight without taking me with you.

NICK

Come on, buddy, give me a break.

BILL

Nick, I'll tell you what. I've already got the password. Just give me the address and I'll go there by myself and there won't be any connection between us whatsoever.

NICK

Listen, let's just say for one second that I was prepared to do that. You couldn't get in anyway in those clothes.

BILL

Why not?

NICK

Because everyone is always costumed and masked, and where the hell are you gonna get a costume at this hour of the morning?

61. EXT. ANOTHER STREET – GREENWICH VILLAGE – NIGHT

A taxi turns the corner and pulls up outside a costume shop named RAINBOW FASHIONS. BILL gets out of the cab and pays the driver.

BILL

Thanks. Keep the change.

BILL walks up the stoop and rings the bell. A voice responds through the intercom with a heavy Slavic accent. This is MILICH.

MILICH (o/s)

Yes? Who is it?

BILL

Peter, this is Bill Harford. I apologize for disturbing you at this late hour but I need your help.

MILICH (o/s)

Who is it that you want?

BILL

Oh! I . . . I'm very sorry, I'm looking for Peter Grenning, the owner of Rainbow Fashions.

MILICH (o/s)

What's your name?

BILL

My name is Bill Harford. I'm Mr Grenning's doctor.

MILICH (o/s)

You are Grenning's doctor?

BILL

Yes.

MILICH (o/s)

OK. Just a moment.

BILL looks through the plate glass and sees a door open inside. From it a man appears and walks towards BILL. The man is middle-aged, has a beard and long hair and wears a dressing gown. This is MILICH.

62. INT. HALLWAY – RAINBOW FASHIONS – NIGHT

MILICH talks to BILL who stands on the steps outside the locked door.

MILICH

You are looking for Peter Grenning?

BILL

Yes, I am.

MILICH

He moved to Chicago – over a year ago.

BILL

He moved to Chicago? Oh, I wasn't aware of that. Are you the present owner of Rainbow Fashions?

MILICH

Yes, I am.

BILL

Well, first of all, please let me apologize once again for disturbing you at this hour, Mr umm? . . .

MILICH

Milich.

BILL

Mr Milich. Just to let you know that I really am Dr Harford, this is my New York State Medical Board Card.

(holds wallet to glass)

MILICH

OK, so you are Dr Harford and if I see Peter I tell him you were looking for him.

BILL

Oh, no, no! Wait, please, please. Listen, the reason that I came here tonight was umm . . . basically the reason is, is that I need a costume. And I'd be happy to pay you a hundred dollars over the rental price for the inconvenience.

MILICH

A hundred dollars?

BILL

Yes.

MILICH

I don't think so.

BILL

Well, erh, OK. How about two hundred dollars?

MILICH

Two hundred dollars over the rental price?

BILL

Yes.

MILICH

OK.

63. INT. MAIN AREA – RAINBOW FASHIONS –
NIGHT

MILICH opens the door, lets BILL in, then closes it behind them.

MILICH

Come in.

MILICH disables the burglar alarm system.

MILICH

Can't be too careful these days, hmm.

(indicates)

Please.

MILICH leads BILL through the shop to a counter. He switches on a lamp.

MILICH

Is it any special costume you are looking for?

BILL

Yes, umm . . . I need a tux, a cloak with a hood, and a mask.

MILICH

A cloak with a hood and a mask?

BILL

Yes.

MILICH

OK. I think we find something for you. Follow me, please.

MILICH leads BILL into another room of the shop.

64. INT. INNER ROOM – RAINBOW FASHIONS –
NIGHT

MILICH

(pointing to mannequins)

Looks like alive, huh?

BILL

Yes, it's wonderful.

MILICH

Come. So, what colour cloak?

BILL

Umm. . . .

MILICH

Black, brown, red?

BILL

Black.

MILICH

Are you sure the good doctor wouldn't like something more colourful?

BILL

I don't think so.

MILICH

Clowns? Officers? Pirates?

BILL

No, just the tux, the black cloak. . . .

MILICH

With a hood and the mask.

BILL

Yes.

MILICH

OK. May I take your coat?

BILL

Yes.

BILL takes his coat and gives it to MILICH.

MILICH

You are medicine doctor, yes?

BILL

Yes, I am.

MILICH

Oh, look, doctor. I have some problem with my hair, you know?

BILL

Your hair?

MILICH

It's starting to fall down, too fast. I lost in two weeks a lot of hair, mostly here. Look at this, here.

MILICH bends over to show his balding patch. BILL quickly examines it.

BILL

Oh, yes.

MILICH

You see?

BILL

Yes.

MILICH

And?

BILL

I'm afraid this really isn't my field.

MILICH

What, you can't help me?

BILL

No, you should see a trichologist -- it's a hair

specialist . . . Mr Milich. I've obviously left things a bit late tonight, so if you don't mind. . . .

MILICH

OK, OK. I'm in hurry too, doctor. To get back to bed.

BILL

I understand.

MILICH casts BILL's overcoat aside and goes to a rail of hooded cloaks.

MILICH

So, black cloak?

Suddenly, MILICH stops and turns to BILL.

MILICH

Did you hear something? What is it?

MILICH walks towards a room behind a glass wall at the back of the shop. He peers through the glass into the darkness to try to see where the noise came from.

MILICH

What is it?

MILICH goes into the room through a door and switches on a light. He looks down to a low table laden with the remains of take-away meals. MILICH picks up a girl's slip and suddenly hears a sound behind him. He pulls aside a robe hanging on the wall to reveal a JAPANESE MAN in underpants and fright wig who sneezes. MILICH angrily grabs the wig and explodes in anger.

MILICH

What is this? What on earth is going on here?

JAPANESE MAN 1

(very frightened)

Oh, Milich! I can explain everything.

MILICH notices something behind the sofa. He attacks it with the wig in his hand and up jumps a young girl dressed only in a bra and panties. This is MILICH's DAUGHTER.

MILICH

(to Daughter)

You! What are you doing here? I'll kill you! I promise I'll kill you!

Another JAPANESE MAN in a wig and covering his "modesty" with a cloth pops up from behind the sofa. MILICH grabs his wig and attacks him with it.

MILICH

And you, have you no sense of decency!?
Gentlemen, have you no sense of decency!?

The DAUGHTER grabs a shawl to cover herself.

JAPANESE MAN 1

Milich, are you crazy? We were invited here by
the young lady.

MILICH

Young lady? This is my daughter! Couldn't you
see she's a child? You will have to explain to
police.

JAPANESE MAN 1

To the police?

*MILICH makes for his DAUGHTER but she's off around
the sofa. MILICH tries to catch her but she evades him.
She runs into the shop and stands behind BILL who can-
not understand what's going on.*

MILICH

(to Daughter)

You little whore! I'll kill you for this! I promise,
I'll kill you! . . . I'll kill you!

(to Bill)

Hold on to that girl for me, please.

BILL looks at the DAUGHTER as she smiles up at him.

JAPANESE MAN 1 (o/s)

Milich, this is preposterous. The young lady invited us here.

MILICH angrily throws some clothing at the two cowering JAPANESE MEN.

MILICH

Couldn't you see? She's . . . deranged!

(then to Bill)

Doctor, I'm sorry to keep you waiting.

(to Japanese)

Gentlemen, this is now police matter. You will please stay here until I return.

MILICH leaves the room and locks the door behind him, trapping the men inside.

JAPANESE MAN 1

Milich, what are you doing? Let us out of here.

MILICH

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

(to Bill)

Doctor, sorry, what colour did you say?

BILL

Umm. . . .

MILICH

Black?

BILL

Black.

MILICH

(to Japanese men)

Gentlemen, please . . . have the goodness to be quiet for the moment. Couldn't you see I try to serve my customer?

(to Bill)

Sorry.

(to Daughter)

And you, little whore, go to bed at once, you depraved creature! I'll deal with you as soon as I serve this gentlemen.

DAUGHTER

(whispers into Bill's ear)

You should have a cloak lined with ermine.

The DAUGHTER slowly leaves the room, giving BILL a suggestive look as she goes. BILL looks at her perplexed.

65. EXT. TAXI CAB – BROOKLYN BRIDGE – NIGHT

A taxi speeds over the bridge.

66. INT. TAXI CAB – NIGHT

BILL sits in the cab alone with his churning thoughts.

67. INT. ROOM – CAPE COD – DAY

BILL's relentless fantasy returns as he imagines the NAVAL OFFICER and his wife making love.

68. INT. TAXI CAB – NIGHT

BILL closes his eyes as if to shut out the thought of his wife with another man.

69. INT. TAXI CAB – POV BILL – NIGHT

BILL's view from the cab as it swings off the bridge and onto a link road which will take it through the suburbs and out to the country.

70. EXT. TAXI CAB – SUBURBAN ROAD – NIGHT

The taxi drives through the suburbs. Festive illuminations strung across the road proclaim "HAPPY HOLIDAY."

71. EXT. TAXI CAB – COUNTRY ROAD – NIGHT

The cab proceeds down a tree-lined country road.

72. INT. TAXI CAB – NIGHT

BILL looks out to see where he is.

73. INT. TAXI CAB – POV BILL – NIGHT

BILL's POV: the entry gates of a large country house can be seen through the trees to the right. Two men in dark coats are waiting in front of them. A sign shows the name of the house as "Somerton." The two men watch the cab closely.

74. EXT. ENTRY GATES – NIGHT

The taxi slows to a halt.

75. INT. TAXI CAB – NIGHT

The TAXI DRIVER switches on his light and BILL opens his wallet.

CAB DRIVER

OK. That's seventy-four fifty.

BILL

Seventy-four fifty, all right. There's eighty. I promised you fifty bucks over the meter, right? I'll make that a hundred . . . if you wait for me.

BILL holds up a \$100 bill and tears it in half.

BILL

So, let the meter run. I'll give you the other half, plus the meter, when I get back. OK?

CAB DRIVER

How long you gonna be?

BILL

I dunno, maybe an hour or more, but maybe only ten minutes. I'll leave my stuff here in the back. OK?

CAB DRIVER

OK.

The TAXI DRIVER takes one half of the \$100 note and BILL gets out of the cab.

76. EXT. ENTRY GATES – NIGHT

BILL closes the cab door and slowly walks towards the two GATEMEN.

GATEMAN 1

Good evening, sir.

BILL

Good evening.

GATEMAN 1

Can we be of any help?

BILL

Well, I suppose you'd like the password?

GATEMAN 1

If you like, sir.

BILL

Fidelio.

GATEMAN 1

Thank you, sir. We'll run you up to the house.

The GATEMAN gestures to a vehicle on the other side of the gates.

77. EXT. "SOMERTON" – NIGHT

A vast country house set amidst its own grounds. Limousines of all descriptions are lined up each side of the driveway. The vehicle ferrying BILL drives up and stops. BILL steps out and then walks up to the front door which is opened for him. BILL enters the house.

78. INT. PILLARED HALLWAY – "SOMERTON" – NIGHT

BILL walks in and is approached by a MASKED BUTLER. The sound of strange music can be heard in the background.

MASKED BUTLER

Good evening, sir.

BILL

Good evening.

MASKED BUTLER

Password, sir.

BILL

Fidelio.

BUTLER

Thank you, sir.

The MASKED BUTLER takes BILL's coat. Underneath BILL is wearing a hooded cloak. BILL then puts his mask on and pulls the hood over his head as he walks towards another door which is opened for him by a MASKED MAN. BILL enters.

79. INT. ANTE-ROOM/MARBLE HALL –
"SOMERTON" – NIGHT

BILL comes in through the door and walks slowly across the ante-room. A STEWARD, also masked, elegantly gestures him through heavy velvet drapes into a vast hall – its walls, ceilings, balconies and columns all finely carved in white marble. The hall is crowded with people

dressed similarly to BILL: black hooded cloaks and full-faced Venetian Carnival-style masks of every conceivable design and colour.

BILL sees a brightly lit circle of kneeling figures. In the centre is a figure wearing a red cloak who is conducting a strange ritual (this is RED CLOAK). He is waving an incense burner in one hand while holding a staff in the other.

At the far end of the hall BILL sees NICK heavily blindfolded and dressed in a white tuxedo. NICK is sitting at an array of keyboards producing eerie music that resonates through the hall and up to the marble balconies and galleries where gather cloaked and masked spectators.

RED CLOAK now walks slowly around the circle of figures and then moves to the centre. He bows deeply and the kneeling figures prostrate themselves before him. From a column furthest away from the spectacle BILL watches as RED CLOAK bangs his staff on the red carpet, a command that returns the figures to their kneeling positions. Then he moves slowly around the circle swinging the incense burner before moving back to the centre and banging the staff again which causes the figures to rise to their feet.

RED CLOAK bangs the staff on the carpet a further time: the figures unclasp the hooks of their cloaks and let them fall off their shoulders to the floor. The figures are now revealed to be beautiful young women, naked except for their masks and G-strings.

As RED CLOAK turns on the spot one of the women leans to her right to lightly embrace the woman next to her. She places a kiss on her lips. The kissed woman now

leans to her right and repeats the act with the next woman, the kiss now being "passed" around the circle.

While *BILL* tries to fathom what is happening two figures on a balcony opposite seem to be taking a more than passing interest in him. They continue staring at *BILL* until he slowly becomes aware of them. One of the figures wears a tricorn mask while the other hides behind an androgynous mask. There is a sinister air to both of them. The man in the tricorn mask bows to *BILL*, seemingly in recognition. *BILL*, uncertain at first, returns the bow. Then his attention is drawn back to the women in the circle.

RED CLOAK, with a rap of his staff on the floor, commands a woman to her feet. The woman bows to *RED CLOAK* who then bestows a "blessing" upon her. She then leaves the circle and approaches a man in the surrounding crowd. She leans forward to "kiss" the man, their masked lips touching, before leading him off out of the hall.

BILL watches as the procedure is repeated with the "blessed" women apparently choosing men at random from the spectators.

RED CLOAK has now reached a woman in the circle who wears a mask more alluring than the others, a beautiful design with black feathered plumes arising above her head (this is *MYSTERIOUS WOMAN*). After receiving the "blessing" the *MYSTERIOUS WOMAN* turns and walks straight to *BILL*.

She gently places her hand on his shoulder as she leans forward to "kiss" him. Then she leads *BILL* by the hand out of the hall.

80. INT. RED CARPETED CORRIDOR –
"SOMERTON" – NIGHT

The MYSTERIOUS WOMAN leads BILL down a red carpeted corridor which, like the hall, has walls of carved marble. On these walls are large mirrors which reflect the procession of almost-naked women leading the masked men away.

MYSTERIOUS WOMAN

(unexpectedly)

I'm not sure what you think you're doing, but you don't belong here.

BILL

I'm sorry, but I think you've mistaken me for someone else.

MYSTERIOUS WOMAN

Please don't be foolish. You must go now.

BILL

Who are you?

MYSTERIOUS WOMAN

It doesn't matter who I am. You're in great danger. And you must get away while there is still a chance.

An OMINOUS MAN in a large, almost over-sized mask, suddenly appears and takes the MYSTERIOUS WOMAN's arm

OMINOUS MAN

(to Bill)

Would you be so good as to excuse us for a moment?

The OMINOUS MAN leads the MYSTERIOUS WOMAN away up a marble staircase. She looks back at BILL who is left wondering what is going on in the house.

81. INT. BALCONIED HALLWAY – "SOMERTON" – NIGHT

BILL follows a couple into a large hall that also has walls of carved marble. There are many doors and archways leading off.

A beautiful naked young woman is astride a man on his back. They are fucking and oblivious to the spectators crowded all around them.

At the end of the room a naked man eases a woman in an elegant dress on to a polished table. He begins fucking her, unaware of BILL who passes closely by.

82. INT. LONG TABLE ROOM – "SOMERTON" – NIGHT

BILL enters the room. On a long table two naked women in a "sixty-nine" position simulate mutual cunnilingus.

Three other women sit on stools upon the table slowly and sensuously caressing each other's bodies. Gathered around the table are masked voyeurs enjoying the spectacle.

BILL continues through the house.

83. INT. ANTE-ROOM/LIBRARY – "SOMERTON" – NIGHT

BILL enters the ante-room. The focus of the crowd's attention is a naked woman, her hands held down by a masked woman in a red dress, who is being fucked from behind by a naked man.

BILL walks through and into a sumptuous library with oak paneled walls and bookcases full of leather bound volumes.

A roaring fire illuminates the bizarre scene of a masked man in formal evening dress on his hands and knees while on his back is a naked woman being fucked by another man in a Pan-like mask.

BILL joins the other onlookers. Then the man in the tricorn mask enters the room accompanied by a naked YOUNG WOMAN. They stop and upon a signal from the man the YOUNG WOMAN walks up to BILL and stands next to him.

YOUNG WOMAN

Have you been enjoying yourself?

BILL

I've had a very interesting look around.

YOUNG WOMAN

Do you want to go somewhere a little more private?

BILL

Private? That might be a good idea.

Suddenly, the MYSTERIOUS WOMAN in the beautiful feathered mask walks up to BILL and interrupts the conversation.

MYSTERIOUS WOMAN

Oh, there you are! I've been looking all over for you. Where did you go?

(to Girl)

May I borrow him for just a few minutes? I promise to bring him right back.

The MYSTERIOUS WOMAN takes BILL by the hand and leads him out of the library.

84. INT. SMALL HALL – "SOMERTON" – NIGHT

The MYSTERIOUS WOMAN looks around her to make sure no one is about and then takes BILL across the hall.

MYSTERIOUS WOMAN

I don't think you realize the danger you're in now. You can't fool them for much longer. You've got to get away before it's too late.

BILL

Why are you telling me this?

MYSTERIOUS WOMAN

It doesn't matter.

BILL

Who are you?

MYSTERIOUS WOMAN

You don't want to know, but you must go now.

BILL

Will you come with me?

MYSTERIOUS WOMAN

That's impossible.

BILL

Why?

MYSTERIOUS WOMAN

Because it would cost me my life and possibly yours.

BILL

Let me see your face.

BILL attempts to remove her mask but she holds tight.

MYSTERIOUS WOMAN

No!

She finally pushes his hands away and then leaves quickly.

MYSTERIOUS WOMAN

Go!

BILL looks towards her but before he can do anything a TALL BUTLER arrives. He too is masked.

TALL BUTLER

Excuse me, sir. Are you the gentleman with the taxi waiting for you?

BILL

Yes.

TALL BUTLER

Your driver's at the front door and would urgently like a word with you.

He gestures BILL to follow him and they leave the room.

85. INT. LARGE PALM-LINED HALL –
"SOMERTON" – NIGHT

Couples dance, some naked, some in evening dress, as NICK Nightingale, still blindfolded, is led through the room and away down a corridor.

86. INT. RED CARPETED CORRIDOR –
"SOMERTON" – NIGHT

The TALL BUTLER escorts BILL down the same corridor along which the MYSTERIOUS WOMAN had earlier led BILL. As they reach the door of the white marble hall where BILL had witnessed the opening ritual, they stop. There, in the middle of the red carpet, sits RED CLOAK on a throne with acolytes in purple robes standing either side of him. They are surrounded by a circle of many people in black cloaks and masks.

RED CLOAK beckons BILL to him.

RED CLOAK

Please come forward.

As BILL enters the gap in the circle, the men in black cloaks close rank, cutting off any way of escape.

RED CLOAK

May I have the password, please?

BILL

Fidelio.

RED CLOAK

That's right, sir. That is the password for admittance . . . but may I ask what is the password for the house?

BILL

The password for the house?

RED CLOAK

Yes.

BILL

I'm sorry I . . . I . . . I seem to have forgotten it.

RED CLOAK

That's unfortunate, because here it doesn't matter whether you have forgotten it or if you never knew it. You will kindly remove your mask.

(pause)

Now get undressed.

BILL

Get undressed?

RED CLOAK

Remove your clothes.

BILL

Gentlemen, please. . . .

RED CLOAK

Remove your clothes, or would you like us to do it for you?

Suddenly, there is a shout from the balcony behind BILL.

MYSTERIOUS WOMAN

Stop! Let him go. Take me, I am ready to redeem him.

There is a gasp of surprise from the crowd. RED CLOAK gets to his feet.

RED CLOAK

You are ready to redeem him?

MYSTERIOUS WOMAN

Yes.

Another gasp of surprise from the crowd.

RED CLOAK

Are you sure you understand what you are taking upon yourself in doing this?

MYSTERIOUS WOMAN

Yes.

RED CLOAK

(severely to Bill)

Very well. You are free, but I warn you if you make any further inquires or if you say a single word to anyone about what you have seen, there will be the most dire consequences for you and your family. Do you understand?

BILL slowly nods his understanding and looks up to the MYSTERIOUS WOMAN on the balcony. The BIRD MASK MAN then takes her away.

BILL

What . . . what is going to happen to that woman?

RED CLOAK

No one can change her fate now. When a promise has been made here, there is no turning back. Go!

87. INT. BILL & ALICE'S APARTMENT – NIGHT

The front door of the apartment opens and BILL comes in carrying a bag with his costume. He quietly shuts and locks the front door. He walks down the hallway and looks in at HELENA's room. She lies fast asleep. BILL turns away and walks on down through the living room, taking off his coat as he does, and into his study. He unlocks a cupboard and hides the bag with his costume there.

88. INT. BEDROOM – BILL & ALICE'S APARTMENT – NIGHT

BILL walks into the bedroom to find ALICE asleep but murmuring in a dream. He sits on the side of the bed, and ALICE's noises turn to laughing. As the laugh be-

comes almost hysterical BILL gently touches her. She awakes with a "start" and is a little distressed.

BILL

Alice . . . Alice . . . OK. It's OK. I'm sorry, I'm sorry I woke you up but I thought you were having a nightmare.

BILL starts to take off his shoes as ALICE tries to calm down.

ALICE

Oh, God . . . I just had such a horrible dream. What time is it?

BILL

Er, a little after four.

ALICE

Did you just get home?

BILL

Yes, it took longer . . . longer than I thought.

ALICE

You must be exhausted. Come on, lie down, lie down.

ALICE, still slightly upset, reaches out to him and pulls BILL down next to her.

BILL

What were you dreaming?

ALICE

It's just a . . . just these weird things.

BILL

What was it?

ALICE

Oh . . . so weird.

BILL

Tell me.

ALICE sits up, trying to recapture her dream.

ALICE

We . . . we were . . . we were in a deserted city and . . . and our clothes were gone. We were naked, and . . . and I was terrified, and I . . . I felt ashamed. Oh, God! And . . . and I was angry because I felt it was your fault. You . . . you rushed away to try and find our clothes for us. As soon as you were gone it was completely different. I . . . I felt wonderful. Then I was lying in a . . . in a beautiful garden, stretched out naked in the sunlight, and a man walked out of the woods, he was . . . he was the man

from the hotel, the one I told you about . . . the
naval officer. He . . . he stared at me and then
he just laughed . . . he just laughed at me.

*ALICE lies down again, burying her face in her pillow.
BILL sits up and looks at her crying into the pillow.*

BILL

That's not the end, is it?

ALICE

No.

BILL

Why don't you tell me the rest of it?

ALICE

It's . . . it's too awful.

BILL

It's only a dream.

*ALICE gets close to BILL and envelopes him in her arms
while summoning the courage to continue the story.*

ALICE

He . . . he was kissing me, and then . . . then we
were making love. Then there were all these
other people around us . . . hundreds of them,

everywhere. Everyone was fucking, and then I . . . I was fucking other men, so many . . . I don't know how many I was with. And I knew you could see me in the arms of all these men, just fucking all these men, and I . . . I wanted to make fun of you, to laugh in your face. And so I laughed as loud as I could. And that must have been when you woke me up.

She weeps and caresses BILL who is perplexed and sits not knowing what to feel about what she has told him.

89. EXT. STREET – NEW YORK – MORNING

The following morning. A street full of traffic. Crowds.

90. EXT. CAFÉ SONATA – DAY

A taxi pulls up and BILL gets out. He is carrying the bag with his costume from the night before. He walks up to the Café Sonata and sees the entrance grill closed and locked.

BILL

Shit. . . .

He wonders what to do. He looks around and sees that Gillespie's Coffee Shop next door is open. He goes inside.

91. INT. GILLESPIE'S COFFEE SHOP - DAY

BILL walks in and finds a seat at the counter. An attractive WAITRESS behind the counter greets him.

WAITRESS

Hi!

BILL

Hi. I'll just have a cup of coffee, please.

She pours BILL a cup.

WAITRESS

Anything else?

BILL

No, thank you.

The WAITRESS writes a check and lays it in front of him.

BILL

Excuse me, would you happen to know when they get in next door at the Sonata Café?

WAITRESS

I think there's usually someone in the office round two or three.

BILL

Round two or three. Umm . . . I, erh . . . I don't suppose, by any chance, you know Nick Nightingale? He's playing piano over there right now?

WAITRESS

Nick Nightingale? Sure, he comes in here.

BILL

Look . . . look maybe you can help me, because it's very important that I get in touch with him this morning. Do you know where he's staying?

WAITRESS

Well . . . I, I don't know whether he would want me to give out his address.

BILL

It's OK, I'm a doctor. I'm . . . I'm actually a very old friend of his.

BILL shows her his State Medical Board card.

WAITRESS

Well, doctor, umm . . . he'll be playing there tonight. Can it wait until then?

BILL

Listen, to be perfectly honest, erh . . . it's a

medical matter, some tests. And I know he'll
wanna know about them as soon as possible.

92. EXT. ANOTHER STREET - NEW YORK - DAY

The morning traffic is in full flow. The streets crowded with pedestrians. BILL, carrying his bag, walks up the street and comes to the Hotel Jason. He goes in.

93. INT. LOBBY - HOTEL JASON - DAY

It's a clean, respectable, moderately priced establishment. BILL walks up to the reception desk and calls to the gay CLERK who is putting a letter in a guest's pigeon-hole.

BILL

Excuse me.

CLERK

Hi! How can I help you?

BILL

Can you please ring Mr. Nightingale's room for me? Nick Nightingale.

CLERK

I'm sorry, sir. Mr. Nightingale has already checked out.

BILL

He checked out?

CLERK

Yes.

BILL

Er . . . did he leave a forwarding address?

CLERK

No, I'm afraid not, no.

BILL

When did he check out?

CLERK

Umm . . . about five o'clock this morning.

BILL

Five o'clock this morning?

CLERK

Yes.

BILL

It's a pretty early check out, isn't it?

CLERK

It is a little on the early side, yeah.

BILL

Look . . . did you notice anything, I dunno, unusual about him when he left?

CLERK

Unusual? Hey! You're not Five O, are you?

BILL

No, I'm an old friend of his.

CLERK

Really?

BILL

I'm a doctor.

CLERK

Oh.

BILL shows him his State Medical Board Card. The CLERK starts getting very friendly.

CLERK

Well, umm . . . *Bill?*

BILL

Sure.

CLERK

It's funny you should ask that question, Bill, because actually there was something a little strange about the way Mr. Nightingale left, yes.

BILL

Really, what? What was that?

CLERK

Well . . . he came in this morning about four-thirty a.m. with two men. Big guys. I mean, they were very well dressed and very well spoken but they weren't the kind of people you'd like to fool around with . . . if you know what I mean. Anyway, I noticed Mr. Nightingale had a bruise on his cheek and umm . . . to be perfectly honest, I also thought he looked a little scared.

BILL

Scared?

CLERK

Yes, yes. He . . . he said he wanted to check out and then he went upstairs to his room with one of the men and the other guy stayed down in

the lobby and settled his bill. And then, when they came back down, Mr. Nightingale tried to pass me an envelope but they saw it and and took it away and said that any mail or messages for him would be collected by someone properly authorized to do so. And then they just took him off in a car.

BILL

Do you have any idea where they went?

CLERK

No, not a clue.

BILL

Um . . . well, anyway . . . I certainly . . . I certainly appreciate your help.

CLERK

Oh! Anytime, Bill. Bye!

BILL leaves the Hotel Jason.

94. EXT. STREET – GREENWICH VILLAGE – DAY

A taxi pulls up outside RAINBOW FASHIONS where BILL had hired the costume the night before. BILL gets out the cab with his bag and ascends the stoop.

95. INT. RAINBOW FASHIONS – DAY

BILL walks to the counter and puts the bag on it.

MILICH

Oh, the good doctor.

BILL

Mr Milich.

MILICH

Was your outfit the success?

BILL

Yes, it was. Thank you.

MILICH starts to take the costume out of the bag.

MILICH

Good, good.

(pause)

Tuxedo, cloak, shoes, erh . . . I think you forgot the mask.

BILL

It's not there?

BILL, troubled, picks through the clothes on the counter.

MILICH

No, no, no. Maybe you left it at the party?

BILL

Er . . . I don't think so. I must have lost it. Can you just put it on the bill, please?

MILICH

Sure.

MILICH opens the till and takes out the receipt from the night before.

MILICH

Here we are. That was one hundred fifty for the rental, two hundred you said for my trouble, twenty five for the mask – sorry. That's . . . three hundred and seventy-five.

Then the door at the end of the shop opens and the DAUGHTER appears who BILL saw with the JAPANESE MEN. She has only her bra and panties on with a flimsy kimono.

MILICH

(to Daughter)

Yes, dear . . . come, come.

The DAUGHTER walks to the counter and stands next to MILICH.

MILICH

Would you like to say hello to Dr Harford?

DAUGHTER

(to Bill)

Hello!

She offers her hand to BILL and they shake.

BILL

Hello.

Then the JAPANESE MEN appear through the door, both smartly dressed. They hesitate on seeing BILL and then they slowly walk up to MILICH and his DAUGHTER.

JAPANESE MAN 1

Thank you, Mr Milich. I'll call you soon.
Bye-bye.

They take their leave, one of them blowing a kiss to the DAUGHTER.

MILICH

Goodbye, gentlemen. Merry Christmas and happy new year!

(pause)

Well, Dr Harford, there is your receipt. I'm tearing up your deposits, and thanks for the business.

While MILICH does this BILL looks at the DAUGHTER who returns a knowing look. BILL is shocked by what he has seen.

BILL

Mr Milich, last night . . . you were going to call the police.

MILICH

Well . . . things change. We have come to another arrangement. And, by the way, if the good doctor himself should ever want anything again – *anything* at all. . . .

MILICH puts his arm around his DAUGHTER's shoulders. BILL sees the fragile, china doll-like face of the girl.

MILICH

(suggestively)

It needn't be a costume. . . .

BILL is left speechless at this invitation.

96. EXT. AVENUE – NEW YORK – DAY

A busy avenue with office blocks in mid-town Manhattan.

97. INT. PRIVATE OFFICE – BILL'S SURGERY – DAY

BILL, in his white doctor's coat, sits deep in thought.

98. INT. ROOM – CAPE COD – DAY

BILL continues to brood over the fantasy of ALICE making love with the NAVAL OFFICER.

99. INT. PRIVATE OFFICE – BILL'S SURGERY – DAY

BILL, still wrapped up in his thoughts, is interrupted by a knock at the door.

BILL

Come in.

LISA comes in with a "take-away" food bag and coffee.

LISA

Tuna salad and black coffee.

BILL

Thanks. Listen, how's my afternoon looking?

LISA

I think it's just Mrs Akerly at two-thirty and Mrs Kominski at four.

BILL

Well, look, something's come up and I'm not going to be able to see them. Please ask Dr Miller if he can fit them in, otherwise just apologize and make new appointments.

LISA

Sure.

BILL

And please, call the garage and have them get my car out in half an hour.

LISA

No problem.

BILL

OK?

LISA

Sure.

100. EXT. RANGE ROVER – BROOKLYN BRIDGE – DAY

BILL's Range Rover speeds over the bridge.

101. INT. RANGE ROVER – DAY

BILL continues driving over the bridge.

102. EXT. RANGE ROVER – FREEWAY – DAY

BILL's Range Rover on its way through the suburbs.

103. EXT. COUNTRY ROAD - DAY

BILL's Range Rover slows down on a road lined with fir trees. It turns into the gateway of "Somerton," the house where the masked ball had been held the night before, and comes to a halt to the fore of the gates. Nobody is about.

BILL gets out of the Range Rover and slowly walks to the closed gates. He looks up and sees a surveillance camera tracking him. He is wondering what to do when he sees a limousine coming down the driveway towards him. It comes to a stop the other side of the gates.

An ELDERLY MAN, smartly dressed, gets out of the car and walks up to the gates while keeping a steady eye on BILL. He takes a letter from his inside pocket and pushes it through the gate.

BILL approaches the ELDERLY MAN and takes the letter. Without saying a word, the man turns, goes back to the car and is driven away.

BILL looks at the envelope and sees "DR. WILLIAM HARFORD" typed on it. He opens it and takes out a sheet of paper. Written on it is a warning to him:

Give up your inquiries which are completely useless, and consider these words a second warning. We hope, for your own good, that this will be sufficient.

BILL thinks long and hard about this warning and what it implies. He turns away from the gates to go back to his car.

104. EXT. BILL & ALICE'S APARTMENT - NIGHT

Night time traffic. Illuminations. People walking about.

105. INT. BILL & ALICE'S APARTMENT – NIGHT

BILL comes in through the front door and closes it. He is wearing an overcoat and carrying a case. He walks down the corridor.

ALICE (o/s)

Hi!

HELENA (o/s)

Hi, daddy!

BILL

(walking)

Hi! Any calls for me?

BILL takes his coat off and drops it over a chair in the hallway. He continues into the dining room where he sees ALICE sitting with HELENA doing some homework. ALICE seems pleased to see him. BILL kisses ALICE on the head and strokes HELENA's hair.

ALICE (o/s)

Dr Sanders and, erh . . . Mrs Shapiro.

HELENA

Hi, daddy!

BILL

Hey. . . .

HELENA proudly shows him her schoolbook.

HELENA

Look, I got all these right.

BILL

You got all those right?

HELENA

Yeah.

BILL

Every single one of them?

HELENA

Ah-hah. . . .

BILL

That's good.

ALICE

You hungry?

BILL

Er . . . sort of.

ALICE

Want to eat at seven?

BILL

Ooh! Seven. Listen, can we make that a little earlier because I have some appointments at the office?

ALICE

You have to go out again, tonight?

BILL

Mmm, afraid so.

HELENA

Daddy, am I gonna get a puppy for Christmas?

BILL

(kissing Helena)

Well, we'll . . . we'll see about that OK?

BILL walks into the kitchen, opens the fridge and takes out a drink.

HELENA

He could be a watchdog?

BILL

We'll see.

ALICE

Come on, baby, let's finish this off. All right, we

have Joe and Joe has two dollars fifty, Mike has one dollar and seventy-five cents. Joe has how much more money than Mike?

HELENA

One hundred and seventy-five.

ALICE

So, is it going to be a subtraction or addition?

HELENA

Hmmm . . . how much more means that it would be an subtraction, wouldn't it?

ALICE

Yeah, so you are going to be taking, right. . . .

As ALICE helps HELENA with her homework BILL watches from the kitchen as ALICE's words from the night before come back to haunt him:

ALICE (v/o)

And there were all these other people. Hundreds of them everywhere, and everyone was fucking. And then I . . . I was fucking other men, so many, I . . . I don't know how many I was with.

While BILL can hear her voice in his head ALICE gives him a look full of love and affection. BILL responds with a forced smile.

106. INT. RECEPTION AREA – BILL'S SURGERY – NIGHT

The Christmas lights illuminate the area. At the end of the reception we see a door ajar and light coming through it.

107. INT. PRIVATE OFFICE – BILL'S SURGERY – NIGHT

BILL sits staring at the telephone.

108. INT. ROOM – CAPE COD – DAY

The thought of ALICE making love with the NAVAL OFFICER invades BILL's mind again.

109. INT. PRIVATE OFFICE – BILL'S SURGERY – NIGHT

BILL, still staring at his phone, decides to act. He picks up the receiver and punches in a number.

110. INT. HALLWAY – NATHANSON APARTMENT – NIGHT

The phone rings in the hallway. CARL walks down the corridor and picks up the receiver.

CARL

Hello? Hello? Hello?

111. INT. PRIVATE OFFICE – BILL'S SURGERY –
NIGHT

BILL is disappointed at hearing CARL's voice. He had been expecting MARION to answer.

112. INT. HALLWAY – NATHANSON APARTMENT –
NIGHT

CARL is still trying to get a response from the telephone.

113. INT. PRIVATE OFFICE – BILL'S SURGERY –
NIGHT

BILL thinks for a moment, then puts the phone down. He is clearly troubled.

114. EXT. DOMINO APARTMENT BUILDING –
NIGHT

A taxi pulls up at the curbside outside DOMINO's apartment building in Greenwich Village. BILL gets out and pays his fare.

BILL

Keep the change. Merry Christmas.

BILL is carrying a small cake-box. The cab drives off as BILL walks up the stoop to the front door. He stands aside to let a parcel-laden lady go by, then goes in through the front door.

115. INT. LOBBY – DOMINO APARTMENT
BUILDING – NIGHT

A shabby lobby. BILL walks up to the apartment door. He rings the bell. A woman's voice is heard from the other side of the door. This is SALLY.

Who is it?
SALLY (o/s)

Domino?
BILL

No, she's not in.
SALLY (o/s)

Er . . . are you expecting her back soon?
BILL

No, I'm not.
SALLY (o/s)

OK. I have something for her. Can I leave this
with you?
BILL

SALLY (o/s)

Just a minute. . . .

The door is unlocked and SALLY's face appears. BILL gives her the cake box.

SALLY

(taking box)

Can I say who it's from?

BILL

Well, just tell her it's from Bill.

SALLY

You're Bill . . . *the* Bill? You're the doctor who was here last night?

BILL

Well, I suppose I am.

SALLY

Domino said how nice you were to her.

BILL

Did she?

SALLY

Uh-huh. Why don't you come in for a second?

BILL

Sure.

BILL enters the apartment.

116. INT. DOMINO APARTMENT – NIGHT

SALLY closes and locks the door. She is very attractive, about DOMINO's age, and she signals to BILL to go into the kitchen. As he enters he stops and turns.

SALLY, who likes the look of him, puts the cake on the table and blatantly pushes herself up against him.

SALLY

I'm Sally.

BILL

Hello, Sally.

BILL, taking off his overcoat, is not reticent in returning the advance.

SALLY

Hi.

BILL

So, do you have any idea when you expect Domino back?

SALLY

No, I have no idea.

BILL

You have no idea?

They are flirting heavily now.

SALLY

No. Well, to be perfectly honest, she . . . she may not even be coming back.

BILL

(laughs)

She may not even be coming back?

Excited by their closeness, BILL starts to fondle SALLY's breast.

SALLY

Well, umm . . . I, erh. . . .

BILL

You, erh. . . .

SALLY

(awkwardly)

I think some . . . something that I should tell you.

BILL

Really?

SALLY

Yeah . . . but I don't know.

BILL

You don't know? What is it?

SALLY is very taken by the advance from BILL, but forces herself to talk.

SALLY

I don't know whether to tell you this. Oh, well . . . why don't you . . . why don't you have a seat?

(pause)

OK, let's sit down.

They separate and sit at each end of the kitchen table. BILL laughs at SALLY's difficulty in saying what is on her mind.

SALLY

Oh . . . I don't quite know how to say this.

BILL

You don't quite know how?

SALLY

Well, considering that you were with Domino last night . . .

BILL

Hmm. . . .

SALLY

(very awkwardly)

I think it would be only fair to you, to let you know that, umm . . . she got the results of a blood test this morning and, erh . . . it was HIV positive.

BILL is taken aback. He was not expecting news like this.

BILL

HIV positive?

SALLY

Yeah.

BILL doesn't know what to say.

BILL

Well, I am very . . . very sorry to hear that.

SALLY

Yeah, I mean, it's absolutely devastating.

Both of them sit there, lost for something to say. SALLY tries to snap out of it.

SALLY

(breezily)

Listen, can I offer you anything? Cup of coffee maybe?

BILL

No thank you. I think erh . . . maybe I had better be going.

117. EXT. STREET – SOHO – NIGHT

It is deserted, but for a passing car, as we see BILL slowly walking down the street.

118. EXT. ANOTHER STREET – SOHO – NIGHT

BILL, hands thrust deep in his pockets, becomes aware of somebody else walking behind him. He looks back and sees a figure keeping a distance on the opposite side of the street. BILL realizes he is being followed. This is the STALKER.

119. EXT. ANOTHER STREET – GREENWICH VILLAGE – NIGHT

BILL turns a corner and checks behind him. He continues down the street and looks back.

The STALKER, though keeping his distance, has now crossed to BILL's side of the street. He's a heavy set guy with a shaved head.

BILL, now worried, tries to hail a cab, but none stop. Then he sees a taxi pull up and someone gets out. BILL runs across to grab the cab and starts to open the door.

BILL

Taxi.

DRIVER

Off duty.

The cab pulls away, leaving BILL at the curbside.

BILL tries to see if the STALKER is still following him and then decides to continue walking. As he reaches a newspaper kiosk he sees the STALKER come round the corner and stop. BILL stops too and looks at him for some time while wondering what will happen next.

BILL then picks up a copy of the New York Post and throws some change down. The STALKER crosses the street, all the time keeping a steady watch on BILL. Then he stops and BILL waits. Finally, after a stand-off, the STALKER walks away leaving BILL feeling very anxious.

BILL turns and walks down the street. He sees Sharkey's Café and welcomes the security the company of other people will afford him.

120. INT. PASSAGEWAY - SHARKEY'S CAFÉ -
NIGHT

BILL walks up the stairs and into the café.

121. INT. SHARKEY'S CAFÉ – NIGHT

BILL enters. Mozart's Requiem is playing and the place is full of people. He goes to the counter and a friendly waitress looks up.

BILL

I'll just have a cappuccino, please.

WAITRESS

I'll bring it over to you.

BILL sees a table at the other end of the room and goes across to it. He sits down and opens the New York Post and glances agitatedly out of the café windows.

Suddenly, something in the paper catches his eye: a headline which reads, EX-BEAUTY QUEEN IN HOTEL DRUGS OVERDOSE. He reads the article in dread of what it seems to be revealing.

122. EXT. HOSPITAL – NEW YORK – NIGHT

A busy Manhattan general hospital: ambulances, cars, staff and public.

123. INT. MAIN ENTRANCE – HOSPITAL – NIGHT

Through the revolving glass doors, we see a cab pull up outside. BILL gets out and walks through the revolving door and up to the reception desk.

BILL

Good evening.

RECEPTIONIST

Good evening.

BILL

I'm Dr Harford. One of my patients was admitted earlier this morning, a Miss Amanda Curran. Could you please give me her room number?

RECEPTIONIST

(keyboarding a computer terminal)

Certainly. Her name again?

BILL

Curran. Amanda Curran.

The RECEPTIONIST checks the spelling as she enters the name on the computer.

RECEPTIONIST

C . . . U . . . R . . . R . . . A . . . N?

BILL

Yes.

RECEPTIONIST

Miss Amanda Curran?

BILL

That's right.

RECEPTIONIST

I'm sorry, doctor, Miss Curran died this afternoon.

BILL

She died this afternoon?

RECEPTIONIST

Yes, at three-forty-five p.m. I'm sorry.

124. INT. CORRIDOR – HOSPITAL – NIGHT

BILL follows an ORDERLY down the corridor.

125. INT. MORGUE – HOSPITAL – NIGHT

The ORDERLY leads BILL into the morgue and then walks over to a bank of refrigerated body drawers and pulls out a body on a tray. He steps back.

BILL stands looking at the corpse – we recognize her as the woman we saw at ZIEGLER's party, the one who had over-dosed in the bathroom, MANDY.

BILL leans closer to study her face. He moves around

to her head. He leans forward, bringing his face close to hers, and closes his eyes. It's as if he were going to kiss her. He stops short and slowly pulls back until he is looking down at her face.

126. INT. ANOTHER CORRIDOR – HOSPITAL –
NIGHT

Despondently, BILL walks down the corridor. His mobile phone rings. He takes it out of his pocket.

BILL

Hello? Yes, it's Dr Harford . . . Tonight? . . . No, no, no. That's OK. Just, please, tell him that I'll be there in about twenty minutes . . . OK?

127. EXT. ZIEGLER MANSION – NIGHT

Lights burning in most rooms. Night traffic.

128. INT. CORRIDOR/ HALL – ZIEGLER MANSION –
NIGHT

HARRIS, ZIEGLER's personal assistant, leads BILL down the corridor and across the hall. Not a word is spoken. They come to a door and HARRIS knocks on it.

129. INT. BILLIARD ROOM – ZIEGLER MANSION –
NIGHT

A big, pine paneled room, lined with books and antique artifacts. In the middle of the room ZIEGLER is alone, playing shots on the billiard table. ZIEGLER hears the knock, puts the cue down and walks across the room to the door.

ZIEGLER
(calling out)

Come in.

HARRIS opens the door, lets BILL in and closes the door immediately after.

ZIEGLER
Bill, I appreciate you coming.

BILL
Sure.

ZIEGLER
Sorry to drag you over tonight. Let me have
your coat.

BILL
(removing over-coat)
No, no. I . . . I was out anyway, thank you.

ZIEGLER

How about a drink?

ZIEGLER gives BILL a friendly slap on the shoulder as he takes his coat.

BILL

Are you having one?

ZIEGLER

Sure.

They walk over to the drinks table. ZIEGLER laying BILL's coat over an armchair.

BILL

OK.

ZIEGLER

What would you like?

BILL

Just a little scotch.

ZIEGLER

Good. How do you take it? Neat?

ZIEGLER pours the drinks.

BILL

Please. That was a terrific party the other night.
Alice and I had a wonderful time.

ZIEGLER

Well, good, good. It was great seeing you both.
Cheers.

They "clink" glasses and ZIEGLER leads BILL over to the billiard table.

BILL

Cheers. Were you playing?

ZIEGLER

No. Just knocking a few balls around.

They face each other across the table as BILL takes a drink.

BILL

Beautiful scotch.

ZIEGLER

That's a twenty-five-year-old. I'll send you over
a case.

BILL

No, please.

ZIEGLER

Sure, why not?

BILL

No . . . no!

ZIEGLER

You, erh . . . do you feel like playing?

ZIEGLER starts playing with a billiard ball. He looks particularly ill at ease.

BILL

No thanks . . . you go ahead. I'll watch.

ZIEGLER

No, no, no, no, no, no. I . . . I was just, erh. . . .
Listen, Bill, the reason I asked you to come
over, I, I . . . I need to talk to you about
something.

BILL

Sure.

ZIEGLER

It's a little bit awkward. And I have to be
completely frank.

BILL

What kind of problem are you having?

ZIEGLER

It isn't a medical problem.

ZIEGLER slowly walks around the table towards BILL.

ZIEGLER

Actually, it concerns you, Bill . . . I . . . I know what happened last night. And I know what's been going on since then. And I think you just might . . . have the wrong idea about one or two things.

BILL

I'm sorry, Victor, I . . . what in the hell are you talking about?

ZIEGLER

Please, Bill, no games. I was there, at the house. I saw everything that went on. Bill, what the hell did you think you were doing?

ZIEGLER picks up his glass and starts to pace the floor.

ZIEGLER

I couldn't, I couldn't even begin to, to imagine how, how you had even heard about it, let alone

got yourself through the door. And then I remembered seeing you with that . . . that . . . that prick piano player . . . Nick whatever-the-fuck his name was at my party. It didn't take much to figure out the rest.

BILL stares at the table in embarrassment.

BILL

It wasn't Nick's fault. It was mine.

ZIEGLER

(still pacing)

Of course it was Nick's fault. If he hadn't mentioned it to you in the first place, none of this would have happened. I recommended that little cocksucker to those people and he's made me look like a complete asshole.

BILL

Victor, what can I say? I had . . . absolutely no idea you were involved in any way.

ZIEGLER leans on the table trying to gain composure.

ZIEGLER

I know you didn't, Bill. But I also know that you . . . you went to Nick's hotel this morning and talked to the desk clerk.

BILL

How do you know that?

ZIEGLER

Because I had you followed.

BILL "snorts" a short laugh in response.

BILL

You had me *followed*?

Now it is ZIEGLER's turn to be embarrassed.

ZIEGLER

I . . . OK, OK! I'm sorry all right. I owe you an apology, I . . . this was for your own good, believe me. Now look, I know what the desk clerk told you but what he didn't tell you is that all they did was put Nick on a plane to Seattle. By now he's probably back with his family . . . probably banging Mrs Nick.

ZIEGLER's attempt to lighten the conversation falls flat with BILL.

BILL

The clerk said he had a bruise on his face.

ZIEGLER moves closer to BILL and sits on the table.

ZIEGLER

OK, he had a bruise on his face. That's a hell of a lot less than he deserves. Listen, Bill. I don't think you realize what sort of trouble you were in last night.

ZIEGLER gets off the table, picks up BILL's glass and walks to the drinks table.

ZIEGLER

What do you think those people were? They weren't just ordinary people there. If I told you their names . . . I'm not gonna tell you their names, but if I did, I don't think you'd sleep so well.

BILL

Was it the second password? Is that what gave me away?

ZIEGLER pours more scotch for BILL and himself and puts BILL's glass on the billiard table. ZIEGLER then walks over to an armchair on the other side of the room.

ZIEGLER

Yes, finally. But not because you didn't know it . . . it's because there was no second password.

ZIEGLER sits down in the armchair.

ZIEGLER

Of course, it didn't help a whole lot . . . those people arrive in limos and you showed up in a taxi. Or, that when they took your coat, they found the receipt from the rental house in your pocket, made out to you-know-who. . . .

BILL moves away and turns his back on ZIEGLER. He feels very awkward.

BILL

There was a . . . there was a . . . there was a woman there, who, erh . . . tried to warn me.

ZIEGLER

I know. . . .

BILL

Do you know who she was?

ZIEGLER gets up and goes near to where BILL stands with his back still turned. He puts his glass on the edge of the table.

ZIEGLER

Yes . . . she was . . . she was a hooker. Sorry, but that's what she was.

BILL moves away, still with his back to ZIEGLER and sits in an armchair. He runs his hand through his hair, trying to figure everything out.

BILL

A hooker?

ZIEGLER

Bill, suppose I told you that . . . that everything that happened to you there, the threats, the girls . . . warnings, the last minute interventions . . . suppose I said all of that was staged, that it was a kind of charade? That it was fake?

BILL

Fake?

ZIEGLER

Yes, fake.

BILL

(not understanding)

Why would they do that?

ZIEGLER

Why? In plain words, to scare the living shit out of you. To keep you quiet about where you'd been and what you'd seen.

BILL takes the article he tore out of the New York Post in Sharkey's Café and hands it to ZIEGLER who looks at it.

BILL

Have you seen this?

ZIEGLER

Yes, I have.

He folds it and gives it back to BILL.

BILL

I saw her body, in the morgue. Was she . . . was she the woman at the party?

ZIEGLER, hands in pockets, moves away to the billiard table.

ZIEGLER

Yes, she was.

BILL, in an attempt to put everything together, gets up and walks away from ZIEGLER as if to put some distance between them.

BILL

Victor, the woman lying dead in the morgue was the woman at the party?

ZIEGLER

Yes.

BILL, getting very upset, turns round on ZIEGLER.

BILL

Well, Victor, maybe I'm . . . missing something here. You called it a fake, charade. Do you mind telling me what kind of fucking charade ends with somebody turning up dead?

ZIEGLER

(rising anger)

OK, Bill. Let's . . . let's . . . let's . . . let's cut the bullshit, all right? You've been way out of your depth for the last twenty-four hours. You wanna know what kinda charade? I'll tell you exactly what kind. That whole play-acted "take me" phony sacrifice that you've been jerking yourself off with had absolutely nothing to do with her real death. Nothing happened to her after you left that party that hadn't happened to her before. She got her brains fucked out. *Period.*

(pause)

When they took her home she was just fine and the rest of it's right there in the paper. She was a junky. She OD'd. There was nothing suspicious. Her door was locked from the inside. The police are happy. End of story.

(pause)

Come on . . . it was always just gonna be a matter of time with her. Remember, you told her so yourself? Remember the one with the great tits who OD'd in my bathroom?

BILL hangs his head as he recollects that it was indeed what he'd told ZIEGLER and MANDY at the party after the "bathroom incident."

BILL slowly moves away as ZIEGLER, trying to mollify him, walks up behind him.

ZIEGLER

Listen, Bill. Nobody killed anybody. Someone died. It happens all the time. Life goes on. It always does until it doesn't.

ZIEGLER lays his hands on BILL's shoulders in a friendly reassuring way.

ZIEGLER

But you know that, don't you?

130. INT. BEDROOM – BILL & ALICE'S APARTMENT – NIGHT

The mask that BILL wore at the ball rests on a pillow bathed in moonlight. Next to it lies ALICE asleep.

131. INT. HALLWAY – BILL & ALICE'S APARTMENT – NIGHT

The front door opens and a totally dejected BILL enters. He slowly walks down the hallway, takes off his over-

coat and just dumps it on a chair. He walks across the living room towards the illuminated Christmas tree. He pauses to look at the tree then switches its lights off.

BILL takes off his jacket and hangs it over the back of a chair. Tired and exhausted he walks, dejectedly, into the kitchen, loosening his tie. He goes to the fridge and takes out a can of beer. Then he goes to the table, slumps down into a chair and starts to drink.

132. INT. BEDROOM – BILL & ALICE'S
APARTMENT – NIGHT

BILL quietly opens the bedroom door. To his dismay, he sees the mask on the pillow next to ALICE. BILL, emotionally wrecked, walks slowly towards the bed and sits down with tears in his eyes. Finally, he can restrain himself no longer, and breaks down into uncontrollable sobbing.

ALICE wakes to see BILL's complete helplessness as he collapses and lays his head on her breast. She puts an arm around him as he sobs.

BILL

I'll tell you everything. I'll tell you everything.

133. INT. LIVING ROOM – BILL & ALICE'S
APARTMENT – DAY

Dawn has given way to early morning. ALICE, cigarette in hand, sits in tearful silence as she contemplates what

BILL has told her. She looks at BILL who sits on the sofa opposite looking ashamed, humiliated, remorseful. ALICE, trying to constrain her disappointment, remembers what they have to do this day.

ALICE

Helena's gonna be up soon. She's uh . . . she's expecting us to take her Christmas shopping today.

134. INT. TOY STORE – DAY

BILL and ALICE walk together with HELENA who is trying to catch the soap bubbles floating in the air above her. Then HELENA runs off as BILL and ALICE follow, BILL glancing anxiously at ALICE as they go. They catch up with HELENA as she looks at a toy pram.

ALICE

That's nice.

HELENA

I could put Sabrina in here.

ALICE

Yeah.

HELENA

It's really . . . pretty.

ALICE

It's old fashioned.

HELENA runs off again and when BILL and ALICE catch up with her, they see she has discovered a huge teddy bear.

ALICE

He's big.

HELENA

I hope Santa Claus gets me one of these for Christmas!

ALICE

You do?

HELENA

Yes.

ALICE

Well, you're gonna have to wait and see.

HELENA runs off again, and BILL and ALICE follow, each with everything to say but no way of saying it until BILL plucks up the courage to speak.

BILL

Alice . . . what do you think we should do?

They stop and ALICE tries to gather her thoughts.

ALICE

What do I think we should do?

HELENA

Look, Mommy.

BILL and ALICE look at HELENA who holds up a fairy doll. They smile at her.

ALICE

Oh . . . what do I think? I dunno. I mean,
maybe . . .

They move away into an aisle where ALICE stops and begins to explain her feelings. HELENA walks between them which brings ALICE to a halt.

ALICE

(to Helena)

Hey!

When she thinks HELENA is out of earshot, ALICE continues, searching for words.

ALICE

Maybe, I think, we should be grateful . . .
grateful that we've managed to survive through
all of our adventures, whether they were real
or only a dream.

BILL

(moving closer)

Are you . . . are you sure of that?

ALICE

Am . . . am I sure? Umm . . . only . . . only as
sure as I am that the reality of one night, let
alone that of a whole life time, can ever be the
whole truth.

BILL

And no dream is ever just a dream.

ALICE

Hmm . . . The important thing is we're awake
now and hopefully for a long time to come.

BILL

Forever.

ALICE

Forever?

BILL

Forever.

ALICE

Let's . . . let's not use that word, it frightens me.
But I do love you and you know there is
something very important we need to do as
soon as possible?

BILL

What's that?

ALICE

Fuck..

[FINIS]